

# Billboard®

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TWO SECTIONS, SECTION ONE  
**A BILLBOARD PUBLICATION**  
SEVENTY-EIGHTH YEAR  
The International  
Music-Record-Tape  
Newsweekly  
CARTRIDGE TV PAGE 33  
HOT 100 PAGE 58  
TOP LP'S PAGES 60, 62

## RCA Bows 'Compatible' Discrete Disk Concept

By CLAUDE HALL

NEW YORK — RCA Records, which unveils its long-awaited quadrasonic album in May, will begin a massive campaign to line up other labels for the discrete album system starting around April 1. Hugo Montenegro will probably be featured on the first LP release.

RCA Records president Rocco Laginestra, pointing out that quadrasonic albums will be offered to the consumer at the same prices they were paying for stereo records, said he was totally committed to the discrete album system and that he felt it was the most exciting advent in the record industry since the development of the 8-track cartridge system.

He thought it would especially give classical music new vitality. Laginestra will begin a series of personal conferences with record label presidents to induce them to go to the discrete system.

Bill Dearborn, director of record operations for RCA, said that he will set up a series of sound demonstrations for various record labels beginning April 1, "including some of those now committed to the matrix quadrasonic system who've expressed interest in discrete. Some of the record labels

who went to the matrix system did so only because they'd been led to believe a discrete system wouldn't be available for three to four years."

### Compatibility Factor

RCA Records discrete quadrasonic system eliminates any possibility of double inventory, it was pointed out. The albums are compatible for existing stereo systems.

Dearborn has ordered enough of a new harder vinyl to produce 60,000 albums and will start pressing quadrasonic albums before the

(Continued on page 8)

## Increase N.Y. Push by UA

By MIKE GROSS

NEW YORK—United Artists Records is gearing its operation so that there will be increased activity in product area and product development emanating from its New York office. Bob Skaff, vice president of the record company and senior ranking officer in New York, has started the wheels rolling for the buildup of the Eastern operation having already concluded several deals and has several others in the offing.

Skaff has already initiated drives to meet artists, managers and to evaluate product. Skaff also plans to be in constant touch with Mike Stewart, president of the record company who is based in Los Angeles. He also plans to spend about one week a month

(Continued on page 8)

## Financing Aids Franchise Plan

By JOHN SIPPEL

HOUSTON — Cleve Howard, founder-president of Budget Tapes and Records, national retail record store franchise program, has obtained additional financial backing, "in excess of \$1 million," which will be used to extend the chain and generally tighten the operation.

Howard, who started the franchise program here in early July, 1970, opening his own first store, now has 58 franchised stores in 22 states. He projects a universe of 150 more stores in the next 19 months.

(Continued on page 64)

## Anti-Piracy Legal Pot Boils Over; Court Upholds State Laws

By RADCLIFFE JOE and PAUL JAULUS

SAN FRANCISCO—The Ninth Circuit Court of Appeals here has ruled that payment of compulsory mechanical royalties as stipulated in the Copyright Act of 1909, does not automatically legitimize the operations of unauthorized music duplicators.

The court's landmark decision was handed down March 13 following its hearing of an appeal made by 59 publishers of the Harry Fox Agency, against an earlier District Court decision in favor of defendants.

They include: Martin Stern and Pearl Rosner doing business as National Manufacturing Co.; Don Gold doing business as Don Gold Co. and Don Gold Distributors; Designers' Lithograph; Dick Richards doing business as 8-Track; Leland Broadcasting doing business at KTKT; Skaggs Drug Centers; Pick-A-Tape doing business as Record Alley and others.

In reversing the earlier decision made by the U.S. District Court in Phoenix, Ariz., the appellate court pointed out that the defend-

ant's claim of a "right to copy" was in no way supported by the cases cited.

The court observed, "The defendant may record appellants' (Continued on page 4)

## Prepare Black Gospel Promos

By IAN DOVE

NEW YORK—Atlantic Records is declaring April "Gospel Month" spearheading their campaign with a double album featuring Aretha Franklin and Savoy Records artist, James Cleveland together. CBS is also getting behind black gospel—they are preparing a follow up set to their "The Gospel Sound" following the success of the first Tony Heilbut compilation.

(Continued on page 64)

## Mercury's O'Connell Sees Improving World Liaison

By EARL PAIGE

CHICAGO — Mercury Records will effect at least a 33 1/3 percent speed-up in reporting world-wide accrued royalties to its new parent Polygram group as just one example of how the U.S. and European firms can exchange expertise, Mercury vice president and treasurer David O'Connell stated this week.

Just back from a European trip with Irwin Steinberg, president of Mercury, O'Connell outlined several crucial developments in the business "guts area" of Mercury's new direct link with the Polygram group.

Central in the new relationship is the total involvement in music on the part of Polygram and the fact that Mercury now deals direct with it rather than as before through North American Philips (NAP).

One Mercury contribution will derive from its sophistication in computer royalty reporting from multiple sources such as foreign sales, record club sales and sales through domestic distributors.

Under study is the feasibility of modifying Mercury techniques for use initially by other U.S. Poly-

gram subsidiaries and then by the European companies. Whereas, it generally took nine months from date of sale to final accounting to artists, O'Connell hopes to cut this to six months and eventually to a quarterly basis. "The quarter seems the most useful period of time around the world," he said.

One Polygram contribution will (Continued on page 64)

## Mexico Hosts Global Execs

NEW YORK—There will be large global contingent converging on Acapulco for the International Music Industry Conference (IMIC) being held at the Acapulco Princess Hotel April 30-May 6.

There will be representatives from every Latin American country, every European country, as well as a large representation from the Far East. On the European end, many people are taking advantage of the special fares from London which includes a one-week trip and a two-week trip. The latter offers stops in Los Angeles and New York.

DALLAS—The first decision in four federal district court suits, challenging the constitutionality and legality of state statutes against record and tape piracy, was rendered here in favor of maintaining the Texas criminal law.

A federal district judge here ruled Feb. 29 that the class action suit filed by the Independent Tape Merchants' Assn. (ITMA), a group of unlicensed tape duplicator firms, against the state attorney general Crawford Martin and all local district attorneys in the state, seeking a temporary restraining order halting enforcement of the state statute against tape and record counterfeiting, be dismissed.

Still pending before federal district judges are three other recent cases filed by James L. Fiske, attorney for ITMA, Washington. In the District of Columbia, Superior Sound Tape Co., Oklahoma City, filed suit in late January against Martin; Joe Bush, Los Angeles D.A.; Frank S. Hogan, N.Y. county D.A. and the state's district attorneys in those states. In a Miami filing, ITMA sued Robert Shevin, Florida attorney general, Richard Gerstein, Miami D.A., and all Florida's local district attorneys, seeking declaratory judgment and an injunction against the Florida law.

Two weeks ago, ITMA filed suit in federal court in Harrisburg against Pennsylvania Attorney General J. Shane Cramer, Leroy Zimmerman of Dauphin County, and all the state's district attorneys. Because of the Harrisburg Seven trial dominating the local docket, hearing on the complaint has been transferred to Wilkes-Barre.

The Pennsylvania statute, Senate bill #1017, makes it unlawful for (Continued on page 4)

## Russian Jukebox Business Grows

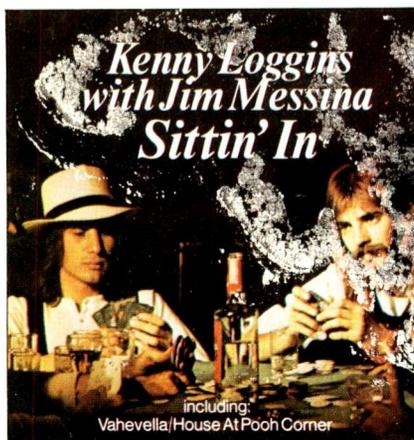
By VADIM YURCHENKOV

MOSCOW—The Russian coin operated amusement business continues to increase, following the initial shift towards electronic amusements made in 1970 when 40 U.S. and West European-made jukeboxes and coin operated games were shipped to Russia.

The first batch was introduced by Sweden's Bo Billings and Co., a Bally distributor who introduced them to Russia through the Czech Parkcentrum company. Billings' business contact and promoter in Eastern Europe. Previous to this the amusement business in Russia was limited to primitive outdoor park installations — carousels, swings, rides, etc.

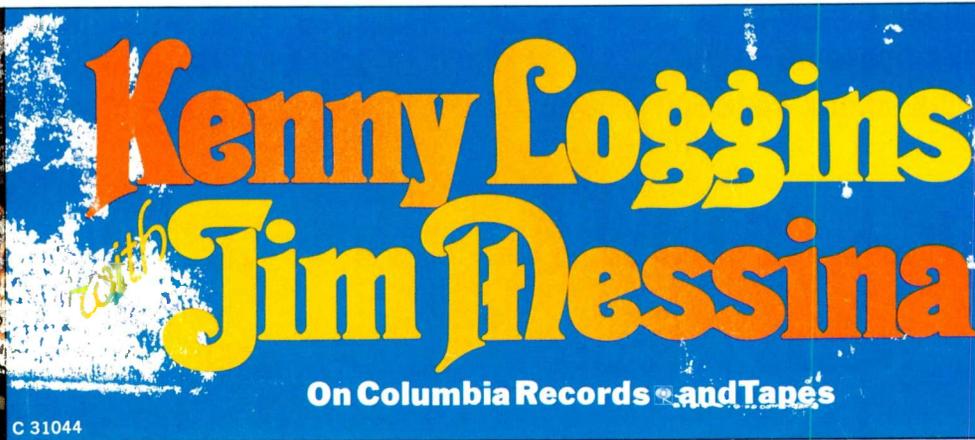
Two amusement centers were (Continued on page 53)

**Special Report**  
**French Recording Studios**  
**In This Issue**



Kenny Loggins  
with Jim Messina  
Sittin' In

including:  
Vahevela, House At Pooch Corner



On Columbia Records and Tapes

C 31044

After their success at the Troubadour and their rave Rolling Stone review, L.A. couldn't get enough of their album.

Now they're going to the rest of the country. With a 25-city tour. And their album, "Sittin' In."

It won't be long before everyone else finds out what California already knows.

(Advertisement)

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## ELVIS' LATEST ALBUM

### ELVIS ON TOUR:

- |                                                               |                                                         |
|---------------------------------------------------------------|---------------------------------------------------------|
| April 5, Buffalo, N.Y. / Buffalo Coliseum                     | April 13, Charlotte, N.C. / Charlotte Coliseum          |
| April 6, Detroit, Mich. / Olympia Stadium                     | April 14, Greensboro, N.C. / Greensboro Coliseum        |
| April 7, Dayton, Ohio / Univ. of Dayton Arena                 | April 15, Macon, Ga. / Macon Coliseum                   |
| April 9, Hampton Roads, Va. / Hampton Roads Coliseum          | April 16, Jacksonville, Fla. / Veterans Memorial Col.   |
| April 10, Richmond, Va. / Richmond Coliseum                   | April 17, Little Rock, Ark. / T.H. Barton Coliseum      |
| April 11, Roanoke, Va. / Roanoke Coliseum                     | April 18, San Antonio, Texas / San Antonio Conv. Center |
| April 12, Indianapolis, Ind. / Indianapolis State Fairgrounds | April 19, Albuquerque, N.M. / Tingley Coliseum          |

**STOCK UP NOW FOR ELVIS TOUR.**

**RCA** Records and Tapes

## WB & A&M Sue Arthur Leeds And 20 Firms

LOS ANGELES—A class action on the part of Warner Bros. and A&M records was filed here last week in superior court against Arthur Leeds, attorney prominent as legal consultant to a number of unauthorized tape duplicators (Billboard, Feb. 26) and his law partners and a number of unidentified companies, whose corporate names indicate a possible link with the tape duplicating and packaging industry. Howard Smith of Mitchell, Silberberg and Knupp represented the plaintiffs.

Named as defendants, along with Leeds, are Daniel M. Gottlieb and Paul T. Locke, his law partners; and Robert C. and M.J. Ronstadt, James D. Eshelman and Allen Ray Aubrey, Tapes Limited, Nevko and Goldcrest Electronics, Inc.; William J. Schnell III, John E. and Donny R. Fairfax, William O. Fraley and Gary Whittaker, Discount Tape Mfg.; Barry and Betty Manso, Nu Sounds Corp.; Gene Antista, Denver Sounds, Inc.; Tony Michaels, Complete Packaging Co.; Rita Halpern and S. Laks, Alpine Enterprises; Kenneth Manning, Mark III Enterprises; R.H. Wesslink, Western Distributors; Bernard Mazel, Malibu Records; Larry Ancell, Magnetic Sound Inc.; Art Goldman, B-I-G Sounds Corp.; K & M Duplicating; Top Tunes Today Co.; September Songs Co.; Gemini Tapes Co.; Cinq Sounds Co., and Golden West Music Sales.

Suit asks an injunction prohibiting the defendants from duplicating magnetic tapes from any part of any album owned by the licensed companies, the stopping of ads and selling of such product and the use of names and titles of such performers. Complaint charges defendants illegally duplicated performances from plaintiffs and asks no less than \$500,000 damages.

## Combats Anti-Rock Bill

By ROB PARTRIDGE  
Staff member, Music Week

LONDON—Association of Festival Organisers has been proposed by Great Western Festivals in an attempt to combat the Night Assemblies Bill which last week entered the committee stages at the House of Commons, and is interpreted as anti-rock festival legislation.

The company, headed by actor Stanley Baker and Lord Harlech, has been a consistent opponent of the bill since it was introduced into Parliament by Jerry Wiggin, Conservative MP for Weston-super-Mare last December. The proposed Association will be open to all festival promoters, who will be required to abide by the standards and stipulations set out in the Great Western Festivals' charter.

Certain basic standards for the choice of a suitable site will be required, together with a legally binding contract in which the festival promoter will accept respon-

## Comstock Adds Orlando Branch

ATLANTA — Comstock Distributing, the Columbia-Masterwork dealer for North and South Carolina, Georgia, eastern Tennessee and Alabama, is now servicing the Florida market for Masterwork product and has opened a branch at Orlando.

Comstock has been named the outstanding CBS distributor in the U.S. for the past two years. Frank Ryall will be general manager of the Orlando branch and Dave Miller will be sales manager with a staff of three.

## YOUTH VOTE STIMULUS SET

NASHVILLE — Singer-songwriter Kris Kristofferson has tape recorded appeals to newly enfranchised voters to register and vote.

Steven Whaley, state executive director of the Youth Registration Union, said airplay of the Kristofferson tapes started here at WKDA-FM. The campaign also got under way here with the use of television public service spots on WSM-TV, WLAC-TV and WSIX-TV.

The Youth Registration Union was started under the joint sponsorship of the League of Women Voters, the Tennessee Education Association, the National Movement for the Student Vote, and officials of each major political party.

Whaley now is seeking more local name talent to help with the campaign.

## NBC's 'West Side Story' Tops ABC's Grammy Show

NEW YORK — The May 14 live telecast of the Grammy Awards over the ABC network was swamped in the overnight Nielsen ratings by the film "West Side Story" on NBC.

By the time in the award proceedings that Leonard Bernstein, who received a special Grammy, quipped that he was going home to watch "West Side Story," most set owners already had their dials firmly fixed to NBC.

Nielsen figures show that in the half hour before the Grammy special went on the air, "West Side Story" was viewed in 46.6 homes with television sets, with a 59 percent share of TV sets in use. The Grammy telecast's first half hour attracted 14.7 TV homes and a 19 percent total share, while the Bernstein-scored film had whopping 45.7 and 59 percent

sibility for all costs involved, including sanitation, medical services and security personnel.

The security arrangements at festival, under the terms of the charter will be finalized in consultation with the local police authorities. Fire and traffic arrangements will also be co-ordinated with the respective local authorities. Festival promoters will (Continued on page 12)

## Mercury Sets 'Bown' Program

CHICAGO — In-store displays of four-color posters and empty album jackets, intensive advertising and a promotion man incentive plan are some of the aspects of a Mercury Records campaign to launch British singer-songwriter Andy Bown. "Open Your Eyes," a single, will precede the LP "Gone to My Head."

Some key retailers will be sent copies of the LP for in-store airplay. Spot radio and print advertising is set for selective markets, promotion men will vie for a paid three-day trip to London for two (winners are those first to gain top ten position for the single in their markets).

Bown, 24, was with the English group Herd as was guitarist Peter Frampton who is on the Bown LP along with drummer Mickey Waller who's drummed with Jeff Beck and on all Rod Stewart solo LP's. Bown came to Mercury through Gaff-Masters Ltd. which also manages Stewart.

## Errors In Registration Can Lose Copyright For Producer

By MILDRED HALL

WASHINGTON — As of last week, the Copyright Office had experienced about five weeks of "Form N" copyright applications for recordings fixed on or after Feb. 15, 1972. Although it is too soon to tell the kinds and extent of registry problems that will arise as increasing numbers of applications arrive, some basic misconceptions have begun to show up. Some mistakes being made can cost the producer his statutory copyright under the new amendment giving recordings copyright protection against duplication for the first time in U.S. history.

Mrs. Dorothy P. Keziah, head of the Music Section of the Examining Division in the Copyright Office told Billboard the main problem areas thus far are: 1. The

applicant is not clear on what he is trying to protect, the recording or the underlying music or narration. 2. The applicant's basis for claim to copyright is questionable, as in an album "collection" of recordings that were obviously fixed before the official date of Feb. 15, 1972, without "new matter" or the substantial change from the original release on which to base copyright.

The third category of mistakes are in the required "notice" on record label or package, which must contain the name of the owner, year of first publication, and the new record-copyright symbol (P) (P in an enclosed circle). One applicant had the capital "P" in brackets. Only the closed circle is correct. Unfortunately, under the present copyright law, omission of the notice or a mistake resulting in an incorrect notice on a record, or "copy" invalidates the copyright. (The proposed revision bill would soften these unnecessarily severe penalties.)

### Instruction Cassette

For the historians—the very first copyright application to be received on what the Copyright Office now refers to as "N" Day, was not a musical recording, but an instructional cassette recording entitled "Color Photo Processing Cassette E-4," made by Harold and Dorothy Roberts. The recording was made and "published" (i.e.,

put into public sale and/or distribution) the same day. Roberts flew the work in from Los Angeles to make the first registration of a claim to copyright in sound recording.

Mrs. Keziah said very few applications showed up in the first three weeks, but by mid-March, about 50 were on hand, chiefly musical works, most from record companies, a few from individuals, and some home-made recordings. They came in all forms, LP's, 45's, and cassettes, with only one cartridge and one open-reel tape. Eighteen of the 50 have been registered, the rest are still being examined.

About the misunderstandings by applicants for the new record copyright—some are sending an "E" form, which is used only for copyrighting music, instead of the "N" form, with their recordings. These applicants apparently believe they can protect the music on the recording in this way. Others have sent both sheet music and recording with an "E" application, omitting the necessary dates of publication of either the sheet music or the recording.

### Exact Forms Needed

Different forms must be sent to register different categories. A Form "E" is needed to apply for copyright on music. The new Form "N" applies for copyright only on a sound-recording. Other forms are (Continued on page 8)

numbers. During this same half hour segment, CBS' "Hawaii Five-O" pulled 11.6 and 15 percent readings. Merv Griffin, on local Channel 5, ran 8.2 and 11 percent.

The second half of the Grammy proceedings garnered 16.5 families and a 21 percent share. "West Side Story" dropped slightly to (Continued on page 12)

## New 7" LP Claims 12" Playtime

By JAYNE FERGUSON and NAT FREEDLAND

BOSTON, MASS. — Fleetwood Recording, of Revere, is marketing a 7-inch LP which holds as much music as a standard 12-inch album through a process which they call "Microsonic Grooving."

Stereo sound quality is just as good as on a standard album despite the inclusion of some 1/3 more music on the disk, they claim. A 7-inch disk cut with the microsonic grooving process can play 18 minutes per side even with regulation-size center labels. A 12-inch disk using this process would contain as much music as a three-record boxed set.

Microsonic grooving is achieved by a computer-controlled needle arm which feeds sound information onto a record master more precisely than ever before possible, it's claimed. The process was developed by Fleetwood's chief engineer, William Ferruzzi.

### Wavy Grooves

Vincent Giarusso, a co-owner of Fleetwood with Raymond Samora, said, "If you looked at the grooves of a standard LP through a microscope you would see they are quite wavy, to conform with all the high and low sound waves. In comparison, grooves cut with our computerized process are practically straight-edged. By breaking down

the information electronically, we are able to discard most of the wasted space within a groove. All the sound is there, we've just cut out the empty areas."

The mastering process with microsonic grooving is about 25 percent more expensive than normal mastering but this is the only additional cost connected with its manufacture. Disks with microsonic grooving are fully compatible to any stereo system and can be pressed at any plant once the

master is cut. Current Fleetwood microsonically grooved product is being pressed by Capitol and RCA.

"We don't expect our 7-inch format to replace the 12-inch LP through regular distribution channels in any immediate future," said Giarusso. "Obviously the major labels have tied up millions of dollars in current hardware systems and racking procedures. Also, although we have applied for patent on our concept, I'm sure Columbia or RCA would have no trouble coming up with their own alternate system if they decided to develop one."

However, the increased disk music content has wide application within Fleetwood's own specialty markets right now as well as being (Continued on page 12)

## Col Mapping Porter Albums

NEW YORK—Columbia Records is hopping on the Cole Porter 80th Anniversary Year bandwagon. Columbia producer Tom Shepard and Robert Kimball, Cole Porter authority and author of the book, "Cole," are working on an album utilizing rare and private recordings of Porter performing both published and unpublished material never before released. The LP is set for early Fall release. Also on tap from Columbia is an album of Porter songs by Andre Kostelanetz.

In addition, Columbia is participating in a tie-in promotion with Holt, Rinehart and Winston, publishers of "Cole." A premium album and the book will be offered jointly through the Book-of-the-Month Club and the Columbia Record Club.

## Linda Jones Dies

NEW YORK — Linda Jones, 27, r&b artist on All-Platinum's Turbo label, died here on March 14. She was filling an engagement at the Apollo Theatre when she was stricken with a diabetic attack.

Turbo is currently riding the charts with Miss Jones' single, "For Your Precious Love."

## Coleman's Hits Pay Dirt

MEMPHIS — A new Memphis recording company is already negotiating with several major recording firms for distribution of its first release by saxophone instrumentalist Joe Arnold titled "Brand New Key."

Record Sales Corp. is handling distribution of Coleman's Records, and claims to have moved more than 8,000 singles during the first 10 days after release.

Billy Adams and James R. Coleman are president and vice president, respectively, of the new company, headquartered at Allied Studios.

## Last Poets Form True Sound Label

NEW YORK—The Last Poets have formed their own record company, True Sound, and will be releasing a new album on the label sometime in April. Blue Thumb will distribute the label.

The Poets are comprised of Alafia Pudim, Suliaman El-Hadi and percussionist Nilijah. They have formed the new record company with their manager, Obawole Akinwale.

The manager said, "The basic concept of True Sound is to allow the black artist to own and control his own company and to allow him greater leverage of his product from creation to distribution." He added that the label's intent is to seek out and record relevant black artists, musicians and other poets, and he emphasized new talent.

More Late News  
See Page 64

# Col Files \$250 Million Suit Vs. Unauthorized Duplicators

NEW YORK — Columbia Records has filed a \$250,000,000 class action against all companies engaged in the business of manufacturing and selling unauthorized record and tape duplications of the original albums and tapes manufactured and sold by Columbia and other record companies. The lawsuit, brought in the federal district court in Washington, D.C. seeks payment of actual and punitive damages and an injunction against all future unauthorized and record and tape duplication.

The record companies' lawsuit is filed as a counterclaim in an action initially brought by an association of tape duplicators against CBS for alleged trade libel. The tape duplicators' complaint alleges that Columbia defamed their product by sending a letter to its distributors and retailers in 1971 pointing out that the tape duplicators' activities

were unlawful and requesting that the recipients not purchase and sell to the public any unauthorized reproductions of the albums and tapes manufactured by Columbia. CBS has denied those charges and asserts that the contents of the letter are true.

### Dual Counts

The record company's counter-suit seeks damages and an injunction based on state law of unfair competition and trade libel. Count I of the counterclaim alleges that by reproducing the record companies' hit albums without their consent and without making payments either to the performer or to the record companies the record and tape duplicators have violated state law on unfair competition. Count II of the counterclaim alleges that the record and tape duplicators have damaged the reputation of the record companies as producers of high-

quality albums and tapes by selling reproductions of inferior quality which the public is led to believe are the product of the record companies.

The countersuit seeks \$150,000,000 in actual damages and \$100,000,000 in punitive damages under Count I, and a permanent injunction against unauthorized record and tape duplication under both counts of the counterclaim.

Congress recently amended the copyright laws to grant copyright protection against unauthorized duplication, but the new law, which became effective on Feb. 15, applies only to recordings completed after that date. Protection from unauthorized duplication of recordings made prior to that date has been accorded in the past through individual court orders issued by state courts in New York, California, Tennessee, and Illinois, among others.

# Executive Turntable



BLED SOE



SHERRILL



WALSH



REYNOLDS

**Ron Bledsoe** named vice president, Nashville operations, Columbia Records, and **Billy Sherrill** vice president country a&r. Bledsoe will also coordinate division activities in Memphis, Atlanta, Muscle Shoals as well as Nashville, and handle April Blackwood Music in these areas. Bledsoe, a former executive vice president, general manager, Liberty/United Artists, is assistant to the president, Columbia Records. Sherrill, producer and songwriter, recently served as executive producer for Columbia and Epic/Columbia custom labels in Nashville, **John Walsh** named managing coordinator, a&r, Epic Records. He was recently product manager, Sceptor Records, and was associated with Decca, Kapp and Columbia.

★ ★ ★

**Evan Reynolds** appointed national promotion director, Sunflower Records. He is a former national promotion director, Capitol Records and was previously with Mercury. . . . **Bruce Marlow** appointed advertising coordinator, RCA Records. He joined the record division from RCA's cartridge TV division, SelectaVision. . . . **Gary Haber** named controller, Bearsville Records, Bearsville Sound Studios and related Albert B. Grossman businesses.

★ ★ ★

**Dolores Seymour** named executive assistant to Atlantic vice president, promotion, **Henry Allen**. Mrs. Seymour first served as Allen's secretary and previously worked with Bob Crewe Productions. . . . **James Hammack** named central divisional sale manager, Custom Music Corp., St. Louis. Mrs. **Barbara A. Gamacho**, assistant to CMC's president, elected an officer of the company, **Ben Sarzynski** elected vice president, director of administration, CMC. . . . **Richard D. Williams** appointed manager of branches, Wurlitzer Distributing Corp., **Larry J. Hager** named operations manager.



SEYMOUR

★ ★ ★

**Bob Klein** has left MGM as director of international operations. He held a similar post with Capitol before joining MGM. . . . **Gil Cabot** has been signed as a consultant by Climax managers David Cheren and Paul Kessler. Cabot will be affiliated with the act in production, publishing and exposure.

★ ★ ★

**Gary Downey** joins the Merlin Co., Los Angeles-based personal management firm owned by **Mike Davenport**. . . . **Merritt Kirk** joins the Discount Record Center chain in California as general manager, replacing **Art Grobar** who has left to go into business as a consultant. Kirk has been in retirement for the past year and one-half and was formerly in retailing in San Francisco. Kirk now headquarters in Los Angeles.

★ ★ ★

**Colman Andrews** is now assistant West Coast publicity director of Atlantic Records, joining Pete Senof's staff. Andrews was a widely published freelance music journalist.

★ ★ ★

**Stu Yahm** has joined Capitol Records in the new position of national field manager of the Artist Development department. Yahm has been Paramount Records West Coast promotion director for the past three years.

**Bob Phillips**, chairman of the board of Associated Booking Corp., has left the national booking agency. He is currently vacationing in Europe and will probably go into management in Beverly Hills, where he was based. Phillips had been with ABC for 25 years, having joined that agency's Chicago office in 1947. **Billy McDonald**, another ABC veteran, has also left and formed his own office, the McDonald organization in Hollywood. **Frank Rio**, vice president, remains in the Beverly Hills ABC office. **Dave Bennett**, who had been working for ABC in its Miami office, joins the Beverly Hills office as office manager.



YAHM

★ ★ ★

**Steve Solot**, formerly national sales manager of Sanyo Electric has been appointed general sales manager of Pioneer Electronics of America. . . . **William Morris**, director of finance at Super-scope, has been appointed vice president, finance. . . . **Fred Schaezting**, district manager of Agfa-Gevaert's Chicago office, has been appointed president of Agfa-Gevaert Japan Ltd., a subsidiary based in Tokyo.

# Appeal Ruling Goes To Publishers

• Continued from page 1

songs when he hires musicians, artists and technicians. Instead," it continues, "he steals the genius and talent of others, and deceives others into thinking that his tapes are his own work. Therefore, he may not continue his piracy under the flag of compulsory licensing.

In concert with its decision, the court also directed that all material and machinery seized in the initial raid on the defendants manufacturing plants, continue to be impounded pending a hearing on the merits.

The appellate court addressed all its comments and decision to Mrs. Rosner, the only defendant to contest the original seizure order in which some 25,000 complete tape recordings and master recordings, as well as blank tapes as cartridges, printed labels, machinery, and packing and promotional materials were seized by U.S. marshals from several allegedly illegal duplicators including Mrs. Rosner's National Manufacturing Co.

In her successful argument to the U.S. District Court, Mrs. Rosner objected to the "seize order's" scope, and contended that since she had filed a statutory Notice of Intention to Use under 17 U.S.C. 101 (e), after the writ of seizure was issued and executed, but before the hearing of the preliminary injunction, injunctive relief prohibiting her from using appellants' copyrighted works was unavailable.

However, the appellate court

pointed out that there was no reason to apply the statutory construction rule of ejusdem generis to narrow the items to be impounded and destroyed to the general class of plates, molds and matrices.

It argued, "If ejusdem generis is applicable here, it is applicable to construe the words 'et cetera,' not the words 'other means for making such infringing copies.'"

The court continued, "In dealing with copyright infringers, Con-

gress did not halt at injunctive and monetary relief. It prescribed impoundment and destruction. While the Joint Committee reporting the proposed Act did not elaborate on these remedies, they were often discussed in extensive hearings before the Joint Senate and House Committee held in June and December 1906, and March 1908."

The defendants have the right to appeal the circuit court's three-judge ruling before the Supreme Court.

# ITMA Suit Attacks Pa. Statute

• Continued from page 1

any person to transfer for profit by any means any sound recorded on a phonograph record or tape by the authorized manufacturer. Ninety days after the law went into effect, the law orders state lawmen to confiscate all devices that do not conform to noticing set forth by the law. Every indi-

vidual act in violation of the Pennsylvania law is a separate offense, punishable on first offense by imprisonment of not less than one year or more than three years and a fine of not more than \$25,000; and imprisonment of three to ten years and fine up to \$100,000 or both for subsequent offense. The owner of the recorded performance can sue for treble damages.

# Darin Forms Music Co.

NEW YORK—Bobby Darin is forming a music publishing company, a BMI affiliate, to be called Bobby Darin Music, Inc. In addition to publishing Darin's own songs, the company which becomes officially operative on April 1, will look for new writing talent.

Steve Burton, 21-year old son of the late Ed Burton, who ran

Darin's first music publishing company, T.M. Music, has been appointed as general professional manager. Burton will be headquartered in New York and his activity will be counterparted on the West Coast by Darin.

Bobby Darin Music will be administered in the U.S. and Canada by the Hudson Bay Music Co., which bought T.M. Music from Commonwealth United Corp. This transaction is what eventually gave Darin the freedom to start his own publishing company again because his tieup with CUC had him under contract as a writer for T.M. Music through late 1973, and the principals of Hudson Bay Music — Freddy Bienstock, Jerry Lieber and Mike Stoller — released him from his commitment. Worldwide, Bobby Darin Music, will be represented by Bienstock's various other companies.

# Metrotec Is SQ Licensee

NEW YORK — Metrotec Electronics has been added to Columbia's list of SQ disk licensees. Metrotec will manufacture two SQ decoder models to be sold by leading national high fidelity retailers.

In addition to Metrotec, Columbia's SQ roster includes Sony, Soundesign, Harmon-Kardon, Kenwood, Sherwood Electronics, Masterwork, Lafayette Radio, Radio Shack, Instruteck Corp. and Connaught Equipment Ltd.

# In This Issue

CAMPUS .....	27
CARTRIDGE TV .....	33
CLASSICAL .....	38
COUNTRY .....	42
INTERNATIONAL .....	50
JUKEBOX PROGRAMMING .....	39
MARKETPLACE .....	26
RADIO .....	23
SOUL .....	34
TALENT .....	16
TAPE CARTRIDGE .....	28

FEATURES		Hot Country Albums .....	46
Stock Market Quotations .....	12	Hot Country Singles .....	44
Vox Jox .....	24	HOT 100 .....	58
CHARTS		Top 40 Easy Listening .....	38
Best-Selling Soul Albums .....	36	Top LP's .....	60
Best-Selling Soul Singles .....	34	RECORD REVIEWS	
Action Records .....	64	Album Reviews .....	37
Hits of the World .....	54	Pick Singles & Radio Action .....	56



# Music no studio in the world could have recorded.

On his recent tour Edgar Winter screamed, danced, pranced and played his heart out for audiences across the country.

He also created music that only happens when a performer like Edgar gets an audience to return as much energy as he gives on stage. There wasn't a person sitting by the time Edgar finished his set.

The magic that happened on Edgar's recent tour is now part of a new two-record album recorded live at the Whisky A-Go-Go in Hollywood and the Apollo Theatre and Academy of Music in New York. Included on "Roadwork" are great performances by Rick Derringer and Jerry LaCroix. And a beautiful guest appearance by none other than Johnny Winter.

The response to Edgar's new album has been extraordinary. Both Top-40 and FM stations went on the album immediately. One Top-40 station in Detroit is even playing a 17-minute cut from the album: "Tobacco Road."

To sum things up it looks like Edgar Winter on "Roadwork" is doing exactly what Edgar Winter on the road is used to doing.

Letting the public hear more Edgar Winter when they want more Edgar Winter.

**On Epic Records and Tapes**



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# NARAS Awards Parties Vary

Pls see picture page 14 for Grammy personages.

## Table-Hop Fete

NEW YORK—The 14th Annual Grammy Awards, televised live on March 14 by ABC for the first time, belonged to Carole King. The Ode Records composer-singer took down four Grammys—Record of the Year, for "It's Too Late"; Album of the Year, for "Tapestry"; Song of the Year (a songwriters' award), for "You've Got a Friend"; and Best Pop Vocal Performance, Female, for "Tapestry." The artist's producer, Lou Adler, accepted the Grammys for Miss King, who was unable to attend the ceremonies, having recently had a baby.

Twelve of the 44 awards were presented on the telecast from Madison Square Garden's Felt Forum. The remainder were announced at NARAS chapter awards suppers in New York, Los Angeles and Atlanta.

The 90-minute TV special was hosted smoothly by Andy Wil-

liams, who sang a medley of the five tunes nominated for Song of the Year. Artists who performed their own nominated songs were members of the cast from "Godspell," Jerry Reed, Freda Payne, the Carpenters, Tammy Wynette, B.B. King, the Bill Evans Trio and Three Dog Night. The audience clapped time to the melodies, lending the show a particularly live quality.

Awards announced on the air included Carole King's record, album and song of the year Grammys; Best Score From an Original Cast Show Album, to "Godspell"; Best Country Male Vocal Performance, to Jerry Reed for "When You're Hot, You're Hot"; Best Rhythm and Blues Female Performance, to Aretha Franklin for "Bridge Over Troubled Water"; Best Pop, Folk & Rock Vocal Performance, to the Carpenters for "Carpenters"; Best Comedy Recording, to Lily Tomlin for "This Is a Recording"; Best Country Female Vocal Performance, to Sammi Smith for "Help Me Make It Through the Night"; Best Original Score Written for a Motion Picture or a Television Special, to Isaac Hayes for "Shaft"; Best

Rhythm and Blues Male Vocal Performance, to Lou Rawls for "A Natural Man"; and Best Jazz Performance by a Group, to the Bill Evans Trio for "The Bill Evans Album."

Among those who appeared to present the awards on the telecast were Ed Sullivan, the 5th Dimension, Loretta Lynn, Kris Kristofferson, the Temptations and Richard Harris. The show was produced by Pierre Cossette and Burt Sugarman. Marty Pasetta directed.

A special trustee's award went to the defunct Beatles, Leonard Bernstein was cited for bringing classical music to young listeners, and a special Bing Crosby award was given posthumously to Mahalia Jackson and Louis Armstrong.

The New York Grammy Awards supper was a friendly, table-hopping affair, which, although a pleasant late night music industry clambake, was hardly suitable for the presentation of awards to artists for excellence in their profession.

The guests at the Statler Hilton descended upon their food and drink as soon as they became available, and the talk smothered

(Continued on page 8)

# 1971 GRAMMY CHAMPIONS

RECORD OF THE YEAR (Grammys to the Artist and A&R Producer)  
It's Too Late—Carole King  
A&R Producer: Lou Adler (Ode)

ALBUM OF THE YEAR (Grammys to the Artist and A&R Producer)  
Tapestry—Carole King  
A&R Producer: Lou Adler (Ode)

SONG OF THE YEAR (A Songwriters' Award)  
You've Got a Friend  
Songwriter: Carole King

BEST NEW ARTIST OF THE YEAR  
Carly Simon (Elektra)

BEST INSTRUMENTAL ARRANGEMENT (An Arranger's Award)  
Theme From Shaft—Isaac Hayes  
Arrangers: Isaac Hayes and Johnny Allen (Enterprise)

BEST ARRANGEMENT ACCOMPANYING VOCALIST(S) (An Arranger's Award)  
Uncle Albert/Admiral Halsey—Paul & Linda McCartney  
Arranger: Paul McCartney (Apple)

BEST ENGINEERED RECORDING (Other than Classical) (An Engineer's Award)  
Theme From Shaft—Isaac Hayes  
Engineer: Dave Purple (Enterprise)

BEST ALBUM COVER (Awards to the Art Director, Photographer and/or Graphic Artist)  
Pollution—Pollution  
Album Design: Dean O. Torrance/Kittyhawk  
Art Direction & Photographer: Gene Brownell (Prophecy)

BEST ALBUM NOTES (Non-Classical Albums) (An Annotator's Award)  
Sam, Hard and Heavy—Sam Samudio  
Annotator: Sam Samudio (Atlantic)

BEST POP VOCAL PERFORMANCE, FEMALE  
Tapestry—Carole King (Album) Ode)

BEST POP VOCAL PERFORMANCE, MALE  
You've Got a Friend—James Taylor  
(Single) (Warner Bros.)

BEST POP VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS  
Carpenters—Carpenters (A&M)

BEST POP INSTRUMENTAL PERFORMANCE  
Smackwater Jack—Quincy Jones  
(Album) (A&M)

BEST RHYTHM & BLUES VOCAL PERFORMANCE, FEMALE  
Bridge Over Troubled Water—Aretha Franklin (Single) (Atlantic)

BEST RHYTHM & BLUES VOCAL PERFORMANCE, MALE  
A Natural Man—Lou Rawls (MGM)

BEST RHYTHM & BLUES VOCAL PERFORMANCE BY A DUO OR GROUP, VOCAL OR INSTRUMENTAL  
Proud Mary—Ike and Tina Turner (United Artists)

BEST RHYTHM & BLUES SONG (A Songwriter's Award)  
Ain't No Sunshine  
Songwriter: Bill Withers

BEST SOUL GOSPEL PERFORMANCE  
Put Your Hand in the Hand of the Man From Galilee—Shirley Caesar (Hob)

BEST COUNTRY VOCAL PERFORMANCE, FEMALE  
Help Me Make it Through the Night—Sammi Smith (Mega)

BEST COUNTRY VOCAL PERFORMANCE, MALE  
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 and Loretta Lynn (Decca)

BEST COUNTRY INSTRUMENTAL PERFORMANCE  
Snowbird—Chet Atkins (Single) (RCA)

BEST COUNTRY SONG (A Songwriter's Award)  
Help Me Make it Through the Night  
Songwriter: Kris Kristofferson

BEST SACRED PERFORMANCE (MUSICAL) (Non-Classical)  
Did You Think to Pray—Charley Pride (RCA)

BEST GOSPEL PERFORMANCE (OTHER THAN SOUL GOSPEL)  
Let Me Live—Charley Pride (Single) (RCA)

BEST ETHNIC OR TRADITIONAL RECORDING (INCLUDING TRADITIONAL BLUES)  
They Call Me Muddy Waters—Muddy Waters  
(Album) (Chess)

BEST INSTRUMENTAL COMPOSITION  
Theme From Summer of '42  
Composer: Michel Legrand (Warner Bros.)

BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL (A Composer's Award)  
Shaft  
Composer: Isaac Hayes (MGM)

BEST SCORE FROM AN ORIGINAL CAST SHOW ALBUM (Grammys to the Composer and A&R Producer)  
Godspell  
Composer: Stephen Schwartz  
A&R Producer: Stephen Schwartz (Bell)

BEST RECORDING FOR CHILDREN  
Bill Cosby Talks to Kids About Drugs—Bill Cosby  
(Uni)

BEST COMEDY RECORDING  
This Is a Recording—Lily Tomlin (Polydor)

BEST SPOKEN WORD RECORDING  
Desiderata—Les Crane (Warner Bros.)

BEST JAZZ PERFORMANCE BY A SOLOIST  
The Bill Evans Album—Bill Evans (Columbia)

BEST JAZZ PERFORMANCE BY A GROUP  
The Bill Evans Album—Bill Evans Trio (Columbia)

BEST JAZZ PERFORMANCE BY A BIG BAND  
New Orleans Suite—Duke Ellington (Atlantic)

ALBUM OF THE YEAR, CLASSICAL (Grammys to the Artist and A&R Producer)  
Horowitz Plays Rachmaninoff (Etudes-Tableaux, Piano Music, Sonatas)—Vladimir Horowitz  
A&R Producer: Richard Killough (Columbia)

BEST CLASSICAL PERFORMANCE—ORCHESTRA (A Conductor's Award)  
Mahler: Sym. No. 1 in D Major  
Carlo Maria Giulini conducting the Chicago Symphony Orchestra (Angel)

BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOISTS (WITH ORCHESTRA)  
Villa-Lobos: Concerto for Guitar—Julian Bream (RCA)

BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA)  
Horowitz Plays Rachmaninoff, Etudes-Tableaux, Piano Music, Sonatas)—Vladimir Horowitz (Columbia)

BEST CHAMBER MUSIC PERFORMANCE  
Debussy: Quartet in G Minor/Ravel: Quartet in F Major—Juilliard Quartet (Columbia)

BEST OPERA RECORDING (Grammys to the Conductor and A&R Producer)  
Verdi: Aida  
Erich Leinsdorf conducting the London Symphony Orchestra  
A&R Producer: Richard Mohr (RCA)

BEST CLASSICAL VOCAL SOLOIST PERFORMANCE  
Leontyne Price Sings Robert Schumann  
Leontyne Price (RCA)

BEST CHORAL PERFORMANCE, CLASSICAL (OTHER THAN OPERA) (Grammys to the Conductor and Choral Director)  
Berlioz: Requiem  
Colin Davis conducting the London Symphony Orchestra  
Russell Burgess conducting the Wandsworth School Boys Choir  
Arthur Oldham conducting the London Symphony Chorus (Philips)

BEST ENGINEERED RECORDING, CLASSICAL (An Engineer's Award)  
Berlioz: Requiem  
Colin Davis conducting the London Symphony Orchestra  
Russell Burgess conducting the Wandsworth School Boys Choir  
Arthur Oldham conducting the London Symphony Chorus  
Engineer: Vittorio Negri (Philips)

*Carole King*

has been nominated in the  
Fourteenth Annual Grammy Awards for:  
"YOU'VE GOT A FRIEND"

in the category of:  
SONG OF THE YEAR  
(Songwriter's Award)

The National Academy of Recording Arts & Sciences  
on February 1, 1972

*Carole King*

has been nominated in the  
Fourteenth Annual Grammy Awards for:

in the category of:

The National Academy of Recording Arts & Sciences

*Lou Adler*

has been nominated in the  
Fourteenth Annual Grammy Awards for:

in the category of:

SONG OF THE YEAR  
(Songwriter's Award)

The National Academy of Recording Arts & Sciences  
on February 1, 1972

*Carole King*

has been nominated in the  
Fourteenth Annual Grammy Awards for:

in the category of:

The National Academy of Recording Arts & Sciences

thank you  
from a very  
happy lady.

*Carole King*

has been nominated in the  
Fourteenth Annual Grammy Awards for:

"TAPSTRY"

in the category of:

ALBUM OF THE YEAR  
(Songwriter's Award)

The National Academy of Recording Arts & Sciences  
on February 1, 1972

*Lou Adler*

has been nominated in the  
Fourteenth Annual Grammy Awards for:

in the category of:

SONG OF THE YEAR  
(Songwriter's Award)

The National Academy of Recording Arts & Sciences  
on February 1, 1972

# RCA 'Q' Discrete Industry Drive

• Continued from page 1

end of the month on a mass production basis for engineering evaluation.

The mothers will be made in New York and shipped to the RCA plant in Indianapolis for pressing. At present, the cutting of the lacquers will be done at one-third the normal speed, but this will be done away with later as techniques improve. The new harder vinyl, while a commercial reality now, will also be replaced sometime in the near future when a harder substance is developed.

The two breakthroughs came only in recent weeks as a new decoder and the harder vinyl became realities. The decoder was developed by Lou Dorren of Quadra-cast Systems Inc., San Mateo, Calif., and achieves a greater sensitivity and less signal-to-noise ratio.

The quadrasonic album has long been a commercial reality and the Victor Co. of Japan has been marketing discrete quadrasonic albums in Japan, including some of the RCA artists through licensing arrangements. These albums have stood up well to quadrasonic wear.

One of the major criteria demanded by Laginestra, however, was the elimination of a double inventory at the dealer and, distributor levels. He indicated as much in a statement during the annual convention of the National Assn. of Record Merchandisers in Miami two weeks ago while appearing on a president's panel.

RCA demanded that a record had to be developed which could be played 100 times on an ordinary stereo system and still produce high quality quadrasonic sounds when then played on a quadrasonic system (JVC and Panasonic, incidentally are teaming up to unveil a series of hardware units to play the discrete disk; the software will ostensibly be on the market in advance of the hardware). Research shows that the ordinary album is played only 20-30 times, Dearborn said.

The new decoder developed by Dorren picks up an excellent signal even after 100 plays. And the new discrete disk is even quieter than the high-quality associated with RCA's Red Seal albums, Dearborn said.

## World Parley

• Continued from page 1

age of 30 a chance to broaden their thinking as well as to meet leading industry figures from all over the world.

It's also been noted that more industry registrants are bringing their wives than ever before. This has been a buildup from previous IMIC programs in which relaxation has been intermingled with business.

IMIC-4 is sponsored by the Billboard Group of publications. Further information may be obtained from IMIC-4, 300 Madison Ave., Ninth Floor, New York, N.Y. 10017, (212) 687-5523.

JVC is currently seeking to clear the term "quad" for use on its system and RCA is strongly considering the use of this term on the albums, although a decision had not been made last week. There is a possibility that the albums will simply be described on the album jacket and the labels as quadrasonic.

First releases will begin in May. As a rule, only new product will be in quadrasonic and the reason will be not to load the dealer down with a double inventory. By next year, Dearborn hopes that all new releases will be only in quadrasonic. But he points out that the records will be totally compatible with existing stereo systems.

### Education Ahead

RCA has already begun a series of indoctrination programs to educate record producers to new techniques and capabilities of producing product in quadrasonic sound. The label is now evaluating all of its mixing facilities. "We already know that we'll need different echo equipment than what we now have," Dearborn said.

(RCA unveiled the new quadrasonic album, third generation in the system, last week in an exclusive demonstration for Billboard.)

Dearborn notes that more than a dozen record manufacturers have expressed interest in the new discrete system, including major labels such as the Kinney group, which has so far held off committing itself to any system.

## UA Eastern Emphasis Set

• Continued from page 1

on the Coast. He's also mapped out a program which will take him on the road to key cities East of the Mississippi to talk to promotion people who he considers the "pulse of the business."

### Publishing Overlap

Skaff will also get involved in music publishing projects by maintaining a close liaison with Murray Deutch, president of the United Artists Music Publishing Group who is based in New York.

Among Skaff's upcoming projects are a new buildup for the Cornelius Brothers, and major drives for Peter Thom, singer-composer from Montreal; an album concept from Bruce Patch Productions from Boston, and a group from Woodstock called Dragonfly.

In the move to give the New York office added clout, Skaff has realigned and coordinated all areas of the New York office's activities to establish closer rapport in the areas of promotion, publicity and artists relations.

Assisting Skaff in New York will be Gene Armond, head of national promotion who will also double as office manager; Marv Greifibger, Barbara Scott, publicity on special projects; Ron Eyre, international product; Stu Greenberg, domestic product; George Butler, manager of the Blue Note label in the New York office; Randy Roberts, local pop promotion, and Chris Mitchell, local r&b promotion.

# NARAS Award Parties Vary

• Continued from page 6

the announcements of the Grammy winners. Bobby Darin handled MC chores in relaxed, informal style, and music was provided by Bobby Rosengarten and His Orchestra, the house musicians for the Dick Cavett Show. (Rosengarten remarked that it was nice to be able to play for more than 10 seconds between commercials.)

Many guests left early despite the fact that press releases, which listed the 32 Grammy Awards announced at the affair, were withheld until the end of the program.

## Spark Lacking

LOS ANGELES—"Welcome to the Grammy road show," said MC Stan Freberg in one of his many biting but under-appreciated barbs at the Century Plaza Hotel NARAS branch awards dinner here.

The program officially opened at 5 p.m., a half hour before the main awards telecast from New York was transmitted live with extremely poor quality to screens in the lobby and a stand-up hall alongside the banquet area. Shortly before the show stopped at 11:30 p.m., Mac Davis sang to about one quarter of the house still remaining.

Helen Reddy had half a house for her set 30 minutes earlier and when Roger Miller appeared to take his turn as MC he faced a sea of empty tables.

After dinner, during which the energetic charts of the Pat Williams band made conversation impossible, nomination plaques were

presented to all the contenders present in Los Angeles. This portion took nearly an hour and was carried in such a confusing manner that Tina Turner justifiably thought the nomination was her Grammy and made a speech of thanks.

Artists present at the L.A. ceremony were: Charley Pride, Tina, Neil Diamond and the Pat Boone Family. Charles Wright and the Watts 103rd Street Rhythm Band performed after the nominations were given out. James B. Conkling presented a special memorial award for the late Glenn Wallichs which was accepted by Capitol Records president Bhaskar Menon.

## Capacity Crowd

ATLANTA—A capacity crowd of 300 viewed the Grammy Awards on 9 television sets and then danced to the music of an orchestra under the direction of Ray McKinley at the Standard C Club here.

The informal evening started with a social hour featuring the music of the Singers and Swingers, a popular local combo. Before viewing the telecast, the NARAS members and their guests ate an elaborate buffet that was hailed as the chapter's best awards dinner to date.

Following the TV show, chapter president Bill Lowery announced the Grammy winners not shown on the television show. Unfortunately, there were no Atlanta winners.

The 17 piece orchestra then played three hours of dance music from the big-band era.

# Prod Could Lose Copyright

• Continued from page 3

needed for books, lectures, dramas, etc.

The Examining Division's Music Section chief urges all copyright applicants to remember that two steps must precede application to recordings fixed on or after Feb. 15, 1972: there must be a "publication" (or public distribution and/or sale) of the copies, and each copy (recording) must carry the proper notice. Additionally, two "best edition" copies must be sent, together with the registration fee of \$6 per copyright, preferably in one well and protectively wrapped package. Damaged goods cannot be registered.

One applicant sent a collection of some hit recordings of individual selections by different bands, some quite obviously having been previously released, and "fixed" before the official date of Feb. 15, 1972. The applicant did not claim any "new matter" (line 6 on Form N) that would be copyrightable. Nor did he tell which selections were fixed before Feb. 15 (line 7 on the form).

Under the law granting record copyright, reissues of previously recorded material can only obtain copyright when they are so different as to be substantially all new recordings, or when a copyright is requested for "a substantial amount of new recorded material."

This was all explained in the Copyright Office Circular 56 on Copyright for Sound Recordings (Billboard, Dec. 18, 1971 issue). It warned that simple reissue of an older recording in a new form, such as from disc to tape, cassette or cartridge does not entitle it to copyright.

### Thorny Query

The whole question of what constitutes "publication" of recordings required for copyright (i.e., distribution and/or sale of the recordings) is a thorny one. There should be few difficulties for new recordings distributed and sold through normal industry channels. However, the toughest problems will arise for the newcomer, or one who is making records and

has no regular channel of sale or distribution.

Over the years, courts have disagreed on the question of what constitutes proper "publication" for music, books, et al under the copyright requirements. In doubtful cases, the Copyright Office strongly suggests consulting a lawyer.

One thing is definite: having a new record played by a friendly deejay or even a dozen friendly deejays, over the radio, does not constitute publication under the law. Mrs. Keziah points out that no type of performance makes the recording eligible for copyright. There must be some form of distribution and/or public sale of the recordings themselves.

One of the prime blessings of the proposed copyright revision is that "publication" will no longer be needed to gain statutory copyright protection. All creative works, from music jottings on scraps of paper, to home-made recordings will automatically be protected as "fixed" in tangible form.

The publication aspects of copyright were perhaps best explained by the Register of Copyrights, George Cary, in his article, "The Quiet Revolution in Copyright: The End of the Publication Concept," published in the May 1967 issue of the George Washington Law Review, Volume 35, No. 4 (Billboard July 15, 1967).

## Rod's 1st LP In 2nd Rising

CHICAGO — Faces, featuring Rod Stewart, set for an eight-city tour of the Southwest, starting Apr. 21, perform songs from Stewart's first Mercury LP. Sales of "Handbags & Gladrags," a single from "The Rod Stewart Album" of 1969, is sparking the second revival of the LP which is nearing 250,000 copies sold.

Stewart is now recording a follow-up solo LP to the highly successful "Every Picture Tells a Story," an album which sparked the first revival of the 1969 LP. Faces' highlight dates: Memphis (21), Louisville (24), Jacksonville, Fla. (29) and Tampa (30).

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 4. Mfrs./Producers of Records, Tapes, Equipment  
 5. Talent-Artists, Performers, Agents, Managers

6. Schools, Colleges, Libraries, Audiophiles  
 7. Music Publisher, Songwriter, Unions  
 8. Writers, Reviewers, Newspapers & Magazines

Other \_\_\_\_\_ (please specify)

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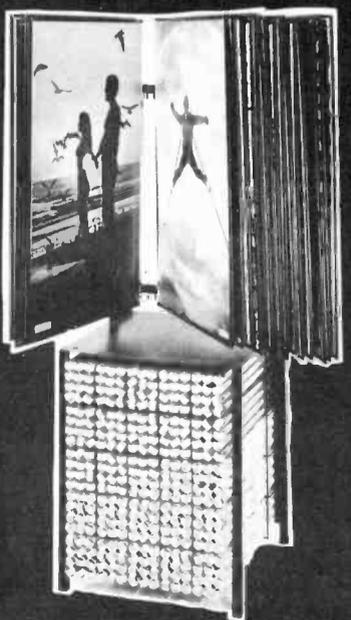
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## Mitch Miller Producing UA 'Sugar' Caster

NEW YORK — Mitch Miller, former head of a&r at Columbia Records, will return to the disk scene as producer of the original cast album of "Sugar" for United Artists Records.

"Sugar" is the musical adaptation of the film, "Some Like It Hot," with a score by Jule Styne and Bob Merrill. Reading the cast are Robert Morse, Tony Roberts, Cyril Ritchard and Elaine Joyce. The musical is being produced by David Merrick and is scheduled to open in New York on April 6.

For the past several months Miller has been booked for guest conductor shots with symphony orchestras in such cities as Philadelphia, Detroit, Pittsburgh and Minneapolis. He has been set for an eight-week tour in the fall with a 45-piece orchestra. Columbia Artists Management handles his concert bookings.

## Grunt to Release Hot Tuna Product

SAN FRANCISCO—Grunt Records President Bill Thompson has announced that all Hot Tuna product will now be released on the Grunt label exclusively. All previous product by this hit group appeared on RCA. Grunt is owned by the Jefferson Airplane and manufactured and distributed by RCA.

A special promo campaign has been instituted by Grunt and RCA to introduce the group's first product on the Grunt label. A Hot Tuna tour of Eastern colleges and concert halls has been set from April 1 through 15 and will be heavily promoted jointly by both Grunt and RCA.

The promotion will entail a heavy concentration on the Eastern press and radio media, along with record shop window displays spotlighting Hot Tuna's new LP and single release on the Grunt label. In addition, both Grunt and RCA will co-op a party for the group immediately following their already SRO two-show headliner at New York's Carnegie Hall, Monday, April 3.

## Edition's Suit Vs TRO Settled

LOS ANGELES—Kenny Rogers and Terry Williams, principals of the First Edition have come to an out-of-court settlement of their suit against TRO publishing. The settlement leaves First Edition Productions, a publishing office set up by the original members of the First Edition and TRO, in control of all First Edition songs written before Feb. 1, 1972. Rogers and Williams are free of their exclusive publishing contract as of that date.

## Friedman in Poppy Push

NEW YORK — Poppy Records' Harold Friedman has scheduled another promotion tour on behalf of the label's new album product. Friedman hit the road a few weeks ago to preview the new LP's.

Friedman will tour Miami, Boston, Philadelphia, Baltimore, Atlanta, New Orleans, Dallas, Los Angeles, San Francisco, Chicago, Detroit and Cleveland over a three-week period.

## Brown '60's Albums

CHICAGO—A two-record LP of mid-1960's James Brown instrumentals and a vocal album from the same period both to sell for \$5.98 have been released by Mercury Records.

## General News

## Studio Track

By SAM SUTHERLAND

Following his first experiences with assembly-line production methods, **Kenny Loggins**, like many young artists, naturally leaned toward more elaborate recording techniques when contemplating future recording sessions.

"I was making the customary mistake of over-production," Loggins admits. Fortunately, Don Ellis introduced him to **Jim Messina**, a former engineer at Sunset Sound who had evolved into a respected artist and producer during his association with Buffalo Springfield and Poco.

Messina recognized Loggins' abilities as complementary to his own musical ideas, and the two artists began a collaboration which ultimately produced their first Columbia Records album, "Kenny Loggins with Jim Messina Sittin' In." While Messina has focused somewhat on Loggins' writing and vocals, the record bears the stamp of his own production values, first suggested by the Springfield's last album and defined by Poco's first record.

For Messina, record production poses many of the same problems as film production: Notably, the medium itself can interfere with its musical content when the producer relies on the studio to supply the record's power. To overcome the heady wine of over-production, Messina and Loggins chose to develop solid "pre-production" methods which would permit them to enter the studio with a sense of control and direction at the outset of actual recording.

"A board can be just as much a guitar or an organ as the instrument itself," Messina notes, "but the studio shouldn't be used to manufacture merely pleasant sounds." Messina is wary of production polish for its own sake, and he feels that "There has to be a reason for everything that goes down on tape."

Consequently, after Loggins brought his material to Messina, the two artists spent months doing simple mixes of the tunes on Messina's home equipment. With "Vahevala," their single, Loggins notes, "I brought in the song, and I knew I wanted that Jamaican feeling to come out. Beyond that, though, it was stripped. We then sat down and started putting ideas together." The final studio track used steel drums and recorders to provide the right atmosphere, with an extra taste of reverb on the bridge vocals to emphasize Loggins' narrative.

From rough mixes using only guitar and bass, Loggins and Messina tried to develop "a workable situation, one that could be easily duplicated on stage," in Messina's words. Both he and Loggins wanted the record to be directed at "the people at home," and they concentrated on a clean, spontaneous, and realistic style that would be consistent with their concert work.

While Messina's past innovations have included pioneering work in stereo panning of drum tracks and use of compression in mixing guitar lines, his treatment of Loggins' work has been subtle with regard to technique. He feels that one of Loggins' strongest traits is his "sense of characterization," and such an element might have been buried under busier production work.

The final outcome of their efforts remains to be seen, but both Loggins and Messina are pleased with their work. Messina's use of the film analogy remains valid, he feels, and he now thinks of his contributions as producer in terms of the director's function in film production.

Nashville's first 24-track studio should be in operation by the end of March. Ray Stevens' Sound Lab, established by the independent producer and artist, will offer

a variety of tape configurations including 16 and 24-track MCI machines and a Flickinger board.

The console will be the largest in the city, and 32-channel computer mixing should be operable by late spring. 28 Dolbys will be used for noise reduction, and AM simulation in monitoring will be an integral feature of the facilities for immediate checking of broadcast quality.

Owner Stevens plans to use the studio for his own work and for producing one or two other artists, leaving the remaining studio time open for custom work. Staffing the facility will be **Ben Tallent** as chief engineer, assisted by **David Mulloy** and **Stuart Kiethly**.

The studio's first productions will include the Holiday Sisters, who will be produced by Stevens and henceforth be known as **Butterfly**.

★ ★ ★

At Muscle Shoals Sound Studios, current activity has included **Lenny Williams** for Atlantic Records, produced by **Brad Shapiro** and **Dave Crawford**.

Stax Records will be bringing in several of their artists during the coming month, with **Ben Atkins** and **Bobby Manuel** slated for openers and **Carla Thomas** scheduled for later sessions.

Chief engineer **Jerry Masters** will be collaborating with **Billy Herbert** of Memphis' **Bloc 6 Studio** in the production of **Harem**, an all-girl group.

★ ★ ★

Gold Star Studios in Hollywood is currently hosting **Z. Z. Hill**, produced by **Matt Hill**. The album is scheduled for late spring release and will be the first release on the new **United Artists/Hill** label.

**Ella Woods**, former lead with the New Platters, recorded her current single at Gold Star with production and engineering by **Lewis Peters**.

★ ★ ★

At the Record Plant, in New York, **John Lennon** and **Yoko Ono** have been working with the **Plastic Ono Band** and **Elephant's Memory**. John, Yoko, and **Phil Spector** are producing, with **Roy Cicala** engineering the sessions.

Also involved with recording at the studio are **Marshall Efron**, produced for Polydor by **Peter Siegel** with **Carmine Rubino** engineering; **Ronnie Dyson** for Columbia, with **Stan Vincent** producing; **Richard Roundtree**, produced by **Eugene McDaniels** for MGM with **Tom Flye** engineering; **Don Covay**, for Rag-Mop Productions, with **Carmine Rubino** completing the engineering; and **Buzzy Linhart**, produced for Buddah and engineered by **Shelley Yakus**.

In Los Angeles, the Record Plant has hosted **Buddy Miles** for Mercury, with **Phil Shear** engineering the date. Engineer **Bob Hughes** has been busy working sessions with **Fleetwood Mac** for Warner Brothers/Reprise, the **Blossoms** for MGM, and **Road**, produced for Motown by **Tom Wilson**.

★ ★ ★

Broadway Recording Studios in New York has recently handled sessions including **Robert J. Ballack**, producing himself with **Ray Dahrourge's** participation for **Roulette Records**; **Frankie Crocker** for **Prestige**; **Don Cooper**, finishing demos for his next **Roulette Records** album; and **London Fog**, produced by **Billy Tyrell**. **Pat Jacques** and **Richard Leavy** provided engineering for the sessions.

Also at Broadway, **Irv Greenbaum** has engineered sessions with **Georgina Granados** for **Vico Records**; **Yomo Toro** for **West Side Records**; and **Hugo Henriquez**, also for **West Side**.

★ ★ ★

**Bell Sound** has been busy with dates for **Kama Sutra**, **Buddah**, and **Cobblestone**. For **Kama Sutra**, **Dust** has been in for sessions pro-

(Continued on page 12)



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"Snowbird"—Chet Atkins

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"Did You Think to Pray"—Charley Pride

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for Guitar"

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# Off the Ticker

RCA Records registered sales and profit gains over the preceding year contributing to the parent company's 1971 results of a 6 percent sales gain and a 20 percent rise from continuing operation. . . . **Triangle Industries**, Newark, N.J., declared a quarterly dividend of 20 cents per share, payable April 10 to holders of record March 20. Triangle is a diversified manufacturer of music systems, coin-operated phonographs and vending machines. . . . **A&E Plastic Pak**, City of Industry, Calif., parent company of **Kraco Products Inc.**, Compton, Calif., auto tape player importer, esti-

mated it had a 1971 net loss of \$2.3 million. The preliminary estimate was reached after taking account of writeoffs totaling \$2.4 million, including about \$600,000 from discontinued operations and about \$1.8 million in extraordinary items. . . . **General Electric Co.** expects 1972 to be its best year, said Fred J. Borch, chairman and chief executive. In 1971, GE's consumer products group contributed a net of \$106 million from \$77 million; sales went up to \$2.8 billion from \$1.97 billion. . . . **Craig Corp.**, Compton, Calif., importer of consumer electronic products, is appealing a decision by a U.S. district court in Colorado that certain Craig 8-track auto models infringe several patents held by **Gates Learjet Corp.** Craig said its counsel believes injunctive relief will be suspended pending a decision on the appeal, which it estimates will take a year or more. The court decision also provides for injunctive relief to halt future sale of the models involved. The court action principally affects Craig's car stereo line, according to a Craig spokesman. He added that while the models in dispute don't represent majority of the concern's sales, they do represent a "significant" portion. (See separate story in Tape Cartridge section.) . . . **Morse Electro Products Corp.**, New York, plans to register with the Securities and Exchange Commission a proposed public offering of about 525,000 common shares. The offering would have a current market value of about \$15.5 million. Of the total, about 350,000 shares will be offered by Morse, with certain selling stockholders offering the remaining 175,000 shares. Proceeds will be used for working capital. . . . **United Artists**, a subsidiary of **Transamerica**, has continued its recovery from a very gloomy 1970 in which an \$18 million operating loss was recorded, including the problems of the record and tape divisions, according to **Bache & Co. Inc.**, New York. The record division had a poor 1971, but expense controls are being implemented. For 1972, the report states, Transamerica expects a substantial improvement in the record business and a continuing reduction of the subsidiary's loss in this area, chiefly through a combination of revitalizing its roster of recording artists, trimming costs and improving marketing methods and distribution volume.

## Anti-Rock Bill

• Continued from page 3

have to provide insurance cover for the whole event.

The charter also allows local authorities to inspect proposed sites and discuss festival arrangements with the organisers. If a local council is unable to agree with the promoter on the suitability of a site, it will be able to either propose an alternative or convene a special tribunal consisting of a council representative a member of the Association and a representative of the Law Society.

The proposed Association will also actively oppose any promoter not accepting the conditions of the charter, and it will assist local councils in any legal action against such promoters.

The charter also states that the Association will establish working relationships with appropriate national organisations such as the County Council Association, the Advisory Council on Public Sanitation and the Association of Rural District Health Inspectors.

## 'West Side Story'

• Continued from page 3

42.6 families and a 55 percent share. During this time segment, "Hawaii Five-O" managed 14.0 and 18 percent figures. The Griffin show was 7.0 and 9 percent.

The final half hour of the Grammy festivities drew 23.6 and 33 percent, "West Side Story" had been concluded by this time. "Nichols" drew ratings of 12.7 and 25 percent for NBC. CBS' "Cannon" scored 20.2 and 28 percent.

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# Earnings Reports

## CREATIVE MANAGEMENT ASSOC.

Year to Dec. 31	1971	1970
Revenues	\$ 9,277,000	\$ 11,310,000
Net income	506,000	986,000
Per share	.52	1.00

## AMPEX CORP.

Quarter to Jan. 29	1972	1971
Sales	\$ 54,300,000	\$ 82,953,000
Net loss	82,901,000	a 1,350,000
Nine-month		
Sales	209,600,000	221,913,000
Net loss	86,300,000	a 2,730,000
Per share	.25	

## TRIANGLE INDUSTRIES INC.

Year to Dec. 31	1971	1970
Sales	\$159,641,000	\$165,133,000
Income	2,255,000	1,865,000
b—Spec chg.	188,000	1,358,000
c—Net income	2,067,000	507,000
a—Per share	1.12	.92

a—Based on income before special charges. b—Primarily from liquidation of operations which were discontinued in 1970. c—Equal to \$1.03 a share in 1971 and 25 cents a share in 1970.

## DATA TECHNOLOGY CORP.

Quarter to Jan. 30	1972	1971
Sales	\$ 2,808,000	\$ 2,701,000
Net loss	159,000	99,000
Loss per share	.13	.08
Nine-month		
Sales	8,987,000	8,906,000
Loss	180,000	1,029,000
cont oper.	180,000	1,029,000
Net disc oper.	35,000	d 7,000
Loss	145,000	1,036,000
Spec credit	142,000	
Net loss	3,000	1,036,000
per share	.15	.85

d—loss.

# 7" LP Claims 12" Playtime

• Continued from page 3

available to other labels for a mastering fee.

Giarusso and Samora founded Fleetwood 14 years ago after a successful venture in fast food franchising. The label was designed to capitalize on the Boston area's heated interest in all kinds of sports competitions. Their first market was the members and fans of New England's many drum and bugle corps. Fleetwood has since averaged 200,000 sales for albums chronicling the league-winning seasons of teams such as Boston's Red Sox, Celtics and Bruins plus annual champions like the 1972 Super Bowl winners, the Dallas Cowboys.

They are also heavily involved in producing premium records for manufacturer tie-ins. Fleetwood is now heavily involved in seeking giveaway premium deals for its microsonic recordings. Production and manufacturing costs are under 50 cents per unit.

### Own Racked Label

Their first marketing arrangement is typical of the outlets they are seeking. All Star Dairies, an association of 200 independent dairy companies headquartered in Greenwich, Conn., is installing 100-record racks in all the supermarkets they service. The racks will hold 7-inch microsonic records retailing at \$1.49.

Fleetwood's first completed microsonic album for this series is a set of eight complete songs from "Jesus Christ, Superstar," performed by Boston musicians. Coming next is an album of "Fiddler On the Roof" highlights. The label's library of great sports moments will be drawn on heavily for microsonic albums and Fleetwood already holds rights to certain material by stars like Johnny Cash and Jeannie C. Riley.

In the works are Fleetwood microsonic albums of current top hits re-recorded by studio musicians. Giarusso is also close to completion of a deal which will see a major label's artists reissued on microsonic albums for a direct mail premium series.

# Market Quotations

As of closing, Thursday, March 16, 1972

NAME	1971		Week's Vol. in 100's	Week's High		Week's Low		Week's Close	Net Change
	High	Low		High	Low				
Admiral	27	8	612	26 3/4	23 5/8	24 3/8	—	2 5/8	
A&E Plastik Pak Co.	127 1/2	3 5/8	290	5 7/8	5 1/4	5 3/8	—	1/2	
American Auto Vending	15 3/8	6 7/8	197	14 7/8	13 1/2	13 3/4	—	3/4	
ABC	67 3/4	25	1692	67 3/8	65 3/4	66 3/4	—	3/8	
Amplex	25 7/8	7	1761	9	8 3/8	8 3/8	—	1/4	
Automatic Radio	14 1/4	5	122	8 5/8	7 5/8	7 5/8	—	7/8	
ARA	172	117	194	172	167	172	—	+ 3	
Avco Corp.	207 1/2	12 1/2	1816	203 1/2	193 1/2	20	—	+ 1/2	
Avnet	15 5/8	8 1/4	1324	15 1/8	14 3/8	14 5/8	—	1/2	
Bell & Howell	65 1/2	32 1/8	188	64 7/8	62	62	—	— 3	
Capitol Ind.	21 7/8	8	229	13 3/4	12 1/4	12 3/8	—	— 1	
CBS	55 7/8	30 1/8	687	54 1/4	51 7/8	53	—	— 1 3/8	
Columbia Pictures	17 3/8	6 5/8	797	14 1/2	13 1/8	14	—	— 3/8	
Craig Corp.	9	2 5/8	324	6 1/8	4 3/4	5 1/8	—	— 1	
Creative Management	17 3/4	7 5/8	225	11 7/8	10 5/8	11 5/8	—	+ 5/8	
Disney, Walt	169 1/2	77	1525	155 3/4	147 1/4	153 1/2	—	— 5/8	
EMI	6	3	1416	6	5 1/4	5 3/4	—	+ 3/4	
General Electric	66 1/2	52 7/8	3470	64 1/8	62 7/8	63 1/4	—	— 3/8	
Gulf & Western	39 3/8	19	1329	38 1/2	36 1/2	37 1/2	—	— 5/8	
Hammond Corp.	137 1/2	8 1/2	204	11 1/4	10 5/8	10 5/8	—	— 1/2	
Handleman	47	29 3/4	400	32 3/8	29 3/4	29 7/8	—	— 2 3/8	
Harvey Group	87 1/2	3 1/8	45	4 1/4	4 1/8	4 1/8	—	— 1/8	
Instruments Systems Corp.	129 1/2	4 3/8	839	7 3/8	6 5/8	7	—	Unch.	
ITT	67 3/8	45 7/8	7932	61 1/4	56 5/8	58 5/8	—	— 2	
Interstate United	13 1/2	6	230	11	10 1/4	10 3/8	—	— 1/2	
Macke	16 1/2	8 3/8	122	16 1/4	15	15 1/8	—	— 1/8	
Matsushita Electric Ind.	28 5/8	16 1/4	8471	27 5/8	25 1/4	25 3/8	—	— 2 5/8	
Mattel Inc.	52 1/4	18 5/8	1205	29 7/8	27 3/4	28 7/8	—	— 7/8	
MCA	35	17 3/4	367	34 5/8	33 5/8	34 1/4	—	+ 1/8	
Memorex	79 1/2	19 1/4	1301	30 3/4	28 3/4	29 3/4	—	+ 1/4	
MGM	26 7/8	15 1/2	197	20 7/8	19 1/4	19 1/4	—	— 1/2	
Metromedia	38 7/8	17 3/4	459	38 7/8	36 7/8	37 5/8	—	— 1/8	
3M	144 7/8	95 1/8	528	144 7/8	142 5/8	144 5/8	—	+ 1 1/8	
Motorola	98 3/8	51 1/2	641	98 1/8	93	97 5/8	—	— 3/8	
North American Philips	37 3/4	21 7/8	285	37 1/2	32 7/8	33 3/4	—	— 4	
Playboy Enterprises	25	16 3/4	663	24	22 1/2	22 5/8	—	— 3/4	
Pickwick International	47 3/8	32	124	46	44 3/4	44 7/8	—	— 1 1/2	
RCA	45	26	9906	44 3/8	39 3/4	42 1/8	—	— 2 3/4	
Servmat	40 1/4	25 1/2	274	35 1/4	34	34 1/8	—	— 3/8	
Sony Corp.	35 3/8	14 1/4	2144	34 7/8	32 1/2	33	—	— 1 1/2	
Superscope	32 3/8	9 1/8	451	18 1/8	16	17 7/8	—	+ 3/4	
Tandy Corp.	49	30 3/8	834	45 3/8	42 1/2	42 5/8	—	— 2 5/8	
Telex	22 3/8	7 3/4	1489	13 3/8	12	12 3/8	—	— 1/2	
Tenna Corp.	11 1/2	4 1/4	1039	8 1/2	7 1/4	8 1/4	—	+ 1/2	
Transamerica	23 1/2	14 3/8	5147	23 1/2	21 7/8	22 3/8	—	+ 3/8	
Triangle	22 3/4	14 3/8	116	19 7/8	18 3/4	19	—	— 1/2	
20th Century Fox	17	7 5/8	880	16 3/8	14 5/8	15	—	— 1 1/2	
Vendo	17 1/2	9 7/8	31	14 5/8	13 3/4	13 3/4	—	— 3/4	
Viewlex	12 7/8	5 5/8	1378	12 1/8	10 1/2	10 7/8	—	— 1 1/8	
Warner Communications	47 3/8	25 7/8	2148	44 1/2	42	44	—	— 3/4	
Wurlitzer	20 1/4	10 1/8	49	18 3/4	17 1/8	17 1/2	—	— 1	
Zenith	54 7/8	36 3/8	1370	50 3/8	47 3/4	47 7/8	—	— 2 1/2	

As of closing, Thursday, March 16, 1972

OVER THE COUNTER*	Week's High			Week's Low			Week's Close		
	High	Low	Close	High	Low	Close	High	Low	Close
Abkco Ind.	5 5/8	4 3/4	4 3/4	9 7/8	9	9 1/4			
Alltapes	4	3 1/2	3 1/2	13 1/8	12	13 1/8			
Audiophones	4 3/4	4 1/2	4 3/8	17	17	17			
Bally Mfg. Corp.	48	43 3/4	43 3/4	15 5/8	13 1/2	13 1/2			
Cartridge TV	35 3/4	32	35 3/4	37 3/8	3	3 1/2			
Data Packaging	12 1/2	11 1/4	11	47 3/8	43 3/8	45 3/8			
Gates Learjet	15 3/8	14 3/4	15	11 3/8	11 1/8	11 5/8			
Goody, Sam	9 3/8	8	9 3/8	50 1/8	46 3/4	46 3/4			
GRT Corp.	6	5 1/8	5 1/8	12 3/8	10 1/4	10 1/4			
Koss Electronics	14 1/4	12 1/2	12 1/2	3 3/4	2 5/8	3			
Magnetic Tape Eng.									
M. Josephson Assoc.									
Mills Music									
NMC									
Perception Ventures									
Recoton									
Schwartz Bros.									
Telecor Inc.									
Teletronics Int.									
United Record Tape									

\*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.

# Record, Tape & Publishing Revenues Contribute Well

LOS ANGELES—Records, music publishing and tape accounts for a healthy chunk of business for companies not fully involved in the record industry.

While parent companies, like MCA, Columbia Pictures Industries, Walt Disney Productions, Metro-Goldwyn-Mayer, Warner Communications (Kinney), among others, derive the bulk of their revenues and earnings from other sources, a sizable portion of it is made via the phonograph avenue.

For example, records (Colgems, Bell and Mala), music publishing, broadcasting and TV commercials accounted for 25 percent of Columbia Pictures Industries' revenues last year, according to a report by Arnold Bernhard & Co., New York.

Another example is Walt Disney Productions, where music and records accounted for 10 percent of its revenue and 9 percent of its earnings in 1971.

MCA's music publishing, phonographs, tapes and records (Decca, Coral, Brunswick, Uni and Kapp) contributed 21 percent of revenues to its coffers last year. "The music division is prosperous," states the Value Line Investment Survey, a published report by the brokerage house. "The rock musical, 'Jesus Christ, Superstar,' continues to enhance the company's profit posture."

Music publishing, tapes and records (MGM, Stormy Forest, Sunflower, DCP and Colossus) pro-

vided 12 percent of MGM's revenue last year, while Metromedia is "benefiting from its music publishing and record wings."

Warner Communications gained about \$35,100,000 (before taxes) from the Warner Bros. music division (music publishing, records and tapes), or about 65 percent of the entire pre-tax, pre-special items earnings of the parent company. Music operations have jumped 48 percent in pre-tax operating earnings in three years.

# Studio Track

• Continued from page 10

duced by **Dominic Sicilia**, **Ken Kerner**, **Kenny Aaronson**, **Marc Bell**, and **Richie Wise**. **Harry Yarmark** engineered the date, as well as **Cathy Chamberlain's** sessions produced by **Chip Taylor** and **Trade Martin** for the label.

Meanwhile, **Taylor** and **Martin** have been working there with **Al Gorgoni** on the next **Gorgoni**, **Martin** and **Taylor** sides for **Buddah**.

Finally, **Ruth Brown** has been recording for **Cobblestone**, with **Malcolm Addey** engineering the sessions and **Johnny Pate** producing.

Dear Lulu, Sherry and Molly Norah—  
Your Mom is really something else!

## 1971 Grammy Award Winners

### SONG OF THE YEAR

You've Got A Friend  
Carole King

### RECORD OF THE YEAR

It's Too Late  
Carole King

### ALBUM OF THE YEAR

Tapestry  
Carole King

### BEST FEMALE POP, ROCK & FOLK VOCAL PERFORMANCE

Tapestry  
Carole King

### BEST MALE POP, ROCK & FOLK VOCAL PERFORMANCE

You've Got A Friend  
James Taylor

### BEST POP, ROCK & FOLK INSTRUMENTAL PERFORMANCE

Smackwater Jack  
Quincy Jones

Love from all of us—  
Screen Gems/Columbia Music

# Highlights of New York/Atlanta Grammys

## New York NARAS



Aretha Franklin



Rocco Laginestra and Danny Davis



B.B. King



Father O'Connor



Isaac Hayes



Lou Rawls



Richard Harris



Henry Mancini and Bobby Darin



The Carpenters



Herb Alpert



Clive Davis and Stanley Gortikov

## Atlanta NARAS



Included among a capacity crowd of 300 persons at the Grammy Awards Dinner-Dance of the Atlanta NARAS Chapter are (left to right) WAOK Program Director Burke Johnson, Ray Whitley, Bill Lowery, Ray McKinley and Gwen Kesler of Southland Record Distributing Company. After an elaborate buffet, NARAS members and their guests viewed the Grammy Awards on nine television sets placed throughout the Standard Country Club. Entertainment was provided by an orchestra under the direction of Ray McKinley.



Jerry Reed



Jerry Moss



Stephen Schwartz

## MCA Promoting Ratchell In Detroit, Dallas Mkts.

NEW YORK — MCA - Decca Records has instituted a major promotional campaign in the Dallas and Detroit markets for the label's newly-signed rock group, Ratchell.

The campaign went into effect shortly after Ed Rhinehart, personal manager of Ratchell, returned from a 12-city survey tour with MCA's branch managers and various radio personnel.

Heavy airplay on KRLD-FM in Dallas, supplemented by the station's purchase of 30 outdoor billboards welcoming the group, has

resulted in three scheduled concert dates for the group in that city. A live simulcast of the Dallas concert will be shown in Houston and Austin to tie-in with the promotion.

In Detroit, a promotion campaign for Ratchell is being implemented by local MCA promotion man Pete Gideon, and WKNR and local department stores will be involved. A Detroit concert will follow the promotion.

Similar campaigns for Ratchell are slated for Los Angeles and Southern California.



Johnny Mann and Kris Kristofferson



Nostalgic music of the big band era is performed by an orchestra under the direction of Ray McKinley at the Grammy Awards Dinner-Dance of the Atlanta NARAS Chapter held in the Standard Country Club on Tuesday evening, March 14. Chapter members and their guests feasted on an elaborate buffet and viewed the Grammy Awards telecast before dancing to the music of McKinley and the orchestra.

MARCH 25, 1972, BILLBOARD

**Literally dancing up  
the Best Selling Charts**

**the motion picture  
SOUNDTRACK OF THE YEAR**



**original cast album  
an ABC/Dunhill Records exclusive  
CHART RACER  
ABCD-752**

**ABC/DUNHILL RECORDS**



# Talent

## 10 Cities Set Easter Rock Rites

LOS ANGELES — Live Easter sunrise concerts of the Bible-rock "Truth of Truths" album will be performed in ten cities and carried on local radio stations April 2. In most locations, church choirs will do the vocalizing, backed by the original instrumental accompaniment tapes from the album.

The concerts will be free and generally set at outdoor halls. Oak Records, which released the album, is underwriting the sound equipment rentals for each concert and has engineers on the road overseeing the set-ups. Oak's a&r director conductor, Ernie Free-

man, is also on the road rehearsing with various choirs.

In New York City, "Truth of Truths" will be heard over WWDJ at 2 a.m. as part of an all-night rock concert from the Central Park band shell. In Los Angeles, KDAY will carry a broadcast by the album's original cast from the Greek Theater and \$1 contributions will be collected for the city's YMCAs.

Other broadcast sites, which will also carry a short interdenominational sermon as part of the program, are: Denver, KIMN; Cincinnati, WSAI; Seattle, KJR; Atlanta, WQXI; Pittsburgh, KQV; Philadelphia, WFL; San Antonio, KTSA. In nine additional cities, the "Truth of Truths" album will be broadcast in its entirety as part of Easter special programming.

"I'm glad that this promotion has so many public service applications," said Oak Records topper Ray Ruff, who produced "Truth of Truths." "But let's face it, I can't imagine any other way we could have gotten such massive nationwide exposure for the album. I hope we can make these Easter performances of 'Truth of Truths' an annual event and keep it a steady catalog title for years to come."

## Make Music, Volt In Leaders Push

NEW YORK — Myrna March, representing Make Music, was in Memphis last week for meetings with Al Bell, chairman of the board of Stax/Volt, aimed at coordinating a campaign of personal appearances, new recorded product and exploitation for the Leaders. The group is managed and produced for the Volt label by Miss March and Bert Keyes.

Prior to the Memphis meetings, the leaders were in New York for discussions with the CMA agency relative to a cross-country tour being set to coincide with the release of their new single, "Which Way," written for them by March and Keyes.

## IFA and Nems Enter a Pact

NEW YORK — International Famous Agency and Nems Enterprises Ltd. of London have concluded a reciprocal arrangement to represent each other in the variety and light entertainment fields. IFA's territory will include the U.S., Canada and the rest of the Western Hemisphere. Nems' territory will be the British Isles and the Continent.

Each company will cooperate in the development of contemporary music and cafe acts in the light entertainment fields.

Unsurpassed in Quality at any Price

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165 W. 46th St., N.Y. 36 PL 7-0233

## Signings

The **Hollies** have re-signed with Epic. Their new single, "The Baby," Top 10 in England, was recently released in the U.S. The disk introduces the group's new lead singer, **Mikael Rickfors**, of Sweden. . . . **Eric Brann**, former leader guitarist and vocalist with the **Iron Butterfly**, has signed for personal management with **Gerard W. Purcell**. Brann and his group will record on the Sunflower label, a subsidiary of MGM Records, through Purcell's GWP Productions. Brann will cut his own songs. . . . Singer **Sherri James** has signed with Wheel Records. She will be produced by **Steve Metz** and **David Lipton** of Victrix Productions and **Norman Bergen**. . . . The **Brass Ring** featuring **Phil Bodner** has signed with Project 3. The group's first single for the label has been released. The record is "Willkommen" (Welcome) from Cabaret" b/w a Latin treatment of the "Main Theme" from "The Godfather." . . . **Wayne Newton** has signed with Chelsea Records, a newly-formed label, which will be distributed by RCA. Chelsea has released Newton's initial single for the label, and an album is on the way. . . . **Godfrey Daniel** has signed with Atlantic, which will support the group with a heavy advertising, publicity and point-of-sale merchandising campaign. Godfrey Daniel is on a nationwide tour, with stops scheduled at the Orpheum in Seattle, the Bijou in Las Vegas, the Strand in Chicago, and the Odeon in Tulsa. . . . Polydor has signed **Randy Burns** and the **Sky Dog Band**, who are produced and managed by **Barry Seidel**.

## Talent In Action

### DAVID AMRAM BERNIE TRAVIS RAUN MacKINNON

*Gaslight II, New York*

His guitar technique comprised a thumb brushed often uncertainly against the strings of his Martin, and his voice occasionally buckled under the strain of reaching for high, curling phrases. With his songs spread out before him on a chair, composer David Amram sometimes lost a line in the shuffle of paper, but a room filled with old friends, new friends, and friends-in-the-making was warmed by his honesty and his genuine faith in the healing power of music.

Anram's musical identity defies description. Now recording for RCA Records, he draws from virtually every period and every genre, but his Gaslight performances were marked by informality. He didn't bring his horns or an orchestra, but he did bring a tin whistle, a bouzouki, and Charlie Chin and his Spanish guitar to provide the underpinnings for his observations. As a cosmic Jewish hayseed jazz man, Amram approaches his audience on personal terms, giving them his songs before the ink has dried. In this incarnation, he may never stun an audience with technique, but his lack of pretension suggests the roots of his durability.

What first impresses the listener as primitive and surreal in Amram's style eventually emerges as honest eclecticism. Anyone who deals with time travel at the automat, or spiritualism at Dunkin' Donuts, deserves your support.

Raun MacKinnon opened the

evening with a startling set of excellent originals. Her voice is warm, sure, and direct, and her guitar and piano are clean and expressive. Raun's songs are fluid, honest works that reflect her love of pop music, folk, gospel, and blues, yet her work surfaces as her own.

Miss MacKinnon is presently unsigned. **SAM SUTHERLAND**

### SHIRLEY BASSEY

*Philharmonic Hall, New York*

In a shimmering gown of pure silver that dazzled the audience, Miss Shirley Bassey, often called the female Tom Jones, made her concert debut here, March 13th. Backed by the overly loud band of Woody Herman, she nevertheless succeeded in communicating with the full house and had them begging for more. More, in fact, was what there should have been, since the United Artists performer was on stage for little more than an hour. While she was up there, though, she sparkled with her own British hit version of "For All We Know," as well as her most recent release "Diamonds Are Forever" and the classic "Goldfinger." Her bump and grind treatment of "The Lady Is a Tramp" was a knockout and her encore, "My Life," surpassed even the recorded version.

**JOE TARAS**

### TEMPTATIONS

*Copacabana, New York*

The Temptations, no strangers to the Copa, returned March 9th and permeated the club with soul. The five-man group, who record for Motown's Gordy label, kept the show moving with their rhythmic gyrations and solid vocal sound, but unfortunately, many of the lyrics were lost in the shuffle. Although they offered their own unique treatments of other artists hits, such as "Smiling Faces Sometimes" and "It's Impossible," it was their own hits that stole the spotlight, and they were there in abundance. From their most recent release "Take a Look Around" to their earlier successes, "My Girl," "Ain't Too Proud to Beg" and "Ball of Confusion," they proved why they have stayed at the top for the last 10 years. Comic Willie Tyler got the evening off to a pleasant start.

**JOE TARAS**

### KINKS

#### LINDISFARNE

*Carnegie Hall, New York*

If William F. Buckley, Jr., had been on hand for the Kinks' March 8 performance, he might have termed it epicene rock. Then again, he might have enjoyed the British group as much as the sell-out crowd did.

Fired by the funky lead singing of Ray Davies, the Kinks cavorted through burlesque turns reminiscent of a London music hall. Let joy be unrefined, was the message of the evening. Abetting Ray in the merriment were his brother, Dave, lead guitar; John Dalton, bass guitar; John Gosling, organ and piano; and Nick Avory, drums.

Lurching convulsively about the stage, Ray Davies warned the throng of the evils of "Demon Alcohol." With the beer splashing out of the bottle he clutched, you somehow had to doubt his sincerity.

Among the chestnuts through which the Kinks frolicked were "Lola," and, of course, "You Really Got Me." It's been quite some time since we've heard that incredibly raunchy opening guitar riff to "You Really Got Me," but when Davies teased the audience with it before actually playing the song through, the assemblage blew its collective mind.

If camp is indeed an art form,

(Continued on page 20)

## From The Music Capitals of the World

### DOMESTIC

#### NEW YORK

Columbia Records has been awarded 15 certificates of merit by the Art Director's Club of New York for album covers created by the Columbia art department under the direction of **John Berg**, creative director, packaging. The label also won five certificates of merit in the Los Angeles Art Director's Club Show, the first year that Columbia was an entrant. . . . Scepter artist **Beverly Bremers** was in Hollywood recently to tape "The Dating Game," "Dick Clark's Bandstand" and KHJ-TV's bandstand show, "Boss City." . . . Scepter's **Kevin Lindsay** will appear on NBC-TV's children's series, "See for Yourself," on Sunday (26). . . . Pianist-composer **Herbie Hancock**, who records for Warner Bros., is on a European tour. A new album is slated for May release. . . . **Aaron Schroeder**, of A. Schroeder International Ltd., and his wife **Abby** are the parents of a seven-pound-eleven-ounce girl. Her name is **Rachel**.

The **Rock Flowers**, a femme trio which records for the Wheel label, which RCA distributes, are touring

the country with **Tom Jones** for six months. . . . Epic artist **Colin Blunstone** is back in London following two weeks of interviews and promotion appearances in the U.S. in conjunction with his debut LP for the label, "One Year," and his current single, "Caroline Good-bye." Blunstone met with press and visited radio stations in New York, Philadelphia, Boston, Los Angeles, San Francisco, Seattle and Portland, Ore. His single, "Say You Don't Mind," went Top 20 in England. . . . RCA's **Charlie Pride** opens in the Las Vegas Hilton Hotel's main showroom July 6. He will do two shows a night through July 17. . . . Electric tenor saxist **Eddie Harris**, an Atlantic artist, will appear at the Esquire Show Bar in Montreal, April 3-9, and give a concert at the University of Denver on April 14. His new album, "Instant Death," is set for April release. . . . **Elton John** is touring Germany and Italy, and will tape a television special in Rome on Saturday (25). The Uni artist then performs in Holland, following up with a U.S. concert jaunt.

**Glen Campbell**, Capitol artist, headlines two charity concerts at the New Victoria Theater in London on Saturday (25). Proceeds go to the Variety Club of Great Britain, sponsor of the affair. . . . **Baron Steak House** opens a jazz program on Monday (20), when **Jackie Paris** and **Anne Marie Moss** make their New York club debut. . . . **Martin Mull** is a regular music writer and lyricist for the new TV news series, "51st State," which airs on WNET, New York. . . . Capitol act **Ashton, Gardner & Dyke** appear at Atlantic City's Steel Pier, April 2. . . . **Merry Clay-**

(Continued on page 20)

## HUROK FORMS NEW CORP.

NEW YORK—Magna Artists Corp. has been formed as a subsidiary of Hurok Concerts, Inc. The new corporation, headed by Ed Rubin, will represent contemporary artists. Rubin was responsible for establishing and directing the concert departments of Music Corp. of America, General Artists Corp. and International Famous Agency.

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Fidelitone

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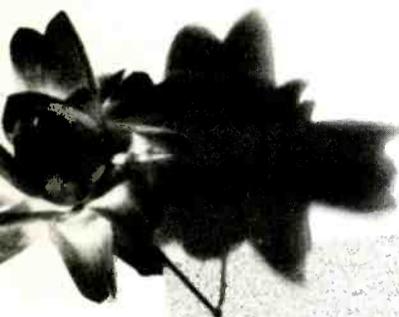
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Fidelitone's Needle Replacement Guide is more than a Catalog... it is a true selling tool. It contains more cross-referenced entries. More ways to find what you're looking for. Saves time and effort in determining your customer's needs. You locate the Fidelitone needle number quickly and confidently. It simply helps to sell more needles!

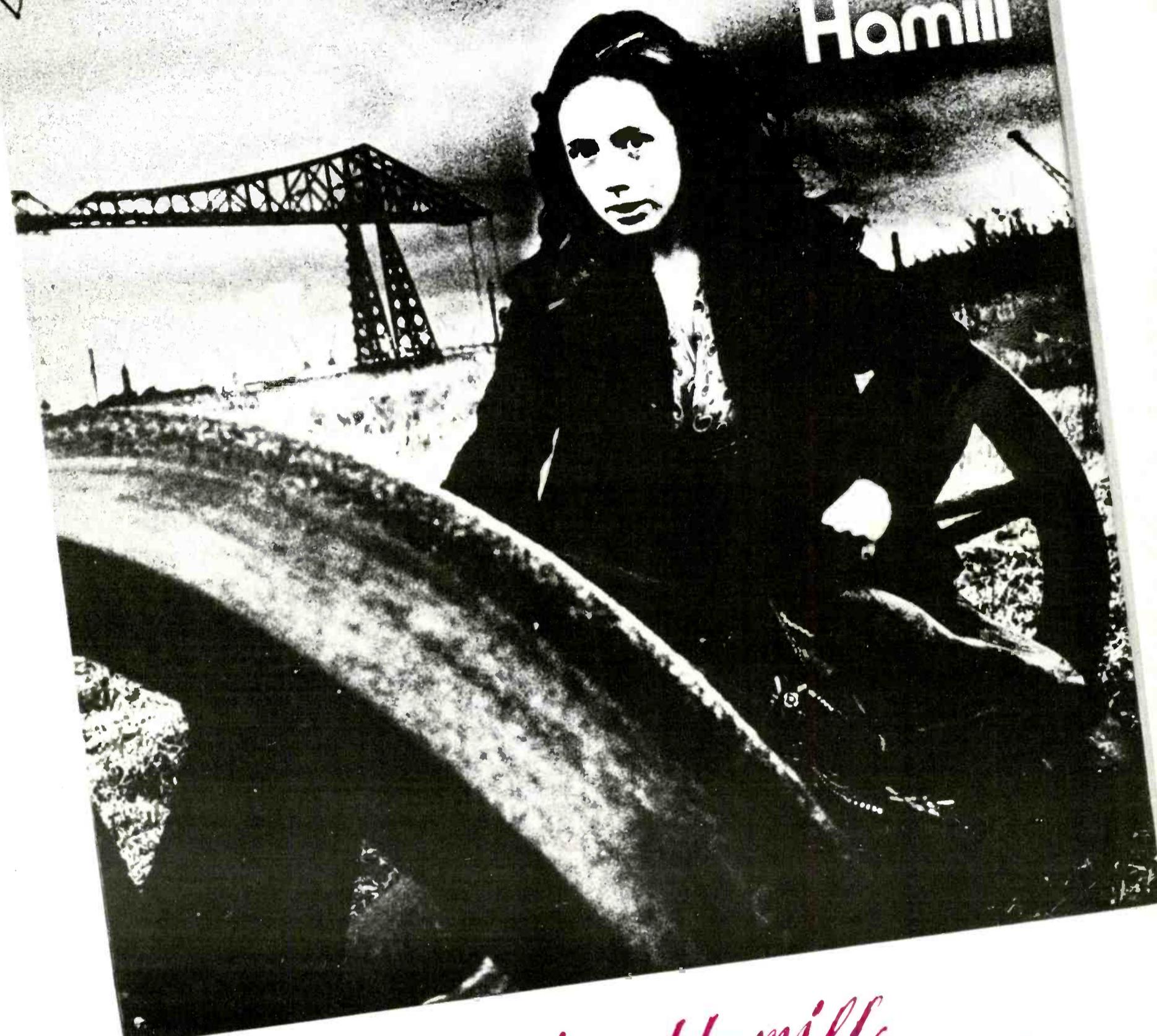
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 Produced by John McCoy & Chris Blackwell  
 for Decoy Productions  
 SW 9316*



# Telegram

IPM220J NYK

AT 075YY528355 03/15/72 07:02P EST  
FROM: IPM220J NYK  
ICS IPM220J

CAROLE KING AND LOU ADLER  
ODE RECORDS LA CALIF

DEAR CAROLE AND LOU

CONGRATULATIONS ON FANTASTIC SWEEP OF GRAMMY AWARDS.  
EVERYONE HERE AT SANSUI EXCITED AND VERY PROUD THAT  
YOU HAVE CHOSEN THE SANSUI SYSTEM OF FOUR CHANNEL SOUND  
REPRODUCTION FOR YOUR FOUR-CHANNEL RECORDS. ON BEHALF  
OF ENTIRE SANSUI STAFF HERE ARE MY BEST WISHES FOR YOUR  
CONTINUED GOOD HEALTH AND SUCCESS.

H TADA VP SANSUI ELECTRONICS CORP WOODSIDE NY

IPM220J NYK

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

**JESSIE ED DAVIS, "Ululu," Atlantic**

Cuts: "Ululu," "Farther Down The Road," "White Line Fever," "Sue Me, Sue You Blues."  
Stations: WBRU-FM, KFML-FM, WNCR-FM, KOL-FM, KSAN-FM, WMMR-FM, WCBS-FM, WBUS-FM, KINK-FM

**UNCLE JIM'S MUSIC, "Uncle Jim's Music," Decca**

Cuts: "All Time Feeling," "You And Country Days," "Hometown Girl."  
Stations: WCBS-FM

**CONCEPTION CORPORATION, "Conception Land And Other States Of Mind," Cotillion**

Cuts: All  
Stations: WBRU-FM, WNCR-FM, WEBN-FM, KINK-FM, KWFM-FM

**LEE MICHAELS, "Space and First Takes," A&M**

Cuts: "Own Special Way," "Hold On To Freedom," "First Names."  
Stations: WBRU-FM, KWFM-FM, WCBS-FM, WMMR-FM, KSAN-FM, KINK-FM

**ROBBIE BASHO, "Song of the Stallion," Takoma**

Cuts: All  
Stations: KZAP-FM

**TODD RUNDGREN, "Something/Anything," Bearsville**

Cuts: "I Saw The Light," "Black Maria," "It Takes Two To Tango," "Breathless," "Wouldn't Have Made Any Difference."  
Stations: WCBS-FM

**WILD TURKEY, "Battle Hymn," Warner Bros.**

Cuts: "One Sole Survivor," "Butterfly," "Sanctuary," "Battle Hymn."  
Stations: WMMR-FM, WCBS-FM

**LOUIE BONFA, "Introspections," RCA**

Cuts: All  
Stations: WBUS-FM

**MIKE QUARTO JAM BAND, "Paintings," Evolution**

Cuts: "Time Spent In Dreams," "Court Of The Crimson King."  
Stations: WBUS-FM

**VIGRASS AND OSBORNE, "Queues," Uni**

Cuts: "Sail Away," "Forever Autumn."  
Stations: WGLD-FM

**STEVIE WONDER, "Music Of My Mind," Tamla**

Cuts: "Keep On Running."  
Stations: WBRU-FM, KSAN-FM

**60 MILLION BUFFALO, "Nevada Jukebox," Atco**

Cuts: "Denver Dame," "Country Girl Again," "American Money Blues."  
Stations: WMMR-FM, WEBN-FM

**CREAM, "Live, Volume II," Atco**

Cuts: "Deserted Cities of the Heart," "White Room," "Sunshine of Your Love," "Politician," "Hideaway."  
Stations: WCBS-FM, WKTK-FM, WGLD-FM, WBUS-FM, KSAN-FM, KINK-FM

**KIRKE KOSSOF TETSU RABBIT, "Kirke Kossuf Tetsu Rabbit," Island (Import)**

Cuts: All  
Stations: WBUS-FM, KMET-FM

**STEVE MILLER, "Recall The Beginning . . . A Journey From Eden," Capitol**

Cuts: "Journey From Eden," "Fandango," "Enter Maurice," "Welcome."  
Stations: WBRU-FM, KWFM-FM, WMMR-FM, WBUS-FM, KINK-FM

**BONZO DOG BAND, "Let's Make Up And Be Friendly," (English) UA**

Cuts: All  
Stations: KMET-FM

**VARIOUS ARTISTS, "The Big Sur Festival, One Hand Clapping," Columbia**

Cuts: "Oh Happy Day," "Jesse Younger," "Hello In There," "Corrina."  
Stations: WGLD-FM, WCBS-FM, WNCR-FM

**JETHRO TULL, "Thick As A Brick," Chrysalis (British)**

Cuts: All  
Stations: WBRU-FM, WGLD-FM, WKTK-FM, WBUS-FM, WNCR-FM, KINK-FM

**Z. Z. TOP, "Rio Grande Mud," London**

Cuts: All  
Stations: KMET-FM

**KEITH JARRETT, "Facing You," ECM (Import)**

Cuts: All  
Stations: KMET-FM

**AL KOOPER, "The Childhood's End," Columbia**

Cuts: All  
Stations: WBUS-FM, WNCR-FM, KSAN-FM

**JOHN KAY, "Forgotten Songs and Unsung Heroes," Dunhill**

Cuts: "I'm Movin' On," "You Win Again."  
Stations: KMET-FM, KSAN-FM

**CCS, "CCS," Rak**

Stations: KMET-FM

**EDGAR WINTER AND THE WHITE TRASH, "Roadwork," Epic**

Cuts: "Jive, Jive Jive," "Turn On Your Love Light," "Back In The USA," "Cool Fool," "Tobacco Road," "Save The Planet," "Rock and Roll Hoochie Koo."  
Stations: WEBN-FM, WMMR-FM, KWFM-FM, WNCR-FM, KSAN-FM, KINK-FM

**MOTHER HEN, "Mother Hen," RCA**

Cuts: "My Granny's Face," "Goodbye Old Razzle Dazzle," "Naked King."  
Stations: KWFM-FM

**BOBBY WHITLOCK, "Bobby Whitlock," Dunhill**

Cuts: "Where There's A Will . . ." "Back In My Life Again," "The Scenery Has Slowly Changed," "A Day Without Jesus," "A Game Called Life."  
Stations: WMMR-FM, WCBS-FM, WNCR-FM

**BUZZY LINHART, "Buzzy Linhart Is Music," Buddah**

Cuts: All  
Stations: WKTK-FM

**HUMBLE PIE, "Smokin'," A&M**

Cuts: "Hot and Nasty," "The Fixer," "Sweet Peace and Time," "30 Days In The Hole."  
Stations: WBUS-FM, WKTK-FM, KSAN-FM, KINK-FM

**FLASH, "Flash," Sovereign (Import)**

Stations: WNCR-FM

**JADE WARRIOR, "Released," Vertigo**

Cuts: "Barazinbar," "Minnamoto's Dream," "Three-Horned Dragon King."  
Stations: WNCR-FM, KWFM-FM

**RORY GALLAGHER, "Deuce," Atco**

Cuts: "Used To Be," "Should Have Learned My Lesson," "Crest Of A Wave."  
Stations: KSAN-FM, WMMR-FM

**DENNIS COFFEY, "Going For Myself," Sussex**

Cuts: "Can You Feel It," "Ride Sally Ride," "Midnight Blue," "Man And Boy," "Toast And Jam."  
Stations: KMET-FM

**TAMI LYNN, "Love Is Here," Cotillion**

Cuts: "Moe Joe Hannah."  
Stations: KSAN-FM

**NICK DRAKE, "Pink Moon," Island (Import)**

Stations: WNCR-FM

**TEN YEARS AFTER, "Alvin Lee & Co.," Deram**

Cuts: "Portable People," "The Sounds," "Rock Your Mama."  
Stations: WGLD-FM, KSAN-FM

**JOE TEX, "From The Roots Came The Rapper," Atlantic**

Cuts: "Loving Man," "I Can Do It Better," "Chained In The Mind."  
Stations: KSAN-FM

**CHARLIE MINGUS, "Let My Children Hear Music," Columbia**

Cuts: "Adagio Ma Non Troppo," "The Chill Of Death," "Don't Be Afraid, The Clown's Afraid Too."  
Stations: WMMR-FM, WREK-FM

**GORDON LIGHTFOOT, "Don Quixote," Reprise**

Cuts: "Ode To Big Blue," "Don Quixote," "Christian Island," "Ordinary Man," "Beautiful."  
Stations: KMET-FM, WGLD-FM, WCBS-FM

**CAT STEVENS, "I Want To Live In A Wigwam," Atco**

Stations: WBRU-FM

**APHRODITES CHILD, "666," Vertigo**

Cuts: "Lament," "The Seventh Seal," "Altamont," "The Fourth Horseman."  
Stations: WKTK-FM, WNCR-FM

**CURTISS/MALDON, "Purple," Capitol**

Cuts: "Man From Afghanistan," "Long Long Time," "You Make Me Happy," "Find A Little Peace," "I'm Waiting."  
Stations: KSAN-FM

**CHASE, "Ennea," Epic**

Cuts: "Night," "Woman of the Dark," "Aphrodite, Part I."  
Stations: WCBS-FM

**TIM ROSE, "Tim Rose," Playboy**

Cuts: "It Takes A Little Longer," "If I Were A Carpenter," "Cotton Growing Man," "Boogie Boogie," "Cryin' Shame," "Hide Your Love Away."  
Stations: KSAN-FM, WMMR-FM, WESN-FM, KZAP-FM

**JESSE COLIN YOUNG, "Together," Warner Bros./Raccoon**

Cuts: "Good Tunes," "6000 Miles," "Sweet Little 16," "6 Days On The Road," "Pastures of Plenty," "Sweet Little Child," "Peace Song," "Lovely Day."  
Stations: WNCR-FM, KSAN-FM, WCBS-FM, KWFM-FM

**LITTLE FEAT, "Sailin' Shoes," Warner Bros.**

Cuts: "Easy To Slip," "Willin'," "Cat Fever," "Trouble," "Cold, Cold, Cold," "Texas Rose Cafe," "Sailin' Shoes," "Tripe Face Boogie."  
Stations: KOL-FM, WVUD-FM, KWFM-FM

## WB/Reprise Mounts Merchandising Drive

NEW YORK—Warner Bros./Reprise Records is supporting its March 25 album release with an extensive merchandising campaign. The push was mounted by Hal Halverstadt, the company's director of merchandising, his staff and the label's creative services department.

Deep Purple's new "Machine Head" LP will be bolstered by display pieces including a dimensional window/wall display. Posters for dealers have been created for Tony Jo White; "A Tribute to Woody Guthrie" (an album being released in two volumes by Warner Bros. in cooperation with Columbia Records), Mary Travers, Goldie Hawn, the Mothers of Invention and Jethro Tull. Window streamers for Cold Blood, "The Kink Kronicles" LP and Deep Purple will decorate store fronts. Goldie Hawn and Cold Blood window decals will also be used in the campaign.

Easel LP displays are included in the merchandising push. These displays will promote albums by the Mystic Moods Orchestra, Tony Joe White, Deep Purple, Mary Travers, the Kinks, John Stewart, Goldie Hawn, the Mothers of Invention, Cold Blood, Jethro Tull and Fleetwood Mac.

Warner/Reprise is debuting a new series of black and white artist blow ups on hard stock, covering such performers as the Allman Brothers Band, America, Crazy Horse, Dion, Fleetwood Mac, Jerry Garcia, Malo, Bonnie Raitt, Todd Rundgren, Seals & Crofts, John Stewart and Alex Taylor.

The March release will also be backed by a large assortment of radio spots, including special two-minute commercials in the form of an "adventure serial" for FM stations. Dealer, consumer and trade print ads are part of the advertising drive.

## Student Union Plans Earth Day Concert

WASHINGTON—The Student Union Board Association, (SUBA) representing five national environmental organizations, is scheduling an Earth Day concert at RFK Memorial Stadium on April 22. Top rock acts are being approached to contribute their services to the benefit, which seeks to emphasize the current problems facing the environmental movement and to solicit further support for these programs.

Spokesman for the SUBA, Jason Stern, states that the choice of a rock concert stemmed from the organizers' concern for a fundraising method that would emphasize unification of all those in support of the environmental campaigns.

### Need Names

"We're trying to reach artists with the stature and influence of John Lennon," Stern added. In letters to various artists, the SUBA stressed its concern for "the continuation of these environmental programs," which, Stern asserts, are "in the doldrums at the moment, partially because of the glamor of other issues, and partially because of the natural waning of interest by those initially involved at the fad level."

Letters from representatives of each group have also been forwarded to the performers being approached.

The SUBA has stated, "We think entertaining people is a better way to get their attention than scaring them to death. Panicked people don't think very well, and frankly, the problems are so big

that we need all the thoughtful concentration we can muster."

Further information on the benefit may be obtained by contacting the Student Union Board Association, Box 175, American University, Washington, D. C. 20016.

**LAURA ABRAMS**

co-writer of "My Day Begins and Ends With You," wishes to express her appreciation to Sig Sakowicz for his beautiful narration on "The Virginia Graham Show" as recorded on Mishawaka Records, #1706A.

Thanks, Sig — Laura

THE  
SECOND  
COMING  
OF THE  
BOOGIE  
KING!

## Jamie/Guyden In Master Deal

NEW YORK — Jamie/Guyden Records will release "Sing Him A Song," by Shira, a Philadelphia folk-rock group, through a master-purchase/production agreement with independent producers Skip Drinkwater and Dennis Wilen. "Sing Him A Song" is one of four titles acquired in the deal.

Reporters: Ed Sciaky, WMMR-FM, Philadelphia; Dick Bozzi, WCBS-FM, New York; Ed Shane, WGLD-FM, Chicago; Michael Dean, WBUS-FM, Miami Beach; Rich Fitzgerald, KOL-FM, Seattle; Pete Larkin, WKTK-FM, Baltimore; Bob Cole, KSAN-FM, San Francisco; Steve Russell, KWFM-FM, Tucson; Seth Mason, WNCR-FM, Cleveland; John Rodman, WBRU-FM, Providence; Bruce Funkhouser, KINK-FM, Portland; Mike Caldwell, WREK-FM, Atlanta; Tom Trunnell, KFML-FM, Denver; Richard Kimball, KMET-FM, Los Angeles; Steve Downes, WVUD-FM, Dayton; Frank Wood, WEBN-FM, Cincinnati. These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular radio station may play all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

# DANIEL BOONE SLAYS REVIEWERS

The reviewers are picking  
Daniel Boone's single "Beautiful Sunday"  
as a coming hit.  
Read what they have to say.

'BEHIND THE SCENES'

## THEE ONE



BEAUTIFUL SUNDAY  
DANIEL BOONE



## *cashbox/singles reviews*

### *Newcomer Picks*

DANIEL BOONE (Mercury 73281) BEAUTIFUL SUNDAY (3:00) (Page full of hits, ASCAP—D. Boone, R. McQueen) A name does not a novelty make. This is serious, happy listening that takes a weekly holiday and turns it into a daily hit with "Hitchin' A Ride" exuberance. Should explode in a burst of sunny warmth. Flip: no info. available.

## Billboard® POP

DANIEL BOONE—BEAUTIFUL SUNDAY (3:00)

(Prod: Larry Page) (Writers: Boone-McQueen) Flip: no info available. Mercury 73281.

## TED RANDAL

### TODAY'S TOP TIPS

BEAUTIFUL SUNDAY—Daniel Boone—Without question, this week's best entry.

## POP MUSIC SURVEY

BEAUTIFUL SUNDAY—Daniel Boone (Mercury) This is a great new record from England. Produced by Larry Page who gave us Vanity Fare. Sounds like a hit to me!

## REUS RECORD REPORT

R'3 Pick of The Week: BEAUTIFUL SUNDAY--Daniel Boone (Merc) Best left fielder of the week. Ultra commercial and it sounds right in the 'hit groves'!

San Francisco

March 10, 1972

THE GAVIN REPORT #888  
WEEKLY SUMMARY

Should Be Heard

BEAUTIFUL SUNDAY--Daniel Boone (Mercury)

From the Mercury Record Corporation Family of Labels/Mercury, Philips, Vertigo, Dial, Mister Chand.  
A Product of Mercury Record Productions, Inc./35 East Wacker Drive, Chicago, Illinois 60601



# Radio-TV programming

## KLAC's 'Free Form' Country Format

By JAY EHLER

LOS ANGELES—Is it possible to have a Top 40, free-form, AM country music station? Well, maybe. Five-thousand-watt, Metro-media-owned AM country station KLAC, here, is finding their present country format. ARB and Pulse figures from six months ago have doubled.

As a matter of fact, it was just about that long ago that KLAC, an on-the-wane country station, got a facelift in personnel. Bruce Johnson was hired as general manager. He in turn hired Bill Ward as operations director, who was given a free rein to bring in the people he felt necessary to give the station a new appearance.

Part of the secret was the team effort at the station — 24-hour radio and 24-hour involvement; enough money (under the auspices of Metromedia) to do as they would like, create likeable ideas and programming to lock in a country audience. Also, KLAC has the advantage of being less directional in signal and of having a low spot on the dial. They have the second best, clearest facility in the AM Los Angeles market, according to Ward. Coverage extends from Bakersfield to San Diego—both day and night. KLAC also showed up in Pulse figures in San Diego County!

### Ward History

Ward started radio at the age of 15 in Italy, Tex.; actually the station where he worked was 15 miles away in Waxahachie. It was the only station in the country. Ward sold spots during the week and in return was given a small percentage and a one-hour show on Saturday mornings. In order to become a DJ at this 500-watt, KBEC, he needed an engineer's license, so he attended Elkins Institute in Texas. He was still attending high school at the time. After he received the license he was given the afternoon shift at KBEC, doing mostly rock.

Ward's experience in rock radio

lasted some 14 years. After high school, he went to Midwestern U. Wichita Falls, Tex., and worked as a "gopher" at a local station. That lasted for one semester, then it was back to Dallas to do the night show at WRR, Top 40 rock 'n' roll. He attended Arlington College during the day and did the midnight to six slot. He doesn't remember any part of either.

Nearing graduation from college, Ward was offered a job to work for Gordon McLendon at one of his stations in Louisville, Ky., WAKY, again Top 40. Bill spent three years there in the afternoon drive slot. Then it was to WPRO, Providence, for a year, followed by WPLO, Atlanta, where he received his first program directorship. He finally ended up in Dallas at rocker KBOX. At KBOX he became program director, staying for two and a half years.

This is where country music happened. KBOX was constantly being beaten by the chief rock station in Dallas—KLIF—also operated by McLendon. Ward talked the owners into going country. And shortly, following the change in format, KBOX became successful. Not, as Ward recalls, because they were programming so well, but because there were so many country music fans around Dallas,

and no full-time country station, prior to KBOX, to satisfy them.

After the success of KBOX, Ward received a call from a millionaire oilman-turned-radio owner. George Cameron, in Burbank. He owned KBLA, a rock station, that just lost three quarters of a million dollars. Cameron wanted to change from rock to country. Ward flew out, and decided that because of the limited broadcast coverage in their survey area, plus the fact that the station was located at 1500 and not very strong, changing KBYA to country wouldn't be a good idea.

An argument ensued, was patched up and later in the evening at dinner, Ward was offered the

(Continued on page 24)



KDJW, country music station in Amarillo welcomes half of Nashville. From left: Snuffy Miller, Bill West, Dottie West, Don Bowman, Willie Nelson, KDJW operations manager Jonathan Fricke, and Paul English. Nelson, Bowman, and Miss West and the others performed to a near-capacity crowd in the Amarillo Civic Center Auditorium. Mel Tillis and Sherry Bryce are set for an April 1 showdate.

## 'Simple Radio' Pays Off For KIOI-FM

By PAUL JAULUS

SAN FRANCISCO—There was a time, not too very long ago, when AM radio was only concerned with its numbers in relation to other AM's in a given market. And FM station only with competing FM's. But that thinking has changed as rock music becomes more acceptable to the adult listener. One of the prime reasons

behind this change in attitudes undoubtedly has been the success of this city's KIOI-FM. Founded in 1957 by James Gabbert and a fellow Stamford University classmate with \$2000 in borrowed funds, KIOI-FM has through the years evolved to the point where it has captured a sizeable segment of an 18-49 target audience and

has surely given competition, both AM and FM, many sleepless nights.

### 'Simple' Radio Pitch

In attempting to describe KIOI-FM's format, its critics say it is rock, others say it is Top 40, and yet others say it's "all over the road." Actually both general manager Gabbert and program director Bill Keffury prefer to call it "simple radio." "In fact," added Gabbert, "it is so simple, that other stations, in trying to copy our format, have failed, since they can not get away from the old-time theory that rock radio must have screaming disk jockeys and inane jingles. As a result, they completely lose sight of what we are doing, which is simply to play rock music, with sophistication, to appeal to the broadest spectrum of our adult audience. In this context, we ignore bubble gum and teen sounds. Most broadcasters fail to recognize that the adult does appreciate modern music and that modern music is rock, it is soft, it is hard, it is soul. The KIOI-FM concept is simple. We package this music in an adult environment and make it exciting, tender."

Since taking up the programming (Continued on page 33)

## Staff Makes Free-Form KNAC-FM

LONG BEACH, Calif.—Acquiring a good free-form FM radio format is an art. It's all in choosing the right people, said Ron McCoy, program and music director at progressive rock KNAC-FM here. With approximately 114,000 weekly listeners, and beating out some of the major competition in the 7-midnight time slots, McCoy's theories of radio programming are obviously paying off.

"I don't really have to compete

with another station. It ends up that way. I'm more concerned in presenting good programming. It should have feeling. When you go from one record to another there should be a nice musical transition. The segues and boardwalk should be a part of the smoothness. The DJ's at KNAC-FM operate their own boards, spin their own records, etc. There is only one first class required to be on board, the chief engineer.

"Once you grab the audience—it's like a concert set, like a really heavy group, they take over. They lay in a really well-put-together show. Time between the songs are even good."

### Once An Act

McCoy first was hired at KNAC-FM in May, 1969. Originally he'd come from Dallas, where at the age of 14 he was a country singer, part of the McCoy Kids. They played the Grand Ole Opry and recorded for Chet Atkins at RCA. The duo eventually parted. Ron earned a first class license from the Elkins Institute in Dallas, then went to work as a floor monkey at a TV station there.

He said that he was too much of a ham to stay behind the camera, so, he set out to find a "limelight" job, eventually going to work in Idabel, Oklahoma, as a DJ at radio station KEBL "eight months of DJing six-hour track meets and football games in a block format." From there he moved on to a part-time job, still as a jock, in Dallas, at Top 40 WRR, KCUL, now KBUY, Fort Worth, a 50,000-watt AM country station offered Ron his first full-

## FM Conclave to Argue Live vs Syndication

CHICAGO — Syndication vs. live programming will be one of the major topics of argument at the annual convention this year of the National Association of FM Broadcasters. The meeting will be Apr. 6-9 at the Palmer House here, according to Abe J. Voron, executive director of the NAFMB. Co-chairmen of the convention are Ray Nordstrand, president and general manager of WFMT-FM, and John Catlett, station manager

of WBBM-FM, both in Chicago.

The convention actually gets underway Apr. 7 with a keynote address by NAFMB president John Richer. The first session of the day will deal with signal problems and FM receivers in cars. Then comes a panel on research. Friday afternoon, there will be the syndicated vs. live programming debate, plus pricing procedures for commercials.

Topics Saturday will include one on the successful alliance between broadcasters and record men. Call letters will also be discussed. A special highlight of the Saturday afternoon sessions will be a demonstration and presentation on quadrasonic sound. Harold Kasens, assistant chief of the broadcast bureau of the FCC will incidentally speak Saturday morning, but whether he will discuss the looming quadrasonic problems in broadcasting is not known at press time.

The FM Pioneers Breakfast will be held at 8:30 a.m., Sunday morning. This year's featured speaker will be FCC Commissioner Robert T. Bartley.

An innovation in the 1972 NAFMB convention will include a three-month paid-up membership in the organization for all new non-members attending the convention. This courtesy membership will entitle them to all member services, according to NAFMB president Richer. "In preparation for future NAFMB conventions which will be open to NAFMB members only."



FRANK Q. HATHAWAY, KARN radio personality, receives a personal copy of "Love Theme From 'The Godfather'" by Roger Williams, right. Williams was in Little Rock, Ark., to open one of his Music Centers and he took advantage of the occasion to visit the station. Hathaway is afternoon air personality at KARN.

MARCH 18, 1972, BILLBOARD

## Single College Student Survey Yields Bonanza

By EARL PAIGE

CHICAGO—Music is the foremost aspect of a station's image and therefore crucial in molding the bond between station and listener. Moreover, this bond is much tighter than many music directors realize, according to Greg Budil who has independently surveyed audiences here for WBBM-FM, WGLD-FM, WLS, WCFL and WMAQ.

If these observations and breadth of survey work make Budil seem like a seasoned radio researcher it is only because of his intense interest and dedication—Budil is 19, a sophomore at University of Chicago's Circle Campus when not out buttonholing people on street corners.

Stations must strive for more in-depth studies of audiences, he believes, though he is quick to admit few could possibly do the exhaustive surveys he does.

Budil, majoring in mass communications with a minor in "all the rhetoric courses I can find," is equally quick to admit he makes mistakes and doesn't know all the answers.

### Intense Rapport

Sometimes conducting in-person interviews with as many as 800 to 1,000 people for a one-station sur-

vey, he said his most important finding is that there is a very intense relationship between stations and listeners.

Other findings:

- A record may not be a "million seller" but can still be the most important on a station's list in terms satisfying the total audience.
- The importance of music is far over-shadowing the personality deejay, who more than ever must have something "valuable to contribute" or risk irritating and annoying the listeners.
- Stations need a quickly recognizable image, tag, two-word phrase for audiences to identify with.
- Dial-switching is more prevalent among under-30 males; females of all ages are more apt to give stations "a second chance" and over-30 adults switch very little.
- Blacks are becoming more conscious of their own culture and resent "tokenism" use of too much soul by stations with an admittedly overwhelming white audience ("Oreo (cookie) things just don't go over with many blacks").
- News is a far greater tune-out (Continued on page 36)

## ATLANTA R&B TV SHOW SET

ATLANTA — "Sights and Sounds of Soul," a new twice-monthly television show to showcase both professional and amateur talent from the Atlanta area, has been launched by WSB-TV here. The show, locally-produced by David Boston, will be broadcast at 1:30 p.m. Sundays. The premiere show featured Laura Lee and the Naturals. Boston and Billy Williams co-host the show.

# KLAC's 'Free Form' Country Format

• Continued from page 23

position, and accepted, as program director. The call letters of the station were changed to KBBQ and coverage area was to concentrate primarily on the San Fernando Valley. That job lasted four years. He later became manager at KBBQ.

Then in September of '71, the changes took place at KLAC, which had been country for a year prior, in an attempt to better itself. Johnson was hired. He, in turn, hired Ward. Ward brought some new DJ's with him from KBBQ, adopted many new ideas and innovations and presently enjoys the success, according to the latest Pulse figures, of having KLAC, in the Los Angeles and Orange County areas, rise from spot 23 to spot 7 in the over-all ratings. "There's a good country audience in this area. But I think country audiences tend to be pretty much the same in any area, with variations of course. Going into a club like the Palmino in North Hollywood, you get more of a rock country crowd. In the Longhorn Ballroom in Dallas, you get a more traditional one."

## Wide Spread of Music

"My leanings or music preference are to where the most people listen. KLAC will play from an Ernest Tubb to a Glen Campbell to a Kris Kristofferson. A group like Poco, we won't play. I think there are too many good country artists that should be played first. With 104 signals in the market, radio and TV, and everyone trying to do so many things, I just want our station to be the best country station there is and not dilute ourselves with non-country product. First, you have to lock your audience in, which we have done at KLAC. We have the largest rating in Los Angeles of the five country stations. Some of them don't even show up in the ratings. If you want to try to get out beyond, without offending your steady listeners (around 95,000), OK."

Ward prefers country music to rock. He feels it is more comfortable, that the people are more "real," that the audiences and performers are "more stable." Rock, he feels, is nervous. Every country song tells an easily relatable story. "That's the beauty of it. Fortunately, I think country music is finally outgrowing the stigma of being 'hillbilly' music. As far as the change that has taken place in it, I think the audiences are getting younger. A lot of the change can result from public exposure of the music like a Los Angeles licensed station like KLAC doing it, standing out and being proud of it."

Ward feels the backbone of KLAC, and one of the essential elements in the success of any stations depends on its manager, Bruce Johnson. "He's very much aware of the responsibilities and the market. He allows me the freedom to program as I see fit. We have a great rapport because we

both are so totally involved in radio. I'll call Bruce at 2 a.m. sometimes to discuss ideas. You might say we're 'high' on radio."

Making a successful station, for Ward, is establishing the right air personalities. Dick Haynes is the morning man. "He's very corny and very country. He went from a 2 share to a 5 share in the most recent ratings. Dick is fourth in the market in morning drive slot for adults, 18-49."

Harry Newman works the 9 to noon shift and was, also, part of the original crew at KBBQ. Bob Jackson, former director of KRAM, Las Vegas, has the noon to 3 spot. He was also from KBBQ. Jay Lawrence, who was part of the original KLAC staff, is on 3-7. Sammy Jackson, from the TV series "No Time for Sergeants," has the 7-midnight show. Larry Scott (another KBBQ-er) is on the all-night show which has been built around truck drivers. "We call it the 'Phantom 570 Club.' We have bumper stickers, membership cards, buttons, even watches. Larry did two weeks from a truck stop in Whittier. There are more broadcasts like that planned."

Determining what audiences want to hear is done through contact with them. "Bruce and I asked ourselves how are we going to build this station. We had the opportunity of a lifetime with such a good facility. We had to have the guts to take a stand and do what we thought was right. We got the people we knew we wanted, to reflect the station as we saw it. We received some ridicule at first. When we brought Haynes in, the 'in' people said, 'They're going more hillbilly.' And we did for the first few months, just in the music. But the statistics prove our success."

"I think a lot of people program radio stations to 'gas' other radio people. If I have a philosophy, it's to 'gas' the people listening and to hell with the other people in the industry."

Ward uses the usual ARB and Pulse surveys to interpret the market. He also uses Trendex, a telephone sampling survey. As far as attracting listeners, KLAC's policy is multifaceted: Bruce Johnson instigated an auto racing broadcast of events like the recent Miller 500 at Ontario Speedway.

## Meet the People

"Getting the disk jockeys out among the people, talking and keeping in touch is also important. We also promote music concerts in the Long Beach Auditorium and emcee two shows a week at the Palmino Club. We have a policy, also, at some clubs whereby we mention the club over the air in exchange for them setting up a promotion table for our DJ's. Jay Lawrence also has a softball and bowling league going."

Between 6 a.m. and 7 p.m. the music format at KLAC remains very much the same. Between 7 p.m. and 5 a.m. there is more traditional country music played (because of the truckers) and less format songs. Sammy Jackson's show is done a lot by requests. Listeners phone in requests to a codaphone during the day and Jackson plays them at night. "That is a very definite way to 'feel' where our listeners are, musically." Jackson, as well as the other DJ's, also does interviews with music personalities on his show. He might even get them to sing a song or two.

Ward does not cluster songs but he does believe strongly in blending. The daytime blend is especially important. He feels there must be good balance to the programming—i.e., not too many slow in a row, or fast; not too many women singers in a row, or men, not a lot of contemporary artists in a row, etc. Variety. He also tries to create a positive or 'up' feeling to the station. He runs 14 commercials per hour and would consider running any sort of commercial, on waterbeds, for ex-

ample, as long as it is in good taste. In addition to programming, Ward, as operations director, is in charge of engineering and news. He, along with Carson Shriver, program assistant and record librarian, chooses and ok's all the music that goes on the air. Surveys of record shops, Billboard's charts and Gavin's Report help determine what is played. Ward puts all the music in the control room and, keeping inside of his basic rules, the jocks are given the freedom to create their own show. "It's very free-form," Ward states. "Some stations are so formatted you can predict when a contest is coming or when a fast or slow song is coming. We don't want that at KLAC."

"My approach to programming a country station is the same as it would be for any station, within the context of what you're playing: Good radio is good radio whether it's on KHJ or KLAC. A country fan isn't any different from anybody else. He might live next door, work in a brokerage firm down the street or be a farmer up in Ventura County. 'To be country', musically, in effect, doesn't necessarily mean sounding country. More importantly, it's knowing the music. I don't feel there are that many good country DJ's or program directors. The reason for that, I think, stems from the unbusinesslike attitude ('I don't want to be associated with hillbillies') of a lot of people."

If an artist is new (unknown), most likely he wouldn't be played at KLAC. Ward is also pro-West Coast. If two records are of equal value, but one of the artists is West Coast and has a following, Ward will choose it first, more than likely.

Other promotional and/or advertising features at the station include a billboard campaign. Ward and Johnson established "America's Music" and "California Country" as advertising logos for the station. Syndicated, automated specials are also employed. For example, there have been specials on Elvis Presley, and an upcoming one on Jerry Lee Lewis. There was also one on Bob Wills and one, shorter, on Pat Brady, one of the Sons of the Pioneers, after his death. On Sunday mornings at the close of the religious services, between 9-10 a.m., Stewart Hamlen does a taped, religious program. In addition, talk is beginning to stir of KLAC initiating an "Opry West" type club patterned similarly to the Grand Ole Opry.

## WGMS Stays Classical AM

WASHINGTON—The move to change WGMS to a Top 40 operation backfired and the station will stay classical, it was learned last week. Paul Drew, veteran program director, had been slated to switch the station to a Drake-style rock format, but the city suddenly showed more classical fans than had ever listened to the station (if you judge its listeners by past ratings surveys). RKO General, which owns the station, had stated that it was not economical to separately program both WGMS and WGMS-FM with classical music. So, after the public outcry, the FCC suggested that it will waive the 50 percent separation of programming rule that affects combination AM-FM stations in markets of more than 100,000 population.

The major victim in the melee will be the record industry. The market has two Top 40 stations, but the most viable one is an AM daytimer (with FM at night). It was felt that a new Drake-style station in the market would be a definite boost to record sales in the Washington area.

# Vox Jox

By CLAUDE HALL  
Radio-TV Editor

The third annual Country Radio Seminar, I want to remind you, is May 12-13 at the King of the Road Motor Inn, Nashville. Registration is only \$50 and checks should be made out to the Nashville Country Radio Seminar and sent c/o ASCAP, 700 17th Avenue South, Nashville, Tenn. 37202. More than 70 broadcasters and record people attended last year's event and more than 100 are expected to attend this year.

★ ★ ★

Rick (Rick Tyler) Ammon is at WJPS, Evansville, Ind. . . . Bob Collins has been appointed a vice president at WRIT, Milwaukee. . . . Buddy Scott, program director of KMEN, San Bernardino, Calif., called to report that the 10th anniversary of the Top 40 station on Mar. 10 was quite successful with former KMEN air personalities such as Chuck Clements, George Babcock, Mark Dennis, Bobby West, Johnny Darren, and William F. Williams sitting in on the air and such other past personalities as Bill Watson, Dave McCormick, Tom Becker, Jim Mitchell, and T. Michael Jordan calling in for raps on the phone. . . . The lineup at WOAI, San Antonio, now includes Larry Kent, George L. Davis, George Cooper, Bruce Miller, Bob Moody, and Ken Garcia. . . . Jack Prince has resigned as general manager of WTAR, Norfolk, Va.

★ ★ ★

Irwin Zucker, co-president of Double Shot Records, 213-461-3471, will not only send a copy of the LP "Will the Real Howard Hughes Please Stand Up" to any radio people calling him, but will also be glad to set up phone interviews for broadcast with any of the cast on the LP. . . . A note from Simon Pontin, WBFM-FM, Rochester, N.Y.: "This may be grabber all of the 'Hurtin' classical stations could use. After taking over the drive show in the mornings on this classical station, I ran a contest to name the show. I got a lot of 'wacht auf' and other esoteric garbage, but the real ear-catcher was: 'Simon's Super Scintillating Sunshine Show.' And that's what it's called. The response to this, plus a modified classical format, including some ragtime piano and humor cuts, all kept down to about a 10 minute maximum per selection seems to be working. No big numbers yet, but the mail response is great."

★ ★ ★

WLV, Cincinnati, will be 50 years old officially on Mar. 23. On Mar. 20 from 6-9 p.m., the station will broadcast excerpts from those 50 years. . . . WSB, Atlanta, is always doing things that, more than likely, would not work out on any other radio station in the nation. On Mar. 13, the station aired a special, putting a psychiatrist, Dr. Alfred Messer, on the air in two-way raps with listeners about their problems. . . . Fred Greenspan, assistant general manager of WTBE, Mineola, N.Y., writes to point out that WTBE plays country, thus refuting my claim about there being no country music station in New York City. My claim stands, as much as I hate to be unkind, because the WTBE signal does not penetrate the market. Air personalities on the station include Lee Phillips, Mike Jay, Mack Sullivan, and Farris Wood.

★ ★ ★

WAKR needs two air personalities (one with a first class ticket) and a darn good newsmen. Contact Bob Lyons, national program director, WAKR, Akron, Ohio. . . .

Larry Conti, WKBN, 216-782-1144, needs two MOR jocks, plus one country air personality. . . . Jay I. Mitchell, program director, WGLI, Babylon, L.I., N.Y., needs rock jocks, preferably, but not necessarily, with first tickets.

★ ★ ★

Bob Holladay puts out this record tipsheet of sorts called Our Promo Sheet and you can get on the mailing list by writing him at P.O. Box 15062, Nashville, Tenn. 37215, or calling him at 615-383-6658. It's a crazy sort of tipsheet, full of nonsense sometimes and goodness other times, but enjoyable. Especially after a couple of Coors. Although Bob is basically a record promotion man and very big in the southern and eastern-south regions of the nation, I think his promotion sheet is worth receiving, especially since it's free if you can talk him into putting you on his mailing list. I'd telephone him and mention the password "Coors" and see if you can get on his list.

★ ★ ★

Lineup at WNCN-FM, Cleveland, now includes Digby Welch, Seth Mason, Lee Andrews, Steve Capen, Lyn Doyle, Jeff Gelb and all-night gal Carolyn Thomas. . . . Charla Essex, formerly with KHEW in Denver, is now with KTLK, Denver. The Top 40 station has just launched a new survey into all of the record stores.

★ ★ ★

Dave McDougall has left his noon-3 p.m. slot at WLOB, Portland, Me., to become mid-day personality at WIST, Charlotte, N.C. So the WLOB lineup now reads: Joe Martell 6-9 a.m., Jeff Henderson 9-noon, Jay Stevens noon-3 p.m., program director Bob Anderson 3-7 p.m., Bobby Ocean 7-midnight, and Pete Morrow midnight-6 a.m. Weekend duty is handled by Don Kelly, a business administration major at the University of Maine, and George Ryan. And Stan (Jay Stevens) Cape, says that WLOB ran the "American Pie Commentary" narrated by Bob Dearborn of WCFL, Chicago, "twice within the last two weeks to overwhelming listener approval. The program is 25 minutes long and is well worth play on any small or medium market rocker or contemporary station."

★ ★ ★

Paul O'Brien, who spent the last two years at WWOL, Buffalo, is the new noon-3 p.m. disk host at WUBE, Cincinnati. J. B. Carmichael is leaving WUBE to take up free-lance work in the New York sector. . . . Perry Fry is new manager of WAFF-FM, Cincinnati, which last week adopted the new call letters of WLQA-FM. Steve Sanders is new program manager of the album-good music station. The latter also mans the 10 a.m. to 1 p.m. slot. Rounding out (Continued on page 34)

## Clark Roast Set March 31

LOS ANGELES—The Los Angeles Promotion Men's Un-Association has scheduled a dinner roasting Dick Clark March 31 at the Continental Hyatt House. Among the roasters will be Charley O'Donnell, Freddy Cannon, Fabian, Judy Price and Lew Bell. Tickets are \$25 a pair and may be obtained from Jan Basham at Record Merchandising.

## Radio-TV Mart

See Page 26

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# RADIO-TV mart

If you're a deejay searching for a radio station—or a radio station searching for a deejay—Billboard is the best buy. No other trade publication is read by so many air personalities and program directors. And all of the sharp programming-oriented general managers read the magazine, too! Best of all, Billboard classified ads achieve better results than any other publication in the field. General managers report that a Radio-TV Job Mart can draw five times the results of the next leading radio-TV industry publication. The cost is \$15—in advance—for two times. Box numbers will be used, if you wish. Send money and advertising copy to:

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## POSITIONS WANTED

I'm a young Jock with professional experience and a B.A. in Broadcasting. I'm prepared to pay my dues 'cause I love radio. Please write, Box 474, Radio-TV Job Mart, Billboard, 165 W. 46th Street, New York, New York 10036, or call Harry Kalish collect at 212-282-1582. 3/25

Dist Jawky: Jis Goodr'm hayel i xpnsiv to, baw gawt. Workt pert near evrthin form afartt to the top country station'm th land. Got some of that dammed ole hippy music in me too. (Pshaw!) (614) 836-5655 after 5:30 P.M. Box 473, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. 3/25

Attention World: Somewhere there is someone looking for me! I am self made man! I am 21, single, service completed, and looking for a place to grow and stay. I am experienced in Radio as Jock for 3 years; have done taped radio programs for Rock to Religious. 2 years Radio-TV Production acting abilities from working with A.F.R.T.S. in service, plus character voices. 3 phone in endorsed. I need a change to get better and develop my talent, not get older. I am ambitious, dependable, full of energy and all alone world. All offers will be answered. Write: Ray Morris, 484-B Culebra Drive M.S.A.S., Beaufort, S.C. 29902 or phone 846-2211 EXT. 2237 and ask for Chris. P.S. I love Florida and 12 mid to 6:00 air shifts. Write soon! 3/25

Radio is my whole life, but as of right now, my life is in a rut, boy what a rut. I'm 20 years old with 3 1/2 years experience, in both Top 40 and Country and Western, tight board, production, heavy on news, and do play by play for all and every sport, have my third endorsed (studying for the first) and willing to work like a newcomer to a nudist colony. So drop me a line, or Bang my Gong over the Alexander Graham Bell. Make me happier than a coon dog, in a cage can. Will relocate ANYWHERE. Box 479, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. Or phone (501) 329-3767. 4/1

#1 Jock in N.W. Ark. is looking for a home in Calif., around L.A. 5 1/2 years exp. in all phases of music. Not a drifter, have had 3 jobs and am now working at present job for 2 years. I work H-A-R-T and I O-N-G hours & LOVE IT. Know my job, music & music people inside & call. Just call Nashville! Sincere & warm personality plus able to communicate with listeners. Divorced, 30, Honorable discharge. 3rd with endorsement. Have own T.V. C&W Talk Show. Morning secondary. Dig early morning or Drive Slots. Available in 2 weeks. Call 501-751-0462 after midnight or write Box 478, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. Tape & resume upon request. 4/1

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SKY—Is looking for the sun, California do you need a sharp sport-caster, morning man-production-interviews? 3rd endorsed Exp-MOR-40. Present employer will give references. Air Check-Resume-Photo, Bob Sky, Box 3500, Butte, Mont. 59701 (406) 792-9111. 3/25

Hi, my name is Denny, fly me to your mod country warm weather format. First . . . B.A. . . . commercial/American Forces experience, just out of service: 4389 W. 189 St., Cleveland, Ohio 44135 (216) 671-5143. 3/25

MONEY MONEY MONEY!!! Money is of secondary importance if you've got the right Top 40 job. The right job is in a challenging medium/major market. It is at a station that values polish, tightness and creativity on the air and in production work . . . a station that appreciates hard work and dedication and that expects an announcer to sound intelligent, mature and personable as well as exciting . . . a station that needs a professional Top 40 talent with a record of producing commercials which entertain as they sell. Married, College grad, First Phone. Write: Box 476, Radio-TV Job Mart, Billboard, 165 W. 46th Street, New York, N.Y. 10036. 3/25

Young energetic first ticket announcer looking for that first position. Formally trained in broadcasting. Long on production, personality, timing, knowledge and dependability, but short on experience. Who doesn't like money, but what I need is experience. Will relocate anywhere. Interested? Please call or write for more information. All replies will be answered. Mike Komurka, 9616 Bayard Avenue N.W., Seattle, Washington 98107. (206) 784-5358. 3/25

ATTENTION: Program Directors. I am looking for a stable, progressive, "Top forty" or contemporary radio station in a medium or metro market. An operation where talent, experience and plain old hard work are appreciated. I'm 24, with two years of college, married, three years experience as program director, air personality, music director and production workhorse. As a musician I have worked with concert and clubs; I feel I know what qualifies good music and how to present it. I take pride in my work and am familiar with listener involvement both on and off the air. Call (813) 688-1295 before noon or write to Terry Alan, 815 Carole St., Apt. 6, Lakeland, Fla. 33803. 3/25

WEST COAST PLEASE. Top 40 morning man. One year experience in 100,000 plus market. Ten months as Music-Director. First Phone. 206-827-1484, ask for PHIL. 4/15

Hi there all you sharp programming-oriented people reading this ad. I'm searching for a Top 40 operation. My manager knows I'm looking because he told me to. Seriously folks, (did I say that?) there's a format change taking place at this small market, midwestern (was up-tempo) MOR station and I've got to go. Single, 22, draft exempt, college, good pipes, tight board, 1 yr. experience, creative, 3rd endorsed and I don't eat much. For air-check and resume and references call or write: Jeff Pigeon 811 Oak St., Muscatine, Iowa 52761. (319) 263-1012. 4/1

HAVE YOU EVER PLAYED BUMPER CARS . . . BUT FOR REAL? Well, that's been my life as a New York City cab driver since recently graduating college . . . I have four years college experience in Progressive Rock, MOR, and Top Forty . . . third endorsed . . . Will work at anytime, anywhere—even Alaska, but I need that all-important start. Take a tip from this hack—send for my tape and you won't get beat on the fare. Call Al at 212-359-5566 or write to Box 480, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 4/1

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MR. NEEDLE BUYER—WE CARRY A very large stock at a very low price. Arnold's Wholesale Dist. Inc., 220 South Pruett St., Paragould, Ark. 72450 (501) 236-7253. ap1

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Eastern Progressive Rock station looking for an experienced announcer. 21 FM'er, young staff, creative, fairly free format, pleasant working conditions. If you have been or are currently working progressive format, have at least a fair voice and a good knowledge of the music, and are looking for a new home, send a resume and tape to: Box 475, Billboard, Radio-TV Job Mart, 165 W. 46th Street, New York, N.Y. 10036. An equal opportunity Employer M/F. 3/25

Radio News Announcer and Commercial Production Announcer, both with 1st phone, needed by KARM AM/FM and the Arkansas Radio Network, Phone: 501/376-9292, Little Rock, Arkansas, Ted Snider, President. 4/1

WOKJ, a 50,000 watt soul station in Jackson, Mississippi has opening for experienced newsmen. Must be able to gather, edit, and report local news. Send resume and tape to Bruce Payne, Program Director, WOKJ, Jackson, Mississippi. Salary Open. 4/1

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## Coffee House Circuit Views New Maturity

NEW YORK — While the increasing emphasis on more informal styles of campus presentation might appear to be a recent trend, the need for developing a regular campus entertainment program that provides regularly scheduled dates and opportunities for student participation has always existed. The Coffee House Circuit, now entering its fifth year of operation, was originally established for this purpose, as an alternative to larger campus presentations that limited the size of the schedules and incurred certain risks for student promoters.

During those years, the Coffee House Circuit has witnessed many changes in the music industry and in the students served by the circuit's acts. The original premise of the circuit remains, however: Member schools pay an annual fee, used to defray operating costs for the circuit, and the Coffee House Circuit assumes the responsibility of providing the talent and the expertise necessary for successful presentation of that talent.

When the circuit had been in operation for some months, certain advantages to both performer and audience became apparent. Since circuit acts remained on campus for several days at the least, contact between artist and student was greatly increased, thus creating an educational experience of benefit to both.

Marilyn Lipsius, director of the Coffee House Circuit points toward the consequences of this process in the maturity she now perceives in many campus concert programs affiliated with the circuit. "Many schools have matured sufficiently to create their own, autonomous programs with their own talent screening and development. While they may still use circuit acts, these schools have also become involved with more local talent, often from the student community itself. The students themselves are much more fully aware of the pitfalls of presentation," Miss Lipsius suggested, "and many of them are now entering management and production work after graduation."

Certain specific campuses have enjoyed success with such an expanded format, and Miss Lipsius cites Rider College's Bijou Theater, in Trenton, N. J., and the University Theater in Minneapolis as two of the more significant ex-

amples of the possibilities for innovation at the coffee house level.

"The Bijou has evolved into an extremely active operation, with seminars, workshops, and in-house productions as a regular feature of their program. The theater's operators are themselves involved with performance, and the whole program has developed its own style, from logos and t-shirts to regular reviews and participation in outside concerts," Miss Lipsius stated.

Miss Lipsius notes that more rural campuses generally can't sustain such a level of autonomy, but with the circuit's assistance, even the most inexperienced promoters have been able to attain a level of professionalism in their presentation. The circuit provides a production handbook, which is currently being expanded to include detailed explanations of every phase of concert production and promotion, as well as artist relations.

For the artists, the circuit program has permitted the time to develop solid performing skills. McKendree Springs, for example, was on the road for a year before their first album was released, and Miss Lipsius notes that they still point toward their circuit dates as important to their development.

As for the circuit's operators, their only direct benefit lies in maintenance of their operation: Since they collect no percentages, there is little advantage to pushing for higher concert fees. Instead, they generate interest in their own acts, as well as in the activities of their parent organization, Directions Unlimited.

## WAYN Seminars Focus On Total Campus Radio

By HARRY TAYLOR

DETROIT — Seminars at the WAYN Radio Conference, sponsored by station WAYN at Wayne State University during the weekend of March 3, focused on various aspects of campus broadcasting. While program and music directors attended the Saturday afternoon session on Music, other station personnel examined topics including News & Public Affairs,

## UCLA Campus Store Goes to Music Odyssey

By NAT FREEDLAND

LOS ANGELES — The giant UCLA campus has discontinued its own student union record store and given the Music Odyssey retail discount chain a two-year exclusive on-campus franchise for \$49,000 annual rent.

Music Odyssey won the bidding for exclusive campus sales rights against two other discount chains, the Warehouse and Do Re Mi. In its UCLA lease contract, Music Odyssey agreed to charge competitive prices consistent with its other outlets, and to hire as many UCLA students as possible at prevailing campus wages.

The UCLA student store decided to get out of the record business last summer when it discovered that it had to sell its "wholesale" records at a higher price than nearby Westwood retailers.

Steven Gabor, the 25-year-old owner of Music Odyssey, announced some unusual sales campaigns for the campus rack. At the store's grand opening sale on March 29, most disks and tapes will be sold at cost. Afterwards the basic price for a \$5.98 album will be \$3.99. Customers who don't like an album can trade it for another on paying a \$1 fee, trade-ins will be accepted and there will be regular concert ticket raffles. The store will also place "free" stickers on promotional records and scatter them in the bins. Any customers who finds one of them will be permitted to keep it.

Management & Promotion, and Engineering.

Campus station activity surrounding voter registration drives and community news has recently pointed up the value of innovative news programming for station formats. The seminar on News & Public Affairs seemed to be dominated by the question of how news could be made relevant to a campus audience and how campus newsmen could avoid simply expanding their broadcasts from conventional commercial news sources. Panelists Michael Benner, of WRIF-FM in Detroit, and Jim Cameron, of WLVR at Lehigh University, Bethlehem, Pa., discussed the flexibility of campus news and its opportunities for innovative coverage.

"To discover student reaction to campus developments, all that's necessary is a tape recorder and a walk across the campus," suggested Cameron, who concurred with Benner that campus newsmen should utilize student opinion as an element in their coverage. Also discussed were the problems facing attempts to establish a nationwide campus news network, the problem of audience apathy and the tune-out factor for news programming, as well as possible solutions to these problems. To provide an equivalent to network coverage, the exchanging of news documentaries between stations was suggested.

Management & Promotion were tackled in a seminar that examined effective and inexpensive methods of station promotion. One station's solution was to design a basic station promo sheet, providing either general station information or playlists, and to sell that sheet to a single advertiser. In that station's

(Continued on page 36)

(Continued on page 48)

## What's Happening

By SAM SUTHERLAND

The Robert W. Locke Memorial Film Library has been established at the Harvard University Graduate School of Education. The collection will incorporate 75 to 100 titles, including educational, documentary, animated and feature films.

★ ★ ★

Word from Warners: **Bob Glassenberg**, now at Warner Brothers in Burbank, is currently working on new listings and plates. He apologizes for his haste, but he's more interested in improving service than handling mail just now.

When he's finished, he plans complete singles and album service for all stations listed. Next in line will be lists for campus programmers, bookers, and journalists.

★ ★ ★

**ABC Dunhill Records** held their monthly college seminar at Long Beach State College recently. The campus coffee house was site of the meeting, which featured **John Klemmer** in concert and **Bobby Whitlock** at the mercy of interviewers.

★ ★ ★

At Boston's Berklee College of Music, **Jimmy Smith** provided music and ideas in the form of an unscheduled, informal concert and clinic for the capacity audience.

Smith, a Grammy Award winner who has stated his own desire to establish "a school like Berklee," brought drummer **John Kirkwood** and guitarist **Leo Blevins** along for the ride, and, after answering questions, decided that music spoke more effectively than words.

★ ★ ★

**New York University's School of the Arts** will be offering two six-week sessions on film-making this summer, and all aspects of film and television production—including script writing, film history, criticism and esthetics—will be covered. Top professionals will participate in the program, with courses being sponsored by the School's Institute of Film and Television, and the graduate Department of Cinema Studies.

Further information on courses and registration is available from **J. Michael Miller**, Associate Dean, School of Arts, New York University, 111 Second Avenue, New York, N. Y.

★ ★ ★

The **Last Poets**, having formed their own record label, are now setting out to disseminate their ideas through a college tour. The Poets' politics have inflamed and inspired any number of people, and they themselves describe their work in terms of communication rather than entertainment. Either way, the reaction to their tour should be interesting.

The Poets are **Alafia Pudim**, **Suliaman El-Hadi**, and percussionist **Nilijah**, and their next concerts will be at **John Fisher College** in Rochester, N. Y., and the **New Orleans Republic of New Africa** on March 29 and 30.

★ ★ ★

**PICKS AND PLAYS: SOUTH—Virginia—WMRA-FM**, Madison College, Harrisonburg, **Anthony Segraves** reporting: "Meet Me On The Corner," **Lindisfarne**, Elektra. . . **WUVT**, Virginia Tech, Blacksburg; "Thank You, Babe," **Carol Hall**, Elektra. . . **Florida—WUSF-FM**, University of South Florida, Tampa, **David Dial** reporting: "Babbacombe Lee," (LP), **Fairport Convention**, A&M. . . **WFPC**, Florida Presbyterian College, St. Petersburg, **Steve Graves** reporting: "Burgers," (LP), **Hot Tuna**, Grunt. . . **South Carolina—WUSC**, University of South Carolina, Columbia, **Alan Reames** reporting: "Eat a Peach," (LP), **Allman Brothers Band**, Capricorn. . . **Texas—KSMU**, Southern Methodist Univ., Dallas, **Linda Noffer** reporting: "Jo Jo Gunne," (LP), **Jo Jo Gunne**, Asylum. . . **Kentucky—WEKU-FM**, Eastern Kentucky Univ., Hal Bouton reporting: "Heads and Tales," (LP), **Harry Chapin**, Elektra. . . **Tennessee—WRVU-FM**, Vanderbilt Univ., Nashville, **Mike Anzck** reporting: "Horse With No Name," America, Warner Brothers.

**MIDWEST—Wisconsin—WSRM**, Univ. of Wisconsin, Madison, **Bruce Ravid** reporting: "Rockin' With the King," **Canned Heat**, UA. . . **WLHA**, Univ. of Wisconsin, Madison, **Mark Fresh** reporting: "Tightly Knit," (LP), **Climax Blues Band**, Sire. . . **WVSS-FM** Stout State Univ., Menomonie, **Robert Barwa** reporting: "Let's Stay Together," **Al Green**, Hi. . . **Illinois—WNIU**, Northern Illinois Univ., DeKalb, **Curt Stalheim** reporting: "Bounty Man," **Wilderness Road**, Columbia. . . **WIDB**, Southern Illinois Univ., Carbondale, **Wally Wawro** reporting: "Sophisticated Lady," **R. E. O. Speedwagon**, Epic. . . **WLUC**, Loyola Univ. of Chicago, **Jim Benz** reporting: "Always," (LP cut, Chilliwack), **Chilliwack**, A&M. . . **Michigan—WNMC**, Northwestern Michigan College: "Train of Glory," **Jonathan Edwards**, Capricorn. . . **WAYN**, Wayne State Univ., Detroit, **Rob Wunderlich** reporting: "L. A. Midnight," (LP), **B. B. King**, ABC. . . **WJMD**, Kalamazoo College, Kalamazoo, **Paul Raben** reporting: "Sailing Shoes," (LP), **Little Feat**, Warner Brothers. . . **WFRS**, Ferris State College, Rich Detro reporting: "Taxi," **Harry Chapin**, Elektra.

**EAST—Massachusetts—WERS-FM**, Emerson College, Boston, **Gary Berkowitz** reporting: "The Monkey Time," **Al Kooper**, Columbia. . . **WTCC**, **WTCC-FM**, Springfield Technical Community College, Springfield, **Peter Flynn** reporting: "Deuce," (LP), **Rory Gallagher**, Atco. . . **WATC**, American International College, Springfield: "Kongos," (LP) **John Kongos**, Elektra. . . **New York—WNYU**, New York Univ., New York, **David VanderHeyden** reporting: "Pick Up a Bone," (LP), **Hine & McIver**, Purple/Capitol. . . **WRTC**, State Univ. of New York, Potsdam, **Bill Thornton** reporting: "Jump Into the Fire," **Nilsson**, RCA. . . **SUNY**, Albany, **Eric Lonschein** reporting: "Conceptionland," (LP), **Conception Corporation**, Cotillion. . . **WONY**, State Univ. College at Oneonta, **Bill Cangemi** reporting: "Peter," (LP), **Peter Yarrow**, Warner Brothers. . . **WEOS-FM**, Hobart and William Smith Colleges, Geneva, **Gary**

(Continued on page 36)

## Watson Stays Involved With Young Audiences

By SAM SUTHERLAND

NEW YORK—Doc Watson, traditional country guitarist and singer, recently visited New York for a week of performances at the Gaslight II. During his stay, Watson agreed to meet with campus radio interviewers and journalists to talk about his life, his music, and his latest Poppy Records album, and his comments touched upon many aspects of his involvement with young audiences over the years.

At the time of his discovery in the early '60's, Doc Watson had already been playing for most of his 40 years, and his style was quickly welcomed by audiences that had turned from commercial forms of music to increasingly eclectic areas of English and American folk music. A decade later, the interest in folk music has subsided, despite its continued presence as an important stylistic influence on contemporary writers and performers. Yet Doc Watson continues to draw campus audiences, devoting a substantial slice of his performing schedule to playing college halls.

When asked why his popularity has continued, Doc Watson says, "Well, I guess we've just stuck to our guns." Both Doc and his son **Merle Watson**, who accompanies his father on second guitar, point toward this personal integrity and continuity of style as the source of their own music and the basic strength of traditional country music in general.

"It's the simplicity of country music," Doc feels, that is responsible for the diversity of its listeners. "We're all human, and the music reflects that. That feeling from the performer transcends the usual concert."

By dealing with basic human problems, country music can cut across geographical and historical barriers. Watson points proudly toward the increasing number of older listeners attending his concerts as evidence of this, yet he concedes that younger audiences, particularly on college campuses, figure prominently in his work.

Over the years, the number of

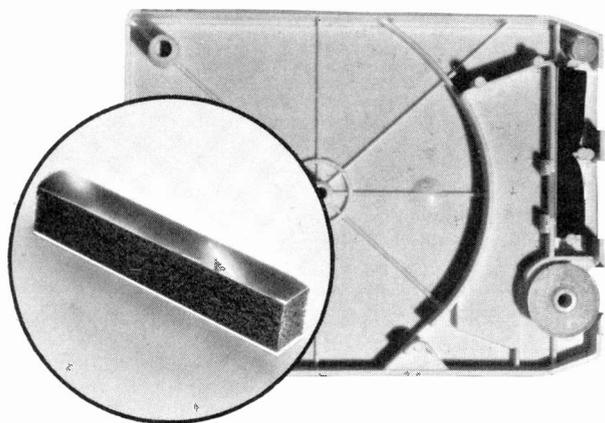
# Tape Cartridge

## International Tape

LONDON—Atlantic's tape program was delayed due to the power crisis at Precision Tape's Dagenham plant. Precision, which duplicates/markets the label's product, is releasing over 40 titles in its initial release.

LENINGRAD—East Germany's ORWO has begun distributing blank cassettes in Russia at about \$7.25 for a C-60, compared with a Russian-manufactured C-60 at about \$5.40. ORWO, which is the only foreign tape company to gain distribution rights in Russia, sells product primarily through component stores. Melodiya manufactures (Russian-made) blank cassettes at a factory in Riga, utilizing ORWO tape imported from East Germany.

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## Financial Analysts Differ Greatly Over Tape Industry's Future

LOS ANGELES — Wall Street views on the tape industry range all the way from ho hum to spectacularly bullish and spectacularly bearish.

An increasing number of analysts feel business in consumer electronics continues to recover from last year's recession, but most also feel the recovery will remain moderate in the months ahead but gain momentum as 1972 unfolds.

While analysts differ sharply about which way the economic winds will blow this year, the general view is that corporate earnings should improve from 1970 levels, with the chief thrust coming in the second half.

The painful recollection of big losses sustained by many companies has left its mark, but the picture is gradually changing.

Instead of judging the tape industry as an industry, however, most analysts prefer to isolate companies and put the spotlight on them individually.

One analyst, a longtime industry bull, still sees a lot of the "speculative junk around," but he also sees more interest "in what the company is all about, such as its earnings, its prospects and the makeup of its product lines."

For example, here is how Arnold Bernhard & Co., New York, sizes up the electronics industry:

SONY—"1971 share earnings broke the record again. The company has pushed into higher ground in each year since 1964. We see little to stop that trend at least through 1974-76.

"To some degree, the 1971 figures appeared to benefit from the revaluation of the yen against the dollar. As reported last year, 1970 net income was \$27.5 million. Sony's 1971 annual report restates that prior year figure as \$32.2 million. Thus, investors may see a truer picture by examining the yen earnings, ignoring the effects of revaluations.

"Stated in yen, then, Sony's year to year gain was 25 percent, not the 47 percent that is apparent when 1970's figure are used as they were reported.

"Sony must stress export sales to maintain its rate of growth. It has far from saturated its domestic market, but it is unlikely that sales in Japan can keep expanding at about 30 percent annually for much longer. It has taken a giant step toward strengthening its export stance by building a color TV assembly plant in San Diego, Calif.

Tape recorders comprise 23 percent of sales; hi fi components, calculators and recording tape, 20 percent; color TV, 24 percent;

radio, 13 percent; black and white TV, 8 percent; and other, 12 percent.

AMPEX—"Currently in deep trouble, with an on-going audit of its music division likely to add substantial additions to a \$40 million loss from operations. We assume that the company will gradually work out of its current difficulties as it did a decade ago after its price reached a low of 10. We estimate the current fiscal year deficit will be \$5.05 a share (a \$55 million loss without any allowance for tax credits.)

"Our analytical conclusions are highly tentative. Until the company's accounting firm completes the music division audit, management is unable to assess adequately the many uncertainties confronting the current operations.

"If we assume a total loss of \$55 million for fiscal 1971, the residual book value per share would be about \$7.20. Current installments of long term debt are \$7.2 million.

## Ampex Chief Changes 'Forces' By Re-drawing WB Contract

SAN FRANCISCO — Ampex Corp., its debacle in pre-recorded tape now fully disclosed, has renegotiated its duplicating/marketing tape contract with Warner Communications Inc., formerly Kinney Services Inc.

Under the new pact, Ampex will continue to duplicate (custom) cartridges and cassettes of Atlantic, Atco, Warner and Reprise Records, while Warner Communications will sell pre-recorded tapes through its recently established distribution system.

Arthur H. Hausman, Ampex president, termed the renegotiated contract "satisfactory."

(Ampex signed a three-year contract with Warner Communications in 1970 whereby Ampex guaranteed the Warner record companies \$60 million for tape rights. Spokesmen at Ampex admitted, however, that sales fell well under projected levels needed to meet the guarantee.)

Beside the new contract, Ampex also disclosed an \$82.9 million loss for the third quarter of its fiscal year and estimated its deficit for fiscal 1972, ending April 29, will be about \$90 million.

The third quarter loss of \$82.9 million, or \$7.62 a share, which ended Jan. 31, compared with a profit of \$14 million, or 12 cents a share, during the same period a year ago. Sales dropped to \$54.3

"We estimate annual depreciation charges at \$14 million and total interest expense at \$13.5 million. From what we understand, leading institutions are working along with Ampex and there seems to be no immediate liquidity crisis.

"Ampex may register a modest profit in fiscal 1972 (ending April 30, 1973.).

EMI LTD.—"EMI is expanding its markets for entertainment and electronics. A new international marketing company has been formed to sell audio-video tape and sound products produced by EMI Tape Ltd. and Capitol's Audio Devices subsidiary. EMI's audio/video subsidiary, RM EMI, has just signed a \$650,000 video cassette programming contract with a British bank to produce a 6-part series for distribution around the world.

"Capitol industries is continuing to return profits. It is successfully turning around a high-cost, low-yield year and is expected to end 1972 profitably."

million from \$82.9 million. For the nine months, Ampex had a loss of \$86.3 million compared with net income of \$2.7 million, or 25 cents a share, a year ago. Nine-month sales slipped to \$209.6 million from \$221.9 million.

The projected forecast of a loss of about \$89.3 million for the year would reduce the firm's net worth to \$44.9 million, down from \$134.2 million last year.

The third quarter loss also includes writedown of inventory values, changes in accounting methods, costs of discontinued operations, provisions for contract settlements, unearned amounts under royalty guarantees, allowances for doubtful accounts and other reserve and asset revaluations.

In short, Ampex was forced to pay the money guaranteed to Warner Communications, and others, even though sales of prerecorded tape were far below its projections and expectations.

The bottom fell out of Ampex's Stereo Tape division this way, according to company spokesmen:

When Ampex announced a projected \$40 million loss for the year in January, it said the brunt of the loss can be attributable to its music division. In February, the company announced that a special audit of the music division was under way and warned that losses would be substantially higher than previously forecast.

Ampex stated that reserves established for the music division were proving inadequate, since guarantees promised to record companies were "way out of line with the flattened market for prerecorded tape."

Some company officials said,  
(Continued on page 32)

## GRT's Akin Forecasts Discrete/Matrix Amity

SAN FRANCISCO—Ron Akin, mastering department manager of GRT, feels the two 4-channel concepts — discrete and matrix — can coexist successfully for many years.

"But about 10 years from now, when there is more broadcast available in discrete format, it is likely to be a discrete only market," he said.

Until then, though, the market will be quickly flooded with quadrasonic titles, both on disk and tape. "It will become a mass market item when kids become more aware of 4-channel," Akin believes. "Because of the youth market, and because 4-channel equipment is inexpensive for automobile installation, the quadrasonic revolution will first break in the auto."

GRT is making its first release available in quadrasonic tape this

month, and is supplying radio station KIOI, San Francisco, with selective 1/2-inch 4-channel masters for on-the-air playing.

The station is playing about 20 different masters mixed in quadrasonic at GRT's recording studios from production Chess/Checker, ABC-Dunhill, Windfall, Roulette and Ranwood, among others, Akin said.

Although Akin is firmly behind a discrete tape concept, he feels a discrete tape system is still a way off. "A lot of engineering remains to be done before discrete disks can be marketable," he said, "while a phonograph player can be adapted inexpensively to handle a matrix concept."

GRT is also mastering with Dolby Type-A professional studio equipment to release selected pre-recorded dolbyized cassettes.

## A&E PLASTIK SELLS KRACO

LOS ANGELES—A&E Plastik Pak has agreed in principle to sell Kraco Products Inc., Compton, auto tape player importer, back to Maurice H. Kraines, who sold Kraco to A&E in 1970.

Kraco's net sales for 1971 represented 28 percent of A&E's total sales of about \$45.9 million with pretax profit of about \$300,000, according to the company. Kraco will repay its debt to A&E as a result of the transaction, A&E said.

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# Mallory's Tape Segment Looms as #2 Provider

LOS ANGELES — Most businessmen who skim the 66-page product catalog of Mallory Distributor Products Company, Indianapolis, a division of P. R. Mallory & Co., New York, are likely to decide that there is a company on the move.

Businessmen in the tape industry, however, focus only on the opening two pages of that bulky product catalog; namely, blank recording tape and cassette tape recorders.

Mallory's involvement in the tape industry, although now in full bloom, actually began three years ago with little fanfare and even less razzmatazz when Frank P. Vendely, general sales manager, took a look at the industry and liked what he saw.

"A few years ago the overwhelming consensus in the industry was cautious optimism about the outlook for blank tape," Vendely said. "Our feeling today is

unanimously optimistic over its future."

From those investigative, pioneering days — Vendely's initial order was \$5,000 — Mallory has built an impressive business. Since then, the company has become one of the rare firms in the industry. It offers a complete consumer electronics package: blank tape, players, accessories, batteries and burglar alarms.

Three years ago Mallory's commitment to the tape industry centered on Vendely's Distributor Products Company. Today, it's a worldwide campaign and a total company commitment (Billboard, Feb. 12).

What pleases Vendely the most is the market's continued show of strength in the face of unrelenting economic pressures.

And what brings grins to Vendely, John Buchanan, coordinator of the program, and the P. R. Mallory & Co. is this:

According to the Competitive Manufacturers Research Service, "Blank cassette sales in the U.S. have increased almost 600 percent in the last four years and are expected to more than double again in the next three years."

It charts blank tape this way: 1968—21.5 million units; 1969—47 million; 1970—82 million; 1971—126 million; 1972—172 million; 1973—222 million; and 1974—265 million.

In short, Vendely guessed right in 1968, and the company is supporting his pioneering by trumpeting its tape commitment with lots of razzmatazz.

It announced the introduction of four new tapes of blank cassettes, including:

—Professional Duratape, a cobalt-energized tape for studio quality recording.

—Voicetape, designed for business dictation or in small recorder units.

—Flitape, a moderately-priced product for the youth market.

—Duratape, aimed at the mass market, with a built-in head cleaner.

The line also includes blank cartridges and open reel, racks, merchandisers and two monaural cassette recorders, model MCR 1211 and MCR 1232 with AM-FM radio.

Two divisions are marketing product — Mallory Battery Co., New York, and Mallory Distributor Products Company, Indianapolis.

### Tape Rates Second

To prove the company's commitment, Kasey Bakowsky, executive with Mallory Battery Company, says, "The blank cassette tape product line could well become Mallory's second most important consumer product. This

(Continued on page 32)

# LaPalm's Promotions Perk GRT's Volume

SAN FRANCISCO — If Dick LaPalm, sales promotion and advertising manager of GRT Music Tapes, has his way, the prerecorded tape buyer will know before he plunks down his money whether he's buying a tape marketed by GRT.

He's always looking for those magical ideas which provide the conduit to hot, quick profits. For some months now, LaPalm has been ballyhooing a series of promotional campaigns to lure consumers into buying GRT licensed product.

Judging from conversations with dealers and distributors, GRT is doing its job in stimulating product awareness through a series of promotions, like:

—MGM Month/"GRT Tracks the Big Cats" built around trade and consumer ads, MGM/GRT catalogs, dealer drop-in ads with space for four to six tape titles, radio spots, free posters to consumers with product buys, director's chairs and megaphones, and sampler tapes.

—"Truth of Truths" built around Producer Ray Ruff's album on Oak Records included a national promotional tour for Jim Backus, the voice of God on the LP; contacted the National Religious Broadcasters of America, Madison, N.J., which gave it air play on 80 religious stations; radio spots, with the libretto sent to disk jockeys; ordered medallions sent to distributors; contacted churches and religious groups; and sent the usual dealer posters and displays tied in to consumer-trade advertising.

—GRT Super Music Bowl, the

Pheasant Run, Caption Capers, the Great Wine Fest and the Greatest Hits promotions all were supported by radio spots, dealer merchandiser aids and marketing gimmicks.

### Campus Drive

The newest wrinkle in LaPalm's promotion treasure chest is a college program aimed at pushing GRT tapes on campus.

He has hired 12 college student representatives to service dealers, purchase spots on college radio stations, buy ads in campus newspapers and generally keep GRT marketing personnel tuned in to changing music trends.

The campus program has been initiated at Wisconsin, University of California at Santa Barbara, Princeton, Penn State and Michigan State, among others.

As part of all programs, LaPalm has inaugurated radio spots which are custom made, often in conjunction with record manufacturers or retailers.

An example is a series of 60-second spots recorded by GRT in conjunction with Harmony Hut, a Washington, D.C. record-tape retail chain, to promote MGM product.

In some cases radio spots plug product for 50 seconds, with 10-second dealer tags, or promote product with record company tags, LaPalm said.

By planning a handful of major promotional campaigns and a slew of ongoing merchandising aids, GRT feels it is working to boost profits and maintain a relationship with record companies which license tape product to the firm.

Future promotions will be geared to blues, jazz, gospel, soul and country.

# NARM Spotlights Tape In Variety of Sessions

LOS ANGELES — Tape postscripts of the National Association of Record Merchandisers (NARM) convention in Bal Harbour, Fla., last week look like this:

—Four-channel is going to be one of the biggest tape/audio items ever to hit the marketplace, but only if the industry starts planning for the new wave now and gets behind the configuration.

—Tom Bonetti, president of GRT Music Tapes, said that prerecorded tape often sells more than records in the country market and that the retailer in a market such as this (country) would do well to keep his inventory accordingly. In short, pinpointing advertising to the demographics of the audience.

—Korvettes will be opening some 50 new stores in the future, including a number of free-standing units. Dave Rothfeld, record buyer for the chain, feels it is extremely important for the mass merchandiser to become more involved in tape and audio, both hardware and software. He hinted that some of the free-standing units would be tape/audio-oriented, but he didn't elaborate.

—Tape manufacturers, including TDK Electronics, Audio Devices, Le-Bo Products, Recoton and Ampex, were showing a variety of product, ranging from blank tape and carrying cases to counter browsers and old doughnut-style stands.

—Fred Rice, national merchandising development manager of Capitol Records, explained a new display he is developing: a listening browser for new tape and LP releases. The browser features 16 new releases and 60 records will be included. The 16 cuts will be on a standard 8-track tape deck that the consumer can turn on or off. Volume will be at a fixed level for earphones.

—"Self-service is not the way to properly market tape," said Peter Munves, director of classical

music at RCA Records. "Consumers are still confused about configurations (8-track, cassette, open-reel) and you need a knowledgeable salesman to explain the differences."

—"The one thing most lacking in tape is the proper stocking and merchandising of it," said Russ Solomon, president of the California-based Tower Records, a tape-disk retail chain. "We need more ways to let consumers know that tape is in the store, and then we need ways of creating traffic in these tape areas."

—"We've tried all types of tape packaging, but we can't get any real retail consensus on what the best method is to package tape," said Brown Meggs, vice president of Capitol Records. "It would be nice to have standardization in this area, but it's going to be pretty difficult."

—"Documenting the prerecorded tape buyer is still a problem," said R. A. Harlan of ABC Record and

(Continued on page 31)



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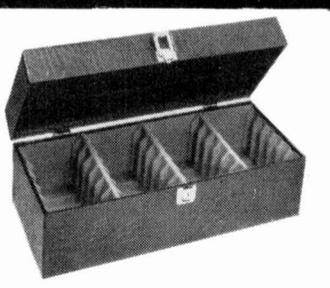
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# Lear Jet Wins Patent Action

LOS ANGELES — Gates Learjet Corp. was awarded a judgment in U.S. District Court in Denver against Craig Corp. in a patent infringement suit.

The court ruled that Craig violated four patents on 8-track stereo equipment, according to Ed G. Campbell, president of Lear Jet Stereo.

Two of the patents related to a method of holding the cartridge in place, a third covered the method of shifting the pickup head into position to obtain the recording from proper channels, and the fourth patent related to the automatic switch that makes the cartridge play when it is inserted and activates the radio when the carriage is withdrawn.

# Audio Magnetics Storage Bonus

LOS ANGELES — Audio Magnetics has introduced a cassette library cabinet in conjunction with a promotion on its quadrasonic high frequency blank cassettes.

The cassette console contains 11 QHF C-60s and a head cleaner and is free when purchased fully loaded. The library console contains 12 black molded flip drawers, each of which incorporates hub locks to fit any standard cassette. The cabinet is designed for modular stacking.

The QHF line is a low-noise high-frequency series in 30, 60, 90 and 120-minute cassette lengths and in 5 and 7-inch reels.

### Scotch

MAGNETIC TAPE

150

1800 Ft. 7" Reel

1 Mil Polyester

Scotch Recording Tape

#611

1200 ft.

1 1/2 mil

Acetate, 7" reel, professional grade, factory fresh, shrink wrapped, \$1.68 per reel; \$18.00 (12); \$66.72 (48); \$120.00 (96) — Postpaid (Check with order)

**SAXITONE TAPE SALES**

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# 3 Makers Releasing Audio Equipment

LOS ANGELES — Three tape equipment manufacturers, 3M/Wollensak, Sony/Superscope and Boman Astrosonix have introduced new models.

Wollensak's model 4515 AC/DC cassette recorder with AM-FM radio at \$99.95 features a built-in microphone, tape counter, rechargeable battery circuit and automatic end-of-tape stop.

Sony's model TC-95L is a portable cassette quarter-track Learning Laboratory with built-in teaching capabilities through two controls: the teacher/student balancer and the learning laboratory/normal switch. It allows two individuals to participate at different times in a teaching/learning situation. It lists at \$142.95.

An optional HS-23A microphone/headset was designed for the TC-95L at \$20.95.

Boman Astrosonix has introduced a line of 8-track car stereos, including SP-88 promotional at \$29.95, SP-92 at \$39.95, BM-909 at \$49.95, BM-911 4-channel at \$59.95, BM-21 with built-in burglar alarm at \$59.95, SP-190 with built-in FM/multiplex at \$79.95, BM-950 4-channel with built-in alarm at \$79.95 and BM-1950 with AM-FM/multiplex at \$99.95.

In the home market, it is introducing model HA-808, a home and auto ensemble which includes a player, cabinet, two speaker boxes, two dual purpose car speakers and a car bracket at \$109.95. An additional unit, also labeled HA-808, is a home unit with speakers.

## Tape Happenings

"Improvement in sales of magnetic tape products (cassette, cartridge and open reel) and a general economic upturn may spark an

earnings revival at Memorex by mid-year," believes **Arnold Bernhard & Co.**, New York. . . . From the same Wall Street analyst comes this: "The divestiture of **Mercury Records** and a 50 percent interest in **Chappell & Co.**, a music publishing business, follows management's recognition of **North American Philips'** limited success in the creative aspects of the entertainment field. . . . **Superscope**, Sun Valley, Calif., has created a new literature rack for dealers. . . . **Abbey Tape Duplicators**, North Hollywood, Calif., tape duplicator, has moved to a larger facility.

### Spotlight on Tape

• Continued from page 30

Tape Sales, Seattle. "We want to know who he is, how old he is, how much he makes and where he lives. But this is a very difficult objective. We're having the Univ. of Washington work on a profile survey for us."

# Radio Shack Sets Tape Mfg. Facility

FORT WORTH—There's more than a smidgen of truth to all that noise about Radio Shack doing its own manufacturing of blank tape.

In fact, the giant retail chain, quietly and with no fanfare, has built its own tape manufacturing plant here "from the ground up" and will be "meeting our own tape requirements in nine months to a year," according to Jon Shirley, merchandising manager of the 1,200-store chain.

Radio Shack has been marketing blank cassettes, cartridges and open reel for several years, but only as a private label buyer, from a few tape manufacturing sources.

It plans to continue buying some services from suppliers, but the bulk of the manufacturing will be done at the company's new facility.

Radio Shack's timetable, according to Shirley, is this: It has made its first coating runs and limited production can be scheduled for 30 days. It will take nine months to one year to meet the company's full tape requirements, and it will be between 12 to 15 months to enter the private label business, if it decides to go in that direction.

The retailer now markets blank cartridges (40 and 80-minutes), open reel and four lines of blank cassettes: Concertape (30, 60, 90 and 120), Realistic (30, 60, 90 and 120), low noise (60 and 90) and a recently introduced chromium dioxide (60 and 90).

Radio Shack has introduced a cassette deck with a built-in Dolby noise reduction unit and bias switch, model SCT-6, at \$199.95 to coincide with the new chromium line. Two additional models with Dolby systems and bias switches will be offered, one in early fall and a second in mid-1973.

"We have a lot of faith in

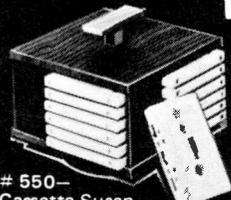
Dolby and chromium dioxide tape eventually becoming a high fidelity medium item," Shirley said. He also has high hopes for blank cassette sales in general and blank cartridges in particular.

"This (blank tape) could be the

start of something big for us," he said. "I'm convinced there are solid reasons for optimism."

Shirley believes that blank tape sales are growing faster than Radio Shack's rate of growth, which is at about 20 percent annually.

## PROTECT TAPES and CASSETTES for HOME or OFFICE



**# 550—Cassette Susan.**  
Holds 24 Cassettes.  
Includes 24 Pressure Sensitive Identity Labels FREE.

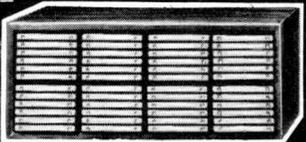
Retails \$10.95



**# 560—8-Track Susan.**  
Holds 24 Tapes

Retails \$12.95

**SOLID WALNUT—OIL HAND RUBBED—FOR TABLE OR WALL**



**= 55B8—Holds 48 Cassettes.**  
Includes 48 Pressure Sensitive Identity Labels FREE

Retails \$23.95



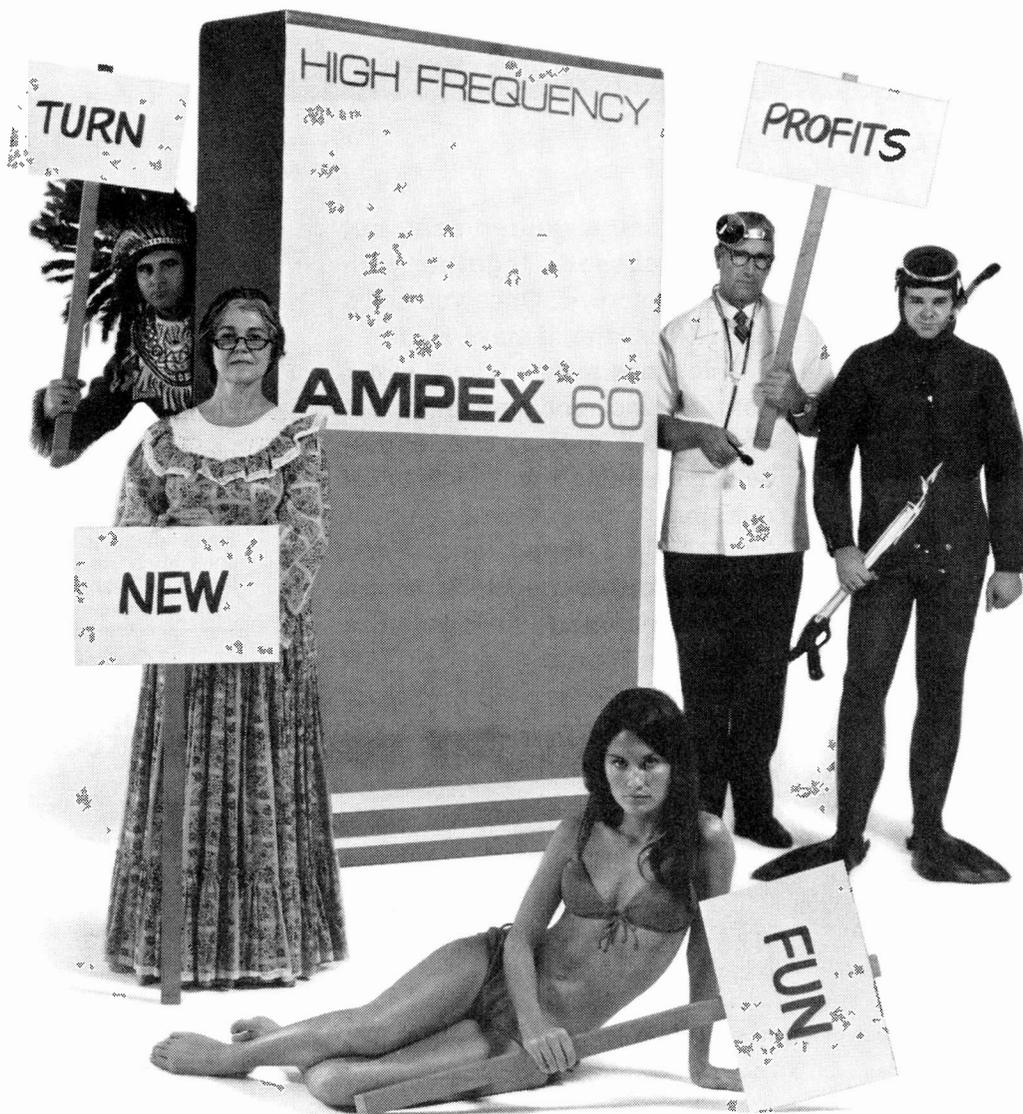
**# 56A6—Holds 36 8-Track Tapes**

Retails \$34.95

MADE BY **ESMOND INDUSTRIES INC.**  
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# New! The peopletape for fun and profit.



Now you can stock a NEW line of cassettes created for the people — The new Ampex 360 Series High Frequency Cassettes.

And what a product you'll be selling! Quality material and manufacture assure sales that stick. You sell at the best price with a profit margin that's a dealer's dream.

Ampex High Frequency Cassettes are constructed for dealer and user alike. High impact plastic won't break or deform if dropped. Steel pin roller guides and low friction reduce tape drag. Spring-loaded pressure pad gives better tape-to-head contact for better reproduction. Tensitized polyester base reduces tape breaks. "Living" hinged box keeps cassette clean . . . handy for mailing. Shipped in lots of 24. "Impulse-buy" dispenser available at no cost with 144 lots. PROFIT from the fun of stocking the one that sells — Ampex High Frequency Cassettes, the Peopletape.

In fact, it's a profitable idea to carry the entire line of Ampex blank tape — cassettes (including chromium dioxide and low noise), cartridges, open reels and accessories. Order from your Ampex Distributor, or contact: Ampex Corporation, Magnetic Tape Division, 401 Broadway, Redwood City, CA 94063. 415-367-3887, Attn: Jim Lantz, MS.22-2.

AMPEX

## 11 Firms Join ITA's Roster

LOS ANGELES—The International Tape Association announced that 11 companies have joined its roster.

They are Audio Devices, Allison Audio Products, Cadet Records, Custom Tape Duplicators, Magnetic Communications, Magnetic

Video Corp., Nightingale-Conant, On-Tape, Specialty Converters, Teletape and Time Magazine.

Harry Preston, manager of sound products at Audio Devices, has been named to the ITA advisory board.

## Tape Segment Looms as #2 Provider

• Continued from page 30

market is expected to reach \$280 million at retail or approximately \$115 million at distributor prices in 1972."

He feels that Mallory's oppor-

tunities "lie in the fact that confusion does exist in the minds of consumers, dealers, distributors and some manufacturers, as to the who, why, where and what relating to the whole cassette blank recording market.

"Our main objective is to establish our tape product line above the brands that are available in the market place at the present time," he stated in a report.

"There are four basic segments of the blank cassette market," he said. "They are the audiophile, general market, business and youth. Looking into the future, most tape manufacturers agree that this market (blank cassettes) is projected to grow at the rate of 15 to 20 percent annually for the next five years," Bakowsky stated.

Vendely said that each of the new cassette lines is designed for specific segments of the market, and Bakowsky breaks that market down this way in relation to Mallory's products:

**Professional Duratape:** Audiophile market is the semi-professional who wants the best in reproduction, who does his own dubbing or editing, who has an ear for sound reproduction and is highly critical of the high and low tones as well as noise to sound ratio.

(The cobalt energized formulation tape can be played on any recorder with no bias or special adjustments. Chromium dioxide coating, however, requires special equipment.)

**Duratape:** General market for the average consumer who buys a recorder for his personal use for parties, singing, family gatherings, etc.

**Voicetape:** Business designed for voice recordings in office and home, for professional use, or for students.

**Fliptape:** Youth market between 12 and 24 years old.

Mallory's tape program is almost four years old, but it's just now developing muscles.

### Ampex Changes

• Continued from page 28

"Ampex Stereo Tapes became a giant loser when an economic recession slowed sales of prerecorded tape and illegal (unlicensed) duplicators cut into our sales and profits."

The company also said that Ampex had pumped more tape into the market than it could bear, creating serious inventory problems; it also had difficulty collecting bills for its tape from dealers, distributors and rack merchandisers.

This position was confirmed recently by William Slover, newly appointed vice president and general manager of Ampex's music division.

He said, among other things, "Ampex is tightening operations in several major areas, including returns, accounts receivable, new releases, catalog, etc. We are also tightening our controls on the payment of bills. We have far too many overdue accounts and we don't intend to live with this situation." (Billboard, Feb. 26.)

The  
Maxell cassette.  
It's not  
the old shell game.

You know the old shell game only too well. Nine out of ten cassette returns are caused by a malfunctioning shell. The simple fact is most manufacturers are still trying to get the bugs out of their shells. Maxell already has succeeded.

Maxell has spent seven years perfecting its shell. Today, it's trouble free.

Substantially more plastic goes into it than into competitive shells. Unlike other cassettes that use fixed posts, Maxell uses nylon roller guides held in place with stainless steel

pins. This allows friction-free tape movement and eliminates a major cause of skipping and jumping.

The tape in a Maxell cassette never comes loose from the hub because it's anchored in two places — not one. A tough teflon (not waxed paper) slip sheet keeps the tape-pack tight and flat.

No more bent or nicked tape to affect sound quality. And Maxell

doesn't use a welded seal, but puts its cassette together with precision screws. Once you sell a Maxell cassette, it stays sold.

This alone makes Maxell worth carrying and recommending. But now, Maxell is doing a lot of pre-selling—running special ads to tell our story to the consumer, in publications like *Stereo Review* and *Rolling Stone*. Better stock up now before somebody else gets the Maxell business.

For more information, contact your Maxell representative. Or, call 212-986-1844.



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The answer to all your tape needs.

Maxell Corporation of America, 501 Fifth Avenue, New York, N.Y. 10017

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## Feature Films Top List Of Shows Sears Offers

CHICAGO — When it comes right down to it, pre-recorded entertainment programs are the big attraction in home cartridge TV viewing. This is evident from the first double truck ad Sears placed recently in the Chicago Tribune heralding its involvement with Avco's Cartrivision system which it begins offering in this area in June.

Of 50 programs listed, 17 are feature films. Documentaries, home arts and crafts, sports instruction, self-improvement, travel, religion and art are all represented with three titles apiece. Sports events, education and music/dance are represented with four titles each.

The movies include: "Exodus," "Red River," "Casablanca," "High Sierra," "Beauty and the Beast," "Marriage Italian Style," "Maltese Falcon," "Darling," "Jazz Singer," "Night and Day," "Blues in the Night," "That Man From Rio," "Treasure Island," "The Day the Earth Stood Still," "I Was a Teenage Werewolf," "Babe Ruth Story" and "Alexander Nevsky."

The documentaries include: "The Sky Above, the Mud Below," "Conquest of Everest," and "Blitz on Britain."

Sports events include: The Ali-Frazier heavyweight fight; the world of auto racing, the Joe Louis-Max Schmeling fight and professional football's super bowls of 1966-'71.

Sports instruction covers how to play golf (with Gene Littler) how to play basketball (with Gail Goodrich) and tennis tips (with Arthur Ashe).

Self-improvement topics include: how to stop smoking, dieting without drugs and reducing executive tension.

The music shows encompass the Bolshoi Ballet, Mozart's 40th symphony, Norway and Edward Grieg and a country music hall of fame.

The full length films will rent for around \$6. Other pre-recorded tapes will range in price from \$5 to \$30 depending on the type of entertainment and length of the show.

A 11-minute blank tape will sell for \$32, with the ad claiming "This is only a fraction of what you now pay for 8mm or 16mm film running the same length of time."

The tone of the two pages of propaganda is very educational, with Sears emphasizing three factors:

1—You can see hundreds of pre-recorded programs in full color any time you want; 2—you can record your own shows with your own video camera, and 3—any program can be recorded off the air in either black and white or color for playback whenever you want to.

Sears acknowledges that "no single system has yet proved itself flatly superior." Yet it is going with the Cartrivision 1/2-inch videotape system because it plays up to 114-minutes per cartridge; it is simple to operate; it can play pre-recorded material from many sources and there is a broad selection of programs now available.

The company's merchandise development and testing laboratories have been analyzing the Avco system for over one year.

Acknowledging the incompatibility problem with the other developing and existing systems, Sears states its confidence in Cartrivision as the "fittest" system and the one that will ultimately become the standard.

The tentative price for a 25-inch color console equipped with the videotape player/recorder plus black and white camera is \$1,600.

A color TV console with the player/recorder but without the monochrome camera is \$1,350. The camera can be bought as an accessory for \$250.

A player only unit is being developed for \$750. A recorder only attachment is being developed for \$150. A color camera will retail for around \$400 when that is available, but not immediately.

Cartridge TV's move out of the laboratory and into the living room becomes a reality by June—at Sears. On Sears easy payment plan of course.

## RCA Sets 1st Show For Vidunit

NEW YORK—RCA will unveil its magnetic video tape version of its SelectaVision home CTV system at a special showing at its Indianapolis plant Thursday (23).

The unit, which features both record and playback modes for home and off the air recordings, is designed as a companion to the oft delayed SelectaVision holographic unit, which, according to industry reports, is also scheduled for a May "progress report" showing at the SMPTE Technical conference to be held here.

The magnetic tape unit has been in development at RCA labs for several months. It received its first closed-door screening for non-RCA personnel at the firm's recent distributor convention in Florida.

According to reports filtering out of that convention, viewers were very impressed with picture quality and other features of the unit, which could be ready for the consumer market by the end of next year, should RCA decide to go into full-scale production. An official announcement on the company's production decision is expected to be made at Indianapolis.

The unit to be demonstrated utilizes 3/4-inch videotape. It is not, however, compatible with the Sony U-Matic unit, which also utilizes 3/4-inch videotape. The RCA unit has been described as a compact system about the size of an 8-track cartridge player deck.

## Sony's Many Actions Keep It Progressing

By ELIOT TIEGEL

LOS ANGELES — Sony's aggressive moves on several levels of cartridge TV development, earmark it as devoted to the medium's role as a communications tool.

The company has developed what it claims is a compatible color system which can be played on both European and American TV systems.

Programs made in American or Japan will be playable in Europe on a set equipped with a switch for the 625-line CCIR system or the 525-line U.S. NTSC system.

The compatible U-Matic system will be available on the Continent in early 1973, Sony claims.

In connection with its U-Matic system, Sony has also developed a new color TV monitor which can play both 525 and 625-line pictures.

The company's U-Matic system is moving at a steady pace in this country, with business and industrial clients being secured. Most notably, a Salt Lake City firm, TeleMatic, has order around 500 units for sale to its business clients. Sixteen of TelMatic's sales office are Sony U-Matic franchise dealers.

Sony's 3/4-inch videotape system has already been adopted by 3M and Japan Victor Co. Seven other firms are also reported planning to adopt the Sony 3/4-inch configuration and will reportedly be marketing units under their own logos.

Sony claims to have orders totalling 20,000 for machines in the U.S. and Japan. It also claims a backlog of 70,000 units.

Since February of 1971 when it first announced its U-Matic System, Sony has:

- developed a color duplicating system for \$150,000 involving one master and 20 slaves for sale to companies planning to get into the field as custom duplicators.

- developed a software relationship with Time-Life Films for sports, science and historical features.

- developed a cross-patent licensing agreement with 3M whereby it will sell 3M magnetic tape and 3M will sell videotape units under its Wollensak band.

- formed S/T Videocassette Duplicating Corp. jointly with New York-based Teletronics International to reproduce cartridges for the U-Matic system.

- formed Teac Video Corp. in conjunction with Teac to develop and manufacture video equipment, including U-Matic machines.

- developed a compact, "low cost" color camera for home videotaping, with large scale production lowering the retail price in Japan to around \$833, or one-tenth the price of the least expensive camera in its current line.

Marketing plans call for the units to become available in the U.S. by the middle of the year. 3M plans selling units by the fall. A player/recorder (model VO-1600) will sell for \$1,395; a player only (model VP-1000) will sell for \$995. An hour's blank tape will cost \$35.

With the magic of Sony's name in electronics making it one of the world's best-known companies, Sony's CTV product certainly stands to gain customer acceptance. And with that, it may just motivate other hardware firms to accept its 3/4-inch videotape configuration.

## Dealers 'Cautious' On Systems

NEW YORK—Electronics products dealers show a cautious profile toward being the first in their markets to start selling cartridge TV players.

With the exception of Sears in Chicago which has its own program starting in June, many dealers are content to take a wait-and-see attitude and not be the pioneers with a product which runs in the \$1,000 and above category.

If a store plans to get into CTV, it will need promotional support, warranties and a strong service program from the manufacturer.

There are some aggressive dealers who see the value in the concept and are seeking to arrange for demonstrations of the Cartrivision, Motorola and Sony units—the three systems which so far have been the most aggressive in getting into the dealer field.

Several dealers speak of ordering one unit and having it displayed in a snazzy area as a sort of educational tool to entice the public.

Dealers show a concern for a catalog of programs to go with the system and many are hesitant to get into any sort of rental program on the shows — one concept with Cartrivision advocates.

Demand from the public will motivate many dealers to get into the field. The lower the price the better the chance to sell it, is another attitude expressed.

## Guild Sound Has 72 EVR Titles

LONDON — Guild Sound and Vision Ltd. has released 72 educational programs in the EVR format, as part of its recently developed EVR cassette rental project. Several hundred additional titles are due for release in the near future.

According to Norman Abbott, managing director of Guild Sound & Vision, the cassettes will be available to renters by mail in specially designed cartons. Also enclosed will be labeled, addressed mailback containers for return of the cassettes.

Cost of rental of the cassettes for a two-day period will range from \$5.63 to \$13.13.

Abbott discloses that titles now available are rights cleared for distribution in the United Kingdom. Additional titles being cleared for early addition to the service are in both education and management training areas.

## Philco-Ford Eyes VTR in Test Run

PHILADELPHIA — Philco-Ford's consumer products division is turning its attention to cartridge TV. The company has been hinting to its field sales force that it may be developing a videotape recorder for showing sometime this year.

A test of the unit would be on a limited basis for the firm's internal discussion rather than for public sale.

The company has a new product show slated for Las Vegas the first week in June.

## 'View Before You Go' Goal Of Travel Agency Service

CHICAGO—See & Go Travel Service is opting for Sony's U-Matic 3/4-inch videotape system as a means of showing prospective clients glimpses of their own paradise.

The firm plans to interest 1,000 travel agents here and in New York in its service which will consist of a player with a TV viewer, a library of videocassettes plus brochures. The cost would be \$15 a month or \$180 per year.

Travel and tour services, airlines and hotels will be solicited to send in travel films which will be edited and remade into five minute videocassettes which would include advertisements for the hotel or airline.

Cost to the advertiser, after a first transfer fee of \$2,000, is \$25 for each travel agent that uses the tape for six months, or \$40 per agent for a full year.

See & Go is a newly formed subsidiary of Cor-Com, a communication consultant company. One idea is to offer the same footage to several advertisers. The firm believes eventually ad agencies will become involved in producing videocassettes for their own clients.

Olson Travel and Olson's Royal Coach Tours is the first local agent signing up for the program. The services should become a working entity within six months, See & Go claims, with ads placed in local markets to herald the concept seeing before going.

## 'Single Radio' Pays Off For K101-FM

• Continued from page 23

role in 1968, Keffury has experimented many times with the music policy, all within the larger K101-FM concept, and what has now evolved is a contemporary music policy aimed at that 18-to-49 audience.

His current music playlist for the station may be the largest and most extensive on pop radio today. In any one week it usually contains 60 current hits and extras, 20 album cuts and 1,500 available oldies. It encompasses the whole spectrum of music in addition to pop, jazz, country, soul and even light classics, all with the potential to move over into the pop market.

Keffury is quick to realize that he can not even now be wedded to any one format. He must be flexible, for as the taste of the listener changes, he must be prepared to change his music policy. Keffury readily admitted that his music programming policy does not appeal to young teens, and for the time being, he is content to leave that audience to his competition. While Keffury's programming looks free and sounds free, it is actually very tightly controlled. And, at the same time, affords the jockeys the fullest opportunity to develop their own identity.

K101-FM's current line-up is Harry Young with the midnight to 6 a.m. slot; Stan Dunn from 6 to 10 a.m.; Terry Smith from 10 a.m. to 2 p.m.; Keffury in the 2 to 6 p.m. period; Bill Dodd 6 to 9 p.m.; GM Gabbert 9-11 p.m. and station manager Michael Lincoln in the 11 to midnight period. All DJ's work a six-day week with Carl Grant as the swing and weekend man. Keffury asks his people to establish a one-to-one relationship with the listener while making the entire audience an integral part of the station's action. And while Keffury is not primarily concerned with breaking records on K101-FM, he surely has no objection if the station is able to move records.

"Radio is a business—an exciting business—and a business in transition," said Gabbert, "and, though we happen to appear on the FM dial, we are definitely no stepchild." K101-FM was the first stereo radio station in the California market when it was called KPEN-FM. And with his reputation as a young radio pioneer, Gabbert introduced, over two years ago, 4-channel stereo or quadrasonic sound to the market over K101-FM. His continuing experiments in this area could very well form world standards in 4-channel broadcasting.

## Soul Sauce



**BEST NEW RECORD  
OF THE WEEK:**  
**"LOOK WHAT YOU  
DONE FOR ME"**  
**AL GREEN**  
(Hi)

By ED OCHS

**SOUL SLICES:** For those of us with nothing better to do than compare Hot Wax and Invictus, here's the latest score. Honey Cone one, Capitol nothing. But wait, here's Invictus with LPs offering "Invictus' Greatest Hits," "Best of Freda Payne," the Chairmen's "Bitter Sweet" and General Johnson's "Generally Speaking." Cookin' singles like the Glass House's "Giving Up the Ring" and Capitol's own Persuasions do not a Buddah make, though. The Impressions' "This Love'n For Real" from their "Times Have Changed" Curtis Mayfield production, the Isleys' "Lay Away" on T-Neck, Dennis Coffey's "Goin' For Myself" and Eddie Sanay's "Hot Thang" LPs for Sussex (Bill Wither's next), and a corner-turner at 100,000 pieces by Brotherly Love on Music Merchant join Hot Wax's 100 Proof at the soul supper table, so you know who's doin' a lot of cookin'. Laura Lee and the Politicians are working on LPs things too. . . . Breaking from Stevie Wonder's new "Music of My Mind" album, "Love Having You Around." As for the Motown Sound, no sweat, just plenty of numbers. Gladys Knight's "Help Me Make It Through the Night" has really hit the fan, despite the tune's so soon revival, and was last seen passing the quarter million mark. The Temps and Mike Jackson are out of sight. Edwin Starr's "Clear From Here" is in the hands of the jury, and Jr. Walker just keeps on ticking. Now here comes the Sisters Love with a bluesy "Mr. Fix-It Man." Martha Reeves, in and out of our lives, is in again, with an album of "Black Magic." . . . Identity Crisis Dep't: If Brotherly Love and Donny Osmond are not Michael Jackson, then obviously Bill Brandon is not Johnnie Taylor. Brandon is himself for real on Mercury's Moonsoning Label with "Stop This Merry-Go-Round." Now that that's clear, we call your attention to the new Johnnie Taylor, "Doing My Own Thing," which is what Bill Brandon is trying to do. Oh, never mind. . . . New Whatnauts on Stang: "Blues Fly Away." In the same hit direction as Linda Jones and Donnie Elbert's "If I Can't Have You." By the way, word is that Elbert's first LP for Avco will be an all-Motown revival package. . . . Blue Thumb will distribute the Last Poets' True Sound label. . . . New Chi-Lites on Brunswick: "Oh Girl." . . . Someone at Atlantic is getting serious about Dr. John, and it's Jerry Wexler, who produced an r&b remedy called "Ike Iko" from the crazy cajunian forthcoming LP, "Gumbo." Dr. John's currently on a seven-city tour of the South to break it in the bayous. Meanwhile, sign in Patti & the Lovelites on Cotillion with "I'm the One You Need." King Floyd's this week, Aretha, Roberta & Denny are rolling home. Jimmy "Bo" Horne won't go way, and Betty Wright, Persuaders and Howard Tate are in the teasin' stages, says Dick "The Doctor" Klein. . . . Curtom's cute with Donny Hathaway & June Conquest doing "I thank You," penned and produced by Curtis Mayfield, of course. . . . Mavis Staples, who recently produced Kitty Hayward locally, will produce sister Cynthia, as well as uping her song writing. . . . Rufus Thomas here with his "Did You Hear Me" single and album. . . . Soul Sauce Picks & Plays: Dramatics, "In the Rain" (Volt); Aretha Franklin, "Day Dreaming" (Atlantic); Soul Children, "Hear Say" (Stax); Temptations, "Take A Look Around" (Gordy); James Brown, King Heroin" (Polydor); Ann Peebles, "Breaking Up Somebody's Home" (Hi); Stylistics, "Betcha By Golly" (Avco); Millie Jackson, "Ask Me What You Want" (Spring); Emotions, "My Honey and Me" (Volt); Isley Bros., "Lay Away" (T-Neck); Donny Hathaway, "Little Ghetto Boy" (Atco); Betty Wright, "Getting Tired, Baby" (Alston); Junior Walker, "Walk in the Night" (Soul); Al Green, "Look What You Done For Me" (Hi); 8th Day, "Eeny-Meany-Miny-Mo" (Invictus); Joe Tex, "I Gotcha" (Dial); Staple Singers, "I'll Take You There" (Stax); Joe Simon, "Pool of Bad Luck" (Spring); Gladys & the Pips, "Help Me Make It Thru the Night" (Soul); Edwin Starr, "Take Me Clear From Here" (Soul); Billy Preston, "The Bus" (A&M); Isaac Hayes, "Let's Stay Together" (Enterprise); Roberta Flack, "First Time Ever" (Atlantic); Lost Generation, "Young, Tough & Terrible" (Brunswick); Persuaders, "If This Is What You Call Love" (Win Or Lose); Jimmy "Bo" Horne, "Clean Up Man" (Aleton); Jackie Moore, "Darling Baby" (Atlantic); Z. Z. Hill, "Hold Back" (Mankind); Sly & the Family Stone, "Brave and Strong" (Epic); Linda Jones, "Your Precious Love" (Turbo); Love Unlimited, "Walking in the Rain" (Uni); Black Society, "Look Around You" (Stax); Little Johnny Taylor, "Something on Your Mind" (Ronn). . . . Musicor's got S.O.U.I., they scored in Cleveland, and they're back with their second LP, "Can You Feel It." LPs too from Stax's Soul Children, Emotions and Rufus. Sussex's Dennis Coffey & Eddie Senay, Motown's Stevie & Martha . . . Held over at the Apollo: Stairsteps & Detroit Emeralds. . . . Soul Sauce would very much like to say "Thank you" for the love and loyalty of thousands, both friends and fans, who read, write and call Soul Sauce to say "I read Soul Sauce. Do you?" I knew it all the time.

## 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	2	IN THE RAIN Dramatics, Volt 4075 (Groovesville, BMI)	5	26	26	MISSING YOU/YOU WERE MADE FOR ME Luther Ingram, Koko 2110 (Stax/Volt) (Klondike, BMI) (Kags, BMI)	7
2	1	I GOTCHA Joe Tex, Dial 1010 (Mercury) (Tree, BMI)	10	27	27	SLIPPIN' INTO DARKNESS War, United Artists 50867 (United Artists, ASCAP)	11
3	3	NOW RUN & TELL THAT Denise LaSalle, Westbound 192 (Chess/Janus) (Bridgeport, BMI)	8	28	28	JUNGLE FEVER Chakachas, Polydor 15030 (Chappell/Intersong/U.S.A., ASCAP)	12
4	4	DO YOUR THING Isaac Hayes, Enterprise 9042 (Stax/Volt) (East/Memphis, BMI)	5	29	14	I CAN'T HELP MYSELF Donnie Elbert, Avco 4587 (Jobete, BMI)	8
5	8	I HAD IT ALL THE TIME Tyrone Davis, Dakar 4501 (Brunswick) (Julio/Brian, BMI)	4	30	31	IN AND OUT OF MY LIFE Martha Reeves & the Vandellas, Gordy 7113 (Motown) (Jobete, BMI)	9
6	10	BETCHA BY GOLLY, WOW Stylistics, Avco 4591 (Bellboy/Assorted, BMI)	4	31	15	RUNNIN' AWAY Sly & the Family Stone, Epic 5-10829 (CBS) (Stone Flower, BMI)	6
7	30	KING HEROIN James Brown, Polydor 14116 (Dynatone/Belinda, BMI)	4	32	32	YOU & ME TOGETHER FOREVER Freddie North, Mankind 12009 (Nashboro) (Williams/Jibaro, BMI)	8
8	9	(The Day I Lost You Was) THE DAY I FOUND MYSELF Honey Cone, Hot Wax 7113 (Buddah) (Gold Forever, BMI)	6	33	36	LOVE THE LIFE YOU LIVE Kool & the Gang, De-Lite 546 (Stephanna/Delightful, BMI)	6
9	6	TALKING LOUD AND SAYING NOTHING (Part 1) James Brown, Polydor 14109 (Dynatone/Belinda, BMI)	7	34	42	DARLING BABY Jackie Moore, Atlantic 2861 (Jobete, BMI)	3
10	35	HEARSAY Soul Children, Stax 0119 (East/Memphis, BMI)	4	35	38	WHAT IT IS Undisputed Truth, Gordy 7114 (Motown) (Jobete, BMI)	4
11	12	TAURUS Dennis Coffey & the Detroit Guitar Band, Sussex 233 (Buddah) (Interior, BMI)	5	36	47	ASK ME WHAT YOU WANT Millie Jackson, Spring 123 (Polydor) (Will-Du/Bill-Lee/Gaucho/Belinda, BMI)	2
12	16	TAKE A LOOK AROUND Temptations, Gordy 7115 (Motown) (Jobete, BMI)	4	37	37	WE GOT TO HAVE PEACE Curtis Mayfield, Curtom 1968 (Buddah) (Curtom, BMI)	5
13	23	BREAKING UP SOMEBODY'S HOME Ann Peebles, Hi 2205 (London) (South Memphis, BMI)	6	38	13	YOU WANT IT YOU GOT IT Detroit Emeralds, Westbound 192 (Chess/Janus) (Bridgeport, BMI)	13
14	7	FLOY JOY Supremes, Motown 1194 (Jobete, BMI)	11	39	39	MR. PENGUIN, Pt. 1 Lunar Funk, Bell 45-172 (Colgems, ASCAP)	7
15	18	YOUR PRECIOUS LOVE Linda Jones, Turbo 021 (All Platinum) (Conrad, BMI)	6	40	22	YOU GOT ME WALKING Jackie Wilson, Brunswick 55467 (Julio/Brian, BMI)	6
16	40	ROCKIN' ROBIN Michael Jackson, Motown 1197 (Recordo, BMI)	2	41	24	AFRO-STRUT Nite-Liters, RCA 74-0591 (Rutri, BMI)	13
17	11	GIMME SOME MORE JB's, People 602 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	9	42	46	EVERYTHING GOOD IS BAD 100 Proof (Aged In Soul), Hot Wax 7202 (Buddah) (Gold Forever, BMI)	2
18	17	THAT'S WHAT LOVE WILL MAKE Little Milton, Stax 0111 (Trice, BMI)	8	43	—	MY HONEY & ME Emotions, Volt 4077 (Klondike, BMI)	1
19	34	LAY AWAY Isley Brothers, T-Neck 934 (Buddah) (Triple Three, BMI)	3	44	50	IT'S MY FAULT DARLING Little Johnny Taylor, Ronn 59 (Jewel) (Respect, BMI)	2
20	19	AIN'T UNDERSTANDING MELLOW Jerry Butler & Brenda Lee Eager, Mercury 73255 (Butler/Chappell, ASCAP)	16	45	—	LITTLE GHETTO BOY Donny Hathaway, Atco 6880 (Kuumba, ASCAP)	1
21	21	DO WHAT YOU SET OUT TO DO Bobby Bland, Duke 472 (Don, BMI)	10	46	48	GET YOUR BUSINESS STRAIGHT Albert Collins, Tumbleweed 1002 (Famous) (Chrissica, BMI)	3
22	41	DAY DREAMING Aretha Franklin, Atlantic 2866 (Pundit, BMI)	2	47	—	SWEET SIXTEEN B.B. King, ABC 11319 (Modern Music, BMI)	1
23	5	THAT'S THE WAY I FEEL ABOUT 'CHA Bobby Womack, United Artists 40847 (Unart/Tracebob, BMI)	17	48	—	WALKIN' IN THE RAIN WITH THE ONE I LOVE Love Unlimited, Sounds of Memphis 704 (MGM) (Sounds of Memphis, BMI) (January/Sa-Verte, BMI)	1
24	33	MAMA'S LITTLE BABY Brotherly Love, Music Merchant 1004 (Capitol) (Gold Forever, BMI)	5	49	49	YUM YUM YUM (I Want Some) Eddie Floyd, Stax 10109 (East/Memphis, BMI)	2
25	25	SINCE I FELL FOR YOU Laura Lee, Hot Wax 10602 (Buddah) (Warner Bros., ASCAP)	4	50	—	HELP ME MAKE IT THROUGH THE NIGHT Gladys Knight & the Pips, Soul 35094 (Motown) (Combine, BMI)	1



FILLED WITH EMOTIONS. Bill Cosby finds room in the middle of the Emotions, Volt group, who recently appeared with Coz on tour. The act, left to right, is Theresa Davis, Sheila Hutchinson and Wanda Hutchinson, and manager Pervis Staples. "My Honey and Me" is their latest single.

## Vox Jox

• Continued from page 24

the staff are Gary Lee, 1-6 p.m.; Bill Lorman, 6-10 a.m.; Marty Garnerette, 6 p.m.-midnight, and Brad Winall, midnight-6 a.m.

★ ★ ★

Found out about another black air personality doing country music —Bob Davis, retired from military service, is working full-time on KRSY, Roswell. This makes two black air personalities that I know of doing country music. . . . Bob Lunningham, general manager of KRSY and a former air personality himself, wanted me to plug "House of Blue Lovers" by James O'Gwynn, Plantation Records. Bob says that O'Gwynn has

recut the tune and it's good and suggests that other country music stations play it. . . . Rich Reim, operations manager of WYNA, modern country music station in Raleigh, is looking for a young country music air personality. Call him at 919-828-9912. Not much experience necessary.

★ ★ ★

Bill Rock has been named program director of WTRY, Albany, a much-sought job. . . . Dave Sturm, 501-442-9859, needs work. Experienced. Think he'd like to stay in rock, if possible. . . . Talked to a lot of good radio people last week in Miami, but didn't get any time to listen to any of the radio stations.

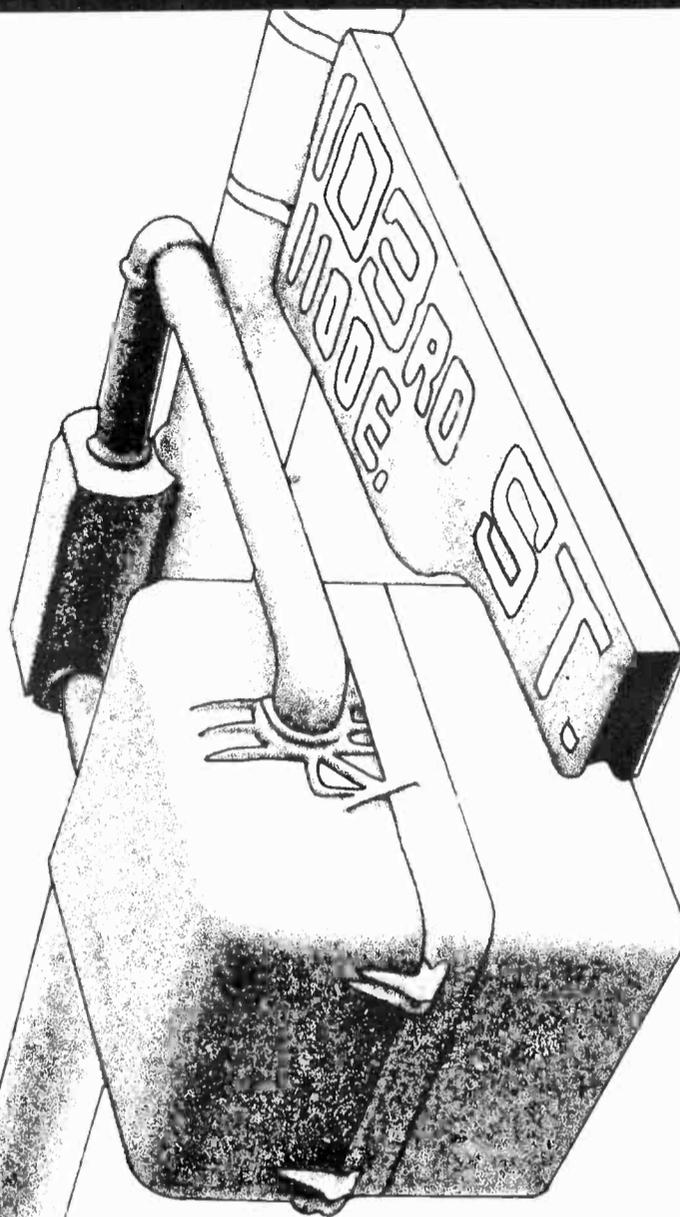
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WLOK	HITBOUND*	WJLB	HITBOUND*
WDIA	HITBOUND*	MILWAUKEE	HITBOUND*
CHICAGO	(=17) HITBOUND*	WNOV	HITBOUND*
WVON	(=15) HITBOUND*	HOUSTON	TOP (25) HITBOUND*
WGRT		KYOK	
LITTLE ROCK		ST. LOUIS	
KALO	HITBOUND*	KWK	HITBOUND*
KOKY	HITBOUND*	KATZ	HITBOUND*
CLEVELAND		MIAMI	
WABQ	HITBOUND*	WAME	HITBOUND*
WJMO	HITBOUND*	NEWARK	HITBOUND*
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WEBB	HITBOUND*	WOL	HITBOUND*
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Billboard SPECIAL SURVEY For Week Ending 3/25/72

BEST SELLING  
**Billboard Soul LP's**

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	6
2	5	YOUNG, GIFTED & BLACK Aretha Franklin, Atlantic SD 7213	6
3	3	GOT TO BE THERE Michael Jackson, Motown M 747 L	8
4	2	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	15
5	6	JACKSON 5's GREATEST HITS Motown M 741 L	12
6	7	STYLISTICS Avco AV 33023	17
7	8	WHATCHA SEE IS WHATCHA GET Dramatics, Volt V05 6018	11
8	4	SOLID ROCK Temptations, Gordy G 961 L (Motown)	9
9	9	ALL DAY MUSIC War, United Artists UAS 5546	18
10	11	DONNY HATHAWAY LIVE Atco SD 33-306	3
11	10	QUIET FIRE Roberta Flack, Atlantic SD 1594	16
12	29	BEALITUDE/RESPECT YOURSELF Staple Singers, Stax 3002	3
13	15	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic KS 30986 (CBS)	19
14	13	SANTANA Columbia KC 30595	25
15	26	L.A. MIDNIGHT B.B. King, ABC ABCX 743	4
16	16	SOULFUL TAPESTRY Honey Cone, Hot Wax 707 (Buddah)	17
17	18	STREET CORNER SYMPHONY Persuasions, Capitol ST 872	7
18	20	INNER CITY BLUES Grover Washington Jr., Kudu KU Q3 (CTI)	15
19	17	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	41
20	33	FROM A WHISPER TO A SCREAM Esther Philips, Kudu KU 05 (CTI)	5
21	19	RARE EARTH IN CONCERT Rare Earth R 523 D (Motown)	6
22	24	PAIN Ohio Players, Westbound WB 2015 (Chess/Janus)	6
23	25	STANDING OVATION Gladys Knight & the Pips, Soul S 736 L (Motown)	10
24	14	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax-Volt)	33
25	40	MALO Warner Bros. WS 2584	4

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
26	12	REVOLUTION OF THE MIND/ RECORDED LIVE AT THE APOLLO James Brown, Polydor PD 3003	14
27	27	FIFTH DIMENSION LIVE Bell 9000	21
28	23	COMMUNICATION Bobby Womack, United Artists UAS 5539	19
29	22	DIONNE Dionne Warwick, Warner Bros. BS 2585	6
30	31	FACE TO FACE WITH THE TRUTH Undisputed Truth, Gordy G 959 L (Motown)	7
31	—	DROWNING IN THE SEA OF LOVE Joe Simon, Spring SPR 5702 (Polydor)	1
32	34	MOODY JR. Jr. Walker & the All Stars, Soul S 733 L (Motown)	10
33	28	I'VE FOUND SOMEONE OF MY OWN Free Movement, Columbia KC 31136	7
34	21	WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax HA 708 (Buddah)	10
35	32	SILK & SOUL Lou Rawls, MGM SE 4809	4
36	36	I LOVE THE WAY YOU LOVE Betty Wright, Alston SD 33-388 (Atlantic)	3
37	30	I'VE BEEN HERE ALL THE TIME Luther Ingram, Koko KOS 2201 (Stax/Volt)	12
38	48	CRUSADERS 1 Blue Thumb BTS 6601 (Famous)	2
39	37	THE NEED OF LOVE Earth, Wind & Fire, Warner Bros. WS 1958	8
40	—	IN THE BEGINNING Isaac Hayes, Atlantic SD 1599	1
41	43	AL GREEN GETS NEXT TO YOU Hi SHL 32062 (London)	27
42	44	GOIN' EAST Billy Paul, Philadelphia International Z 30580 (CBS)	16
43	45	DON'T TURN AROUND Black Ivory, Today TLP 1005 (Perception)	3
44	41	SMACKWATER JACK Quincy Jones, A&M SP 3037	22
45	46	EVOLUTION Dennis Coffey & the Detroit Guitar Band, Sussex SXBS 7004 (Buddah)	21
46	39	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754710	34
47	47	IN THE WEST Jimi Hendrix, Reprise MS 2049	2
48	—	EVERYBODY'S TALKIN' King Curtis, Atco SD 33-385	1
49	—	THIN LINE BETWEEN LOVE AND HATE Persuaders, Win Or Lose SD 330387 (Atlantic)	1
50	50	YOU WANT IT, YOU GOT IT Detroit Emeralds, Westbound WB 2013 (Chess/Janus)	2



HIS FIRST SET. Paul Pena, seated center, relaxes backstage at New York's Academy of Music with manager Peter Casperson, left, and Gunther Weil, right, who produced Pena's first Capitol album. Reaction to the young blues-rock artist was pro and strong.

## Single College Student Survey Yields Bonanza

• Continued from page 23

on AM; the news tune-out on one FM study was only 14 percent (because it is less rigidly scheduled, shorter, done informally).

• FM audiences have a far more intense relationship with a station.

• Complicated frequency numbers, however, present a serious challenge for FM station image building.

• Stereo capability, the wide acceptance of headphones, promise of four-channel broadcasting all helps the growing popularity of FM.

• Automobile FM radio ownership is increasing (up to 11 percent in one survey) and an 8-track cartridge player with a radio is not a contradiction but rather points up the intense interest in music, particularly among young people.

Budil, cramming a 17-hour class load into a few hours each morning so he can get his Independent Radio Research and Audience Analysis company off the ground, passed on several hints for surveying audiences:

He believes in face-to-face interviews and confronts people almost all hours of the day and night, chiefly in public places. Believing that professional survey companies which use the diary-recall methods risk credibility, he said: "If you give people time to think, they will put down what they feel is the 'correct' answers rather than what they really believe." He also eschews tape recorders "which frighten people."

His technique involves a regular steno-size loose-leaf notebook separated into sections for "sex" and "age" under which headings he enters data in five categories. He greets people by quickly identifying himself as representing an independent radio research agency. "I try to appeal to their intelligence and try never to put them on the spot."

### Trend Sources

Budil said he does not mean to compete with Pulse, ARB and other similar rating services and that he does not intend for his tip sheet to compete with other lists either. "Rating services disclose trends—I try to find why the trends develop."

His sheet will not tout records and is aimed primarily at MOR stations anyway, though he said Top 40 and other type stations express interest.

As for why a trend develops, he said he believes he discovered why "WBBM-FM's listenership gained very rapidly and then plateaued. WBBM-FM's image gained AM characteristics that offended the core listener, as I call him. They were losing and gaining at the same time."

He believes the station kept losing core FM listeners while gaining disgruntled AM listeners, though he believes the station's future looks bright. As for core irritation, he said the canned commercials heard everywhere on AM, elements that perhaps are only heard once, can be a "shattering experience" for the devoted FM listener.

Budil believes the intense station-listener bond can even be interpreted economically. "An AM station may have 2 to 1 more listeners than an FM station but the same commercial on both could result in a positive response of only 25 percent on the AM station and a 75 percent positive response on the FM."

He drew this observation from comments made by people who, in describing their attitude about an FM station, said, "I just dig everything that station does," which Budil extrapolates to mean commercials, news, the total format.

But it's not all that simple. Budil admits there are total contradictions in surveying people about radio. Perhaps, this is why he insists that sales figures alone on records do not tell all there is about why a record should be on a station. He even canvasses taverns to see what people are playing on jukeboxes and notes that Elvis Presley records and all kinds of oldies grab a lot of quarters (he can pass for over 21).

Stations just need a lot more research to know why a Donny Osmond "Puppy Love" offends great numbers of listeners who are not so offended by "Go Away Little Girl," another Donny Osmond record.

## Watson With Youth

• Continued from page 27

musicians in the audience has also increased as listeners became more involved with the music itself. Doc and Merle Watson are both aware of the impact of country music on rock, yet Doc is somewhat skeptical of the usefulness of electronics: "Electronics should only be used for reproduction. The music itself needs to be acoustic." Merle Watson agrees in part, finding that his own music is necessarily acoustic, but the younger Watson is familiar with most progressive rock musicians and listens to many bands.

Watson's popularity, while consistent, has never been staggering, but his comments on popularity and profit point once again toward the basic simplicity of the country life. "We get all the work we need. . . I'm not interested in being a superstar. There's just no sense in making a pile only to fight over it."

## A NATIONAL BREAKOUT!

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by

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Say You Saw It in  
Billboard

## What's Happening

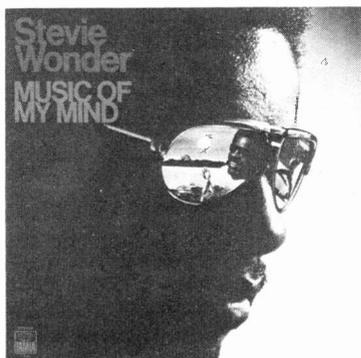
• Continued from page 27

Goldstein reporting: "Stories We Could Tell," (LP), Everly Brothers, RCA. . . WRCU-FM, Colgate Univ., Hamilton, Mike Carey reporting: "Something/Anything," (LP), Todd Rundgren, Bearsville. . . Pennsylvania—WRCT, Carnegie-Mellon Univ., Pittsburgh, Brad Simon reporting: "Live," (LP), Donny Hathaway, Atco. . . WLVF, Lehigh Univ., Bethlehem, Jim Cameron reporting: "Space and First Takes," (LP), Lee Michaels, A&M. . . WACC, Williamsport Area Community College, Williamsport, John Ruchinsky reporting: "Son of My Father," Giorgio, Dunhill. . . Washington, D. C.—WRGW, George Washington Univ.: "Bobby Whitlock," (LP), Bobby Whitlock, ABC. . . WAMU, American University, Bruce Rosentein reporting: "Artist Proof," (LP), Chris Darrow, Fantasy.

WEST—California—KCPK, California State Polytechnic College, Pomona, Tom Baker reporting: "Burgers," (LP), Hot Tuna, Grunt. . . KEG, Sacramento State College, Sacramento, Dave Shore reporting: "Run, Run, Run," Jo Jo Gunne, Asylum. . . KALX, Univ. of California, Berkeley, Bob Pelzel reporting: "New Orleans Music," (LP), Billie & DeDe Pierce, Arhoolie. . . New Mexico—KRWG, New Mexico State Univ., Las Cruces: "Do Your Thing," Isaac Hayes, Enterprise.

# Billboard Album Reviews

MARCH 25, 1972



**POP**  
**STEVIE WONDER—**  
Music Of My Mind.  
Tamla T 314 L

Stevie Wonder albums are always an adventure as he continues to develop his music in many directions. This entire package is a showcase for the genius of Wonder. Recommended cuts "I Love Every Little Thing About You," "Love Having You Around" and "Happier Than the Morning Sun." His finest LP to date.



**POP**  
**PARTRIDGE FAMILY—**  
Shopping Bag.  
Bell 6072

America's favorite family is here again with another LP performance sure to go right to the top. Produced by Wes Farrell and backed by some of the finest session musicians in the business, this dynamite package will move over the counter with speed and fervor. Includes their last hit "It's One of Those Nights," their current single "Am I Losing You," "There'll Come a Time" (penned by Cassidy) and a beautiful ballad "Every Song Is You."



**POP**  
**MELANIE—**  
Four Sides Of.  
Buddah BDS 95005

Buddah has combined some of the most popular Melanie songs into this 2 record set and graced them into a beautifully illustrated package. "Lay Down," "What Have They Done To My Song Ma," "Nickle Song," "Carolina In My Mind" and just about every excellent song from the lady's previous Buddah LP releases are reprised into a definitive package of material that made her one of the best selling female artists in the business.



**POP**  
**LEE MICHAELS—**  
Space & First Takes.  
A&M SP 4336

An artist who never fails to please this new album will be much loved by all Lee Michaels' devotees. The enthusiastic vibrancy of his organ and piano work have a spell-binding effect, while his vocals possess a quality of deep-rooted urgency. The album consists of four selections the most notable of which is the dazzling seventeen minute title song.



**POP**  
**BOBBY SHERMAN'S GREATEST HITS, Vol. 1—**  
Metromedia KMD 1048

Sherman's hits under one cover, and an elaborate package design spell heavy sales for this hot album. Featured are such smash Sherman singles as "Little Woman," "Easy Come, Easy Go," "Julie Do You Love Me" and "Hey Mister Sun." The last single, "Getting Together" is also included.



**POP**  
**ADDRESSI BROTHERS—**  
We've Got To Get It On Again.  
Columbia KC 31296

Two splendid songwriters with the talent to perform their own material beautifully. Known best as the composers of "Never My Love," the brothers are headed right for the top. Their current single, the title tune, is still climbing the singles chart. Other cuts are further proof of the sensitive, warm lyrics and fine melodies the Addressi offer. "Twogether," "I Can Feel You," "Words and Music" are highlights. "One Last Time" is a lovely ballad.



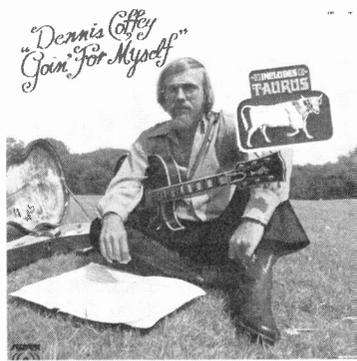
**POP**  
**EDGAR WINTER'S WHITE TRASH—**  
Roadwork.  
Epic KEG 31249

This album may well be considered the definitive effort in the category of live recordings. Transcribed at the Apollo, Academy of Music and the Whiskey all the excitement and sheer dynamism of the performances is eloquently captured. Vocal honors are adeptly handled by Edgar Winter (i.e. the monumental 17 minute version of "Tobacco Road"), Johnny Winters ("Rock & Roll Hoochie Koo"), Jerry LaCroix ("Jive, Jive, Jive") and Rick Derringer.



**POP**  
**MARTHA REEVES & THE VANDELLAS—**  
Black Magic.  
Gordy G 958 L

The vivacious spirit of Martha Reeves and the Vandellas lends the needed sparkle to such tunes as "I Want You Back" and George Harrison's "Something." Their hit single "Bless You" and "Your Love Makes It All Worthwhile" are included in this overdue outing.



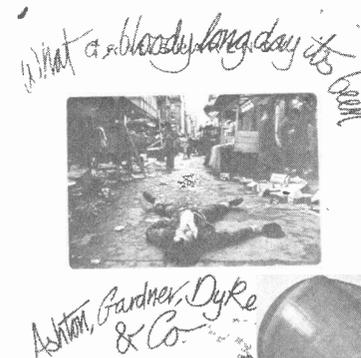
**POP**  
**DENNIS COFFEY—**  
Goin' For Myself.  
Sussex SXBS 7010 (Buddah)

In all likelihood this will be one of the top selling instrumental LPs of the year. In this, his second album for the label, guitarist Coffey offers "Ride Sally Ride" and "Toast and Jam." Also included is the hit single "Taurus." Excellent job by the band.



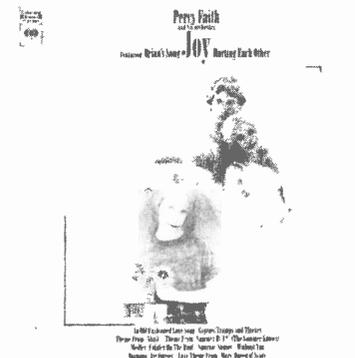
**POP**  
**STEVE MILLER BAND—**  
Recall the Beginning...  
A Journey From Eden.  
Capitol SMAS 11022

Steve Miller and associates have produced an album they may well be proud of. Less engulfed in hard rock than their previous efforts the prevalent feel of the album is one of compassionate warmth with an undercurrent of humor. "Enter Maurice" captures the dominating mood of fifties rock. Other enjoyable cuts include "Journey From Eden," "Heal Your Heart" and "Somebody, Somewhere Help Me."



**POP**  
**ASHTON, GARDNER, DYKE & CO.—**  
What a Bloody Long Day It's Been.  
Capitol SMAS 862

Ashton, Gardner & Dyke are purveyors of goodtime music, their sound is buoyantly enthusiastic, their rhythms contagious. Tony Ashton is a versatile and persuasive vocalist and he receives ample support from the rest of the group. Make special note of "(The Old) Rock and Roll Boogie Woogie," "It's A Gonna Be High Tonight, It's A Drag, I'm A Drag" and "The Falling Song."



**POP**  
**PERCY FAITH & HIS ORCH—**  
Joy.  
Columbia C 31301

Another dynamite Percy Faith package showcasing the precise musicianship of Mr. Faith, his orchestra and his producer, Ted Glasser. Highlights include "Shaft," "Old Fashioned Love Song" and "Diamonds Are Forever." Medley: "Sunrise, Sunset-Fiddler On the Roof" will be a favorite with radio stations. Superb chart album.



**POP**  
**KING CURTIS—**  
Everybody's Talkin'.  
Atco SD 33-385

Other than the title cut this album also includes "You Are the One," "Love the One You're With" and "Ridin' Thumb" all superb demonstrations of the great talent of the late saxophonist. Fans will latch on to this sensational outing.



**POP**  
**EVERLY BROTHERS—**  
Stories We Could Tell.  
RCA LSP-4620

The Everly Brothers are no strangers to the pop and country buyers and despite their absence from the recording scene of late, this will be an album to watch carefully. Delaney & Bonnie, Graham Nash, David Crosby and John Sebastian are just a few of the sidemen who joined in on the session. "Green River" and "All We Really Want To Do" are included. Rod Stewart's "Mandolin Wind" offer great single potential.



**POP**  
**IMPRESSIONS—**  
Times Have Changed.  
Curton CRS 8012 (Buddah)

True, times have changed but one important thing that remains stable is the masterful sounding harmony of the Impressions. In this latest collection all tunes are written and produced by alumnus Curtis Mayfield with the exception of Marvin's Gaye's "Inner City Blues." "Stop the Way" and "Our Love Goes On and On" are highlights.



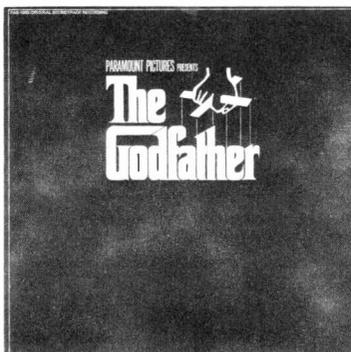
**POP**  
**MOTHER HEN—**  
RCA LSP 4641

Mother Hen is a formidable new talent and her debut album is an engrossing work. Her bitter-sweet songs have a hauntingly lifting quality which is under-scored by her unique vocalizations. She sounds like no one you've ever heard and the total effect is uplifting. Her back-up musicians include Clarence White, Danny Kootch, Sneaky Pete and Russ Kunkel. Harken to "Americ, The Landlord's Dream," "Old Before Your Time" and "My Granny's Face."



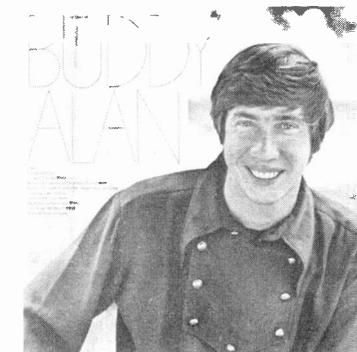
**POP**  
**ENOCH LIGHT & THE LIGHT BRIGADE—**  
Movie Hits.  
Project 3 PR 5036 SD

Enoch Light, his Light Brigade, Dick Hyman, Tony Mottola and Jeff Hest have blended their musical talents and produced, arranged and performed on this splendid package. It is a programmer's dream with the music from movies like "The Godfather," "The Summer of '42," "Mary, Queen of Scots" and "Fiddler."



**SOUNDTRACK**  
**SOUNDTRACK—**  
The Godfather.  
Paramount PAS 1003

In addition to the fine cast, director, etc., the much talked about "Godfather" also boasts an excellent soundtrack LP. The background music, composed by Nina Rota, is sure to attract much attention in the film and from heavy radio programming. Al Martino sings one cut "I Have But One Heart"; other highlights include "The Baptism," "The Pick Up" and "Appollonia." "Connie's Wedding" (by Carmine Coppola) is sure to receive much play.



**COUNTRY**  
**THE BEST OF BUDDY ALAN—**  
Capitol ST 11019

Alan emerged on the charts with numerous hits over the past year and they're all here ready to prove another chart winner for him. Spotlit are such big ones as "Cowboy Convention," "I Will Drink Your Wine," "Fishin' On the Mississippi," and "Lookin' Out My Back Door." Other strong items include "Big Mama's Medicine Show," and "Lodi."



**CLASSICAL**  
**VERDI: AIDA (Highlights)—**  
Leontyne Price/Various Artists/  
London Symphony Choir.  
RCA Red Seal LSC 3275

Here is one opera highlight set worthy of the title. Leontyne Price's lush and world-renowned "Aida" sparks some of the most impressive and familiar moments from the Verdi spectacle. Solid support from fellow diva Grace Bumbry and tenor Placido Domingo.

# Classical Music

## RCA London Toscanini Drive

LONDON—From the catalog of RCA comes a flood of reissued recordings by the great Italian conductor Arturo Toscanini, who made more than 250 recordings which have sold 20 million copies.

First release on March 10 was five performances, all made with the NBC Symphony Orchestra which was specially formed for Toscanini in 1937. Single disks will retail at \$2.50, boxed opera sets at \$3.10 a disk.

The March release includes Verdi's opera "Un Ballo in Maschera," out of issue for the past 15 years, Respighi's "The Pines of Rome" plus Berlioz's "Roman Carnival," Mendelssohn's "Italian Symphony" and Schubert's "Unfinished." Schubert's "Great C Major Symphony," and the Brahms "Piano Concerto No. 2" with soloist Vladimir Horowitz, issued for the first time on LP.

Future 1972 releases will include two more operas, Verdi's "Falstaff" and "Aida," Tchaikovsky's "Symphony No. 6 (Pathétique)" which has never been issued before, Mozart's "Symphonies Nos. 40 and 41," and Debussy's "La Mer" and "Iberia." Total 1972 issues will be 17.

All performances have been re-mastered for modern pressings from the original tapes, with no pseudo-stereo interference. Opera sets will be boxed, single disks issued in special double-flap golden sleeves bearing a central medallion of Toscanini.

"Our aim," said RCA European marketing manager Robert Angles this week, "is to get all Toscanini's recordings back on the market, probably as quarterly releases. It will be an all-Europe issue, simultaneously. Many of the recordings will now be available for the first time on LP, and we have hun-

dreds of Toscanini performances available to choose from—enough for years to come if need be."

More recorded performances from the past are on the way from RCA on the low-price Victrola label, in three series: from conductors, pianists and singers. Start has already been made with reissues of performances by pianist Josef Lhevinne, followed now by recordings from pianist-composer Sergei Rachmaninov and pianist Josef Hoffmann.

Hoffmann will be represented on a new disk by some performances never before issued, including experimental recordings made in 1935 of Chopin and Liszt works, and a series of live recordings of his encore pieces at concerts in 1938 in Philadelphia's Academy of Music hall. The Rachmaninov issue will have his performances of Chopin's Waltzes Op. 34 No. 3 and Op. 70 No. 1.

In early summer the conductors' series will include performances under Willem Mengelberg, Sergei Koussevitzky and Guido Cantelli. Mengelberg's recording of Strauss's Ein Heldenleben, Koussevitzky's of Prokofiev's Symphonies No. 5 and the "Classical," and Cantelli's of Mussorgsky's Pictures at an Exhibition and Hindemith's Mathis der Mahler will be in the first issues.

The great singers series will include recordings by Caruso, Leonard Warren, Geraldine Farrar and Louise Homer, including excerpts from opera recordings.

## Karajan Goes Light —Does 'Merry Widow'

LONDON—Turning from more serious opera recording for the first time for many years, conductor Herbert von Karajan is conducting a new set for Deutsche Grammophon of Franz Lehár's best-loved operetta "The Merry Widow."

The recording, already part-made and due for completion in summer in West Berlin's Dalen Church with the Berlin Philharmonic Orchestra and the Berlin State Opera chorus, also has for

the first time in a complete recording, a British "Widow." She is Elizabeth Harwood, former Sadler's Wells and now international opera and recording star. She sang the role of Jennifer in last year's historic Philips recording of Sir Michael Tippett's opera "The Midsummer Marriage," and has also sung in Britten's opera "A Midsummer Night's Dream" recorded by Decca.

"The Merry Widow," popular worldwide since its Vienna premiere in 1905, already has two older complete recordings still available, Decca's Ace of Diamonds set starring Hilde Gueden conducted by Robert Stolz and EMI's HMV Angel recording under Lovro von Matacic which has Elisabeth Schwarzkopf as the Widow.

The new DGG version has Rene Kollo, who sang the Walther under Karajan in EMI's new "Mastersingers of Nuremberg," as Prince Danilo, Greek soprano Teresa Strates as Valencienne, and tenor Werner Hollweg as Camille. Release date for the new Merry Widow has not been finalized, but it could be before the end of the year.

When recording sessions are finished in June, Elizabeth Harwood goes to Salzburg with Karajan to sing the Countess in a new production of Mozart's "The Marriage of Figaro," which will possibly be recorded by Decca after the end of the Festival.

## Biggs Month At Columbia

NEW YORK — Columbia Masterworks has declared April as E. Power Biggs Month, and will mark the celebration with four new releases. Support plans for the organist's LPs include national advertising, ad repros, special directed funds, an order pad including the extensive Biggs catalog, and a special 55-minute radio show which will be available to all markets.

The records to be promoted are "The Magnificent Mr. Handel, Vol. 2," "Music for Organ, Brass and Percussion," "Six Concertos for Organ, After Italian Masters," and "E. Power Biggs Plays 24 Historic Organs in 8 Countries."



From left to right Joe Petrone, N. Y. Capitol Sales Manager, Tony Caronia, Capitol Special Accounts Manager, Beverly Sills, Peter Greenough, Morris Weissman, Manager of King Karol's, John Coveney, Angel Artist Director, Fred Sepanlou, Angel National Sales Manager, at autograph session to kick off Angel's first recording by Beverly Sills "La Traviata" at King Karol's newest retail outlet, East 49th St. & Fifth Ave., New York City.

## Rifkin Makes N.Y. Recital Bow

NEW YORK — Joshua Rifkin, pianist-composer who helped launch the current Scott Joplin revival with a Nonesuch recording of Joplin's rags in 1970, will give an all Joplin recital at Alice Tully Hall at Lincoln Center on Sunday (19). The concert is produced by George Cree, and marks Rifkin's New York recital debut.

Included in the program of 16 rags dating from 1899 to 1914 will be eight from Rifkin's popular album: "Maple Leaf Rag" (1899), "The Entertainer" (1902), "The Ragtime Dance" (1906), "Gladiolus Rag" (1907), "Euphonic Sounds" (1909), "Fig Leaf Rag: High Class Rag" (1908), "Scott Joplin's New Rag" (1912), and "Magnetic Rag" (1914). Other pieces to be heard are "Elite Syn-copations" (1902), "Leola: Two-Step" (1905), "Rosebud: Two-Step" (1905), "Pine Apple Rag" (1908), "Betehena: A Concert Waltz" (1905), "Paragon Rag" (1909), "Solace: A Mexican Serenade" (1909), "A Ragtime Two-Step" (1902).

## Menges Dies at 68 in London

LONDON—Concert and recording conductor Herbert Menges, 69, has died last week in London. In the 1950's and '60's he made a number of recordings with the then Philharmonic Orchestra for EMI, some of which remain in the catalogue.

His disk of the Beethoven Piano Concerto Nos. 1 and 2, with pianist Solomon as soloist, made in 1958, has been reissued by MFP; and Solomon is again his soloist in the Grieg Concerto, coupled with Moura Lypany's performance of the Schumann Concerto, still available on HMW issued in 1959. He also recorded the Alan Rawsthorne Concerto No. 1, with Moura Lypany and the Philharmonic, now deleted.

Menges, brother of violinist Isolda Menges, was best known for his musical directorship of the Old Vic theatre company from 1931 until the end of the war, and for his formation and conducting of the regularly performing Philharmonic Orchestra.

# Billboard TOP 40 Easy Listening

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

THIS WEEK	Wks. Ago			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	2	3	4	ROCK & ROLL LULLABY B.J. Thomas, Scepter 12344 (Summerhill Songs/Screen Gems-Columbia, BMI)	7
2	7	8	9	EVERY DAY OF MY LIFE Bobby Vinton, Epic 5-10822 (CBS) (Miller, ASCAP)	10
3	9	32	—	A HORSE WITH NO NAME America, Warner Bros. 7555 (WB, ASCAP)	3
4	6	7	14	MOTHER AND CHILD REUNION Paul Simon, Columbia 4-45547 (Charing Cross, BMI)	7
5	5	5	2	THE WAY OF LOVE Cher, Kapp 2158 (MCA) (Chappell, ASCAP)	9
6	3	4	5	EVERYTHING I OWN Bread, Elektra 45765 (Screen-Gems-Columbia, BMI)	8
7	16	38	—	A COWBOY'S WORK IS NEVER DONE Sonny & Cher, Kapp 2163 (MCA) (Charmarc, BMI)	3
8	1	1	1	WITHOUT YOU Nilsson, RCA 74-0604 (Apple, ASCAP)	14
9	4	2	3	SWEET SEASONS Carole King, Ode 66022 (A&M) (Screen Gems-Columbia, BMI)	8
10	21	36	—	THE FIRST TIME EVER I SAW YOUR FACE Roberta Flack, Atlantic 2864 (Storm King, BMI)	3
11	10	6	6	PRECIOUS & FEW Climax, Rocky Road 30,055 (Bell) (Caesar's Music Library/Emerald City, ASCAP)	10
12	28	31	37	CANDY MAN Sammy Davis Jr., MGM 14320 (Taradam, BMI)	4
13	8	12	16	LOVE ME, LOVE ME LOVE Frank Mills, Sunflower 118 (MGM) (North Country, BMI)	6
14	13	13	12	LION SLEEPS TONIGHT Robert John, Atlantic 2846 (Folkways, BMI)	12
15	15	16	25	COULD IT BE FOREVER David Cassidy, Bell 45-187 (Pocketful of Tunes, BMI)	5
16	12	11	8	HURTING EACH OTHER Carpenters, A&M 1322 (Andalusian/Andrew Scott, ASCAP)	11
17	18	22	26	SOMETHING TELLS ME (Something's Gonna Happen Tonight) Bobbi Martin, Buddah 286 (Maribus, BMI)	5
18	11	10	11	WE'VE GOT TO GET IT ON AGAIN Address Brothers, Columbia 4-45521 (Blackwood, BMI)	8
19	23	24	32	HEART OF GOLD Neil Young, Reprise 1065 (Silver Fiddle, BMI)	4
20	32	37	—	CRAZY MAMA J.J. Cale, Shelter 7314 (Capitol) (Moss Rose, BMI)	3
21	27	27	28	EVERYDAY John Denver, RCA 74-0647 (Peer International, BMI)	5
22	17	15	13	JOY Apollo 100, Mega 615-0050 (Campbell-Connelly, ASCAP)	17
23	37	—	—	BETCHA BY GOLLY, WOW Stylistics, featuring Russell Thompkins, Jr., Avco 4591 (Bellboy/Assorted, BMI)	2
24	19	20	23	WAKING UP ALONE Paul Williams, A&M 1325 (Almo, ASCAP)	6
25	25	35	36	STEP OUT Mamas and Papas, Dunhill 4301 (Star Show, ASCAP)	4
26	22	21	21	RING THE LIVING BELL Melanie, Neighborhood 4202 (Famous) (Neighborhood, ASCAP)	8
27	24	17	17	DIAMONDS ARE FOREVER Shirley Bassey, United Artists 50845 (Unart, BMI)	13
28	—	—	—	NICE TO BE WITH YOU Gallery, Sussex 232 (Buddah) (Interior, BMI)	1
29	26	26	29	RUNNIN' AWAY Sly & The Family Stone, Epic 5-10829 (CBS) (Stone Flower, BMI)	4
30	30	23	27	SLEEPY SHORES Johnny Pearson, Mercury 73270 (Easy Listening, ASCAP)	6
31	31	30	30	FROGGY'S FABLE Jimmie Rodgers, Epic 5-10828 (CBS) (Planetary, ASCAP)	4
32	14	9	10	UNTIL IT'S TIME FOR YOU TO GO/WE CAN MAKE THE MORNING Elvis Presley, RCA 74-0619 (Gypsy Boy, ASCAP/Presley/Surety Songs, BMI)	7
33	—	—	—	VINCENT Don McLean, United Artists 50887 (Mayday/Yahweh Tunes, BMI)	1
34	—	—	—	TOO BEAUTIFUL TO LAST Engelbert Humperdinck, Parrot 40069 (London) (Colgens/Horizpic, ASCAP)	1
35	35	—	—	A MAN WHO SINGS Richard Landis, Dunhill 4302 (Twil/Portobelli Road, ASCAP)	2
36	—	—	—	BE MY BABY Jody Miller, Epic 5-10835 (CBS) (Mother Bertha/Trio, BMI)	1
37	38	—	—	SUAVECITO Malo, Warner Bros. 7559 (Centerbury, BMI)	2
38	—	—	—	CHANTILLY LACE Jerry Lee Lewis, Mercury 73273 (Glad, BMI)	1
39	—	—	—	IF WE ONLY HAVE LOVE Dionne Warwick, Warner Bros. 7560 (Hill & Range, BMI)	1
40	40	—	—	EVERYBODY'S REACHING OUT FOR SOMEONE Pat Daisy, RCA 74-0637 (Jack, BMI)	2

Billboard SPECIAL SURVEY For Week Ending 3/25/72

MARCH 25, 1972, BILLBOARD

# French Studios. Mod & Modern.

For many years, by common consent, the United Kingdom led the European field in the technique of recording, and British recording studios were constantly echoing to the sounds of European artists and groups concerned to get the best possible sound.

More recently, however, the continent has been catching up and narrowing the technological—and creative—gap. Just as more and more continental product is gaining international recognition, so, too, is the reputation of the leading continental recording studios.

And nowhere has this development been more intensive than in France. In some cases, of

course, world class studios have been operating in Paris for many years without perhaps getting their full share of recognition.

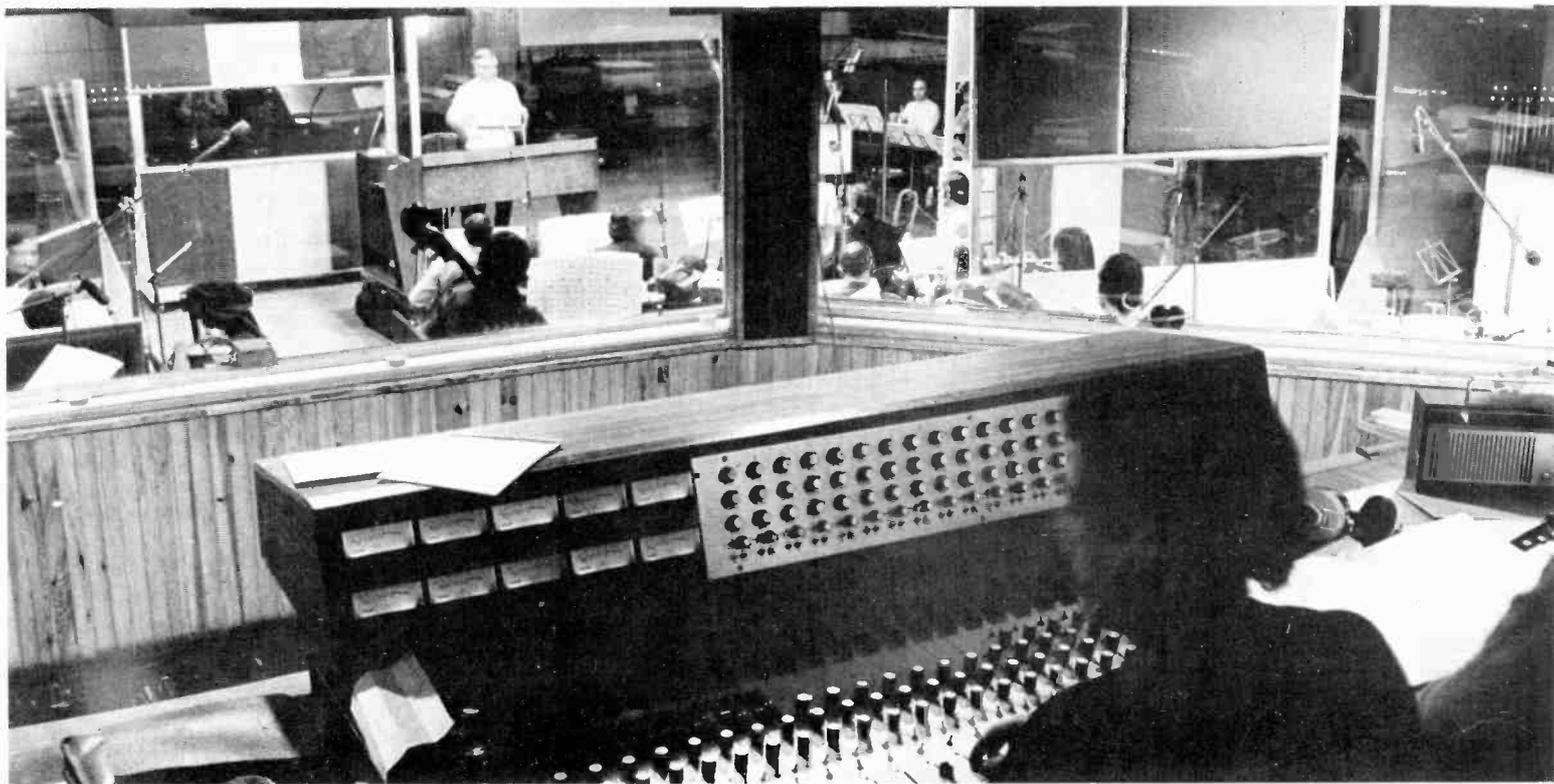
Equally, however, relatively new studios have recently been claiming significant attention in the international recording field, at-

tracting top line artists from Europe and the USA.

In conjunction with the spotlight on leading French recording

studios, this supplement also covers the activities of the major French pressing plants and tape duplication operations.

Modern equipment and adroit technicians produce excellent conditions for recording in France as this studio photo (at right) showcases.



The biggest privately owned studio complex in France is that of Europasonor, run by Jean-Michel Pou-Dubois.

Europasonor was founded more than ten years ago and the complex embraces a 16-track studio in the rue de la Gaité in Montparnasse; a 16-track studio in the Avenue Wagram near the Arc de Triomphe; an 8-track studio in the Avenue Charcot near the Porte d'Italie; and an 8-track studio in the rue de Richelieu near the Opera, which is also the headquarters of the company.

Europasonor specializes particularly in on-location recordings and was responsible for the live recording of Gilbert Becaud's recent season at the Olympia Theater. This recording was the subject of a fantastic rush operation by Pathe-Marconi which had the first pressings of the album in

## Europasonor Is France's Top Privately Owned Studio

the record shops 24 hours after the opening night was taped.

The company works with all major French record companies and custom recording of commercial disks accounts for 60 percent of its turnover. Europasonor also does movie work (20 percent), television work (10 percent) and advertising work (10 percent).

Pou-Dubois, who was a sound engineer in the Geneix Studios in Paris before starting on his own, has studied the studio scene in

New York and Los Angeles and uses American equipment almost exclusively. This includes Scully and Ampex tape recorders and Altec and Tannoy speakers. Also in use are Studer tape recorders and Neumann microphones.

The studios normally operate on the basis of four three-hour sessions a day between 9 a.m. and midnight and the tariff varies from 250 francs an hour (\$50) for 8-track recording at Richelieu to \$110 an hour for 16-track recording at the Gaité studio.

Says Pou-Dubois: "Three or four years ago British studios were supreme in Europe — now, however, the French are making rapid strides and are really up to date. Claude Francois, one of France's top artists, used to record regularly in Britain, but now he does almost all of his recording in Paris — and many British groups are now coming to France to record."

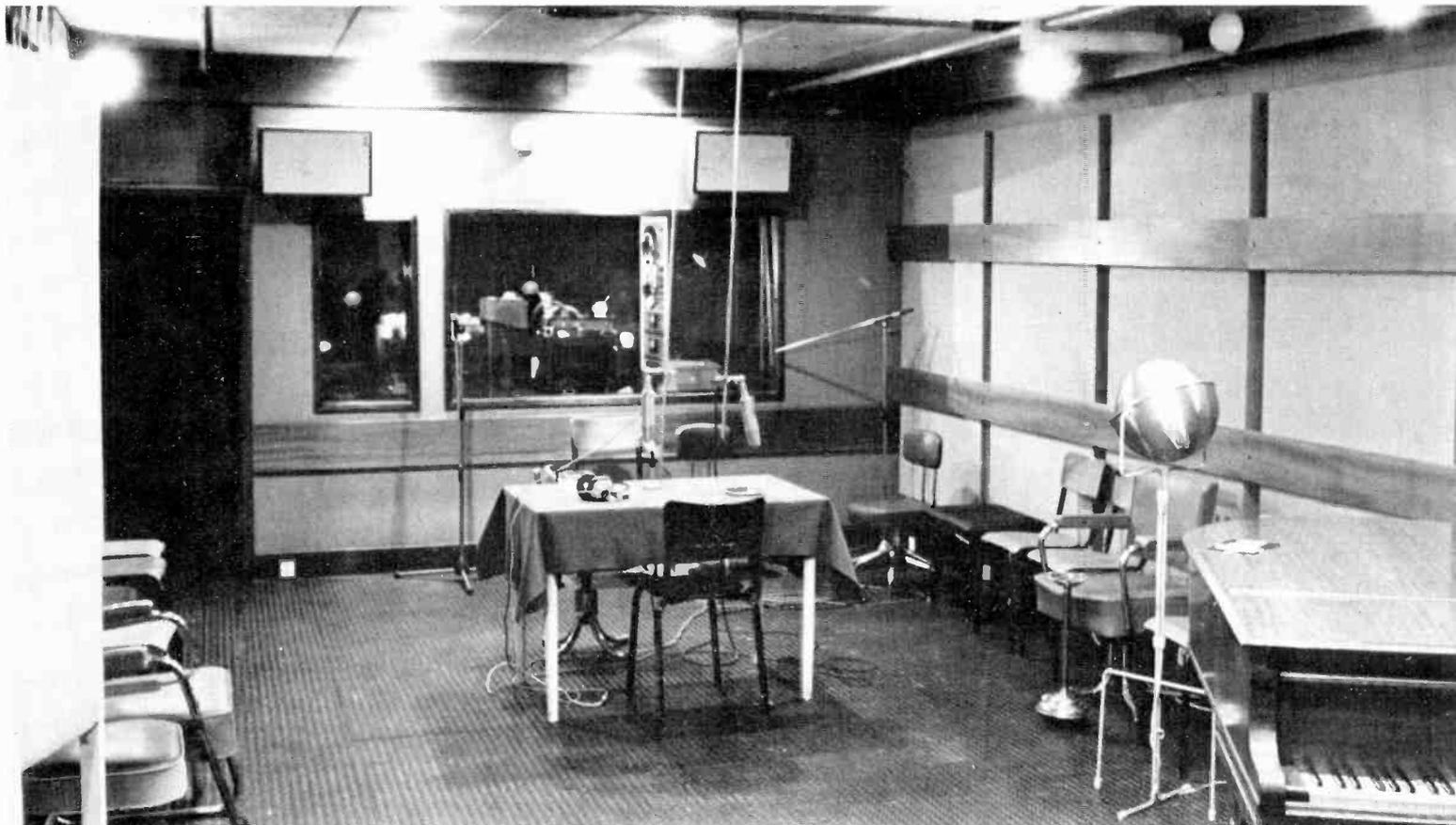
Pou-Dubois also points out the favorable economics for American companies of making a clas-

sical album in France "where the musicians' scale for a three-hour session is about \$25 an hour." It would be possible, he says, to move a portable 16-track machine into an acoustically sound Paris concert hall, record the orchestra and then mix back in the USA.

Apart from the many top French artists like Michel Legrand and Becaud who have recorded at Europasonor, the studios have been used by the Houston Symphony Orchestra under Pierre Boulez, the Moody Blues, Aretha Franklin, James Brown (both recorded at the Olympia) Dizzy Gillespie, Petula Clark, Gary Burton, Cannonball Adderley and Lalo Schifrin. Michel Colombier recorded his "Wings" album at Europasonor, for A&M, and Herb Alpert is expected to return to supervise other A&M recordings later this year.



Jean-Michel Pou-Dubois, Europasonor's director (above) and the company's Richelieu studio (at right).





Michel Magne at the console in studio 2 which will shortly offer 32-track capability.

## Strawberry Is Set in the County

The concept of a self-contained studio and living complex located far from the pace and pressures of the city is not a new one, but nowhere is it more imaginatively pursued than at Michel Magne's Strawberry Studios in the historic Chateau d'Herouville about 20 miles to the northwest of Paris.

Magne, a highly successful film composer, has invested heavily in this idea of a total creative environment. Located on a 7½ acre site in the country, the chateau d'Herouville offers, in addition to two ultra modern studios, living accommodation for artists and their families, a restaurant, a swimming pool, and a

tennis court, among other amenities. It is even possible, giving 48 hours notice, for a private plane to be made available to an artist or group to provide transport from London to Pontoise which is only five minutes from Herouville by car.

The Herouville complex consists of two studios each with 16-track equipment, and each track Dolby-ized. Studio 1 is in a second floor beamed room with a fine natural resonance and is rentable at 450 francs an hour (\$90). For bookings over consecutive days, the rate is reduced and it is possible to hire the studio for three sessions a day for three consecutive days for \$720. There are modest extra charges for meals and accommodation.

The No. 2 studio, (\$110 an hour) which has just been completed, is unique in France. It has excellent living quarters built over it, including kitchen and bathroom, and the studio itself has computerized mixing facilities.

In July Magne plans to install quadrasonic recording equipment in Studio 2 and eventually the control room of this studio will be linked with a third studio, now under construction in an adjoining Louis XIV building which will be used for brass sections, string sections and choirs while the nucleus of the group or orchestra is recording in studio 2.

Herouville employs 22 people full time including a chef and kitchen staff as well as recording technicians, and its unique facilities have already attracted such notable artists as T. Rex, Elton John, Memphis Slim, Canned Heat, the Grateful Dead, Bill Wyman, Milt Buckner, Slam Stewart, Danyel Gerard and the Spontaneous Music Ensemble.

Strawberry can also offer on-location 16-track recording at \$200 an hour for a minimum of five hours.

The studios are equipped with Steinway pianos and Hammond (Continued on page FS-9)

## STUDIO FREMONTEL • JACQUES DENJEAN

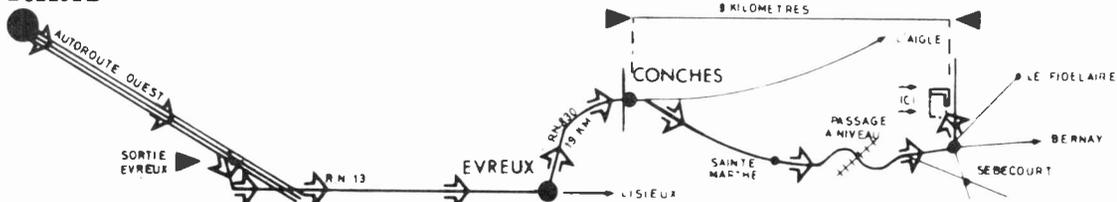
- Our policy:
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PARIS



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## Rue des Dames Stresses Standards

At the Rue des Dames studio run by Phonogram and Polydor, the emphasis is on high quality conforming to the best international standards rather than on experimentation with the latest electronic gadgets. And it is this element of reliability that is responsible for the fact that 50 percent of the work done in the studios is custom recording for such companies as CBS and Disc'AZ and for such artists as Dalida, Melina Mercouri and many others.

Studio A has accommodation

for up to 50 musicians and is equipped with a Philips 28 channel console, with quadrasonic monitoring, a 16-track Studer tape recorder, plus four-and-two track Philips and Studer tape recorders, a wide variety of AKG, Neumann and Beyer microphones and Lockwood and Lansing speakers.

Studio B can house up to 15 musicians and has a Philips 20 channel console with an 8-track Studer tape recorder and four-and two-track Philips and Studer tape machines as in the larger studios.

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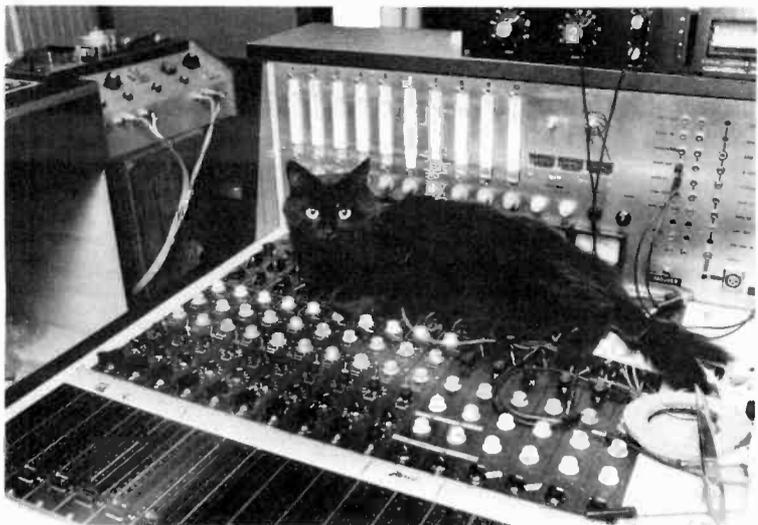
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CBE's resident cat relaxes on the studio B console.

## Artists Like CBE's 'Unique' Sound

From the outside, the CBE Studios, which are located to the north of Paris not far from the Sacre Coeur, are probably the least prepossessing of all French studios.

But many leading recording artists will insist that inside they are not only among the best equipped in Paris but also have a unique sound of their own which is highly prized among musicians with a discriminating ear.

CBE director Georges Chatelain says that a great deal of this reputation is due to the brilliance of sound engineer Bernard Estdary who has "a fantastic ear and can spot a flat note from a solitary violin amid a whole string section."

A happy blend of technical expertise and musical creativity is the keynote of CBE studios. The main studio is equipped with a rather remarkable 16-track console which uses only one-inch tape and Chatelain claims that a Scully director was amazed by the quality achieved by this equipment.

CBE, which began operations in 1966 with just two Revox machines, was the first French recording studio to use 8-track recording and later this year will be installing 24-track with two-inch tape.

Although the main, L-shaped studio is relatively small, it can accommodate 30 musicians. Much of the appeal of the studio as far as artists are concerned,

stems, says Chatelain, from the relaxed atmosphere that prevails. And on the technical side there is a constant experimentation. Estdary returned recently from a visit to leading U.S. studios and one idea he picked up was the use of a beach umbrella over the drum kit.

Estdary is a highly creative sound man who has made a solo LP using all kinds of recording tricks; it is used by Grundig as a demonstration disk for stereo.

Other creative elements in the CBE set-up include talented lyricist Martine Habib and Chatelain himself who records folk songs for Barclay.

CBE studios were recently used by Paul Simon for part of his solo (Continued on page FS-9)

# SOFRATECSO

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Georges Chatelain, CBE's director (above) and members of his staff in the control room of studio B.



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**STUDIO B:** 150 sq. metres. 10 musicians. 16 track, 2 inch tape.



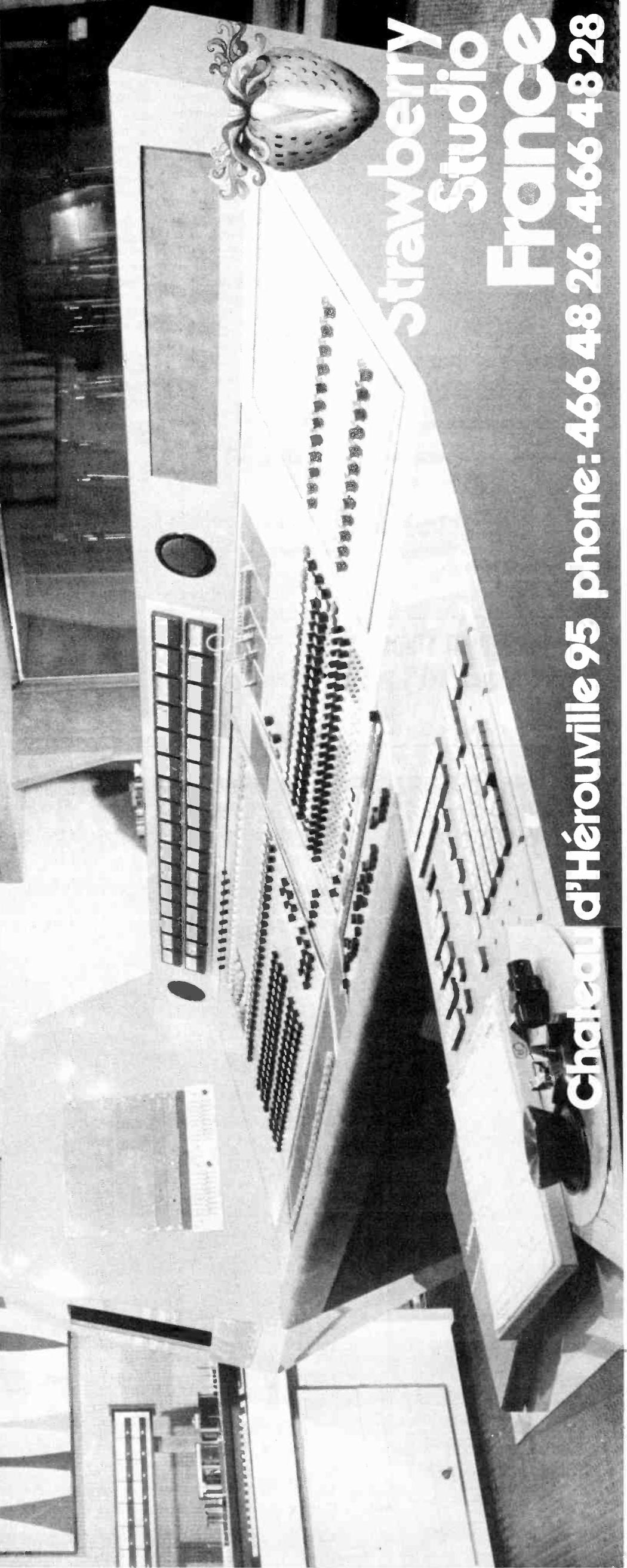
**STUDIO C:** 400 sq. metres. 25 musicians. 16 track, 2 inch tape. Olive console.

**STUDIO D:** 800 sq. metres. 30 musicians. 8 and 4 track and Xenon 16 and 35mm projection.

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## A New Console at Decca Will Aid Pop Group Dates

The Decca studios in the rue Beaujon were completely renovated in 1970 and a brand new console is shortly to be installed. Headed by a brilliant engineer, Jean-Claude Certes who is a member of the Audio Engineering Society of America, the studios are among the finest in France.

Certes has a passionate regard for quality and will be supervising the installation of the new 24-track equipment. The studio will also be equipped for quadrasonic.

While studio B is very much in demand by pop groups and is used extensively for vocal tracks,

the big A studio can accommodate 32 musicians and has a selection of more than 80 microphones. The present console is a Neumann with 40 channels which can be coupled up to 4-track, 8-track and 16-track Studer tape recorders. When the new console is installed, this equipment will be transferred to B studio.

The studio complex includes 5 cutting cabins, four stereo and one mono, all equipped with Dolby decoders.

The studios handle all kinds of  
(Continued on page FS-10)

## Davout Lures Top Foreign Artists

Yves Chamberlain who runs the four Davout studios, housed in a large converted cinema in the 20th arrondissement of Paris, is another recording man who believes that the best French studios today are as good as any in the world.

Since 1966 when the Davout studios first opened, they have recorded material by Jo Dassin, Michel Legrand, Sammy Davis Jr. (for German television), Stan Getz, Esther Ofarim, Jack Jones, Petula Clark, Lisa Minelli, and a whole host of movie scores including those for "The Thomas Crown Affair," "Le Mans," "Love Story," "A Man And A Woman" and the latest Lelouch film, "L'Adventure C'est L'Adventure,"

whose theme is sung by Johnny Hallyday.

There are plans for Bill Medley to record an album there for A&M in July and in June CBS will hire the studio and a large French orchestra for 17 sessions of recordings for the CBS Record Club hits of the year albums. Another project is for Miles Davis to make an album with Michel Legrand in September.

Legrand is also involved in a 90 minute film of his life and music which is being recorded at Davout.

Chamberlain says that 50 percent of the studios' work is in the field of custom recording for major record companies; 25 percent encompasses film music and 25 percent publicity for all the

major agencies such as Havas, J. Walter Thompson and Publicis.

The main studio, A, has a 16-track 30 channel console plus three echo chambers and costs around \$100 an hour. Studio B has 16 tracks, 16 channels and one echo chamber and costs \$80 an hour and studio C has 16 tracks, 28 channels, three echo chambers and costs \$100 an hour. This studio is shortly to be equipped with an Olive quadrasonic console worth \$140,000.

Studio D is mono/stereo studio largely for copying and is available at \$20 an hour.

Davout employs 18 people including six engineers, four assistants, and three technicians and the building includes a projection room for film dubbing.



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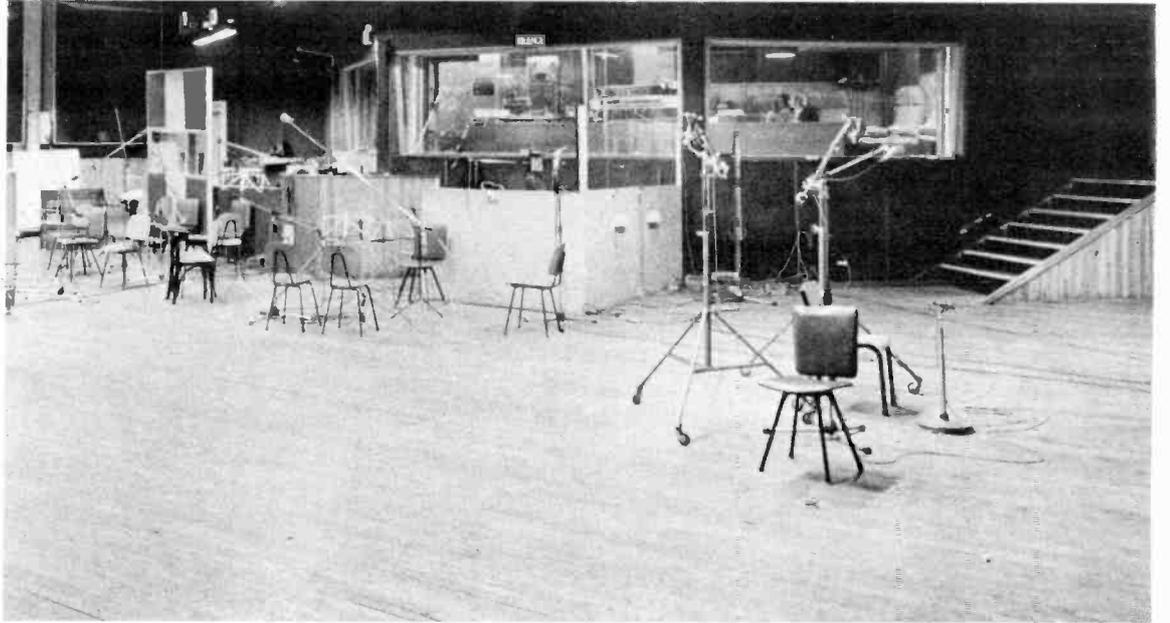
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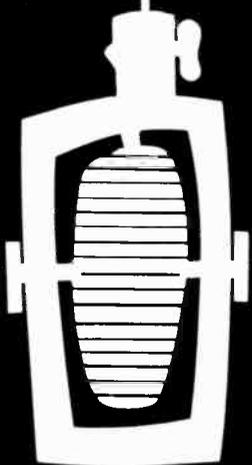
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**Gaffinel Links Studios  
By TV to Cut Big Dates**

Robert Gaffinel founded the  
ETA-Gaffinel Studios six  
years ago and has always made a  
point of offering high quality  
recording at really competitive  
prices.

The main studio has a 16-track  
Mincom set-up with a Neumann  
console and microphones and it  
can accommodate up to 12 musi-  
cians. By linking it with the  
smaller studio, by means of  
closed-circuit television, it is pos-  
sible to record 20 musicians.

At one time ETA-Gaffinel was  
extremely active in the demo disk  
field, "so much so," says Gaffi-  
nel, "that we were doing more  
of this work than any other stu-  
dio in Paris." Today demo work is  
relatively rare and the studios  
concentrate principally on pop  
repertoire and on highly special-  
ized folk and ethnic recordings,  
using unusual instruments, for  
Productions Editions Sonore.

Gaffinel, who originally started  
in a very small way with just one  
tape recorder and one mike, also  
records a great deal of the pop

product for the Guilde Interna-  
tionale du Disque and handles a  
certain amount of recording for  
TV commercials.

Cost of the main studio is \$70  
an hour, which Gaffinel believes  
makes it the cheapest 16-track  
studio in operation. The smaller  
studio, with 8-track facilities,  
costs \$40 an hour.

The studio is equipped with a  
Yamaha grand piano and a Ham-  
mond organ and Gaffinel hopes  
that his modest charges will help  
attract foreign artists and groups  
to record there.



Robert Gaffinel holds some of the  
LP's recorded in his studio.

**CBS Planning For 4 Studios**

What promises to be one of  
the most lavishly equipped  
of all French studios is the CBS  
complex at Asnieres northwest of  
Paris which is, as yet, in the  
planning stage.

Sound engineer Francois Den-  
tan says the studios will not be  
ready until 1973-74. There will  
be a main studio of 650 square

yards with a stage and audito-  
rium for audiovisual work—film  
clips and cartridge TV programs;  
then there will be three other  
studios, two for sound only and  
the other for audio visual work.

The complex covers an area  
of 3,250 square yards and will  
have multi-track recording up  
to 24 tracks.

**Gaste Studio Gets Mod Treatment**

The studio run by composer  
Louis Gaste, husband of Las  
Vegas star, Line Renaud, has re-  
cently undergone a major over-  
haul and is now among the most  
modern in France.

The main studio, air-condi-  
tioned and equipped with the  
latest Steinway concert grand and

Hammond organ, has a 16-track  
Scully tape recorder and a 24  
channel console.

Gaste, who gained plenty of  
know-how from his friendship  
with United Recording's Bill Por-  
ter and MGM's Val Valentin.  
Gaste's studios have been in op-  
eration for 10 years—his first

client was Orson Welles—and he  
himself makes extensive use of  
the smaller studio for making  
demo disks of his own composi-  
tions.

The studios are equipped for  
quadrasonic recording and will  
shortly have installed a DBX 187  
to eliminate tape noise.



Louis Gaste's main studio (above) features a Steinway concert grand, and a Hammond organ and a rich  
feeling inside.



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# Barclay Renovation May Cost \$120,000

The Barclay recording studios in the Avenue Hoche have produced a large number of hits over the years by such major talents as Charles Aznavour, Mi-reille Mathieu, Jean Ferrat and Jacques Brel.

Certainly among the most attractive studios in Paris, from a decor point of view, they are not exactly in the top rank as far as technical equipment is concerned.

Nevertheless the expertise of engineer Gerhard Lehner is sufficiently prodigious to overcome most of the problems posed by a set-up which does not incorporate the latest developments in sound recording.

In 1970 the studios' turnover suffered a drop of 16 percent but following the restructuring of the Barclay group and the return as studio chief of M. Chaillé, turn-

## Farmhouse Site Is Rural Facility

Another country-based studio on the lines of Herouville is that run by film music composer Jacques Denjean which is located just one hour from Paris.

Housed in a typically Norman farmhouse is a 20-channel console with a 16-track tape recorder and five echo chambers, one of which gives the natural echo of a well which is located in the garden and which has been specially treated by an acoustics expert.

Denjean hires out the studio by the day only at a cost of \$560 and can provide a resident rhythm section and the use of the string section of the Rouen Chamber Orchestra.

## Strawberry

• Continued from page FS-2

organs and Strawberry can also provide Mellotrons, Moogs, electric pianos and a full range of percussion instruments.

Magne's principal aim is to attract to the studios top British and American groups who will find such a relaxed and self-contained environment stimulating to their creativity and who will welcome the opportunity to be able to record at any time of the day or night, just as the fancy takes them.

## Unique Sound

• Continued from page FS-4

album and other artists who have recorded there include Lee Hazlewood, Danyel Gerard (who made his great international hit, "Butterfly," there), Johnny Hallyday, Sheila, Titanic, Zoo, Gerard Lenorman and Francoise Hardy.

The main studio can be hired at \$110 an hour and the B studio, which also has 16 tracks and space for four musicians, is available at \$80 an hour.

Material written and prepared by Billboard's London and Paris offices; photography by Tom Hanley of London.

## Artist Opens New Studio

ONE of the first major French artists to establish his own music publishing and independent record production operations, Claude Francois has recently added a small but sophisticated recording studio at his Disques Fleche headquarters in Paris.

The studio is equipped with a Grampian amplifier, a TRD tape recorder and a J. Dauphin BG 35 cutting machine.

The studio has been in operation for just over six months and is currently turning out demo disks at the rate of 15 a day.



An empty studio, silent after it has stirred to the sounds of romantic music. Order now replaces dynamics.



# Cassettes or cartridges?

## Be realistic.

Supposing you need 200 music cassettes or 8-track cartridges, no more. But you need them in ten days, no longer. This can happen. It has happened. We've had such an order. And we delivered. Within ten days. No longer.

Naturally, we'd rather produce 5,000 cassettes or cartridges and have a month

to do it in. Let's say it's more reasonable. But if you demand smaller quantities, and faster, we'll make the effort. Because it's you. And because we're Mood Music.

At Mood Music, we are always ready. And very well equipped with facilities unique in France. That's why we can provide Mood Music quality at the best possible price. That's why we satisfy even our difficult customers. It's natural, we've been in tape recording for ten years.

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CONCORDE

# Pathe-Marconi Leads Pressing Plant List

ONE of the major pressing plants in France is that of Pathe-Marconi located at Catou in the western suburbs of Paris.

This plant, one of the oldest in France, boasts a stock of masters which makes it a veritable museum of the French record industry.

The plant includes a large research laboratory whose major responsibility is to study the most efficacious mixes of raw material and to keep a strict quality control over the electroplating process. It was this laboratory which evolved a system to control the thickness of the masters with the aid of Beta rays—a technique which has been adopted by other plants in the EMI group. Another Chatou spe-

cialty is the detection of defects in masters.

The factory has 40 manual presses for LP records and six for singles. Automatic presses for LP's will be installed in December this year.

All the presses are manufactured by EMI and work on the compression principle. The manual presses have a production capacity of 180 disks an hour and the automatic presses a capacity of 200 an hour.

With the constant demand for higher quality occasioned by the use of more sophisticated playing equipment, the plant has augmented and perfected its quality control, using automatic fault detectors produced by EMI U.K. In December last year the factory broke its production record with

1.2 million LP's and 800,000 singles.

The most important independent pressing company in France is Discofrance which has 15 percent of the market (Pathe and Phonogram have 70 percent between them).

Although it is not always easy for a custom pressing operation such as Discofrance to compete with the big record groups which can easily cut their pressing prices during slack periods, Discofrance does have the benefit of some highly efficient presses which are manufactured by its sister company, M.A.P.

The M.A.P. presses operate on a unique injection-compression system. The principle is that the vinyl is injected before the mas-

ters are completely enclosed and the compression takes place immediately after the injection has terminated. This means that the temperature change is much smaller and this in turn enables the time cycle to be reduced and it also reduces the consumption of steam. The power of the presses is three times lower than for the pure injection system.

All operations are automatic, including the sleeving of the records. An M.A.P. press can produce up to 380 disks an hour and a plant using this equipment needs fewer personnel than are required for other types of press.

CBS in the U.K. have invested in M.A.P. presses and they have been exported to the Soviet Union, Czechoslovakia, Japan and Italy.

One of the smaller pressing operations in France—SOFRATECSO—merits, nevertheless, a mention because of the high quality of its work. Operating in a small factory in the suburbs of Paris, the plant produces 150,000 disks a month—mostly records whose sale is anything between 2,000 and 5,000 copies.

Proof of the efficacy of the SOFRATECSO plant is the fact that the big chemical company, Rhone-Progil, which produces the raw material for records, test its product at the plant.

To maintain its reputation for high quality, the plant is subject to the daily personal control of director M. Bourdarias who checks minutely every phase of the operation.

# Cassette, 8-Track Duplication Handled Well

Philips launched its cassette system in France in 1966 and with the widespread adoption of the system by record companies and hardware manufacturers, the cassette was well entrenched by the time the first 8-track cartridges and machines appeared on the market, particularly as the Government put import restrictions on Stereo 8 equipment.

It was in 1968 that Stereo Jaubert began making the first French 8-track cartridges. Today the factory, which also produces hardware and imports King-Sonic material from Japan, is turning out around 2,500 cassettes and

cartridges a day, using Ampex duplicating equipment.

The duplicating set-up incorporates four slave machines and because of the growing demand it will shortly be transferred to new premises at Limeil-Brevanne, operating under the name Octo Studio.

Mood Music, which for many years had specialized in the provision of background music for hotels and stores, etc., moved into the cassette and cartridge duplication business in 1969.

The installation of duplication equipment was handled by engineers of the American firm Electro Sound and a relatively low

duplication speed was chosen in the interests of high quality. The Electro Sound mother machine uses a 1/2-inch tape which is dubbed from master tapes in the Mood Music studios. One of the duplicating banks has interchangeable heads enabling a switch over from 1/2-inch tape to 1/4-inch tape in 30 minutes.

For cassette loading, Mood Music is equipped with Electro Sound automatic cutters.

The company is currently producing 15,000 cassettes and cartridges a day and the factory is working 24 hours a day on a three-shift system.

A newcomer to the tape duplication business is Sonotape, an affiliate of the Discofrance group which runs the biggest custom pressing business in France.

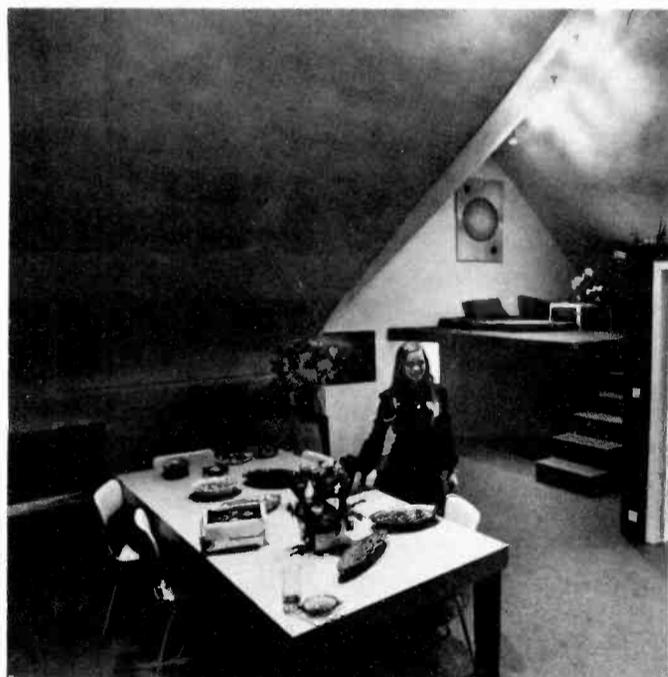
Sonotape's policy is to put emphasis on quality and with this in mind the company has been quite content to begin operations with a relatively small production of 1,000 cassettes a day.

The policy of the studio recording the mother tape is not to use Dolby except when it is really indispensable. The studio is equipped with Studer tape recorders and a whole range of compressors and extenders. The

duplication bank is a Gauss with a duplication speed of X 32. It is checked daily by a Gauss-trained engineer.

Sonotape's duplication plant is located far from Paris and this creates some difficulties in the matter of recruiting skilled staff. To help overcome this problem it is being equipped with a King-Load system for automatic loading of cassettes.

Regular clients of Sonotape are CBS France and Sonopresse and more recently Pathe-Marconi has decided to have its cassettes duplicated by Sonotape of in Germany.



French interiors: living quarters above Michel Magne's studio 2 (left); mod design and pretty face greet a visitor to Disques Fleche (above) and the wide open spaces in Davout's studio A (below).



## A New Console at Decca

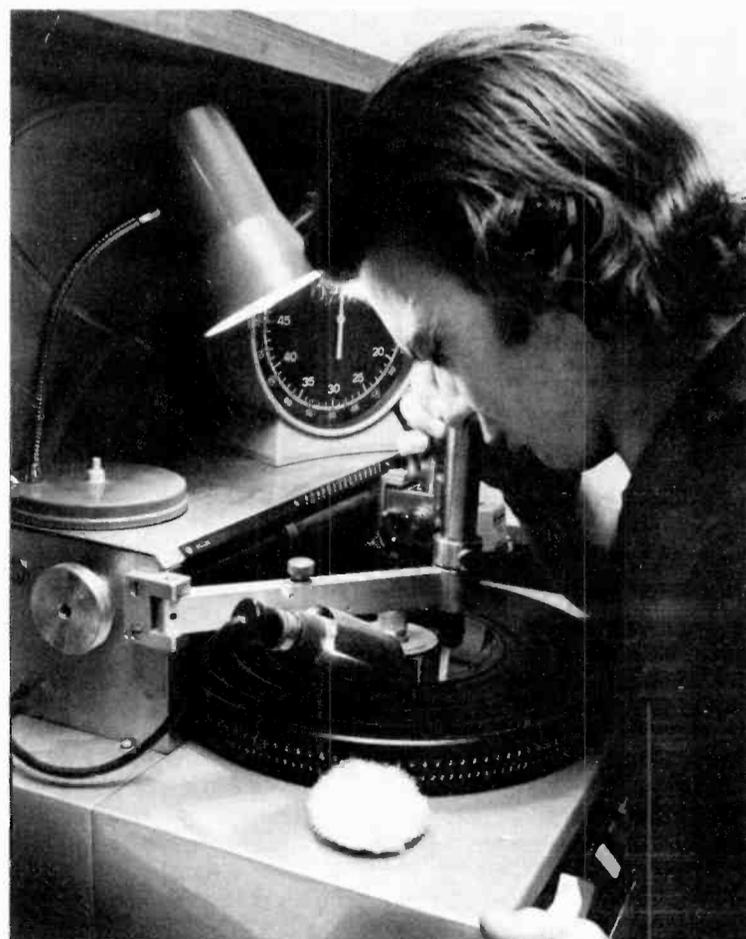
• Continued from page FS-6

recording from film music to publicity spots and incorporate a projection room equipped with an RCA 35mm projector.

Bookings are running at an average of 275 hours a month for studio A and 230 hours a month for studio B and only 25

percent of these are for the parent company. The studios are much used by companies in Belgium, Holland and Germany.

Basic charge for 8 and 16 track recording is \$72 an hour with a 25 percent surcharge for work before 9 a.m. or after 6:30 p.m.



Care is taken to check the cutting head in the demonstration disk studio at Disques Fleche.

# Jukebox programming

## LP Factor in Finland Programming

By KARI HELOPALTIO

HELSINKI—The trend to diminishing numbers of singles and the dominance of the 12-in. album worrying U.S. jukebox programmers is reflected in this country too. But because the jukebox industry is well-organized here, programmers can ask record companies to press 45 rpm versions of popular album tracks.

Lauri Hartti, 39, technical director of Finland's largest jukebox operating organization, said in an interview that the most critical aspect of programming is the demand for domestic material. A growing part of this demand derives from the popularity of albums, thus the need for occasional requests for special pressings for the 2,000 boxes Hartti's firm operates.

There are about 2,700 jukeboxes here with the bulk of them thus belonging to Rahaautomaattiyndistys (RAHA), the government-controlled company Hartti works

for. He said RAHA's profits are donated to charity.

A former champion hockey player and member of the Finnish national team, he said that although the 12-in. album was influencing jukebox requirements the mini jukebox LP hasn't been successful.

"Around 1953 we had between 200 and 300 machines fitted for 33 1/3 mini-LP's, but the results were miserable. People didn't want to hear three songs or about eight minutes of straight listening to the same artists. We also had serious problems concerning 33 1/3 repertoire. This kind of product wasn't manufactured in Finland, and there was no domestic material at all. The record companies were simply unimpressed."

Do you still have LP jukeboxes? "As for the present, all our current machines can be adapted for 33 1/3 records, and we're kind of ready for anything. Unfortunately it seems that mini-LP's have no future in Finland."

Does this eliminate the cassette jukebox?

"We are currently examining a Wurlitzer cassette jukebox model. It's handy, but a bit expensive. Because of my experience with LP jukeboxes, I don't think the cassette jukebox has a chance in Finland."

Have you tried the video jukeboxes with a screen on top?

"Yes, and we are sure they could do well in certain locations. Unfortunately these machines are classified as movie pres-

(Continued on page 40)

## USSR GROWTH

MOSCOW — Now that the government here has established a department of amusement and games under the Ministry of Culture, the expansion of the jukebox business is underway. It gained great impetus last year when the first Attraktzion '71 was held.

For a full review of the coin machine business growth in Russia see the International Section in this issue.

## Coin Machine World

### MOA SEMINARS

Deadline for room reservations for the Music Operators of America (MOA) and Notre Dame business seminar at the New York Hilton is Mar. 29. The registration deadline is Apr. 12. The Notre Dame Center for Continuing Education said 71 registered for the seminar Friday (24) in Las Vegas.

### ROCK-OLA AWARD

Internacional Comercial Zuliana S. A., the Venezuela Rock-Ola outlet, awarded the factory a special diploma for the Model 446 furniture style jukebox in competition for the best jukebox in the opinion of bartenders, waiters and other location people.

## Trend to Weekly Service Affecting Jukebox Profits

By EARL PAIGE

NOTRE DAME, Ind. — The frequency which locations are serviced with records will relate importantly to developing a better profit formula for jukebox businessmen, according to Dr. John Malone, Notre Dame University Center for Continuing Education instructor. Indications are that the frequency is moving from every other week to weekly service.

Operators in metropolitan areas have moved to weekly service cycles more quickly. In fact, some

have always serviced weekly. South Central Novelty in Chicago, a firm established in the early '30's, "has always checked locations every week," said manager John Strong.

Now the firms in smaller markets are moving to weekly service. One reason, according to Lloyd Smalley, owner of Chattanooga Coin Machine Co. in that Tennessee city, is to prevent break-in losses.

However, Smalley and others have discovered that every week service of new records also steps up volume. Smalley said locations typically grossing \$50 "stepped up to \$60 and in some cases do much more than that." Smalley is now checking 80 percent of his locations weekly.

It is the relationship between volume and commissions Malone wants to get at. For his next Music Operators of America (MOA) seminar at Las Vegas Fri-

(Continued on page 40)

## Czech Jukebox Market Grows—Polish Machine

By Dr. LUBOMIR DORUZKA

PRAGUE—The jukebox market in Czechoslovakia is growing with a slight trend for more location owned machines once rental plans prove that the jukebox is profitable. Moreover, Telsa, a Czech firm, is launching the Polish-made Ponica jukebox here and will handle the programming.

The Ponica jukebox accommodates 50 singles and will sell for \$3,200 or will be available for hire for \$220 a month.

The hired boxes will be serviced by Telsa which will replace 10 to 15 singles each month. The singles are supplied by Supraphon and Panton.

There are currently about 2,000 jukeboxes operating in Czechoslovakia but the number is growing and the trend is for clients to hire them for a while and then to buy when market reaction has been tested.

To be a viable proposition the machines must earn a minimum \$250 a month but in the popular cafes and bars the figure is often four times that. Most jukeboxes

(Continued on page 40)

## W. VA.

## Gear for 18-Year-Olds

By RAY BRACK

CHARLESTON, W. Va. — Expanded jukebox patronage is expected here when West Virginia, as a number of states have done, lowers the official age of an adult from 21 to 18. Also, as in other states, programming requirements will be affected in some instances.

A bill qualifying 18-year-olds to do everything from drinking in taverns to going legally into debt (among a hundred new citizenship privileges) has been passed by one house of the state legislature and is viewed as a cinch to become law. The governor has spoken favorably of the measure, similar to legislation passed recently in New York, California and other states.

Where West Virginia operators expect to see a measurable increase in jukebox play is in the taverns, licensed for beer-drinking only (liquor is available from state stores and private clubs only). They predict little increase in private-club jukebox play based on the belief that club owners are going to discourage teenage patronage.

Astute industry observer Chris Ballard, Belle Amusement Co., Belle, W. Va. said he thinks the new legislation, which he's been following closely, will make a favorably difference in jukebox play "but it won't help the clubs too much. In the beer places we should see some increase because we get a lot of play from young people." "More people mean more play," is the way a spokesman for Derrick Music Co. here in Charleston put it.

E. M. Oliver, veteran Montgomery operator (Mammoth Amusement Co.) sizes up the development this way: "It has to help some. But I think the advantage would be in beer places, not the private clubs."

The change in the law will get the under-21 crowd that has been drinking beer elsewhere into the taverns where they can play the jukebox, is one observation of "Spec" Cruze of Cruze Music Co. in Charleston. For that reason he predicts a modest increase in beer-joint jukebox play.

Most operators expect that within a year the younger tavern crowd will gravitate to certain locations for a variety of obvious and intangible reasons, simplifying jukebox programming. Initially, however, some diversification of the standard country fare might be tried in some key locations in an attempt to get the full benefit of the younger patronage.

That problem isn't as acute right now as it might be, the overlapping between Nashville and the pop charts being what it is.

## ILL. CO. HAS 82

## 7-in. LP Growing Concept

CHICAGO—The 7-in. diameter album emerging as a promotion vehicle by firms such as United Artists Records is welcomed by Richard Prutting, head of Little LP's Unlimited of suburban Northfield here who just released six more jukebox albums (see "Programmer's Potpourri").

Prutting, who will soon have 90 different albums available, is not sure, however, if new artists can be launched in the jukebox market via mini LP's. He said he has found he must offer proven material although he is constantly offering product by artists such as Cat Stevens who have few singles, therefore, breaking ground in one way at least.

UA Records is involved in a program of promotion where exact replicas of full-size albums are produced for mailing to radio stations and consumers at no charge to promote artists. UA is now offering the albums through one-stops (Billboard, Mar. 18).

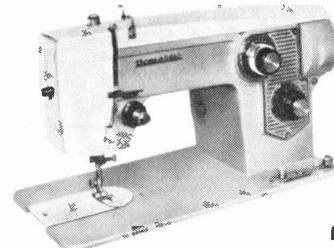
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# Trend to Weekly Service Affecting Jukebox Profits

• Continued from page 39

day (24) Malone hopes to develop a model of a typical jukebox operating business. Malone conducts the marketing seminar.

"I'd like to see a formula whereby as the volume of a location increases, the commission split tends to enlarge. I think so much of the

location operator relationship is being camouflaged with red money, recycled money, loan deals and other factors that it could all be simplified some way."

Malone said he thinks the location owner could be offered inducements so that as the volume increases his part of the commission increases proportionately. However, he also believes there is very little basis research available on location-operator relationships.

MOA at its board meeting Monday (20) will study a proposed survey of jukebox programming which conceivably will explore many facets of the location-operator relationship and especially this growing trend to greater frequency of service.

Malone wants to explore the relationship of mechanics and routemen and arrive at the operator's total investment so that the return on investment can be analyzed. At the first seminar here, Malone said he feared operators are receiving a very low return on investment—he put the estimated figure at 9 percent.

Smalley agreed he is investing more money in records. Normally, he puts on three new records in the weekly-checked stops. If it's an every other week stop, then five. However, where he has wallboxes (typically the number is between 10 and 15) he will only change records every other week even though the stops may be checked weekly.

"We can check a stop with wallboxes three times faster if we don't change records," he said.

Smalley also agreed his men were perhaps spending more hours on the route because of the build-up of every week checking.

This greater frequency, its effect on volume and on costs, is one of many factors, thus, Malone wants to study more carefully in developing a model formula of jukebox operation.



# Finland LP's

• Continued from page 39

entations, and we would have to pay a high tax which we can't afford."

Is jukebox programming a problem in Finland?

"Experience counts, and we know that we can't program a jukebox with more foreign releases than domestic ones. In fact, we can't put in more than 20 percent of international material. We would like to use more so-called "golden oldies," but somehow the public doesn't agree. The oldest stuff can only be six to 12 months old, except in certain locations where older people like to hear umpah Bavarian-style brass music. In general people want to hear today's hits."

How do you select new jukebox material?

"We have a jury of three people who meet on the 20th day of each month to decide on the next month's selection. It's usually all new Finnish singles, if they're good, plus the best of international pop. We select between 20 and 30 releases each month. Occasionally we ask for a special pressing of some popular album tracks. In this case we have to order at least 1,000 copies before record companies will arrange the pressing."

Summarizing, Martti declared the Finnish jukebox world to be static. There are no rises in play costs or changes in the law in sight, and not too much sign of further expansion.

ROCK-OLA Manufacturing Corp. is now shipping the Model 447 deluxe furniture style jukebox with many updated features from its previously introduced 1972 regular jukeboxes. These new features include 10-key selection system, compute-a-flash record playing indicator and the optional feature of a dollar bill acceptor. The machine is priced about the same as a regular 160-selection jukebox. The patrician veneered cabinet has surfaces of decorative polyester to protect against the hard wear in bars and lounges. Other standard features: electrical total play counter; new turntable motor; improved amplifier; improved power supply; integrated circuits; other optional features: locked cash container; alarm system; motorized volume control; automatic money counter; "L" pad; common receiver; auxiliary wallbox power supply; microphone kit; wall, ceiling and corner speakers. As with its earlier counterpart, the 446, Rock-Ola executive vice president Ed Doris said the new machine will continue to allow operators to go into locations heretofore prejudiced toward a regular styled jukebox. Most often, operators going into entirely new locations are successful in obtaining a guarantee of at least \$25 a week, according to several operators and distributors.



• Continued from page 39

company members of the National Automatic Merchandising Association (NAMA). At least nine firms have music or amusement in their company titles. NAMA's membership drive added 201 total members in 1971. NAMA now has 1,923 operating companies and branches, 38 machine makers, 227 allied members, 21 sustaining members, 54 distributors and 11 subscribers.

# Czech Jukeboxes

• Continued from page 39

are in state-owned chains of restaurants and cafes but Telsa and Supraphon do hire out their own machines to individual customers.

The Czech performing rights society collects a royalty from all jukebox proprietors of 5 percent of the gross income and this is distributed among composers, publishers, artists and record companies.

Only local singles product is used and no equipment to play other than single disks is available.

# What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

## Baton Rouge, La.; Soul Location:

Joyce Ashford programmer;  
State Novelty Co.



**Current releases:**  
"The Clean-up Man," Jim Bo Horne, Alston 4606;  
"Darling Baby," Jackie Moore, Atlantic 2861;  
"I Can't Help Myself (Sugar Pie, Honey Bunch)," Donnie Elbert, Avco 4587.  
**Oldie:**  
"Mr. Big Stuff," Jean Knight.

## Chattanooga, Tenn.; Country Location:

Lloyd Smalley programmer;  
Chattanooga Coin Machine Co.



**Current releases:**  
"To Get to You," Jerry Wallace, Decca 32914;  
"The Day That Love Walked In," David Houston, Epic 10830;  
"Kiss an Angel Good Morning," Charley Pride, RCA 0550.  
**Picks:**  
"Turnin' Off a Memory," Merle Haggard, Capitol 3294;  
"On Our Last Date," Conway Twitty, Decca 32945;  
"Anything's Better Than Nothing," Mel Tillis, MGM 14365.

## Chicago; Soul Location:

Moses Profitt operator;  
John Strong programmer;  
South Central Novelty Co.



**Current releases:**  
"Doing My Thing, Pt. 1 & 2," Johnny Taylor, Stax 0122;  
"Look What You Done For Me," Al Green, Hi 2211;  
"Til My Back Ain't Got No Bone," Esther Phillips, Kudu 904.  
**Jazz:**  
"Chicago Breakdown," Gene Ammons, Prestige 753;  
"Does Anybody Really Know What Time It Is," Grant Green, Blue Note 1969.

## Hilbert, Wis.; Teen Location:

Elmer Schmitz, Jr. programmer;  
Schmitz Amusement Co.



**Current Releases:**  
"Puppy Love," Donny Osmond, MGM 14367;  
"A Horse With No Name," America, WB 7555;  
"You Are the One," Sugar Bear, Big Tree T1204.  
**Oldies:**  
"Return to Sender," Elvis Presley, Victor 447-0638;  
"Sugar & Spice," Cryan Shames, Destination 133.

## Madison, Wis.; High School Student Location:

Lou Glass, operator;  
Pat Schwartz, programmer;  
Modern Specialty Co.



**Current Releases:**  
"Precious & Few," Climax, Rocky Road 30,000;  
"Mother & Child Reunion," Paul Simon, Columbia 45547;  
"Puppy Love," Donny Osmond, MGM 14367;  
"A Horse With No Name," America, 7555.  
**Picks:**  
"Day Dreaming," Aretha Franklin, Atlantic 2866.

## Mankato, Minn.; Campus/Young Adult Location:

Barb Walther programmer;  
C&N Sales



**Current releases:**  
"A Horse With No Name," America, WB 7555;  
"A Cowboy's Work Is Never Done," Sonny & Cher, Kapp 2163;  
"Love Me, Love Me Love," Frank Mills, Sunflower 118.  
**Record of month:**  
"Do You Remember These," Statler Bros., Mercury 73275.

## Milwaukee, Wis.; Adult Location:

Clarence Smith, operator;  
Mike Geppert, programmer;  
Milwaukee Amusement Co.



**Current Releases:**  
"A Horse With No Name," America, WB 7555;  
"Mother & Child Reunion," Paul Simon, Columbia 45547;  
"Without You," Nilsson, RCA Victor 0604.

## New Orleans; Soul Location:

John Elms, Jr. operator;  
Henry Holzenthal, programmer;  
TAC Amusement



**Current Releases:**  
"In the Rain," Dramatics, Volt 4075;  
"I Had It All the Time," Tyrone Davis, Dakar 4501;  
"Do Your Thing," Isaac Hayes, Enterprise 9042;  
**Picks:**  
"Help Me Make It Through the Night," Gladys Knight & Pips, Soul 35094.  
"I'll Take You There," Staple Singers, (many requests from album play on air).

## Trenton, Mo.; Country Location:

Bill Welch programmer;  
Automatic Music Co.



**Current releases:**  
"Give Myself a Party," Jeannie C. Riley, MGM 14341;  
"What Ain't to be Just Might Happen," Porter Wagoner, RCA 0648;  
"A Song to Sing," Susan Raye, Capitol 3289.

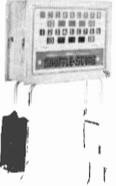
## Waverly, Mo.; Country Location:

Dwight Hilbrenner programmer;  
Hilbrenner Coin Equipment Co.



**Current releases:**  
"My Hang Up Is You," Freddie Hart, Capitol 3261;  
"Ballad of a Hillbilly," Freddie Wheller, Columbia 45542;  
"Party Dolls & Wine," Red Stegall, Capitol 3244.  
**Oldies:**  
"For the Good Times," Ray Price;  
"Rose Garden," Lynn Anderson.

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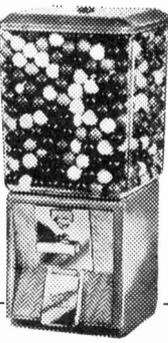
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who swore they'd never have  
a jukebox in the joint.



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# Country Music

## Freddie Hart Snares 5 Academy Honors

LOS ANGELES—Freddie Hart grabbed five top awards at the seventh annual Academy of Country & Western Music fete held here Monday (13) at the John Wayne Theater of Knott's Berry Farm in Buena Park here.

Hart was awarded Album of the Year for "Easy Lovin'"; Top Male Vocalist; Song of the Year for "Easy Lovin'"; Entertainer of the Year; and Single Record of the Year for "Easy Lovin'".

Before a capacity house, the following instrumental awards were given: Bass—Larry Booth of the Tony Booth band; Drums—Jerry Wiggins (Buck Owens); Fiddle—Billy Armstrong (Sons of the Pioneers); Lead Guitar—Al Bruno (Nashville); Piano—Floyd Cramer

(Victor); and Steel Guitar—J.D. Manness (Tony Booth).

Merle Haggard's Strangers received Best Touring Band; while Tony Booth took Best (non-touring) Band. For the seventh straight year, the Palomino Club, N. Hollywood, walked off with the Country Night Club trophy. KLAC here and its all-night DJ, Larry Scott, took best station and DJ awards, respectively. Roy Clark, who performed with the Sound Generation, was chosen best Comedy Act. Tony Booth also won Most Promising Male Vocalist, while Barbara Mandrell (Columbia) was selected Most Promising Female Vocalist. Loretta Lynn and Conway Twitty topped Vocal Groups, with Miss Lynn chosen Top Female Vocalist.

Man of the Year award went to Walter Knott, founder of Knott's Berry Farm, for his consistent exposure of top country talent in the Wayne Theater. Bob Nolan of the Sons of the Pioneers, Tex Williams and Stuart Hamblen received Pioneer awards. Roy Rogers received the Jim Reeves Memorial award.

Billy Strange conducted the show band, which played for performers Lynn Anderson, Roger Miller and Kenny Rogers and the First Edition and Clark. Dick Clark emceed the show.

## NSA Elects Selman Pres.

NASHVILLE — Clarence Selman, writer and publisher with Jim Reeves Enterprises, was elected president of the Nashville Songwriters Association, to succeed Eddie Miller.

Miller had served two consecutive terms in the post. Eddie Noack was named vice president; Pat Floyd, secretary; Dane Bryant, treasurer, and Wayne Walker, sergeant at arms.

A primary discussion at the meeting of the organization centered around financing to hire a full-time administrator. A group insurance plan also was discussed.

The outgoing board already has started on a show for this year, which would be a fund-raising project.

## Country Tunes Dip In European Market

NASHVILLE—The demand for Nashville-originated songs in Europe has undergone a steady decline, according to veteran songwriter Kermit Goell.

Saying he hoped the criticism would be accepted as "constructive," Goell gave a report to Billboard on his return from an extended tour of Europe.

"The situation has become very bad because of a tendency toward sameness in melody," Goell said. "The European market is basically melody-oriented, and Nashville songs are lyric tunes. So many of the good lyrics are using repeat melodies, or something very close to other melodies, that they are not getting into the foreign market."

Goell, who collaborated years ago on the hit tune "Near You" and dozens of others over the years, said that Ray Price and Lynn Anderson were exceptions. "They have performed melody songs, and have done well overseas. The others for the most part, although they have outstanding lyrics, have oversimplified melodies, some of them requiring little more than a few chords."

Goell said the same sort of situation is plaguing the pop market overseas. "Even instrumentals, for the most part, are not melody songs anymore."

Goell has just begun to write songs of both melody and lyric, and he brought some melodies

back from Germany to which he will write lyrics. He also has been successful in placing at least one U.S. artist, Beverly Berlin, on a foreign label. She is signing with Cornet Records of Cologne.

Goell will continue to work his Hudson Music, a long established ASCAP firm, and he now has formed Great Foreign Songs, Inc. which he will use to import foreign material.

## Stockholders To Hear Acuff

NASHVILLE—NLT, a holding company involved with the National Life and Accident Insurance Company here, plans an unusual twist at its stockholders' meeting this week: country music.

Officials of the firm are departing from the tradition of the past by inviting Roy Acuff and his Smoky Mountain Boys to appear during the serious session and perform. Heretofore, all stockholders' meetings have been confined to progress reports, information on dividends and the like.

This time, however, Acuff will perform, perhaps mollifying those shareholders who otherwise might be inclined to show discontent. However, even this is unlikely. It's been a good year.

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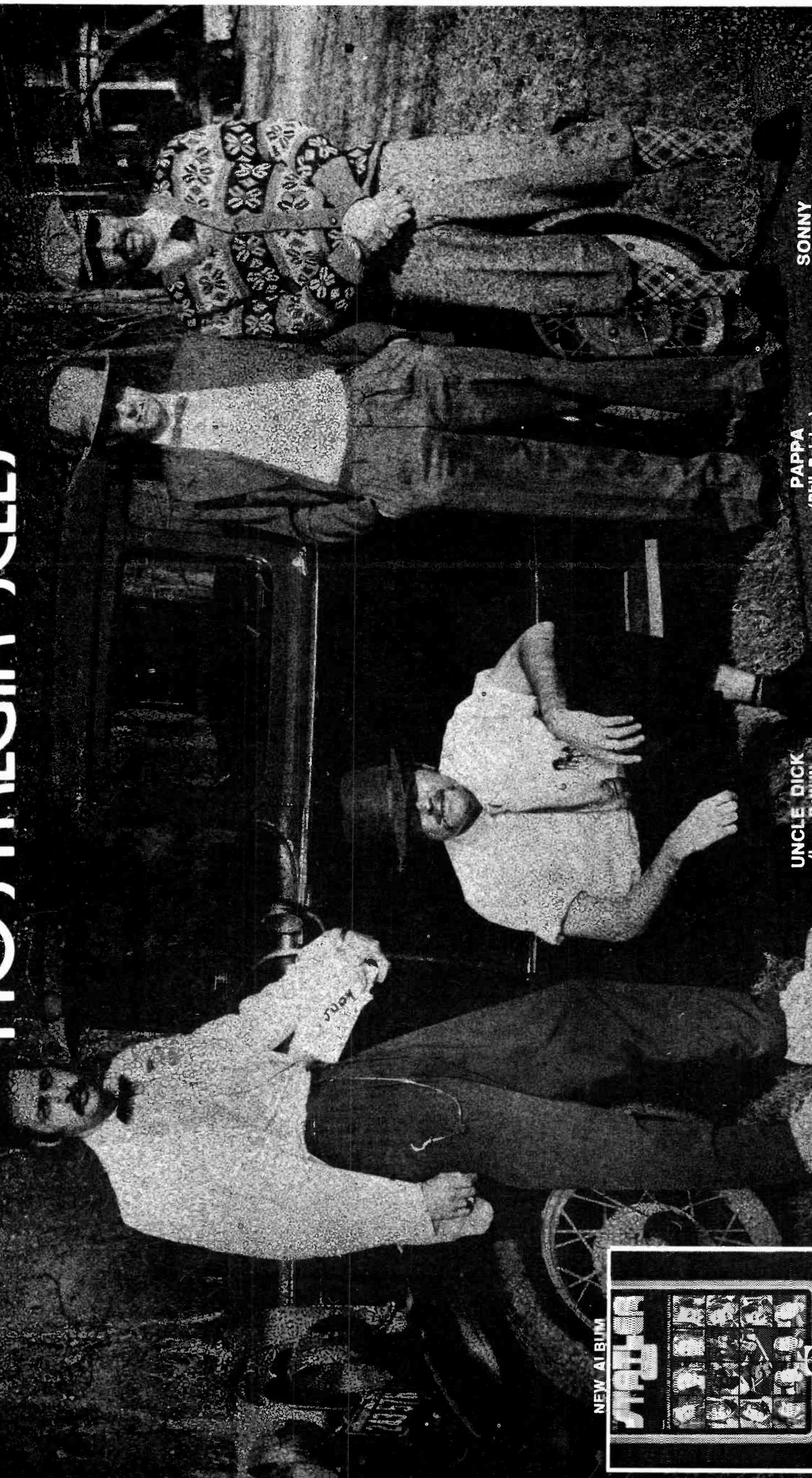


Pat Daisy's new single has blossomed into a hit.

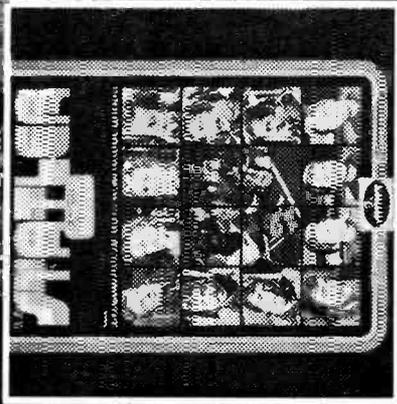
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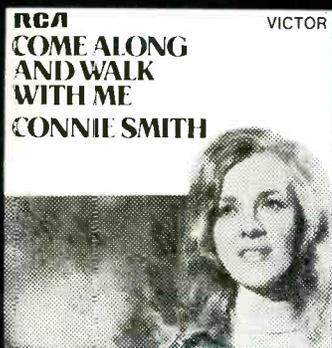
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# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 3/25/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	MY HANG-UP IS YOU Freddie Hart, Capitol 3261 (Blue Book, BMI)	9	39	23	SWEET, LOVE ME GOOD WOMAN Tompall & the Glaser Brothers, MGM 14339 (Glaser, BMI)	11
2	3	A THING CALLED LOVE Johnny Cash and the Temple Evange! Choir, Columbia 4-45534 (Vector, BMI)	9	40	42	JANUARY, APRIL & ME Dick Curless, Capitol 3267 (Central Songs, BMI)	5
3	4	CRY Lynn Anderson, Columbia 4-45529 (Shapiro-Bernstein, ASCAP)	9	41	22	UNTOUCHED Mel Tillis, MGM 14329 (Sawgrass, BMI)	13
4	2	ONLY LOVE CAN BREAK A HEART Sonny James, Capitol 3232 (Arch, ASCAP)	11	42	39	TEN DEGREES AND GETTING COLDER George Hamilton IV, RCA 74-0570 (Early Morning, CAPAC)	8
5	6	ALL HIS CHILDREN Charley Pride, RCA 74-0624 (Leeds, ASCAP)	6	43	18	ONE'S ON THE WAY Loretta Lynn, Decca 32900 (MCA) (Evil Eye, BMI)	16
6	5	GOOD HEARTED WOMAN Waylon Jennings, RCA 74-0615 (Baron/Nelson, BMI)	12	44	49	LONELY PEOPLE Eddy Arnold, RCA 74-0541 (Wilderness, BMI)	5
7	7	WHEN YOU SAY LOVE Bob Luman, Epic 5-10823 (CBS) (Jack & Bill, ASCAP)	9	45	45	A DAY IN THE LIFE OF A FOOL George Jones, RCA 74-0625 (Raydee, SESAC)	7
8	8	I'LL STILL BE WAITING FOR YOU Buck Owens & his Buckaroos, Capitol 3262 (Blue Book, BMI)	7	46	56	ME & JESUS Tom T. Hall, Mercury 73278 (Hallnote, BMI)	2
9	10	WE CAN MAKE IT George Jones, Epic 5-10831 (CBS) (Algee/Flagship, BMI)	7	47	43	I'M A TRUCK Red Simpson, Capitol (Plaque/Ripcord/Central Songs, BMI)	17
10	28	WHAT AIN'T TO BE, JUST MIGHT HAPPEN Porter Wagoner, RCA 74-0648 (Owpar, BMI)	5	48	66	IF IT FEELS GOOD DO IT Dave Dudley, Mercury 73274 (Passkey, BMI)	2
11	9	THE BEST PART OF LIVING Marty Robbins, Columbia 4-45520 (Mariposa, BMI)	13	49	53	DRAGGIN' THE RIVER Warner Mack, Decca 32926 (MCA) (Page Boy, SESAC)	5
12	14	COTTON JENNY Anne Murray, Capitol 3260 (Early Morning, CAPAC)	10	50	50	PARTY DOLLS & WINE Red Stegall, Capitol 3244 (United Artists/Songmill, ASCAP)	11
13	11	BEDTIME STORY Tammy Wynette, Epic 5-10818 (CBS) (Algee/Flagship, BMI)	13	51	63	ARKANSAS Wilburn Brothers, Decca 32921 (MCA) (Sure-Fire, BMI)	4
14	12	TO GET TO YOU Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	13	52	67	ALL THE LONEY WOMEN IN THE WORLD Bill Anderson, Decca 32930 (MCA) (Stallion, BMI)	2
15	15	THE WRITING'S ON THE WALL Jim Reeves, RCA 74-0626 (Tuckahoe, BMI)	9	53	64	FOOLS Johnny Duncan, Columbia 4-4-5556 (Pi-Gem, BMI)	2
16	20	FAR FAR AWAY Don Gibson, Hickory 1623 (Acuff-Rose, BMI)	6	54	54	TWO DIVIDED BY LOVE Kendalls, Dot 17405 (Famous) (Trousdale/Soldier, BMI)	7
17	13	ANN (Don't Go Runnin') Tommy Overstreet, Dot 17402 (Famous) (Cason, ASCAP)	13	55	62	EVENING Jim Ed Brown, RCA 74-0642 (Starsong, ASCAP)	4
18	19	I STARTED LOVING YOU AGAIN Charlie McCoy, Monument 8529 (CBS) (Blue Book, BMI)	8	56	57	YELLOW RIVER Compton Bros., Dot 17408 (Famous) (Noma, BMI)	5
19	32	CHANTILLY LACE/THINK ABOUT IT DARLIN' Jerry Lee Lewis, Mercury 73273 (Glad, BMI/Jack & Bill, ASCAP)	3	57	61	LOVE ME Jeanne Pruett, Decca 32929 (MCA) (Moss Rose, BMI)	3
20	25	THE DAY THAT LOVE WALKED IN David Houston, Epic 5-10830 (CBS) (Algee/Flagship, BMI)	6	58	58	THAT'S ALL THIS OLD WORLD NEEDS Stonewall Jackson & the Brentwood Children's Choir, Columbia 4-45546 (Vintage, BMI)	3
21	16	IT'S FOUR IN THE MORNING Faron Young, Mercury 73250 (Passkey, BMI)	17	59	—	BE MY BABY Jody Miller, Epic 5-10825 (CBS) (Mother Bertha/Trio, BMI)	1
22	36	DO YOU REMEMBER THESE Statler Bros. Mercury 73275 (House of Cash, BMI)	3	60	60	THERE'S A KIND OF HUSH (All Over The World) Brian Collins, Mega 615-0058 (Francis, Day & Hunter, ASCAP)	7
23	24	EVERYBODY'S REACHING OUT FOR SOMEONE Pat Daisy, RCA 74-0637 (Jack, BMI)	6	61	—	THE KEY'S IN THE MAILBOX Tony Booth, Capitol 3269 (Tree, BMI)	1
24	17	GIVE MYSELF A PARTY Jeannie C. Riley, MGM 14341 (Acuff-Rose, BMI)	11	62	—	I'M THE MAN ON SUSIE'S MIND Glenn Barber, Hickory 1626 (Acuff-Rose, BMI)	1
25	26	I SAW MY LADY Dickie Lee, RCA 74-0608 (April, ASCAP)	10	63	65	I WISH I WAS A LITTLE BOY AGAIN Lawanda Lindsey, Chart 5133 (Flagship, BMI)	5
26	27	HEARTACHES BY THE NUMBER Jack Reno, Target 01414 (Mega) (Tree, BMI)	10	64	69	I CAN'T FACE THE BED ALONE Henson Cargill, Mega 615-0060 (Terri, ASCAP)	4
27	35	NEED YOU David Rogers, Columbia 4-45551 (Malapi, Jamie, BMI)	5	65	46	LOVE IS LIKE A SPINNING WHEEL Jan Howard, Decca 32905 (MCA) (Duchess, BMI)	14
28	34	JUST FOR WHAT I AM Connie Smith, RCA 74-0655 (Blue Crest/Hill & Range Songs, BMI)	4	66	—	IF YOU EVER NEED MY LOVE Jack Greene, Decca 32939 (MCA) (Sawgrass, BMI)	1
29	29	THE BEST IS YET TO COME Del Reeves, United Artists 50877 (Tree, BMI)	10	67	72	SWEET APPLE WINE Duane Dee, Cartwheel 207 (Jangle, ASCAP)	4
30	30	WE'VE GOT TO WORK IT OUT BETWEEN US Diana Trask, Dot 17404 (Famous) (Daydan, ASCAP)	10	68	68	WHITE LINE FEVER Buddy Alan, Capitol 3266 (Blue Book, BMI)	4
31	33	BALLAD OF A HILLBILLY Freddie Weller, Columbia 4-45542 (Green Grass, BMI)	6	69	—	LEGENDARY CHICKEN FAIRY Jack Blanchard & Misty Morgan, Mega 615-0063 (100 Oaks/Birdwalk, BMI)	1
32	41	SOMEONE TO GIVE LOVE Johnny Paycheck, Epic 5-10836 (CBS) (Jack & Bill, ASCAP)	3	70	—	SUNNY SIDE OF LIFE/WE FOUND IT IN EACH OTHERS ARMS Roger Miller, Mercury 73268 (Miller/Delhaousie, BMI/Tree, BMI)	1
33	21	OKLAHOMA SUNDAY MORNING Glen Campbell, Capitol 3254 (Kenwood, BMI)	12	71	—	YOU'RE EVERYTHING Tommy Cash, Epic 5-10838 (CBS) (Algee/Flagship, BMI)	1
34	40	WE'LL SING IN THE SUNSHINE Alice Creech, Target 0144 (Mega) (Lupercalia, ASCAP)	7	72	—	I'D RATHER BE WANTIN' LOVE Leroy Van Dyke, Decca 32933 (MCA) (Convention, SESAC)	1
35	44	YOU'RE MY SHOULDER TO LEAN ON Lana Rae, Decca 32927 (MCA) (Forrest Hills, BMI)	6	73	74	I AM I SAID Bill Phillips, United Artists 50879 (Prophet, ASCAP)	2
36	52	AIN'T NOTHING SHAKIN' Billy "Crash" Craddock, Cartwheel 210 (Popereo, BMI)	4	74	—	GRANDMA HARP Merle Haggard, Capitol 3294 (Blue Book, BMI)	1
37	38	MISTY MEMORIES Brenda Lee, Decca 32918 (MCA) (Playback, BMI)	9	75	—	THE HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot 17409 (Famous) (Prima Donna, BMI)	1
38	55	TOUCH YOUR WOMAN Dolly Parton, RCA 74-0662 (Owepar, BMI)	3				

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## Country Music

# Nashville Scene

By BILL WILLIAMS

Jack Linneman, who heads the Hilltop Studio here, has gone to Germany for the American Engineering Society convention.

Charlie Louvin worked in two benefits in five days as part of a recent tour. . . . Tom T. Hall was joined on-stage with an unusual choir to sing his most recent hit, "Me and Jesus." Among the singers were Archie Campbell, Jean Pruitt, Opry manager Bud Wendell, and his secretary, Ann Cooper. . . . Charlie Walker and his new bride are expecting their first child next September. . . . Doris Macon, son of the late Uncle Dave Macon, is back performing after heart problems.

Wilma Lee and Stoney Cooper are getting an overdue session together. . . . The Willis Brothers now appear on seven of the 13 commercials on the "Grand Ole Opry." . . . Skeeter Davis was presented a pair of hockey skates while in Toronto, and then taken out on the ice by Gordie Howe Jr. She also brought home a Maple Leaf shirt. . . . The Stoney Mountain Cloggers now will be all-family dancing group. Mother and dad, Margaret and Ben, and sons Mickey and Hal, have been joined by Debbie and Candy. And there are more to come.

Kenny Earl joined Connie Smith in transcribing an Air Force recruiting show. . . . Pete Stamper, featured comedian on the "Renfro Valley Barn Dance" has cut a comedy album. He came to Nashville to do promotional spots for it. . . . Four registered black Angus  
(Continued on page 48)

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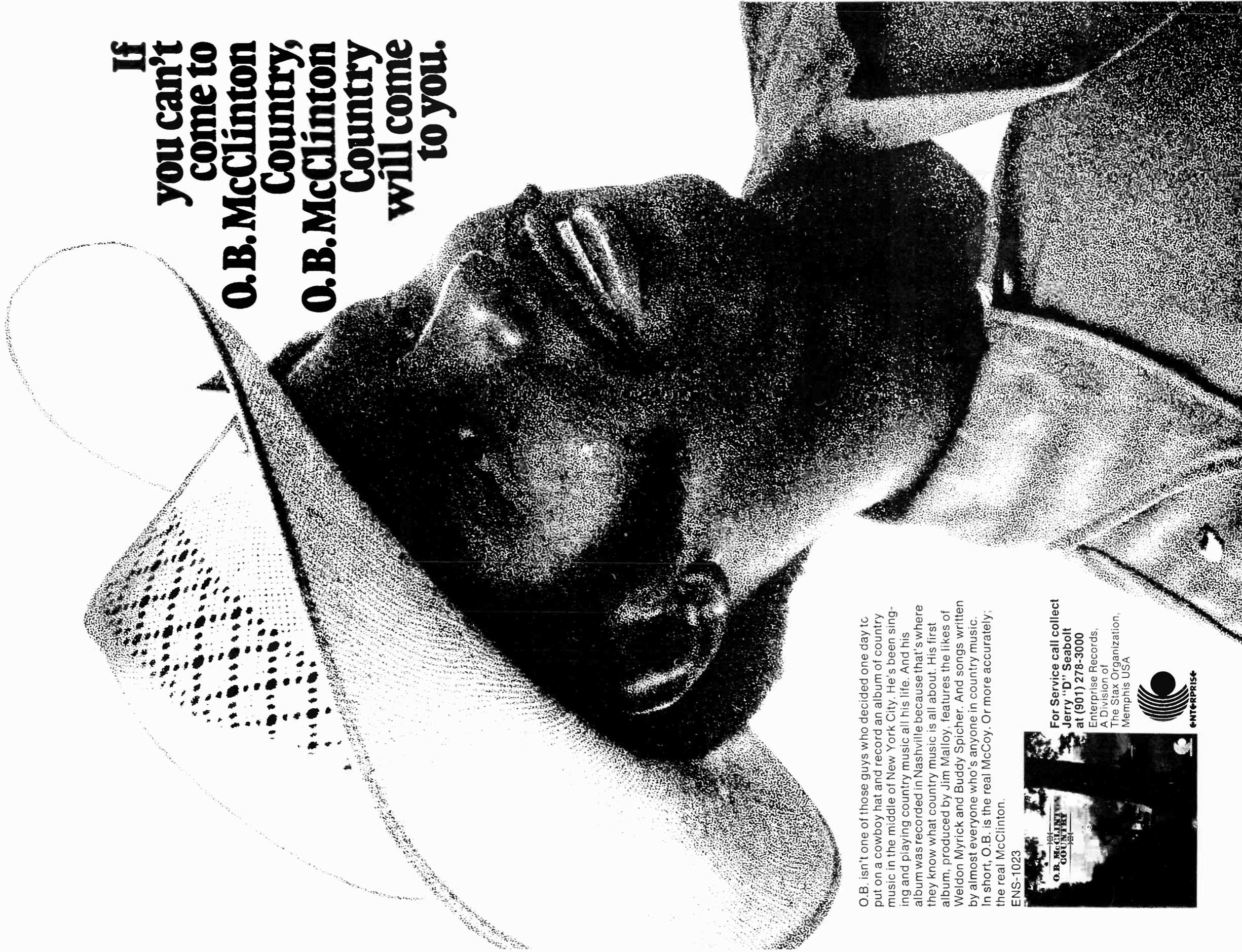
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# Billboard Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 3/25/72

★ 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	18
2	2	LEAD ME ON Conway Twitty & Loretta Lynn, Decca DL 75326 (MCA)	7
3	3	EASY LOVING Freddie Hart, Capitol ST 838	27
4	4	I'M A TRUCK Red Simpson, Capitol ST 881	7
5	6	MY HANG-UP IS YOU Freddie Hart, Capitol SD 11014	3
6	5	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia C 30925	17
7	7	SHE'S ALL I GOT Johnny Paycheck, Epic E 31141 (CBS)	14
8	15	BIGGEST HITS OF SONNY JAMES Capitol ST 11013	3
9	9	THE RIGHT COMBINATION/BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA LSP 4628	9
10	11	BILL & JAN (Or Jan & Bill) Bill Anderson & Jan Howard, Decca DL 75293 (MCA)	7
11	12	FOR THE GOOD TIMES Ray Price, Columbia C 30105	82
12	8	(I've Got A) HAPPY HEART Susan Raye, Capitol ST 875	7
13	13	THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. II Columbia KC 30510	23
14	17	GOOD HEARTED WOMAN Waylon Jennings, RCA LSP 4647	4
15	10	WE GO TOGETHER George Jones & Tammy Wynette, Epic KE 30802 (CBS)	21
16	—	IT'S FOUR IN THE MORNING Faron Young, Mercury SR 61359	1
17	18	RANGER'S WALTZ Mom and Dads, GNP Crescendo GNPS 2061	20
18	19	MY FRIEND Jim Reeves, RCA LSP 4646	8
19	20	LAND OF MANY CHURCHES Merle Haggard, Capitol SWBO 803	14
20	45	INTERVIEW Stallier Brothers, Mercury SR 61358	2
21	16	ANNE MURRAY & GLEN CAMPBELL Capitol SW 869	16
22	22	THIS IS TOMMY OVERSTREET Dot DOS 25994 (Famous)	5
23	23	ROSE GARDEN Lynn Anderson, Columbia C 30411	66
24	25	I'M JUST ME Charley Pride, RCA LSP 4560	37
25	14	TURN YOUR RADIO ON Ray Stevens, Barnaby Z 20809 (CBS)	8
26	24	WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis, Mercury SR 61346	20
27	—	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	1
28	29	BEST OF ROGER MILLER Mercury SR 61361	10
29	28	ME & BOBBY McGEE Kris Kristofferson, Monument Z 30817 (CBS)	25
30	27	WELCOME TO MY WORLD Ray Price, Columbia G 30876	17
31	—	BORDER LORD Kris Kristofferson, Monument KZ 31302 (CBS)	1
32	33	I WON'T MENTION IT AGAIN Ray Price, Columbia C 30510	42
33	38	COUNTRY GREER Don Gibson, Hickory LPS 160	11
34	34	VERY BEST OF MEL TILLIS MGM SE 4896	5
35	36	LINDA RONSTADT Capitol SMAS 635	6
36	31	NEVER ENDING SONG OF LOVE Dickie Lee, RCA LSP 4637	12
37	30	HANK THOMPSON'S 25th ANNIVERSARY ALBUM Dot DOS 2-200 (Famous)	16
38	41	FORGIVE ME FOR CALLING YOU DARLING Nat Stuckey, RCA LSP 4635	6
39	40	NASHVILLE BRASS TURNS GOLD Danny Davis & the Nashville Brass, RCA LSP 4627	9
40	26	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS)	30
41	42	RINGS AND THINGS Tompall & the Glaser Brothers, MGM SE 4812	5
42	43	WHAT AIN'T TO BE, JUST MAY HAPPEN Porter Wagoner, RCA LSP 4661	3
43	37	YOU BETTER MOVE ON Billy "Crash" Craddock, Cartwheel CTW AL 05001	4
44	44	HITCHIN' A RIDE Jack Reno, Target T13-1313 (Mega)	2
45	21	COAT OF MANY COLORS Dolly Parton, RCA LSP 4560	22



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O.B. isn't one of those guys who decided one day to put on a cowboy hat and record an album of country music in the middle of New York City. He's been singing and playing country music all his life. And his album was recorded in Nashville because that's where they know what country music is all about. His first album, produced by Jim Malloy, features the likes of Weldon Myrick and Buddy Spicher. And songs written by almost everyone who's anyone in country music. In short, O.B. is the real McCoy. Or more accurately, the real McClinton.

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# Hall of Fame Attendance Tops Fond Expectations; 5th Birthday Nears

By BILL WILLIAMS

NASHVILLE — The Country Music Hall of Fame marks its fifth birthday April 1, with attendance far beyond the projected figure at its outset, and already is keeping pace with last year's record mark.

When the structure opened its doors in 1967, the hoped-for five-year figure was a half-million. As of this writing the total attendance (paid) is 719,261, and should be about 3,000 higher on the anniversary date. This is nearly 50% above the initial estimate.

Since the April 1 date this year falls on the Easter weekend, one

of the biggest crowds of all times is anticipated. However, the following Monday the Hall of Fame will be closed for three days while the north wing of the structure is renovated.

The Country Music Foundation, which operates the Hall of Fame, has been adding to the original building since its inception. The library and media center has expanded appreciably, and other additions have been made.

More than 13,000 visitors attended during the first 10 weeks of this year, a figure comparable to that of a year ago.

In its earliest days, the Founda-

tion employed all sorts of attractions to entice visitors. Now there is never a quiet hour. The heaviest visiting days are on weekends.

With the opening of Opryland U.S.A. in May, visitors to this city likely will at least double, and a large percentage all visitors go through the Hall of Fame. It is estimated now that attendance could reach the million mark in 1974.

William Ivy is executive director of the Foundation, and Mrs. Sherytha Scaife is the museum director. Mrs. Doris Lynch handles tours.

## Nashville Scene

• Continued from page 46

cattle were rustled from the Clyde Beavers farm. . . . Lynn Burns and her husband, Alton Yancey, have joined the Clyde Beavers Show. She was a runnerup in the Miss Arkansas pageant. . . . Linda K. Lance, looking for a label, has been busy doing commercials. . . . Decca's Paul Lovelace reports that Jerry Wallace brings his country spectacular April 6-7 to Knotts Berry Farm, along with Rick Nelson, Joe South and the Everly Brothers. . . .

WHOO keeps bringing top acts to the Orlando area. The station has made a lot of action waves. . . . Two Corpus Christi couples celebrated their Silver Wedding anniversaries at the Dripping Springs Reunion. . . . Jim Embry, PD and producer at WROZ, has completed the line-up for the station's 9th Shower of Stars show at Evansville, Ind. On the June 4 event will be Freddie Hart, Don Gibson, Barbara Mandrell, the Compton Brothers and Billy "Crash" Craddock. . . . Denver now has six night clubs featuring country music, all at once. . . . Wearing an eyepatch, Margie Bowes has fulfilled her engagements despite an eye infection. . . . Jamey Ryan is going back into the studios after nearly a year's absence. Pete Drake will produce her. . . .

Jack Greene, Jeannie Seely and all of their act took a three-day holiday in Florida. . . . Jimmie Skinner into Nashville to produce a session for Brite Star Promotions. Bob Smallwood of Cleveland and Carolyn Carroll both have signed with Brite Star. . . . Jeannie C. Riley has concluded an album for MGM, working with Jim Vienneau. . . . Bruce Boyers reports that the auditorium in Charleston, S.C. had a sell-out, even with additional chairs, for the Loretta Lynn-Conway Twitty Show, which grossed \$14,300. . . . When word reached Fulton, Mo., that Porter Wagoner was going to play, the show sold out in four days. . . . Honorary Wagonmaster citations were issued to the three crew members of the Apollo 16 lunar module. . . . Jack Barlow's new single on Dot will be "They Call the Wind Maria." The Four Guys recording of the same song has been delayed. . . . Vernon Oxford is back in the recording business. His first release in Omni is "What Color is the Wind," written by Galilatin, Tenn. disk jockey Benny Williams. . . .

Freddy Hart recently played three shows in LaFayette, La., and then went to the nearby town of Walker for two more. He drew 20,000 in LaFayette, and capacity houses at Walker. . . . Songwriter Ben Peters, who writes hits for everyone, has Carl Smith's new single, "Before My Time." He has upcoming singles by Jan Howard, Charley Pride (again), Tia Carrillo and Kossi Gardner. . . . The George Jones-Tammy Wynette Show has been set by the Jack Roberts agency for personal appearances in Portland, Denver, Seattle and Vancouver. Also on the bill are Patsy Sledd, Harold Morrison, and Rod Erickson.

## Drawl Stumps Waring's Rep

NASHVILLE — Fred Waring's producer, Bill Blackburn, spent part of last week wandering around Music Row here searching for the Mega offices.

He was looking for Ovayonda Street.

It wasn't until someone explained to him that Ovayonda was the Tennessee way of saying "over yonder." It was at this point that he found Mega, over yonder, on 17th Avenue.

MARCH 25, 1972, BILLBOARD



Dear FIND Dealers:

You obviously "dig" the January FIND Catalog, as your orders are increasing daily. Business has quadrupled since the catalog was issued.

You can expedite filling of your orders by making certain the FIND ordering numbers are indicated on each of your customer orders. Otherwise, if you only indicate artist, title, or manufacturer product number it necessitates our locating the correct number; this delays our filling your order.

In reviewing our January Catalog, it is apparent we don't need to print such a catalog quarterly. Therefore, we will issue the complete catalog in January, May and September. Updated supplements will be issued monthly in April, June, July, August, October, November, December, February and March. These supplements will be printed in Billboard Magazine, once a month. The information contained in the supplements will be cumulative from month to month.

The first FIND Supplement will be printed in the April 8th issue of Billboard. This supplement will list all new releases added to FIND since the January Catalog; plus product of those labels which have joined FIND after the cut-off for our January Catalog.

Your FIND Special Order Desk will then contain the January FIND Catalog, the latest FIND Supplement and customer order forms.

Remember, send your orders to FIND via 1st Class Mail or telephone them in. Shipment of product to you via UPS will expedite shipment to you.

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(Advertisement)



## Staff Makes Free-Form KNAC-FM

• Continued from page 33

the rounds at the major stations. There were no openings so I started applying at stations in the outlying areas. Jerry Mason, then program director at KNAC-FM, hired me as a part-time DJ on the weekends, doing MOR music." Then a change in ownership occurred. Jim Harden, who was associated in production with NBC television, bought KNAC-FM and, after conferring with Ron about the potential of progressive rock, hired him to do a free-form, "underground," progressive rock format from 9 p.m. to 5 a.m. seven days a week in May, 1969. During the day, KNAC-FM retained its MOR format, but played progressive rock at night. "I led

## Wills Benefit Nets \$5,000

FORT WORTH—The Bob Wills Tribute, performed as a benefit here last week, netted the ailing singer \$5,000, according to promoter J.B. Walling.

Walling, an official of the Blackstone Hotel here, said the net gate was about \$29,000. Of this, \$8,500 went for travel and expenses of the artists who performed, and another \$13,000 was spent on advertising. The rest of the money was for incidental expenses and staff.

A certified check for \$5,000 was given to Wills, the creator of Country and Western Swing. All artists taking part donated their services. Wills, although ailing, came to the performance, and his band played for 30 minutes.

## Time Gets More Redding Catalog

MACON, Ga.—One-third of the rights to the Otis Redding catalog has been acquired by Time Music, owned and operated by Joe Calkin and Joe Shribman. The deal was arranged through the estate of the late singer. Time already owned a third of the tunes; the rest is owned by Stax/Volt Records. After Redding's death in an airplane crash, his tune of "Sitting on the Dock of the Bay" became his first million-selling single.

## WAYN Seminars

• Continued from page 27

case, a major stereo equipment chain store subsidized all the printing costs, while station workers assisted in distribution to area record stores. Thus, a useful promotional campaign was launched at no expense to the station.

An engineering seminar at the WAYN studios offered student engineers an opportunity to discuss engineering techniques and equipment.

each night off with 'Light My Fire.' Our audience got the idea."

### Another Success

The show met with so much success that in Jan., 1970, McCoy was elevated to program director and the station changed to 24-hour progressive rock, free-form. Presently, the four full time DJ's working six hour shifts, are: Jerry Longden, who recently won Billboard's Progressive Rock Disk Jockey of the Year award, 6 a.m. to noon; McCoy, noon to 6 p.m.; six to midnight, Bobby Blue; and midnight to 6 a.m., John Clark. Mike Fox and Dion Jackson, work relief.

"I've been in radio for nine years now, I'm 28. You kind of get a few ideas about radio programming that you think are right. You have to get the right people to start with. You don't hire someone and then try and change him. I'm not of the school of progressive rock radio of people who stumbled in off the street and happened to know a lot about music and nothing about radio. Good production, good board work, good projection, good voice are all a part of good radio. But a lot of progressive rock stations miss that. They hire the wrong people. People that you feel have nothing to offer the listener. My jocks have five, six or seven years of radio experience, anyway."

In describing his free-form radio concept, Ron explained, "Things that are really fine are given their own chance to create. A good creative DJ doesn't really sound like anyone else. Sure, they've been influenced by others, but eventually they get to a point where they can create their own show. You hire the guy you can feel; if he is warm, sincere, mellow and on-top-of-it. He obviously has to know his music; he has to be relatively in tune with me, musically. I believe audiences like rock and roll music; they don't like a lot of left wing, freak-out stuff, just really good music. I can't define 'really good music,' but I can tell by talking to someone where he's at musically. It has a lot to do with experience and intuition."

### No Play List

There is no play list at KNAC-FM. McCoy logs all the records, then puts them in the control room. He also pastes a list of Billboard's Top 200 albums on the console so that the DJ's will know what is popular. From that point each jock is given freedom to create. "People often get locked into one way of doing things and don't allow for creativity. A line in one song may spark an idea for a next record, or an entire set. Musical flow and blending are important. A lot of progressive rock stations don't realize that radio is an art, they hire inferior people. We compete with other stations by not doing that. I am not a statistician. Sure I use Billboard, and call up local record stores to see what is selling. But it's done in a very casual manner.

"As you grow older, your life mellows out. Our progressive rock is a good deal mellower than the boom-boom-boom of AM progressive rock and Top 40 stations."

As far as general, AM progressive rock, Ron feels it serves as a nice transition for people who are just now getting into progressive rock. At KNAC-FM promising new artists also get played rather than just established 'hits.'

Commercials usually number eight per hour. Occasionally one of the jocks will create unique spots for clients. News and weather are, again, casually produced, "necessary evils," at KNAC-FM UPI services the station and if an item of great news comes across the wire a bulletin will be run. Another, special, "ecological" news program compiled in conjunction with Earth magazine in San Francisco is produced by Jerry Longden. It covers events of interest, such as ecology, protest movements, the college scene, to the 18-35 year old progressive rock audience. But none of the sensationalistic, autowreck type newscasts are found at KNAC-FM, said McCoy.

Promotion for the station is limited to ads in papers like the Los Angeles Free Press, bumper stickers, occasional production of rock concerts in the Long Beach Auditorium. When they are in town, rock personalities like Dave Mason or Flash Cadillac will drop by and get into casual, on-the-air discussions.

"One of the hardest things about my job is not being a program director or being a disk jockey. The hardest thing is being both. As a program director you have to know management, be able to think in dollars and cents, be concerned with ratings, etc. But as a DJ, when you go in to create a show, you can't be concerned if there's going to be a big rating over it, or whether or not it's going to go over well with the back office. I have two different hats to wear, and I have to respond to the requirements of each, accordingly. The difficulty comes when one gets in the way of the other, like when an administrative question crops up and I'm on the air doing my show."

The fact that the free-form, progressive rock radio format seems to be dwindling a bit in popularity doesn't bother McCoy. "There were so many free-form FM stations. A lot of stations weren't doing well in their present formats so they changed. That isn't always the answer. The answer, again, would be to get good people to work for you."

"There is as much future for free-form FM stations as there is for pop, or Top 40 because there will always be the respective audiences for each. KNAC-FM will continue because it has life, creativity; it's casual, it's professional; it's together. People listening can feel and believe in what we're doing. There is good communication."

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The Hot Acceptance,  
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# International News Reports

## London 'Rock Theater' Folds After 4 Months

By **BOB PARTRIDGE**  
Staff Member, Music Week

LONDON—Sundancer, the company responsible for London's Rainbow Theater, the country's first permanent rock music concert revue, went into liquidation last week with reputed debts of \$175,000. John Morris, the company's chairman, told Billboard: "There was no real business control. We



SWEDISH ARTIST, Stefan Demert, has been given a gold disk award for each of his first two albums. Demert records for Sonet, the label based in Lidingo. His first LP "Visor For Smutsiga Oron" qualified for its gold trophy last November with sales in excess of 25,000. Demert's second album "Marsch Pa Er Alla Pannkakor" was released at that time, and has since passed the 25,000 mark. Demert is seen, left, holding his award for the second LP presented to him by Lars Pettersson, director-general of Swedish State Railways. This venue was chosen on account of one of the album's songs being about the Swedish railway situation today.

were in the position where our debts were more than we could cope with."

The company officially ceased operations on Sunday following a directors meeting earlier last week. "It cost us \$9,000 just to keep the place open every week," commented Morris. "Very few people understand how to run a project of this size. There is so much to consider, such as the staff, the building and the concessions. We were undercapitalised to begin with, which was bad, and when you're trying to provide the best it has to be done correctly."

Sundancer was formed on Sept. 15 last year with EMI and the AIR London group of companies as principal investors. Peter Jenner, founder of Blackhill Enterprise, was nominated by EMI as a director and Alistair Rainsford, the financial controller and company secretary of AIR London, was appointed company secretary of Sundancer.

The Rainbow project was Morris's brainchild. Previously the managing director of New York's Fillmore East, Morris conceived the Rainbow as Britain's first permanent rock music theater.

The company started with an estimated \$250,000 capital. EMI held 20 percent of the shares, Morris just under 20 percent and AIR London 5 percent. The Finsbury Astoria, a vast cinema built in the 1930s, was leased from the Rank Organisation for three years and converted into the Rainbow.

The official opening of the Rainbow was a Who concert on Nov. 4. Despite excellent concert bills however, the company is believed to have been in serious financial trouble by the end of last year. In January, in an attempt to control the company's expenditure,

(Continued on page 53)

## Jazz Federation Paper in Vienna

VIENNA—The new executive office of Jazz Forum, the official organ of the European Jazz Federation, has already begun operations under chief editor Jan Byrcek, who moved from Warsaw to Vienna in January in accordance with the agreement established between the EJF, the Polish Jazz Society and Astra Verlag, Vienna.

Jazz Forum is now published bi-monthly and has a circulation of 20,000. The Vienna office will be responsible for the production of the magazine, covering the Western World and the Polish office will handle the activities in the East European countries.

At present Astra Verlag distributes 15,000 copies to the Western countries, including USA and 5,000 copies go to Eastern Europe.

The executive office is located at Astra Verlag GmbH, Bankgasse 1, 1010 Vienna, Austria.

## 400 Million Expected to View Euro TV

LONDON—The British Broadcasting Corporation estimates that 400 million people will watch the 1972 Eurovision Song Contest to be held in the Usher Hall, Edinburgh, Scotland on Saturday (25th).

More than 150 journalists will cover the event in which 18 countries are represented including, for the first time, Malta.

The show will be compered in English and French by Moira Shearer.

Details of the 18 songs in the contest are:

## From The Music Capitals of the World

### BELGRADE

Twenty-eight new songs will be presented during a series of TV and radio specials in the sixth "Vas Slager Sezone" contest. The winner will be selected at the final concert in Sarajevo's Skenderija Hall on April 15. . . . The new **Alfi Kabiljo/Milan Grgic** musical "Jalta Jalta" being staged at the Komedija theatre, Zagreb, is highly successful. By the beginning of March there had been 30 performances in only eight weeks and by April the figure is expected to have reached 50. An album from the show will be issued soon by the recently formed production company Studio. The theatre management has guaranteed to sell 5,000 copies even before it is issued and interest in the musical has been shown by producers from Austria, Germany and Italy. . . . The Zagreb '72 song competition will this year feature 10 songs chosen from 68 entries. To be held from May 10 to May 13 this 18th edition of the festival will include songs by **K. Kovac, D. Novkovic, V. Borislavljevic, Z. Runjic** and **B. Bizetic**. . . . Jugoton is to issue a special album of songs by Split writer **Zdenko Runjic** to mark his 10th year of composing activity. Titled "Zlatni Snovi" (Golden Dreams) after the only new song the album features singer **Kico Slabinac**. . . . New singles issued in Yugoslavia include **Isaac Hayes' "Shaft"** (RTB), "Sacramento" by **Middle Of The Road** (Jugoton) and the "Wild Life" album by **Wings** (Jugoton).

### BORJAN KOSTIC

### LONDON

RCA will join Pye and Polydor in restructuring record prices following this week's Budget disclosures. And coinciding with the increases, RCA will also follow these two companies, and front-

runners EMI, in abolishing 5 percent returns. In doing so, RCA will increase the dealer margin to 36 percent. RCA marketing manager **Geoff Hannington** told Billboard that exactly what changes are implemented depends on the future level of purchase tax, on which a 10-12½ percent reduction was being forecast at presstime. . . . A special promotion, featuring 18 inch-high models of the **Faces**, will tour selected dealers this month. The models were created by commercial artist **Edwin Belchamber**, originally for the sleeve of the group's album, "A Nod's As Good As A Wink To A Blind Horse." The models have been insured for \$12,000. The promotion was initiated by **Mike Gill Associates**, in liaison with **Des Brown** of Kinney and **Brian Shepherd**, label manager for Mercury in the U.K. The tour will promote all back catalog material by both the **Faces** and **Rod Stewart**. The models, encased in a perspex dome, will be on display at several major record stores during the next few weeks.

The Essex Music Group has acquired a single from **Jonathan King** called "Timothy Jones" by singer-songwriter **Rod Thomas**. The record will be released in the U.K. within the next six weeks on the Cube label, originally called Fly. First releases on Cube will include albums by the **Gasoline Band** and **Harvey Andrews**. . . . After only six months working for the Gem group of companies, **Rod Buckle** will leave at the end of the month to become international representative for **Bernard Chevry's** MIDEM and VIDCA events. Buckle fills the post left vacant by **Roger Watkins** who has rejoined the London office of Variety. . . . **Barry Murray** leaves Pye at the end of the month after two years and plans to develop his own indie record production unit and his Bona Music company. Murray, who was responsible for producing **Mungo Jerry's** "In The Summertime," will continue to record this act plus **Bronx Cheer** and **Gene Pitney** for Pye under a new non-exclusive contract.

**Phil Symes** has joined EMI to work in recently formed Tamla Motown office. Symes will handle press relations for the label in the U.K. **Gordon Frewin**, previously an accountant with AEI joins EMI in April as repertoire selector for the label. . . . **Adrian Newton**, press officer of EMI Records leaves at the end of the month to join RCA Records in New York. He previously worked for RCA in London prior to his EMI post. **Robin Mackie**, who has worked in the EMI press office for the past 18 months also leaves at the end of the month. He is joining the Billboard Publication, Record Mirror. **Jennie Halsall**, also in the press office at EMI, is leaving on April 7 to join Pye Records as artists liaison manager.

Following recent positive sales reaction to recordings from TV themes, BBC Records is stepping up its own involvement with releases of this kind of music. First releases will be the themes from two new BBC series, "Spytrap" and the smallscreen adaptations of **Dorothy Sayer's** Lord Peter Wimsey stories. **PHILIP PALMER**

### LENINGRAD

Over 50 international groups, ensembles, orchestras and soloists have been signed by Gosconcert to appear in Russia in March. Among rock groups featured were **Quitapayun** group from Chili, Czech pop singer **Marcela Laiferova** and **Plavec** group, **Zhuravli** (the Cranes) from Yugoslavia and pop singers **Petrya Tchernoetska**,

(Continued on page 52)

## EUROVISION SONG CONTEST, 1972

RUNNING ORDER	COUNTRY	SONG TITLE	ARTIST	SONG WRITERS	PUBLISHER	RECORD COMPANY
11.	Austria	Falter im Wind	The Milestones	Music: Rigoni/Schoenherz Words: Heinz Unger	Wien Melodie	WM-Produktion
16.	Belgium	A la folie ou pas du tout	Serge et Christine Ghisoland	Daniel Melis/Bob Milan	Fonogram	Philips
3.	Eire	Ceol an Ghra (The Music of Love)	Sadie Jones	Joe Burkett/Liam MacUistin	Burlington Music	Play
10.	Finland	Muistathan (Do You Remember?)	Paivi Paunu & Kim Floor	Jukka Flinck/Nacke Johansson	Musiikki Fazer	Finnlevy
2.	France	'Come . . . Comedie'	Betty Mars	Frederic Botton	Paul Beuscher	Pathe Marconi
12.	Italy	I Giorni Dell'Arcobaleno (The Days of Rainbow)	Nicola Di Bari	Massini/Pintucci/Di Bari	Add (RCA Music Group)	RCA of Rome
17.	Luxembourg	Apres Toi	Vicky Leandros	Yves Dessca/Mario Panas	Tutti-RMS	Philips
9.	Malta	L-Imhabba (Love)	Helen & Joseph	Charles Camilleri/Albert Cassola	Lemmel Music	Redifusion Int'l. Music
15.	Monaco	Comme on S'Aime	Peter McLane & Anne-Marie Godart	Raymond Bernard/Jean Drejac	Continental-RMS	Philips - Production Tutti
18.	Netherlands	Als Het Om De Liefde Gaat (If It Regards Love)	Sandra & Andres	Hans van Hemert/Dries Holten	Dayglow Music	Phonogram
6.	Norway	Smaating (Little Things)	Grethe Kausland & Benny Borg	Ivar Boersum/Kaare Grottum	Arne Bendiksen AS	Arne Bendiksen AS
7.	Portugal	Festa da Vida (Life Festivity)	Carlos Mendes	Jose Calvario/Jose Niza	J. Calvario-J. Niza	Arnaldo Trindade & Cia., Lda. (Oport.)
4.	Spain	'Amanecer' (Sunrise)	Jaime Morey	Augusto Alguero/Ramon Argusa	Ed. Musicales Sagitario	Belter
14.	Sweden	Harliga Sommardag (A Lovely Summer's Day)	Family Four	Hakan Elmqvist	Multitone	Metronome Records AB
8.	Switzerland	C'est la Chanson De Mon Amour	Veronique Muller	Veronique Muller/Catherine Desage	Belletulipe SA	Phonogram
5.	United Kingdom	Beg, Steal Or Borrow	New Seekers	Tony Cole/Graeme Hall/Steve Wolfe	Valley Music	Polydor
1.	West Germany	Nur die Liebe lasst uns leben (Only Love Keeps Us Alive)	Mary Roos	Joachim Heider/Joachim Relin	Intro/Meisel	CBS
13.	Yugoslavia	Muzika I Ti (Music And You)	Tereza Kesovija	Nikica Kalogjera/Ivica Krajac	Jugoton	Jugoton

# NEWS FROM ITALY



## NICOLA DI BARI

FEBRUARY 27<sup>th</sup>, 1971 WINS FIRST PRIZE AT SANREMO FESTIVAL

JANUARY 6<sup>th</sup>, 1972 WINS FIRST PRIZE AT  
CANZONISSIMA, THE FOUR  
MONTH TELEVISION CONTEST

FEBRUARY 26<sup>th</sup>, 1972 WINS THE SANREMO  
FESTIVAL AGAIN

AND WILL PRESENT THE WINNING  
SONG FROM SANREMO AT THE

**EUROVISION FESTIVAL on March 25<sup>th</sup>**

**RCA**

# Maple Leaf System Changes, 100% Cancon

By RITCHIE YORKE

TORONTO — The Maple Leaf System this week announced several major changes in its present format following its meeting here during the Programmers weekend.

As of Apr. 1, the MLS will accept only those recordings satisfying all four Canadian content criteria as formulated by the CRTC. This means that the MLS will only vote on disks recorded and written in Canada by a resident Canadian.

Co-chairman Nevin Grant said: "This will effectively obliterate the complaints concerning submissions by non-resident international artists and will allow the system to concentrate on directly encouraging the further development of a 100 percent Canadian music industry."

## RCA Canada Set Up Campus Radio Meet

TORONTO — RCA Records scored a first here recently with the presentation of Canada's first meeting between a record company and representatives of campus radio.

This part of the media market has been traditionally neglected in Canada.

The idea came from Ontario promotion man, John Murphy, who feels that campus radio can have a large influence on record sales.

The first get together went down so well that another has been proposed for May.

Surprise guests at the meeting were newly-signed RCA artists, the Everly Brothers. The brothers became involved in the debate and suggested that today's radio programming is discriminatory and too restrictive.

## Canadian Distributor Ceases Operation

EDMONTON — Van Dusen Brothers, one of Alberta's most prominent record and tape distributors, has ceased operation. The company had handled several major lines in the past, including Ampex, Motown, Vanguard and Capitol.

The decision to close down stems from the company's entry into the rack jobbing field in 1969. The racker, Tape Distributors, met with so much success that the

It will also discourage Canadian artists from recording foreign repertoire for singles release, said Grant.

The MLS has also decided to drop its rule about immediate submission of new product upon release. "Record companies will be encouraged to bring their 100 percent Cancon releases to the MLS whenever they feel it to be most opportune for the individual artist concerned," Grant stated.

Nor will the MLS publish details of its voting results after April 1. The only information available to the industry on an MLS vote will be the announcement of the winner.

"Thus," notes Grant, "the MLS cannot possibly have an inhibiting effect upon the future promotion of a record because it has been rejected. The industry will only hear of the successes . . . never failures."

In future, the MLS will vote each Tuesday, but only if a minimum of five 100 percent Cancon releases have been received. There is a limit of 10 sides per vote.

Record executives had been expressing concern that the old MLS rules were causing a lack of promotion effort. "If your record won the MLS, your promotion men wouldn't bother to do any work on it," explained one a&r man, "While if it lost, you just had to forget it. Either way, you usually lost."

The industry expressed optimism about the new rules of the MLS club, but there were some doubts raised about the necessity of removing foreign repertoire from consideration.

Critics said that a residence requirement for MLS submission would have been almost as effective, without preventing artists from cutting foreign songs in a market where aggressive local publishing activity is still a pipe dream.

company has concentrated its efforts in that area.

Tape Distributors has branches in Edmonton and Vancouver. Bill Maxim, manager of the record division for several years, will assume senior managerial responsibilities with Tape Distributors.

Vice president John Shields said that the rack jobbing operation will continue to expand throughout Western Canada.

## Canada Executive Turntable

William Langstroth named creative director Balmur Investments Ltd. A veteran CBC production executive, Langstroth managed Balmur's Anne Murray until January last year and has been writer/producer of all but two of her CBC TV specials. Balmur manages and co-ordinates the business activities of Miss Murray. . . . Gerry Lyon, formerly with the Dick James Organization in the U.S. has joined Nimbus 9's publishing division. . . . Ted Hopkins named regional sales manager for the Polydor's Vancouver office. He was previously a sales representative in the Toronto branch.

## Company to Study French Cable TV

PARIS — The State-owned radio and television organisation ORTF and the Posts and Telecommunications Ministry PTT, have formed a joint company to study the future of cable television in France.

The company, composed of five representatives from each organisation, is called Société Française de Télédistribution. Its primary function will be to determine public needs in the cable television field and also to study other areas of use, such as a visual telephone system.

The only cable television systems presently operating in the country are in remote areas, notably in east and central France. Two progressive communities however, in Grenoble and the Paris suburb of Créteil, have plans to install cable television to broadcast administrative information and educational programmes. The Monte Carlo authorities are also interested in the system. With the formation of the new company however, the future of the Grenoble and Créteil projects will be uncertain until the results of the study are known.

A private company had planned to install cable television in another Paris suburb later this year, at a cost of \$4 link-up fee per customer, but it is now believed this venture will have to operate under the ORTF-PTT combine.

## From The Music Capitals of the World

• Continued from page 50

Siegfried Walendi, Zoran Georgiev, Milkana Nikolova, Poland's Skaldowi and Yugoslavia's ABC rock groups (enjoying great popularity locally) have begun their second month of concerts here. . . . Three chorus companies were here in March—chamber choir of Chili University, the Gabriel Foret chorus from France and Austria Madrigal chorus. . . . List of classical performers appearing here includes West Germany's Koecker quartet, pianist Ewelinde Trenker; conductors Silva Pereira, Charles Bruk, Karsten Andersen; violinists Laszlo Kote, Branko Pavitch and Zdenek Broz. . . . "Melodies of Friends 72", the annual international pop song touring gala show, featuring singers from eight East European countries and Cuba opened in Vilnius, with further appearances in Leningrad and Moscow.

Melodiya has released a stereo album of the Alexandrov choir of Soviet Army in a program of modern Russian composers, an album of Yugoslavian ABC group recorded during their recent stay in Russia three flexible singles by pop singers Eduard Hill, Svetlana Ryazanova, and M. Lukatch singing current Russian hits. . . . "Objectiff 71", a Bulgarian gala show starring Bulgarian singer Bisser Kirov, has completed its four-week tour of Russia. . . . Peter Meyers, a former clarinet player with Dutch Swing College band was here on a private visit to play with Leningrad Dixieland and other local traditional bands.

"Siberian Souvenir" is the title of a four-record set, released by Melodiya. The set features Siberian artists, choruses, symphony orchestras and ensembles. Initial batch of 50,000 sets has been supplied to retail outlets. . . . Composer Andrei Petrov is writing an opera, "Peter the First" and the score for a musical film "Aelita." . . . Lenconcert agency in Leningrad launched three-concert jazz series in February-March. On the bill featured were leading Leningrad jazz artists and bands—Joseph Weinstein's big band, Gamma Jazz, David Goloshchekin's combo, Leningrad Dixieland. . . . Kom-somolskaya Pravda, a leading Soviet youth daily, has reprinted Pete Steger's article on the today's interrelation of pop and folk music. . . .

Melodiya has released an album of Giulli Tchohelli in a program of current pop and jazz songs. On three recently issued flexible disks are featured pop singers Raisa Nemenova, Irina Brzevskaya, Margarita Suvorova, Valentina Tolkunova and Vladimir Makarov. . . . Melodiya's current classical reissue is a monaural two-record set titled "The Art of Oscar Fried" and featuring the German conductor conducting Berliner Opera's orchestra and USSR State Symphony orchestra.

VADIM YURCHENKOV

### MADRID

Luciano Fuentes, head of the RCA promotion department, has left the company to join EMI in a similar capacity. Meanwhile Joaquin Parejo, the former EMI promotion head has moved over to the company's artistic department. . . . Ediciones Quiroga has signed a contract with the American music publishing firm, Gopam Enterprises Inc. for the Spain and Portugal territories. The deal covers all Gopam companies, including Jodax, Semenyya and Taggie Music. . . . Tony Ronald (Movieplay) has recorded in Spanish the song "I Love You Baby" by Daniel Vangarde. . . . Accion has released the latest disk by Aguaviva called "Gianni," the song which was featured at the recent Sam Remo song

festival. The record has been produced by Manolo Diaz and features an arrangement by Pepe Nieto. . . . From March 1 Movieplay will take on the distribution of the Mexican label, Discos Orfeon. Among the artists recording for the label are Jorge Negrete, Chavela Vargas and Armando Manzanero.

At the recent song festival in Alcobendas, near Madrid, Argentinian singer Jairo (Showman) won the first prize and the critics award for his performance of 'Maria Serena'. Second prize went to Joan Baptista Humet (Columbia Espanola) with the song 'En Silencio' and Paco Revuelta (Marfer) was third with his song, 'Quijote sin Dulcinea'. . . . Accion has issued a Spanish version of the French hit 'L'Aventura' by local act, the Chardens. Manolo Diaz, staff producer of Accion, went to Paris to supervise the recording of the disk. Stone and Eric Charden were in Madrid at the beginning of March for radio and TV appearances.

Ariola has issued a new record by Camilo Sesto called "Algo de Mi" which will also be included on his forthcoming album. The new material was recorded at the Lansdowne studios in London and features arrangements by Reg Guest. Another Ariola act, Teddy Bautista, lead vocalist of Los Canarios also recently recorded some tracks at Lansdowne. Bautista was produced in London by UK record producer David Pardo. . . . French singer Regine (EMI) has been in Barcelona to tape an appearance for 'Luces En La Noche', the TVE program.

MARIA DOLORES ARACIL

### TORONTO

CHUM in Toronto dropped the Wings' single, "Give Ireland Back to the Irish" after "substantial negative response from listeners." . . . MCA's Tom Northcott into Toronto this week for appearances at Grumbles. MCA's Barry Paine mounted a strong tie-in promotions campaign. . . . "Oops!" a musical satire by David Warrack, at the Theatre in the Dell. . . . London Records hosted a two-day sales meeting at its Montreal headquarters recently. Head office executives hosted the meet which was attended by branch managers from across the country. . . . Nimbus released a new album by Homestead this week. . . . Kinney has switched the A side of new Aaron Space single to "When She Smiles." . . . RCA hosted a press party at Montreal's Playboy Club to coincide appearance by new French Canadian star, Danielle Jourdan.

Van Records is currently cutting pianist/composer, Claudio Medeiros, Strange Movies and singer John Irvine. . . . Bruce Cockburn's third album, "Sunwheel Dance" is to be released by True North later this month—it will mark the first time Cockburn has used electric instruments. . . . Columbia Records hosted a press party for True North's Syrinx at Grumbles this week. . . . John Lee Hooker follows King Biscuit Boy into the Colonial. . . . Shirley Bassey at O'Keefe Centre (21, 22 & 23). . . . GRT plans to release Mainline's "Bump 'n' Grind" concert as a special live album. GRT's Ross Reynolds also reports on the release of a new re-mixed version of the Joshua single, "Poor Folks." . . . Capitol is rushing out a new Edward Bear single entitled "Masquerade," another original by group member Larry Evoy, who penned the recent national hit, "Fly Across the Sea." . . . Jethro Tull play Montreal Forum (Apr. 14), Ottawa Civic Centre (June 3), Toronto's Maple Leaf Gardens (4), Edmonton Gardens (8), Calgary Stampede (9) and Vancouver Coliseum (10). . . . Wild Turkey in Quebec City (23) and Montreal Forum (24). RITCHIE YORKE

MARCH 25, 1972, BILLBOARD

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STUDIOS

# Russian Jukeboxes—Problems But A Great Potential

• Continued from page 1

established in Moscow and Leningrad in early November, 1970, with the installation of several games, as well as several jukeboxes installed. Entrance fee was fixed at 20 kopecks (25¢) and play prices 10, 15 and 20 kopecks. The very first experience of operating the amusement centers reveals the fact, that coin operated machines could easily be big profit makers nationally. On a later date, when a Leningrad center was equipped with more games (totalling 45 machines its overall earning power appeared to be over 2,500 roubles (about \$3,125) a day, and top profit makers were an Italian made Crane (with small souvenirs given to the winners). Other top profit makers Wild Kingdom and Sea Devil provided 60 rbl. (\$75) and 40 rbl. (\$50) respectively. After the international Attraktzion '71 fair, amusement centers are biggest daily earning power of 1,500 rbl. (about \$1,875) in Tbilisi, where only 14 games are operated now. In Baku, Voroshilovgrad and Kiev, where gaming machines have been installed and are operated for the first time ever the new amusement facilities also attract widespread public interest. There are certain possibilities for opening gaming machines centers in several more cities in Russia, even as eastward as Alma-Ata.

One of the chief problems, concerning the games and foreign made jukeboxes in operation is reliability: some of the machines appear to be weak, constructionally and electronically—they were not designed to meet the severe operational requirements in Russia (due to a great public demand). Another problem which has not yet been solved is the maintenance/spare parts—home made substitutes (though according to the deals distributors are to supply spare parts during the first two years). The machines are serviced now by Russian staff (most of them with little technical instruction or training from the manufacturers). No technical courses or seminars have been ever held here. Yet at present the Russian staff is capable of coping with everyday maintenance of the equipment.

Interest to the electronic amusements is great nationally, problems concerning accommodating games and stereo jukeboxes are being steadily solved. More and more coin machines are needed, thus the national coin machine manufacturing industry will be developed shortly.

Until the national companies are strong enough to begin manufacturing domestic machines, V/O Soyuzatraktzion will be purchasing foreign made coin machines. Bo Billing and Amrex, Inc., a New York trading company are dominant in the local market and the foremost experts in selling coin operated equipment to Russia. But

there are possibilities for other distributors.

Jukeboxes became known in Russia in the late Fifties - early Sixties, when V/O Mashpriborintorg, a division of the USSR Ministry of Foreign Trade signed a deal with Poland's foreign trade companies. Under the deal Polish industry acquired almost exclusive rights of supplying to Russia, Melomane Hi-Fi monaural jukeboxes, manufactured by Unitca-Fonica radio plant in Lodz. Those 100 selection, relatively inexpensive, (sold at prices, equivalent to \$100-\$150), though square looking, easily operated jukeboxes were located in many Russian cafes, restaurants and other resorts. Now it is rather hard to determine what number of jukeboxes is currently operated in this country—there is no national organization (like MOA) in charge of jukebox handling, and therefore no statistics. At a very rough estimation there may be 25,000-30,000 jukeboxes operating in this country. Since 1971 a brand new model Fonica M-120 has begun to replace old McLomanes. Fonica is also a monaural, 100 selection box.

Sets of Polish made 45's have been supplied along with jukeboxes. The Russian record industry ceased manufacturing 45 rpm disks many years ago (except for special orders or requests from Melodiya's foreign distributors).

Practically, no 45's are now available in the local record stores. But sets or any odd quantities of 45's (either domestic or imported from Poland) may be ordered through V/O Soyuzinventar, a Moscow-based trading company, the sub-wholesaler for jukebox owners. Prices of records vary from 0,4 to 0,9 rbl. (80,5—\$1,10) for a domestic and about 65¢ for a Polish single.

Jukebox programming, as it is understood in the general sense of the term, does not exist in Russia; in Leningrad the local Public Catering service, which operate local cafes and restaurants—main jukebox locations—has a specialized

group conducting servicing and a sort of programming, occasional changing or replacing old disks for monthly payment of 20 rbl. (\$25) from each location.

Thus there is no talk of "how often—how many records changed per service call," or programming for various age groups. It would not be possible to determine the music the customers want on the jukeboxes—most of cafes and bars in Russia have no strong loyal customer followings. Music played on the jukeboxes is chiefly pop songs, easy listening, dances of Russian-Polish origin (except for the few locations where bartenders occasionally obtain some imported rock disks).

Title strips are rather unsavory looking. It seems, that in some locations (particularly in small cities there is no programming at all—disks are kept playing until they are worn out almost completely, then occasionally replaced one by one. No quality sound may be naturally expected under these conditions, but price of play is very low—5 kopecks (6¢). No royalty fees are paid.

All the Seeburgs, Rock-Olas, Wurlitzers, Prestiges and other stereo jukeboxes exhibited at the Attraktzion '71 fair were purchased by V/O Coyuzatraktzion (and more stereo jukeboxes could be possibly bought in future), stereo verses mono ratio locally can not be considered seriously as yet.

As a matter of fact jukebox strategy has not yet been worked out nationally, despite thousands of jukeboxes are operated and tens of thousands more can be located here in the near future. Jukeboxes are not yet real profit makers, but they can easily become so, when a good choice of records and adequate programming are provided and playing prices therefore may be properly regulated. There is great potential in jukeboxes, in this vast country, which increasingly needs more and more music.

# London 'Rock Theater' Closes

• Continued from page 50

EMI together with AIR London offered to provide further capital for Sundancer if certain conditions were met. The Sundancer board of directors, it is believed, did not respond to EMI's offer.

EMI nevertheless put further capital into Sundancer, primarily to ensure that artists were paid, although the situation showed no improvement by the beginning of this month and EMI, again together with AIR London, proposed the company should go into liquidation. A creditors meeting will be called in two weeks time.

Commented Morris: "We seemed to have lived a lifetime in four months. The group prices were pretty fair and we were getting in the position of drawing audiences. The whole operation had just about reached the point of settling down, after we had started the Rainbow so quickly. The debts, however, were too much for us."

Morris will remain in Britain as a theater producer, although no specific details of his future career have yet been announced. He is part of a European network of promoters and Morris told Billboard that he will continue to fulfill his obligations in that field. The Rainbow employed about 60 people, although only a core of the staff will remain with Morris in the future.

The future of the theater itself is undecided. Morris told Music (Continued on page 64)

# Tape Duplication Beginning In Russia—Gelfand

NEW YORK — The \$300,000 shipment of cassette manufacturing marks "the beginning of tape duplication" in Russia, according to Audiomatic Corp. head, Milton Gelfand, who set up the deal with the Russian Melodiya firm.

Gelfand has been doing business with Melodiya since an initial meeting in New York with their representatives three years ago. The cassette equipment deal started last June and Gelfand reckons that the plants—two are located in (Continued on page 64)

# Increased Stereo Disk Production In Russia

MOSCOW—Melodiya record has moved into 1972 with the annual overall output exceeding 170 million units, and increasing stereo record production, said Vasily Pakhomov, Melodiya general director. According to Pakhomov the list of the company's releases for 1972 carries 1,200 titles, with all new symphony, chamber, opera recordings. Most of the jazz, rock and easy listening material songs will be made in stereo.

Melodiya's general trend towards increasing stereo releases is chiefly due to the mass production of a relatively inexpensive home-made stereo phonograph, Accord-Stereo, 99 roubles (\$110), which has at long last appeared on the local market. Before 1970 Melodiya's stereo products (though not constituting a large portion of the overall output) did not enjoy strong sales inside Russia for lack of playing facilities (two or three costly radio-phonograph models manufactured by national industry could be afforded by few).

In the beginning of 1970 Melodiya made an important change in its production policy—stereo started to be replaced by compatible disks.

Melodiya has already had its "foot in the door" in the prerecorded cassette business through its launching compact cassette manufacturing at the Riga pressing factory (utilizing East German OSWO tape).

Initial batches of prerecorded cassettes (with five sorts of programs recorded) selling at 5.40 roubles (\$6.00) a piece have been distributed by Melodiya's record houses in Leningrad and Moscow.

However, buyers are very few, the number of cassette recorders is very limited in this country and owners of first Russian-made Desna recorder (a replica of an early Philips) and several thousand imported foreign made recorders (most of these Japanese) cannot naturally constitute any serious market yet.

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MILTON GELFAND, president of Audiomatic Corporation, extreme left, with Vasily I. Pakhomov, director General of Melodiya; Allen Weintraub, president of Electro Sound; Dmitri Katzman of Melodiya; and Ed Lewin, marketing director of Electro Sound.

MARCH 25, 1972, BILLBOARD

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

# HITS OF THE WORLD

Billboard

## ARGENTINA

(Courtesy: Escalera a La Fama) SINGLES

- This Week**
- 1 ROSAS A SANDRA—Sabu (M. Hall)—Pamco-Kleiman
  - 2 EL FRESCALES—Luis Aguilé (CBS)—Melograf
  - 3 AMARILLO (Is This The Way To) —Tony Christie (MCA)—Flash (CBS)
  - 4 VEO VEO... QUE VES?—Katunga (RCA)—Relay
  - 5 SE METE SE METE—Sociedad Anonima (Odeon)—Relay
  - 6 EL SOLDADITO—La Compania (CBS)
  - 7 AMADA AMANTE—Roberto Carlos (CBS)
  - 8 POUR UN FLIRT—Sabu (M. Hall); Sebastian Lee (EMI); Fausto Papetti (M. Hall); Caravelli (CBS)
  - 9 SACRAMENTO (A Wonderful Town)—Middle Of The Road (RCA)
  - 10 CARTAS AMARILLAS—Nino Bravo (Polydor)

### LP's

- This Month**
- 1 VERANO EN ALTA TENSION—Various (RCA)
  - 2 MUSICA EN LIBERTAD, VOL. 3—Various (M. Hall)
  - 3 MEDITERRANEO—Joan Manuel Serrat (Odeon)
  - 4 ARGENTINISSIMA—Various (Microfon)
  - 5 LOS FABULOSOS VEINTE—Various (Microfon)

## AUSTRALIA

(Courtesy Go Set) SINGLES

- This Week**
- 1 AMERICAN PIE—Don McLean (United Artists)
  - 2 RANGER'S WALTZ—Mom & Dads (Crescendo)
  - 3 BRAND NEW KEY—Melanie (Buddah)
  - 4 CHERISH—David Cassidy (Bell)
  - 5 MY WORLD—Bee Gees (Spin)
  - 6 DAY BY DAY—Colleen Hewitt (Festival)
  - 7 ERNIE—Benny Hill (Columbia)
  - 8 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Philips)
  - 9 CAPTAIN ZERO—Mixtures (Fable)
  - 10 COS I LUV YOU—Slade (Polydor)

### LP's

- This Month**
- 1 TEASER AND THE FIRECAT—Cat Stevens (Island)
  - 2 LED ZEPPELIN
  - 3 TEA FOR THE TILLERMAN—Cat Stevens (Island)
  - 4 IMAGINE—John Lennon (Apple)
  - 5 BEST OF THE BEE GEES—(Spin)
  - 6 BANGLA DESH CONCERT—Various Artists (Apple)
  - 7 WILD LIFE—Wings (Apple)
  - 8 TRAFALGAR—Bee Gees (Spin)
  - 9 BOB DYLAN'S GREATEST HITS, VOL. 2—(CBS)
  - 10 AZTECS LIVE—(Havoc)

## BELGIUM (Dutch)

LP's (Courtesy Humo)

- This Month**
- 1 TOP OF THE POPS—Various Artists (Discobell)
  - 2 MIDDLE OF THE ROAD—Middle of the Road (RCA)
  - 3 HARVEST—Neil Young (CBS)
  - 4 DERTIEN HITS VAN NU—Various Artists (Polydor)
  - 5 BANGLA DESH—(Apple)

## BELGIUM (French)

LP's (Courtesy Telemoustique)

- This Month**
- 1 JULIEN CLERC—Julien Clerc (EMI)
  - 2 SHAFT—Isaac Hayes (Polydor)
  - 3 WILD LIFE—Wings (Apple)
  - 4 JOE DASSIN—Joe Dassin (CBS)
  - 5 POPPYS—Poppys (Barclay)
  - 6 BANGLA DESH—Different artists (CBS)
  - 7 LED ZEPPELIN—Led Zeppelin (Barclay)
  - 8 CLAUDE FRANCOIS—Claude Francois (Philips)
  - 9 BLACK MOISES—Isaac Hayes (Polydor)
  - 10 PRINCIPAUX SUCCES—Maurice Chevalier (Decca)

## BRAZIL

RIO DE JANEIRO (Courtesy IBOPE)

- This Month**
- 1 ROBERTO CARLOS—Roberto Carlos (CBS)
  - 2 SAMBAS ENREDOS—Varios (AEGEG)
  - 3 BANDEIRA 2 INTERNACIONAL—Varios (Som Livre)
  - 4 CONSTRUCAO—Chico Buarque (Philips)
  - 5 TIM MAIA—Tim Maia (Polydor)
  - 6 EXPORTACAO MUSICAL—The Fevers (London)
  - 7 MEMORIAS DE UM SARGENTO DE MILICIAS—Martinho da Vila (RCA)
  - 8 IMAGINE—John Lennon (Apple)
  - 9 YOU'VE GOT A FRIEND—Johnny Mathis (CBS)
  - 10 MOACIR ESPECIAL—Moacir Franco (Copacabana)

## BRAZIL

SAO PAULO (Courtesy IBOPE)

- This Month**
- 1 ROBERTO CARLOS—Roberto Carlos (C.B.S.)
  - 2 CONSTRUCAO—Chico Buarque (Philips)
  - 3 MEMORIAS DE UM SARGENTO —Martinho da Vila (RCA)
  - 4 IMAGINE—John Lennon (Odeon)
  - 5 MOACYR—Moacyr Franco (Copacabana)

## BRITAIN

(Courtesy Record & Tape Retailer) \*Denotes local origin

- This Week**
- 1 WITHOUT YOU—Nilsson (RCA)—Richard Perry (Apple)
  - 2 AMERICAN PIE—Don McLean (United Artists)—Ed Freeman (United Artists)
  - 4 BEG STEAL OR BORROW—New Seekers—Polydor (Valley) David Mackay
  - 3 SON OF MY FATHER—Chicory Tip (CBS)—R. Easterby/D. Champ (ATV Kirschner)
  - 7 MOTHER AND CHILD REUNION—Paul Simon (CBS)—Paul Simon (Pattern)
  - 9 ALONE AGAIN (Naturally) Gilbert O'Sullivan—Mam (MAM) Gordon Mills
  - 6 GOT TO BE THERE—Michael Jackson (Tamla Motown)—Hal Davis (Jobete/Carlin)
  - 5 BLUE IS THE COLOUR—Chelsea Football Team (Penny Farthing)—Larry Page (Stirling MacQueen)
  - 10 MEET ME ON THE CORNER—Lindisfarne (Charisma) Bob Johnston (Hazy)
  - 15 MOTHER OF MINE—Neil Reid (Decca)—Dick Rowe/Ivor Raymonde (Chappell)
  - 16 I CAN'T HELP MYSELF—Donnie Elbert (Avco) (Jobete/Carlin)
  - 12 POPPA JOE—Sweet (RCA)—Phil Wainman (Chinnichap/Rak)
  - 8 LOOK WOT YOU DUN—Slade (Polydor)—Chas. Chandler (Barn/Schroeder)
  - 11 STORM IN A TEA CUP—Fortunes (Capitol)—R. Cook/R. Greenaway (ATV Kirschner)
  - 17 SAY YOU DON'T MIND—Colin Blunstone (Epic)—Chris White/Ron Argent (Sparta Florida)
  - 13 DAY AFTER DAY—Badfinger (Apple)—George Harrison (Apple)
  - 19 GIVE IRELAND BACK TO THE IRISH—Wings (Apple) Paul & Linda McCartney (Northern/Kidney Punch)
  - 27 FLOY JOY—Supremes—Tamia Motown (Jobete/Carlin) W. Robinson
  - 25 IT'S ONE OF THOSE NIGHTS—Partridge Family (Bell) Wes Farrell (Screen Gems/Columbia)
  - 23 DESIDERATA—Les Crane (Warner)—Fred Werner/Les Crane (Screen Gems/Columbia)
  - 30 HOLD YOUR HEAD UP—Argent—Epic (Berulam) Rod Argent/Chris White
  - 21 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Polydor)—Cookaway (David Mackay)
  - 22 FLIRT—Jonathan King (Decca)—Jonathan King (Leeds)
  - 14 HAVE YOU SEEN HER—Chi-Lites (MCA)—Copyright Control (Eugene Record)
  - 18 TELEGRAM SAM—T. Rex (T. Rex)—Tony Visconti (Wizard)
  - 37 TOO BEAUTIFUL TO LAST—Engelbert Humperdinck—Decca (Screen Gems/Columbia) Gordon Mills
  - 29 THE BABY—Hollies (Polydor) Don Richards (April)
  - 28 ALL I EVER NEED IS YOU—Sonny and Cher (MCA)—United Artists (Snuff Garrett) Columbia
  - 20 MY WORLD—Bee Gees (Polydor)—Bee Gees/R. Stigwood (Abigail/Robin Gihb)
  - 28 SLEEPY SHORES—Johnny Pearson Orchestra (Penny Farthing)—KPM (KPM Prod.)
  - 26 LET'S STAY TOGETHER—Green (London, Burlington)
  - 38 BROTHER CCS—RAK (CSS/RAK) Mickie Most
  - 49 HEART OF GOLD—Neil Young (Reprise)—Kinney (Neil Young/Elliott Mazer)
  - 47 WHAT IS LIFE—Olivia Newton-John (Pye)—Harrisongs (Welch/Farrar)
  - 41 THEME FROM THE ONEDIN LINE—Vienna Philharmonic Orchestra (Decca)—Burlington
  - 31 LOVING YOU AIN'T EASY—Pagliaro (Pye)—George Lagios (ATV Kirschner)
  - 32 THE PERSUADERS—John Barry Orchestra (CBS)—ATV Kirschner (John Barry)
  - 35 JESUS—Cliff Richard (Columbia)—Burlington (Nick Ingman/Norrie Paramor)
  - 34 DAY BY DAY—Holly Sherwood (Bell)—Tony Orlando (Valanda Chappell) (M. Gordon/T. Orlando)

- 36 HORSE WITH NO NAME—America (Warner Brothers)—Kinney (Ian Samwell)
- 46 BERNADETTE—Four Tops (Tamla Motown)—Jobete/Carlin
- 43 MORNING HAS BROKEN—Cat Stevens (Island)—Paul Samwell-Smith (Freshwater)
- 33 BRAND NEW KEY—Melanie (Buddah)—Peter Shekeryk (Neighborhood/KPM Columbia)
- 40 MOON RIVER—Greyhound (Famous Chappell)—Dave Bloxham (Trojan)
- 42 I JUST CAN'T HELP BELIEVING—Elvis Presley (RCA) (Screen-Gems/Columbia)
- I'M GONNA BE A COUNTRY GIRL AGAIN—Buffy Sainte-Marie—Vanguard (Essex)—Bob Lurie/Maynard Solomon
- SMOKE GETS IN YOUR EYES—Blue Haze A&M (Chappell)—Phillip Swern/Johnny Arthey
- 39 BABY I'M A WANT YOU—Bread (Elektra)—David Gates (Screen Gems/Columbia)
- 50 STAY WITH ME—Faces (Warner Brothers)—Kinney (Glyn Johns)
- SWEET TALKING GUY—Chiffons London—(Robert Mellin)

## FRANCE

National (Courtesy Centre d'Information et de Documentation Du Disque)

- This Week**
- 1 ELLE, JE NE VEUX QU'ELLE—Ringo Willy Cat (Carrere)
  - 2 L'AVVENTURA—Stone, Eric Charden (Discodis)
  - 3 POUR LA FIN DU MONDE—Gerard Palaprat (Discodis)
  - 4 CE N'EST RIEN—Julien Clerc (Pathe-Marconi)
  - 5 DE TOI—Gerard Lenorman (CBS)
  - 6 VIENS AVEC NOUS—Triangle (Pathe-Marconi)
  - 7 IL—Gerard Lenorman (CBS)
  - 8 JE M'ECLEATE AU SENEGAL—Martin Circus (Vogue)
  - 9 LE RIRE DU SERGENT—Nichel Sardou (Philips)
  - 10 L'AMOUR CA FAIT PASSER LE TEMPS—Marcel Amont (CBS)

## International

- This Week**
- 1 BABY, I FEEL SO FINE—Gilbert Montagne (CBS)
  - 2 POP CONCERTO—Pop Concerto Orchestra (Discodis)
  - 3 THEME FROM SHAFT—Isaac Hayes (Polydor)
  - 4 THE FOOL—Gilbert Montagne (CBS)
  - 5 SAMSON AND DELILAH—Middle of the Road (RCA)
  - 6 RED MAN—Barry Ryan (Polydor)
  - 7 COZ I LUV YOU—Slade (Polydor)
  - 8 DA GA DE LI DA—Black Swann (Polydor)
  - 9 MY WAY—Nina Simone (RCA)
  - 10 THE WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)

### LP's

- This Month**
- 1 CE N'EST RIEN—Julien Clerc (Pathe-Marconi)
  - 2 THIERRY LE LURON, VOL. 2—Thierry Le Luron (Pathe-Marconi)
  - 3 GEORGES BRASSENS—Georges Brassens (Philips)
  - 4 JEAN FERRAT CHANTE ARANGON—Jean Ferrat (Barclay)
  - 5 OLYMPIA '71—Thierry Le Luron (Pathe-Marconi)
  - 6 LE RIRE DU SERGENT—Michel Sardou (Philips)
  - 7 ONCE UPON A TIME IN THE WEST—Soundtrack (RCA)
  - 8 THE ARISTOCRATS—Soundtrack (Ade)
  - 9 CONCERT FOR BANGLA DESH—Ravi Shankar, George Harrison (Apple/DPI)
  - 10 NOUVEL ALBUM—Joe Dassin (CBS)

## HOLLAND

(Courtesy Radio Veronica and Bas Mul) \*Denotes local origin

- This Week**
- 1 SACRAMENTO—Middle of the Road (RCA) Universal
  - 1 SAW YOU—Seemon & Marijke (A&M Records) Basart
  - 3 POPPO JOE—Sweet (RCA)
  - 4 I JUST CAN'T HELP BELIEVIN'—Elvis Presley (RCA) Screen Gems Benelux
  - 5 SCHONE MAID—Tony Marshall (Ariola) Basart
  - 6 OLLEKE BOLLEKE—\*Vader Abraham (11 Provincien) Bospel
  - 7 MORNING HAS BROKEN—Cat Stevens (Island) Daylow
  - 8 L'AVVENTURA—Stone & Eric Charden (Omega)—Gerard Tournier NV
  - 9 WAT HEB JE GEDAAN, DAAN—\*Adele Bloemendaal (Philips) Daylow
  - 10 HOW DO YOU DO—\*Mouth & McNeal (Decca) Basart

## ITALY

(Courtesy Discographia Internazionale) LP's

- This Month**
- 1 NON AL DENARO, NON ALL'AMORE NE' AL CIELO + Fabrizio De Andre (PROD. ASS.)

- 2 MINA + Mina (PDU)
- 3 IMAGINE—John Lennon (Apple)
- 4 LUCIO BATTISTI—Vol. 4<sup>o</sup> + Lucio Battisti (Ricordi)
- 5 SANTANA—Santana (CBS)
- 6 STORIA DI UN MINUTO + Premiata Forneria Marconi (Numero Uno)
- 7 LED ZEPPELIN—Led Zeppelin (Atlantic)
- 8 PICTURES AT AN EXHIBITION—Emerson, Lake & Palmer (Island)
- 9 MEDDLE—Pink Floyd (Harvest)
- 10 ISLANDS—King Krimson (Island)
- 11 THE CONCERT FOR BANGLA DESH—George Harrison & Friends (Apple)
- 12 COLLAGE—Orme (Philips)
- 13 PAWN HEARTS—Vander Graf Generator (Philips)
- 14 BUON ANNIVERSARIO—Charles Aznavour (Barclay)
- 15 FIREBALL—Deep Purple (Harvest)

## JAPAN

(Courtesy Music Labo Inc.) SINGLES

- This Week**
- 1 CHISANA KOI—\*Mari Amachi (CBS/Sony) Rhythm Music
  - 2 WAKARE NO ASA—Pedoro & Capricious (Atlantic) Suseisha
  - 3 SHUCHAKU EKI—\*Chiyoko Okumura (Toshiba) Watanabe
  - 4 YUKIAKARI NO MACHI—\*Rumiko Koyanagi (Reprise) Watanabe
  - 5 AME NO AIRPORT—\*O Yan Hui Hui (Toshiba) Takarajima
  - 6 TOMODACHI YO NAKUNYA NAI—\*Kensaku Morita (RCA) Sun Music
  - 7 TOMODACHI—\*Saori Minami (CBS/Sony) Nichion
  - 8 AN OLD-FASHIONED LOVE SONG—Three Dog Night (Dunhill)
  - 9 THAT'S THE WAY A WOMAN IS—Messengers (Rare Earth) Jobete/Taiyo
  - 10 AKUMA GA NIKUI—\*Takao Hirata & Sellstars (Dan) Tokyo 12 channel
  - 11 NIJI TO YUKI NO BALLADE—\*Toi et Moi (Liberty) Alfa Music
  - 12 SHE'S JUST MY KIND GIRL—Bjorn & Benny (Epic) Shinko
  - 13 NAZE—\*Akira Fuse (King) Watanabe
  - 14 NAMIDA—\*Junji Inoue (Philips) Nippon TV Music
  - 15 LOVE—Lettermen (Capitol) Folster
  - 16 KEKKON SHIYO YO—\*Takuro Yoshida (CBS/Sony) P.M.P.
  - 17 KAMOMEMACHI MINATOMACHI—\*Hiroshi Itsuki (Minoruphone) Nichion
  - 18 THE MUSIC PLAYED—Udo Jurgens (Polydor) Suseisha
  - 19 AISURU HITO WA HITORI—\*Kiyohiko Ozaki (Philips) Nichion
  - 20 YO GA AKETE—\*Sumiko Sakamoto (CBS/Sony) Nichion

## MEXICO

(Courtesy Radio Mil) SINGLES

- This Week**
- 1 DESIDERATA—Arturo Benavides (Warner Bros.)
  - 2 GO AWAY LITTLE GIRL—(Vete Muchachita) Donny Osmond (MGM)
  - 3 COMO HAS HECHO—Los Lazo (Orfeon)
  - 4 THEM CHANGES (Cambios)—Buddy Miles (Mercury)
  - 5 QUE SEAS FELIZ—Rafael Vazquez (Musart)
  - 6 NO TENGO DINERO—Juan Gabriel (RCA)
  - 7 EL AUSENTE—Lorenzo de Monteclaro (Gas)
  - 8 EL BORRIQUITO—Peret (Musart)
  - 9 MI AMOR ES PARA TI—Los Solitarios (Peerless)
  - 10 ROSAS ROJAS—Massimo Ranieri (CBS)

## SOUTH AFRICA

(Courtesy: Southern African Record Manufacturers and Distributors Assn.) SINGLES

- This Week**
- 1 MOTHER—Barbra Streisand (CBS) Northern, GRC
  - 2 BRAND NEW KEY—Melanie (Buddah) Neighborhood, Gallo
  - 3 SOLEY SOLEY—Middle of the Road (RCA) Laetrec, Teal
  - 4 I WILL RETURN—Springwater (Polydor) Jigsaw, Trutone
  - 5 MOTHER—John Lennon (Parlophone) Northern, EMI
  - 6 (IS THIS THE WAY TO) AMARILLO—Tony Christie (MCA) Laetrec, Gallo
  - 7 I JUST CAN'T HELP BELIEVING—Elvis Presley (RCA) Laetrec, Teal
  - 8 SOFTLY WHISPERING I LOVE YOU—Congregation (Columbia)—Cookaway, EMI
  - 9 COUSIN NORMAN—Marmalade (Decca) Catrine, Gallo
  - 10 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Philips)—Cookaway, Trutone

## SPAIN

(Courtesy El Musical) \*Denotes local origin

- This Month**
- 1 MEDITERRANEO—\*Juan Manuel Serrat (Zafiro)
  - 2 ESCUCHAME—\*Mari Trini (Hispavox)
  - 3 IMAGINE—John Lennon (EMI)
  - 4 WINGS WILD LIFE—The Wings (EMI)

- 5 NUESTROS EXITOS DEL AÑO VOL. 1—Varios Interpretes (CBS)
- 6 SOLEDADES—\*Juan Pardo (Zafiro)
- 7 CONCIERTO DE BANGLA DESH—Bob Dylan, George Harrison, etc. (CBS)
- 8 SANTANA—Santana (CBS)
- 9 EL VIOLINISTA EN EL TEJADO—Soundtrack (Hispavox)
- 10 LO MEJOR DEL AÑO, VOL. 8—Some Groups and Artists (Hispavox)

## SWEDEN

(Courtesy: Radio Sweden) SINGLES

- This Week**
- 1 PAUL SIMON (LP)—Paul Simon (CBS)—Sonet
  - 2 JESUS CHRIST SUPERSTAR (LP)—Various Artists (MCA)—Universal-Film
  - 3 HIMSELF (LP)—Gilbert O'Sullivan (MAM)—April
  - 4 POPPA JOE—Sweet (RCA)—Sweden
  - 5 IS THIS THE WAY TO AMARILLO—Tony Christie (MCA)—ATV-Kirschner
  - 6 HARVEST (LP)—Neil Young (Reprise)—Silver Fiddle
  - 7 THE CONCERT FOR BANGLA DESH (LP)—Various Artists (CBS)—Various
  - 8 GET ME SOME HELP—Tony Ronald (Metronome)—Sweden
  - 9 88-ORES-REVVN (LP)—Hasse Alfredsson, Tage Danielsson & Gunnar Svensson (Svenska Ljud)—Various
  - 10 SACRAMENTO—Middle of the Road (RCA)—Edition Liberty

## SWITZERLAND

(Courtesy Radio Suisse Romande) SINGLES

- This Week**
- 1 SACRAMENTO—Middle of the Road (RCA)
  - 2 TELEGRAM SAM—T. Rex (Ariola)
  - 3 MAGGIE MAY—Rod Stewart (Mercury)
  - 4 LET IT ROCK—Rolling Stones (Rock)
  - 5 BLACK DOG—Led Zeppelin (Atlantic)
  - 6 SOLEY SOLEY—Middle of the Road (RCA)
  - 7 JEEPSTER—T. Rex (Ariola)
  - 8 ACROPOLIS ADIEU—Mireille Mathieu (Barclay)
  - 9 ELLE, JE NE VEUX QU'ELLE—Ringo (Carrere)
  - 10 UNE ROSE POUR SANDRA—Jimmy Frey (Philips)

## WEST GERMANY

(Courtesy Schallplatte) SINGLES

- This Week**
- 1 SACRAMENTO (A Wonderful Sound)—Middle of the Road (RCA) RCA
  - 2 KOMM, GIB MIR DEINE HAND—Tony Marshall (Ariola) Young/Intro
  - 3 DU LEBST IN DEINER WELT—Daisy Door (Ariola) Arabella
  - 4 I WILL RETURN—Springwater (Polydor) Intro
  - 5 ER IST NICHT WIE DU—Marianne Rosenberg (Philips) Tadio Tele/Intro
  - 6 AMARILLO—Tony Christie (MCA) Kirschner/Intro
  - 7 SOFTLY WHISPERING I LOVE YOU—Congregation (Columbia) MdW
  - 8 ICH TRAUME MIT OFFENEN AUGEN VON DIR—Ulli Martin (Philips) Discoton
  - 9 JEEPSTER—T. Rex (Ariola) Sikorski
  - 10 SPOON—Can (United Artists)

## YUGOSLAVIA

SINGLES

- This Week**
- 1 LJUBAV/VATRA (Love/Fire)—Olivera Katarina (RTB)
  - 2 POSLE KAZU CIGA LUD (Borriquito)—7 Mladih (RTB)
  - 3 SOFTLY WHISPERING I LOVE YOU—Congregation (Jugoton)
  - 4 DOK PALME NJISU GRANE (While Palms Are Swinging Their Branches)—Dubrovacki Trubaduri (Jugoton)
  - 5 ZALI TO CVECE SUZAMA SRECE (Cover These Flowers with Tears of Joy)—Miso Kovac (Studio)
  - 6 IS THIS THE WAY TO AMARILLO—Tony Christie (Jugoton)
  - 7 KUKAVICA (Coo Coo Bird)—Korni Grupa (RTB)
  - 8 POPPA JOE—The Sweet (Jugoton)
  - 9 ANDJELINA (Angelina)—Dusko Lokin (Jugoton)
  - 10 NE PRICAJ MAMI (Don't Tell Mama)—Zoran Miliivojevic (RTB)

### LP's

- This Month**
- 1 IMAGINE—John Lennon (Jugoton)
  - 2 A TI SE NE DAJ (And You Don't Give Away)—Drago Mlinarec (Jugoton)
  - 3 MISO KOVAC—Miso Kovac (Jugoton)
  - 4 WILD LIFE—Wings (Jugoton)
  - 5 BEST OF ELLA—Ella Fitzgerald (RTB)
  - 6 MAHALIA—Mahalia Jackson (RTB)
  - 7 SUPERGROUPS—Various Artists (RTB)
  - 8 CHERPI CHERPI, CHEEP—Middle of the Road (Jugoton)
  - 9 MIKI—Miki Jevremovic (Jugoton)
  - 10 ARSEN—Arsen Dedic (Jugoton)

**Listen to ours.**

# "LOVE THEME FROM THE GODFATHER"

By

# PAUL MAURIA

On MGM Records (K-14378).



**Men decide.**

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The records listed on this page represent the new additions and picks of more than 150 radio stations in 50 markets polled each week for Top 40, MOR, country and soul, along with the picks of the Billboard Review Board. The picks are based upon the commercial potency of the disc.

## POP

### PAUL SIMON—ME AND JULIO DOWN BY THE SCHOOLYARD (2:40)

(prod: Roy Halee/Paul Simon) (writer: Simon) (Charing Cross, BMI) Flip: No info available. COLUMBIA 4-45585.

RADIO ACTION: WMAK (Louisville); WTX (New Orleans); WSCR (Birmingham); WKBW (Buffalo).

### NEW SEEKERS—BEG, STEAL OR BORROW (2:48)

(prod: David Mackay) (writers: Cole-Hall-Wolfe) (Leeds, ASCAP) Flip: No info available. ELEKTRA 45780.

### BETTY WRIGHT—I'M GETTING TIRED BABY/IF YOU LOVE ME LIKE YOU SAY YOU LOVE ME (2:45/2:59)

(prod: Willie Clarke & Clarence Reid) (writers: Reid-Clarke) (Sherlyn, BMI) ALSTON 4609 (Atlantic)

RADIO ACTION: WGIV (Charlotte, North Carolina); WABC (Cleveland); KGFJ (Los Angeles)

### RINGO STARR—BACK OFF BOOGALOO (3:21)

(prod: George Harrison) (writer: Starkey) (Startling, BMI) Flip: "Blind-man" (2:41) (Startling, BMI) APPLE 1849

RADIO ACTION: WDRC (Hartford)

### LITTLE JIMMY OSMOND—MOTHER OF MINE/LONG HAIRD LOVER FROM LIVERPOOL (2:26/2:15)

(prod: Alan Osmond-Mike Curb-Don Costa/Mike Curb & Perry Botkin, Jr.) (Writer: Parkinson/Kingsley) (Chappell, ASCAP/Burda/Virgin Ear, ASCAP) MGM 14376.

## COUNTRY

### ANTHONY ARMSTRONG JONES—IT'S A CRYIN' SHAME (2:34)

(prod: Cliff Williamson) (writers: Lambert-Potter) (Trousdale/Soldier, BMI) Flip: "Mine, Mine, Mine" (2:06) (Click, ASCAP) CHART 5157.

RADIO ACTION: WINN (Louisville); KFDI (Wichita); WEXL (Detroit).

### ARLENE HARDEN—A SPECIAL DAY (2:58)

(prod: Frank Jones) (writer: Harden) (Two Rivers, BMI) Flip: No info available. COLUMBIA 4-45577.

### O.B. McCLINTON—DEEP IN THE HEART OF ME (2:43)

(prod: Jim Malloy) (writer: Bullard) (East/Memphis, BMI) Flip: No info available. ENTERPRISE 9044 (Stax/Volt).

RADIO ACTION: WMQM (Memphis); KWJJ (Portland).

### NORRO WILSON—THE SWEET LIPS THAT KISS ME GOOD MORNING (2:51)

(prod: Bob Ferguson) (writer: McAlpin) (Acclaim, BMI) Flip: "The Gift of Love" (2:54) (Gallico/Altam, BMI) RCA 74-0677.

## also recommended

FLOYD CRAMER—Detour (2:40) (prod: Chet Atkins) (writer: Westmoreland) (Hill & Range Songs, BMI) RCA 74-0674.

REX ALLEN, JR.—I Honky Tonked All The Way Back Home (2:38) (prod: Steve S. Singleton) (writers: Burch-Dinning) (Green Isle/Burch, BMI) PLANTATION 89 (SSS International).

### TODD RUNDGREN—I SAW THE LIGHT (2:59)

(prod: Todd Rundgren) (writer: Rundgren) (Earmark/Screen Gems-Columbia, BMI) Flip: "Marlene" (3:54) Earmark/Screen Gems-Columbia, EMI BEARVILLE 0003 (Warner Bros).

RADIO ACTION: KQWB (Fargo); WPOP (Hartford).

### AL MARTINO—LOVE THEME FROM "THE GOD-FATHER" (2:59)

(prod: Pete De Angelis) (writers: Rota-Kusik) (Famous, ASCAP) Flip: "I Have But One Heart" (2:52) (Famous, ASCAP) CAPITOL 3313.

RADIO ACTION: WHDH (Boston); KIRO (Seattle).

### JAMES DARREN—I THINK SOMEBODY LOVES ME (3:08)

(prod: Ritchie Adams) (writer: Ingram, Jr.) (Kahl/Power House, BMI) Flip: No info available. KIRSHNER 63-1012 (RCA).

### THINK—IT'S NOT THE WORLD—IT'S THE PEOPLE (3:18)

(prod: Lou Stallman & Bobby Susser) (writers: Stallman-Susser) (Songs For Everybody, BMI) Flip: "Who Are You To Tell Me What To Do?" (1:58) (Songs For Everybody, BMI) LAURIE 3594.

### CYMARRON—RIGHT CAN BE SO WRONG (3:05)

(prod: Chips Moman) (writer: Mainegra) (Press, BMI) Flip: No info available. ENTRANCE 7506 (CBS).

### MAC & KATIE KISSOON—I'VE FOUND MY FREEDOM (2:10)

(prod: Miki Dallon) (writers: Ritchie-Spence) (Hill & Range Songs, BMI) Flip: "Love Came Today" (2:20) (Campbell-Connelly, ASCAP) BELL 45-198.

### HOLLIES—THE BABY (3:38)

(prod: Ron Richards) (writer: Taylor) (Blackwood/Back Road, BMI) Flip: No info available. EPIC 5-10842 (CBS).

### ED AMES—AND I LOVE YOU SO (3:52)

(prod: Joe Reisman) (writer: McLean) (Mayday/Yahweh Tunes, BMI) Flip: "The Ship" (3:12) (Leeds, ASCAP) RCA 74-0678.

### R. DEAN TAYLOR—TAOS NEW MEXICO (3:10)

(prod: R. Dean Taylor) (writer: Taylor) (Jobette, BMI) Flip: No info available. RARE EARTH 5041 (Motown).

### SMILEY MONROE—Secret Agent Seven \*Double\* O (2:20) (prod: Gene Breedon) (writers: McMillan-Monroe-Simpson) (Central Songs/Plague, BMI) PORTLAND 1006.

RADIO ACTION: KFDI (Wichita).

BILL MACK—Adonna (Keeps Blowin' My Mind) (1:53) (prod: Bill Mack) (writer: Mack) (Acuff-Rose, BMI) HICKORY 1628.

## SOUL

### BETTY WRIGHT — I'M GETTIN' TIRED BABY/IF YOU LOVE ME LIKE YOU SAY YOU LOVE ME (See Pop Pick)

### JOHNNIE TAYLOR (THE SOUL PHILOSOPHER—DOING MY OWN THING (PART I) (See Pop Pick)

### BILL BRANDON—STOP THIS MERRY-GO-ROUND (3:09)

(prod: Clinton Moon/Sam Dees) (writers: Moon-Dees-Gardner) (Moonsong, BMI) Flip: "I'm a Believer Now" (3:40) (Moonsong, BMI) MOONSONG 9001 (Mercury).

RADIO ACTION: WAOK (Atlanta); WDIA (Memphis); WAWA (Milwaukee); WABQ (Cleveland).

### ROSCOE ROBINSON—DON'T SET ME FREE (2:55)

(prod: Willie Hutch) (writers: Hutch-Wakefield) (Jobete, BMI) Flip: Satisfied" (3:00) (Su-Ma, BMI) PAULA 365 (Jewel).

### SISTERS LOVE—MR. FIX-IT MAN (2:59)

(prod: Willie Hutch) (writers: Hutch-Wakefield) (Jobete, BMI) Flip: No info available. MIWEST 5014 (Motown).

### BILLY JOEL—TOMORROW IS TODAY (3:25)

(prod: Artie Ripp) (writer: Joel) (Higher/Rippartha/Mazur, ASCAP) Flip: "Everybody Loves You Now" (2:40) (Higher/Rippartha/Mazur, ASCAP) FAMILY 0906 (Famous).

### DR. JOHN—IKI IKO (3:10)

(prod: Jerry Wexler & Harold Battiste) (writers: Jones-Jones-Jones-Thomas) (Ace-Trio/Melder, BMI) Flip: No info available. ATCO 6882.

### GARY ST. CLAIR—DR. ROCK & ROLL (2:50)

(prod: Tim O'Brien) (writer: St. Clair) (125th Street, ASCAP) Flip: No info available. PARAMOUNT 0155.

## also recommended

FRIENDS OF DISTINCTION—Love Is the Way of Life (The Humble Stranger) (2:55) (prod: Ray Cork, Jr.) (writers: Shuman-Brooks) (Golden Bough, ASCAP) RCA 74-0679.

JOHNNIE TAYLOR (The Soul Philosopher)—Doing My Own Thing (Part 1) (3:30) (prod: Don Davis) (writer: Snyder) (Conquistador, ASCAP) STAX 0122.

RADIO ACTION: WABQ (Cleveland).

RICHIE HAVENS—Where You Gonna Run To? (2:55) (prod: Richie Havens) (writer: Wilson) (Stormy Forest, ASCAP) STORMY FORREST 664 (MGM).

CHARLES WRIGHT AND THE WATTS 103rd STREET BAND—I've Got Love (2:32) (prod: Charles Wright) (writer: Power/Warner-Tamerslane, BMI) WARNER BROS. 7577.

FLUDD—Get Up, Get Out and Move On (3:06) (prod: Adam Mitchell) (writers: Pilling-Pilling) (Underwater, ASCAP) WARNER BROS. 7576.

AL WILSON—Heavy Church (2:55) (prod: Marc Gordon) (writer: Day) (Viva/Wren, BMI) ROCKY ROAD 30,060 (Bell).

MAL—Mighty Mighty and Roly Poly (2:38) (prod: Giacomo Tosti) (writers: Stott-Capugno-Capugno) (Sunbury, ASCAP) RCA 74-0682.

WINDOWS—How Do You Do (3:40) (writers: Van Hemert-Van Hoof) (Warner Bros, ASCAP) VIRGO 501 (Roulette).

SIG SAKOWICA with DAVID ROMAINE ORCH—My Day Begins And Ends With You (2:11) (writers: Trace-Romaine-Abrams) (Brandon, ASCAP) MISKAWAKA 1706.

RED, WILDER, BLUE—I Believe In You (2:41) (prod: Al Schmitt) (writer: Ballew) (Dimension, BMI) PENTAGRAM 212 (Viva/Warner Bros).

AL TRACE ORCH with EDDY HOWARD—Little Lost Angel (2:40) (writers: Trace-Trace-Romaine) (Forster, ASCAP) MISHAWAKA 1900.

## also recommended

FRIENDS OF DISTINCTION—Love Is the Way of Life (The Humble Stranger) (See Pop Pick).

CHARLES WRIGHT and the Watts 103rd Street Band—I've Got Love (See Pop Pick).

EL DORADOS—Loose Booty (Part 1) (2:40) (prod: Flubadub) (writers: Bass-Mondrus) (Pollyday, BMI) PAULA 369 (Jewel).

SOUL—Tell It Like It Is (2:48) (prod: Steve Feldman-Richard Talmadge) (writers: Hancock-Hawkins) (Catalogue, BMI) MUSICOR 1454.

BAD SMOKE—Crawl Y'All (Part 1) (2:59) (prod: Marlin McNichols) (writers: Davis-Williams-Flemister) (Andromeda/Tedrolee, ASCAP) CHESS 2124.

## HOT CHART ACTION

14 \* (33) ROCKIN' ROBIN—Michael Jackson (Motown)

17 \* (42) FIRST TIME EVER I SAW YOUR FACE—Roberta Flack, Atlantic.

18 \* (30) BETCHA, BY GOLLY, WOW—Stylistics, Avco

32 \* (58) DAY DREAMING—Aretha Franklin Atlantic.

37 \* (63) GIVE IRELAND BACK TO THE IRISH—Wings, Apple.

53 \* (78) VINCENT—Don McLean, United Artists.

The M.O.R. Smash  
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[K-14320]

by **SAMMY DAVIS JR.**

also breaking Top 40 in  
Philadelphia, Detroit, Seattle, Baltimore,  
Washington D.C. and Hartford  
from his new album

**"SAMMY DAVIS JR. NOW"**

[SE-4832]



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MGM  
RECORDS

**STAR PERFORMER**—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending  
March 25, 1972

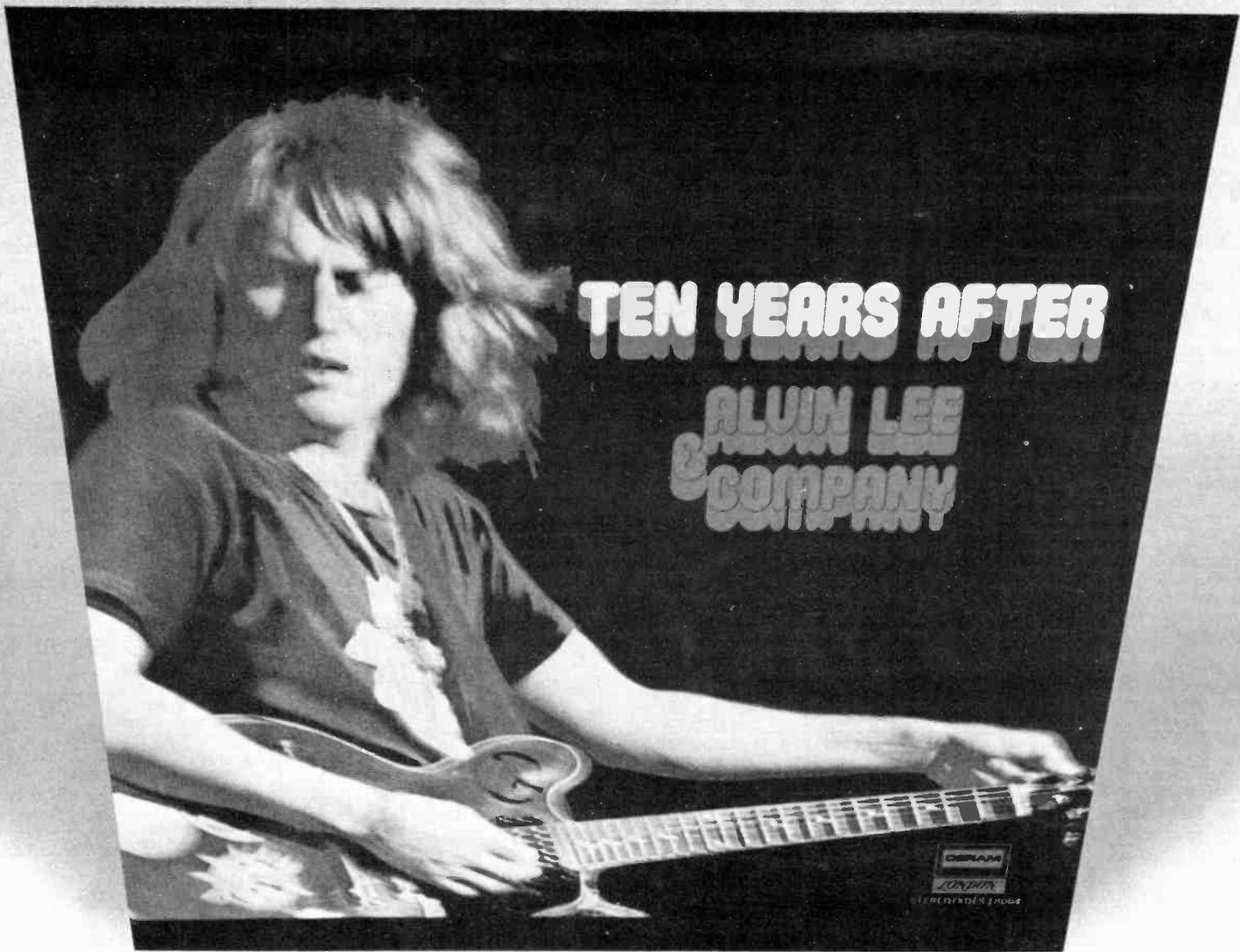
# Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	2	<b>A HORSE WITH NO NAME</b>	America (Ian Samwell), Warner Bros. 7555	34	35	<b>GLORY BOUND</b>	Grass Roots (Steve Barri), Dunhill 4302	68	64	<b>(Oh Lord Won't You Buy Me a) MERCEDES BENZ</b>	Goose Creek Symphony (Goose Creek Symphony), Capitol 3246
2	1	<b>HEART OF GOLD</b>	Neil Young (Elliot Mazer & Neil Young), Reprise 1065	35	39	<b>EVERY DAY OF MY LIFE</b>	Bobby Vinton (Jimmy Bowen), Epic 5-10822 (CBS)	69	57	<b>DIAMONDS ARE FOREVER</b>	Shirley Bassey (John Barry), United Artists 50845
3	3	<b>LION SLEEPS TONIGHT</b>	Robert John (Hank Medress & Dave Appell), Atlantic 2846	36	37	<b>NO ONE TO DEPEND ON</b>	Santana (Santana), Columbia 4-4552	70	75	<b>LIVING WITHOUT YOU</b>	Manfred Mann's Earth Band (David Mackay), Polydor 14113
4	9	<b>PUPPY LOVE</b>	Donny Osmond (Mike Curb & Don Costa), MGM 14367	37	63	<b>GIVE IRELAND BACK TO THE IRISH</b>	Wings (The McCartneys), Apple 1847	71	73	<b>WHAT IT IS</b>	Undisputed Truth (Norman Whitfield), Gordy 7114 (Motown)
5	6	<b>MOTHER AND CHILD REUNION</b>	Paul Simon (Roy Halee/Paul Simon), Columbia 4-45547	38	45	<b>(The Day I Found You Was) THE DAY I FOUND MYSELF</b>	Honey Cone (Staff), Hot Wax 7113 (Buddah)	72	76	<b>BE MY LOVER</b>	Alice Cooper (Bob Ezrin), Warner Bros. 756E
6	4	<b>WITHOUT YOU</b>	Nilsson (Richard Perry), RCA 74-0604	39	41	<b>COULD IT BE FOREVER</b>	David Cassidy (Wes Farrell), Bell 45-187	73	67	<b>DO WHAT YOU SET OUT TO DO</b>	Bobby Bland (Jay Wellington), Duke 472
7	8	<b>THE WAY OF LOVE</b>	Cher (Snuff Garrett), Kapp 2158 (MCA)	40	43	<b>DO YOUR THING</b>	Isaac Hayes (Isaac Hayes), Enterprise 9042 (Stax/Volt)	74	—	<b>HELP ME MAKE IT THROUGH THE NIGHT</b>	Gladys Knight & the Pips (Johnny Bristol), Soul 35094 (Motown)
8	11	<b>JUNGLE FEVER</b>	Chakachas (Roland Kluger), Polydor 15030	41	50	<b>SLIPPIN' INTO DARKNESS</b>	War (Jerry Goldstein), United Artists 50867	75	88	<b>TAXI</b>	Harry Chapin (Jac Holzman), Elektra 45770
9	5	<b>EVERYTHING I OWN</b>	Bread (David Gates), Elektra 45765	42	27	<b>TALKING LOUD AND SAYING NOTHING (PT. 1)</b>	James Brown (James Brown-Brother Production), Polydor 14109	76	74	<b>MR. PENGUIN Pt. 1</b>	Lunar Funk (Tedrolee Prod.), Bell 45,172
10	14	<b>I GOTCHA</b>	Joe Tex (Buddy Killen), Dial 1010 (Mercury)	43	31	<b>RING THE LIVING BELL</b>	Melanie (Peter Shekeryk), Neighborhood 4202 (Famous)	77	79	<b>SINCE I FELL FOR YOU</b>	Laura Lee (William Weatherspoon), Hot Wax 10602 (Buddah)
11	10	<b>DOWN BY THE LAZY RIVER</b>	Osmonds (Michael Lloyd & Alan Osmond), MGM 14324	44	48	<b>KING HEROIN</b>	James Brown (James Brown), Polydor 14116	78	—	<b>BABY BLUE</b>	Badfinger (Todd Rundgren) Apple 1844
12	7	<b>PRECIOUS &amp; FEW</b>	Climax (Larry Cox), Rocky Road 30,055 (Bell)	45	38	<b>I CAN'T HELP MYSELF (Sugar Pie, Honey Bunch)</b>	Donnie Elbert (Donnie Elbert), Avco 4587	79	—	<b>THE FAMILY OF MAN</b>	Three Dog Night (Richard Podolor) Dunhill 4306
13	17	<b>IN THE RAIN</b>	Dramatics (Tony Hester under the supervision of Don Davis), Volt 4075	46	47	<b>NOW RUN AND TELL THAT</b>	Denise LaSalle (Crajon Ent.), Westbound 201 (Chess/Janus)	80	90	<b>RUN, RUN, RUN</b>	Jo Jo Gunne (Jo Jo Gunne), Asylum 11003 (Atlantic)
14	33	<b>ROCKIN' ROBIN</b>	Michael Jackson (Mel Larson & Jerry Marcellino), Motown 1197	47	53	<b>TINY DANCER</b>	Elton John (Gus Dudgeon), Uni 55318 (MCA)	81	81	<b>EVERYDAY</b>	John Denver (Milton Okun), RCA 74-0647
15	13	<b>BANG A GONG (Get It On)</b>	T. Rex (Tony Visconti), Reprise 1032	48	34	<b>SOFTLY WHISPERING I LOVE YOU</b>	English Congregation (John Burgess), Atco 6865	82	82	<b>NICE TO BE WITH YOU</b>	Gallery (Mike Theodore & Dennis Coffey), Sussex 232 (Buddah)
16	18	<b>ROCK AND ROLL LULLABY</b>	B. J. Thomas (Steve Tyrell-Al Gorgoni), Scepter 12344	49	56	<b>SUAVECITO</b>	Malo (David Rubinson), Warner Bros. 7559	83	84	<b>YOUR PRECIOUS LOVE</b>	Linda Jones (J. Robinson & G. Harris), Turbo 021 (All Platinum)
17	42	<b>THE FIRST TIME EVER I SAW YOUR FACE</b>	Roberta Flack (Joel Dorn), Atlantic 2864	50	55	<b>CHANTILLY LACE</b>	Jerry Lee Lewis (Jerry Kennedy), Mercury 73273	84	86	<b>IF WE ONLY HAVE LOVE</b>	Dionne Warwick (Burt Bacharach & Hal David), Warner Bros. 7560
18	30	<b>BETCHA BY GOLLY, WOW</b>	Stylistics Featuring Russell Thompkins Jr. (Thom Bell), Avco 4591	51	44	<b>YOU WANT IT, YOU GOT IT</b>	Detroit Emeralds (Katouzzion Prod.), Westbound 192 (Chess/Janus)	85	89	<b>CANDY MAN</b>	Sammy Davis Jr. (Mike Curb & Don Costa), MGM 14320
19	23	<b>A COWBOY'S WORK IS NEVER DONE</b>	Sonny & Cher (Sonny Bono & Snuff Garrett), Kapp 2163 (MCA)	52	66	<b>HEARTBROKEN BOPPER</b>	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0659	86	—	<b>I HAD IT ALL THE TIME</b>	Tyrone Davis (Willie Henderson) Dakar 4501 (Brunswick)
20	28	<b>ROUNDABOUT</b>	Yes (Yes and Eddie Offord), Atlantic 2854	53	78	<b>VINCENT</b>	Don McLean (Ed Freeman), United Artists 50887	87	94	<b>HEARSAY</b>	Soul Children (Jim Stewart & Al Jackson), Stax 0119
21	21	<b>AIN'T UNDERSTANDING MELLOW</b>	Jerry Butler & Brenda Lee Eager (Gerald Sims & Jerry Butler), Mercury 73255	54	59	<b>AFRO STRUT</b>	Nite-Lifers (Fuqua III Productions), RCA 74-0591	88	100	<b>NUT ROCKER</b>	Emerson, Lake & Palmer (Greg Lake), Cotillion 44151
22	20	<b>AMERICAN PIE</b>	Don McLean (Ed Freeman), United Artists 50856	55	60	<b>SON OF MY FATHER</b>	Giorgio (Stop International Prod.), Dunhill 4304	89	—	<b>POOL OF BAD LUCK</b>	Joe Simon (Staff) Spring 124 (Polydor)
23	25	<b>RUNNIN' AWAY</b>	Sly & the Family Stone (Sly Stone), Epic 5-10829 (CBS)	56	49	<b>UNTIL IT'S TIME FOR YOU TO GO</b>	Elvis Presley, RCA 74-0619	90	—	<b>LEGEND IN YOUR OWN TIME</b>	Carly Simon (Paul Samuel-Smith) Elektra 45774
24	12	<b>HURTING EACH OTHER</b>	Carpenters (Jack Daugherty), A&M 1322	57	61	<b>GOIN' DOWN (On the Road to L.A.)</b>	Terry Black & Laurel Ward (Bill Gilliland-Roger Cook-Ahead Prod.), Kama Sutra 540 (Buddah)	91	91	<b>SON OF MY FATHER</b>	Chicory (Roger Easterby & Des Champ/Stop Intern'l), Epic 5-10837 (CBS)
25	26	<b>WE'VE GOT TO GET IT ON AGAIN</b>	Addrisi Brothers (Norbert Putnam), Columbia 4-45521	58	52	<b>IRON MAN</b>	Black Sabbath (Rodger Bain), Warner Bros. 7530	92	92	<b>JOSIE</b>	Kris Kristofferson (Fred Foster), Monument 8536 (CBS)
26	29	<b>CRAZY MAMA</b>	J. J. Cale (Audie Ashworth), Shelter 7314 (Capitol)	59	51	<b>LOVE ME, LOVE ME LOVE</b>	Frank Mills (Frank Mills), Sunflower 118 (MGM)	93	99	<b>ROCKIN' WITH THE KING</b>	Canned Heat (Skip & Jim Taylor), United Artists 50892
27	15	<b>JOY</b>	Apollo 100 (Miki Dallon), Mega 615-0050	60	54	<b>NICKEL SONG</b>	Melanie (Peter Shekeryk), Buddah 268	94	—	<b>YOU COULD HAVE BEEN A LADY</b>	April Wine (Ralph Murphy) Big Tree 133 (Bell)
28	24	<b>FLOY JOY</b>	Supremes ("Smokey"), Motown 1195	61	80	<b>DOCTOR MY EYES</b>	Jackson Browne (Richard Sanford Orshoff), Asylum 11004 (Atlantic)	95	95	<b>YOU ARE THE ONE</b>	Sugar Bears (Jimmy Bowen), Big Tree 122 (Bell)
29	16	<b>SWEET SEASONS</b>	Carole King (Lou Adler), Ode 66022 (A&M)	62	72	<b>MONEY RUNNER</b>	Quincy Jones (Quincy Jones), Reprise 1072	96	97	<b>TO GET TO YOU</b>	Jerry Wallace (Joe Johnson), Decca 32914 (MCA)
30	19	<b>DON'T SAY YOU DON'T REMEMBER</b>	Beverly Bremers (Victrix Prod.), Scepter 12315	63	77	<b>ROCK AND ROLL</b>	Led Zeppelin (Jimmy Page), Atlantic 2865	97	98	<b>THANK GOD FOR YOU BABY</b>	PG&E (John Hill), Columbia 4-45519
31	36	<b>TAURUS</b>	Dennis Coffey and the Detroit Guitar Band (Mike Theodore), Sussex 233 (Buddah)	64	87	<b>JUMP INTO THE FIRE</b>	Nilsson (Richard Perry), RCA 74-0673	98	—	<b>HOT ROD LINCOLN</b>	Commander Cody & His Lost Planet Airmen (Bob Cohen & Commander Cody) Paramount 0146
32	58	<b>DAY DREAMING</b>	Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2866	65	65	<b>CHEER</b>	Potliquoir (Jim Brown), Janus 179	99	—	<b>ASK ME WHAT YOU WANT</b>	Millie Jackson (Raeford Gerald & Don French) Spring 123 (Polydor)
33	40	<b>TAKE A LOOK AROUND</b>	Temptations (Norman Whitfield), Gordy 7115 (Motown)	67	71	<b>LOUISIANA</b>	Mike Kennedy (Alain Milhaud), ABC 11309	100	—	<b>JUBILATION</b>	Paul Anka (Johnny Harris) Buddah 294

## HOT 100 A-Z - (Publisher - Licensee)

Afro Strut (Dunbar, BMI) ... 54	Crazy Mama (Moss Rose, BMI) ... 26	Every Day of My Life (WB, ASCAP) ... 35	Help Me Make It Through The Night (Combine, BMI) ... 74	Jungle Fever (Intersong, USA/Chappell, ASCAP) ... 8	Now Run and Tell That (Ordene/Bridgeport, BMI) ... 46	Roundabout (Cotillion, BMI) ... 20	Thank God for You Baby (Screen Gems-Columbia, BMI) ... 97
Ain't Understanding Mellow (Butler/Chappell, ASCAP) ... 21	Day Dreaming (Pundit, BMI) ... 32	Everything I Own (Screen Gems-Columbia, BMI) ... 9	A Horse With No Name (WB, ASCAP) ... 98	King Heroin (Dynatone/Belinda, BMI) ... 44	Run, Run, Run (Hollenbeck, BMI) ... 80	Run, Run, Run (Hollenbeck, BMI) ... 80	Tiny Dancer (James, BMI) ... 47
American Pie (Yahveh/Mayday, BMI) ... 22	The Day I Found Myself (Gold Forever, BMI) ... 38	The Family of Man (Almo/Gross Key, ASCAP) ... 79	Hot Rod Lincoln (4 Star, BMI) ... 9	Legend In Your Own Time (Quackenbush, ASCAP) ... 90	Runnin' Away (Stone Flower, BMI) ... 88	Runnin' Away (Stone Flower, BMI) ... 88	To Get to You (4 Star, BMI) ... 96
Ask Me What You Want (Will-Du/Bill-lee/Gauch/Belinda, BMI) ... 99	Do Your Thing (East/ASCAP) ... 40	The First Time Ever I Saw Your Face (Storm King, BMI) ... 17	Hurting Each Other (Andalusian/Andrew Scott, ASCAP) ... 24	Living Without You (Folkways, BMI) ... 3	Since I Fell for You (Warner Bros., ASCAP) ... 68	Slippin' Into Darkness (United Artists, ASCAP) ... 41	Until It's Time for You to Go (Gypsy Boy, ASCAP) ... 56
Baby Blue (Apple, ASCAP) ... 78	Do What You Set Out to Do (Don, BMI) ... 73	Give Ireland Back to the Irish (Maclean/Kidney Punch, ASCAP) ... 37	I Can't Help Myself (Sugar Pie, Honey Bunch) (Jobete, BMI) ... 45	Lion Sleeps Tonight (January, BMI) ... 70	Softly Whispering I Love You (Meribus, BMI) ... 89	Softly Whispering I Love You (Meribus, BMI) ... 89	Vincent (Mayday/Yahweh Tunes, BMI) ... 53
Bang a Gong (Get It On) (Tra-Essex, ASCAP) ... 15	Glory Bound (Wingate, ASCAP) ... 34	Glory Bound (Wingate, ASCAP) ... 34	I Gotcha (Trec, BMI) ... 10	Louisiana (Wingate, ASCAP) ... 67	Son of My Father (Meribus, BMI) ... 89	Son of My Father (Meribus, BMI) ... 89	Waking Up Alone (Almo, ASCAP) ... 66
Be My Lover (Etra, BMI) ... 72	Goin' Down (On the Road to L.A.) (James, BMI) ... 57	Goin' Down (On the Road to L.A.) (James, BMI) ... 57	I Had It All the Time (Julie-Brian, BMI) ... 86	Love Me, Love Me Love (North Country, BMI) ... 59	Suavecito (Centerbury, BMI) ... 49	Suavecito (Centerbury, BMI) ... 49	We've Got to Get It on Again (Blackwood, BMI) ... 25
Betcha by Golly, Wow (Belthor/Assorted, BMI) ... 18	Hearsay (East/Memphis, BMI) ... 87	Hearsay (East/Memphis, BMI) ... 87	Money Runner (Screen Gems-Columbia, BMI) ... 84	Love Me, Love Me Love (North Country, BMI) ... 59	Talking Loud and Saying Nothing (Dynatone, BMI) ... 16	Talking Loud and Saying Nothing (Dynatone, BMI) ... 16	What It Is (Jobete, BMI) ... 71
Candy Man (Taramam, BMI) ... 85	Heartbroken Bopper (Dunbar/Walrus-Moore/Expressions/Cirus/Sunsport, BMI) ... 52	Heartbroken Bopper (Dunbar/Walrus-Moore/Expressions/Cirus/Sunsport, BMI) ... 52	Nickel Song (Melanie, BMI) ... 84	Love Me, Love Me Love (North Country, BMI) ... 59	Without You (Apple, ASCAP) ... 6	Without You (Apple, ASCAP) ... 6	You Are the One (Almo, ASCAP) ... 7
Chantilly Lace (Glad, BMI) ... 50	Heart of Gold (Silver Fiddle, BMI) ... 11	Heart of Gold (Silver Fiddle, BMI) ... 11	Doctor My Eyes (Richard Sanford Orshoff, Asylum, BMI) ... 80	Love Me, Love Me Love (North Country, BMI) ... 59	You Are the One (Almo, ASCAP) ... 7	You Are the One (Almo, ASCAP) ... 7	You've Got to Get It on Again (Blackwood, BMI) ... 25
Cher (Flypaper, BMI) ... 65	Heart of Gold (Silver Fiddle, BMI) ... 11	Heart of Gold (Silver Fiddle, BMI) ... 11	Iron Man (Tro-Andover, ASCAP) ... 58	Love Me, Love Me Love (North Country, BMI) ... 59	You've Got to Get It on Again (Blackwood, BMI) ... 25	You've Got to Get It on Again (Blackwood, BMI) ... 25	Without You (Apple, ASCAP) ... 6
Could It Be Forever (Pocketful of Tunes, BMI) ... 39	Heart of Gold (Silver Fiddle, BMI) ... 11	Heart of Gold (Silver Fiddle, BMI) ... 11	Josie (Resaca, BMI) ... 92	Love Me, Love Me Love (North Country, BMI) ... 59	You're the One (Town Arie, BMI) ... 95	You're the One (Town Arie, BMI) ... 95	You Want It, You Got It (Bridgeport, BMI) ... 51
Down by the Lazy River (Kalah, BMI) ... 50	Heart of Gold (Silver Fiddle, BMI) ... 11	Heart of Gold (Silver Fiddle, BMI) ... 11	Nickel Song (Melanie, BMI) ... 84	Love Me, Love Me Love (North Country, BMI) ... 59	You're the One (Town Arie, BMI) ... 95	You're the One (Town Arie, BMI) ... 95	You Want It, You Got It (Bridgeport, BMI) ... 51
Everyday (Peer International, BMI) ... 81	Heart of Gold (Silver Fiddle, BMI) ... 11	Heart of Gold (Silver Fiddle, BMI) ... 11	Do Your Thing (East/ASCAP) ... 40	Love Me, Love Me Love (North Country, BMI) ... 59	You're the One (Town Arie, BMI) ... 95	You're the One (Town Arie, BMI) ... 95	You Want It, You Got It (Bridgeport, BMI) ... 51

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.



XDES 18064

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Lily Tomlin's album "This Is A Recording" has been confirmed the best comedy album of the year ... Grammy Award winner/1971. And that's the truth.



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Polydor congratulates Lily Tomlin in the best way they know how; by backing her new forthcoming album with a massive promotion, publicity, advertising and merchandising campaign. Since nobody sells an album better than the artist, here's a list of her TV appearances and concerts:

David Frost Show March 28  
Tonight Show March 21  
Mike Douglas Show March 29  
Main Point—Philadelphia, Pa. March 23-26  
Dick Cavett Show March 30  
Carnegie Hall—New York March 31  
Kleinhaus Music Hall—Buffalo, New York April 1  
Symphony Hall—Boston, Mass. April 6  
Ford Auditorium—Detroit, Mich. April 7  
Bushnell Auditorium—Hartford, Conn. April 9  
Music Hall—Houston, Texas—April 21  
McFarlin Auditorium—Dallas, Texas April 22  
Portland Oregon Concert April 27  
Seattle Wash. Concert April 28  
Vancouver B.C. Concert April 30  
Bitter End—New York May 31-June 5  
Fairmount Hotel—San Francisco June 8-28  
Mr. Kelly's—Chicago, Ill. July 10-23



## LILY TOMLIN as Edith Ann And that's the truth

PD-5023



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

# TOP LP's & TAPE

POSITION  
109-200

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

NA Indicates not available

TAPE  
PACKAGES  
AVAILABLE

TAPE  
PACKAGES  
AVAILABLE

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
109	128	2	CHARLEY PRIDE Best of, Vol. II RCA LSP 4682			NA	170	172	4	PETER YARROW Peter Warner Bros. BS 2599			
110	110	26	SONNY & CHER LIVE Kapp KS 3654 (MCA)				171	161	8	DENNIS LaSALLE Trapped By a Thing Called Love Westbound WB 2012 (Chess/Janus)			NA
111	116	7	BLACK OAK ARKANSAS Keep the Faith Atco SD 33-381			NA	172	—	1	PARTRIDGE FAMILY Shopping Bag Bell 6072			
112	117	31	PARTRIDGE FAMILY Sound Magazine Bell 6064				173	178	17	SEALS & CROFTS Year of Sunday Warner Bros. BS 2568			
113	113	19	MOM & DADS Rangers Waltz GNP Crescendo GNPS 2061			NA	174	177	2	HARRY CHAPIN Heads & Tales Elektra EKS 75023			NA
114	121	58	BLACK SABBATH Paranoid Warner Bros. WS 1887				175	184	8	RAY STEVENS Turn Your Radio On Barnaby Z 30809 (CBS)			NA
115	114	14	LEONARD BERNSTEIN Mass Columbia M2 31008				176	168	14	WILSON PICKETT Don't Knock My Love Atlantic SD 8300			NA
116	88	7	PERSUASIONS Street Corner Symphony Capitol ST 872			NA	177	179	8	NITTY GRITTY DIRT BAND All the Good Times United Artists UAS 5553			
117	119	9	LAURA LEE Women's Love Rights Hot Wax HA 708 (Buddah)			NA	178	124	9	HENRY MANCINI HIS ORCH. & CHORUS Big Screen, Little Screen RCA LSP 4630			NA
118	164	4	CRUSADERS Blue Thumb BTS 6001 (Famous)			NA	179	186	4	QUINCY JONES Ndeda Mercury SRM 2-623			NA
119	104	15	MOUNTAIN Flowers of Evil Windfall 5501 (Bell)				180	181	4	OHIO PLAYERS Pain Westbound WS 2015 (Chess/Janus)			NA
120	199	2	SHIRLEY BASSEY I Capricorn United Artists UAS 5565				181	195	4	BOBBY SHORT LOVES COLE PORTER Atlantic SD 2-606			NA
121	188	2	SPIRIT Feedback Epic KE 31175 (CBS)				182	189	8	P G & E Columbia C 30362			NA
122	197	2	JAMES GANG Straight Shooter ABC ABCX 741				183	187	3	PERSUADERS Thin Line Between Love & Hate, Win Or Lose 33-387 (Atlantic)			NA
123	126	5	BETTY WRIGHT I Love the Way You Love Alston SD 33-388 (Atlantic)				184	151	12	DIAMONDS ARE FOREVER Soundtrack United Artists UAS 5220			
124	97	8	REDBONE Message From a Drum Epic KE 30815 (CBS)			NA	185	185	9	MAHAVISHNU ORCH/JOHN McLAUGHLIN The Inner Mounting Flame Columbia KC 31067			NA
125	198	2	JACKSON BROWNE Asylum SD 5051 (Atlantic)				186	133	8	KENNY ROGERS & THE FIRST EDITION Ballad of Calico Reprise 2XS 6476			NA
126	111	22	VAN MORRISON Tupelo Honey Warner Bros. WS 1950				187	193	2	ESTHER PHILLIPS From a Whisper To A Scream Kudu KU 05 (CTI)			NA
127	137	7	LEO KOTTKE Greenhouse Capitol ST 11000			NA	188	192	16	IT'S A BEAUTIFUL DAY Choice Quality Stuff/Anytime Columbia KS 30734			NA
128	118	7	RY COODER Into the Purple Valley Reprise MS 2052				189	196	2	KENNY LOGGINS WITH JIM MESSINA Sittin' In Columbia C 31044			
129	108	29	SUMMER OF '42 Soundtrack Warner Bros. WS 1925				190	—	1	TODD RUNDGREN Something/Anything? Dearsville 2BX 2066 (Warner Bros.)			
130	122	19	WHO Meaty, Beaty, Big & Bouncy Decca DL 79184 (MCA)				191	—	1	DENNIS COFFEY Goin' for Myself Sussex SXBS 7010 (Buddah)			NA
131	132	14	LAURA NYRO Gonna Take a Miracle Columbia KC 30987				192	—	1	LEE MICHAELS Space & First Takes A&M SP 4336			NA
132	135	2	JOHN LEE HOOKER I'll Never Get Out Of These Blues Alive ABC ABCX 736				193	176	11	LUTHER INGRAM I've Been Here All the Time KoKo MOS 2201 (Stax/Volt)			
133	112	19	JONATHAN EDWARDS Capricorn SD 862 (Atco)			NA	194	—	1	DAVID BROMBERG Columbia C 31104			NA
134	127	17	LEON RUSSELL & MARC BENNO Asylum Choir II Shelter SW 8910 (Capitol)			NA	195	—	1	JOE SIMON Drowning In the Sea of Love Spring SPR 5702 (Polydor)			NA
135	96	11	EARTH, WIND & FIRE The Need of Love Warner Bros. WS 1958				196	145	6	CAPTAIN BEEFHEART Spotlight Kid Reprise MS 2050			NA
136	125	8	UNDISPUTED TRUTH Face to Face With the Truth Gordy G 959 L (Motown)			NA	197	—	1	KING CURTIS Everybody's Talkin' Atco SD 33-385			NA
137	194	3	MICHEL LEGRAND "Brian's Song" Themes & Variations Bell 6071			NA	198	—	1	BOBBY SHERMAN'S GREATEST HITS VOL. I Metromedia KMD 1048			NA
138	138	5	MANFRED MANN'S EARTH BAND Polydor PD 5015				199	—	1	LILY TOMLIN And That's The Truth Polydor PD 5023			NA
139	100	13	PAPA JOHN CREACH Grunt FTR 1003 (RCA)				200	—	—	FAIRPORT CONVENTION Babbacombe Lee A&M SP 4333			NA
140	144	7	RAY CONIFF & THE SINGERS I'd Like to Teach the World to Sing Columbia KS 31220										
141	146	80	CARPENTERS Close to You A&M SP 4271										
142	136	33	WHO Who's Next Decca DL 79182 (MCA)										
143	141	73	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325 (CBS)										
144	147	14	PAUL WILLIAMS Just An Old Fashioned Love Song A&M SP 4327			NA							
145	130	22	HERBIE MANN Push, Push Embryo SD 532 (Atlantic)										
146	150	2	LETTERMEN 1 Capitol SW 11010			NA							
147	142	52	PARTRIDGE FAMILY Up to Date Bell 6059										
148	149	2	VENTURES Joy United Artists UAS 5575										
149	148	111	CHICAGO Columbia KGP 24										
150	—	1	EDGAR WINTER'S WHITE TRASH Roadwork Epic KEG 31249 (CBS)										
151	152	57	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098										
152	157	5	KEITH EMERSON WITH THE NICE Mercury SRM 26500			NA							
153	143	20	ROD STEWART ALBUM Mercury SR 61327										
154	160	32	CHI-LITES (For God's Sake) Give More Power to the People Brunswick BL 754170			NA							
155	—	1	STEVIE WONDER Music Of My Mind Tamla T 314 L (Motown)										
156	120	7	DON McLEAN Tapestry United Artists UAS 5522										
157	131	12	HILLSIDE SINGERS I'd Like to Teach the World to Sing Metromedia KMD 1051			NA							
158	167	18	COMMANDER CODY & HIS LOST PLANET AIRMEN Ozone Paramount PAS 6017 (Famous)			NA							
159	163	17	URIAH HEEP Look at Yourself Mercury SRM 1-614			NA							
160	155	24	JACKSON 5/SOUNDTRACK Goin' Back to Indiana Motown M 742 L			NA							
161	—	1	JESSE COLIN YOUNG Together Warner Bros. BS 2588										
162	158	27	ARETHA FRANKLIN Aretha's Greatest Hits Atlantic SD 8295			NA							
163	140	14	NEW SEEKERS We'd Like to Teach the World to Sing Elektra EKS 74115			NA							
164	105	13	ENGELBERT HUMPERDINCK Live at the Riviera, Las Vegas Parrot XPAS 71051 (London)										
165	123	20	JERRY BUTLER Sagittarius Movement Mercury SR 61347			NA							
166	156	17	BOBBY WOMACK Communications United Artists UAS 5539										
167	175	7	LINDA RONSTADT Capitol SMAS 635			NA							
168	171	6	POTLIQUOR Levee Blues Janus JLS 53033			NA							
169	200	2	THE MUSIC PEOPLE Various Artists Columbia C3X 31280			NA							

## TOP LP's & TAPE A-Z (LISTED BY ARTISTS)

Allman Brothers Band	13, 93
America	1
Apollo 100	47
Badfinger	51
Shirley Bassey	120
Leonard Bernstein	115
Black Oak Arkansas	111
Black Sabbath	87, 114
Blood, Sweat & Tears	35
Bread	3
David Bromberg	194
James Brown	63
Jackson Browne	125
Jerry Butler	165
J. J. Cale	53
Canned Heat	94
Jim Capaldi	91
Captain Beefheart	196
George Carlin	18
Carpenters	54, 141
David Cassidy	19
Harry Chapin	174
Creed & Chong	32
Cher	72
Chicago	44, 149
Chi-Lites	154

Dennis Coffey	75, 191
Commander Cody	158
Ry Cooder	128
Alice Cooper	30
Papa John Creach	139
Crusaders	118
Detroit Emeralds	78
Neil Diamond	64
Doors	61
Dramatics	20
Bob Dylan	36
Earth, Wind & Fire	135
Jonathan Edwards	133
Keith Emerson	152
Emerson, Lake & Palmer	26
Faces	25
Fairport Convention	200
Firesign Theater	79
Roberta Flack	31, 40
Aretha Franklin	16, 162
Jerry Garcia	52
Marvin Gaye	107
Grand Funk Railroad	42
Al Green	10, 83
Guess Who	89
George Harrison & Friends	11
Freddie Hart	92
Donny Hathaway	39
Isaac Hayes	43, 103
Jimi Hendrix	12

Hillside Singers	157
Honey Cone	100
John Lee Hooker	132
Hot Tuna	97
Hudson & Landry	76
Humble Pie	95
Engelbert Humperdinck	164
Luther Ingram	193
It's a Beautiful Day	188
Michael Jackson	15
Bob Dylan	37, 160
James Gang	122
Jamming With Edward	68
Jesus Christ, Superstar	81
Jethro Tull	71
Jo Jo Gunne	85
Elton John	29
Quincy Jones	106, 179
B. B. King	65
Carole King	8, 23
King Crimson	96
King Curtis	197
Gladys Knight & The Pips	99
Leo Kottke	127
Kris Kristofferson	56
Denise LaSalle	171
Led Zeppelin	14
Laura Lee	117
Michel LeGrand	137
John Lennon	101

Lettermen	146
Gordon Lightfoot	98
Kenny Loggins W/Jim Messina	189
Don McLean	7, 156
Mahavishnu Orch/McLaughlin	185
Malo	34
Henry Mancini	178
Herbie Mann	145
Manfred Mann's Earth Band	138
Mark-Almond	105
Dave Mason	57
Melanie	60
Lee Michaels	192
Mom & Dads	113
Moody Blues	90
Van Morrison	126
Mountain	119
Music People	169
Peter Nero	70
New Seekers	163
Nilsson	4
Nitty Gritty Dirt Band	177
Laura Nyro	131
Ohio Players	180
Osibisa	69
Donny Osmond	67
Osmonds	17
P G & E	182
Partridge Family	112, 147, 172
Persuaders	183

Persuasions	116
Esther Phillips	187
Wilson Pickett	176
Potliquoer	168
Elvis Presley	50
Charley Pride	66, 109
Rare Earth	73
Redbone	124
Kenny Rogers & the First Edition	186
Rolling Stones	9
Linda Ronstadt	167
Todd Rundgren	190
Leon Russell & Marc Benno	134
Santana	41, 102
Savoy Brown	84
Seals & Crofts	173
Bobby Sherman	198
Bobby Short	181
Carly Simon	49
Joe Simon	195
Paul Simon	5
Sly & The Family Stone	45, 143
Sonny & Cher	27, 110
Soundtracks	
Cabaret	88
A Clockwork Orange	46
Diamonds Are Forever	184
Fiddler on the Roof	58
Shaft	82
Summer of '42	129
Spirit	121

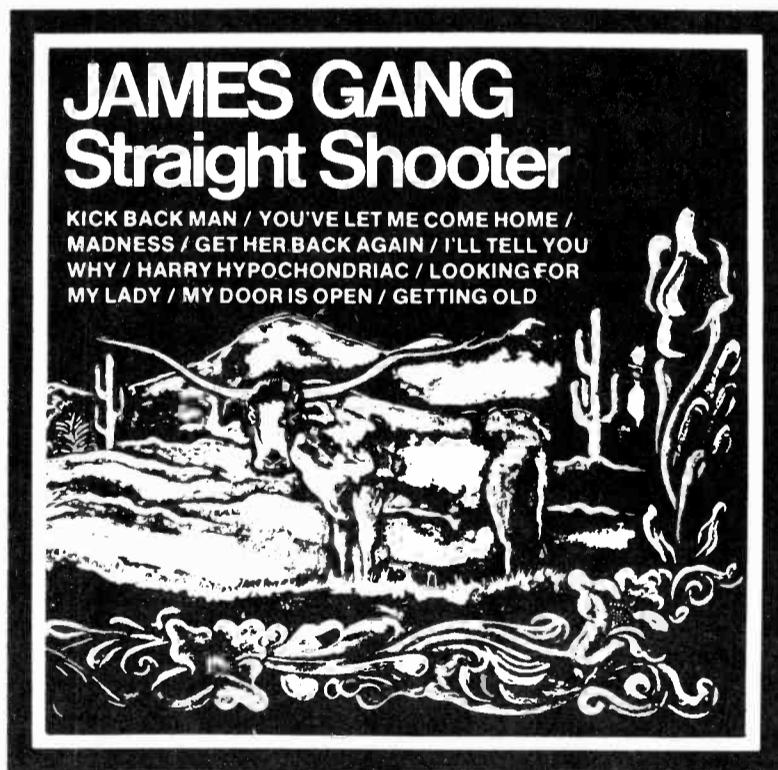
Staple Singers	62
Cat Stevens	22, 74
Ray Stevens	175
Rod Stewart	55, 153
Stylistics	28
T. Rex	33
Temptations	24
Three Dog Night	48, 151
Lily Tomlin	199
Traffic	21
T.V. Casts	
All in the Family	104
Conway Twitty & Loretta Lynn	108
Undisputed Truth	136
Uriah Heep	159
Ventures	148
War	38
Dionne Warwick	77
Grover Washington, Jr.	80

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## SG-Col Issues Songbooks

NEW YORK—Screen Gems-Columbia Publications has released three new songs, "Kris Kristofferson: Artist/Composer," "Country Gold" and "Sounds of Today."

The Kristofferson book is a collection of piano, vocal and guitar arrangements of 22 of the artist's tunes, including "Jody and the Kid," "Vietnam Blues," "To Beat the Devil" and "The Shadow of Her Mind."

## Lamga Label

LOS ANGELES—Lamga Records, a new blues outlet, has entered the local market with its debut single by harmonica man Little Boyd playing "13 Highway."

Guy Ward's Malynn Enterprises is handling distribution and has set Record Merchandising as the local outlet. Duffy Hooks, a young producer, is the head of Lamga. He is working out of Record Merchandising offices.

## Atl & Col Gospel Campaigns

• Continued from page 1

The Franklin-Cleveland joint venture is a double \$9.98 package, according to Atlantic, and was recorded on the West Coast, produced by Atlantic vice president, Jerry Wexler and Arif Mardin.

Cleveland appears by permission of Savoy Records, who signed him over a decade ago. CBS director of talent acquisition John Hammond is writing the liner notes for the album.

Both Atlantic and CBS are aiming their campaigns to the youth market and rock press. Herman Lubinsky, Savoy's president, reports that black gospel is "selling increasingly" to the pop market. He added: "The trend which began in the Fifties, has picked up markedly over the last couple of years. With regard to the black gospel market, gospel is part of the weekly budget."

Black gospel will also make an appearance at the Newport Jazz Festival this year, which takes

"Country Gold" contains piano, vocal and guitar arrangements of 21 country hits. Represented in the songbook are Joe South, with "Games People Play" and "Fool Me"; Lynn Anderson, with "(I Never Promised You a) Rose Garden" and "(How Can I) Unlove You"; and Tammy Wynette, with "Stand by Your Man," "He Loves Me All the Way" and "We Sure Can Love Each Other." Other selections include "King of the Road," "Green Green Grass of Home" and "Make the World Go Away."

"Sounds of Today" is Dan Fox's second guitar songbook bearing that title. The book features tunes from motion pictures, television and Broadway. The new book includes 18 movie, TV and stage tunes, arranged by Fox. The collection highlights Carole King's "Pocket Money," the title song from Paul Newman's new film; and the themes from "Brian's Song," "Bless The Beasts and Children" and "Nicholas and Alexandra"

place July 1-9 in New York. The Radio City Music Hall will be used for Sunday morning gospel concerts, which is being put together for the George Wein office by Tony Heilbut.

Heilbut organized CBS' "Gospel Sound" albums and is the author of a book about the gospel world.

Atlantic's Wexler commented: "We will be aiming the Franklin-Cleveland album at every possible market. Gospel at present is probably at a cult level with certain segments of the youth market—it will be an attempt on our part to broaden it."

Wexler and Arif Mardin recorded the two artists before a live congregation at the New Temple Baptist Church, South Broadway, Los Angeles.

CBS is also readying a Mahalia Jackson album for release and will be underlining the gospel aspect of the "1967 Spirituals To Swing" concert album, produced as part of the company's John Hammond Collection.

## Franchise Plan Acquires \$\$\$

• Continued from page 1

"We will open our fifth warehouse in early summer, probably in N.J.," Howard said. The franchiser's warehouses are now in Denver, Indianapolis, Atlanta and here. They are called Ramada Record and Tape Distrs. Howard indicated that the additional money will enable BTAR to penetrate both the East and West Coasts.

The franchiser provides a complete turn-key operation for an opening investment of \$12,000. This includes selection of a store site by the franchiser, who provides an opening inventory of tape, albums and tape carrying cases, burglar protection, fixtures, cash register, adding machine, everything needed to run the store.

The franchise purchases all inventory from Ramada on a 100% return privileges. All national advertising is fully paid by BTAR, while the home office foots 80 percent of local advertising. Stores sell all \$5.98 albums for \$3.99; \$4.98 LP's for \$2.99 and \$6.98 tape for \$4.99, with weekly nationally-designated specials on \$5.98 product from \$2.89 to \$3.29 and \$4.98 leaders from \$2.59 to \$2.69. Stores stock only "heavy rock product." Point of purchase material and signs are also provided by the home office gratis.

The additional financing was provided by Edward T. Dicker, chief of Dicker investments, Dallas, a domestic and international house; and Barnard O. Luce Jr. of London, England, a scion of the Luce Time-Life publishing empire.

Howard emphasized that he will continue to urge franchisees to open a 400 to 600-square-foot store, which would require frequent turnover. At present, Howard is preparing a TV special with Herman Snero, New York producer who recently moved from his previous Cleveland base, where he produced the record-teen-oriented "Upbeat" syndicated show for a number of years. Other expansion will be announced in the near future, Howard stated.

U.S. Polygram subsidiaries such as Polydor and MGM (the latter pending an agreement in principle for a Polygram acquisition). O'Connell understands the U.S. subsidiaries will operate autonomously.

"The decisions to move into common areas of endeavor are yet to be made. For example, we will have completely separate accounting departments, completely separate clerical staffs and everything else initially," he said.

O'Connell sees competition in a&r also autonomous except possibly in areas of bidding on key world talent. "There will be an exchange of ideas. We will not both (Mercury and Polydor) go after something like a 'Jesus Christ, Superstar' type of property."

**New Wings Established**  
In a separate interview, Steinberg said two committees were formed during the meeting; one on product and one on marketing.

There has been set up a Phonogram Inc. organization in New York and O'Connell sees several administrative ties working from this in such areas as group insurance, pension plans and so forth.

He said Mercury is committed to remaining in Chicago, although he revealed the firm is looking for different quarters here. He stressed the central location of Chicago and the fact that Mercury has offices in New York, Los Angeles and Nashville.

The change in brand image is very subtle just as are the changes in the corporate reorganization. Phonogram Inc. will now appear around the edge of the Mercury labels.

Essentially, the long-range philosophy of Philips Phonographische Industrie (PPI), which embarked

on an expansion program in the early '50's and carried it out, remains the same. "What happened is that (the company) changed its mind about how they should hold certain activities in America"—thus the NAP sale of Mercury.

O'Connell pointed out that this eliminated the minority interest—that is, NAP was not owned completely by Philips people. "Now when we enter into a transaction with Philips companies in other parts of the world, all the money goes to the one (Philips) company."

One side event occurred. In 1964, PPI, owned by the Dutch, company N.V. Philips Gloeilampen Fabrieken, and Deutsche Grammophon Gesellschaft (DGG), owned by the West German company Siemens AG, exchanged stock.

Thus, Philips Gloeilampen ended up owning half of DGG and half of PPI and Siemens ended up owning half of DGG and half of PPI. Only recently have changes in European law enabled such a reorganization.

Therefore, a new company, Phonogram International, was formed. The stock of this new company is owned by Polygram International, Polygram being a contraction of Phonogram and Polydor. Polygram International thus owns stock in two companies—one the German called Polydor International and one the Dutch called Phonogram International.

He said he simply tells artists that the new relationship "is better for them and better for us." He sees no problem in marketing strategies. As for distributors, he said: "They just have to write Phonogram Inc. on their checks to us instead of Mercury."

# ACTION Records

## NATIONAL BREAKOUTS

### SINGLES

There are no national breakouts this week.

### ALBUMS

GORDON LIGHTFOOT ..... Don Quixote (Reprise MS 2096)

## REGIONAL BREAKOUTS

### SINGLES

HOT THANG.... Eddie Senay, Sussex 230 (Buddah) (Interior/Sorn, BMI) (DETROIT)  
READY OR NOT ..... Al Greenaway, Segue 104 (Razzle Dazzle, BMI)  
WALKIN' IN THE RAIN WITH THE ONE I LOVE ..... Love Unlimited, Uni 55319 (MCA) (January/Sa-Vette, BMI)

### ALBUMS

BUCKWHEAT ..... Movin' On, London P3 609 (Chicago)  
STEVE MILLER BAND (Recall the Beginning) ..... A Journey From Eden  
Capitol SMAS 11022 (San Francisco)

# Bubbling Under The HOT 100

101. ALL HIS CHILDREN ..... Charley Pride, RCA 74-0624
102. LAY AWAY ..... Isley Bros., T-Neck 934 (Buddah)
103. SWEET SIXTEEN ..... B.B. King, ABC 11319
104. BREAKING UP SOMEBODY'S HOME ..... Ann Peebles, Hi 2205 (London)
105. ROCK ME ON THE WATER ..... Linda Ronstadt, Capitol 3273
106. TRAIN OF GLORY/EVERYBODY KNOWS HER ..... Jonathan Edwards, Atco 6881
107. COTTON JENNY ..... Anne Murray, Capitol 3260
108. MISSING YOU/YOU WERE MADE FOR ME ..... Luther Ingram, Koko 2110 (Stax/Volt)
109. SIMPLE SONG OF FREEDOM ..... Buckwheat, London 45-176
110. BRANDY ..... Scott English, Janus 171
111. VAHEEVELLA ..... Kenny Loggins & Jim Messina, Columbia 4-45550
112. WILLPOWER WEAK-TEMPTATION STRONG ..... Bullet, Big Tree 131 (Bell)
113. EVERYTHING GOOD IS BAD, EVERYTHING BAD IS GOOD  
100% Proof Aged in Soul, Hot Wax 7202 (Buddah)
114. STEP OUT ..... Mamas & Papas, Dunhill 4301
115. LEAVIN' IT'S OVER ..... Hudson, Playboy 50001
116. ONE GOOD WOMAN ..... Hamilton, Joe Frank & Reynolds, Dunhill 4305
117. SUGAREE ..... Jerry Garcia, Warner Bros. 7569
118. MY BONNIE & ME ..... Emotions, Volt 4077
119. WALKIN' IN THE RAIN WITH THE ONE I LOVE ..... Love Unlimited, Uni 55319 (MCA)
120. DARLING BABY ..... Jackie Moore, Atlantic 2861
121. IS THIS THE WAY TO AMARILLO ..... Tony Christie, Kapp 2161 (MCA)
122. TOO BEAUTIFUL TO LAST ..... Engelbert Humperdinck, Parrot 40069 (London)
123. LOOK WHAT YOU DONE FOR ME ..... Al Green, Hi 2211 (London)
124. WALK IN THE NIGHT ..... Jr. Walker & the All Stars, Soul 35095 (Motown)
125. MISTER CAN'T YOU SEE ..... Buffy Sainte-Marie, Vanguard 35151
126. CHANCES ..... David Bowie, RCA 74-0605
127. MORNING HAS BROKEN ..... Cat Stevens, A&M 1335

# Bubbling Under The TOP LP'S

201. GRIN ..... 1 + 1, Spindizzy Z 31038 (CBS)
202. GODSPELL ..... Original Cast, Bell 1102
203. SOUL CHILDREN ..... Best of Two Worlds, Stax
204. MAC DAVIS ..... I Believe In Music, Columbia C 30926
205. IAN MATTHEWS ..... Tigers Will Survive, Vertigo VEL 1010 (Mercury)
206. FANNY ..... Fanny Hill, Reprise MS 2058
207. LES McCANN ..... Invitation to Openness, Atlanta SD 1603
208. BUCKWHEAT ..... Movin' On, London PS 609
209. STEVE MILLER BAND (Recall the Beginning) ..... A Journey From Eden  
Capitol SMAS 11022
210. NITE-LITERS ..... Instrumental Directions, RCA LSP 4580
211. CLIMAX BLUES BAND ..... Tightly Knit, Sire SI 5903 (Polydor)
212. JACKIE LOMAX ..... Three, Warner Bros. BS 2591
213. WILDERNESS ROAD ..... Columbia C 31118
214. BLUE OYSTER CULT ..... Columbia C 31063

## Tape Dup Starts in Russia

• Continued from page 53

Georgia and one will be situated around Moscow—will be in operation before the end of the summer.

Said Gelfand: "I've made several trips to Russia and other Eastern European countries and I feel that currently there is more emphasis than ever before on consumer goods. This shipment is just the beginning and as soon as the hardware catches up it will be a huge market."

"The consumer goods potential is fantastic in all the Eastern European countries."

Audiomatic Corp. is the international representative of Viewlex Inc.

## 'Rock Theater' Folds

• Continued from page 53

Week last November that he hoped to diversify the entertainment at the theater, and current speculation suggests that the Rank Organisation could attempt a similar operation. A spokesman for Rank however, said this week: "We will presumably take the theater back after the creditors meeting, although there are no plans for it at the moment."

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**b/w I HAVE BUT ONE HEART 3313**

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"back  
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boogaloo"  
Ringo  
Starr



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