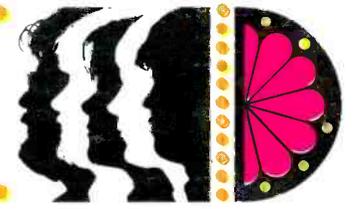




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NEWSPAPER

Billboard

FEBRUARY 5, 1972 • \$1.25

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SEVENTY-EIGHTH YEAR

The International
Music-Record-Tape
Newsweekly

CARTRIDGE TV PAGE 31

HOT 100 PAGE 56

TOP LP'S PAGES 58, 60

Secret Ink Device May Erase Piracy

By MICHAEL WAY

CANNES — Belgium and Italy have just introduced a secret ink record label device to counter piracy in the two countries.

The news was announced simultaneously in Cannes by president of the Italian Music Publishers' Assn. (UNEMI) Eugenio Clausetti, and by new President of the International Music Publishers Assn. Light Music Commission Felix Faecq, of the Belgian association.

Record labels are sent in advance to the performing rights societies, in both countries, where special American-invented equipment prints a special sign on the label in a "secret" chemical reaction ink. The labels are returned

the same day to companies to be stuck on the records.

In his letter to the Commission's general meeting in Cannes, Clausetti said "We do not expect 100 percent results—there will always be thieves in all fields of human activity—but wholesale piracy has now been abolished." Piracy in Italy has been put at 20 to 25 percent of sales.

Commission vice-president Sal Chiantia said nothing along these lines had yet been envisaged in the U.S. where the new Nixon anti-piracy legislation comes into effect Feb. 15. But this would be one of the solutions to be studied, he said.

(Continued on page 50)

Maitland Beefs Up MCA Disks Domestically and Worldwide

LOS ANGELES — Rebuilding the international operations of MCA Records Inc. and perhaps acquiring a new record label are the next two projects of Mike Maitland, president of the record company. This week, MCA Records will have its service order division operating out of its Universal City location. This division

had been in New York the past year. In addition, Lee Armstrong has been brought in from Canada to shape up the company's international activities. Thus, Maitland said that he felt the company will not be "really cooking" as a company until March 1.

This is not to say that the past 18 months haven't been profitable. Maitland joined the firm May, 1970, and began a revamping that has reached from coast-to-coast and even overseas. "The makeup of the company at that time best expresses the problems. Kapp Records, a separate entity, was on Sunset Boulevard in Los Angeles and three miles farther up Sunset was Uni Records. There was no connection between the two firms. Decca, the biggest company, was totally in New York with no West Coast operation except a branch and a recording studio.

"It became crucial, because of the economic slump all of the record business was in at that time to make some changes. In addition, over-production by record companies had created an imbalance of inventory at the distribution level. Credit and collections were also critical.

(Continued on page 8)

Lighthouse to Aid Dystrophy

By MIKE GROSS

NEW YORK — The Muscular Dystrophy Assn. of America (MDAA) has selected the rock group Lighthouse for its fundraising campaign. MDAA is underwriting the recording cost of a Lighthouse/Carnegie Hall concert Sunday (6) in return for exclusive rights to use the recording of the concert for promotional purposes.

Initial plans are for MDAA to circulate the recording to between 50 and 100 college radio stations,

(Continued on page 62)

Executives In Meeting Over Classical Pact

By ROBERT SOBEL

NEW YORK—A sub-rosa meeting was held last week by major record executives and orchestra managers to air problems facing upcoming classical recording negotiations due to start March 1.

The meeting was in the nature of exploratory talks, and to agree on "realistic proposals" to offer to the musicians union. Specifics were not revealed, but it's known that the attendees had reached preliminary agreement on certain concepts. These included possible compromises on recording time in lieu of large pay increases.

A spokesman said that talks

(Continued on page 42)

Deletions Lists Running Wild

By PAUL ACKERMAN

NEW YORK — Record wholesalers are being flooded with literally dozens of deletion lists from manufacturers. The wholesalers are worried about the restrictions imposed by many of the manufacturers, and the financial bind in which they—the wholesalers—are placed.

As spelled out by several key wholesalers, the problem puts them in a financial bind which results from the following conditions imposed by various of the manufacturers on the return of cutout material:

1) The time allowed for the return of cut-out product is often too brief, with the result that the distributor cannot get it back in time from his accounts and therefore cannot meet the deadline imposed by the manufacturers.

2) Many of the manufacturers impose the condition that the

wholesaler, when sending back the cutout material, also place an exchange order.

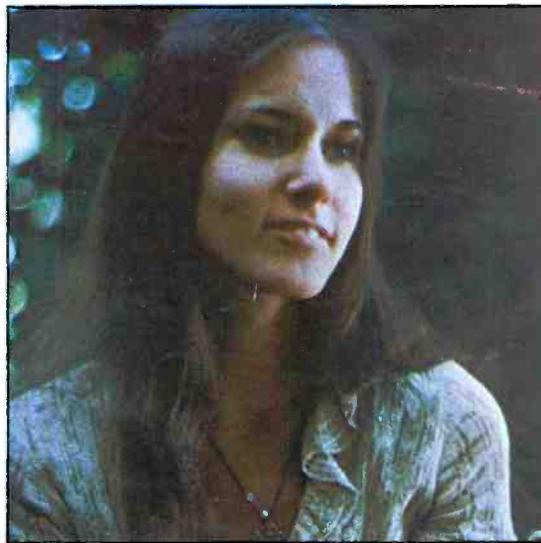
3) Some manufacturers also tell the wholesaler that when the deleted product is returned, it must be in "saleable condition." Some manufacturers also inform the wholesalers that in their return of cutouts they—the wholesalers—must restrict themselves to the product listed on the specific list which the manufacturer has just sent them.

Example

An example of a large record company's recent notification to wholesalers on the return of cutouts is dated Dec. 27 and states that the deadline for the return is March 31. The notification contains the following remarks:

"Since provision has previously

(Continued on page 18)



Lindy Stevens. For many people, eliciting an emotional response from another person is a very frightening experience. But for Lindy Stevens, MCA Records' Decca recording artist, doing just that—getting emotional feedback from people—is her prime objective. Although just 21, Milwaukee-born Lindy has grasped the essence of a singer-songwriter: writing on a personal basis. "My music is very simple. It's about people, about their inter-relationships. I'm a very personal writer. I write for myself first, usually to get to the bottom of myself, and then if people find something to care about in my music, well, naturally, it's very fulfilling." Lindy's new Decca album "Lindy Stevens" (DL7-5324) has just been released.

(Advertisement)

Griffin Label Set

By CLAUDE HALL

LOS ANGELES—Merv Griffin, who has in the past few years quietly built a sizeable entertainment complex involving radio, television, and artist management, will launch his own record label within the next few weeks. Negotiations are already underway for distribution of the new label thru an established label.

Griffin Records will be name of new company and it will fall under the general umbrella of Griffin Productions. Murray Schwartz, who recently launched a new artist management division for Merv Griffin and signed Leslie Uggams in September, is president of Griffin Productions. He'd been with the William Morris Agency for 16 years before coming to head up Merv Griffin's growing activities in entertainment which include ownership of six radio stations, producing the TV game show, "Jeopardy," music publishing entities, and the daily "Merv Griffin Show." The Griffin TV show has been on CBS-TV but will soon enter syndication through Metromedia. Already, Schwartz said, the daily prime time show has been cleared by more stations than carried it on the network.

The new syndicated version will originate in Los Angeles from Hollywood Palace at Hollywood and Vine. This will also be the home base of the entertainment complex. A new publishing company will likely be set up especially for the new label. Griffin will record for the label himself, but emphasis will be placed on finding new artists and exposing them via both the television show and via records. "For example, we've just signed a new RCA Records artist named Chip Hand for a 13-week TV show contract. Through the show, we'll build

(Continued on page 62)

(Advertisement)

Linda Cohen
Dick Gregory
Don Randi
Chris Smither

Amanda Tree
Townes Van Zandt
Eric von Schmidt
Doc Watson

POPPY: A GROWING CONCERN

**Sedaka's here with a new single
and a new mood-
"I'm a Song (Sing Me)" 63-5017
as an album cut it pulled extensive airplay
all over the lot;
now it's out on its own.**

Here's what the Trades say:

RECORD WORLD

SLEEPERS
 SEDAKA, "I'M A SONG (SING ME)" (Don Kirshner/ATV, BMI). The title succinctly tells the (Neil) Sedaka story. Song writing and singing of the highest order with contemporary feel, verve and flair of yore. Comeback plus. Go ape!

CashBox

 SEDAKA (Kirshner 291)
 I'm a Song (Sing Me) (2:45) (Don Kirshner/ATV, BMI—Sedaka, Greenfield). Neil will be sung, played and hummed by just about everyone with this cut from his "Emergence" LP, his first in ten years. Disk should put him back in the strong single groove.

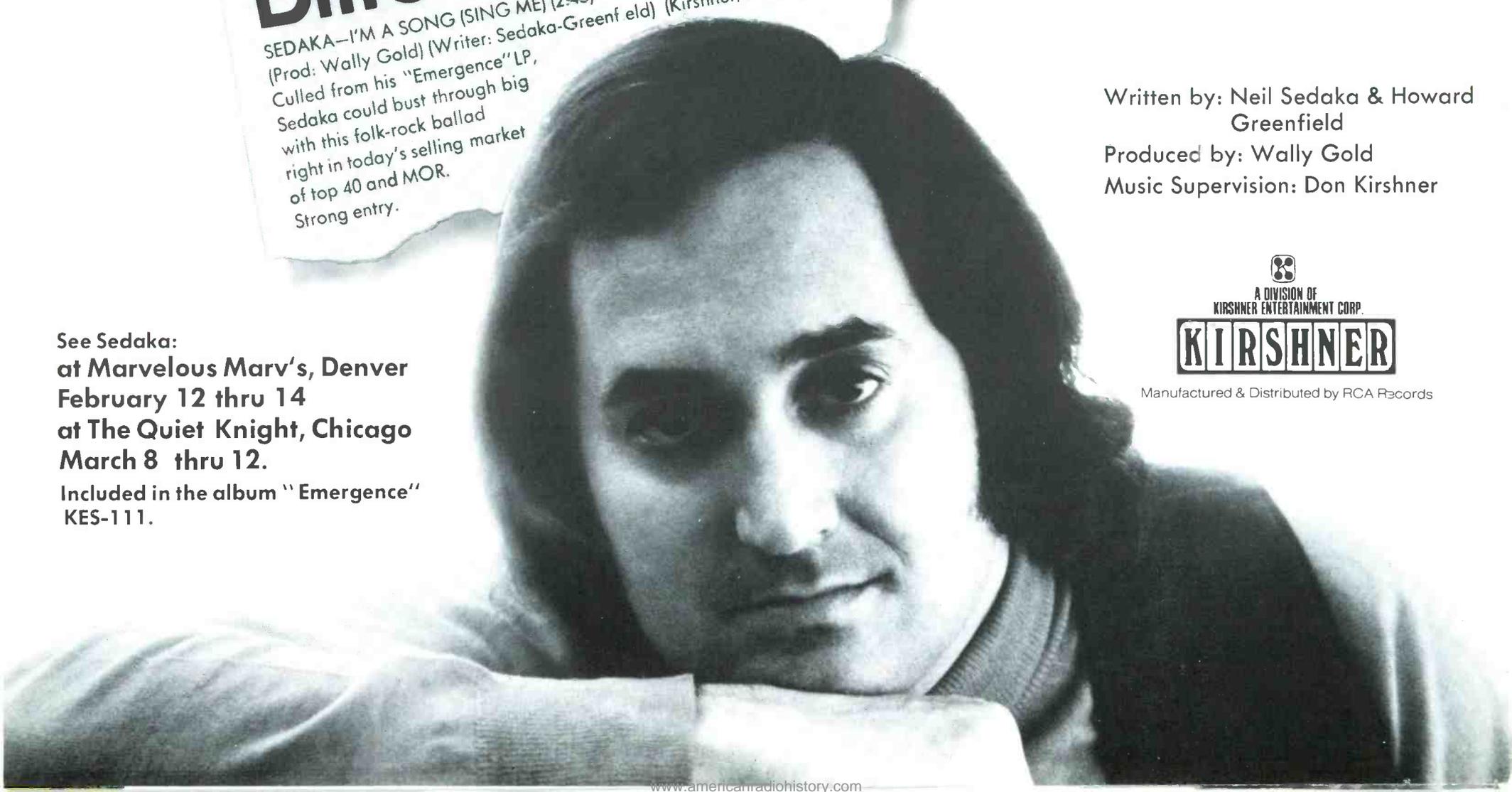
Billboard
 SEDAKA—I'M A SONG (SING ME) (2:45)
 (Prod: Wally Gold) (Writer: Sedaka-Greenfield) (Kirshner/ATV, BMI)—
 Culled from his "Emergence" LP, Sedaka could bust through big with this folk-rock ballad right in today's selling market of top 40 and MOR. Strong entry.

Written by: Neil Sedaka & Howard Greenfield
 Produced by: Wally Gold
 Music Supervision: Don Kirshner



Manufactured & Distributed by RCA Records

See Sedaka:
 at **Marvelous Marv's**, Denver
 February 12 thru 14
 at **The Quiet Knight**, Chicago
 March 8 thru 12.
 Included in the album "Emergence"
 KES-111.



Aural Monitor Plea to FCC

WASHINGTON—The Audicom system of electronic monitoring for records and other aural broadcast programming has made a last-ditch plea at the FCC for an early authorization, even if only for a temporary period. In reply comments on the FCC rulemaking, Audicom countered recommendation for delay made by broadcasters and even rival system International Digisonics Corp. (IDC).

Audicom again quoted the Copyright Office endorsement of electronic monitoring as a crying need in an age of proliferating technologies. Of the old-style logging of air play, the Copyright Office said "complexity and cost of non-automatic logging seems certain to make present methods break down."

The automatic monitoring of en-

Col, Motorola In SQ Deal

NEW YORK — Columbia Records and Motorola's Semiconductor Products Division have joined forces for the production of a low-cost SQ integrated circuit. The IC, incorporating the latest SQ technology, will be produced by Motorola for Columbia's quadraphonic SQ system licensees will be distributed worldwide by Motorola.

Motorola-produced ICs will be available this spring. In the meantime, to meet consumer demand for SQ hardware, Columbia's licensees will continue to produce and to market SQ equipment using conventional electronic components.

New Variety Records Store

WASHINGTON—A large sheet music department will be a feature of the new Variety Records store, fourth in a chain owned by Joseph Goldberg here. The newest store, opening in suburban Landover Mall, will also be the largest of the in-depth Variety stores supplying records, tapes and cassettes in three suburban Washington area shopping centers.

The new store, containing 2,500 square feet, marks the beginning of a further expansion plan that will put Variety Records outlets in other large shopping centers, the owner said.

Other Variety Records stores, featuring in-depth, full-line inventory characteristic of the Goldberg operations, are located in Wheaton Plaza, Montgomery Mall, in Maryland, and Tysons' Corner shopping center in Virginia.

Foley Dies After Long Illness

NEW YORK—Norman Foley, veteran music man, died in Scarsdale, N.Y., Jan. 22, after a long illness. Foley had been general professional manager of the Feist Music, a branch of the Big 3, for many years. His tenure there started in the 1940's and ran through the 1960's. Before that he had been a songplugger with the M. Witmark, part of the Music Publishers Holding Corp., now known as Warner Bros. Music. In recent years, he headed his own publishing firm and then joined Sam Fox Music where he stayed until his retirement.

Surviving are his wife and two children.

coded information on records and other broadcast programming would be done by pickup of signals inaudible to the listener. The information would be computerized, identifying and counting plays of copyrighted records, for example, and providing computer printouts for subscribers to the monitoring service.

(Continued on page 62)

Grammy Entries Retaining Soft Punch; Religion Is Going Strong

NEW YORK—The trend towards softer sounds in music which began with the 13th annual Grammy Nominations last year, continues with the Grammy Nominations for the 14th annual awards. Also strong on the list for nominations this year is religious-oriented music.

Members of the National Academy of Recording Arts and Sciences nominated Carole King for "It's Too Late," Three Dog Night's "Joy to the World," "My Sweet Lord," by George Harrison, Isaac Hayes' "Theme From Shaft," and James Taylor's "You've Got a Friend," for the Record of the Year.

In the Album of the Year category, soft rock and religion are once again competing for the title

Budget Franchise Chain Eyes TV

HOUSTON — Budget Records and Tape, the franchise retail record store idea conceived by Cleve Howard, former record manufacturing executive (Billboard, Nov. 27, 1971 issue), has grown from 48 stores in 14 states to 56 stores in 20 states. It bases here.

Howard has in the works an hour-long color TV music special, which will be produced by Herman Spero, Cleveland producer who conceived and produced "Upbeat," the now defunct syndicated record talent weekly 60-minute

show. Howard said that he plans to bow the show nationally about July. Show will eventually play 42 markets. Show will probably kick off in one of three markets, Denver, where BRAT has eight outlets, Atlanta, 2 or locally, where the chain has six outlets. Special will feature top rock acts, in keeping with the BRAT store inventory policy of spotlighting a tight inventory of the top rock albums and tapes.

BRAT is also sponsoring the race car of Earl Canavan, profes-

sional driver since 1961. The BRAT-sponsored car will race in the televised Daytona 500 Feb. 20th and will probably race in 16 more events in 1972.

BRAT is now warehousing in Atlanta, Denver, Indianapolis and locally.

Heart Attack Takes Mahalia

CHICAGO — Mahalia Jackson, 61, internationally known gospel singer and Columbia Records artist since 1954 with over 25 albums, died here Jan. 27 of an apparent heart ailment. She also recorded for Apollo and Decca labels before joining Columbia.

Born in New Orleans, the third of six children, she was singing at the age of five in a choir at a church where her father, a stevedore, was minister. She was a laundress at age nine and came here to work in factories, later to open a hair styling salon and a florist shop.

Early in her singing career, she performed with blues artists such as Ma Rainey, Bessie Smith and Ida Cox, but never abandoned her desire to specialize in gospel. She once performed with the Duke Ellington Band at Newport, a performance available on the "Black, Brown & Beige" LP.

Some of her favorite songs: "What The World Needs Now," "Put a Little Love in Your Heart" and "When Day Is Done."

WB/Reprise Packages' Price Code

LOS ANGELES — The long awaited inclusion of vital pricing codes on recorded album product will become a reality commencing with the February release of Warner Bros. and Reprise product.

In a letter, dated Jan. 19, Stan Cornyn, director of creative services for the labels, informed accounts that price information will appear on the spine, adjacent to "Printed in U.S.A." The price code, Cornyn stated, will be simple: \$5.98 suggested list price will appear as 0598; \$6.98 will appear as 0698, etc.

Lack of such pricing information on album product has been the

(Continued on page 62)

Unique Bill on Direct Selling Of Jukeboxes

MINNEAPOLIS—A proposed law in South Dakota to regulate the sale of jukeboxes is the first such measure ever introduced as a consumer protection bill, according to South Dakota operator John Trucano, president of the National organization of jukebox businessmen who addressed Minnesota operators here last week.

Here representing Music Operators of America (MOA), the Deadwood, S.D., businessman said the law would protect individuals such as bar owners from exaggerated

(Continued on page 44)

Four Musicians' Studio Shows Muscle Shoals' Boom

By NAT FREEDLAND

LOS ANGELES—The signing of the Smith-Perkins-Smith group to Island Records is the latest master deal of Muscle Shoal Sound Production, a division of Muscle Shoals Sound Studio. (MSSS).

MSSS began in early 1969. The complex was founded by four musicians who had been in the staff band at Rick Hall's Fame Studios. Fame was the facility that originally put Muscle Shoals, Ala., on the map as a major recording center.

There are currently six Muscle Shoals record studios with membership in the music association of the regional Chamber of Commerce. Besides MSSS and Rick Hall's Recording Studios (Fame's new title) are Quinvy, Widget, Quad City Sound and Paradox.

And the four towns, 120 miles southwest of Nashville, which make up the Muscle Shoals area, have, in turn, become one of the South's fastest-growing areas with a present population of 100,000.

Laud Hall

"We never had any falling out with Rick Hall, who is a great producer in anybody's book," Barry Beckett said. Beckett holds the keyboard chair with the Muscle Shoals Sound Rhythm Section and has been placed in charge of the production company by his three partners, guitarist Jimmy Johnson, drummer Roger Hawkins and bassist David Hood. Each of these other musicians also takes a share in the corporate responsibilities, Johnson and Hawkins actually running the studios.

"The four of us moved to our own studio so we could get a bigger piece of the action and branch into more areas of the music business," explained Beckett.

Muscle Shoals recording actually took off when Jerry Wexler got into the habit of using Fame Studios for Aretha Franklin and other Atlantic artists. And when the Fame staff musicians went off on their own, Atlantic lost no time in throwing more business their way. It also didn't hurt the new studio's image when one of their very first

with Miss King's "Tapestry," LP, Harrison's "All Things Must Pass," the "Shaft" album by Hayes, plus the original cast recording of "Jesus Christ, Superstar."

In the Pop, Rock and Folk Female Vocal Performance category, Miss King's "Tapestry" performance has her competing against Cher for "Gypsies, Tramps and Thieves," "Me and Bobby McGee," by the late Janis Joplin, Joan Baez for her rendition of "The Night They Drove Old Dixie Down," and "That's the Way I've Always Heard It Should Be," by Carly Simon.

Chase; Miss Simon; Emerson, Lake and Palmer; Hamilton, Joe Frank and Reynolds, and Bill Withers have been nominated for

the Best New Artist of the Year Award.

Composer-singer Withers has also been nominated for Best Pop, Rock and Male Vocal Performance for his "Ain't No Sunshine" single. He shares that nomination with Neil Diamond's "I Am, I Said," Gordon Lightfoot's "If You Could

(Continued on page 62)

Grammy TV From N.Y.

NEW YORK—This year's live telecast of the annual Grammy Awards will emanate from New York, according to a joint announcement of NARAS, the American Broadcasting Co., which will televise the event, and CoBurt Corp., packagers of the special. The date for the telecast has been set for March 14.

Like last year's program, which ranked seventh among all of the season's specials, this year's telecast will focus on the actual envelope-opening suspense created as the numerous nominees and celebrity presenters, assembled in New York, await the results, as determined by the votes of the Academy's members. In addition, CoBurt Corp. plans several sequences

(Continued on page 10)

Magtec Gets Stereo Tape

LOS ANGELES — Magnetic Tape Engineering Corp. (Magtec) has purchased certain assets of Stereotape, a division of Audio Magnetics Corp.

Audio had acquired Stereotape, an open reel music duplicator, from Bell & Howell, which sold Audio its magnetic tape manufacturing plant, Bell & Howell Magnetic Tape Co. (Billboard, Sept. 11, 1971.)

Terms of the purchase calls for Magtec's acquisition of inventory, consisting primarily of prerecorded open reel tapes, and accounts receivable of about \$150,000, said Gerald Stone, chairman and president of Magtec.

Stereotape is the manufacturing and marketing licensee of open reel tapes of Warner Bros.-Reprise, MCA (Decca, Kapp and Uni) and United Artists Records. Warner Bros.-Reprise has just renegotiated its contract with Magtec and signed a three-year exclusive contract covering the U.S.

In connection with the purchase of these assets, Magtec has established a Stereotape division which will continue as an exclusive manufacturing/marketing licensee of open reel product. Sasch Rubinstein, vice president of Bell & Howell's Stereotape division, has been appointed general manager of Magtec's new division.

Rubinstein plans to continue

(Continued on page 10)

RIAA Bid on Copyright Suit

NEW YORK—The Recording Industry Association of America has petitioned the U.S. District Court in Washington for permission to intervene in a suit challenging the constitutionality of the recently enacted amendment to the Copyright Law granting protection to recordings against unauthorized duplication (Billboard, Jan. 15, 1972).

The suit was brought two weeks ago by Ronald Shaab (also known as Reomeo, Inc.) of Baton Rouge, La. against the U.S. Attorney General, John N. Mitchell, and the Librarian of Congress, L. Quincy Mumford. It asked that a three-judge Federal Court be impanelled to hear the argument that the statute was unconstitutional.

RIAA's petition was accompanied by an affidavit by Henry Brief, the Association's Executive Director, and a brief by Ernest S. Meyers and the firm of Arnold & Porter, respectively RIAA's general and special counsel.

Sound Music—Unique 1-Stop

By NAT FREEDLAND

LOS ANGELES—Sound Music Sales has become one of Southern California's major full-catalog one-stops during its six months of existence. And owner Michael Pinto claims it is a new and unique kind of one-stop.

The work atmosphere at Sound Music Sales more closely resembles that of a hip, underground record retailer who promotes his product through local FM commercials and underground press ads. But Pinto is selling service, not hipness.

Although some of the approximately 150 accounts handled by SMS are as large as the four Vogue retail outlets, which Pinto racks, SMS is specializing in providing a strong, unified buying service for the small underground-oriented retailers.

Pinto offers his clients a straight 10 per cent return privilege, which he says is better than most retailers of the size he services can get from their wholesalers. "I don't make anybody eat discontinued records, the way branches do with the little guy. And I don't charge 75 cents per return, the way some distributors do," said Pinto.

Same Day Shipment

Sound Music Sales also delivers all local orders and ships all out-of-town orders the day they are received which entails a lot of evening overtime for Pinto and his staff of eight.

"We have a pretty good record of getting major releases a little before other independent distributors," said Pinto. "We keep on top of the company warehouses and have our trucks waiting as soon as they're ready."

The one truck SMS has is generally sufficient for both the pick-up and delivery routes. However, for the Christmas rush, Pinto put on two extra trucks just to pick up records from warehouses—or even from his competitor if he needed rush stock.

"We didn't run out of anything during the holidays and we put in a full stock of Christmas albums," said Pinto. "That's because we made daily pickups to replenish our stock. I'll buy from another distributor or one-stop at full price to get the records for our account."

Another unusual thing about Sound Music Sales is that Pinto pays for all his orders 30 days in advance. "It's a device to keep myself on my toes," he explained. "If I don't have the cash on hand to pay 30 days in advance, I know it's time to check out what I've been doing wrong."

Michael Pinto is 29. He got into the record store business four years ago with an investment of \$2,000. For over a year, he continued to hold down his high school teaching job while his wife operated the store during school hours. He was tutored in opening a record store by Manny Aron, an old friend who had started Aron Records a

few years earlier and built it into one of Hollywood's highest-traffic retail units, with a strong used-records department.

Works U.S.

In turn, Michael Pinto is very willing to work with everyone, anywhere in the U.S. who wants to start out in record retailing. "I'll teach them my bookkeeping system, help pick their opening inventory and consult with them on inventory maintenance," said Pinto. "And they don't have to keep ordering from me."

At this point, Pinto feels that he doesn't need more branches to expand from the Southern California area. "I make out-of-state shipments on Greyhound Bus or whatever carrier the account prefers," he said. "I think that with our 10 per cent returns, depth of catalog and fast shipping, we can compete with local one-stops . . . which aren't very good in many areas of the country. If the out-of-state account is large enough, I can also absorb some shipping costs and arrange to pay for their advertising."

Retail advertising coordination is another area in which Pinto has been pioneering his one-stop. He spends some of his own money to place ads for his accounts, but feels it is more effective to pry money out of the record label merchandising budgets for co-op campaigns featuring both product and retail outlets.

"I'm beginning to make good progress in this area after a lot of yelling arguments with record company promotion and merchandising men," said Pinto. "The labels have been burned in the past by distributors and one-stops who pocketed advertising allocations supposed to be spread among their accounts. But I've managed to prove I'm not playing that game."

Pinto still has the four Platter-puss retail stores he established be-

fore founding Sound Music Sales. These outlets are run by managers while he spends the bulk of his waking hours expanding the one-stop operation. "My experience as a retailer convinced me there was a desperate need for a different kind of one-stop," he said, "even though three major Los Angeles one-stops have gone bankrupt within the past 18 months."

Chain Advantage

It is Pinto's belief that large retail chains have tremendous advantages over small outlets in the prices, return privileges and co-op advertising outlays they are given by record labels. "The record companies won't help out the small retailer unless he's dealing with them in a united front, which is the service our one-stop was set up to give," he said. "For example, I maintain a special room with just display giveaways, posters and the rest. Our accounts come in and get what they need, which is the only way they have access to this material."

The Los Angeles one-stops that went out of business were suffering from too-loose stock control and unnecessary overhead, according to Pinto's view. He is located in a drab building on West Pico Boulevard in the heart of the city's music wholesaler district. The only decor is thousands of shelved records. SMS does not handle singles. "More trouble than it's worth," said Pinto.

SMS just got into tape wholesaling some 90 days ago and Pinto finds that his tape business is already 10 per cent of his total grosses. He is even adding on the reel-to-reel format for his locked-off tape shipping room.

Pinto attempts to deal with the pilferage problem with perpetual inventory, silent alarms in case of burglary and careful personnel

(Continued on page 43)

Executive Turntable

Donald V. Hall, vice president, general manager, Ampex Music division (Ampex Stereo Tapes and Ampex Records) since 1968, has resigned. He is succeeded by William Slover, marketing manager of Ampex Computer Products division, who has been appointed general manager, Ampex Music (see related story in the Tape Cartridge section). Other changes at Ampex: Walter P. Weber, vice president, finance, has been reassigned; A.A. Sroka, vice president, general manager, Professional Audio Products division, named marketing manager, Audio/Video Systems division; and Charles A. Steinberg, vice president, former general manager, Video File division, appointed to head Audio/Video Systems division.



GITLIN



BLANCH



RICE



SIEGAL

Murray Gitlin has been named vice president of management services for Warner-Elektra-Atlantic Distributing. A 10-year Warner-Reprise veteran, Gitlin will continue as Warner Bros. Records controller as well as taking charge of all accounting and data processing for W-E-A Distributing.

★ ★ ★

Roselind Blanch promoted to the newly created position of director, merchandising administration, Columbia Records. She was formerly manager, creative services and advertising administration. Julian Rice named associate director, retail advertising development and sales promotion, Columbia Records. Before joining Columbia as manager retail advertising, Rice was general manager, Franklin Music, Phila. . . and was classical sales and promotion manager, Capitol Records.

(Continued on page 6)

NARM Business Meeting

NEW YORK—The 14th annual National Association of Record Merchandisers convention, will investigate methods of increasing record and tape industry volume March 7 at the Americana Hotel, Bal Harbour, Fla.

Bruce Lundvall of Columbia Records will present an audio-visual, detailing innovative methods of advertising music product. RCA Records' Peter Munves will do an audio-visual on the merchandising of specialty product, such as classical music and budget.

Lundvall will also moderate a panel of merchandisers and manufacturing executives, who will discuss the presentations and suggest additional new ideas. Merchandisers on the panel are Barry Bergman, of The Record Bar chain,

based in Durham, N.C.; R. A. Harlan, advertising coordinator of ABC Record and Tape Sales nationally; David Lieberman of Lieberman Enterprises, Minneapolis; and Russ Solomon of Tower Records, California retail chain. Manufacturing executives participating are Tom Bonetti of GRT Corp.; Brown Meggs of Capitol Records; Munves of RCA; and Al Teller of Columbia Records.

Austin, Big Maybelle & Tyler Pass

LOS ANGELES—Three important pioneers in their respective repertoire categories of the record industry passed away last week:

GENE AUSTIN, 71, considered the first pop "superstar," because of cumulative records sales in the twenties and early thirties over 20,000,000 RCA singles, of cancer in Palm Springs Jan. 24. Austin's biggest single, according to RCA, was "Ramona," which sold over 1 million copies. Austin was a prolific composer, publishing through ASCAP such songs as "How Come You Do Me Like You Do?" and "When My Sugar Walks Down the Street."

BIG MAYBELLE SMITH, 46, a veteran soul vocalist, in Cleveland Jan. 23. She appeared at numerous jazz festivals and was featured in the jazz documentary film, "Jazz on a Summer Day." Her biggest records were "Candy" and "96 Tear Drops." She recorded originally for Savoy and later had records on Brunswick and Scepter.

T. TEXAS TYLER, once described as "The Man With a Million Friends," who was a singer, guitarist, band leader and songwriter. Tyler, whose best-known composition was "Deck of Cards," died at Springfield, Mo. In the late 1940's Tyler had his own television show in Los Angeles, and he appeared in several western films. His last recorded album was for Starday in 1964.

Memphis AFM Chief Extols Music's Contributor To City

MEMPHIS—This city's status as one of the world's top recording centers increased in 1971 with sales of singles and albums produced here in the multi-millions. During the year, Memphis averaged about five recording sessions daily.

"We had one of our best years and I predict that 1972 will top them all," said Bob Taylor, new president of the AFM Local 71. "Our membership has increased to about 900." Scale for a musician is \$85 for three hours work with each session having a leader who receives double.

"I think there is very good basis that the Memphis recording industry boosts the city's economy by an estimated \$100 million annually, including royalties from records, producer's fees, songwriter's royalties and musicians' pay, in addition to the booking agents, money earned by the motels, hotels, restaurants and other fringe benefits," Taylor said.

Sounds recorded in the 27

Sue WB, Parks Re LA Concert

LOS ANGELES—Warner Bros. Records and former staffer Van Dyke Parks are being sued in Superior Court here by Indica Productions for \$12,903. Indica's suit stated that Parks and WB made an oral agreement with the production company to put on a Hollywood Palladium benefit concert for the World Wildlife Fund last Aug. 28.

The benefit concert featured the Esso Trinidad Steel Band and other WB artists. Indica claims in its suit that Warner Bros. never paid over any of the agreed-on expense monies and fees for production of the concert.

Memphis studios were spread principally by Isaac Hayes, Bar-Kays, Booker T. and the MGs, Poco, Emotions, Gentrys, Rufus Thomas, Jean Knight, Roy Head, Cymarron, Clarence Carter, Dreams, Johnny Taylor, Carla Thomas, Jerry Butler, Staple Singers, Luther Ingram, Al Green, David Clayton-Thomas, Mary Wells, Joe Tex, Jackie DeShannon, Ann Peebles, and Denise LaSalle.

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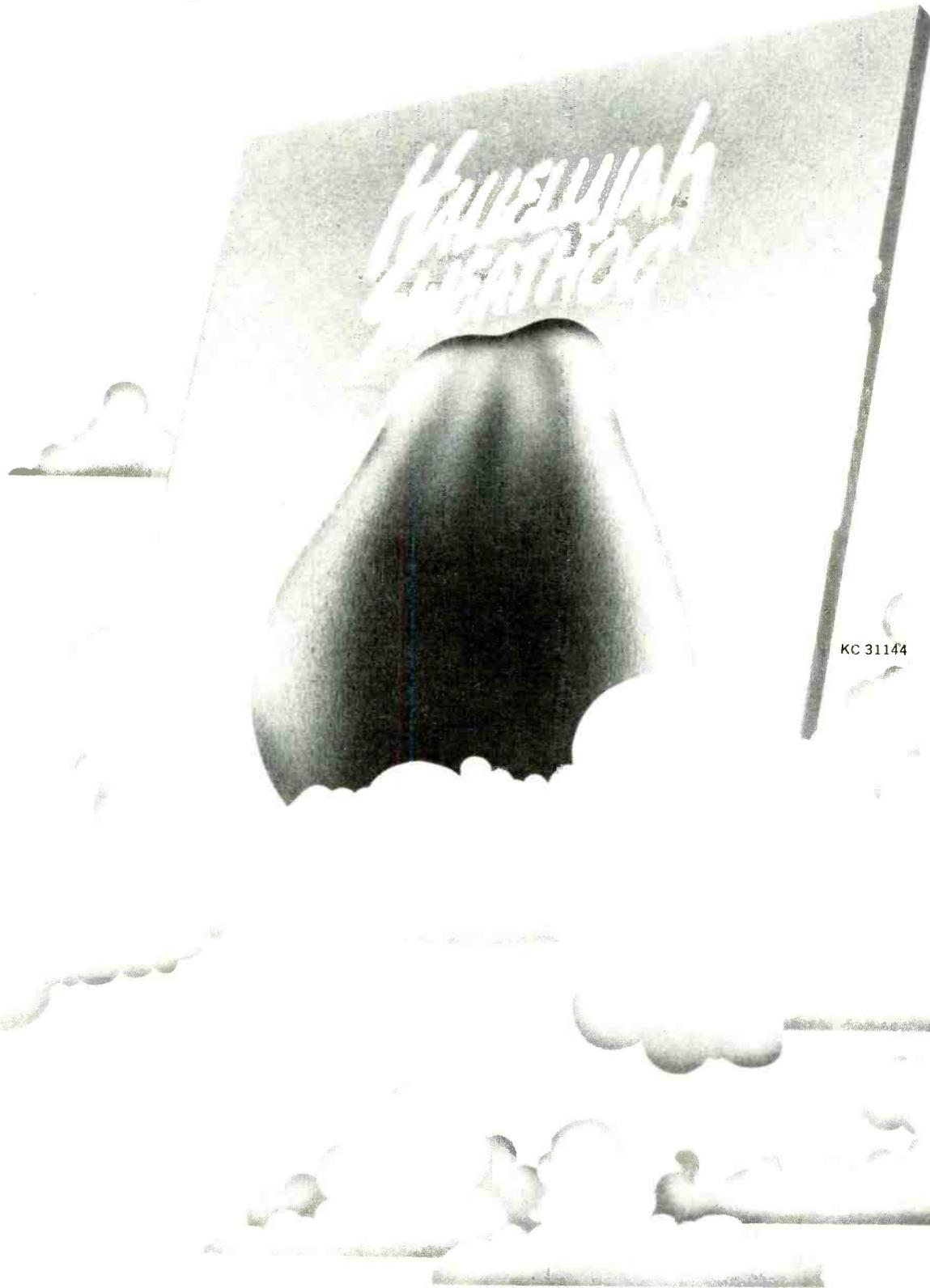
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For those who will be going to Acapulco for IMIC-4 Conference, here are Group Inclusive Tour (GIT) round-trip fares as of 2/1/72:

From:	GIT
Boston	\$230
Los Angeles	163
Chicago	181
Detroit	188
New York	210
Toronto	185
Montreal	207

Full details will be sent to everyone as soon as they have registered for IMIC-4.

By the time Sweathog's new album was finished, they knew what to call it.



Sweathog found the name for their new album right on the charts: "Hallelujah." Sweathog's hit single that's been up at the top for 10 weeks became the title song for their album. And a perfect way to describe it.

"Hallelujah" is an album of new hard and heavy music which in California has been called, "just old-fashioned get up and shake your fanny type rock and roll." And which is exactly what's been happening at all of Sweathog's live concerts. Sold-out crowds dancing to music driven by one of the best drummers in rock. Frosty.

"Hallelujah." Before long there'll be a couple of other songs this album could have been named after.

On Columbia Records and Tapes

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EDITORIAL

EDITOR IN CHIEF: Lee Zhito (L.A.) EXECUTIVE EDITOR: Paul Ackerman (N.Y.)
NEWS EDITOR: John Sippel (L.A.)

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EDITORIAL NEWS BUREAUS

CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818
Bureau Chief, Earl Paige

LONDON: 7 Carnaby St., London W.1. Phone: 437-8090
Cable: Billboard London, Bureau Chief, Mike Hennessey

MILAN: Piazzale Loreto 9, Milan, Italy. Tel: 28.29.158., Bureau Chief, Germano Ruscitto.
Cable: Billboard Milan.

NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 329-3925
Bureau Chief, Bill Williams

NEW YORK, N.Y. 10036, 165 W. 46th St. Area Code 212, PL 7-2800, Mike Gross

SAN FRANCISCO, Calif. 94109, 1331 Washington St. Area Code 415, 771-7008. Bureau Chief,
Paul Jaulus

TOKYO: Atlantic Bldg. 4F; 20-6 Azabu Iikurach Minato-Ku. Tel: 03-585-3368. Bureau Chief,
Ben Okano

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Area Code 202, 393-2580. Bureau Chief, Mildred Hall

FOREIGN CORRESPONDENTS

ARGENTINA: Ruben Machado, Lavalle 1783, Buenos Aires.

AUSTRALIA: David Elfick, 7 Myrtle St., Crows Nest, Sydney. Tel: 929-0499.

AUSTRIA: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27. Tel: 43.30.974.

BELGIUM: Al de Boeck, Co-operator BRT, Zandstraat 14, 2410 Herentals, Belgium. Tel:
014-23848.

BRAZIL: Henry T. Johnston, Av. Rio Branco 25, Rio de Janeiro. Tel: 233-4977.

CANADA: Ritchie Yorke, 15 Austin Crescent, Toronto 4, Ontario.

CZECHOSLOVAKIA: Dr. Lubomir Doruzka, 14, Zeleny pruh, Prague 4 Branik. Tel: 22.09.57.

EIRE: Ken Stewart, Flat 5, 141, Rathgar Road, Dublin 6, Eire. Tel: 97.14.72.

FINLAND: Kari Helopaltio, Perttula, Finland. Tel: 27.18.36.

FRANCE: Michael Way, 41, rue des Favorites, Paris 15. Tel: 532.81.23.

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SCANDINAVIA (Denmark and Norway): Espen Eriksen, Bestumveien 21d, Oslo, Norway. Tel:
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SWEDEN: Kjell Genberg, P.O. Box 84, 137 01 Vasterhaninge, Stockholm. Tel: 075022465.

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REPUBLIC OF S. AFRICA: Peter Feldman, 51 van Riebeeck Ave., Alberton, Transvaal.

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U.S.S.R.: V. D. Yurchenkov, 14 Rubinstein St., Leningrad. D-25. Tel: 15-33-41.

WEST GERMANY:

Munich: Ursula Schuegraf, Prinzregentenstrasse 54, Munich 22. Tel: 29.54.32.

Hamburg: Walter Mallin, 334 Wolfenbuttel, Hermann-Lons-Weg 6. Tel: (05531) 3267.

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REGIONAL OFFICES

CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818
Steve Lappin

JAPAN: Shin-Nichibo Building 2-1, 1-Chome Saragaku-Cho, Chiyoda-Ku. Tel: 294-76-22
Bureau Chief, Henry Drennan

LONDON: 7 Carnaby St., London W.1. Phone: 437-8090
Andre de Vekey, Regional Publishing Director

LOS ANGELES, Calif. 90069, 9000 Sunset Blvd. Area Code 213, 273-7040
Bill Moran, National Talent Coordinator

NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 329-3925
John McCartney

NEW YORK, N.Y. 10036, 165 W. 46th St. Area Code 212, PL 7-2800
Ronald E. Willman, Eastern Sales Manager

INTERNATIONAL SALES

United Kingdom: Andre de Vekey, Billboard Publications, 7 Carnaby St., London W.1.
Phone: 437-8090, Cable Billboard, London

Italy: Germano Ruscitto, Billboard Gruppo s.r.l., Piazzale Loreto 9, Milan. Tel: 28.29.158

Spain: Rafael Revert, S.E.R. Ave. Jose Antonio 32, 2nd floor, Madrid 13. Tel: 23.28.000

Benelux, Czechoslovakia, Hungary, Poland, Scandinavia, West Germany:
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Vol. 84 No. 6

General News

Sears Chicago Stores Bow CTV Units in June, 1972

By RADCLIFFE JOE

NEW YORK—The Sears Roebuck Co. will introduce the Cartrivision cartridge TV unit into its 18 Chicago stores in June this year. The system will include the Cartrivision record and playback CTV unit, a 25-inch color TV console and a black and white lightweight camera. It will carry a price tag of \$1,600.

Sears decided on releasing the units to the consumer market in June following the results of a major survey it conducted on market potential for the concept. It will back the merchandise with a lifetime money back guarantee.

According to John Amato, national merchandise manager of the Home Entertainment/Electronics Division of Sears, the company's survey showed that more than 30 percent of consumers, particularly in the higher income bracket, will buy the Sears CTV units almost immediately, or within six months of their arrival on the market.

To introduce the unit into its Chicago stores, Sears has mounted a massive promotion campaign which will take the form of public demonstrations, and newspaper and other forms of media advertising.

The company, which plans to make the units available in four other major U.S. markets before the end of the year, will also establish prerecorded program centers in those stores carrying the systems. These centers will sell and rent prerecorded programs from the 600 program catalog now available. The centers will also sell blank cartridges to customers wishing to record their own programs.

The rental price on prerecorded cartridges will range from \$3 to \$5 depending on length and subject matter. The sale price on these programs will range from \$13 to \$40, also depending on length and subject matter. Blank cartridges will sell for the same price as prerecorded ones.

The units which will go on sale in June are monaural, but Amato pointed out that stereo facilities will be available as an add-on.

Sears will shortly introduce a training program that will prepare its service technicians for the new system.

Long range plans by Sears for the system include the availability, in 1973, of a color camera, complete with adapters for use with 1971 and 1972 Sears console and 19-inch portable TV models.

Sears will enter the market with an estimated 3,000 units. These are being manufactured by Warwick Electronics, Inc., the electronics arm of Sears, and a Cartrivision licensee of Cartridge Television, Inc., developers of the system.

New ABC Branch

CHICAGO—ABC/Dunhill opens its third branch here about Feb. 15 on the site of the former ABC Record & Tapes Corp. warehouse in Suburban Elk Grove Village. The Jay Lasker labels now have branches in New York, Los Angeles and here. The ABC rack operation, which closed here, has split its racked accounts between the Detroit rack branch and Des Moines.

Executive Turntable

• Continued from page 4

Niles Siegal appointed national promotion coordinator, Elektra Records. He was previously co-director, national FM promotion and is former photographer. . . . Warner (Pug) Pagliara appointed South West district sales manager, RCA Records. He was previously director, product planning, merchandising, advertising and publicity, Famous Music.

★ ★ ★

Joseph R. Carlton appointed vice president, music retailing and direct marketing, Hanson Publications Inc. He is a former vice president, ABC/Command/Probe Records and was one time a&r administration director, CBS Records.

★ ★ ★

Jack Geldbart, vice president, ABC Record and Tape Corp., South East division, has resigned. Geldbart, former president of NARM, sold his L&F Record Service, Atlanta, to ABC in 1968.

George Knemeyer, formerly an editorial staff man with Billboard in Chicago and Los Angeles, joins the home office publicity staff, Mercury Records, based in Chicago.



PAGLIARA



CARLTON



CLARK



ROSENBERG

Mark Cosmedy resigned as manager, a&r administration, MCA Records, after 11 years with the company. He did not find it feasible to relocate to MCA's West Coast headquarters. He also headed MCA's copyright department, coordinated production and supervised product release for the record club. Frank Swenson, former marketing director, international, MCA Records, joins TARA as vice president, international sales. . . . Sedgwick Clark appointed director, publicity and artist relations, classical division of Mercury Records.

★ ★ ★

John Harper named Western regional district manager, London Records, replacing Bert Annear in the San Francisco-based post. Annear is retiring after 25 years with the company. Harper was previously with Transcontinental Distributing Corp.

Godfrey Dickey named San Francisco manager, London Records, Stewart Marlowe, San Francisco branch manager moves to the Gardena layout as branch sales manager for that outlet. . . . Henry S. Rosenberg has resigned as sales vice president, Tiger

(Continued on page 8)

FEBRUARY 5, 1972, BILLBOARD

TIRK'S LABELS HIDE STICKERS

CLEVELAND — Sheldon Tirk, operator of the Midwest Ltd., local distribution point, has come up with an idea to eliminate the pesky problems a distributor encounters when he gets back LP merchandise which carries a pricing sticker on the polybagging. Tirk has made a sticker, bearing the message, "Factory Sealed for Your Protection," which he pastes over the price sticker.

Westbound, Janus Pact

NEW YORK — Janus Records has extended its exclusive longterm distribution agreement with Westbound Records. Although the present contract does not run out until Jan. 1, 1973, both parties felt that new terms could be negotiated at this time for maximum mutual benefits.

The worldwide distribution pact between Janus and Westbound began in December 1969, a few months after Janus was formed. Since 1969, Westbound has enjoyed chart action with such groups as the Detroit Emeralds, Funkadelic, Teegarden and Van Winkle, and Silver Hawk, as well as Jonathan Round.

Westbound recently received its first gold certification for Denise LaSalle's "Trapped by a Thing Called Love," which hit the top 10 on both the pop and soul charts.

Westbound was formed by Arman Boladian, a leading Detroit Record distributor. "Under Arman's close supervision," said Marvin Schlachter, president of Chess/Janus Records. "Westbound has shown a consistent ability for finding and developing top talent. We look forward to an exciting and successful future with his label," Schlachter concluded.

Writers' Guild Votes On Suit

LOS ANGELES—An anti-trust suit against the Association of Motion Picture and Television Producers will be voted on by the membership of the Composers and Lyricists Guild of America Monday (31).

The movie-TV composers and songwriters have been on strike against the producers since Dec. 1. At stake is not only rates but the composers' demand that they retain copyrights of their material.

The anti-trust suit is being prepared by New York labor lawyer Theodore Kheel, who will present it to the Composers Guild membership in Los Angeles. The case will argue that it is monopolistic for film-TV producers to take over all music rights as a standard industry practice.

It is possible that the composers and lyricists may vote to go back to work and fight out the issue of copyright ownership in the courts. Their Guild claims to have stopped 99 percent of original soundtrack music since the strike began.

Croma Agents Peggy Lee Pub.

NEW YORK—Peggy Lee has set a deal for her music publishing firms. Denslow Music Inc. and Oriole Music to be administered by Croma Music Co. Inc. Robert Colby, president, and Ettore Stratta, executive vice president of Croma, will now represent Miss Lee's world-wide publishing activities. Croma has offices in London, Paris, Milan and Munich. Croma published "Love Is Blue" and "Mammy Blue."

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FIND's 2nd Catalog; Dealer Advantages Shows Growth

TERRE HAUTE, Ind.—FIND Service Int., special order tape and record subsidiary of Billboard Publications, is moving into high gear. FIND will soon start a consumer print and radio ad program,

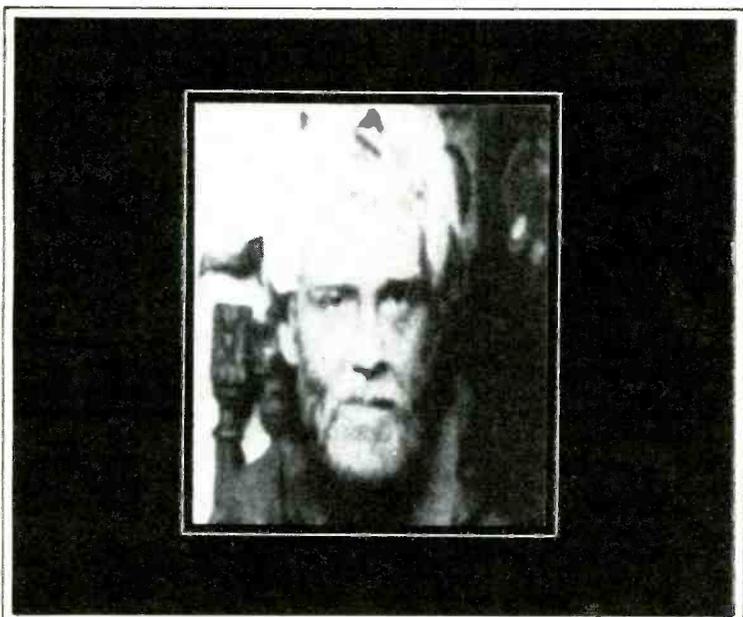
aimed at 2,000,000 consumers. To stimulate dealer enrollment, FIND has mailed to over 6,500 retailers details of a special offer, good until Feb. 15, 1972, whereby they receive a \$5.00 gift certificate to be used by participating dealers on an order of \$25.00 or more. Mailing also included details of a FIND contest among its now participating 2,000 dealers and those who enroll offering four dealers and their spouses a free trip to IMIC 4 April 30-May 5 in Acapulco, Mexico. Trips will go to participating dealers who write best letters suggesting improvement and expansion of FIND service.

FIND is servicing its dealers with a second 300-page catalog and approximate 50,000 LP and Tape titles. FIND also has a special special/order division to locate any available record or tape package. Over 90 percent of FIND's orders are being shipped same day.

Woody Forms Second Label

NEW YORK — Comic Woody Woodbury is entering record label operation for the second time with Adirof, which is Florida backwards. Adirof Records will produce mainly comedy albums but also plans to release singles and albums of contemporary music. The label's first release, a comedy album by Woodbury, is due in the spring.

Woodbury started a label, Stereoddities, in the early sixties which is still handled by Soma Records, Minneapolis, the Amos Heilicher diskery.



AN ANCIENT HEAD

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when answering ads . . . Say You Saw It in the Billboard

MCA Completes Reorganizing, Sees Global & U.S. Growth

• Continued from page 1

"What seemed to be the logical answer at the time, and, in fact, I'd made this observation to Lew Wasserman, MCA Inc. president, when discussing this job, was a new record company called MCA Records Inc."

The new company was announced around June or July—in effect, an umbrella company. A secondary firm, called MCA Distribution Corp., was formed to handle manufacturing and distribution. "This gave us the opportunity to draw people into the main company and consolidate marketing and manufacturing and the a&r strength. It also gave us a little more muscle in the field in collecting and in distribution."

Outside Pressing

An example of the impractical method of operation of the old setup: Product of Kapp and Uni Records weren't even pressed by Decca's four plants. Maitland spoke of having to convince Johnny Musso, head of Kapp, and Russ Regan, head of Uni, that the MCA manufacturing and distributing system could be as good as they could get elsewhere . . . "and we did, but it took a lot of time and a lot of money." Because each pressing plant was a "little island" unto itself. They were modern, but lack of uniformity existed between the plants. Consequently the cost of making a record in one place might be more than at another. Outside business consultants corrected the inequity.

Basically, the whole first year was spent in establishing central control. Maitland said. "Someone had to get control. But we are now reorganized." Maitland referred to the present international department as "one in which I have a personal interest. Our international department had not been functioning adequately. Our service and communication with our licensees had to be improved. He pointed out that Lee Armstrong, as a marketing executive with MCA's Canadian company, has had considerable experience in this field.

"We are going to be concentrating more on the world market. While we may have had some problems consolidating in the U.S.,

legally we could do what we wanted to do. But Decca, Kapp, and Uni have had separate contracts with different people in many areas overseas. So, consolidation of our international business won't really take effect until the end of 1972.

Good Thing

"Actually, our timing in the international field has been ideal. Decca had previously not had the kind of product that was terribly attractive on an international basis. With the success of our London office, which is largely an a&r office (its two main functions are to find talent that can be marketed back here or elsewhere around the world and, of equal importance, to work with our licensees on the sale of product from the U.S.) we now have some major product selling around the world." Among those he pointed to were Osibisa. "And Tony Christie has had three No. 1 records in many parts of the world. Although he's had no success in the U.S. yet, he's sold more than 1½ million records in England and elsewhere. And the new Osibisa album has gotten off to a good start here in the U.S."

The current roster on the three MCA labels "is the balance we want to market," Maitland said. "I feel very strongly that there's great limitations on how much a firm can market. So, we are trying to be very selective." At the moment, artists are only being signed to fill in gaps in those areas of music the label wants to be involved in, he added.

The search for a new label, which would be kept intact more than likely, would make full use of the four pressing plants and the distribution system, which Maitland feels can still handle greater volumes. He felt that internal product increases would take up a lot of this slack.

In regards to the economic slump that affected the whole record industry the past couple of years, Maitland feels it is over, least for MCA Records and other hot labels. "Our business is way over what it was when we launched the MCA Records concept. Way, way over. We've had an incredible year and there's no comparison now in both singles and albums with the

business that we were doing even a year ago. And our collections have been exceptional during the past three months."

As for singles, he could see no decline, "but I can't speak for anyone beside ourselves. We've had a successful singles period, even with the so-called album artists such as Elton John, Neil Diamond, and the Who. And singles sales in the country music field are a lot stronger than before, largely because of Loretta Lynn and Conway Twitty and Bill Anderson. But, to give you an idea of how singles are doing for us, 'Gypsies, Tramps and Thieves' is over two million in both international and domestic sales and the Sony & Cher duet of 'All I Ever Need Is You' is over a million. I'm a great believer in singles as an important part of a&r ability . . . and it sharpens up your field sales and promotion force, to promote and sell a single. And the effect of the single, even though a low-profit item, on the album sales potential is enormous. Basically, though, a single is a good challenge for your field people. And it improves them so that an album is handled properly. So, we fight hard in singles. Technically, singles are very demanding. If a record breaks on KLIF in Dallas, you have to get stock there in a hurry and in quantity." For such a sales breakout, MCA would ship—as it did with Cher's "Gypsies, Tramps and Thieves"—3,000 by air freight and another 7,000 by truck, which would arrive there in two days. But the initial 3,000 would cover the key singles accounts, such as the major singles dealers and one-stops. There are hardly more than 20-30 key singles outlets in any major market, he felt.

One of the things that Maitland has also doing in revamping the record company is reducing 25 Decca branches (20 of which carried full inventories) to 22 offices, only eight of which carry full warehouse inventories and the rest are sales offices. "We've been able to accomplish this by converting our factories into also serving as fulfillment centers." For this, Maitland also had an outside study conducted.

The one place that needed no changes was Nashville. And Maitland, who said he was really getting acquainted with country music fully for the first time, pointed to the outstanding job of Owen Bradley in country music and the fact that Bradley had been signed to a new long-term contract. "And I'm getting a tremendous kick out of country music and especially out of the people—Bradley, Loretta Lynn, Conway Twitty, Bill Anderson. I've been spending quite a lot of time in Nashville these days." This new affinity also helped in his decision to reactivate several country music albums that were cut out of the catalog some 18 months ago. "They're still selling," he added.

Buddah Gets 'Each Other'

NEW YORK—Buddah Records has acquired the rights to the soundtrack of "Made for Each Other," a Wylde Production distributed by 20th Century Fox. The film stars Renee Taylor and Joseph Bologna, the pair who wrote "Lovers and Other Strangers," and who also co-authored "Made for Each Other."

The score was written by Trade Martin, who is signed to Buddah as a member of Gorgoni, Martin and Taylor.

The instrumental, "Theme From 'Made for Each Other,'" will be rush-released as a single from Buddah. The complete soundtrack from the album will be available shortly.

Executive Turntable

• Continued from page 6

Tail Toys, a subsidiary of Audio Fidelity Records. He was previously general manager, Abbey Records, New Jersey.

Bill Dudley joins Peer-Southern's Nashville operation, working on contemporary country composers and material. . . . **Jeffi Powell** joins Wartoke Concern to work in college radio and underground press. **John Peters** will head up an additional artist-relations program dealing with national on-the-spot promotion and handling for Wartoke. . . . **John Redway** has left Creative Management Associates. **Dennis Selinger** and **Peter Rawley** were named joint managing directors of the company.

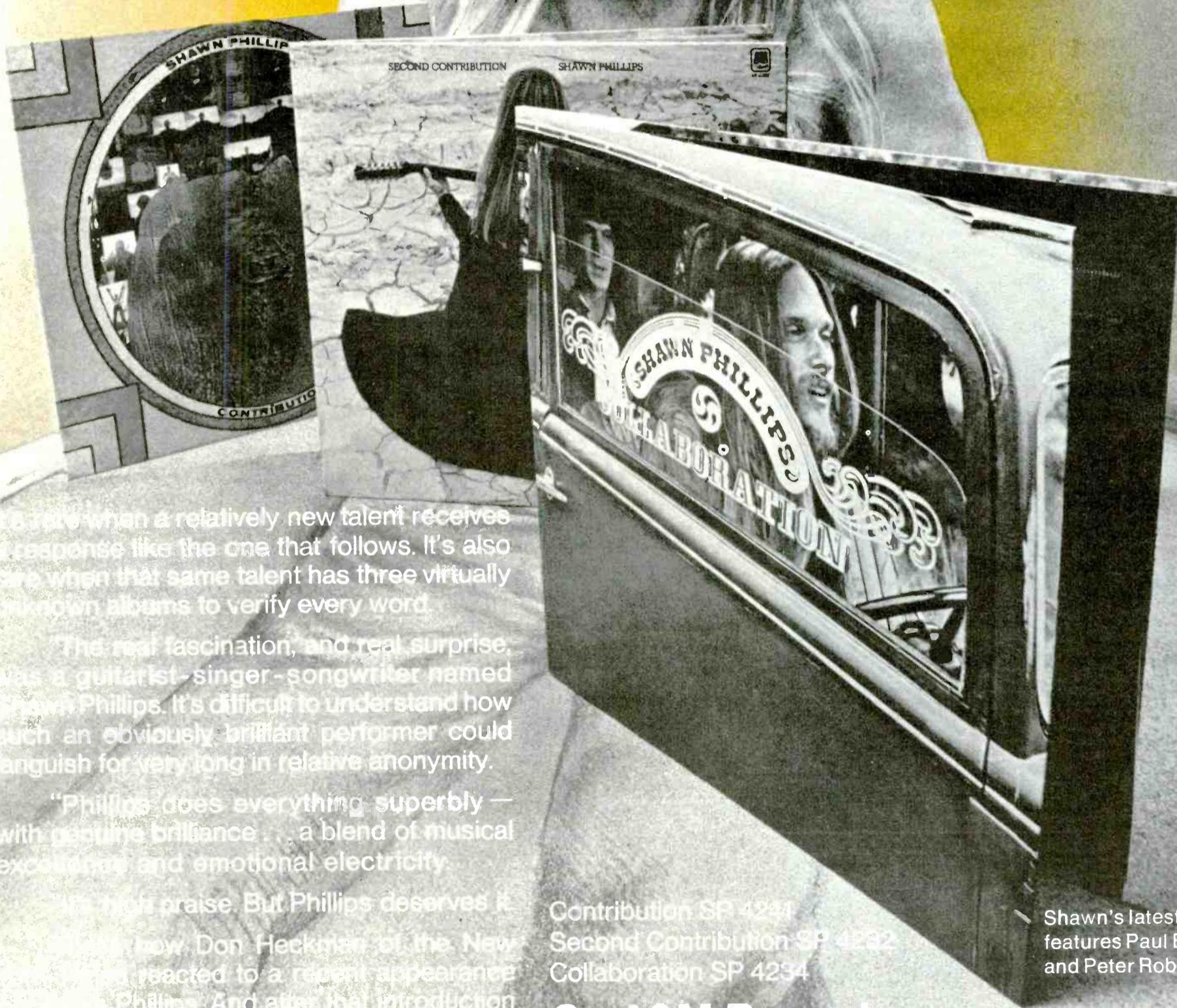
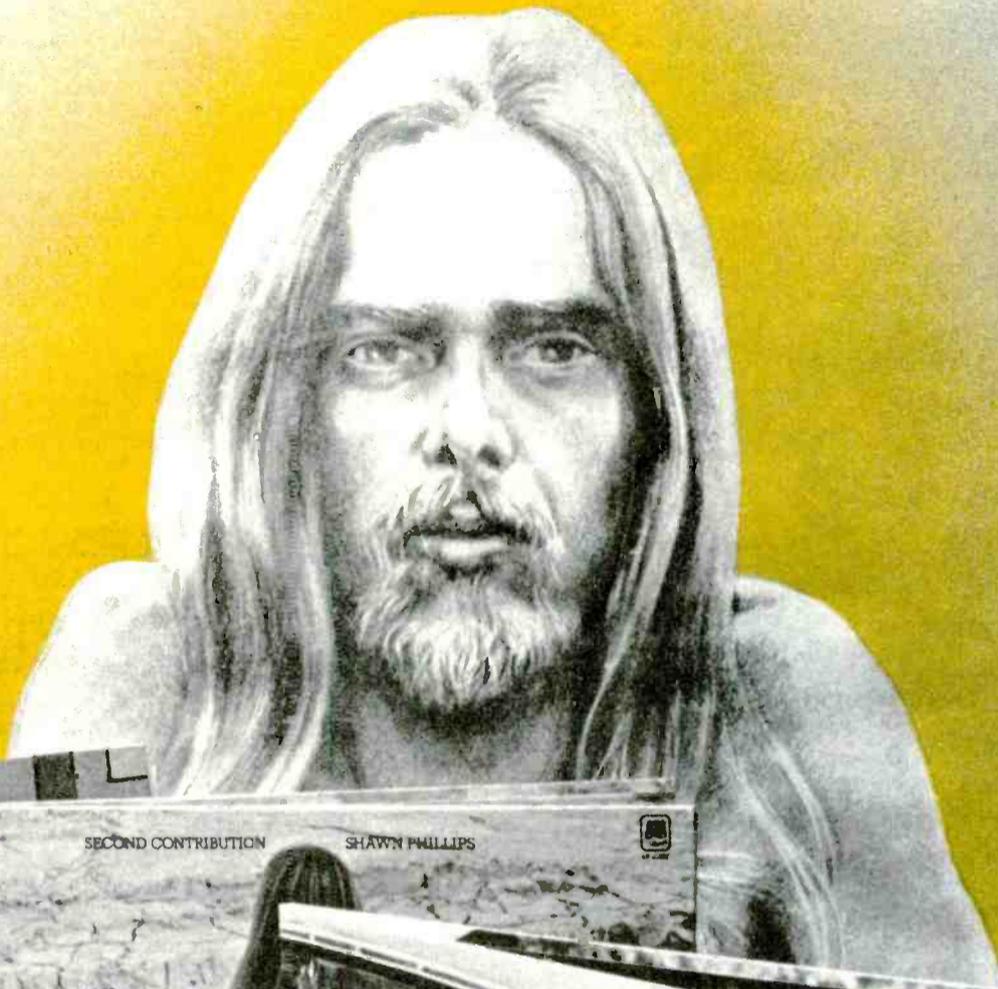
Hy Sutnick, national sales manager, Kraco Products, appointed vice president of the company's electronics division. Joining Kraco as marketing vice president is **Bob Goldsmith**,



formerly marketing vice president, Automatic Radio. . . . **Paul S. Gonzalez** appointed sales manager, specialty engineered products, for Benjamin Sound Corp. . . . **Don Larson**, advertising manager, Ampex's magnetic tape division, has left. . . . **Mike Meyer** appointed Southern regional sales manager, Audio Magnetics Corp., based in Atlanta. . . . **Terrence P. Sukalski**, former accounting manager, Raymond Rosen and Co., distributors, Phila, named vice president Franklin Music Co.

Dan Greer named general manager of MGM Sounds of Memphis, Inc. He will continue as an artist, writer and producer. In addition, **Willie Bean**, previously of Hot Wax, Capitol and Invictus, has joined the staff as director of marketing, sales and promotion; and **Ernestine Wilson**, formerly with Stax in single sales, will be Bean's assistant.

Shawn Phillips and his first three new albums.



It's rare when a relatively new talent receives a response like the one that follows. It's also rare when that same talent has three virtually unknown albums to verify every word.

The real fascination, and real surprise, was a guitarist-singer-songwriter named Shawn Phillips. It's difficult to understand how such an obviously brilliant performer could languish for very long in relative anonymity.

"Phillips does everything superbly — with genuine brilliance . . . a blend of musical excellence and emotional electricity.

It's high praise. But Phillips deserves it. How Don Heckman, of the New York Times, reacted to a recent appearance by Shawn Phillips. And after that introduction it's easy to see that there's more to hear than the 32 songs.

Contribution SP 4241
Second Contribution SP 4232
Collaboration SP 4234

On A&M Records

Produced by Jonathon Weston

Shawn's latest album features Paul Buckmaster and Peter Robinson

Plan Memphis Music Center

MEMPHIS — Plans for a 10-story, \$4.1 million building designed specifically for those in the booming music and entertainment industry here have been announced by Marty Lacker and Don Burt of Mempro Inc. The project will be coordinated by Mempro.

Construction is expected to begin in June, with completion anticipated for early next year, Lacker said.

The new building will be curtain wall construction with reflective glass and black slate exterior. It will include a "minimall," with shops geared to those in the entertainment field, a restaurant, lounge and rehearsal hall, plus offices.

Those likely to establish offices in the new center, Lacker said, would be booking agents, music publishers, management firms, public relations firms, advertising agencies, product representatives, and the business offices of leisure-time companies.

ASCAP Names Candidates for Review Board

NEW YORK—ASCAP's Nominating Committees have named the following candidates for the Society's Board of Review: Lee Adams, Joseph Darion, Dorothy Fields, Bud Green, Bobby Russell, and Billy Edd Wheeler, Authors in the Popular-Production Division; Leon Carr, Jay Gorney, Harold Rome, Charles Strouse and Leonard Whitcup, composer members in the Popular-Production Division; Jack Hamilton Beeson, Grant Beglarian and Ezra Laderman, composers in the Standard Division.

The committees of ASCAP have also named publisher candidates including Richard Ahlert, Marvin Cane, Marvin Fisher, Paul Kapp, Alex C. Kramer, Johnny Marks, Herb Reis, and Mike Stoller in the Popular-Production Division; and Hans W. Heinsheimer, Ed. B. Lorenz, Robert MacWilliams, and Lewis Roth as publisher members in the Standard Division.

The Writers Nominating Committee consisted of Louis Alter, chairman; Walter Bishop; Sammy Cahn; Dorothy Fields, Bud Green and Ezra Laderman.

The Publishers Nominating Committee was comprised of Leo Talent, chairman; Gene Goodman and David Sengstack.

Duo Opens New Soul Distributor

LOS ANGELES—Eureka Record Distributing Corp., the new Sid Talmadge-Sammy Ricklin owned company has opened with a lineup of rock blues and jazz labels.

The Tamla/Motown/Gordy/Mo-West family heads the list of companies being sold. In addition Eureka represents Gambit, Black Forum, VIP, Rare Earth, Weed, Actual, Audio Fidelity, Caedmon, Fiesta, Grecophon, Milestone, Project 3, Thunderbird, Beverly Hills, Contemporary, Good Time Jazz, JMI, Segue, Joliet and Chisa.

Gene Levy Dies, Waxie Maxie Exec

WASHINGTON — Gene Levy, vice president of Waxie Maxie's in Washington, D.C., died on Jan. 21. Levy had been in the music industry for the past 26 years. Surviving are his wife Bess, a son, daughter and granddaughter.

RIAA Aide Dies

NEW YORK—Mrs. Emily Seaman, office manager of the Recording Industry Association of America for 15 years, died Jan. 18 in New York. Funeral services were held Jan. 21.

Studio Track

By BOB GLASSENBERG

A brief list of Warner Bros./Reprise artists and where they are recording: **Van Morrison**, producing himself at Pacific High Studios, San Francisco. . . . **John Sebastian** producing himself at Crystal Sound, Los Angeles. . . . **Barbara Keith** produced by Larry Marks at A&M Studios, Los Angeles. . . . **Little Feat** produced by **Ted Templeman** at A&M. **Gordon Lightfoot** produced by **Lennie Warrenker** at Amigo Sound, Los Angeles. . . . **Steve Bishop** produced by **Russ Titleman**, at Heider's in San Francisco. . . . **Cold Blood** is also recording at Heider's in San Francisco.

★ ★ ★

I recently had a chance to talk to one of the most underrated female vocalists in the U.S., Canadian-born and raised **Anne Murray**, whose records are released on Capitol in the U.S. I had heard stories about her studio sessions with producer **Brian Ahern** and just had to ask about them. Ahern is perhaps one of the most talented producers of Canadian product.

"Everybody shakes their head when Brian and I communicate without saying anything," said Miss Murray, who grew from a high school physical education teacher into one of the most sought after artists in Canada. "Basically, Brian is a quiet person who is there if the musicians and I get up against the wall when we are working out a song in the studio. But he really lets the musicians work out the music and then he comes in and makes suggestions. He's very big on getting other people to create. He sort of lets the musicians figure things out for themselves rather than telling them what to do. I have often seen a smile come across his face when a musician finally discovers the way to transmit a message musically. Really, he's matured a lot of people, even though we've all matured at the same time."

Ahern is responsible for all the recordings of Anne Murray, as well as the sound on all of her television shows in recent years on the CBC in Canada as well as that LP with Anne and **Glen Campbell** which was done in Nashville. It is reported that Campbell wants Ahern to mix the next album that he and Anne do together in Canada and leave all the Americans out of it.

★ ★ ★

Muddy Waters London Sessions with **Stevie Winood**, **Georgie Fame**, **Rory Gallagher** and **Rick Grech** among others, is being mixed and readied for release at IDC, London for Chess/Janus Records. . . . **Bo Diddley** with **Pete Welding** and **Johnny Otis** is being completed somewhere in Los Angeles on Chess/Janus. . . . **Jack McDuff** with **Phil Upchurch** is being completed in Chicago. . . . **Cissy Houston** and **Grady Tate** are preparing an album . . . and **John Kay**, leader of Steppenwolf, is finishing up a solo LP due out sometime this month for ABC/Dunhill.

★ ★ ★

A contemporary folk mass has been recorded by 35 youngsters ranging in age from 10-26. The group, called **Covenant**, performed religious songs for the mass under the direction of **Brian Bolger** at Ultra-Sonic Recording, Hempstead, L.I. The music was written by Bolger and Ultra-Sonic's **Jeff Kracke** engineered. The mass, incidentally is performed almost every Sunday at a church in Long Island.

★ ★ ★

At RCA, New York, **Van Cliburn** is recording. . . . the **Side-winders** are also produced by **Lenny Kaye**. . . . Kirshner Records artist **Phil Cody** is also working on a new record. . . . In Chicago, **Donny Hathaway** is producing a new RCA group, **Center Stage**. . . . And in Hollywood, the **Friends of Distinction** are working on a new LP. . . . **Mike Nesmith** is editing

his new album. . . . **Mother Hen** is working on their initial release. . . . **Ed Ames** is recording some new material . . . and the **Guess Who** are preparing a new album.

★ ★ ★

"Chaplin's Back," is the title of a new album by **Darius Brubeck**. It contains music from seven of **Charlie Chaplin's** films, although **Gary Klein**, producer of the album, said that he doubts Chaplin would recognize the tunes. It was recorded at Allegro Sound, New York and engineered by **Bruce Staple**. Musicians on the date, besides Brubeck, include **John Miller**, bass; **Marugs**, drums; **Perry Robinson**, clarinet; **Robert Fritz**, bass clarinet; **Michael Brecker**, tenor saxophone; **Richard Bach**, cello; and **Amos Garrett** and **Bob Rose**, guitars. The album will be released by Paramount.

★ ★ ★

Recent activity at Sound 80 Studios, Minneapolis, includes **Sandler & Young** producing themselves for **Ralyon Records**, a subsidiary of RCA. . . . **Frankie Yankovic** for **V Records**. . . . **The Center Opera** with **Horace Grinnell** producing. They have also redecorated the studio with angular stripes from ceiling to floor, to make the place more conducive to creativity.

★ ★ ★

At Bell Sound Studios, New York, the **Edwin Hawkins Singers** are in with **Bob Reno** producing. . . . **Jim Dawson** is in with **Marty Riker** producing. . . . And **Bobbie Martin** is in for some work. All are Buddah Records artists.

★ ★ ★

A few of the artists who have used Eastern Sound in January: **Syrinx** for True North Records, it's an LP with **John Mills Cockrell** producing and **David Kalmbach** engineering. . . . **Whisky Howl** for an album for Kinney Music with **John Sandler** from Muscle Shoals producing and **John Stewart** engineer. . . . **Buxton Kastle** doing four sides for Kinney Music with **David Van De Pitte** of Motown producing and Stewart engineer. . . . And **Joshua** for GRT Records of Canada with **Harry Hinde** producing and Stewart engineer.

Artists at the studio in December included **Tommy Graham**, **John Allan Cameron**, **Em. Frigid Pink**, **Mary Beth Solomon**, **Robert Chacra**, **Copper Penny**, **Springwell**, **Cheri Lee Hall**, **Glen Gould**, **20,000 Leagues Under the Sea**, and **Cinderella**, an animated cartoon series for ABC Television, New York.

★ ★ ★

Gold Star Recording Studios, Hollywood, boasts what is probably the first Christmas record for 1972. **Tony Fontane** cut it with this thought: "What better time to do it. It's the people who cut Christmas records in August who are strange."

Magtec Stereo Tape

• Continued from page 3

with Stereotape's existing distribution of rack merchandisers, distributors and selected manufacturers representatives.

Magtec is a custom tape duplicator of audio programs for the educational and music industries. Prior to the purchase, Magtec manufactured a major portion of the Stereotape inventory.

Grammy TV From N.Y.

• Continued from page 3

built around current Grammy nominees and previous Grammy winners.

Additional details regarding the precise site, master of ceremonies, producer, director and writers of the show will be announced shortly. The nominees for the Grammy Awards will be announced next week.

can we get to that

BILLBOARD "... super gospel group comes up with a winning commercial rhythm item with potent lyric... top 40 and MOR appeal, it has it to come through Hot 100."

RECORD WORLD "... gospel guys who've backed Elvis in personal appearances from coast to coast aim for the pop market..."

CASHBOX "Ray Stevens' gospel-flavored tune is a good bet for MOR audience and could spurt onto the Top 100 with exposure."

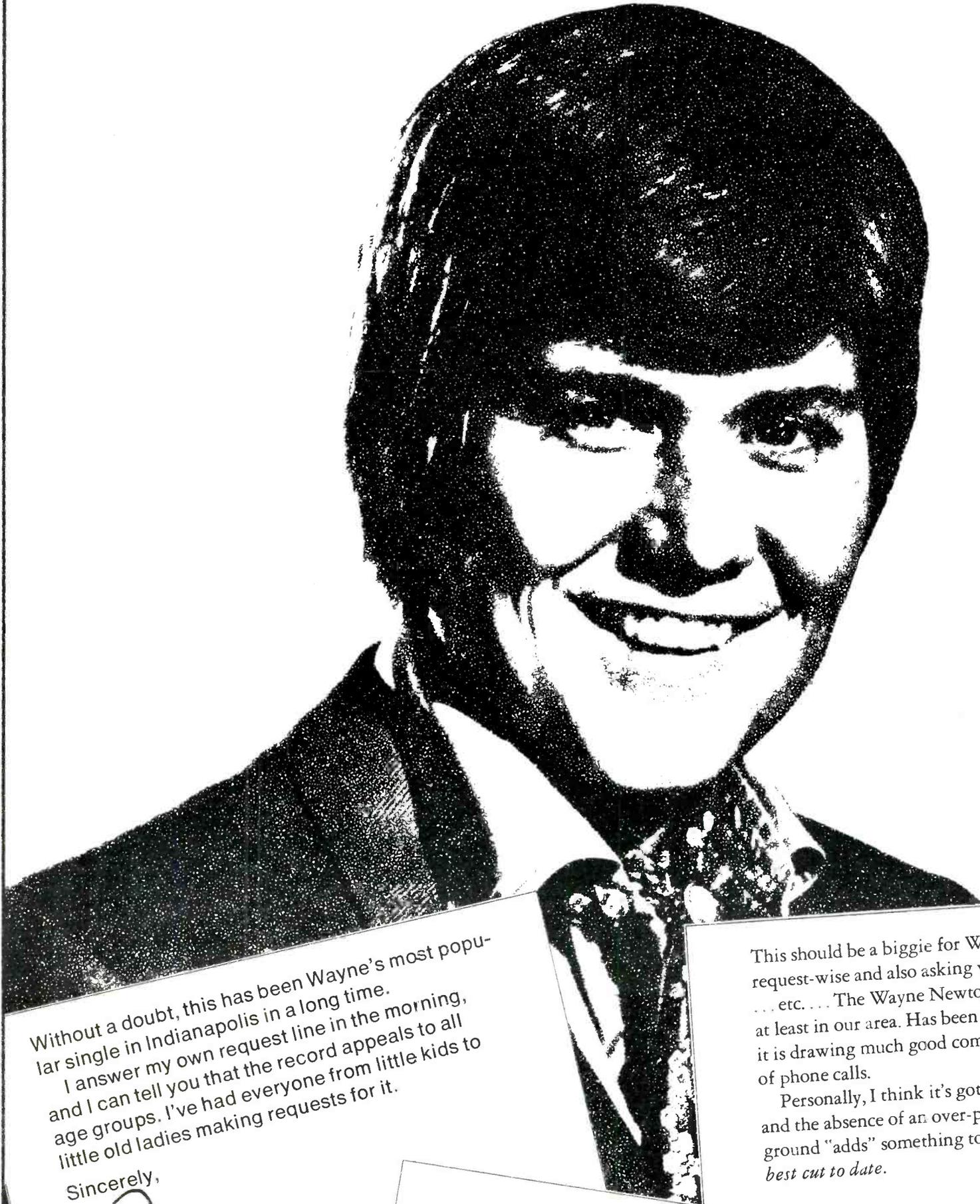
imperialis

Written by RAY STEVENS (Ahab, BMI)
produced by Charlie Tallent
recorded by THE IMPERIALS on IMPACT (5125)
Disc Jockeys write for promo copy

impact

IMPACT RECORDS
1625 Broadway, Nashville, Tennessee 37202
Box 2307, Vancouver 3, B.C., Canada

Wayne Newton "Higher Ground"



Without a doubt, this has been Wayne's most popular single in Indianapolis in a long time.

I answer my own request line in the morning, and I can tell you that the record appeals to all age groups. I've had everyone from little kids to little old ladies making requests for it.

Sincerely,

Roger W. Morgan
Radio WIFE
Indianapolis, Indiana

This should be a biggie for Wayne... they're eating us up request-wise and also asking who... where it can be bought... etc.... The Wayne Newton should be a biggie... at least in our area. Has been on the playlist one week and it is drawing much good comment and a great amount of phone calls.

Personally, I think it's got one heck of a good arrangement and the absence of an over-powering chorus in the background "adds" something to it. *This should be Wayne's best cut to date.*

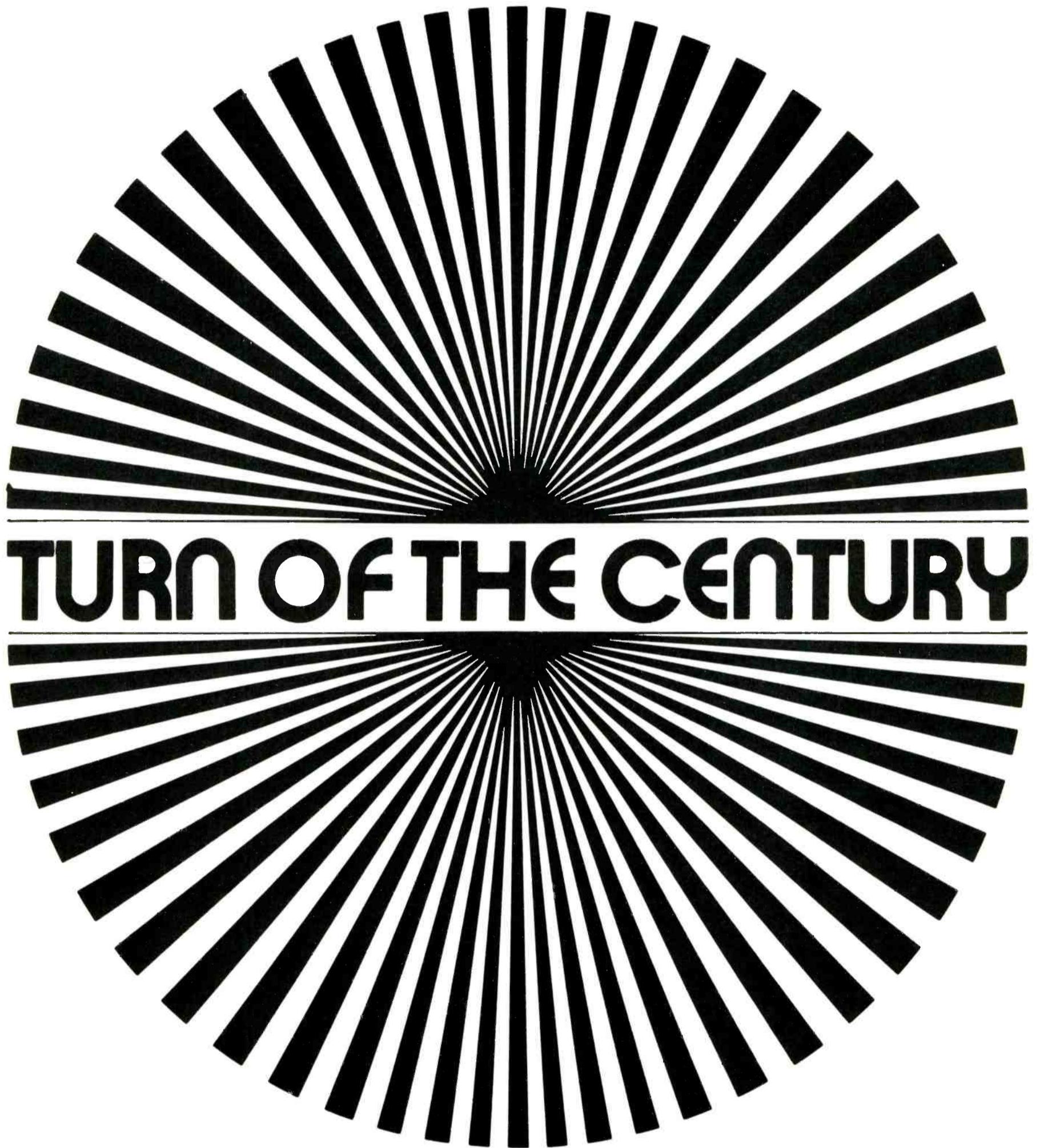
Sincerely,

Jerry Vaughn
KRMG Radio
Tulsa, Okla.

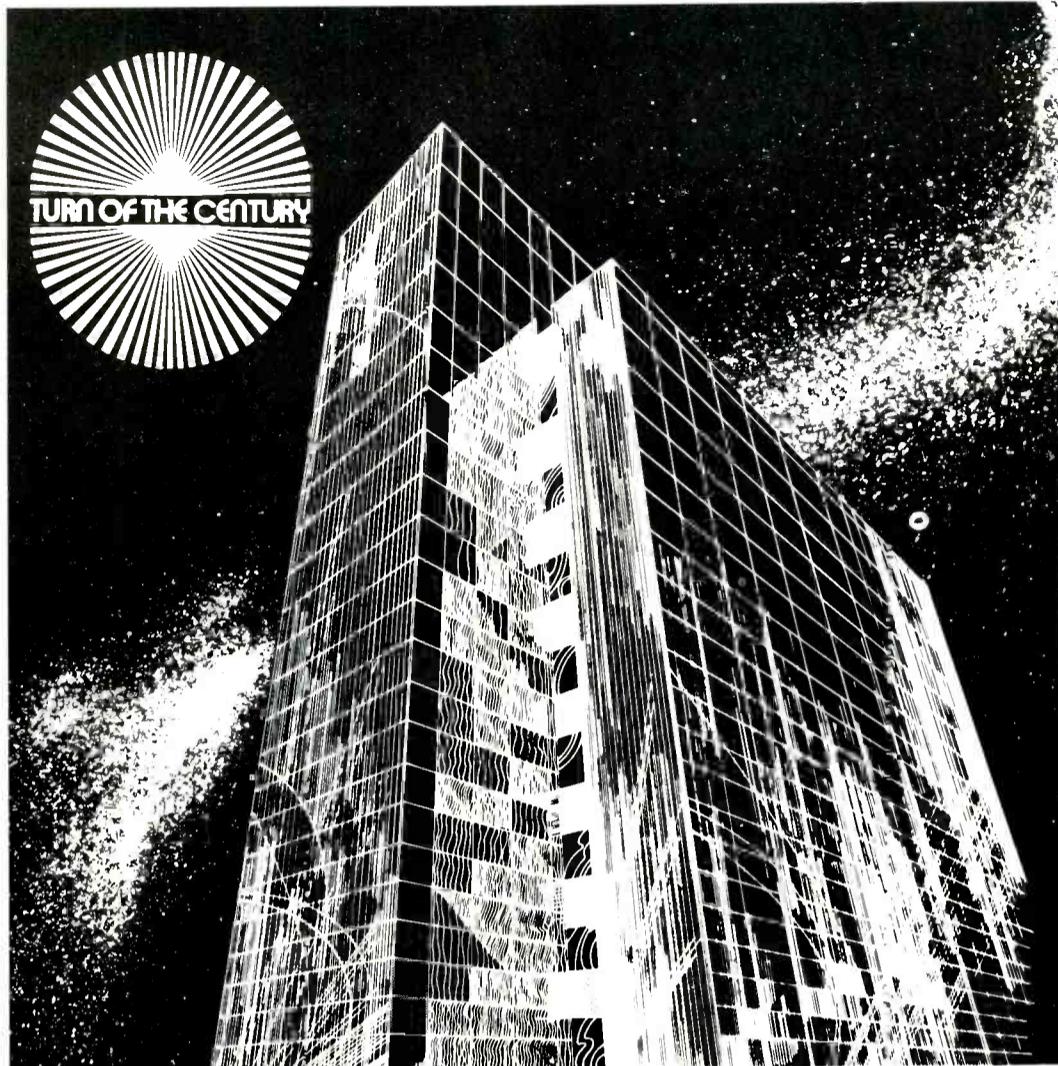
Everyone here likes it and I'm sure that it will get many sales for you and your organization. It will be used as a feature record here at KEEL, and this will guarantee el mucho exposure.

Sincerely,
Larry Ryan
KEEL-AM/FM

Available from Capitol Records #3241



ON RANWOOD RECORDS



Arranged by John Wood

ARRIVES IN 1972!!

“One Teardrop” (Una Lagrima), “Green, Green Grass of Home,” “And I’ll Come Back,” “She Loves,” “Rose Garden,” “Alfie,” “Till Love Touches Your Life,” “Love Means” (You Never Have to Say You’re Sorry), “Maiden Voyage,” (Impressions of) “Throb,” and “A Ray of Sunshine” (Una Rayo de Sol)

HIT SINGLE #919

“One Teardrop” (Una Lagrima)

“Green, Green Grass of Home”

AVAILABLE THROUGH GRT IN CASSETTES & CARTRIDGES
AND THE COLUMBIA RECORD CLUB

RANWOOD
RECORDS, INC.

RANWOOD RECORDS, INC., A SUBSIDIARY OF RANWOOD INTERNATIONAL, INC., 9034 SUNSET BLVD., LOS ANGELES, CALIF. 90069

GRAMMY AWARDS FINAL NOMINATIONS

RECORD OF THE YEAR

IT'S TOO LATE—Carole King (Ode)
JOY TO THE WORLD—Three Dog Night (Dunhill)
MY SWEET LORD—George Harrison (Apple)
THEME FROM SHAFT—Isaac Hayes (Enterprise)
YOU'VE GOT A FRIEND—James Taylor (Warner Bros.)

ALBUM OF THE YEAR

ALL THINGS MUST PASS—George Harrison (Apple)
CARPENTERS—Carpenters (A&M)
JESUS CHRIST SUPERSTAR—Original Cast (Decca)
SHAFT—Isaac Hayes (Enterprise)
TAPESTRY—Carole King (Ode)

SONG OF THE YEAR

HELP ME MAKE IT THROUGH THE NIGHT—Kris Kristofferson
IT'S IMPOSSIBLE—Sid Wayne, Armando Manganero
ME & BOBBY McGEE—Kris Kristofferson, Fred Foster
ROSE GARDEN—Joe South
YOU'VE GOT A FRIEND—Carole King

BEST NEW ARTIST

CHASE—(Epic)
EMERSON, LAKE & PALMER—(Cotillion)
HAMILTON, JOE FRANK & REYNOLDS—(Dunhill)
CARLY SIMON—(Elektra)
BILL WITHERS—(Sussex)

BEST FEMALE POP, ROCK & FOLK VOCAL PERFORMANCE

GYPSIES, TRAMPS & THIEVES—Cher (Kapp)
ME & BOBBY McGEE—Janis Joplin (Columbia)
THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Vanguard)
TAPESTRY—Carole King (Ode)
THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE—Carly Simon (Elektra)

BEST MALE POP, ROCK & FOLK VOCAL PERFORMANCE

AIN'T NO SUNSHINE—Bill Withers (Sussex)
I AM, I SAID—Neil Diamond (Uni)
IF YOU COULD READ MY MIND—Gordon Lightfoot (Reprise)
IT'S IMPOSSIBLE—Perry Como (RCA)
YOU'VE GOT A FRIEND—James Taylor (Warner Bros.)

BEST POP, FOLK & ROCK VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS

ALL I EVER NEED IS YOU—Sonny & Cher (Kapp)
CARPENTERS—Carpenters (A&M)
HOW CAN YOU MEND A BROKEN HEART—Bee Gees (Atco)
JESUS CHRIST, SUPERSTAR—(Original Cast) (Decca)
JOY TO THE WORLD—Three Dog Night (Dunhill)

BEST POP, ROCK & FOLK INSTRUMENTAL PERFORMANCE

BURT BACHARACH—Burt Bacharach (A&M)
SMACKWATER JACK—Quincy Jones (A&M)
THEME FROM LOVE STORY—Henry Mancini (RCA)
THEME FROM SUMMER OF '42—Michel Legrand (Warner Bros.)
THEME FROM SUMMER OF '42—Peter Nero (Columbia)

BEST RHYTHM AND BLUES FEMALE VOCAL PERFORMANCE

BRIDGE OVER TROUBLED WATER—Aretha Franklin (Atlantic)
(I LOVE YOU) CALL ME—Diana Ross (Motown)
CONTACT—Freda Payne (Invictus)
MR. BIG STUFF—Jean Knight (Stax)
PEARL—Janis Joplin (Columbia)

BEST RHYTHM AND BLUES MALE VOCAL PERFORMANCE

AIN'T NOBODY HOME—B. B. King (ABC)
INNER CITY BLUES (MAKE ME WANNA HOLLER)—Marvin Gaye (Tamia)
A NATURAL MAN—Lou Rawls (MGM)
NEVER CAN SAY GOODBYE—Isaac Hayes (Enterprise)
WE CAN WORK IT OUT—Stevie Wonder (Tamla)

BEST RHYTHM AND BLUES PERFORMANCE BY A DUO OR GROUP, VOCAL OR INSTRUMENTAL

IF I WERE YOUR WOMAN—Gladys Knight and the Pips (Soul)
PROUD MARY—Ike and Tina Turner (U.A.)
RESPECT YOURSELF—Staple Singers (Stax)
THEME FROM SHAFT—Isaac Hayes (Enterprise)
YOU'VE GOT A FRIEND—Roberta Flack and Donny Hathaway (Atlantic)

BEST RHYTHM & BLUES SONG

AIN'T NO SUNSHINE—Bill Withers
IF I WERE YOUR WOMAN—Clay Mc Murray, Laverne Ware, Pam Sawyer
MR. BIG STUFF—Joseph Broussard, Ralph Williams, Carrol Washington
NEVER CAN SAY GOODBYE—Clifton Davis
SMILING FACES SOMETIMES—Norman Whitfield Barrett Strong

BEST SOUL GOSPEL PERFORMANCE

THE FIVE BLIND BOYS OF ALABAMA—Blind Boys of Alabama (Hob)
GREAT MOMENTS IN GOSPEL—Clara Ward (Hob)
PASS ME NOT—Dottie Rambo (Heartwarming)
PUT YOUR HAND IN THE HAND OF THE MAN FROM GALILEE—Shirley Caesar
THERE IS A GOD—Valerie Simpson (Tamla)

BEST COUNTRY FEMALE VOCAL PERFORMANCE

GOOD LOVIN'—Tammy Wynette (Epic)
HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith (Mega)
HE'S SO FINE—Jody Miller (Epic)
HOW CAN I UNLOVE YOU—Lynn Anderson (Columbia)
JOSHUA—Dolly Parton (RCA)

BEST COUNTRY MALE VOCAL PERFORMANCE

EASY LOVING—Freddie Hart (Capitol)
I WON'T MENTION IT AGAIN—Ray Price (Columbia)
KISS AN ANGEL GOOD MORNING—Charley Pride (RCA)
SHE'S ALL I GOT—Johnny Paycheck (Columbia)
WHEN YOU'RE HOT, YOU'RE HOT—Jerry Reed (RCA)

BEST COUNTRY VOCAL PERFORMANCE BY A DUO OR GROUP

AFTER THE FIRE IS GONE—Conway Twitty & Loretta Lynn (Decca)
BETTER MOVE IT ON HOME—Porter Wagoner & Dolly Parton (RCA)
I SAW THE LIGHT—Roy Acuff with the Nitty Gritty Dirt Band (U.A.)
NO NEED TO WORRY—Johnny Cash & June Carter (Columbia)
RINGS—Tompall and the Glaser Brothers (MGM)

BEST COUNTRY INSTRUMENTAL PERFORMANCE

FOR THE GOOD TIMES—Floyd Cramer (RCA)
JERRY KENNEDY PLAYS: WITH ALL DUE RESPECT TO KRIS KRISTOFFERSON—Jerry Kennedy (Mercury)
ROSE GARDEN—Bakersfield Brass (Capitol)
RUBY DON'T TAKE YOUR LOVE TO TOWN—Danny Davis & the Nashville Brass (RCA)
SNOWBIRD—Chet Atkins (RCA)

BEST COUNTRY SONG

EASY LOVING—Freddie Hart
FOR THE GOOD TIMES—Kris Kristofferson
HELP ME MAKE IT THROUGH THE NIGHT—Kris Kristofferson
ME & BOBBY McGEE—Kris Kristofferson
ROSE GARDEN—Joe South

BEST SACRED PERFORMANCE

ABIDE WITH ME—Anita Bryant (Word)
AMAZING GRACE—George Beverly Shea (RCA)
DID YOU THINK TO PRAY—Charley Pride (RCA)
GOLDEN STREETS OF GLORY—Dolly Parton (RCA)
PAT BOONE FAMILY—Pat Boone Family (Word)

BEST GOSPEL PERFORMANCE

HE'S STILL KING OF KINGS—Blackwood Bros. (RCA)
JESUS CHRIST, WHAT A MAN—Oak Ridge Boys (Impact)
LET ME LIVE—Charley Pride (RCA)
PUT YOUR HAND IN THE HAND—The Statesmen with Hovie Lister (Skylight)
TIME TO GET IT TOGETHER—The Imperials (Impact)

BEST ETHNIC OR TRADITIONAL RECORDING

18th CENTURY TRADITIONAL MUSIC OF JAPAN—Keiko Matsuo (Everest)
THE ESSO TRINIDAD STEEL BAND—(Warner Bros.)
JAVANESE COURT GAMELAN—Javanese Players (Nonesuch)
MESSAGE TO THE YOUNG—Howlin' Wolf (Chess)
MISSISSIPPI FRED McDOWELL—Mississippi Fred McDowell (Everest)
STORMY MONDAY BLUES—T-Bone Walker (Bluestime)
THEY CALL ME MUDDY WATERS—Muddy Waters (Chess)

BEST INSTRUMENTAL COMPOSITION

HILL WHERE THE LORD HIDES—Chuck Mangione
NEW ORLEANS SUITE—Duke Ellington
THEME FROM LOVE STORY—Francis Lai
THEME FROM SHAFT—Isaac Hayes
THEME FROM SUMMER OF '42—Michel Legrand

BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL

BLESS THE BEASTS & THE CHILDREN—Barry De Vorzon, Perry Botkin, Jr. (A&M)
FRIENDS—Elton John, Bernie Taupin (Paramount)
LOVE STORY—Francis Lai (Paramount)
RYAN'S DAUGHTER—Maurice Jarre (MGM)
SHAFT—Isaac Hayes (Enterprise)

BEST SCORE FROM AN ORIGINAL CAST SHOW ALBUM

FOLLIES—Stephen Sondheim (Capitol)
GODSPELL—Stephen Schwartz (Bell)
THE ROTHSCHILDS—Jerry Rock, Sheldon Harnick (Columbia)
TOUCH—Kenn Long (Ampex)
TWO BY TWO—Richard Rodgers, Martin Charmin (Columbia)

BEST RECORDING FOR CHILDREN

BILL COSBY TALKS TO KIDS ABOUT DRUGS—Bill Cosby (Uni)
SEASAME ST., RUBBER DUCKIE & OTHER SONGS—(Camden)
FROM SESAME ST.—Richard Wolfe Children's Chorus (Event)
SEX EXPLAINED FOR CHILDREN—Stanley Daniels, M.D. (Event)
THE STORY OF SCHEHERAZADE—Julie Harris (Caednon)
WILLY WONKA & THE CHOCOLATE FACTORY—Golden Orch. & Chorus (Golden)

BEST COMEDY RECORDING

CHEECH & CHONG—Cheech & Chong (A&M)
AJAX LIQUOR STORE—Bob Hudson & Ron Landry (Dore)
FLIP—THE FLIP WILSON SHOW—Flip Wilson (Little David)
THIS IS A RECORDING—Lily Tomlin (Polydor)
WHEN I WAS A KID—Bill Cosby (Uni)

BEST SPOKEN WORD RECORDING

DESIDERATA—Les Crane (Warner Bros.)
EUGENE O'NEILL'S "LONG DAY'S JOURNEY INTO NIGHT"—Stacy Keach, Robert Ryan, Geraldine Fitzgerald & Cast (Caednon)
HAMLET—Richard Chamberlain (RCA)
I CAN HEAR IT NOW—THE SIXTIES—Walter Cronkite (Columbia)
WILL ROGERS' U.S.A.—James Whitmore (Columbia)

BEST JAZZ PERFORMANCE BY A SOLOIST

THE BILL EVANS ALBUM—Bill Evans (Columbia)
CARMEN McRAE—Carmen McRae (Mainstream)
GYPSY QUEEN—Larry Coryell (Flying Dutchman)
PHIL WOODS & HIS EUROPEAN RHYTHM MACHINE/AT THE FRANKFURT JAZZ FESTIVAL—Phil Woods (Embryo)
PORTRAIT OF JENNY—Dizzy Gillespie (Perception)
QUINTESSENTIAL RECORDING SESSION—Earl Hines (Chiaroscuro)
THE YOU AND ME THAT USED TO BE—Jimmy Rushing (RCA)

BEST JAZZ PERFORMANCE BY A GROUP

THE BILL EVANS ALBUM—Bill Evans Trio (Columbia)
GARY BURTON & KEITH JARRETT—Gary Burton & Keith Jarrett (Atlantic)
GIANTS—Dizzy Gillespie and Bobby Hackett (Perception)
MILES DAVIS AT THE FILLCORE—Miles Davis (Columbia)
MWANDISHI—Herbie Hancock (Warner Bros.)

THE NIFTY CAT—Roy Eldridge (Master Jazz)
PHIL WOODS & HIS EUROPEAN RHYTHM MACHINE/AT THE FRANKFURT JAZZ FESTIVAL—Phil Woods (Embryo)

BEST JAZZ PERFORMANCE BY A BIG BAND

AFRIQUE—Count Basie (Flying Dutchman)
A DIFFERENT DRUMMER—Buddy Rich (RCA)
NEW ORLEANS SUITE—Duke Ellington (Atlantic)
WOODY—Woody Herman (Cadet)
MAYNARD FERGUSON—M.F. HORN—Maynard Ferguson (Columbia)

THE FOLLOWING ARE CRAFT AWARD NOMINATIONS

BEST INSTRUMENTAL ARRANGEMENT

EARTH—Michel Colombier (A&M)
NIGHTINGALE II—Joshua Rifkin (Elektra)
THE RITE OF SPRING—Hubert Laws (CTI)
THEME FROM SHAFT—Isaac Hayes (Enterprise)
THEME FROM SUMMER OF '42—Michel Legrand (Warner Bros.)

BEST ARRANGEMENT ACCOMPANYING VOCALIST(S)

FREEDOM & FEAR—Bill Medley (A&M)
LONG AGO TOMORROW—B. J. Thomas (Scepter)
SUPERSTAR—Carpenters (A&M)
UNCLE ALBERT/ADMIRAL HALSEY—Paul & Linda McCartney (Apple)
WHAT'S GOING ON—Marvin Gaye (Tamla)

BEST ENGINEERED RECORDING (Non-Classical)

CARPENTERS—Carpenters (A&M)
THE 5TH DIMENSION/LIVE!!—5th Dimension (Bell)
STONES—Neil Diamond (Uni)
THEME FROM SHAFT—Isaac Hayes (Enterprise)
WINGS—Michael Colombier (A&M)

BEST ALBUM COVER

B, S & T: 4—Blood, Sweat & Tears (Columbia)
BARK—Jefferson Airplane (Grunt)
BLACK PEARL—Jimmy McGriff (U.A.)
HOT PLATTERS—Various Artists (Warner Bros.)
THE MUSIC OF ERIK SATIE: THROUGH A LOOKING GLASS—The Camerata Contemporary Chamber Orch. (Deram)
POLLUTION—Pollution (Prophesy)
SHAREPICKERS—Mason Williams (Warner Bros.)
STICKY FINGERS—The Rolling Stones (Rolling Stones)

BEST ALBUM NOTES

THE GENIUS OF LOUIS ARMSTRONG—Louis Armstrong (Columbia)
HONKY TONKIN' WITH CHARLIE WALKER—Charlie Walker (Epic)
LOUIS ARMSTRONG JULY 4, 1900—JULY 6, 1971—Louis Armstrong (RCA)
MILES DAVIS—Miles Davis (U.A.)
MUSIC OF VARESE—Konstantin Simonovitch (Angel)
PIANO RAGS BY SCOTT JOPLIN—Joshua Rifkin (Nonesuch)
SAM HARD AND HEAVY—Sam Samudio (Atlantic)
THIS IS BENNY GOODMAN—Benny Goodman (RCA)

THE FOLLOWING ARE CLASSICAL NOMINATIONS

ALBUM OF THE YEAR

* BERLIOZ: REQUIEM—Colin Davis cond. London Sym. Orch. (Philips)
* BOULEZ CONDUCTS BOULEZ: PLI SELON PII—Pierre Boulez cond. The B.B.C. Symphony Orch. (Columbia)
* CRUMB: ANCIENT VOICES OF CHILDREN—Jan DeGaetani & Michael Dash, Arthur Weisberg cond. Contemporary Chamber Ensemble (Nonesuch)
* HAYDN: SYMPHONIES NOS. 65-72—Antal Dorati cond. Philharmonia Hungarica (London)
* HOROWITZ PLAYS RACHMANINOFF—Vladimir Horowitz (Columbia)
* JANACEK: SINFONIETTA/LUTOSLAVSKI: CONCERTO FOR ORCHESTRA—Seiji Ozawa cond. Chicago Symphony Orch. (Angel)
* MAHLER: SYM. NO. 1 IN D MAJOR—Carlo Maria Giulini cond. Chicago Symphony Orch. (Angel)
* PENDERECKI: UTRENJA, THE ENTOMBMENT OF CHRIST—Eugene Ormandy cond. Philadelphia Orch. (RCA)
* SHOSTAKOVICH: SYM. NO. 14—Phyllis Curtin, Simon Estes (RCA)
* TIPPETT: THE MIDSUMMER MARRIAGE—Colin Davis cond. Royal Opera House Orch. (Philips)

BEST ORCHESTRAL PERFORMANCE

* BOULEZ CONDUCTS BOULEZ: PLI SELON PII—Pierre Boulez cond. The B.B.C. Symphony Orch. (Columbia)
* BOULEZ CONDUCTS RAVEL—Pierre Boulez cond. the Cleveland Orch. (Columbia)
* HAYDN: SYMPHONIES (NOS. 65 TO 72)—Vol. 1 Antal Dorati cond. Philharmonia Hungarica (London)
* HOLST: THE PLANETS—Bernard Haitink cond. London Philharmonic Orch. (Philips)
* MAHLER: SYM. NO. 1 IN D MAJOR—Carlo Maria Giulini cond. Chicago Symphony Orch. (Angel)
* MAHLER: SYM. NO. 3 IN D MINOR—Jascha Horenstein cond. London Symphony Orch. (Nonesuch)
* RESPIGHI: THE FOUNTAINS OF ROMÉ/THE PINES OF ROMÉ—Eugene Ormandy cond. Philadelphia Orch. (Columbia)
* VAUGHAN WILLIAMS: SYM. NO. 4 IN F MINOR—Andre Previn cond. London Symphony Orch. (RCA)

BEST PERFORMANCE BY AN INSTRUMENTAL SOLOIST OR SOLOISTS (WITH ORCHESTRA)

* BACH: COMPLETE CONCERTOS FOR HARPSICHORD & ORCHESTRA—Igor Kipnis (Marriner cond. The London Strings) (Columbia)
* BEETHOVEN: TRIPLE CONCERTO IN C MAJOR FOR VIOLIN, PIANO & CELLO OP. 56—David Oistrakh, Mstislav Rostropovich & Sviatoslav Richter (Herbert von Karajan cond. Berlin Philharmonic) (Angel)
* BERG: CONCERTO FOR VIOLIN & ORCHESTRA MARTINON: CONCERTO FOR VIOLIN—Henryk Szeryng (Kubelik cond. Bavarian Sym. Orch.) (DGG)
* DVORAK: CONCERTO IN B MIN. FOR CELLO—Jacqueline du Pre (Barenboim cond. Chicago Sym. Orch.) (Angel)
* RACHMANINOFF: RHAPSODY ON A THEME OF PAGANINI—LISZTS: CONCERTO NO. 2 IN A MAJ.—Van Cliburn (Ormandy cond. Philadelphia Orch.) (RCA)

* SCHUMANN: CONCERTO FOR VIOLIN—Paul Zukofsky (Thomas cond. Boston Sym. Orch.) (DGG)
* SIBELIUS: CONCERTO IN D MIN. FOR VIOLIN TCHAIKOVSKY: CONCERTO IN D MAJ. FOR VIOLIN—Kyung-Wha Chung (Previn cond. London Sym. Orch.) (London)
* VILLA-LOBOS: CONCERTO FOR GUITAR—Julian Bream (Previn cond. London Sym. Orch.) (RCA)
* WALTON: CONCERTO FOR VIOLIN & ORCHESTRA; CONCERTO FOR VIOLA & ORCHESTRA—Yehudi Menuhin (Walton cond. New Philharmonia) (Angel)

BEST PERFORMANCE BY AN INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA)

* ALICIA DE LARROCHA PLAYS SPANISH MUSIC OF THE 20TH CENTURY—Alicia De Larrocha (London)
* BACH: WELL TEMPERED CLAVIER, BOOK 2, VOL. 3—Glenn Gould (Columbia)
* BARBER: SONATA FOR PIANO/PROKOFIEFF: SONATA NO. 6 IN A MAJ.—Van Cliburn (RCA)
* BARTOK: MIKROKOSMOS, VOL. 6/OUT OF DOORS SUITE/SONATINA—Stephen Bishop (Philips)
* BEETHOVEN: "HAMMERKLAVIER" SONATA—Rudolf Serkin (Columbia)
* BRAHMS: THE BRAHMS I LOVE—Artur Schnabel (RCA)
* HOROWITZ PLAYS RACHMANINOFF—Vladimir Horowitz (Columbia)
* PIANO RAGS BY SCOTT JOPLIN—Joshua Rifkin (Nonesuch)
* SATIE: PIANO MUSIC OF ERIK SATIE, VOL. 5—Aldo Ciccolini (Angel)

BEST CHAMBER MUSIC PERFORMANCE

* CRUMB: ANCIENT VOICES OF CHILDREN—Jan DeGaetani; Arthur Weisberg cond. Contemporary Chamber Ensemble (Nonesuch)
* DEBUSSY: QUARTET IN G MIN./RAVEL: QUARTET IN F MAJ.—Juilliard Quartet (Columbia)
* DVORAK: TRIOS FOR PIANO (Complete)—Beaux Arts Trio (Philips)
* FUX-SCHMELZER: MUSIC IN THE HAPSBURG PALACE—Nikolaus Harnoncourt cond. Concentus Musicus (Telefunken)
* IVES: CHAMBER MUSIC—Paul Zukovsky, Gilbert Kalish—New York String Quartet (Columbia)
* THE MOZART QUARTETS FOR FLUTE—Jean-Pierre Rampal, Isaac Stern, Alexander Schneider, Leonard Rose (Columbia)
* SCHUBERT: FANTAISIE IN C MAJOR FOR VIOLIN & PIANO—Jascha Heifetz & Brooks Smith (RCA)

BEST OPERA RECORDING

* MASSENET: MANON—Julius Rudel cond. New Philharmonia & Ambrosian Audio Treasury Opera Chorus—Prin. Solos: Beverly Sills, Nicolai Gedda, Gerard Souzay, Gabriel Bacquier (ABC)
* MOZART: THE MAGIC FLUTE—Georg Solti cond. Vienna Philharmonic Orch.—Prin. Solos: Pilar Lorengar, Hermann Prey, Stuart Burrows, Dietrich Fischer-Dieskau, Christina Deutekom, Martti Talvela (London)
* PUCCINI: IL TABARRO—Erich Leinsdorf cond. New Philharmonia/John Alldis Choir—Prin. Solos: Leontyne Price, Placido Domingo, Sherrill Milnes (RCA)
* TIPPETT: THE MIDSUMMER MARRIAGE—Colin Davis cond. Royal Opera House, Covent Garden—Prin. Solos: A. Remedios, J. Carlyle, R. Herinx, E. Harwood, S. Burrows (Philips)
* VERDI: AIDA—Erich Leinsdorf cond. London Sym./John Alldis Choir—Prin. Solos: Leontyne Price, Placido Domingo, Sherrill Milnes, Grace Bumbry, Ruggero Raimondi (RCA)
* VERDI: DON CARLO—Carlo Maria Giulini cond. Orch. of Royal Opera House—Prin. Solos: Placido Domingo, Montserrat Caballe, Ruggero Raimondi, Sherrill Milnes, Shirley Verrett (Angel)
* WAGNER: DIE MEISTERSINGER VON NURNBERG—Herbert von Karajan cond. Dresden State Opera Orch.—Prin. Solos: Theo Adam, Helen Donath, Rene Kollo, Geraint Evans, Peter Schreier (Angel)
* WAGNER: PARSIFAL—Pierre Boulez cond. Bayreuth Festival Orch. & Chorus—Prin. Solos: Thomas Stewart, Karl Ridderbusch, Franz Crass, James King, Gwyneth Jones, Donald McIntyre (Angel)

BEST VOCAL SOLOIST PERFORMANCE

* AN EVENING OF DUETS—Janet Baker & Dietrich Fischer-Dieskau (Angel)
* BERIO: EPIFANIA—Cathy Berberian (RCA)
* HAYDN & MOZART: ARIAS—Dietrich Fischer-Dieskau (London)
* IVES: AMERICAN SCENES/AMERICAN POETS—Evelyn Lear & Thomas Stewart (Columbia)
* LEONTYNE PRICE SINGS ROBERT SCHUMANN—Leontyne Price (RCA)
* SHOSTAKOVICH: SYM. NO. 14—Phyllis Curtin & Simon Estes (RCA)
* WOLF: SONGS (Salzburg Festival 1953)—Elisabeth Schwarzkopf (Seraphim)

BEST CHORAL PERFORMANCE (OTHER THAN OPERA)

* BERLIOZ: REQUIEM—Colin Davis cond. London Symphony Orch./Russell Burgess cond. Wandsworth School Boys Choir/Arthur Oldham cond. London Symphony Chorus (Philips)
* PENDERECKI: UTRENJA, THE ENTOMBMENT OF CHRIST—Robert Page, Director, Temple University Chorus/-Eugene Ormandy cond. Philadelphia Orch. (RCA)
* PROKOFIEV: SEVEN, THEY ARE SEVEN—Gennady Rozhdestvensky cond. Moscow Radio Chorus & Moscow Radio Sym. Orch. (Mel/Angel)
* SIBELIUS: KULLERVO, OP. 7—Ensti Pohjola cond. Helsinki University Men's Choir/Berglund cond. Bournemouth Sym. Orch. (Angel)
* STOCKHAUSEN: STIMMUNG—Wolfgang Fromme cond. Collegium Vocale of Cologne (DGG)
* VERDI: FOUR SACRED PIECES—Roger Wagner cond. Los Angeles Master Chorale/Zubin Mehta cond. Los Angeles Philharmonic Orch. (London)

BEST ENGINEERED RECORDING (CLASSICAL)

* BERLIOZ: REQUIEM—Colin Davis cond. London Sym. Orch. (Philips)
* BEETHOVEN: EGMONT—COMPLETE INCIDENTAL MUSIC—Georg Szell cond. Vienna Philharmonic (London)
* CRUMB: ANCIENT VOICES OF CHILDREN—Jan DeGaetani (Nonesuch)
* HOLST: THE PLANETS—William Steinberg cond. Boston Sym. Orch. (DGG)
* JANACEK: SINFONIETTA—Seiji Ozawa cond. Chicago Symphony Orch. (Angel)
* MAHLER: SYM. NO. 1 IN D MAJ.—Carlo Maria Giulini cond. Chicago Sym. Orch. (Angel)
* TCHAIKOVSKY: 1812 OVERTURE BEETHOVEN: WELLINGTON'S VICTORY—Eugene Ormandy cond. Philadelphia Orch. (RCA)

* Indicates Classical Music Nomination

Tap Your Toes To Tchaikovsky.

The Ventures play the classics



Prokofieff's Peter and The Wolf
Ravel's Pavane • Beethoven's Elise
Puccini's One Fine Day • Bach's
Prelude • Beethoven's Sonata
Mozart Forty • Tchaikovsky's
Swan Lake • Mozart's Minuet
Bach's Joy • Ketelbey's In a Persian
Market • Beethoven's Melody of Joy



UAS-5575

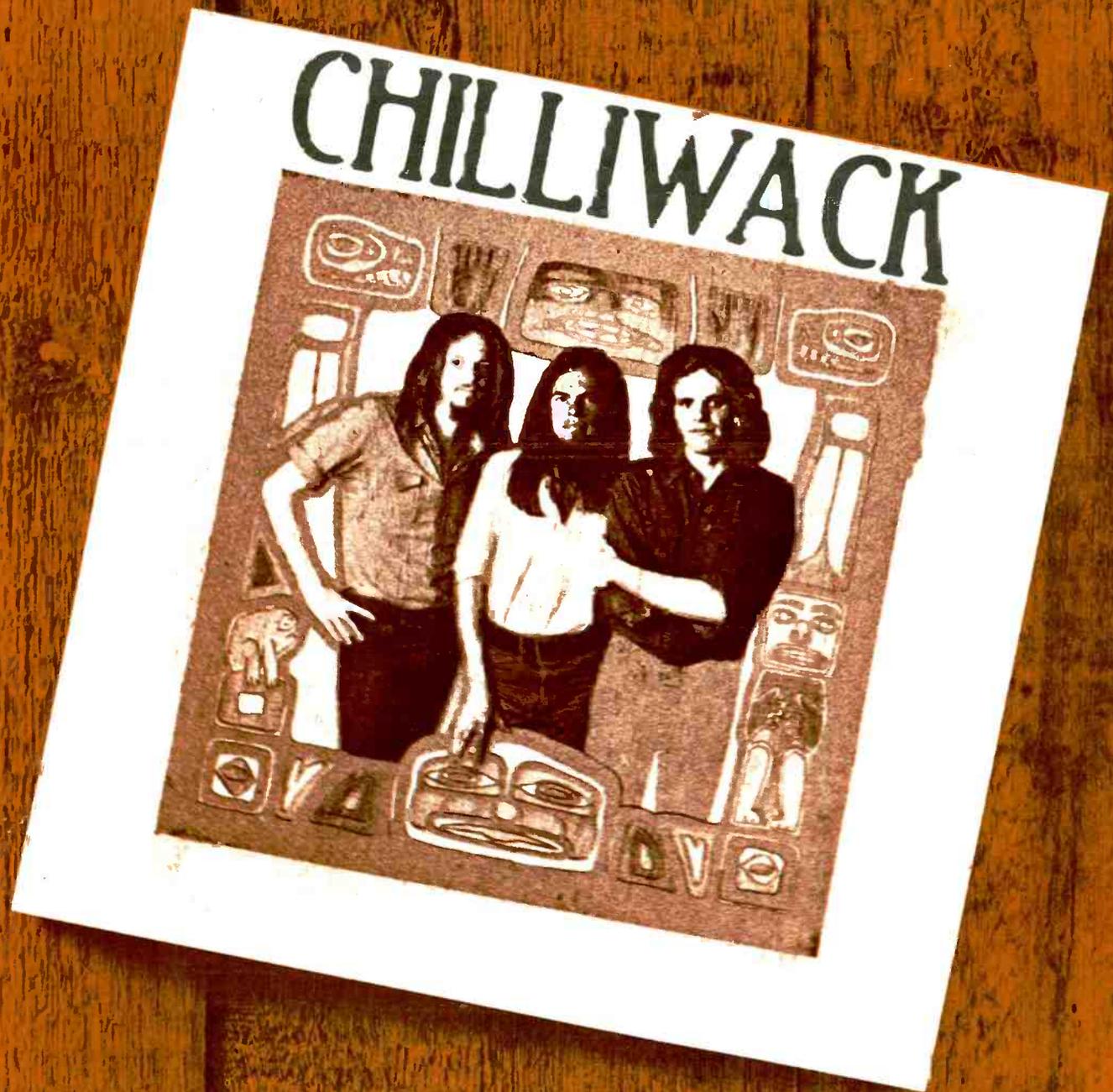
Yes, tap your toes and jump for 'JOY.' The latest album from those classic rockers, The Ventures.

With a little help from Wolfgang, Ludwig, Giacomo, Peter, Johann, Sergei and Maurice.



The first L.P. That Includes The Hit Single "Joy."

In 1971, one Canadian group got more immediate airplay, received more sensational reviews, stole more shows, and created more excitement than any musical force to come out of that country since the Band, Neil Young, the Guess Who, Gordon Lightfoot and Joni Mitchell.



Introducing Chilliwack to America.

Chilliwack is Bill Henderson: guitars, piano, vocals; Claire Lawrence: flute, bass, organ, saxophone, vocals; and Ross Turney: drums, organ on "Night-Morning."

Chilliwack is also a specially priced 2-record set. (SP 3509) Produced by Chilliwack- Barncard On A&M Records.

(The album includes their American debut single, "Lonesome Mary.")

British Decca Hikes Gross And Earnings

LONDON—Decca Ltd. here reported earnings increased in the first half ended Sept. 30 to the equivalent of \$2.9 million from \$2.4 million after a \$332,800 special charge from currency parity rate changes.

Sales in the six months rose to \$99.1 million from \$79 million despite difficult conditions in the U.S. record market.

The company's record, television, navigator and radar divisions made "substantial contributions" to profit, the company stated. Decca also forecast "appreciably greater"

pretax profit in the second half than in the first half, when pretax earnings were \$5.5 million.

Decca is also expanding its capital base to facilitate further growth. Directors announced a rights offering of 1,462,000 Class A ordinary shares for the equivalent of \$5.72 each.

Holder of British shares of record Jan. 7 will have the right to subscribe on the basis on one new A ordinary share for each 12 ordinary or A ordinary shares held. The new shares will be eligible for the final dividend for the year ending March 31.

Deletions Lists Running Wild

Continued from page 1

been made for the return of all other merchandise in the field that was not included in our last catalog, no other deleted merchandise will be accepted, except that included on the attached deletion listing." The notification also states:

"Merchandise returned to the plant not in saleable condition is shipped at the risk of the distributors and we can assume no responsibility."

In the case of some labels, the time period given for the return is much briefer than in the case of the company quoted above. One wholesaler remarked: "It seems that they are imposing these time restrictions in order to make it im-

possible for us to get the product back in time; in other words, it forces us to eat some of it."

Yule Cleanout

Another wholesaler pointed out that massive deletion lists now being received come at a time when wholesalers and retailers are cleaning out excess merchandise, including Christmas titles. The trucking and paper costs to the wholesaler are immense, said one distributor, who also noted that implicit in the entire situation is a considerable loss factor to the manufacturer. This distributor stated:

"In view of there being a loss factor to the manufacturer, many of them insist that you place an exchange order . . . but it is the distributor who pays the freight and handling costs when the records are shipped to him; and also pays when he ships to his accounts. Now, the deletions or cutouts must go back to the distributor from the dealer and rackjobber, and the latter, therefore assumes a cost in sending it to the distributor. The distributor receives the product and must collate it and return it to the manufacturer, and here again the wholesaler assumes the shipping costs. Again, if the manufacturer insists upon an exchange order, I again pay incoming freight and handling costs. There are also the costs of credit and debit invoices."

He concluded: "So January, in a way, is a great month for the truckers and others in the shipping business. It presents problems, financial ones, to the distributor, rackjobber, dealer, and the manufacturer."

He concluded: "Do not forget that when I receive notification of a cutout list to be shipped by a certain date, I notify my rack and chain accounts that certain specific product must be returned to me by such and such a date but the big chains and dealers can afford to ignore such dates . . . so often I get it back too late to meet the manufacturers' deadline and I am in a dilemma because I cannot afford to jeopardize my relationship with a big customer."

Pincus Off to Milan, Paris And London

NEW YORK—George Pincus, who heads the Gil-Pincus-Ambassador music firms both in the U.S. and abroad, left for Europe last week with stops scheduled in Milan and Paris before heading to London.

Pincus will be in London for the launching of the Smile group on Uni whose record of "A Year Every Night" has already been released in the States. Pincus will also attend to the launching of Vikki Carr's CBS recording of "I'd Do it All Again," with other CBS releases to follow on the Continent.

While in London, Pincus will be doing a recording session with his Smile group. Also, Pincus will be holding meetings with John Beecher, who is the administrative head of the London-based Ambassador Music Ltd. and will be screening new talent set up for his arrival.

Sony Year Up; 4th Qtr. Down

TOKYO—Consolidated net profits of Sony Corp. rose to \$40.4 million for the year ended Oct. 31 from \$32.2 million a year earlier.

Consolidated sales rose to \$630 million from \$494 million a year ago.

Sony's profit statement didn't contain figures for the fourth quarter, but indicated results, confirmed by the company, showed fourth-quarter consolidated net profit fell to \$7.8 million from \$8.3 million a year earlier.

Company officials attributed the decline to a large inventory write-off and to accounting procedures used during the floating yen period. Sony said while the yen floated, it calculated its expenses in the U.S. at 360 yen to the dollar, but receipts from sales were exchanged at 335 yen.

Indicated fourth-quarter sales rose to \$162 million from \$140 million a year earlier.

Year to Oct. 31	c1971	c1970
Net Sales	\$630,000,000	\$484,000,000
Net income	40,400,000	32,200,000
Per share	a.80	b.65

Fourth-quarter		
Net	7,800,000	8,300,000
a—One American depository share represents two shares Sony common.		
b—Adjust to reflect a 25 percent free stock distribution paid in July 1971.		
c—On a consolidated basis.		

Craig Earning Up; Sales Dip

LOS ANGELES—Craig Corp. (Amex) reported a dip in sales to \$26,454,000 from \$32,698,000 but a slight gain in earnings to \$258,000 from \$254,000 for the six-months ended Dec. 31.

Income in the period was boosted to \$501,000 after the company received tax credit of \$243,000, equal to 8 cents a share.

6 mo. to Dec. 31:	1971	1970
Net Sales	\$26,454,000	\$32,698,000
Income	258,000	254,000
Per share	a.08	.08
Tax credit	243,000	
Net income	b501,000	254,000
Per Share	.16	.08
Com shares	3,136,000	3,065,000

a—based on income before tax credit of \$243,000. b—equal to 16 cents a share.

3H Sales and Profits Climb

ST. PAUL—Minnesota Mining & Manufacturing Co. reported higher sales and earnings for the year ended Dec. 31.

Sales rose to \$1,829,000,000, or \$3.75 a share, from \$1,687,000,000, or \$3.35 a share, a year ago. Earnings rose to 210,700,000 from \$187,600,000.

Fourth quarter sales and earnings were also higher than a year ago. Sales were \$470,200,000, or \$1.03 a share, compared to \$426,500,000, or 88 cents a share, a year earlier. Earnings rose to \$58,000,000 from \$49,100,000 for the quarter ended Dec. 31.

Year to Dec. 31:	1971	1970
Net sales	\$1,829,000,000	\$1,687,000,000
Net income	210,700,000	187,600,000
Per share	3.75	3.35

Fourth-Quarter		
Sales	470,200,000	426,500,000
Net income	58,000,000	49,100,000
Per share	1.03	.88

15G Grant to Juilliard School

NEW YORK — The Juilliard School is getting a \$15,000 scholarship in Victor Herbert's name. The announcement was made by Mrs. Robert S. Bartlett, Herbert's daughter and survivor.

The donation will be given through the Victor Herbert Foundation to Peter Mennin, who is president of the Juilliard School. The presentation will be made Tuesday (1), the anniversary of Herbert's 102nd birthday.

Market Quotations

As of Closing, Thursday, January 27, 1972

NAME	1971 High	1971 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	21	8	627	20	18 3/4	19 3/4	Unch.
A&E Plastik Pak Co.	127 1/2	3 1/2	101	57 1/2	5 1/4	5 5/8	+ 1/8
American Auto Vending	11 1/2	6 1/2	63	10 1/4	9 3/8	9 3/4	+ 1/2
ABC	55 3/4	25	351	55 3/4	53	55 1/2	+ 1/2
Ampex	25 3/4	10	2152	11 1/2	11	11 1/4	+ 1/8
Automatic Radio	14 1/4	5	101	6 1/2	6	6 1/4	+ 1/8
ARA	162 1/2	117	259	162 1/2	158 1/2	160	— 1
Avco Corp.	19 1/4	12 1/8	1289	19 1/4	17 3/4	18 1/2	+ 1/4
Avnet	15 5/8	8 1/4	652	12 1/2	11 3/4	12 5/8	+ 1/8
Bell & Howell	60 1/4	32 1/2	340	57 1/2	55 1/2	56 3/4	+ 3/8
Capitol Ind.	217 1/2	8	342	11 1/2	10 1/4	11 1/2	+ 5/8
CBS	51 1/2	30 1/8	3716	51 1/2	48 3/8	49 1/4	— 1
Columbia Pictures	17 3/8	6 5/8	1040	12 5/8	10 5/8	12 1/2	+ 1 3/8
Craig Corp.	9	2 5/8	80	4 3/8	3 7/8	4 1/8	+ 1/8
Creative Management	17 3/4	7 5/8	113	12 1/2	11 1/8	12 1/8	+ 3/4
Disney, Walt	156 1/4	77	851	156 1/4	145	155 1/4	+ 9 1/8
EMI	5 5/8	3	263	5 1/2	5 1/4	5 1/4	— 1/8
General Electric	66 1/2	52 7/8	4474	63 3/8	60 3/4	62 3/8	+ 7/8
Gulf & Western	34 1/4	19	2296	34 1/4	31 7/8	34	+ 1/2
Hammond Corp.	13 7/8	8 1/2	184	11 3/8	10 5/8	11 1/8	— 1/8
Handleman	47	33	456	42 1/2	40	40 1/2	Unch.
Harvey Group	8 7/8	3 1/8	50	5 1/2	4 7/8	5	+ 1/8
Instruments Systems	12 3/8	4 5/8	2255	7 3/8	6 1/2	7	+ 3/8
ITT	67 3/8	45 7/8	3889	63 7/8	60 5/8	63 5/8	+ 1 1/8
Interstate United	13 1/2	6	318	11 1/2	10 1/2	11	+ 3/8
Kinney Services	39 3/8	25 7/8	1432	36 7/8	34 3/4	36 1/4	+ 1/2
Macke	15 1/8	8 3/8	407	15 1/8	14 1/8	14 7/8	+ 5/8
Matsushita Electric Ind.	19	16 1/4	633	19	18	18 1/2	+ 1/2
Mattel Inc.	52 1/4	18 3/8	1784	28 3/8	23 1/4	27 7/8	+ 2 5/8
MCA	30	17 3/4	1964	29	26 1/2	28 1/2	+ 2 1/4
Memorex	79 1/2	19 1/4	5391	37 3/4	30 3/8	36 7/8	+ 5 7/8
MGM	26 7/8	15 1/2	191	20 3/4	19 5/8	20 1/2	+ 1/2
Metromedia	31 3/8	17 3/4	357	30 3/4	29 1/2	29 7/8	— 1
3M	135 1/2	95 1/8	452	133 1/4	129 3/8	132 3/4	+ 1 1/2
Motorola	89 3/4	51 1/2	1480	88 3/8	83 1/2	88 7/8	+ 1 3/4
No. Amer. Philips	31 7/8	21 7/8	355	31 3/4	28 1/4	31 3/8	+ 2 3/4
Pickwick International	43	32	30	42 1/4	41 1/4	42 1/4	+ 1/2
RCA	40 3/4	26	2552	38 7/8	38	38 7/8	+ 1/2
Servmat	40 1/4	25 1/2	889	32	30 1/4	32	— 1/4
Sony Corp.	25 1/2	14 1/4	1902	25 1/2	23 5/8	24 1/4	+ 1
Superscope	32 3/8	9 1/8	285	13 3/8	12 5/8	13 3/8	+ 3/8
Tandy Corp.	42 3/8	30 3/8	482	42 1/8	40 1/8	41 5/8	+ 3/8
Telux	22 3/8	7 3/4	3765	14 3/4	13 1/4	14 5/8	+ 1 1/4
Tenna Corp.	11 1/2	4 1/4	211	6 1/2	5 7/8	6 1/2	Unch.
Transamerica	20 1/2	14 3/8	2910	19 1/2	18 5/8	19 3/8	— 1/8
Transcontinental	11	3 1/4	1506	7	5 1/2	6 7/8	+ 1 1/4
Triangle	22 3/4	14 3/8	66	19 1/8	18	18 1/2	— 1/2
20th Century-Fox	15 7/8	7 3/8	2154	15 1/2	13 3/4	15 1/2	+ 1 1/4
Vendo	17 1/2	9 7/8	108	14	13 5/8	13 5/8	+ 1 1/2
Viewlex	10 3/4	5 3/8	617	8 3/4	7 5/8	8 1/2	+ 1/2
Wurlitzer	19 1/8	10 1/8	235	19 1/8	17 5/8	18 7/8	+ 7/8
Zenith	54 7/8	36 3/8	988	45 3/8	41 1/2	43 1/8	— 2 1/4

As of Closing, Thursday, January 27, 1972

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	7 1/2	6	6	Kirshner Entertain.	4 1/4	3 1/4	3 1/4
Alltapes	3 3/4	3 1/2	3 1/2	Koss Electronics	10 7/8	10 1/4	10 1/2
Audio Phonics	6	5	5	M. Josephson Assoc.	9 3/8	8 3/8	8 3/8
Bally Mfg. Corp.	62 3/4	59	62 3/4	Mills Music	14	13 1/2	14
Cartridge TV	39 1/2	35 1/4	39 1/2	NMC	13 7/8	11 1/8	13 7/8
Data Packaging	6 5/8	6	6 3/8	Perception Ventures	4	3	3
Gates Lear Jet	15 1/4	13 1/2	15 1/4	Recoton	4 7/8	4 1/2	4 3/8
Goody, Sam	9 3/8	8 3/8	8 3/8	Schwartz Bros.	12 5/8	11 7/8	12 5/8
GRT Corp.	3 1/2	3 1/8	3 1/2	Teletronics Int.	8 3/8	7	7 7/8
Integrity Entertain.	11	10 3/8	11	United Record & Tape	4 1/4	3	3

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

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

UA Record/Tape Wing Bolsters TC Earnings

SAN FRANCISCO—Transamerica Corp. expects to post a sharp boost in earnings for fiscal 1971, said John R. Beckett, chairman and president.

Among the reasons for the company's brisk turnaround, Beckett cited the following:

—"A substantial improvement in the record business and a continuing reduction of the subsidiary's loss in this area." (Transamerica owns United Artists Records and a tape duplicating-manufacturing facility in Omaha.)

—"Continued improvements in theatrical business, United Artists Corp., and its other major areas of business: insurance, real estate and finance."

Speaking at a meeting of New York Securities Analysts, Beckett said the record label is still losing money, but he sees a "substantial improvement" in this area.

It was reported that the company's record-tape division lost \$2.6 million through nine months of 1971 and \$1.1 million in the third quarter. (Billboard, Oct. 30, 1971.)

Beckett feels that 1971 earnings of 94 or 95 cents a share are likely, "subject to audit, which is currently in progress."

In 1970, the company had net

income of \$42.6 million, or 66 cents a share, on revenue of \$1.48 billion. Operating net for the year totaled \$28.1 million.

"Our 1971 operating earnings should be slightly more than 100 percent ahead of those of 1970, subject to audit," Beckett said.

The board, he said, may resume issuance of regular stock dividend, suspended last year. In previous years, there had been a 2 percent stock dividend and, in 1968, prior to a two-for-one stock split, there was a 4 percent stock dividend.

Insiders Report

AMPEX—William E. Roberts, chairman, disposed of 5,400 shares, reducing holdings to 1,000, and 11,518 indirectly held shares, reducing holdings to 1,000.

PICKWICK INTERNATIONAL—Martin N. Sandler, a director, disposed of 7,500 shares in a public offering in August, reducing his trusteeship holdings to 11,872.

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Talent

10 Singing Sisters, New Group, Into Music Scene

NEW YORK—Ten singing sisters of the Order of Saint Lucy Filippini are moving into the music scene as a group called Salt & Pepper. Jerry Leopaldi who is managing the sisters, is directing their exposure towards television but he's also working towards a record deal as well as a film which will depict the life of young people in religious life.

The sisters come from such places as south Jersey, Pennsylvania, New York, Rhode Island and Connecticut and hold weekend rehearsals at the Villa Walsh Convent in Morristown, N.J. The sisters, who are all in their twenties, compose, arrange, play and sing their own music, which Leopaldi says "relate to the relevant matters confronting our young and senior citizen alike." The sisters have an extensive repertory of contemporary music with such songs as "Salt and Pepper," "Generation Gap," "I'm Not on My Own," "Freedom to Be You," "Life's Like

a Telephone" and "Just What Is America." All the earnings derived from their television, radio, recordings and appearances have been signed over to their religious community. The moneys will go to their school and social centers for their work with the mentally retarded and for their missions in both Africa and South America.

They will make their debut as Salt and Pepper—The Singing-Swirling Sisters of Saint Lucy—on NBC-TV's "Something New," hosted by Leon Bibb and produced and directed by Jack Sumroy on Feb. 13.

Leopaldi's management stable also includes Ernie Edwards, an 18-year-old black pianist who has been blind since birth, James Thomas, a 19-year-old white singer-composer, and the Evolution, a group of nine black boys and girls.



LONDON RECORDS tossed a gala luncheon for Hi Records artist Al Green at L'Etoile restaurant in New York recently. Shown above is Herb Goldfarb, London's marketing and sales vice president, telling Green and the luncheon audience about the major promotion being carried out by London for Green's new LP, "Let's Stay Together."

From The Music Capitals of the World

DOMESTIC

NEW YORK

Bread has received special commendation from 31 United Nations countries for permitting their single, "Let Your Love Go," to be included in an album designed to raise funds for the world's refugees. The group will perform five of their own songs on Hallmark's Valentine's Day television special, "Love, Love, Love," airing Tuesday (8) on NBC-TV. **B.B. King** appears on the Thursday (3) edition of the Flip Wilson Show, and opens a two-week U.S. tour Saturday (5), sharing top billing with **Rare Earth**. His itinerary includes Wichita, St. Louis, Houston, San Antonio, Dallas, and Tulsa.

Sarah Vaughan opens a one-week engagement at Balmoral Race Track at Crete, Ill., on Monday (7). **George Maharis** returns to the nightclub scene with a three-week stint at the Americana's Royal Box beginning March 7. **Jazz** bassist **Charles Mingus** will be joined onstage in his special concert at Philharmonic Hall on Friday (4) by **Gerry Mulligan** and **Roy Eldridge**. **Anne Murray** will star at the Fourth International Festival of Country Music at Wembley, England, April 1-2. Also on the bill are **Conway Twitty**, **Loretta Lynn**, **Tom T. Hall** and **Hank Williams Jr.** **Composer-conductor Le Roy Holmes** is at the second annual Onda Nueva World Music Festival in Caracas, Venezuela, Wednesday (2), where he will perform a number of his originals. **British singer Ken Richards** is cutting his first U.S. pop LP for Capitol. His latest single is "Both of Us Could Lose."

Elton John has selected **Levinson** and **Ross** as public relations counsel. **Playboy Clubs International** has appointed **Brian Daly** director of club operations. **Pat Boone**, his wife **Shirley**, and their four daughters were designated national entertainment chairmen of the 1972 March of Dimes. **Jazz** guitarist **George Benson** is currently entertaining at Nico's in Delmonico's Hotel.

"**The Brownie's Revenge**," a 29-piece jazz-rock odyssey, cooks at El Avram in the Village every Monday at 9:30 and 11 p.m. **Steve Clayton**, one of the busiest vocalists on radio and TV commercials, will be showcased on a new Monmouth-Evergreen album featuring 14 songs written by **Gladys Shelley**. Clayton collaborated with her on six of the tunes.

Freda Payne joins the festivities at the gala show which heralds the opening of the new Savannah Civic Center in Savannah, Ga. She

will share billing on the show, Friday (11), with **Phil Harris** and **George Kirby**. **Spyder Turner's** backup group, The Act, has changed its name to **Spyder's Gang**. Now touring the South, they will participate in the National Entertainment Conference National Convention Showcase with **Spyder Turner** on Feb. 13 in Kansas City, Mo. **Sheila Conlon**, who is producing **Sam Spewack's** comedy, "Under the Sycamore Tree," starring **Imogene Coca**, has commissioned **Ted Auletta** to write the background score.

Linda Hopkins of the cast of the musical "Inner City" appears on the **David Frost Show**, Feb. 1. The musical's original cast album will be released by RCA.

LOS ANGELES

Hollywood's rock 'n' roll press corps took to wheels at a local roller rink for Atlantic's party honoring **Black Oak Arkansas**. Many music figures tried their luck on skates as **Black Oak** blasted away. In attendance were **Randy Newman**, **Phil Spector**, **Dr. Milton Birnbaum**, the **Real Don Steele**, **Wolfman Jack**, **Roller Derby** stars and a topless skater.

And a few days earlier was the unveiling of the flying **Elton John** effigy leaping over a piano at the Hollywood Wax Museum, right next to the wax Beatles.

Mike Kelley, who has recorded for A&M, has three songs in a forthcoming film about hip communes. "Home Free." **Harry Tobias**, who wrote "Sweet and Lovely," and many other songs with the Tobias brothers, celebrating his 50th Anniversary with ASCAP. His latest ditty, "It Ain't All Roses, But Life's Worthwhile," is being performed regularly on the "Arthur Godfrey Show."

The **Ventures'** new album, "Joy," will feature rock arrangements of classical themes. **Canada's Chilliwack**, no longer the Collectors or a foursome, now on A&M as a trio with a double-record album.

The **Cheery Red** label has moved to Hollywood and is branching out into the greeting card business. **Morey Alexander** is now sole principal. The full nude on the cover of **Ember's** "John Barry Revisited" album being returned by some English distributors. **The Avalanche** label, distributed by UDC, has its first release by **Beans**, a New York group.

Bread and **Helen Reddy's** "Love Love, Love" special airs Tuesday (Continued on page 20)

Talent In Action

GARCIA AND WALES (HOOTEROLL)

Academy of Music, New York

There is something to be said for an organist from the improvisational field teaming up with a guitarist from the San Francisco stream of what was once acid music but has since deteriorated into a few major groups who have been around since 1968. What must be said is that the two musics, from **Howard Wales** and **Jerry Garcia** blend well.

What must also be said is that the time is right. Since groups such as the **Jerry Hahn Brotherhood** have failed in the past year, audiences have become more sophisticated. Or is it that the people attending the concerts at the Academy came to see **Garcia** perform **Garcia**, leader of the **Grateful Dead**. No matter what the reason, the music coming **Hooteroll**, a five-piece band, could have been a bit more together. It could have been a bad sound from where this reviewer was sitting. Or it could have been just an off sound. Strolling around the Academy, amid the yell for **Garcia**, it was, indeed difficult to tell. But the musical thought was there. An improvisational message of up and down and sideways. What was lacking seemed to be the enthusiasm of the musicians. Perhaps the yidid not care. Perhaps they tried too hard. But whatever the case, they came off slightly less than their excellent record on **Douglas**.

Jim Carroll, accompanied by

three pieces and his acoustic guitar, also appeared. His strong voice and natural stage manner gained the musician a great deal of attention from the audience. "You're the One," "You Don't Believe He's Really Real," and "On and On," were meaningful tunes, allowing the A&M Records artist to use his voice and his sidemen to their fullest extent.

The **Jam Factory** needs to be (Continued on page 20)

ATI 2-Fold Expansion

NEW YORK—American Talent International is bolstering its artists roster and expanding its booking agent staff. Added as booking agents are **Bruce Payne**, **Greg McKutcheon** and **Stuart Kramer**. They will concentrate exclusively in the concert and college area. **McKutcheon** and **Kramer** were formerly agents with **International Famous Agency (IFA)** and **Payne** formerly managed a small booking agency in New England.

On the talent end, **ATI** has signed **Stevie Wonder**, **Quicksilver Messenger Service**, **Canned Heat**, **Andy Brown**, **Mike Gately**, **Dreams**, **Nazareth**, **Atlanta Rhythm Section**, **Jorge Santana** and **BullAngus**. Already in **ATI's** lineup are **Faces**, **Rod Stewart**, **John Baldry**, **Deep Purple**, **Savoy Brown** and **Buddy Miles**, among others.

ATI is working on March and April dates for the **John Baldry**, **Fleetwood Mac**, **Savoy Brown**, **Deep Purple**, **Buddy Miles** and **Stevie Wonder**, **Quicksilver Messenger Service** Supershow package tours.

Jaye P. Morgan & Rogers in Tie

LAS VEGAS—**Jaye P. Morgan** has joined forces with **Kenny Rogers** of **Kenny Rogers** and the 1st Edition to record and produce a new album for **Miss Morgan**.

The two singers got together while **Miss Morgan** and **Rogers** were both appearing at the **Hilton**. **Rogers** and **Miss Morgan's** manager **Ron Samuels** are good friends. The lead singer for the 1st Edition heard the lady's latest single "A Song for You" and expressed interest in producing an album for her.

While in Las Vegas the two went over possible album selection. The album, which will be recorded in Los Angeles, will include both original works and material that is popular. A label name has not been announced.

Beanstalk Bows Film Prod Unit

NEW YORK — The **Beanstalk Corp.**, a management holding company, has launched **Greenleaf Films**, a mobile film production unit. **Greenleaf** will specialize in the production of live concerts, TV specials, commercials and feature films. **Victor Milt** has been named a director at **Greenleaf**.

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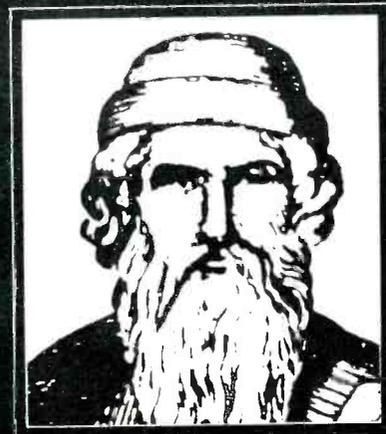
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AN ANCIENT HEAD

From The Music Capitals of the World

DOMESTIC

• Continued from page 19

(8) on NBC. . . . **Jan Berry** of **Jan & Dean** largely recovered from his severe auto accident of several years ago and has an Ode single, "Mother Earth."

Chase in San Francisco recording next album, "Ennea," with a suite about Greek mythology. Then on to Japan. . . . **David Cassidy** on a major March tour with stops at Madison Square Garden and the Astrodome.

Actor **Dennis Weaver** of "McCloud" fame singing two songs from his Im'Press album on the Dinah Shore Show. . . . The Music Center Council has raised 55 percent of its \$1.8 million 1972 goal.

A Munich dispatch from the **Billy Preston** tour states that fans threw so many roses over his organ keyboard that Preston's fingers got all cut up on the thorns. . . . **Creedence Clearwater Revival** has completed their new album and is off to Japan, Australia and New Zealand.

The Ash Grove will hold a mixed-media marathon show on U.S. prisons, Feb. 8-13. . . . **Don McLean** is on a 20-city tour. . . . **Blood, Sweat & Tears** premieres its new ten-man sound April 20 at Smith College in northern Mass. Twenty dates are already set.

Mark / Almond arrived in the U.S. Thursday (3) for a 25-city jaunt. . . . **Stan Kenton Orchestra** back from Europe to the college circuit. . . . **James Taylor** to play Honolulu International Center for Concert Associates. . . . **Jose Feliciano** back to Europe this month for more concerts.

NAT FREELAND

NASHVILLE

Norbert Putnam is such a busy producer that, when he got married last week, he did it between sessions—and right at the studio. Norbert, partner in Quadrafonic Sound Studio, married the former **Gabriel Stuchal**. The wedding took

place between cuts for **David Buskin**, an Epic artist. Then Norbert went back to producing. . . . **Joan Baez**, on A&M Records, has finished the overdubbing and mixing for her new album, engineered by **Gene Eichelberger**. . . . The **James Gang** returns to Quadrafonic, to continue recording a new album for ABC/Dunhill. . . . The **Adri Brothers** on Columbia are beginning work on an LP.

The annual awards show of the Nashville Songwriters Association will be held Feb. 15 at the Holiday Inn-Vanderbilt. **Biff Collie** will host the affairs, and **Ed Shea** of ASCAP will be guest speaker. . . . Auditions for 140 positions of live entertainment at Opryland begin Tues. (1). Officials are looking for every sort of entertainer, from spoon and saw players to singers, dancers and musicians. Everything is welcome but hard rock.

Kelso Herston has a new discovery with whom he is working on jingles and on a recording contract. She is **Susie Buckles**, of Elizabethtown, Ky. She writes her own songs, and Kelso is producing demos on her. . . . **Tom Ghent** has signed a personal management pact with **Ed Rhinehart** and **Bob Lubin**. **THOMAS WILLIAMS**

MEMPHIS

Blackwood Brothers and their related singing organizations have started work at WHBQ-TV on the first productions of at least 52 half-hour television shows, scheduled for syndication into about 90 of the nation's top television markets. **Ron Blackwood**, co-producer of the series, said the start is scheduled for Tuesday (1), but could be delayed until Feb. 15 if additional work is required. **James Blackwood**, co-producer, said contracts with different stations vary from 13 to 52 weeks. "We are committed for at least 52 shows." A new RCA release by **Blackwood Brothers** is an album, "Mighty Clouds of Joy," from which a single from the title has already been released. . . . **Clyde McCoy**, the Sugar Blues trumpeter, has just turned 68. The McCoy band recently completed a date at the Evansville, Ind., Executive Inn, with dates to follow at Grand Rapids, Florida and Arizona. McCoy will bring his band home to (Continued on page 21)

Talent In Action

• Continued from page 19

oiled a little better. They were hardy together and playing music suitable for another day and age. Rather, they played music which they felt was right. They might have a good time, but the audience did not appreciate their effort.

BOB GLASSENBERG

DAVID BROMBERG

Folk City, New York

David Bromberg, Columbia Records, looks more like a science major than an entertainer. Yet, the bespectacled, folk-blues artist has emerged on the entertainment scene as a solo performer of outstanding calibre.

Often regarded as one of the leading session men, in the New York area, Bromberg who has worked as back-up musician to numerous top line acts including Bob Dylan, is a talented guitarist with a good voice, a lot of style and a great deal of wit.

Bromberg's current stint at Folk City, was geared to coincide with the release of his debut album. For this coming out occasion, he has put together a mixed bag of folk, blues and country sounds.

Bromberg's backup musicians are a talented, hard working crew; and his selection of instruments ranging from fiddle to cornet, help provide the distinctive sounds that lend themselves to his unique style. **RADCLIFFE JOE**

LaBELLE

ALAN PARKER

Whisky a Go Go, Los Angeles

An interesting Whiskey double-bill combined two artists recently signed with major labels after having been part of earlier successful acts. And both of these artists are still in search of their own final directions.

LaBelle is Patty LaBelle of the old Bluebells, now with a new female soul trio, back-up band and Warner Bros. album. Her goal is obviously to get into the contemporary funky soul-pop genre and she sings and gyrates with great energy. But LaBelle's drive for a distinctive style currently has all the songs sounding rather alike in style and treatment.

On the other hand, Alan Parker, former lead guitarist of Smith now fronting his own big group and recording for Capitol, makes music that sounds reminiscent of lots of other heavy-rock bands, with occasional forays into Latin-flavored Santana arrangements. Parker is an impressive guitarist but an undistinguished vocalist. And his presentation is clearly still going through a phase of experimentation and development.

NAT FREEDLAND

GENYA RAVAN JIMMY SPEARS

Bitter End, New York

Divested of Ten Wheel Drive with its driving brass section which often emerged like more of a cacophony of discordant sounds than real music, Genya Ravan—Columbia Records—re-enters the entertainment scene as a talented young vocalist with a good voice.

Miss Ravan has come a long way in the last two years. She has changed recording labels, her style of singing and her musical format. Today, guided by Michael Zager and Aram Scheffrin, who formed part of her personnel on Ten Wheel Drive, she has shifted her emphasis from a driving hard rock style, to a more subdued blues-soul-pop format reminiscent of Aretha Franklin and the late Janis Joplin.

Miss Ravan has also put together a group of good back-up musicians. Among them is Brian Keenan, her drummer, who formerly worked with the Chambers Bros.

Coinciding with the release of her first album for Columbia, Miss Ravan is appearing at the Bitter End. Her act included many of the songs from the Columbia

disk, including "What Kind of Man Are You," "Sit Yourself Down," and "I Hate Myself."

Sharing the bill with Miss Ravan is Jimmy Spears, another Columbia act, and a young man with much talent and potential as a folk artist. His songs reach out and touch his audience, are pretty, unpretentious and above all, very entertaining.

COUNT BASIE

Maisonette, St. Regis Hotel, New York

Count Basie's arrival in the elegant Maisonette is his first New York location for several years. The Daybreak Records artist put his 16 pieces through a normal concert program for most of the set but then invited people on to the floor for dancing, turning the tempo down to a manageable fox-trot but still keeping the swing tight. Dancing to big name bands is also something of a rarity in New York.

Rightly, there was no concession to what probably was a non-jazz audience—Eddie Davis locked into a powerhouse "Lover" and there were some flagwavers with a lot of brass bit and some ballads. An immaculate "Poor Butterfly" from trumpet player Paul Cohen stands out for tasteful construction work and controlled technique. Basie introduced deep voiced Jimmy Ricks to sing a set a straight-ahead blues and ballads. The Maisonette is experimenting with jazz as a draw for the cover charge audience. With jazz getting less and less space, let's hope it's a successful experiment. **IAN DOVE**

CARPENTERS

Convention Center, Anaheim

The Carpenters have scaled the generation gap with their soft, contemporary music, if an adult-studded audience was any criterion. The old favorite tunes were there, including "Close to You," "We've Only Just Begun" and "Rainy Days and Monday."

This was an unusual show for the group, inasmuch as they added a 32-piece chorus to augment a 26-man orchestra, which will now accompany them on the road. The chorus was just for the "hometown" audience.

Lead singer Karen Carpenter can hold her own with most other female artists now, ably backed by the original five-man Carpenters, with brother Richard responsible for the fine orchestrations and arrangements.

Most of the tunes were from their first three albums, plus a sampling from a new A&M album coming out around April. There is no doubt of their headlining status. Theirs is an extremely professional act—no fooling around, no time wasted. It's all up there on stage, giving the audience its money's worth. Extremely well-received was an extended Burt Bacharach medley, and such favorites as "Ticket to Ride" (their first recorded single), "Reason to Believe," "Love Look at the Two of Us," and a new one "And When He Smiles," as well as a new arrangement of the oldie "All the Things You Are."

Opening act was singer-pianist-composer Randy Edelman, doing all his own material, and doing it well. He has a familiar, pleasant voice, and the tunes are original in style and lyrics.

FRANK BARRON

ROBIN WILSON

Century Plaza Hotel, Los Angeles

Robin Wilson, the chubby teen whom Don Ho pulled out of an audience to do a song some years ago, is now a very warm and dynamic star potential. Still with the boyish coiffure and floor-length velvet gown, she curled an opening night audience around her finger.

Her biggest assets are her girl-next-door look, a correlative very

(Continued on page 53)

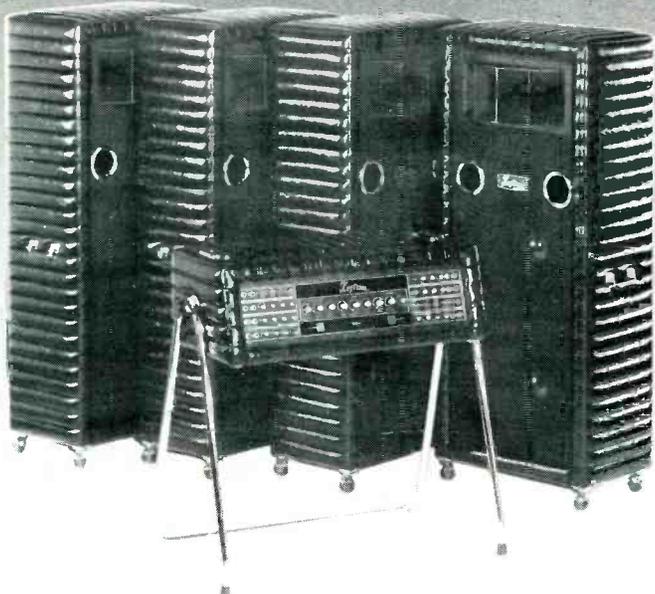
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From The Music Capitals of the World

DOMESTIC

• Continued from page 20

Memphis May 23 for a state dental convention soiree at the Sheraton-Peabody.

An Evening of Soul by Erma Clanton and black students of the Memphis State University speech and drama department will give nine performances through Sunday (6) and WKNO-TV, educational station, plans to videotape the production for broadcast. Soul artist Isaac Hayes is backing the readings of soul songs and black poetry production. . . . Ann Peebles has a new album out, "Straight From the Heart," on a Hi label. Willie Mitchell is producer, and the Mitchell band backs Miss Peebles. Album includes several songs written by the singer including "Feel Like Breaking Up Somebody's Home," the single that will be released at the same time. . . . Stax artist Eddie Floyd will be in England until Feb. 22 and will then go to Germany. . . . Lot 6 Studio is completing a new Bill Black Combo album, and Big Sam Clark has finished a blues album at this studio for Nashboro.

JAMES CORTESE

ATLANTA

Sharon Brown, a former Miss USA, is recording at Doppler studio under the production of her manager John Anderson. . . . Richard Supa, who spent several months playing one of the leads in the Broadway production of "Hair," is recording his second Paramount LP under the production of Buddy Buie at Studio One. . . . Haxayn, a California rock group, is recording a Capricorn album at the label's Macon studio. . . . Guitarist Wick Larson has joined the Wet Willie Band. Larson and the group will begin working on a second LP next month. . . . Singer-writer Les Moore and White Witch have signed with Capricorn Records, now being distributed by Warner Bros. . . . The Jackson Five, Supremes, and Moms Mabley were joined by Marvin Gaye on a Municipal Auditorium show (12) billed as the First Annual Martin Luther King Jr. Commemorative Concert. Proceeds went to a memorial center named for the late Negro leader. . . . The Lowery Group's Hugh Jarrett served as master of ceremonies for a Jan. 26 concert at the Vanderbilt University gym featuring Tommy Roe, Kris Kristofferson, and Mickey Newberry. Proceeds will go to the Nashville Chapter of the Kidney Foundation. . . . Stephen Hartley Dorff, Capitol recording artist, and Hilton Brown have agreed to write a theme song for the 1972 March of Dimes campaign in Baltimore, Md. . . . Randy Sparks and the Back Porch Majority are entertaining nightly in the Club Atlantis of the Regency Hyatt House. . . . The Mavericks are playing at the Amber Light Club, this city's newest country & western nitery. . . . Steam is scheduled for a one nighter at the Sans Souci. . . . Terry Ryan and Lauretta Haselden are making their third appearance at the Bistro. . . . Sonny Turner and Sound, Ltd. are performing at Scarlet O'Hara's in underground Atlanta. . . . Tom Jones, Bobby Sherman, the Carpenters, and Nancy Wilson have been added to the list of Spring attractions being sponsored by Famous Artists. . . . WSB Radio's Lee Morris has been named chairman of an Atlanta Creative Screening Panel for the 12th annual International Broadcasting Awards sponsored by the Radio and Television Society.

SHELLY PISANI

SAN FRANCISCO

BMI's President Ed Cramer in town for meetings with local rep

FEBRUARY 5, 1972, BILLBOARD

Neil Anderson. . . . Capitol's San Francisco sales branch has moved to new and expanded quarters at 2670 Leavenworth Street. . . . Fantasy rush released a single by Woody Herman and Mike Bloomfield titled "After Hours" c/w "Sidewalk Stanley." Both sides out of their "New" album. . . . Upcoming Bill Graham shows include B. B. King and Freddie King at Winterland on Friday-Saturday (Feb. 4-5) and Quicksilver Messenger Service at the same spot on Feb. 11 and Feb. 12. . . . Andres Segovia to play a concert at Flint Center, Cupertino, Wednesday (2) and at San Francisco's Masonic Auditorium on Friday (4). Segovia celebrates the 41st anniversary of his first American tour this season.

Seals & Crofts at Berkeley Community Theatre for one night on Saturday (29). . . . Bobby Vinton in to Harrah's, Tahoe, on Friday-Saturday-Sunday (4-5-6). . . . Gordon MacRae the current attraction at the Fairmont Hotel's Venetian Room. The Mills Brothers follow. Warner Bros. Records threw a party Jan. 10 to introduce their new group Malo to local dealers, press and radio. Capitol's Joy of Cooking to play The Lion's Share, San Anselmo, Feb. 20 & 21.

London's local branch manager Stu Marlowe hospitalized after a spill from a horse. . . . Shel Silverstein's Columbia album due the end of February along with a four page Playboy Magazine layout of the session. . . . Local musician Ron Cornelius will tour Europe with Leonard Cohen. . . . Geffin/Roberts, Los Angeles based personal management office, opened a San Francisco branch to service their many clients who live in this area.

PAUL JAULUS

LAS VEGAS

Rivera's Tony Zoppi states that Columbia artist Karen Wyman is not under contract to appear at the hotel. Neither are contract negotiations for her services presently taking place. . . . Jerry Lewis celebrated his 40th anniversary in show business and 25th anniversary as a headliner in conjunction with his Caesars Palace engagement.

Elvis Presley opened at the Hilton. . . . Brenda Lee at the Fremont. . . . Connie Stevens headlining the Flamingo. . . . Vic Damone closing his first main room stint at the Riviera. . . . Jerry Vale in the Sand's main room.

Diana Ross who stars at the Frontier is busy filming "Lady Sing the Blues," the Billie Holiday story. . . . Joey Heatherton bowed out of her scheduled appearance at Caesars Palace because Alexander Salkind will have her star opposite Richard Burton in "Bluebeard" filmed on location in Budapest. Paul Anka takes over Miss Heatherton's spot at Caesars Thursday (10). . . . Leslie Uggams who opens with Marty Allen at the Flamingo Feb. 17 makes her movie debut in "Airborne."

Rivera's 5th Dimension travels to Russia this year and while there will record an album "Moscow-Leningrad and Borscht." The group's Billy Davis and his Bil-Mar productions expanded offices to Las Vegas. Representing Bil-Mar in town will be Johnnie Swift of KLAV radio. The 5th Dimension returns to the Riviera in August.

Jack Jones autographed records at Penney's. . . . Gaylord & Holiday's new album "Hi Simply Hi" is the first comedy album to be released by VMI records. The release, recorded in Las Vegas, features Donald Rea, piano and organ; Thomas Cimino drums; John Beckman and William Stover on trumpet. . . . Judy Lynn whose latest record release "Winterwood" was written by Don McLean will

Signings

Rick Springfield, Australian writer-singer, whose "Speak to the Sky," reached the top of the lists Down Under, has signed with Capitol. The artist is managed by Binder-Porter Productions, which previously signed Australian group Daddy Cool to Warner Bros. . . . Allis Chalmers, of the Cream recording group, has signed for personal management by Bill Bellman. . . . Marietta has signed with Cherry Red Records and is cutting a debut album. . . . Jefferson Airplane's Grunt Label has signed Jack Bonus. He sings, writes, produces and plays all the reed instruments. . . . Brignola, a jazz-rock group, has signed with Joe Messina for record production. Nick Brignola, leader of the instrumental-vocal act, previously was on the Priam label.

headline the Summer Festival in Milwaukee, Wis., July 22.

LAURA DENI

MIAMI

The Blue Notes just completed a two-week booking at Miami Beach's new Swinger club and are returning to Philadelphia to complete an album. After that, they're booked into La Contra Hotel in San Juan, Puerto Rico.

WBUS station manager Joe Rico announced that very shortly simultaneous remotes between WBUS and Criteria Recording Studios will be going on the air. Lines between the radio station and recording studio have been installed and listeners of WBUS will be able to hear a name group rehearsing for a recording session. Because of the flexibility of WBUS programming, the programs may go for a half hour and stretch to over an hour if executives feel the program is creating enough interest.

Joe Rico also will be presenting Sunday afternoon jazz concerts at Tony's Fish Market featuring Vinni Tanno and the Swing Machine with Al Porcino as musical director. Swing Machine members are comprised of top musicians for-

(Continued on page 30)

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Wonder in 10th U.K. Tour

NEW YORK—Stevie Wonder launched his 10th annual tour of England last week. On the tour, which will take him to 14 cities and two shows a night in three weeks, Wonder debuts his new group Wonderlove, consisting of former Butterfield Blues Band members Dave Sanborn, Trevor Lawrence (saxes), Steve Madaio (trumpet), Buzzy Feiten (lead guitar) formerly with the band and the New Rascals; and original sidemen Scott Edwards (bass), Art Baron (trombone), Daniel Zebulun (congo); Keith Copeland (drums), and singers Jim Gilstrap,

Shortly after last date on Thursday (3), the group returns to New York where Wonder is now based, to prepare for an American tour in March kicking off in New York at Carnegie Hall on March 1, followed by a week at the Gaslight, March 8-13. Prior to that, he makes an appearance on the David Frost Show on Feb. 16, and appears at the Montreal Forum on Feb. 18.

Motown plans an early February release for his new album, "Music

of My Mind," on which he has written and produced all the material.

Bitter End Acts

Bill Withers, Sussex recording artist, and Gorgoni, Martin and Taylor, Buddah Records artist, appeared at the Bitter End, not at the Gaslight Au Go Go, as reported in Talent in Action, of the Talent Section, Billboard, 1/29.

Three Dog Night On Concert Trail

NEW YORK—Three Dog Night is returning to the concert trail. The ABC/Dunhill group has 10 appearances scheduled, all around weekends beginning Friday (4) in Duluth, Minn., and running through Feb. 27 in Evansville, Ind.

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Radio-TV programming

Top Country Program Director Explains WWVA Music Formula

By RAY BRACK

WHEELING, W.Va.—WWVA's famed country music "Jamboree, U.S.A." on Saturday nights exerts strong influence on the station's music programming.

The live shows, a four-decade tradition, give the station staff constant "rapport" with WWVA listeners from 18 northeastern states and six Canadian provinces.

And this incessant feedback from what amounts to an unofficial programming advisory board has prompted WWVA to steer a compromise course between traditional and "uptown" country music.

WWVA program director Bill Quay:

"There has been a tendency among some program directors to go too modern too quickly. In the northeast, for example, where a recent Country Music Association survey shows Nashville influence to be weakest, I think the uptown stuff was forced down the audience's throat too fast.

"We confirm this by taking advantage of our Jamborees on Saturday nights to talk to both fans and artists. It's informal. Our personalities mix with the audience and the give-and-take is even aired. They tell us what they think. We don't have to ask leading questions. This is a useful thing. It affects our programming."

Quay, promoted from the deejay ranks (he's still on the air) to program director last November, points out that the live audiences respond enthusiastically to traditional talent on the Jamboree programs — "the better bluegrass groups, good ol' fiddle and banjo tunes, the audiences love it."

Quay is also sensitive to such indicators as the success of the Porter Wagoner television show in syndication—"It's not the uptown sound by any means"—and the fact that the Jamboree's "blockbuster" shows in 1971 starred non-slick artists Merle Haggard and Charley Pride.

Problems lie ahead, Quay predicted, for both country and pop stations which continue to mingle sounds. "It's a question of trying to do something they're not familiar with—country stations playing pop and pop stations playing country. Where are we going to be if this continues over the next two years? There will be an identity crisis with both the country and MOR stations."

Uses "Classics"

Of course, Quay conceded, his concern may not influence Nashville producers to immediate change. So, to bring "balance" to the WWVA playlist he's adopted a formula, tested at sister station

WIDE, Birmingham, utilizing "classics."

"We can't control Nashville's product, and if Nashville is going to lean more uptown, we have to balance with older records—we call them 'classics.'"

For example, Quay will balance a Ray Price cross-over hit like "For the Good Times" with something like Buck Owens' "Act Naturally," George Jones' "Love Bug," or Loretta Lynn's "Woman of the World."

The country artist "cross-over" phenomenon, Quay contended, is analogous to the pop-country mixture being concocted in contemporary radio.

"With the average country artist, it is a question of trying to do something you're not familiar with, and the danger is you're forced to play somebody else's ballgame.

"Charley Pride is enjoying as great a cross-over success as any country artist in recent times. But I don't believe his success or the success of any country artist in the pop field is brought about by going deliberately into the studio to achieve it. It's usually achieved by a country artist doing his own thing in the studio."

The major exception to this principle, said Quay, may be Ray Price, "who works for it and does it successfully."

Quay said that he won't mind seeing pop stations dabble in country to their disadvantage, but he would hate to see good country outlets fool around in the other direction to their detriment, and to the confusion and frustration of audience and advertisers.

Quay thinks of himself not as a reactionary but as a realist with respect to the "uptown" country sound. With him it's not a question of modernization but of moderation. "Balance," he said repeatedly, is the key word.

Detailed Procedure

Here, in detail, is how Quay maintains balance at WWVA:

Foundation to Quay's programming concept are five playlist categories, with records in each receiving differing (decreasing) play-frequency values. Given greatest play weight are top 10 records. Played a little less often are singles in the "A" category, usually product moving up the charts fast—singles which Quay felt create "greatest listener interest." Next on the play-frequency scale fall the "B" singles, titles dropping on the station survey. The "B" grouping also includes what Quay calls "extras," tantamount to long shots. The "classics," basic to the WWVA balancing act, are fourth on the

scale and appear about four times an hour. ("These 'classics' may go back several years—sometimes way back.") Album cuts have lowest status in the playlist, being relegated to about one play an hour and usually scheduled late in the hour to permit a drive-time deejay who is crowded to drop them without difficulty.

Country LP Play Looms

While pop stations are playing a lot of LP cuts, Quay said, "It's still a little early in the country field for this. But it's coming. Nashville is beginning to put more emphasis on LP's and we'll be able to do what the pop stations are doing. In the past there has been too much filler around the artist's

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DAVE KIRBY, program director of WQXL, Columbia, S.C., and WQXL music director Roger Minnick, right, present RCA Records artist Nat Stuckey, center, with a proclamation by the mayor naming Saturday, Dec. 18 Nat Stuckey Day in the city.

Phase II of WXTR's Rock Switch

PROVIDENCE, R.I.—WXTR, a 1,000-watt station that formerly featured a wall-to-wall beautiful music format, is launching its "second phase" toward being a major factor in rock music, according to Ted Randal, executive vice president of the radio consulting firm of Randal/Sharon. Randal and Bob Sharon recently put the station into a rock format. President of the station is Dominick Hysko.

Phase II includes going to a 24-hour schedule, putting on a set of new jingles, and the completion of the new air staff lineup. Randal said that the current sound of the station is only a "good portion," of the music that WXTR will eventually have on the air. "Phase two includes improved operation," he said. Air personalities include Ray Brown 6-10 a.m., program director Larry Hall until 2 p.m. (he joined the station Jan. 31), Terry Michaels 2-6 p.m., Bob Grossi 6-10 p.m., and John Charleson until 2 a.m. when the station currently signs off. Gil Lawrence is swingman. Hall had been program director of WKBO, Harrisburg, Pa.

All of the music on the station will be played from cartridges except current singles. The control room has six cartridge machines and two turntables. Under the trade-marked name of "GOLD 'n GREAT," Randal's format is based on singles, oldies, album cuts, and what he calls "plums"—music that he feels has "unique programming strength . . . records that have great appeal, especially to adults, but require

precision selectivity." Randal refused to comment about what kind of blend he was using between current tunes, albums, and oldies, but the indication was that oldies were playing an important role in the programming. Randal said that he felt there "are now 2,300 legit oldies. Out of that, there are enough to fit an older demographic audience . . . enough to support an adult music format." When he first programmed an oldies weekend in 1960 on KROY in Sacramento, he said, there were only about 200 oldies available.

But the new WXTR (application has been made for the call letters of WRIR) will be open to new records and will seek to play them before the competition, Randal said. The current playlist had more than 15 records on it that WXTR had exposed in the market before the competition, he said. Air personalities will pull their own music from a music list according to a formula.

"We are not going after WICC or WPRO or any other station in the market," he said. "We're going after an 18-49 demographic group which is the listeners that they all happen to have."

The station is owned by Don and Dennis Hysko and, according to Bob Sharon, was making profit. "They merely wanted to realize the full profit potential of the facility."

Randal said that the station had long been considered a sleeping giant.

Prods Ratings With Top 30 Singles

By PAUL JAULUS

SAN FRANCISCO—Since coming to San Francisco rocker KYA in August to take the program director reins, Julian Breaun has possibly run the tightest-formatted music policy in the nine counties that the station covers. While KYA has had a rock format for over 10 years, Breaun's first move was to cut the playlist to 30 songs, extras included, drop all but two jingles and direct a firm policy of "the least rap and the most music."

Currently programming just the 30 top single records locally each week, Breaun is of the opinion that maybe even 30 records may be too many and he is now seriously contemplating reducing this list to just 25. He freely admits that his rules of the programming game were borrowed from his ex-boss Rick Sklar at WABC, New York, in that "you can't get hurt by the records that you don't play."

In fact he said, "I would rather be a week late than be on a record that just isn't happening." So, while much of contemporary radio today is loosening up on the length of their play lists—largely through LP cuts—Breaun has directed KYA into the theory of counter programming by going exactly opposite to the competition by tightening KYA's format.

Exclusively Singles

KYA is currently only playing single records, possibly being the only major market rock station not playing album cuts, since Breaun feels that the single buyer is the most accurate barometer as to the strongest songs in the market. By a telephone call to over 50 retailers on Monday and Tuesday of each week, coupled with industry trade sources, along with closely watched audience requests, Breaun is able to list the 30 strongest songs in KYA's nine-county market. In addition, he knows what his competition is playing since all in-puts are useful and valuable. While Breaun is never completely satisfied with the quality of any

research, since there are so many diverse factors that can influence the reports that he gathers each week, he still feels that his current method of gathering information for KYA's playlist is closest to reflecting what his audience wants to hear. And in this way, basically, the listener is programming the station. Breaun is the first to admit that he has no interest in having KYA break records, but is more concerned with going on a song at the right time, to its strength in this market. Breaun has targeted KYA's listening audience to a teen to 24 age group and he feels the station's disciplined programming format will generate the largest audience in the shortest space of time.

The only break in the 30 strongest songs formula is the carefully-planned slotting of current and oldie million-seller singles. But any change in any 24-hour schedule is very subtle and may involve only one or at the most two additional records in any one hour segment. While it's still too early to judge whether it will be successful over a long period of time, still, both Howard Kester, KYA's general manager, and Breaun see definite upward indications in the rating war in this highly competitive radio market. In short, Breaun said, "We know we have a winning combination—play the hits and wait."

Breaun's major objective is to broaden the identity of the station, but within this larger concept, he

(Continued on page 25)

PERSONALITY PROFILE

St. James' Pre-Program Plans Help

ST. LOUIS—Maturity brings about a lot of changes in an air personality. Scott St. James, born Jim Hicks, is now doing evenings at KSD here, but admits that he used to be "one of those free and easy kind of jocks. At one time, I was a rock 'em and sock 'em jock. Even at KLIV, San Jose. I had my moments when I was rocking and socking. But, for the most part, I've been trying to do something besides playing records and I hope it's interesting. I think that anyone in radio that is allowed to be creative is going to do some things pretty stupid. You might say to yourself: 'Now why did I do that?' But I think you minimize all of that when you do suddenly wake up one day and say: 'You know, I really am going

to have to prepare this stuff'. Once you realize that, you eliminate a lot of problems for yourself.

"I used to brag: 'I don't do nothing, man. . . . I just set down and go. And a lot of times, it was great, but a lot of times it wasn't so great. You only learn this through experience. And if you've never had the opportunity to be creative—if you've never wanted to be creative—you'll never learn it. I've been fortunate in that Doc Fidler, manager of WPOP, Hartford, and Lou Morton, the program director, said: 'Do your thing' I wasn't given *carte blanche*, but when they said no, I knew there was a reason for not doing a particular thing."

Works in News

Today, Scott St. James spends

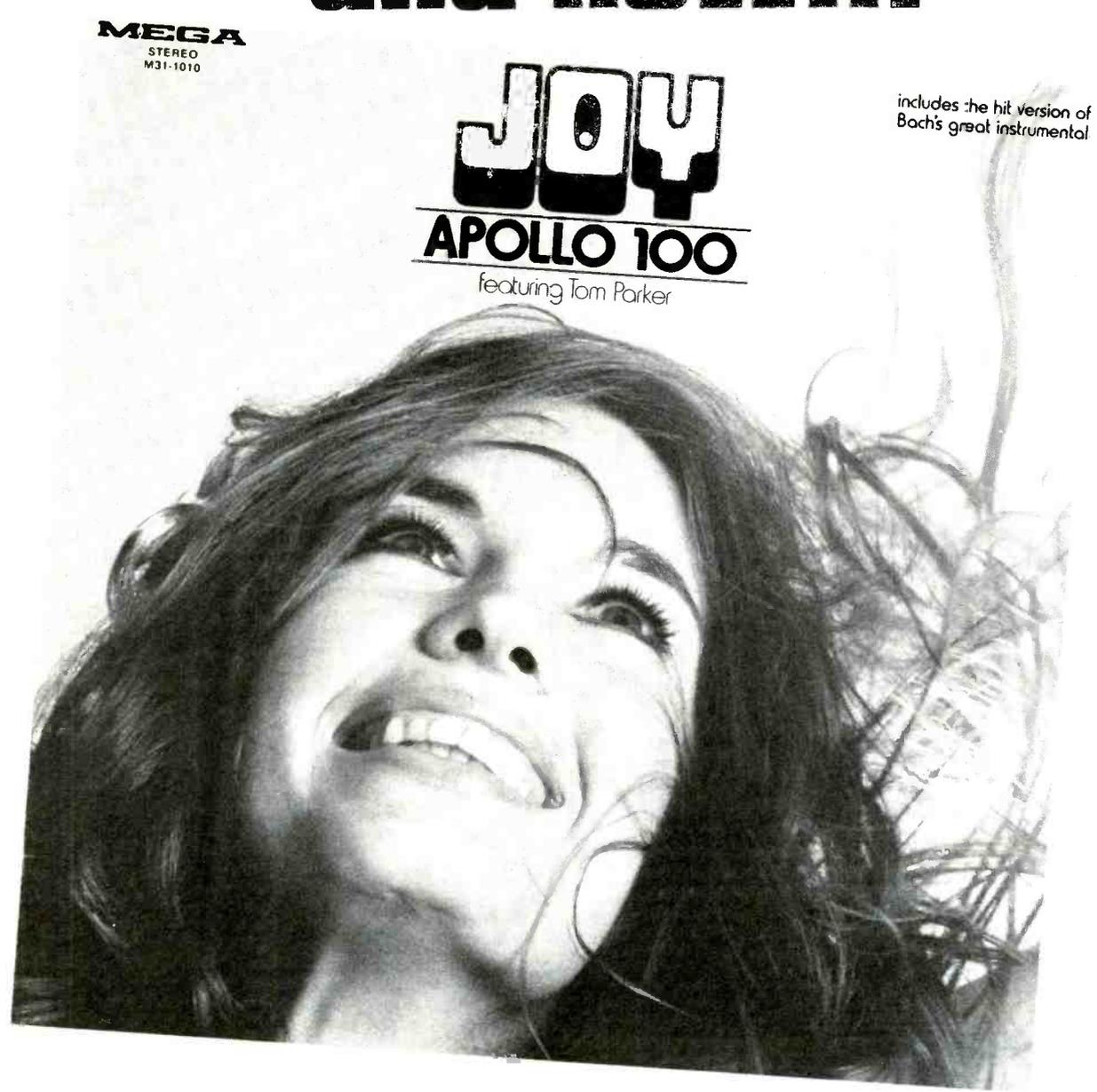
about an hour preparing his show. "I'm a big news nut. In Hartford, I found a lot of stuff from the Boston American, the New York Times, and the news service. I'd find something interesting, then rewrite it. There are a lot of funny things in newspapers." But his show is not scripted because he feels he'd do a boring show . . . the tendency would be to lean too much on prepared material. He goes into the studio with an outline of what he would like to do and some prepared stories.

As for KSD, St. James said that he'd "known—or hoped—to eventually get into an MOR station because I know that unless rock does a turnaround . . . and it looks that it might . . . that the sort

(Continued on page 25)

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Vox Jox

Joe Sullivan has resigned as program director of WMAK, Nashville, as of Feb. 5 to assume responsibilities as owner and director of Sound Seventy Productions, a concert productions firm. He also intends to work as a program consultant. He'd been program director of WMAK since 1967. Sound Seventy Productions was launched in 1970 by Sullivan and the late **Roger McDaniel**. . . . **Bob Waddell** is leaving KILT, Houston, to become manager of KTAP, a daytime station in Austin, Tex. . . . **Gary Taylor** is out at KJR, Seattle; **Pay O'Day**, the general manager, has assumed programming duties as well as his regular chores.

Dick Lawrence, veteran program director, writes that his firm of Formats Unlimited Inc. is no longer supplying record service, just programming knowhow. And that he's now national program director for the George Beasley group of stations and will be headquartering at Fayetteville, N.C., at WFAI, most likely. The Beasley chain is in six markets. Lawrence says: "Stations generally are country operations, although the Goldsboro, N.C. FM station is soul. Don't know what I'm gonna do with Fayetteville. Gotta find out what the market needs. With Fort Bragg there, I'm inclined to stay away from 100 percent country. Will keep you posted on results in the southland."

Bob Beasley, 31, black, 1st ticket, seven years experience in Top 40 and Soul radio, is looking. Call 213-731-6685. . . . **Dave Bruce** backed out of going to WVOJ, Jacksonville, and will stay at WUBE, Cincinnati. . . . **Bud Mayes** is leaving WDXB and looking. You can reach him through

the Chattanooga station. **Johnny (Duke) Walker** is the new program director of WDXB. He'd been at WKGN in Knoxville. . . . **Cleveland Wheeler** is leaving WGOW, Chattanooga, to join WAPE in Jacksonville, Fla. . . . My apologies to all of the guys who've called; I do try to take every call, even if I end up having to work on weekends on this column and my other stories. But phone calls back up at the switchboard in piles sometimes. . . . **Steve Byrd**, 27, married, has just graduated from college and needs work in records as a promotion man or in music at a radio station. He has several years of experience in soul radio. Call him at 215-WA 3-8797.

I had the great fortune to be invited to a meeting a week ago of the group of Record Promotion Men Unassociation. **Stu Yahn** and **Jerry Fine** and **Freddie Cannon** were there and the super woman **Jan Basham**. **Rich Palidino**, **Harvey Cooper**, and a whole bunch of others. Very good meeting. They'd invited one of the executives of NMC, a major rackjobber operation, and they began pounding him with questions. I couldn't help thinking, as I sat there, that other promotion men around the nation should have been there with me, because all of these promotion people, and Los Angeles has some of the best in the business, were seeking information about record distribution in order to do their jobs better. **Hal Cook**, publisher of Billboard, and I had to leave the meeting before it ended in order to put the Billboard to bed. But I really thought that the record promotion men (and women) of Los Angeles deserve The Claudius Seal of Approval for this month and the honor is so bestowed.

Bob Raleigh, a super-funny cat, is leaving KCRA, Sacramento, to join KNEW, San Francisco. So, a job is now open at KCRA. . . . And a job is also open at KXOK, St. Louis. Talk to program director **Mort Crowley**. Good pay. . . . **WOKO**, Albany, N.Y., needs 1st ticket country for evening show. . . . Got some apologizing to do. **KEYE** in Minneapolis is a full-time station and not a daytimer as I mistakenly thought and so stated in a recent story. And the other goof I've got to mention is that **Al Gordon** is evidently not going to KWOW in Pomona, Calif. He denies it. The station denies it.

Lineup at KLEO, Wichita Top 40 station, includes **Mike Miller**, program director **Bob Roberts**, **Don B. Williams**, **Todd (Chuck Stevens) Roberts**, who just returned to KLEO after a stint at WKLO in Louisville; **Rick Gannon**, and all-

By **CLAUDE HALL**
Radio-TV Editor

night man **Eric (Trivia) Tracy**, with **Damon Rogers** doing weekends. . . . **Vic McAlpin**, one of the great songwriters in the country music field and a long-time friend of both myself and the late **Hank Williams**, would like to send free country music records out to any radio station that writes him. His address is Room 303, RCA Bldg., 806 17th Ave. S., Nashville. Vic has a new single out on Moonlight by **J. D. Peters** called "Home Is Where It Used to Be" that he wants to send you. . . . Evolution Records is giving credit for the pop success of "One Fine Morning" by Lighthouse to KMPC music librarian **Alene McKinney**, Los Angeles. . . . **Chubby Barnett**, 3rd ticket, 209-233-5103, ext. 76, needs a radio job, small market.

"THE Greatest Hits of Rock 'N' Roll," a documentary on the evolution of rock, has been produced and narrated by KRLA program director **Shadoc Stevens** and is now being syndicated by Stevens at Box 5539, Sherman Oaks, CA 91413. . . . **Arlin Miller**, 714-622-6198, good at comedy and satire, needs a MOR or country radio job. . . . **Dave Blumer**, 712-623-3609, needs a country deejay job in a town of 100,000 or less. He's married; and he's working on his first ticket via correspondence. . . . Hello, **Judd Coursey**. . . . Lineup at WGLI, Galesburg, Ill., includes **Bill Moehle**, **Tim Morss**, program director **Jim Wyman**, and all-night man **Jim Sakey**.

I'm beginning to do research now on the fifth annual Billboard Radio Programming Forum and would appreciate any suggestions you may have regarding topics, speakers, etc. One of the speakers is going to be **Steve Popovich**, national promotion director, Columbia Records. I enlisted him last week. Can you guys in the field, regardless of the market size or the format, recommend other people? And I'm especially interested in topics.

The KHJ, Los Angeles, lineup is set and program director **Ted Atkins** said that he thinks he has the best lineup in Top 40 radio. **Robert W. Morgan** is 6-9 a.m., **Charlie Van Dyke** is 9-noon, **Mark Elliott** noon-3 p.m., the **Real Don Steel** 3-6 p.m., **Jerry Butler** 6-9 p.m., **Walt (Baby) Love** 9-midnight, **Johnny Williams** midnight-6 a.m. and **Bill Wade** as swingman. **Pete McNeil** has left the station. . . . **J.J. Jordan** is now program director of KISN, Portland; he'd been with WRKO, Boston. . . . It never fails but that when I do a roundup story someone yells: "Me, too!" And, in this case the "me, too" station is a good one—**WREK-FM** in Atlanta, a college-operated progressive rock station at Georgia Tech. General manager **Eric Roberts** points out that **WREK-FM** did a **Grateful Dead** live concert broadcast last Nov. 11 and more recently broadcast an **Alice Cooper** and **White Witch** concert. Good station and they make an impact in the market. Another interesting tidbit Roberts mentioned was that jazz seems to be coming back into popularity on campus. At least, at Georgia Tech. And the stations plays quite a bit of jazz.

Bo Crain, formerly with progressive rocker WEDR-FM, Miami, is looking for a new job. Call him at 305-443-4784. . . . **RKO** General Broadcasting now states that **WGMS** will go rock on March 1 or "begin a 60-day transition to a wholly contemporary format." A record promotion man who's a good friend of mine is predicting that **WGMS** will be No. 1 inside

of six months. He's also predicting a great increase in ratings for **KTLK**, Denver. . . . **XEG**, one of those giant Mexican stations located in Monterrey, is going back to country music 1-6 a.m. seven nights a week. It'll play traditional country music. **Dick Williams** will do 1-3:30 a.m. and **Johnny Henderson** will handle the rest of the night. Like the old days, they'll do their commercials live. Artists they'll play include **Ernest Tubbs**, **Webb Pierce**, **Bob Willis** and "a good bit of bluegrass."

Rob Snowden, program director of **WVLK**, Lexington, Ky., needs 7-inch record shucks. Can somebody tell him where to buy them? The Cohoes Carrybag Co. is out of business and there's a new firm selling them these days but I can't remember who or where. Help! . . . **Dennis Dale Turner**, who'd been at **KWAM** in Memphis, is now with **KMPL** in Sikeston, Mo., and is playing MOR music mornings. Wants **Dan Daly** to contact him. . . . **Jay I. Mitchell** is now program director of **WGLI** in Babylon, Long Island, N.Y., as well as **WBLI**, also on Long Island. Staff of the rocker includes music director **Mike Botty**, **Ken Mitchell**, **Lee Raines**, **Bob Stevens** and all-night man **John L. Hoeffling**. **John Allen** and **Ashley Martella** do weekend work.

KISN, Portland, is looking for a personality. Good pay. . . . Lineup at **KKGF** in Great Falls, Mont., now include **Mark May** from sign-on until 8:30 a.m., program director **Jack Bell** until 1 p.m., music director **Bob Hudson** 1-6 p.m., **Jim Ayres** 6-9 p.m., **Ken James** until 12:30 a.m., with **Randy Snyder** and **Ed Focher** doing weekends. . . . **Bill Hopkins** has left **KXOK**, St. Louis, to join **WNBC**, New York, in the all-night position. So, **Mort Crowley**, program director of **KXOK** is looking for a personality, even though **Marc Darin** is leaving Detroit to St. Louis to do afternoon drive at **KXOX**. As of Feb. 1, **And Darin**, Carta Blanca is good in comparison to most West Coast beers. Out here, I drink Coors, which is imported in from Denver.

Noel Kelly, program director of **KOZN-FM**, country music station in San Diego, pleas for better record service and adds: "I've always enjoyed your column, but I don't see many names from the old days of Top 40 still with rock; it's interesting how many of us are now with country music." . . . A note from program director **Esquire Holmes**, about **XEMO**, San Diego, and the nightly jazz show on the Mexico-tower station. "It's called the Jazz Scene USA and is on every night from midnight-3 a.m. The show is sponsored by the West Coast Jazz Society. Every Monday night, we have the blues as a special treat."

A note from **Ted L. Snider**, vice president and general manager of **KARK**, Little Rock, Ark.: "It is probably impossible for you to double check the truthfulness of the information contained in every letter you have published. It disturbs me, however, that professionals in the industry would so flagrantly mis-state the facts. I'm enclosing a copy of the latest Pulse, which clearly shows that **KYMO** is not No. 1 in any time period or in any age group." My apologies, Mr. Snider. As a rule, I ask for copies of the ratings I quote; this time, because I've known the gentleman in question for several years, I failed to do so. Just for the record, the Apr./May Pulse showed **KLRA** No. 1 in a tie with **KAAY** for top billing from 6-10 a.m. and **KARK** was two points behind with 17. From 10 a.m.-3 p.m., **KARK** was No. 1 with 21, followed by **KAAY** with 20, then **KAKY** with 13. From 3-7

p.m., **KAAY** had 41 and **KARK** was second with 18, but led in women 26 to **KAAY**'s 20. From 7-midnight, **KAAY** had 39 and **KARK** had 20. . . . **John R. Loser**, **WVOC**, Box 17, Battle Creek, Mich. 49017, needs country music records.

KLAC, Los Angeles, broadcast 54 hours of No. 1 country music records starting Jan. 28—over 300 national hits as listed by the Billboard. **Larry Scott**, the all-night personality, hosted the entire event. **Altofonic** in Los Angeles is syndicating the entire show, if you're interested. . . . **Gene R. Pfeiffer** has stepped down as chief engineer at **WPAC**, Patchogue, N.Y., but is still doing a country music radio show there. . . . **Billy Cole**, at **WSM**, Nashville, the past couple of years, will be the new night man at **WHO**, Des Moines. **Mike Hoyer** used to have that spot. It's 50,000-watts of clear channel power. Cole has been sitting in one night a week as host of **WSM**'s all-night show.

Harry Tobias, songwriter of such hits as "Lonesome Old Town," "Sail Along, Silvery Moon," "I'm Sorry, Dear," and "I'll Keep the Lovelight Burning," as well as "Go to Sleep, Little Baby," is celebrating 50 years as an ASCAP writer. Great man. Great songwriter. And he's willing to do beeper-phone interviews with you or live interviews via phone. Call him at 213-761-8026. He's 77 now and has been a songwriter 61 years and when you call him, ask him about the tune "Giggling Gertie."

Ed Hartley, 1st ticket, 703-941-4825, is working weekends at **WWDC** in Washington, and seeking another part-time gig to help out finances. Writes that the rumor is **Charlie Tuna** will do mornings in Washington on **WGMS**, that **Jack Alix** is now program director of **WEAM**, Washington; that **Bill Parris** is now doing the swing shift at **WINX**, Washington; that **Billy Campbell** is engaged to **Judy Kellar**, program director of **WEEL**, Washington area. Hello, Judy. . . . **Bob Grenman**, **KSSS**, Colorado Springs, Colo., wants to know where **Keith (Cris Chandler) Heyn** is; says Heyn departed **KBOX** in Dallas a couple of months ago. . . . Third annual National Country Radio Seminar will be Apr. 23-24 at King of the Road, Nashville. **Tom McEntee** of United Artists Records, Nashville, is chairman. Be worth the while of every country music program director to be there. Get in touch with Tom for more details.

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AN ANCIENT HEAD



TOMMY SEARS sets up a promotion for his new single, "Salvation Train" on the General American Records label.

St. James' Pre-Program Plans Help

• Continued from page 22

of thing I do is not that much in demand by program directors in Top 40 who are set in doing things a certain way . . . who are looking for guys to do things strictly their way. Then they turn around and scream about lack of creativity among air personalities. I don't think . . . although I don't know for a fact . . . that they'll allow their jocks to do nothing unless it's over a record. Yet, there are a lot of things a creative air personality can do which take longer. I'm sure that their reluctance is that a lot of guys, like I was three years ago, aren't preparing their shows and the program directors can't afford to trust them with being a personality."

St. James said that KSD program director Lee Rogers told him: "We want you to do what you do." When he compared the playlist of WPOP with KSD, "there were only a couple of things which I wasn't playing at Hartford."

Basically, he considers the new

job a challenge. But WPOP was a challenge, too. "On my show, the morning drive, they told me they wanted 18-24 men. And I got a shot at picking up \$1,500 if I could deliver them." As St. James told it, he was to get \$800 for winning in the target demographics on ARB and \$700 if he won in Pulse in those demographics. As it turned out, he was paid a \$700 cash bonus for winning in three different periods and in total hours. But getting the bonus was more than just doing an on-air stint. "That's why Tom Campbell and George Michaels are after my own heart . . . they do so much work on the outside of the station . . . going to all of those high school events . . . for free, but it all comes back to you. Work like that pays later in ratings. I see it work for everyone who tries and that's why I'm a firm believer in getting outside the radio station and mixing with people."

On KSD, St. James has been requested to come on slow for the first couple of months. He will be

able to play a "wild card" record once an hour. At WPOP, he did a lot of interviews, including Paul Anka ("the very best I ever did"), Bobby Sherman ("good") and David Cassidy. He hopes to do a lot of these things in his 7-midnight slot at KSD.

St. James first got into radio at South San Francisco High School in 1959-60 when he and another student put a closed circuit station on the air. "We asked the FCC for permission to build the station and they said no, so we went ahead anyway."

Mother Helped

Later, in military service in Korea, "Jim Webster and I decided we didn't like the programming of AFKN in those days. We built our own station and used KEWB's survey and my mother sent me the records airmail. We had half hour of country music. We scrounged all of the equipment and broadcast 5-7 a.m., noon-1 p.m., and 5-11 p.m. weekdays and then noon-2 a.m. Saturdays and 9-11 p.m. Sundays."

After military service, he took a shot at bowling professionally for two and a half years. He ended up having to hitchhike to South San Francisco and at that point went back to school. Later stints followed at selling vacuum cleaners ("I had trouble getting all of the equipment back into the demonstration case") and working in a real estate office. But he wanted to be in radio. So he got the secretary at the real estate firm to type 77 letters asking for a job. He got back 20-plus letters and nine firm offers. KMSL, a daytime station in Ukiah, Calif., seemed one of the better offers. He was there 13 months and during those days used to promote hops and shows on the side featuring a group known as the Golliwogs, now called the Creedence Clearwater Revival. Next came a stint at Ogden's, a radio school in Los Angeles, where he got his first ticket. An engineer friend helped him fake an air check in the KRLA studios. This helped him land a job at KLIV, San Jose, Calif., then programmed by Mike Hunter. From KLIV, he went to WPOP. Now, KSD.

Top Country Program Director Explains WWVA Formula

• Continued from page 22

latest hit single, with maybe another fairly good cut included as a potential next single. We never play the latest hit out of an album. We consider that a 'classic.' We do sometimes pick up that potential next single out of an album, though. We like to play the undiscovered hit."

Playlist length? Quay is flexible.

"Length is determined by product availability any given week. During a slow week it could drop to 38 records. In a big week it could be 60. I don't believe in playing records after some mythical formula. I play according to the product. If good releases are scarce, I increase the oldies and album cuts. You're better off playing an old established hit than a weak new release."

Promotion men, label executives and artists, Quay said, are "sympathetic and understanding" toward his programming approach. He mentioned Wade Pepper of Capitol (possessor of the contrasting sounds of Glen Campbell on one hand and Owens and Haggard on the other) as particularly astute on the issue.

Quay, who came to WWVA out of rock radio in Washington, D.C., said:

"When you come from pop into country, the 'uptown' stuff sounds country. But as you talk to the fans and artists you find that country music is more than instrumentation. The lyric is important. When the blue-collar worker leaves the steel mill, turns on his car radio and hears Sammi Smith sing 'Take the Ribbons From My Hair,' he responds. He wants to get home to his wife. You can take 'I Left My Heart in San Francisco' and put steel guitar and dobro with it and it still won't be country music. But you can do 'Help Me Make It Through the Night' with strings and it's still country. It's the lyric that the uncommon common people respond to."

Taking note of the rumor that Campbell will soon do a turnaround toward his musical roots,

Quay said, "I'd be delighted." (No pun apparently intended.) "He's basically a great country artist and he'd do country radio a lot of good."

WWVA isn't alone in the campaign. "If I might pass out a bouquet, I'd like to say that one station that is trying to maintain its identity is WBAP, Fort Worth. It's grabbed top ratings in the Dallas-Fort Worth market with balanced country programming. They've done a tremendous job. They're super-aware of the problem." paign for balance, Quay conceded.



ART KASS, left bottom, co-president of Buddah Records, stands with the Israeli cast of "To Live Another Summer," on the steps of City Hall, where they received the key to New York City from Robert Malito, New York's public events commissioner. Standing above Kass is Leonard Soloway, producer of the show, and directly to Soloway's left is Malito. "To Live Another Summer," is at the Lunt-Fontanne Theatre. A double-record cast LP has been released on Buddah.

Brean Proding Ratings With Top 30 Singles Disks

• Continued from page 22

also allows the disk jockeys who work for him enough leeway to establish their own identity. In fact, he measures a KYA jock as to how well he can express himself within this very tight format that he has laid down. The current KYA line-up includes Howard Clark from 6-10 a.m., Bill Holley until 2 p.m., Dave Stone from 2-6 p.m., Chris Edwards from 6-10 p.m., John Hardy until 2 a.m., Cliff Saunders from 2-6 a.m. and Russ MacDonald as the week-end and swingman. All jocks work a six-day week.

Julian Brean started in radio while still in high school in his hometown of Atlantic City, N.J. He joined WMID in that city, doing odd jobs around the station along with his own high school record show for two years off and on. While attending Rutgers University, New Brunswick, N.J., as a journalism major, he did his own show over the campus outlet, WRSU, and, upon graduation, joined WCTC, New Brunswick. He stayed with WCTC for three years and in 1968 was tapped by WABC, New York, as assistant program director to Rick Sklar, a post he held until this past August.

Brean well recognizes the prob-

lems of the heavy competition that he faces in this market not only from Drake station, KFRC, but also from the impact of the local FM's and progressive MOR's. He is confident that with the direction that he is taking with KYA, they can hold that large segment of the audience that wants to hear the current hits. "Familiar music is the name of the game for contemporary radio with a carefully planned ratio of exposure," said Brean, "and for us, our listening audience is the primary source as to what we will play."

Wheel Buys Druiett Disk

NEW YORK—Wheel Records has purchased a Jimmy Druiett master, "Is There Anyone Home?" from Victrix Productions. The record will be released by Wheel, which is distributed by RCA Records.

The tune was written by Irwin Levine and L. Russell Brown and co-produced by Steve Metz, David Lipton and Norman Bergen, all of Victrix.

Druiett has also signed a recording contract with Wheel and plans recording sessions for the label soon.

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Radio-TV Mart
See page 43

Tape Cartridge

Kenwood Dolby Stereo Cassette Deck Highlight

LOS ANGELES—Kenwood's new stereo cassette deck with built-in Dolby circuitry highlight this week's new products.

KENWOOD—Model KX-700 stereo cassette deck features a Dolby noise reduction system and push button tape selector switch for standard, low noise or chromium dioxide tapes.

TRIUMPH—Model 900 8-track stereo player and speakers featuring channel selector button, indicator lights for program selection and a headphone jack on the front panel. Stereo headphones are optional.

MAGNAVOX—Model 8911 4-channel converter for component and console systems requires no separate amplifier and produces quadrasonic sound from all 4-channel broadcasts, as well as stimulating 4-channel from records, cartridges, open reel and FM broadcasts. The decoder operates on a matrix concept and is connected between the main stereo unit and the front-channel speakers. The

two rear speakers are connected directly to the decoder.

SUPERSCOPE—Model TC-228 8-track playback/recording deck at \$169.95 features a three-way eject system which automatically ejects the cartridge after its complete run and shuts off the recorder. The unit can be programmed to eject the cartridge after each program, after the total program or manually. The eject system is operable in the recording mode. The unit also features automatic shut-off and an AC outlet to power, amplifier or sound system.

MOTOROLA—Model GP24 cassette recorder at \$49.95 featuring AC line cord, battery meter and capstan drive. It operates on AC power or four C cell batteries which are optional. The unit is a desk-type portable featuring push-button controls, remote control mike with stand, a blank cassette and a hide-away carrying handle with built-in storage for mike.

BELL & HOWELL—Model 4500 TPS 8-track portable is adaptable for home or as a portable unit at \$79.95, and model 4550 TPF 8-track portable with AM-FM radio. Both units operate from batteries, DC current from car, boat and camper or home AC outlet. Batteries and DC power cords are included, along with built-in AC cord. In addition, the units feature retractable carrying handle, up to six feet of separation with detachable speaker, automatic tape program change and separate volume and master tone control.

CROWN RADIO—Desk-top cassette dictating/transcribing unit at \$365, a portable 3-way powered cassette recorder with 10-second "memory master" repeater at \$129.95, and a stereo cassette deck featuring Dolby noise reduction system, dual capstan drive and tape selector switch for chromium dioxide, high energy and standard tapes at \$249.95.

Ampex Stubs Toe; Never Grasped Consumer Mart

By BRUCE WEBER

LOS ANGELES—Once upon a time there lived in Redwood City, Calif., Elk Grove Village, Ill., and New York City a wealthy, healthy and wise company named Ampex Corp.

It built an empire in the consumer electronics, professional audio, music, instrumentation, magnetic and video tape industries.

Although it has an affinity for privacy, part of its empire—music and prerecorded tape—is in entertainment and its international jet set, its glaring neon, its finger-snapping musicians and long-haired executives.

Ampex's friends include Big Business wearing Brooks Brothers suits and reading the Wall Street Journal and stock exchange tickers to wide-tied attired music business types reading Billboard's Top 100 and "bubbling under" music-tape charts.

In short order, Ampex became a Goliath in consumer and professional electronics, and its Ampex Music Division, which includes Ampex Stereo Tapes and Ampex Records, became an international name. The leader of Ampex Music, Donald V. Hall, vice president and general manager, became an enigma to the Ampex Board.

Hall was controversial, outspoken, usually correct on industry intrigues and had developed in-fighting deftness in meeting competition.

The Board, however, didn't understand show business, music, prerecorded tape and Hall.

Here is where the fairy tale ends. Investors, analysts, bill collectors, among others, are huffing and puffing and threatening to blow in the Ampex empire.

The reason why is apparent. Ampex expects a record loss of about \$40 million, or \$4 a share, during the fiscal year ending April 29. It's the worst year since the firm began in 1944.

But what happened to Ampex? According to insiders, Ampex never quite understood entertainment, where it put so much of its money, and never could cope with consumer electronics, where the Japanese were making major strides. "The Board and top management named priorities without fully understanding them," said the insider.

Ampex's entertainment/leisure time division became the company's spokesman.

The consumer products group contributed about 30 percent of Ampex's total sales (\$291 million in fiscal 1971), or about \$87 million to its coffers. "Even then," said one Ampex executive, "management didn't comprehend the array of programs in consumer products."

In truth, the controversy over some actions, particularly in the Ampex Music Division, left some company executives nervous and some industry chieftains surprised.

Result:

Ampex is combining many sectors of its business—division-by-division—looking for battered segments of its earnings.

Result:

Ampex is discontinuing operations in consumer equipment because of inadequate profitability. The discontinued division accounted for about 5 percent of Ampex's sales of \$290.9 million in fiscal 1971.

Result:

Ampex is de-emphasizing Ampex Music (and Ampex Stereo Tapes), where a \$10 million loss, or 25 percent of the \$40 million loss, was uncovered.

The company said its fiscal 1971 loss stems from devaluation of some assets and an accounting change to charge off previously deferred engineering expenses.

The revaluation of assets will include a write-down in the value of royalties on sales of prerecorded tape. Ampex pays record companies in advance for the right to duplicate performances on cassette open reel and 8-track.

However, tape sales have decreased, partially because of unauthorized recording and sale of prerecorded tape by illegal dupli-

cators, the company said. Prerecorded tape sales may not be high enough to enable the company to recover all of the royalties it paid in advance.

Consequence:

Ampex is retrenching on product lines, consolidating divisions, cutting personnel and de-emphasizing entertainment/leisure time divisions.

It isn't a secret that many diversified companies, like Ampex, are working to consolidate or close down unwanted and unprofitable

(Continued on page 30)

AMC's Conover Uses 2-Pronged Promotions

LOS ANGELES—Business is gaining momentum earlier and companies are hurrying to market with new product lines and promotions.

The latest manufacturer to introduce its new year offerings is Audio Magnetics Corp., which is introducing four blank tape promotions.

They are twin-pack C-90s, a cassette console filled with 12 C-60s, quadrasonic high frequency (low noise) blister-packed cassettes, and an 8-track display.

According to Scott Conover, sales vice president, the significance of introducing twin-pack C-90s is clearly defined when you study the growth of the 90-minute cassette. "It had an 80 percent growth factor, or 6.6 percent a month, throughout last year," he said.

"A C-90 incorporates both superior mechanics and excellent signal quality in a length most suitable for the recording of two albums. It has mass market potential," Conover said. He believes sales of C-90s peak three times each year, during March, May and October, so an early dealer stocking period can catch pre-summer business.

"An important axiom in the merchandising business says to make maximum profit quickly and easily by taking a good seller with a strong upward trend and make it sell better," he said.

Audio is poly-bagging two C-90s for multiple sales in a February promotion to catch consumer business at two peak periods: March and May.

The company is also introducing a cassette console to hold 12 tapes and a head cleaner. The storage unit contains 12 black

molded flip drawers, each of which incorporate hub locks, to fit any standard cassette. The cabinet is designed for modular stacking.

A fully-loaded console, packed with 11 QHF low-noise high-frequency C-60s and a head cleaner, is merchandised in a point-of-purchase package.

Hit While Hot

With a consumer trend going toward quality product, the company is blister-packaging its quadrasonic high frequency (low-noise) cassette line in a Philips box for impulse volume. Audio's QHF line is available in 30, 60, 90 and 120-minute lengths.

"We've timed the promotion for early '72," Conover said, "because we have noted that our QHF line has a significant sales peak late in the first quarter."

In the 8-track category, Audio is offering a revolving display of blister-packed tapes holding 13 36-minute and 26 72-minute 8-track cartridges and 13 head cleaners.

"During 1971 the industry showed fine business gains in 8-track blank sales," Conover said. "Our business in 36-minute blanks grew 180 percent, in 72-minute blanks 71 percent, and in head cleaners 183 percent."

"This is encouraging," he said, "but there is reason to believe that 1972 will show an ever more dramatic growth in 8-track blanks."

"Lack of 8-track record equipment has been a limiting factor to blank tape manufacturers, but the equipment producers are doing something about this," Conover said. "In late 1971, and evidently it is continuing in early 1972, sales of 8-track record equipment is up by 12.8 percent—a good sign for 8-track blank sales."

Piracy And Heavy Inventory Hurt Japanese Tape Sales

TOKYO—The prerecorded tape market in Japan suffered during 1971 because of unlicensed tape duplicators and too much inventory, believes Misa Watanabe, president of Apollon Ongaku Kogyo and Watanabe Publishing Corp.

The first problem, pirated product, is being solved by Japan's Record Association, but it is up to each company to control excessive inventory, she said.

At Apollon, tape sales are developing well, said Mrs. Watanabe. "Tape income has increased, but profit has decreased since more product was sold through contracted stores, and these stores are suffering from dumping and pirated product."

Since many tape sales are made in car shops, Mrs. Watanabe feels

additional distribution methods are needed, like record shops, to introduce tapes for home use. "More promotion is needed to increase sales of prerecorded tape, both as a source of music in the car and home."

"Another factor in gaining wider acceptance for prerecorded tape is to create original music for tape," she said.

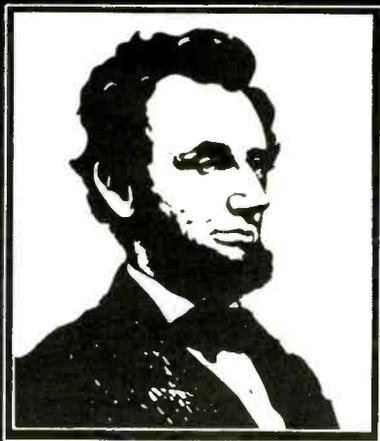
"Tape must be edited in unique ways. Apollon is not only duplicating, but we try to create original music for tape products. For example, we released a tape of Saburo Kitajima which contained not only his songs, but also those of other performers. "These songs were recorded by Kitajima for the tape release. As a result, the tape sold very well."

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NEIL YOUNG	HARVEST	REPRISE	82032		
RY COODER	PURPLE VALLEY	REPRISE	82052		
CAPTAIN BEEFHEART	SPOTLIGHT KID	REPRISE	82050		
TRACY NELSON	MOTHER EARTH	REPRISE	82054		
CRAZY HORSE	LOOSE	REPRISE	82059		
JERRY GARCIA	GARCIA	W. BROS.	82582		
MELANIE	GATHER ME	BUDDAH	85003		
JOHNNY PAYCHECK	SHE'S ALL I GOT	EPIC	31131		
ROGER MILLER	BEST OF	MERCURY	61361		
NITTY GRITTY DIRT BAND	ALL THE GOOD TIMES	U.A.	8333		
LAURA NYRO	GONNA TAKE A MIRACLE	COLUMBIA	30987		
STYLISTICS		AVCO	33023		
MEL TILLIS	VERY BEST OF	MGM	4806		
DRAMATICS	WHAT YOU SEE	VOLT	6018		
CARPENTERS		ATM	3502		
CARPENTERS	CLOSE TO YOU	ATM	4271		
CAT STEPHENS	TEA FOR TILLERMAN	ATM	4280		
CAT STEPHENS	TEASER & FIRE CAT	ATM	4313		
HUMBLE PIE	ROCKIN' AT FILLMORE	ATM	3506		
GROVER WASHINGTON	INNER CITY BLUES	KUDU	03		
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WINGS	WILD LIFE	APPLE	3386		
GRAND FUNK	E PLURIBUS FUNK	CAPITOL	853		
FACES	A NOD IS	W. BROS.	82574		
SANTANA	III	COLUMBIA	30595		
JACKSON 5	HITS	MOTOWN	8741		
T. V. CAST	ALL IN THE FAMILY	ATLANTIC	87210		
TRAFFIC	LOW SPARK	ISLAND	9306		
ALICE COOPER	KILLER	W. BROS.	82567		
ROBERTA FLACK	QUIET FIRE	ATLANTIC	81594		
PETER NERO	SUMMER OF '42	COLUMBIA	31105		
ROD STEWART	EVERY PICTURE	MERCURY	609		
DONNY OSMOND	TO YOU WITH LOVE	MGM	4797		
PARTRIDGE FAMILY	SOUND MAGAZINE	BELL	86064		
THREE DOG NIGHT	HARMONY	DUNHILL	85108		
NEIL DIAMOND	STONES	UNI	93106		
HUDSON & LANDRY	LOSING THEIR HEAD	DORE	326		
DENNIS COFFEY	EVOLUTION	SUSSEX	87004		
CHARLEY PRIDE	SINGS HEART SONGS	RCA	1848		
JOHN LENNON	IMAGINE	APPLE	3379		
YES	ALBUM	ATLANTIC	88283		
CHER	GYPSIES	KAPP	3649		
SONNY & CHER	LIVE	KAPP	3654		
CHEECH & CHONG		ODE	77010		
SEEKERS	TEACH THE WORLD TO SING	ELEKTRA	4115		
HUMPERDINCK	LIVE AT RIVIERA	PARROT	79851		
SLY & FAMILY STONE	RIOT	EPIC	30986		
MARVIN GAYE	WHAT'S GOIN' ON	TAMLA	8310		
CHI LITES	POWER TO PEOPLE	BRUNSWICK	84170		
WAR	ALL DAY MUSIC	U.A.	8318		
JACKSON FIVE	INDIANA	MOTOWN	8742		
WILSON PICKETT	DON'T KNOCK MY LOVE	ATLANTIC	88300		
FREDDIE HUBBARD	FIRST LIGHT	CTI	6013		
IKE & TINA	NUFF SAID	U.A.	8296		
JR. WALKER	MOODY JR.	SOUL	8733		
LUTHUR INGRAM	I'VE BEEN HERE	KOKO	2201		
STEVIE WONDER	GREATEST HITS, VOL. II	TAMLA	8313		
DIONNE WARWICK	STORY, PART I	SCEPTER	596A		
DIONNE WARWICK	STORY, PART II	SCEPTER	596B		
DENISE LASALLE	TRAPPED	WEST BOUND	2012		
FREDDIE HART	EASY LOVING	CAPITOL	838		
JOHN DENVER	AERIE	RCA	1834		
JOHN DENVER	POEM'S PRAYERS	RCA	1711		
JACK GREEN	GREENE COUNTRY	DECCA	5308		
CHARLEY PRIDE	BEST OF	RCA	1505		
LYNN ANDERSON	ROSE GARDEN	COLUMBIA	30411		
SAMMI SMITH	THROUGH THE NIGHT	MEGA	1000		
TAMMY WYNETTE	HITS, VOLUME II	EPIC	30733		
SUSAN RAYE	PITTY PITY PATTY	CAPITOL	807		
LORETTA LYNN	LOOKING AT COUNTRY	DECCA	5310		
CHARLEY PRIDE	I'M JUST ME	RCA	1772		
T. WYNETTE & G. JONES	WE GO TOGETHER	EPIC	30802		
MOODY BLUES	EVERY BOY	THRESHOLD	24805		
JETHRO TULL	AQUALUNG	REPRISE	82035		
SOUNDTRACK	SUMMER OF '42	W. BROS.	81925		
LEON RUSSEL	ASYLUM CHOIR	SHELTER	8910		
NILSSON	NILSSON SCHMILSSON	RCA	1734		
JEFFERSON AIRPLANE	BARK	GRUNT	1001		
JAMES TAYLOR	MUD SLIDE SLIM	W. BROS.	82561		
THREE DOG NIGHT	GOLDEN BISQUITS	DUNHILL	85098		
BLACK SABBATH	PARANOID	W. BROS.	81887		
J. GEILS BAND	MORNING AFTER	ATLANTIC	88297		
SONNY & CHER	BEST OF	ATCO	8219		
T. REX	ELECTRIC WARRIOR	REPRISE	86466		
GUESS WHO	BEST OF	RCA	1710		
SLY & FAMILY STONE	HITS	EPIC	30325		
B. J. THOMAS	HITS, VOLUME II	SCEPTER	597		
TEN YEARS AFTER	A SPACE IN TIME	COLUMBIA	30801		
GRAND FUNK	SURVIVAL	CAPITOL	764		
BREAD	MANNA	ELEKTRA	4086		
ATOMIC ROOSTER	DEATH WALKS BEHIND	ELEKTRA	4094		
ROLLING STONES	STICKY FINGERS	ROLLING STONE	85910		
CHARLEY PRIDE	IN PERSON	RCA	1401		
CHARLEY PRIDE	PRIDE OF COUNTRY	RCA	1278		
PAPA JOHN CREACH		GRUNT	1003		
GRACE SLICK	SUNFIGHTER	GRUNT	1002		
CHARLEY PRIDE	FROM ME TO YOU	RCA	1662		
CHARLEY PRIDE	JUST PLAIN CHARLEY	RCA	1536		
CHARLEY PRIDE	10th ALBUM	RCA	1593		
CHARLEY PRIDE	THE SENSATIONAL	RCA	1452		
CHARLEY PRIDE	SONGS OF PRIDE	RCA	1373		
CHARLEY PRIDE	THINK TO PRAY	RCA	1723		
CHARLEY PRIDE	THE COUNTRY WAY	RCA	1308		
CHARLEY PRIDE	MAKE MINE COUNTRY	RCA	1338		

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Signs Indicate 1972 Could Be Reely Good Blank Year

LOS ANGELES—If anything can be drawn from its experience in 1971, the blank tape segment of the industry will prosper again this year.

Despite last year's tight economy, sluggish buying habits of consumers and a West Coast walkout by longshoremen, experts are predicting record sales and earnings this year for blank tape producers. The dock paralysis didn't di-

rectly affect blank tape manufacturers, although it did restrict sales of equipment and, in turn, limit retail buying of blank tape, particularly cassettes.

But total cash receipts and net income climbed to industry highs and, more importantly, companies improved their credibility by producing better tape in standard lines and higher-end chromium dioxide and high energy goods.

The blank tape business in 1972 will depend largely on fewer companies, with RCA and Bell & Howell, among majors, closing manufacturing plants and eventually either limiting marketing functions or eliminating it completely. A few, like Ampex and TDK Electronics, are introducing lower-priced lines in an attempt to puncture mass merchandising markets.

Many producers, including Nor-elco and BASF, are invading new territories with their products. Nor-elco is widening distribution to include supermarkets and BASF is going to more selective distribution in mass merchandising outlets.

Audio Magnetics, with a firm grip on the U.S. market, is strengthening itself in foreign countries, while Maxell/Hitachi, a Japanese company, is trying to dent the market in America.

There are some firms trying to gain a foothold in the industry, including Memorex, which has spent many dollars attempting to buy consumer identification, and Gillette, which has a consumer name but is attempting to identify its own niche in the marketplace.

Mallory Battery, which has been quietly selling blank tape for a few years, is now preparing a major campaign to trumpet its efforts in the business. 3M, the pioneering giant, continues in its merry manner of disregarding competitors but strengthening its (dollar) share of market.

Price War Imminent
While the industry's credibility
(Continued on page 30)

No. 470A
CASSETTE FULL SHIELD

No. 208
8 TRACK CARTRIDGE SPRING PAD

No. 201
CASSETTE SPRING PAD

No. 410
FLAT SHIELD

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SPECIAL DESIGNS ON REQUEST

Kreuzer Predicts \$500 Billion Cumulative Sales Before 2000

NEW YORK — Despite the draggy economy, companies going out of consumer electronics and other firms facing bleak periods, RCA forecasts impressive gains for the consumer electronics industry.

"Total sales of the industry may very well aggregate \$500 billion before the year 2000," said Barton Kreuzer, RCA executive vice president, consumer electronics. "The prospects are overpowering. Everything that has happened in the past promises to be dwarfed by comparison in the future."

By the turn of the century, he added, annual tape recorders and player sales should be around 15 million units. Phonographs will also continue as strong contenders

for the consumer's dollar, going up from the 1971 total of 7.6 million units to about 11 million a year. Annual radio sales should be around 45 million units, up 10 million from last year's figures.

The RCA executive said video tape devices are presently expected to provide the new product thrust in the immediate future, enabling the consumer to record material off-the-air for playback through his home TV receiver, and to play prerecorded audio/visual material in cartridge form.

More than 370 million television sets will be sold in the U.S. in the next quarter century, doubling the figure for TV's first 25 years and representing nearly \$200 billion in future retail sales, Kreuzer said.

Mail Order Firms Expand Audio Sections In Catalog

CHICAGO — An indication of just how important tape is to mass merchandisers can be seen in this:

Mail order catalogs from Sears, Spiegel, Wards and Aldens highlight expanded sections featuring component and compact stereo systems.

Higher price tags, reflecting the surtax and subsequent monetary revaluation on offshore products, are in evidence in the catalogs. Price cuts are few.

Tape and audio is receiving more featured play, as well as there being greater product assortment in the 1972 spring/summer catalogs.

Four-channel shows up in the Aldens and Spiegel catalogs, and Sears includes it in a special home entertainment/electronics book.

In tape, there is more emphasis on 8-track compared to cassette, with the prevalence particularly noticeable in the automotive sections. Open reel equipment has diminished, with Wards dropping even its sole system.

New items in the Sears and Wards catalogs are a one-piece unit with BSR mini changer and side-mounted speakers at \$38.95, a BSR turntable for use with a component system at \$48.95, and three-piece sets featuring built-in 8-track players and AM-FM radio, at \$189.95, \$194.95 and \$249.95.

The 8-track unit in the higher-end model also features record capability. The featured item is a \$237.95 unit—up \$10—with speakers and receiver-turntable combination.

In cassettes, there is a new stereo unit with speakers and AM-FM tuner at \$137.95 and a battery-operated recorder at \$24.95. Wards also devotes space to higher-priced component systems, all noted with asterisks to indicate import surcharge.

Little Price Slashing

Among the few price reductions are an AM-FM stereo receiver with a changer and speakers at \$99.95, a \$28 decrease; a battery-operated cassette with AM-FM radio at \$49.95, a \$19 drop; and an automotive 8-track/cassette compatible player at \$129, a \$10 cut.

Spiegel, with Panasonic featured, offers 4-channel sound: a tuner with four speakers for \$189.95. Jacks to accommodate a 4-speed phonograph are offered for \$64.95 and an 8-track deck is set at \$99.95. Another 4-channel set with built-in 8-track has a \$20 higher tag at \$129.95.

New brands appearing in the catalog are Sansui, Akai and Pioneer. Akai features three open reel decks including a 4-channel unit at \$379.95.

Among the Spiegel price increases are a Panasonic three-piece AM-FM stereo system up \$10 to

\$139.95 and a Midland 23-channel citizen band base receiver up \$15 to \$329.95.

New items include a three-piece stereo 8-track unit with record capability at \$169.95, a Panasonic AM-FM stereo phonograph with 8-track at \$269.95, a portable stereo 8-track with AM-FM radio at \$119.95 and an auto in-dash 8-track with AM-FM radio and two speakers at \$119.95.

Aldens has expanded its 4-channel offerings by moving into the automotive field with a unit priced at \$88.88, with speakers extra. Spiegel, which bowed a home 4-channel 8-track unit in its last catalog at \$179.95, displayed a new unit combining an AM-FM receiver with 8-track player at \$219.95.

Like the others, Aldens has raised its prices. There is a \$10 hike to \$139.95 on the Panasonic "Sonisphere" AM-FM phono, a \$20 jump to \$219.95 on a Webcor-Garrard phono with 8-track and radio, a \$19 jump to \$149 on a Sharp reel-to-reel unit, and a \$10.95 hike to \$129.95 on a Toyo 8-track player/recorder.

One of the few reductions in the Aldens catalog is a \$5 cut on a portable 8-track player, now selling at \$29.95.

Among the new items is a Panasonic three-piece AM-FM radio at \$109.95 and a Webcor-Garrard-Jensen receiver and 8-track with changer and speakers at \$199.95.

Panasonic's Sales Meeting

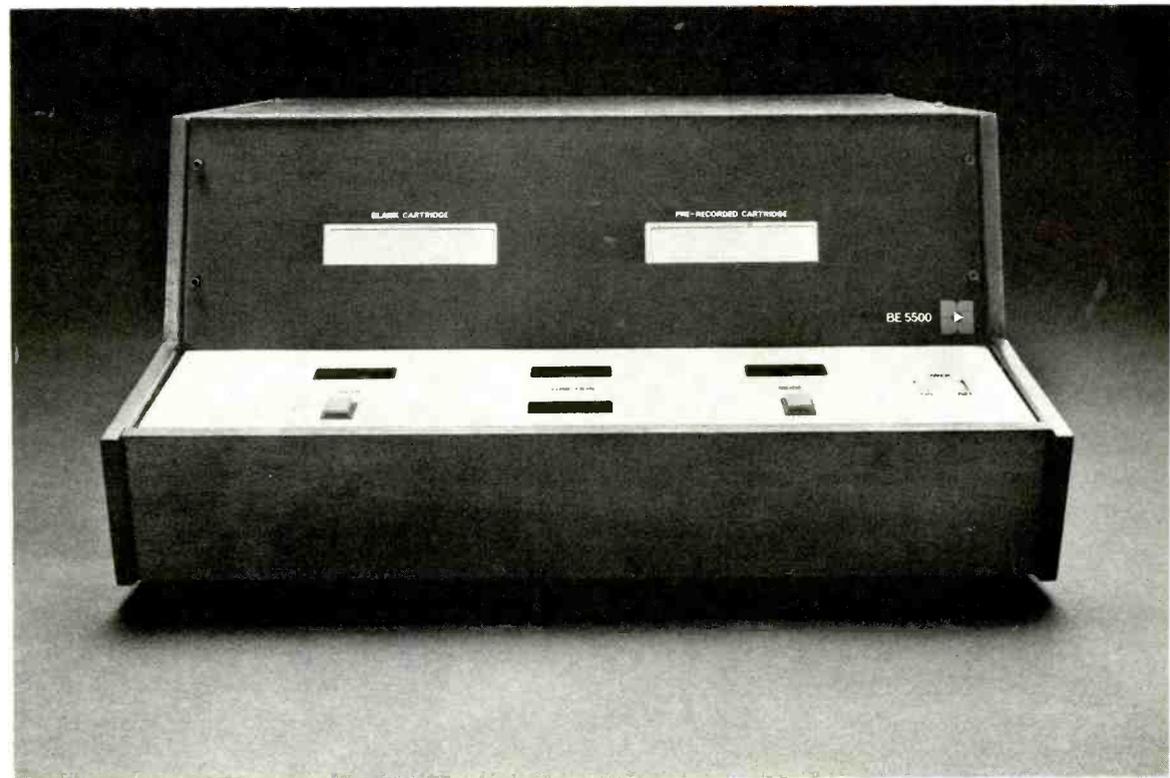
NEW YORK—Panasonic's automotive products division is holding distributor meetings at the Doral Country Club, Miami, beginning Thursday (3).

More than 50 distributors will view Panasonic's automotive line, which includes 8-track, cassette and 4-channel units, said Ed Lucasey, national sales manager.

Seminars will be on the following subjects:

"Kickoff Sales on New Product" by Bob Kuttruf of Dalas Distributing, New York; "Proven Sales Programs and How They Apply to Automotive Sound Products" by Ed Garrigan of W.L.C. Distributors, Albany, N.Y.; "Car Dealers" by Jules Hubert of Travel Music Co., Los Angeles; "Advertising" by Jack Frankford of Auto Sound Inc., Detroit; and "Merchandising" by Jerry Chase of Astro Sales, Minneapolis.

Hugo Montenegro, RCA Records recording artist, will explain quadasonic music and RCA's plans in 4-channel.



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And as you all know, that's a cut below the prices of most other in-cartridge duplicators.

Our machine will duplicate 25 cartridges per hour.

8-track and/or 4-channel quad.

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Irish's Zigman Probing New Marketing Channels

PLAINVIEW, N.Y.—Sol Zigman, president of Irish Magnetic Recording Tape, is confident the economy will turn around this year to provide the tape industry with a banner sales year.

But he is less confident about the blank tape industry's ability to hold the line on pricing. "The erosion in pricing is tremendous," he says. "Before our business can reach maturity," Zigman adds, "it must reach some agreement to stop footballoping prices."

He feels the industry is slowly convincing consumers—and dealers—that quality tape is more important than low-priced, low-end cassettes. At least, we've made some inroads in educating consumers on pitfalls of poor tape."

Improved product quality, consumers willing to spend dollars, more distribution avenues, and increasing business overseas are all factors in continuing growth for blank tape, Zigman feels.

"There is no doubt about the eventual size of the tape market in Europe, for example. It will be huge. The same is true in Canada and the Far East."

Irish markets in Canada through its distributor, Atlas Electronics, Toronto, and through manufacturers' representatives in the Far East. Exclusive distributors market Irish's products in Europe, with strong sales markets in Spain, Sweden and Denmark.

Zigman warns, however, that U.S.-based tape manufacturers must look cautiously at Europe despite its potential.

"Europe can be a declining market for American companies in the long run as more and more European firms establish their own manufacturing plants and marketing organizations," he said. "Germany, Belgium, France and the United Kingdom are all manufacturing-industrial oriented countries and are easily capable of competing with American producers."

To bolster its market in the U.S., Irish Tape is broadening its distribution channels to include education, which Zigman labels "a changing market."

"There was a time when educators purchased strictly on price," he said. "That's changing. They now know the disadvantages of cheap tape and are willing to pay for quality product." Irish aims its series 199 (C-30 and C-60) at the educational field.

In the process of enhancing its image in the educational field, the company is also offering a 1/2-inch videotape. It has formed Irish Electronic Enterprises, a division of the company, to distribute videotape to three markets: education, industrial and OEM.

Videotape Sampler

As a promotion, it has made a five-minute 1/2-inch videotape sampler to be given away to dealers, distributors and manufacturers.

"Videotape—professionally produced is fast becoming an important segment of our profit structure," Zigman stated. "Of course, we, like many companies, are awaiting the day when it (videotape) becomes a home entertainment device."

Although it only produces videotape on open-reel, it is capable of manufacturing product in any format.

To stimulate its regular business, Irish Tape is offering two promotions: One is a giveaway to distributors of a 12-cassette storage case with the purchase of four C-60s. The other is blister-packed or shrink-wrapped 8-track cartridges is 32, 40, 64 and 80-minute lengths.

Besides its series 199 to the educational field, it also offers a series 261 professional line in 30, 60, 90 and 120 in one-piece album mailer box; a series 262 extended range in 60 and a recently introduced 90-minute length, and series 253

chromium dioxide in 60 and 90-minute lengths.

While offering a chromium line, Zigman feels there is still an education need at both consumer and dealer levels before chromium achieves any sales volume. "Many consumers just don't know what they're buying," he said. "They think it's an improved tape because it's more expensive, not realizing chromium needs a bias switch to take advantage of its capability."

Zigman is also working on a high energy line and will introduce cobalt-doped tape "if the product properly functions. "It will be some time, if at all, before high energy or chromium tape gain a substantial portion of the market."

Maxell Corp. Penetrating OEM With Special Products

NEW YORK — Maxell Corp. of America, which spent most of 1971 building a consumer-trade brand name in blank tape, is now building an image in OEM products.

Marvin Soloff, sales manager of OEM-professional products, is developing the company's program and setting up channels of distribution for penetration in four areas: educational, industrial, broadcasting and recording studios.

Maxell is entering the OEM field with these products:

—A professional mastering tape, UD-50, in 1/4, 1/2, 1 and 2-inch tape on 10 1/2-inch reels.

—Blank bulk Maxell cassettes (no label, no box.)

—Nine different types of blank cassette tape in pancake form.

—Eleven mastering tapes, including UD-50, in reel and hub configurations; a pancake configuration will be offered in June.

—Back-coated UD-50T series to be introduced about March 11 in hub and 10 1/2-inch reels.

—A 1/2-inch color videotape about March 1.

That's for openers," Soloff said. "Frankly, we expect a sizeable OEM business this year, especially in four prime areas: education, in-

NAP Company Expands Tape

NEW YORK—Plastic-Ware Inc., a subsidiary of North American Philips, is planning to expand its production of cassettes and cassette parts.

The first step is instituting a fully automated production line which is expected to more than double the company's annual output, said William DeMucci, vice president and general manager of Plastic-Ware.

The company has also appointed A-V Tape Sales Corp., Fort Lee, N.J., as its sales representative. A-V Tape Sales, which has offices in New Jersey and Chicago, is opening a branch in Los Angeles.

ustrial, broadcasting and recording studios."

Soloff has appointed eight manufacturer's representatives to handle OEM products in high-volume areas. Additional representatives will be added.

"Our initial company priority was consumer merchandise," he said. "Now we're entering phase II—OEM."

Maxell's consumer penetration in the U.S. market can be seen in this:

Expect 20% Gain

Sales of Hitachi Maxell Ltd. in 1971 are expected to be up 20 percent from the \$33 million realized in 1970, said Takashi Inoue, manager of the Tokyo Export section, International Department. Sales to the U.S. are expected to increase 30 percent from the \$11 million realized in 1970. Final figures for 1971 are not yet available.

Hitachi Maxell's biggest seller in the U.S. will be Ultra Dynamic tape, with projections stating it will account for 15 percent of all tape sales realized by the company.

According to Inoue, Hitachi Maxell has been producing more than 1,000,000 cassettes a month, up from a 600,000 a month in 1970.

International Tape

LONDON—Motorola is planning to introduce a 4-channel home cartridge system in the U.K. this year, according to Dick Winsauer, managing director. He reports that sales of the company's 4-channel auto unit have gone better than expected, although they were slow to start with because of the software situation. Sansui is offering two lines of 4-channel equipment, including an encoder at \$220 and a combination unit incorporating an encoder, receiver and amplifier at \$1,051. It is also offering the QR series combining an encoder, radio and amplifier. Sanyo has jumped into the quadrasonic race by marketing model DCA 1700 synthesizer at \$168 which can be used with existing stereo amplifiers or its own DCA 1400 amplifier at \$136. . . . EMI is issuing about 12 4-channel cartridge titles in April, including John Lennon's "Imagine," at about \$8.50. All of EMI's quadrasonic product will be manufactured at its Hayes plant. CBS is also releasing 4-channel cartridge repertoire in March, but it will be imported from the U.S., said Maurice Oberstein, deputy managing director. RCA, quadrasonic tape pioneer, is releasing additional tape titles in February-March. . . . Precision Tapes has acquired tape duplicating marketing rights to Charisma, B&C and Unicorn Records. Licensing contracts are for two years. Unicorn's product, primarily classical repertoire, will be Dolbyized. . . . Pye's survey of the 1972 tape market in the U.K. reveal the following: An increase in auto cartridge and cassette equipment sales to more than 500,000 units compared with 100,000 autos outfitted with tape players in 1971; a gain in player-radio-combination units, which will account for 28 percent of the auto market, while tape-only equipment will make up about 21 percent of the car market; and 40,000 cartridge, cassette and open-reel home units and portables will be sold this year, compared with 380,000 units last year and 360,000 units in 1970. . . . Musitapes is building up its cassette activity and will start selling prerecorded cassettes in its two retail shops, beginning in March. . . . Binatone has introduced an 8-track auto player with radio. . . . Polydor has published a tape catalog listing prerecorded cassettes.

BRUSSELS—EMI is exclusively distributing Ampex Stereo Tapes prerecorded product in Belgium, beginning with 150 titles.

Anti-Theft Device Increases Retail Stores' Cassette Sales

MINNEAPOLIS—An anti-pilferage device installed in retail stores is leading to increased prerecorded cassette sales.

The device, which allows cassettes to be placed inside a pilfer-proof glass-front display case with hand holes, has increased business between 10 to 20 percent in Music Land stores. (Music Land is a retail division of Pickwick International.)

Glass-front security cases with hand holes have solved the pilferage problem for 8-track because customers can examine the cartridge but not remove it, said Howard Holkestad, general manager of Soma, the accessory division of Pickwick. Cassettes, however, can be easily maneuvered through the opening, he stated.

Holkestad's new device, which Pickwick is patenting, is a two-piece item made of plastic and wood. The plastic part extends the physical size of the cassette so that it will not slip through the aperture. The second part of the device is a wooden tool which allows the retailer to free the cas-

sette and thus allow the plastic extender to be used repeatedly.

Music Land has been using about 130,000 of the anti-pilferage devices in its 80-store chain.

Soma also produces glass-front cases with a conveyor belt which can transport tapes to check-out counters.

Craig Offering Unit Promotions

LOS ANGELES—Craig Corp. is breaking a series of "Coming Through in '72" dealer promotions involving tape player product.

Among the offers are:

—A free stereo headset with the purchase of each model 3401 or 3402 portable 8-track system.

—A package price of \$229.95 for models 2605 cassette electronic notebook, 2702 cassette transcriber and 9215 rechargeable battery kit for model 2605.

—Model 3126 8-track car stereo and model 9405 speakers at \$57.50.

—The introduction of model 3208 8-track with AM-FM radio.

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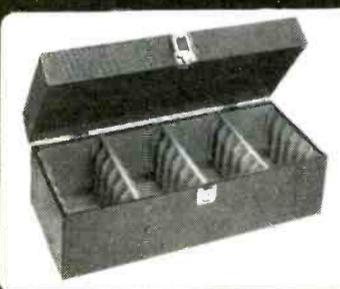
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Never Grasped Consumer Mart

• Continued from page 26

divisions to beef up their earnings, cash positions and balance sheets.

Liberates Capital

Arthur H. Hausman, who was elected president and chief executive officer in November, said termination of the consumer equipment division, for example, will free working capital for general corporate needs.

About \$27 million of the projected loss this fiscal period will come from current operations, with the remainder, or \$13 million, coming from inventories, prepaid royalties and capital equipment, related to both current and discontinued product lines.

Part of the \$13 million will go for the establishment of contingent liabilities for guarantees. Financial reserves are also being established for the discontinuance of certain unprofitable product lines.

According to several Ampex corporate executives, the most discussed area of non-profitability has been in its pre-recorded tape business, which individually accounted for \$50 to \$60 million in fiscal 1971.

As of the end of fiscal 1971, Ampex had royalty agreements with more than 127 record companies. One company spokesman said "prepaid royalties of these contracts were not equalized by sales of prerecorded tapes this year."

(Ted Ashley, chairman and chief executive officer of Warner Bros. Inc., a subsidiary of Kinney Service, said a tape distribution arrangement with Ampex will yield the company \$60 to \$70 million in revenue.)

(Although Ashley didn't elaborate on the arrangement, he said that this will be a substantial improvement from the company's tape revenue.)

"The Kinney contract will give the Kinney labels a financial windfall during the three-year contract. Hell, we can't even make payments to Warner Bros. and Atlantic Records," a spokesman said.

Another official said, "There was a series of contracts entered into to build Ampex as a complete music-tape-record complex. Some (contracts) were good, some were bad. We were crap-shooting to build a business."

Ampex had some hope in the federal regulation going into effect Feb. 15, which makes it a federal offense to pirate and bootleg new productions after that date. (According to Ampex, tape piracy accounted for about \$150 million in 1971 creating a large drain on licensed tape producers.)

The company's problems remain acute rather than subsiding.

"The biggest problem at Ampex is the lack of orders in several divisions, like in professional video broadcasting equipment," said one analyst. "There's no real pressure for the broadcast companies to change over to the new Ampex equipment because it doesn't make any actual changes in the picture."

Another analyst says, "The company may be placing too much of the blame for its problems on its video broadcasting operations. Sure, this is a big area, but it's not the entire company."

Ampex's business mix has been changing from its traditional communications base toward computers in recent years. Of the \$290 million sales the previous fiscal year, communication slipped from 26 percent of the total the year before to 21 percent, education from 9 to 7 percent, computers rose from 14 to 17 percent, instrumentation from 9 to 10 percent, entertainment products up to 30 percent, and Mandrel Industries, a subsidiary in the geophysical business, represented 14 percent.

One thing is clear in Ampex's struggle to rebuild its empire. An era, built in entertainment/leisure, is over. "We were crap-shooting, became a high-roller, then busted," said one executive.

From the Music Capitals Of the World

• Continued from page 21

merly with the **Woody Herman** and **Stan Kenton** bands. Rico is bringing in **Buddy Rich** for a week's gig at Tony's Fish Market Feb. 16 through 22.

Joy Martel has been contacted by Emil Petit, Bullet Records, and Morton Brown, Children's Musical Plays, Inc. to record two LP's and a single for children.

J. J. Cale, Shelter Records artist, will be appearing with **Traffic**, Sunday (30) at Miami Beach Convention Hall. . . . **Frank Sinatra Junior** now appearing at the Eden Roc. . . . **Impact of Brass** back at the Crossway Airport Inn.

Purple Grackle Productions promoting the **Allman Brothers** southeastern tour. The rock group appeared at Daytona Beach (Jan. 7) St. Petersburg (Jan. 8) and are slated for West Palm Beach (Jan. 19), Miami (Jan. 22), Gainesville (Jan. 29), and Jacksonville (Jan. 30.) While in the Miami area, the **Allmans** will be recording at Criteria Recording Studios.

Petula Clark opens a 10-day engagement at the Cafe Cristal, Diplomat Hotel Friday (21). . . . **Totie Fields**, **Alia Kashi** and **Jose Greco** open at the Deauville, Thursday (20).

Local singer **Helen Glover** appearing at the Doral Hotel with **Mal Malkin's** orchestra . . . and another local singer **Gay Perkins** just completed a booking at the Club Gigi, Fontainebleau Hotel.

. . . **The Ding-A-Ling Sisters**, graduates of the **Goldiggers**, closed a week's engagement at the Newport's Seven Seas Lounge. . . . **Frank DoBoise Trio** holding over at the Pinto Lounge of the Bonfire Restaurant. . . . Singer/pianist **Karen Young** will stay on indefinitely at Sneaky Pete's according to owner **Petey Foxx** who recently signed her to a personal management contract.

SARA LANE

Accessory Makers Doing Early Bird Bit With Product

CHICAGO — Accessory manufacturers, like producers in other segments of the tape industry, are jumping into the consumer marketplace early with a variety of product.

Le-Bo and Recoton, both emphasizing a "one-stop" approach to accessory buying, introduced several new products, including:

A 72-capacity 8-track home case that folds for traveling at \$29.95 and a cassette organizer at \$12.95, both from Le-Bo. Recoton is offering its rack-a-tape 30-cartridge case at \$6.50 (Billboard, Jan. 29).

Among other manufacturers, Amberg has introduced Ultra 15, Zodiac and Treasure Chest case models. Casemakers has over 15 different tape carrying and storage concepts, Ess & Ess has a range of

cases from \$3.95. Princeton Case Co. has three models in the attache case styling (cassette at \$10.95, 8-track at \$11.99) with one designed to hold a recorder, and Fidelity Products Co. has a storage cabinet which holds 54 cartridges or 120 cassettes at \$19.95.

Others with new product are RMS Electronics, which offers antennas, speakers and storage cabinets, including one turntable storage unit which holds 48 cartridges or cassettes at \$13.95; Lewis Carroll/Research Guild cases that stack into decorative fixtures, with each set consisting of two cases, modular frame and a detachable carrying strap at \$9.95; and Soma, a division of Pickwick International, with cases, library racks and speakers.

Signs Indicate '72 Good Blank Year

• Continued from page 28

improves, and consumers learn the value of high energy and chromium tape, it must safeguard its reputation against cheap product.

"Even more damaging than another shake-out of poorly financed tape companies is a price war," said one experienced industry executive. "There are companies, struggling to exist, footballing prices all over the lot in an effort to stay alive. All they're doing, though, is cutting profit margins for healthy companies and cheapening the industry."

Despite a growing practice of wagering price battles, even at the expense of profit-cutting, sales results will, apparently rise again among manufacturers able to establish strong vertical operations.

It will be a gloomy year for firms not equipped with their own plastics, packaging, parts, etc., and companies not diversifying into related markets, like educational, industry, parts and special products.

"We're predicting another record production year," says one company chieftain, "and combined with a lower rate of inflation, 1972 seems to spell a good year for blank tape manufacturers."

Most companies forecast strong gains in blank cassettes and cartridges, preleadered cassettes (C-Zeroes) and parts. Products that should hold strong prices this year include goods to education and industry, especially cassettes.

In short, the boom in blank tape is likely to continue this year aided by increased distribution, improved packaging, sophisticated product (high energy, chromium dioxide) and sharper marketing.

Depending on the company, sales statistics in 1972 for the blank tape business in the U.S. look like this:

Cassette sales will rise 18 to 25 percent to approximately \$150 to \$300 million, with blanks accounting for 80 percent of the total cassette (pre-recorded and blank) market.

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FEBRUARY 5, 1972, BILLBOARD

TOP
Billboard **Tape Cartridges**

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.)
1	1	AMERICAN PIE Don McLean, United Artists (U8299; K0299)
2	2	CONCERT FOR BANGLA DESH George Harrison & Friends Apple (Columbia) (2AX 31230; CTX 31230)
3	3	MUSIC Carole King, Ode (A&M) (8T 77013; CS 77013)
4	4	LED ZEPPELIN Atlantic (Ampex M87208; M557208)
5	8	HOT ROCKS Rolling Stones, (ABKCO A62T-4201; AC2T4201)
6	7	A NOD IS AS GOOD AS A WINK TO A BLIND HORSE Faces, Warner Bros. (Ampex M82574; M52574)
7	6	TAPESTRY Carole King, Ode '70 (A&M) (8T 77009; CS 77009)
8	9	MADMAN ACROSS THE WATER Elton John, Uni (8-93120; 2-93120)
9	5	AT CARNEGIE HALL Chicago, Columbia (CA30865; CT30865)
10	11	TEASER & THE FIRECAT Cat Stevens, A&M (8T 4313; CS 4313)
11	12	E PLURIBUS FUNK Grand Funk Railroad, Grand Funk Railroad (Capitol) (8XW853; 4XW853)
12	13	GREATEST HITS Jackson 5, Motown (M8 1741; M5741)
13	25	PICTURES AT AN EXHIBITION Emerson, Lake & Palmer, Cotillion (Ampex M866666; M566666)
14	14	SANTANA Columbia (CA 30595; CT 30595)
15	15	BOB DYLAN'S GREATEST HITS, VOL. 2 Columbia (CA 31120; CT 31120)
16	18	GATHER ME Melanie, Neighborhood (Buddah/Ampex M85003; M55003)
17	—	FRAGILE Yes, Atlantic (Ampex M87211; M57211)
18	20	LOW SPARK OF HIGH-HEELED BOYS Traffic, Island (Capitol) (EXW 9305; 4XW 9305)
19	10	WILD LIFE Wings, Apple (8XT 3386; 4XT 3386)
20	17	BLACK MOSES Isaac Hayes, Enterprise (Stax) (EN 8-2-5003; ENC 2-5003)
21	19	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic (EA 30986; ET 30986)
22	16	ALL IN THE FAMILY TV Cast, Atlantic (Ampex M87210; M572107)
23	—	PHASE III Osmonds, MGM (GRT 84796; 54796)
24	24	QUIET FIRE Roberta Flack, Atlantic (Ampex M81594; M51594)
25	21	KILLER Alice Cooper, Warner Bros. (Ampex M82567; M52567)
26	22	EVERY PICTURE TELLS A STORY Rod Stewart, Mercury (MC 3-1-609; MCR 4-1-609)
27	23	CARPENTERS A&M (8T 3502; CS 3502)
28	27	TO YOU WITH LOVE Donny Osmond, MGM (GRT84797; 54797)
29	30	RARE EARTH IN CONCERT Rare Earth (Motown) (R8 1523; R75523)
30	32	STONES Neil Diamond, Uni (8-93106; 2-93106)
31	34	HARMONY Three Dog Night (GRT & Ampex 8023-50108; 5023-50108)
32	33	STYLISTICS Avco (Ampex M833023; M533023)
33	—	NILSSON SCHMILSSON Nilsson, RCA (P85-1734; PK-1734)
34	28	SUMMER OF '42 Peter Nero, Columbia (CA 31105; CT 31105)
35	29	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM (EN8-2-5002; ENC 2-5002)
36	26	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-6000; 13-6000)
37	37	WE'D LIKE TO TEACH THE WORLD TO SING New Seekers, Elektra (E 84115; TC 54115)
38	40	CHEECH & CHONG Ode (A&M) (ST 77010; CS 77010)
39	39	REVOLUTION OF THE MIND/RECORDED LIVE AT THE APOLLO James Brown, Polydor (8F2 3003; CF 2300)
40	35	FLOWERS OF EVIL Mountain, Windfall (Bell) (GRT & Ampex 8-5501; 5-5501)
41	43	SINGS HEART SONGS Charley Pride, RCA (P85 1648; PK 1848)
42	42	JONATHAN EDWARDS Capricorn (Atco) (Ampex M3862; M5862)
43	36	EVOLUTION Dennis Coffey & the Detroit Guitar Band, Sussex (Ampex M87004; M57004)
44	47	ANTICIPATION Carly Simon, Elektra (E 85016; TC 55016)
45	45	LIVE AT THE RIVIERA, LAS VEGAS Engelbert Humperdinck, Parrot (London) (79851; 79651)
46	46	GONNA TAKE A MIRACLE Laura Nyro, Columbia (CA 30987; CT 30987)
47	49	STRAIGHT UP Badfinger, Apple (8XT 3387; 4XT 3387)
48	31	SOUND MAGAZINE Partridge Family, Bell (Ampex M86064; M56064)
49	38	JESUS CHRIST SUPERSTAR Original Broadway Cast, Decca (MCA) (C-1503; C7-1503)
50	41	LOSING THEIR HEADS Hudson & Landry, Dore (GRT 8-326; S-326)

Billboard SPECIAL SURVEY For Week Ending 2/5/72

Cartridge TV



NEW YORKERS observe Avco's Cartrivision 1/2-inch color videotape system in Macy's department store. The recent demonstration was the first for this particular system which becomes available this summer.

20 Dealers at Work

Videorecord Aims At Medical, School Fields

LOS ANGELES—The Videorecord Corp. is launching introductory campaigns toward the medical and educational fields, now that it has signed up its first 20 dealers. These dealers provide the hardware and specialized programming to get clients into cartridge television.

The medical programs have been produced and assembled under the direction of Dr. James Lieberman, former assistant surgeon general of the U.S. Public Health Service.

The entire catalog of programs is available on a rental basis along with the 1/2-inch open reel videotape player from the Philips Broadcast Co.

The programs are converted to videotape from several sources: 16mm film, 1/2-inch videotape, 1-inch videotape and 2-inch videotape.

The 1/2-inch dubs are produced from 1-inch masters.

Videorecord is using an open reel system as an "interim" step, it claims. It has acquired a few 3/4-inch closed cartridge Sony videocassette recorders, but its main sales thrust is centered around the open reel equipment.

There are a reported 2,500 titles in the library for sale or lease through these dealers. The Westport, Conn., company is the first programmer in the U.S. to begin establishing a dealer network, rather just using sales reps to make initial contact for its product.

As a result of a recent presentation in Madison, Wis., before the American Society of Training and Development, a contract was signed with the Chippewa Manor Nursing Home in Chippewa Falls for several medical shows and the videotape player.

A series of educational programs will be shown to the Saxe, Conn., High School relating to Africa and Black heritage as part of its social studies program as a result of a dealer contract.

The company is also planning a series of sales pitches before the Rotary Clubs of New Jersey which will be undertaken by a local dealer.

Each of the dealers develops his own business, based on the size and scope of his territory.

For example: Raymond Hartman of VRH Communications, Westport, Conn., covers the Fairfield, Conn. area; Robert Thorne of Williamsport, Pa., covers Lehigh and Northampton, Pa.; Thomas Zimmerman of Selectaview, Chambersburg, Pa., covers Franklin, Adams and York, Pa.; Sanford Schlitt of Festival Distributors, Yonkers, N.Y., covers midtown Manhattan;

Also: James Bunce of Videocassettes Enterprise of Florida, Orlando, covers Orange County, Fla.; Robert Olsen of VideoTainment, Tampa, Fla., covers his city; Joseph Robertson of Tucker, Ga., covers Atlanta and Fulton County;

Also: Charles Dickoff of Videocassette of Wisconsin in Eau Claire, covers Barron, Dunn, Pepin, Buffalo, Rusk, Chippewa, Eau Claire, Trempealeau, LaCrosse, Taylor, Clark, Jackson, Monroe, Wood, Portage and Marathon;

Also: George Constantine, Indianapolis, Ind., covers Marion County; Donald Mariani, Video Communications of Illinois, covers Peoria, McLean, Tazewell; Robert Bastian, Oak Park, Ill., covers Chicago and Cook County;

Also: William Dearborn, Muncie, Ind., covers Delaware, Madison, Wayne, Henry, Howard and Grant Counties; Peter Brulatour, Video Presentations, Midland Park, N.J., covers Bergen County; Otto Cusa, OJC Video Associates, Sparta, N.J., covers Morris County; Anthony Catanzaro, Videocom, Passaic, N.J., covers Passaic County;

Also: Charles King, Video Communications Associates, Washington, D.C., covers Washington, Prince Georges, Md., Montgomery,

(Continued on page 68)

Avco Builds Support for Cartrivision

PALO ALTO, Calif.—Preparing for the summer (June) debut of its 1/2-inch Cartrivision videotape system, Avco is staffing up in the merchandising, advertising and field sales positions.

Don Johnson, the marketing vice president, has added merchandising capabilities in the person of William Horn, formerly of Teledyne Packard Bell where he was responsible for that firm's merchandising and marketing.

On a field level, Ray Griffiths, formerly with CBS EVR in the West and M. Peter Keane, formerly with Sony's videocassette operation, have taken on regional sales assignments.

Griffiths moves here from a Southern California location. Keane will operate from the company's New York office.

They will both handle professional sales of the players and programs, promoting the unit's five-way capability to:

- play pre-recorded shows for up to 114 minutes on a single cartridge;
- record TV shows off the air for later replay;
- record home action on blank tape with a separate camera;
- receive regular TV programs;
- serve as an in-home closed circuit security monitor, providing the owner has a camera as an accessory item.

Avco's system uses iron-oxide blank tape.

Simplicity Is Warwick Key

LOS ANGELES—Simplicity of operation is the key word at Warwick Electronics, which is preparing the Avco Cartrivision systems for inclusion in Silvertone TV's for Sears.

There should not be too many buttons to push, the videocartridge should fit simply into the player—or satellite deck—and the tape should run without any messing around.

The videotape should be within a sealed cartridge, working off two reels, with the ability for fast forward or fast rewind.

The single reel, self-threading system does not have the advantage of being easily removed from the player, the company contends. Warwick believes the viewer should have the option of tiring of a program and being able to extract the cartridge from the player with easy access.

The viewer should have nothing to do with the cartridge other than slipping it into the playing mechanism and activating the movement system.

Warwick, like several other Avco licensees, plans having its unit

(Continued on page 68)

Industry Top Japanese Field

By SHIGERU KAWABATA

TOKYO—Despite a large number of hardware companies building cartridge TV units, the main thrust for the business this year will be in the industrial area.

An expansion into the home entertainment field cannot be expected this year. This is expected to continue, industry figures comment, until the price of the sets comes down. Right now, they are "unreasonably" high for the average worker, who already owns a color TV and stereophonic record and tape equipment.

The programming picture remains the same as with the machines. The quantity of shows available is small and the price is high.

The industrial market has been

using sets for training purposes. There are some ships which have installed CTV units for leisure viewing, but that is an exceptional situation.

The development of programs for units is a vital necessity, tradesmen agree. This year the cartridge TV companies must organize and find a means of getting the public interested in buying players and viewing programs of their own choice at home.

The movie industry has been talking about expanding into CTV through a network of players in hotels. But it does not have the finances to undertake this program. It is estimated it will take three to five years to establish CTV as a commercial home entity.

Avery-Hand, Ad Shop into Shows

WESTPORT, Conn. — Avery, Hand & Co., an ad agency, has formed a videocassette operation and is planning three medical programs as its first venture. There will be 18 shows in the series planned for release this year. No specific system is announced by the firm which will receive the programs first.

Richard Devlin, heads the new operation, AVCOM International. The firm has been doing research into cartridge TV's usage in the medical field with the University of Vermont and the University of Virginia's medical schools, and a number of pharmaceutical companies.

AN UNSOLICITED TESTIMONIAL
FROM COMEDIAN PAT PAULSEN

"BILLBOARD'S CAMPUS WHAT?"



ACTUALLY, BILLBOARD'S CAMPUS ATTRACTIONS
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RECORDING ARTISTS, PERSONAL MANAGERS
AND BOOKING AGENTS.

IF YOU HAVE SOMETHING FOR THE CAMPUS AUDIENCE,
GET IT ON THE PAGES OF
BILLBOARD'S CAMPUS ATTRACTIONS

Campus News

Students Want More Contact From Artists: Josh White Jr.

NEW YORK—Students attending concerts on campus today want more contact than they have been getting from the performers, according to John White Jr., who has been a performer since he was four years old and working with his father. "I think that campus audiences are getting tired of loud groups," said White. "I remember working with some groups in an auditorium or a gymnasium where the groups would be asked by the audience to turn down their amplifiers. Often, the group would not do this and consequently alienate many of the listeners.

"The soft sound allows one to get involved in the artist. The listener in the audience can find out about the artist in the one or two hours he has with the performer on stage. I think that this type of thing, which really goes back beyond the folk era of the late Fifties, is the best form of entertainment on a campus, where there is this inquisitive air about the student. He is constantly looking for people to relate to, especially performers and entertainers.

"In reality, I entertain the way in which I would like to be entertained. I like to feel as if I have had contact with the audience and they have had contact with me.

White explained the cycle which he has seen happen during his many years entertainment on the campus. "For a while, people stopped coming back stage to see me. I think it was partially due to some of the big name groups which entertain on campus. They were somewhat rude although many of them put on great shows. Now, people are beginning to come back stage again. They are asking questions, often inane to me, but the process of asking questions is simply a way they can find out more about me and I about them."

White began performing in coffee houses after he split from his father, Josh White, one of the legends in the folk scene. Then the coffee houses began to fade out of the picture across the U.S. and White sought a new outlet for his talents. "I felt that the only place left to perform was the campus. I also started playing those campus booking conventions when they began. But I always felt as if I was on an audition block, although I know that playing in front of many campus talent buyers at once can only be good exposure and possibly get me a few dates."

One thing White has a hard time accepting is the rejection that some black people have towards his music. "It seems that my style is not their cup of tea," said White. "It used to be that if I saw blacks in an auditorium where I was performing, I'd be so anxious to win them over that I would try too hard, go overboard. I really don't play blues and the black students are more into finger poppin' music, the Motown-type sound I guess, along with some other R&B things. But to me its kind of limiting the culture. I cannot force them to like me or to listen to me. This I have realized. So now, I simply give the audience my best shot. Really the only black schools I have worked are those which the faculty or some other such administrator for asks me to. I won't work another black school until I am asked by the students. I will say that my acceptance by blacks is better in front of a racially mixed group of people. And it is getting better all the time in front of the black people themselves.

Another problem White has is the same problem many people who are not well known run into. "I never really know how many people will be at a concert when I play a place for the first time. I have no real records to speak of. Three albums that hardly sold. And because many people don't know who I am, perhaps they will not be willing to put up the money to

come and see me perform. After I do perform and if I ever come back, there is a word of mouth type of campaign that takes place and usually there is a larger audience the second time I perform at a place."

White, who has been touring campuses for over 12 years, is very aware of the business side of his performance and the general entertainment scene on campuses. "Right now, campuses are kind of in a recession as far as money to hire artists. My dates were not as strong from September, 1971 until now as they were the previous year, for example. Generally, the campus entertainment scene ebbs and flows, but always sustains itself," said White.

"I just think that the campus concert scene is very rewarding. And doing the campuses that really aren't prestigious is the most rewarding for me. There are many people, students, who want live entertainment but the schools just don't have a large budget so they cannot afford a big name group. The students at this type of schools are really appreciative.

"I am more an entertainer than a musician," White continued. "Music is part of my life. I respect the musicians who don't care to perform live, but I need and want the contact which an audience provides. It is a very big part of me and my life," he concluded.

Kennedy Dates Campus Jazz

WASHINGTON — The three-year-old American College Jazz Festival will be held at the Kennedy Center for the Performing Arts, May 28-29. It marks the first exposure for the young college players at this newly opened facility.

Jimmy Lyons, the new executive director of the event, says an all-star band built around instrumentalists from the finals will be invited to perform at the 15th annual Monterey Jazz Festival, Sept. 15-17. Lyons is general manager of that festival.

Entrants to the Kennedy Center competition will emerge following a series of eight regional festivals to be held in March, April and May.

DYSTROPHY PROMOTION

CHICAGO — Programming db, of Hollywood, will develop a series of promotion campaigns through its campus division, which will bring the annual Muscular Dystrophy fundraising campaign to college and university campuses throughout the U.S.

The initial idea, developed by Patrick West of Programming db, is a 24-hour radio marathon to be conducted simultaneously by at least 50 campus radio stations; an on-campus drive in all production aspects of the yearly Jerry Lewis Television appeal.

"The audio medium of record and radio is perhaps the strongest communications link available for motivating large numbers of people towards positive goals according to West. "We want to put this medium to work for the people wasted by this terrible disease. I hope everyone in our business will find a way to support this effort."

West will coordinate activities in conjunction with Jeff Flegal of the Muscular Dystrophy Association office here.

KENNY ROGERS & THE FIRST EDITION



Tom Newson

KENNY ROGERS and the FIRST EDITION

BY
SUE CAMERON



1.



2.



3.



In 1967 I was the first reporter to ever interview a new group called The First Edition. The place was a photography studio in Beverly Hills. Precisely at 2 p.m., four clean-cut young people came into the building. They were all wearing outfits in black and white and seemed a little nervous. The clothes were new and this was the first time they had posed especially for a national magazine. During the interview I thought that they were very polite, well educated, and well mannered, some qualities rarely found in rock groups. I can remember asking them over and over again what kind of music they sang and they just kept saying, "You've got to hear us. We just can't put it into words."

They were singing at Ledbetters in Westwood and very reluctantly I drove over one night. I would have much preferred to have been home in bed watching television, but I couldn't write the article without hearing them and my deadline was the next afternoon. When I arrived at Ledbetters I noticed that it was unusually full for an unknown group. That should have been the first clue that I was in for something special. The lights dimmed, the waitresses stopped pushing pizza, and I settled back expectantly.

"Ladies and gentlemen, Ledbetters proudly presents Reprise recording artists The First Edition." Well, at least they have a recording contract. I thought to myself. They started singing "I Found A Reason" and my ears immediately perked up. The group had fantastic vocal blend. After another song or two I noticed how much fun they had on stage, but more importantly, how they cared whether or not the audience was having fun. There they were on stage, getting a standing ovation—Mike Settle, Thelma Camacho, Terry Williams, and Kenny Rogers. Thrilled and delighted I rushed to my typewriter the next day and wrote, "The First Edition is the best group musically since the Beatles and the Association." I still believe it.

I went back to Ledbetters several times after that and got to know their shows by heart. I loved to see each individual member do solos. One night Tommy Smothers came in and I could see by the look on his face that he too had discovered the magic of The First Edition. About a month later I received an invitation from The Smothers Bros. and Reprise to come to a party at CBS on the set of "The Smothers Brothers Comedy Hour" to meet Tommy's "new discovery" The First Edition.

The stage at CBS was transformed into a nightclub and tons of people were there. You could smell the excitement in the air. I asked the group what was happening and they said that Tommy had sent his manager Ken Kragen into the club and he had signed them to a contract and that Tommy had asked them to be on his TV show. I was really happy for them and I sat next to their record producer Jimmy Bowen during their set to entertain the guests. Needless to say they moved the audience. After their guest shot on the TV show, other guest shots followed and pretty soon they had their first hit record, "Just Dropped In." Then came the Ed Sullivan Show and more extensive touring. Then also came a time for reflection.

Both Mike Settle and Thelma Camacho wanted to leave the group. Mike was unhappy being out on the road all the time and he wanted to spend time with his family. Thelma was attracting a lot of attention (justifiably so) and she thought she would like to try it as a solo artist. At this time the group was grossing in excess of \$300,000 a year and each of the four members owned 25 percent of the group. When Mike and Thelma left, Kenny and Terry bought them out and they then and now own the group 50-50.

By this time the drummer Mickey Jones had been added to the group at the suggestion of Tommy Smothers, and Kenny and Terry added Mary Arnold and Kin Vassy. "We knew at that time that it was difficult for the public to identify with five people. That's really the sad part of the group, especially when each individual is so talented," says Kenny Rogers. "Because my voice was the most identifiable and seemed to be the lead on the hits. Ken Kragen, Terry, and I thought it would be a good business decision to change the name to Kenny Rogers & The First Edition." To this day, the arrangement is still the same.

"Back in 1966 Terry, Mike, Thelma, and I were all members of The New Christy Minstrels. Mike had written a lot of good songs and we presented the material to the owners of the Christy's in hopes they would do some of the songs. They said that they wouldn't do it because it was too much of a departure and they were afraid to gamble. When you get afraid to gamble with your image then that means you are willing to accept what your image is and you can only go downhill. We also didn't like the idea of working for other people so we quit and formed The First Edition," explains Kenny.

According to their manager, Ken Kragen, the act at present earns about \$1 million a year. "But their expenses are tremendous. Commissions to agents, the business manager, manager, and attorney are 30 percent. The traveling expenses for the five members of the group, plus an organist, a road manager are well over \$100,000. Then there's the wardrobe. When I signed the group they weren't making that much and they owed money. At first I hardly took any commissions from them. It took three full years to get out of debt. I don't think I've ever been as close to an act or a client as I am to The First Edition. I have a great amount of pride in what they have accomplished."

The groups of the '70's that will make it and sustain must be professional entertainers. A group like Led Zeppelin may get \$25,000 a night and sell out for a while, but people will soon tire of guys with guitars just twanging about on stage. One of the most important, if not the most important areas of success is television. The First Edition is really representative of the groups of the '70's because they have their own prime-time television show and they are the only group that can make that statement. "Rollin' On the River" is seen in over 175 markets and on all the CBS o&o's. Burt Rosen, of Winters/Rosen, the creators of the show had this to say: "According to the latest Trendex rating, 'Rollin' On the River' is No. 1 in the 18-35 age group and that's right where we are aiming it. The show has really taken off and I am very proud of Kenny and his group."

"I never realized the responsibility of television before we had our own show," says Terry Williams. "We practiced nine hours a day back in 1967 but that's still nothing compared to how hard we work on the show. We had to learn about cues and camera technique and cue cards. It was very rough the first time."

Aside from their television show the group has extensive personal appearances scheduled. "For 1972 we only have a total of two bookable months left," says Kragen. The group is booked by Creative Management Associates. Buddy Howe of the New York office says: "Kenny Rogers and The First Edition is one of the most professional groups we've ever dealt with. It's a pleasure to represent them." Irv Arthur, Howe's associate and an important contributor to the group's success, echoes Howe's sentiments. "Those kids are real pros. They're the kind of people we need in this business."

The group actually gets a total of three months a year off. Two months of it are spread out and one month is completely off. They play places like the Las Vegas Hilton, where last summer they set the attendance record for the Casino Theatre beating Ike and Tina Turner. They also do college concerts, and fairs. Kragen, however, would like to put them into more places like the Las Vegas Hilton. Terry Williams doesn't ever want to go to a big showroom in Las Vegas. "I hate those places. They're so stiff and formal. I can't imagine having a good time in there. I really love to play the Hilton's lounge."

Kenny Rogers' favorite audience is a college audience. "Those kids pay especially to see you. They are fun to work with and they get right into the show with clapping or singing. They are never rowdy. Nightclubs are the hardest because you always have to compete with the food and the drinks."

In the record area Kenny Rogers and The First Edition have just released their most ambitious project, "The Ballad of Calico," a double album which is their first theme album. It was produced by Kenny with Terry's assistance. There are plans for Terry, Kin Vassy and Mickey Jones each to record solo, and both Terry and Kenny are involved in producing other artists. Kenny will soon be producing Thelma Camacho and Terry will produce Mike Murphey, the young man who wrote the lyrics to all the songs on the "Calico" album.

Because each member of the group is so professional and business-like, the blending of Ken Kragen with The First Edition is perfect. Kragen is a very meticulous, logical businessman. On his desk at home I spied a black notebook. On top of the notebook was a list written in bold black pen on ruled yellow legal paper. Up at the top it said "1972." Listed in numerical order were Ken Kragen's goals for the group for 1972. "I do it every year," he said.

By reading his list, exactly as I found it, you will have an insight into the workings of this top group that should be a lesson for many:

1. sing at Oscars
2. publish a special magazine
3. sing at Grammys or other award show
4. sing at SHARE dinner
5. do a 90-minute David Frost interview
6. TV Guide article
7. Playboy's 'On the Scene'
8. all TV fan magazines
9. overseas
 - a. England/Europe
 - b. Japan
 - c. Australia
10. sing at the White House
11. Time, Newsweek, LIFE
12. New York Times
13. gold album

Aside from the business acumen, Kenny Rogers feels there are two key factors to their success: "A mutual respect musically, and we are compatible socially."



4.



5.



6.



1. The four original members of The First Edition: Terry Williams, Kenny Rogers, Thelma Camacho and Mike Settle.
2. The group today: Kenny Rogers, Mickey Jones, Mary Arnold, Kin Vassy and Terry Williams
3. Kin, Mary, Terry and Kenny on stage in concert.
4. On stage in a concert taped for their television series.
5. On the set of "Just Friend," a TV special The First Edition did in 1970.
6. The First Edition with their guest B. B. King during a break in the taping of their series.

THE KEY: FIVE INDIVIDUAL TALENTS

What sets The First Edition apart from other groups is the tremendous individual talent of each of its members.

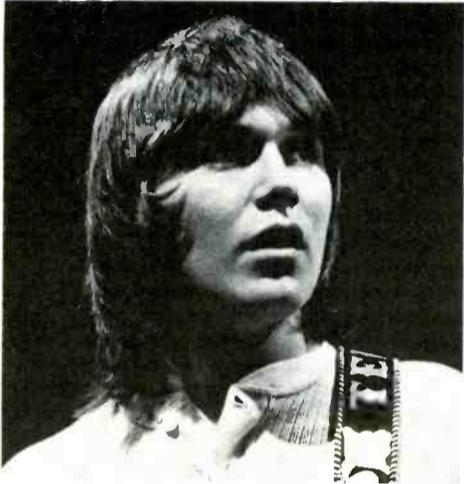


KENNY

KENNY ROGERS: This bearded, raspy-throated wonder with the Santa Claus eyes has a head on his shoulders that won't quit. Kenny knows exactly where he is going, why he is doing what he is doing, and what everybody else should be doing—not that he imposes his opinions on you, but more often than not, he happens to be right.

Just observing, Kenny seems to be sort of a father-figure to the group. He didn't ask for this position—it just sort of happened. But there is a reason for it. Kenny truly cares about the members of the group. He wants them all to be recognized as individuals and he continually lauds their talent.

He had a hit record while he was still in high school in 1958 called "Crazy Feeling." From there he joined the Bobby Doyle Trio and traveled the country doing nightclub and concert appearances. In 1966 he joined the New Christy Minstrels and a year later he left to form The First Edition.



TERRY

TERRY WILLIAMS: He's every mother's son with a baby face. He's also a very talented singer, musician, actor and record producer. And he's the one who puts The First Edition's act together. Terry grew up in Hollywood with a father who played first-chair trombone for Tommy Dorsey and a mother who was a vocalist with the same band. "My favorite subject in school was glee club. I just loved to sing," he says. He started playing the guitar at 14. "I went to college for two days after high school but I just didn't want to go. I got jobs around town as a studio guitarist for sessions," continues Terry. He thought the free-lancing was a bit unsteady so he went to work in the promotion department of Warner Bros. Records. But when he found out he couldn't play guitar on the job, he joined the New Christy Minstrels.

"I got started on the comedy thing when I was with the Christys. After only being with them an hour and a half I managed to lock my key in my room seven times in a row. I was immediately dubbed 'dumb stupid Terry.' Kenny Rogers adds: "We didn't want to fabricate characters in the group. It's always easier if the characters are based on the truth. Fortunately for us, Terry is dumb and stupid."

Terry's idol is Tommy Smothers and his style emulates him. "Tommy has always fascinated me. The things he says aren't really hilarious, it's the way he says them, the facial expressions. I want to make people laugh. It's the ultimate and it's not easy to do. Everytime I'm on stage I say to myself, 'Now what am I going to do to get these people on our side?'"



MARY

MARY ARNOLD: "I made my debut singing 'God Bless America' at my birthday party and it went up from there," says Mary with twinkling eyes. Mary is from Audibon, Iowa. She went to Drake University and majored in psychology and music. Having her own television show at Drake convinced her that music could be more interesting than Freud and she transferred to the Los Angeles Conservatory of Music and eventually membership in The Young Americans. From there she went to The Kids Next Door and she was Thelma Camacho's roommate. When Thelma left The First Edition, Mary joined them. "Thelma and I were like sisters. We were always together and I used to go with her to all the rehearsals of The First Edition. When she left, they were holding auditions and Kenny asked me to try out. The way I feel about my career is if you can give a little happiness you've accomplished something. Now I know that it sounds corny, but that's how I feel."

Kenny Rogers describes Mary as "the most professional, consistent person I have ever met. She is always up. If she were ever down she'd never show it." Terry Williams says: "Mary is a gem. You just can't make her mad. She's easygoing . . . there are never any problems. Everybody loves Mary."



KIN

KIN VASSY: As Terry says, "Kin takes the load off everybody else because he sings the hard rock stuff." Kin is from Georgia and he started singing professionally at 14. "My first idol was Jerry Lee Lewis and I was in a rock band in high school. We used to practice on the second floor of the educational building at our church at night and hope no one would throw us out," he recalls. He played the trumpet for eight years before he started playing the guitar. In addition he was a disk jockey, musician and composer on his father's radio station, WLBB in Carrollton, Ga.

"I learned music in church and through the rock 'n' roll era of the '50s. I tried going to college but that was a bust. I took off out West playing guitar and singing in folk places. I ended up in Phoenix where Randy Sparks spotted me and brought me to Los Angeles where I joined the Back Porch Majority." Says Kenny Rogers: "Kin Vassy is an extreme musical talent. He almost suffers from too much ability. He has more throat than any two people I've met. He can sing higher, harder, and longer than anybody. He's got a lotta soul—for a white man."

Kin Vassy is a sensitive guy. He is often found alone playing the piano or his guitar and just thinking. "Sometimes I ask myself, 'Why does anyone do this?' Sometimes I think, 'My occupation is singing and playing an instrument for a living. Sometimes I find that incredibly silly—but then I think, 'Well, I'm entertaining people,' and then I stop and think, 'Well what on earth do people need to be entertained for?'"

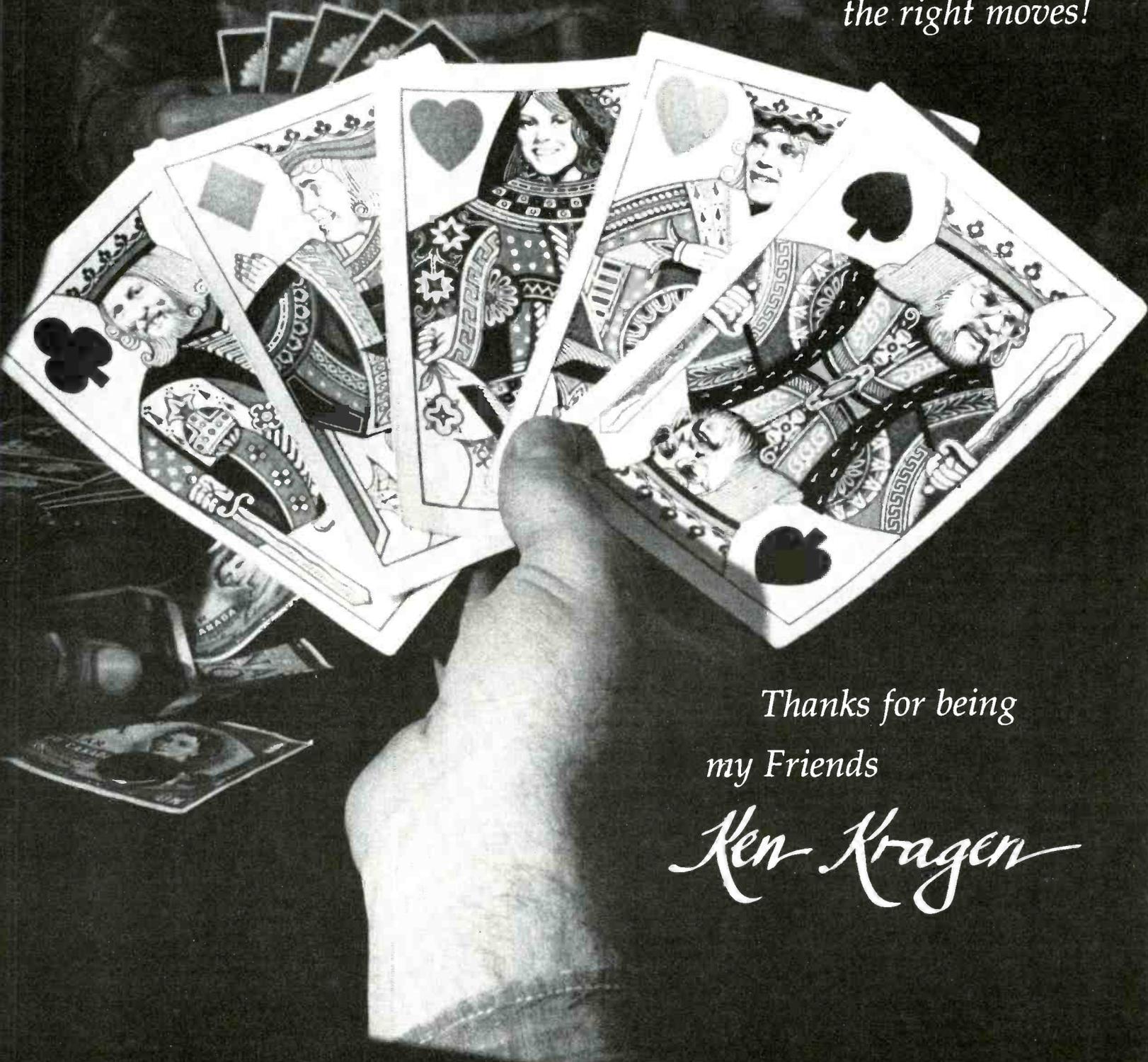


MICKEY

MICKEY JONES: He's gregarious, he loves his family, and other members of the group refer to him as the "straightest member." He is from Texas and he's still a hometown boy. "My mom and dad are young people. We all grew up together. I remember while we were living in Dallas we met this kid named Trini Lopez. Buddy Holly was a good friend of ours too, and when he was killed Trini hired his drummer. But his drummer broke his arm just before he was supposed to go to Los Angeles and I filled in. I ended up staying eight years."

The next three years he worked with Johnny Rivers. Then one night while he was working at the Whisky A Go Go in Hollywood, Bob Dylan came in. "We hit it off right away and I started playing drums for him. Robbie Robertson played guitar, Richard Emanuel played piano, and Garth Hudson played organ. We were called The Band. Then Dylan had the motorcycle accident. I started doing work for Tommy Smothers and he introduced me to The First Edition."

Mickey is in process of recording his own album at Glaser Brothers studio, and he has acted in "High Chapparral" and "Daniel Boone," and been in movies such as "Wild in the Streets," "Finian's Rainbow," "Star," and "Camelot." He has a pixie-ish sense of humor, but he basically cares about the "real thing" in life. "The whole reason I do all this is for my family. I talk to them all the time when I'm on the road and send them postcards. I'm writing a book now, too. It's tentatively called 'The Drummer Boy.'"

A black and white photograph of a hand holding a fan of playing cards. The cards are arranged in a fan shape, showing the faces of several people. From left to right, the visible faces are: the King of Clubs, the Queen of Diamonds, the Queen of Hearts, the King of Hearts, and the King of Spades. The background is dark and out of focus, showing what appears to be a table with other cards and a person's hand. The overall mood is intimate and personal.

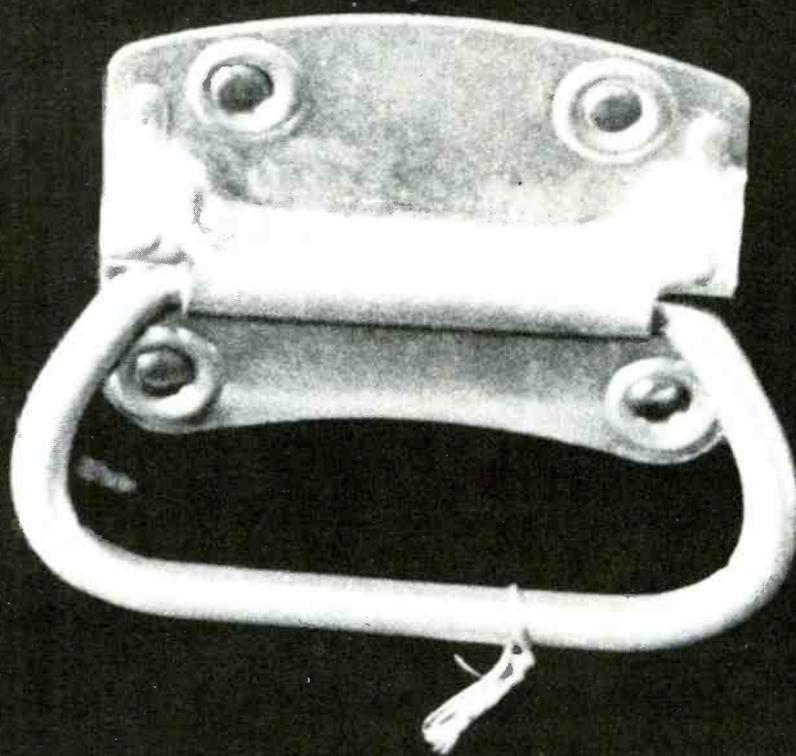
*When you're playing
with a great hand
it's easy to make
the right moves!*

*Thanks for being
my Friends*

Ken Kragen

FIRST
EDITION

HANDLE
WITH
CARE



WE HAVE FOR MORE THAN FIVE YEARS

GMA

WE'RE IN THE THIRTEENS



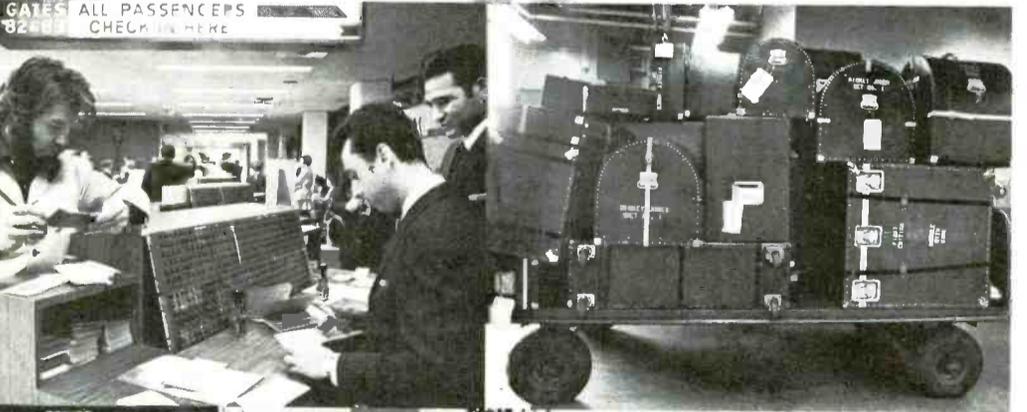
(share of audience, that is)

Kenny Rogers & The First Edition
in 160 U.S. markets plus Canada with
the weekly half-hour television series
that TV Guide calls "real talent"



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THE LONG HARD ROAD TO SUCCESS

"I find myself waking up in the morning and asking, 'Where am I?' 'Are we still in the United States?' People will come up to us when we're on the road and say, 'I saw you guys in so and so, where've you been since?' I have to answer, 'I don't know.'"

Those are the words of a member of the First Edition. Every person who has ever traveled on the road will feel immediate empathy with them. Kenny Rogers and the First Edition currently spend two and a half weeks on the road and two and a half weeks at home. They go first class, all the arrangements are made for them, and they play important clubs, fairs, and college concerts. It's easier for them now. The physical discomforts that a new group experience are over, yet the loneliness of the road is still there. But let's go back to 1967 and find out from Terry Williams what it was like then:

"The first year we were formed we were on the road 230 days. Our first tour was three months long and it was right after we did the Smothers Brothers TV show. Dodge was their sponsor so they gave us a Dodge panel truck and a station wagon. We drove from Los Angeles to Chicago to Columbus to Boston to New York to Philadelphia to Denver and back to Los Angeles. We all slept in the back of the van—no motels. I remember our CPA giving us these little green books to keep track of how much money we spent. That trip was really horrible. Just as we were pulling into Denver Kenny turned the truck over and ruined the amplifiers."

With the advent of a hit record the group graduated to flying almost everywhere. A travel agency made all their reservations. "It was still difficult, though, because we had to drive from small town to small town. An average day for us would be to get up at 5 a.m. to get our equipment together to make an 8 a.m. plane. It took three hours for us to get ready. We'd fly to another airport and then maybe have to drive 60 or 70 miles to the town. We'd go right to where the concert was being held and set up for the show. We'd try to go to our motel to relax, but more often than not we would end up just staying in the dressing room. We'd go out and do the concert and get to bed late, probably getting about four hours sleep and then it would be off to another airport. Performing is the only thing that keeps you going in a situation like that," continues Terry.

During the interim days (after "Just Dropped In" but before Las Vegas) the group did a bunch of one nighters through the south. They had their own Greyhound bus and driver and they had as good a time as they ever have had being on the road. Even though there were the bad moments of eating cold pizza in plastic motel rooms or waiting out time before a concert in a dressing room that was too small, there were the good moments. "I remember one time we had this great picnic. We stopped the bus at a little country store and bought \$35 worth of hot dogs, buns, and things. We drove until we found a beautiful area with a barbecue. We were all in a crazy mood that day. Kin Vassy was going around imitating athletes on television doing commercials. Terry was wearing this raunchy old jacket that he refused to part with until we literally ripped it apart. Mickey was trying to cook the hot dogs and the fire was so hot they were black on the outside and raw in the middle. It was a disaster—but a fun one," remembers Kenny.

The group is very conscientious about keeping engagements and only one time did they ever miss one. They were so upset about it that they took a full page in the college newspaper to explain what happened. Here is the text. It gives a tremendous insight into the professionalism of this group: "An open letter to the students and faculty of High Point College—We would like to express our deepest regrets and apologies for our inability to reach High Point and perform as scheduled on Saturday, Feb. 7. We feel that all of you who attended or planned to attend the concert should know the facts of the situation. We left Boston, where we performed the night before, at 7 a.m. Saturday morning on Allegheny Airlines Flight #829. We were scheduled to change planes in Pittsburgh to Eastern Airlines #739. Unfortunately, however, the Allegheny flight never landed in Pittsburgh as the airport was closed by bad weather. While in the air, our airplane was rerouted to Cleveland. We immediately investigated the possibility of getting a connecting flight which would take us to Greensboro in time to drive to High Point for our 2:30 p.m. concert. By the time our equipment was unloaded from the plane, there were no connections we could make. We then investigated the possibility of hiring a charter aircraft, but with five people and 52 pieces of equipment and luggage, weighing nearly 3,000 pounds, we could not locate an aircraft large enough.

"When it became apparent that we could not possibly make it to High Point Saturday afternoon, we tried unsuccessfully to notify your school, our agent, and our manager. We then sent telegrams to the school activity office and the auditorium. These are the facts. Still, the saddest fact of all is that you were disappointed by us, and we were very disappointed that we could not do our show for your school. . . . We have offered to reimburse the school for any expenses incurred in connection with the show and to appear at some future date for half the normal fee. Although our failure to appear was in no way our fault, we still want to do everything in our power to make up for your disappointment at Homecoming." When the First Edition finally did appear at High Point College they were greeted by a standing ovation as they walked on stage.

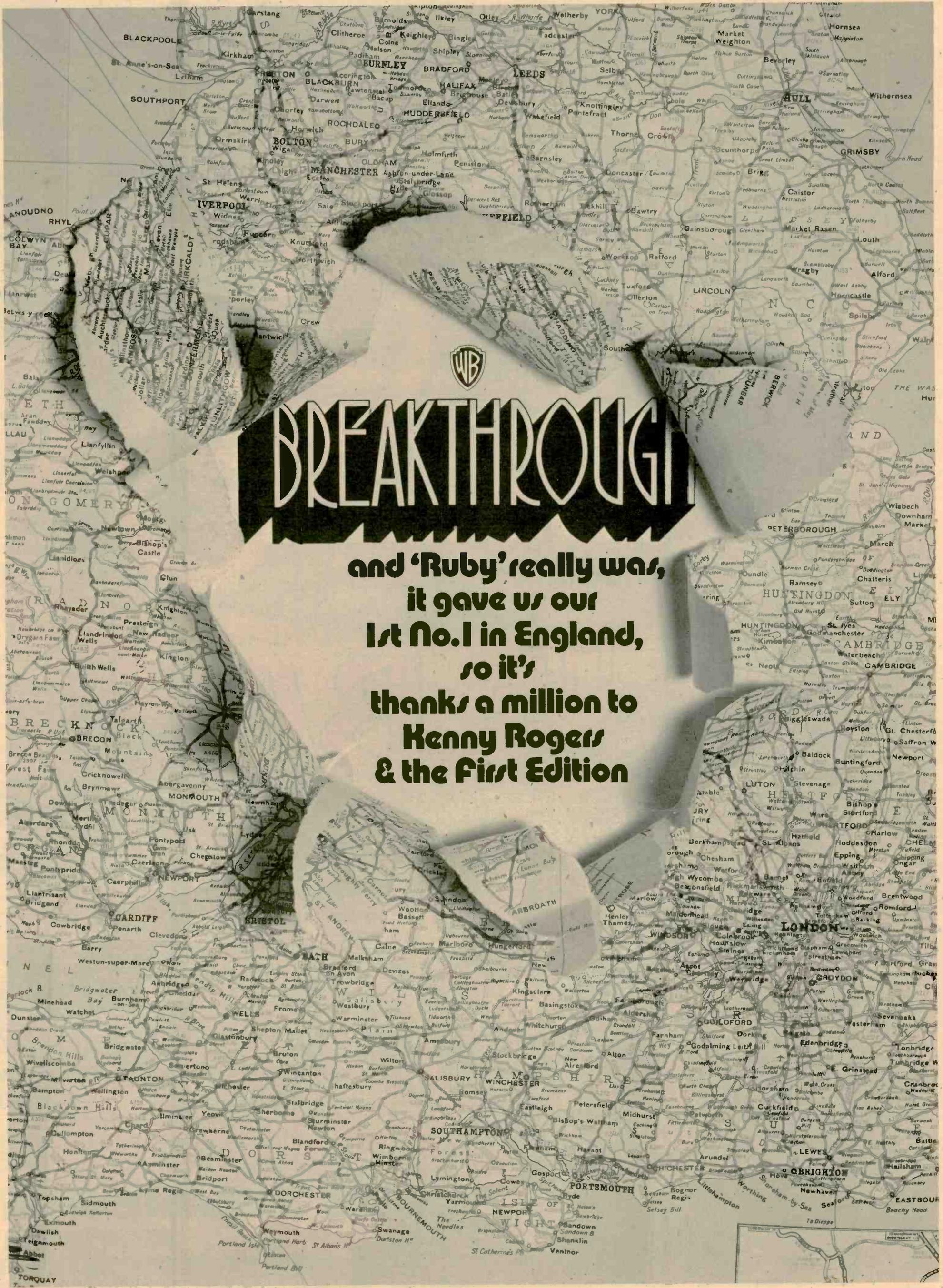
Mary Arnold is the only girl on tour unless Kenny's wife Margo goes along. At first Mary experienced everyone trying to help her and giving her preferential treatment, but then she became one of the gang. That is not saying that the boys stopped being well-mannered, it just means that she carried her own suitcases. "Sometimes the road is fun, but we see so much of each other that when we get home it's just a treat to stay in your house or see some of your other friends. We call each other a lot while we're home, but on the road it gets monotonous," says Mary.

"You go through a lot of garbage being on the road," says Terry. "You know, many people in the United States don't want to have anything to do with you because your hair is long. Yet no matter what you go through, as I have said before, it's all worth it when you go on stage."

Kenny Rogers has been on the road since 1958. It's 1972 now and he's getting tired. "There's a certain place along the way where you just can't participate. It's a young man's market in the record business. Eventually you can turn to producing rather than actively performing and traveling. I'm beginning to reach that point." Mickey Jones agrees with Kenny. "I'm only on the road now so I won't have to do it later."

To borrow a title from a hit of theirs, Kenny Rogers tells it all, brother. "When we drive two or three hundred miles we feel like you know what. But when we get on stage something happens. We just want to say 'I love you' and hope that we'll feel love back. That makes it all worth it."

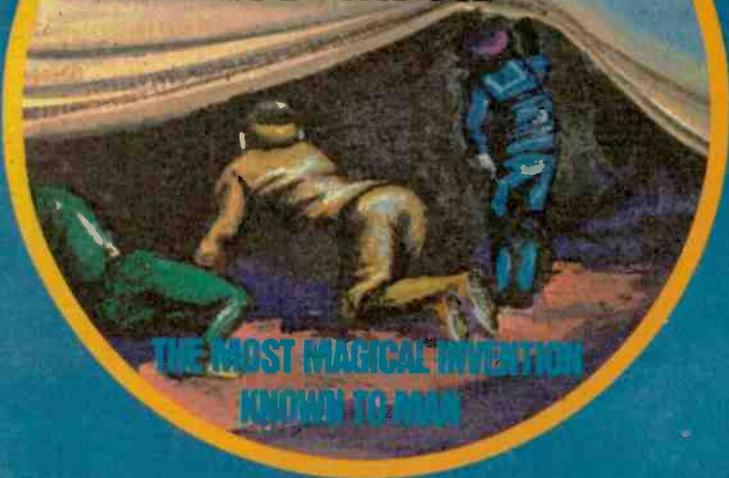
A salute sponsored by the friends of the First Edition



BREAKTHROUGH

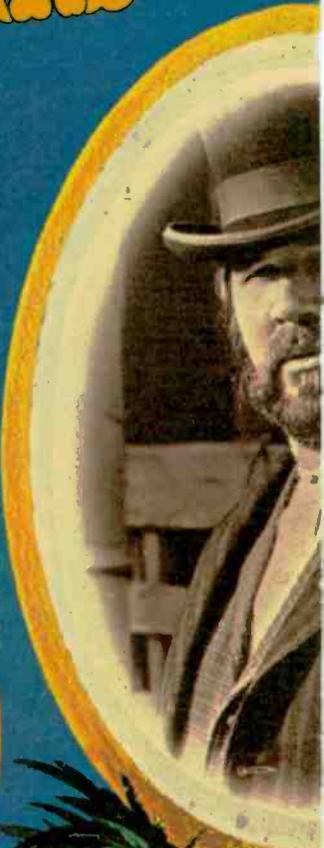
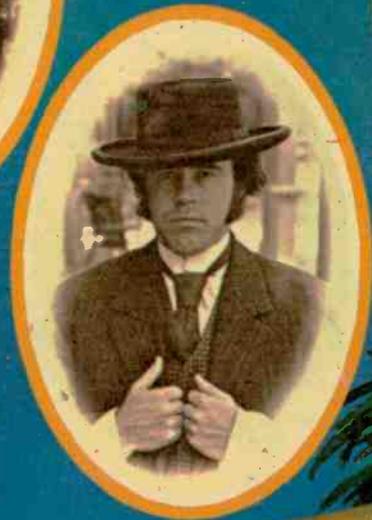
and 'Ruby' really was,
it gave us our
1st No. 1 in England,
so it's
thanks a million to
**Kenny Rogers
& the First Edition**

**VACHEL CARLING'S
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**THE MOST MAGICAL INVENTION
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KENNY ROGERS AND



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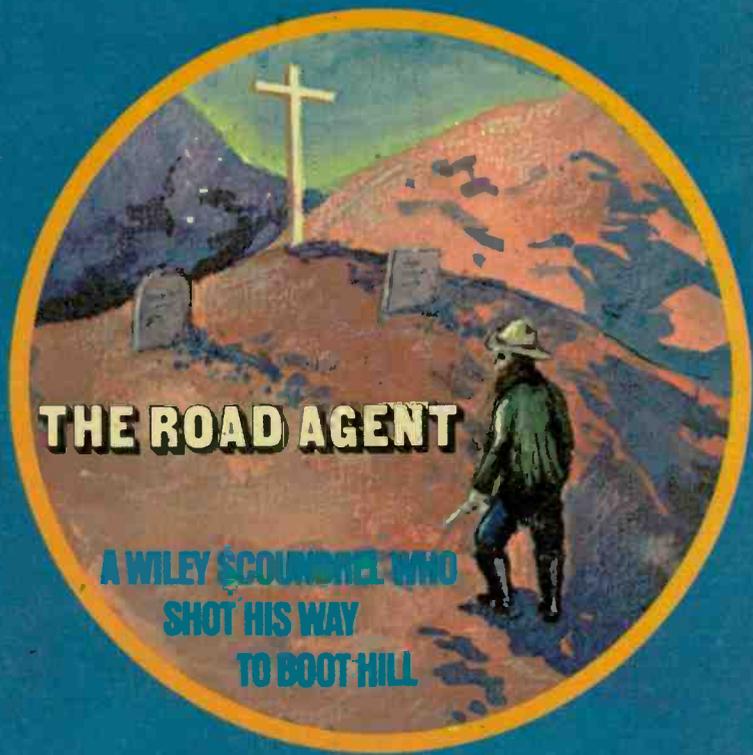


**ROMANCES AN
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THE WONDROUS STORY OF

NOW APPEARING ON THE R

THE FIRST EDITION.



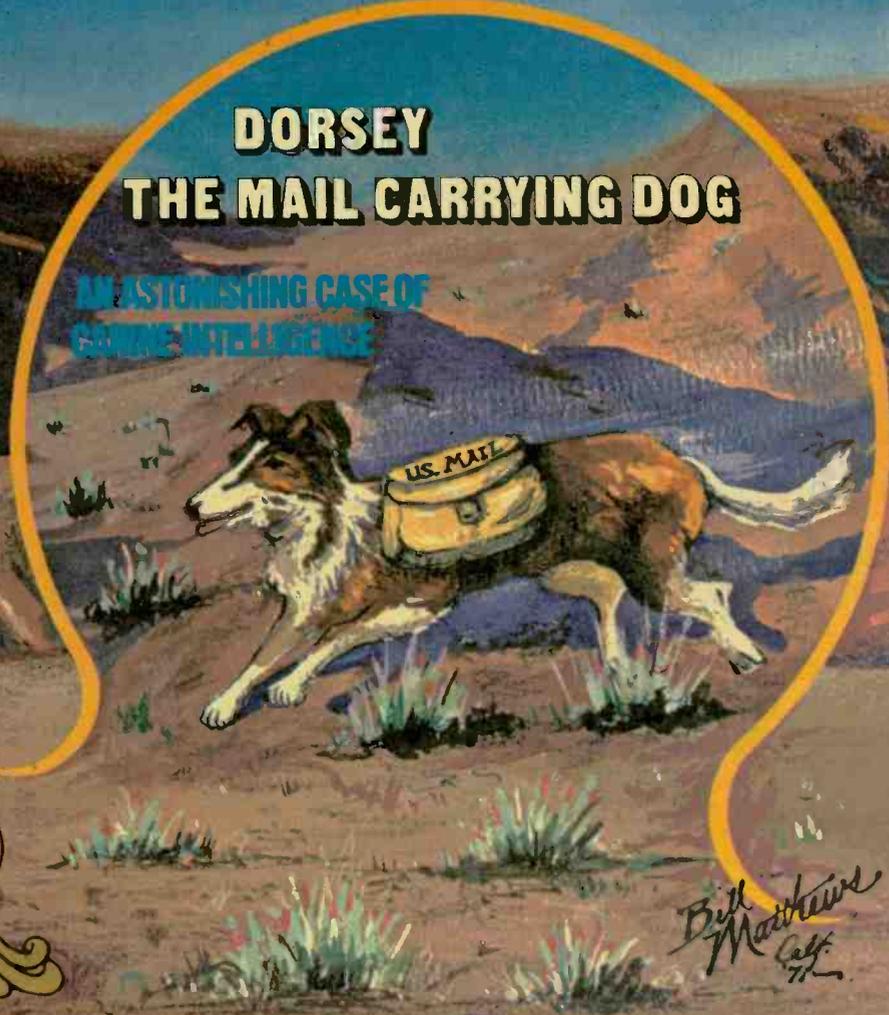
THE ROAD AGENT

A WILEY SCOUNDREL WHO SHOT HIS WAY TO BOOT HILL

AGENT

F

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DORSEY THE MAIL CARRYING DOG

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WE'VE BEEN ROLLIN' STRIKES
with
KENNY ROGERS
and
THE FIRST EDITION

ALL TWENTY-SIX PROGRAMS
OF THE
FIRST EDITIONS SERIES
"ROLLIN' ON THE RIVER"
HAVE BEEN TAPED
HERE IN CANADA

✻

JUST RELEASED



✻

FALL 1971 SRO TOUR

QUEEN ELIZABETH AUDITORIUM, VANCOUVER
ROYAL THEATER, VICTORIA
JUBILEE AUDITORIUM, CALGARY
CENTENNIAL HALL, WINNIPEG
JUBILEE AUDITORIUM, EDMONTON
CENTENNIAL HALL, SASKATOON

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SPRING 1972 TOUR

MASSEY HALL, TORONTO
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AUDITORIUM, KINGSTON
AUDITORIUM, LONDON
AUDITORIUM, MONTREAL

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'Rollin' On The River's Success Creates TV's First Prime-Time Rock Show

BY RITCHIE YORKE

1971 will go down in the musical history books as the year of God-rock, Bangla Desh, Carole King, Isaac Hayes, Rod Stewart, and Kenny Rogers and The First Edition.

Kenny Rogers and The First Edition? Yes indeed. In the latter half of '71, The First Edition achieved something that had never been done before—they became the first pop rock group to ever host their own prime-time TV series.

The significance of this may have escaped many of the rock papers, but there is one fact that cannot be overlooked by anyone—Kenny Rogers and The First Edition were able to reverse a long established trend; a strange media belief that you could not successfully put rock on television.

Prior to The First Edition's syndicated series, "Rollin' On the River" television's involvement with the contemporary music scene had been next to non-existent. Even when the networks did attempt to aim something at the 16-25 age group, their efforts seemed—for a multitude of reasons—irrational and dishonest.

"Rollin' On the River" has changed all that, and in a manner which leaves little doubt that both the program and its hosts are going to be rockin' and rollin' on the tube for many moons to come.

At the present time, there are five variety shows on U.S. network television—four of which (Carol Burnett, Dean Martin, Glen Campbell, and Flip Wilson) are simply not suitable for rock artists. "Rollin' On the River" is the exception. With its mixture of outstanding guest celebrities, excellent audio, low-keyed comedy and the flowing personalities of The First Edition, it has opened the door to the future.

"Rollin'" is not really a network show, but it's as close as you can get. It is carried by 163 U.S. TV stations (all but one screen it in prime time) and 12 stations in Canada. Despite the fact that it is available to stations on a syndication basis, "Rollin'" has introduced a new kind of syndication to the TV industry. It reaches some 90 percent of the TV homes in the U.S.—the only two major markets not televising the program are Memphis and Atlanta.

In large centers like New York and Chicago, CBS scheduled the show in the very heart of the prime time—7:30 Thursday evenings—on its owned and operated stations.

Some of the success of "Rollin'" can be attributed to the FCC's prime time access rule, which makes it necessary for local stations to provide one half hour of prime time non-network programming each evening. But that's only part of the story. What really matters is the dedicated enthusiasm and know-how of the professionals involved before and behind the cameras. Had it not been for the determination of these people, we still would not know if the union of rock and television was anything more than extremely wishful thinking.

Ken Kragen, personal manager of The First Edition and executive producer of "Rollin'," first met the group when he was executive producer of the "Smothers Brothers Comedy Hour," which was television's first real confrontation with the "new consciousness" of youth. Kragen, in company with Tommy Smothers, visited Randy Sparks' folk club, Ledbetters, where the group was performing. They were so impressed that they immediately signed The First Edition for several appearances on the Smothers show. "It was prophetic that their first major exposure was on TV," Kragen notes.

Prior to the rolling of their own series, The First Edition guested on some 65 network shows—more than any other rock group. In fact, they appeared more often on the Johnny Cash Show than any other guest artist.

"They are ideally suited for TV," says Kragen. "They are a hit rock group with personalities suitable to the TV concept. Plus they are amazingly professional. They do all kinds of music. They were welcomed by TV producers because they were on time, they didn't cause trouble, they didn't ruin the dressing rooms, and everyone liked working with them."

In the spring of '70, Kragen began to think that The First Edition would be excellent co-hosts for a summer replacement series. He started to put together packages and ideas for presentation to the networks.

"I found that we were a little too late to do anything about the summer of '70," Kragen explains. "Everyone was interested, but no one would commit themselves. Later on I found out that Glen Campbell was trying to develop Jerry Reed as a summer host (subsequently there was no summer replacement for the Campbell show) and Johnny Cash was shakey about renewal. Nobody could give me a firm decision."

"Then I had a phone call from Burt Rosen at Winters/Rosen. Burt had made a deal with CTV in Canada for a series of specials and he was looking for hosts and guests. Herman Rush at CMA had suggested The First Edition. Burt proposed we do a special which would also serve as a pilot for a syndicated series."

Kragen is not afraid to admit that at first he was reluctant about the idea of syndication. "At the time, syndication meant a lower class show with less money and less prestige. I was hesitant. I thought I would rather have a summer replacement show on the networks."

Rosen demonstrated to Kragen that the face of syndication was changing rapidly, and the group soon began to view the possibility with optimism.

"When Burt first called, we already had some ideas for a pilot. We had been working on network ideas for a while, and we had hired Cecil Tuck (former head writer for the Smothers Brothers Show) to develop some concepts.

"One of our ideas was for a series built around a riverboat going down the Mississippi, and I told Burt about it. He was delighted and suggested that we try and put it together. But because of the deal with CTV, it was necessary that the show be produced in Canadian studios. So we adapted the riverboat idea so it could be shot in the studio. All we needed then was a co-host."

Because of the nature of the program, it was decided to use Al Hirt as the co-host. Hirt's commitments, however, prevented him from spending more than one day shooting the pilot.

In fact, Hirt only spent seven hours in the studio, and as a result, the burden of the hosting of the pilot fell on The First Edition. They called the show "Al Hirt Meets The First Edition" but 80 percent of the show was The First Edition. Their personalities came across with stunning conviction.

Winters/Rosen, pleased with the pilot, took it to several potential sponsors and soon found a willing ear. Noxell (the manufacturers of Cover Girl eye makeup and general cosmetics and Noxema Skin Cream) agreed to buy the series outright.

"We then became what is known as a barter program," explains Kragen. "There is a total commercial time of five minutes in each program," says a Noxell representative. "We take two minutes, which leaves the stations with three minutes of commercial time to sell locally. In the normal network arrangements, the local station only gets one-third of the total commercial time for its own use. We give them 60 percent and they get the program free of charge."

In all the traditional tales of TV program development, once the sponsor enters the picture all hope of creativity or even objectivity flies out the door. Not so with Noxell, says Kragen.

"We have the most enlightened sponsor you could ever hope for," Kragen notes with the experience of numerous network sponsor hassles at CBS behind him. "Early in the series, they suggested to us that the show would live or die on the personalities of The First Edition, and they wanted to allow us every freedom to demonstrate them. They also suggested that we should use more hard rock acts on the show. In each case, they were right. We couldn't be happier about our relationship with the people at William Esty Co. (Noxell's agency) or Noxell."

Continued on next page



"Rollin' On the River" production began in May last year, and 26 shows are now in the can. The production times depended almost entirely on The First Edition's personal appearance schedule. "When we were booking dates for 1971, we had no idea that we would be doing a television series as well. Eighteen months ago, there was simply no dream that we would be able to host a prime-time series. It had never been done before. It was virtually impossible," admits Kragen.

It is probably still an impossibility on network television, but syndication and prime time access has radically altered the shape of series production in the U.S. Without it, rock would still be denied a TV vehicle. "It's nice not to be at the mercy of the networks," observes Kragen. "We don't have their advice on acts, the censorship, the threat of cancellation hanging over your head. There is much more room for sensitivity in how we operate now.

"With a network, you usually only get a season of between 13 and 17 programs, plus eight repeats. With 'Rollin' we have 26 episodes and 26 repeats, which puts us on every week of the year.

"When we started out, our most optimistic hope was for 100 U.S. stations to carry the show. The present total of 163 U.S. stations has given us a stability that very few television programs ever experience. If one station drops us, we can go to another station in that market. It truly means that 163 decisions are needed for the show to be axed."

But every gain has to have a drawback, and "Rollin'" was no exception. The show is produced for less than a third of the average cost of a Los Angeles program, and in much less time. But the phenomenal extravagance of network TV is a comparative disadvantage at the very best, and The First Edition have more than made up for the lack of Hollywood gloss and glitter with genuine, earthy talent.

While the tight budget situation would inevitably cause quick hysteria in the average rock group trying to make it on TV, The First Edition and their producers have taken it in their stride and moreover, have come up with some novel ways of beating the TV system.

One problem—how to get top name guest rock artists to appear on TV, long considered hopelessly unhip? And how to get them to wander off the beaten track to fly to Toronto? Even worse, how to get them to guest on the show for scale, when a single concert can yield even a mediocre act several thousand dollars?

Kragen holds nothing back when he describes the progress of this particular battle. "At first, it was next to impossible to get any important rock artist to appear on the show. So we begged our friends and somehow got away with it for a few weeks. It was a struggle.

"As we only pay scale to the guest artists, we soon realized that we had to offer them something unique. Not just a show that would help to sell records and boost concert attendance, but a program where the artist could really get it on and have a good time.

"The First Edition had done many guest shots on TV shows, and they knew just how bad things have been in television. They disliked the attitude of most producers who said 'Do your hit, do one other song and get off. Nothing more.' There was never an opportunity for a group to demonstrate any other kind of talent.

"We want our guests to do more. They can do as much as they like. 'Rollin' is a damn good show for an artist to do." The First Edition's Kin Vassy cut in, "Really, we want all the guests to feel like our friends. We all go out and greet them when they arrive at the studio. On our show, the performer is taken care of. There's a nice atmosphere and it's important.

"After all, it's kinda out of the way to go to Toronto, it's cold, you don't know anybody here, and you might have had a hassle at Customs. We have an obligation to our guests to make them feel at home with us." Recent big name guests have included Ike and Tina Turner, Delaney and Bonnie, Kris Kristofferson, B.B. King, and Jose Feliciano.

Then of course, there's the audio, long the great artistic bringdown about rock on TV. "Right," beams Terry Williams, "but I think you'll agree that the sound on this show is the best TV has ever heard. We work on it just as hard as we work on the picture.

"We brought in the best sound consultant (Peter Houston) we could find. He has done an unbelievable job." Houston is actually one of Toronto's most prominent recording engineers, holding down a staff job at Toronto Sound Studios.

Naturally the group would like to spend more time at home in Los Angeles. But they accept the fact that the show could not be produced with the same type of economics in Hollywood.

It hasn't only been members of The First Edition who've had to tear up their roots to get the TV show rolling. Co-producer Cecil Tuck, an Emmy award winner, also lives in Los Angeles. He took up temporary residence in Toronto to oversee the preparation and production of the series. "I like working in Canada. The facilities are very good. The technical people are quite cooperative and they take a lot of pride in their work. We have the finest audio of any variety show on TV. Overall, the atmosphere here is very much like Los Angeles."

You begin to appreciate how important the syndication market has become when you see one of Hollywood's top writing warriors—an Emmy award winner, former head writer of the Smothers Brothers Show and co-producer of the Glen Campbell Show—working out of Toronto.

Tuck's fellow producers are two Torontonians—veteran TV writer, Alex Barris, and director, Michael Steele. "Nobody can claim that having three producers is the ideal arrangement," observes Barris, "but it's worked out pretty smoothly here." Barris had moved to Los Angeles just prior to being invited to work on "Rollin'" and then he found himself returning to Toronto in a strange twist of fate.

Steele's outstanding performance as director and co-producer of "Rollin' On the River" is even more remarkable when you consider that he has functioned in the same capacity on a total of 60 variety programs this past year. He hasn't had a full day off in the past six months, but he sits up in the control room, giving instructions to the "Rollin'" crew with the enthusiasm of a TV producer fresh out of college.

"When you are turning out a one-hour show in one day—a situation



3.



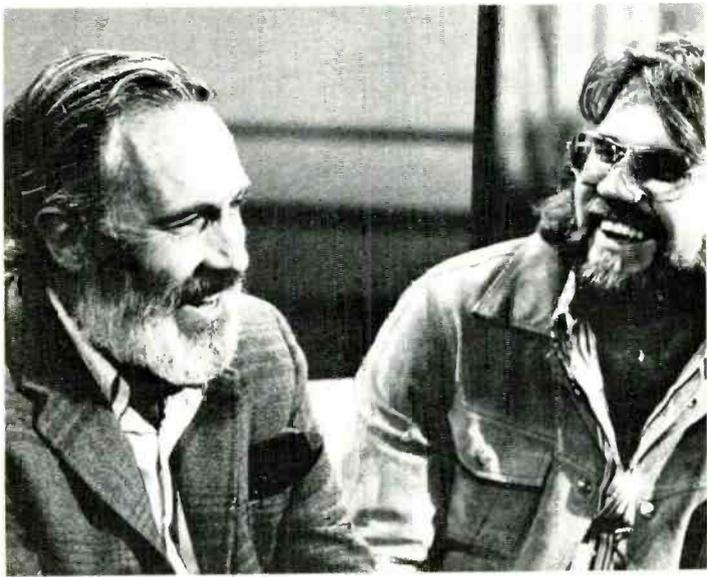
4.



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7.



8.



9.



10.

1. Taping an informal segment with singer-composer Alex Harvey ("Ruben James," "Someone Who Cares.")
2. The First Edition are joined by Bob Crane for a take off on the Big Band era.
3. Remember the 1950's? The First Edition are joined by their musical director Larry Cansler (he's the soda jerk) in a humorous return to the days of good old rock 'n' roll.
4. With Johnny Cash on his show, The First Edition was his most frequent guest.
5. Terry joins guest Delaney Bramlett.
6. Kin Vassy as "Texas Rose," the Queen of Country Music.
7. Jason Robards Jr. with Kenny.
8. Mary and Kenny with guest Kris Kristofferson.
9. Kenny and Terry enjoying a spontaneous moment with Gladys Knight and the Pips.
10. Terry's hero Tommy Smothers joins him for the first show of the series. It was Tommy who gave The First Edition their first exposure on television back in 1967.

which is almost unheard of in TV—the machinery has to be well-oiled. The whole thing has to be really together," says Steele.

"We've got a damn good crew . . . there's an intuition about what we want. When you're working this fast, there's no room to sit back and explain what you're trying to get. It has to come together . . . and quickly.

"What makes it come together is the group. They're very considerate. They have no star complexes. Many of the crew specifically asked to be assigned to this show because they enjoy the atmosphere."

The largest production problem has been the fact that the show runs for a full hour in Canada, while in the U.S., it is edited down to 30 minutes. "It's very hard to stage the show to fit both formats," says Steele.

Yet, somehow it all works. And it's getting better all the time. "A group personality is emerging," says Cecil Tuck. "As writers, we are doing less and less writing for the show. We set up situations, and it's almost improvisational from there on."

"We're all just starting to get the hang of each other," says Terry, offering the group viewpoint. "Everybody is starting to relax, and get into it. I don't think any of us ever realized just how much work it was going to be. But we're getting used to it."

Echoing everyone's thoughts, Kin Vassy adds, "I don't know if any other group could pull off this show." Quite possibly, he is right. And there's an obvious reason for it. "We're professional career entertainers who have learned our trade and want to make a contribution to the business," says Vassy.

"I've been in show business for 15 years," says Rogers. "I told myself that someday I'd be a success. But I figured that if I didn't make it, the worst thing that could happen is that I enjoyed it. If you're good enough, you'll make it. If not, enjoy it anyway. You can't be hassled in the head by it. The music is destroyed when that happens."

The music director for the series is Larry Cansler, who has been The First Edition's musician for the past two years. Cansler writes the charts, and more recently, has been travelling with the group as a piano player.

"It took a while for us all to realize that we're playing to a TV tube, and not cutting an LP. Now I think we're getting a lightness in the program that we didn't have before. We had to break down a few taboos at the start, too. Things like pre-recording. And we didn't really know who we were aiming the show at initially."

Canadians involved in the production of "Rollin' On The River" are quick to point out the amount of Canadian talent used on the show. And it's true—the producers of "Rollin'" have frequently utilized the vast amount of natural talent in Canada. Artists who have appeared on the show include the Five Man Electrical Band, the Poppy Family, and Lighthouse. All big names certainly, but artists who would be without U.S. TV exposure were if not for this show. "We're delighted with the penetration of 'Rollin'" into the U.S.," says CTV's Murray Chercover, "especially since the show uses so many Canadian performers. It is doing a vast amount of good for Canadian talent."

The Canadian music scene is clearly going to play an even greater role in the evolution of "Rollin' On the River." And vice versa.

Now the first season is over. Yet you can tell that the people working on "Rollin'" want the second season to be like the first, only better.

CTV's Chercover notes: "We have a very high regard for The First Edition. Musically, they're quite superb. They also have a unique quality of unit playing in a comedic sense. The show had to be dependent on the charisma of the group. It was a more exciting challenge than simply mounting a show with a lot of money."

"We had to show that despite all the gilt wrapping, in the end the public is more concerned about the contents than the packaging. It is the intrinsic value of the performers which has been the key to the success of this show." With many of the barricades now broken down, The First Edition feel stimulated by the prospect of a second season. "If we go into a second year it will be a dynamite season," predicts Terry Williams, reflecting the ardor of youth.

"The second season is extremely important to us," says Ken Kragen, with all the wisdom of viewing the L.A. TV production scene at first hand for several years. "I'd like to see us do five years of television. After two seasons, you can coast. Then you can start looking at motion pictures."

Despite the neat Madison Avenue-like phrasing of that prediction, Kragen combines a good business sense (a masters degree at Harvard Business School) with surprising sensitivity, which has obviously contributed to the unprecedented bridging of the rock and TV fields.

Even the most hard-nosed anti-TV cynic would have to admit that sensitivity and good taste are often evident in the production of "Rollin' On The River." You may not yet see Led Zeppelin or The Band on the guest list, but that is not the choice of the producers. Every rock act is welcome, the only stipulation being, as we said, scale payment. Still, that isn't bad for exposure to 12-million viewers.

"As a group, and because of what's happened with this show, we have a fantastic responsibility to ourselves" notes Vassy. "There is a tremendous opportunity here for us to point the way in a tasteful and entertaining manner. We aim to prove that pop music has grown up, like any lasting medium has to. It can no longer be dismissed as merely something for the kids."

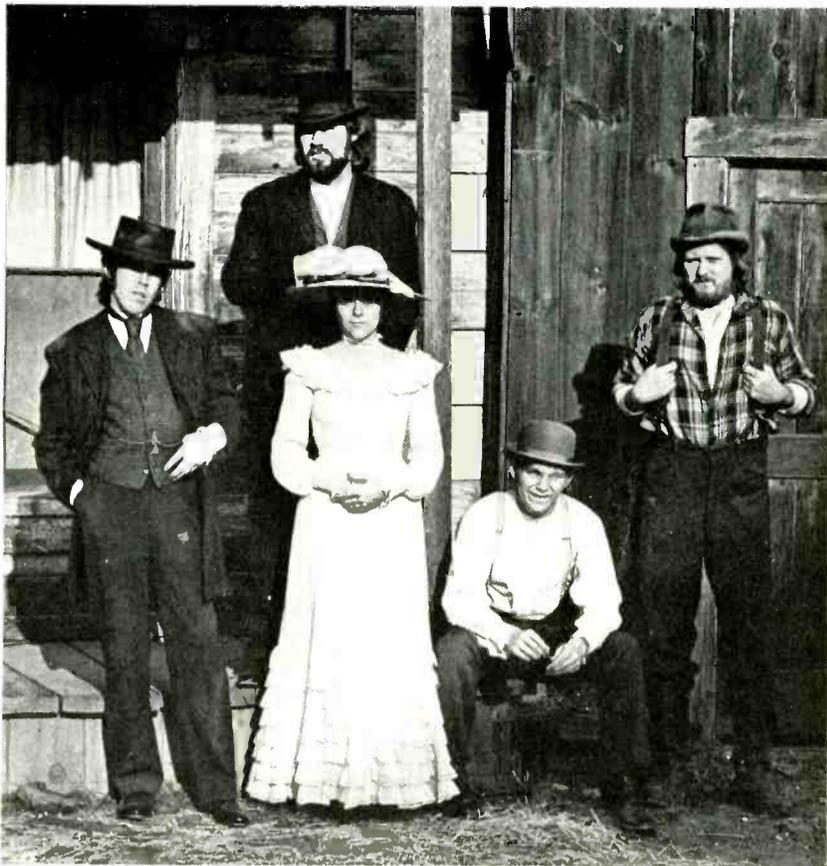
Kenny Rogers nods his grey-flecked dark hair. "I'm basically not a crusader. I'm also not a flag-waving all-American boy. There are certain things I don't agree with. But we all realize that 'Rollin' On The River' is designed to entertain. The rest is gravy."

"When you start out with a TV show," says Kragen, "you sort of prepare yourself for the fact that hardly anything makes it. It's one hell of a gamble."

Nobody could deny it. And equally, nobody could take any of the glory away from this tremendous achievement. "Rollin' On The River" has, in the final analysis, destroyed several misnomers and kicked a lot of sacred cows in the process.

It has demonstrated that a rock group can host a TV series, that rock music can stand up on its merits in prime time, that young people will watch television when there's something that, in their eyes at least, is worth watching.

A cop out? No way. As Kenny Rogers puts it: "I think we've found a way to compromise to the extent of selling a product and reaching a group of people who drastically needed something to watch on television."



'CALICO' IS FIRST'S FIRST CONCEPT ALBUM

Kenny Rogers and The First Edition have had eight hit singles and nine hit albums. With all this success it is impossible to classify their music or put them into a specific category. But wouldn't you know that that was the idea in the first place?

"The one common denominator I hope we have is quality," said Kenny Rogers. "Once your direction and style and sound become predictable, your time is limited."

The First Edition is not known for its "heavy" sounds, yet they are capable of playing whatever style music they want. "Although we are not classified as a 'heavy' group," says Terry Williams, "I firmly believe that The First Edition as far as individual musicians are concerned, is capable of playing that kind of music because we do it all the time just messing around. But because of the image we have established in the years we've been together it would be almost impossible to get a whole country to think differently. As a musician I'd like people to think I was a great musician, but it's equally important to me to get off a stage knowing that I've entertained people."

Certainly the pinnacle of the group's recording career comes with the release of their latest album on Reprise called "The Ballad of Calico." "It's the first concept album we've ever done," explains Rogers. "There are too many albums around that are calling themselves rock opera. We didn't want to do that. Instead we just call it the story of a silver mining town because that's exactly what it is. I'm really happy about the whole thing because I was getting tired of just doing 10 or 11 songs and hoping one of them will hit."

"The Ballad of Calico" was brought to Rogers by a piano player and friend of his Larry Cansler. Cansler and Michael Murphey had written the music, and Murphey had written the lyrics all about a place called "Calico." Murphey lived in Wrightwood, a town near Calico and he was intrigued by the ghost town. In fact, he researched the town and its most well known inhabitants thoroughly and, all the stories in the album are true. It was originally 23 songs long but was cut to 18. "We picked the most important ones and ones that would make the album flow well," says Rogers.

It took Kenny Rogers & The First Edition 10 months and 90 hours in the studio to do "Calico." For the recording studio they chose a place new to them, The Glaser Sound Studios in Nashville. According to Jim Glaser, The First Edition's drummer, Mickey Jones, was responsible for making the arrangements. "My brother Chuck produces Mickey and Mickey loves our studio. John Hartford also records here and he's a friend of Kenny's." The Glaser Brothers studio has over \$300,000 of equipment in it and it was built as a private studio. The Glaser Brothers hated the pressure of recording and knowing that someone else had booked the studio at a certain time, so they built a comfortable studio. "It gives everyone a chance to write and record in comfortable rooms and feel at home. We have two 16-track machines and the quietest studio around," says Jim Glaser.

The tracks were then brought to Los Angeles where mixing and mastering was done at Quantum Sound, the studio where several of The First Edition's other albums had been done.

"We really got involved in the way of life of Calico," explains Rogers. "We visited there and practically felt like we were living in the 1880's. We were originally going to put sound effects on the first side like the sound of picks and shovels of miners and the sounds of a city coming to life. Instead we did 'Sunrise Overture' which gets the listeners in the mood to listen to a story. He just relaxes and isn't hit with new lyrics right away. The feel of 'Calico' is today looking back rather than just then."

"The Ballad of Calico" is a very special album. It is the first album that really fully demonstrates the ability of the group as singers and musicians. With the addition of one or two more musicians like John Hartford on fiddle and Cansler and Murphey, The First Edition played everything on the album.

The booklet included with the album has this introduction: "If you take Interstate Highway 15 through the Mojave Desert out towards Las Vegas, Nevada, or Route 66, you will see signs that urge you to stop in the middle of the dust to see a famous ghost town called Calico. You turn on a road surface full of potholes, go three miles north of Yermo, California, past abandoned gas stations, Calico Cal's rock and doll shop and Joshua trees until you come to a gate.

"Immediately before you are strange mountains which are every color of the rainbow. Just below them you will find Calico, a town of dirt streets and adobe buildings. If you don't look closely, you won't get very excited about this old silver mining town. After all, it's been turned into a commercialized tourist fantasy, complete with souvenir T-shirts, humorous signs with backward lettering, and an air-conditioned restaurant.

"But if you look just below the surface of this attempt to make Calico a pleasant place to buy ice cream, you will see the faces of wealth-crazed, hard-drinking, silver miners who first came to this Godforsaken place in the desert in 1881, hoping to become millionaires overnight. Very few actually got rich.

"Most of them lived almost tortured lives working underground, and the only time they got close to silver was when they were pitching and shoveling it, not spending it. The complications of the mining and the greed of the few who could not share with the whole town soon killed Calico. . . . In the songs that follow we have tried to get the feel of the joy and tragedy that was the real Calico."

"Calico" is such an interesting, effective album that we asked Kenny Rogers to discuss the significance of each cut starting with "Calico Silver"—"This is a very important song in the album because it tells why people came from the East and only a handful of them got rich. \$80 million in silver was made but Calico died. The dream of becoming rich kept people going and as we walk to the city we hear the lyrics explaining Calico" called "Write Me Down (Don't Forget My Name)"—"This came about when Larry and Mike walked to Boot Hill just before entering the town and they saw an unmarked tombstone. It is a plea for recognition from all the faded faces of Calico" called "The Way It Used To Be."

"This talks about a stroll down the street looking at the shops." "Madame De-Lil and Diabolical Bill" introduces the characters. She ran the saloon and brothel and he was the bartender. He was stealing from her and rather than fire him she wanted to scare him so she filled his guns with blanks and when he got into a gunfight with Big Swede he fell down and pretended to die. Diabolical Bill took a horse and rode out of there never knowing he didn't shoot the guy."

"School Teacher"—"This scatterbrained teacher named Virginia who realizes she had better start thinking about courting rather than erasers." "Road Agent"—"This was originally part of the Boot Hill Trilogy but we decided to put it in the character section. It's about a 17 or 18 year old young man."

"Sally Grey's Epitaph"—"I love this one. Everybody seems to comment on it. Sally Grey came out to Calico to be a school teacher but she became a prostitute. We sing the actual epitaph that is on her tombstone. The organ at the end symbolizes the casket being lowered into the ground. When it was originally recorded I said part of the Lord's Prayer under the organ, but we cut that because it was too strong."

"Dorsey, the Mail-Carrying Dog"—"This dog actually belonged to the postmaster of Calico and he helped him carry the mail bags. One day when the postmaster got sick the dog carried the mail all by himself. He got it done faster than the postmaster."

"Harbor For My Soul"—"This starts part two where we are heading for a peak in the album. It is all building and this is a fun song. The only importance in Calico was placed on silver, including the gospel, and that's what this is about." "Calico Saturday Night"—"This is a five minute instrumental showing the wild nights in Calico. Right in the middle it turns to Sally Grey's theme and then goes back."

"Trigger Happy Kid"—"This one contains the most dynamic lyric in the album. I think it is a No. 1 country song and I'm sure it will be the B side of a single release, whatever that may be." "Vachel Carling's Rubilator"—"This is about a con man who built a machine." "Empty Handed Compadres"—"John Hartford does a great fiddle solo that really grabs you in the beginning of this. It's about two old winos who keep thinking they will strike it rich."

"One Lonely Room"—"I think that this might be the big single in the album. It's really a woman's song. In order to live, men dug a hole in the side of a mountain and covered the front with wood to keep out the cold. The lyrics talk about how women don't like to come there."

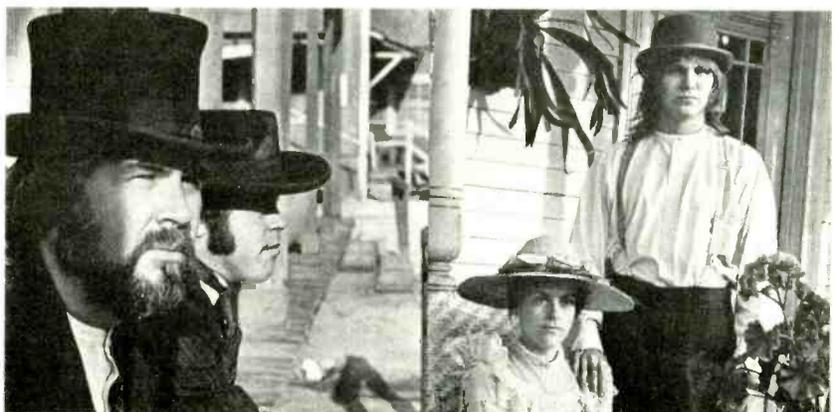
"Rockin' Chair Theme"—"First you hear the squeak of the rocking chairs of the little old ladies on the porch and then you can imagine what goes through their minds as they see the ladies who work at Madame De Lil's go by."

"Old Mojave Highway"—"This one is simply a description of the old highway that leads to the town. By this time the town is starting to die."

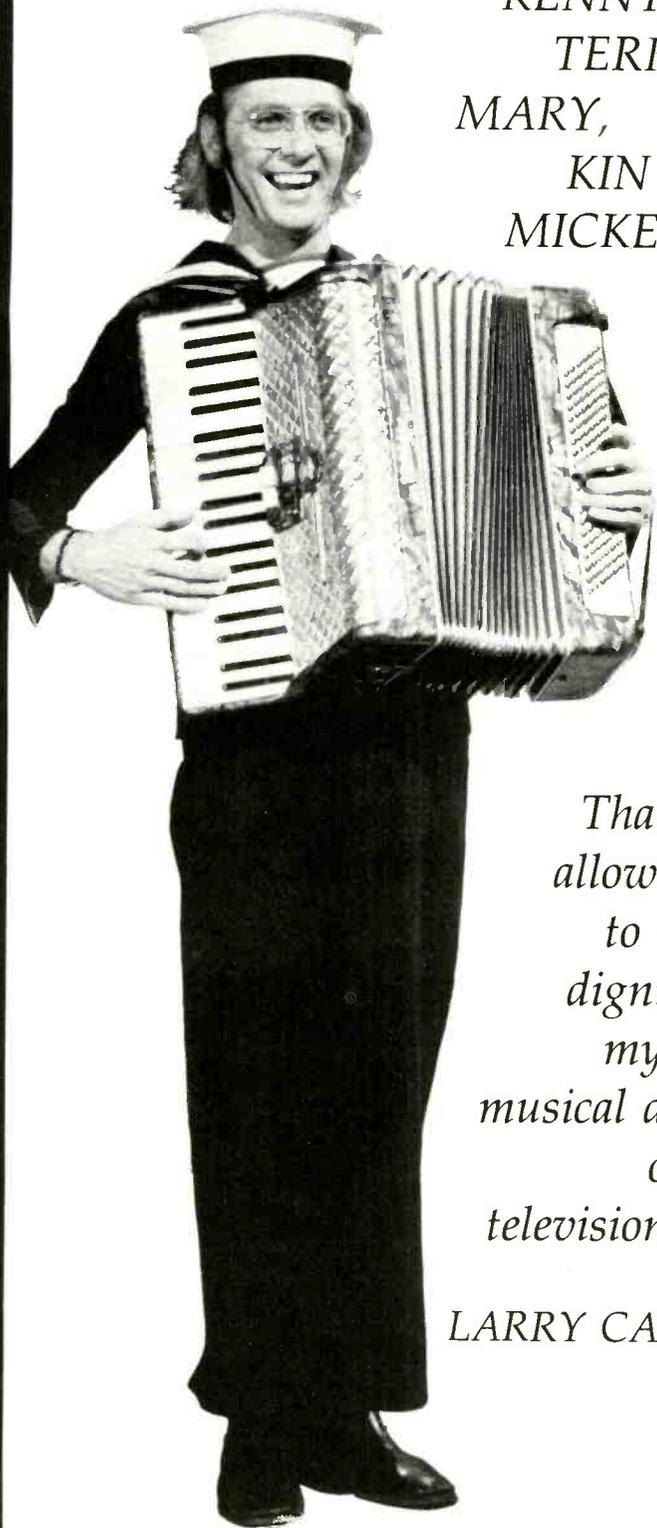
"Man Came Up From Town"—"Now the town is really dead. It is defeated. This is a vignette of an old man who lived in Calico. The album ends with a reprise of 'Calico Silver' the first tune, and it's a summation of the disappointment."

The First Edition's previous records have been either fun songs or songs with a message hidden in the lyric. Their first hit, "Just Dropped In" was, on the outside, a tongue in cheek parody of hippie musicians. It also contained an anti-drug lyric. "Ruby Don't Take Your Love to Town" was their biggest international hit. While melodically and rhythmically enchanting, it had a very strong anti-war message.

"Reuben James" was about the black-white problem, and "Heed the Call," "Tell It All Brother" and "Something's Burning" (their biggest national hit), all talk about the communications problems in our country today. "Someone Who Cares" marked their initial step into theme music for a motion picture, "Fools" with Katharine Ross and Jason Robards. With the release of "The Ballad of Calico," Kenny Rogers & the First Edition have joined that small select list of musician/artists who have created a classic work.



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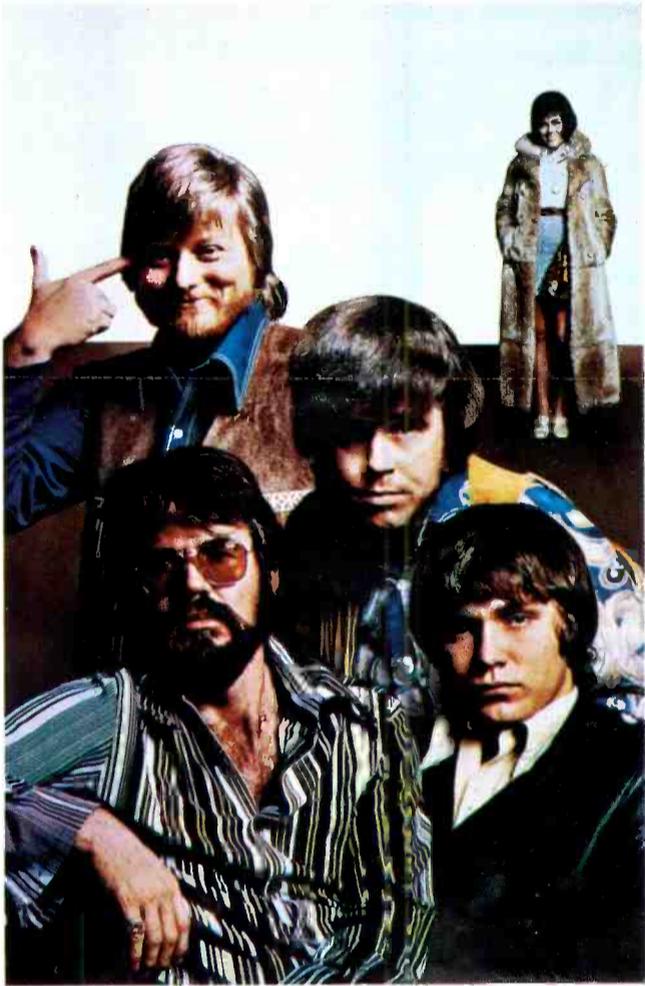
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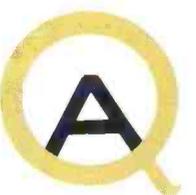
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What's Happening

By BOB GLASSENBERG

The Harvard University Summer School Institute in Arts Administration is offering its annual Management and Development Program, July 2-28. The core of the program will deal with "Public Policy and the Arts Administration," in addition to basic management subjects, administering arts organizations and the impact on management of artistic objectives and criteria. The program, now in its third year, uses primarily the case-analysis method of the Harvard Business School to improve individual skills in management and problem solving for administering arts organizations and activities. These organization and activities include community arts centers and councils, orchestras and musical organizations, theaters, ballet and modern dance companies, museums, university arts programs and expansion arts groups. Instructors for the program are generally taken from Harvard's Faculties of Arts and Sciences and Business Administration. Further information may be obtained by writing the Harvard Summer School Institute in Arts Administration, Dept. A3, 1350 Mass. Ave., Cambridge, Mass. 02138.

LIVE ON CAMPUS: **Roberta Flack**, Atlantic Records artists, performs at South Carolina State College, Orangeburg, Wednesday (9); and the College of Charleston, Thursday (10). . . . **The J. Geils Band**, also on Atlantic, appears at the Univ. of Toledo, Toledo, Ohio, Sunday (30); and St. Joseph College, Philadelphia, Saturday (5). . . . **John Prine**, Atlantic artist, appearing at Grinnel College, Grinnel, Iowa, Saturday (29). . . . **Judee Sill**, recording for Asylum Records, appears at Quincy College, Quincy, Ill., Saturday (29); and Carthage College, Kenosha, Wis., Sunday (30). . . . **B.B. King** recording for ABC/Dunhill Records, entertains the students at Eastern New Mexico State College, Monday (31). . . . The Winter Consort, recording on the A&M Record label, appears at North Central College, Naperville, Ill., Thursday (10).

★ ★ ★

RADIO NEWS: WPGU-FM, University of Illinois, Urbana, has received permission from the FCC to go 3,000 watts stereo. General manager at the station is **Ken Vetovec**. **Bob Epstein** is the program director. **Norm Medoff** is sales director and **John Parks** is the music director. All records should be sent to Parks. . . . **Carl Rossi** has returned to WSHU-FM, Sacred Heart Univ., Bridgeport, Conn., as music director. **Frank Luongo** is now the general manager there, Rossi returned to the music director position because of slacking record service. Send product to him at WSHU-FM, Sacred Heart Univ., 5229 Park Ave., Bridgeport, Conn., 06604. Call him at (203) 374-6191. . . . WRHO-FM, Hartwick College in Oneonta, N.Y., is having its first radio marathon beginning Friday (Jan. 28) through Sunday (30). They will solicit contributions to raise money for Fox Memorial Hospital in downtown Oneonta and will also start raising money for a new broadcast control board for the station. Most of the money, however, will go to the hospital. **Bill Cloyd**, **Kevin Cuda** and **Karl Schoch** will handle the broadcasting chores along with groups and special guests. The marathon will emanate from Hartwick's Little Theater. . . . WAER-FM, Syracuse Univ., Syracuse, N.Y., had a live broadcast of a **Garcia and Wales** "Hooteroll," concert which was held at Syracuse Jan. 22. According to **Tony Yoken** the concert was a smashing success. The station now operates 24 hours a day seven days a week. . . . WUSC, Univ. of South Carolina, is going to broadcast a program on the closing night at the Fillmore East in the near future.

★ ★ ★

PICKS AND PLAYS—NEW YORK—WTSC-FM, Clarkson College of Technology, Potsdam, Mark Smith reporting: "Into the Purple Valley," (LP), **Ry Cooder**, Warner Bros. . . . WRNS, Utica College, Utica, Harvey Leeds reporting: "Kongos," (LP), **John Kongos**, Elektra. . . . WAER-FM, Syracuse Univ., Syracuse, Tony Yoken reporting: "Garcia," (LP), **Jerry Garcia**, Warner Bros. . . . WUSA, SUNY at Albany, Eric Lonschein reporting: "Brain Capers," (LP), **Mott the Hoople**, Atlantic. . . . PENNSYLVANIA—WPMC, PMC College, Chester, Bob Moore reporting: "Joy," **Apollo 100**, Mega. . . . WDFM, Penn State, University Park, Frank Margeson reporting: "Garcia," (LP), **Jerry Garcia**, Warner Bros. . . . WSRN, Swarthmore College, Swarthmore, Roy Perry reporting: "Ship of Labor," (LP), **Edgewood**, TMI. . . . MASSACHUSETTS—WTCC, WTCC-FM, Springfield Technical Community College, Springfield; "Anticipation," (LP), **Carly Simon**, Elektra. . . . WAIC-FM, American International College, Springfield, Bob Ruhf reporting: "The Wheel," (LP cut, Garcia), **Jerry Garcia**, Warner Bros. . . . WAMU, American Univ., Washington, Bruce Rosenstein reporting: "We Want to Be Free" (LP cut, Shanti), **Shanti**, Atlantic. . . . WBGR (WWBG), Brandywine College, Wilmington Del., Steve Dietrich reporting: "Without You," **Nilsson**, RCA.

Midwest—ILLINOIS—WIDB, Southern Illinois Univ., Carbondale, Wally Wawro reporting: "Brain Capers," (LP), **Mott the Hoople**, Atlantic. . . . WRSE-FM, Elmhurst College, Elmhurst: "Heart of Gold," **Neil Young**, Reprise. . . . WNIU, Northern Illinois Univ., De Kalb, Curt Stalheim reporting: "Cheer," **Potliquoir**, Janus. . . . MICHIGAN—WAYN, Wayne State Univ., Detroit, Rob Wunderlich reporting: "America's Great National Pastime," **Byrds**, Columbia. . . . WJMD, Kalamazoo College, Kalamazoo, Paul Raben reporting: "Wilderness Road," (LP), **Wilderness Road**, Columbia. . . . WCHP, Central Michigan Univ., Mt. Pleasant, Doug Jones reporting: "Bang a Gong," (LP cut, Electric Warrior), **T. Rex**, Reprise. . . . OHIO—WRHA, Univ. of Akron, Akron, Joe Hart reporting: "20th Century Man," **Kinks**, RCA. . . . WMUB, Miami University of Ohio, Oxford, Roger Hamlyn reporting: "It's Gonna Take a Miracle," **Laura Nyro**, Columbia.

West—CALIFORNIA—KUSF, Univ. of San Francisco, Steve Gustafson reporting: "Jesus Was a Cross Maker," **Judee Sill**, Asylum. . . . KCPK, California State Polytechnic, Pomona, Tom Baker reporting: "Chinatown," **Move**, UA. . . . KFJC, Foothill College,

(Continued on page 35)

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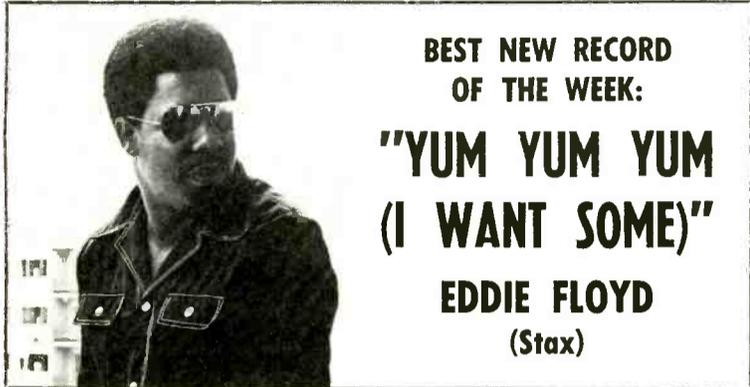
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(Stax)

By ED OCHS

SOUL SLICES: Melvin Van Peebles' "Ain't Supposed to Die a Natural Death" continues to swell the Ambassador Theatre on Broadway with real laughter and applause. Not the kind that comes in a can. Soul Sauce's second visit to Van Peebles' funky Broadway turned up more and more of the soul within the many wonderful characters, which high levels of love and loyalty have delightfully developed into family. Everybody, from lobby to backdoor and in-between, loves what's going on nightly in the Ambassador Theatre. An r&b musical, an ingenious tap on the magic of movies and television, call it what you will—"Ain't Supposed to Die" is as simple as Sesame Street, as "serious as a heart attack," and when the house band cooks Van Peebles gets in his licks, so look out! Clebert Ford as the blind man, Toney Brealond, Garrett Morris and Minnie Gentry are unforgettable, while Bill Gosby, Raymond St. Jacques and Ossie Davis play guests in the streets alive and moving behind the barricades of Broadway. . . . Atlantic has released the big ones from Aretha, Betty Wright, Rahsaan Roland Kirk, Patterson Singers and Yusef Lateef with Brook Benton, Donny Hathaway, "Heavy Soul," Tami Lynn and King Curtis to follow. Singled out for the chart tops are 45's by Pickett, Flack & Franklin with Betty Wright still cleaning up and the Persuaders popping. New is Leon Haywood's "Clean Up Your Own Backyard," J.P. Robinson's "George Jackson," plus bids from Mongo Santamaria and Eddie Harris. . . . New Gloria Walker is Buddy Miles' "Them Changes." . . . Back on Sound Pak is Dave "Baby" Cortez with "Twang Taang." . . . Smokey Robinson quits the Miracles in June, and though corporate commitments spell the end of this phase, don't be surprised if Smokey goes solo. You can't keep a good Miracle down. . . . Rev. C. Coleman is his name and "Rockgospeltime" is his game. He's on to something, pushing "The Dope Song" on Brunswick instead. . . . Hi Records is floating early copies of Al Green's "Let's Stay Together" LP. Eight Green originals join a six-minute-plus version of the Bee Gees' "How Can You Mend a Broken Heart" and Eddie Floyd's "I've Never Found a Girl." . . . New Jackie Moore on Atlantic is "Darling Baby," yet another Holland-Dozier-Holland number revisited, while Gamble & Huff produced Archie Bell & the Drells' latest. "I Can't Face You Baby." . . . New Honey Cone, "The Day I Found Myself," on Hot Wax. . . . Osibisa returns on Decca with "Music for Gong Gong." . . . B.B. King guests on the "Flip Wilson Show," Thursday (3), playing "Worry, Worry, Worry" and "Ain't Nobody Home." . . .

Soul Sauce Picks & Plays: Curtis Mayfield, "We Got to Have Peace" (Curton); Denise LaSalle, "Now Run and Tell That" (Westbound); Jean Knight, "Carry On" (Stax); Luther Ingram, "Missing You" (Noko); Sly & the Family Stone, "Runnin' Away" (Epic); Martha Reeves & the Vandellas, "In and Out of My Life" (Gordy); Four Tops, "A Simple Game" (Motown); Originals, "I'm Someone Who Cares" (Soul); James Gadson, "Let the Feeling Belong" (Cream); Jimmy Ruffin, "Our Favorite Melody" (Soul); Marvelettes, "A Breathtaking Guy" (Tamla); Donnie Elbert, "Can't Help Myself" (Avco); Dramatics, "In the Rain" (Volt); Laura Lee, "Since I Fell for You" (Hot Wax); Odds & Ends, "Give Me Something" (Today); Lunar Funk, "Mr. Penguin" (Ball); Barbara Lynn, "I'm a One Man Woman" (Atlantic); Whispers, "Can't Help But Love You" (Janus); Dells, "It's All Up to You" (Cadet); Lou Rawls, "His Song Shall Be Sung" (MGM); Jackie Wilson, "You Got Me Walking" (Brunswick); Otis Clay, "Home Is Where the Heart Is" (Hi); Cissy Houston, "I Love You" (Janus); Love, Peace & Happiness, "Strip Me Naked" (RCA); Fontella Bass, "Hold On This Time" (Paula); Ruby Andrews, "Want to Be Whatever It Takes" (Zodiac); Eddie Senay, "Hot Thang" (Sussex); Ted Taylor, "Only the Lonely" (Ronn); Nu-Sound Express, "One More Time" (Silver Dollar); Little Sister, "Stanga" (Stoneflower); Hodges, James, Smith & Crawford, "Nobody" (Mongo); Persians, "Your Love" (Capitol); Olympics, "Ain't No Way" (Song Smith); Bird Rollins, "Love Man From California" (Calla); Lyn Collins, "Just Won't Do Right" (Polydor).

Billboard SPECIAL SURVEY For Week Ending 2/5/72

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	LET'S STAY TOGETHER Al Green, Hi 2022 (London) (Jec, BMI)	10	26	13	FAMILY AFFAIR Sly & the Family Stone, Epic 5-10808 (CBS) (Stone Flower, BMI)	13
2	2	CLEAN UP WOMAN Betty Wright, Alston 4601 (Atlantic) (Sherlyn, BMI)	12	27	28	IF I COULD SEE THE LIGHT 8th Day, Invictus 9107 (Capitol) (Gold Forever, BMI)	6
3	3	SUGAR DADDY Jackson 5, Motown 1194 (Jobete, BMI)	8	28	34	TOGETHER LET'S FIND LOVE Fifth Dimension, Bell 45-170 (Fifth Star, BMI)	4
4	4	DROWNING IN THE SEA OF LOVE Joe Simon, Spring 120 (Polydor) (Assorted, BMI)	12	29	23	OH ME OH MY Aretha Franklin, Atlantic 2838 (Rootrac, ASCAP/Pundit, BMI)	14
5	5	THAT'S THE WAY I FEEL ABOUT 'CHA Bobby Womack, United Artists 50847 (Unart/Tracebob, BMI)	10	30	30	SWEET BABY Donnie Elbert, All Platinum 220 (Multimood, BMI)	4
6	6	FIRE AND WATER Wilson Pickett, Atlantic 2850 (Irving, BMI)	6	31	31	WAY BACK HOME Jr. Walker & the All Stars, Soul 35090 (Motown) (Four Knights, BMI)	10
7	7	MAKE ME THE WOMAN THAT YOU COME HOME TO Gladys Knight & the Pips, Soul 35091 (Motown) (Jobete, BMI)	8	32	25	AT LAST Jesse James, Zay 30,002 (Feist, ASCAP)	10
8	8	AIN'T UNDERSTANDING MELLOW Jerry Butler & Brenda Lee Eager, Mercury 73255 (Butler, ASCAP)	9	33	—	I CAN'T HELP MYSELF Donnie Elbert, Avco 4587 (Jobete, BMI)	1
9	9	YOU WANT IT YOU GOT IT Detroit Emeralds, Westbound 192 (Chess/Janus) (Bridgeport, BMI)	6	34	38	GIMME SOME MORE JB's, People 602 (Polydor) (Dynatone/Belinda/Unichappel, BMI)	2
10	10	SON OF SHAFT Bar-Kays, Volt 4066 (East/Memphis, BMI)	7	35	35	PAIN Ohio Players, Westbound 188 (Chess/Janus) (Bridgeport, BMI)	10
11	11	DO THE FUNKY PENGUIN (Part 1) Rufus Thomas, Stax 0112 (Stripe/East/Memphis, BMI)	7	36	—	OH MY DEAR/IT'S ALL UP TO YOU Della, Cadet 5689 (Chappel/Butler, ASCAP/Laago Round, BMI) (Butler, ASCAP/Laago Round, BMI)	1
12	12	LOVE GONNA PACK UP Persuaders, Win or Lose 220 (Atco) (Cotillion/Win or Lose, BMI)	8	37	47	IN AND OUT OF MY LIFE Martha Reeves & the Vandellas, Gordy 7113 (Motown) (Jobete, BMI)	2
13	21	FLOY JOY Supremes, Motown 1195 (Jobete, BMI)	4	38	40	WILL YOU STILL LOVE ME TOMORROW Roberta Flack, Atlantic 2851 (Screen Gems-Columbia, BMI)	2
14	16	STANDING IN FOR JODY Johnnie Taylor, Stax 0114 (Groovesville, BMI)	4	39	39	CAN'T HELP BUT LOVE YOU Whispers, Janus 174 (Ensign, BMI)	5
15	18	JUNGLE FEVER Chakachas, Polydor 15030 (Sabam, BMI)	5	40	41	YOUR LOVE Persians, Capitol 3230 (Astronomical, BMI)	2
16	14	YOU ARE EVERYTHING Stylistics, Avco 4581 (Bellboy/Assorted, BMI)	15	41	43	BOUND Ponderosa Twins + One, Horoscope 102 (All Platinum) (Higuera, BMI)	6
17	15	ONE MONKEY DON'T STOP NO SHOW Honey Cone, Hot Wax 7110 (Buddah) (Gold Forever, BMI)	11	42	44	I LOVE YOU—STOP Stairsteps, Buddah 277 (Kama Sutra, BMI)	4
18	20	GET UP AND GET DOWN Dramatics, Volt 4071 (Groovesville, BMI)	8	43	46	I CAN'T SHARE YOU Naturals, Calla 181 (Roulette) (JAMF/Nardaq, BMI)	2
19	32	I GOTCHA/MOTHER'S PRAYER Joe Tex, Dial 1010 (Mercury) (Tree, BMI/Tree, BMI)	3	44	45	GOOD OLD DAYS Clarence Reid, Alston 4603 (Atlantic) (Sherlyn, BMI)	3
20	22	SLIPPIN' IN DARKNESS War, United Artists 50867 (Far Out, ASCAP)	4	45	37	(We've Got To) PULL TOGETHER Nite-Liters, RCA 74-0591 (Rutri, BMI)	6
21	27	DO WHAT YOU SET OUT TO DO Bobby Bland, Duke 472 (Don, BMI)	3	46	—	THAT'S WHAT LOVE WILL MAKE Little Milton, Stax 0111 (Trice, BMI)	1
22	19	SCORPIO Dennis Coffey and the Detroit Guitar Band, Sussex 226 (Buddah) (Inferior, BMI)	15	47	—	YOU & ME FOREVER Freddie North, Mankind 12009 (Nashboro) (Williams/Jibaro, BMI)	1
23	17	SHOW ME HOW Emotions, Volt 4066 (East/Memphis, BMI)	17	48	—	JOEY Little Beaver, Cat 1977 (Marlin) (Sherlyn, BMI)	1
24	24	SEE WHAT YOU DONE DONE Della Cartrell, Right On 109 (Captain/Chaca, BMI)	7	49	49	YOU GOT A CUSHION TO FALL ON Carla Thomas, Stax 0113 (East/Memphis, BMI)	2
25	—	NOW RUN AND TELL THAT Denise LaSalle, Westbound 201 (Chess/Janus) (Ordena/Bridgeport, BMI)	1	50	50	THE HARDER I TRY (The Bluer I Get) Free Movement, Columbia 4-45512 (Chaotic, BMI)	2



MRS. CORETTA SCOTT KING, to left, presents an award of thanks to Jackie Jackson and the Jackson Five for donating time and talent to the First Annual Martin Luther King Jr. Birthday Commemoration Concert in Atlanta.

The charts tell the story —
Billboard
has
THE CHARTS

Soul Bookings Boom —Bullish '72 Seen

NEW YORK—Talent agencies that book soul acts in the U.S. and overseas report that 1971 was a hugely successful year, and they are bullish about 1972.

"The past year was the biggest in our history," said Murry Swartz, secretary-treasurer of Queen Booking Corp., a black-owned and operated agency which employs black and white personnel. Bookings for soul artists in the U.S., said Swartz, are most numerous in the Northeast, Southeast, and Southwest sections of the country.

"If you start in Chicago and work your way East, it's almost a horseshoe ending in Florida." Within that curve, Swartz asserted, are the major booking areas for black musicians. "As you start going deeper into the midwest," he added, "you lose bookings. In the midwest, the population changes racially."

Secondary Exposure

Some cities are booked on a secondary basis. "We find that we can route going into certain areas," said Swartz, who pointed out that such cities as St. Louis, Kansas City, and Memphis are not worked as principal markets for soul acts. An example of "routing" that Swartz recalled involved a rhythm and blues act booked into Milwaukee. Ordinarily, that city is not a prime booking area. But since a top Chicago deejay was promoting Queen artists, this soul group performed in Milwaukee.

Swartz disclosed that the college circuit has been unrewarding as a showcase for his agency's roster of black talent. "Very few white colleges book entertainment with soul in mind," Swartz stated. "They only buy soul acts when pressured by black organizations. Dollars at colleges are white-controlled." Thus, despite the students' social and political involvements, the final choice of bookings rests with

the college administration, according to Swartz.

Overseas

Queen soul artists have appeared at black colleges throughout the U.S., however, and, Swartz said, the agency has done excellent business overseas. "England and Germany are the biggest income-producing countries for our acts." Queen presents its clients in Europe every month of each year for 14 to 17 days. Some dates include U.S. Army camps.

Foreign bookings present specific problems. "Japan is not really a work area," Swartz noted. "They're not current." Nor is Europe, he claimed, except for superstars like Aretha Franklin and Creedence Clearwater Revival. Also, Swartz feels that overseas publishing deals often are vitiated by ineffective promotion of American artists on the Continent.

Happy Outlook

Nevertheless, he is highly optimistic about the new year. "Adults make dollars available to their children, in any economy, no matter how depressed," Swartz believes. "There is no longer an adult entertainment industry," he affirmed, suggesting the corollary that the youth market will continue to provide the major source of income for the music business.

When queried about the philosophy and future direction of Queen Booking Corp., Swartz responded. "We're not really out to educate white promoters," he said. "They've turned their backs on the rhythm and blues promotions, and because of that, it's permitted black promoters to make a pile of dough." Booking agencies that Swartz exempts from this charge are the Electric Factory in Philadelphia, a white-structured organization, and Ron Delsener's firm which still promote rhythm and blues acts.

Queen Booking Corp.'s artist roster includes Sammy Davis Jr., Aretha Franklin, Ray Charles, the Isley Brothers, the Delfonics, the Staple Singers, Gladys Knight & the Pips, Jerry Butler and Dizzy Gillespie.

Talent Handled

Jack Bart, president of Universal Attractions, is equally sanguine concerning soul bookings. His agency handles such talent as James Brown, Joe Simon, Chuck Berry, John Lee Hooker, Bo Diddley, and Wilson Pickett. Universal's major booking areas are centered in the Southeast: Memphis, Birmingham, Miami, the Carolinas, and Jacksonville.

Bart is happier with the exposure his artists receive on college campus than is Swartz of the Queen office. He claims large college bookings for his clients, particularly Chuck Berry and Bo Diddley. "All colleges like soul acts," Bart said, particularly East of the Mississippi. Out West, he reported, John Lee Hooker and Chuck Berry pick up more college dates than any other Universal performers.

As does the Queen Booking Corp., Universal finds its greatest overseas success in England and Germany. And currently, Berry and Hooker are touring Australia and New Zealand.

"The way things are starting for us this month," said Bart, "I certainly think 1972 will be a big year for this company." At press time, Universal's Al Green had become only the third artist to be held over for a second week in the history of the Apollo Theater in Harlem. Ray Charles and the Unifics, another Universal act, are the other two. Green's "Let's Stay Together" is in the Top 5 and "Drowning in the Sea of Love," by Joe Simon, has just been awarded a gold record for sales of over one million copies.

As to Universal's future policy, Bart said: "This company has had the same policy for over 26 years, and we're not going anyplace but where we know."

Billboard SPECIAL SURVEY For Week Ending 2/5/72

BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	8	26	27	DON'T KNOCK MY LOVE Wilson Pickett, Atlantic SD 8300	6
2	2	JACKSON 5's GREATEST HITS Motown M 741 L	5	27	31	I'VE BEEN HERE ALL THE TIME Luther Ingram, Koko KOS 2201 (Stax/Volt)	5
3	3	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic KE 30986 (CBS)	12	28	28	KOOL & THE GANG AT P.J.'s De-Lite DES 2010	7
4	4	STYLISTICS Avco AV 33023	10	29	26	JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah)	35
5	5	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002	26	30	25	RAINBOW BRIDGE Soundtrack/Jimi Hendrix, Reprise MS 2040	17
6	6	QUIET FIRE Roberta Flack, Atlantic SD 1594	9	31	29	BUDDY MILES Mercury SRM 2-7500	17
7	9	REVOLUTION OF THE MIND/ RECORDED LIVE AT THE APOLLO James Brown, Polydor PD 3003	7	32	32	ALL BY MYSELF Eddie Kendricks, Tamla TS 308 (Motown)	39
8	8	INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CTI)	8	33	—	DYNAMITE Supremes & 4 Tops, Motown M 745 L	1
9	10	SANTANA Columbia KC 30595	18	34	34	MOODY JR. Jr. Walker & the All Stars, Soul S 733 L (Motown)	3
10	7	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	34	35	36	MY WAY Gene Ammons, Prestige PR 10022 (Fantasy)	2
11	11	STANDING OVATION Gladys Knight & the Pips, Soul S 736 L (Motown)	3	36	30	FIRST LIGHT Freddie Hubbard, CTI CTI 6013	5
12	12	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754710	27	37	33	ARETHA LIVE AT THE FILLMORE WEST Atlantic SD 7205	36
13	13	ALL DAY MUSIC War, United Artists UAS 5546	11	38	41	GIVIN' IT BACK Isley Brothers, T-Neck TRS 3008 (Buddah)	20
14	18	WHATCHA SEE IS WHATCHA GET Dramatics, Volt VOS 6018	4	39	39	STEVIE WONDER'S GREATEST HITS, VOL. 2 Tamla T 313 L (Motown)	11
15	14	COMMUNICATION Bobby Womack, United Artists UAS 5539	12	40	37	DIONNE WARWICKE STORY Scepter SPS 2-596	13
16	21	AL GREEN GETS NEXT TO YOU Al Green, Hi SHL 32062 (London)	20	41	42	RARE EARTH IN CONCERT Rare Earth R 523 D (Motown)	2
17	15	ROOTS Curtis Mayfield, Curtom CRS 8009 (Buddah)	12	42	35	PUSH PUSH Herbie Mann, Embryo SD 532 (Atlantic)	11
18	16	FIFTH DIMENSION LIVE Bell 9000	14	43	43	TRAPPED BY A THING CALLED LOVE Denise LaSalle, Westbound WB 2012 (Chess/Janus)	3
19	17	SMACKWATER JACK Quincy Jones, A&M SP 3037	15	44	49	FRIEND Freddie North, Mankind 204 (Nashboro)	2
20	19	EVOLUTION Dennis Coffey & the Detroit Guitar Band, Sussex SXBS 7004 (Buddah)	14	45	46	GONNA TAKE A MIRACLE Laura Nyro, Columbia KC 30987	4
21	24	WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax HA 708 (Buddah)	3	46	47	SAGITTARIUS MOVEMENT Jerry Butler, Mercury SR 61347	21
22	50	SOLID ROCK Temptations, Gordy G 961 L (Motown)	2	47	45	GOIN' EAST Billy Paul, Philadelphia International Z 30580 (CBS)	9
23	23	ARETHA'S GREATEST HITS Aretha Franklin, Atlantic SD 8295	19	48	44	B.B. KING IN LONDON ABC ABCS 730	16
24	20	GOIN' BACK TO INDIANA Soundtrack/Jackson 5, Motown M 742 L	17	49	48	WHERE DID OUR LOVE GO Donnie Elbert, All Platinum SP 3007	8
25	22	SOULFUL TAPESTRY Honey Cone, Hot Wax HA 707 (Buddah)	10	50	—	NEED OF LOVE Earth, Wind & Fire, Warner Bros. WS 1958	1

Motown Era Book Is Out

DETROIT—"The Motown Era," 112 songs spanning 12 years and more than a dozen Motown artists, has been published by Jobete Music and Stein & Van Stock, Inc.

Motown writers represented in the songbook include Smokey Robinson, Marvin Gaye, Nick Ashford, Valerie Simpson, Norman Whitfield, Barrett Strong, Stevie Wonder, Ron Miller, Tom Baird, Eddie Holland, Lamont Dozier, Brian Holland, Hank Cosby and Sylvia Moy.

Since 1958, Jobete, a BMI affiliate, has accounted for hundreds of hits and is one of the world's top ten publishing companies.

The book is distributed by Belwin-Mills Publishing Corp.



DELIA GARTRELL cues her Right-on single, "See What You Done Done" for WWRL's Jerry B during a recent station stop.

FEBRUARY 5, 1972, BILLBOARD

What's Happening

• Continued from page 33

Los Altos, Steve Alt reporting: "Hot Rocks," (LP), Rolling Stones, London. . . . KRWG, New Mexico State Univ., Las Cruces: "Very Young and Early Songs," (LP), Cat Stevens, London. . . . KUGR, Washington State Univ., Pullman, Jim Moll reporting: "Devil You," Stampede, Bell. . . . KLCC, Lane Community College, Eugene, Ore., Dave Chance reporting: "Heart of Gold," Neil Young, Reprise.

South—WUSC, Univ. of South Carolina, Columbia, Olan Reames reporting: "Mass in F" (LP), Divine Hair, RCA. . . . WRVU-FM, Vanderbilt Univ., Nashville, Tenn., Mike Anzek reporting: "Stay With Me," Faces, Warner Bros. . . . WEKU-FM, Eastern Kentucky Univ., Richmond, Hal Bouton reporting: "Nilsson Schmilsson" (LP), Harry Nilsson, RCA. . . . WLSU, Louisiana State Univ., Baton Rouge, Jimmy Beyer reporting: "There's Gotta Be a Change" (LP), Albert Collins, Tumbleweed. . . . KULC-FM, Lindenwood College, St. Charles, Mo., Chuck Lackner reporting: "Fragile," (LP), Yes, Atlantic. . . . WVVS-FM, Valdosta State College, Valdosta, Ga., Bill Tullis reporting: "The Atlanta Rhythm Selection," (LP), Atlanta Rhythm Section, Decca. . . . KBTM, Arkansas State Univ., Jonesboro, Dennis Rogers reporting: "Papa John Creach," (LP), Papa John Creach, Grunt.

BIB DISTRIBUTORS

Charlotte, N. Carolina

Was inadvertently omitted from the list of the distributors for Laff Records published in the January 22nd edition of BILLBOARD.

Say You Saw It in
Billboard

Country Music

NSD Established to One-Stop Record Labels' Distribution

NASHVILLE — Formation of Nationwide Sound Distributors (NSD), an organization devoted to mass distribution of independent labels, has been announced here by Joe Gibson and George Cooper III.

NSD will concern itself solely in marketing, selling and collections for independent labels, with supplemental services provided on request.

Gibson, who is leaving his post as president of Prize Records, and Cooper, who does country promotion through his firm, Country Collage, have taken up quarters on

music row vacated by the move of Terrace Music.

Under the arrangement, some 12 independents will get primary product attention. The total function, the partners said, is to give independent collective buying and selling power, and aid them in collections.

"There also are great advantages for a distributor," Gibson said. "He can call and order product on a dozen different labels, get immediate delivery, and have his shipping costs cut by as much as two-thirds."

Already under contract to NSD

are Pro Records, Oak Ridge Records, Shue Records, Jubal Records and Souncot Records. Some of these are new labels, others established but with only limited distribution.

The NSD officials said most independent companies failed because of inability to sell product in enough volume to realize profit, and lack of strength in collecting for product sold.

The officials said that, in addition to other advantages, it could offer counseling in any of the marketing functions—advertising, promotion, artist relations, public relations and publicity.

NSD said it could obtain a bet-
(Continued on page 40)

CMA Honors Best Radio Promotion

NASHVILLE—Chairman Hubert Long of the Country Music Association presented plaques and certificates here last week to those winners of special "Country Music Month" promotional awards.

In his presentation, Long, who also has served as president of CMA, outlined the growth of country music in radio, and attributed much of the success to stations who promote the product.

"In 1961 there were only 91 radio stations broadcasting country music on an exclusive basis," Long noted. "But the radio men—with imagination, and their quick eye for the buck, took the spark, gave it oxygen, and before you knew it, an unquenchable forest fire ravaged. Today there are over 650 radio stations programming country music on an exclusive basis, and another 1,100 programming at least three hours a day."

Long cited other figures to emphasize the growth in both the domestic and foreign fields. First place winner for this year's October-long promotion was WYRL-FM, Melbourne, Fla. Norm Keller accepted the trophy on behalf of the station. Bob Hooper accepted for second place WESC, Greenville, S.C.; third place went to two stations in a tie: WITL, Lansing, Mich., with Dave Donahue accepting; and WYWY, Barbourville, Ky., accepted by Bill Carson.

A special merit award went to WLKE, Waupun, Wis., last year's first place winner, which was not

eligible to repeat. Don Sabatke accepted.

A similar award went to "Country Crossroads," a syndicated radio program sponsored by the Southern Baptist Convention. Bill Gerson of WSIX, here the originating station, accepted.

A final award went to Texas Kitty Prins of BRT Radio, Belgium. Several honorable mention awards also were given. The entries then were placed on display to the press and public. Nearly 100
(Continued on page 40)



COLUMBIA'S DAVID ROGERS, standing, is shown with Mark Swendsen of KTYN Radio, Minot, N.D., which featured his new LP, "She Don't Make Me Cry." In Minot, Rogers played two weeks to SRO crowds and co-hosted a radio show with Swendsen. He also did a show for the March of Dimes.

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

"A DAY IN THE LIFE OF A FOOL"
George Jones (RCA)

"SOUVENIRS & CALIFORNIA MEMORIES"—
Billie Jo Spears (Capitol)

"BREAK IT TO ME GENTLY"—Toni Lee (Vic-Tim)

"THERE'S BEEN MORE SUN THAN RAIN"—Bonnie Lou
(Wrayco)

"YOU'RE THE OTHER HALF"—Dottie West (RCA)

"ONE MORE"—Gene Tyndall (Twilight)

"A STEP IN THE RIGHT DIRECTION"—Eric Saxon (Chalice)

"ANOTHER DAY OF LOVING"—Penny DeHaven (U.A.)

"YOU SURE DO WASH A LOT"—T. Tommy (Oak Ridge)

"TRY IT AGAIN"—Jackie Wilson (Brunswick)

"DO YOU DARE"—Tim Boone (Stop Records)

"YOU NEED ME"—O. C. Smith (Soul West)

"DON'T LET ME GO"—Earl Connelly (Maycon)

ALBUM OF THE WEEK
"VIKKI CARR SUPER STAR"—(Columbia)

For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contracts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mart Today; SEND YOUR RECORDS FOR REVIEW TO: Brite-Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. (615) 244-4064.

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

Slate Country Radio Meeting

NASHVILLE—The Third Annual National Country Radio Seminar will be held here at the King of the Road Apr. 23-24.

Tom McEntee of the promotion staff of United Artists is chairman of the event. No details have been announced at this stage.

Last year some 70 radio stations were in attendance, and a spokesman said more than 100 were expected this year, plus the participating labels.

The Seminar deals in topics of specific interest to country radio programming.

JIMMY DEAN

"THE ONE YOU SAY GOOD MORNIN' TO"

RCA 74-0600



LSP-4618

Written by:
Ted Harris

Publisher:
Contention Music

**JIMMY'S
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EXCLUSIVE ON

GEORGE JONES

First RCA Release Hit Bound

"A DAY IN THE LIFE OF A FOOL"

RCA 74-0625



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**GEORGE'S
LATEST ALBUM**

RCA RECORDS

THE COUNTRY MUSIC HALL OF FAME

A BILLBOARD SPOTLIGHT

For the second successive (and undoubtedly successful) year, the **Country Music Hall of Fame** finds itself in the "spotlight" of Billboard's Feb. 26th issue.

An issue that offers a unique opportunity to "salute in print" those who have dedicated themselves in building and perpetuating this great memorial to America's own music.

Billboard's **Country Music Hall of Fame** special offers you the chance to reach a circulation of over 35,000 influential and interested readers. **Plus, the added ex-**



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This year's **Country Music Hall of Fame** Special promises to be the biggest and most impressive to

date! Not only will there be an updating of last years material, but also, more information on the Country Music Association and the Country Music Foundation.

Your ad in Billboard's 2nd Annual **Country Music Hall of Fame** is your ticket to top exposure, while saluting your industry.

AD DEADLINE: FEB. 4 ISSUE DATE: FEB. 26

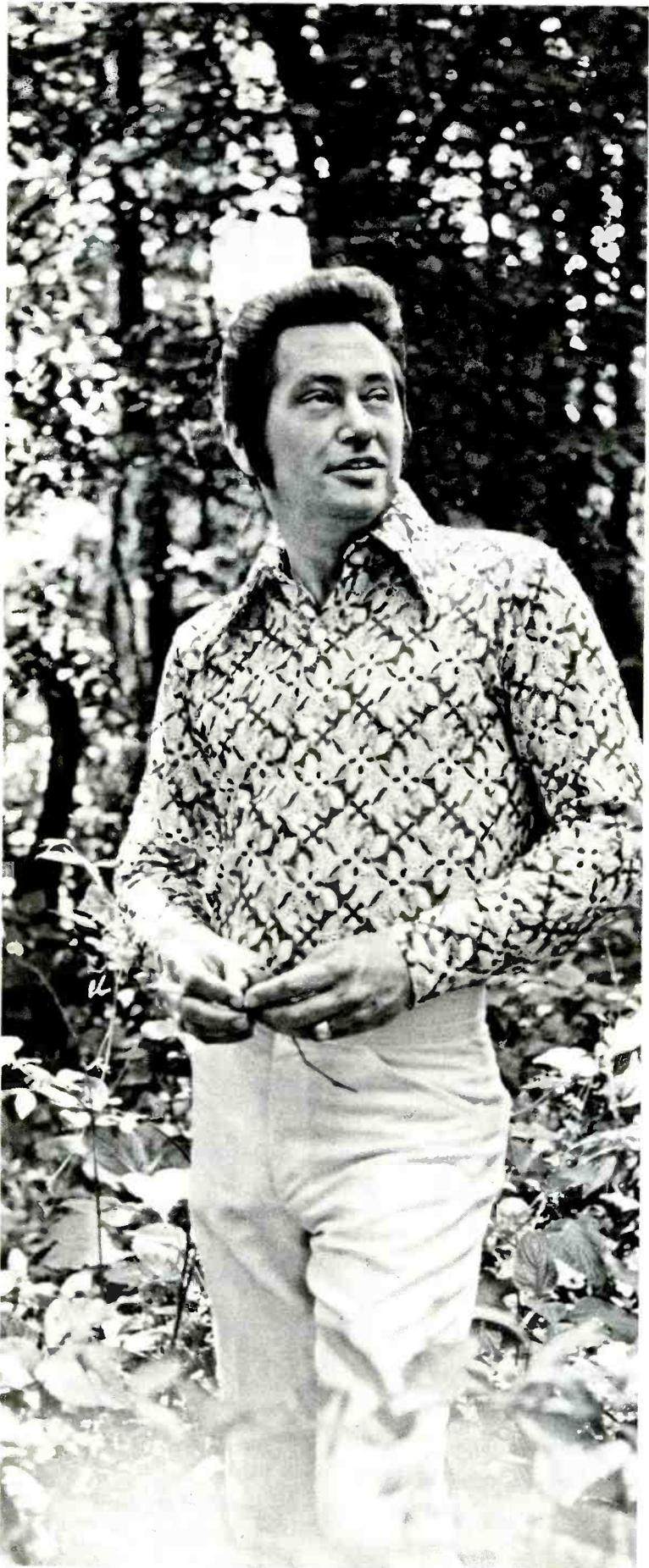
***There's not much time left,
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David Rogers' new single, "Need You,"⁴⁻⁴⁵⁵⁵¹ comes straight out of our National Promotion Manager's oldie collection.

Steve Popovich is Columbia's Director of Promotion. And he either owns, or knows how to get his hands on, nearly every Top-40 record since the mid fifties.

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"Need You" by David Rogers. On Columbia Records

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 2/5/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	3	ONE'S ON THE WAY Loretta Lynn, Decca 32900 (MCA) (Evil Eye, BMI)	9	38	38	KENTUCKY Sammi Smith, Mega 615-0056 (100 Oaks, BMI)	6
2	1	CAROLYN Merle Haggard, Capitol 3222 (Shade Tree, BMI)	10	39	52	COLOR MY WORLD Barbara Fairchild, Columbia 4-45532 (Northern, ASCAP)	4
3	5	IT'S FOUR IN THE MORNING Faron Young, Mercury 73250 (Chestmont, BMI)	10	40	44	LOVE IS LIKE A SPINNING WHEEL Jan Howard, Decca 32905 (MCA) (Duchess, BMI)	7
4	2	KISS AN ANGEL GOOD MORNIN' Charley Pride, RCA 74-0550 (Playback, BMI)	16	41	42	DON'T SAY YOU'RE MINE Carl Smith, Columbia 4-45497 (Seaview, BMI)	9
5	8	BEDTIME STORY Tammy Wynette, Epic 5-10818 (CBS) (Algee/Flagship, BMI)	6	42	45	ANOTHER PUFF Jerry Reed, RCA 74-0613 (Vector, BMI)	6
6	6	I'M A TRUCK Red Simpson, Capitol 3236 (Plaque/Ripcord/Central Songs, BMI)	10	43	51	SWEET, LOVE ME GOOD WOMAN Tompall & the Glaser Brothers, MGM 14339 (Glaser, BMI)	4
7	7	AIN'T THAT A SHAME Hank Williams Jr., MGM 14317 (Travis, BMI)	8	44	28	COAT OF MANY COLORS Dolly Parton, RCA 74-0538 (Owepar, BMI)	15
8	4	I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca 32895 (MCA) (Twitty Bird, BMI)	10	45	33	SOMEWHERE IN VIRGINIA IN THE RAIN Jack Blanchard & Misty Morgan, Mega 615-0046 (100 Oaks/Birdwalk, BMI)	14
9	13	ANN (Don't Go Runnin') Tommy Overstreet, Dot 17402 (Famous) (Cason, ASCAP)	6	46	46	RUBY GENTRY'S DAUGHTER Arlene Harden, Columbia 4-45489 (Green Grass, BMI)	8
10	14	TAKE ME Tammy Wynette & George Jones, Epic 5-10815 (CBS) (Glad, BMI)	7	47	48	THE ONE YOU SAY GOOD MORNING TO Jimmy Dean, RCA 74-0600 (Contention, SESAC)	6
11	12	I'VE COME AWFUL CLOSE Hank Thompson, Dot 17399 (Famous) (Chess, ASCAP)	10	48	29	YOU BETTER MOVE ON Billy (Crash) Craddock, Cartwheel 201 (Spartus/Keve, BMI)	14
12	20	THE BEST PART OF LIVING Marty Robbins, Columbia 4-45520 (Mariposa, BMI)	6	49	36	RUBY, YOU'RE WARM David Rogers, Columbia 4-45478 (Tree, BMI)	13
13	26	ONLY LOVE CAN BREAK A HEART Sonny James, Capitol 3232 (Arch, ASCAP)	4	50	61	COTTON JENNY Anne Murray, Capitol 3260 (Early Morning, CAPAC)	3
14	15	MORNIN' AFTER BABY LET ME DOWN Ray Griff, Royal American 46 (Blue Echo, BMI)	12	51	43	TOO OLD TO CUT THE MUSTARD Buck & Buddy, Capitol 3218 (Tree, BMI)	10
15	16	MUCH OBLIGE Jack Greene & Jeannie Seely, Decca 32898 (MCA) (Belardo, BMI)	9	52	56	SUPER SIDEMEN Kenny Price, RCA 74-0617 (Acuff-Rose, BMI)	4
16	19	FORGIVE ME FOR NOT CALLING YOU DARLING Nat Stuckey, RCA 74-0590 (Blue Crest/Hill & Range, BMI)	9	53	53	PARTY DOLLS & WINE Red Stegall, Capitol 3244 (United Artists/Songmill, ASCAP)	4
17	18	RED, RED WINE Roy Drusky, Mercury 73252 (Tallyrand, BMI)	9	54	54	SEARCH YOUR HEART Bobby Wright, Decca 32903 (MCA) (Contention, SESAC)	7
18	9	WOULD YOU TAKE ANOTHER CHANCE ON ME/ME & BOBBY MCGEE Jerry Lee Lewis, Mercury 73248 (Jack & Bill, ASCAP/Combine, BMI)	14	55	55	SAFE IN THESE LOVIN' ARMS OF MINE Jean Shepard, Capitol 3238 (Algee, BMI)	5
19	22	GOOD HEARTED WOMAN Waylon Jennings, RCA 74-0615 (Baron/Nelson, BMI)	5	56	40	I ALREADY KNOW (What I'm Getting For My Birthday) Wanda Jackson, Capitol 3218 (Tree, BMI)	11
20	23	UNTOUCHED Mel Tillis, MGM 14329 (Sawgrass, BMI)	6	57	63	HEARTACHES BY THE NUMBER Jack Reno, Target 0141 (Mega) (Tree, BMI)	3
21	10	TONIGHT MY BABY'S COMING HOME Barbara Mandrell, Columbia 4-45505 (Julen, BMI)	9	58	59	MISTY MEMORIES Brenda Lee, Decca 32918 (MCA) (Playback, BMI)	2
22	39	GIVE MYSELF A PARTY Jeannie C. Riley, MGM 14341 (Acuff-Rose, BMI)	4	59	65	I SAW MY LADY Dickie Lee, RCA 74-0608 (April, ASCAP)	3
23	24	YOU CAN'T GO HOME Statler Brothers, Mercury 73253 (House of Cash, BMI)	9	60	57	CINDERELLA Tony Booth, Capitol 3214 (Blue Book, BMI)	10
24	17	TURN YOUR RADIO ON Ray Stevens, Barnaby 2048 (CBS) (Affiliated Ents., BMI)	10	61	62	ANOTHER DAY OF LOVING Penny DeHaven, United Artists 50854 (Unart, BMI)	7
25	21	(I've Got a) HAPPY HEART Susan Raye, Capitol 3209 (Blue Book, BMI)	13	62	70	THE BEST IS YET TO COME Del Reeves, United Artists 50877 (Tree, BMI)	3
26	31	OKLAHOMA SUNDAY MORNING Glen Campbell, Capitol 3254 (Kenwood/Campbell, BMI)	5	63	68	THE WRITING'S ON THE WALL Jim Reeves, RCA 74-0626 (Tuckahoe, BMI)	2
27	27	I START THINKING ABOUT YOU Johnny Carver, Epic 5-10813 (CBS) (Green Grass, BMI)	7	64	64	ONE TIN SOLDIER Skeeter Davis, RCA 74-0608 (Tróusdale, BMI)	5
28	49	MY HANG-UP IS YOU Freddie Hart, Capitol 3261 (Blue Book, BMI)	2	65	—	TEN DEGREES AND GETTING COLDER George Hamilton IV, RCA 74-0622 (Early Morning, CAPAC)	1
29	60	CRY Lynn Anderson, Columbia 4-45529 (Shapiro-Bernstein, ASCAP)	2	66	66	WHAT A PRICE Johnny Russell, RCA 74-0570 (Travis, BMI)	9
30	25	COUNTRY GREEN Don Gibson, Hickory 1614 (Acuff-Rose, BMI)	16	67	69	EVERYWHERE I GO (He's Already Been There) Tex Williams, Monument 8533 (CBS) (Combine, BMI)	3
31	11	SHE'S ALL I GOT Johnny Paycheck, Epic 5-10783 (CBS) (Williams/Excellorec, BMI)	18	68	67	THROW A ROPE AROUND THE WIND Red Lane, RCA 74-0616 (Tree, BMI)	3
32	30	BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA 74-0565 (Owepar, BMI)	13	69	72	WE'VE GOT TO WORK IT OUT BETWEEN US Diana Trask, Dot 17404 (Famous) (Daydan, ASCAP)	3
33	71	A THING CALLED LOVE Johnny Cash and the Temple Evangel Choir, Columbia 4-45534 (Vector, BMI)	2	70	75	WHEN YOU SAY LOVE Bob Luman, Epic 5-10823 (CBS) (Jack & Bill, ASCAP)	2
34	41	TO GET TO YOU Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	6	71	73	KISS THE HURT AWAY Ronnie Dove, Decca 32919 (MCA) (Mydow/Cha-Fin, BMI)	2
35	35	A PART OF YOUR LIFE Charlie Rich, Epic 5-10809 (CBS) (Makamillion, BMI)	11	72	—	I STARTED LOVING YOU AGAIN Charlie McCoy, Monument 8529 (CBS) (Blue Book, BMI)	1
36	32	BABY'S SMILE WOMAN'S KISS Johnny Duncan, Columbia 4-45479 (United Artists, ASCAP)	11	73	—	DARLIN' RAISE THE SHADE (Let the Sunshine In) Claude King, Columbia 4-45515 (Gallico/Algee, BMI)	1
37	37	SUSPICION Bobby G. Rice, Royal American 48 (Presley, BMI)	6	74	74	WITHIN MY LOVING ARMS Kenny Huskey, Capitol 3229 (Blue Book, BMI)	2
				75	—	SINCE THEN Ray Pillow, Mega 615-0055 (100 Oaks, BMI)	1

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Moonlight
She'll Remember
To Get To You
Time
The Morning
After
There She Goes

Country Music

Nashville Scene

Years ago John D. Loudermilk wrote a succession of hit records for Sue Thompson. Some of them were million-sellers. Now the two are paired again in a Hickory release titled "What a Woman in Love Won't Do." Hickory is so confident that the magic is still there it is planning promotion trips for all the field personnel and will supplement by hiring independent promotion men in four key areas. . . . Johnny Bush has negotiated a release from Stop Records and shortly will sign with a major label. . . . Billy Walker's last cut for MGM will be co-produced by Don Costa and Jim Vienneau. Walker says he is leaving the label after that, but doesn't say where he is going. . . . Senator Shrom Thurmond will be a special guest on the "Opry" Feb. 19, bringing with him the Oconee State Park Cloggers from South Carolina. Thurmond, who "discovered" the dancing group (all college students), sought an appearance on the show for them, and got an invitation himself. He'll come, but he won't sing.

Del Reeves make no bones about the fact that he has been out promoting his latest release in the pop market. It's one of the few

(Continued on page 41)

One-Stop Record Labels' Distrib

• Continued from page 36

ter rate for its subscribers, by having one record pressing plant handle all the independent business. An arrangement has been worked out whereby Mid-South Pressing will handle pressings. Gibson said this has already brought new business to Nashville, since one of the subscribers had been having his pressing done in New York.

Contracts with NSD are for a one-year period, wherein the record label guarantees a minimum of eight releases.

Gibson will devote full time to the operation; Cooper will be on call.

CMA Honors Best Radio Promotion

• Continued from page 36

persons attended the ceremony, including several officers and directors of CMA.

Recipients singled out Richard Garratt, one of the Four Guys, who wrote and performed an original jingle used extensively throughout last October by member stations of CMA.

The ceremony took place in the library of the Country Music Hall of Fame.

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Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 2/5/72

★ 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	11
2	2	EASY LOVING Freddie Hart, Capitol ST 838	20
3	3	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia C 30925	10
4	4	ANNE MURRAY & GLEN CAMPBELL Capitol SW 869	9
5	5	WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis, Mercury SR 61346	13
6	6	RANGER'S WALTZ Mom and Dads, GNP Crescendo GNPS 2061	7
7	7	WE GO TOGETHER Tammy Wynette & George Jones, Epic KE 2061 (CBS)	14
8	8	SHE'S ALL I GOT Johnny Paycheck, Epic E 31141 (CBS)	7
9	9	THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. II Columbia KC 30510	16
10	10	COAT OF MANY COLORS Dolly Parton, RCA LSP 4603	15
11	11	I WON'T MENTION IT AGAIN Ray Price, Columbia C 30510	35
12	13	I'M JUST ME Charley Pride, RCA LSP 4560	30
13	14	IN SEARCH OF A SONG Tom T. Hall, Mercury ST 61350	21
14	12	NEVER ENDING SONG OF LOVE Dickie Lee, RCA LSP 4637	5
15	17	LAND ON MANY CHURCHES Merle Haggard, Capitol SWB0 803	6
16	18	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca DL 75310 (MCA)	17
17	16	WORLD OF LYNN ANDERSON Columbia C 30902	17
18	21	FOR THE GOOD TIMES Ray Price, Columbia C 30105	75
19	19	COUNTRY GREEN Don Gibson, Hickory LPS 160	4
20	31	BEST OF ROGER MILLER Mercury SR 61361	3
21	22	SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol ST 835	23
22	23	WELCOME TO MY WORLD Ray Price, Columbia G 30878	10
23	20	YOU'RE MY MAN Lynn Anderson, Columbia C 30793	29
24	15	SILVER TONGUED DEVIL & I Kris Kristofferson, Monument Z 20679 (CBS)	18
25	32	THE RIGHT COMBINATION/ BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA LSP 4628	2
26	39	NASHVILLE BRASS TURNS GOLD Danny Davis & the Nashville Brass, RCA LSP 4627	2
27	27	ROSE GARDEN Lynn Anderson, Columbia C 30411	59
28	30	HERE COMES HONEY AGAIN Sonny James, Capitol ST 849	10
29	28	ME AND BOBBY McGEE Kris Kristofferson, Monument Z 30817 (CBS)	18
30	26	HANK THOMPSON'S 25th ANNIVERSARY ALBUM Dot DOS 2-2000 (Paramount)	9
31	29	HIS GREATEST HITS, VOL. 2 Bill Anderson, Decca DL 75315 (MCA)	12
32	25	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS)	23
33	24	PITTY PITY PATTY Susan Raye, Capitol ST 807	23
34	—	MY FRIEND Jim Reeves, RCA LSP 4646	1
35	35	KO KO JOE Jerry Reed, RCA LSP 4596	21
36	36	THE DEL REEVES ALBUM United Artists UAS 6820	6
37	37	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	48
38	38	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	35
39	40	AERIE John Denver, RCA LSP 4607	8
40	—	TURN YOUR RADIO ON Ray Stevens, Barnaby Z 30809 (CBS)	1
41	33	BEST OF BUCK OWENS, VOL. 4 Capitol ST 830	1
42	42	MISSISSIPPI TALKIN' Jerry Clower from Yazoo City, Decca DL 75286 (MCA)	26
43	34	JEANNIE Jeannie C. Riley, Plantation PLP 16 (SSS Int'l)	6
44	41	WORLD OF MARTY ROBBINS Columbia G 30881	13
45	—	IT'S A SIN TO TELL A LIE Slim Whitman, United Artists UAS 6819	9

Gospel Music

WSM Adding Gospel To Friday Night's 'Opry'

NASHVILLE—The "Grand Ole Gospel" has been added to the format of WSM Radio, which owns the "Grand Ole Opry," and will originate from the Opry House on Friday nights.

Beginning Feb. 11, the show, hosted by the Rev. Jimmy Snow, will be broadcast following the regular Friday Night "Opry." The regular Friday Night crowd will be

Imperials in Campus Dates

NASHVILLE — The Imperials have been traveling the college circuit during the past month, hitting a variety of educational institutions.

The famed gospel group appeared at Anderson College in Indiana, Millington College in Tennessee, the Cincinnati Bible Institute, and Bethany Nazarene College in Oklahoma. The Imperials will play two colleges in February: the Lincoln Christian College and the Evangel College in Springfield, Mo. They also will appear with Jimmy Dean at the Southwestern Livestock Exposition in El Paso Feb. 8-13.

The group recently returned from a European tour which took gospel music into East Germany, the first group to do so. In the west, they were the first gospel organization to sing on the German TV network.

encouraged to remain, and the public will be admitted free for the church service.

Johnny Cash and June Carter, members of Rev. Snow's Evangel Temple, will appear on the first show. Others scheduled to appear on subsequent programs include Pat Boone, Connie Smith, Wilma Lee and Stoney Cooper and other well-known artists. Each show will include the 28-voice Evangel Temple Choir, which has appeared on the last two Johnny Cash records, a seven piece band and Rev. Snow.

The Rev. Snow, a one-time country performer, is the son of Hank Snow, a long-time RCA artist. His wife, who directs the music, is the daughter of Wilma Lee and Stoney Cooper, and traveled with them for several years.

The Rev. Snow, who said "there has always been a close association between gospel and country music," pointed out that the Opry House originally was a tabernacle, a place of worship.

Numerous country music performers, publishers, song writers and others related to the music industry are members of the Evangel Temple, whose congregation totals approximately 300. Several members of the congregation recently accompanied Cash on his tour of the Holy Land.

Upon completion of the new Opry House at the Opryland complex next year, the current structure is to be dismantled and rebuilt as a non-denominational chapel on the site of the new location.

Nashville Scene

• Continued from page 40

ballads he has done in recent years. He feels it can go both country and pop, so he took off on a five-city promotional pop tour. It's called "The Best Is Yet to Come." . . . Don Bowman's two-sided "Hello D.J." is causing quite a stir. Written and produced by Bobby Bare, it has a "Clean Version" and "Dirty Version," accordingly labeled. Some of the jocks are playing the clean side, while a few brave ones are putting on the back side of the single, which is well-bleeped, but leaves no doubt as to the language. It's on the Lard Bucket label.

Diana McCall will team up with Charlie Louvin in the new Marty Robbins movie. . . Beautiful Ann Warden, wife of Don Warden of the Porter Wagoner group, is charged with all the decorative things in regard to Porter's bus, the band uniforms, and other matters artistic. . . Dottie West and her Heartaches, featuring drummer-singer Snuffy Miller, will be the second country act to play the King of the Road. The show starts in April. Jack Greene and Jeannie Seeley broke the ice, and crowds were bigger than ever. . . Roy Huskey III, son of the late Junior Huskey, now is playing bass as a regular member of the "Opry" side-man staff. He is 15. . . A "country" song plugging Alabama's Senator George Wallace has been released in Atlanta, titled "Wallace to Washington, 72." It's backed by a song titled "I Am a Sick American." . . Danny Davis, having completed several production assignments, is off with his Brass on a tour of Texas and Wisconsin.

Susie Buckles of Elizabethtown, Ky., is a new discovery of Kelso Herston, who is producing demos on her now. She writes her own material, and could be the next big artist from that state. . . Jim Ed Brown has another first this year. He provided the entertain-

ment for the International Snowmobile races at Rhineland, Wis. . . Tandy Rice booked Brown, and he has rescheduled the Stone-mans at the next National Farmers Organization convention. It's a repeat for them. . . Tommy Oberstreet and his group, in the next six months, play most of the U.S., Canada and Mexico, then go to Australia, Japan, New Zealand and Germany. . . Harland Powell, part of the Sonny James group, played his new guitar-organ at a session in Dallas produced by Charles Wright for Bobby Brough.

Tennessee State Dairy Princess Cathy Combs now has her own country music radio show on WGRV at Greeneville. She also sings in local clubs. . . Del Reeves moved in for the ailing Loretta Lynn and filled three show dates for her. He received standing ovations, and a promise of further bookings in the area. . . Chuck Roberts has booked a lot of talent for the Pacific Northwest. He is bringing in Jimmy Dickens, Jimmy Wakely, Susan Raye, Billy Jo Spears, David Frizzell and Buddy Alan. Most of the dates are in Washington, Oregon, Idaho and Vancouver, B.C. . . Durward Erwin has cut an Acuff-Rose tune on his Canary label in San Francisco. . . A tune called "Dear God, My Son" is breaking regionally in New England, recorded by Jan Esty. . . Little Richie Johnson is producing Jimmy Snyder again, this time for American Heritage Records. . . Hickory's Jim Mundy has recorded the old pop tune, "Bo Diddley," in country style. It was a favorite of his club act. . . Tex Clark is co-writer with David Allan Coe on the new Billy Jo Spears Capitol record. "Souvenirs and California Mem'rys." . . Tom McCall of WPNX, Columbus, Ga., reports that the Hank Williams Memorial Show there was a sell-out, with a turnout at the gate. . . Johnny Darrell has been cleared of drug charges filed against him last June.

Hovie Lister and the Statesmen and James Blackwood and the Blackwood Brothers will be featured Feb. 8 at the Florida State Fair in Tampa. . . Gospel music will be the special guests. Booked annual Strawberry Festival Feb. 29 when three of Sumar's top acts will be the special guests. Booked are J.D. Sumner and the Stamps Quartet, the Speer Family, and the Prophets Quartet. . . The Blackwood Singers will spend most of the next month working state fair conventions. They are working in Wisconsin, Illinois, Minnesota, Michigan, Nebraska, Arkansas and Oklahoma in addition to working the Western Fair Association.

The Stamps are currently working the International Hotel in Las Vegas with Elvis Presley. It's a five-week stint. It's their second straight appearance with him. In all, the group will be away from Nashville for nine weeks. They have several California dates booked.

The Speer Family had an entire family affair during a recent recording session for Heart Warming at RCA studios. They featured their children, Susan, Marc and Steve on a song called "One Way."

The Oak Ridge Boys boarded a special passenger on their bus recently, a featured writer for the Detroit News. He is doing in-depth research on gospel music. . . The Oaks have added Tony Brown as pianist. He formerly played for the Stamps, and then the Blackwood Brothers. He also worked briefly with Charity's Children. Tommy Fairchild, former accompanist with the group, now works with the Blackwoods. . . Wendy Bagwell and the Sunliters returned to Nashville for a recording session under the direction of Don Light for Canaan.

Les Beasley, chief of the Florida Boys, came in to tape the "Gospel Singing Jubilee," a syndicated show. Working with them were the Goodmans and the Cathedrals. . . While in Nashville, the Cathedrals recorded a new album for Canaan, to be released next month. . . When Reba Rambo was in London taping a TV special and playing at Albert Hall, she rushed into the studio and put finishing touches on her next album for Heartwarming, with Rick Powell doing the production. . . Dottie and Buck Rambo, on a sabbatical from the road, have been working syndicated television shows in Nashville.

Don Light is set to produce the Thrasher Brothers at RCA late in February. The Thrashers are making plans for their tour of the Holy Land, and a sequel which will follow immediately in Sweden. There they will travel with the Samuelson Trio. . . Larry Orrell is subbing for his dad, Lloyd, while the elder Orrell is recovering from a recent heart attack. . . Jimmy Davis and his wife, Anna Gordon

Gospel Sing Aid Rehabilitation

NASHVILLE—The Save Our Kids (SOK) organization, a private association seeking to establish drug rehabilitation centers throughout the nation, held a fund-raising gospel sing here Sunday (30).

The Rev. Jimmy Snow and his Evangel Temple choir headlined. Others who took part were the McCormick Indian Family, Jim Black and the Concorde and the Music City Boys.

SOK was organized three years ago in Salem, Ind., by a physician. A center planned for Nashville would house an estimated 40 youngsters.

Shaped Notes

Davis, are making preparations to join the concert tour again, now that he lost his bid for another term as Governor of Louisiana. . . Duane and Nora Lee Allen have named their little girl Jamie Dionne. Duane is lead singer with the Oak Ridge Boys and Nora Lee was a vocalist with the Chuck Wagon gang before her marriage.

Herman Harper, general manager of the Don Light Agency, is one of the back-up voices on Merle Haggard's new album on Capitol. The LP was cut live at the Nashville Union Mission, and the other back-up voices were those of the Carter Family. . . The Keystones, from Buffalo, New York, are now traveling 100,000 miles a year in a

specialty-equipped bus. They have made 13 albums to date, most of which are made available at personal appearances. They record for the Superior label. . . The McCormick Indian family, whose great grandfather marched in the "trail of tears," is making plans for the famous pow-wow of the Cree Indian nation in Florala, Alabama, next Aug. 12. Neil McCormack is trying to raise funds to build a General Council House.

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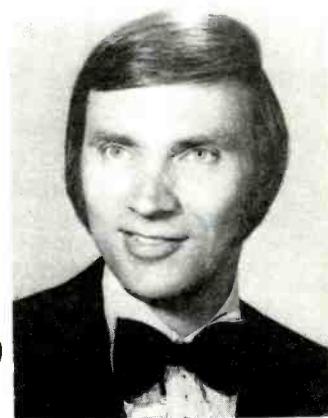
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Classical Music

Billboard SPECIAL SURVEY For Week Ending 2/5/72

BEST SELLING Classical LP's

This Month TITLE, Artist, Label & Number

- 1 **BERNSTEIN: MASS**
Columbia M2 31008
- 2 **TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH**
Walter Carlos/Benjamin Folkman, Columbia MS 7194
- 3 **SOUNDTRACK: 2001: A SPACE ODYSSEY**
MGM SIE ST 13
- 4 **SINFONIAS**
Waldo de los Rios, United Artists 9-6802
- 5 **HOLST: THE PLANETS**
Boston Symphony (Steinberg), DGG 2530102
- 6 **SHANKAR: CONCERTO FOR SITAR & ORCHESTRA**
Ravi Shankar & Andre Previn, Angel SFO 36806
- 7 **BACH LIVE AT THE FILLMORE EAST**
Virgil Fox, Decca DL 75264 (MCA)
- 8 **HANDEL: MESSIAH**
Various Artists/New York Philharmonic (Bernstein) Columbia M25-603/Various Artists/Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy) M25-607
- 9 **TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER**
Walter Carlos, Columbia MS 7286
- 10 **WAGNER: DIE MEISTERSINGER VON NURNBERG**
Adam/Danath/Dresden State Opera (Van Karajan), Angel SEL 3776
- 11 **TCHAIKOVSKY: 1812 OVERTURE/BEETHOVEN: WELLINGTON'S VICTORY**
Various Artists/Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3204
- 12 **THE CHOPIN I LOVE**
Artur Rubinstein, RCA Red Seal LSC 4000
- 13 **DONIZETTI: MARIA STUARTI**
Sills/Farrell/Burrows/Quilico/Ceccato, ABC ATS 20010/3
- 14 **LOVE STORY**
Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3210
- 15 **MAHLER: SYMPHONY NO. 7**
Chicago Symphony Orchestra (Solti) London CSA 2231
- 16 **SCHIABIN: POEMS OF ECSTASY**
Philadelphia Orchestra (Ormandy) RCA LSC 3214
- 17 **PAGANINI: VIOLIN CONCERTO #3**
Henry Szeryng, Phillips 6500.175
- 18 **BEETHOVEN'S GREATEST HITS**
Various Artists, Columbia MS 7504
- 19 **WELCOME TO VIENNA**
Beverly Sills, ABC ATS 20009
- 20 **VERDI: DON CARLOS (4 LP's)**
Caballe/Verrett/Domingo/Various Artists/Royal Opera House Orchestra (Giulini), Angel S 3774
- 21 **MY FAVORITE CHOPIN**
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- 22 **STRAUSS: ALSO SPRACH ZARATHUSTRA**
Los Angeles Philharmonic (Mehta), London CS 6609
- 23 **SCOTT JOPLIN: PIANO RAGS**
Joshua Rifkin, Nonesuch 71248 (Elektra)
- 24 **STRAUSS: ALSO SPRACH ZARATHUSTRA**
Berlin Philharmonic (Boehm), DGG 138001
- 25 **TCHAIKOVSKY: 1812 OVERTURE/ROMEO & JULIET**
Los Angeles Philharmonic (Mehta), London 6670
- 26 **MOZART: CONCERTI 17 & 21 (Elvira Madigan)**
Anda/Camarata of the Salzburg Mozarteum Academica (Anda), DGG 138783
- 27 **THEMES FROM "DEATH IN VENICE"**
Bavarian Radio Symphony (Kubelik), DGG 2538124
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Jascha Heifetz, RCA Red Seal LSC 3205
- 36 **BACH'S GREATEST HITS**
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- 37 **GROFE: GRAND CANYON SUITE**
Boston Pops (Fiedler) RCA LSC 2789
- 38 **LAST NIGHT AT THE PROMS**
BBC Symphony (Colin Davis), Philips 6502.001
- 39 **GREATEST HITS FROM FANTASIA (2 LP'S)**
Various Artists, RCA Red Seal ICS 7079
- 40 **MY FAVORITE CONCERTOS**
Van Cliburn, RCA Red Seal LSC 4014

Classics, Pop Mix to SRO

By BOB GLASSENBERG

KANSAS CITY—The Kansas City Philharmonic Orchestra, under the baton of Jorge Mester, appeared last week in the local rock ballroom, the Cowtown Ballroom, on the same bill as Chet Nichols, contemporary rock artist. The performance was sold out.

Said Howard Jarratt, executive director and general manager of the orchestra, "We were overwhelmed by the response from the young people attending. This date has probably done more to foster good feelings and understanding on the part of the young people in this community than any other specific appearance of the orchestra."

Jarratt also explained that since the performance at Cowtown, the Kansas City Music Hall, where the regular subscription season for the Kansas City Philharmonic is held, has been filled more with young people. "I think every orchestra in every city throughout the country has been looking for a day in which to increase their attendance, especially by youthful patrons. Furthermore, I think that we have found the beginning of the answer to that most perplexing question," Jarratt explained.

There is no denial that philharmonic orchestras throughout the U.S. are generally in financial straights and are constantly looking for ways in which to attract a larger audience and capture the interest of young people.

The ballroom, which had been a roller skating rink and before that a ballroom, seats 2,000 people. Admission price for the Philharmonic concert was \$1.00. Plans are to have another concert at Cowtown by the Kansas City Philharmonic Orchestra Feb. 13. "We also hope to schedule another concert for March," Jarratt said. "I cannot begin to articulate our joy and elation over these concerts. I truly find them most helpful for the orchestra and I feel that the youth of this city also finds them enlightening," he concluded.

Callas Disk

LONDON—First record issue from opera soprano Maria Callas since 1965 comes at the end of February from EMI. It will be a disk of opera arias on HMV in recordings never before issued.

Last year, when she was in New York conducting opera classes at the Juilliard School of Music, Callas discussed these unissued recordings with EMI's Angel artistic relations director, John Coveney, and asked that these tapes be resubmitted to her. In London, international artists chief Peter Andry heard them, with Walter Legge, who was responsible for recording most of them between 1961 and 1964.

"We were both greatly impressed," Andry said, "with the powerful characterization Callas had brought to the various opera heroines whose music was on these tapes, and that is why, some 10 years after the recordings were made, we have decided to issue them at last."

On the record will be arias from Bellini and Verdi operas including "Il Pirata," "Attila," "I Vespri Siciliani" and "I Lombardi," the "Ritorna Vincitor" from "Aida," and "Ecco l'horrido campo" from "Un Ballo in Maschera."

Disk Execs Meet

• Continued from page 1

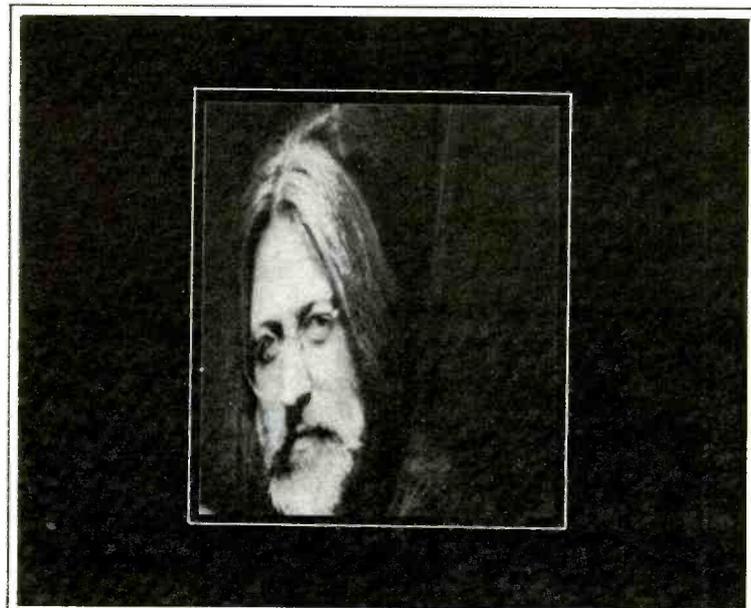
would continue to be held, with another set for this month. "We hope that, through these discussions, we can help all parties reach a better understanding of our mutual problems. Our main interest is to see that the labels and the unions can see things clearer and with harmony," he said.



THE FIRST contract to be signed by the newly created Phonogram International (formerly Philips Phonographic Industry) was a longterm deal with the Concertgebouw Orchestra, Amsterdam. Seated, left to right, for the signing of the contract are C. Blokker, trombonist and chairman of the Orchestral Association; Jonkheer D.G. de Graeff, chairman of the Orchestra Foundation; Wim Zalsman, vice president of Phonogram International and Dr. R.H.W. Mengelberg, Phonogram International company lawyer. Standing left to right and looking on are, Bernard Haitink, the Concertgebouw's principal conductor, and A.M. van Dantzig, general manager of the orchestra. The Concertgebouw has recently completed the recording of the complete cycle of Mahler symphonies and will soon complete the integral set of Bruckner symphonies. Future projects include the complete orchestral works of Ravel and the four Brahms symphonies.



"WHO'S LISTENING to Serious Music and Why Not?" was the main topic for the National Music Council general meeting, at New York's Hotel Plaza in January. Shown, left to right are Martin Mayer, critic, author and columnist, Esquire magazine, Julius Bloom, executive director, Carnegie Hall Corp., Richard Kaye, executive vice president, radio station WCRB, Waltham, Mass., Leonard Feist, Council president, and Peter Munves, Classical Artists and Repertoire, RCA Records.



AN HISTORICAL FIGURE

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Sound Music—Unique 1-Stop

Continued from page 4

as long as anyplace else to pick an order." Pinto said. "Our accounts aren't just rock and blues. We have a full line of MOR, jazz, folk and classics albums."

It's clearly too early to determine whether Michael Pinto's goal of a national super one-stop based in Los Angeles and transshipping throughout the U.S. is indeed workable. But he has already made a remarkable accomplishment in establishing Sound Music Sales as a major force in the Los Angeles market in only six months, especially at a time when three other large local one-stops had to shut down.

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Jukebox programming

Jukebox Patron Attitudes Polled in Kan. Oldie Test

By CHARLES H. PTACEK

MANHATTAN, Kan.—The patron attitude survey conducted prior to an experiment here of how oldies perform on jukeboxes is a good example of the type of research that can be carried out by any jukebox operation, with only a few modifications (see separate story).

Prior to the experiment, a patron attitude survey was made in 15 Bird Music Co. locations (80 patrons in Manhattan and 80 in Junction City, Kan.). Of the total, 116 were male.

The purposes of the experiment: 1) to confirm the results of the attitude survey; 2) to determine the effects oldies would have on gross receipts of jukeboxes; 3) to determine whether certain types of locations are more receptive to this innovation; 4) to determine what criteria should be used in selecting oldies; 5) to effect a program which will not only lower the cost of buying new records, but also increase the patrons' satisfaction associated with jukeboxes.

The total population was separated into 12 categories on the basis of two criteria: 1) type of music (country, soul, pop or mixed); 2) average gross receipts (low less than \$50 per week, middle \$50-\$120; high over \$120).

The questionnaire consisted of 14 questions which could be filled out in about five minutes. Most required multiple choice and were kept as simple as possible.

The top four ranking locations in each of four classifications in the two cities were surveyed. Manhattan's sample consisted of seven taverns and one pizza parlor. Junction City's, six taverns and two restaurants.

After locations were chosen, the owner of each was notified that a questionnaire was going to be distributed in his location between 8-11 p.m., on two consecutive nights. The patrons were told as little as possible about the purpose of the survey. In only two cases were forms left to be filled out (picked up the following day).

Each of the 14 questions was analyzed in four different ways. This consisted of 1) population; 2) difference between the two cities; 3) difference between males and females; 4) how music preferences affected response.

The analysis of the introductory question showed two significant results. More than 75 percent of the 150 patrons always enjoy listening to music; 100 percent at least occasionally enjoy listening to music (questionnaire in separate story).

Approximately one-third of the patrons surveyed preferred mixed music. About 25 percent preferred country or soul. One-fifth said they preferred pop. Junction City patrons seemed to prefer mixed

music much more than Manhattan patrons. Patrons in Manhattan appeared to prefer pop much more than Junction City patrons. These differences in geographical data were expected by A. L. Lou Ptacek, owner of Bird Music.

All patrons indicated that they at least enjoyed listening occasionally to past hits. Males indicated that they enjoyed listening to past hits more frequently than females. Patrons preferring country music indicated they enjoyed past hits much more frequently than did patrons preferring mixed, pop or soul.

About 95 percent said they thought oldies should be added to the jukebox with no geographic or sex differences on this question. About 90 percent when asked if all jukeboxes should have oldies replied they agreed or strongly agreed.

About 80 percent of the 160 patrons go where a jukebox is located either frequently or always. Although geographic and sex differences were not found, music preference appeared important. About 65 percent of the country fans only occasionally visit a jukebox location; while 62 percent of the soul fans always visit a jukebox location. The figure for pop fans who always go was 40 percent.

Over 95 percent of the patrons surveyed said they spent at least a quarter with Junction City (pop. 18,700 people indicating they spend more than Manhattan (pop. 22,993) patrons. Almost 50 percent of the Junction City patrons indicated that they spent over \$2, while only 27 percent of the Manhattan patrons did the same. Pop music fans were less inclined to spend over \$2. Of all patrons, 95 percent said they would play past hits.

(Continued on page 46)

Location Poll: How to Probe Music Tastes

MANHATTAN, Kan.—The failure to create more national interest in better jukebox programming may stem from the small amount of objective studies to evaluate the effects of improved programming techniques. This is the suggestion of Charles H. Ptacek here, a Kan. State Univ. student who recently conducted a scientific study of oldie programming. He suggests that jukebox businessmen can make relatively inexpensive attitude surveys of patrons as a first step toward more sophisticated studies.

Son of former Music Operators of America (MOA) president A. L. Lou Ptacek, owner of Bird Music Co. here, young Ptacek said his own patron attitude survey was not used as an end in itself but rather as the means to an end—his study (Billboard, Jan. 29).

He suggests that such a patron survey, if intended to reveal conclusions, would have to be modified considerably.

- Locations where the survey questionnaires are to be filled out should be selected on a truly random basis.

- More patrons should be surveyed.

- The survey should be taken at different times of the day (i.e., 2-3 p.m.; 9-10 p.m. and so forth; also on both weekend and weekday dates. This point has been borne out by programmers who have often said that in order to fully understand the music tastes of patrons, it is necessary to visit locations at different times of the day.

Some experimentation in patron attitude surveying is taking place. Many jukebox operating firms reg-

(Continued on page 46)

Urge Jukebox Assn Educate Lawmakers

By EARL PAIGE

MINNEAPOLIS — America's lawmakers need material such as the Music Operators of America (MOA) "Jukebox Story" public relations brochure, Minnesota state representative Tom Tyson told the Music Operators of Minn. gathering here. MOA faces a particular crisis because the legislature may be reduced in number so that jukebox industry needs may be even less known. "This brochure should be in the hands of the 5,000 state legislature members in the U.S.," Tyson said.

Members at the rather sparsely attended meeting were urged by

new president Norman Pink to recruit new members and keep dues coming in. Several speakers pointed out that the jukebox and separate vending groups were the only business segments that won tax relief last year (a reduction of 1 percent in the 4 percent gross receipts tax).

Counsel Bill Brooks warned that if the legislature goes to annual sessions (another possibility) it will require more personal contact. "Legislative deadlines often help us. It's usually easy to get a committee member to say he will study a proposal. But without deadlines,

(Continued on page 46)

Gold Mor Adds 8 Mini LP's; Mulls Label Coop on Airplay

ENGLEWOOD, N.J.—Now that so many stations are playing LP cuts, jukebox album producers may seek the cooperation of record companies in mailing the mini 7-in. albums to radio programmers, according to Bernie "Y" Yudkofsky of Gold Mor Dist. here, who just released four packages on RCA and Columbia (see "Programmer's Potpourri"). Such a plan would help spread the word about jukebox albums, he said.

Yudkofsky, who has now released 38 packages, believes the jukebox album concept is catching on. He noted that many titles in the eight new albums were never before available as singles. "Jukebox albums are definitely one answer for the programmer searching for material by artists whose regular-size LP's are being played on the radio," Yudkofsky said.

He disagrees that jukebox albums are expensive. "When you consider the same amount of music in singles, albums are the best buy."

After 20 years in the record business, Yudkofsky thinks he has enough experience to know what to put on jukebox LP's. "I listen for the musical value, strive to retain the continuity of the large album and watch the time increments."

Jukebox LP's might also answer the complaint about long singles. Yudkofsky offers long cuts by Santana (5:40 and 3:19 minutes on one side and 5:19 and 3:35 minutes on the flip). "It's up to the jukebox operator to merchandise these as

he wants. If he wants to charge 50¢ a side, he can."

Yudkofsky has considered special stickers to help promote the LP's at the patron level. The idea of mailing to stations was suggested by him two years ago, he said. At the time, labels were worried that the mini albums might not contain the best sides in terms of what might eventually break-out as singles. "That fear may be less right now," he said. Some labels are already mailing mini LP's, which certainly can be less expensive in terms of servicing stations, he added.

Unique Bill on Direct Selling Of Jukeboxes

• Continued from page 3

income claims by out-of-state firms selling jukeboxes and other machines.

He told Music Operators of Minnesota members that the bill would require marketers to post a \$5,000 bond and obtain a \$100 distributor permit. Additionally, each machine brought in would require a \$1 sticker registration and any advertisements must carry the distributor permit number. "This won't stop direct sales to locations, but it will help regulate it," he said. "The unusual thing is that

(Continued on page 46)

Coin Machine World

MOA SEMINARS

With the first Music Operators of America (MOA) seminar at Notre Dame set for Friday (4), MOA president John Trucano is pointing to the other three (Atlanta Regency Hyatt House Mar. 3-4, Las Vegas Sands Mar. 24-25 and New York City Hilton Apr. 21-22). He told Minnesota jukebox businessmen that the seminars are IRS tax deductible, urged wives to "talk your husband into taking you to Las Vegas" and said the lectures are flexible enough to be changed depending upon the MOA needs.

WURLITZER SCHOOL

At three firms in Arizona with engineer Leonard Hicks: Jim McEwen, Benny Lonsway, Dave Brady, Earl Childers, Les Litton, Rod Martin and Ed Henry (Falcon Automatic, Tucson); Tony Scheib and Jim Bialak, (Sierra Vista Music); at Valient Amusement in Phoenix, Dean Smith, Eugene Henry, Tom and Bill Bryant (Val-

ient), Jack Schaeffer, Morris Ogden and Ewald Lewis (Playmore Music, Phoenix), Sammy Ramirez, Lambert Velarde, Joe Serwaitis, Walt Manderfield, Dan Westfall, Chuck Halfin, Ken Wright and Don Bracher, (Watkins Cigarette Service, Phoenix), Spud Gregory

(Continued on page 46)

Programmer's Potpourri

Gold Mor Jukebox LP's: Columbia: Sly & Family Stone, "There's a Riot Goin' On," "(You Caught Me) Smiling/Runnin' Away/Spaced Cowboy" b/w "Just Like a Baby/Poet" 5-30986; The World of Boots Randolph, "Misty/Look of Love/Release Me" b/w "Tenderly/Nearness of You/By the Time I Get to Phoenix" 30963; The New Santana Album, "Taboo/Everything's Coming My Way" b/w "Jungle Strut/Batuka" 30595; Chicago III, "Canon/Once Upon a Time" b/w "Mother" b/w "Loneliness Is Just a Word/What Else Can I Say/At the Sunrise" 30110; RCA: Guess

(Continued on page 46)

Minnesota Meet



MUSIC OPERATORS OF MINNESOTA president Norman Pink (left in left photo) talks country music with Joyce Bosak of Sound 80 studio in Minneapolis and a booster of the Country Music Association as both hear views of Music Operators of America (MOA) president John Trucano. Minn. group's retiring president Eugene Clennon (right in

second picture) honors representative Tom Tyson. Group's legal counsel Bill Brooks and Trucano are shown speaking. A tour of the ultra modern Sound 80 studio may highlight the next meeting of the Minnesota group giving members an opportunity to see an actual recording session.

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Jukebox Patron Attitudes

• Continued from page 44

Approximately three-fourths of the Junction City population indicated they would play these past hits three or more times, while less than one-half of Manhattan patrons indicated the same. Patrons who prefer pop music were more inclined to play the past hits just once. Question 14 was added to the questionnaire to allow for some generalization about other patrons. Ninety percent of the 160 patrons either strongly agreed or agreed that other people would play these oldies.

In general, the survey seems to indicate that an overwhelming majority of patrons would like to see more memorable hits on a jukebox. Furthermore, an equal majority would spend money to hear them. Geographically, Junction City patrons would appear to be more responsive to the innovation, although Manhattan patrons appear to favor the innovation also. Only the sex difference was found to exist, and this was probably due to the wording of the question. Although patrons who prefer pop music are in favor of listening to

past hits, they are less inclined to spend money to hear them.

There are several criticisms that could be directed toward this attitude survey. The first is the method used to pick the locations in which the questionnaires were distributed. Whether the results from this survey indicate the attitude of patrons who frequent other jukebox locations, such as recreation centers, laundromats or other places, where the gross receipts are smaller, would be hard to predict. Another criticism that could be directed toward the questionnaire itself is that questions 2 and 6 were ambiguous. If a patron preferred pop and soul music, he may have circled mixed for his answer. This answer was taken to mean the patron preferred all three types of music, including country, which may or may not have been the case. This criticism is supported by the fact that several patrons circled two answers for questions 2 and 6. The final criticism is that patrons may have been so dissatisfied with the selection of music in locations that they would have accepted any change.

Trucano Tells Seminar Plans

• Continued from page 44

the consumer's attorney general office came to the jukebox people for our help in drawing up the bill."

Trucano spoke twice, once substituting for MOA executive vice president Fred Granger. Trucano outlined MOA services and reminded operators here that only 10 Minnesota firms belong to MOA. He later explained MOA's business seminars under the direction of Notre Dame's center for continuing education.

"Many operators operate out of

their back pocket. They are successful because this is a very good industry. If you buy machines right and price merchandise and services correctly, you will make money. But if you use basic business practices you will have a much easier road to travel."

"Our seminars will not be something you have to have your accountant at your side to understand, they will be very basic." He added that professors involved in the series to start at Notre Dame Friday (4) have been riding route trucks in Indiana to help determine industry problems.

Lawmakers Need 'Jukebox Story'

• Continued from page 44

we will have to develop an entirely new approach."

Distributor Hy Sandler called for more public relations efforts and ticked off several instances where donations of jukeboxes were met with great approval by police and children's home administrators.

Music Operators of America (MOA) president John Trucano also touched on public relations which he said was a continuing part of MOA's expanding services. Other new officers: Harlow



JAMES F. TOLISANO, 56, St. Petersburg Beach, Fla., died following an illness with heart complications, Jan. 15. He was in the coin machine business since age 18, first in New England where he came to know the Music Operators of America (MOA). He subsequently spent 20 years as an MOA officer serving twice as president. After his move to Florida, he ultimately opened a family amusement center in Treasure Island. Survivors are Mrs. Ernestine Tolisano, a brother, Philip, who is in the business in Connecticut, six children, two sisters and his mother and father. He was buried in St. Petersburg.

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Location Poll: How to Probe Music Tastes

• Continued from page 44

ularly use request forms to enlist such data. However, a firm owned by another former MOA president, the Les Montooth Phonograph Service of Peoria, Ill., recently conducted a highly sophisticated survey seeking to learn how patrons relate to color coded title strips. Les Montooth's programming foreman Bill Bush said the survey was so successful that the firm went to a color coded programming system. Part of the system includes posters in the location explaining the use of color coded strips (i.e., red for pop titles, green for country, and so on). On the basis of the Montooth experience, the Sterling Title Strip Co. of Newark, N.J., announced it will produce such posters for other operators using its color coded strip program.

Placek, in his 20-page study summarizing a 57-day experiment in oldie programming, said more advertising at the jukebox patron level is needed. He singled out Montooth and another former MOA president, Bill Cannon, as advocating this type of promotion.

Kan. Survey Sex

1. How often do you enjoy listening to music? a. never, b. occasionally, c. frequently, d. always;
2. What type of music do you prefer? a. pop (KEWI), b. country, c. soul, d. mixed (no preference);
3. How often do you go somewhere where there is a jukebox? a. never, b. occasionally, c. frequently, d. always;
4. On an average, how much money do you spend on a jukebox per outing? a. none, b. 25¢ to \$1, c. \$1-\$2, d. over \$2;
5. Do you enjoy listening to old records (past hits) which you have not heard in a long time? a. never, b. occasionally, c. frequently, d. always;
6. What type of music does your favorite radio station play? a. pop, b. country, c. soul, d. mixed;
7. Do you like it when your radio station plays past hits ("oldies but goodies") that you have not heard in a long time? a. never, b. occasionally, c. frequently, d. always;
8. Do you think that you would like a few past hits (say five) on this jukebox? a. Yes, b. No;
9. If there were a few "oldies but goodies" (past hits) on this jukebox, do you think you would play them? a. Yes, b. No;
10. How often do you think you would play oldies if they were kept on the jukebox for two weeks? a. Not at all, b. At least once, c. At least twice, d. Three times or more;
11. How often do you think these oldies should be changed (a new selection of oldies put on)? a. Every week, b. Every other week, c. Once a month, d. Once a year;
12. In general, do you think it would be a good idea to feature five "oldies but goodies" on every jukebox? a. strongly agree, b. agree, c. undecided, d. disagree, e. strongly disagree;
13. In your opinion, do you think other people would like this idea? a. strongly agree, b. agree, c. undecided, d. disagree, e. strongly disagree;
14. In your opinion, do you think other people would play these "oldies but goodies"? a. strongly agree, b. agree, c. undecided, d. disagree, e. strongly disagree.

Placek discusses aspects of the questionnaire in his study (see separate story). However, one of the most encouraging aspects, he said, is the fact that patrons seemed completely cooperative and eager to respond to such surveys.

What's Playing?

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

Alton, Ill.; Easy Listening Location:

Harry Schaffner, operator;
Helen Franklin, programmer;
Schaffner Music Co.



Current releases:
"Baby Face," Brad Swanson, Thunderbird 545;
"The Way of Love," Cher, Kapp 2158;
"Sweet Memories," Lennie Dee, Decca 32910.
Pick:
"Lookin'," Boots Randolph, Monument 8534.

Ames, Iowa; Young Adult Location:

Vernetta Sorrells, programmer,
K-D Music Co.

Current releases:
"American Pie," Don McLean, United Artists 50856;
"I'd Like to Teach the World to Sing (In Perfect Harmony)," New Seekers, Elektra 45762;
"Brand New Key," Melanie, Neighborhood 4201.
Oldies:
"Charity," Fanny, Reprise 1033;
"Ain't No Sunshine," Bill Withers, Sussex 219.

Beaver Dam, Wisc.; Country Location:

Ruth Sawekja, programmer,
Coin-Operated Amusement Co.



Current releases:
"Kiss An Angel Good Morning," Charley Pride, RCA 0550;
"Ain't That a Shame," Hank Williams, Jr., MGM 14317;
"It's Four In the Morning," Faron Young, Mercury 14317.
Polka:
"Blue Eyes Crying in the Rain," Frankie Yankovic, V 506;
"Snowmobilers Polka," Harold Beine, KL 13.

Chesapeake City, Md.; Soul Location:

Betty Moor, programmer,
Complete Coin Corp.



Current releases:
"A Thing Called Love," Johnny Cash, Columbia 45534;
"Cry," Lynn Anderson, Columbia 45529;
"I Am a Truck," Red Simpson, Capitol 3236.
Oldies:
"For the Good Times," Ray Price;
"Help Me Make It Through the Night," Sammi Smith.

Fayetteville, N.C.; Teen Location:

Julius Nelson, programmer,
Vemco Music Co.



Current releases:
"American Pie," Don McLean, United Artists 50856;
"Brand New Key," Melanie, Neighborhood 4201;
"Never Been to Spain," Three Dog Night, Dunhill 4299.
Oldies:
"Hey Girl," Donny Osmond;
"Have You Seen Her," Chi-Lites.

Greenville, S.C.; Country Location:

Fred Collins, Jr., operator;
Jimmy Parent, programmer,
Collins Music Co.



Current releases:
"Kiss An Angel Good Morning," Charley Pride, RCA 0550;
"One's On the Way," Loretta Lynn, Decca 32900;
"I'm a Truck," Red Simpson, Capitol 3236.
Oldie:
"Easy Lovin'," Freddie Hart, Capitol 3115.

La Crosse, Wisc.; Country Location:

Jim Stansfield, operator;
Belle Southwick, programmer;
Jim Stansfield Novelty Co.



Current releases:
"Kiss An Angel Good Morning," Charley Pride, RCA 0550;
"Easy Lovin'," Freddie Hart, Capitol 3115;
"One's On the Way," Loretta Lynn, Decca 32900.

New Orleans; Campus/Young Adult Location:

John Elms, Jr., operator;
Henry Holzenthal, programmer;
TAC Amusement



Current releases:
"Black Dog," Led Zeppelin, Atlantic 2849;
"Stay With Me," Faces, Warner Bros. 7545;
Picks:
"The Way of Love," Cher, Kapp 2158;
"Heart of Gold," Neil Young, Reprise 1065.
Cover:
"You Are My Everything," Stylistics, Avco 4581.

Paducah, Ky.; Soul Location:

Tommy Overstreet, programmer,
Overstreet Amusement Co.



Current releases:
"Clean Up Woman," Betty Wright, Alston, 4601;
"Floy Joy," Supremes, Motown 1195;
"Sugar Daddy," Jackson 5, Motown 1194.

Walterboro, S.C.; Soul Location:

Claude Harder, programmer,
Southern Music Inc.



Current releases:
"My Great Loss (Ashes to Ashes)," Charles Smith & Jeff Cooper, Seventy 7 106;
"Let's Stay Together," Al Green, Hi 2202;
"Clean Up Woman," Betty Wright, Alston 4401.
Oldies:
"Where Did Our Love Go," Donnie Elbert, All Platinum 2330;
"Go On Fool," Marion Black, Avco 4559.

Coin Machine World

• Continued from page 44

(Gila Music, Safford) and Earl Runge (Pinal Music, Casa Grande).

MONTOOTH MARRIED

Les Montooth, Peoria, Ill., former president of Music Operators of America, married Bernice Venable of St. Louis in a Peoria church ceremony last week.

Programmer's Potpourri

• Continued from page 44

Who, So Long Bannatye, "Grey Day/Pain Train" b/w "She Might Have Been a Nice Girl/Title Song" 7-4574; Charley Pride —In Person," "Kaw Liga/Shutters & Boards/Just Between You and Me" b/w "Crystal Chandeliers/Lovesick Blues/The Last Thing on My Mind" 7-4094; The Best of Frankie Carle, "Sunrise Serenade/ Twilight Time/Oh, What It Used to Be" b/w "Falling Leaves/Blue Moon/Moonlight Cocktails" 7-3469; Porter Wayne & Dolly Rebecca, Porter Wagoner & Dolly Parton, "40 Miles From Poplar Bluff/No Love Left/Each Season Changes You" b/w "Run That By Me One More Time/Silver Sandles/We Can't Let This Happen to Us" 7-4305.

Album Reviews Continued

SPECIAL MERIT PICKS

POP

RICKY NELSON—(2 Record Set) United Artists. UAS 9960 (S)
UA Records is planning a big promotional push behind this special set of old masters. The set has great nostalgic impact and the tunes range from "Be Bop Baby," "Tryin' to Get to You," to "It's Late" and "Poor Little Fool." All of these tunes tell a story of how pop music used to be and have heavy memory value.

DAVID POMERANZ—Time to Fly. Decca DL 7-5329 (S) (MCA)
Slow, methodical, introspective tunes seem to be the motif that David Pomeranz has chosen. Tunes range from "Hideaway Suite" and "We Loved Just Fine" to "Dagger." The lyrics are strong and bear close listening in order to get the full depth of the artist. To some extent, the music is esoteric, but it's today's culture and tells it like it is.

WHITE DUCK—Uni 73122 (S) (MCA)
White Duck, a new group on Uni, play in rollicking and inventive style producing an album that is eminently listenable. Highlighted by Don Kioetke's vocal dynamism their music is an uncontrived blend of rock and soul. "Black-Eyed Susan," "Really" and "Anna Belle" are all standout cuts.

FATS DOMINO—(2 Record Set) United Artists UAS 9958 (S)
This 2 record set contains all the hits of Fats Domino from "The Fat Man" (1949) to "Let the Four Winds Blow." It's all here in great form. Also includes a very informative biography by Martin J. Cerf. A collector's must.

SAM NEELY—Long Road to Texas. Capitol ST873
Neely sings simply and most pleasantly and his songs are natural musical expressions of his travels and experiences. The feel of his solo debut LP is easygoing with "Long Road to Texas," "Jesse California," and "Cry Me a Song" among the highlights.

LES BROWN—New Horizons. Daybreak DR 2007 (S) (RCA)
Top mood package is this debut by band-leader Les Brown on the Daybreak (RCA) label. Effectively the Jack Halloran Singers are intertwined between lush string arrangements of the theme from "Kotch," as well as recent pop hits such as "I Feel the Earth Move," "Didn't We," "Something" and "Michelle." Another standout is the swinging big band reading of "Superstar."

VARIOUS ARTISTS—(2 Record Set) Themes Like Old Times. Viva 2V2572
This special priced two record set was previously released on Viva as Vol. 1 and 2. For collectors this new bargain price is a must. Among the radio theme classics are "Ma Perkins," "Amos and Andy," "Fibber McGee and Molly," "The Shadow," "Lights Out," and "Stella Dallas." Fine packaging, label handled by Warner Bros.

HALF NELSON—Bearsville BV2048 (S) Warner Bros.
Unorthodox material provides most of the excitement, with the group's vocal and especially instrumental performance providing a promising debut LP. Producer Todd Rundgren has captured the group's fresh sound in such cuts as "Roger," "Simple Ballet," and "Slowboat."

HENRY MANCINI PRESENTS ARTIE KANE—Artie Kane Plays Organ. RCA LSP 4595
Mancini presents Artie Kane on organ in a top package for mood listening. As fine MOR programmer, Kane brings a fresh approach to "Days of Wine and Roses," and "What Now My Love," as well as the more current "Easy Come Easy Go." Strong backing by Ray Brown on bass, and Shelley Manne on drums.

BOONDOGGLE & BALDERDASH—Uni 7312 (MCA)
Boondoggle (John Herron) and Balderdash (Rob McLerran) are a more than competent country oriented rock band. This album flows at a relaxed pace and the music has a nice lilting twang to it. Sharing vocal honors their songs have a raw, gutsy feel. "You Always Find a Way" is a vibrant uptempo number as is "The Whiskey Got to Me." "Songs I'm Singing" is melodically lovely ballad full of aching and longing.

CLIMAX BLUES BAND—Tightly Knit. Sire SI 5903 (S) (Polydor)
Climax Blues Band has a definite flair for the musically dramatic. They are a hard driving rock group who play in an intense bluesy manner. Their vocals are tight and crisp while they are instrumentally impressive. "Come on in My Kitchen" with its whistle accompaniment is quite interesting as is "Who Killed McSwiggin." This LP should have a heavy impact.

EDDIE COCHRAN—(2 Record Set) United Artists UAS 9959 (S)
Eddie Cochran was definitely one of the best of the early rockers. He was a dynamic personality and accomplished performer whose influence is still felt twelve years after his untimely death in an auto accident. Perhaps best known for every teenager's lament "Summertime Blues" his vocal stylings were straight forward and less gimmicky than some of his contemporaries. Of special interest are his "Cut Across Shorty," "Milk Cow Blues" and "Hallelujah I Love Her So."

EDGEWOOD—Ship of Labor. TMI Z30971 (CBS)
Some very interesting material is presented here by the Edgewood and the Memphis influence is evident. One of the best cuts is "Silent," but progressive rock and Top 40 program directors should also pay close attention to "Burden of Lies" and "Unconscious Friend." With proper exposure, this LP could be a winner.

MOBY GRAPE—Great Grape. Columbia C 31098
A repackaging of some of their more interesting material, this LP includes "Murder in My Heart for the Judge," "Changes," and "Naked, If I Want To." "Motorcycle Irene" is also interesting for its mobile sound effects. The group has never sold as well as its fame among hardcore rock addicts warranted, but this LP is a programming must for FM progressive rock stations and should be a strong sales item.

FREE DESIGN—One By One. Project 3 PR 5061 SD
Ellen, Sandy, and Chris Dedrick offer another highly sophisticated and complex LP featuring the interaction of voice and instrument. As arranged by Chris, the sound is the thing; vocal harmony, lyric repetition, and orchestration become one unit on such songs as "One By One," "Felt So Good," "Like To Love," and "Go Lean On A River."

LUTHER GROSVENOR—Under Open Skies. Capitol SMAS 9312
Luther Grosvenor, ex-Spooky Tooth singer and guitarist has constructed a most impressive solo album. It is a well-balanced effort neither too heavily rock or folk, but a median conglomerate of both. Luther's voice has an interesting quality and his guitar work is very good indeed. High point on the LP is "Ride On" with Jim Capaldi supplying some mellifluous harmonies. The title track & "Love The Way" should also garner heavy airplay.

MIKE HARRISON—Capitol SMAS 9313
Mike Harrison, another ex-Spooky Tooth has gotten a new group together and their debut album is tastefully done. Mike Harrison's organ playing is inventive and stimulating and his singing is hypnotically absorbing. His interpretation of Cat Stevens' "Hard Headed Woman" is interesting and "Call It A Day" is a musically arresting number.

WILDERNESS ROAD—Columbia C 31118
Wilderness Road are a delightful new band from Chicago who have meticulously built a formidable reputation in that town and are now ready to break nationwide. Their music can be described as satirical bluegrass rock with a soulful touch. A seven song collage "Revival" is brilliantly executed with just the right amount of tongue-in-cheek. All their music has a rollicking, joyful feel and "Dr. Morphos Revenge" and "Pictures in A Gallery" are standouts.

BOBBY GOSH—Mother Motor. Polydor PD 5016
Bobby Gosh is presented here in his second LP for the label certain to attract the attention of both AM and FM programming. The title track along with "Standing Right Behind You" and "Fancy Lovin' Lady" are the top cuts.

RICHARD LANDIS—Natural Causes. Dunhill DSX 50115
Singer/writer Landis, although young in years, evidences a full range of positive experiences which he gracefully translates into popular song. His debut LP on Dunhill, with simple, complementary arrangements by Charlie Calello, features "Soft Answers," "Natural Causes," "We're Gonna Make It" and his forthcoming single, "A Man Who Sings," all from his own pen.

DEMIS ROUSSOS—On the Greek Side Of My Mind. MGM SE 4818
Having scored in Europe with his hit single, "We Shall Dance," Mr. Roussos is currently touring the U.S. in an attempt to effect a reputation here. The release of his album is timed with the U.S. tour and Roussos comes through with a high, sweet voice that is dramatically effective. The exotic quality of his Greek inflection is also appealing. In addition to "We Shall Dance," the LP features "I Know I'll Do It Again," and "End of the Line."

SAROFEEEN—Love In A Woman's Heart. GWP ST 2039
Anne Sarofeen has a strong voice and this LP may become a stepping stone to fame for her. She writes—"Why Can't You Stop Loving Him" and "Looking Like the Devil." And she has the physical compelling power in her voice to put across any message.

ORIGINAL CAST

ORIGINAL CAST/JAMES WHITMORE—(2 Record Set) Will Rogers' U.S.A. Columbia SG30546
Actor James Whitmore is now touring the country in the one man show in which he portrays Will Rogers. The portrayal is an exceptional one in which he imparts the humor, warmth and wisdom of Rogers. This two record set being offered at a special low price is a must for collectors who will want this exceptionally recorded show.

ORIGINAL CAST—Ain't Supposed to Die a Natural Death. A&M SP3510
The Melvin Van Peebles Broadway show, currently doing heavy business in New York, was receiving with strong critical acclaim. The music, from this original cast LP is starting to pick up coverage on soul and FM stations. A cut, "Lilly Done the Zampoughi Everytime I Pulled Her Coattail" is one such cut.

COUNTRY

HANK WILLIAMS—Music from "The Last Picture Show." MGM 15E -33ST
Every ingredient in "The Last Picture Show" is perfect, right down to the background music featured on this LP. Hank Williams sings, among others, "Cold, Cold Heart," "Jambalaya" and "Half As Much." This LP should fare well because of its own merit and the positive reaction to the film.

CLASSICAL

DVORAK: CELLO CONCERTO IN B MINOR/TCHAIKOVSKY: VARIATIONS ON A ROCOCO THEME—Walevska/London Philharmonic Orch. (Gibson). Philips 6500 224 (S)
Young cello star Christine Walevska lives up to her reviews with richly powerful work on the Dvorak "B Minor Cello Concerto" and Tchaikovsky's sinuous tribute to Mozart, "Variations on a Rococo Theme."

BEETHOVEN: SYMPHONY NO. 3 "EROICA"/OVERTURE "CORIOLAN"—B.B.C. Symphony Orch. (Davis). Philips 6500 141
Colin Davis and the BBC Symphony, one of Philips' most consistent recording orchestras, turn to a staple of the international repertoire, Beethoven's "Eroica" symphony instead of their usually more offbeat recordings. The "No. 3" gets a fine workout.

HAYDN: SYMPHONIES NOS. 52 & 53—Academy of St. Martin-in-the-Fields (Marriner). Philips 6500 114 (S)
Haydn's symphonies are masterpieces of clarity and verve, which are qualities also highly evident in London's all-star chamber orchestra, the Academy of St. Martin-in-the-Fields. Philips' long-term recording program with the Academy continues to produce remarkable interpretations.

DE FALLA: HARPSICHORD CONCERTO—Rafael Puyana. Philips 6505 001 (S)
De Falla, remembered today mainly for "The Sorcerer's Apprentice," wrote a remarkably contemporary-sounding "Harpsichord Concerto" in 1926. Rafael Puyana's gutsy interpretation may well bring it back toward the limelight.

MOZART: COMPLETE QUARTETS FOR FLUTE AND STRINGS—Grumiaux Trio/Bennett. Philips 6500 034 (S)
Mozart music tends to sound as if it has flutes running through it even when it doesn't. This new Philips packaging of the complete flute quartets captures some of Mozart's most characteristic and beautiful sounds.

GRIEG/SCHUMANN: PIANO CONCERTOS—Bishop/B.B.C. Symphony Orch. (Davis). Philips 6500 166 (S)
A nice new packaging of the Grieg and Schumann Piano Concertos with Stephen Bishop and the BBC Symphony conducted by Colin Davis.

SMETANA/CHOPIN: THE PIANO TRIOS—Beaux Arts Trio. Philips 6500 133 (S)
Piano Trios by the 18-year-old Chopin and by Smetana at the height of his powers are served up with great brio by the Beaux Arts Trio.

VERDI'S GREATEST HITS—Various Artists. RCA Red Seal LSC 5011
Taking "La Traviata," "Aida," "Rigoletto," "La Forza del Estino" and "Il Trovatore," Richard Mohr produced a package that will be a must for faithful Verdi fans. Each cut has the special talents of some of the greats including Zubin Mehta, Anna Moffo, Robert Merrill, Erich Leinsdorf and others. An excellent recording that will prove a favorite with classical lovers.

SCHUBERT: ROSAMUNDE/THE MAGIC HARP—Denis Vaughan with the Orchestra of Naples. RCA VICIS 1638
Schubert was not lauded for his operatic efforts though some of his best music found its way to the theatrical stage. Conductor Denis Vaughan chooses excerpts from two exquisite Schubert operas featuring the subtle beauty of soprano Lucia Popp on "Romanze" and the majestic pomp of the Chorus of Naples on the Magic Harp finale.

ALBUM REVIEWS



BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

KENNY YOUNG—Clever Dogs Chase the Sun. Warner Bros. BS 2579
VARIOUS ARTISTS—Goodies, Vol. 1. Warner Bros. BS2575
TEENAGE PARTY—Various Artists. Gee GLP 702 (S)
ROCK MASS FOR LOVE—Various Artists. Decca DL 7-5328 (S) (MCA)
GOD SQUAD featuring Leonard Caston—Jesus Christ Greatest Hits. Rare Earth R531L
VARIOUS ARTISTS—Jesus Power. Creative Sound CSS1562
RAY NOBLE/AL BOWLEY—Vol. 4. Monmouth Evergreen MES 7039 (S)
RAY NOBLE/AL BOWLEY—Vol. 5. Monmouth Evergreen MES 7040 (S)
RAM—Where? (In conclusion). Polydor PD 5013

SOUNDTRACK ★★★★★

MURMUR OF THE HEART—Soundtrack. Roulette SR 3006 (S)

SOUL ★★★★★

DON CRAWFORD—Another Shade of Black. Roulette SR 3005 (S)
WALTER ARTIES—Peace. Begree S-2230 (S)

COMEDY ★★★★★

RUDY RAY MOORE—Return of Dolemite. Kent KST010

GOSPEL ★★★★★

GOSPEL SOUND (2 LP's)—Various Artists. Columbia G 31086 (S)
GENE BRAUN—A New Kind of Love. Heart Warming R3158

INTERNATIONAL ★★★★★

EL AVRAM GROUP—Any Time of the Year. Monitor MFS 730 (S)
DANIELLE DORICE—Astra AS 1002

COUNTRY ★★★★★

STOMPIN' TOM CONNORS—Songs of Canada. Boot BOS 7103

ACTION Records

NATIONAL BREAKOUTS

SINGLES

HEART OF GOLD . . . Neil Young, Reprise 1065 (Silver Fiddle, BMI)

ALBUMS

BREAD . . . Baby I'm-A Want You, Elektra EKS 75015
DETROIT EMERALDS . . . You Want It You Got It, Westbound WB 20131 (Chess/Janus)
DEAN MARTIN . . . Dino, Reprise MS 2053

REGIONAL BREAKOUTS

SINGLES

WHY NOT START ALL OVER AGAIN . . . Counts, Westbound 191 (Chess/Janus) (Bridgeport/Asa of Michigan, BMI) (DETROIT)

ALBUMS

MALO . . . Warner Bros. BS 2584 (SAN FRANCISCO)
BULL ARGUS . . . Mercury SRM 1-619 (MIAMI)

Bubbling Under The HOT 100

101. IT'S ALL UP TO YOU . . . Dells, Cadet 5689 (Chess/Janus)
102. BOUND . . . Ponderosa Twins & One, Horoscope 102 (All Platinum)
103. THING CALLED LOVE . . . Johnny Cash & the Temple Evangel Choir, Columbia 4-45534
104. CAN I . . . Eddie Hendricks, Tamla 54210 (Motown)
105. WHEN YOU GET RIGHT DOWN TO IT . . . Barry Mann, New Design 1005 (CBS)
106. DO WHAT YOU SET OUT TO DO . . . Bobby Bland, Duke 472
107. SEE WHAT YOU DONE DONE . . . Delia Cartrell, Right On 109
108. COTTON JENNY . . . Anne Murray, Capitol 3260
109. NO ONE TO DEPEND ON . . . Santana, Columbia 4-45552
110. BRANDY . . . Scott English, Janus 171
111. NUMBER WONDERFUL . . . Rock Flowers, RCA 32-0032
112. YOU ARE THE ONE . . . Sugar Bears, Big Tree 122 (Ampex)
113. CITY OF NEW ORLEANS . . . Steve Goodman, Buddah 270
114. ROCK & ROLL LULLABY . . . B.J. Thomas, Scepter 12344

Bubbling Under The TOP LP'S

201. LINDA ROUSTADT . . . Capitol SMAS 635
202. LAWRENCE WELK . . . Go Away Little Girl, Ranwood
203. FREDDIE NORTH . . . Friend, Mankind 204 (Nashboro)
204. MASON PROFFIT . . . Last Night I Had the Strangest Dream, Ampex A-10138
205. PTLIQUOR . . . Levee Blues, Janus JLS 3033
206. WANDA ROBINSON . . . Black Ivory, Perception PLP 18
207. DORY PREVIN . . . Reflections In A Mud Puddle/Taps, Tremors & Timesteps, United Artists UAS 5536
208. TRUTH OF TRUTHS . . . Various Artists, Oak OR 1001
209. DAVID BOWIE . . . Hunky Dory, RCA LSP 4623
210. PERSUASIONS . . . Street Corner Symphony, Capitol ST 872
211. RAY CONIFF . . . I'd Like To Teach the World To Sing, Columbia KC 31220
212. Z.Z. HILL . . . Brand New, Mankind 201 (Nashboro)

More Album Reviews
See Page 54

FEBRUARY 5, 1972, BILLBOARD

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
79

LAST WEEK
72

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

*DAVID CASSIDY—COULD IT BE FOREVER (2:16)

(Prod: Wes Farrell) (Writers: Farrell-Janssen) (Pocketful of Tunes, BMI)—The Partridge Family TV star follows his Top 10 chart winner "Cherish" with a cut out of the new LP, a super heavy rhythm ballad penned by Wes Farrell and Danny Janssen. Flip: No information available. Bell 45-187

HONEY CONE—THE DAY I FOUND MYSELF (3:12)

(Prod: Staff) (Writers: Dunbar-Wayne-Johnson) (Gold Forever, BMI)—The dynamite trio follow the smash "One Monkey" with a powerhouse funky beat rhythm item headed for the top of the Hot 100 and soul charts. Flip: No information available. Hot Wax 7113 (Buddah)

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

JAMES BROWN—TALKING LOUD AND SAYING NOTHING Part I (3:15)

(Prod: James Brown-Brother Production) (Writers: Brown-Byrd) (Dynatone/Belinda, BMI)—Chalk up another chart winner for Brown, pop and soul, in this driving rhythm item. Flip: No information available. Polydor 14109

DENNIS COFFEY AND THE DETROIT GUITAR BAND—TAURUS (3:00)

(Prod: Mike Theodore) (Writer: Coffey) (Interior, BMI)—Group's "Scorpio" rushed them up high on the Hot 100 and soul charts. Pulsating rhythm followup offers much of the same play and sales potency. Flip: No information available. Sussex 233 (Buddah)

BOBBY BLOOM—UNTIL THEY SAY MERCY (2:33)

(Prod: Jeff Barry) (Writers: Barry-Bloom) (Broadside, BMI)—Strongest outing since "Montego Bay," Bloom stands a chance of going all the way with this heavy swinger penned by Bloom and Jeff Barry. Flip: "I've Really Got It Bad For You" (3:08) (Broadside, BMI) MGM 14343

CURTIS MAYFIELD—WE GOT TO HAVE PEACE (2:25)

(Prod: Curtis Mayfield) (Writer: Mayfield) (Curton, BMI)—Super blues swinger with a positive message should bring Mayfield right back up the charts, pop and soul with play and sales impact. Flip: No information available. Curton 1968 (Buddah)

MANFRED MANN'S EARTH BAND—LIVING WITHOUT YOU (3:27)

(Prod: David Mackay) (Writer: Newman) (January, BMI)—The Randy Newman ballad material is given a driving rhythm treatment by the new group. Will return them to top 40 and the charts. Cut from their new LP. Flip: No information available. Polydor 14113

JACKIE MOORE—DARLING BABY (2:42)

(Prod: Brad Shapiro & Dave Crawford) (Writers: Holland-Dozier-Holland) (Jobete, BMI)—Potent Holland, Dozier and Holland blues ballad is given a super vocal workout that will bring her back to the chart a la "Precious, Precious." Flip: No information available. Atlantic 2861

BRADY BUNCH—TIME TO CHANGE (2:05)

(Prod: Jackie Mills) (Writers: Bloodworth-Welch-Meshe) (Famous, ASCAP)—The hot TV group team up with producer Jackie Mills for a hot top 40 rhythm number that should prove a chart giant. Flip: "We Can Make the World a Whole Lot Brighter." (2:23) (Ensign, BMI) Paramount 0141

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

NEW COLONY SIX—Someone, Sometime (2:44) (Prod: Pat McBride) (Writers: Herman-Grifaris) (Unart, BMI)—Easy beat, swinging ballad is a strong followup to "Long Time To Be Alone." Sunlight 1005 (Twilight)

SEATRIN—Gramercy (2:59) (Prod: George Martin) (Writers: Kulberg-Roberts) (Kulberg-Roberts, ASCAP)—From their "Marblehead Messenger" LP comes a potent swinger that offers much for top 40, FM and chart action. Capitol 3275

***EDDY ARNOLD—Lonely People (2:44)** (Prod: Jim Malloy) (Writer: Howard) (Wilderness, BMI)—The poignant Harlan Howard country ballad is delivered in top form by Arnold. Will prove a country chart winner as well as MOR success. RCA 74-9541

RITA COOLIDGE—Nice Feelin' (3:15) (Prod: David Anderle) (Writer: Benno) (Kind Favor/Element, ASCAP)—Penned by Marc Benno, the strong ballad is given a top vocal workout with top 40 and MOR potential. A&M 1324

COWSILLS—Covered Wagon (2:47) (Prod: Bill & Bob Cowstill) (Writer: O'Keefe) (Cotillion/Burdette, BMI)—New sound for the group is this wild, raucous rocker that has much top 40 and FM potential. London 170

JOHN PRIME—Quiet Man (2:50) (Prod: Arif Mardin) (Writer: Prine) (Cotillion/Sour Grapes, BMI)—From his current LP, the composer-performer comes up with a driving folk rocker with much chart potential. Atlantic 2857

MARK ALMOND—One Way Sunday (3:35) (Prod: Tommy LiPuma) (Writer: Mark) (Almo, ASCAP)—Making noise via radio play from the album, this smooth folk ballad is released as a single and could break through the Hot 100. Blue Thumb 206

EARTH, WIND & FIRE—I Think About Lovin' You (4:15) (Prod: Joe Wissert) (Writer: Scott) (Hummit, BMI)—Soulful blues ballad has it to break through the soul chart and then spill over pop as well. Warner Bros. 7549

MILLS BROTHERS—Sally Sunshine (2:48) (Prod: Tom Mack) (Writer: Stephens) (Gil, BMI)—Strong lyric line set to a rhythm ballad is given a strong reading by the Millses with pop and soul potential. Paramount 0147

Don Charles Presents THE SINGING DOGS—Hot Dog Boogie (1:53) (Prod: Carl Weismann) (Writers: Dolly-Caesar) (Springfield, BMI)—The dogs did well at Christmas with "Jingle Bells" and this infectious rhythm novelty could prove a left field item as well. RCA 48-1021

JAN & DEAN—Vegetables (2:20) (Prod: Dean Torrence & Brian Wilson) (Writers: Wilson-Parks) (Sea of Tunes, BMI)—First time out for the 48

recently completed rock single, a cut from the Legacy Masters Series LP, could prove an important top 40 item. United Artists 50859

***ERNIE FREEMAN—The Overture (2:00)** (Prod: Ray Ruff) (Writer: Freeman) (Senor George, ASCAP)—Arranger-producer Freeman's debut for the label is his powerful overture from the rock opera "Truth of Truths." Has it to bring it to the pop, MOR and soul charts. Oak 104 (MGM)

***TERESA BREWER—Somewhere There's Someone Who Loves (2:35)** (Prod: Bob Thiele) (Writers: Whitcup-Thiele) (Music Music Music, ASCAP)—Back in the disc scene, the fine stylist comes on strong with a meaningful rhythm ballad for MOR. Flip from "Godspell" ("Day By Day (Prepare Ye)") could bring her through top 40 as well. Flying Dutchman 8502

ETHEL ENNIS—Does It Hurt To Love? (3:40) (Prod: Ethel Ennis) (Writer: Shelley) (Spiral, ASCAP)—Blues ballad, penned by Gladys Shelley, is given a strong reading by Miss Ennis in this her move to the label. Much pop and soul potential. Spiral 1235 (Jamie/Guyden)

ROYAL JESTERS—Back to You (Prod: Oscar Lawson) (Writer: Garcia) (Lance, ASCAP)—Heavy rock swinger with a wild brass and vocal workout that could break through top 40. Bang 592

***JUNE JACKSON—Little Dog Heaven (3:21)** (Prod: Mike Post) (Writer: Jackson) (Darjen, BMI)—Touching message ballad material, especially for animal lovers, if off-beat and compelling enough to break through both top 40, MOR and soul. Fine performance. Bell 45-173

***DON TWEEDY ORCHESTRA—Made For Each Other (3:03)** (Prod: Bob Montgomery & Don Tweedy) (Writer: Martin) (Fox Fanfare, BMI)—Instrumental ballad beauty, penned by Trade Martin, is the film theme and given a lush MOR treatment. Target 0145 (Mega)

JIM HAYDON—The Daydream (3:05) (Prod: David K. Kershenbaum) (Writer: Wilkin) (Wits End, BMI)—Moving folk ballad material is given an exceptionally strong performance with much commercial potential. RCA 74-0631

JF MURPHY & SALT—If Wishes Were Horses (3:05) (Prod: Eddie Kramer) (Writer: Murphy) (Scrolie of the North, BMI)—Folk rock ballad with a strong lyric line builds into a driving swinger loaded with top 40 and FM potential. Elektra 45763

***KACHER'S LATE SHOW—Nightly News—Part I (2:20)** (Prod: Del Kacher & Joe Saraceno) (Writer: Craig) (Leddell/Lion's Roar, ASCAP)—The Los Angeles TV news closing theme proves a strong, infectious instrumental that could break through MOR and move over top 40 as well. Verve 10667 (MGM)

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

CHARLEY PRIDE—ALL HIS CHILDREN (2:55)

(Prod: Jack Clement) (Writers: Bergman-Bergman-Mancini) (Leeds, ASCAP)—With strong support from the Henry Mancini arrangement, this film ballad from "Sometimes A Great Notion" is given a powerful Pride reading... headed right for the top with much pop appeal as well. Flip: "You'll Still Be the One" (2:41) (Pi-Gem, BMI) RCA 74-0624

DAVID HOUSTON—THE DAY THAT LOVE WALKED IN (2:25)

(Prod: Billy Sherrill) (Writers: Sherrill-Sutton) (Algee/Flagship, BMI)—Follow up to his top 10 winner "Home Sweet Home/Maiden's Prayer," Houston comes up with one of his finest performances ever in this ballad beauty. Flip: No information available. Epic 5-10830 (CBS)

GEORGE JONES—WE CAN MAKE IT (2:03)

(Prod: Billy Sherrill) (Writers: Sherrill-Sutton) (Algee/Flagship, BMI)—As his duet with Tammy Wynette continues to ride up the chart, Jones makes his solo debut on the label with a powerful ballad and a performance to match. Potent top of the chart item. Flip: No information available. Epic 5-10831 (CBS)

DAVID ROGERS—NEED YOU (2:44)

(Prod: Pete Drake) (Writer: Wheeler) (Malapi/Jamie, BMI)—Rogers follows his hit "Ruby You're Warm" with a ballad beauty, penned by Billy Edd Wheeler. Top performance will take him right up the chart again. Flip: No information available. Columbia 4-4551

WARNER MACK—DRAGGIN' THE RIVER (2:30)

(Writer: McPherson) (Page Boy, SESAC)—Top rhythm material and another winning Mack performance is loaded with top of the chart potential. Flip: "These Arms" (2:23) (Page Boy, SESAC) Decca 32926 (MCA)

BUDDY ALLEN—WHITE LINE FEVER (2:44)

(Writer: Haggard) (Blue Book, BMI)—Alan takes on the Merle Haggard ballad with a strong delivery that has it to put him high on the country chart. Flip: "Another By Your Side" (2:10) (Blue Book, BMI) Capitol 3266

EDDY ARNOLD—LONELY PEOPLE (See Pop Pick)

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

CONWAY TWITTY—It's Too Late (2:20) (Tideland, BMI) MGM 14355

NORMA JEAN—Thank You For Loving Me (2:10) (Blue Crest/Hill & Range, BMI) RCA 74-0643

J. DAVID SLOAN—I'll Have To Be With You Again (2:08) (Kingsmyth, BMI) Starday 939

STONEY EDWARDS—Daddy Did His Best (2:36) (Passkey, BMI) Capitol 3270

CRYSTAL GAYLE—Everybody Oughta Cry (2:19) (Brougham Hall, BMI) Decca 32925 (MCA)

LANA RAE—You're My Shoulder To Lean On (2:50) (Forrest Hills, BMI) Decca 32927 (MCA)

JEANNE PRUETT—Love Me (3:34) (Moss Rose, BMI) Decca 32929 (MCA)

LEE SISTERS—I Forgot More Than You'll Ever Know (2:39) (Travis, BMI) Target 0143 (Mega)

JIM MUNDY—Bo Diddley (2:25) (Arc, BMI) Hickory 1621

TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

HONEY CONE—DAY I FOUND MYSELF (See Pop Pick)

JAMES BROWN—TALKING LOUD AND SAYING NOTHING (See Pop Pick)

DENNIS COFFEY & THE DETROIT GUITAR BAND—TAURUS (See Pop Pick)

CURTIS MAYFIELD—WE GOT TO HAVE PEACE (See Pop Pick)

JACKIE MOORE—DARLING BABY (See Pop Pick)

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

EARTH, WIND & FIRE—I Think About Lovin' You (4:15) (Hummit, BMI) Warner Bros. 7549

BRENDA GEORGE—Everybody Don't Know About My Good Thing (Part I) (2:46) (Respect/Su-Ma, BMI) Ronn 60 (Jewel)

MILLS BROTHERS—Sally Sunshine (2:48) (Gil, BMI) Paramount 0147

PATRICE HOLLOWAY—Black Mother Goose (2:14) (Think Stallman, BMI) Capitol 3265

ETHEL ENNIS—Does It Hurt to Love? (3:40) (Spiral, ASCAP) Spiral 1235 (Jamie/Guyden)

CORRECTIONS:

In last week's Top 60's, the Lion/Sunshine Snake group, Coven, was misspelled and the writer of the tune is Jinx Dawson.

In the soul charts, Walt Jenkins' "Funky Walk" on the Faderkat label was also misspelled. Our apologies.

FEBRUARY 5, 1972, BILLBOARD

**IT TOOK A TOUR WITH LITTLE RICHARD,
SEVERAL YEARS WITH THE BEATLES,
RAY CHARLES, ARETHA FRANKLIN, AND
CAROLE KING, A GUEST APPEARANCE AS
THE ONLY PERFORMING NON-BEATLE IN
THE MOTION PICTURE, "LET IT BE,"
TWO SOLO ALBUMS PRODUCED BY
GEORGE HARRISON, AND A RECENT
PERFORMANCE AT THE CONCERT FOR
BANGLA DESH FOR **BILLY PRESTON TO
WRITE, SING, PLAY, RECORD, AND
PRODUCE HIS NEW SINGLE:
"I WROTE A SIMPLE SONG"****

(AM 1320)



The first single and title song from Billy Preston's new album. On A&M Records.

(See Billy live at the Rainbow Theatre in London,
Feb. 4-5. Hear George H. play guitar
on the above single.)

International News Reports

Anti Piracy 'Ink' Device Is Introduced In Belgium, Italy

• Continued from page 1

British publisher Bob Grace of Chrysalis Music, considered Italian pressing factories were now "scared to over-press," resulting in understocking at retail outlets and loss of sales.

Aid to Problem

Acting commission secretary Cor Smit suggested that speed of labeling operations, plus refund on unsold copies should alleviate this problem.

Reporting also on the recent Geneva Convention on pirate recordings, Smit noted that this had not covered certain major difficulties, including bootleg recordings from radio or live performances, nor the lending or give-away of records.

Following the convention, it would also seem possible for "pirates" to edit new recordings from single tracks taken from different LP's—"A not very favorable situation," Smit said.

The Commission's working committee will devote 1972 to an in-depth study of problems posed by satellite transmission, cable television and the European Common Market. A delegation will also attend the four-yearly congress of the International (book) Publishers' Assn., in Paris May 15-20.

On satellites, Smit said the 1971 draft convention reached by a government-level team of experts still posed three questions—1) Will it deal with TV signals only, or also include sound? 2) When will protection be effective—at the emission or distribution stage; 3) Limitations placed on recording of programs.

European Common Market legis-

Talks On Forming UK NARAS Held

LONDON — Exploratory talks took place last week, both informally and at a cocktail party, with a view to the possibility of forming a British chapter of U.S.'s National Academy of Recording Arts and Sciences—the organization which makes the annual Grammy awards.

Visiting London were NARAS president Wesley Rose and executive director David Leane.

"It's mainly a get-acquainted visit to meet a broad cross-section of executives and creative people with the long-range purpose of seeing whether there are enough people in London interested in having a chapter of NARAS here," Leane told Billboard.

NARAS has 3,500 members and has chapters in Atlanta, Chicago, Los Angeles, Nashville and New York.

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lations threatens to alter radically the performing and mechanical rights situation. Brussels is understood to consider national collecting societies as monopolies and therefore unacceptable under the Treaty of Rome.

As a result, publishers will not be obliged to sign mechanical and performing rights to the same society. "This of course will be very serious for performing rights societies," Smit said.

Audiovisual

The audiovisual question was still being considered at all levels within the Commission, Smit said, urging a demand for standardization. Even though CBS and RCA had pulled out of the hardware

Moscow Avant Jazz Concerts SRO Crowds

By VADIM YURCHENKOV

MOSCOW — A jazz concert series titled "A Journey Into the World of Jazz" drew capacity crowds to 2,000-seat hall of the largest Moscow's cinema theater Udarnik. It was a most significant event on the Moscow jazz scene since the city's festival in 1968 (incidentally, since then no live recordings of Moscow jazz groups and artists have been made by Melodiya), though jazz festivals had been held in other cities—Voronezh, Dnepropetrovsk, Kuibyshev and Vilnius.

On the bill were many Moscow groups and musicians, among them gospel/blues singer Michail Rura, Melkonov's Dixieland, altoist Vitali Shimankov, who participated in International jazz festivals in Prague and Warsaw, Vitali Kleinet's jazz-rock show group, veteran altoist Georgi Garanyan using electronics to back up his horn playing, pianist Igor Brill, saxophonist Alexei Kozlov's quartet, the Oleg Lundstrem big band and pianist Leonid Chizhik's trio.

Also featured was a guest group of avant-garde composer-pianist-organist Viacheslav Ganelin. The most daring group of all those participating. All the appearances in the concerts were on a non-

profit basis for the participating artists.

The series was the first attempt to launch Jazz at the Philharmonic-type shows in Moscow. But though the house was full during the three concerts it appeared, judging by the audience's reaction, that the public at large had not as yet been prepared and cultivated for concerts presenting a good portion of free and avant-garde jazz.

Leonid Pereverzev, one time commentator and jazz disk jockey on study jazz programs of Moscow Television was the organizer and MC of the concert series.

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From The Music Capitals of the World

RIO DE JANEIRO

The popular music committee of the Museum of Image and Sound awarded Chico Buarque its Golden Dolphin award for his "A Construto" (The Building) considered the best song of 1971. . . . Record and tape retailers in the city reported the best Christmas season ever, with some stores estimating a business increase of 40 percent. . . . "O Globo" newspaper reported that Creedence Clearwater Revival was the most popular foreign group in 1971 in Brazil, followed by Grand Funk Railroad, Santana, with the Bee Gees in fourth place.

The music of the late Carmen Miranda is being revived at the Night and Day night club by television artist Marilia Pera. . . . Eliana Pittman is giving a one woman show at the Gloria Theater. . . . Don Salvador and his Forma group, with the Milito trio, who both record for CBS, is at the No. 1 night club.

HENRY JOHNSTON

AMSTERDAM

NOS, the Dutch State Radio has announced that it is now able to broadcast quadrophonic programmes without using any special modifications to the transmitting units. . . . Philips has introduced two new types of compact music-cassette player for cars. Measuring 150 by 155 by 55 mm. the new momo-compact player was launched for about \$50. . . . The Dutch record industry is expecting an annual turnover for 1971 of about \$70 million.

Phonogram's press and publicity manager Anton Witkamp has been named label chief for the company's national and international pop labels. In his place Bert V.D. Vee has been appointed publicity chief with immediate effect. Advertising manager Henk Schippers has become director of Phonogram's sales and advertising division. . . . John Woodhouse, the Philips recording artist will receive two platinum and three gold records at the end of February for his five albums. The LP's sold in excess of 400,000 copies in Holland alone. . . . Munich Records has launched an international promotion campaign for Dutch singer Anneke Konings and the modern jazz act, Convection Section. . . .

Following two weeks of heavy promotion via TV plugging Polydor has sold more than 40,000 copies of an album by Olga Lowina. . . . In recent pop poll organized by Music Express, Dutch producer Jaap Eggermont was named the top act was named the most popular Dutch group. The group was also top of the best album of the year section. Radio Veronica's programme Top 40 was the most popular radio show and Lex Harding has been named top disk jockey.

The Middle of the Road record "Sacramento" has sold about 10,000 copies in the first two days of release. The group's "Soley Soley" has already achieved sales of 100,000. Inelco is also scoring with a new record by the Kinks and this month the company is embarking on a massive campaign to launch the Grunt label, formed by Jefferson Airplane. Another new campaign in Holland in action is the Harvest Bag. Launched by Bovema the campaign is built around albums by Climax Chicago, Barclay James, Harvest and East of Eden. . . . Polydor has recently acquired the American Bell label for Holland and another new Dutch deal concluded recently is the acquisition by Bospel Music of the score from the French television series, L'Arsene. Several artists are scheduled to make personal appearances in

Holland during January. Already slated is a concert by classical artists Paul Bodura Skoda, Placido Domingo and Juliam Bream. The New Seekers were in Holland to tape a TV special to be screened later this month and the Flying Burrito Brothers are currently touring the country. Other artists which are making appearances are John Denver and U.K. group Nucleus which has been touring for promoter Mojo Rotterdam. BAS HAGEMAN

LONDON

MGM is interested in buying the remaining 51 percent stake in the Francis Day and Hunter Group following the breakdown in talks between EMI and the Day family. The EMI discussions had been going on for over a year and it is believed that at one time EMI was interested in acquiring the entire F D and H Group including the stake held by MGM in Francis Day and Feldmans. Bert Corri, a director of F D and H confirmed on Monday that talks were taking place and Oscar Beuselinck, a director of F D and H and the U.K. lawyer for MGM said that a statement might be forthcoming "in the near future." . . . After 18 months of negotiations, Polydor has signed the Hollies to a three-year recording contract for the world outside the U.S., Germany, Spain, Portugal, Australia, Hong Kong and Malaysia. In America the group will continue to record for Epic under a contract which still has one year to run. The group's first record for Polydor will be the Chio Taylor song, "The Baby." Mikael Rickfors, formerly with the Swedish act, Bamboo, has joined the Hollies as a replacement for Allan Clarke who has now left the group to pursue a solo recording career.

Feldmans was given a permanent injunction against Richard Branson and Virgin Records in the High Court last week stopping the sale of the bootleg album "H Bomb" by Deep Purple. The week before Feldmans was given a similar injunction stopping the illegal import of the Jeff Beck album: "Rough and Ready." Feldmans was awarded damages for infringement of copyright and costs, both of which are still to be assessed. . . . MCA is planning a special promotion to boost sales of the Osibisa album, "Woyaya" and the debut album by the Roy Young band. The company is mailing 2,000 point-of-sale units to dealers to promote the Osibisa album and a quantity of metal badges will also be sent out to promote the group.

Ken Maliphant has moved over to Phonogram from Philips Electrical to take up the post of music-cassette and accessories marketing manager, reporting to Hilton Price. Two new men have joined the company following the resignations of John Carr and Howard Tomney. Brian Shepherd who left the company last year to work with Cyril Smith has rejoined the company. David Shrimpton who has been working for Ampex U.K. as product co-ordinator will join the company on March 1. Both men will join as pop product managers. . . . Continental Record Distributors has taken on the exclusive distribution rights to the French Arion and Musidisc labels. Arion covers both classical and folk music plus a wide variety of ethnic music from countries such as Rumania and Hungary. The Musidisc label includes classical music with several albums by Charlie Mingus. In addition to these two labels, CRD is also importing the French Ades label. PHILIP PALMER

FEBRUARY 5, 1972, BILLBOARD

MIDEM '72 'More Serious Businesslike'—Organizer

CANNES—Rumours that the U.K. Department of Trade and Industry was considering cancelling subsidies for participants at future MIDEM events were discounted by Roger Watkins, director of the MIDEM London office this week. "This rumour happens every year and it is true that the Department is always evaluating the subsidies it gives to MIDEM participants," Watkins told Billboard. "I have every reason to believe, however, that the success of this year's MIDEM will impress the two officials from the Department who were at the event."

The number of British partici-

pants eligible for subsidies at MIDEM has grown from 11 in 1967 to 90 at this year's event. "The Department has to decide how to grant the subsidies. This year there was the same amount of money as at last year's MIDEM, but it went to a larger amount of people."

The most significant growth area for this year's MIDEM was in the studio and technological side of the music industry. The Trident group of companies, for instance, sent representatives from the studio, audio production and tape companies. Commented Trident managing director, Norman Sheffield: "The tape and production companies did a lot of business and although it was optimistic to expect bookings for the studio at MIDEM, it did the company good to be represented."

"The company is already involved with recording Elton John in Paris at the moment and it was beneficial to meet a lot of people under one roof—especially with Common Market entry. The Common Market is going to be good for British studios because I'm quite sure our best studios are better than any in the rest of Europe."

The backbone of this year's MIDEM, however, was once again the small publishing and record companies. Big Secret Music for instance, the newly-formed publishing company headed by songwriters Doug Flett and Guy Fletcher, signed 60 deals, including three major catalogue deals.

Commented Watkins: "This year's MIDEM has probably been more serious and business-like than in previous years. This was in fact, the year MIDEM grew up. It was not so much a festival, but more a market place and, in terms of business achieved, it was better than ever. The true mark of this year's MIDEM was the office of Bernard Chevry, the event's organizer, didn't receive a single complaint during the entire seven days."

The major companies too, benefitted from MIDEM. Commented Martin Davis, United Artists' managing director: "Despite certain initial misgivings because of what seemed to be a general industry gloom as to the benefits to large international companies at MIDEM, we in fact saw a lot of people and concluded some business which should benefit the company during the coming year."

"Our annual licensee meeting was held and this year for the first time the publishing company United Artists Music, also held a meeting with many of its international affiliates."

FIDOF to Organize Festival of Festivals

CANNES—The third general assembly of the International Federation of Festival Organisations (FIDOF) was held during MIDEM week.

FIDOF president Augusto Margao stated that 1972 should be the year when FIDOF realized all its objectives with the introduction of the first Festival of Festivals, featuring the winners from the various festivals around the world organised by FIDOF.

FIDOF general secretary Armando Moreno announced four new appointments to the administrative council. Three of them, Augusto Alguero of Spain, Ivan Stanislavsky of Czechoslovakia, and Tomislav Kuljis of Yugoslavia, replaced resigning members. The fourth was Billboard's European publishing director Andre de Vekey, who joined as a representative of the Billboard International Music Industry Conference (IMIC) and also gave FIDOF its first Anglo-American element on the council.

Discussions took place on setting up a FIDOF Press Club,

BUISSON SETS PUB PROD CO

CANNES—Maurice Buisson, director of the Champs-Elysees record store, Lido Music, announced the formation of his own independent production and publishing company, Lido Music Champs-Elysees.

The label has signed the French group Unity and singers Allan and Romain Perry. The company is based at 78, Avenue des Champs-Elysees, Paris 8 and will be distributed by Discodis.

Playboy Records Backs \$1.5 Mil. Henry VII Play

CANNES—News of a \$1.5 million musical on the life of Henry VII to open in the spring was given at MIDEM by Playboy Records and Music general manager John Mahan.

The musical will be by Leslie Bricusse and Anthony Newley, whose catalog is administered worldwide by Playboy.

Mahan said the record division would be looking to build its own talent roster rather than to sign established artists and expected to release a minimum of 60 singles and 45 albums over the next three years.

Speaking of MIDEM itself, where the company had a much-frequented booth, Mahan said a lot of product had been presented but most of it was just not right for the U.S. market. Meanwhile deals had been started in regard to overseas distribution of the label.

Dutch Get Govt Support in '73

CANNES—Conamus, the organization for promoting Dutch popular music, was at MIDEM for the sixth time and reported fruitful contacts with members of performing right and author's societies from Canada, the U.S. and Europe.

Conamus co-ordinated the appointments of the 45-strong Dutch contingent at MIDEM which represented more than a dozen publishers and eight record companies.

Henry Mildenberg, manager of Conamus, described MIDEM as being "absolutely necessary" for the Dutch industry. "We shall be back next year and hope we shall once again have some financial support from the government—support which, for some reason, was suspended this year."

aimed at accrediting journalists to the various festivals who are genuinely interested in reporting the events. The Press Club will have one member for each country, who will advise FIDOF on which pressmen to invite from his particular homeland.

Billboard's Greek correspondent Lefty Kongalides suggested a par-

(Continued on page 53)

Aussie Co. 1st Time at MIDEM

CANNES—The Australian publishing, artist management and recording enterprise of J. Albert was represented for the first time at MIDEM in the persons of international manager Tony Geary and Katie McKillop, assistant to the firm's chief Ted Albert, who flew over especially from Australia.

They acquired the Australian rights to the Red Bus and Our Music catalogs, Batt-Songs, and In Music, the Blue Mink publishing outlet.

Barclay \$20M Turnover In 1971—Crisis Over

CANNES — Barclay France, after one of the most successful chart years in its 27 years' existence, announced sales up 20 percent and a turnover of \$20,000,000 for 1971.

Reporting this at MIDEM, president Eddy Barclay noted that turnover of \$13 million was registered in 1969. The crisis of August 1970, when the firm was forced to borrow heavily in London banking circles, was now over, he said.

Citing "Mamy Blue" and artists Poppys, Nicoletto, Michel Delpech, and Esther Galil as reasons behind the 1971 recovery, Barclay said that intense internal reorganization, which has virtually eliminated the parallel CED distribution network, had contributed greatly to the present situation.

This was in spite of the fact

that the firm lost the Atlantic and Elektra labels—worth about 15 percent in total turnover—early in 1971 under the Kinney set-up.

The new commercial and distribution center at Colombes, northwest of Paris, now was fully operational, and the firm had reorganized sales networks to take in the 16 reps, who formerly worked in "friendly competition" with their 16 Barclay colleagues.

France was now split into 32 sales regions to facilitate representation. CED, Barclay said, now existed in name only, but there was no intention to phase it out completely.

Under a new sales plan, representatives were working much closer with retailers, especially to advise on stocking, Barclay said.

Deals Without Advances Set at MIDEM—Anderson

CANNES—Although attendance at MIDEM was up on last year, fewer people booked stands, preferring to do business from their hotel rooms.

Stig Anderson, head of Sweden Music, also noted that more and more publishing deals were being made without advances. "Apart from one or two new American companies who seem to know little about European market—one company asked for a \$12,000 advance for Scandinavia—most companies are happy to waive advances for they'd rather see the money spent in working the catalog."

Anderson said the atmosphere at MIDEM reflected the fact that continental Europe was becoming more important internationally and continental publishers were involved in many mutual deals which involved no advances. "If I'm offered a good French song for no advance, and a good American song for a huge advance, I'll take the French song. It can just as easily become a hit these days," said Anderson.

Anderson concluded a number of deals at MIDEM including the acquisition of Geoff Stephens' Tic Toc catalog, and of Big Secret Music for Scandinavia. He also did several deals on individual songs and records with Jonathan King, renewed his management contract with Palace Burlington for five years and acquired Scandinavia rights of the chart song in Spain, "Butterfly Waltz" as recorded by Donna Hightower.

Other deals involved Bleu Blanc Rouge, Intro, Melodie der Welt, Rolf Budde and a contract to manage Tree Music in Scandinavia.

Anderson also placed the Bjorn Ulveaus-Benny Anderson song, "Say It With a Song" in all major territories. Wayne Bickerton has

written an English lyric and Lena Anderson will record it in London where it will be released by Polydor. Polydor will release the record in all territories except Italy, Spain and Australia, where it will be handled by RCA, and German speaking territories, where it will be handled by Ariola.

Euro-Beat to Open N.Y. Office

CANNES—A new York office is to be opened by the Euro-Beat firm, following MIDEM talks between Euro-Beat chief Irving Wilson and U.S. independent producer Paul Robinson, who will run the new branch. He and Wilson are forming a U.S.-registered company with the same name, subject to its availability.

Wilson told Billboard that he was hoping to handle the soundtrack recording of Visconti's next film, following Euro-Beat's licensing of the "Death In Venice" soundtrack around the world. The company had also been invited to handle the soundtrack for a major forthcoming American film. Johnny Mathis has recorded "Our Song," a Riz Ortolani film theme with English lyrics by Charlie Singleton, lyricist for "Strangers In The Night," and Euro-Beat has the publishing rights.

Wilson also placed two singles from the Spiral label, the record subsidiary of the Ditchburn Organisation, in various territories. The disks are "I'm Only A Man" by Tony Woods and "A Ra Chichera" by the Delmonts. He is also contemplating installing an experimental studio on his Disc Imports premises in Manchester to specialize in country music-style recordings.

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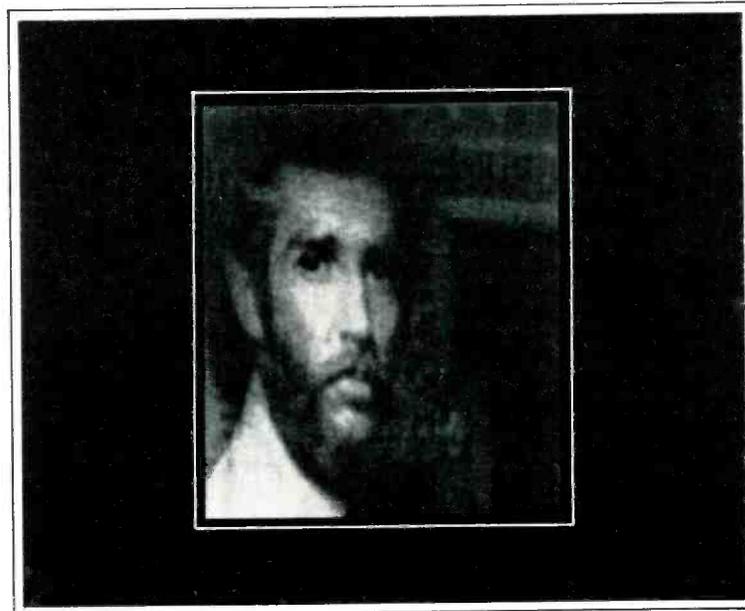
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AN HISTORICAL FIGURE



Hans Kellerman (extreme right) and Hans Officier of Negram Delta, Holland, present gold disks to the Hispavox delegation to mark record sales in Holland of Waldo de los Rios. Hispavox party, left to right, is Amado Regueiro, Luis Calvo and Luis Vidal.



Pictured outside the Martinez Hotel during a break in the international Kinney meeting are Phil Rose, center, and Nesuhi Ertegun, extreme right, with the Scandinavian delegation. Clockwise around the table are Margareta Lundstrom and Rolf Lundstrom, Stig Stahl, Lari Neegaard, Anders Burman, Bent Fabric, Olav Bennike and Borje Ekberg.

MIDEM '72 IN PICTURES



Enjoying a break at the bar—left to right, Sol Rabinowitz of CBS, Ken Glancy of RCA U.K. and Geoff Hannington of RCA U.K.



At the Billy Preston reception, left to right, Shawn Phillips, Larry Yaskiel of A&M U.K. and Billy Preston.



Left to right, Shawn Phillips, Larry Yaskiel, Billy Preston, Lou Adler, Abe Somer and Derek Green.



At the Kinney meeting, left to right, Mrs. Misa Watanabe, Phil Rose, Nesuhi Ertegun, Bernard de Bosson of Kinney, France and Pier Ticchini.



Monty Lewis of Pickwick U.K. was presented with three gold disks for massive sales of the Top of the Pops album series in Holland, Belgium and U.K. Left to right: Hans Kellerman of Negram Delta, Holland; Ira Moss, president of Pickwick; Monty Lewis and Werner Huys of Discobel, Belgium.



Enjoying a relaxed lunch, left to right, Nesuhi Ertegun, Mrs. Ertegun, and Daniel Filipacchi of Kinney France.



Claude Nobs, director of the Montreaux Jazz Festival, presents a Grand Prix award for the best contemporary jazz recording of 1971 ("Wayfaring Stranger" by Jeremy Steig on Elue Note) to UA's Lee Mendell.



The Moog synthesizer was on display for the first time at MIDEM at the stand of Feldon Audio Ltd., the U.K. distributors. Heinz Funk of the Studio Funk in Hamburg demonstrates the circuits while Dag Fellner of Feldon Audio looks on. Fellner reported considerable interest in the Moog and said he would be back next year to organize proper demonstrations in an auditorium.



At the Billy Preston reception, left to right, Giorgio Gomelsky, record producer now based in France; Billy Preston, and Stig Anderson, head of Sweden Music, Stockholm.



Dick Broderick, president of Tara International, greets Inelco Belgium chief Pierre-Jean Goemaere.



Meeting at the Billboard stand—Gorge Grief, center, with Bobby Whitlock, left, and Billboard president of international operations, Mort Nasatir.



Jacques Souplet, left, head of CBS France, presents a gold disk to Gilbert Montagne. On right is Sol Rabinowitz.



At a reception in the Majestic Hotel to celebrate the success of the Rose de France song festival, left to right, Claude Tabet, head of the Antibes-Juan-les-Pins tourist office; conductor Raymond Lefevre; songwriter Patricia Carli; and Maurice Siegel, president of Disc'AZ.



At the Tokyo Music Festival stand: left to right, Tetsuo Hasegawa, correspondent of the Tokyo Broadcasting System in London; Minoru Sunada and Masabumi Watanabe of the Tokyo Festival, interpreter Miss Hirayama, and Norway's Arne Bendiksen.



Claude Pascal of Editions Claud Pascal, France, shares a joke with Al Gallico.



Lunch on the beach for, left to right, Marcel Stellman, Jonathan King and Don Wardell of Decca U.K.



Bernard Chevry meets Joan Collins and B.P. Arnau.



At the opening reception, left to right, Ian Ralfini of Kinney U.K.; Sal Chiantia of MCA Music and Peter Phillips of KPM.



Don Mangano, James Mangano and Mrs. Jana Feliciano of the Johi Music Publishing Co. Said Don Mangano: "It's been a very profitable week and we've made 12 firm deals for the Jose Feliciano catalog, plus many contacts for Jose to appear in such countries as Portugal, Poland and Yugoslavia."



Allo Music acquired the sub-publishing of the U.K. catalog Big Secret music for France. Left to right, during the signing of the deal are Alain Vallat of Allo Music, Guy Fletcher (Big Secret), Doug Flett (Big Secret) and Max Amphoux (Allo Music).



Peter Schekeryk of Neighbourgood Music makes an appointment with KPM's Peter Phillips.



UA president Mike Stewart lunches with Eddie Adams, head of UA France.

HITS OF THE WORLD

ARGENTINA

(Courtesy Escalera a la Fama)

- This Week**
- 1 EL FRESCALES—Luis Aguile (CBS)
 - 2 A MI LAS MUJERES NI FU NI FA—Peret (MCA)
 - 3 VIVO EN UN MUNDO FELIZ—Francis Smith (CSB); Donald (RCA)
 - 4 SE METE SE METE—Sociedad Anonima (Odeon)
 - 5 FREEDOM COMES FREEDOM GOES—Fortunes (Odeon); Familia Darren (MCA)
 - 6 SPANISH HARLEM—Aretha Franklin (Philips)
 - 7 VE OVEO QUE VES?—Katunga (RCA)
 - 8 AMADA AMANTE—Roberto Carlos (CBS)
 - 9 PARA QUE NO ME OLVIDES—Elio Roca (Polydor)
 - 10 MOZART SYMPHONY NO. 13—Waldos de los Rios (M. Hall)

BELGIUM (Dutch)

(Courtesy HUMO)

- This Week**
- 1 HOW DO YOU DO—Mouth and MacNeal (Decca)
 - 2 SACRAMENTO—Middle of the Road (RCA)
 - 3 IS THIS THE WAY TO AMARILLO—Tony Christie (MCA)
 - 4 SYMPATHIE IS GEEN LIEFDE—Willy Sommers (Vogue)
 - 5 EVIVA ESPANA—Samantha (Bazar)
 - 6 JESSICA—Rocco Granata (Cardinal)
 - 7 COZ I LUV YOU—Slade (Polydor)
 - 8 PAPPIE LOOP TOCH NIET KO SNEL—Herman van Keeken (Polydor)
 - 9 KOM VAN DAT DAK AF—Peter en z'n Rockets (Philips)
 - 10 THEME FROM SHAFT—Issac Hayes (Stax)

BELGIUM (French)

(Courtesy Telemoustique)

- This Week**
- 1 MA CHANCE, C'EST DE T'AVOIR—Frederic Francois (Vogue)
 - 2 L'AVVENTURA—Stone & Charden (Vogue)
 - 3 SHAFT—Isaac Hayes (Polydor)
 - 4 UNE FLEUR, RIEN QU'UNE ROSE—Crazy Horse (Vogue)
 - 5 ACROPOLIS ADIEU—Mireille Mathieu (Barclay)
 - 6 THE WITCH QUEEN OF NEW ORLEANS—Redbone (CBS)
 - 7 LE RIRE DU SERGENT—Michel Sardou (Philips)
 - 8 SOLEY SOLEY—Middle of the Road (RCA)
 - 9 IL FAIT BEAU, IL FAIT BON—Claude Francois (Philips)
 - 10 HELP—Tony Ronald—Ariola

BRITAIN

(Courtesy Record & Tape Retailer)

*Denotes local origin

- This Last Week**
- 1 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Polydor)—Cookaway (David Henry)
 - 2 MOTHER OF MINE—Neil Reid (Decca)—Dick Rowe/Ivor Raymonde (Decca)
 - 3 TELEGRAM SAM—T. Rex (T. Rex)—Tony Visconti (Wizard)
 - 4 HORSE WITH NO NAME—America (Warner Brothers)—Kinney (Jan Samwell)
 - 5 BRAND NEW KEY—Melanie (Buddah)—Peter Schekeryk (Neighbourhood/KPM)
 - 6 I JUST CAN'T HELP BELIEVING—Elvis Presley (RCA Screen-Gems/Columbia)
 - 8 STAY WITH ME—Faces (Warner Brothers)—Kinney (Glyn Johns)
 - 16 WHERE DID OUR LOVE GO—Donnie Elbert (London)—Donnie Elbert (Jobete/Carlin)
 - 10 MORNING HAS BROKEN—Cat Stevens (Island)—Paul Samwell-Smith (Freshwater)
 - 17 LET'S STAY TOGETHER—Green (London, Burlington)
 - 7 SOLEY SOLEY—Middle of the Road (RCA)—Sunbury Giacomo Tosti
 - 9 SLEEPY SHORES—Johnny Pearson Orchestra (Penny Farthing)—KPM (KPM Prod.)
 - 20 THE PERSUADERS—John Barry Orchestra (CBS)—ATV Kirshner (John Barry)
 - 5 SOFTLY WHISPERING I LOVE YOU—Congregation (Columbia) Cookaway (John Burgess)
 - 24 MOON RIVER—Greyhound (Famous Chappell)—Dave Bloxham (Trojan)
 - 15 THEME FROM THE ONEDIN LINE—Vienna Philharmonic Orchestra (Decca)—Copyright Control
 - 27 HAVE YOU SEEN HER—Chi-Lites (MCA)—Copyright Control (Eugene Record)
 - 11 NO MATTER HOW I TRY—*Gilbert O'Sullivan (MAM) April/MAM (Gordon Mills)
 - 30 ALL I EVER NEED IS YOU—Sonny and Cher (MCA)—United Artists (Snuff Garrett)
 - 28 BABY I'M A WANT YOU—Bread (Elektra)—David Gates (Screen Gems/Columbia)
 - 13 ERNIE (THE FASTEST MILKMAN IN THE WEST)—*Benny Hill (Columbia) (Walter J. Ridley)

- 22 12 SOMETHING TELLS ME (SOMETHING'S GONNA HAPPEN TONIGHT)—*Cilla Black (Parlophone) Cookaway (George Martin)
- 23 22 FAMILY AFFAIR—Sly and Family Stone (Epic)—Sly Stone (Kinney)
- 24 14 THEME FROM SHAFT—Isaac Hayes (Stax) Carlin (Isaac Hayes)
- 25 37 IF YOU REALLY LOVE ME—Stevie Wonder (Tamlam Motown)—Stevie Wonder (Jobete/Carlin)
- 26 21 KARA KARA—New World RAK (Chinnichap/RAK) Mickie Most
- 27 49 AMERICAN PIE—Don McLean (United Artists)—G. Gil/W. Malone (United Artists)
- 28 19 MORNING—Val Doonican (Philips)—Melanie (Johnnie Franz)
- 29 18 JEEPSTER—T. Rex (Fly)—Campbell-Connelly (Tony Visconti)
- 30 — SON OF MY FATHER—Chicory Tip (CBS)—R. Easterby/D. Champ (ATV Kirshner)
- 31 23 IT MUST BE LOVE—Labi Siffre (Pye)—Groovy (Labi Siffre)
- 32 34 CAN'T LET YOU GO—Barry Ryan (Polydor)—Wayne Bickerton (Chappell)
- 33 26 FIREBALL—Deep Purple (Harvest)—Hec (Deep Purple)
- 34 29 BANKS OF THE OHIO—*Olivia Newton-John (Pye)—Blue Gum (Welch/Farrar)
- 35 — STORM IN A TEA CUP—Fortunes (Capitol)—R. Cook/R. Greenaway (ATV Kirshner)
- 36 35 GIVE AND TAKE—Pioneers (Trojan)—Island (Jimmy Cliff)
- 37 25 IS THIS THE WAY TO AMARILLO—*Tony Christie (MCA)—ATV Kirshner (M. Murray/P. Callander)
- 38 — MY WORLD—Bee Gees (Polydor)—Bee Gees/Robertwood (Abigail/Robin Gibb)
- 39 40 BURUNDI BLACK—Burundi Stephenson Black (Barclay) (Burlington)
- 40 33 BLESS YOU—Martha Reeves & the Vandellas (Tamlam Motown)—(Jobete/Carlin) Corporation
- 41 32 TOKOLOSHE MAN—John Kongos (Fly)—Essex (Gus Dudgeon)
- 42 41 TILL—Tom Jones (Decca)—Chappell (Gordon Mills)
- 43 — DIAMONDS ARE FOREVER—Shirley Bassey (United Artists)—Ed Freeman (United Artists)
- 44 36 SING A SONG OF FREEDOM—*Cliff Richard (Columbia) Big Secret/Rondor (Norrie Paramor)
- 45 — DAY AFTER DAY—Badfinger (Apple)—George Harrison (Apple)
- 46 38 GYPSYS, TRAMPS AND THIEVES—Cher (MCA)—Campbell-Connelly (Snuff Garrett)
- 47 — I DON'T KNOW HOW TO LOVE HIM/SUPERSTAR—Yvonne Elliman/Murray Head (MCA)—Tim Rice/Andrew Lloyd Webber (Leeds)
- 48 39 FESTIVAL TIME—San Remo Strings (Tamlam Motown)—(Jobete/Carlin)
- 49 — I DON'T KNOW HOW TO LOVE HIM—Petula Clark (Pye)—Johnny Harris (Leeds)
- 50 31 COZ I LUV YOU—Slade (Polydor)—Barn/Schroeder (Chas. Chandler)

DENMARK

(Courtesy Danish Group of IFPI)

*Denotes local origin

- This Last Week**
- 1 1 FUT I FEJEMOJET—*John Mogensen (Play)—Imudico
 - 2 2 SCHOEN IST ES AUF DER WELT ZU SEIN—Roy Black & Anita Hegerland (Polydor)—Intersong
 - 3 3 MAMMY BLUE—Pop Tops (Metronome)—Sonet
 - 4 5 AMARILLO—Tony Christie (MCA)—Stig Anderson
 - 5 4 SOLEY SOLEY—Middle of the Road (MCA)—Stig Anderson
 - 6 10 SING A SONG OF REEDOM—Cliff Richard (Columbia)—Stig Anderson
 - 7 6 VELKOMMEN TIL VERDEN—*Dorthe (Philips)—Stig Anderson
 - 8 — MARRY ME—Walkers (Philips)—Dacapo
 - 9 — THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Vanguard)—Wilhelm Hansen
 - 10 — FIREBALL—Deep Purple (Harvest)—HEC-Music

JAPAN

*Denotes local origin (Courtesy Music Labo, Inc.)

- This Week**
- 1 AISURU HITO WA HITOI—Kivohiko Ozaki (Philips)—Nichion
 - 2 AKUMA GA NIKUI—*Takao Hirata & Sellstars (Dan)—Tokyo 12 channel
 - 3 AME NO MIDOSUJI—O Yan Hui Hui (Toshiba)—U-A/Taiyo
 - 4 TABIDACHI NO UTA—*Tsunehiko Kamijo & Rokumonsen (King)—Yamaha
 - 5 MIZUIRO NO KOI—*Mari Amachi (CBS/Sony)—Watanabe

- 6 MAMMY BLUE—Pop Tops (Philips)—Tokyo Music
- 7 OMATSURI NO YORU—*Rumiko Koyanagi (Reprise)—Watanabe
- 8 SUPERSTAR—Carpenters (A&M)—Taiyo
- 9 AME NO AIRPORT—*O Yan Hui Hui (Toshiba)—Takarajima
- 10 WAKARE NO ASA—*Pedoro & Capricious (Atlantic)—Suisseisha
- 11 WATASHI NO JYOKAMACHI—*Rumiko Koyanagi (Reprise)—Watanabe
- 12 NAGASAKI KARA FUNE NI NOTTE—*Hiroshi Itsuki (Minorophone)—Nichion
- 13 IMAGINE—John Lennon (Apple)—Folster
- 14 NAGASAKI BOJOY—*Yuko Nagisa (Toshiba)—U-A/Taiyo
- 15 YOAKE NO YUME—*Akiko Wada (RCA)—Tokyo Music
- 16 DAREMO SHIRANAI—Yukari Ito (Denon)—Nichion
- 17 CHIKYU WA HITOTSU—Four Leaves (CBS/Sony)—April Music
- 18 NAGARE NO BLUES—*Shinichi Mori (Victor)—Watanabe
- 19 NANONI ANATA WA KYOTO E YUKUNO—*Cherish (Victor)—Victor
- 20 GYPSIES, TRAMPS AND THIEVES—Cher (MCA)

MEXICO

(Courtesy Radio Mil)

- This Week**
- 1 NO TENGO DINERO—Juan Gabriel (RCA)
 - 2 LA BALA—Hermanos Flores (Raff)
 - 3 THEM CHANGES (Cambios)—Buddy Miles (Mercury)
 - 4 ROSA MARCHITA (Cracklin' Rose)—Roberto Jordan (RCA)
 - 5 ROSAS ROJAS—Massimo Ranieri (CBS)
 - 6 HELP (Ayudame)—Tony Ronald (Apolo)
 - 7 UNCLE ALBERT (Tio Alberto)—Lines & Paul McCartney (Apple)
 - 8 POR QUE YO TE AMO—Sandro (CBS)
 - 9 COMO HAS HECHO—Hermanos Lazo (Orfeon)
 - 10 GO AWAY LITTLE GIRL (Vete Muchachita)—Donny Osmond (MGM)

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin

- This Last Week**
- 1 1 SOLEY SOLEY—Middle of the Road (RCA)—Sweden
 - 2 2 MAMMY BLUE—Pop Tops (Metronome)—Mimosa
 - 3 3 RATITI—*Eivind Loeberg (Columbia)—Imudico
 - 4 5 PEOPLE IN MOTION—*Saf (Polydor)—Sonora
 - 5 4 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Imudico
 - 6 6 WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)—April
 - 7 7 SULTANA—Titanic (CBS)—April
 - 8 10 EN TUR RUNDI I BYEN—*Fin Kalvik (Nor-Disc)—Sonora
 - 9 — BANGLA DESH—George Harrison (Apple)—Essex
 - 10 — THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Vanguard)—Norsk Musikkforlag

Talent In Action

• Continued from page 20

candid patter between songs that truly enchants and a powerfully-arresting voice. She tends to overpower the p.a. system in this room. She should hold the mike further away and below her chin to get better aural and visual effect. She has a brilliant vibrato that is too often lost in what comes close to shouting as she hits a climax. Even when she does a little known material, she sets up her audience well with charming explanation about the song and why she sings it. Miss Wilson is certainly ready for a strong spot in a Broadway musical. She handles all lyrics with sincere conviction.

Excellent support came from Dick Glasser, animated pianist-leader-vocalist, and His Friends. Outstanding with the foursome was Tim Engelstad, a young bearded drummer who played an outstanding backup. He's one of the few under-30 tubbers who plays a tuned snare, getting away from the awful tom-tom sound of the loose snares played by most of his contemporaries.

JOHN SIPPEL

SOUTH AFRICA

(Courtesy Southern African Record Manufacturers and Distributors' Assn.)

*Denotes local origin

- This Week**
- 1 SOLEY SOLEY—Middle of the Road (RCA)—Gema, Teal
 - 2 IMAGINE—John Lennon (Parlophone)—Northern, EMI
 - 3 MAMMY BLUE—*Charisma (CBS)—Intersong, GRC
 - 4 AMEN—*Peanut Butter Conspiracy (CBS)—Laetrec, GRC
 - 5 GET ME SOME HELP—*Neville Whitmill (Gallo)—Continental, Gallo
 - 6 COUSIN NORMAN—Marmalade (Decca)—Catrine, Gallo
 - 7 BUTTERFLY—Danyel Gerard (CBS)—MPA, GRC
 - 8 DESIDERATA—Les Crane (Warner Bros.)—Laetrec, Teal
 - 9 YOU—Peter Maffay (Gallo)—Ardmore & Beechwood, Gallo
 - 10 I WILL RETURN—Springwater (Polydor)—Jigsaw, Trutone

SPAIN

(Courtesy of El Musical)

*Denotes local origin

- This Week**
- 1 SOY REBELDE—*Jeanette (Hispanavox)—Musica de Espana
 - 2 MAMMY BLUE—*Los Pop Tops (Explosion-Ariola)—Symphyat Roussos (Philips-Fonogram)—Symphyat
 - 3 EL SOLDADITO—*La Compania (CBS)
 - 4 IMAGINE—John Lennon (EMI)—EGO
 - 5 EL VALS DE LAS MARIPOSAS—*Danny & Donna (Columbia Espanola)—Notas Magicas
 - 7 WITCH QUEEN OF NEW ORLEANS—Redbone (CBS)—April
 - 8 DOS CRUCES/EL JINETE—Jose Feliciano (RCA)—Musica del Sur
 - 9 CO-CO—The Sweet (RCA)—Musica del Sur
 - 10 PANDEIRADA—*Andres do Barro (RCA)—RCA

Phil. Peso Pegging Could Mean Disk Price Increase

By OSKAR SALAZAR

MANILA — Anxiety over the final pegging of the Philippine peso to the dollar to end the floating rate here will continue.

In such event, prices of records will have to go up. The RIAP (Record Industry Association of the Philippines) and the PRIA (Philippine Record Industry Association) share this sentiment.

Prices of records in the Philippines are still the lowest in Asia, Taiwan excluded. Mono LP is at US \$2.40, stereo and compatible LP at \$2.88 and single at \$0.32 for both domestic and foreign. This is at the current rate of 6.23 pesos to one US dollar.

Despite rumors that the pegging will soon be accomplished, the realists do not think this likely because America devalued the dollar on Aug. 15 of last year while Japan announced the floating of its currency the next day.

The Philippines has floated its peso since February of last year. Economists here feel that the Philippine peso will either follow the dollar completely or revalue with respect to the dollar at a rate lower than the revaluation of the stronger non-US world currencies. The floating rate here no longer fluctuates violently and the Central bank shows the international reserves rose by 5.7 per cent to

\$245.85 million by the end of July last year.

The dollar devaluation and yen revaluation will have little or no effect to printing and publishing as far as the domestic record industry is concerned.

Disneyland to Vicor Music In Philippines

MANILA—Vicor Music Corp., through its representative, Antonio M. Ocampo, has acquired the license to manufacture and distribute Disneyland records in the Philippines from Walt Disney Music Co.

Ocampo was in Glendale, California recently to finalize negotiations with Philip Sammeth, vice president and director for international operations of Walt Disney, in behalf of Vicente del Rosario, Jr., vice president and general manager of Vicor.

The licensing contract takes effect March 1 of this year. Disneyland was the second foreign label Vicor acquired last year right after it expanded into becoming a major company by local standards. Ember was the first.

Vicor is now making plans to market Disneyland products particularly in bookshops, schools and by mail order. Del Rosario said his company will definitely tie up with a well-known consumer product in promoting the new label. Disney characters are well known in the Philippines. Walt Disney motion pictures have been box office hits here for the past months.

Ember-Pye Sign Deal

• Continued from page 50

U.K. and Eire, Kruger is left free to focus more on his overseas business—regarded as providing a greater contribution to turnover than local sales—which in itself stands to improve even more with better performance in the British market.

New French Disk Co. Briand Forms

CANNES—Formation of a new French record company was announced at MIDEM. It involves Dany Saval, ex-wife of film-score writer Maurice Jarre. Miss Saval has not recorded in France for six years.

The company, Disques Briand, has been set up by former impresario Guillaume Biro, with an affiliated publishing company headed by Pascal Auriat. Other artists already signed are Jean-Louis Foulquier, Juliana, and organist Claude Trenet, brother of CBS artist Charles Trenet.

Briand's address is 7-9, rue Steinlen, Paris 18, tel: 255.52.50.

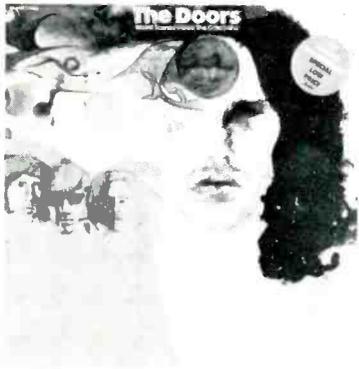
FIDOF Festival of Festivals

• Continued from page 51

ally FIDOF Disk Jockey Club, whereby disk jockeys and TV music comperes and producers were circularised with the FIDOF bulletins, invited to attend the various festivals and in return paid a small fee and guaranteed airtime in their programmes for the winning songs. The suggestion was adopted.

Other suggestions from the floor included an Italian one to form FIDOF selection committees in the organisation's constituent countries, comprising industrialists as well as representatives of the arts to ensure that the singers and songs selected for the festivals were

Billboard Album Reviews



POP
DOORS—
Weird Scenes Inside the Gold Mine.
Elektra 8E 6001

The memory of Jim Morrison and the Doors is further exploited in this highly commercial 2-record set of '22 classic Doorsongs' gleaned from the group's catalog of original LPs. "Break On Through," "Love Her Madly," "Running Blue," and "Riders On the Storm" represent the terrific material.



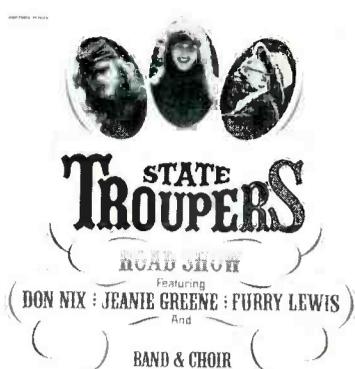
POP
LOU RAWLS—
Silk & Soul.
MGM SE 4809

Rawls kicks off this heavy sales package with his new hit, "His Song Shall Be Sung," and proceeds to mix some of today's best material with some fresh new approaches to standards. Highlights include, "Sophisticated Lady," "Something," "Here's That Rainy Day," "Believe In Me," and "Watch What Happens." Strong support from Reg Powell's effective arrangements and the production work of Michael Lloyd.



POP
BLACK OAK ARKANSAS—
Keep the Faith.
Atco SD 33-381

This is Black Oak's second album and it further establishes them as one of the "heaviest" rock bands of the seventies. They believe in playing their music very loud, which is a pity as it tends to overshadow their rather provocative lyrics. Their music seems to lack momentum as it builds to a peak and stays there. This should have all the sales impact of their first LP and more.



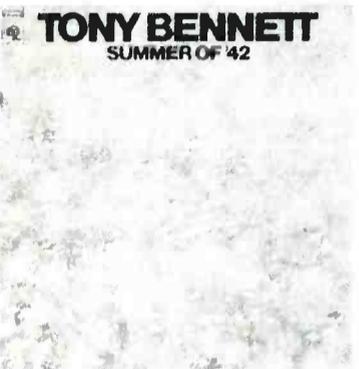
POP
ALABAMA STATE TROUPERS—
Road Show.
Elektra EKS 75022

What may have begun as artist promotion has resulted in a joyous musical entertainment featuring Don Nix, Jeannie Greene, Furry Lewis, the Mt. Zion Band and Choir in a live recording from concerts in Long Beach and Pasadena. "Amos Burke," "Yes, I Do Understand," "Opening," "Olena," and "My Father's House" are typical of the cuts in this 2-record set whose ensemble performance should bring it to the top.



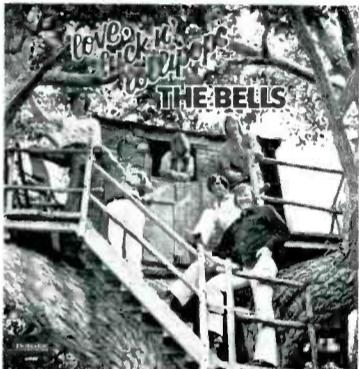
POP
KING CRIMSON—
Islands.
Atlantic SD 7212

King Crimson have done it again, produced an album that is so totally above the mainstream of rock as to achieve a kind of cosmic quality. Theirs is music of the future, classically influenced yet so progressively advanced that it is mind-bending. For sheer intensity, musicianship and inventiveness they are without peer. The total effect of "Islands," and it must be looked at as a single, cohesive unit, is eerily haunting.



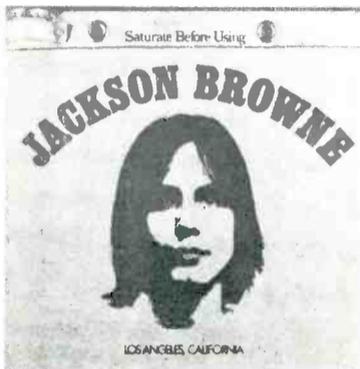
POP
TONY BENNETT—
Summer of '42.
Columbia C 31219

With the film hit theme as the title tune, Bennett comes up with a winner in this package of exceptional performances of some of today's best material. Strong cuts include "Losing My Mind" from "Follies," Peggy Lee and Johnny Mandel's "Shining Sea," and Gilbert Becaud/Norman Gimble's "It Was Me." Effective Torrie Zito, Robert Farnon, Marion Evans and Frank DeVol arrangements.



POP
BELLS—
Love Luck n' Lollipops.
Polydor PD 5503

Here is an excellent package by the Canadian group that will put them back on the charts. Their sound is harmonious and truly easy to the ear. Cliff Edwards produced and the quality of the performance is superb. "Gifts," "She's A Lady" and the Kristofferson medley are highlights and will receive much play. "For Better Or Worse," their last single, is a lovely spotlight cut. This LP will attract much attention.



POP
JACKSON BROWNE—
Asylum.
SD 5051 (Atlantic)

Finally, the long awaited and much heralded first album from Jackson Browne and it is indeed a work of beauty and charm. He has built a richly deserved reputation as being one of the best new songwriters of the seventies and proves it by gifting us with ten captivatingly intriguing songs. Backed by such notables as Russ Kunkel, Leland Sklar and David Crosby, his voice has a winsome quality.



POP
MALO—
Warner Bros. BS2584

Comparisons to Santana are inevitable for Malo since their sound is not only reminiscent of the former but they boast as their lead guitarist Carlos Santana's younger brother Jorge. Malo, however, is exciting enough to make it on their own strength. Theirs is Latin rock played forcefully and provocatively by an aggregation of eight in which no one musician dominates. Theirs is great dance music and choice cuts include "Cafe," "Nena" and "Suavecito."



POP
KENNY LOGGINS WITH JIM MESSINA—
Sittin' In.
Columbia C 31044

First off, this is quite simply a great album. Every cut is lovingly wrought, carefully fashioned and very near perfect if such a thing as perfection is musically possible. Kenny Loggins, best known for writing "House At Pooh Corner" (which is included) and Jim Messina (ex-Buffalo Springfield and Poco) are enthusiastically versatile performers and writers.



POP
CAROL HALL—
Beads and Feathers.
Elektra EKS 75018

If success has any association with merit, Miss Hall will be successful. Her second Elektra LP is filled with songs whose surface simplicity disguises the psychological complexities of the writer's relationships and experiences. Her earthy, full voice is a dramatic instrument. Highlights are "Sandy," "Hard Times Lovin'," and My House."



SOUNDTRACK
SOUNDTRACK—
The Last Picture Show.
Columbia S 31143

The heavy box office business for the film should do much to stimulate sales for this nostalgic package that includes such classics as Johnnie Ray's "Please Mr. Sun," Tony Bennett's "Cold Cold Heart," Jo Stafford's "You Belong to Me," and Pee Wee King's "Slow Poke" to name a few.



COUNTRY
CONWAY TWITTY AND LORETTA LYNN—
Lead Me On.
Decca DL 75326

For their second package of duets, Twitty and Loretta Lynn come up with another dynamite selection of material certain to prove another hot chart item. Their hit single, "Lead Me On" is spotlighted and featured are standouts such as "Never Ending Song of Love," "Easy Loving," and the clever rhythm item, "You Blow My Mind" penned by Billy Edd Wheeler.



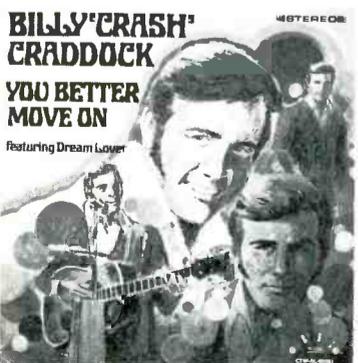
COUNTRY
VERY BEST OF MEL TILLIS—
MGM SE 4806

All of Tillis' recent or latest hits under one cover can only prove a giant seller for the country chart! They're all here, the top performances of Tillis: "Heaven Everyday," "Brand New Mister Me," "Commercial Affection," "Take My Hand," (with Sherry Bryce), "Arms of a Fool," and the current "Untouched."



COUNTRY
TOMPALL AND THE GLASER BROTHERS—
Rings and Things.
MGM SE 4812

Featured in this strong commercial package is the group's giant hit, "Rings," plus their current chart winner, "Sweet Love Me Good Woman." Along with those hits for added sales value, are some potent performances such as "Lovin' You Again," "Back in Each Other's Arms Again," and "Blue Ridge Mountain." The Glasers are in top form here.



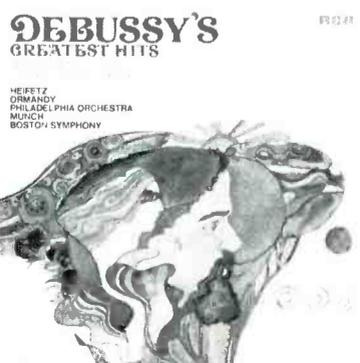
COUNTRY
BILLY 'CRASH' CRADDOCK—
You Better Move On.
Cartwheel CTW AL 05001

With his country hits of "You Better Move On" and "Dream Lover" to help sales push, this new LP by Billy (Crash) Craddock will have no trouble being one of his strongest LPs yet in sales. And strong cuts include the title tune, "What He Don't Know Won't Hurt Him," "Treat Her Right." A solid entertainment package.



CLASSICAL
VAUGHAN WILLIAMS: SYMPHONY No. 5/THE WASPS-OVERTURE—
Andre Previn with the London Symphony.
RCA Red Seal LSC 3244

Another in a continuing RCA series of Vaughan Williams symphonies that exemplifies the often overlooked genius of the composer. Previn accentuates the Brahmsian luster and thematic mastery in recognition of Williams as one of the most significant contributors to twentieth century symphonic music.



CLASSICAL
DEBUSSY'S GREATEST HITS—
Heifetz/Ormandy/Munch.
RCA Red Seal LSC 5017

In RCA's superb line of classical greatest hits, this one featuring the music of Debussy is one of the finest. Among the stand-out performances are "Reverie" performed by the Philadelphia Orchestra (Ormandy), as well as "Clair de lune," and Jascha Heifetz performing "Golliwog's Cakewalk," and the "Girl With the Flaxen Hair."



CLASSICAL
TELEMANN: CANTATAS
Prey/German Bach Soloists/Winschermann
Philips 6500 16 (S)

Baritone star Hermann Prey slides tunefully through the good-humored baroque burlesques of Telemann's secular cantatas, "The Schoolmaster," "The Canary," and "Joys of Country Life." This is music that delightfully combines lush counterpoint and goofy jokes, a genre almost forgotten today. The Salzburg Boys Choir, a fine chamber orchestra provide elegant settings.



INTERNATIONAL
TITO RODRIGUEZ—
Superpak.
UA Latino L 61900

A giant in the Latin music scene, Tito Rodriguez is featured here in a collection of 20 of his more popular performances, including "Inolvidable," "Esta Tarde Vi Llover," "Vuela La Pajoma," and "Quando, Quando, Quando." This LP will be a strong seller, especially in markets such as New York, Miami, Los Angeles.

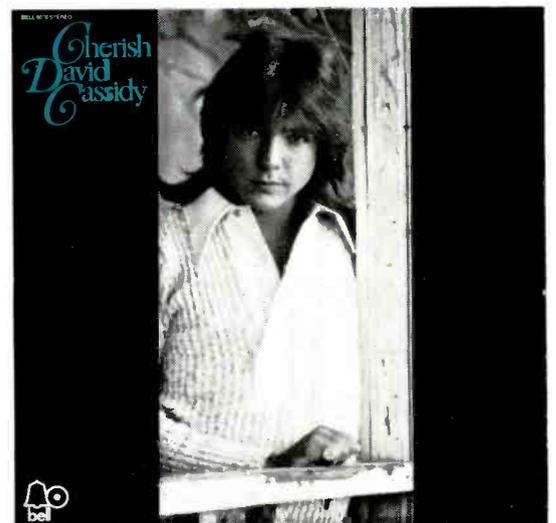


DAVID'S FIRST ALBUM

something else for Cassidy fans to cherish!



Cherish David Cassidy



Bell Album #6070

Produced by WES FARRELL
For Coral Rock Productions, Inc.

AARONS MANAGEMENT
RUTH AARONS-JIM FLOOD

ESTABLISHED 1898



BELL RECORDS

A Division of Columbia Pictures Industries, Inc.

For Week Ending
Feb. 5, 1972

★ **STAR PERFORMER** — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1		1 AMERICAN PIE • 11	Don McLean (Ed Freeman), United Artists 50856
2		3 LET'S STAY TOGETHER • 10	Al Green (Willie Mitchell), Hi 2202 (London)
3		2 BRAND NEW KEY • 15	Melanie (Peter Schekeryk), Neighborhood 4201 (Famous)
4		5 DAY AFTER DAY 10	Badfinger (George Harrison), Apple 1841
5		14 WITHOUT YOU 8	Nilsson (Richard Perry), RCA 74-0604
6		8 NEVER BEEN TO SPAIN 7	Three Dog Night (Richard Podolor), Dunhill 4299
7		4 SUNSHINE • 13	Jonathan Edwards (Peter Casperson), Capricorn 8021 (Atco)
8		16 PRECIOUS AND FEW 10	Climax (Larry Cox), Rocky Road 30,000 (Bell)
9		13 HURTING EACH OTHER 4	Carpenters (Jack Daugherty), A&M 1322
10		15 JOY 6	Apollo 100 (Miki Dallan), Mega 615-0050
11		6 CLEAN UP WOMAN • 11	Betty Wright (Willie Clarke & Clarence Reid), Alston 4601 (Atlantic)
12		32 DOWN BY THE LAZY RIVER 3	Osmonds (Michael Lloyd & Alan Osmond), MGM 13324
13		7 SCORPIO • 15	Dennis Coffey & the Detroit Guitar Band (Theodore & Coffey), Sussex 226 (Buddah)
14		17 ANTICIPATION 9	Carly Simon (Paul Samwell-Smith), Elektra 45759
15		9 YOU ARE MY EVERYTHING • 14	Stylistics (Thom Bell), Avco 4581
16		10 SUGAR DADDY 9	Jackson 5 (The Corporation), Motown 1194
17		11 DROWNING IN THE SEA OF LOVE • 11	Joe Simon (Staff), Spring 120 (Polydor)
18		12 I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) 10	New Seekers (David Mackay), Elektra 45762
19		21 STAY WITH ME 6	Faces (Glyn Johns/Faces), Warner Bros. 7545
20		38 LION SLEEPS TONIGHT 6	Robert John (Hank Medress & Dave Appell), Atlantic 2846
21		22 KISS AN ANGEL GOOD MORNING 12	Charley Pride (Jack Clement), RCA 74-0550
22		24 THE WITCH QUEEN OF NEW ORLEANS 12	Redbone (Pat Vegas & Lolly Vegas), Epic 5-10749 (CBS)
23		23 BLACK DOG 7	Led Zeppelin (Jimmy Page), Atlantic 2849
24		25 LEVON 8	Elton John (Gus Dudgeon), Uni 55314 (MCA)
25		27 FIRE AND WATER 7	Wilson Pickett (Brad Shapiro & Dave Crawford), Atlantic 2850
26		19 I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) 11	Hillside Singers (Al Ham), Metromedia 231
27		28 MAKE ME THE WOMAN THAT YOU GO HOME TO 8	Gladys Knight & the Pips (Clay McMurray), Soul 35091 (Motown)
28		29 THAT'S THE WAY I FEEL ABOUT 'CHA 9	Bobby Womack (Free Productions & Muscle Shoals Sound), United Artists 50847
29		33 DON'T SAY YOU DON'T REMEMBER 8	Beverly Bremers (Victrix Prod.), Scepter 12315
30		18 FAMILY AFFAIR • 14	Sly & the Family Stone (Sly Stone), Epic 5-10805 (CBS)
31		37 BANG A GONG (Get It On) 6	T. Rex (Tony Visconti), Reprise 1032
32		20 IT'S ONE OF THOSE NIGHTS (Yes Love) 8	Partridge Family starring Shirley Jones and Featuring David Cassidy (Wes Farrell) Bell 45-160
33		40 FLOY JOY 5	Supremes ("Smokey"), Motown 1195

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34		36 FEELIN' ALRIGHT 11	Joe Cocker (Denny Cordell for Tarantula Prod.), A&M 1063
35		77 SWEET SEASONS 2	Carole King (Lou Adler), Ode 66022 (A&M)
36		48 FOOTSTOMPIN' MUSIC 5	Grand Funk Railroad (Terry Knight), Grand Funk 1841 (Capitol)
37		39 TOGETHER LET'S FIND LOVE 6	5th Dimension (Bones Howe), Bell 45-170
38		41 AIN'T UNDERSTANDING MELLOW 9	Jerry Butler & Brenda Lee Eager (Gerald Sime & Jerry Butler), Mercury 73255
39		65 MY WORLD 2	Bee Gees (Bee Gees & Robert Stigwood), Atco 6871
40		60 EVERYTHING I OWN 2	Bread (David Gates), Elektra 45765
41		42 DAISY MAE 10	Hamilton, Joe Frank & Reynolds (Steve Barri), Dunhill 4296
42		82 THE WAY OF LOVE 2	Cher (Snuff Garrett), Kapp 2158 (MCA)
43		35 ONCE YOU UNDERSTAND 10	Think (Lou Stallman & Bobby Susser), Laurie 3583
44		71 I CAN'T HELP MESELF (Sugar Pie, Honey Bunch) 2	Donnie Elbert (Donnie Elbert), Avco 4587
45		57 JUNGLE FEVER 4	Chakachas (Roland Kluger), Polydor 15030
46		50 YOU WANT IT, YOU GOT IT 5	Detroit Emeralds (Katouzzion Prod.), Westbound 192 (Janus)
47		47 (Do the) FUNKY PENGUIN, Pt. 1 7	Rufus Thomas (Tom Nixon), Stax 0112
48		49 TUPELO HONEY 6	Van Morrison (Van Morrison and Ted Templeman), Warner Bros. 7543
49		61 SOFTLY WHISPERING I LOVE YOU 3	English Congregation (John Burgess), Atco 6865
50		51 THE HARDER I TRY (The Bluer I Get) 9	Free Movement (Toxey French, Michael O'Martian, Bill Straw), Columbia 4-45512
51		69 NICKEL SONG 3	Melanie (Peter Schekeryk), Buddah 268
52		45 LOOKIN' FOR A LOVE 10	J. Geils Band (Bill Szymczyk), Atlantic 2844
53		62 WE'VE GOT TO GET IT ON AGAIN 3	Addrisi Brothers (Norbert Putnam), Columbia 4-45521
54		55 SON OF SHAFT 7	Bar-Kays (Allen Jones), Volt 4073
55		76 COUNTRY WINE 2	Raiders (Mark Lindsay), Columbia 4-45335
56		56 SHOW ME HOW 11	Emotions (Isaac Hayes & David Porter), Volt 4066
57		52 WAY BACK HOME 9	Jr. Walker & the All Stars (Johnny Bristol), Soul 35090 (Motown)
58		43 THOSE WERE THE DAYS 9	Carroll O'Connor & Jean Stapleton as the Bunkers (Shel Kegan), Atlantic 2847
59		59 UNDER MY WHEELS 7	Alice Cooper (Bob Ezrin), Warner Bros. 7529
60		80 UNTIL IT'S TIME FOR YOU TO GO 2	Elvis Presley, RCA 74-0619
61		64 BABY WON'T YOU LET ME ROCK 'N ROLL YOU 4	Ten Years After (Chris Wright), Columbia 4-45530
62		— HEART OF GOLD 1	Neil Young (Elliot Mazer), Reprise 1065
63		70 MOVE 'EM OUT 3	Delaney & Bonnie (Delaney Bramlett), Atco 6866
64		66 PAIN 7	Ohio Players (Herb James & Billy Pittman), Westbound 188 (Chess/Janus)
65		67 ANOTHER PUFF 5	Jerry Reed (Chet Atkins), RCA 74-0613
66		89 RING THE LIVING BELL 2	Melanie (Peter Schekeryk), Neighborhood 4202 (Famous)

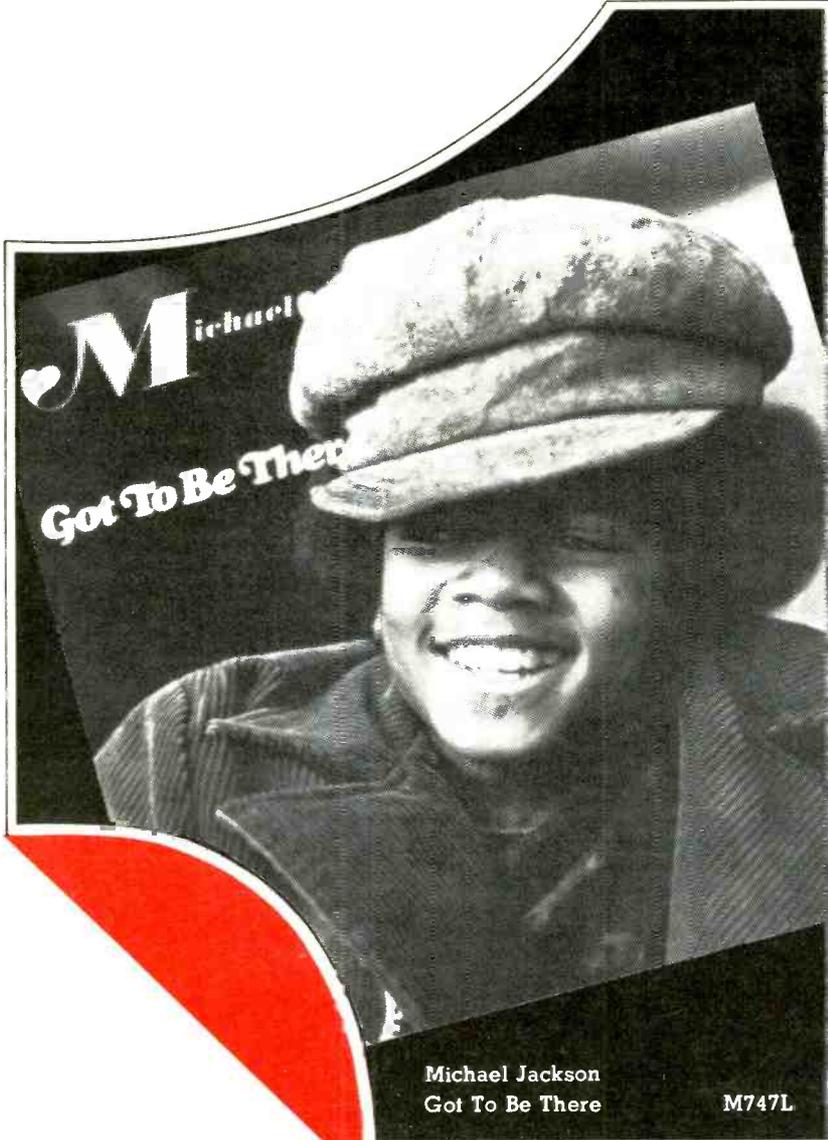
THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67		68 LOVE GONNA PICK UP 7	Persuaders (Poindexter Brothers), Win Or Lose 220 (Atlantic)
68		72 I GOTCHA 3	Joe Tex (Buddy Killen), Dial 1010 (Mercury)
69		74 AJAX AIRLINES 4	Hudson & Landry (Lew Bedell) Dore 868
70		75 SLIPPIN' INTO DARKNESS 3	War (Jerry Goldstein), United Artists 50867
71		54 WHAT AM I LIVING FOR 7	Ray Charles (Tom Nixon), ABC 11317
72		91 CRAZY MAMA 2	J. J. Cale (Audie Ashworth), Shelter 7314 (Capitol)
73		78 IRON MAN 2	Black Sabbath (Rodger Bain), Warner Bros. 7530
74		88 LOVE ME, LOVE ME LOVE 2	Frank Mills (Frank Mills), Sunflower 118 (MGM)
75		81 KEEP PLAYIN' THAT ROCK 'N' ROLL 8	Edgar Winter's White Trash (Rick Derringer), Epic 5-10788 (CBS)
76		73 OH ME OH MY 4	Aretha Franklin (Jerry Wexler) Atlantic 2838
77		92 BRIAN'S SONG 2	Michel Legrand (Michel Legrand), Bell 45-171
78		86 CRY 2	Lynn Anderson (Glenn Sutton), Columbia 4-45529
79		84 I WROTE A SIMPLE SONG 3	Billy Preston (Billy Preston), A&M 1320
80		100 DIAMONDS ARE FOREVER 2	Shirley Bassey (John Barry), United Artists 50845
81		83 WILL YOU STILL LOVE ME TOMORROW 3	Roberta Flack (Joel Dorn), Atlantic 2851
82		79 FIVE HUNDRED MILES 9	Heaven Bound With Tony Scotti (Tony Scotti-Tommy Oliver-Michael Lloyd), MGM 14214
83		— LONESOME MARY 1	Chilliwack (Chilliwack-Barncard), A&M 1310
84		85 MUSIC FROM ACROSS THE WAY 4	James Last (James Last) Polydor 15028
85		— MOTHER AND CHILD REUNION 1	Paul Simon (Roy Halee/Paul Simon), Columbia 4-45547
86		96 (Oh Lord Won't You Buy Me a) MERCEDES BENZ 2	Goose Creek Symphony (Goose Creek Symphony), Capitol 3246
87		— RUNNIN' AWAY 1	Sly & the Family Stone (Sly Stone), Epic 5-10829 (CBS)
88		93 GIMME SOME MORE 3	J.B.'s (James Brown), People 602 (Polydor)
89		94 STANDING IN FOR JODY 3	Johnnie Taylor (Don Davis), Stax 114
90		99 RUNAWAY/HAPPY TOGETHER 2	Dawn featuring Tony Orlando (O. Henry Medress, Dave Appell & Tokens), Bell 45-175
91		97 BEDTIME STORY 2	Tammy Wynette (Billy Sherrill), Epic 5-10818 (CBS)
92		— WHITE LIES 1	Grin (David Briggs), Spindizzy 4005 (CBS)
93		98 EVERY DAY OF MY LIFE 2	Bobby Vinton (Jimmy Bowen), Epic 5-10822 (CBS)
94		95 SWEET BABY 3	Donnie Elbert (Staff), All Platinum 220
95		— NOW RUN AND TELL THAT 1	Denise LaSalle (Crajon Ents.), Westbound 201
96		— MR. PENGUIN Pt. 1 1	Lunar Funk (Tedrolee Prod.), Bell 45.172
97		— A SIMPLE GAME 1	Four Tops (Tony Clarke), Motown 1196
98		— GET OUT OF BED 1	Livingston Taylor (Jon Landau), Capricorn 8025
99		— CHEER 1	Potliqor (Jim Brown), Janus 179
100		— SHAKE OFF THE DEMON 1	Brewer and Shipley (Michael Brewer & Tom Shipley), Kama Sutra 539 (Buddah)

HOT 100 A TO Z—(Publisher-Licensee)

Ain't Understanding Mellow (Butler, ASCAP) 38	Don't Say You Don't Remember (Sunbeam, BMI) 29	I'd Like to Teach the World to Sing (In Perfect Harmony) (Hillside Singers) (Shade, BMI) 26	My World (Casseroles/Warner Tamerlane, BMI) 39
Altoz Airlines (Meadowlark, ASCAP) 69	Down by the Lazy River (Kolob, BMI) 12	I'd Like to Teach the World to Sing (In Perfect Harmony) (New Seekers) (Shade, BMI) 18	Never Been to Spain (Lady Jane, BMI) 6
American Pie (Yakvel/Moyday, ASCAP) 1	Drowning in the Sea of Love (Assorted, BMI) 17	Iron Man (Tro-Anderson, ASCAP) 18	Nickel Song (Kama Rippa/Amelanie, ASCAP) 51
Another Puff (Vector, BMI) 65	Every Day of My Life (Morgan Shelley, BMI) 93	It's One of Those Nights (Yes Love) (Screen Gems-Columbia, BMI) 32	Now Run and Tell That (Ordana/Bridgeport, BMI) 95
Anticipation (Quackenbush, ASCAP) 14	Everything I Own (Screen Gems-Columbia, BMI) 40	Joy (Youngblood, BMI) 10	(Oh Lord Won't You Buy Me a) Mercedes Benz (Strong Arm, ASCAP) 86
Baby Won't You Let Me Rock 'n Roll You (Chrysalis, ASCAP) 61	Family Affair (Stone Flower, BMI) 30	Jungle Fever (Chappell-Intersong-USA, ASCAP) 45	Oh Me, Oh My (Rootz, ASCAP) 76
Bang a Gong (Get It On) (Tro-Essex, ASCAP) 31	Feelin' Alright (Alma, ASCAP) 34	Kiss An Angel Good Morning (Playback, BMI) 21	Once You Understand (Songs for Everybody, BMI) 43
Bedtime Story (Algee/Playship, BMI) 91	Fire and Water (Irving, BMI) 25	Levon (James, BMI) 2	Pain (Bridgeport, BMI) 64
Black Dog (Superhype, ASCAP) 23	Five Hundred Miles (Arzel, BMI) 82	Lion Sleeps Tonight (Folkways, BMI) 20	Precious and Few (Caesar's Music Library/Emerald City, ASCAP) 8
Brand New Key (Neighborhood, ASCAP) 3	Floy Joy (Jobete, BMI) 72	Lonesome Mary (Irving/Haida, BMI) 83	Ring the Living Bell (Neighborhood, ASCAP) 66
Brian's Song (Colgems, ASCAP) 99	Footstompin' Music (Storybook, BMI) 36	Lookin' for a Love (Kags, BMI) 74	Runaway/Happy Together (Vicki/Noma/Kappelman & Rubin, BMI) 90
Cheer (Flypaper, BMI) 77	Get Out of Bed (Rear Exit/LT, ASCAP) 98	Love Gonna Pick Up (Collin/Win or Lose, BMI) 52	Runnin' Away (Stone Flower, BMI) 87
Clean Up Woman (Sherlyn, BMI) 11	Gimme Some More (Pynatone/Belinda/Unichappel, BMI) 88	Love Me, Love Me Love (North Country, BMI) 57	Scorpio (Interior, BMI) 13
Country Wine (Darla, ASCAP) 55	Heart of Gold (Silver Fiddle, BMI) 50	Make Me the Woman That You Go Home to (Jobete, BMI) 27	Shake Off the Demon (Talking Beaver, BMI) 100
Crazy Mama (Moss Rose, BMI) 72	Hurting Each Other (Andalusian/Andrew Scott, ASCAP) 9	Mother and Child Reunion (Charing Cross, BMI) 85	Show Me How (East/Memphis, BMI) 97
Cry (Shapiro-Bernstein, ASCAP) 48	I Can't Help Myself (Sugar Pie, Honey Bunch) (Jobete, BMI) 44	Move 'Em Out (East Memphis, BMI) 63	Slippin' Into Darkness (Far Out, BMI) 70
Daisy Mae (Trousdale/Saldior, BMI) 71	I Gotcha (Tree, BMI) 40	Mr. Penguin Pt. 1 (Colgems, ASCAP) 96	Softly Whispering I Love You (Maribus, BMI) 49
Day After Day (Apple, ASCAP) 4	I Gotcha (Tree, BMI) 40	Musical From Across the Way (Chappell/Intersong, USA, ASCAP) 84	Son of Shaft (East/Memphis, BMI) 54
Diamond Are Forever (Unart, BMI) 80	I Wrote a Simple Song (Irving/Web, BMI) 68		Standing in for Jody (Groovesville, BMI) 89
(Do the) Funky Penguin Pt. 1 (Stripe/East/Memphis, BMI) 47			

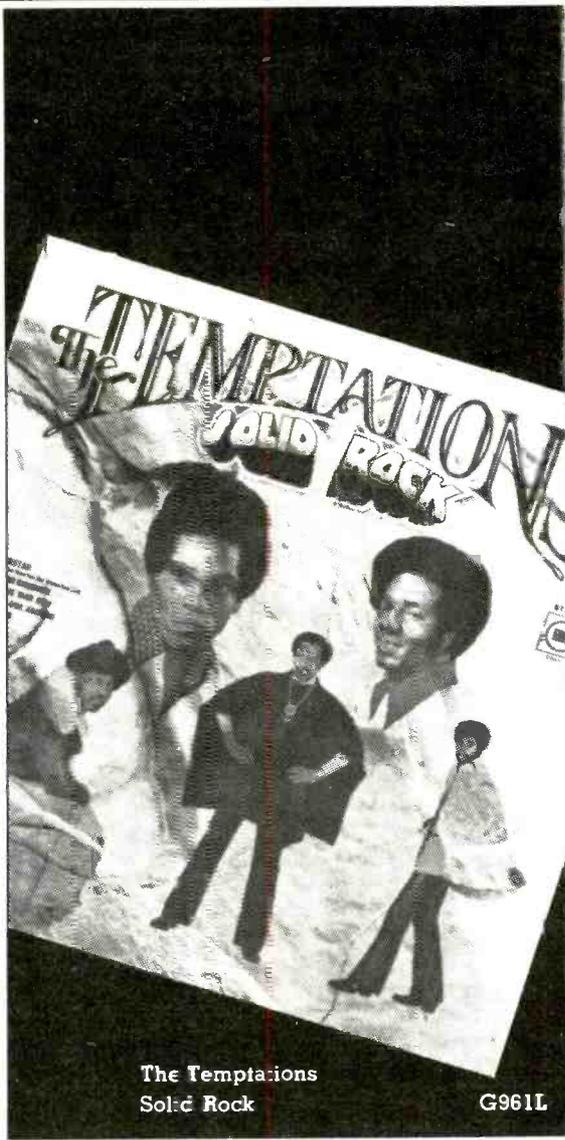
Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

MOTOWN'S FOUR-RUNNERS. OUT FRONT.



Michael Jackson
Got To Be There

M747L



The Temptations
Solid Rock

G961L



The Undisputed Truth
Face to Face with the Truth

G959L



Gladys Knight & The Pips
Standing Ovation

S736L

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Billboard TOP POP S

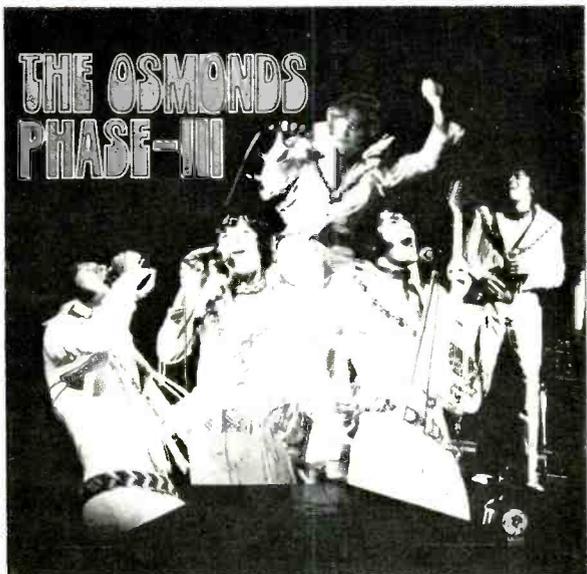
THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	DON McLEAN American Pie United Artists UAS 5535	13
2	2	GEORGE HARRISON & FRIENDS Concert for Bangla Desh Apple STCX 3385	5
3	3	CAROLE KING Music Ode SP 77013 (A&M)	9
4	4	LED ZEPPELIN Atlantic SD 7208	11
★5	8	ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7	5
6	7	FACES A Nod Is as Good as a Wink to a Blind Horse Warner Bros. HS 2574	8
7	6	CAROLE KING Tapestry Ode SP 77009 (A&M)	44
8	9	ELTON JOHN Madman Across the Water Uni 93120 (MCA)	11
9	5	CHICAGO At Carnegie Hall Columbia C4X 30865	13
10	11	CAT STEVENS Teaser & the Firecat A&M SP 4313	18
11	12	GRAND FUNK RAILROAD E Pluribus Funk Grand Funk Railroad SW 853 (Capitol)	10
12	13	JACKSON 5 Greatest Hits Motown M 741 L	6
★13	25	EMERSON, LAKE & PALMER Pictures at an Exhibition Cotillion ELP 66666	3
14	14	SANTANA Columbia KC 30595	17
15	15	BOB DYLAN'S GREATEST HITS, VOL. 2 Columbia KG 31120	9
16	18	MELANIE Gather Me Neighborhood NRS 47001 (Famous)	13
★17	51	YES Fragile Atlantic SD 7211	3
18	20	TRAFFIC Low Spark of High-Heeled Boys Island SW 9306 (Capitol)	9
19	10	WINGS Wild Life Apple SW 3386	7
20	17	ISAAC HAYES Black Moses Enterprise ENS 2-5003 (Stax/Volt)	9
21	19	SLY & THE FAMILY STONE There's a Riot Goin' On Epic KE 30986 (CBS)	12
22	16	ALL IN THE FAMILY TV Cast Atlantic SD 7210	12
★23	175	OSMONDS Phase III MGM SE 4796	2
24	24	ROBERTA FLACK Quiet Fire Atlantic SD 1594	9
25	21	ALICE COOPER Killer Warner Bros. BS 2567	10
26	22	ROD STEWART Every Picture Tells a Story Mercury SRM 1-609	34
27	23	CARPENTERS A&M SP 3502	36
28	27	DONNY OSMOND To You With Love MGM SE 4797	14
29	30	RARE EARTH IN CONCERT Rare Earth R 523 D (Motown)	6
30	32	NEIL DIAMOND Stones Uni 93106 (MCA)	13
31	34	THREE DOG NIGHT Harmony Dunhill DSX 30108	16
32	33	STYLISTICS Avco AC 33023	8
★33	55	NILSSON Nilsson Schmilsson RCA LSP 4515	10
34	28	PETER NERO Summer of '42 Columbia C 31105	11
35	29	SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)	25

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	26	JESUS CHRIST, SUPESTAR Various Artists Decca DXSA 7206 (MCA)	63
37	37	NEW SEEKERS We'd Like to Teach the World to Sing Elektra EKS 74018	7
38	40	CHEECH & CHONG Ode SP 77010 (A&M)	20
39	39	JAMES BROWN Revolution of the Mind/Recorded Live at the Apollo Polydor PD 3003	7
40	35	MOUNTAIN Flowers of Evil Windfall 5501 (Bell)	8
41	43	CHARLEY PRIDE Sings Heart Songs RCA LSP 4617	10
42	42	JONATHAN EDWARDS Capricorn SD 862 (Atco)	12
43	36	DENNIS COFFEY & THE DETROIT GUITAR BAND Evolution Sussex SXBS 7004 (Buddah)	13
44	47	CARLY SIMON Anticipation Elektra EKS 75016	11
45	45	ENGELBERT HUMPERDINCK Live at the Riviera, Las Vegas Parrot XPAS 71051 (London)	6
46	46	LAURA NYRO Gonna Take a Miracle Columbia KC 30987	7
47	49	BADFINGER Straight Up Apple ST 3387	7
48	31	PARTRIDGE FAMILY Sound Magazine Bell 6064	24
49	38	JESUS CHRIST, SUPERSTAR Original Broadway Cast Decca DL 1503 (MCA)	5
50	41	HUDSON & LANDRY Losing Their Heads Dore 326	11
51	52	WHO Who's Next Decca DL 79182 (MCA)	26
★52	57	WAR All Day Music United Artists UAS 5546	12
53	50	CHER Kapp KS 3649 (MCA)	20
54	48	JOHN LENNON Imagine Apple 3379	21
55	53	MOODY BLUES Every Good Boy Deserves Favour Threshold THS 5 (London)	25
★56	180	TEMPTATIONS Solid Rock Gordy G 961 L (Motown)	2
57	56	YES ALBUM Atlantic SD 8283	32
★58	—	BREAD Baby I'm-A Want You Elektra EKS 75015	1
59	63	AL GREEN Gets Next to You Hi SHL 32062 (London)	23
60	60	LEONARD BERNSTEIN Mass Columbia M2 31008	7
61	61	BLACK SABBATH Master of Reality Warner Bros. BS 2562	23
★62	174	JERRY GARCIA Garcia Warner Bros. BS 2582	2
63	66	VAN MORRISON Tupelo Honey Warner Bros. WS 1950	15
64	68	HUMBLE PIE Performance: Live Rockin' the Fillmore A&M SP 3607	14
65	54	SONNY AND CHER LIVE Kapp KS 3654 (MCA)	19
66	64	JUDY COLLINS Living Elektra EKS 75014	10
67	44	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	15
68	70	GLADY KNIGHT & THE PIPS Standing Ovation Soul S 736L (Motown)	5
69	59	WHO Meaty, Beaty, Big & Bouncy Decca DL 79182 (MCA)	12

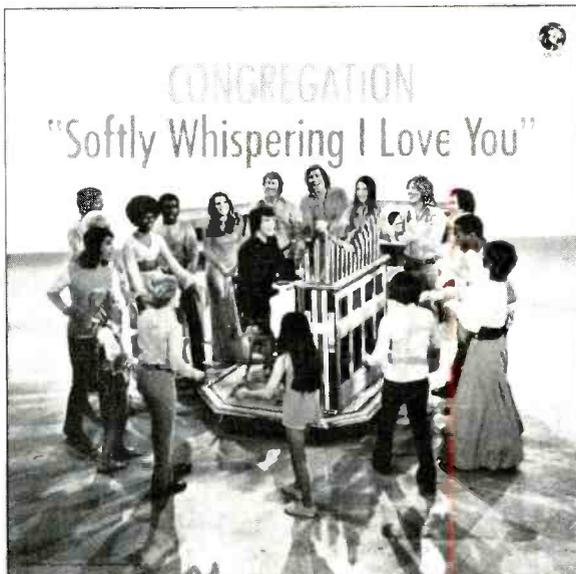
THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
70	58	MICKEY NEWBURY Frisco Mabel Joy Elektra EKS 74107	13
71	67	JETHRO TULL Aqualung Reprise MS 2035	39
72	74	HILLSIDE SINGERS I'd Like to Teach the World to Sing Metromedia KMD 1051	5
73	77	CAT STEVENS Tea for the Tillerman A&M SP 4280	53
74	71	RICHARD HARRIS My Boy Dunhill DSX 50116	8
75	75	JOHN DENVER Aerie RCA LSP 4607	10
76	79	JACKSON 5/SOUNDTRACK Goin' Back to Indiana Motown M 742 L	17
77	78	DIAMONDS ARE FOREVER Soundtrack United Artists UAS 5220	5
78	81	T. REX Electric Warrior Reprise RS 6466	14
79	82	HONEY CONE Soulful Tapestry Hot Wax HA 707 (Buddah)	9
★80	156	DIONNE WARWICKE Dionne Warner Bros. BS 2585	2
81	85	GROVER WASHINGTON, JR. Inner City Blues Kudu KU 03 (CTI)	6
★82	91	DRAMATICS Whatcha See Is Whatcha Get Volt VOS 6018	3
83	83	BOBBY WOMACK Communication United Artists UAS 5539	10
84	69	SUMMER OF '42 Soundtrack Warner Bros. WS 1925	22
85	86	MARVIN GAYE What's Going On Tamla TS 310 (Motown)	34
86	73	CARPENTERS Close to You A&M SP 4271	73
★87	103	MOM & DADS Rangers Waltz GNP Crescendo GNPS 2061	8
88	90	ALLMAN BROS. BAND At Fillmore East Capricorn SD 2-802 (Atco)	29
89	80	JAMES TAYLOR Mud Slide Slim and the Blue Horizon Warner Bros. BS 2561	39
90	62	DAVID FRYE Richard Nixon, Superstar Buddah BDS 5097	9
91	65	BARBRA JOAN STREISAND Columbia KC 30792	21
92	84	CHI-LITES (For God's Sake) Give More Power to the People Brunswick BL 754170	25
93	87	CURTIS MAYFIELD Roots Curtom CRS 8009 (Buddah)	14
94	88	SANTANA Abraxas Columbia KC 30130	70
95	98	QUINCY JONES Smackwater Jack A&M SP 3037	17
96	96	ARETHA FRANKLIN Aretha's Greatest Hits Atlantic SD 8295	20
97	76	JOAN BAEZ Blessed Are... Vanguard VSD 5670/1	21
98	101	CAT STEVENS Very Young and Early Songs Deram DES 18061 (London)	5
99	97	JIMI HENDRIX/SOUNDTRACK Rainbow Bridge Reprise MS 2040	18
★100	129	KINKS Muswell Hillbillies RCA LSP 4644	8
101	95	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	50
102	100	LEON RUSSELL & MARC BENNO Asylum Choir II Shelter SW 8910 (Capitol)	10
★103	121	PAPA JOHN CREACH Grunt FTR 1003 (RCA)	6
104	94	ROBERTA FLACK Chapter Two Atlantic SD 1569	76
105	92	CHER Superpak United Artists UXS 88	5

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

Profit Sharing...



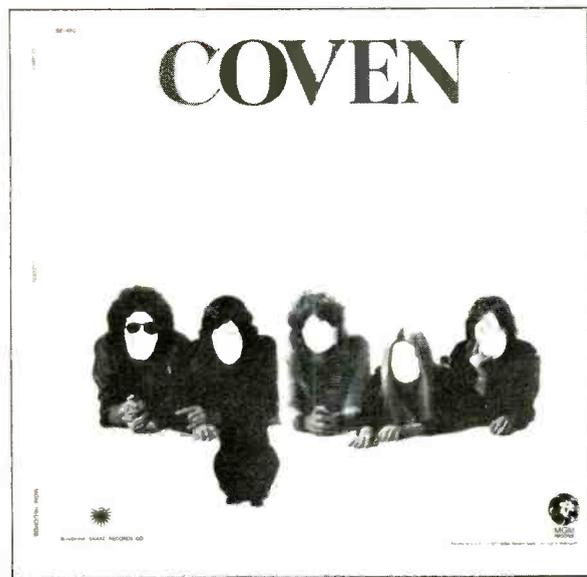
Onwards and upwards with the Osmond phenomenon... a great new single: "Down By The Lazy River"—K-14324 (1SE-4796)



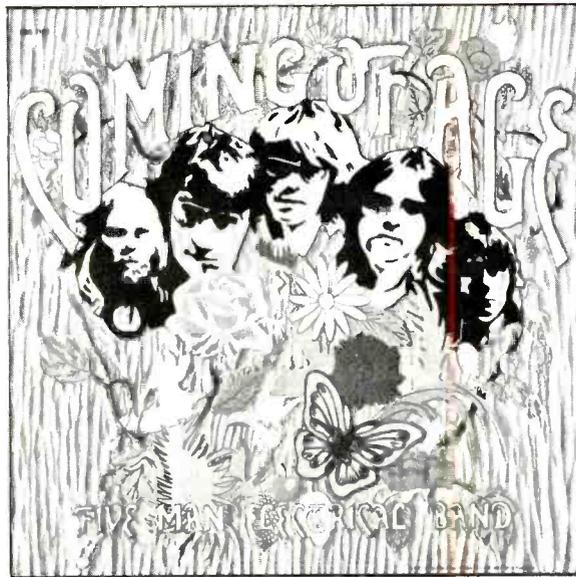
The hit single by the original Congregation: "Softly Whispering I Love You"—K-14336 (SE-4821)



Another hit from "The Natural Man," Lou Rawls: "His Song Shall Be Sung"—K-14349 (SE-4809)



The "One Tin Soldier" group has another smash: "Nightingale"—Lion-102 (SE-4801)



The smash follow-up to "Signs": "Friends & Family"/"Julianna" by the Five Man Electrical Band—L-3224 (LRS-1101)



Another incomparable performance by Richie Havens. His new album "The Great Blind Decree"—(SFS-6010)

Six Great New Albums...
Get Yours!



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• Continued from page 58

POSITIONS 106-200

A-Z (LISTED BY ARTIST)

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	109	CHICAGO TRANSIT AUTHORITY	Columbia GP 8	143
107	93	JEFF BECK GROUP	Rough & Ready Epic KE 30973 (CBS)	14
108	99	J. GEILS BAND	Morning After Atlantic SD 8297	14
109	149	EARTH WIND & FIRE	The Need of Love Warner Bros. WS 1958	4
110	89	PAUL KANTNER & GRACE SLICK	Sunfighter Grunt FTR 1002 (RCA)	6
111	102	PARTRIDGE FAMILY	Up to Date Bell 6059	45
112	118	GODSPELL	Original Cast Album Bell 1102	19
113	116	BLACK SABBATH	Paranoid Warner Bros. WS 1887	51
114	111	LOU RAWLS	Natural Man MGM SE 4771	23
115	106	SONNY & CHER	The Best of Atco SD 33-219	11
116	—	DETROIT EMERALDS	You Want It You Got It Westbound WB 2013 (Chess/Janus)	1
117	108	SESAME STREET 2	Original TV Cast Warner Bros. BS 2569	9
118	119	COMMANDER CODY & HIS LOST PLANET AIRMEN	Ozone Paramount PAS 6017	10
119	114	ISLEY BROTHERS	Givein' It Back T-Neck TNS 3008 (Buddah)	20
120	120	DOORS	Other Voices Elektra EKS 75017	14
121	107	DIONNE WARWICKE STORY	Scepter SPX 2-596	15
122	115	CHICAGO	Columbia KGP 24	104
123	—	DEAN MARTIN	Dino Reprise MS 2053	1
124	112	FIFTH DIMENSION	Live Bell 9000	16
125	197	HENRY MANCINI	Big Screen-Little Screen RCA LSP 4630	2
126	—	DENISE LaSALLE	Trapped by a Thing Called Love Westbound WB 2012 (Chess/Janus)	1
127	72	LES CRANE	Desiderata Warner Bros. BS 2570	10
128	104	PAUL & LINDA McCARTNEY	Ram Apple SMAS 3375	36
129	125	MELANIE	Garden in the City Buddah BDS 5095	10
130	117	GUESS WHO	Best of RCA Victor LSPX 1004	43
131	131	MILES DAVIS	Live-Evil Columbia G 30954	7
132	132	WILSON PICKETT	Don't Knock My Love Atlantic SD 8300	7
133	126	LEE MICHAELS	5th A&M SP 4302	36
134	134	SLY & THE FAMILY STONE	Greatest Hits Epic KE 30325 (CBS)	66
135	123	TEN YEARS AFTER	A Space in Time Columbia KC 30801	24
136	147	THREE DOG NIGHT	Naturally Dunhill DSX 50088	61
137	139	HERBIE MANN	Push Push Embryo SD 532 (Atlantic)	15

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
138	124	CURTIS MAYFIELD	Curtis Curton CRS 8008 (Buddah)	37
139	105	FREDDIE HART	Easy Loving Capitol ST 838	18
140	128	B.J. THOMAS	Greatest Hits, Vol. 2 Scepter SPS 597	12
141	113	JEFFERSON AIRPLANE	Bark Grunt FTR 1001 (RCA)	21
142	142	JR. WALKER & THE ALL STARS	Moody, Jr. Soul S 733L (Motown)	5
143	127	THE PARTRIDGE FAMILY ALBUM	Bell 6050	67
144	151	EDDIE KENDRICKS	All By Myself Tamla TS 309 (Motown)	29
145	143	B.B. KING	In London ABC ABCX 730	17
146	148	JAMES TAYLOR	Sweet Baby James Warner Bros. WS 1843	100
147	154	LIVINGSTON TAYLOR	Liv Capricorn SD 863 (Atco)	8
148	110	STEVIE WONDER'S GREATEST HITS, VOL. 2	Tamla T 313 L (Motown)	12
149	146	ROLLING STONES	Sticky Fingers Rolling Stones COC 59100 (Atco)	38
150	122	DONNY OSMOND ALBUM	MGM SE 4782	31
151	144	KRIS KRISTOFFERSON	Me & Bobby McGee Monument Z 30817 (CBS)	22
152	135	GRASS ROOTS	Their 16 Greatest Hits Dunhill DSX 60107	19
153	130	TOM JONES	Live at Caesar's Palace Parrot 2XPAS 71049/50 (London)	14
154	133	BUDDY MILES LIVE	Mercury SRM 2-7500	19
155	155	KRIS KRISTOFFERSON	The Silver Tongued Devil & I Monument Z 30679 (CBS)	28
156	161	PAUL WILLIAMS	Just An Old Fashioned Love Song A&M SP 4327	7
157	140	JACKSON 5	Maybe Tomorrow Motown MS 735	40
158	158	JERRY LEE LEWIS	Would You Take Another Chance on Me Mercury SR 61345	11
159	164	MARK-ALMOND II	Blue Thumb BTS 32	4
160	152	CROSBY, STILLS, NASH & YOUNG	4 Way Street Atlantic SD 2-902	42
161	157	TRAFFIC, ETC.	Welcome to the Canteen United Artists UAS 5550	18
162	145	RITA COOLIDGE	Nice Feelin' A&M SP 4325	8
163	150	OSMONDS	Homemade MGM SE 4770	33
164	165	BYRDS	Farther Along Columbia KC 31050	7
165	138	SEALS & CROFTS	Year of Sunday Warner Bros. BS 2568	10
166	168	JOHN McLAUGHLIN/MAHAVISHNU ORCH.	The Inner Mounting Flame Columbia KC 31067	2
167	—	UNDISPUTED TRUTH	Face to Face With the Truth Gordy G 959 L (Motown)	1
168	162	BILL WITHERS	Just as I Am Sussex SXBS 7006 (Buddah)	32

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
169	169	PINK FLOYD	Meddle Harvest SMAS 932 (Capitol)	14
170	167	CHICAGO III	Columbia C2 30110	44
171	181	ANDY WILLIAMS	The Impossible Dream Columbia KG 31064	5
172	176	FREE MOVEMENT	I've Found Someone of My Own Columbia KC 31136	2
173	166	GRAND FUNK RAILROAD	Live Album Capitol SW 633	62
174	137	IT'S A BEAUTIFUL DAY	Choice Quality Stuff/Anytime Columbia KC 30734	9
175	153	DONNIE ELBERT	Where Did Our Love Go All Platinum AP 3007	6
176	—	A CLOCKWORK ORANGE	Soundtrack Warner Bros. BS 2573	1
177	—	CRAZY HORSE	Loose Reprise MS 2059	1
178	173	MOODY BLUES	A Question of Balance Threshold THS 3 (London)	74
179	160	SUPREMES & FOUR TOPS	Dynamite Motown M 745 L	5
180	—	REDBONE	Message From a Drum Epic KE 30815 (CBS)	1
181	171	ATOMIC ROOSTER	In Hearing Of Elektra EKS 74109	9
182	192	J.J. CALE	Naturally Shelter SW 8908 (Capitol)	3
183	183	DETROIT	Paramount PAS 6010	2
184	182	KOOL & THE GANG	Live at PJ's De-Lite DES 2010	6
185	189	LAURA LEE	Women's Love Rights Hot Wax HA 708 (Buddah)	2
186	—	GRIN	1 + 1 Spindizzy Z 31038 (CBS)	1
187	187	MAC DAVIS	I Believe in Music Columbia C 30926	6
188	—	KING CRIMSON	Islands Atlantic SD 7212	1
189	—	RAY STEVENS	Turn Your Radio On Barnaby Z 30809 (CBS)	1
190	193	TAJ MAHAL	Happy Just to Be Like I Am Columbia C 30767	4
191	191	LUTHER INGRAM	I've Been Here All the Time Koko MOS 2201 (Stax/Volt)	4
192	—	KENNY ROGERS & THE FIRST EDITION	Ballad of Calico Reprise 2XG 6476	1
193	198	BILLY PRESTON	I Wrote a Simple Song A&M SP 3507	3
194	—	BREWER & SHIPLEY	Shake Off the Demon Kama Sutra KSBS 2039 (Buddah)	1
195	—	NITTY GRITTY DIRT BAND	All the Good Times United Artists UAS 5553	1
196	—	FAMILY	Fearless United Artists UAS 5562	1
197	188	PAUL ANKA	Buddah BDS 5093	4
198	200	LIGHTHOUSE	Thoughts of Movin' On Evolution 3010 (Stereo Dimension)	2
199	199	CAROL BURNETT	If I Could Write a Song Columbia C 31048	2
200	—	JOHNNY MATHIS	In Person at Las Vegas Columbia KG 30979	1

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FEBRUARY 5, 1972, BILLBOARD

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. Items shown in bold face listing are now available from FIND for immediate delivery to FIND dealers. All other listings (not in bold face) have been announced by the manufacturer as a new release. Listings are in alphabetical order by artists in Popular, and by composer in Classical. The Music Industry Code (MIC) number, a universal numbering system, is used as the FIND order number, and appears in bold face type. Prices are manufacturers suggested list and are subject to change. Symbols: LP—Long-playing record album; QL—Quadrasonic record album; CA—Cassette; 8T—8-track cartridge.

ARTIST, Title
Config., Label, No., List Price

POPULAR	
A	
ALABAMA STATE TROUPERS Road Show (LP) Elektra EKS 75022	12-405-0303-0 \$5.98
B	
BELLS Love Luck 'n Lollipops (LP) Polydor PD 5503	12-403-0150-1 \$5.98
BLACK OAK ARKANSAS Keep the Faith (LP) Atco SD 33-381	12-403-0150-1 \$5.98
BROWNE, JACKSON Jackson Browne (LP) Asylum SD 5051	12-801-6805-9 \$5.98
C	
CONNORS, STOMPIN' TOM Songs of Canada (LP) Boot BOS 7103	12-415-0354-7 \$5.98
COODER, RAY Into the Purple Valley (LP) Reprise MS 2052	12-415-0354-7 \$5.98
E	
ELIZABETH I Apollo Society (LP) Argo ZPR 103/104	12-150-1161-2 \$5.98
F	
FORMERLY FAT HARRY Formerly Fat Harry (LP) Capitol ST 877	12-150-1161-2 \$5.98

ARTIST, Title
Config., Label, No., List Price

G	
GIDEON & POWER I Gotta Be Me (LP) Bell 1104	12-445-0050-2 \$4.98
COSH, BOBBY Mother Motor (LP) Polydor PD 5016	12-150-1173-6 \$5.98
GROSVENOR, LUTHER Under Open Skies (LP) Capitol SMAS 9312	12-150-1173-6 \$5.98
H	
HALL, CAROL Beads & Feathers (LP) Elektra EKS 75018	12-405-0301-8 \$5.98
HARRISON, MIKE Mike Harrison (LP) Capitol SMAS 9313	12-150-1158-7 \$5.98
HILLSIDE SINGERS I'd Like to Teach the World to Sing (LP) Metromedia KMD1051	12-414-0280-1 \$5.98
K	
KERSHAW, DOUG Swamp Grass (LP) Warner Bros.	12-414-0280-1 \$5.98
KING CRIMSON Islands (LP) Atlantic SD 7212	12-140-0454-2 \$5.98
L	
LANDIS, RICHARD Natural Causes (LP) Dunhill DSX 50115	12-417-0125-6 \$5.98

ARTIST, Title
Config., Label, No., List Price

LIGHT, ENOCH, & THE LIGHT BRIGADE	
Brass Menagerie/1973 (LP) Project 3 PRSD 5060	12-100-2699-5 \$4.98
LOGGINS, KENNY, WITH JIM MESSINA Sittin' In (LP) Columbia C31044	12-100-2699-5 \$4.98
M	
MALO Malo (LP) Warner Bros. BS 2584	12-414-0279-8 \$5.98
MARTIN, DEAN Dino (LP) Reprise MS 2053	12-415-0353-6 \$5.98
CURB, MIKE, CONGREGATION Softly Whispering I Love You (LP) MGM SE 4821	12-449-0355-6 \$4.98
MOBY GRAPE Great Grape (LP) Columbia C 31098	12-100-2698-4 \$4.98
MONTIEL, SARA La Violetera (LP) UA Latino L 31070	12-801-7616-1 \$4.98
R	
RAM Where? (In Conclusion) (LP) Polydor PD 5013	12-415-0352-5 \$9.96
ROGERS, KENNY, & THE FIRST EDITION Ballad of Calico (LP) Reprise 2X56476	12-415-0352-5 \$9.96
ROUSSOS, DEMIS On the Greek Side of My Mind (LP) MGM SE 4818	12-449-0354-5 \$4.98
S	
SAROFEEEN Love In a Woman's Heart (LP) GWP ST 2039	12-714-7021-4 \$4.98
SOUNDTRACK A Clockwork Orange (Music From) (LP) Warner Bros. BS 2573	12-414-0281-2 \$5.98
Dollar (Quincy Jones) (LP) Reprise MS 2051	12-415-0351-4 \$5.98
Last Picture Show (LP) Columbia S 31143	12-100-2697-3 \$5.98
V	
VARIOUS ARTISTS Music From Iran (LP) Argo ZFB51 Poetry International (LP) Argo MPR 2623	12-414-0277-6 \$5.98
W	
WARWICKE, DIONNE Dionne (LP) Warner Bros. BS 2585	12-414-0278-7 \$5.98
WILDERNESS ROAD Wilderness Road (LP) Columbia C 31118	12-100-2696-2 \$4.98
Y	
YOUNG, KENNY Clever Dogs Chase the Sun (LP) Warner Bros. BS 2579	12-414-0277-6 \$5.98

Each new LP and Tape release must be reported to Billboard for inclusion on this page. The following information is requested to insure accurate data.

POPULAR		CLASSICAL	
Name of Artist	Name of Album	Name of Composer & Title of Album	Name of Artist
(LP) Label & Number	Price	(LP) Label & Number	Price
(BT) Number	Price	(BT) Number	Price
(CA) Number	Price	(CA) Number	Price
(OR) Number	Price	(OR) Number	Price

Please send information to Bob Hudoba, P.O. Box 775, Terre Haute, Indiana 47808. It will also be necessary to continue sending new release product to Billboard's review department in Los Angeles.

BEST SELLING Jazz LP's

This Month TITLE—Artist, Label & Number (Dist. Label)

- SHAFT
Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax/Volt)
- SMACKWATER JACK
Quincy Jones, A&M SP 4307
- BLACK MOSES
Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)
- PUSH PUSH
Herbie Mann, Embryo SD 532 (Atlantic)
- QUIET FIRE
Roberta Flack, Atlantic SD 1594
- LIVE—EVIL
Miles Davis, Columbia G 30954
- INNER CITY BLUES
Grover Washington Jr., Kudu KU-03
- A DIFFERENT DRUMMER
Buddy Rich, RCA LSP 4593
- VISIONS
Grant Green, Blue Note BST 8473 (United Artists)
- M. F. HORN
Maynard Ferguson, Columbia G 30466
- SUN SHIP
John Coltrane, Impulse AS 9211 (ABC)
- TEARS OF JOY
Don Ellis, Columbia G 30297
- BITCHES BREW
Miles Davis, Columbia GP 26
- LIVE AT NEWPORT
Eddie Harris, Atlantic SD 1595
- SECOND MOVEMENT
Eddie Harris & Les McCann, Atlantic SD 1583
- SANTANA
Columbia KS 30595
- FIRST LIGHT
Freddie Hubbard, CTI CTI 6013
- MY WAY
Gene Ammons, Prestige PR 10022 (Fantasy)
- BLACK MESSIAH
Cannonball Adderley, Capitol SW8C846
- SALT SONG
Stanley Turrentine, CTI CTI 6010

Billboard SPECIAL SURVEY For Week Ending 2/5/72

CLASSICAL

CHARLES AVISON: Concertos From Opus 6
Hurwitz Chamber Ens. (Hurwitz)
(LP) L'Oiseau Lyre SOL 318

BACH: Kantatenwerk (Complete Cantatas)
Various Artists
(LP) Telefunken BWV 5-8

BACH: Greatest Hits, v. 2
Heifetz/Ormandy/Landowska/Friedman
(LP) RCA Red Seal
LSC 5015 12-430-1055-0 \$5.98

BRUCKNER: Symphony No. 6
Boston Sym. (Steinberg)
(LP) RCA Red Seal
LSC 3177 12-430-1057-2 \$5.98

DEBUSSEY'S GREATEST HITS
Heifetz/Ormandy/Munch
(LP) RCA Red Seal
LSC 5017 12-430-1056-1 \$5.98

LEICESTERSHIRE SCHOOLS SYM. ORCH.
Conducted by Bliss/Previn/Pinkett/Tippett
(LP) Argo ZRG 685

MOZART: Klavierkonzerte Nos. 9 & 27
Warschauer Kammerorchester (Leifung) with
Buchbinder at the Piano
(LP) Royal Sound SLT 43-125-B

RAMEAU: Pieces de Clavecin on Concerts
(LP) Telefunken SAWT 9587-B

SCHUBERT: Rosamunde/Magic Harp
Denis Vaughn with the Orchestra of Naples
(LP) RCA Victrola
VICS 1638 12-701-5301-0 \$2.98

STRAVINSKY'S GREATEST HITS
Ozawa
(LP) RCA Red Seal
LSC 5018 12-430-1054-9 \$5.98

VARIOUS ARTISTS
Musik der Duererzeit
(LP) Telefunken TK 11515/1-2

VAUGHAN WILLIAMS: Symphony No. 5
/Wasps Overture
Previn/London Sym. Orch.
(LP) RCA Red Seal
LSC 3244 12-430-1053-8 \$5.98

VERDI'S GREATEST HITS
Various Artists
(LP) RCA Red Seal
LSC 5011 12-430-1052-7 \$5.98

TOP 40 Easy Listening

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

THIS WEEK	Wks. Ago			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	5	11	31	HURTING EACH OTHER Carpenters, A&M 1322 (Andalusian, ASCAP)	4
2	2	4	11	JOY Apollo 100, Mega 615-0050 (Youngblood, BMI)	10
3	6	5	6	WITHOUT YOU Nilsson, RCA 74-00604 (Apple, ASCAP)	7
4	3	3	4	ANTICIPATION Carly Simon, Elektra 45759 (Quackenbush, ASCAP)	8
5	1	1	1	AMERICAN PIE Don McLean, United Artists 50856 (Yahweh/Mayday, ASCAP)	9
6	4	2	3	IT'S ONE OF THOSE NIGHTS (Yes Love) Partridge Family starring Shirley Jones and featuring David Cassidy, Bell 45-160 (Screen Gems- Columbia, BMI)	6
7	12	13	29	KISS AN ANGEL GOOD MORNING Charley Pride, RCA 74-0550 (Playback, BMI)	6
8	14	17	28	LION SLEEPS TONIGHT Robert John, Atlantic 2846 (Folkways, BMI)	5
9	9	7	8	SUNSHINE Jonathan Edwards, Capricorn 8021 (Atco) (Castle Hill, ASCAP)	12
10	8	8	17	TOGETHER LET'S FIND LOVE Fifth Dimension, Bell 45-170 (Fifth Star, BMI)	5
11	13	14	24	DON'T SAY YOU DON'T REMEMBER Beverly Bremers, Scepter 1230 (Sunbeam, BMI)	14
12	7	6	7	HARDER I TRY (Bluer I Get) Free Movement, Columbia 4-45512 (Chaotic, BMI)	7
13	10	12	19	DAY AFTER DAY Badfinger, Apple 1841 (Apple, ASCAP)	8
14	16	31	—	PRECIOUS & FEW Climax, Rocky Road 30,000 (Bell) (Caesars Music Library/Emerald City, ASCAP)	3
15	38	—	—	THE WAY OF LOVE Cher, Kapp 2158 (MCA) (Chappell, ASCAP)	2
16	17	22	37	DIAMONDS ARE FOREVER Shirley Bassey, United Artists 50845 (Unart, BMI)	6
17	23	32	—	WILL YOU STILL LOVE ME TOMORROW Roberta Flack, Atlantic 2851 (Screen Gems-Columbia, BMI)	3
18	28	—	—	CRY Lynn Anderson, Columbia 4-45529 (Shapiro, Bernstein & Co., BMI)	2
19	33	38	—	NEVER BEEN TO SPAIN Three Dog Night, Dunhill 4299 (Lady Jane, BMI)	3
20	21	37	40	WHAT AM I LIVING FOR Ray Charles, ABC 11317 (Tideland/Progressive, BMI)	4
21	31	40	—	EVERY DAY OF MY LIFE Bobby Vinton, Epic 5-10822 (CBS) (Morgan/Shelley, BMI)	3
22	19	16	14	FRIENDS WITH YOU John Denver, RCA 74-0567 (Cherry Lane, ASCAP)	12
23	11	9	2	CHERISH David Cassidy, Bell 45-150 (Beechwood, BMI)	15
24	15	10	5	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) Hillside Singers, Metromedia 231 (Shada, BMI)	11
25	—	—	—	SWEET SEASONS Carole King, Ode 66022 (A&M) (Screen Gems- Columbia, BMI)	1
26	39	—	—	BRIAN'S SONG Michel Legrand, Bell 45-171 (Colgems, ASCAP)	2
27	—	—	—	WE'VE GOT TO GET IT ON AGAIN Addis Brothers, Columbia 4-45521 (Blackwood, BMI)	1
28	18	18	22	MUSIC FROM ACROSS THE WAY James Last, Polydor 15028 (Chappell/Intersong/U.S.A., ASCAP)	10
29	29	35	38	LONELINESS REMEMBERS (What Happiness Forgets) Liz Damon's Orient Express, Anthem 51105 (United Artists) (Blue Seas/Jac, ASCAP)	4
30	—	—	—	EVERY THING I OWN Bread, Elektra 45765 (Screen Gems-Columbia, BMI)	1
31	30	33	33	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) New Seekers, Elektra 45762 (Shada, BMI)	10
32	32	—	—	REMEMBERING YOU Roger Kellaway, A&M 1321 (Tandem, BMI)	2
33	22	20	15	BRAND NEW KEY Melanie, Neighborhood 4201 (Paramount) (Neighborhood, ASCAP)	12
34	—	—	—	MY WORLD Bee Gees, Atco 6871 (Casseroles/Warner- Tamerlane, BMI)	1
35	37	—	—	MUSIC FROM ACROSS THE WAY Andy Williams, Columbia 4-45531 Intersong/Chappell, ASCAP	2
36	40	—	—	COTTON JENNY Anne Murray, Capitol 3260 (Early Morning, CAPAC)	2
37	—	—	—	NICKEL SONG Melanie, Buddah 268 (Kama Rippa/ Amelanie, ASCAP)	1
38	34	30	30	THOSE WERE THE DAYS Carroll O'Connor & Jean Stapleton as The Bunkers, Atlantic 2847 (New Tandem, ASCAP)	7
39	—	—	—	FLOY JOY Supremes, Motown 1196 (Jobete, BMI)	1
40	—	—	—	RING THE LIVING BELL Melanie, Neighborhood 4202 (Famous) (Neighborhood, ASCAP)	1

Billboard SPECIAL SURVEY For Week Ending 2/5/72

AGAC Panel to Talk on The 'Copyright Hang-Up'

NEW YORK—The American Guild of Authors and Composers will conduct an industry-wide panel discussion, "The Copyright Hang-Up (Shall We Hang Together or Separately?)" as a feature of its annual membership meeting at the Princeton Club on Thursday (3). Panelists will be Herman Pinkelstein, general counsel, ASCAP; Ed

Cramer, president, BMI; Albert F. Ciancimino, counsel, Society of European Stage Authors and Composers; Sal Chiantia, president, National Music Publishers Association, and Henry Brief, executive director, RIAA. Alvin Deutsch, AGAC counsel, will act as moderator.

In regard to the panel discussion, Edward Eliscu, president of AGAC, said, "The present scrambled state of copyright legislation represents a frightening danger to all creators. Effective copyright protection is the keystone of the writer's career, it holds all the other stones of the arch in place—his security, his dignity, his prestige. If we permit the Washington stonemasons to put up the keystone carelessly, the whole arch may crash.

"Realizing the necessity for common action, during the past two years AGAC has urged the music industry to work out an area of agreement in the copyright field. The writers, publishers and performing rights societies have met together so far without notable results. They should continue their efforts forthwith, without debating whether to achieve satisfactory legislation through needling or through wheedling. We have inseparable interests and we have separate interests. Both will be better served by more give and less take."

Poison Ring Is Seeking Masters

NEW YORK—Poison Ring Records in Wallingford, Conn., is seeking masters from outside artists and producers. The label will also continue producing its roster of artists at the company's Wallingford studio facilities.

Vault Re-Packs Old & New LP

LOS ANGELES—Vault has completed the second LP by Morning, its country rock band, which Fantasy will distribute. Fantasy will also re-release Morning's first LP, a package which originally was released through Vault's own distribution, November, 1970.

Vault's a&r director, Greg Lerule, is following up the Morning LP with the debut package by Chris Darro, vocalist/string instrumentalist titled "Artist Proof."

Under terms of the Fantasy-Vault relationship, Fantasy will re-release several of Vault's titles. These will include a Johnny Shines blues album, five Chambers Brothers titles and a Charles Owens big band date.

Lerule plans using Fantasy's San Francisco studios on future dates by newly signed artists.

Aural Monitor Plea to FCC

• Continued from page 3

In its final urgings, Audicom offered every assurance and inducement to broadcasters, who have claimed they fear "degradation" of signals, or worry about things like "illegal gambling information" finding its way into encoded programming, thus endangering their standing with the commission.

Audicom's reply was that, unlike rival IDC, Audicom does not oppose rules requiring broadcaster consent before coded material can be aired. Audicom said that it would guarantee to the licensee that the coding complies with Federal Communications Commission regulations and standards. It agrees with comment by NBC that the system should be certified by the FCC before broadcasters accept the service.

Audicom pointed out that its system is admittedly the only one proven compatible for aural programming of TV, AM and FM radio broadcasts. It reminded the FCC that both the Association of Maximum Telecasters and the Broadcast Engineers lean to a single audio-type monitoring for both radio and TV, rather than the video picture-encoding by IDC which has run into so many problems while video-code standards are being finalized.

(CBS has decided to refuse all video encoded material after Feb. 1, and the commission, while it has found video monitoring in the public interest, said it could not deny CBS the right of refusal. To do so would be to encroach on licensee responsibility, said the FCC.)

Although the NAB and other broadcaster groups urged delaying

Grammy Entries Retaining Soft Punch; Religion Is Going Strong

• Continued from page 3

Read My Mind," Perry Como's "It's Impossible," and James Taylor's "You've Got a Friend."

Two Conductors

Two conductors, each with four

Lighthouse to Aid Dystrophy

• Continued from page 1

tagged at the beginning, middle and end with an MDAA pitch. MDAA is also talking with a major sponsor for broadcast of the recording on FM stations in about 50 key markets. The tie-in between MDAA and the sponsor will allow for cut-ins on the recording to allow for spots for the sponsor and MDAA. The MDAA is also working a program to service the recording to local stations allowing the station time for local sponsorship of the broadcast along with the MDAA pitch.

In addition to the recording of the Carnegie Hall concert, MDAA has worked out a deal with Lighthouse whereby the group will present a live concert at as yet an unspecified site sometime this summer with all proceeds going to the MDAA. Lighthouse will appear on the MDAA's annual telethon in September.

Lighthouse records for Stereo Dimension's Evolution Records. Loren Becker, who heads Stereo Dimension, has no plans to release the recording of the Carnegie Hall concert as a commercial package.

Dion will be on the Carnegie Hall bill with Lighthouse but will not be recorded.

nominations, head the list of classical music nominees. Colin Davis has been nominated twice on the Classical Album of the Year list for his conducting of the Berlioz "Requiem" and Tippett's "The Midsummer Marriage," both of which are also finalists in the Best Choral and Best Opera categories. Pierre Boulez was nominated four times as well. He appears in the Classical Album of the Year category with "Boulez Conducts Boulez: Pli Selon Pli," which also appears on the Best Orchestral Performance list along with his "Boulez Conducts Ravel" and the Boulez version of "Parsifal," by Richard Wagner.

In the field of Rhythm and Blues, B.B. King, last year's winner for Male R&B Vocal Performance, has once again been nominated for his version of "Ain't Nobody Home." His competition includes Marvin Gaye with "Inner City Blues (Make Me Wanna Holler)," Lou Rawls with "A Natural Man," Isaac Hayes for "Never Can Say Goodbye," and Stevie Wonder for "We Can Work It Out."

Last year's winner on the Rhythm and Blues Female Vocal Performance, Miss Aretha Franklin, competes this year with Diana Ross, Freda Payne, Jean Knight and Miss Joplin.

Hayes has a total of eight nominations in this year's Grammy

WB/Reprise Packages' Price Code

• Continued from page 3

bane of distributors, mass merchandisers and racked and retail accounts (Billboard, Oct. 9, 1971). It was suggested earlier by Sheldon Tirk, Midwest Ltd., Cleveland, that the record industry take a page from the gift card people who print the price after the card number on the reverse side of greeting cards.

Big and small users, contacted by Billboard, lauded the WB/Reprise action. Typical of the comment was Norm Wienstroer of Roberts Dist., St. Louis, who said: "We hope that all manufacturers quickly follow this important exterior price coding addition." It was pointed out that the inclusion of pricing data on the package will

Four Musicians' Studio Shows Muscle Shoals' Boom

• Continued from page 3

include Lynyrd Skynyrd, Katie Love, George Soule' and Phillip Mitchell, most of whom are also writers under contract to the company's publishing outlets, Muscle Shoals Sound Publishing for EMI and Formula Music for ASCAP. A&M's publishing division handles their foreign copyrights.

Musicians Are Lure

"There's no real difference in 16-track equipment among studios anywhere in the country," said Beckett. "So when a big star comes down to our dry-law county where there isn't anything to do if you're not in the studio and they have to change planes at Huntsville or Atlanta, you know it's because of the musicians. Southern musicians have a loose, easy sound.

Soon to be released on an undesignated-as-yet label is the first solo effort of the Muscle Shoals Rhythm Band, as the musician-businessmen are billing themselves. The album will contain guest cuts featuring Don Mix and Traffic's Steve Winwood and Jim Capaldi. In turn, MSSS's Hawkins and Johnson Hood are currently on tour with Traffic.

Muscle Shoals recording has become another quiet frontier of racial integration in both music and society. MSSS employs black musicians in its staff horn section as

well as black secretaries and other personnel. And the fast-industrializing north Alabama area has desegregated all hotels and restaurants with no fuss. Visiting black or long-haired artists don't have to fear harassment. The local Holiday Inn even has special music suites with their own stereo and tape sets.

ADL Will Honor Leslie

NEW YORK—Cy Leslie, founder and chairman of the board of Pickwick International, will be guest of honor at the 1972 testimonial luncheon of the Anti-Defamation League Appeal's Music and Performing Arts Division on Feb. 16. The tribute to Leslie is being given in conjunction with the Music and Performing Arts Lodge of B'nai B'rith. Sam Goody is chairman of the luncheon.

Leslie has been honored by the Anti-Defamation League twice before, in 1968 and in 1970.

Jas. Bond Movie Music to Disks

LONDON—Hilary Music, heretofore a repository for music rights to material from the James Bond movies, is expanding into record production and a wider participation in publishing.

Tony Bramwell, newly named professional manager of the publishing company, and Ron Kass, head of the firm, will work together on the expansion programs.

As a result of the recent MIDEM gathering, the two set up publishing affiliations in Mexico, Spain, Sweden, Norway, Denmark, Finland, France, Italy, Belgium and the Netherlands.

Additionally, Gamma in Mexico and Hispavox in Spain will handle the disk distribution for Hilary projects in their countries.

Owner of the company is Harry Saltzman, co-producer of the Bond films and producer of sundry TV specials and feature films.

Bramwell was formerly with Apple. He had worked with Kass there when Kass headed the operation for the Beatles.

Griffin Label Set

• Continued from page 1

him into a star . . . so, why are we doing this for everybody and not for ourselves? Merv Griffin has been probably the most successful man in television at finding new talent and helping them to fame."

Schwartz, who found Roger Miller while with the Morris agency and thus is no stranger to helping talent reach fame, said that he felt the new label would be a boon to new talent.

Griffin is expected to go into a recording studio this week or next week in Los Angeles to record the label's first release—a disk featuring partially a reading and partially orchestral direction by Griffin.

Among the radio station's owned by Griffin is WMID, Atlantic City. Julmer Music is one of the publishing firms.

Griffin was a Metromedia Records artist.

Goldstein, Grappone Set Up 2 Firms

NEW YORK—Joel Goldstein and Gary Grappone have formed Griff Productions and Pooch Music (ASCAP).

Goldstein is a recording engineer in the New York area, and Grappone is a veteran studio bassist.

Among Griff Productions first products are Widelock and Sirowitz, songwriter Jerome Jaffe, songwriter/singer Butte Roberts and Cat's Cradle, and r&b band with a new release upcoming.

ALBUM COVER NOMINATIONS

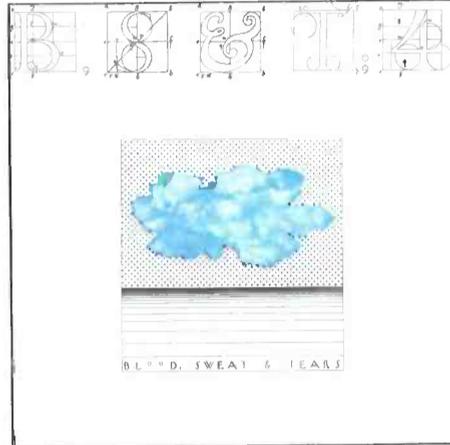
These are the album covers that have been selected by the album cover nominating committees in the five chapters of the Record Academy (NARAS) as finalists in the 14th annual Grammy competition. They are being reproduced as an industry service by Billboard, which urges every NARAS member to vote carefully and conscientiously, and to mail his ballot by the February 17 deadline.

Grammy Awards

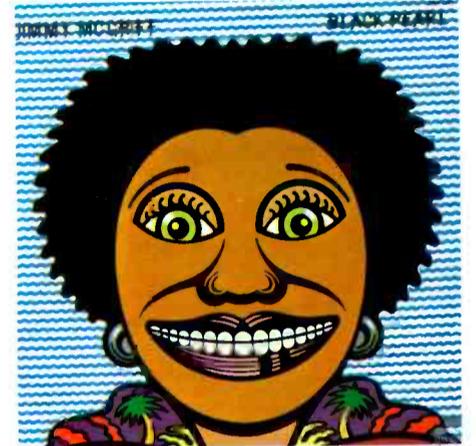
14th Annual



BARK—Jefferson Airplane



BS&T4—Blood, Sweat and Tears



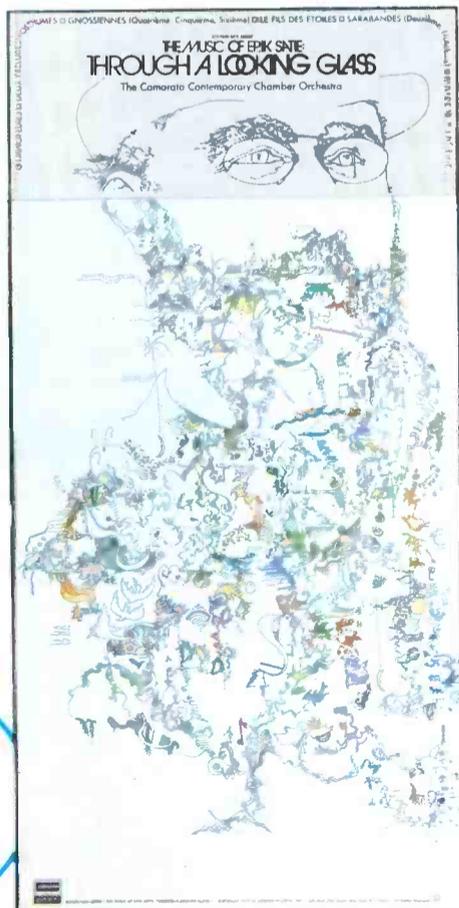
BLACK PEARL—Jimmy McGriff



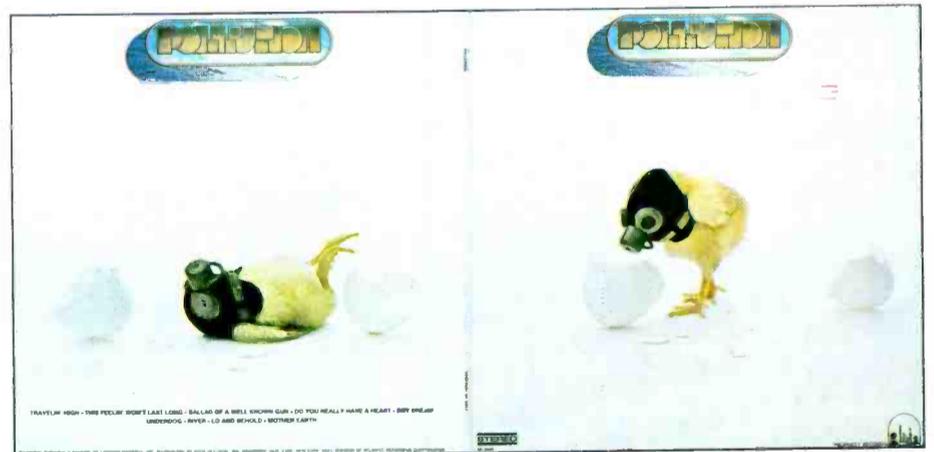
SHAREPICKERS—Mason Williams



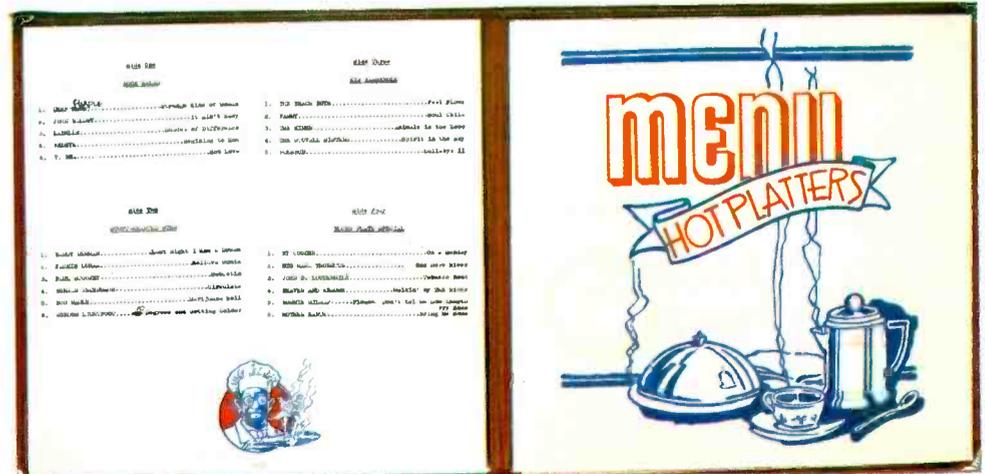
STICKY FINGERS—The Rolling Stones



THROUGH A LOOKING GLASS—Camarata



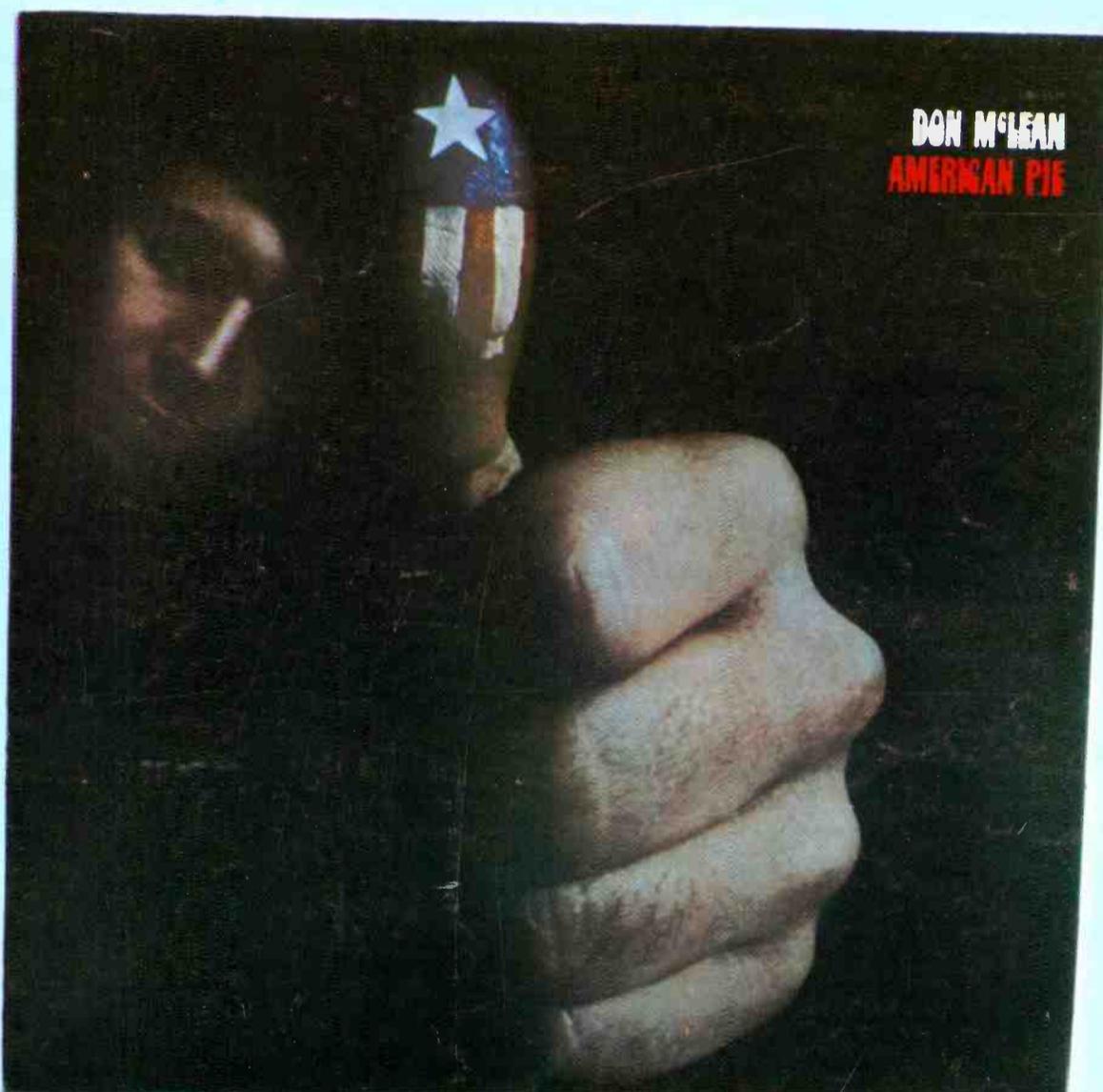
POLLUTION—Pollution



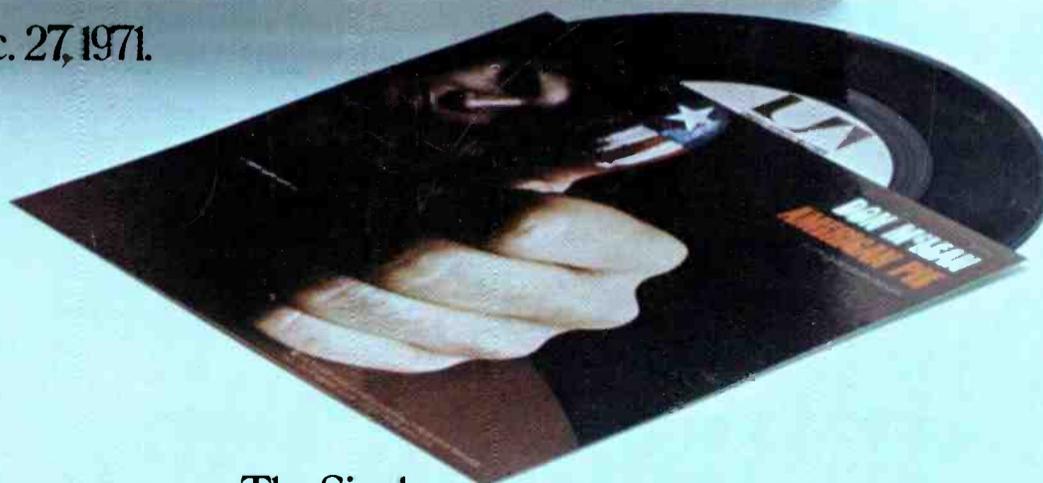
MENU—HOT PLATTERS—Various Artists

Don McLean · 'American Pie'

Pure Gold.



The Album.
RIAA Certification Date: Dec. 27, 1971.



The Single.
RIAA Certification Date: Dec. 27, 1971.

THE AMERICAN COLLECTION

