

# Billboard®

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 The International  
 Music-Record-Tape  
 Newsweekly

CARTRIDGE TV PAGE 39

HOT 100 PAGE 64

TOP LP'S PAGES 66, 68

## U.K. Studios Act on Indie, Disker Debts

By PAUL PHILLIPS  
 Staff Members, Music Week

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

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

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

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

Tony Pike, whose track studio is

(Continued on page 49)

## IPA Division Slates Meeting

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

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## Study TV Spots to Break/Expand Acts

By NAT FREEDLAND & JOHN SIPPEL

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

ing interested eyes at local TV rate cards.

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

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## Bhaskar Menon on Oversupply, Bangladesh, Artist Relations

By LEE ZHITO

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

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

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

may prove misleading in measuring success.

### Race to Obsolescence

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

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

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

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

(Continued on page 70)

## FCC Asks Payola Data

By MILDRED HALL

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

The column said the heaviest

(Continued on page 56)

## Merc Classical Wide Step-Up

By ROBERT SOBEL

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

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

(Continued on page 36)

## Disk Cos. Lax On Fest: Wein

By IAN DOVE

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

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

(Continued on page 12)

## Adamo Cuts LP In Japanese

By ALEX ABRAMOFF

Staff Member, Billboard  
 Japan Music Labo

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

(Continued on page 70)

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



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

## Gabbert Petitions For Quicker FCC Ruling

By CLAUDE HALL

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

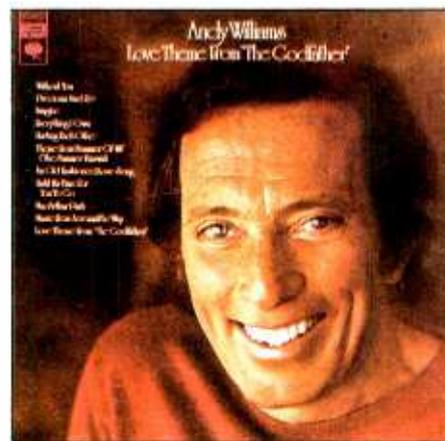
"It's our belief that, under current FCC rules, nothing says a station can't broadcast in discrete quadrasonic sound. We comply in every way with all existing rules. Thus, we plan to start broadcasting once again in discrete quadrasonic sound May 1."

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

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

Gabbert, one of the major advocates of quadrasonic

(Continued on page 56)



## Andy Williams has made the hit.

"Love Theme From 'The Godfather'"

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

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

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

On Columbia Records

KC 31306  
 Also available on tape

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

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



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

**RCA** Records and Tapes

## GSF Into Disk, Music Fields; Newton Is Chief

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

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

to be known as GSF Music and Productions Inc.

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

## Ovation In Reorganization; Bonnie Koloc Prime Promotion

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

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

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

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

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

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

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

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

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

## Calif. Club's Radio Remotes

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

presentation of weekly remote broadcasts.

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

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

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

## Taylor Shifts To Friedman

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

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

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

## David Frye to Top Benefit

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

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

## Rock Stars' Needlepoint Kits

By RADCLIFFE JOE

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

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

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

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

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

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

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

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

## Illness Forces Revision Of Hubert Long's Staff

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

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

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

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

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

## Select Tony Nominees

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

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

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

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

## N.C. EFFORT TO PAY 'DUES'

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

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

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

## Iron Butterfly, Managers Clash in Contract Suits

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

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

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

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

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

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

## Frank Firm Promo LP

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

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

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

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

## SG-Col Folio On 'Partridge'

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

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

For More Late News  
See Page 70

# Alka-Seltzer 'Covers' TV Mart

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

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

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

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

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

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

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

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

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

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

## NARM's New Board Meets

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

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

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

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

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

## Ackerman Fete Soaring

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

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

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

## Starday-King Reshapes

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

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

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

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

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

## NCCJ Honors RCA's Atkins

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

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

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

## Top Names Aid McGovern

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

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

# Executive Turntable

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

★ ★ ★

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

★ ★ ★

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

★ ★ ★

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

★ ★ ★

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



SCHUSTER



GROOM



NEWTON



COHEN

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

★ ★ ★

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

★ ★ ★

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

★ ★ ★

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



FROST



SHEPARD



DENNIS

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

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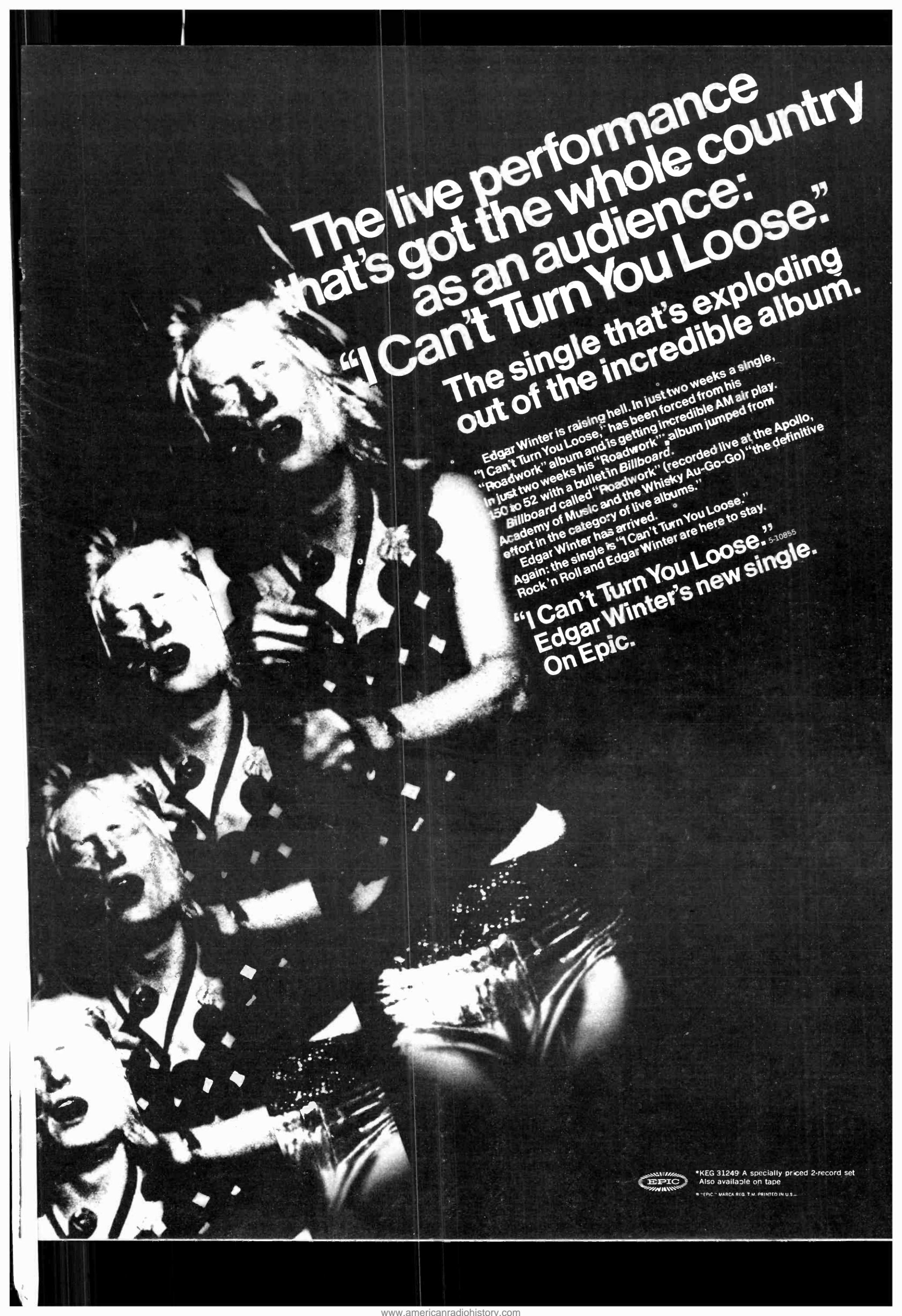
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The live performance  
that's got the whole country  
as an audience:  
"I Can't Turn You Loose."  
The single that's exploding  
out of the incredible album.

Edgar Winter is raising hell. In just two weeks a single, "I Can't Turn You Loose," has been forced from his "Roadwork" album and is getting incredible AM air play. In just two weeks his "Roadwork" album jumped from 150 to 52 with a bullet in *Billboard*.

Academy of Music and the Whisky Au-Go-Go" (recorded live at the Apollo, Edgar Winter has arrived. Again: the single is "I Can't Turn You Loose." Rock 'n Roll and Edgar Winter are here to stay.

"I Can't Turn You Loose."  
Edgar Winter's new single.  
On Epic.



\*KEG 31249 A specially priced 2-record set  
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## Tele-Tone SQ Licensee

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

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

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

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

## Arrest Order For Cooley

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

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

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

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

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## Studio Track

By SAM SUTHERLAND

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

As for the growth of the com-

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

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

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

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

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

## 'Nixon' Cast LP to Ode

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

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

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



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

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

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

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

And one new album by, plus re-issues of the best six album of, the **Mystic Moods.**

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



# Billboard FM ACTION

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

Representing more than 30 of the largest population centers in the nation and Billboard's correspondents for the leading progressive FM stations programming new albums. Artists are listed alphabetically, and the markets researched include: NEW YORK: Dick Bozzi, WCBS-FM; NASHVILLE: Ron Huntsman, WKDA-FM; WASHINGTON, D.C.: Phil de Marne, WMAL-FM; LOS ANGELES: Richard Kinball, KMET-FM; LONG BEACH: Ron McCoy, KNAC-FM; CHICAGO: Ed Shane, WGLD-FM; PHILADELPHIA: WMMR-FM, Ed Sciaky; WDAS-FM, Harvey Holliday; SAN FRANCISCO: KSAN-FM, Bob Cole; BALTIMORE: WKTK-FM, Pete Larkin; SEATTLE: KOL-FM, Rich Fitzgerald; ATLANTA: Mike Caldwell, WREK-FM; Rick Stevens, WPLO-FM; CINCINNATI: WEBN-FM, Frank Wood (WEBN-FM); VALDOOSTA, GA.: Bill Tullie, WVVS-FM; DETROIT: Lee Abrams, WRIF-FM; BOSTON: WVBF-FM; PORTLAND: KINK-FM, Bruce Funkhouser; NEW ORLEANS: Bill Burkett, WRNO-FM; MEMPHIS: WMC-FM, Ron Michaels; PROVIDENCE: John Rodman, WBRU-FM; CLEVELAND: Seth Mason, WNCR-FM; DALLAS: Bart McLendon, KNUS-FM; John Barger, KRLD-FM; HOUSTON: Susie Hines, KLOL-FM; SAN JOSE: Doug Droese, KSJO-FM; SAN ANTONIO: Ted Stecker, KEEZ-FM; TORONTO: Benjy Karch, CHUM-FM; FRESNO: Mark Sherry, KFIG-FM; DENVER: Tom Trunnell, KFML-FM; TUCSON: Steve Russell, KWFM-FM; EUREKA, CA.: Ted Alvy, KFMI-FM (KFMI-FM).

**MOSE ALLISON, "Moses Allison,"** Prestige  
Cuts: All  
Stations: WMMR-FM

**DUANE AND GREG ALLMAN, "Duane and Greg,"** Bold  
Cuts: All  
Stations: WKDA-FM, WNCR-FM

**BRIAN AUGER & THE OBLIVION EXPRESS, "Second Wind,"** RCA  
Cuts: All  
Stations: WKTK-FM, WCBS-FM, KNAC-FM, KWFM-FM, KINK-FM, KMET-FM

**ROY AYERS, "He's Comin',"** Polydor  
Cuts: "We Live In Brooklyn Baby"  
Stations: WDAS-FM, KFML-FM

**BANG, "Bang,"** Capitol  
Cuts: "Questions," "Red Man"  
Stations: KFIG-FM, KWFM-FM

**JACK BONUS, "Jack Bonus,"** Grunt  
Cuts: "Aquelyn"  
Stations: WDAS-FM, KFMI-FM, KLOL-FM, WNCR-FM, KMET-FM

**BROWN DUST, "Brown Dust,"** Family  
Cuts: "Do You Believe In Magic," "So I'm Down," "Everlasting Peace"  
Stations: WGLD-FM, KWFM-FM

**GARY BURTON/STEPHANE GRAPPELLI, "Taris Encounter,"** Atlantic  
Cuts: All cuts  
Stations: WKTK-FM, KMET-FM

**CAT MOTHER, "Cat Mother,"** Polydor  
Cuts: "Greenwood Shuffle," "She Comes From a Different World"  
Stations: WMMR-FM, KEEZ-FM, WNCR-FM, KOL-FM, KMET-FM

**EL CHICANO, "Celebration,"** Kapp  
Cuts: "Brown-Eyed Girl," "Senior Blues," "I Feel Free"  
Stations: KFIG-FM, KNAC-FM, KEEZ-FM

**CHARLIE CHRISTIAN, "Solo Flight,"** Columbia  
Cuts: All  
Stations: KMET-FM

**ERIC CLAPTON, "History of Eric Clapton,"** Atco  
Cuts: "Tell The Truth," "Teasin'," "Hideaway"  
Stations: WKDA-FM, KINK-FM, KSAN-FM, KFMI-FM, WKTK-FM, WMC-FM, WRNO-FM, WMMR-FM, KFIG-FM, WGLD-FM

**CREEDENCE CLEARWATER, "Mardi Gras,"** Fantasy  
Cuts: All  
Stations: WEBN-FM, KMET-FM

**BRUCE COCKBURN, "Son We'll Dance,"** True North  
Cuts: All cuts  
Stations: CHUM-FM

**DAVID CROSBY AND GRAHAM NASH, "Crosby and Nash,"** Atlantic  
Cuts: "Frozen Smiles," "Immigration Man," "Strangers Room"  
Stations: WKTK-FM, WCBS-FM, WRIF-FM, KSJO-FM, WMAL-FM, WVVS-FM, KMET-FM, WNCR-FM, WPLO-FM, WEBN-FM, KOL-FM, KSAN-FM, KRLD-FM

**HANK CRAWFORD, "Help Me Make It Through The Night,"** Kudu  
Cuts: All  
Stations: KFML-FM

**COLD BLOOD, "First Taste of Sin,"** Reprise  
Cuts: "Lo and Behold," "Down To The Bone," "All My Honey," "Visions"  
Stations: WMC-FM, KFIG-FM, KSJO-FM, KSAN-FM, KINK-FM, WNCR-FM, KMET-FM

**GODFREY DANIELS, "Take A Sad Song,"** Atlantic  
Cuts: All cuts  
Stations: WKTK-FM, KLOL-FM

**BILL DANOFF & TAFFY NIVERT, "Welcome to Fat City"**  
Cuts: All  
Stations: WMAL-FM, KINK-FM

**DIANE DAVIDSON, "Backwoods Woman,"** Janus  
Cuts: "Sympathy"  
Stations: KINK-FM, KSJO-FM

**DEEP PURPLE, "Machine Head,"** Warner Bros.  
Cuts: "Lazy," "Space Trucking"  
Stations: WKTK-FM, WMC-FM, WRIF-FM, KNAC-FM, KFIG-FM, WKDA-FM, WVVS-FM

**DELANEY AND BONNIE, "D & B Together,"** Columbia  
Cuts: "Only You Know and I Know," "Coming Home," "Move Em Out"  
Stations: WKTK-FM, WRNO-FM, WMAL-FM, KFMI-FM, KEEZ-FM, KWFM-FM, WVBF-FM

**DOCTOR MUSIC, "Doctor Music,"** GRT  
Cuts: "Rollin' Home," "Sun Goes By," "Dreams," "Road to Love"  
Stations: CHUM-FM

**ELECTRIC LIGHT ORCHESTRA, "Electric Light Orchestra,"** UA  
Cuts: "Mr. Radio," "Look At Me Now," "Queen of the Hour"  
Stations: WMMR-FM, WVVS-FM, KFMI-FM, WPLO-FM

**YVONNE ELLIMAN, "Yvonne Elliman,"** Decca  
Cuts: "World in Changes," "Can't Find My Way Back Home," "Heat," "Sugar Babe"  
Stations: WMMR-FM, KEEZ-FM

**FLEETWOOD MAC, "Bare Trees,"** Reprise  
Cuts: "Bare Trees," "Child of Mine," "Danny's Chant"  
Stations: KINK-FM, KWFM-FM, WBRO-FM, KFML-FM, KMET-FM, WRNO-FM, KFIG-FM, WKDA-FM, WMAL-FM, WVVS-FM, KFMI-FM, WNCR-FM

**BENNY GALLAGHER AND GRAHAM LYLE, "Benny Gallagher and Graham Lyle,"** Capitol  
Cuts: "Mrs. Canatelli's," "Rock 'n' Roll Hero," "City and Suburban Blues"  
Stations: KEEZ-FM

**CHRIS SMITHER, "Don't Drag It On,"** Poppy  
Cuts: "Down in the Flood," "Don't Drag It On"  
Stations: KWFM-FM

**MARY TRAVERS, "Morning Glory,"** Warner Bros.  
Cuts: "Morning Go Away," "Readjustment Blues"  
Stations: WGLD-FM, WMAL-FM, KINK-FM

**JOE TEX, "I Gotcha,"** Dial  
Cuts: "Baby," "You Said a Bad Word"  
Stations: KSAN-FM

**TOUCHSTONE, "Touchstone,"** UA  
Cuts: All  
Stations: KLOL-FM

**DAVID CLAYTON THOMAS, "David Clayton Thomas,"** Columbia  
Cuts: "Sing a Song," "Dying to Live," "She," "Don't Let It Bring You Down," "First Burned"  
Stations: KWFM-FM, KEEZ-FM

**LEON THOMAS, "Gold Sunrise on Magic Mountain,"** Mega  
Cuts: All  
Stations: KOL-FM, WKTK-FM

**VARIOUS ARTISTS, "Tribute to Woody Guthrie,"** Columbia  
Cuts: All  
Stations: WBRU-FM, KEML-FM, WRNO-FM, WMMR-FM, CHUM-FM, WVVS-FM, KFMI-FM, KINK-FM

**WAR, "All Day Music,"** UA  
Cuts: "Slipping in the Darkness"  
Stations: KNUS-FM

**WHISKEY HOLLOW, "Whiskey Hollow,"** Warner Bros.  
Cuts: All  
Stations: CHUM-FM

**JADE WARRIOR, "Released,"** Vertigo  
Cuts: "Three Horned Dragon King," "Yellow Eyes," "Eyes on You"  
Stations: WMMR-FM, KFIG-FM, WREK-FM, KLOL-FM

**JAKE AND THE FAMILY JEWELS, "Jake and the Family Jewels,"** Polydor  
Cuts: All  
Stations: WNCR-FM, KMET-FM, KFML-FM

**JOYOUS NOISE, "Wandering Man,"** Capitol  
Cuts: All  
Stations: KMET-FM, KWFM-FM

**CHRISTOPHER KEARNEY, "Christopher Kearney,"** Capitol  
Cuts: All  
Stations: CHUM-FM

**PAUL KELLY, "Dirt,"** Warner Bros.  
Cuts: "Dirt"  
Stations: KSAN-FM

**THE KINKS, "Kronikles,"** Warner Bros.  
Cuts: All  
Stations: WKTK-FM, WMMR-FM, KINK-FM

**ELLEN McILWAINE, "Honky Tonk Angel,"** Polydor  
Cuts: "Too Hold," "Wings of a Horse," "Can't Find My Way Back Home"  
Stations: WMMR-FM, KINK-FM, WBRU-FM

**MANDRILL, "Mandrill,"** Polydor  
Cuts: "I Refuse to Smile," "Children of the Sun"  
Stations: WMMR-FM, WCBS-FM, WDAS-FM, KSJO-FM, WVVS-FM

**CHARLIE MARIANO, "Mirror,"** Atlantic  
Cuts: "Himalaya," "Mirror"  
Stations: KMET-FM, KINK-FM, KWFM-FM

**BOB MOSLEY, "Bob Mosley,"** Reprise  
Cuts: All  
Stations: KINK-FM, KSJO-FM

**MOTHER HEN, "Mother Hen,"** RCA  
Cuts: All  
Stations: KINK-FM, WREK-FM

**MOTHERS OF INVENTION, "Just Another Band From L.A.,"** Bizarre  
Cuts: "Eddie Are You Kidding?"  
Stations: KFIG-FM, KFMI-FM, KINK-FM, KFML-FM

**NRBQ, "Scraps,"** Kama Sutra  
Cuts: Everything  
Stations: WMC-FM

**RASCALS, "Island of Real,"** Columbia  
Cuts: All  
Stations: WNCR-FM

**RAZMATAZ, "For the First Time,"** UA  
Cuts: "Long Long Time," "Car to the Moon"  
Stations: WMMR-FM

**LOVE SCULPTURE, "Forms and Feelings,"** Parrot  
Cuts: "You Can't Catch Me"  
Stations: WGLD-FM

**TOM RUSH, "Merrimac County,"** Columbia  
Cuts: "Kids These Days," "Merrimac County"  
Stations: KOL-FM, WMAL-FM, WVVS-FM, KFMI-FM, KEEZ-FM, KWFM-FM, WBRU-FM, WMC-FM, WVBF-FM

**TONY JOE WHITE, "The Train I'm On,"** Reprise  
Cuts: "The Family," "As the Crow Flies," "I've Got a Thing About You Baby"  
Stations: KSAN-FM, KSJO-FM, KINK-FM

**JESSE WOLF AND WINGS, "Jesse Wolf and Wings,"** Shelter  
Cuts: All  
Stations: KLOL-FM

**Z. Z. TOP, "Rio Grande Mud,"** London  
Cuts: "Whiskey and Mama," "Down Brownie," "Francine," "Just Got Paid," "Ko Ko Blues"  
Stations: KNAC-FM, KINK-FM, WRNO-FM, KMFM-FM, KRLD-FM, KNUS-FM, KOL-FM

**ZEPHYR, "Sunset Ride,"** Warner Bros.  
Cuts: "High Flying Bird," "I'm Not Surprised," "Winter Always Finds Me"  
Stations: CHUM-FM, WNCR-FM, KINK-FM, KFML-FM

## Chappell, Hall Pact

NEW YORK — An exclusive print agreement for the catalog of Nashville writer Tom T. Hall, covering the U.S. and Canada, has been concluded by Chappell & Co. The agreement follows recent

Chappell print associations with two Nashville-based publishers, Combine Music Corp., which houses the major portion of Kris Kristofferson's compositions, and Excelloric Music, a publisher for Nashboro Records, a large black-spiritual label.

## Funk Pacts 'Suspended'

NEW YORK—Recording contracts of Grand Funk Railroad have been "placed in suspension," says Terry Knight, manager-producer of the Capitol group, who also has \$60 million lawsuits filed against the group and lawyer John Eastman.

Chappell is rush-releasing a vocal solo to coincide with Hall's latest single, "Me and Jesus," and a folio based on his new Mercury album, "We All Got Together and . . ."

Knight said the move had been made because of the group's "failure to comply with the terms of the contract and for breaking their exclusive recording artist agreement."

The print agreement embraces the publishing of Hall compositions; other copyrights of Hall-note Music, which is headed by Tom T. Hall, and versions of Hall's material recorded by other artists.

The agreement was with Good Knight Productions.

Henry Hurt, head of the Chappell-Nashville office, will coordinate product with Hallnote Music, Chappell-New York merchandising director Tony Lenz and Charles Ryckman, sales manager.

Knight said that the members of Grand Funk have notified him in writing that they have "terminated" their contracts with him. He added that he had, therefore, been forced to stop negotiations on the group's behalf for a new recording deal.

## TDC Labels' Outlet

NEW YORK—Transcontinental Distributing Corp. of East Hartford, Conn., is the authorized distributor of the Evolution, Golden, Janus and Westbound labels. The story on the formation of One-Stop Music Service in East Hartford, Conn., in last week's Billboard gave the erroneous impression that One-Stop Music Service was the authorized distributor of those lines.

## Brite-Star Promos. Enlarges Office

NASHVILLE — Brite-Star Promotions has acquired a new suite of offices here, which will serve as executive headquarters for the firm. The new offices will be an extension of current offices, which convert to warehousing. Brite-Star promotion chief Tex Clark also announced the addition of another West Coast promotion man, Leo Eiffert Jr., who is a musician and arranger.

## CORRECTION

LOS ANGELES—Lily Tomlin's Polydor album, "And That's The Truth," which went from 83 to 69 in Billboard last week, failed to carry with it the designated star, due to a slipup. The comedy album continued its climb in the current issue, rising to 47 with a star.



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

## Bonneville Program For Adults on FM

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

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

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

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

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

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

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

## Syndicated Shows Hot This Year

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

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

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

## Stereo Radio Aims Non-Rock at FMs

By Dan Bottstein

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

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

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

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

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

(Continued on page 23)

# AIR's Two Shows Click in MOR, Rock

By Jay Ehler

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 26)

# Bill Meeks Envisions a New Sounding ID

By Claude Hall

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

have to be considered the first thematic jingles."

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## Plan Your 'Sound' Is Key to Jingle Ordering

By Dick Starr

The author is president of Professional Programming in Miami.

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

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

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

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

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

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

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

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

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

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

From your original list, eliminate those items already covered

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

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

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

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

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

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

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



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

# What's New?

## STATION ID's

*series 42 A-"the igniters"*

*series 43- "textures"  
super summer*

*solid rock clyde*

*juke box country*

*guitar country*

## PROGRAMMING

*beautiful music with*

*a personal touch*

*sounds of the '70s*

*american country*

## FEATURES

*super stars*

*pie'd piper*

*frisbee fly in*

## TESTING

*audiographics*

## EQUIPMENT

*broadcast automation*

*ask about these and all the other  
exciting things happening at the pam's  
suite 1605-06 conrad hilton*

4141 Office Parkway

Dallas, Texas 75204

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# TV Music Shows Create Own Nets

By Eliot Tiegel



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

Then the taping resumes in September.

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

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

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

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

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

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

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

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

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

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

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

# Nashville Center For Syndications

By Bill Williams

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 23)

# Avco's Credo: Produce Shows Live for TV

By Bill Sachs

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

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

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

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

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

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

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

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

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

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

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

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

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

## TRAV Builds Pubservice

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

With four other denominations,



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

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

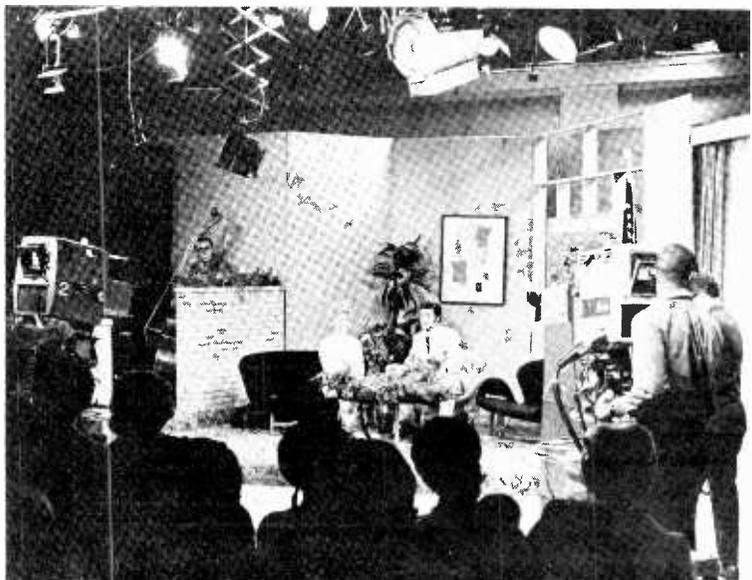
Dick Mincer is producer of "The Phil Donahue Show," which attracts a predominately female audience. Donahue's guests are of unusual interest and quality.

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

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

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

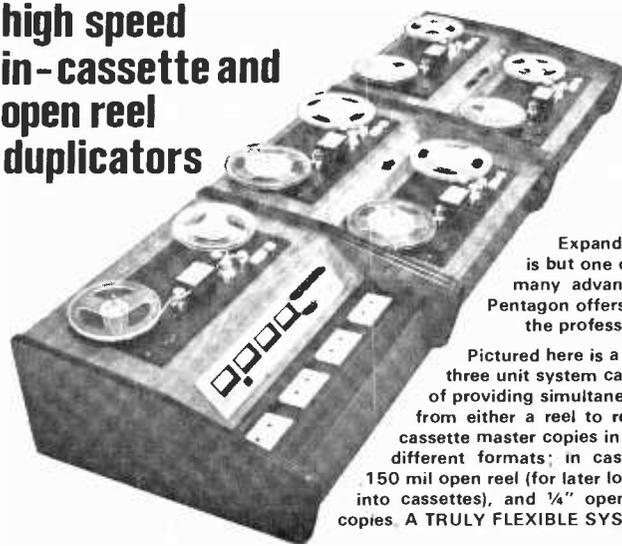
TRAV has no regular TV series, but regularly produces brief spots and sign-offs. Their three newest spots portray incidents in the life of Jesus actually filmed on location in Israel.



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

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# Top Show Ties Rock, Religion

By Nat Freedland

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

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

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

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

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



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

commission's second highest ratings.

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

show and also sold in Baptist bookstores.

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

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

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

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

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

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

## Performing Societies: How, Why They Began

By Paul Ackerman

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

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

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

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

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

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

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

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

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

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

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



Logging music: a method for tallying performances.

(Continued on page 26)

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# Wolfman Jack Howls About Rock and Soul

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

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

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

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

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

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

New records are screened by his manager Don Kelley, Dennis

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

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

stint in Dayton, for example, for WING.

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

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

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

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Wolfman "howls" nightly for America.

# Broadcaster's Service Directory

The following is an up-to-date directory of the leading production houses, jingles firms, syndication firms, programming consultants, and other services available to the radio industry.

## SYNDICATED PROGRAMS AND PROGRAMMING

"Solid Gold Rock & Roll," Lee Bayley, A.I.R. Productions, Drake-Chenault Enterprises, 8399 Topanga Cyn. Blvd., Suite 300, Canoga Park, CA 91304. Phone 213-883-7400. Top 40 programming; the flagship station is the successful KHJ-FM, Los Angeles.

"American Top 40," Tom Rounds president, Watermark Inc., 931 N. La Cienga, Los Angeles, CA 90069. Phone 213-659-3834. Three-hour weekly special hosted by Casey Kasem. Show is based on advance information of the Billboard's Hot 100 Chart. On 160-plus stations.

Stereo Radio Productions, Jim Schulke president, 36 E. 61st St., New York, N.Y. 10021. Phone 212-980-3888. Creator of the vastly successful wall-to-wall format that created No. 1 ratings for such stations as KJOL-FM, Los Angeles. On more than 40 FM stations at this point and creating high ratings in every market.

"The Tony Mercer Show," Tony Mercer host and creator, 233a Cavendish Road, Balham, London SW 12, England. Originates in London, usually from a recording studio, sometimes from discotheques. Show has a live feeling and keys on exclusive previews of records as well as interviews with the greats. Available in several forms, both weekly and daily.

Bonneville Program Services, Marlin Taylor president, Fred Seiden director of programming services, 485 Madison Avenue, New York, N.Y. 10022. Phone 212-752-3322. Programming package that hinges on a careful blend of lush orchestral and choral versions of songs. Flagship station is WRFM-FM, New York. Programming is used on many FM stations across the nation and quite successful.

"The Elvis Presley Story," Tom Rounds president, Watermark Inc., 931 N. La Cienga, Los Angeles, CA 90069. Phone 213-659-3834. Twelve-hour documentary on the life of Elvis Presley written by Jerry Hopkins, author of book on Presley, and produced by veteran program director Ron Jacobs.

"The History of Rock & Roll," Bill Drake president, Drake-Chenault Enterprises, 8399 Topanga Cyn. Blvd., Suite 300, Canoga Park, CA 91304. Phone 213-883-7400. Probably the greatest radio documentary ever produced. Has been featured on countless radio stations in the U.S. and abroad. Takes about three days to broadcast, but many stations aired it in segments.

"The Jimmy Witherspoon Show," Warren Duffy president, the Fat Kids Inc., Los Angeles, CA. A three-hour weekly blues radio show hosted by recording artist Jimmy Witherspoon.

"No. 1 Country," William Ezell general manager, Alto Fonic Programming, Los Angeles, CA. Larry Scott, veteran country music air personality, hosts 36-hour special featuring the top country music hits of the past 25 years. Stations can obtain custom jingles, commercials, etc., for slightly additional cost. Promos by various artists are included with the show on cassettes, plus ad mats and jingles.

"Fun Music Radio," Howard Greenlee Jr. president, Fun Music Radio Inc., 8408 E. Indianola Ave., Scottsdale, Ariz. 85251. Phone 602-946-2094. Syndicated programming featuring Top 40 hits, oldies, and LP cuts as well as intros for weather, news, sports, and public announcements. The show is provided on 10 1/2-inch reels with new current singles reel updated each week. Stereo or monaural. Oneway tapes.

"Jonathan Field and Friends," Rick Eble promotion director, Executive Radio Research, 11400 Whitham Ave., Los Altos, CA. Three-hour weekly progressive rock show featuring interviews, raps, etc. Slots for eight minutes of commercials per hour. Originates out of Salt Lake City, Utah. Distributed free of charge to FM stations except for handling charges.

TM Programming Inc., Jim Long general manager, TM Productions, 3103 Routh St., Dallas, Tex. 75201. Phone

214-748-8216. Beautiful music format available. Format is currently being featured on KRLD, Dallas.

"Olde Golde," Ken Draper president, Programming db Inc., 6430 W. Sunset, Los Angeles, CA. Phone 213-466-4116. Programming package based upon past hits. WITH-FM, Baltimore, and WTAI-FM, Melbourne, Fla., are among the stations using the programming service. The daily series supplements music with features, including interviews with the artists who recorded the old hits.

"The Rock Genesis," Jim Nettleton president, Cantaur Productions Ltd., 625 Madison Ave., New York, N.Y. Phone 212-688-5333. Twelve one-hour shows hosted by veteran air personality Jim Nettleton. Also available, a 16-week, two-hour series of weekly specials counting down the top 20 records of each year from 1955 to 1971, plus interviews with the artists and record executives involved. Cantaur also offers several programming packages, including MOR, rock, oldies, easy listening, and country music formats.

CATV Music, Lee Take Cavox executive director, Cavox Stereo Productions (a div. of Tape-A-Thon), 502 S. Isis, Inglewood, CA 90301. Music programming in several formats designed exclusively for CATV subscribers. "Stereo Theater" costs the home user slightly additional from regular CATV rates. It's like several radio stations at once. Currently in use on CATV systems in San Diego, Joplin, Mo., and elsewhere. Cavox manufactures studio recording and broadcast equipment as well.

International Good Music Inc., Rogan Jones president, Lee Facto vice president of operations, P.O. Box 943, 3950 Home Road, Bellingham, Wash. 98225. Several music formats and separate programs available in a variety of formats. Stereo and monaural. IGM also manufactures studio and broadcast equipment.

"The Bacharach Bio," Phillip Browning producer, Diamond P. Enterprises, Los Angeles, CA. A 12-hour radio special on Burt Bacharach. Other documentaries on Ray Charles and Jerry Lee Lewis available. Others in the works.

"Country Countdown," Jerry Simmonds president, American Radio Programs (a div. of Pacific Entertainment Corp.), P.O. Box 869, 1635 Vista Del Mar Ave., Hollywood, CA 90028. Phone 213-469-2125. A three-hour weekly special hosted by veteran air personality Jim Harrison featuring the top 30 country music records, the best of new singles and album cuts, and interviews with big country artists. "Country Comments," a seven-day three-minute news segment about country artists comes free with the show.

"Traditionally American," Scott Anderson executive producer, Sound Media Inc., 1917 Division St., Nashville, Tenn. 37203. Phone 615-327-9656. Series of documentaries on leading country music artists such as Eddy Arnold. Demos on request.

"The History of Country Music," Fred Still president, Together of Memphis Inc., 912 Rayner St., Memphis, Tenn. 38114. Phone 901-274-8700. A 36-hour documentary that has been aired in 135 markets in the U.S. as well as in Australia and Canada, plus the Armed Forces Network. Narrated by Hugh Cherry, veteran air personality, produced by Lee Cash and Don Bruce. The firm also offers "The Nashville Reporter" and "Music City Memories" programs.

Professional Programming Inc., Dick Starr president, 4925 S.W. 93rd Court, Miami, Fla. 33165. Phone 305-279-3673. Veteran program director Dick Starr is involved in everything from producing commercials and jingles for PAMS, to producing a series of formats for automated radio stations. Contact Starr for further details.

"The Lovin' Touch," produced and hosted by Dick Summer, veteran air personality, Subway Productions, 12 Irving St., Framingham, Mass. 01701. Middle-of-the-road show with poetry and poetic comments by Summer.

Chicago Radio Syndicate, Sanford Orkin president, 25 East Chestnut, Chicago, Ill. 60611. Phone 312-944-7724. Key program at the moment is the vastly successful "Tooth Fairy" series which ties in with local advertisers.

The promotional humor program is in 206 markets and overseas. Through either the Chicago Radio Syndicate or Dick Orkin Creative Services managed by David Green, the firm also offers a take-off called "You Had to be There" of two-and-a-half minutes episodes, 65 in all, to be broadcast over 13 weeks, and a new comedy series featuring the Ace Trucking Company, a takeoff on various news programs. The Trucking Company series will be two-and-a-half minutes long, produced by Dick Orkin, and plans are for 260 programs to last a year. Other syndication programs are an astrology series on 105 stations and "Mini People," a series about kiddie shows on 42 stations. Orkin created the successful "Chickenman" radio series that ran on more than 350 radio stations over three-and-a-half or four years.

"Patterns in Jazz," Michigan Friends of Jazz, 409 Prospect St., Elkhart, Ind. 46514. Jazz show produced and hosted by Homi Mehta. Aired on WBAI-FM, New York, and other stations. Demo on request.

"The Wolfman Jack Show," Don Kelley president, 4007 W. Sixth St., Los Angeles, CA 90020. Phone 213-381-2821. Three-hour daily show available from once a week to six times a week in stereo or monaural versions. Syndicating firm is Tom Ludman & Associates, same address as above. Focuses on blues and artist interviews. In almost 30 markets.

"Now Nordine," Audio Fantasy, BB Route, Box 621, Cottage Grove, Ore. 97424. Phone 503-942-9952. Half-hour program by Ken Nordine, master of word-imagery. Fifty-two shows available for \$13.25 each; cheaper in larger orders.

"Remember When," The Good Sound Factory, 1415 N. Line Dr., Minneapolis, Minn. 55422. Phone 612-546-4343. A two-minute nostalgia series. The firm also syndicates a 12-hour spectacular, broken into 30-minute segments, that covers the history of broadcasting. The two-minute series comes in a 13-week package with prices tailored to the market size.

Family Radio Network, 2728 San Bruno Ave., San Francisco, CA 94134. Phone 415-468-3500. Harold Camping president. Religious programs, featuring music, available for syndication. All programs are on the six FM stations owned and operated by the network.

"The Greatest Hits of Rock and Roll," Jeff Alan president, Jeff Alan Radio Syndication, 1680 N. Vine, Hollywood, CA 90028. Phone 213-463-4195. A documentary which has been aired on stations such as KRLA in Los Angeles and WCAU-FM, Philadelphia.

"The Life of King," Master Radio Service, Star Route, Delmar, N.Y. 12054. Phone 518-768-2258. Half-hour documentary on the life of Dr. Martin Luther King Jr. The firm also syndicates "365 Days of Black History" series.

"Weekend Spectacular," Mother Cleo Productions, P.O. Box 521, Newberry, S.C. 29108. Phone 803-276-0639. Three-hour weekly program featuring oldies from 1950-1969. Hayne Davis is producer-host. Being used in several small and medium markets.

The British Broadcasting Corp., BBC New York, 630 Fifth Ave., New York, N.Y. 10020.

"Country Capers," Lee Anderson president, Lee Anderson Enterprises, P.O. Box 4141, North Hollywood, CA 91607. Phone 213-782-6915. A half-hour country music show, Lee Anderson host.

"Play-Music," Telstar Productions, 11 Harding Lane, Westport, Conn. 06880. Phone 203-226-3379. A youth-oriented radio game show that is basically a musical version of Bingo.

"Pop Chronicles," John Gilliland host and producer, P.O. Box 1282, Los Angeles, CA 90028. An hour show with 55 hours currently available, most in monaural only. Cost depends on market size. Because of the nature of the shows, which originated a few years ago on KRLA in Los Angeles, they can be counted toward a station's public service commitment. KSFO in San Francisco is currently airing the shows.

"On the Air" concert series, Bob Wilson producer, KDAY, 1700 N. Alvarado, Los Angeles, CA 90026. Phone

213-665-1105. One-hour series of "live" on tape concerts at Troubadour and Whiskey A Go Go in Los Angeles featuring the major names in Top 40 and progressive rock. Each show is 75 minutes long. Details on request.

"The Chet Huntley Show," Bob Gerber vice president of radio sales, Horizons Communications Corp., 444 Madison Ave., New York, N.Y. 10022. Phone 212-752-3840.

TM Productions, Jim Long general manager, 3103 Routh St., Dallas, Tex. 75201. Phone 214-827-0904. A beautiful music syndication service described as creating a "Theater of the Mind." A tape-play schedule for every day of the year is provided. Tapes supplied on 10 1/2-inch reels in stereo at 7 1/2 ips. KRLD is using the programming package in Dallas on AM. "Rock Canada," Bob McCord, Edmonton, Alberta, Canada. Phone 404-424-2111. Twelve-hour radio documentary on growth of rock in Canada. Prices vary according to market. Details on request.

## RADIO STATION ID JINGLES

PAMS, Bill Meeks president, 4141 Office Parkway, Dallas, Tex. 75204. Phone: 214-827-0904.

TM Productions, Tom Merryman president, Jim Long general manager, 3103 Routh St., Dallas, Tex. 75201. Phone 214-748-8216.

Pepper-Tanner, Memphis, Tenn. Larry Greene, Los Angeles. Custom work only.

Chuck Blore Creative Services, Milt Klein president, 1606 Argyle, Hollywood, CA. Phone 213-466-9221.

Meridian Productions, Box 8765, Government Center, Boston, Mass. Phone 617-683-1191. Set of a capella IDs. Demo on request.

Drake-Chenault Enterprises, 8399 Topanga Cyn. Blvd., Suite 300, Canoga Park, CA 91304. Phone 213-883-7400. The Johnny Mann jingles syndicated by Drake-Chenault revolutionized Top 40 radio.

The Charles H. Stern Agency, 9220 W. Sunset, Los Angeles, CA. 90069. Phone 213-273-6890. A series of radio-TV IDs produced by Artie Butler, songwriter.

Joey Reynolds Associates Inc., Hollywood, CA 90046. Creator of the unique "Up Your Ratings" jingles hingling on hit tunes.

The Heller Corp., Hugh Heller president, 1606 N. Highland, Los Angeles, CA. Phone 213-466-7765.

Ralph Stachon & Associates Inc., 5050 Poplar Ave., Memphis, Tenn. 38117. Phone 901-684-3869. Creator of several jingles packages, including the "We Do Believe" series used by WWDC, Washington. President Ralph Stachon also offers a sales training course.

Concept Productions Inc., Thomas Taplin president, P.O. Box 5483, Madison, Wis. 53705. Phone 608-238-1442. Offers "Music Country" jingles for country music stations, plus a budget jingle package called "Hit Music Power" aimed especially for Top 40 college radio stations.

## RECORD TIPSHEETS

The Bill Gavin Report, 114 Sansome St., San Francisco, CA.

The Bob Hamilton Report, 6515 Sunset Blvd., Suite 307, Los Angeles, CA. 90028.

The Reus Record Report, Box 11185, Richmond, Va. 23230. Deals mostly with southeastern U.S.

Ted Randal's Tip Sheet, Ted Randal Enterprises, 1606 N. Argyle, Hollywood, CA 90028.

"The Gary Owens Special Report," Noel Blanc president, Gary Owens Special Report Productions, 9454 Wilshire Blvd., Suite 305, Beverly Hills, CA. Phone 213-278-5535. Show features Gary Owens in 1 1/2 to 2 minute humor bits. Three hundred episodes already available. Show is in 70-plus cities. Price based on size of market. Show is produced and marketed in conjunction with Mel Blanc's Audiomedica, same address. Other shows in planning stages.

"Super Fun," Mel Blanc Audiomedica, 9454 Wilshire Blvd., Beverly Hills, CA. Phone 212-278-5535. Comedy vignettes 10 seconds to two minutes in length. More than 1,000 already produced, featuring top writers and top talents such as Mel Blanc, Gary Owens, Artie Johnson. Used in about 350 U.S.

cities already, plus nearly all of Canada, and 18 foreign countries such as Japan, Australia, South America.

"Dementia," (new show), Noel Blanc Broadcast Organization, 9454 Wilshire Blvd., Beverly Hills, CA. Phone 212-278-5535. Tales of horror ranging about 3 1/2 minutes long featuring Jack Palance.

"American Country," Alto Fonic Programming, marketing agent is PAMS, 4141 Office Parkway, Dallas, Tex. 75204. Phone 214-827-0904. 24-hour country music programming originating at Alto Fonic, Los Angeles; created by Larry Scott and hosted by Scott, Harry Newman, and Chuck Wilder.

A contemporary rock service, Alto Fonic Programming, marketing agent is PAMS, 4141 Office Parkway, Dallas, Tex., 75204. Phone 214-827-0904. 24-hour rock programming service created by Bob Kingsley and hosted by Kingsley and Jimmy Rabbitt.

"The Trilogy," Alto Fonic Programming, marketed by PAMS, 4141 Office Parkway, Dallas, Tex. 75204. Phone 214-827-0904. Three-hour progressive rock program produced and hosted by Peter Starr.

The Kidder Organization, Denver, Colo. Phone 303-573-6051. Syndicates a rock music program.

Phalen Productions, Rick and Bill Phalen, 3155 Industrial Road, Las Vegas, Nev. 89114. Phone 702-735-5147. Produces radio shows from time to time and has a rock jingles package for syndication called "Rock on."

## HUMOR AND INFORMATION SERVICES

The Orben Comedy Letter, The Comedy Center, 1529 East 19th St., Brooklyn, N.Y. 11230.

Orben's Current Comedy, The Comedy Center, 1529 East 19th St., Brooklyn, N.Y. 11230.

Programming Aids, Billboard Publications Inc., 165 W. 46th St., New York, N.Y. 10036. \$50 for listing of the 1,000 greatest hits of the last 16 years, based on Billboard's Hot 100 Chart.

Bob Raleigh, P.O. Box 684, Galax, Va. 27333. Phone 703-236-9647. Issues regular information about topical events.

The Electric Weenie, 970 East Dayton Circle, Ft. Lauderdale, Fla. 33312. \$25 for six months or \$45 yearly. Created by one of Miami's top gagwriters and used by such air personalities as Gary Owens of KMPC, Los Angeles, and Ted Brown, WNBC, New York.

Dennis Pipes, 7874 Oak Creek Dr., Pleasanton, CA 94566. Intros and extras to records written by engineer at KFRC, San Francisco.

Hollywood Gag Letter, Edmund Orrin, Boyer Road, Mariposa, CA 95338. Phone 209-866-3475. Monthly joke sheet that has been in publication since Jan. 1948. Includes one-liners, general comedy material, book reviews of interest to deejays, selected news stories. A sample free to anyone who requests it. \$35 a year.

Funny Funny World!!! Martin A. Ragaway, 407 N. Maple Dr., Beverly Hills, CA 90210. Phone 213-274-2247. To comedy what Kiplinger is to the economic and political scene. A bi-weekly report on the wit and humor around the world. Ragaway, noted humor writer, culls publications from around the world to compile this sheet. It's full of quotes. Sample on request.

Comedy and Comment, Mack McGinnis, 448 North Mitchner Ave., Indianapolis, a weekly compilation of comments from newspapers around the nation ... all funny. Sample on request.

## MUSIC PACKAGES FOR PRODUCTION

Mark-Century, Milt Herson president, 3 E. 57th St., New York, N.Y. Phone 212-421-6880.

Major Recordings, Thomas J. Valentino president, 150 W. 46th St., New York, N.Y. Phone 212-C16-4675.

SESAC, 10 Columbus Circle, New York, N.Y. Phone 212-586-3450.

"Creative Sound," Al Sherman president, Alshire International, P.O. Box 7107, Phone 213-849-4671.

Los Angeles, CA 91505. A 20-record package of radio broadcast production music in spots ranging from five to 30-seconds long emphasizing the 101 Strings sound.

Emil Ascher Inc., 745 Fifth Ave., New York, N.Y. Phone 212-EL5-3194.

## RADIO PROGRAMMING CONSULTANTS

Mike Joseph, credits include building WFIL, Philadelphia; WKNR, Detroit; and other major market stations to dominant ratings. Lives in Connecticut outside of New York City.

Bill Drake, Drake-Chenault Enterprises, 8399 Topanga Cyn. Blvd., Suite 300, Canoga Park, CA 91304. Phone

## NAB SECTION

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

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

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

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

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

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

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

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

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

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

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

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

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

### RELIGIOUS RADIO PROGRAMS

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

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

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

### RECORD SOURCES, OLDIES

Blue Note Shop  
156 Central Ave.

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

### AUTOMATION EQUIPMENT MFRS.

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

## Nashville

• Continued from page 18

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

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

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

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

## Stereo Radio

• Continued from page 15

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

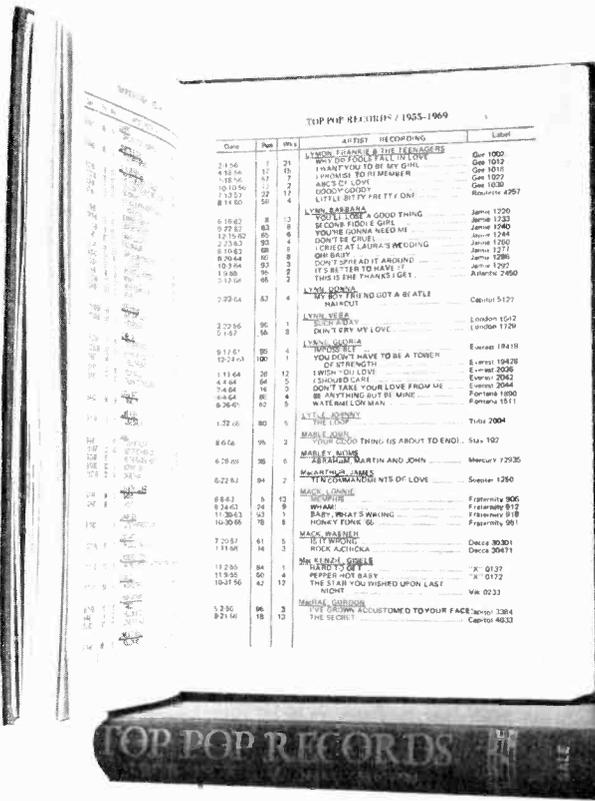
Two tapes are alternated by segments for control of tempo and instrumentation for male or female appeal by hour of the day. There are divergent male-female and tempo curves for 6-8 a.m., 8-10 a.m., 10-noon, noon-2 p.m., 2-4 p.m., 4-6 p.m., 6-10 p.m. and 10 p.m.-6 a.m. The spring-summer sound is structured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

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

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

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- Highest numerical position record reached
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- Label and number of record
- A listing by artist of every record to hit every *Billboard* "Hot 100" chart since the first chart appeared in 1955. Over 10,000 records and 2,200 artists.

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RSI Delivers regularly each week...and fast, to ensure that the records get to you while they're new...big...important to your audiences;

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

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

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

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

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

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

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

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

\* Or ...
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Handwritten signature of Joe Taras

Joe Taras
General Manager

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BB1

NAB SECTION

Plan Your 'Sound' Is Key to Jingle Ordering

Continued from page 16

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

TV Music

Continued from page 18

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

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

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

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

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

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

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

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

## KDAY Offers Rock Concerts From Clubs

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

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

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

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

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

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

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

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

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

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

*(Continued on page 26)*

## PAMS Sells Shows by Alto Fonic

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

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

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

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

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

*(Continued on page 26)*

## Tape-A-Thon Reduces Cost of Tape Unit

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

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

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

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

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

## IGM Expands Its Repertoire

By John Sippel

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

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

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

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

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

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

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

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

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

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

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

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

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

*(Continued on page 26)*

**pepper  
tanner**

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## PAMS Sells

• Continued from page 25

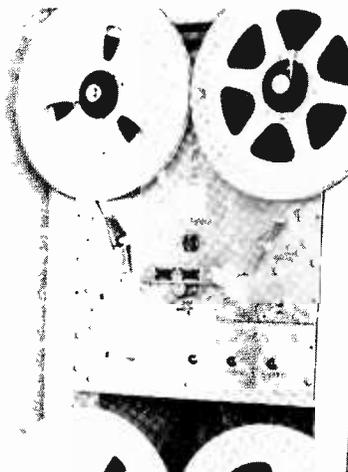
all of the programming here, advising the stations what to play and where, so the sound will be blended for the time of the day, have available." Both will be available in three months.

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

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

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

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



Open reel tapes—one means of playing syndicated shows.

## IGM Expands

• Continued from page 25

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

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

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

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

## SEE BILLBOARD SUITE AT NAB

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

## KDAY Offers

• Continued from page 25

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

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

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

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

## AIR's Shows

• Continued from page 15

product over before it goes to production.

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

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

## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

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

## Societies

• Continued from page 20

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

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

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

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

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

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

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

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

\*\*\*

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

(Continued on page 40)

# Mike said it was a good record.



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J.J. &  
R.O.B.



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

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The Window into a Galaxy of Sound

# Talent

## Group, Store Success Is Linked to Trust

By EARL PAIGE

MARISSA, Ill. — The mutual success of rock groups and music stores catering to them derives from trust and understanding on both sides, according to the owner and founder of Bob Heil Sound Systems here, who builds systems costing \$85,000 and who just opened a London sales office.

Heil's success, though, also comes from his dual background as both a musician and electronic engineer — unusual combinations for a music store proprietor. The uniqueness of his operation in this tiny St. Louis suburban town of 1,500 is pointed up another way too.

"My store grossed \$1 million in 1971 and I guess I didn't sell even one guitar within a 50-mile radius of Marissa," he said. Why does he stay here? Well, he worked as an organist in Holiday Inns and other places around here for years and he just loves Marissa.

His Bob Heil Sound U. K. is set up in the Track Records facility there where Peter Reidge acts as Heil's secretary and Bobby Pridden as director.

"These groups started coming to me and this thing just developed. I could communicate with them," Heil said.

He recently designed and built the \$83,000 system for the Jeff Beck group and another \$65,000 system for a new group formed by Leslie West and Corky Laing of Mountain and Jack Bruce of Cream, called West, Bruce & Laing. Earlier, Heil built a \$45,000 system for Who.

## Jennifer Touring Europe With Cohen Package

NEW YORK—Jennifer, Reprise artist, is touring Europe as part of the Leonard Cohen tour. The tour covers 13 concerts in European cities including Copenhagen, Hamburg, Frankfurt, Berlin, Vienna, Munich, Geneva, Amsterdam, Brussels, Paris and Tel Aviv.

The tour is being produced by Bob Johnston and is being filmed by Tony Palmer, who filmed Frank Zappa's "200 Motels."

In addition to appearing in concert with Cohen, Jennifer is utilizing her time in Europe to meet with Warner Bros./Reprise representatives all over the Continent in preparation for the European release of her debut Reprise album "Jennifer." The album was released March 25 in the U.S. Upon her return to the States in late April, Jennifer will commence a tour, with an appearance on the Dick Cavett show scheduled.

Heil believes the design of the West, Bruce & Laing system represents a kind of first because he went to London to design the system precisely for the tour the group is on now. Special speakers related to West's guitar and Bruce's bass were constructed. Moreover, Pridden, sound man for Who, will be doing the mixing on the West, Bruce & Laing tour (Billboard, Mar. 25).

Thus, the movement of groups back and forth across the Atlantic ocean is now truly two-way in terms of how Heil can accommodate them. While he may have his own reasons for remaining here just south of Belleville, Ill., it nevertheless is a central point in the U. S., not far, in fact, from the actual statistical center of population in America.

## Stones Tour to Cover 30 Cities, 40 Concerts

NEW YORK — The Rolling Stones concert tour of U.S. and Canada beginning June 3 will cover 30 cities and include 40 performances. Joining the Stones on tour will be pianist Nicky Hopkins, and horn men Bobby Keys and Jim Price who performed with the Stones on their last European tour.

The tour is being coordinated by Peter Rudge of Sound Image, Inc. All dates have been set and halls booked, and Rudge is negotiating with promoters in each area rather than through booking agencies. Headquarters for the tour, known as Central Organizing Group (COG) have been set up in New York.

(Continued on page 56)

## From The Music Capitals of the World

DOMESTIC

### NEW YORK

What jazz musicians are playing where? Dial 212-421-3592 to find out. This New Jazz Line Service is offered free to the public, clubs, news media and musicians, by Jazz Interactions, a non-profit, membership supported organization funded by the New York Council on the Arts. . . . RCA's Julie Budd at the Playboy Club, Great Gorge, McAfee, N.J., Friday and Saturday (14&15). . . . Following his Friday (14) appearance at the Folk & Arts Festival in Madison, Wis., with fellow Stormy Forest artist Bob Brown, Richie Havens tours the West Coast. Dates include Cerritos College, Norwalk, Calif., Friday (21); Berkeley Community Theater, Berkeley, Calif., Saturday (22); Travel Lodge, Phoenix, April 23; Gonzaga University, Spokane, April 27; University of Utah, Salt Lake City, April 28; and Fox West Coast Theater, Long Beach, Calif., April 29.

Alex LaPerchia has put out "Willowbrook Anthem" by Linda Burns, on the Willowbrook label. Partial proceeds will go to the Willowbrook branch of the Benevolent Society for Retarded Children. . . . Beverly Bremers' new Scepter single, "We're Free," was produced by Irwin Levine, Larry Brown and Mickey Eichner, in association with Steve Metz and David Lipton of Victrix Productions. . . . Billy VerPlanck and Frank Grant, music producer at Compton Advertising, co-produced and wrote both sides of Marlene VerPlanck's new single, "Red and Yellow Flowers and Me." Disk is on Billy's Mounted label. Ben Arigo is handling promotion. . . . A&M's Procol Harum at Ithaca College, Ithaca, N.Y., Saturday (22).

Currently completing their third Capitol album, "Words of Earnest," "Goose Creek Symphony" breaks their April tour to play the Gaslight Au Go Go in NYC, April 26 through May 1. Remaining stops for the band's April trek include Pfeiffer College, Meisenheimer, N.C., Friday (14); Roanoke Civic Auditorium and Stratford College, Danville, Va. (both on Saturday (15)); Chowan College, Murphysboro, N.C., Tuesday (18); Washington and Lee University, Lexington, Va., Friday (21); and Appalachian State University, Boone, N.C., Saturday (22). The group returns to their home base of Georgia on May 6 to perform at the University of Georgia in Athens. . . . Tranquility, Epic rock group, winds up their stint at

NYC's Gaslight on Sunday (9), and then tours with the New Riders of the Purple Sage (Columbia). Concerts include Union College, Schenectady, N.Y., Friday (14); Vassar College, Poughkeepsie, N.Y., Saturday (15); Hofstra University, Hempstead, N.Y., Tuesday (18); Capitol Theater, Passaic, N.J., Saturday (22); Franklin & Marshall University, Lancaster, Pa., April 23; Boston Music Hall, April 26; Queensboro Community College, Bayside, N.Y., April 29; Brown University, Providence, R.I., April 30; and NYC's Academy of Music, May 2-3. Tranquility then returns to Los Angeles for a return engagement at the Whiskey, May 16-21, and concerts at the Fox Theater in Long Beach, May 26-28.

Melanie headlines at the War Memorial in Syracuse, April 28. . . . Guitarist Gunnar Hansen, pianist Curt Stern and guitarist Dimitri Papadatos opened a 10-week stint in the Mirror-Mirror Room at the Proof of the Pudding in NYC on April 4. . . . Vivian Reed, Epic artist, made her Broadway debut in the musical, "That's Entertainment," on April 7.

DAN BOTTSTEIN

### LAS VEGAS

Hilton super-star Perry Como (RCA) bowing out of a July 4 engagement in Atlanta due to a mending leg. He returns here July 18. . . . Flamingo headliner Sergio Franchi (Metromedia) opens at the Grove in Los Angeles April 12 for two weeks. . . . Vegas resident Jerry Vale (Columbia) opened a month long stand at the Ramada Inn in St. Louis, Mo.

Tony Sandler and Ralph Young (Capitol) at the Flamingo followed April 13 by Don Ho. Fats Domino, Nelson Sardelli and Seoul Sisters in the hotel's lounge. . . . Alan King and Lena Horne close Wednesday (5) at Caesars Palace with Anthony Newley taking over the spotlight. . . . Vic Damone and Tottie Fields returned to the Riviera as co-headliners for three weeks. While here Damone celebrated his 25th anniversary in show business.

Singer-songwriter Leland Stanford Scott closes his debut engagement Monday (3) in the Sahara's Casbar Theater. . . . Frankie Laine, whose last mainroom engagement on the Strip was at the Riviera in 1964, is headlining at the Landmark. Between 1964 and now Laine's appearances have

(Continued on page 32)

## Talent In Action

MAHAVISHNU ORCHESTRA  
JOHN McLAUGHLIN

Whisky a Go Go, Los Angeles

Playing opposite a jammed Don McLean opening at the Troubadour, John McLaughlin's Mahavishnu Orchestra had weekday crowds jammed into the Whisky and lined up outside. The throng was obviously much into the Mahavishnu "Inner Mounting Flame" album and highly approving of McLaughlin's virtuosity on his twin-necked guitar.

Short-haired and clean-shaven like a leftover surfer, the English-born guitarist mutters introductions about the metaphysical implications of his songs with almost inaudible shyness. Then as you strain to catch the last whisper, McLaughlin crashes into an ear-splitting opening theme his line-up of electric violin & piano, bass and drums.

As befits a recent Miles Davis sideman, McLaughlin's pieces are long and complexly free-form, running as long as 38 minutes with alternating solos and group sections. The musicians are uniformly technically awesome and given wide scope to develop freaky conceptions. It depends on individual taste whether one finds the Mahavishnu Orchestra bold pioneers of rock-jazz or studiously pretentious. Extended listening to the group reveals a certain repetitiveness to both McLaughlin's musical structure and his improvisational technique. But he has found a different style and it is one that clearly is catching on.

NAT FREEDLAND

CHEECH & CHONG  
DAVID BROMBERG

Quiet Knight, Chicago

Providing a perfect intro for Ode Records' comedy act Cheech & Chong, David Bromberg caused club owner Richard Harding needless anxiety by showing up with two back-up musicians, Andrew Statman and Steven Burgh. "He always played here as a single," Harding moaned, "we only tested the sound for one man."

The Columbia Records' folk-blues artist's recent experimenting with different back-up would indicate Bromberg doesn't yet realize the power of his material. He had the audience on edge through most of his popular 15-minute soliloquy-like "Did You Ever Wake up with Bullfrogs on Your Mind" that has a teasing, snap ending with people shouting up their own guesses.

Cheech & Chong's quips about blacks went over better than the long bits on drugs. EARL PAIGE

RICHARD HARRIS

Philharmonic Hall, New York

The Richard Harris Show which played here to a capacity audience March 31, was an interesting collage of song, poetry and clips from the artist's past movies. It was touched with warmth, humor, patriotism and that boisterous lust-for-life for which the Irish are famous.

Harris, ABC-Dunhill Records, is a personable man. He is talented, dynamic and full of vitality, qualities that never fail to win friends and influence box offices.

As a singer he is more than passing good, and with hits like "MacArthur's Park" and "A Tramp Shining," to his credit, he could well develop into a music industry superstar.

His Philharmonic offerings, on which he was supported by a 30-piece orchestra directed by Phil Coulter, included "The Way to Handle a Woman," "Don't Rain on My Parade," "Didn't We," "Left Over Dreams," and "What Now My Love."

RADCLIFFE JOE

LILY TOMLIN  
STEVE GOODMAN

Carnegie Hall, New York

Polydor comedienne Lily Tomlin paraded her cast of grotesques across the stage on March 31—Miss Tomlin of the phone company, "the World's Oldest Beauty Expert," a Gothic horror Southern lady at a funeral, a tragic woman addicted to eating rubber, and, of course, the precious Edith Ann.

Familiar to "Laugh-In" viewers, Miss Tomline showed an added dimension to her work on that program. In reality, the artist writes vignettes which sharply limn the eccentrics she impersonates. In some sketches (the maniacally cheerful belle at the funeral) there is an unsettling aspect to Miss Tomlin's comedy. She is certainly more than a gagstress, as was evident from the desperate laughter of recognition she provoked from the audience.

Miss Tomlin's guest, Buddah's Steve Goodman, was impressive in a short set. Resembling a demonic imp, and accompanying himself on acoustic guitar, he sang "Somebody Else's Trouble," a sardonic tune about how well we survive the disasters of others; a lovely song of love unreturned; and a moving a cappella anti-war song. Goodman's first Buddah album bears his name as the title, and was produced by Kris Kristofferson.

DAN BOTTSTEIN

### HOT TUNA

Carnegie Hall, New York

To the surprise of practically no one, Hot Tuna was equal to the task at hand: to provide a packed and hungry hall with a piping hot shot of strong, pungent Tuna, a people's meal that complements good beverage and stimulating company when properly prepared.

From its modest acoustic beginnings, Hot Tuna has focused on the blues, and, at present, their earlier looseness has been offset by the same sense of design that characterized the best work of the Airplane. Longer jams are now more structured, and basic blues riffs are expanded into somewhat more ornate, but rarely subtle, rock 'n' roll motifs.

Papa John Creach flexes his wiry body and pulls his joyous, squealing fiddle lines into slinky apposition with Jorma Kaukonen's guitar work. Kaukonen, himself a man of no mean ability, continues to turn in solid, workmanlike performances that balance beautifully against Jack Casady's celebrated supple base lines. And Sammy Piazza, never delicate but generally reliable, rides herd over the blur of sticks and cymbals.

Their long set moved quickly through tunes from each of their three RCA and Grunt albums. Every tune was strong, but "Know You Rider," "Sea Child," and an intense, climactic jam on "Feel So Good," from the Jefferson Airplane's "Bark" album, were dazzling.

SAM SUTHERLAND

### Z. Z. TOP BONES

Whisky a Go Go, Los Angeles

It would be nice to say that Z.Z. Top is the hottest act to play the Whisky since Johnny Rivers. But unfortunately critical honesty compels me to admit the high point of the evening was when my neighbors gaped at the monster limousine dispatched by London Records to bring the rock writers to their group's Hollywood debut.

Limo service or no, Z.Z. Top is an English trio remarkable only for its encyclopedic grasp of every energy-rock riff from the Cream and Hendrix Experience school. They play their familiar licks with

(Continued on page 30)

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# Pink Floyd...in Concert.\*



*A Note of Explanation*  
by Richard Cromelin

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

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

## Discography

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

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

## \*Concert Dates

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



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

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

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

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

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

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

## Signings

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

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

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

## Herman Lines Up Road Dates

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

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

## Klein Co. As Mgt. Consultant

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

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

## Talent In Action

• Continued from page 28

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

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

NAT FREEDLAND

## FRANKIE LAINE

Landmark Hotel, Las Vegas

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

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

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

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

LAURA DENI

## STEVIE WONDER BOBBY WHITLOCK

Bitter End, New York

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

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

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

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

SAM SUTHERLAND

## COUNTRY JOE McDONALD CLEAN LIVING

Sands Point Theater, Port Washington, New York

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

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

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

Clean Living, a new Vanguard Records act, opened the bill with country-flavored originals and several rock 'n' roll classics. While their writing follows now conventional forms of country-oriented rock, their lack of pretension was refreshing.

SAM SUTHERLAND

## PAUL WILLIAMS RICK MacDONALD BAND

Bitter End, New York

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

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

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

(Continued on page 32)

## Anti-Hard Drug R 'n' R Revival Show

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

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

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

APRIL 15, 1972, BILLBOARD



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

## Damone Back in Studio —Doing His Own Thing

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

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

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

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

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

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

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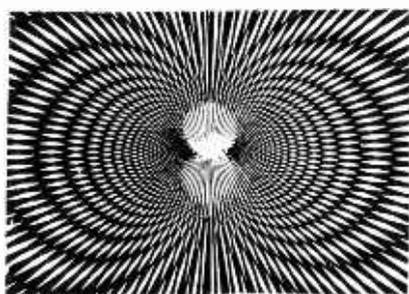
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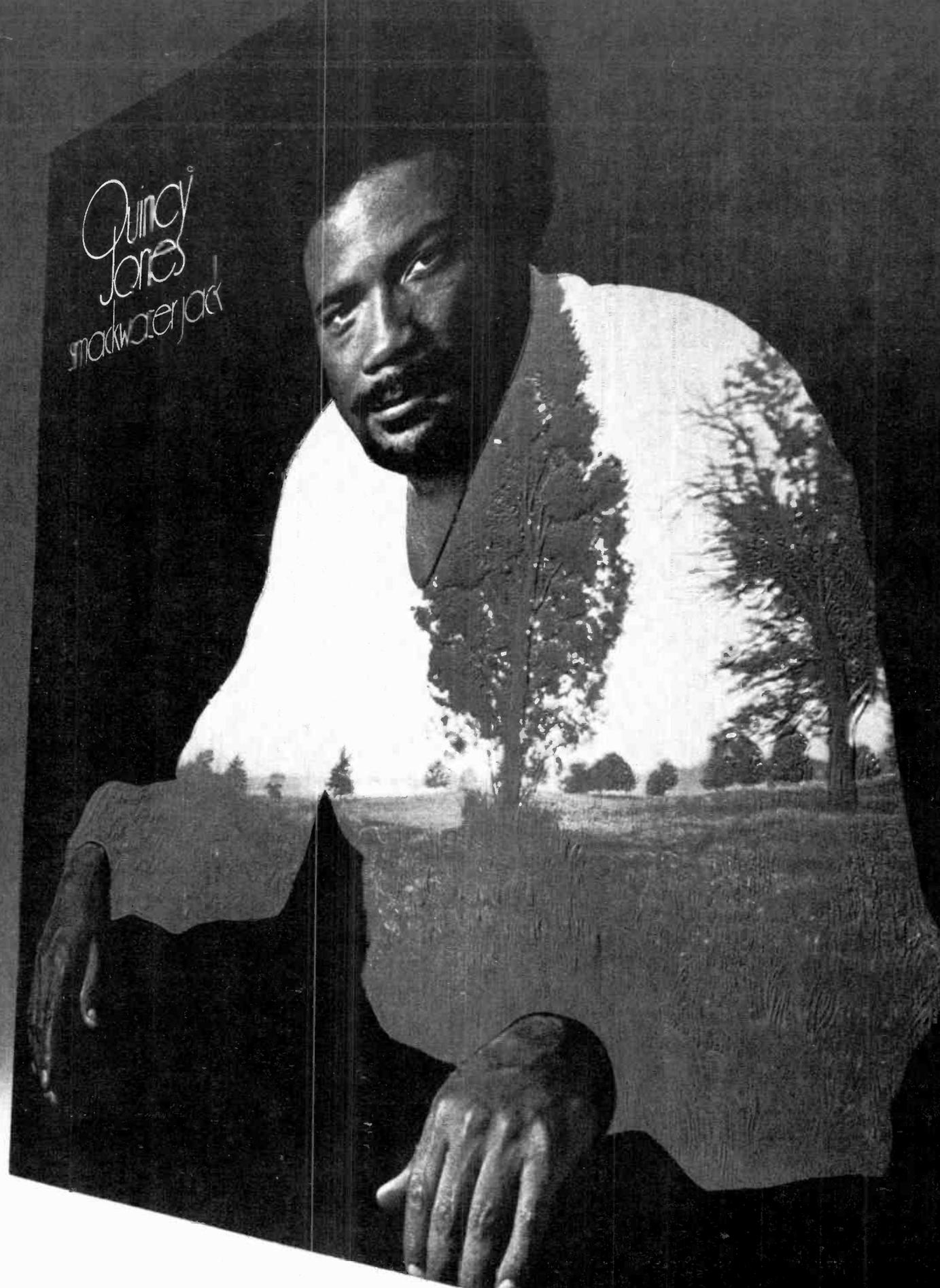
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CAROL CHANNING is flanked by William B. Williams, left, air personality on WNEW-New York, and Mel Richmond, London Records promotion man, as she promotes her Mega single "How I Love Them Old Songs." London distributes the Mega line.

## Lewis Foreign Tour Set

MEMPHIS—Ray Brown of National Artists Attractions here has worked out a European tour April 22 through May 15 for Jerry Lee Lewis, the artist's first foreign trek in four years.

Tour was arranged by Richard Nader, New York talent impresario, known for his oldies' tours in the U.S. It marks Nader's first country promotion. The dates were set in Europe by Mervyn Conn, prime country booker for the U.K. and the Continent, who headquarters in London.

Lewis will work with his six-

piece band. His itinerary includes: ABC Theater, Stockton, England, April 22; London Palladium, 23; Kelvin Hall, 24; ABC, Gloucester, 26; Birmingham Theater, 27; ABC, Ipswich, 28; ABC, Peterborough, 29; Guild Hall, Southampton, 30; Chatham Town Hall, May 1; Manchester Free Trade Hall, 2; ABC, Hull, 4; Empire, Liverpool, 5-6; Coventry Theater, 7; Olympia, Paris, 8; Oslo, 9; Stockholm, 10; Copenhagen, 11; Frankfurt, 12; Brussels, 13; Amsterdam, 14. Lewis will perform twice nightly on most dates.

## Talent In Action

• Continued from page 30

full on piano; and Rick Marotta spices his drumming with cool, fresh brush work.

The Rick MacDonald Band opened the evening with clean, fluid folk-oriented originals. Despite the occasionally self-indulgent vocal style and all too predictable thematic areas, their performance was marked by professionalism.

SAM SUTHERLAND

### DELLA REESE

Saraha Hotel, Las Vegas

Della Reese opens with "I Feel Pretty," a song which reflects her appearance as well as mood. Backed by the Jack Eglash Orchestra minus violins, the professional Miss Reese swings.

She is one of the few female singers who can also entertain a cafe crowd verbally. However, because of limited time talk was at a minimum. During "I'd Like to Teach the World to Sing" she reaches out and lovingly touches outstretched hands. She is tender on "It's Not Easy Being Green" and tough with "Proud Mary."

After a talk segment with Jack Benny she encores with a selection of modern spirituals set to a jazz-march tempo.

LAURA DENI

### HARLENE WINSTEN

Dangerfield's, New York

Harlene Winsten is a virtual unknown, but with her talent, enthusiasm and gutsiness, plus the right producer, it should not be long before her entertainer's status undergoes a radical change for the better.

Petite, attractive, professional in her approach to her craft, Miss Winsten has a talent that finds its niches somewhere between Shirley Bassey and Barbra Streisand. Her style is joyous, lusty, sincere, and flexible enough to span the range of songwriters from Carole King to Burt Bacharach to Ray Stevens.

For her professional debut at Dangerfield's, March 27, Miss Winsten was accompanied by the Eric Knight Trio. Her selections included "People," "Everything Is Beautiful," "Rainy Days and Mondays," and "Make Your Own Kind of Music." RADCLIFFE JOE

## ATI Buys Leichter

NEW YORK—American Talent International has acquired the Leo Leichter Agency of Los Angeles. The Leichter Agency has become a wholly owned division of ATI, assuming the name American Talent International.

The West Coast operation will be directed by Leo Leichter and Phil Casey, account executive, and will handle all bookings for the Western part of the country.

Jeff Franklin, president of ATI, said of the expansion, "Having an arm of the West Coast makes us more readily available to totally service acts in every area and especially to concentrate more on motion pictures and television."

By acquiring the Leichter Agency, ATI added Dave Mason, War, John Hartford and Dan Hick and His Hot Licks to its personal appearance department.

Currently represented by ATI are the Faces with Ron Stewart, John Baldry, Ashton Gardner & Dyke, Deep Purple, Savoy Brown, Buddy Miles, Uriah Heep, the Doors and Badfinger.

• Continued from page 28

been in the downtown Fremont and in the lounge of the Holton. Laine celebrated his 59th birthday March 30 with a surprise party.

A special running tribute to the late Maurice Chevalier has been added to the Folies Bergers at the Tropicana. Audrey Arno sings a five song medley which Chevalier made famous. . . . Redd Foxx headlined the Hilton's big room for four days. . . . Roger Williams is the first star in the long history of the Tropicana's Blue Room to be held over. . . . Canned Heat and Harvey Mandel appeared in a dance concert at Dusty's Playland. Tickets were \$3.00.

Flamingo's Billie Joe Royal and the Hilton's S.O.U.P. participated in radio KLUC's community clean-up project. To thank the community for helping, KLUC presented Royal, S.O.U.P. and Charley in a free show at the Convention Center. . . . The Imperials at United Recording cutting the vocal part for their new Impact album. They used Elvis Presley's rhythm section which was done in Nashville with the remaining orchestra to be recorded in Los Angeles. A May release is planned. . . . Local resident Chico Holiday has an album of gospel music out on the Singchord label. The album was recorded at United Recording.

Singing group Texas Stash recorded "River Jordan" written by Buddy Wright for Cutter Records. The group closed March 31 at the Fogcutter and are now on tour. . . . Manager Lee Magid contracted gospel singer Myrna Summers for the Hilton lounge. . . . Charley Pride who opens at the Hilton July 11 will sing Marilyn and Alan Bergman's "All His Children" at the Oscar awards. The Bergmans have finished lyrics for the theme of the movie "One Is A Lonely Number" and the theme to "Once You've Been In Love". . . . Damita Jo who hasn't played Las Vegas in two years plays the Hilton's lounge in April.

LAURA DENI

### SAN FRANCISCO

Frank Zappa and Daniell Revenough will have the world premiere of their Electric Symphony at UC Berkeley on May 3. . . . George Wein, founder of the Newport Jazz Festival, to hold the First Annual Bay Area Jazz Festival June 9-10 at the Oakland Coliseum Stadium. . . . Merry Clayton the Winterland attraction on Friday and Saturday (14-15). . . . Ten Years After and Wild Turkey at U. of Pacific, Stockton, April 29.

. . . Fantasy's Creedence Clearwater Revival's long awaited LP to be released worldwide this week. Coinciding with the release of the new album is the announcement of the group's first 1972 tour of the U.S.

Richie Havens to headline at the Berkeley Community Theatre, Saturday (22). . . . Prestige Records has re-packed Saxophonist Rusty Bryant and Pianist Leon Spencer to new long-term contracts. . . . Joan Baez to be here for a benefit concert on Sunday (16) at S.F.'s Cow Palace. . . . Eddy Arnold at Harrah's, Reno (until April 26) followed by Sonny & Cher (April 27 through May 9). . . . Tom Fogerty's first solo LP due early summer on Fantasy.

Jack Bonus, of the late Earth Opera group, due for an all-out promotion campaign with his first album on the Grunt label. . . . Parasound, Inc., signed a record production and publishing agreement with Jack Frost, a new local band. Ernie Krause will produce their sessions. . . . Vic Damone set as special guest star on the Don Rickles Show at the Circle Star Theatre, May 2 through 7. . . .

## From The Music Capitals of the World

### DOMESTIC

Schwartz Brothers will distribute the Prestige jazz label throughout the Baltimore-Washington territory. . . . Joyous Noise headline Inn of the Beginning, Cotati, Friday and Saturday (14-15). . . . Prairie Madness now represented by Tony Rico Management. Their first product on Columbia due out this month. . . . Procol Harum at Berkeley Community Theatre on June 30 to start their first Western concert tour.

### MEMPHIS

Johnny Taylor has been working on a new single at Stax and will leave Monday (17) on a tour that includes Texas, Chicago, Ohio, Atlanta and other points. His music has a new zing since March 9 when Mrs. Taylor presented him a new son, Jonathan. . . . Isaac Hayes keeps busy, his latest effort in Little Rock that of a fund raising benefit for Philander Smith College. Appearing with Isaac was the Rance Allen Group, new artists on the Stax Gospel-Truth label.

Other Stax activities include the following: Dramatics have reached gold record status with "In the Rain"; The BarKays are working on a new album for Volt; the Newcombers are also working on a single; The Mad Lads have a new single out on Volt. "Let Me Repair Your Heart"; Rev. Maceo Wood and Christian Tabernacle have a single release on Gospel-Truth. "The Mignificent Sanctuary Band"; same for Billy Eckstine, "Something's Wrong With My Baby" on Enterprise, and Eric Mercury with "What's Unusual Seems Nat'l" on Enterprise. Blind artist Calvin Scott, on Stax, has done "I'm Not Blind, I Just Can't See."

Producer Chips Moman has been working with Melba Moore at American. Trans-Maximus has had Jackie Cook and the Acrobat working on singles, and Roy Head has completed an album. . . . The Ovations expect to have their first single cut at Sounds of Memphis out right away, and the Minits have a single out from this studio, "Still a Part of Me."

Cyl Johnson and Otis Clay have been in session at Hi Studio, and Universal is cutting on Bill Coday for the Crajon label. . . . The Blackwood Brothers have released an album on RCA titled "Love." The quartet is just back from a tour of California, Texas, Florida and other spots, drawing record crowds at Houston and Fort Worth. . . . At Sam Phillips Studio, Hal Neely is producing Starday-King sides, with work centering on string and vocal overdubs. Also in session, Casper Peters with James Brown producing. Phillips Studio also has string overdubs on the Gentrys, and two songs by Bob Simon, who is working on an album. Charlie Chalmers has finished production of an LP featuring Sandra Rhodes.

JAMES CORTESE

### ATLANTA

Chet Atkins and Danny Davis and the Nashville Brass have been scheduled for June appearances with the Atlanta Symphony during the orchestra's first summer season. . . . Carly Simon and Ten Years After will make separate Atlanta concert appearances on April 22. Other April concerts will be given by Pink Floyd (18) and Jethro Tull (27). . . . Columbia artist Freddy Weller will make May appearances in New Zealand, Australia and Japan on a three-week tour sponsored by the Country Music Association and UNICEF. Prior to his departure, Weller will record with producer Billy Sherrill. . . . After a month long stand at the Flamingo Hotel

in Las Vegas, Billy Joe Royal is set for a hometown stand at Scarlett O'Hara's in Underground Atlanta. . . . The Allman Brothers' spring European tour has been postponed until a later date. . . . Dorsey Burnett has signed a writer's contract with Brother Karl's Music, a member firm of the Lowery Group of Music Publishing Companies. Burnett's just released debut Capitol single is the self-penned "In the Spring." . . . Calvin Arnold is producing sessions at Master Sound for Shout Records. . . . Dennis Yost has obtained a release from United Artists and is investigating several potential label offers. . . . Arthur Conley's "Walking On Eggs" is the first single for Capricorn Records under a distribution deal with Warner Brothers. . . . Cindy Dobson has joined the staff of Bobby Smith Productions. SHELLY PISANI

### NASHVILLE

Lee Michaels will headline a show along with JoJo Gunne and Osibisa on April 9 at Nashville's Municipal Auditorium. . . . Dial records artist Joe Tex, has completed work on a new release at Soundshop Studios here. Also at Soundshop have been A&M artist Sonny Curtis and J. Ramsey produced by Tommy Cogbill. . . . Funky Donny Fritz, piano player for and writer with Kris Kristofferson is rumored to be putting together his own LP. . . . The new Buffy Sainte-Marie single penned by Nashville songwriter Mickey Newberry. The release is entitled, "Mister Can't You See." . . . Quest, a new group headed by Morris West has been making the rounds in the Nashville club circuit and is enjoying some amount of success. West is the son of country star Dotty West. . . . Quadraphonic Studios has been the scene of recent sessions by Eric Anderson, produced by Norbert Putnam for Columbia and McGraff and Potter, produced by Glenn Spreen for Epic. . . . Another "Folk-Rock" club has opened its doors in Nashville. (Continued on page 34)

## Mgrs' Fete Now June 2

NEW YORK—The Conference of Personal Managers East dinner, which had been scheduled for April 26, has been postponed to June 2. The Conference is a non-profit organization dedicated to raising the standards and practices of the leisure time industries.

Harold Gibbons, vice president of the International Brotherhood of Teamsters, who recently returned from Hanoi where he was on a mission regarding the release of American prisoners in North Vietnam, will be the recipient of the Conferences Humanitarian Award.

Gibbons is the first labor leader ever to be honored by the Conference, which is also citing Jean Stapleton as Female Entertainer of the Year and Ed McMahon as Male Entertainer of the Year.

## Mendes Five Wk. Japanese Tour

NEW YORK—Sergio Mendes & Brasil '77 are on a five-week Japanese tour, which will carry them through every major city in the country. The group will make several television appearances in Japan, and will also perform in Hong Kong and Manila.

The new Sergio Mendes single on A&M Records, "The Crab," is being released in conjunction with the tour.

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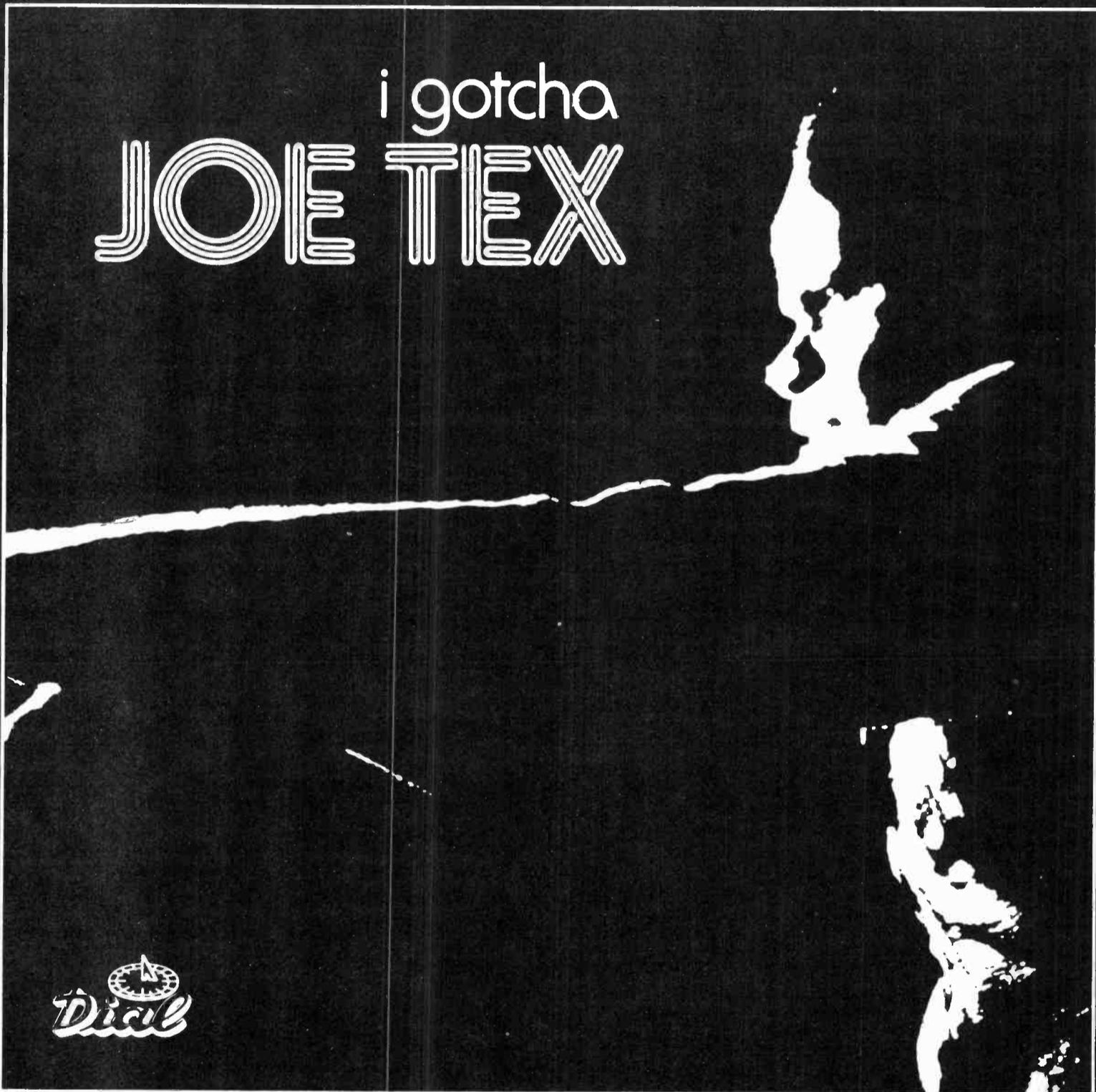
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JOHN LENNON and Yoko Ono attend the New York premiere of the film of "Concert for Bangladesh" in the company of Pete Bennett, left, promotion director of Apple Records, singer Phil Ochs, second from left, and Phil Spector.

## Sherry Sisters Are Doing Promo Homework on Disk

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

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

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

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

## From The Music Capitals of the World

### DOMESTIC

• Continued from page 32

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

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

THOMAS WILLIAMS

### CINCINNATI

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

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

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

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

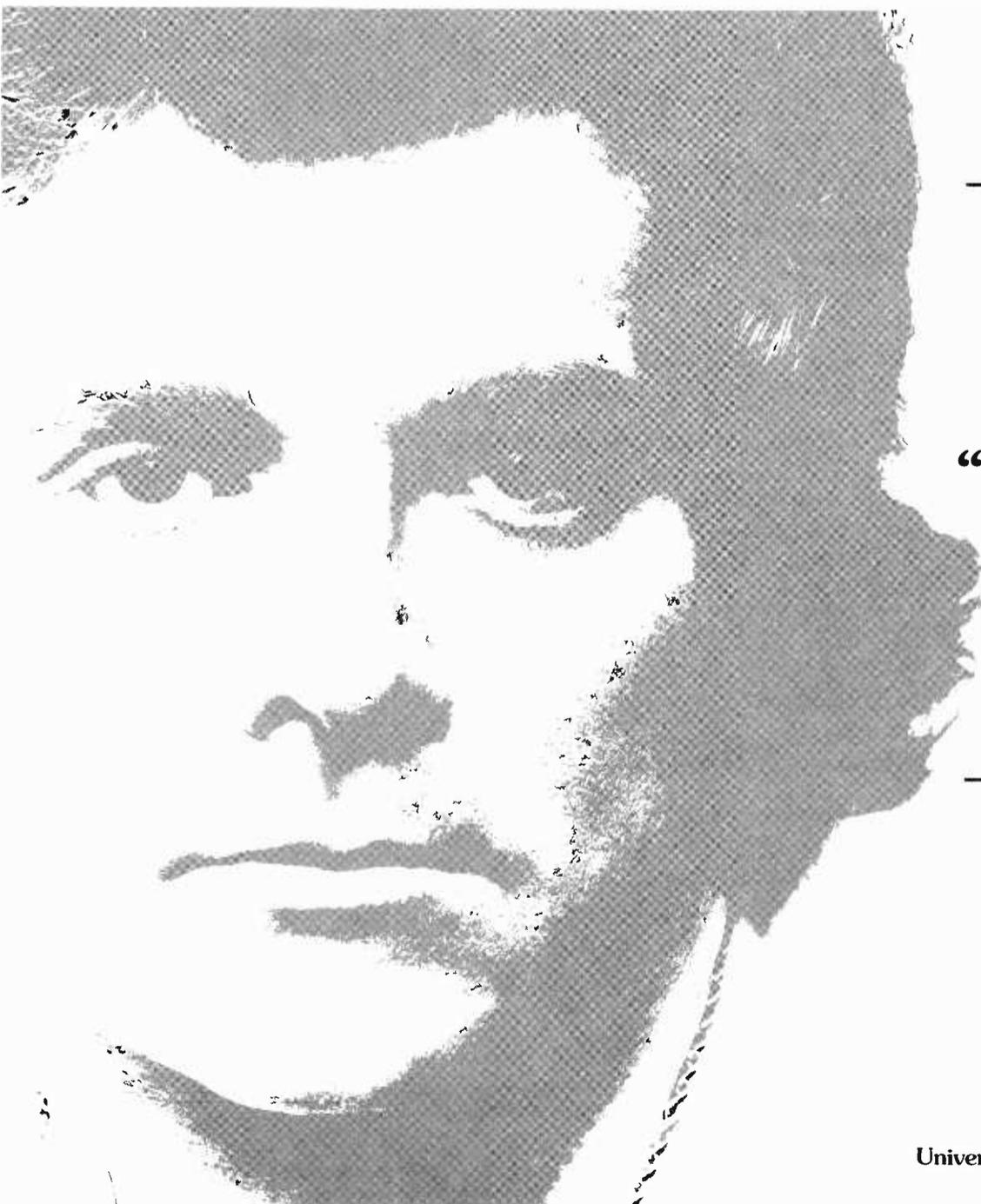
**Jim Roundtree** is sporting a new release on the Jewel label, a truck-driver ditty titled "Dragging 45 Thousand." Flip is "Country Music Fan." Jim wrote both sides. . . .

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

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

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

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

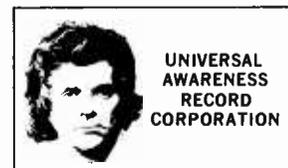


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## Alternative Network Plans Set

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

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

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

### Record Companies & Advertising

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

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

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

### Moratorium Network

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

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

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

experimental formats, special local programming, and concert broadcasts.

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

## ACLU-I Has '72 Confab

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

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

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

## Friede Co. Name Shift

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

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

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

## College Radio Push On Col IBS Album

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

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

(Continued on page 40)

## What's Happening

By SAM SUTHERLAND

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

\*\*\*

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

\*\*\*

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

\*\*\*

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

\*\*\*

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

\*\*\*

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

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

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

(Continued on page 42)

## THE IBS AFTERMATH—SOME PRAISE' SOME PANS

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

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

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

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

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

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

# Billboard TOP 40 Easy Listening

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

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

Billboard SPECIAL SURVEY For Week Ending 4/15/72

# Classical Music

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

By EARL PAIGE

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

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

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

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

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

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

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

In addition, selected titles were

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

Losk and Yoksoulion said that many people made multiple pur-

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

## Merc Sets Large-Scale Development Plan

• Continued from page 1

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

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

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

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

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

## Special Pkg On Tippett's 'Augustine'

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

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

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

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

## Caballe Push With Tour

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

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

## Cincy Okays New Pact

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

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

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

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

## Melodiya Dance, Ballet Drives

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

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



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

APRIL 15, 1972, BILLBOARD

# Tape Cartridge

## Jaunich Expounds On Memorex Game Plans

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

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

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

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

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

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

### Optimistic Leadership

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

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

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

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

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

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

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

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

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

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

His opinions are as follows:

**On the blank tape business in general and on Memorex in particular:**

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

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

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

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



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

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

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

**What is the Memorex commitment to magnetic tape?**

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

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

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

**On avenues of distribution:**

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

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

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

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

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

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

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

"We do have a program in re- (Continued on page 42)

## International Tape

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

## Better Weather Heralds Record-Topping Car Sales

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

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

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

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

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

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

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

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

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

What about features?

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

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

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

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

"Cassettes are going to pick up," Ferrara added. "and 8-track will stay about the same. The cassette is a more convenient size, software (Continued on page 56)

## 3M/Wollensak Bows 2 Units

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

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

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

## Drive-In Kiosk Chain Trying Blank Tapes

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

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

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

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

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

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

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

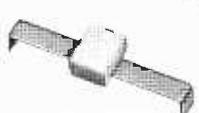
Irwin says there are no forthcoming announcements regarding a tape selling arrangement with any manufacturers. "There'll be nothing big in this area for us for the next 24 months."



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**SPECIAL DESIGNS ON REQUEST**

## BIC Unveils Equipment Line

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

The firm will unveil its equip-

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

## GRT Staging Gospel Music Program

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

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

8-track with selected cassette and open reel issues.

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

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

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

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

# Most cassette manufacturers tell only half the story.



## Here's the other half.

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

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

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

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

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

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

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

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

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

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



The answer to all your tape needs.

## Tape Happenings

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

## ELEKTRA INKS REEL PACT

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

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

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

# Audio Devices Snares Vital Military Pact

GLENBROOK, Conn. — Audio Devices has been awarded a government contract to supply the military with blank cassettes and open reel tapes.

It is manufacturing Audiopak cassettes in 30, 60, 90 and 120-minute tapes and 3-, 5- and 7-inch reels in 600, 1200, 1800 and 2400 foot lengths for the Army-Air Force Exchange.

Product for the military contract will be manufactured in Glenbrook and assembled in Bolton, N. C.,

where Audio Devices has an assembling plant.

Meanwhile, the company has extended its dealer promotion built around blank cartridges, according to Bill Dawson, general marketing manager.

Audio Devices is offering a Capital 4-pak—four 40-minute cartridges film-wrapped without a slipcase sleeve in a shrink-wrapped configuration. It is adding an 80-minute cartridge to the promotion.

Dawson is emphasizing blank 8-track business, "since we have seen surprising growth in this area, like about 35 percent," he said. The firm offers two cartridge lines — Audiopak and Capitol Mod—in 32, 40, 64 and 80-minute lengths, the latter being the big seller.

His program of expanding the company's sales force by utilizing personnel from Capitol Records, a sister company, will go nationally by May 1. By making use of Capitol Records to market product in music stores, mass merchandising outlets and department stores, the tape firm will also have warehouse locations in Dallas, Atlanta, Los Angeles, Niles, Ill. and Bethlehem, Pa.

## Certron Sells N.C. Facility

LOS ANGELES—Certron Corp., Anaheim, Calif., has sold its manufacturing plant in High Point, N.C., for an undisclosed amount of cash.

A significant portion of the cash transaction will be used to reduce bank debt, said Edwin R. Gamson, president. Certron discontinued its operations in North Carolina to consolidate its magnetic tape manufacturing in Anaheim.

## Distributors Reassured By Ampex's President

SAN FRANCISCO — Ampex, beset with financial headaches in its prerecorded tape division, is making an effort to placate its distributors.

Arthur H. Hausman, president, assured distributors that the company "intends to remain in the music business and is taking affirmative action to strengthen its marketing arm."

In a letter, Hausman made the following statement:

"Recent Ampex financial announcements and the conversion of our Kinney (Warner Communica-

tions) agreement to a manufacturing-only contract may be causing you some concern. Despite a major loss for this fiscal year ending April 29, we are confident of a recovery.

"We have reorganized extensively and are working closely with our financial institutions in the development of our forward looking financial plans," the letter stated.

Hausman said, "The terms of the Ampex/WCI renegotiation fully protect your (distributors) inventory exchange rights on Warner/Atlantic family product."

## Audio Magnetics Corp. Wins Temporary Restraining Order

SANTA ANA, Calif. — Audio Magnetics Corp., blank tape manufacturer, has won a temporary restraining order in Orange County Superior court against Certron Corp., blank tape producer and

tape duplicator, Clyde P. Arbuckle and Richard Shelley.

The suit alleges that Certron conspired to appropriate trade secrets and interfere with Audio Magnetics' contractual relations. The restraining order was signed by Judge Lester Van Tatenhove.

The court order restrains Certron from using or disclosing any information concerning a "flow bar" used by Audio Magnetics and further restrains Certron from interfering in any way with the contractual relations between Audio Magnetics and any of its present or former employees.

Audio Magnetics claims in its suit that Shelley, an employee of Audio at the time, took the "flow bar" to Arbuckle, who is employed by Certron and was a former employee of Audio Magnetics.

A "flow bar" is an integral part of the manufacturing process for iron oxide coated magnetic tape, the suit contends.

## Afco Unveils New Equipment

SAN FRANCISCO—Afco Electronics has introduced three 8-track players, two stereo speakers and an auto/home adaptor.

Model J-200AFX auto in-dash player with AM-FM/multiplex radio, Tempo 1100 auto unit, and PO-8T car stereo and home unit are new products, said Peter Knoedler, sales vice president. Also new are HA-8T AC-home adaptor with stereo speakers, WD-3 and AF-10, both stereo speakers.



NURSES at the John Shook Home for the Aged in Chambersburg, Pa., are shown how cartridge TV can be their new tool for learning. Tom Zimmerman, Videorecord Corp. dealer in York County, handles the equipment. Mrs. Lois Bitner, nursing director, is at his left. The facility is the first using Videorecord's health care series of programs.

APRIL 15, 1972, BILLBOARD

# Cartridge TV

## S-T Plant Set for N.J.

By RADCLIFFE JOE

NEW YORK—A major duplicating plant for the processing of Sony U-Matic videocassette software will go into operation May 15 in Leonia, N.J.

The plant, owned and operated by the S-T Videocassette Duplicating Corp.—a joint venture of the Sony Corp. and Teletronics Laboratories—is designed to take the workload off present inadequate facilities housed in Teletronics' New York offices.

Officials of both companies were reluctant to comment on specifications of the new facility, but it is understood that it will have the capacity to duplicate CTV software far in excess of the 24 cassettes an hour done by the two masters and 24 slaves in operation at the present location.

Need for the new plant became urgent with initial shipments of the Sony U-Matic unit late last year. Since then, despite S-T's changeover from one to two duplicating shifts a day, the firm has, at times, been sitting on backlogs of up to 8,000 orders.

With the introduction of the new facilities, S-T not only hopes to clear the decks of backlogged orders, but will also be in a position to accept additional work. In view of this, the company plans a major advertising campaign in business oriented consumer magazines, to attract new customers.

In addition to its other essen-

tial features, the new plant will also help S-T to maintain its production and delivery schedules of 24 to 48 hours on small orders, and three to five days on larger quantities.

Product from major Sony U-Matic CTV users, including the

Coca-Cola and Pepsi Cola Bottling companies, the Videorecord Corp. of America, AT&T, the Wall Street firm of Merrill, Lynch, Pierce, Fenner & Smith, and the government-operated Amtrak railroad, will be processed at the new duplicating works.

## VidExpo '72 Signs Its First Exhibitors

NEW YORK—The Videorecord Corp. of America and Modern Talking Picture Service, are among the first exhibitors announced for VidExpo '72, the Second International Video Media Conference, sponsored by the Billboard Group, and scheduled for Aug. 21-24 at the Roosevelt Hotel, here.

VidExpo '72, designed as a user-oriented marketing conference, will focus on applications of the new video technology, from reel-to-reel tap through film and CATV to cartridge cassette/and disk. Areas of application to be explored will include corporate, educational, consumer and "in-house" segments of the industry.

According to Steve Traidman, publisher of VidNews and chief coordinator of VidExpo '72, designated conference sessions will not conflict with the trade show which is being produced for Billboard by National Expositions Co. of New York.

Latest industry officials to join the growing roster of speakers include, Dr. Robert Heinrich, president of the Association for Educational Communications and Technology (AECT); Sol Schildhouse, head of the FCC Cable TV Bureau; Wallace Henry, vice president, national programs, the Pepsi

Cola Co.; William Hight, director, division of instructional media, American Hospital Association; and Ronald Butler, national audiovisual specialist, Nissan Motors U.S. (Datsun).

Additional speakers will include, John Ribbing, manager of training for Coca-Cola; Lee Roselle, producer/director of audiovisuals, Merrill, Lynch, Pierce, Fenner & Smith; Prof. Georgia Noble, Dept. of Education, Simmons College; Lilly Fleming, partnership director, Economic Development Council of New York City; Bert MacMannis, general manager, TV Division, Readers Digest Association; and Don Segall, president, Cable Shows Video Corp.

Traidman said that a charter one year subscription to VidNews is being offered as a bonus to registrants paying the \$175 VidExpo fee. Also being offered is a complete set of texts from the First International Cartridge TV Conference, held last spring in Cannes, France.

The registration fee includes all conference sessions and exhibits, work materials, opening cocktail party and three luncheons. Special room rates of \$18 for a single and \$22 for a double, plus tax are available at the Roosevelt Hotel.

## CTV Firm Nets 22.7 Mil

NEW YORK—Cartridge Television Inc., creator of the Cartrivision CTV system, has netted \$22.7 million for fiscal ending Nov. 30, 1971, according to reports released in the firm's first annual report since going public.

The money was realized from the company's stock sale and a loan from the Avco Corp., and marked an increase of well over \$17 million more than the previous year's receipts of \$4.9 million.

Total disbursements were 9.4 million as compared with \$5.1 million in 1970. Over the same period cash, deposits and interests totaled \$14.3 million as compared with \$41.700 the previous year.

The company's total assets were tagged at \$29.4 million as opposed to liabilities of \$1.9 million.

Meanwhile, Cartridge Television, Inc., has shifted its headquarters from Broadway to larger executive offices on Park Ave. The new quarters also house the corporation's programming department and first New York showroom.

The expanded facility will serve as the primary location for the company's president, Frank Stanton; Samuel W. Gelfman, vice president in charge of programming and production; and Denis B. Trelewicz, treasurer and secretary of the firm.

Also included at the new location are complete screening and editorial capabilities, as well as demonstration rooms for both programming and hardware.

Cartridge Television's eastern institutional sales office, its promotional research organization, the movie rental operation and other elements of the company's programming division will be housed at Park Ave.

Cartridge Television also maintains a marketing and administration facility at Palo Alto, Calif. This operation is headed by Donald F. Johnston, vice president of marketing. Manufacturing and marketing facilities under the direction of Charles D. Brown, vice president of operations, are also located here.

## Panasonic New Unit

NEW YORK—Panasonic has unveiled what it calls a "total half inch cartridge TV system" consisting of master recorder, high speed AC bifilar printer and cartridge recorder/player unit.

The system which was previewed at the recent IEEE show, at the Coliseum, features a simplified cartridge video recorder capable of recording and playing color on half-inch video tape.

The tape enclosed in a single-reel cartridge that is inserted into the unit for automatic record or playback. According to Panasonic's executives, the tape format is compatible with all equipment designed to EIAJ Type 1 black and white, and EIAJ recommended color standards.

Developed along with the player, as part of the total video cartridge system concept, is a high speed videotape duplicating system called the VIP System.

This unit supports the half-inch video cartridge recorder system with a mass printing system for half-inch videotape, in both black and white and color.

Panasonic officials claim that it is capable of printing videotapes 10 times faster than the program (Continued on page 56)

<b>Scotch</b> MAGNETIC TAPE 150 1800 Ft. 7" Reel 1 Mil Polyester	<b>Scotch</b> Recording Tape 1800 Ft. 7" Reel 1 Mil Polyester
#150, Factory Fresh; Closeout, \$1.95 per reel, \$22.50 doz., \$1.75 in lots of 48 or more—Postpaid (Check with order).	#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)	
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## Soul Sauce

By JULIAN COLEMAN

Carl Proctor, veteran executive in soul music, died Thursday (30) in New York. Services were held there Tuesday (4). Proctor, who headed his own label at the time of his death, had previously worked for Mercury, Columbia-Epic and Capitol labels, primarily in national promotion positions in R&B.

Remember the **Chiffons'** 1966 hit, "Sweet Talking Guy?" It's a hit all over again in England. Check out the British chart in the Hits of the World Section this issue. **Al Green** and **Laura Lee** helped to make a bright week at Soul Sauce by stopping in for a visit. Al expressed much happiness in his recent winner "Look What You Done For Me," and the work being done is at London Records. Green writes most of his own material and is personally responsible for both of his million-selling singles.

Guys: If Laura Lee's strong stand on Woman Liberation had you somewhat shook up, don't be alarmed because it's all in the groove. She's as beautiful and meek as a lamb. "Rip-Off" is Laura's follow-up to "Since I Fell For You."

**Bettye Swann** recently signed a contract with Atlantic Records. Miss Swann's first single for the label, "Don't Be a Victim Of A Foolish Heart," will be released this week.

Linda Tucker will take **Supreme's Cindy Birdsong** place when the trio begins their summer tour with **The Temptations**. Cindy is expecting a baby.

The **Artco Production Company** in Hollywood has just completed auditioning 500 boys for a T.V. series titled "Funky Five" based on the fabulous career of the **Jackson 5**. Eight-year old Ray Whitney won out in the bid to play the part of Michael, the leader and youngest singer of the Jackson 5. The search continues for a father of the five.

A glance of soul sounds quickly bubbling over to pop. . . **Frederick Knight**—"I Been Lonely for So Long" (Stax); **Millie Jackson**—"Ask Me What You Want" (Spring); **Billy Preston**—"Outa Space." (A&M); **Chi-Lites**—"Oh Girl" (Brunswick); **Love Unlimited**—"Walking In The Rain" (Uni); **PG&E**—"Thank God For You Baby" (Columbia); **Al Green**—"Look What You Done" (Hi); **Gladys Knight and the Pips**—"Help Me Make It" (Soul).

Other Soul Sauce Picks & Plays

**Donny Hathaway** "Little Ghetto Boy" (Atco); **Eighth Day** "Enny-Menny-Miny-Mo" (Invictus); **Persuaders** "Is This What You Call Love" (Win or Lose); **Donnie Elbert** "If I Can't Have You" (All Platinum); **Moments** "Thanks A Lot" (Stang); **Black Ivory** "You and I" (Today); **Independents** "Just As Long As You Need Me" (Wand); **Julius Brockington** "Rock Steady" (Today); **Seeds Of Life** "I Can't Believe" (USA).

New & Action LPs. . .

**Joe Simon** "Drowning In The Sea of Love" (Spring); **Stevie Wonder** "Music Of My Mind" (Tamla); **Soul Children** "Genesis" (Stax); **Fifth Dimension** "Individually & Collectively" (Bell); **Paul Kelly** "Dirt" (Warner Bros.); **Staple Singers** "Beatitude/Respect Yourself" (Stax); **Impressions** "Times Have Changed" (Curton).

**BILL COSBY TALKS TO KIDS ABOUT DRUGS.**

"Bill Cosby talks to kids about drugs" is a new Uni Album explaining the evils of drug abuse to 4-11-year-olds. Get the needle of your turntable on this album, which uses comedy and music to reach the kids and turn them on to the drug problem. Copies of the album will be available FREE to many organizations and people who cannot afford the retail price. "Bill Cosby talks to kids about drugs" is another in the Billboard "Bullfighters" series.

Billboard SPECIAL SURVEY For Week Ending 4/15/72

BEST SELLING

## Billboard Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	<b>IN THE RAIN</b> . . . . . 8 Dramatics, Volt 4075 (Groovesville, BMI)	8	26	28	<b>MY HONEY &amp; ME</b> . . . . . 4 Emotions, Volt 4077 (Klondike, BMI)	4
2	3	<b>ROCKIN' ROBIN</b> . . . . . 5 Michael Jackson, Motown 1197 (Recordo, BMI)	5	27	30	<b>LITTLE GHETTO BOY</b> . . . . . 4 Donny Hathaway, Atco 6880 (Kuumba, ASCAP)	4
3	2	<b>BETCHA BY GOLLY WOW</b> . . . . . 7 Stylistics, Avco 4591 (Bellboy/Assorted, BMI)	7	28	18	<b>YOU WERE MADE FOR ME</b> . . . . . 10 Luther Ingram, Koko 2110 (Stax/Volt) (Kags, BMI)	10
4	4	<b>DAY DREAMING</b> . . . . . 5 Aretha Franklin, Atlantic 2866 (Pundit, BMI)	5	29	11	<b>NOW RUN &amp; TELL THAT</b> . . . . . 11 Denise LaSalle, Westbound 193 (Chess/Janus) (Bridgeport, BMI)	11
5	6	<b>HEARSAY</b> . . . . . 7 Soul Children, Stax 0119 (East/Memphis, BMI)	7	30	14	<b>BREAKING UP SOMEBODY'S HOME</b> . . . . . 5 Ann Peebles, Hi 2205 (London) (South Memphis, BMI)	5
6	5	<b>I HAD IT ALL THE TIME</b> . . . . . 7 Tyrone Davis, Dakar 4501 (Brunswick) (Julio/Brian, BMI)	7	31	34	<b>EVERYTHING GOOD IS BAD, EVERYTHING BAD IS GOOD</b> . . . . . 5 100 Proof (Aged In Soul), Hot Wax 7202 (Buddah) (Gold Forever, BMI)	5
7	7	<b>LAY AWAY</b> . . . . . 6 Isley Brothers, T-Neck 934 (Buddah) (Triple Three, BMI)	6	32	46	<b>ENNY-MENNY-MINY-MO</b> . . . . . 2 8th Day, Invictus 9117 (Capitol) (Gold Forever, BMI)	2
8	13	<b>LOOK WHAT YOU DONE FOR ME</b> . . . . . 3 Al Greene, Hit 2211 (London) (Jec, BMI)	3	33	—	<b>IF THIS IS WHAT YOU CALL LOVE (I Don't Want No Part Of It)</b> . . . . . 1 Persuaders, Win Or Lose, 222 (Atco) (Cotillion/Win Or Lose, BMI)	1
9	21	<b>ASK ME WHAT YOU WANT</b> . . . . . 5 Millie Jackson, Spring 123 (Polydor) (Will-Du/Bill-Lee/Gaucho/Belinda, BMI)	5	34	20	<b>MAMA'S LITTLE BABY</b> . . . . . 8 Brotherly Love, Music Merchant 1004 (Capitol) (Gold Forever, BMI)	8
10	10	<b>TAKE A LOOK AROUND</b> . . . . . 7 Temptations, Gordy 7115 (Motown) (Jobete, BMI)	7	35	—	<b>IF I CAN'T HAVE YOU</b> . . . . . 1 Donnie Elbert, All Platinum 2333 (Multimood, BMI)	1
11	39	<b>OH GIRL</b> . . . . . 2 Chi-Lites, Brunswick 55471 (Julio-Brian, BMI)	2	36	—	<b>DOING MY OWN THING</b> . . . . . 1 Johnny Taylor (The Soul Philosopher), Stax 0122 (Conquistador, ASCAP)	1
12	12	<b>I GOTCHA</b> . . . . . 13 Joe Tex, Dial 1010 (Mercury) (Tree, BMI)	13	37	—	<b>FREE YOUR MIND</b> . . . . . 1 Politicians, Hot Wax 7114 (Buddah) (Gold Forever, BMI)	1
13	19	<b>FIRST TIME EVER I SAW YOUR FACE</b> . . . . . 3 Roberta Flack, Atlantic 2864 (Storm King, BMI)	3	38	43	<b>LET'S STAY TOGETHER</b> . . . . . 2 Isaac Hayes, Enterprise 9045 (Stax/Volt) (Joe, BMI)	2
14	22	<b>POOL OF BAD LUCK</b> . . . . . 3 Joe Simon, Spring 124 (Polydor) (Assorted, BMI)	3	39	40	<b>STOP THIS MERRY-GO-ROUND</b> . . . . . 2 Bill Brandon, Moonson 9001 (Mercury) (Moonson, BMI)	2
15	23	<b>HELP ME MAKE IT THROUGH THE NIGHT</b> . . . . . 4 Gladys Knight & the Pips, Soul 35094 (Motown) (Combine, BMI)	4	40	—	<b>HOT THANG</b> . . . . . 1 Eddie Tang, Suusex 230 (Buddah) (Interior/Sorn, BMI)	1
16	36	<b>I'LL TAKE YOU THERE</b> . . . . . 3 Staple Singers, Stax 0125 (East/Memphis, BMI)	3	41	—	<b>THANKS A LOT</b> . . . . . 1 Moments, Stang 5036 (All Platinum) (Combi, BMI)	1
17	15	<b>(The Day I Lost You Was) THE DAY I FOUND MYSELF</b> . . . . . 9 Honey Cone, Hot Wax 7113 (Buddah) (Gold Forever, BMI)	9	42	45	<b>I'M GETTING TIRED BABY</b> . . . . . 2 Betty Wright, Atston 4609 (Atlantic) (Sherlyn, BMI)	2
18	16	<b>TAURUS</b> . . . . . 8 Dennis Coffey & the Detroit Guitar Band, Sussex 233 (Buddah) (Interior, BMI)	8	43	—	<b>THE BUS</b> . . . . . 1 Billy Preston, A&M 1340 (Irving/Wep, BMI)	1
19	17	<b>YOUR PRECIOUS LOVE</b> . . . . . 9 Linda Jones, Turbo 021 (All Platinum) (Conrad, BMI)	9	44	44	<b>LOVE'S STREET AND FOOL'S ROAD</b> . . . . . 3 Solomon Burke, MGM 14353 (Kid's Music, BMI)	3
20	9	<b>DO YOUR THING</b> . . . . . 8 Isaac Hayes, Enterprise 9042 (Stax/Volt) (East/Memphis, BMI)	8	45	—	<b>YOU &amp; I</b> . . . . . 1 Black Ivory, Today 1005 (Perception) (Patrick Bradley, BMI)	1
21	8	<b>KING HEROIN</b> . . . . . 7 James Brown, Polydor 14116 (Dynatone/Belinda, BMI)	7	46	48	<b>MONEY RUNNER</b> . . . . . 3 Quincy Jones, Reprise 1072 (Pawnbroker, ASCAP)	3
22	24	<b>DARLING BABY</b> . . . . . 6 Jackie Moore, Atlantic 2861 (Jobete, BMI)	6	47	—	<b>JUST AS LONG AS YOU NEED ME (Part 1)</b> . . . . . 1 Independents, Wand 11245 (Scepter) (Butler, ASCAP)	1
23	27	<b>WALK IN THE NIGHT</b> . . . . . 2 Jr. Walker & the All Stars, Soul 35095 (Motown) (Jobete, ASCAP)	2	48	50	<b>GOT TO FIND MY BABY</b> . . . . . 2 James Gadsen, Cream 1014 (Bennett Ents.) (Butter/Pip, BMI)	2
24	42	<b>WALKING IN THE RAIN WITH THE ONE I LOVE</b> . . . . . 4 Love Unlimited, Uni 55319 (MCA) (January/Sa-Vette, BMI)	4	49	49	<b>HOME IS WHERE THE HATRED IS</b> . . . . . 3 Esther Phillips, Kudu 904 (CTI) (Thiele Ltd., ASCAP)	3
25	25	<b>TALKING LOUD SAYING NOTHING (Part 1)</b> . . . . . 10 James Brown, Polydor 14109 (Dynatone/Belinda, BMI)	10	50	—	<b>I BEEN LONELY FOR SO LONG</b> . . . . . 1 Frederick Knight, Stax 0117 (East/Memphis/Lowery, BMI)	1

### College Radio Push

• Continued from page 35

two sides by the Loggins Band with Messina.

In commenting on the concert and the album, Frank Shargo of Columbia stated that the goal of the concert was "to present the music without hype, producing it as well as possible and letting the audience decide for themselves." Delegates to the IBS Convention included college radio station personnel.

In compiling the list of stations to receive the special album, Columbia has combined their normal college radio station lists with a list of stations represented at the convention, the stations service by the label's campus representatives, and a list of key commercial FM stations.

Shipping of the album is anticipated within a few weeks.

## Vox Jox

• Continued from page 26

stomping ground of years ago when he was building KHOW. Now he has teamed up with KDEN program director **Jack Merker** in a two-man morning show and they're setting out to unbuild KHOW by turning KDEN into a powerhouse. As Merker put it, "We've both paid our dues." Together on the air, and both men working like hell off the air, they should be able to do a number in the market.

★ ★ ★

**Don Imus** asked me how I liked his new album on RCA Records—"12,000 Hamburgers to Go"—and I told him I thought the liner notes

were extremely well written. . . **Ted Alvy**, program director of KFMI-FM, P.O. Box 1061, Eureka, CA 95501, says he needs progressive rock albums for the station and guarantees airplay. **Zachary Zenor**, previously with KPPC-FM, Los Angeles, is also on the staff. The station had been an automated country music operation. . . KHJ, Los Angeles, is celebrating 50 years on the air as of Apr. 13. It started out as a five-watt operation. . . **Lloyd Flaum**, 315-792-3823, now on WOUR-FM, Utica, N.Y., is looking for a progressive rock job.

★ ★ ★  
**George McGovern**, program di-  
(Continued on page 42)

HOW  
DO  
YOU  
JAZZ  
UP  
A  
SPECIAL  
ISSUE  
ON  
JAZZ?

YOU  
DON'T!

But, you do give it straight, pertinent coverage. No frills or colorful trimming, just an accurate report of a music sound that has exploded into prominence all over again.

This is what you'll get in Billboard's jazz special coming in the April 29 issue. Billboard's jazz special will bring you up to date on the jazz scene today with stories on:

- The growing interest among young people.
- The renaissance of jazz at record companies.
- The new jazz styles.

If jazz is your bag, then the Billboard jazz special is just the ticket to reach those dealers still unaware of the jazz resurrection. Learn first-hand what's happening on the European and Japanese jazz scene and how jazz relates to:

- Live performances.
- Recordings.
- Broadcasting.

Billboard's jazz special will also zero in on:

- Jazz Festivals.
- Jazz on the high seas.
- Jazz Nightclubs.

It's the perfect issue for you to zero in on that fast-growing jazz market.

**Issue Date: April 29**  
**Ad Deadline: April 19**

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Los Angeles, Ca 90069  
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**LONDON**

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London W.1, England  
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**CHICAGO**

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Chicago, Ill 60606  
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**TOKYO**

Shin-Nichibo Building  
2-1, 1-chome, Sarugaku-cho  
Chiyoda-ku, Tokyo Japan  
294-76-22

# What's Happening

• Continued from page 35

A&M. . . WIDE, Southern Illinois Univ. at Carbondale, Wally Wawro reporting: "Sod," (LF), **Sod**, Decca. . . Michigan—WNMC, Northwestern Michigan College, Traverse City, Gretchen Fischer reporting: "Run, Run, Run," **Jo Jo Gunne**, Asylum. . . WAYN, Wayne State Univ., Detroit, Bob Wunderlich reporting: "Kenny Loggins with Jim Messina Sittin' In," (LP), **Kenny Loggins with Jim Messina**, Columbia. . . WORB, Oakland Community College, Farmington, Jim Nuzoff reporting: "Look What You Done For Me," **Al Green**, Hi. . . WSGR-FM, St. Clair Community College, Port Huron, Dan Gorst reporting: "Beads and Feathers," (LP), **Carol Hall**, Elektra. . . WIDR, Western Michigan Univ., Kalamazoo, Bill McKetrick reporting: "Cold Spring Harbor," (LP), **Billy Joel**, Family. . . WJMD, Kalamazoo College, Kalamazoo, Paul Raben reporting: "Elementary Doctor Watson," (LP), **Doc Watson**, Poppy. . . Minnesota—WMMR, Univ. of Minnesota, Minneapolis, Michael Wild reporting: "I Don't Want to Make You Love Me," **Robert John**, A&M.

EAST—Pennsylvania—WKDU, WKDU-FM, Drexel Univ., Philadelphia, Jay Meyers reporting: "Taos, New Mexico," **R. Dean Taylor**, Reprise. . . New Jersey—WFDU-FM, Fairleigh-Dickinson Univ., Teaneck, Tony Loving reporting: "Telegram Sam," **T. Rex**, Reprise. . . New York—WYUR, Yeshiva Univ., New York, Michael Axelrod reporting: "Cold Spring Harbor," (LP), **Billy Joel**, Family. . . WNYT, New York Institute of Technology, Old Westbury, Dan Vogel reporting: "J. F. Murphy & Salt," (LP), **J. F. Murphy & Salt**, Elektra. . . WEDS-FM, Hobart and Williams Smith Colleges, Geneva, Gary Goldstein reporting: "Parrish & Gurvitz," (LP), **Parrish & Gurvitz**, MCA. . . WBAU, Adelphi Univ., Garden City, Celie reporting: "Buzzy Linhart is Music," (LP), **Buzzy Linhart**, Kama Sutra. . . WGSU-FM, State Univ. College at Geneseo, John A. Davlin reporting: "Science Fiction," (LP), **Ornette Coleman**, Columbia. . . Massachusetts—WCSB, Graham Junior College, Boston, Ro Guelpa reporting: "Stephanie," (LP cut, You'll Never Be Lonely With Me), **Jim Dawson**, Kama Sutra. . . WTCC, WTCC-FM, Springfield Technical Community College, Springfield, Peter Flynn reporting: "I Saw the Light," **Todd Rundgren**, Bearsville.

## Jaunich Expounds On Memorex Game Plans

• Continued from page 37

gard to the world market, but we intend to go slow, easy, cautious, and be right.

"In Canada, for example, we have named Electronics Distributors Ltd., the distribution arm of House of Stein, which owns 54 retail outlets, as our distributor-warehouse to cover Canada. It has facilities in Vancouver, Montreal and Toronto.

"We realize the Canadian market is attractive, but there is a lot of sales spillover from the U.S. and, frankly, we are not actively pursuing business there. We will look at Canada more closely this year and decide on its priority to our overall international program.

"We did start a program in England, about mid-January, to sell tape in the UK, where we have a warehouse. Look, I don't want to minimize the European market, since there is a growth opportunity, but we can only appraise one market at a time. For now, our full emphasis is in the U.S.

"Although the European market is not nearly as large as the U.S., many of the same characteristics for magnetic tape can be found overseas that were signposts in the American market several years ago.

"For the present, we ship to our warehouse facility in England from Santa Clara, and we hope to develop the UK market with a TV, radio and print campaign. Memorex has a computer product plant in Belgium, but we have no plans to manufacture magnetic tape in it.

"Before tackling Europe, however, we have to weigh marketing, communication, factory, sales, profit structures—all the fundamentals of good business.

"We see a penetration—on a large scale—perhaps in 1973-74 centered in France, Germany, UK and Italy, which represents about 90 percent of the total business in Europe.

"Also talking internationally, we have no plans to build a manufac-

turing facility in Mexico. We have investigated the concept of adding a plant in Mexico, but have rejected the plan.

"A logical second manufacturing facility for Memorex would be in Belgium—worldwide—or, talking domestically, somewhere close to the eastern market.

"Opening product markets in South America/Central America, Africa or the mid-East are not in our plans."

### What about Japan?

"We ship goods to Japan for business there and in other Asian countries. Pioneer Electronics sells our full line, but it is manufactured on the West Coast and is shipped in our standard packaging, but with a 'Distributed by Pioneer' claimer on the product."

### Are you pursuing private label business?

"Definitely not. Consumers are becoming more brand conscious, as more and more companies are building national brand images. We just increased our prices by about 2 or 3 percent on our product lines, which is not apt to encourage private label business.

"We feel there are three reasons to hold prices and thereby encourage quality tape: more sophisticated equipment, buyers are more aware and not buying cheap products, and there is more franchise building among qualified companies.

"In the same light, we are not planning to offer a promotional line of consumer products. Price is not the way to compete in the marketplace if you're going on a long-term commitment. I don't rule out a subsidiary line, but it will not be offered as a 'footballed' line."

### On the military and education markets:

"We are gaining distribution in the military field, and we consider it a fertile field, but we are taking a harder look at the educational field. In fact, we will put additional emphasis in the education-

institutional field with either our standard line or perhaps a subsidiary line. But even in this specialized area, there is absolutely no way we can price compete."

### What about accessory business?

"We're not in the parts/plastics business. We have our own plastics but not to C-Zero users. We have some outside suppliers, particularly in plastic molding, and we buy cardboard boxes and base film, but we do all our own assembly work."

### Do you have some fully-automated equipment?

"Yes, in the assembly process. We assemble all our C-Zeros automatically and we coat tape and package via automated systems. Some of our slitting and loading operations are our own concepts."

### Closing comments:

"We admit we're taking a different tact in presetting our consumer program, but we are satisfied with our marketing posture and we are meeting our sales projections."

Billboard SPECIAL SURVEY For Week Ending 4/15/72

## BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	LET'S STAY TOGETHER . . . . . 9 Al Green, Hi SHL 32070 (London)	9	27	27	COMMUNICATION . . . . . 22 Bobby Womack, United Artists UAS 5539	22
2	2	YOUNG, GIFTED & BLACK . . . . . 9 Aretha Franklin, Atlantic SD 7213	9	28	31	IN THE BEGINNING . . . . . 4 Isaac Hayes, Atlantic SD 1599	4
3	5	STYLISTICS . . . . . 20 Avco AV 33023	20	29	26	THERE'S A RIOT GOIN' ON . . . . . 22 Sly & the Family Stone, Epic KS 30986 (CBS)	22
4	6	SOLID ROCK . . . . . 12 Temptations, Gordy G 961 L (Motown)	12	30	49	BLACK MAGIC . . . . . 3 Martha Reeves & the Vandellas, Gordy G 958 L (Motown)	3
5	3	GOT TO BE THERE . . . . . 11 Michael Jackson, Motown M 747 L	11	31	33	SANTANA . . . . . 28 Columbia KC 30595	28
6	7	WHATCHA SEE IS WATCHA GET . . . . . 14 Dramatics, Volt VOS 6018	14	32	29	MOODY, JR. . . . . 13 Jr. Walker & the All Stars, Soul S 733 L (Motown)	13
7	10	DONNY HATHAWAY LIVE . . . . . 6 Arco SD 33-386	6	33	39	MUSIC OF MY MIND . . . . . 3 Stevie Wonder, Tamla T 314 L (Motown)	3
8	9	ALL DAY MUSIC . . . . . 21 War, United Artists UAS 5546	21	34	30	REVOLUTION OF THE MIND/RECORDED LIVE AT THE APOLLO . . . . . 17 James Brown, Polydor PD 3003	17
9	8	JACKSON 5's GREATEST HITS . . . . . 15 Motown M 741 L	15	35	35	FACE TO FACE WITH THE TRUTH . . . . . 10 Undisputed Truth, Gordy G 959 L (Motown)	10
10	11	BEALTITUDE/RESPECT YOURSELF . . . . . 5 Staple Singers, Stax STS 3002	5	36	41	GENESIS . . . . . 2 Soul Children, Stax STS 3003	2
11	15	DROWNING IN THE SEA OF LOVE . . . . . 4 Joe Simon, Spring SPR 5702 (Polydor)	4	37	38	YOU WANT IT, YOU GOT IT . . . . . 4 Detroit Emeralds, Westbound WB 2013 (Chess/Janus)	4
12	36	FIRST TAKE . . . . . 2 Roberta Flack, Atlantic SD 8230	2	38	48	THIN LINE BETWEEN LOVE AND HATE . . . . . 4 Persuaders, Win Or Lose SD 33-387 (Atlantic)	4
13	4	BLACK MOSES . . . . . 18 Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	18	39	42	CRUSADERS 1 . . . . . 5 Blue Thumb BTS 6601 (Famous)	5
14	18	STANDING OVATION . . . . . 13 Gladys Knight & the Pips, Soul S 736 L (Motown)	13	40	37	WOMEN'S LOVE RIGHTS . . . . . 13 Laura Lee, Hot Wax HA 708 (Buddah)	13
15	16	INNER CITY BLUES . . . . . 18 Grover Washington Jr., Kudu KU 03 (CTI)	18	41	43	AL GREEN GETS NEXT TO YOU . . . . . 30 Hi SHL 32062 (London)	30
16	13	MALO . . . . . 7 Warner Bros. WS 2584	7	42	40	SMACKWATER JACK . . . . . 25 Quincy Jones, A&M SP 3037	25
17	12	QUIET FIRE . . . . . 19 Roberta Flack, Atlantic SD 1594	19	43	44	I'VE BEEN HERE ALL THE TIME . . . . . 15 Luther Ingram, Koko KOS 2201 (Stax/Volt)	15
18	14	L.A. MIDNIGHT . . . . . 7 B.B. King, ABC ABCX 743	7	44	34	FIFTH DIMENSION LIVE . . . . . 24 Bell 9000	24
19	19	FROM A WHISPER TO A SCREAM . . . . . 8 Esther Philips, Kudu KU 05 (CTI)	8	45	32	I LOVE THE WAY YOU LOVE . . . . . 5 Betty Wright, Alston SD 33-388 (Atlantic)	5
20	20	IN THE WEST . . . . . 5 Jimi Hendrix, Reprise MS 2049	5	46	46	DON'T TURN AROUND . . . . . 5 Black Ivory, Today TLP 1005 (Perception)	5
21	23	WHAT'S GOING ON . . . . . 44 Marvin Gaye, Tamla TS 310 (Motown)	44	47	—	I WROTE A SIMPLE SONG . . . . . 1 Billy Preston, A&M SB 3507	1
22	17	SOULFUL TAPESTRY . . . . . 20 Honey Cone, Hot Wax HA 707 (Buddah)	20	48	—	INDIVIDUALLY & COLLECTIVELY . . . . . 1 5th Dimension, Bell 6073	1
23	22	SHAFT . . . . . 36 Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax-Volt)	36	49	50	BEST OF FREDA PAYNE . . . . . 2 Invictus ST 9804 (Capitol)	2
24	25	PAIR . . . . . 9 Ohio Players, Westbound WB 2015 (Chess/Janus)	9	50	—	GOIN' FOR MYSELF . . . . . 1 Dennis Coffey, Sussex SXBS 7010 (Buddah)	1
25	21	STREET CORNER SYMPHONY . . . . . 10 Persuasions, Capitol ST 872	10				
26	24	RARE EARTH IN CONCERT . . . . . 9 Rare Earth R 523 D (Motown)	9				

## Vox Jox

• Continued from page 40

rector of WPDQ, Jacksonville, Fla., has, as he states, "hired a dynamite soul brother to do our 7-midnight show. Known as the **King Bee**, Elisha Burke brings us 10 years of experience with success on such stations as WOBS, Jacksonville; WAME, Miami; and WMBM, Miami. In hiring a black jock—something I think all white stations should do, incidentally—it was rumored we were going all black. Needless to say, we are not and never intend to. Our competition has spread this rumor not only on the streets of Jacksonville, but in the national advertising and record industry. As you know, I like to be controversial, but I am also a champion for the truth. Our former evening man **Bruce Cramer** is putting solid humor into the

morning show from 6-9 a.m., followed by **Buddy Carr**, former afternoon man. Former all-night man **Tommy Charles** has put a fresh new touch to a noon-3 p.m. segment, followed by myself until 7 p.m. The all-night show is now done by a former WPDQ employee that I rehired known then as **Charlie Tuna** (one of many) and now as **Ron Morgan**."

★ ★ ★

**Nat Asch** is leaving KMET-FM as general manager and going into Metromedia's West Coast office: the Los Angeles station hadn't been doing as well as upper management felt it could have been. This is my occasion, I suppose, to state that, in my opinion, the three-record-segue idea in progressive rock radio is a bunch of nonsense.

(Continued on page 56)

APRIL 15, 1972, BILLBOARD

# Country Music

## Announce ESCMC May 19-21 Program

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

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

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

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

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

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

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

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

## Dripping Springs Pays Off; Planning 1973 Festival Event

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

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

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

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

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

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

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

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

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

### Checks Come In

Late last week, a representative of the Reunion visited Nashville

## Portraits to be Unveiled at Hall of Fame

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

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

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

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

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

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

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

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

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

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

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

## CLEVER TRY FOR AUDITION

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

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

## Nashville Scene

By BILL WILLAMS

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

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

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

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

(Continued on page 46)



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

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Chart #5157



**ANTHONY  
ARMSTRONG  
JONES**

**"AN ORDINARY  
DAY" (IN THE  
LIFE OF A FOOL)"**  
Chart #5159



**DAVE PEEL**

**"SHE DIDN'T COME  
HOME"**  
B.W.

**"TWO OF A KIND"**  
Chart #5160



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# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 4/15/72

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

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

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

## Bluegrass Festival Set

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

### Littlejohn Dies

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

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

He also was a well-known portrait photographer.

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

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

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

## J. C. Riley Seeks Court Injunction

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

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

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

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

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

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

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

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

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

"SHOW ME"—Barbara Mandrell (Columbia) 445580

"GEORGE C"—Mac Letson (Woodymac)

"BRAND NEW KEY"—Joe Arnold (Colemans Records)

"BLUE BIRD HILL"—Dick Kent (MSR Records)

"A DAY IN THE LIFE OF A FOOL"—George Jones (RCA)

"CALIFORNIA MEM'RY"—Billie Jo Spears (Capitol)

"ONE MORE"—Gene Tyndall (Twilight)

"YOU DON'T KNOW MY MIND"—Jimmie Skinner (Prize)

"CITY OF SOULS"—Steve Scott (Bard of Buffalo)

"SWEET SIXTEEN"—B.B. King (Kent Records)

"CAN'T HOLD BACK THE TEARS"—Billy Means (Picture)

"HE MADE YOU FOR ME"—Earl Connelly (Maycon)

"SWEET REVENGE"—Ernie Odum (Claudia)

"TO BE MY BRIDE"—Chuck Logan (Torino)

ALBUM OF THE WEEK:

A ROSE BY ANY OTHER NAME—Ray Sanders

(United Artist)

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

Brite Star's Pick Hits

Brite Star's Pick Hits

### Iowa City Calls C&W 'Fine Art'

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

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

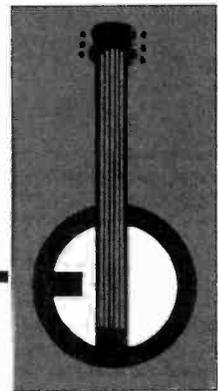
The show will be presented outdoors in Dodger Stadium, which has a 5,000 seating capacity. Hoyer and Dale Eichor, also from WWMT, will be on the program.

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**KING RECORDS**  
NASHVILLE NEW YORK LONDON

## Country Music

# Nashville Scene

• Continued from page 43

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

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



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

## C&W RETAILER ADDS POSTERS

FRANKLIN, Tenn.—Ruby's Record Roundup, a retail record-tape store here, has installed a "Skeeter Davis Blacklight Room," filled with posters and overhead blacklights.

The store, owned by Perry Chapdelaine, sought permission from Miss Davis to use her name, and credited her with the idea of such a room. A regular customer of the store, Miss Davis now has developed a pop as well as a country following through this concept.

# Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 4/15/72

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

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

# Jukebox programming

## PROGRAMMERS SELECTIVE

### Oldies and Standards Boom

By EARL PAIGE

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

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

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

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

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

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

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

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

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

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

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

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

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## PROGRAMMERS POTPOURRI

### At Last: 16 Monument Oldies

By EARL PAIGE

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

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

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

## OLDIES HOT

### One-Stop's Experienced Staff Alert to Programming Trends

By JAY EHLER

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

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

The Southern California area has been very slow to go from

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

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

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

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

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

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

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### Fla. Soul Oldies Only a Boomlet

By SARA LANE

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

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

Richardson changes records weekly in all his stops—giving

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### Station Pushes Jukebox Oldies

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

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

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

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## Coin Machine World

### MOA SEMINAR

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

### FLA. ASSN.

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

### Calif. 1-Stop Pushes Oldies

By BENN OLLIMAN

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

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

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

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

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

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

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## MOA Western Events



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

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

## Programmers Buy Carefully

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recently, indicating that WIND goes with only proven winners.

Jukebox programmers are equally careful about selections. Wayne Hesch of Rolling Meadows, Ill. said he and programmer Robert Hesch discuss standards they intend to buy "very thoroughly," going over WIND lists, analyzing play meter action and considering the age groups that patronize certain locations.

"We are using standards in one-fourth of our locations and we buy them just like we do new re-

ords," Hesch said. "They take the place of new records in our weekly allocations to locations too." Hesch recently programmed three Elvis Presley records, "Don't Be Cruel," "Are You Lonesome Tonight?" and "Love Me Tender" with excellent results.

Now he is using two Platters' titles and a Tom Jones title (see "What's Playing?" this issue). Hesch gets specially colored strips from Star Title Strip Co. that have the phrase "All Time Hits" at both ends of the strip. Where strips are not available, he has then typed on special yellow stock.

## Veteran Staff Senses Trends

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tinue to reflect the desire for lots of rock 'n' roll.

Aside from these general boundaries, Luenhagen, who until five years ago operated jukeboxes himself, said it is difficult to say what area of music preference is in greatest demand.

A truly specialist operation dealing only with jukebox operators, Luenhagen's stocks all kinds of records including soul, Latin and many hard to find titles. When a request for some out of print title comes in, one of the three generally knows the most likely place to start looking for it.

Luenhagen said one of the changes in the business has been the way young people have started to listen to jukeboxes. "It used to be primarily an adult medium."

Mary Solle credits Elvis Presley as a catalyst in bringing young people to the jukebox. Later, the Beatles caused more youth involvement.

While the youth market continues to help expand the jukebox business, operators, are neverthe-

less frugal about purchases and rather ruthless in watching popularity meters, she said. "If a record isn't getting played, it's pulled off, even though it might go back on the box again in three weeks."

To help prevent premature removal of potential hits as well as to aid jukebox programmers in buying records early to take advantage of the long climb up the popularity charts, the trio must analyze a lot of data.

The staff relies heavily on Billboard's various charts, especially the "Hot 100," which indicates national popularity. Lists such as those supplied by Sterling Title Strip Co. also help. On the local level, the staff studies several survey lists that chronicle store sales and radio station activity in soul, country, pop, MOR and even jazz.

Two critical problems of one-stops in other areas have not hurt Luenhagen's operation as much. They report few complaints about defective records and secondly, they are not overly vocal about long records. Though Mary Solle did say: "The operators do look for the three minute song."

A constant problem, however, is supplying records at the right time. "We put in our order and wait," said Luenhagen. "Sometimes the distributors don't have what we want in stock."

Noting the embarrassment, Mary Solle said: "We order 500 of a record and find they're out of it and here we've promised our customers we would ship it the same day their orders for the title were received."

The problem of depleted distributor stocks caused the trio to reflect on the years immediately following World War II. "There was a shortage of records as the war was finishing. We had a quota of so many records we could expect to receive from the big companies," Luenhagen said.

However, this was also the period of Luenhagen's rapid growth as operators switched from buying at various wholesalers and instead picking up everything at the one-stop, even though there was an added charge for the services Luenhagen provided.

Luenhagen and the Solle sisters believe the future of the jukebox business is as promising as ever. Aware of the growing dominance of the large album and that some people think the single is slowly becoming extinct, Luenhagen said he is not optimistic about the tape jukebox as an alternative. "They're still basically in the experimental stage. The tapes are expensive and the mechanism required for tape (selectivity equal to that of singles) would have to be complicated and would undoubtedly be full of bugs."

Over the many years they have been in the one-stop business, beginning by lugging around 78's, witnessing the 45 rpm take over, seeing thousands of labels come into being, watching some brands develop into multimillion-dollar operations while other labels evaporated, helping in the discovery of artists who sometimes disappeared only to make a comeback sometimes even after their deaths, the veteran observers at Luenhagen's said they couldn't pick out one favorite period. "It's all been good," they agreed.

## Fla. Soul Oldies Only a Boomlet

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"good" locations three new ones and others two. He has to boil down the numerous new releases each week to three records and finds this to be extremely difficult.

While 15 percent of the route is high school age or "kid" locations, he buys the same records for all stops.

"Because of the really few titles I buy each week, requests are vitally important," he said. "Once I get a request, I try to get it on the box the very next week." He said requests are good barometers of upcoming hits and aid him in buying for subsequent weeks.

Aside from requests, the artist's name and past performance are two more important criteria. An example of a name's importance is Aretha Franklin, whose record "Respect," incidentally, has been on M & M boxes four years and is still getting great play, he said.

The advice from Seeburg-South Atlantic one-stop personnel is another guideline for Richardson and so are stations such as WMBM (soul) and WQAM (top 40) here. He listens to both stations all day. Billboard's "Best Selling Soul Singles" chart is another valuable programming tool, he said.

A number of established artists do well. He mentioned Jimmy Smith, Cannonball Adderley and B.B. King whose records in some cases have been on the boxes for a year or more.

"The records by Smith and Cannonball are old ones; ones you can't buy anymore. I leave a lot of the old jazz on because you can't buy jazz on 45's anymore. A lot of people complain about the lack of jazz singles, but the industry doesn't take any of these complaints into consideration. People love these jazz artists and their tunes never grow old."

"I'm getting good play with Joe Simon's 'Pool of Bad Luck' and the new Al Green tune, 'Look What You Done for Me.'" Richardson said. "I put on Aretha's 'Daydreaming' a couple weeks back and got tremendous play on it. Certain artists like Aretha, Green, James Brown, Bobby Womack—I buy whatever they put out and regardless of what it is, it gets good play. No matter what they put out, it plays. And, as often as James Brown puts out a record, maybe two or three a month—it goes. It's unbelievable. Personally, I didn't like his 'King Heroin,' but I covered with it and the people are spending their money on it. People are talking about it. But I don't know how much good it is doing among the drug addicts."

"Usually the way I buy records is to get the two top hits and then spot a new record. I do like to have my records out there when they hit the charts, but it's difficult to be right all the time and especially since I am so limited in buying so few," he concluded.

## Calif. 1-Stop

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Alaska claims he is still seeking out new accounts. To indicate the hefty reactions of his oldies emphasis, he recently placed one order with his RCA supplier for 3,400 standards.

Despite his mounting success, he voices disappointment with labels that continue to overlook the importance of this resurgent demand for oldies. "I am upset because for example, numbers by Harry James, Les Brown and Woody Herman are no longer available from Columbia."

Robinson claims that a good deal of the public's interest in the oldies can be credited to the efforts of west coast deejays. One that stands out in the Los Angeles market, he says, is Chuck Cecil on KFI, who has built a big, loyal audience on his nightly radio shows by playing the big band music.

# What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

### Baltimore; Soul Location

Jerry J. Eanet, programmer,  
Evans Sales & Service Co.



#### Current Releases:

"First Time Ever I Saw Your Face," Roberta Flack, Atlantic 2864;  
"Take a Look Around," Temptations, Gordy 7115;  
"Day Dreaming," Aretha Franklin, Atlantic 2866.

### Chicago; Easy Listening Location

Paul Brown, operator;  
Betty Schott, programmer,  
Western Automatic Music Co.



#### Current Releases:

"(Last Night) I Didn't Get to Sleep at All," 5th Dimension, Bell 195;  
"Beg, Borrow or Steal," New Seekers, Elektra 45780;  
"Candy Man," Sammy Davis Jr., MGM 14320;  
"Love Theme From the 'Godfather,'" Andy Williams, Columbia 50895.

### Chicago; Soul Location

Billy McClain, programmer,  
Eastern Music Co.



#### Current Releases:

"Breaking Up Somebody's Home," Ann Peebles, Hi 2205;  
"Ellie's Love Theme," Isaac Hayes, Enterprise 9042;  
"Help Me Make It Through the Night," Gladys Knight & the Pips, Soul 35094;  
"In the Rain," Dramatics, Volt 4075;  
"I'll Take You There," Staple Singers, Stax 0125.

### Indianapolis; Soul Location:

Larry Geddes, programmer,  
Lew Jones Music Co.



#### Current Releases:

"Look What You Done for Me," Al Green, Hi 2211;  
"In the Rain," Dramatics, Volt 4075;  
"Let's Stay Together," Jimmy McGriff, Groove Merchant 1006;  
"First Time Ever I Saw Your Face," Roberta Flack, Atlantic 2864.

**Oldies:**  
"Drowning in a Sea of Love," Joe Simon;  
"The Sidewinder," Ray Charles Orchestra.

### Mankato, Minn.; Campus/Young Adult Location

Barb Walther, programmer,  
C & N Sales Co.



#### Current Releases:

"Chantilly Lace," Jerry Lee Lewis, Mercury 73273;  
"The Family of Man," Three Dog Night, Dunhill 4306;  
"First Time I Ever Saw Your Face," Roberta Flack, Atlantic 2864.

**Record of Month:**  
"Love Theme From the 'Godfather,'" Andy Williams, Columbia 50895.

### New Orleans; Soul Location

John Elms, Jr., operator;  
Henry Holzenthal, programmer,  
TAC Amusement



#### Current Releases:

"I'll Take You There," Staple Singers, Stax 0125;  
"Darling Baby," Jackie Moore, Atlantic 2861;  
"Help Me Make It Through the Night," Gladys Knight & the Pips, Soul 35094.

**Pick:**  
"Ask Me What You Want," Millie Jackson, Spring 123.

**Jazz:**  
"Make It With You," Lou Donaldson, Blue Note 1970.

### New Orleans; Cocktail Lounge

Lawrence LeGarde, operator;  
Henry Holzenthal, programmer,  
TAC Amusement



#### Current Releases:

"Morning Has Broken," Cat Stevens, AGM 1335;  
"Vincent," Don McLean, United Artists 50887;  
"Waking Up Alone," Paul Williams, AGM 1325.

### Rock Island, Ill.; Teen Location:

Orma Johnson Mohr, operator;  
Liz Christiansen, programmer,  
Johnson Vending



#### Current Releases:

"American Pie," Don McLean, United Artists 50856;  
"Lion Sleeps Tonight," Robert John, Atlantic 2846;  
"Son of My Father," Giorgio, Dunhill 4304;  
"Jungle Fever," Chakaches, Plydor 15030.

**Pick:**  
"Do Your Thing," Isaac Hayes, Enterprise 9042;  
"Doctor My Eyes," Jackson Browne, Asylum 11004;

### Rolling Meadows, Ill.; General Locations:

Wayne Hesch, operator;  
Robert Hesch, programmer,  
A&H Entertainers



#### Current Releases:

"Let's Stay Together," Al Green, Hi 2202;  
"A Horse With No Name," America, Warner Bros. 7555;  
"Will You Still Love Me Tomorrow," Roberta Flack, Atlantic 2851;  
"Sweet Seasons," Carol King, Ode 66022;

**Oldies:**  
"Twilight Time/For the First Time," Platters, Mercury 30075;  
"Smoke Gets In Your Eyes/Harbor Lights," Platters, Mercury 30093;

### Tulsa, Okla.; Teen Location:

Art Anders, programmer,  
Lear Music Co.



#### Current Releases:

"A Horse With No Name," America, Warner Bros. 7555;  
"Puppy Love," Danny Osmond, MGM 14367;  
"Rockin' Robin," Michael Jackson, Mat-town 1197.

**Oldies:**  
"Do You Want to Know a Secret," Beatles, Vee Jay 587;  
"Wipe Out," Surfaris, Dot 144.

## Jukebox Oldies

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jukeboxes offered are of a variety that were popular in 1955 and they have been restored to their original condition.

WCAU-FM believes that this is the first time any radio station has offered their listeners an opportunity to win a jukebox filled with oldies. MAURIE ORODENKER

# International News Reports

## U.K. Studios Seek Action on Indies, Disk Companies Debts

• Continued from page 1

situated at his home in southwest London, has "learned the hard way." He commented: "I got a grip on the situation by simply refusing to give credit any longer. I had a run of problems until we stopped giving credit."

"I sympathize with independent producers who are up against it financially because they have to put up the money to back their own ideas."

"But if someone comes into a studio and does sessions and then can't pay you for six months the studio's profit is swallowed up by interest on the overdraft you incur because he didn't pay you."

Pike expressed one point of view with which several other studio executives agreed in relation to the copyright law.

This is that studios are the owners of a copyright until the sessions are paid for. Often at the moment a producer is allowed to take the master tape away before the bill is paid, although many studios have cut down their percentage of bad debts by hanging onto master tapes until all payment is received.

### Test Case

A spokesman for the APRS commented that this question was being looked into and that it may come to the point where the association would pay for a test case.

"But," he continued, "you will be dealing either with producers that are men of straw or you face a fight against the record companies who are very powerful."

He stated that the association is "establishing a system to afford members the best possible protection. The trend to extend credit is causing difficulties and it will rest with the major studios to cooperate with us to solve the problem."

De Lane Lea's Music Centre has not been open long enough to have developed a serious problem but long experience of the industry has taught director and studio manager Dave Siddle to tread carefully.

"If we don't know the clients, we require a deposit before sessions commence. Then we ask for payment in full before we release the tape."

"You get excuses from the producers to the effect that they haven't yet had their advance from the record company and then when you try to get money from them you find they have set up some fly-by-night company and gone out of business."

### Vicious Circle

"But the whole thing is a vicious circle. You have to put up your rates to cover potential debts and then, as soon as you admit that, some people think it's alright to run up debts."

Denis Comper, director of Command Studios, agreed that the trend to extended credit could tend to put up prices "at the very time we should be putting them down." He also revealed that established customers were now taking longer to pay. Whereas it used to be about 30 days, credit is now extended as long as 90 days.

Lansdowne's Adrian Kerridge

## Dual Language Eurovision Disk

VIENNA — WM-Produktion has released the German and English versions of the Austrian entry in the Eurovision song contest, "Falter Im Wind" (Dance Butterfly) by Milestones. The English version of the song will be distributed by United Artists in the U.K. and France. In Spain EMI Columbia will release the disk, Polydor will issue the song in Scandinavia and Bellaphon in

commented: "We have our own collection agency—but it doesn't very often go that far. The percentage of debts we are owed is against the number of clients who use our facilities is very small."

"But I would be being less than honest if I pretended that a very big problem didn't exist. If we don't know our clients then we check their credit worthiness. If there is any doubt then we would rather not work with them. In any case we hang on to the tape until they pay their bills."

Doreen Bell, company secretary at Mayfair, believed that there should be a central point where studios can check on potential customers credit rating.

"We can always phone each other to check," she said. "But it would be much better if we had a blacklist handled by one person."

She also outlined one of the ways in which unscrupulous producers can have their cake and eat it. "There are few studios who would not let a producer have a 7½ ips copy of his tape because it

is not considered of sufficiently high quality to make a master tape."

"But it is possible to press from the copy for release abroad so he makes his money and we are left with a master which is of little use to us even if we exercise our rights under the copyright law."

Even established clients are becoming a risk on occasions, as Alistair Rainford at AIR London discovered. "We are taking precautions now but we had substantial debts earlier on even with people who we considered were close associates. One ran up a debt with us of \$12,500."

"Now we ask everyone to confirm the bookings on official record company notepaper and we ask for a deposit if we don't know them very well."

"There ought to be a blacklist. I'd be perfectly willing to cooperate with other studios."

The APRS is now planning a second meeting, at which it is hoped more studios will be represented. No date has yet been completed.



At a reception to launch the Osibisa album "Woyaya" in South Africa are, from left to right, Peter Gallo, general manager Gallo Records and Tapes; Peter Lotis, Gallo a&r Manager; Mike Maitland, president MCA Records; Mrs. Maitland; David Fine, Gallo marketing director and Lou Cook, vice president administration of MCA Records.

## London 'Rock Theater' \$336,000 Loss Report

LONDON — The Sundancer company which operated Britain's only permanent rock concert venue, the Rainbow Theater, has lost over \$336,000 it was revealed at a creditors meeting last week. The meeting proposed that the company go into liquidation and a five-man committee of investigation was appointed from the creditors.

The company's total debt is \$345,508, of which \$233,119 is owed to 194 unsecured creditors. A further \$106,149 is owed to Sundancer's debenture holders while the company's total assets are expected to realise \$53,376.

The principal creditor is EMI, which is owed \$40,615.20, together with a further \$48,000 as a debenture holder. Other creditors include Rank Leisure Services which leased the Rainbow building to Sundancer. The company is owed \$15,818.40. Metropolitan Travel is owed \$9,244.80. Taurus Enterprises \$10,125.60 and AB Electrical Components \$9,211.20.

The Sundancer company was incorporated in June last year with an authorized share capital of 1000 shares of 10p. Principal shareholder was EMI with 200, AIR London held 50 shares. In September the company raised further capital by means of a debenture,

which secured a total advance of \$144,000, with EMI contributing \$48,000 and AIR London 12,000.

The company leased the Rainbow Theatre from Rank for three years at an annual rental of \$60,000. No value has yet been placed on the lease since it is not certain that the assets can be sold as a going concern.

The reasons given for the company's failure are a complete lack of control and a failure to keep proper account books. The Frank Zappa incident in December, when the artist was injured on stage, also resulted in a loss of \$24,000 in refunded ticket money.

John Morris, the company's chairman, told the creditors meeting that the Rainbow Theatre only took \$7,200 during the three weeks of the Christmas Circus. The most profitable concerts had been with the Pink Floyd, which took \$33,600 in four days. The theatre's overheads each week were in the region of \$7,200-\$9,600.

The meeting appointed a committee of creditors to investigate the company's financial situation—the Rainbow opened in November and no accounts have been produced. K. D. Wickenden was appointed as liquidator.

## From The Music Capitals of the World

### DUBLIN

EMI (Ireland) is expecting a visit from Gregory Peck later this year, following his election as a non-executive member of the board of Capitol Industries, Inc., the American subsidiary of the EMI group. . . . EMI has made company secretary Terrence O'Rourke a director. . . . Pye issued the first disk, a single, by Brendan Donovan, a van driver with the dispatch department of Roches Stores in Cork, whose record department is one of the city's major outlets. Titles are "We Gotta Reach Out," written by Australian Alan Malone, and "Beautiful City," an Irish song. . . . Joe Cuddy, in the Top 20 with "Sticks and Stones," will sing "The Lonely Beach Boy," by Joe Burkett and Andy Galligan, in the Split song contest in July. . . . Donovan and Andy Galligan, in the Split song contest in July. . . . Donovan and Leonard Cohen were interviewed on recent editions of "Ken's Klub." Guest bands on the show have included the Memories and Alyce, who leave Ireland for the U.S.A., where they hope to settle, at the end of April. . . . "Johnny's Wedding," by one of the hottest bands in the country, Horslips, went into the chart at 10. It's on the group's own label, Oats. . . . The Memories' new single is "Say Good Morning," and it was written by two of the group, Mike Swan and Daire Doyle. KEN STEWART

### TOKYO

During January 12,668,663 (\$18,890,401) records were produced, an increase of 15 percent over the same period in 1971. Production of tapes totalled 1,168,705 (\$5,601,155). . . . Ride and Rossana are currently involved in a series of concerts, "Try 1," that will last until November. Ten concerts are set for the series. . . . Toho Records will release the French Vogue label, from April 1. . . . Dionne Warwick is expected in Japan, April 16, for concerts in Tokyo, Osaka and Shikoku. Teichiku released the "Dionne Warwick Story" album, March 25. . . . Yoichi Sugaara, Polydor Records, left for the U.S., April 6, to give two concerts in Los Angeles and San Francisco. Minoruphon artist, Misa Aikawa will appear with him on both concerts. . . . The Tokyo Quartet returned to Japan from Europe to appear in the Osaka International Festival. . . . Warner Bros./Pioneer will release a two album set by Rumi Koyanagi, recorded live at Hibiya Public Hall in February. . . . Masaaki Sakai held his first one man show at the Kokusai Theater.

Toshiba Onko and CBS/Sony are planning a re-release of albums by rock groups at their peak three years ago. At that time, executives consider, Japanese taste was not advanced enough for them to be successful. There is now a rock boom in Japan.

Elizabeth Schwarzkopf paid her third visit to Japan. . . . Polydor has released an album of Russian bird calls. . . . Victor World Group signed master agreements with U.S. country labels, Hickory and Mega. . . . Nippon Victor demonstrated a stereo cassette deck with an ANRS (Automatic Noise Reduction System) installed. . . . A limited edition two albums set of speeches by the Japanese Emperor will be released by Teichiku Records on April 29, the Emperor's official birthday. . . . Kiyoshi Hasegawa held a free concert at Aoyama Tower Hall. . . . Kenji Sawada completed a short concert tour promoted by both Polydor and Watanabe Productions. . . . Chicago postponed its March Japanese tour until June. . . . Pacific Music acquired "Son of My Father" from Intro Music, Germany with CBS/Sony and Toho Records planning April releases on the song.

ALEX AMBRAMOFF

### HAMBURG

West Germany is the fifth largest record market in the world, according to a survey issued by Montana, the German music publisher. The survey claims that in 1971 76 million records were sold. The biggest seller of records is the United States with 640 million units followed by the Soviet Union with 140 million, Japan with 127 million, U.K. with 106 million and France with 69 million. . . . The West German Coin Machine Trade Association (DAGV) which controls 90 percent of the jukebox and coin machine business reveals that 10,924 jukeboxes were sold last year. Turnover in 1971 was 46,052,335 marks compared with the 1970 figure of 40,271,472 marks. The sales of records to jukebox operators went up from 19,351,536 marks to 23,610,362 marks. The total turnover of coin machines sold by DAGV members was 325.2 million marks.

Metronome has signed a contract with the U.K. act Atomic Rooster. The deal covers West Germany, Austria, Switzerland, Denmark, Sweden, Norway, Finland and Iceland. The group—pre-

(Continued on page 50)

### MEXICO CITY

Gamma Records, starting April 1, will handle the Atlantic catalog, says general director, Carlos J. Camacho. The line was previously distributed in Mexico by Polydor SA. Gamma also renewed their contract with Warner Bros. . . . Mexican composer, Jose Antonio Zavala wrote the music and lyrics for a production celebrating the 50th anniversary of Kodak Mexicana. It was recorded with a 55 piece orchestra including members of the Symphonic of Mexico at the Musart Studios. . . . Most recording activity in Mexico stopped from March 26 to April 2, Holy Week. . . . Enrique Caceras, former lead singer with Los Panchos, is working successfully in Argentina. . . . Mexican singers and dancers, Los Yoraya, have cut a new album for Musart. . . . Gamma released the English language version of Alejandro's songs, "I'm a Rebel" and "Listen Mama, Listen Papa" by Jeanette. ENRQUE ORTIZ

### SYDNEY

Tempo Records have pressed single tracks from two Shelter albums by Leon Russell and J. J. Cale on to 12-inch disks, as a promotion piece. . . . EMI now have their 16 track Studer recorder working and will have a 16 track mixing console arriving shortly. They also have a Neumann VMS-70 disk cutting machine installed. . . . George Luken named national sales manager, RCA Records here. . . . U.S. singer-writer Karl Erikson, now resident in Adelaide, Australia, has an album, produced by Rod Coec and arranged by Col Loughnan on the EMI label. . . . Last year's winners of the Bandstand Song Writing Competition, Fred Dyer and Terry Fielding have a single, "The Whale" on Spin Records. . . . Fable Records celebrated its second anniversary in April. . . . Astor Records has released a 1967 single, "Night" by Jackie Wilson for the first time in Australia. The title is based on a Saint Saens composition and did not enter public domain until the 50 year period elapsed, Dec. 17.

JAN MURRAY

## Canadian Acts Lack Europe Identity—Capitol's Gosewich

By RITCHIE YORKE

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

Gosewich was accompanied on the trip by Capitol's director of a&r, Paul White. "Our business trip took us to England, France, Holland, Germany and Italy," Gosewich said, "and one of our main objectives was to make record companies and pop music writers aware of our Canadian Capitol artists. What actually happened, however, was that we ended up literally talking about all Canadian artists, irrespective of what record company affiliations they have in Canada."

The trip marked the first time that a Capitol of Canada company head had personally embarked on a "promote Canadian music" tour in foreign markets.

A&b director White said he was amazed at the total lack of knowledge in Europe about which artists were actually Canadian. "For instance, Anne Murray and the Guess Who have been thought of as American artists because nearly everyone in Europe follows the U.S. trade publications," White said.

"Frankly no one in Canada seems to have thought of making people overseas constantly aware of how many artists from here make the international charts. I can honestly say that only Leonard Cohen, Gordon Lightfoot and Robert Charlebois are recognized as Canadians in Europe.

"Once we had established that a country named Canada actually existed, and once we had gone through our speech naming Canadian artists who have had hits, we found everyone anxious to listen to our product."

Gosewich reported interest in the forthcoming Maple Music Junket, which has been set to take place in Toronto and Montreal June 4-8 before 100 European media people especially flown in to

## U.K. Distributes Blues Labels

LONDON — Transatlantic has acquired the distribution of two groups of labels, including the U.S. Arhoolie specialist blues label, released in the U.K. by Mawson and Wareham Music of Newcastle.

The deal with Mawson and Wareham includes both the Arhoolie Blues Classics and Old Timey labels, with such artists as Charlie Musselwhite, Bukka White, Juke Boy Bonner and Lightnin' Hopkins.

Mawson and Wareham's own labels, MWM and Rubber, will also be distributed through Transatlantic's van service. The first releases on the Rubber label this week, retailing at £2.10, are by the Callies, Pete Scott and Tony Capstick. A sampler album, "Take Off Your Head and Listen" is also being released, retailing at £2.50.

## INCREASE CAN. DISK PRODUCT

OTTAWA—Statistics Canada reports a 12 percent increase in record production in the first month of 1972, compared with January of the previous year.

Total January production was 4,023,483 units, as compared with 3,396,983 in 1971.

A total of 369,374 pre-recorded tapes were manufactured during the same period.

get acquainted with Canadian music.

"Holland even enquired about sending over a TV crew to film the concerts," he said. Gosewich and White conducted many interviews on behalf of the Maple Music Junket.

As a result of the trip, Capitol affiliates in Europe will release a greatly increased amount of Canon product. Edward Bear's single of "Fly Across the Sea" has been released in the U.K., France and Holland. Tommy Graham's new single is to be issued in the U.K. and France, and Graham is currently in London arranging promotion appearances. New albums by Anne Murray and Christopher Kearney will be released in all five markets visited by Gosewich and White.

Capitol Canada will also pick up an increased amount of catalog product from the various EMI Group companies throughout Europe. Gosewich said that he was sending over to Europe as much

(Continued on page 52)

## New Europe Mktg Structure for RCA

NEW YORK — RCA Records will have a marketing staff, based in London, and reporting to the New York home offices, as part of a new marketing structure for Europe announced by Jim Bailey, RCA's international marketing chief at a four day meeting held in Brussels.

The move will "achieve Europe-wide product standardization, re-

## London To Distribute Kana

TORONTO—Gene Lees' Kanata label will receive national distribution through London Records, newly-appointed vice president and general manager, Bill Kearns says the deal was set up through London's product administrator, Alice Koury.

Initial releases include an edited single by the Travellers called "Let's Talk About Peace." A longer version of the cut has been receiving extensive airplay on MOR stations. London plans to submit the disk to the Maple Leaf System.

Lees is presently in Hollywood working on the score of a Broadway show with Lalo Schifrin.

London is also planning a strong promotion on an album by Tommy Ambrose and Bruno Gerussi.

## Canadian Group Film Documentary

TORONTO — Canada's June award-winning Stampeders are making a half-hour film "Eight Year Overnight Success." Some footage was shot at the recent Juno awards celebration, where the Stampede received three awards, including one as top Canadian group.

Executive producer of the film is Stampeders' manager, Mel Shaw. It is planned to distribute the film world-wide, and Shaw already reports interest from European licensees of the Stampeders.

The group currently has a double-sided hit in Canada with "Monday Morning ChooChoo" and "Then Came the White Man." It has just been released by Bell Records in the U.S.

## Canada Executive Turntable

Columbia Records of Canada has revamped its promotion department. **Gil Audy**, former music director of CKBS St. Hyacinthe Quebec, will base himself in Ottawa and cover Ontario from North Bay and Sudbury through Belleville and Kingston and into the Ottawa Valley, also including Rouyn and Noranda in Quebec. Under the dual-province arrangement, Andy will report to Jacques Cagne in Montreal and Eddy Colero in Toronto. In Western Canada, **Eldon Wagner** appointed regional promotion representative. He will cover British Columbia, Alberta and Saskatchewan. Wagner will make a monthly visit to all centres in his territory. He will report to Vancouver branch manager, **Bill Bouvette**. Replacing Wagner in the sales division in B.C. is **John Carr**.

## From The Music Capitals of the World

• Continued from page 49

viously on Philips in West Germany—will supply its first album soon for an April release. . . . **Wolf-Jochen Euler** has moved over from DGG to the marketing and planning division of Polydor International. He will be involved in field research while **Guenter Hubert** and **Dieter Burchardt** will operate desk research and statistics and planning respectively. . . . Kinney Music GmbH recently held a meeting for its European licensees focusing marketing campaigns for the Atlantic and Warner Bros. labels for the coming months. **WALTER MALLIN**

## TORONTO

True North's **Murray McLachlan** is on a tour of the Eastern U.S. to coincide with the release of his "Songs from the Street" album. Axe Records has pulled the new **Rain** single, "Caught Right in the Middle Of It" and substituted it with another cut from the group's debut album, "Stop Me from Believing". Bell Records in the U.S. will release the single this week. . . . Love Productions announced that Paramount Records in the U.S. has submitted the jacket of the new **King Biscuit Boy** album, "Gooduns" for a Grammy nomination. . . .

**Muddy Waters** at the Colonial Tavern for the next two weeks — GRT tying up several promotions with the visit. . . . GRT and **Doctor Music** hosted a wine and cheese party marking the release of the

first **Doctor Music** album. . . . **Joe Cocker** at Maple Leaf Gardens for Martin Onrot (5). . . . Onrot also bringing **Dave Brubeck** to Massey Hall (30). . . . M & M Records, the newly-formed Montreal MOR label, has its first album out this week, "Adeem" by artist of the same name. It was produced by **Inderjit Singh**. . . . RCA Studios in Toronto busy with sessions by **Noah, Spriggs** and **Bringle, Brave Belt, Tegarden** and **VanWinkle, the Counts, Seadog, Charles, the Glass Bottle, and Billy Mysner**.

**Jay Telfer** now looking after a & r for Studio 3 Productions and Pacific North Music. . . . Polydor's **Frank Mills** in the Andre Perry Studios completing his second album. His next single, following up the U.S. hit "Love Me Love Me Love" is expected to be a revival of **Rick Nelson's** "Poor Little Fool". . . .

A&H's **Merry Clayton** makes her Canadian debut at Montreal's Esquire Club (May 28). . . . **Fludd**, hitting with "Get Up Get Out and Move On," set to play with **Ten Years After** in Winnipeg (17). . . . London putting strong push on first single by **Brian Redmond** entitled "Imagine."

**Donny Osmond's** "Puppy Love" is being claimed as Canon by some stations because of **Paul Anka** authorship. . . . **Cheech and Chong** into Toronto (20) to tape "Rolling on the River" at CP70 Studios. . . . **Robert Nickford** has left Kinney's Montreal office. . . . **Ocean** now touring Japan, with further dates set in Okinawa, Taipen and Manila. **RITCHIE YORKE**

## U.K. Promotion On 16 Million-Sellers

LONDON—WEA (Kinney) this week starts a major promotional campaign, Atlanticclassics, centered around 16, one million-selling singles from Atlantic catalog. The singles will be available to retailers in packs of 100 at a dealer price of \$87.

The singles are "Groove Me" by King Floyd, "Sock It To 'em J.B." by Rex Garvin, "Save The Last Dance For Me" by Ben E. King, "I Love You" by Otis Leaville, "Soul Finger" by the Bar-Kays, "Baby What I Mean" by the Drifters, "Green Onions" by Booker T. and the MGs, "Funky Street" by Arthur Conley, "The Dock of the Bay" and "My Girl"

by Otis Redding, "When a Man Loves a Woman" by Percy Sledge, "Funky Nassau" by the Beginning of the End, "Rainy Night In Georgia" by Brook Benton, "Precious Precious" by Jackie Moore, "Spanish Harlem" by Aretha Franklin, and "Don't Knock My Love" by Wilson Pickett.

A total of 750 special display units have been produced by WEA for the promotion. The units also serve as consumer dispensers for the 16 titles. A promotional album for disk jockeys has also been prepared by WEA in collaboration with U.K. disk jockey Emperor Rosko.

## Pacific Music to Promote Japanese Music Worldwide

TOKYO—Pacific Music Publishing is planning a major drive to promote Japanese songs and has already distributed demo tapes containing 14 songs to 150 countries.

The company has already exported "Shiroi Cho No Sanba" through Bamboo Publishing and French conductor Frank Pourcel has already recorded it for single and album release.

Currently the company is busy promoting eight new Japanese songs and the original scheme started last September.

Ichiro Asazuma of PMP said that Fermate Records of Brazil and publishers in several Scandinavian countries had sent favorable replies. Following a MIDEM meeting the U.K. publisher Campbell Connelly negotiated for the rights to "Fushigi Na Hi" in all countries except Japan and the U.S. firm Famous Music has stated interest in "Utsukushii Monotachiyo" and "Hitono Kimo Shiranai" for possible release within six months.

PMP has signed deals with the French firm, Isabell and Lowery Publications of Atlanta.

Asazuma is also trying to organize a joint Japanese booth with other publishers at next year's MIDEM in order to promote Japanese songs in general.

## U.K. Publishing For Montreal Firm

MONTREAL—Summerlea/Winterlea Publishing companies will manage and operate the catalogs of Felsted and Burlington Music companies from the U.K. The catalog currently includes material by Isaac Hayes and Willie Mitchell.

Winterlea is also to represent the Intune Music of Lonon catalog. The company is now having success with Tony Chistie singles in the U.K.

# STAMPEDERS



## Voted Canada's TOP GROUP 1971



RPM \*Gold Leaf "JUNO" Award

\*Based on a poll of Canadian Radio and Television Stations, Newspaper Critics,  
Record Companies and Record Retail ~Sales Outlets.



CURRENT CANADIAN 2 SIDED TOP 20 HIT

**Monday Morning Choo Choo**  
**Then Came the White Man**

UNITED STATES BELL Records

CANADA MWC Records

QUALITY Records Ltd.

BOOKING: WILLIAM MORRIS AGENCY

# Country Show U.K. — As Big As Ever

By **MIKE CLARE**  
Staff Member, Music Week

LONDON — The great annual pilgrimage to Wembley over Easter by country music followers for the International Festival promoted by Mervyn Conn—this was its fourth year—was as big as ever with most seats in the vast Wembley Empire Pool occupied on both nights.

The line-up of imported Nashville talent was also pretty impressive with several new names making their UK debut. But there were also several artists making return appearances—Loretta Lynn for instance has appeared at all four festivals—which lent a certain air of predictability to a large part of the proceedings.

But one of the real benefits of the Festival is the exposure given to artists who have never appeared here before, many of whom turn out to be remarkably talented people burdened by the stigma attached to country music

in Britain. As a result they remain virtual unknowns here with no radio play and very few record releases.

But because the daytime exhibition is now such a major part of the weekend's activities, the record companies, through bitter experience in previous years, have cottoned on to the potential of the event with big and elaborate display stands at the exhibition.

These serve two main purposes, have large stocks of virtually all their country repertoire on sale—and the budget reductions gave an added fillip to sales this year—and vie with each other through heavy amplification to attract the visitors to their stands.

The other purpose of the stands is to introduce artists to the fans.

And it is in this general aura of excitement that the long-term benefits materialise. Many record company executives were visibly amazed at the enthusiasm of the buyers and several virtually swore that the first thing they would do on returning to their offices would be to scour the catalogues for new releases here.

But, sadly, many of them said the same thing last year and not a lot happened.

However if only one new artist makes a breakthrough in Britain it will have been worthwhile. And it could just possibly be Del Reeves, who created the biggest impact of the new artists appearing this year. Reeves, a superb

(Continued on page 55)



AT THE reception in Paris for the presentation of the Academie Charles Cros Awards for 1972 is Madame Georges Pompidou, wife of the French Prime Minister, and Francois Minchin, president director general of EMI—Pathe-Marconi. Among the awards collected by Pathe-Marconi were the Prix de l'Humour (Thierry Le Luron) and the Prix du Premier Disque (Betty Mars).

# Irish Song Festival —\$2,500 for Winner

DUBLIN—The prizes for this year's Castlebar International Song Contest have yet to be completed, but it's likely that the best overall song of the contest will be worth \$2500 (part of which will go to the singer).

The contest will be held at the Royal Ballroom, Castlebar, from Oct. 2-6.

Songwriters from any part of the world may enter. Entries are invited for the following categories: Pop, Folk and Ballads, Country, Straight Songs. Each entrant may submit one song for each category.

Finalists are required to engage their own singer/s for the presentation of their song/s at the finale in October. The contest organizers will supply an orchestra to accompany all artists at the finals, and will also cover the cost of accom-

modation for overseas singers.

Closing date for entries is May 31. The nine finalists in each category will be announced on July 13.

Rules and other details may be received from John MacHale, Director, Castlebar International Song Contest, Patrician Park, Castlebar, County Mayo, Ireland. Phone Castlebar 7, 317 or 437.

# Hinde Active In Production

TORONTO—Harry Hinde, former Detroit producer now working out of Toronto, is experiencing a success with his current flock of product. Joshua, the Ontario band who scored first time out on GRT with "Bow Down to the Dollar", has a followup hit with "Poor Folks." Juno-award winning Montreal singer, Ginette Reno, is negotiating with Hinde to produce her next single for Parrot Records. Sessions are expected to begin later this month. Ontario band, the Copper Penny, have a new Hinde-produced single coming out on A & M this month. It's a double A side disk "Call Me" and "Thinking of You."

Hinde has just signed a production contract with Toronto singer, Susan Layne. A single is expected to be completed shortly. The Joshua "Poor Folks" single will be released on MAM Records in the U.K. and on RCA in Australia. U.S. rights are now being negotiated. Other Hinde projects include a new single with Gina and some production work for Montreal's Much label.

# World Million for German Title

HAMBURG—Four months after its initial release, the Udo Juergens song "Was ich dire sagen will" (What I Wanted To Tell You) has sold a million copies, according to Montana Records.

The Japanese version by Pedro and Capricious (Wakare No Asa) has sold 600,000 copies and the English version, "The Music Played" has sold 250,000. The remaining 150,000 sales have been achieved by the ten other versions including those by Franck Pourcel and Caravelli.

For this achievement Udo Juergens is to be awarded a gold disk in Japan—the first ever awarded to a German composer.

Meanwhile the Hans Werner

Funke concert agency is setting up a major 40-city German and Austrian tour for Juergens.

# Folk Fest Gets World Artists

OSNABRUECK, Germany—The ninth Folk Festival held here March 24-25 featured singers and groups from the U.S., Scotland, England, Wales, Holland, Eire, Chile, Belgium, Denmark, Finland, Czechoslovakia and West Germany.

Guests included Wizz Jones (London), Tucker Zimmermann (U.S.), Jan Anderson (U.K.), Aviva Semadar (Israel), Guillermo Basterches (Chile) and Rum (Belgium).

# Canadian Acts

• Continued from page 50

printed material as was available on the Canadian music scene.

"But for the Canadian music industry to really make an impact overseas, we strongly suggest an increase of news releases and general publicity information about artists. This is the only way we will all come out with a Canadian identity, as opposed to standing in the shadow as we are now."

**On the TOP of the Hill**

**NUMBER ONE IN SPAIN**  
**15th. Week on the charts**

**The Mouth of Micky**  
**Organ Boy**

Producer: Fernando Arbex  
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HELP! HELP! Looking for job in F.M. Progressive Market. Willing to relocate myself any place in the country. Experience, 2 1/2 years work at a college radio station as announcer, DJ, production manager, program director, and general manager. I hold an A.A.S. in Audiovisual, draft exempt. Air checks ready to be sent. Write to or call Ken Weir at 1439 Mechanic St., Alden, New York 14004. Tel.: (716) 937-7120. 4/15

My favorite things are: Women, Radio, Flying, and Skiing, but the second supports the rest, so I work the hardest at it, and the others do not interfere with radio. I would like to relocate with great radio and good skiing (the other two will be there). Prefer Progressive FM or Top 40. Have four years experience in all formats and areas of work. First ticket, with speech degree, 24 years old. Will consider television. Current employer knows of this ad, and will give references. Contact: DARRETT LUEBBE, 763 N. Teton, Shelby, Mont. 59474. 406-434-5456 (a.m.). 4/22

ATTENTION: CHUCK BLORE, PRODUCTION ORIENTED STATIONS, DICK ORKIN, PAMS, PEPPER, ETC., ETC. If you're looking for a producer/director/writer engineer, select 1, 2, 3, or ALL of the above. I'm looking for a stable position with job responsibility, creativity and a 12 to 14 hour day. My last 9 years in broadcasting include: NBC Monitor, WNBC Radio, Agency free-lance producer, Production Director for 2 stations and Production Chief for 1 Advertising Agency. Some of my work you've probably heard. I've directed some of the N.Y. Mets Baseball games, Jobs for Vets radio spots, Archway Cookies TV sound track, The National Education Association spots and produced "Jesus Christ, Superstar" for NBC Radio. I've had extensive training in copy, traffic and FCC Rules. I've got a pretty impressive demo tape just waiting to mail to you. Try me, You'll like me." Radio-TV Job Mart, Billboard, Box 482, 165 West 46th Street, New York, N.Y. 10036. 4/22

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Qualifications available on request. Progressive, major market experience. . . . Rock & Roll. Box 485, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 4/15

## POSITIONS OPEN

MUSIC PROGRAMMERS! Group operation seeks knowledgeable person to program music for several stations. This is a unique opportunity for an experienced radio programmer with working appreciation of contemporary and MOR music. Advanced music background preferred, but not mandatory. If you're interested in a challenging position, with increased responsibility, send complete resume to Box 484, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 4/15

"Searching for experienced PRO personality or newsmen for major market MOR. Must be member of ethnic minority group. Send air check resume to: Box 486, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. 4/15

Up-tempo MOR in a top ten metro market is looking for a professional, experienced, personality with good pipes, a quick wit, and a mature style. Please send a tape, resume, and photo to Box 488, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 4/22

HIRING: Announcer and clown to travel throughout Mid-east U.S. with Thrill Show. Send pictures, salary and background to VARIETY ATTRACTIONS, INC., P.O. Box 2276, Zanesville, Ohio 43701. 5/20

# MARKETPLACE

## CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED—50¢ a word. Minimum \$10.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD—One inch, \$25.00. Each additional inch in same ad, \$18.00. Box rule around all ads.
- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

DEADLINE—Closes 4:30 p.m. Tuesday, 11 days prior to date of issue.

CASH WITH ORDER, Classified Adv. Dept., Billboard.

ADDRESS ALL ADS—Erv Kattus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept., 513/381-6450. (New York: 212/757-2800.)

## Check heading under which ad is to appear

(Type & Cartridge category classified ad not accepted.)

- Distribution Services
- Record Mfg. Services, Supplies & Equipment
- Help Wanted
- Used Coin Machine Equipment
- Promotional Services
- Business Opportunities
- Professional Services
- For Sale
- Wanted to Buy
- Publishing Services
- Miscellaneous

Enclosed is \$ \_\_\_\_\_  Check  Money Order.  
PAYMENT MUST ACCOMPANY ORDER

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
TELEPHONE # \_\_\_\_\_

## PROMOTIONAL SERVICES

### SUPER PROMOTIONS IS BRITE-STAR

Complete record promotion and distribution Services.

- Masters Leased
- Nashville Sessions Arranged

Send all records for review to:  
BRITE STAR PROMOTIONS  
728 16th Ave. S.  
Nashville, Tenn. 37203  
Call: Nashville (615) 244-4064 tfn

### PDS CALL (213) HO 9-7803 TO HEAR: AL MARTINO "SPEAK SOFTLY LOVE" ON CAPITOL

8 to 10 AM M-F PST  
We'll promote your record in Billboard (see ad above) plus play it 2 hrs per day M thru F over high quality phone lines. PD calls and hears your record immediately! Send record for review. Entire promotion \$50. BE IN OUR NEXT AD!  
JIM HOLT ENTERPRISES  
AUDITION SHOWCASE  
6777 Hollywood Blvd.  
Hollywood, Calif. 90028  
(213) HO 9-3721 eov

"DIRECTORY OF ENTERTAINERS AND Talent Promoters"—\$1.00. "Directory of Music Lovers"—\$1.00. Send to Leonard Austin's Promotions, 202 Walnut, DeSoto, Iowa 50069. tfn

## COMEDY MATERIAL

DJ'S, COMICS, SPEAKERS. NOT JUST a few pages of two-liners. W.W.J. will send you 28 pages of usable material every week! Sample folio \$2.00 Write W.W.J., Box 340, Station Q, Toronto, Ont., Canada. tfn

"FREE" CATALOG . . . EVERYTHING for the Deejay! Comedy, books, airchecks, wild tracks, old radio shows, FCC tests, and more! Write: Command, Box 26348-B, San Francisco 94126. tfn

NEW COMEDY! 11,000 RIOTOUS CLASSIFIED gag lines. \$10. Unconditionally guaranteed. Comedy catalog free. Orrin Edmund, Mariposa, Calif. 95338. je24

DJ LINES — NOT STANDUP COMIC'S Lines. Weekly Service. Dennis Pipes, 7874 Oak Creek Drive, Pleasanton, Calif. 94566. ap15

## FOR SALE

### WORLD'S LARGEST RECORD CO.

1,000,000 45's  
Pop, R&B, C&W, Bluegrass  
Send \$1.00 for any record made years 1951 thru 1972.

WHOLESALE — RETAIL  
33-1/3, 1951-1972, \$1.00 up.  
Send for 45 RPM catalog, \$2.00 over 5,000 — 45's.  
Send lists of what you want.  
WE BUY COLLECTIONS.

Also RPM's 100 — \$5.00

### ROBERT & CO.

1910 Lockbourne Road, Columbus, Ohio 43207. 1-(614) 444-9842. ap15

ARISTOCRAT PARAMOUNT PROFESSIONAL Tenor Bango, mint gold, one of best 23" scale by Wm. Lange, New York mid '20's, piano volume, harp tone. Value \$1,500, firm \$1,000. Lee Wiese, Fessenden, N. Dak. 58438. ap15

## SCHOOLS & INSTRUCTIONS

F.C.C. 1ST CLASS LICENSE IN 5 weeks. R.E.I. will train you. For more information call toll free: 1-800-237-2251. V.A. approved. tfn

## MISCELLANEOUS

### MAJOR BRAND OF ELECTRON TUBES BELOW WHOLESALE PRICES

address inquiries to:

THE KRISS CO.,  
301 E. 47th St., New York, N.Y. 10017  
ap22

POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog. (404) 876-4474. H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

CLOSE-OUT 45s AND LPs. LOWEST prices. Best selection. B.B. Records, 257 Bayard Rd., Upper Derby, Pa. 19082 (215) LE 2-4473 (We Export). ap22

DJ'S, DISTRIBS—IT'S HERE!! "JOHNny Is No More." Sung by Bobbie Boyle! Kinetic Records, Box 284, Villanova, Pa. 19085. ap15

COLLECTORS RHYTHM N' BLUES, rock n' roll Original labels. Send \$1 (refundable) for comprehensive catalog. Roy's Memory Shop, 2312 Bissonet, Houston, Texas 77005. (713) 526-5819. eov

## RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

### RECORD PRESSING PRICES

Qty.	7"	12"
100	45 RPM \$ 80.00	33 1/3 RPM \$115.00
300	95.00	186.00
500	105.00	235.00
1000	145.00	375.00

Write for special prices on quantities of over 1000. Prices include: mastering, 2 color label and plain sleeve. Orders shipped within 10 days if accompanied by certified check or money order with the exception of custom designed jackets or special custom designs. Information on request for custom jacket design, promotion and national distribution. TERMS: 50% deposit, balance C.O.D.

ONEIDA VIDEO-AUDIO TAPE CASSETTE CORP.  
760 Blandina St., Utica, N.Y. 13501  
Telephone (315) 735-6187 tfn

## WANTED TO BUY

### RECORD STORE INVENTORY OF RECORDS & TAPES

Highest prices paid. No quantity too small or too large.

Write, Wire, Phone

### DOUBLE-B-RECORDS TAPE CORP.

240 E. Merrick Rd.  
Freeport, N.Y. 11520  
(516) 378-2222 jyl

## SITUATIONS WANTED

RECORDING ENGINEER AND MAINTENANCE engineer required for one year in 8 track Recording Studio in Lagos, Nigeria. Only experienced applicants. Fare and accommodation provided. Box Number 100, Billboard Publications Inc., 5/7, Carnaby Street, London W1V 1PG. ap15

YOUNG ALERT ENERGETIC MAN experienced in all phases of entertainment business desires position with well established company. Capable of managing Rock Groups. 62-60 99th St., Apt. 618, Forest Hills, N.Y. 11374. (212) 275-7455. ap15

PRODUCTION MANAGER OR ASSISTANT production manager, knowledge of all phases of record industry. 7 years experience includes pressing plant and exploiting for major and budget LP operations. Please call: (201) 933-6723. ap15

## HELP WANTED

### PUPPETEERS WANTED

Construct puppets, marionettes, props, stage materials. Give performances at schools, hospitals, community centers. Manipulate and provide voice for puppets, etc. \$8,100 plus liberal benefits. Requirements: High School graduation and 3 years experience, OR B.A. in Dramatics or Crafts, OR graduation from a professional art or dramatic school and 2 years experience. Application must be received by April 21.

New York City, Personnel Dept.  
49 Thomas Street  
New York, N.Y. 10013  
(212) 566-8700  
an equal opportunity employer m/f ap15

## WEST COAST

### MAJOR MARKET STATION

Looking for DJ who can handle music/telephone talk show in a fast-moving, light and entertaining way. Send tape, resume, incl. salary requirements to:

BOX 610  
Billboard, 2160 Patterson St., Cincinnati, Ohio 45214 ap15

## PROFESSIONAL SERVICES

PRICES ARE DOWN, DOWN SOUTH! Professional Broadcast Production Specialists now offering custom recorded music creations, jingles, commercials, promos, drop-in special effect libraries, "Talking/Singing M o o g." "Weekend Spectacular" the unforgettable syndicated show. Full sound services including pressing, duplication, editing, discs. \$1.00 brings demo record, tapes, brochures. Mother Cleo Productions, Box 521, Newberry, S.C. 29108. ap15

PIANO INSTRUCTION-VOCAL Accompaniment-studied (Manhattan Annex). 18 years experience - Jazz with Jackie Byard-Liszt's technique. Become great reader-improvise Concept. Ron Kessler (212) 547-1253. 2750 Olinville Avenue, Bronx, N.Y. 10467. ap22

MUSIC SERVICES FOR SONGWRITERS, Singers, Labels, Publishers including: Masters, Demo's, Lead Sheets, Master Record, Record Promotion. Write: Music Services, 2308 St. Anne Pl., Santa Ana, California 92704. ap15

## DISTRIBUTING SERVICES

ATTENTION, RECORD OUTLETS. WE have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 1135 W. Elizabeth Ave., Linden, N.J. 07036. tfn

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as \$1.00. Your choice. Write for free listings. Scorpio Music Distributors, 6612 Limekiln Pike, Philadelphia, Pa. 19138. Dealers only. tfn

99 DIFFERENT FACTORY FRESH 45s; Artists included Ray Stevens, Vogues, 5th Dimension, 96 more! \$7.25 J.A.S. Postbox 403, Queens, N.Y. 11379. ap15

## REAL ESTATE

MOVING TO METROPOLITAN N.Y. area?? Ranch house (34 min. LIRR to NYC). Desirable north shore L. I., N. Y. area. Good schools, shopping, 4 bedrooms, 3 1/2 baths, den, office rec. room. Richly planted. Privacy. Call (212) 246-7769 week days; (914) 762-2782 evenings, weekends. Box 55, c/o Billboard, 165 W. 46th St., N.Y.C. 10036. tfn

CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS.



# HITS OF THE WORLD

## AUSTRALIA

(Courtesy: Go Set)

- This Week**
- 1 AMERICAN PIE—Don McLean (United Artists)
  - 2 RANGERS WALTZ—Mom and Dads (Crescendo)
  - 3 WITHOUT YOU—Nilsson (RCA)
  - 4 MY WORLD—Bee Gees (Spin)
  - 5 JOY—Apollo 100 (Youngblood)
  - 6 BRAND NEW KEY—Melanie (Buddah)
  - 7 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Phillips)
  - 8 CHERISH—David Cassidy (Bell)
  - 9 DAY AFTER DAY—Badfinger (Apple)
  - 10 DAY BY DAY—Colleen Hewitt (Festival)

## BELGIUM (Dutch)

(Courtesy: Humo)

- This Week**
- 1 SON OF MY FATHER—Chicory Tip (CBS)
  - 2 POPPA JOE—Sweet (RCA)
  - 3 SAMSON AND DELILAH—Middle of the Road (RCA)
  - 4 INKPOT—Shocking Blue (Pink Elephant)
  - 5 ALS HET OM LIEFDE GAAT—Sandra & Andres (Phillips)
  - 6 BEAUTIFUL SUNDAY—Daniel Boone (Penny Farthing)
  - 7 SACRAMENTO—Middle of the Road (RCA)
  - 8 EVIVA ESPANA—Samantha (Bazar)
  - 9 SCHOENE MAID—Tony Marshall (Ariola)
  - 10 'N MAN MAG NIET HUILEN—Jacques Herb (11 prov.)

## BRAZIL

(Courtesy: IBOPE) SINGLE COMPACTS

- This Week**
- 1 SOLEY SOLEY — Middle of the Road (RCA)
  - 2 SUMMER HOLIDAY—Terry Winter (Beverly)
  - 3 ORACAO PARA UM JOVEM TRISTE—Antonio Marcos (RCA)
  - 4 LADY ROSE—Mungo Jerry (Continental)
  - 5 MAMMY BLUE — Ricky Shayne (RGE)
  - 6 GOT TO BE THERE—Michael Jackson (Tapecar)
  - 7 LOUISIANA—Mike Kennedy (RCA)
  - 8 SO PARA MIM—Joelma (Continental)
  - 9 HELP GET ME SOME HELP—Tony Ronald (CBS)
  - 10 UN GATTO NEL BLUE—Roberto Carlos (CBS)

## BRAZIL

(Courtesy: IBOPE)

- This Week**
- 1 MAMMY BLUE—Ricky Shayne (Young)
  - 2 SOLEY SOLEY—Middle of the Road (RCA)
  - 3 UN GATTO NEL BLUE—Roberto Carlos (CBS)
  - 4 SOLO—Billie Sans (Odeon)
  - 5 GOT TO BE THERE—Michael Jackson (Tape Car)
  - 6 LOOK AROUND—Vince Hill (Odeon)
  - 7 POP CONCERTO SHOW—Pop Concerto (Top Tape)
  - 8 ORACAO DE UM JOVEM TRISTE—Antonio Marcos (RCA)
  - 9 THERE'S NO MORE CORN ON THE BRASO—The Walkers (CID)
  - 10 GIVE SOME KING OF SINGN—Mardi Grass (Top Tape)

## BRITAIN

(Courtesy Record & Tape Retailer)

\*Denotes local origin

- This Last Week**
- 1 WITHOUT YOU—Nilsson (RCA)—Richard Perry (Apple)
  - 2 BEG STEAL OR BORROW—New Seekers—Polydor (Valley)—David Mackay
  - 31 AMAZING GRACE—Roval Scots Dragon Guards Band (RCA) (Harmony) Pete Kerr
  - 3 ALONE AGAIN (Naturally) Gilbert O'Sullivan—Mam (MAM) Gordon Mills
  - 5 HOLD YOUR HEAD UP—Argent—Epic (Berulam) Rod Argent/Chris White
  - 6 MEET ME ON THE CORNER—Lindsayferne (Charisma) Bob Johnston (Hazy)
  - 4 AMERICAN PIE—Don McLean (United Artists)—Ed Freeman (United Artists)
  - 15 SWEET TALKING GUY—Chiffons London—(Robert Mellin)
  - 7 DESIDERATA—Les Crane (Warner)—Fred Werner/Les Crane (Screen Gems/Columbia)
  - 9 FLOY JOY—Supremes—Tamlia Motown (Jobete/Carlin) W. Robinson
  - 17 HEART OF GOLD—Neil Young (Reprise)—Kinney (Neil Young/Elliott Mazer)
  - 11 IT'S ONE OF THOSE NIGHTS—Partridge Family (Bell) Wes Farrell (Screen Gems/Columbia)
  - 19 MEXICAN PUPPETEER—Tom Jones—Decca (Ambassador) Gordon Mills
  - 8 MOTHER AND CHILD REUNION—Paul Simon (CBS)—Paul Simon (Pattern)
  - 18 BACK OFF BOOGALOO—Ringo Starr—Apple (Starting)

- 16 20 WHAT IS LIFE—Olivia Newton-John (Pye)—Harrisongs (Welch/Farrar)
- 17 14 TOO BEAUTIFUL TO LAST—Engelbert Humperdinck—Decca (Screen Gems/Columbia) Gordon Mills
- 18 26 UNTIL IT'S TIME FOR YOU TO GO—Elvis Presley RCA (Essex)
- 19 12 BLUE IS THE COLOUR—Chelsea Football Team (Penny Farthing)—Larry Page (Stirling MacQueen)
- 20 23 CRYING, LAUGHING, LOVING, LYING—Labi Siffre—Pye (Groovy) Labi Siffre
- 21 29 RUN, RUN, RUN—Jo Jo Gunn—Asylum (Rondor) Jo Jo Gunn
- 22 10 GOT TO BE THERE—Michael Jackson (Tamlia Motown)—Hal Davis (Jobete/Carlin)
- 23 40 BERNADETTE—Four Tops (Tamlia Motown)—Jobete/Carlin
- 24 21 MOTHER OF MINE—Neil Reid (Decca)—Dick Rowe/Ivor Raymonde (Chappell)
- 25 16 SON OF MY FATHER—Chicory Tip (CBS)—R. Easterby/D. Champ (ATV Kirshner)
- 26 25 BROTHER CCS—RAK (CSS/RAK) Mickie Most
- 27 41 DEBORA/ONE INCH ROCK ETC.—T. Rex (T. Rex) (Essex)—Tony Visconti
- 28 22 POPPA JOE—Sweet (RCA)—Phil Wainman (Chinnichap/Rak)
- 29 13 I CAN'T HELP MYSELF—Donnie Elbert (Avco) (Jobete/Carlin)
- 30 42 RADANCER—Marmalade Decca (Citrine)—Marmalade
- 31 24 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Polydor)—Cookaway (David Mackay)
- 32 32 SMOKE GETS IN YOUR EYES—Blue Haze A&M (Chappell)—Phillip Swern/Johnny Arthey
- 33 37 TURN YOUR RADIO ON—Ray Stevens—CBS (Carlin) Ray Stevens
- 34 34 WE'LL BE WITH YOU—Potters Pye (M&M)—Tony Hatch
- 35 — COULD IT BE FOREVER—David Cassidy Bell (Carlin) Wes Farrell
- 36 — SACRAMENTO MIDDLE OF THE ROAD—RCA Sunbury Gracomio Tosh Garrett
- 37 33 I AM WHAT I AM—Greyhound—Trojan (Creedmore/Rondor) Dave Bloxham
- 38 28 LOOK WOT YOU DUN—Slade (Polydor)—Chas. Chandler (Barn/Schroeder)
- 39 — COME WHAT MAY—Vicky Leandros Philips (Louigny-Marquee) Leo Leandros
- 40 47 DOWN BY THE LAZY RIVER—Osmonds—MGM (Copyright Control) Michael Lloyd/A. Osmond
- 41 — AT THE CLUB/SATURDAY NIGHT AT THE MOVIES—Drifters Atlantic Screen Gems/Columbia
- 42 39 I'M GONNA BE A COUNTRY GIRL AGAIN—Buffy Sainte-Marie Vanguard (Essex)—Bob Lurie/Maynard Solomon
- 43 50 STIR IT UP—Johnny Nash CBS (Rondor)—Johnny Nash
- 44 30 STORM IN A TEA CUP—Fortunes (Capitol)—R. Cook/R. Greenaway (ATV Kirshner)
- 45 27 GIVE IRELAND BACK TO THE IRISH—Wings (Apple) Paul & Linda McCartney (Northern/Kidney Punch)
- 46 36 SAY YOU DON'T MIND—Colin Blunstone (Epic)—Chris White/Ron Argent (Sparta Florida)
- 47 35 NEVER BEFORE—Deep Purple (Hec)—Deep Purple
- 48 44 TELEGRAM SAM—T. Rex (T. Rex)—Tony Visconti (Wizard)
- 49 — THATS WHAT I WANT TO BE—Neil Reid Decca (Chappell/Solomon) Ivor Raymonde
- 50 49 DAY AFTER DAY—Badfinger (Apple)—George Harrison (Apple)

## BELGIUM (Dutch)

- This Week**
- 1 SON OF MY FATHER—Chicory Tip (CBS)
  - 2 POPPA JOE—Sweet (RCA)
  - 3 SAMSON AND DELILAH—Middle of the Road (RCA)
  - 4 INKPOT—Shocking Blue (Pink Elephant)
  - 5 ALS HET OM LIEFDE GAAT—Sandra & Andres (Phillips)
  - 6 BEAUTIFUL SUNDAY—Daniel Boone (Penny Farthing)
  - 7 SACRAMENTO—Middle of the Road (RCA)
  - 8 EVIVA ESPANA—Samantha (Bazar)
  - 9 SCHOENE MAID—Tony Marshall (Ariola)
  - 10 'N MAN MAG NIET HUILEN—Jacques Herb (11 prov.)

- This Week**
- 1 HURTING EACH OTHER—The Carpenters (A&M)
  - 2 DAY AFTER DAY—Badfinger (Apple)
  - 3 MY WORLD—Bee Gees (Atco)
  - 4 LEVON—Elton John (Uni)
  - 5 AMERICAN PIE—Don McClean (UA)
  - 6 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Elektra)
  - 7 SUNSHINE—Jonathan Edwards (Capricorn)
  - 8 NEVER BEEN TO SPAIN—Three Dog Night (Dunhill)
  - 9 MY BOY—Richard Harris (Probe)
  - 10 JOY—Apollo 100 (Mega)

## MALAYSIA

(Courtesy of Rediffusion, Malaysia)

- This Week**
- 1 HURTING EACH OTHER—The Carpenters (A&M)
  - 2 DAY AFTER DAY—Badfinger (Apple)
  - 3 MY WORLD—Bee Gees (Atco)
  - 4 LEVON—Elton John (Uni)
  - 5 AMERICAN PIE—Don McClean (UA)
  - 6 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Elektra)
  - 7 SUNSHINE—Jonathan Edwards (Capricorn)
  - 8 NEVER BEEN TO SPAIN—Three Dog Night (Dunhill)
  - 9 MY BOY—Richard Harris (Probe)
  - 10 JOY—Apollo 100 (Mega)

## MEXICO

(Courtesy: Radio Mil)

- This Last Week**
- 1 DESIDERATA—Arturo Benavides (Warner Bros.)
  - 4 CORAZON DE ROCA — Los Fresno (Capitol)
  - 2 GO AWAY LITTLE GIRL—(Vete chiquilla). Donny Osmond (MGM)
  - 3 COMO HAS HECHO — Los Lazo (Orfeon). Domenico Modugno (RCA)
  - 8 THEM CHANGES—(Cambios) Buddy Miles (Mercury)
  - 6 QUE SEAS FELIZ — Rafael Vazquez (Musart)
  - 7 EL AUSENTE — Lorenzo de Montecarlo (Gas)
  - 5 NO TENGO DINERO — Juan Gabriel (RCA)
  - 9 VIDA—Los Sonadores (CBS)
  - 10 HE PERDIDO UNA PERLA — Los Baby's (Peerless)

## SINGAPORE

(Courtesy: Rediffusion, Singapore)

- This Week**
- 1 MY WORLD—Bee Gees (Polydor)
  - 2 DAY AFTER DAY—Badfinger (Apple)
  - 3 STAY WITH ME—Faces (W.B.)
  - 4 WITHOUT YOU—Nilsson (RCA)
  - 5 TELEGRAM SAM—T. Rex (T. Rex)
  - 6 SON OF MY FATHER—Chicory Tip (CBS)
  - 7 I'D LIKE TO TEACH THE WORLD—New Seekers (Elektra)
  - 8 MOTHER & CHILD REUNION—Paul Simon (CBS)
  - 9 HORSE WITH NO NAME—America (WB)
  - 10 ALONE AGAIN (NATURALLY)—Gilbert O'Sullivan (Mam.)

## SOUTH AFRICA

(Courtesy: Southern African Record Manufacturers and Distributors' Association)

- This Week**
- 1 SOFTLY WHISPERING I LOVE YOU—Congregation (Columbia) Cookaway, EMI
  - 2 MOTHER—Barbara Streisand (CBS) Northern, GRC
  - 3 BRAND NEW KEY—Melanie (Buddah) Neighborhood, Gallo
  - 4 SON OF MY FATHER—Chicory Tip (CBS) Laetrec, GRC
  - 5 I WILL RETURN—Springwater (Polydor) Jigsaw, Trutone
  - 6 MOTHER & CHILD REUNION—Paul Simon (CBS) Laetrec, GRC
  - 7 MOTHER—John Lennon (Parlophone) Northern, EMI
  - 8 WITHOUT YOU—Nilsson (RCA) Essex, Can't
  - 9 I JUST CAN'T HELP BELIEVING —Elvis Presley (RCA) Laetrec, Teal
  - 10 MOTHER OF MINE—Neil Reid (Decca) Chappell, Gallo

## SPAIN

(Courtesy "El Musical")

- This Week**
- 1 \*YO NO SOY ESA X—Mari Trini (Hispavox)
  - 2 \*EL CHICO DE LA ARMONICA —Micky (RCA)

- 3 THE WITCH QUEEN OF NEW ORLEANS—Redbone (CBS)
- 4 \*SOY REBELDE—Jeanette (Hispavox)
- 5 \*SI YO FUERA RICO—Nuestro Pequeno Mundo (Movieplay)
- 6 \*I LOVE YOU BABY (in Spanish)—Tony Ronald (Movieplay)
- 7 SOLEY, SOLEY—Middle of the Road (RCA)
- 8 MY WORLD—Bee Gees (Polydor)
- 9 \*EN ESTE MUNDO EN QUE QUE VIVIMOS—Karina (Hispano)
- 10 \*UN BESO Y UNA FLOR—Nino Bravo (Polydor)

## SWITZERLAND

(Courtesy: SRG, German Service, Swiss Broadcasting Service)

- This Week**
- 1 HOW DO YOU DO—Mouth & MacNeal (Phillips)
  - 2 SACRAMENTO—Middle of the Road (RCA)
  - 3 POPPA JOE—Sweet (RCA Victor)
  - 4 OLD MAN MOSES—Les Humphries (Decca)
  - 5 TELEGRAM SAM—T. Rex (Ariola)
  - 6 BLACK DOG—Led Zeppelin (Atlantic)
  - 7 I WILL RETURN—Springwater (Polydor)
  - 8 SOFTLY WHISPERING I LOVE YOU—Congregation (Columbia)

- 9 THE WIZARD—Uriah Heep (Island)
- 10 NEVER BEFORE—Deep Purple (Purple)

## WEST GERMANY

- This Week**
- 1 KOMM, GIB MIR DEINE HAND —Tony Marshall (Ariola)—Intro
  - 2 SACRAMENTO—Middle of the Road (RCA)—RCA Musik
  - 3 POPPA JOE—The Sweet (RCA)—Melodie der Welt
  - 4 TELEGRAM SAM—T. Rex (Ariola)
  - 5 HOW DO YOU DO—Windows (Metronome)—Phoenix
  - 6 HOW DO YOU DO—Mouth & MacNeal (Phillips)—Phoenix
  - 7 AM TAG, ALS CONNY KRAMER STARB—Juliane Werding (Ariola)—Buddle
  - 8 SCHONE MAID—Tony Marshall (Ariola)—Young Music Intro
  - 9 ER IST NICHT WIE DU—Marianne Rosenberg (Phillips)—Radio Tele/Intro
  - 10 ZEIT MACHT NUR VOR DEM TEUFEL HALT—Barry Ryan (Polydor)—Aberbach

## Ampex Suing Over Disk Pact

LOS ANGELES—Ampex is suing Steve Douglas, Al Schmitt and their Pentagram Records label for \$220,000 in Superior Court here. The suit charges Pentagram made

multiple violations of a contract to a three year period for a \$240,000 guarantee paid \$20,000 quarterly.

It is alleged that Pentagram delivered only five masters in two years and failed to turn over to Ampex some \$30,000 in disk royalties from Viva Records as required by contract until Pentagram's tape earnings exceeded their advances from Ampex.

Ampex is seeking return of \$160,000 paid to Pentagram plus damages.

## Country Show

• Continued from page 52

showman, mixed straight songs, humor and biting impersonations of such acts as Johnny Cash, Jerry Lee Lewis and several other well-known country performers.

From the talk at Wembley, it is very probable he'll be back for a tour. And he's likely to have more records released here. The amazing situation at the moment is that of his total of more than 25 albums only about three have been issued in Britain.

Another of the first timers was Tom T. Hall, a very masculine performer with cynical eyes who made a pleasant contrast to the more coiffured looks of most of the other performers.

Last year's top performer Hank Williams Jr. was somewhat less impressive but again this could have been due to familiarity. His act was much more rock-orientated than last year which made his elaborate embroidered suit look somewhat out of place.

Among the other acts who gave standout performances were Canada's Anne Murray, songwriter John D. Loudermilk and the eight-piece Earl Scruggs Review, an act that would put many a rock or folk concert to shame.

One of the welcome innovations of this year's event was a marquee in the carpark area which gave valuable exposure to many of Britain's top country acts in a talent contest which was eventually won by Syndicate, a group act which also received a certificate of merit in Billboard/Record Mirror's country music awards for 1972.

These awards were presented on stage during the Sunday night concert by Mary Reeves.

Television coverage of the festival has also been increased this year. Two specials will be broadcast on BBC-2, one on April 9 and the second the following Sunday.

Proof of the success of these festivals is the fact that promoter Mervyn Conn is planning to make next year's a three-day event.

## Discrete at NAB

LOS ANGELES — Quadracast Systems will demonstrate the RCA Records' discrete quadrasonic disk at the National Association of Broadcasters convention in Chicago, April 9-11.

Victor Company of Japan (JVC) and Panasonic will also take part in the demonstration.

## Canadian Group In Documentary

TORONTO — Canada's Juno award-winning Stampeders are making a half-hour film, "Eight Year Overnight Success." Some footage was shot at the recent Juno awards celebration, where the Stampeders received three awards, including one as top Canadian group.

Executive producer of the film is Stampeders' manager, Mel Shaw. It is planned to distribute the film worldwide, and Shaw already reports interest from European licensees of the Stampeders.

The group currently has a double-sided hit in Canada with "Monday Morning Choo Choo" and "Then Came the White Man." It has just been released by Bell Records in the U.S.

## Montreal Firm to Publish for U.K.

MONTREAL — Summerlea/Winterlea Publishing companies will manage and operate the catalogs of Felsted and Burlington Music companies from the U.K. The catalog currently includes material by Isaac Hayes and Willie Mitchell.

Winterlea is also to represent the Intune Music of London catalog. The company is now having success with Tony Christie singles in the U.K.

## Neighborhood to EMI Under Logo

LONDON — EMI has secured worldwide distribution to the Neighborhood label, excluding America, Canada and Japan, and will launch it under its own logo in the summer with an album by Melanie. The singer's product was previously issued here on Buddah.

The label is run by Melanie's husband and record producer Peter Schekeryk and is part of the Famous Music company.

The singer is currently recording tracks for her new album.

# Study TV Spots/Expand Acts

• Continued from page 1

a video advertising path to go. Columbia, under the aegis of Al Teller, director of merchandising, and Bruce Lundvall, marketing chief, has been experimenting with 30-second spots over two Seattle TV outlets, KIRO and KTNT. Through ABC Record & Tape Sales' R. A. Harlan, national director of merchandising and advertising, approximately 20 thirty-second spots per week were used in a two-week trial, starting March 22. Harlan, who has a constant surveillance on advertising results (Billboard, Feb. 19), reports that the program, tagging seven K-Mart stores in the Seattle-Tacoma area, resulted in an 800% increase of the sale of the Columbia "Music People" sampler.

Harlan said that in the Seattle ABC branch's printout for the first week of the TV ad program, the Columbia album rose from #300 to #23 as a result of the advertising. He pointed out that the dramatic surge of the album via TV ads resulted even though the statistical computation, included the entire states of Oregon, Washington, Idaho and part of Wyoming and California, while the advertising was done only in Seattle. Harlan produced the spot in Seattle. The spot flashed 20 of the 40

albums which are excerpted in the Music People package.

Harlan, with the backing of Columbia, will start a video 60-second spot campaign on KATV and KPTV, Portland, starting Apr. 23, tagging the Fred Meyer retail chain. Spot will plug Columbia catalog.

## Col Multi-Product Try

Teller said "Columbia is feeling out TV again. We try it every once in a while, but have never been satisfied with the return on our advertising dollar. This time we will try multi-product spots. We'll tie in closely with retailers who can give us good local support. We'll probably start a two-month test in May, using certain test markets."

Stan Cornyn, creative services chief for Warner Bros./Reprise, said that sporadic ventures with 30-second TV spots have been made. "We feel that right now, TV spots for current records have high impact because they have been overused by the industry, so we will continue to make them." Cornyn cuts costs by producing his own spot and being very careful and selective in placing the spots.

"The purpose of TV ads is always to broaden exposure of an artist," Cornyn said. "If we buy TV for a basically underground act, like Captain Beefheart, we look for a local popular horror film series to buy time on. With an act like America with proven broad appeal, we try to place their new spot on the 'Carol Burnett Show.' He has used primarily major markets so far. "We try to look for the exciting visually act, like Alice Cooper."

## MCA Preparing

George Osaki, MCA's creative service head, said that he is preparing a TV advertising proposal for submission to the label's Mike Maitland and Joe Sutton. Osaki, an industry veteran, said that TV's poor aural transmission has hurt music's chances of advertising. "How can we funnel our sound through those 30-cent speakers in a TV set? I'm looking into the possibility of using a TV station and a correlative FM station so we can try to bring stereo audio to back up an expensive TV spot program.

Alan Davis of Capitol, Bob Fead of A&M and Dick Hendler, UA, could not be reached for comment. Dennis Lavinthal of ABC-Dunhill, vice president of sales and album promotion, questions whether expensive TV advertising is best to solidify a promising new act or broaden the appeal of an established act. "In order to do a campaign right, you'd have to put \$5,000 into producing the spot, then spend between \$4,000 and \$7,000 in each of a number of major markets. "I'm not sure that it's really worthwhile. Is that important 18-to-24 year old really watching TV?"

## Midwest Alert

Motown Records is not planning national or local TV advertising campaigns but Mel DaKroob, marketing director, said: "We are participating with Sears on the syndicated 'Soul Train' TV show."

Mercury Records is looking at various approaches to TV promotion after experience in several previous efforts. Examples of past experiences, according to Lou Simon, vice president and director of marketing, include spots during the breaks on the afternoon show "Dark Shadows" for an album of music from its sound track, an album that did chart. The spots showed the LP and announced it was available on Mercury.

More recently, Mercury purchased spots on the Grambling College network that went into 80 cities, this time tying in with the LP of the Grambling College Marching Band.

One projected approach to TV, he said, is the possibility of Mercury preparing a half-hour or hour show featuring, preferably, a group of acts. Such a show would be sold then to a retail chain and handled from that point on by the chain's ad agency.

Simon said there is marketing research going on right now on several aspects of TV advertising. He is especially interested in 60-second spots on TV shows with a definite contemporary audience, mentioning shows such as "Mod Squad" and "Room 222."

"It doesn't mean that we are going all out in TV or that we see it as a panacea. We are investigating it. First, to see if it is  
(Continued on page 70)

## IPA Division Slates Meeting

• Continued from page 1

be holding an official meeting at IMIC.

The meeting, which will be held on May 2, will be headed by Felix R. Faecq (Music Publishers Association of Belgium), president of the Light Music Division. All music publishers who are members of the local music publishers associations are invited to attend. The meeting will decide on requests from the Japanese and the Mexican Music Publishers Associations to join the IPA-Music Section. Also on the agenda are a recap of the IPA-Music Section's activity at MIDEM, 1972, as well as subjects dealing with the international protection of records, audio-visual problems, the duration of sub-publishing contracts, the territorial indications on contracts, CATV, satellites, and the Bern Convention.

IMIC-4, which is being staged by James O. Rice Associates, 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.

## From the Music Capitals Of the World

• Continued from page 34

Coasters, at Cincinnati Gardens in a single shot Saturday (29). . . . A Bob Bageris promotion spots Emerson, Lake & Palmer at Hara Arena, Dayton, Ohio, Tuesday (18). . . . Feyline presents what is described as "two generation of Brubeck and Gerry Mulligan" at Taft Theater Friday, April 28, featuring the Dave Brubeck Quartet, the Darius Brubeck Ensemble, Chris Brubeck and the Heavenly Blue. . . . Henry Mancini ork appears in concert at Music Hall Sunday, April 30, with ducats pegged at a \$7.50 top. It's a John Adams promo. . . . Rod McKuen stops off for a concert at Clowes Memorial Hall, Indianapolis, Sunday evening (16)

BILL SACHS

## Better Weather

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storage is easier and there is less trouble with the tape itself."

Four-channel in the car isn't big yet, but it's coming, according to most buyers. Most feel the price is important, since the market is primarily a young one. Others point out that many of the smaller cars simply cannot accommodate four speakers comfortably. Swalens is trying to eliminate some of the price problems by offering an auto 4-channel adaptor at \$9.95.

In addition, there is some disagreement as to where an auto tape unit should be sold. Some retailers feel it belongs in the component department, while others see it as part of the auto department due to installation.

In any case, growing consumer interest and increased manufacturer lines are making the auto tape market an important one, and retailers are ready to take full advantage.

# FCC Asks Anderson For Definite Payola Data

• Continued from page 1

payola occurs on Top Forty stations "which can make a hit or consign a record to oblivion. . . . The stakes run into hundreds of millions."

Federal Communications Commission chairman Dean Burch wrote the columnist: "The Commission has made inquiry into hundreds of allegations of payola practices in the broadcast industry and has made many field investigations into such charges. This is consistent with the commission's practice of investigating all alleged violations of the law when information is available to indicate that such investigations may be fruitful."

The letter added that "We would appreciate your furnishing us with any information you have obtained on this subject that might provide a basis for further investigation by the commission."

The Anderson column said big-time deejays were repeating the history of the 1960 payola era, and "have run up thousands of dollars in bills at Las Vegas pleasure houses, all on the expense accounts of record companies."

Small-station and soul station deejays are also "clamoring" for their share of the boodle, according to Anderson's sleuths. People inside the record industry (who prefer to remain anonymous) allegedly "described payola patterns in detail" to Anderson investigators. Deejays on the Rhythm and Blues (R&B) stations were said to have been given quantities of free records to sell cut-rate to local retailers in exchange for heavy plugging of the records on the air. In the payola era of 1960, the free records were dubbed "Freebies."

## Cars or Cash Alleged

The bolder record pushers were reported to have simply used cash or new cars. "Thus an underpaid

R&B jockey may be seen riding around in a \$5,000 car, all for pushing a few Top Forty records," Anderson noted.

The column ended with a slap at the FCC for its apparent failure to detect "the smell of scandal . . . in the teen-age records marketplace." It also noted that ethical stations like WABC in New York City have set up expensive sampling and monitoring systems to make sure record stores fairly report what is selling best.

The anti-payola law, passed over a decade ago, after lengthy investigation and hearings by a House Subcommittee here, makes the giving and taking of payola a criminal offense for both giver and taker of the bribery. The law requires that a "sponsorship identification" announcement be made whenever money or other consideration is received for records or other programming aired by the station.

In a recent conversation, William B. Ray, head of the FCC's Complaints and Compliance Division told Billboard's reporter that the FCC was "continually investigating any and all charges of payola in any form, whether it's a bottle of whiskey, or cash. But since both player and receiver are equally guilty under the anti-payola law, hard evidence is almost impossible to obtain."

The owner of a broadcast station is held responsible under the law only if he knew of the bribery and failed to take action, or if he has failed to maintain "reasonable" surveillance over his station. In most of the latter-day instances of plugging uncovered by the FCC, the charge has been "conflict of interest," rather than outright payola. The conflict occurs when a deejay plugs records or talent or dances in which he or other station personnel have financial interests, but fail to notify the public of that fact. These cases have in-

## Gabbert Petitions FCC

• Continued from page 1

broadcasting, said that his station is equipped and could start broadcasting in discrete quadrasonic sound tomorrow, "if I wanted to."

He also pointed out that RCA Records will start releasing disk product in discrete quadrasonic in May and will be phasing out all stereo product (the discrete album is compatible and can be played on regular stereo equipment) . . . and that both Panasonic and the Victor Company of Japan will be issuing a full line of hardware later this year.

According to Gabbert, once he asks for the "instantaneous rule-making," on the grounds that the FCC has no rules to oppose quadrasonic broadcasting, the FCC has to say yes or no based on an interpretation of the present rules. It's also his argument that the FCC should make a decision immediately about which system should be approved, "and I point out that only one system is up before the FCC for approval—the Lou Dorren system." As far as is known, no one else has filed with the FCC regarding another discrete broadcasting system. The argument of matrix advocates is that their system does not require any approval or disapproval of the commission. And Gabbert feels that if another discrete system was in the works, the firm behind it would have certainly made an announcement about it by now.

## Four Channel Urgency

One reason why Gabbert is willing to test the FCC, he said, is that the growth of a discrete quadrasonic broadcasting system is extremely important to the whole music and radio industry.

At present, it takes two stations working together to broadcast in discrete quadrasonic sound, but via the Lou Dorren system, a single station can transmit four separate channels of information. Dorren, vice president and director of research for Quadcast Systems

Inc., holder of the right to the broadcast system, two weeks ago teamed up with independent record producer Brad Miller to demonstrate the discrete record playback system of the Victor Company of Japan to various company executives in Los Angeles. It is known that engineers of such labels as the Warner Communication Group, A&M, and MCA are looking into discrete LP possibilities.

The Electronics Industries Association is organizing a quadrasonic study committee to report to the FCC on discrete broadcasting systems. But again Gabbert points out that only one system has any validity. The EIA is actually setting up several panels and among these will be panels devoted to transmission from studio to broadcasting transmitters, receivers, and the conducting of field tests. Gabbert said he felt that this type of study might take several years.

"I have a feeling that the FCC will try to stop me. . . they'll come back and hit me with something," Gabbert said about his plans to broadcast in quadrasonic sound.

Gabbert was to sit in on a panel himself during the annual convention of the National Association of FM Broadcasters at the Palmer House, Chicago, Apr. 5-7. He intended to make the first public announcement of his broadcast plans at that meeting.

## Rolling Stones Tour

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Staging and lighting for the tour will be planned and coordinated by Chipmonk Industries of New York. Jo Bergman, part of the Stones' organization, will accompany the group on the road. Gibson and Stromberg, Inc. will handle public relations for the tour.

A double-LP set will be released by the Rolling Stones to coincide with the tour.

## Vox Jox

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If I want "just music," I can buy the records. I think good and successful radio (which I hope still goes hand-in-hand) consists of good air personality work, both in regards to entertainment and information, and that any station into the segue crap is limiting these important aspects: I sort of like the idea of segueing two tunes occasionally, especially when they're not too long. But any time you keep too much music on the air, you're not entertaining—you're a Muzak operation. Anyway in order to build their three-record segue sets, the air personalities as a rule on this type of station pick a bad record in order to fill their thematic structure. A bad record should never be played under any circumstance. And less-than-great records, while maybe not a tune-out factor, are certainly not tune-in factors. Oh, well. Enough preaching. I like Nat and wish him well. He was a pioneer in progressive rock as a radio format. David Moorhead, general manager of Metromedia's WMMF-FM in Cleveland and one-time operations manager of KMET-FM, is slated to become general manager of KMET-FM.

## Panasonic New Unit

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time which will conform to the EIAJ Type 1 black and white and EIAJ recommended color standards.

A compact, two vidicon studio camera, Model WV-2100P, completes the system. Features of this camera include a built-in CRT viewfinder, high resolution, high sensitivity, and automatic white balancing/gain/control/pedestal circuitries.

The system has already received the green light for full production, and it is believed that the first record/player units will be ready for delivery to the U.S. market by the end of the year.

According to well-informed sources, Panasonic has been exploring the potential of the U.S. market for this video concept for more than two years, and various developmental processes have been successfully undertaken during that time.

Panasonic has not yet released a price on the unit, but another showing is scheduled for the AECT (Association for Educational Communication & Technology) Show, scheduled for later this month in Minneapolis, Minn.

# Global Look Cited In Request's Growth

NEW YORK—Hans Lengsfelder, head of Request Records, attributes the growth of the label over the past few years to the concept of expanding the scope of the label into many different directions of international recordings. He said that countless new nationalities were added to the catalog for which Request's research showed that there was a demand among record buyers from all walks of life. He noted that because of these decisions, Request was having a tremendous upswing in domestic and export sales.

Request just changed its import distribution in Germany from Ariola to Phonogram and signed a three-year contract with I.N. Disques in Switzerland. All foreign importers guarantee Request a minimum yearly import quantity. In England, Request albums are imported by President Records with an ever-increasing volume. The same applies to Almada in Canada and Sonobel in Belgium. A big market has developed in Holland and a new contract is being worked out with Austria. The label's import contract in Australia is expiring in a few months and Lengsfelder reports that a number of major companies have voiced interest in the catalog.

In the domestic market, Lengsfelder said, Request has switched, particularly its tapes, to multiple distribution and while Request's distributors are doing a good business, the most energetic rack-jobbers and chain stores find Request's albums and cartridges among the steady moving items.

## ABC Expands

LOS ANGELES — The ABC Record & Tape Sales branch here bagged a plum in acquiring the racking of the 32 music departments Broadway department store chain. Numerically the Broadway is the area's largest chain.

Chain was previously served by National Tape Distributors, branch here. Irwin Garr, ABC branch manager, said that ABC's Seattle home base computerization will be used daily to fill the 32 departments, marking the first time that information from such a large chain has been funneled into Seattle by Dataphone (Billboard, Feb. 19).

## Audio Fidelity Tie

NEW YORK — Audio Fidelity and Milestone labels have added Eureka, Los Angeles, Heilecher Bros., Minneapolis, Southland, Atlanta, Midwest, Cleveland and Hotline, Memphis, to their distributor network.

The new alignment was announced by Topper Schroeder, sales and promotion director. Audiofidelity Enterprises, Inc.

In the works now are new releases including Latin American material from Argentina, Paraguay, Panama, etc. Advance orders, Lengsfelder noted, are particularly strong for "The Paraguayan Harp and Ensemble" and "Flute of the Andes." On Request's release schedule are two new Turkish albums, one Roumanian, one Corsican, one Egyptian, two Greek, one Iranian, one Russian, one Hungarian, and a number of new albums in the label's "Sounds of the Caribbean" series.

## NARAS PICKS DEAN'S ART

LOS ANGELES — Dean O. Torrance, listed as creator of the best album cover award for 1971 by the National Academy of Recording Arts and Science (NARAS), (Billboard, Mar. 25) is Jan of Jan and Dean. Torrance started his Kittyhawk graphics house in Hollywood four years ago and got an album cover nomination in 1969. His winning cover was Pollution by Pollution on Prophesy label.

Partner Jan Berry is still undergoing therapy due to an accident suffered some time ago and living in Belaire here. Ode just released a single by him.

# ATI Melds Rock & 'Circus' Acts

NEW YORK—American Talent Intl. here will test circus acts as part of rock concert package in April and May.

The Faces, featuring Rod Stewart, will use 45 to 55 minutes of assorted circus acts, as the mid-portion of their southeastern concert tour Apr. 21-30. Free will

open the show, followed by about four circus acts, with the Mercury and WB recording act as finale. Faces came up with the idea and ATI had already found in a summer, 1971, experiment that circus acts melded with rock.

Sol Saffian of ATI explained that the New Jersey state fair, Trenton, used circus acts in between rock acts in their grandstand show to avoid the lull that normally occurs when bands move instruments and amplifying equipment for another group to take over.

George Hamid Jr., Hamid-Morton circus producer, Atlantic City, is supplying the acts for the Faces-Stewart tours. Saffian pointed out that circus acts, featuring human performers only, are on the first tour.

## Midwest Alert

By EARL PAIGE

CHICAGO—Motown Records is not planning national or local TV advertising campaigns but Mel DaKroob, marketing director, said: "We are participating with Sears on the syndicated 'Soultrain' TV show."

Mercury Records is looking at various approaches to TV advertising after experience in several previous efforts. Examples of past usage according to Lou Simon, senior vice president and director of marketing, include spots during the breaks on the now-defunct afternoon show, "Dark Shadows," for an album of its sound track music, an album that charted.

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Simon said there is marketing research going on right now on several aspects of TV advertising. He is especially interested in 60-second spots on TV shows with a definite contemporary audience, mentioning shows such as "Mod Squad" and "Room 222."

"It doesn't mean that we are going all out in TV or that we see it as a panacea. We are investigating it. First, to see if it is economically possible and secondly to see if there is a definite audience for special products."

## Letters To The Editor

Dear Editor,

Regarding Eliot Tiegel's article in Billboard, April 1: It is true that some inde producers working with Columbia artists want to record outside Columbia's own studios, and without Columbia's engineer's. One reason for this, which Tiegel's article does not mention, may be the "financial arrangement" which an inde studio may offer the producer as an inducement. Commonly known as a kickback. The inde studio may woo artists and producers in other ways, too: offers of special treatment and engineering super-showmanship. Commonly known as hype.

Of course, there can be legitimate reasons — psychological or otherwise — why one studio or engineer may be favored over another for a particular job. And, I think the Union (IBEW) is beginning to see the handwriting on the wall, if not the reasoning behind it. Ideally, an engineer should work in the studio he knows best and should not be forced on producers who want someone else.

Sincerely,  
Doug Pomeroy  
Recording engineer  
Columbia Records

## Phonogram Sets Hamburg Meet

CHICAGO—The first of several meetings of the Phonogram organization to coordinate worldwide marketing plans will be held Wednesday (12) with Lou Simon, Mercury Records vice president/marketing director, representing the label. Similar meetings with a&r men are planned.

The meeting in Hamburg, Ger. will include a review of current and future product and possible cross-relation of promotion between Mercury and Phonogram. Simon will meet with Phonogram executives in Baarn, Holland the following day and then with the U.K. Phonogram group on Friday.

# 'Roast' Singes Dick Clark

LOS ANGELES — More than 160 record promotion men, air personalities and program directors and record company presidents attended the second "roasting" dinner of the Southern California Record Promotion Men's Unassociation Mar. 31 at the Continental Hyatt House here. The target was Dick Clark. Unlike the time they roasted Phoenix radio-TV personality Pat McMahon, Clark made few rebuttals, thus preserving his nice guy image to the tee. But, if one could believe the attacks made in fun at Clark, his nice guy image was singed around the corners.

Stu Yahm, a member of the steering committee of the dinner, started off by asking the people

on the dias which was Dick Clark, adding that he thought Clark was responsible for what Top 40 radio is today—"boring." He said Dick Clark never got an ulcer . . . "he's a carrier. Speak right up, Dick, this is the investigation." Other members of the steering committee were Danny Davis, Rick Palidino, and Jan Basham. Charlie O'Donnell, a one-time emcee for the Clark "American Bandstand" ABC-TV network show, was toastmaster of the night.

Fabian, one of the roasters, said he'd always admired Clark "for his convictions." He also pointed out that, "because of you making me a success, I now owe \$149,000 in back taxes." TV producer Chuck Barris, stating that he was going to sing "Palisades Park" a medley "of my hit," sang a tune with lyrics about Clark. Frank Slade later referred to Clark as the Ed Sullivan of the teenage set. And roasters roasted each other from time to time. Judi Price was introduced as having been evicted from her apartment for having a record player in her room—the Real Don Steele. Miss Price, producer of Clark's TV show, was probably the highlight of the night and one of her comments was that Clark was working on an LP called "Songs I Sang for the Senate." Joe Bonaduce, TV writer, pointed out that Clark had done for the American culture what the iceberg had done for the Titanic. "Dick always worried about my grooming . . . ain't it a shame the world decided to go my way."

In rebuttal, Clark referred to Buddah Hills record president Morris Diamond, one of his roasters, as "one of the greatest con artists today." And he dug into Ted Atkins, KHJ program director; Jan Basham as "the mouth"; and MGM Records president Mike Curb . . . "it's going to be a big year for him . . . they're going to let him vote."

Stu Yahm capped off the evening with the announcement that the hotel had named a suite after Dick Clark and then presented Clark with the Stiff Award of the unassociation. Other record company presidents attending were Curb and Buddah co-president Neil Bogart.

In a second trial that will use human and animal performers, ATI is packaging three rock acts, as yet unselected, with eight circus acts in what they are calling "Rock 'n Roll Circus." Tour starts May 3 through May 11 with eight concerts set. If circus acts click, ATI intends bigger fall campus concert tour.

## 50's R'n'R Label Set by Bim Bam Boom

NEW YORK—Bim Bam Boom Records, a label geared to the release of records by rock 'n' roll groups of the 1950's, has been formed by Bim Bam Boom Enterprises, Inc.

Four singles by the Avalons, the Vilons, Eddie and the Starlights, and the Lincolns, have already been released as part of an initial product catalog of 24 records from recently purchased masters.

The plan for Bim Bam Boom Records was spawned by the parent company's success with its publishing arm formed in 1971, and devoted to tracing the history of rhythm and blues through publication of a monthly consumer magazine.

Bim Bam Boom Enterprises also plans to establish a subsidiary label which will release contemporary songs and music by groups of the 1950's, and/or present day groups whose music embodies the "doo-wop" sound of the r-n-r era.

Bim Bam Boom Enterprises is headed by Steve Flan, Ralph Newman and Sal Mondrone.



Louie Mialy (fourth from left), MCA Records' San Francisco branch manager, presents a plaque to Yamaha Music's Jim Funada, marking the occasion of the opening of a record and tape department at Yamaha's downtown San Francisco piano and organ retail outlet. This store has been selected as the pilot project in the United States by Yamaha for the inclusion of record and tape departments in their retail musical instrument stores. Looking on (left to right), Yamaha's Terrie Furuta; Dick Fish—R. L. Fish Music Company; Funada, Mialy; MCA's San Francisco promotion manager, Dennis Morgan.



LOS ANGELES—Annette Bassett and Carol Marcuse (from left), of Frontlash, register two music company employees in a voter drive at 9000 Sunset Blvd. organized last week by Billboard.

# Billboard Album Reviews

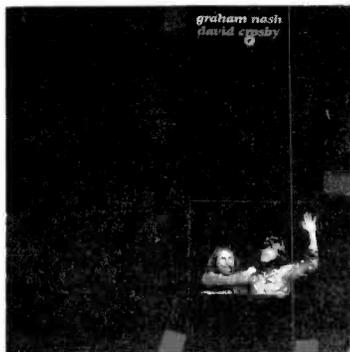
APRIL 15, 1972

## HISTORY OF ERIC CLAPTON



**POP**  
**HISTORY OF ERIC CLAPTON—**  
Atco SD 2-803

Eric Clapton has become, against his wishes, a living legend. The mere mention of his name conjures up visions of fingers swiftly traveling through miles of soaring, bending guitar strings. This album includes glimpses of Eric since 1964 and follows him through gigs with the Yardbirds, his brief alliance with Jimmy Page, Cream, Blind Faith, Delaney & Bonnie, and finally what was probably his tightest, most cohesive band, Derek & the Dominos.



**POP**  
**GRAHAM NASH/DAVID CROSBY—**  
Atlantic SD 7220

Individually, together or with friends (in this case: Mason, Garcia, Kunkel, Ethridge, Kootch . . .), the talent of this dynamic duo is undeniable. Each man penned his material independently, but the superb interpretations of Nash's "Southbound Train," "Strangers Room," and "Frozen Smiles" and Crosby's "Page 43" and "The Wall Song" bespeak a thorough understanding of one another's heads. Heavy radio action, especially on "Immigration Man."



**POP**  
**DEEP PURPLE—**  
Machine Head.  
Warner Bros. BS 2607

Deep Purple, a group ever on the brink of super-stardom, may well achieve that elusive goal with this, their latest release. One of their chief drawbacks in the past has been their easy submission to excesses. This LP is a beautifully balanced effort, neither too heavily rock, or artsy crafts. Excitement and intensity abound on every groove culminating in such splendid efforts as "Lazy."



**POP**  
**JOHNNY CASH—**  
A Thing Called Love.  
Columbia KC 31332

All the ingredients of a top seller are present here—the Carter Family, the Evangel Temple Choir and, of course, the man in black. The title cut superbly spells out the message of Johnny Cash's career along with "The Miracle Man" and "Papa Was a Good Man." This entry will be an instant addition to both the country and pop charts.



**POP**  
**JERRY LEE LEWIS—**  
The "Killer" Rocks On.  
Mercury SRM 1-637

One of country music's brightest stars vies for the pop market once again and the prospects are high. Included are "Me and Bobby McGee," his recent Hot 100 entry, and his revival of "Chantilly Lace" which is climbing top 50 up the Hot 100. Producer Jerry Kennedy has updated Lewis' frantic rockabilly approach in "Don't Be Cruel," "I'm Walkin'," "Shotgun Man," and "Walk a Mile in My Shoes."



**POP**  
**KINKS—**  
The Kink Kronikles.  
Warner Bros. 2XS 6454

To a Kinks freak this album is like manna from heaven, besides the obvious hits and LP cuts. At least eight previously only available in Britain tracks are included. A standing ovation to Reprise for refraining from putting out a standard greatest hits package. Ray Davies is not so much a great composer (although that is undeniably true) but a chronicler of British life, the Samuel Pepys of the 21st century.



**POP**  
**RUFUS THOMAS—**  
Did You Hear Me?  
Stax STS 3004

The father of almost every dance craze to hit the country is presented here in album with the lyrics and a beat to match each new step. "Do the Push and Pull (Parts 1 & 2)," "The Breakdown (Parts 1 & 2)," and "The World Is Round" are included. The title comes from a line in Rufus' recent winner "Do the Funky Penguin." No doubts about this entry doing well.



**POP**  
**VARIOUS ARTISTS—**  
A Tribute to Woody Guthrie,  
Part Two.  
Warner Bros. BS 2586

Warner Bros.' part 2 of the Woody Guthrie tribute follows closely the Columbia release of part 1. Joan Baez, Country Joe MacDonald, Earl Robinson, Jack Elliott and narrator Peter Fonda are additional performers on this LP. The atmosphere is warmly casual, the songs and performers are, needless to say, outstanding and the profits.



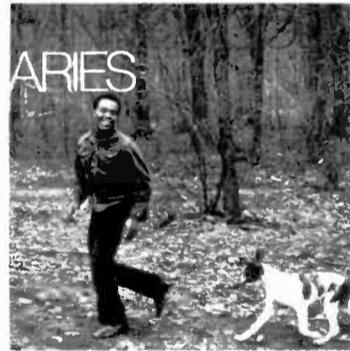
**POP**  
**DIANNE DAVIDSON—**  
Backwoods Woman.  
Janus JLS 3043

Miss Davidson's first LP was an underground sensation; her current album should see a bright light. With her straightforward approach, she develops the honest, country blues flavor of her material which is just right for her. "Delta Dawn," "Appalachian Boy," Cat Stevens' "Where Do the Children Play," and the classic "Rocky Top" represent the excellent material.



**POP**  
**JERRY SHURTLEFF—**  
State Farm.  
A&M SP 4332

Shurtleff has been performing in concert with Joan Baez of late and was featured on Miss Baez' Vanguard LP "Carry It On," so it is fitting that she produced his first solo LP on A&M. Shurtleff is a gentle minstrel whose sweet voice soars on John Prine's "Hello in There," Paul Siebel's "Ballad of Honest Sam," and Gordon Lightfoot's "Ten Degrees and Getting Colder."



**POP**  
**DANNY WOODS—**  
Aries  
Invictus ST 9808 (Capitol)

Chairmen of the Board's Danny Woods in his debut album displays a high degree of inventiveness and talent. Danny, who serves as lead on many of the group's hits offers "Everybody's Got a Song to Sing" and "I've Been Loving You Too Long." Woods comes through with a highly original version of "Danny Boy."



**POP**  
**GOLDIE HAWN—**  
Goldie.  
Warner Bros. MS 2061

Another side of Goldie Hawn is spotlighted in this LP. The fine comedienne and Academy Award winning actress turn vocalist and the results are most favorable. Produced by Andy Wickham and Lenny Waronker and recorded in Hollywood, Nashville and Bakersfield, highlights include Dolly Parton's "My Blue Tears," Bob Dylan's "I'll Be Your Baby Tonight," Joni Mitchell's "Carey."



**POP**  
**CHESAPEAKE JUKE BOX BAND—**  
Green Bottle.  
GBS 1004

This is an album full of small felicities, gentle reminders of things past, pictures faded. The Chesapeake Juke Box Band consists of Steve Sawyer and Rusty McFinn, who also produced and wrote all the material. Side one consists of five charming melodies most memorable of which is "Until We Meet Again." Side Two (Act One) is an ambitious mini-opera, a peek-hole into the mundane existence of Martha & Walley Fizbees.



**POP**  
**LARRY GROCE—**  
Crescentville.  
Daybreak DB 2010 (RCA)

A simplistic, honest treatment of the subject matter makes Larry Groce the ideal storyteller. The death of an entire town, title cut, "Crescentville," is dealt with in much the same manner as the death of one man in "Mr. Hill"; honestly and simply. Background musicians testify to his growing respect in the business; Pete Kleinow, some Dillards and some Swampwater bring it all together on "The Bumper Sticker Song."



**COUNTRY**  
**LORETTA LYNN—**  
One's on the Way.  
Decca DL 7-5334

Ms. Lynn's latest LP is an agreeable coupling of some well-known and some not-so-well-known contemporary country material. In her own winning style she offers Ray Griff's "The Morning After Baby Let Me Down" and Conway Twitty's "I Can't See Me Without You." Programmers should be aware of "L-O-V-E, Love" and "It's Not the Miles I've Traveled." Also included is her recent No. 1 country smash.



**COUNTRY**  
**TOM T. HALL—**  
We All Got Together.  
Mercury SR 61362

Tom T. Hall is one of the foremost exponents of a new kind of awareness penetrating country music. Beyond drinking, truck driving and love triangles he pokes fun at government in a well-timed novelty track entitled "The Monkey That Became President." Strong social consciousness manifests itself in "The Promise & the Dream." Other fine cuts sure to glean radio action are "Pamela Brown," etc.



**JAZZ**  
**ALICE COLTRANE—**  
World Galaxy.  
Impulse AS 9218

Because of the dominance of strings this entry could be categorized classical as well as jazz. Mrs. Coltrane who plays piano, organ, harp and tambourine did the entire arrangement. Album includes two of her late husband's (John Coltrane) classics, "A Love Supreme" and "My Favorite Things."



**CLASSICAL**  
**PHILADELPHIA—**  
Philadelphia Orchestra (Ormandy).  
Columbia MG 31190

Clever packaging of this two-record set mimicking the best-selling Chicago LP gives a strong sales impetus to a tasty Columbia collection of the Philadelphia Orchestra under Eugene Ormandy playing shorter orchestral pieces. Excellent selection ranges from Handel to Stravinsky.



**RELIGIOUS**  
**ELVIS PRESLEY—**  
He Touched Me.  
RCA LSP 4690

The great sahib of rock, Elvis Presley, has another winning LP in "He Touched Me" and dealers can expect to score with plenty of pop sales. His other religious LPs were giant sellers. Besides the title tune, pop and country stations should take note of "I've Got Confidence," "Amazing Grace," and "Bosom of Abraham."



**COMEDY**  
**IMUS IN THE MORNING—**  
1,200 Hamburgers to Go.  
RCA LSP 4699

DJ Imus' antics have vitalized morning radio in New York as they've done in every market he's worked. RCA has recorded some bits from New York and Cleveland broadcasts whose spontaneity and zany humor are utterly successful on record. Especially funny are the "Phone Call" segments, "1200 Hamburgers to Go," "Rent-a-Car," and "Tyde Dyde Diaper Service" in particular.

# On Blue Note Jazz Is People.

Cannonball  
Adderly  
Sidney Bechet  
Art Blakey  
Clifford Brown  
Kenny Burrell



LP: BST-84380 / 8 Track: 9171  
Cassette: C-1171

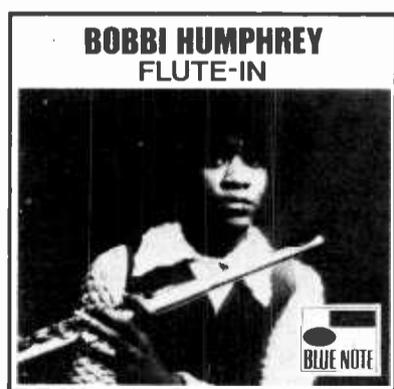
Candido  
Paul Chambers  
Donald Cherry  
Sonny Clark  
Ornette Coleman  
Chick Corea  
Kenny Cox  
Miles Davis  
DeParis  
Eric Dolphy  
Lou Donaldson  
Kenny Dorham

Eddie Gale  
Dexter Gordon



LP: BST-84413 / 8 Track: 9175  
Cassette: C-1175

Edmond Hall  
Herbie Hancock  
Joe Henderson  
Andrew Hill  
Art Hodes  
Richard "Groove"  
Holmes  
Freddie Hubbard



LP: BST-84379

Bobby Hutcherson  
Solomon Ilori  
& The Afro Drum  
Ensemble  
Jackson/Monk  
Quintet

The Jazz  
Messengers  
Jazz Wave, Ltd.  
Jay Jay Johnson



LP: BST-84414 / 8 Track: 9176

Thad Jones  
& Mel Lewis  
Orchestra  
George Lewis  
Brother Jack McDuff  
Jimmy McGriff  
Jackie McLean  
Blue Mitchell  
Hank Mobley  
Grachan  
Moncur III  
Thelonious Monk  
Lee Morgan  
John Patton  
Duke Pearson  
Bud Powell  
Ike Quebec  
Sam Rivers

Freddie Roach  
Sonny Rollins  
Wayne Shorter



LP: BST-84368 / 8 Track: 9174

Jimmy Smith  
Lonnie Smith  
Jeremy Steig  
Cecil Taylor  
The Three Sounds  
Stanley Turrentine  
McCoy Tyner  
Joe Williams  
Jack Wilson  
Reuben Wilson  
Larry Young



5 new ways  
to celebrate  
Blue Note Month!  
Contact your  
UDC representative



Dear FIND Dealers:

First of all, thanks to all of you for the hundreds of contest entries. It was difficult to determine the winners because all of the entries contained wonderful ideas for improving FIND.

The winners are:

Jacquie Clark, Sight and Sound Center, Wilmington, Ohio

Barry Ware, Mr. Music, Costa Mesa, Calif.

Wm. R. Koehler, Strictly Folk, Gainesville, Fla.

Robt. Wright, Wrights World of Sound, San Diego, Calif.

The lucky winners have been notified.

FIND has concluded agreement with Cecil Steen of Records Etcetera, Woburn, Massachusetts, to represent FIND in Eastern Massachusetts, Rhode Island, New Hampshire and Maine. The salesmen of Records Etcetera will contact participating FIND dealers in those areas on a weekly basis, helping them with any FIND matters and expediting FIND orders to Terre Haute. A network of distributor salesmen will be set up in all the states to help expedite FIND orders and provide participating dealers with a FIND Rep who calls on them regularly.

The first FIND supplement will appear in Billboard in April. This supplement will list all new release product available from FIND since the January Catalog. The next complete FIND catalog will be out in May.

REMEMBER ON ORDERS FOR 25 OR MORE UNITS, THERE WILL BE NO POSTAGE OR HANDLING CHARGES, SO GET THOSE ORDERS IN!

*Bill Wendland*

FIND Service International  
P.O. Box 775  
Terre Haute, Indiana 47803  
A. C. 812-466-1282

and

FIND Service International  
Suite 415  
9000 Sunset Blvd.  
Los Angeles, California 90069  
A. C. 213-273-7040  
Candy Tusken

(Advertisement)

**news**

# Album Reviews

## SPECIAL MERIT PICKS

### POP

#### THIS IS STEVE & EYDIE, VOL. 2—RCA VPS 6050

Here is a super package for the many fans of the top duo. Not only are there the fine vocal duets ("What the World Needs Now," "We the People Need Love" and "We Made It Happen"), but included are solos by Steve ("Home," "Sunday Father" and "I'm Gonna Find Her") and solos by Eydie ("God Bless the Child," "Dream" and "It Had To Be You"). A special highlight is Mr. Lawrence's reading of "I've Gotta Be Me."

#### THIS IS THE YOUNGBLOODS—RCA VPS 6051

Presenting virtually a musical picture—with flavors of jazz, country, rock, MOR, and progressive rock, even a touch of blues—this two LP set describes quite accurately the extent of the Youngbloods to date. "Get Together" is here, along with "The Other Side of This Life," "Don't Play Games," and "Ride the Wind."

#### MYSTIC MOODS ORCHESTRA—Love the One You're With. Warner Bros. BS 2577

The Mystic Moods Orchestra proved an important chart item while on the Viva label. With their move over to Warner Bros. they should continue the hefty MOR play and sales they have enjoyed. Super mood program includes such highlights as John Lennon's "Love," Dylan's "Lay Lady Lay," and Still's "Love the One You're With." Two originals, "How Do I Love You," and "Sweet Rollin'" are also standouts.

#### ROBERT JOHN—On the Way Up. Columbia KH 31353

With John, currently riding high on the charts via "Lion Sleeps Tonight" on Atlantic, the low priced Harmony label perfectly times the release of these former Columbia masters including his hit "If You Don't Want My Love." Also featured are potent readings of Neil Diamond's "I'm a Believer," Smokey Robinson's "Ooh Baby Baby," and Gary Puckett's past hit, "Woman Woman."



### POPULAR ★★★★★

#### GALLAGHER & LYLE—Capitol ST 11016

APHRODITE'S CHILD—666. Vertigo VEL 2-500 (Mercury)  
JIM PULTE—Out the Window. United Artists UAS 5579

### LOW PRICE COUNTRY ★★★★★

BILLY WALKER—There May Be No Tomorrow. Harmony H 31177

### CLASSICAL ★★★★★

TWO COMPLETE PERFORMANCES OF "PICTURES AT AN EXHIBITION"—Vladimir Horowitz/Toscanni/NBC symphony. RCA LSC 3278 (e)

### LOW PRICE CLASSICAL ★★★★★

MOZART: CLARINET CONCERTO IN A & BASSOON CONCERTO IN B FLAT—Sir Thomas Beecham with the Royal Philharmonic Orchestra & Jack Brymer & Gwydion Brooke. Seraphim S 60193

### JAZZ ★★★★★

GENIUS OF CHARLIE CHRISTIAN—Solo G Flight. Columbia G 30779

### GOSPEL ★★★★★

SAM COOKE with the Soul Stirrers—That's Heaven To Me. Specialty SPS 2146

### CHILDREN'S ★★★★★

STORIES AND SONGS—from "Living Free" & "Born Free." Disneyland STER 3803

**ALBUM REVIEWS**

**BB SPOTLIGHT**

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

**SPECIAL MERIT**

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

**FOUR STARS**

★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.

#### JACK WILD—A Beautiful World. Buddah BDS 5110

The young British star has returned to the American record scene with a powerful package which should take him up the charts in short order. He lends his fine talent to "Beggar Boy," "Being With You" and "Bunny Bunny." An outstanding cut is "Songs of Freedom." Sure to receive much airplay and hefty sales.

#### WACKERS—Hot Wacks. Elektra 75025

The Wackers have been wacking around for a number of years with only a modicum of success; this album may well rectify that state of affairs. Their music is penetratingly electrifying, their songs possessing an unusual built-in compulsion. The album contains some lingeringly lovely efforts ("Oh, My Love" and "Do You Know the Reason") as well as rippling up-tempo numbers ("I Hardly Know Her Name" and "Breath Easy.")

#### MANFREDO FEST—After Hours. Daybreak DB 2012

Former member of Sergio Mendes Bossa Rio group, pianist Fest makes a strong and commercial bid for a chart package with this program, his debut on Daybreak (RCA). Festa handles the keyboard with a smooth, light touch that makes for fine programming and listening! Strong cuts include "Sleepy Shores" a bright up-tempo treatment of "Love Story" and a tasty re-doing of "Midnight Sun."

#### BILL JUSTIS—The Enchanted Sea. Harmony KH 31189

Formerly heard on Monument as "Eternal Sea," this exceptional work of Bill Justis is moved to the low priced Harmony label and should prove a heavy seller. By far one of the finest mood packages, it features outstanding Justis arrangements such as "My Ship," "Off Shore," "Boy On a Dolphin," and his own, "Eternal Sea."

### SOUNDTRACK

#### SOUNDTRACK—Silent Running. Decca DL 7-9188 (MCA)

Peter (P.D.Q. Bach) Schickele composed and conducted the score for this chilling look into the future where horticulture has become illegal and one must go underground to plant anything in the ground. "Rejoice In The Sun" and the title song "Silent Running" are sung by Joan Baez. Track has the potential of another "2001: A Space Odyssey."

### COUNTRY

#### CHARLIE MCCOY—The Real McCoy. Monument Z 31329 (CBS)

An excellent album with some driving, persuasive harmonica work by the most popular harmonica player of our day, man who has backed many of the hits over the years in both the pop and country fields. Charlie McCoy does beautiful work on "Help Me Make It Through the Night" and "Take Me Home, Country Roads."

### CLASSICAL

#### MUSIC FOR ORGAN, BRASS AND PERCUSSION—E. Power Biggs. Columbia M 31193

An unusual corner of the classic repertoire is brought to life with affectionate gusto by organist E. Power Biggs, fronting a fine brass ensemble.

#### MOZART: Credo Mass/Coronation Mass—London Symphony Orch & Chorus with Colin Davis. Philips 6500 234

Stirring renditions of two unusually bombastic Mozart masses. An off-beat set for Mozartiana lovers.

#### GLUCK: ORFEO ED EURIDICE, HIGHLIGHTS—Horne/Lorengar/Donath/Solti. London OS 26214

One of the first modern-style operas, Gluck's work is a charming musical experience in its own right. Its top moments are presented admirably in this London reissue.

#### HAYDN: SYMPHONIES 73-81—Antal Dorati with the Philharmonia Hungarica. London STS 15182/5

More lighthearted, clearly interpreted Haydn symphonies in this admirable series from Dorati on London. The present Vol. 4 deals with Haydn's rewarding middle period.

### SOUL

#### PAUL KELLEY—Dirt. Warner Bros BS 2605

Paul Kelly's "Stealing In the Name of the Lord," a hit single for him over a year ago is included here along with "The Bay After Forever," "What's Happening To Me and You" and his latest single "Dirt." The songs here really move and make Kelly's debut on Warner Bros. an impressive one.

#### ALEX BROWN—In Search of Love. Sundi SD 5001

Alex, yes it's a young lady. Biss Brown's dynamic soul-rock style is the main ingredient in her first LP. The former member of the Raylettes comes on strong with "I'm Not Responsible" and "Baby, You're Right," but the highlight of the package is the superb vocal workout on "Turn Around Look At Me." Given a chance this could break through as an important entry.

# ACTION Records

## NATIONAL BREAKOUTS

### SINGLES

There are no national breakouts this week.

### ALBUMS

There are no national breakouts this week.

## REGIONAL BREAKOUTS

### SINGLES

FEEL THE NEED... Daman Shawn, Westbound 193 (Chess/Janus) (Bridgeport, BMI) (DETROIT)

SOMEONE SOMETIME... New Colony Six, Sunlight 1005 (Twinlight) (Unart, BMI) (CHICAGO)

BRING IT HOME (And Give It To Me)... Hot Sauce, Volt 4076 (Perk's Music/Su-Ma, BMI) (DETROIT)

DON'T WANT TO SAY GOODBYE... Raspberries, Capital 3280 (CAM-U.S.A., BMI) (CLEVELAND)

OPEN UP YOUR HEART... Rainbow, Evolution 1056 (Stereo Dimension) (Royale International, ASCAP) (NEW ORLEANS)

### ALBUMS

WILD TURKEY... Battle Hymn, Reprise (PITTSBURGH)

JIMMY CASTOR BUNCH... It's Just Begun, RCA LSP 4640 (WASHINGTON)

# Bubbling Under The HOT 100

101. MOTHER OF MINE/LONG HAIRD LOVER FROM LIVERPOOL... Little Jimmy Osmond, MGM 14376
102. BREAKING UP SOMEBODY'S HOME... Ann Peebles, Hi 2205 (London)
103. I'VE BEEN LONELY FOR SO LONG... Frederick Knight, Stax 0117
104. HOT THANG... Eddie Senay, Sussex 230 (Buddah)
105. DON'T WANT TO SAY GOODBYE... Raspberries, Capital 3280
106. DARLING BABY... Jackie Moore, Atlantic 2861
107. AMERIKAN MUSIC... Steve Alaimo, Entrance 7507 (CBS)
108. TOO BEAUTIFUL TO LAST... Engelbert Humperdink, Parrot 40069 (London)
109. SOMEONE SOMETIME... New Colony Six, Sunlight 1005 (Twinlight)
110. CALIFORNIA WINE... Bobby Goldsboro, United Artists 50891
111. LITTLE GHETTO BOY... Donnie Hathaway, Atco 6880
112. HOW DO YOU DO... Mouth & McNeal, Philips 40715 (Mercury)
113. DOING MY OWN THING... Johnnie Taylor, Stax 0122
114. MANHATTAN KANSAS... Glen Campbell, Capitol 3305
115. WHEN YOU GOT TROUBLE... Redbone, Epic 5-10839 (CBS)
116. MY HONEY & ME... Emotions, Volt 4077
117. LOVE THEME FROM "THE GODFATHER"... Roger Williams, Kapp 3665 (MCA)
118. OPEN UP YOUR HEART... Rainbow, Evolution 1056 (Stereo Dimension)
119. LOVE THEME FROM "THE GODFATHER"... Soundtrack, Paramount 0152 (Famous)
120. QUESTIONS... Bang, Capitol 3304
121. I'M GETTING TIRED BABY... Betty Wright, Alston 4609 (Atlantic)
122. BEG, STEAL OR BORROW... New Seekers, Elektra 45780
123. I JUST WANNA BE YOUR FRIEND... Lighthouse, Evolution 1058 (Stereo Dimension)
124. UPSETTER... Grand Funk Railroad, Grand Funk Railroad 3316

# Bubbling Under The TOP LPs

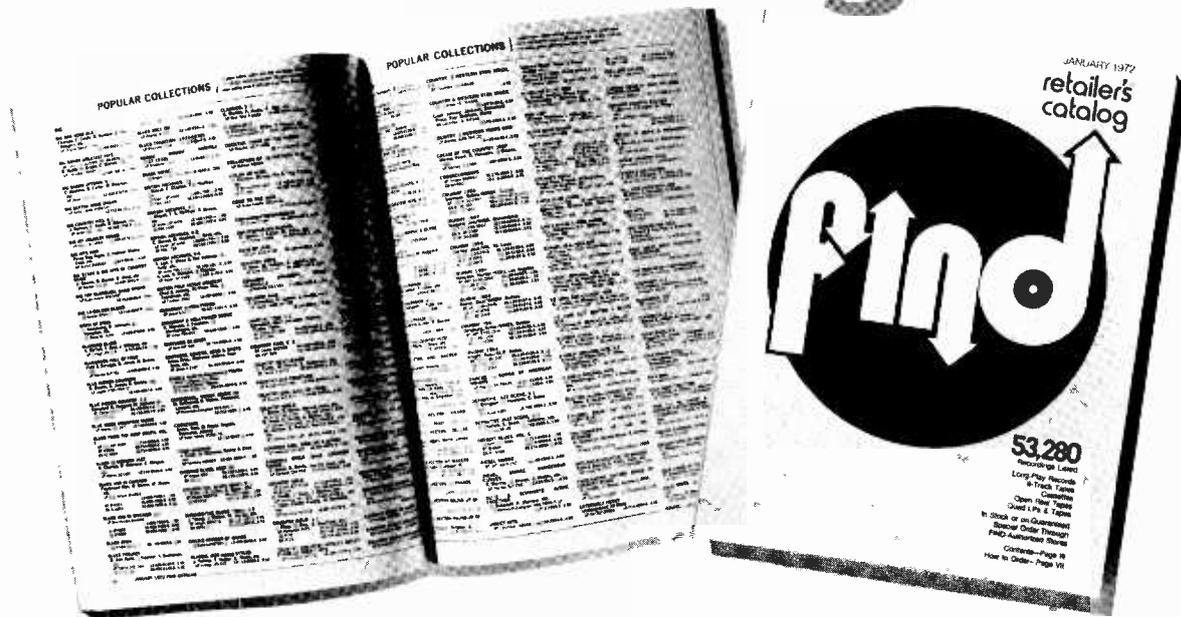
201. NITE-LITERS... Instrumental Directions, RCA LSP 4580
202. BILLY JOEL... Cold Spring Harbor, Family FPS 2700 (Famous)
203. ASYLUM CHOIR... Look Inside, Smash SRS 67107 (Mercury)
204. MAC DAVIS... I Believe In Music, Columbia C 30926
205. YMA SUMAC... Miracles, London XPS 608
206. BLACK IVORY... Don't Turn Around, Today TLP 1005 (Perception)
207. TOM RUSH... Merrimack County, Columbia KC 31306
208. SOUL CHILDREN... Genesis, Stax STS 3003
209. DR. HOOK & THE MEDICINE SHOW... Columbia C 30898
210. EVERLY BROTHERS... Stories We Could Tell, RCA LSP 4620
211. ELVIS PRESLEY... He Touched Me, RCA LSP 4690
212. ATLANTA RHYTHM SECTION... Decca DL 7265 (CMA)
213. AL KOOPER... Possible Projection Into the Future, Columbia KC 31159
214. TONY MOTTOLA... Superstar Guitar, Project Three PR 5062 SD
215. CAROLE HALL... Beads & Feathers, Elektra EKS 75018
216. ANN PEEBLES... Straight From the Heart, Hi SHL 32065 (London)
217. JOHN KAY... Unsung Songs & Little Known Hero, Dunhill DSX 50120



LOS ANGELES—Chris Parker (right), manager of Leo's Muntz Stereo in West Covina, has registered nearly 100 new voters at work. Here he enrolls Teri French, 20. Other managers of Leo David's Muntz Cartridge City stores throughout the Los Angeles area are also voter registrars.

**FIND's new catalog has over 53,280 LP's, 8 Track Tapes, Cassettes, Reel to Reel and Quad LP and Tape items... Available for shipment to participating FIND dealers THE SAME DAY your orders are received at our Terre Haute warehouse...**

**What can't we FIND?  
for Participating FIND dealers...  
Nothing!**



There isn't one single recording we don't have at our fingertips. There are more than 53,280 different stereo and quadraphonic recordings, LP's and tapes (8 track, cassettes, reel to reel tape) now available to you from FIND's newest catalog just issued to participating FIND dealers.

If you are not presently using the services of FIND, join the bandwagon of thousands of dealers who are solving their special order problems through FIND. The FIND Catalog and the FIND Special Order Desk make every dealer a full line dealer.

Obviously, you cannot possibly stock all the LP's and Tapes available...that's where FIND comes in. If you do not have what your customer is looking for, you can now special order it from FIND...shipment back to you within 24 hours of receipt of your order. All your orders are shipped back to you the same day they are received at our warehouse.

What it comes down to is this...if the item is listed in the FIND Catalog, it is available in our warehouse for immediate shipment to you. What could be simpler?

**There is nothing we can't FIND!  
ACT NOW to become a FIND dealer...**

FILL IN and MAIL TODAY to:  
FIND / P.O. Box 775, Terre Haute, Ind. 47808  
(812) 466-1282

**Fill in the FIND Dealer Application below... MAIL IT TODAY!**



**Dealer Application**  
FIND / P.O. Box 775  
Terre Haute, Ind. 47808

I am interested in becoming a FIND Service dealer. I have answered the questions below and will hear from you as soon as you have reviewed my application. I understand that this application puts me under no obligation whatsoever.

**Qualification Data**

1. I have checked below the type of retail outlet with which I am associated: .

- Record/Tape Store
- Home Entertainment/Appliance Store
- Department Store
- Other: \_\_\_\_\_
- Discount Store
- Variety Store
- Supermarket
- Drug Store

2. I am: An independent retailer, operating \_\_\_\_\_ (state how many) outlets;  
 Part of a chain-store operation with \_\_\_\_\_ (state how many) outlets;

3. I retail the products checked:  
 LP Records                       8-Track Tapes  
 Cassettes                          Open-Reel Tapes

4. My record/tape department is  
 Clerk-serviced  
 Self-serviced  
 Self serviced with clerk assistance

5. I buy my record/tape product from:  
 Distributors  
 One-Stops  
 Serviced by Rack Jobber

6. I subscribe to Billboard. Yes \_\_\_\_\_ No \_\_\_\_\_

Store Name: \_\_\_\_\_

Individual: \_\_\_\_\_  
 Owner:     Manager.

Telephone: \_\_\_\_\_

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

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

## BREAD—DIARY (3:05)

(prod: David Gates) (writer: Gates) (Screen Gems-Columbia, BMI) Flip: "Down on My Knees" (2:44) (Olde Grog, BMI) **ELEKTRA** 45784 **RADIO ACTION:** WALL (Middletown, N.Y.); WMVA (Martinsville, Va.); KNUZ (Houston); WIFE (Indianapolis); WMAK (Nashville); WTIX (New Orleans); WFIL (Philadelphia); KILF (Houston); WIBG (Philadelphia)

## JACKSON 5—LITTLE BITTY PRETTY ONE (2:48)

(prod: Mel Larson & Jerry Marcellino) (writer: Byrd) (Recordo, BMI) Flip: No info available. **MOTOWN** 1199 **RADIO ACTION:** WCAR (Detroit)

## NEIL YOUNG—OLD MAN (3:17)

(prod: Elliot Mazer & Neil Young) (writer: Young) (Broken Arrow, BMI) Flip: "The Needle and the Damage Done" (1:59) (Broken Arrow, BMI) **REPRISE** 1084 **RADIO ACTION:** WIXV (Cleveland); WALL (Middletown, N.Y.); WIFE (Indianapolis)

## MELANIE—I'M BACK IN TOWN (2:17)

(prod: Peter Schekeryk) (writer: Safka) (Kema Rippa/Melanie/ABC Embassy, ASCAP) Flip: No info available. **BUDDAH** 304

## CLIMAX—LIFE & BREATH (3:15)

(prod: Larry Cox) (writer: Clinton) (Warner/Brown's Mill, ASCAP) Flip: "If It Feels Good Do It" (3:30) (Caesar's Music Library/Emerald City/Larry Cox, ASCAP) **ROCKY ROAD** 30061 (Bell)

## ELVIS PRESLEY—AN AMERICAN TRILOGY (4:23)

(writer: Newbury) (Acuff-Rose, BMI) Flip: "The First Time Ever I Saw Your Face" (3:40) (Storm King, BMI) **RCA** 74-0672

# COUNTRY

## MEL TILLIS—WOULD YOU WANT THE WORLD TO END (2:20)

(prod: Jim Vienneau) (writer: McCown) (Sawgrass, BMI) Flip: "Things Have Changed a Lot" (2:34) (Sawgrass, BMI) **MGM** 14372 **RADIO ACTION:** WBAP (Ft. Worth); WIVK (Knoxville)

## KENNY PRICE—YOU ALMOST SLIPPED MY MIND (2:50)

(prod: Sonny Light) (writers: Seals-Goodman-Back-Barker) (Danor, BMI) Flip: "Destination Anywhere" (1:42) (Tree, BMI) **RCA** 74-0686 **RADIO ACTION:** WWVA (Wheeling); WUNI (Mobile); WUBE (Cincinnati); WXCL (Peoria); WBAP (Ft. Worth); WIVK (Knoxville); WDEE (Detroit); WVOJ (Jacksonville)

## HAGERS—THE COST OF LOVE IS GETTING HIGHER (See Pop Pick)

## PENNY DeHAVEN—GONE (2:02)

(prod: Scott Turner) (writer: Rogers) (Hill & Range Songs/Dallas, BMI) No info available. **UNITED ARTIST** 50894

## HANK CAPPS—JAILER (2:08)

(prod: Bob Duncan) (writer: Capps) (Rocksmith, ASCAP) Flip: "Say There Brother" (2:23) (Rocksmith, ASCAP) **CAPITOL** 3302 **RADIO ACTION:** KBBQ (Burbank); KSON (San Diego); WFDI (Wichita); WBAP (Ft. Worth); KHOS (Tucson)

## TANYA TUCKER—DELTA DAWN (2:52)

(prod: Billy Sherrill) (writers: Harvey-Collins) (United Artists/Big Ax, ASCAP) Flip: No info available. **COLUMBIA** 4-45588 **RADIO ACTION:** WBAP (Ft. Worth) KBBQ (Burbank); WFDI (Wichita); WKDA (Nashville)

## also recommended

**FREDDIE HART—Only You (And You Alone) (3:09)** (prod: Cliff Parmen) (writers: Ram-Rand) (Hollis, BMI) **KAPP** 2167 (MCA) **RADIO ACTION:** WFDI (Wichita); WBRV (Boonville, N.Y.); WDXN (Clarksville, Tenn.); KUSN (St. Joseph); KVET (Austin); WNGC (Athens, Ga.)

## LEE MICHAELS—HOLD ON TO FREEDOM (3:28)

(prod: Lee Michaels) (writer: Michaels) (La Brea/Sattwa, ASCAP) Flip: "Own Special Way (As Long As)" (4:33) (La Brea/Sattwa, ASCAP) **A&M** 1326

## DELANEY & BONNIE—WHERE THERE'S A WILL THERE'S A WAY (2:28)

(prod: Jimmy Miller & Delaney Bramlett) (writers: Bramley-Whitlock) (Delbon-Cotillion, BMI) Flip: No info available. **ATCO** 6883

## BOBBY WOMACK—WOMAN'S GOTTA HAVE IT (3:30)

(prod: Bobby Womack) (writers: Womack-Cooke-Carter) (Unart/Tracebob, BMI) Flip: No info available. **UNITED ARTISTS** 50902 **RADIO ACTION:** KDIA (San Francisco)

## MOODY BLUES—ISN'T LIFE STRANGE (4:25)

(prod: Tony Clarke) (writer: Lodge) (Leeds, ASCAP) Flip: No info available. **THRESHOLD** 67009 (London)

## BETTYE SWANN—VICTIM OF A FOOLISH HEART (2:58)

(prod: Mickey Buckins & Rick Hall) (writers: Jackson-Buckins) (Fame, BMI) Flip: No info available. **ATLANTIC** 2869

## DOROTHY MORRISON—(Your Love Has Lifted Higher and Higher) (2:41)

(prod: Richard Klinger) (writers: Jackson-Smith) (Jalynne/Chevis/BBC, BMI) Flip: No info available. **MGM** 14381.

## DIANNE DAVIDSON—DELTA DAWN (3:07)

(prod: Audie Ashworth) (writers: Harvey-Collins) (United Artists/Big Ax, ASCAP) Flip: "Sympathy" (3:38) (Moss Rose, BMI) **JANUS** 187

## CHARLES RANDOLPH GREEN SOUNDE—THE MASTERPIECE (2:20)

(prod: C.R. Green) (writer: Mouret-Parnes) (September, ASCAP) Flip: "The Emperor" (2:18) (Brookhave, BMI) **RANWOOD** 922

## LES CRANE—CHILDREN LEARN WHAT THEY LIVE (3:23)

(prod: Fred Werner & Les Crane) (writers: Nolte-Werner) (Old St. Paul, ASCAP) Flip: No info available. **WARNER BROS.** 7582

## PAT UPTON—HIGHER AND HIGHER (4:03)

(prod: Tim O'Brian) (writers: Jackson-Smith) (Ja-Lynne/Chevis/BRC, BMI) Flip: No info available. **PLAYBOY** 50002

**OSBORNE BROTHERS—Shelly's Winter Love (2:48)** (writer: Haggard) (Blue Book, BMI) **DECCA** 32942 (MCA) **RADIO ACTION:** WEAS (Savannah); WITL (Lansing); WBRV (Boonville, N.Y.); KUSN (St. Joseph); KVET (Osborne); WASP (Brownsville, Pa); WUCO (Jackson, Mich.)

**GEORGE MORGAN—Running Wild (2:55)** (prod: Joe Johnson) (writer: House) (4 Star, BMI) **DECCA** 32953 (MCA) **RADIO ACTION:** WMNI (Columbus); WBAP (Ft. Worth); WOOP (Boston); WFDI (Wichita); KUSN (St. Joseph); WJCO (Jackson, Mich.)

**CARL BELEW—Happy Harry's Honky Tonk (And Package Liquor Store) (3:35)** (prod: Joe Johnson) (writers: Belew-Givens) (4 Star, BMI) **DECCA** 32952 (MCA) **RADIO ACTION:** WBRV (Boonville, N.Y.); KVET (Austin); WNGC (Athens, Ga.)

**CARTER FAMILY—Travelin' Minstrel Band (2:47)** (prod: Larry Butler) (writers: Foster-Rice) (Jack & Bill, ASCAP) **COLUMBIA** 4-45581 **RADIO ACTION:** WITL (Lansing); WSEN (Syracuse); WXCL (Peoria); WJJD (Chicago); KTCR (Minn/St. Paul)

**BOBBY BOND—One More Mile, One More Town, (One More Time) (2:44)** (prod: Don Gant) (writer: Bond) (Acuff-Rose, BMI) **HICKORY** 1630 **RADIO ACTION:** WEET (Richmond); WFDI (Wichita); WBRV (Boonville, N.Y.); WDXN (Clarksville, Tenn.)

**JERRY SMITH—Cream and Sugar (1:43)** (writer: Smith) (Papa Joe's Music House, ASCAP) **DECCA** 32938 (MCA)

**RAMBOS—Mama Always Had a Song (2:25)** (writers: Rambo-Rambo) (Rambo, BMI) **IMPACT** 5124

**BILL ANDERSON'S PO' BOYS—Sonny'side Up (1:36)** (writers: Chapman-Garrish) (Stallion, BMI) **DECCA** 32944 (MCA)

**JODY BERRY—Good Morning, Mr. Bad Booze (3:13)** (prod: Artie Wayne) (writer: Berry Amenra, ASCAP) **BEVERLY HILLS** 9377

# SOUL

## JACKSON 5—LITTLE BITTY PRETTY ONE (See Pop Pick)

## BOBBY WOMACK—WOMAN'S GOTTA HAVE IT (See Pop Pick)

## BETTYE SWANN—VICTIM OF A FOOLISH HEART (See Pop Pick)

## DOROTHY MORRISON—(Your Love Has Lifted Me) HIGHER AND HIGHER (See Pop Pick)

## MEGAN McDONOUGH—GUITAR PICKER (2:47)

(prod: Bob Monaco, Jim Golden & Barry Fasman) (writer: McDonough) (Wooden Nickel, ASCAP) Flip: No info available. **WOODEN NICKEL** 73-0105 (RCA) **RADIO ACTION:** KEYN (Wichita)

## also recommended

**PROCOL HARUM—Conquistador (4:16)** (prod: Chris Thomas) (writers: Brooker-Reid) (TRO-Essex, ASCAP) **A&M** 1347

**BRIAN HYLAND—I Love Every Little Thing About You (2:56)** (prod: Bobby Hart & Brian Hyland) (writer: Wonder) (Stein & Van Stock/Black Bull, ASCAP) **UNI** 55323 (MCA) **RADIO ACTION:** WRIG (Wausau, Wisconsin); WKQW (Namet, N.Y.)

**DAVE MASON—To Be Free (3:17)** (prod: Tommy LiPuma & Dave Mason) (writer: Mason) **BLUE THUMB** 209

**JOAN BAEZ—Rejoice in the Sun (2:11)** (writers: Schickele-Lampert) (Leeds, ASCAP) **DECCA** 32890 (MCA)

**JIMI HENDRIX—Johnny B. Goode (3:55)** (prod: Eddie Kramer & John Hansen) (writer: Berry) (Arc, BMI) **REPRISE** 1082

**MARMALADE—Radancer (3:59)** (prod: The Marmalade) (writer: Nicholson) (Noma, BMI) **LONDON** 20072

**BOB CREWE GENERATION—Takin' Care of Each Other (3:05)** (prod: Robert Crewe) (writers: Crewe-Greenwich-Tudanger) (Pineywood, BMI) **METROMEDIA** 243

**VENTURES—Beethoven's Sonata in C Minor (2:15)** (prod: Ventures) (writers: adpt: Bogie-Taylor-Taylor-Wilson-Durrill) (Tridex, BMI) **UNITED ARTISTS** 50903

**HAGERS—The Cost of Love Is Getting Higher (3:14)** (prod: Ken Mansfield) (writers: McBride-Murratt) (Berwill/Kirkwood, BMI) **BARNABY** 2062 (CBS)

**BILL MEDLEY—Freedom for the Stallion (3:05)** (prod: Herb Alpert) (writer: Toussaint) (Marsaint, BMI) **A&M** 1350

**NASHVILLE TEENS—Ella James (2:51)** (writer: Wood) (Carbert/Noma, BMI) **UNITED ARTISTS** 50880

**DAVE LOGGINS—Claudia (3:15)** (prod: Jerry Crutchfield) (writer: Loggins) (Antique/Leeds, ASCAP) **VANGUARD** 35147

**BILLY PAUL—This Is Your Life (2:49)** (prod: Gamble-Huff) (writer: Webb) (Ja-Ma, ASCAP) **PHILADELPHIA INTERNATIONAL** 3515 (CBS)

**DEBBIE REYNOLDS—The Age of Not Believing (2:26)** (prod: Irwin Kostal) (writers: Sherman-Sherman) (Wonderland, BMI) **BEVERLY HILLS** 9375

## MINITS—STILL A PART OF ME (2:33)

(prod: Dan Greer & Buddy Skipper) (writer: Greer) (Sounds of Memphis/Gre-Jac, BMI) Flip: No info available. **SOUNDS OF MEMPHIS** 706 (MGM)

## also recommended

**O.V. WRIGHT—Don't Let My Baby Ride (2:42)** (prod: Willie Mitchell) (writers: Malone-Wright) (Don, BMI) **BACK BEAT** 625 **RADIO ACTION:** WKXI (Jackson, Miss.)

**TAMS—Numbers (2:57)** (prod: Roy Smith) (writers: Smith-Reeves-Benson) (Lowery-Smith-Beau, BMI) **APT** 26010 (ABC/Dunhill)

**JOE ODOM—Baby (3:23)** (prod: Don Carroll) (writers: Dorff-Brown) (Lowery, BMI) **CAPITOL** 3311

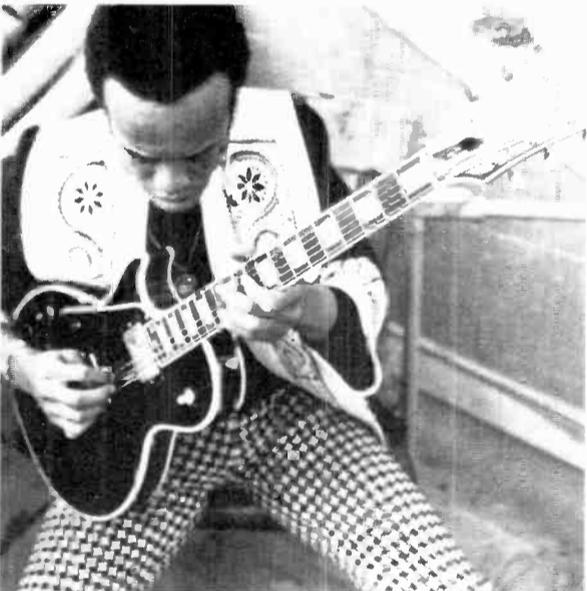
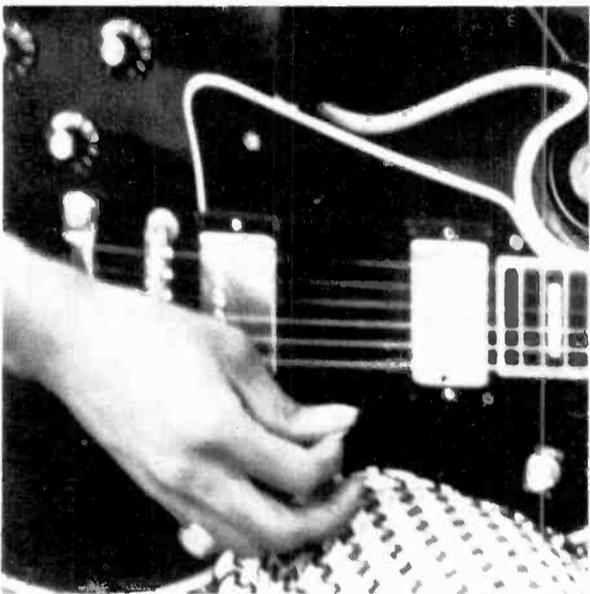
**PRETTY PRUDIE & THE PLAYBOYS—Song for Aretha** (writers: Purdie-Thiele-Ott) (Tenryk/Wellmade, BMI) **FLYING DUTCHMAN** 26021

**JODI MATHIS—Young Power (2:43)** (prod: Sidney Miller, Jr.) (writers: Mathis-Miller) (Teri, ASCAP) **CAPITOL** 3292

**BILLY PAUL—This Is Your Life (2:49)** (prod: Gamble-Huff) (writer: Webb) (Ja-Ma, ASCAP) **PHILADELPHIA INTERNATIONAL** 3515 (CBS)

# HOT CHART ACTION

- 15 \* (27) **FAMILY OF MAN**—Three Dog Night, Dunhill
- 16 \* (24) **DOCTOR MY EYES**—Jackson Browne, Asylum (Atlantic)
- 17 \* (33) **LOOK WHAT YOU DONE FOR ME**—Al Green, Hi (London)
- 35 \* (80) **OH GIRL**—Chi-Lites, Brunswick
- 37 \* (63) **I'LL TAKE YOU THERE**—Staple Singers, Stax
- 49 \* (90) **ME & JULIO DOWN BY THE SCHOOL YARD**—Paul Simon, Columbia



*Bobby Womack's New Hit*  
*"Woman's Gotta Have It" #50902*  
*b/w "(If You Don't Want My Love) Give It Back"*



USE THE POWER 18 REGISTER AND VOTE

**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 April 15, 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	3	<b>THE FIRST TIME EVER I SAW YOUR FACE</b> 7	Roberta Flack (Joel Dorn), Atlantic 2864	35	80	<b>OH GIRL</b> 2	Chi-Lites (Eugene Records) Brunswick 55471	69	57	<b>MONEY RUNNER</b> 6	Quincy Jones (Quincy Jones), Reprise 1072
2	1	<b>A HORSE WITH NO NAME</b> 9	America (Ian Samwell), Warner Bros. 7555	36	38	<b>HELP ME MAKE IT THROUGH THE NIGHT</b> 4	Gladys Knight & the Pips (Johnny Bristol) Soul 35094 (Motown)	70	71	<b>NUT ROCKER</b> 5	Emerson, Lake & Palmer (Greg Lake), Cotillion 44151
3	4	<b>I GOTCHA</b> 13	Joe Tex (Buddy Killen), Dial 1010 (Mercury)	37	63	<b>I'LL TAKE YOU THERE</b> 2	Staple Singers (Al Bell) Stax 0125	71	82	<b>ASK ME WHAT YOU WANT</b> 4	Millie Jackson (Raeford Gerald & Don French) Spring 123 (Polydor)
4	5	<b>ROCKIN' ROBIN</b> 6	Michael Jackson (Mel Larson & Jerry Marcellino), Motown 1197	38	53	<b>CANDY MAN</b> 6	Sammy Davis Jr. (Mike Curb & Don Costa), MGM 14320	72	95	<b>WALKING IN THE RAIN WITH THE ONE I LOVE</b> 3	Love Unlimited (Barry White), Uni 55319 (MCA)
5	2	<b>HEART OF GOLD</b> 11	Neil Young (Elliot Mazer & Neil Young), Reprise 1065	39	55	<b>HOT ROD LINCOLN</b> 4	Commander Cody & His Lost Planet Airmen (Bob Cohen & Commander Cody) Paramount 0146 (Famous)	73	76	<b>I HAD IT ALL THE TIME</b> 4	Tyrone Davis (Willie Henderson) Dakar 4501 (Brunswick)
6	9	<b>IN THE RAIN</b> 8	Dramatics (Tony Hester under the supervision of Don Davis), Volt 4075	40	48	<b>RUN, RUN, RUN</b> 5	Jo Jo Gunne (Jo Jo Gunne), Asylum 11003 (Atlantic)	74	89	<b>LOVE THEME FROM "THE GODFATHER" (Speak Softly Love)</b> 2	Andy Williams (Dick Glasser) (Columbia 4-45579)
7	6	<b>PUPPY LOVE</b> 8	Donny Osmond (Mike Curb & Don Costa), MGM 14367	41	39	<b>TAKE A LOOK AROUND</b> 7	Temptations (Norman Whitfield), Gordy 7115 (Motown)	75	93	<b>YOU ARE THE ONE</b> 6	Sugar Bears (Jimmy Bowen), Big Tree 122 (Bell)
8	11	<b>BETCHA BY GOLLY, WOW</b> 8	Stylistics Featuring Russell Thompkins Jr. (Thom Bell), Avco 4591	42	40	<b>KING HEROIN</b> 7	James Brown (James Brown), Polydor 14116	76	74	<b>YOUR PRECIOUS LOVE</b> 8	Linda Jones (J. Robinson & G. Harris), Turbo 021 (All Platinum)
9	12	<b>DAY DREAMING</b> 5	Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2866	43	61	<b>MORNING HAS BROKEN</b> 3	Cat Stevens (Paul Samwell-Smith), A & M 1335	77	79	<b>COTTON JENNY</b> 3	Anne Murray (Brian Aherne), Capitol 3260
10	13	<b>A COWBOY'S WORK IS NEVER DONE</b> 8	Sonny & Cher (Sonny Bono & Snuff Garrett), Kapp 2163 (MCA)	44	45	<b>CHANTILLY LACE</b> 7	Jerry Lee Lewis (Jerry Kennedy), Mercury 73273	78	97	<b>SYLVIA'S MOTHER</b> 3	Dr. Hook and the Medicine Show (Ron Haffkine), Columbia 4-45562
11	7	<b>MOTHER AND CHILD REUNION</b> 11	Paul Simon (Roy Halee/Paul Simon), Columbia 4-45547	45	44	<b>GLORY BOUND</b> 10	Grass Roots (Steve Barri), Dunhill 4302	79	81	<b>WALK IN THE NIGHT</b> 3	Jr. Walker & the All Stars (Johnny Bristol), Soul 35095 (Motown)
12	10	<b>LION SLEEPS TONIGHT</b> 16	Robert John (Hank Medress & Dave Appell), Atlantic 2846	46	41	<b>TINY DANCER</b> 7	Elton John (Gus Dudgeon), Uni 55318 (MCA)	80	84	<b>I SAW THE LIGHT</b> 2	Todd Rundgren (Todd Rundgren) Bearsdale 0003 (Warner Bros)
13	14	<b>ROUNDAABOUT</b> 10	Yes (Yes and Eddie Offord), Atlantic 2854	47	51	<b>ROCK AND ROLL</b> 5	Led Zeppelin (Jimmy Page), Atlantic 2865	81	83	<b>WHAT'D I SAY</b> 2	Rare Earth (Rare Earth) Rare Earth 5043
14	8	<b>JUNGLE FEVER</b> 14	Chakachas (Roland Kluger), Polydor 15030	48	46	<b>SON OF MY FATHER</b> 7	Giorgio (Stop International Prod.), Dunhill 4304	82	88	<b>EVERYTHING GOOD IS BAD, EVERYTHING BAD IS GOOD</b> 3	100 Proof (Aged in Soul) (Greg Perry & General Johnson), Hot Wax 7202
15	27	<b>THE FAMILY OF MAN</b> 4	Three Dog Night (Richard Podolor) Dunhill 4306	49	90	<b>ME AND JULIO DOWN BY THE SCHOOLYARD</b> 2	Paul Simon (Roy Halee/Paul Simon) Columbia 4-45585	83	86	<b>TO GET TO YOU</b> 5	Jerry Wallace (Joe Johnson), Decca 32914 (MCA)
16	24	<b>DOCTOR MY EYES</b> 5	Jackson Browne (Richard Sanford Orshoff), Asylum 11004 (Atlantic)	50	52	<b>TAXI</b> 6	Harry Chapin (Jac Holzman), Elektra 45770	84	85	<b>JAMBALAYA</b> 3	Nitty Gritty Dirt Band (William E. McEuen), United Artists 50890
17	33	<b>LOOK WHAT YOU DONE FOR ME</b> 3	Al Green (Willie Mitchell) Hi 2211 (London)	51	65	<b>POOL OF BAD LUCK</b> 4	Joe Simon (Staff) Spring 124 (Polydor)	85	87	<b>JUBILATION</b> 4	Paul Anka (Paul Anka-Johnny Harris), Buddah 294
18	19	<b>TAURUS</b> 9	Dennis Coffey and the Detroit Guitar Band (Mike Theodore), Sussex 233 (Buddah)	52	47	<b>HEARTBROKEN BOPPER</b> 7	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0659	86	—	<b>I KO I KO</b> 1	Dr. John (Jerry Wexler & Harold Battiste), Atco 6882
19	26	<b>BABY BLUE</b> 4	Badfinger (Todd Rundgren) Apple 1844	53	64	<b>(Last Night) I DIDN'T GET TO SLEEP AT ALL</b> 3	5th Dimension (Bones Howe), Bell 45-195	87	66	<b>CHEER</b> 11	Potliquoer (Jim Brown), Janus 179
20	25	<b>VINCENT</b> 5	Don McLean (Ed Freeman), United Artists 50887	54	49	<b>AFRO STRUT</b> 8	Nite-Lites (Fuqua III Productions), RCA 74-0591	88	91	<b>ROCKIN' WITH THE KING</b> 5	Canned Heat (Skip & Jim Taylor), United Artists 50892
21	21	<b>GIVE IRELAND BACK TO THE IRISH</b> 6	Wings (The McCartneys), Apple 1847	55	59	<b>BE MY LOVER</b> 6	Alice Cooper (Bob Ezrin), Warner Bros. 756B	89	—	<b>TAOS NEW MEXICO</b> 1	R. Dean Taylor (R. Dean Taylor), Rare Earth 5041 (Motown)
22	22	<b>CRAZY MAMA</b> 12	J. J. Cale (Audie Ashworth), Shelter 7314 (Capitol)	56	75	<b>YOU COULD HAVE BEEN A LADY</b> 4	April Wine (Ralph Murphy) Big Tree 133 (Bell)	90	—	<b>VAHEVELLA</b> 1	Ken Loggins with Jim Messina (Jim Messina), Columbia 4-45550
23	23	<b>(The Day I Lost You Was) THE DAY I FOUND MYSELF</b> 9	Honey Cone (Staff), Hot Wax 7113 (Buddah)	57	58	<b>LET'S STAY TOGETHER</b> 7	Isaac Hayes (Isaac Hayes) Enterprise 9045 Stax/Volt	91	98	<b>SIMPLE SONG OF FREEDOM</b> 3	Buckwheat (Andy DiMartino), London 176
24	16	<b>THE WAY OF LOVE</b> 12	Cher (Snuff Garrett), Kapp 2158 (MCA)	58	43	<b>COULD IT BE FOREVER</b> 9	David Cassidy (Wes Farrell), Bell 45-187	92	94	<b>EVE</b> 2	Jim Capaldi (Chris Blackwell & Jim Capaldi) Island 1204 (Capitol)
25	28	<b>EVERY DAY OF MY LIFE</b> 12	Bobby Vinton (Jimmy Bowen), Epic 5-10822 (CBS)	59	56	<b>NOW RUN AND TELL THAT</b> 11	Denise LaSalle (Crajon Ents.), Westbound 201 (Chess/Janus)	93	96	<b>YOU WERE MADE FOR ME</b> 2	Luther Ingram (Johnny Baylor) Koko 2110 (Stax/Volt)
26	29	<b>SUAVECITO</b> 7	Malo (David Rubinson), Warner Bros. 7559	60	77	<b>LEGEND IN YOUR OWN TIME</b> 4	Carly Simon (Paul Samwell-Smith) Elektra 45774	94	99	<b>SCHOOL TEACHER</b> 3	Kenny Rogers & the First Edition (Kenny Rogers), Reprise 1069
27	17	<b>WITHOUT YOU</b> 18	Nilsson (Richard Perry), RCA 74-0604	61	68	<b>NICE TO BE WITH YOU</b> 8	Gallery (Mike Theodore & Dennis Coffey), Sussex 232 (Buddah)	95	—	<b>SUGAREE</b> 1	Jerry Garcia (Bob & Betty with Ramrod & Billy Kreuzmann), Warner Bros. 7569
28	15	<b>ROCK AND ROLL LULLABY</b> 10	B. J. Thomas (Steve Tyrell-Al Gorgoni), Scepter 12344	62	67	<b>LAY-AWAY</b> 3	Isley Brothers (R., O. & R. Isley),	96	—	<b>CHANGES</b> 1	David Bowie (Ken Scott), RCA 74-0605
29	18	<b>EVERYTHING I OWN</b> 12	Bread (David Gates), Elektra 45765	63	78	<b>HEARSAY</b> 5	Soul Children (Jim Stewart & Al Jackson), Stax 0119	97	92	<b>ALL HIS CHILDREN</b> 3	Charley Pride (Jack Clement), RCA 74-0624
30	32	<b>JUMP INTO THE FIRE</b> 5	Nilsson (Richard Perry), RCA 74-0673	64	72	<b>MISTER CAN'T YOU SEE</b> 3	Buffy Sainte Marie (Buffy Sainte Marie & Norbert Putnam), Vanguard 35151	98	—	<b>LOVE'S STREET AND FOOL'S ROAD</b> 1	Solomon Burke (Solomon Burke), MGM 14253
31	42	<b>BACK OFF BOOGALOO</b> 3	Ringo Starr (George Harrison), Apple 1849	65	73	<b>AM I LOSING YOU</b> 3	Partridge Family starring Shirley Jones & featuring David Cassidy (Wes Farrell), Bell 45-200	99	—	<b>MENDELSSOHN'S 4th (Second Movement)</b> 1	Apollo 100 (Miki Dallan), Mega 615-0069
32	20	<b>DOWN BY THE LAZY RIVER</b> 13	Osmonds (Michael Lloyd & Alan Osmond), MGM 14324	66	70	<b>JOSIE</b> 6	Kris Kristofferson (Fred Foster), Monument 8536 (CBS)	100	100	<b>DON'T EVER TAKE AWAY MY FREEDOM</b> 2	Peter Yarrow (Phil Ramone & Milt Okun) Warner Bros. 7567
33	35	<b>SLIPPIN' INTO DARKNESS</b> 13	War (Jerry Goldstein), United Artists 50867	67	62	<b>LOUISIANA</b> 7	Mike Kennedy (Alain Milhaud), ABC 11309				
34	30	<b>DO YOUR THING</b> 8	Isaac Hayes (Isaac Hayes), Enterprise 9042 (Stax/Volt)	68	60	<b>WAKING UP ALONE</b> 9	Paul Williams (Michael Jackson), A&M 1325				

**HOT 100 A-Z - (Publisher - Licensee)**

Afro Strut (Dunbar, BMI) 54	Cotton Jenny (Early Morning, ASCAP) 77	Eye (Freedom Songs, ASCAP) 72	Help Me Make It Through The Night (Combine, BMI) 36	Jump Into The Fire (Blackwood, BMI) 30	Mister Can't You See (Acuff-Rose, BMI) 64	Rockin' Robin (Records BMI) 4	Vahevelva (Gnosson, ASCAP) 90
All His Children (Leeds, ASCAP) 97	Could It Be Forever (Pocketful of Tunes, BMI) 58	Every Day of My Life (Miller, ASCAP) 25	A Horse With No Name (WB, ASCAP) 2	Jungle Fever (Intersong, USA/Chappell, ASCAP) 14	Money Runner (Pawnebroke, ASCAP) 69	Rockin' With The King (Unart/Payton, BMI) 88	Vincent (Mayday/Yahwoh Tunes, BMI) 20
Am I Losing You (Screen Gems-Columbia, BMI) 65	A Cowboy's Work Is Never Done (Christmare, BMI) 10	Everything Good Is Bad, Everything Bad Is Good (Gold Forever, BMI) 82	Hot Rod Lincoln (4 Star, BMI) 39	King Heroin (Dyname/Beinda, BMI) 42	Morning Has Broken (Irving, BMI) 43	Roundabout (Cotillion, BMI) 13	Walk In The Night (Jobete, ASCAP) 79
Ask Me What You Want (Will-Du/Bill-Lee/Gaucho/Beinda, BMI) 71	Crazy Mama (Moss Rose, BMI) 22	Everything I Own (Screen Gems-Columbia, BMI) 29	I Gotcha (Free, BMI) 12	Lay-Away (Triple Three, BMI) 42	Now Run and Tell That (Ordona/Bridgeport, BMI) 59	Run, Run, Run (Hollenbeck Balge, BMI) 40	Walkin' In The Rain With The One I Love (January/VaSette, BMI) 72
Baby Blue (Apple, ASCAP) 19	Day Dreaming (Pundit, BMI) 9	The Family of Man (Almo/Cross Key, ASCAP) 15	I Had It All The Time (Julio-Brain, BMI) 73	Legend In Your Own Time (Folkways, BMI) 17	Nice To Be With You (Interior, BMI) 61	School Teacher (Mar-Ken, BMI) 94	Waking Up Alone (Almo, ASCAP) 68
Back Off Boogaloo (Startling, BMI) 31	The Day I Found Myself (Gold Forever, BMI) 23	Your Face (Storm King, BMI) 1	I Saw The Light (Earmark/Screen Gems-Columbia, BMI) 80	Look What You Done For Me (Joe, BMI) 17	Nut Rocker (Room Seven, BMI) 70	Slippin' Into Darkness (United Artists, ASCAP) 33	The Way of Love (Chappell, ASCAP) 24
Be My Lover (Esra, BMI) 35	Do Your Thing (East/Memphis, BMI) 34	Give Ireland Back to the Irish (MacLen/Kidney Punch, BMI) 21	Iko-Iko (Ace-Trio/Melder, BMI) 86	Louisiana (Wingate, ASCAP) 67	Oh Girl (Julio-Brain, BMI) 35	Son of My Father (Trousdale, BMI) 48	What'd I Say (Progressive, BMI) 81
Betcha By Golly, Wow (Bellboy/Assorted, BMI) 8	Doctor My Eyes (Open Window/Companion, BMI) 16	Glory Bound (Wingate, ASCAP) 45	I'll Take You There (East/Memphis, BMI) 37	Love's Theme From "The Godfather" (Famous, ASCAP) 74	Pool of Bad Luck (Assorted, BMI) 51	Suavecito (Centerbury, BMI) 26	Without You (Apple, ASCAP) 27
Candy Man (Taradam, BMI) 38	Don't Ever Take Away My Freedom (Mary Beth, ASCAP) 100	Heart of Gold (Silver Fiddle, BMI) 5	In The Rain (Groovesville, BMI) 6	Rock and Roll (Superhyge, BMI) 49	Puppy Love (Spanka, BMI) 7	Suzanne (Ice Nine, ASCAP) 95	You Are The One (Town Crier, BMI) 75
Changes (Tantric, BMI) 96	Down by the Lazy River (Koloh, BMI) 32	Jambalaya (Rose, BMI) 84	Me and Julio Down By the Schoolyard (Charing Cross, BMI) 49	Rock and Roll Lullaby (Summer-Tiny Dancer, BMI) 46	Take a Look Around (Jobete, BMI) 41	Sylvia's Mother (Evil Eye, BMI) 78	You Were Made for Me (Kags, BMI) 56
Chantilly Lace (Glad, BMI) 44	Heart of Gold (Silver Fiddle, BMI) 5	Jubilation (Spanka, BMI) 85	Mendelssohn's 4th (Second Movement) (Campbell-Connelly, ASCAP) 99	To Get to You (4 Star, BMI) 83	Taxi (Story Songs, ASCAP) 50	Taurus (Interior, BMI) 18	Your Precious Love (Conrad, BMI) 76
Cheer (Flypaper, BMI) 87					Tiny Dancer (James, BMI) 46		

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

**JOHNNY FONTANE**  
**alias AL MARTINO**  
**sings in the long awaited**  
**motion picture**  
**"THE GODFATHER."**



**Hear him on Capitol singing**  
**SPEAK SOFTLY LOVE**  
**(Love Theme From "The Godfather")**  
**b/w I HAVE BUT ONE HEART 3313**

Produced, arranged and conducted by Pete DeAngelis

Public Relations: Rogers, Cowan and Brenner  
Bookings: William Morris Agency

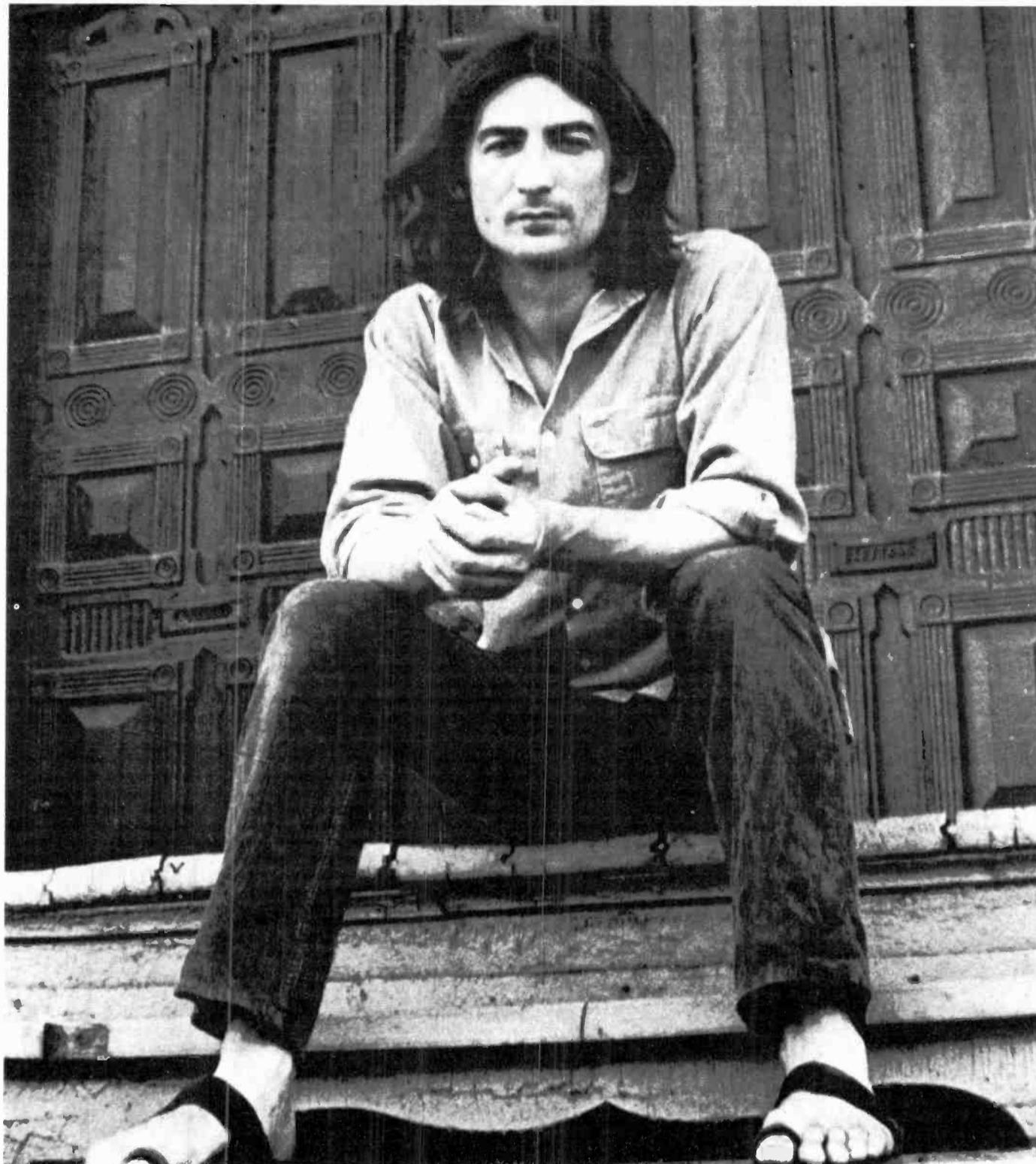


# Billboard TOP LP's & TAPE

FOR WEEK ENDING APRIL 15, 1972

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	Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard. NA Indicates not available ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by red bullet). ● ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
1	1	9	AMERICA Warner Bros. BS 2576	•			37	39	19	ROBERTA FLACK Quiet Fire Atlantic SD 1594				102	4	★ JOE SIMON Drowning In the Sea of Love Spring SPR 5702 (Polydor)			NA	
2	2	7	NEIL YOUNG Harvest Reprise MS 2032	•			★ 38	55	5	SAVOY BROWN Hellbound Train Parrot XPAS 71052 (London)				★ 74	5	HOT TUNA Burgers Grunt FTR 1004 (RCA)			NA	
3	3	20	NILSSON Nilsson Schmilsson RCA LSP 4515	•		NA	39	38	13	EMERSON, LAKE & PALMER Pictures at an Exhibition Cotillion ELP 66666			NA	75	63	17	JAMES BROWN Revolution of the Mind/Recorded Live at the Apollo Polydor PD 3003			NA
★	6	13	YES Fragile Atlantic SD 7211	•			40	31	13	DRAMATICS Whatcha See Is Whatcha Get Volt VOS 6018				76	53	8	B.B. KING L.A. Midnight ABC ABCX 743			
★	7	5	ALLMAN BROS. Eat A Peach Capricorn 2CP 0102 (Warner Bros.)				41	43	5	KRIS KRISTOFFERSON Border Lord Monument KZ 31302 (CBS)				★ 77	2	CHASE Ennea Epic KE 31097 (CBS)				
★	8	9	ROBERTA FLACK First Take Atlantic SD 8230				42	37	16	JACKSON 5 Greatest Hits Motown M 741 L			NA	78	71	24	DONNY OSMOND To You With Love MGM SE 4797			
7	4	10	PAUL SIMON Columbia KC 30750	•			43	46	20	ALICE COOPER Killer Warner Bros. BS 2567				79	79	16	RARE EARTH IN CONCERT Rare Earth R 534 D (Motown)			NA
8	5	11	BREAD Baby I'm-A Want You Elektra EKS 75015	•			44	45	4	GORDON LIGHTFOOT Don Quixote Reprise MS 2056				★ 92	4	LEE MICHAELS Space & First Takes A&M SP 4336			NA	
9	9	23	DON McLEAN American Pie United Artists UAS 5535	•			45	47	30	CREECH & CHONG Ode SP 77010 (A&M)			NA	81	76	63	CAT STEVENS Tea for the Tillerman A&M SP 4280	•		NA
10	10	10	AL GREEN Let's Stay Together Hi SHL 32070 (London)				46	40	19	ISAAC HAYES Black Moses Enterprise ENS 2-5003 (Stax/Volt)				82	85	7	JIM CAPALDI Oh How We Danced Capitol SW 9314			NA
11	13	9	ARETHA FRANKLIN Young, Gifted & Black Atlantic SD 8213			NA	★ 69	4	4	LILY TOMLIN And That's The Truth Polydor PD 5023			NA	83	80	73	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)	•		
★	21	54	CAROLE KING Tapestry Ode SP 77009 (A&M)	•			48	35	12	TEMPTATIONS Solid Rock Gordy G 961 L (Motown)				★ 94	5	JACKSON BROWNE Asylum SD 5051 (Atlantic)			NA	
★	16	9	GEORGE CARLIN FM-AM Little David LD 7214 (Atlantic)			NA	49	42	27	SANTANA Columbia KC 30595	•			85	77	44	ROD STEWART Every Picture Tells a Story Mercury SRM 1-609	•		NA
14	12	7	JIMI HENDRIX In the West Reprise MS 2049				50	49	23	CHICAGO At Carnegie Hall Columbia C4X 30865	•			86	86	5	GUESS WHO Rockin' RCA LSP 4602			NA
15	11	19	CAROLE KING Music Ode SP 77013 (A&M)	•			51	51	13	J. J. CALE Naturally Shelter SW 8098 (Capitol)			NA	87	90	7	CANNED HEAT Historical Figures & Ancient Heads United Artists UAS 5557			
16	14	9	MICHAEL JACKSON Got to Be There Motown M 747 L			NA	52	54	9	APOLLO 100 Joy Mega M31-1010			NA	88	72	21	PETER NERO Summer of '42 Columbia C 31105			NA
17	17	8	SONNY & CHER All I Ever Need Is You Kapp KS 3660 (MCA)				53	41	18	FACES A Wink Is as Good as a Nod to a Blind Horse Warner Bros. BS 2574	•			★ 137	2	BOBBY VINTON Every Day of My Life Epic KE 31286 (CBS)				
★	29	3	HUMBLE PIE Smokin' A&M SP 4342			NA	★ 110	2	2	GODFATHER Soundtrack Paramount PAS 1003 (Famous)				90	73	23	MELANIE Gather Me Neighborhood NRS 47001 (Famous)			NA
19	19	6	BLOOD, SWEAT & TEARS Greatest Hits Columbia KC 31170				55	56	8	DAVE MASON Headkeeper Blue Thumb BTS 34 (Famous)			NA	91	70	10	ELVIS PRESLEY Elvis Now RCA LSP 4671			NA
20	18	15	GEORGE HARRISON & FRIENDS Concert for Bangla Desh Apple STCX 3385	•		NA	56	48	20	GRAND FUNK RAILROAD E Pluribus Funk Grand Funk Railroad SW 853 (Capitol)	•		NA	★ 92	4	DENNIS COFFEY Goin' for Myself Sussex SXBS 7010 (Buddah)			NA	
21	22	4	PARTRIDGE FAMILY Shopping Bag Bell 6072				57	50	17	BADFINGER Straight Up Apple ST 3387			NA	★ 93	2	ANDY WILLIAMS Love Theme From "The Godfather" Columbia KC 31303				
22	23	21	LED ZEPPELIN Atlantic SD 7208	•		NA	58	62	5	CHARLEY PRIDE Best of, Vol. II RCA LSP 4682			NA	★ 94	27	GODSPELL Original Cast Bell 1102			NA	
23	15	15	ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7	•			59	61	26	THREE DOG NIGHT Harmony Dunhill DSX 30108	•			★ 95	5	SHIRLEY BASSEY I Capricorn United Artists UAS 5565				
★	28	10	MALO Warner Bros. BS 2584				60	60	25	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	•			96	99	4	BOBBY SHERMAN'S GREATEST HITS VOL. 1 Metromedia KMD 1048			NA
25	26	7	DONNY HATHAWAY Live Atco SD 33-386			NA	61	58	46	CARPENTERS A&M SP 3502	•			97	98	33	BLACK SABBATH Master of Reality Warner Bros. BS 2562	•		
26	24	18	STYLISTICS Avco AV 33023			NA	62	65	5	JAMES GANG Straight Shooter ABC ABCX 741				98	96	39	ALLMAN BROS. BAND At Fillmore East Capricorn SD 2-802 (Atco)	•		NA
27	27	19	TRAFFIC Low Spark of High-Heeled Boys Island SW 9306 (Capitol)	•		NA	63	64	21	CARLY SIMON Anticipation Elektra EKS 75016				99	88	15	GLADYS KNIGHT & THE PIPS Standing Ovation Soul S 736 L (Motown)			
28	20	12	OSMONDS Phase III MGM SE 4796				★ 101	5	5	SPIRIT Feedback Epic KE 31175 (CBS)				100	100	5	KENNY LOGGINS WITH JIM MESSINA Sittin' In Columbia C 31044			
29	25	28	CAT STEVENS Teaser & the Firecat A&M SP 4313	•			65	59	22	SLY & THE FAMILY STONE There's a Riot Goin' On Epic KE 30986 (CBS)	•			101	81	17	WINGS Wild Life Apple SW 3386	•		NA
★	52	4	EDGAR WINTER'S WHITE TRASH Roadwork Epic KEG 31249 (CBS)			NA	66	66	19	BOB DYLAN'S GREATEST HITS, VOL. 2 Columbia KG 31120	•			102	104	7	CRUSADERS 1 Blue Thumb BTS 6001 (Famous)			NA
★	44	3	CREAM Live, Vol. 2 Atco SD 7005			NA	67	67	30	CHER Kapp KS 3649 (MCA)				103	105	29	SONNY & CHER LIVE Kapp KS 3654 (MCA)			
32	33	22	WAR All Day Music United Artists UAS 5546				68	34	10	DAVID CASSIDY Cherish Bell 6070				104	103	12	JERRY GARCIA Garcia Warner Bros. BS 2582			
33	30	21	ELTON JOHN Madman Across the Water Uni 93120 (MCA)	•			69	68	10	OSIBISA Woyaya Decca DL 75327 (MCA)				105	91	42	YES ALBUM Atlantic SD 8283			NA
★	57	8	STAPLE SINGERS Beatitude/Respect Yourself Stax STS 3002				★ 78	8	8	JO JO GUNNE Asylum SD 5053 (Atlantic)			NA	106	97	49	JETHRO TULL Aqualung Reprise MS 2035	•		
35	30	11	A CLOCKWORK ORANGE Soundtrack Warner Bros. BS 2573				★ 192	2	2	TEN YEARS AFTER Alvin Lee & Company Deram DES 18064 (London)			NA	107	82	20	CHARLEY PRIDE Sings Heart Songs RCA LSP 4617	•		NA
36	32	24	T. REX Electric Warrior Reprise RS 6466				72	74	5	CABARET Soundtrack ABC ABCD 752			NA	108	109	8	ISAAC HAYES In the Beginning Atlantic SD 1599			NA

# THE MAN IS THE ALBUM



Christopher Kearney comes to us by way of Capitol Canada . . . with intermittent stops in Columbus, Ga. (banjo-pickin' with David Berg); St. John's, Newfoundland (working with Gordon Lightfoot); San Francisco (playing clubs with ex-Kingston Trio David Stewart); Toronto (signed with Lightfoot's EARLY MORNING PRODUCTIONS), (met Dennis Murphy of Sundog Productions) (Recorded this album).

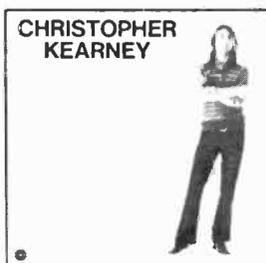
In addition to Christopher Kearney, we have guitarist Josh Onderisin, an acoustic-electric giant who has turned down tours with Lightfoot and other established artists to stick with the man he feels is best; guitar and dobro player David Bromberg, veteran of three Bob Dylan albums; Chuck Aarons and Jim Ackley; Terry Clarke, top Toronto studio drummer (after three years on the road with Fifth Dimension); James Rolleston, bass player with Seals and Crofts, Lightfoot, and Tom Rush.

All tracks were produced live in Toronto's Thunder Sound studios. All Christopher's vocals were live—background vocals were added by Christopher, James Rolleston, Rhonda Silver, Steve Kennedy, and Diane Brooks (the last three are members of Dr. Music).

Seven of the ten songs are by Christopher Kearney.



# THE ALBUM IS THE MAN CHRISTOPHER KEARNEY



New music, on Capitol (ST-11043).

In Canada, too (ST-6372).

# TOP LP's & TAPE

POSITION  
109-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
109	114	35	<b>MOODY BLUES</b> Every Good Boy Deserves Favour Threshold THS 5 (London)			
★	122	3	<b>FIFTH DIMENSION</b> Individually & Collectively Bell 6073			NA
111	112	80	<b>SANTANA</b> Abraxas Columbia KC 30130			
112	107	27	<b>QUINCY JONES</b> Smackwater Jack A&M SP 3037			
113	95	33	<b>AL GREEN</b> Gets Next to You Hi SHL 32062 (London)			NA
114	116	4	<b>STEVIE WONDER</b> Music Of My Mind Tamla T 314 L (Motown)			NA
115	117	2	<b>LYNN ANDERSON</b> Cry Columbia KC 31316			
116	89	5	<b>FREDDIE HART</b> My Hang-Up Is You Capitol SD 11014			
117	83	35	<b>SHAFT</b> Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)			
118	93	21	<b>HUDSON &amp; LANDRY</b> Losing Their Heads Dore 326			NA
119	119	23	<b>NEIL DIAMOND</b> Stones Uni 93106 (MCA)			
120	106	24	<b>HUMBIE PIE</b> Performance: Live Rockin' the Fillmore A&M SP 3506			NA
121	123	2	<b>LORETTA LYNN</b> One's On the Way Decca DL 75334 (MCA)			
122	132	3	<b>STEVE MILLER BAND</b> Recall the Beginning . . . A Journey From Eden Capitol SMAS 11022			NA
123	108	11	<b>DETROIT EMERALDS</b> You Want It, You Got It Westbound WB 2013 (Chess/Janus)			NA
124	75	8	<b>FIRESIGN THEATER</b> Dear Friends Columbia KG 31099			
125	111	10	<b>JAMMING WITH EDWARD</b> Various Artists Rolling Stone COC 39100 (Atco)			NA
126	115	23	<b>DENNIS COFFEY &amp; THE DETROIT GUITAR BAND</b> Evolution Sussex SXBS 7004 (Buddah)			NA
127	118	12	<b>DIONNE WARWICKE</b> Dionne Warner Bros. BS 2585			
★	140	4	<b>TODD RUNDGREN</b> Something/Anything? Bearsville 2BX 2066 (Warner Bros.)			
129	135	6	<b>MICHEL LEGRAND</b> "Brian's Song" Themes & Variations Bell 6071			NA
130	121	16	<b>GROVER WASHINGTON, JR.</b> Inner City Blues Kudu KU 03 (CTI)			NA
131	125	36	<b>WHO</b> Who's Next Decca DL 79182 (MCA)			
★	156	21	<b>COMMANDER CODY &amp; HIS LOST PLANET AIRMEN</b> Ozone Paramount PAS 6017 (Famous)			NA
133	134	32	<b>SUMMER OF '42</b> Soundtrack Warner Bros. WS 1925			
134	128	34	<b>PARTRIDGE FAMILY</b> Sound Magazine Bell 6064			
135	126	45	<b>MARVIN GAYE</b> What's Going On Tamla TS 310 (Motown)			NA
136	138	3	<b>FANNY</b> Fanny Hill Reprise MS 2058			
137	143	2	<b>ADDRISI BROS.</b> We've Got to Get It On Again Columbia KC 31296			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
138	133	14	<b>MARK-ALMOND II</b> Blue Thumb BTS 32 (Famous)			NA
139	120	10	<b>DOORS</b> Weird Scenes Inside the Gold Mine Elektra 8E-6001			
140	129	7	<b>CONWAY TWITTY &amp; LORETTA LYNN</b> Lead Me On Decca DL 75326 (MCA)			NA
141	146	17	<b>PAUL WILLIAMS</b> Just An Old Fashioned Love Song A&M SP 4327			NA
142	144	12	<b>HENRY MANCINI, HIS ORCH &amp; CHORUS</b> Big Screen, Little Screen RCA LSP 4630			
143	150	5	<b>ESTHER PHILLIPS</b> From a Whisper to a Scream Kudu KU 05 (CTI)			NA
144	127	61	<b>BLACK SABBATH</b> Paranoid Warner Bros. WS 1887			
145	145	5	<b>HARRY CHAPIN</b> Heads & Tales Elektra EKS 75023			
146	142	20	<b>LEON RUSSELL &amp; MARC DENNO</b> Asylum Choir II Shelter SW 8910 (Capitol)			NA
147	130	5	<b>JOHN LEE HOOKER</b> Never Get Out Of These Blues Alive ABC ABCX 736			
148	151	23	<b>ROD STEWART ALBUM</b> Mercury SR 61327			
149	153	3	<b>MARTHA REEVES &amp; THE VANDELLAS</b> Black Magic Gordy G 958 L (Motown)			NA
150	155	3	<b>MELANIE</b> Four Sides of Buddah BDS 95005			
151	131	22	<b>ALL IN THE FAMILY</b> TV Cast Atlantic SD 7210			NA
152	157	60	<b>THREE DOG NIGHT</b> Golden Biscuits Dunhill DS 50098			
★	193	2	<b>CHAKACHAS</b> Jungle Fever Polydor PD 5504			NA
154	149	11	<b>UNDISPUTED TRUTH</b> Face to Face With the Truth Gordy G 959 L (Motown)			NA
155	141	6	<b>PERSUADERS</b> Thin Line Between Love & Hate, Win Or Lose SD 33-387 (Atlantic)			NA
156	164	19	<b>HONEY CONE</b> Soulful Tapestry Hot Wax HA 707 (Buddah)			
157	158	4	<b>JESSE COLIN YOUNG</b> Together Warner Bros. BS 2588			
158	152	83	<b>CARPENTERS</b> Close to You A&M SP 4271			
159	148	76	<b>SLY &amp; THE FAMILY STONE'S GREATEST HITS</b> Epic KE 30325 (CBS)			
160	162	30	<b>ARETHA FRANKLIN</b> Aretha's Greatest Hits Atlantic SD 8295			NA
161	154	17	<b>LAURA NYRO</b> Gonna Take a Miracle Columbia KC 30987			
162	124	10	<b>PERSUADERS</b> Street Corner Symphony Capitol ST 872			NA
163	163	7	<b>PETER YARROW</b> Peter Warner Bros. BS 2599			
164	136	5	<b>LETTERMEN 1</b> Capitol SW 11010			NA
165	165	5	<b>THE MUSIC PEOPLE</b> Various Artists Columbia C3X 31280			
★	—	1	<b>DEEP PURPLE</b> Machine Head Warner Bros. BS 2607			
★	197	3	<b>BOBBY WHITLOCK</b> Dunhill DSX 50121	NA	NA	NA
★	—	1	<b>HISTORY OF ERIC CLAPTON</b> Atco SD 2-803			NA
169	170	7	<b>BOBBY SHORT LOVES COLE PORTER</b> Atlantic SD 2-606			NA

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
170	174	20	<b>URIAH HEEP</b> Look at Yourself Mercury SRM 1-614			NA
171	159	10	<b>DON McLEAN</b> Tapestry United Artists UAS 5522			
172	176	2	<b>LES McCANN</b> Invitation to Openness Atlantic SD 1603			
173	166	22	<b>MOM &amp; DADS</b> Rangers Waltz GNP Crescendo GNPS 2061			NA
174	178	13	<b>KING CRIMSON</b> Islands Atlantic SD 7212			NA
175	179	2	<b>CONWAY TWITTY</b> I Can't See Me Without You Decca DL 75335 (MCA)			
176	185	3	<b>PERCY FAITH, HIS ORCH &amp; CHORUS</b> Joy Columbia C 31301			NA
177	187	2	<b>MERLE HAGGARD</b> Let Me Tell You About A Song Capitol ST 882			NA
★	—	1	<b>DELANEY &amp; BONNIE</b> D & B Together Columbia KC 31377			NA
★	—	1	<b>RATCHELL</b> Decca DL 75339 (MCA)			
180	184	11	<b>KENNY ROGERS &amp; THE FIRST EDITION</b> Ballad of Calico Reprise 2XS 6476			
181	181	10	<b>LINDA RONSTADT</b> Capitol SMAS 635			NA
182	191	2	<b>DIONNE WARWICKE</b> From Within Scepter SPS 2-598			NA
183	—	1	<b>DAVID BOWIE</b> Hunky Dory RCA LSP 4623			NA
184	—	11	<b>MAHAVISHNU ORCH WITH JOHN McLAUGHLIN</b> The Inner-Mounting Flame Columbia KC 31067			NA
185	173	7	<b>QUINCY JONES</b> Ndeda Mercury SRM 2-623			NA
186	186	3	<b>BUCKWHEAT</b> Movin' On London 2PS 609			NA
187	188	2	<b>TAMMY WYNETTE</b> Bedtime Story Epic KE 31285 (CBS)			
188	—	1	<b>FREDA PAYNE</b> Best of Invictus ST 9804 (Capitol)			
189	162	10	<b>RAY CONNIF &amp; THE SINGERS</b> I'd Like to Teach the World to Sing Columbia KS 31220			
190	190	9	<b>CAPTAIN BEEFHEART</b> Spotlight Kid Reprise MS 2050			
191	177	7	<b>OHIO PLAYERS</b> Pain Westbound WS 2015 (Chess/Janus)			
192	167	8	<b>KEITH EMERSON WITH THE NICE</b> Mercury SRM 26500			NA NA
193	199	2	<b>BIG SUR FESTIVAL/ONE HAND CLAPPING</b> Various Artists Columbia KC 31138			
194	—	1	<b>DAVID CLAYTON-THOMAS</b> Columbia KC 31000			NA
195	182	10	<b>BLACK OAK ARKANSAS</b> Keep the Faith Atco SD 33-381			
196	200	2	<b>ROGER WILLIAMS</b> Love theme from "The Godfather" Kapp KS 3665 (MCA)			
197	171	20	<b>SEALS &amp; CROFTS</b> Year of Sunday Warner Bros. BS 2568			
198	198	2	<b>BANG</b> Capitol ST 11015			
199	—	9	<b>NITTY GRITTY DIRT BAND</b> All the Good Times United Artists UAS 5553			
200	—	1	<b>KINKS</b> Kink Kronikles Warner Bros. 2XS 6454			

## TOP LP's & TAPE

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# DIARY

is the new hit single by

# bread

because of popular demand and solid

# airplay by you\*

we are rush releasing the

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from bread's current smash selling gold album

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which also contains the hits

# mother freedom

# baby i'm-a want you

# everything i own

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March 20, 1971

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- KIRL Spokane
- KLIF St. Louis
- KJR Dallas
- KJR Seattle

DIARY EK-45784 Produced and Arranged by David Gates  
b/w DOWN ON MY KNEES Produced by David Gates and James Griffin.



Elektra Records  
13 Columbus Circle  
New York, NY 10023

# Industry Righting on Oversupply

• Continued from page 1

is based on the well known economic factors: the recession in consumer spending, the impact of unemployment in the principal consumer target areas of our industry, the post-college employment opportunity potential. All these factors combine to bring a new meaning to the word 'obsolescence' in our industry, a meaning it had not had ten years prior to this time."

## Misspent Energy

"There is an optimum quantity of new product that an industry at its highest point can absorb. The present situation in the record business is well in excess of that. The proliferation of product is leading to problems at the retail level—problems of physical display, and the confusion of public choice. Aside from this, it is leading a number of record companies, distributors, promotion people—people who should be concentrating on the impact of their product—to disperse their energies to a wide, hit-and-miss procedure.

"Our industry's product is its artists. Any business practice that causes us to lose sight of that fact is detrimental to us all. If one works on the hit-and-miss concept in the hope that some two releases out of a hypothetical 30 will pay for the remaining 28, it denies the

manufacturer the opportunity to exercise his full commitment on behalf of a given artist. It impairs a record company's ability to fulfill its true role in building an artist.

"The record company that is saddled with an over-abundance of artists and committed to pour out a sea of product, soon finds it cannot provide the proper promotional attention to specific artists and their individual releases."

This situation in the industry has developed out of a period of extraordinary growth in the industry, Menon said. During that period, he said, even the consumer may have been a bit indiscriminate in his ready acceptance of some product which he is not willing to do now. Today's "agonizing reappraisal" is bringing about a readjustment in the record business which will result in fewer releases and more profits at all levels of the industry.

## Roster Slash

Capitol, he said, started to trim its artist roster prior to his arrival here in April, 1971, so that he cannot claim credit for starting this development. However, when Menon took office, Capitol had 270 artists in its fold. Within a year, that figure now stands at 165.

Curtailing overproduction of new releases, he said, will help bring into realistic perspective the importance of catalog items. The Capitol executive, whose background is rich in industry procedures in other major markets throughout the world, said the emphasis on new releases in the U.S. at the expense of keeping catalog alive, is far greater than in any other country. In the U.S., he said, a release is considered a catalog item after three months, while abroad it is a current release for at least 12 months.

Menon was asked whether the lessons learned from the Apple "Concert for Bangla Desh" charity LP package will help the industry avoid similar upheavals in the future at the wholesale-retail levels.

Said Menon: "The concert itself had generated such great public interest, that the judgement of many was influenced into thinking that this intense interest would compensate for the normal, hard-nosed business practices. It was felt that this undertaking was so

enormous, so vital that anything could be done for the sake of so worthy a cause."

What affect did the George Harrison statement on the Dick Cavett show have in speeding up the Bangla Desh release?

"Quite categorically, it had no impact whatsoever on the process and procedure of our company's fulfillment of our commitments. We issued a press statement the next day (following the telecast) bringing everyone up to date to the minute where the negotiations stood. That statement pointed out that what we wanted to be told definitely was where we stood on this project. We were led to believe that we had different positions right through these months when the talks (for the recording release) had been conducted.

"Since there never was one meeting between all parties concerned—most of the negotiations were bilaterally conducted by and in between the various principals—no opportunity arose for everyone to make an evaluation as to where we stood."

There was no timetable then as to when the product would be issued?

"No. It was clearly understood that as and when a position was taken as to who would put out what and under what terms, we would go with all possible speed. We were all aware of the great urgency of the album's release.

"It should be remembered that this was far from being a normal album release. Passions were running high. The feeling of everyone involved was that the need was so great to help raise money for millions of people in want. When something that stirs such great intense feelings occurs, we cannot expect business-as-usual procedures."

As a recognized authority in the international industry, will Menon's global know-how affect Capitol's operations?

"The impact of my so-called 'internationalism' is working in what can be called, 'the other way.' By that I mean, Capitol's domestic roster of recordings is being exposed abroad more than before. Capitol's international distribution throughout the world is through the EMI companies. Perhaps my presence here brings us more understanding of the requirements of a wider number of markets on a firsthand basis which I may have had in my former experiences. Through these experiences, I am aware of the performances, receptivity, the problems and triumphs surrounding the release of certain recordings by given artists."

## Ethnic Emphasis

This background, based upon having worked in these world markets, Menon said, is helping to funnel more of Capitol's product to those markets. In addition, recordings from abroad which in earlier years were released under the Capitol of the World label to specific ethnic, foreign language centers in the U.S., will be sold once again through Capitol. Details of this will be disclosed at a later date.

Menon expressed "a passionate dedication to the artist" as the major ingredient of the record business and the success of a record company. "Everyone in the record business is in this business—from the man who presses the record to the one who finally sells the product across the counter—because he is deeply involved in the magnetism of an artist and his recorded performance." A label, he said, must never become too big to lose that intimate link with its artists.

What are Capitol's quadrasonic plans? The label has obtained a license, as has EMI, to produce 4-channel disks in the CBS-SQ system. It is now studying RCA's discrete system. Capitol will issue its first 4-channel product by autumn of this year, but at this moment, it has not determined whether it will embrace the matrix (CBS-SQ) or the discrete (RCA) system.

# Study TV Spots to Break/Expand Acts

• Continued from page 56

economically possible and secondly to see if there is a definite audience for special products."

## Eastern Interest

NEW YORK — Record companies are still "exploring the use of television as an advertising medium for records, says Bob Bolontz, vice president, director of advertising and public relations, Atlantic Records.

He reports that Atlantic has had success in TV advertising with logical TV-oriented acts such as their "All In The Family" comedy album, an upcoming Flip Wilson comedy album will also have strong TV promotion. Atlantic, at present, is also incubating a TV advertising campaign for a number of forthcoming releases, including rock acts.

"The rock audience is not particularly a TV watcher," he commented. "But I believe that we can hit the right time periods on TV and grab them. Between that 7 p.m.-10:30 p.m. time slot, the rock audience is probably tuned in to radio.

"Another thing that has perhaps held back the use of TV as a medium is how to use the visual aspect properly. But I firmly believe that we will see more use of TV in record advertising and not merely for MOR acts."

In commenting on the value of television in promoting recording acts, Steve Wax of Bell Records noted that "Television is useful in building an act, rather than selling specific records. Of course, by building the artist's image, you're promoting his album, but this is an indirect function of the medium."

## Wax Comments

Wax also described the value of television in promoting the Partridge Family, noting that "We've had incredible success there, and, conservatively, I'd have to say that campaign has gone over super-successfully." Wax suggested that the label's experience with that act was a special case, but he noted that the popularity of the ABC-TV show had prompted Bell to produce television advertising for the group.

## Pickwick Success

The unprecedented success of its nationwide television sales campaign in the fall of 1971, has prompted Pickwick International Inc. to schedule a similar promotion for the same period this year.

Last year's campaign was designed to stimulate sales of the company's economy priced Pickwick/33 product, and grew out of the successes of earlier sample promotions done in small selected markets.

Ira Moss, Pickwick's president, says that his company would probably continue to use the television medium indefinitely as a product showplace because of the excellent results realized from this type of campaigning.

The 1972 campaign will be based largely on a format of its predecessor which was composed of a string of 30-second spots, prepared by the Smith-Greenland Advertising Agency.

The spots were featured on such network and syndicated programs as the Mike Douglas Show, Merv Griffin, David Frost, Dick Cavett, Andy Griffith, Lawrence Welk, Perry Mason, Virginia Graham, Bonanza and others.

Marty Thau, Paramount vice president, said his firm is considering TV.

## Polydor on UHF

Polydor Records is currently testing three albums in three different markets over UHF-TV, according to Tommy Noonan, director, merchandising and marketing.

"The campaign is just in the initial stages," he said, "and we're testing an Edwin Birdsong r&b album in the San Diego market, Ellen McIlwaine's album in Boston — she recently appeared there with Lily Tomlin — and Roy Ayers' new release in Los Angeles.

"They are comparatively inexpensive buys. We find that many people regard UHF as an educational medium but this isn't so—these are commercial stations."

Noonan regards television advertising with artists such as Bobby Sherman — with whom he was associated at Metromedia — as "totally effective." He said: "An artist with this kind of wide appeal can be helped tremendously by such advertising."

RCA Records has used television to advertise its product on a local and syndicated basis in particular markets. RCA is not currently using national TV but it is continuing to examine and study the feasibility of national buys.

## Father And Son Take New Tack

LOS ANGELES—Harry Bloom, onetime agent with MCA and GAC and more recently in personal management and film production here, has opened a management and production firm here in conjunction with his son, Aldo, who has opened a similar office in Paris.

Bloom said he and his son intend to try breaking acts from the Continent and the U.S. by taking the acts into the country where they are unknown a la the classical Hildegard routine. Both father and son will attempt to exchange talent from both areas to break acts internationally.

Aldo Bloom has working agreements with Gerard Layani (Pathe-Marconi); Julian Clerc (Odeon); Gerard Manuel (Vogue) and Mario Jacques. The elder Bloom has paced Art and Honey and Bobby Jones.

## Adamo Cuts LP In Japanese

• Continued from page 1

A spokesman for Toshiba Onko, which releases Adamo product in Japan, commented: "Adamo first had the French lyrics translated into Japanese and then asked for a literal translation of these lyrics again into French. By this method he knew exactly what he was going to sing.

"This overcame one problem of foreign singers working parrot fashion in a language they do not understand.

"Most foreign singers recording in Japanese just sing the words without the meaning contained in the lyric. They are mere robots."

Toshiba Onko has already received an initial 50,000 order for Adamo's album. His first album, "Tombe La Neige," released three years ago, is a certified million seller and is still in the catalog.

At present, there are 60 versions of "Tombe La Neige" released by Japanese singers and groups. The Adamo version was in the Billboard/Music Labo Top 100 for 74 consecutive weeks.

The singer will visit Japan later this year for concerts and promotion. Last year his Japanese tour resulted in 20 sell-out concerts.

# Acts Set for RIAA Fete

NEW YORK—The Carpenters, Roger Williams and Paul Anka will headline the entertainment at the Fourth Annual Cultural Award Dinner sponsored by the Recording Industry Association of America at the Shoreham Hotel, Washington, on April 25.

The dinner is held annually to mark the presentation of the RIAA's Cultural Award to a person associated with the Federal Government who has contributed notably to the advancement of the arts and culture of the country. Previous recipients have been Sen. Jacob K. Javits of New York; Willis Conover, director of the Voice of America's music programs, and Nancy Hanks, chairman of the National Council of the Arts.

# Executive Turntable

• Continued from page 4

label's Masterworks and Broadway show interests. Frost joined Columbia as producer in the Masterworks area. Shepard has produced original cast and soundtrack albums including "Sesame Street." He also composed the score for the film, "Such Good Friends."

★ ★ ★

Lou Dennis appointed director of tape operations, Warner Bros./Reprise. He was formerly Eastern regional sales manager for the label and was previously associated with Smash-Fontana.

... Jack Ross named Chess/Janus' national director, FM and college promotion. He was previously director, college communications, and was associated with Blue Thumb and Mendes/Graham Associates.

... Elaine Goldstein named advertising manager, Polydor Inc. She was previously account executive with Sicilia Associates and assistant advertising manager, Buddah Records.

... Mary McWilliams named assistant administrator, Chelsea Records. She formerly worked in sales at MGM Records and was associated with Canyon Records, Happy Tiger Records and Radio Recorders.



ROSS



GOLDSTEIN



MCWILLIAMS



TAYLOR

Tony Taylor joins the Bell Records promotion team. With a background in radio and television, he was most recently with WNEW, New York and hosted variety shows on the city's TV Channel 11.



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at University of Vermont

**RECREATION COUNCIL**

at Smith College

**TOM TOGEMILLER**

at Augustana University

**JAMES NEDERLANDER, NELL NUGENT**

at Pine Knobb & Merriweather Post Pavilion

**GIORIA GODIK**

**JERRY DEMPSEY**

**ARTHUR HOWES**

**GEORGE DAVIS**

at Summerthing

**TONY LAWRENCE**

at The Harlem Cultural Music Festival

**BOB PARKS**

at The Illinois State Fair

**ED GORDON, DRAYTON BOYD**

at Ravinia Music Festival

**GEORGE WEIN**

at Newport Jazz Festival New York

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