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* NEWSPAPER

FEBRUARY 24, 1973 • \$1.25

A BILLBOARD PUBLICATION

SEVENTY-NINTH YEAR

The International
Music-Record-Tape
Newsweekly

TAPE/AUDIO/VIDEO PAGE 34

HOT 100 PAGE 52

TOP LP'S PAGES 54, 56

Companies Clamor to Cover Brando Theme

By NAT FREEDLAND

LOS ANGELES—"Last Tango In Paris" is clearly the most widely covered film instrumental since "The Godfather" theme. Labels all over the country are rushing their single versions out of the main theme written by Italian jazz saxophonist Gato Barbieri.

Barbieri performs the music on the soundtrack LP which United Artists has released, and his version is the most adventurous musical effort of those heard for review.

There are two versions of the theme by Barbieri in the UA album. What UA has chosen to release as its lead "Last Tango" single starts with some 90 seconds of eerie moaning, suggestive of souls in hellish torment, which is the philosophic theme of the movie. Then Barbieri comes in with a flowing and complex lead solo which runs through the remainder of the single.

Racks Created Cutouts, Says Morris Levy

By ROBERT SOBEL

NEW YORK—Unrealistic demands by the rackjobber regarding purchases and returns have led to a burgeoning and vastly thriving cutout business, declared Morris Levy, president of Promo Records, giant cutout supplier, and Roulette Records.

"The rackjobber," according to Levy, "has a full pipeline. They buy the top-selling items, take the

(Continued on page 6)

Chicago Juke Program Confab

CHICAGO—An advisory council of programmers will meet here Saturday (24) to help plan what will be the first ever jukebox programming conference. A nationwide survey, testing possible topics for the event, to be sponsored by Billboard and patterned after the magazine's highly successful radio programming conferences, indicates that defective and overly long records will be leading agenda items (Billboard, Feb. 3).

Programmers at the Ambassador

(Continued on page 39)

IMIC 5 Set for 1974 in London

By MIKE HENNESSEY

LONDON—The 5th International Music Industry Conference (IMIC) will be held in 1974 in London from May 14 to 17 at the Grosvenor House Hotel.

The Conference, sponsored by the Billboard group of publications, will be the centerpiece of an international music week in which seminars, music industry exhibits, and musical events will be held.

A special panel of leading international industry figures is being set up by Billboard to advise on the planning of IMIC 5 which will cover all the major aspects of the worldwide music industry.

(Continued on page 42)

Voluntary Price & Pay Controls Fire Phase III Interest

By MILDRED HALL

WASHINGTON—The main questions now being argued among the experts over the new voluntary price and pay controls under Phase III of the Economic Stabilization program are whether the self-policing policy will be effective in holding down inflationary prices to consumers, and whether the administration will use its "Big Stick in the Closet" to reinstate mandatory controls if industries

flout the guidelines established in Phase II.

To the record industry and businessmen in general, the most important aspects of Phase III, born Jan. 11, 1973, are its voluntary compliance, the more generous profit-rate base, which can now include 1972 profits in the yardstick, and the end of price pre-clearance with government.

The Price Commission and Wage Board have been eliminated and control is vested in the enlarged Cost of Living Council (COLC). The only industries under mandatory control have to do with food, health, construction, interest and dividends. Nevertheless, warnings remind all industries that Phase II guidelines are still to be observed for all but a few exempt classes, and the program can legally become mandatory any time a price bulge in the economy makes it necessary.

In recent hearings before the Senate Banking Committee, Treasury Secretary George Shultz, who heads the newly structured Cost of Living Council, brought the administration's request for an extension of the Economic Stabilization act for another year, to April 30, 1974. He defended Phase III's

(Continued on page 6)

SF Independent Dealers Say Chains Get Quicker Deliveries

By PAUL JAULUS

SAN FRANCISCO—While the super-discounting price competition remains a prime problem to small to medium-sized record retailers in this market, it is not their main concern in the battle for survival. "The answer would be," according to Sam Gold, owner of the Portals-To-Music store in the Stonestown Shopping Center and long-time San Francisco record retailer, "for us to be able to get the merchandise from the manufacturer at the same time as the large discounters. We then would be an equal competitor in the marketplace to spite the price differential."

And at Music Odyssey, the local outlet for the Los Angeles chain, the problems are similar. In fact, manager Paul Nichols is convinced that his store has a constant loss

in sales due to frequent delivery delay, which runs from a week to 10 days after major discounters get their product.

Much the same complaint with some variation were forthcoming from other one-store retailers. Columbia Music's Chuck Heller confirmed that he too must turn to the one-stop to assure even at a

(Continued on page 12)



The Sylvers' wish is coming true! They're talking people all over this land into buying their hit single "Wish That I Could Talk To You" PRD-1019 from their new Pride Records album "The Sylvers" PRD-0007. Take pride in the Sylvers . . . they're heading for gold!

(Advertisement)

Dot Country Promo

By CLAUDE HALL

LOS ANGELES—Convinced that the country music record market was virtually untapped in the Los Angeles area, two enterprising record promotion executives for Dot Records teamed up with Charlie Simms, record buyer for Zody's and a "Country Corner" will be tested starting Feb. 19 in 20 of the 27 Zody's outlets in the Los Angeles and Bakersfield areas.

Ross Burdick and Vicki Cooper of Dot conceived the idea and are coordinating the project, which will include a series of spots for two weeks on KLAC-AM here and on KUZZ-AM in Bakersfield.

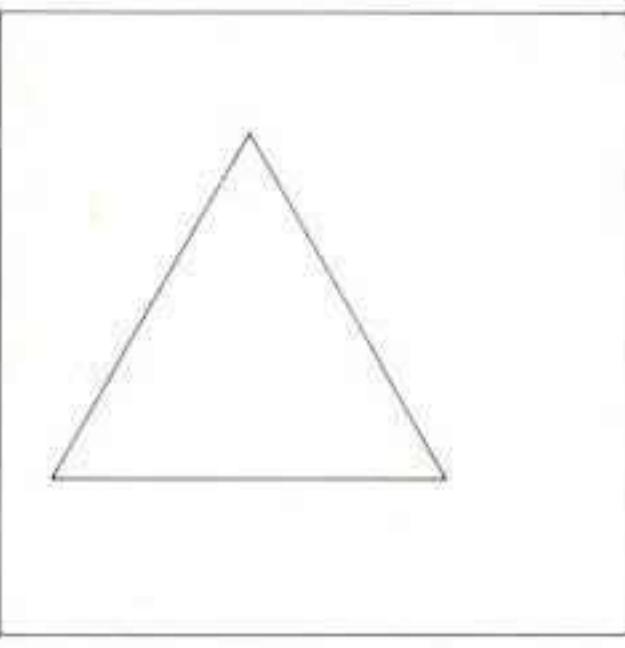
In each of the special sections in the record departments in Los Angeles Zody's, a display will feature a large cutout photo of a KLAC-AM air personality with a sign proclaiming the big push album of the day or week. Hal Smith, program director of KLAC-AM and the station's music director, Carson Screeber, worked on the project.

First order for the 20 specialized "Country Corners" was 5,450 albums. These include Donna Fargo, Joe Stampley, Hank Thompson, Roy Clark, Diana Trask, Tommy Overstreet, Jack Barlow, Tony Douglas, and Pat Roberts.

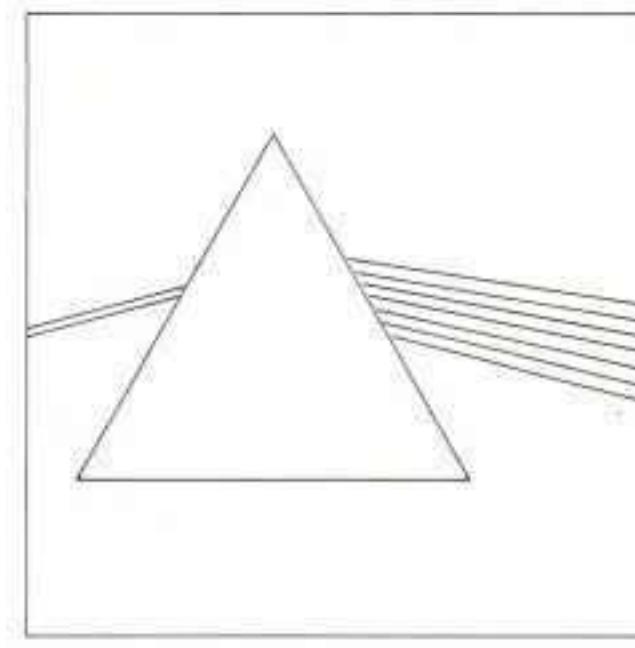
The radio station is running a contest in conjunction with the promotion.

(Continued on page 12)

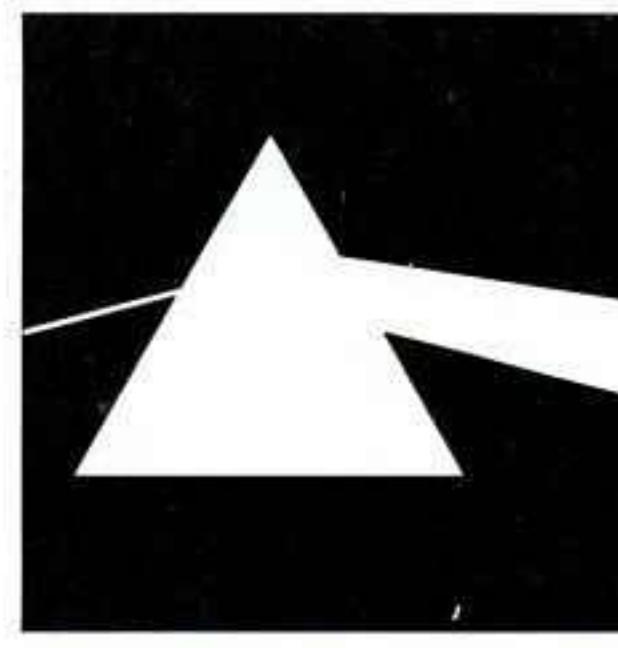
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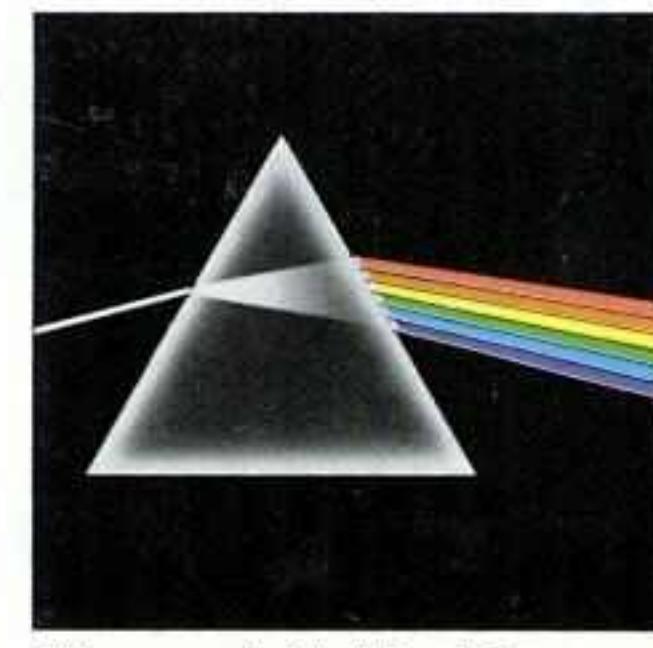
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Album available March 1.



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Smash!*

DELTA QUEEN
78-0115
by DON FARDON

**from Young Blood International
Produced by: Miki Dallon**



"...a constant new beginning!" —Wes Farrell

Chelsea Records is manufactured and distributed by RCA Records.

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Bell Reorganizes, Expands Promo Wing

NEW YORK—A sweeping expansion and reorganization of Bell Records promotion department is under way, according to label president Larry Uttal. In addition to a complete restructuring of the duties and responsibilities of the current regional staff, Bell Records had added nine full-time, exclusive local promotion people in addition to the independents retained by the company.

"This new staff, all of whom report to vice president Steve Wax," Uttal said, "gives us a national coverage which will act as a launching pad for the tremendous surge we anticipate in 1973."

In the new promotional structure, Jim Jeffries will be national promotion coordinator, Kenny Buttice will move to the newly created position of national LP promotion director, moving his base of operations from the Midwest to New York. Both men will report to Steve Wax.

At the regional level, Sandy Si-

ler will coordinate activities for the East Coast, operating out of New York; Jerry Goodman, with offices in Charlotte, N.C. will cover the South; Frank Dilco will be responsible for the Midwest from a base in Pittsburgh and Harvey Cooper will continue as Bell's regional director for the West Coast, based in Los Angeles.

The local promotion staff will be Ken Lee for Atlanta, Mike Rymkus for Houston-Dallas, Nick Stearn in Detroit, Sharon Nelson for Los Angeles, June Colbert in Memphis and Nashville, Bill Johnson in Chicago, Duke Dubois for New York-Albany-Buffalo, Richie Tordanico in Boston and Barry Abrams in Philadelphia.

This field promotion staff will be working on Bell product on the retail as well as the radio level in their respective areas.

The new promotion program, which follows months of planning by Bell executives, comes after the

(Continued on page 58)

ABC-Dunhill Robey Dicker

LOS ANGELES—ABC/Dunhill is reportedly negotiating for the purchase of the blues-gospel oriented Duke-Peacock label from owner-founder Don Robey.

The label's roster includes artists such as Bobby Blue Bland, Little Junior Parker and the late Johnny Ace. Product would reportedly be distributed by ABC through its recently reactivated Bluesway label.

ABC moved heavily into the r&b field last year with the signing of the Four Tops and the opening of an Atlanta office to specialize in that area. The label also penetrated the country field last year with the acquisition of Cartwheel

Records, an independent spearheaded by Crash Craddock. Also recently signed in country was Ferlin Huskey and Lefty Frizzell.

The purchase of the Duke-Peacock label would give ABC a solid base in another highly specialized musical area.

ABC president Jay Lasker commented at press time that he did not purchase Invictus. It was previously reported he was dickering for the label. (Billboard Feb. 10.)

Commenting on the Duke-Peacock reports, Lasker repeated his philosophical statement, "I am negotiating with nobody and negotiating with everybody."

Stones Re-mix Jamaican Session in L.A. Secrecy

LOS ANGELES—The Rolling Stones have called upon American technology to continue a recording project recently begun in Jamaica. The world's leading rock 'n' roll band spent considerable time in Jamaica in January recording what looms as their next studio LP and

recently slipped into Los Angeles to continue mixing the tapes.

Under a blanket of super secrecy, Mick Jagger and associates flew here after performing concerts in Honolulu and began 10 evenings of mixing their Jamaican tapes at the Village Recorder, ending the project on February 5.

Starting January 27, the Stones were isolated in studio B each evening from 10 p.m. until 6 a.m. and working with engineer Baker Bigsby on improving the quality of the tapes.

So perfect was the security that the Stones stay at the studio and within Los Angeles County remained an absolute secret.

"They weren't sure about the sound," recalls engineer Bigsby. "They were concerned about blending the music together so it sounded proper." Bigsby used extensive equalization, extensive compression and expansion to pull out individual performances by Jagger, Keith Richard, Charlie Watts, Mick Taylor and Bill Wyman. producer Jimmy Miller attended the mixing sessions to oversee sonic improvements.

"We had to considerably change the sound by taking each instrument and individually achieving a maximum presence and clarity," Bigsby said. The Jamaican tapes were sufficiently flexible so they could be improved.

The Stones called upon the studio's extensive array of devices to enhance their original performances. One piece of equipment which greatly impressed them was an EMT disk variable time delay unit, according to Bigsby. Built in Germany, there are only six in existence, according to the engineer. "At one time two were owned by two of the Beatles. We own two of the remaining four."

The Stones used high quality monitoring facilities with which to

(Continued on page 4)

WEA SCORE

LOS ANGELES—According to chart analysis based on 1972 performance (Billboard, Feb. 17) the Warner/Elektra/Atlantic Corp. finished first with a total of 104 singles on the Hot 100 Chart.

On the Top LP's and Tape Charts, the WEA group compiled a top total of 170 items in the charts.

APPLE MAKES CAP NO. 3

LOS ANGELES—Capitol Records rose to the No. 3 rung in Chart Performance during 1972 as a distributing manufacturer in its share of singles chart action with the addition of Apple product. Including Apple, Capitol's share of Hot 100 performance was 5.9 percent, following CBS who was in No. 2 position with 10.7 percent, and WEA who was No. 1 with 18.9 percent. Capitol's position on the LP performance chart remained No. 4, unchanged with the inclusion of Apple.

Columbia Puts 50G Into Classical Bash

NEW YORK—Columbia is putting \$50,000 behind its unique after-midnight classical keyboarder concert March 2. It was learned that contemporary music producer-booker Ron Delsner will coordinate the event, aimed to bring such recent albums, as "Monster Concert" to general public attention. It marks the first time Radio City Music Hall has housed a classical concert.

The over-two-hour program will feature E. Power Biggs on the

Contemporary, Historical Jazz Labels Set by Fields

NEW YORK—Promotion manager for the Buddah Group, Joe Fields has left the company to form two jazz labels, Muse Records and Opyx Records. He plans "almost immediately" a 10 album release.

Said Fields: "Distribution will be through independent distributors because I have worked so well with them in the past. Fields, who added that he would handle his own 8-track and cassette tape, said he would announce the distributor line-up shortly.

Muse Records would be involved in the same kind of product as

Butler Firms Music Complex

LOS ANGELES—"Hair" producer Michael Butler has formed Buffalo Records here to specialize in contemporary, blues and film music. Film properties under option to Butler which he states will be released among his initial LPs this year include the successful rock musical which has been translated into 17 languages plus two new words "Ishtar," and "Island."

In addition, Butler has option on three musical stage plays, "Revolution 1789," "Frankenstein" and "Boris."

The label is Butler's second effort in the record business. Last year he started Hallelujah Records which released one religioso work via CBS distribution, "The New Messiah."

Buffalo will use domestic independent distribution and will thereafter set up overseas licensees. Macey Lipman, an independent sales consultant, will seek to arrange U.S. distribution at the upcoming NARM convention.

Two publishing wings have been established, Tribal (ASCAP) and Tanta (BMI).

Butler's executive team includes Neal Ames, managing director; Paul Rothchild, a&r director; Sidney Miller, marketing director, and Billy James, creative services director.

The filing in the bankruptcy division of the federal district court here came on the heals of a summary judgment against Rosen received Jan. 31 by Warner Bros. records for \$600,000 for goods sold and delivered to the Rosen firm.

In August, 1971, WB had notified Rosen that it was dropping them as a distributor in a nationwide move where the firm opened its own branches. Sometime there-

after, David Rosen Inc. filed an anti-trust action against WB. The action is still being considered in the court of Federal Judge Trautman, who was unavailable as he is hearing litigation in Reading, Pa. WB filed a counterclaim, seeking \$600,000, which it charged was still owed.

Judge Emil Goldberger has appointed Robert C. Duffy as receiv-

er and he will now oversee the operation of the Rosen firm.

Rosen, when contacted, stated: "I think the lines should stay with us because they will be dealing with a company that could not be more solvent. At this time, all we have is assets." It is known that Rosen and his brother, Harry, who ran the record/tape division, spent Wednesday (14) in New York, where they visited Avco and Buddah's home offices, among others.

Fliers are being prepared for record stores. Radio stations will conduct ticket giveaway contests. WQXR-FM will carry the concert live via simulcast. Columbia plans to film the entire concert.

The promotion is Col's most ambitious since 1971, when the label took over Madison Square Garden for a middle of the road promotion concert.

NARM Fete on 'Q' Sound, CTV

NEW YORK—NARM's 15th annual convention will include a special luncheon-meeting on Tuesday (27) which will feature an in-depth discussion on the opportunities and current developments in quadraphonic sound and in video-disks and tapes.

The discussion, which will be moderated by Bruce Weber, corporate affairs director of Audio Magnetics, will be headed by Jac Holzman of Elektra Records, Walter Dean of Columbia Records, and John Pudwell of RCA Records. Following the luncheon-meeting, quadraphonic disks and cartridge television demonstrations will be held Tuesday afternoon and all day Wednesday (28). The quadraphonic disk demonstration will be conducted by James Mochuzuki of JVC America. Cartridge Television Inc. will show its system.

ESP-Disk Bowing 8-Track Act Line

NEW YORK—ESP-Disk Ltd. is launching a new tape program which will make available for the first time on 8-track ESP artists Sun Ra, Gato Barbieri, the Pugs, Pearls Before Swine, the Godz and Bud Powell, according to label president Bernard Stollman. Program will take effect March 1.

Reorganize David Rosen Inc.; Chap. XI

PHILADELPHIA—David Rosen Inc., oldest local independent record distributor and major coin-operated game and vending equipment distributor, has filed for reorganization under Chapter XI of the Chapman Act.

A list of creditors, which reportedly includes over 100 suppliers, was not yet available in the local court records. Some of the larger creditors include: WB, Buddah/Kama Sutra, Avco and BASF records, along with jukebox and vending firms like Rowe, Wurlitzer and Bally.

Judge Emil Goldberger has ap-

pointed Robert C. Duffy as receiv-

More Late News

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General News



MGM RECORDS' country artists flew to New York last week to attend a get-acquainted luncheon with executives and radio personalities of New York's Radio Station WHN. The station will go to an all-country music programming format on Feb. 26th. Left to right, are Hank Williams Jr., Bob Russo, WHN Assistant program director, Chuck Glaser of Tompall & the Glaser Brothers, Alan Hotian, WHN program director, Don Ovens, manager of the MGM Records office in Nashville, Ronnie Sessions and Billy Walker.

ROMPER ROOM IN LP BOW

NEW YORK—The Romper Room division of Peter Pan Records will make its first LP release in the newly designed line with the album "Romper Room Physical Fitness Fun." It will illustrate both graphic and conceptual innovations in the very successful six-year-old line. The album will be released on the Peter Pan label which holds exclusive rights to the Romper Room line of products.

NBC Country TV Spec Set For Feb. 25

NASHVILLE—The first "Country Music Hit Parade," scheduled as part of the NBC-TV Night of Specials series, will be seen at 8:30 p.m. (EST) Feb. 25.

The show, among other things, features the top records of 1972.

Hosted by Ernie Ford, the show includes Eddy Arnold, Loretta Lynn, Lynn Anderson, Donna Fargo, Charlie McCoy and Anne Murray.

Stones Re-mix Jamaican

• Continued from page 3

discern tone textures and group blendings. They also experimented with the studio's live echo chambers and plate echo system. The group listened to a dozen or more original works. These tapes had previously been mixed, but the group felt that mix was inadequate, so Bigsby and the Stones had to start from scratch and mix the sound to where they could ascertain what was usable and what had to be done next.

Jagger's vocals are not completed, according to Bigsby. There is still more time required before the LP is completed. Each instrument on each track was listened to by the Stones and Bigsby.

In order to keep the group's presence a secret, the studio kept everyone out of the mixing room while they were there. So sensitive was the project that even a hardcore number of visiting musician friends didn't leak the word that the Stones were in town.

Musicians working in adjoining studios helped keep the secret. None of the studio's employees was allowed to tell their families who was at work.

"We recognized their right to total privacy and set up our security measures," Bigsby says. The

studio even called the band Muddy Waters when referring to them.

The Stones, along with Johnny Nash, Cat Stevens, Traffic and Elton John, have been among the first of pop players recording in Jamaica during the past month.

After recording there in mid-January, the Stones flew here to perform at a benefit concert for Nicaraguan earthquake victims. Then they were off to Hawaii for concerts prior to heading to Japan. But the Japanese Government refused them entry because of prior narcotics convictions, so they had time on their hands and chose to come back to Los Angeles to utilize the proper equipment on the Jamaican tapes.

SAM SUTHERLAND

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Redding Suing Hendrix Estate For \$350,000

LOS ANGELES—Noel Redding, bassist with the Jimi Hendrix Experience, has filed suit in federal district court here against Warner Bros. Records Inc., seeking \$350,000 in damages and an accounting of royalties.

Redding's attorney, Michael L. Shapiro, filed suit Friday (16), after an earlier petition by Mitch Mitchell, drummer with the trio, and Redding in New York state probate to obtain an accounting and payment of royalties alleged due them from the estate of James M. Hendrix. In the probate action, the sidemen contended that they had agreed upon a royalty split, giving Hendrix 50 percent while they each were to receive 25 percent. The petition was rejected by Kenneth D. Hagood, estate administrator.

The local litigation states that WB entered into a partnership with the Experience in Sept. 1966, wherein the royalty split was specified. Suit alleges that all royalties for the Experience were paid directly to Hendrix or his estate after his death in Sept., 1970. The complaint estimates that Hendrix and his estate have been paid \$1,500,000, with the \$350,000 representing one-quarter of that amount.

ABC R&T FETES Harlan's 20 Years

SEATTLE—R. A. Harlan was feted with a 20th anniversary celebration at ABC Records & Tape's national headquarters here. Harlan started as a delivery boy with C&C Distributing, original name of the independent distributorship operated by Lou Lavinthal and Stan Sulman and the forerunner to the present firm. He is presently national director of the distributing and rackjobbing giant.

Lou Lavinthal, ABC president, gave Harlan a life-long lease at the "Golden Age Retirement Home" and "termination papers."

Stiller, Meara Grammy Hosts

NEW YORK—The comedy team of Jerry Stiller and Anne Meara has been set to host the New York Grammy Nominations at the Americana Hotel Thursday (22). As the local NARAS chapter continues its campaign to revitalize the city's recording scene, entertainment saluting New York's contributions to music and recording will highlight the evening. George Wein and his Newport Festival Staff have volunteered to help in the show's production.

Grammy Nominees from the area will be honored in ceremonies when they will receive special Nomination Plaques. Pete Seeger will receive a special New York Governors Award for his outstanding contributions to music and the city's welfare (Billboard, Feb. 17).

Big 3, Musicana Drive on 'Irene'

NEW YORK—The Big 3 Music Corp. (Robbins-Feist-Miller) in association with Musicana Publishing Co., have mapped a three-pronged drive on the songs featured in the forthcoming Broadway musical comedy "Irene."

Plans, worked out by Allen Stanton, vice president and general manager of the Big 3, and by Joseph A. McCarthy, head of Musicana, which shares "Irene" rights, call for record exploitation, music print merchandising and a special performance drive on "Irene" songs. Build-up of the drive is planned to coincide with the "Irene" projected spring opening.

Executive Turntable

A major reorganization move at Fantasy/Prestige/Milestone finds Ralph Kaffel appointed president of the labels. Saul Zaentz, formerly company president, has assumed the role of chairman for the group of labels, with his duties now focusing on long-range plans for the family of labels, while Kaffel, formerly executive vice-president, will handle all current operations.



ROBINSON



SMITH



MARTINEZ

Irwin Z. Robinson, vice president and general manager of the music division of Columbia Pictures Industries, Inc., has been appointed to the board of directors of ASCAP. . . At ABC/Dunhill Records, Otis Smith appointed vice president in charge of special projects. Smith will be responsible for ABC's expansion into the r&b field, covering all phases of that product. Smith was formerly with ABC in the capacity of director of singles sales, following stints with MGM Records and Riverside Records. . . Arthur Martinez has been appointed division vice president, finance, for RCA Records. His activities will encompass all areas of financial concern for RCA Records as well as planning and analysis organization. Martinez was previously with RCA Corp. as director of financial analysis for the corporate financial staff, with analytical duties covering RCA Records, Random House, RCA Global Communications and NBC.



FOGEL



KAZICK



VIDAL

Irwin Rawitz named vice president of Musicor Records in charge of production and international operations. He has been with Musicor for six years. . . At United Artists Records, Bill Chappell appointed manager of artists relations, having served at UA since 1971 in the company's promotion, a&r and public relations departments. . . Larry Fogel named vice president and general manager of April/Blackwood Music, where he will be responsible for music exploitation of that company's catalogs in New York and the South. Fogel formerly worked in publishing areas for Commonwealth United Music, the American Broadcasting Company and Bourne Company.

* * *

Neal Ames has been named managing director for the newly formed Buffalo Records in Los Angeles. Ames was previously associated with Auto Stereo Music, Mattel and Merrimac Music. Working with him are Paul Rothchild, who will be a&r director; Sidney Miller, marketing director; and Billy James, creative services director. Rothchild was formerly with Elektra and Prestige, Miller handled various promotion duties at Capitol; and James was formerly publicity director at Elektra Records and West Coast press information manager for Columbia Records.

Jan Winn, independent promoter in Chicago, has joined National Entertainment Services, where he becomes vice president in charge of marketing. Winn served formerly with Ticketron.

* * *

Soozin Kazick has joined Capitol Records' publicity department as Eastern publicity manager. Kazick assumes her Capitol post in New York following a position as director of publicity and promotion for the Grossman/Glotzer organization. She also served as director of publicity at Buddah Records. . . At Blue Thumb Records, Harriette Vidal has been named to the newly created post of director of publicity. Miss Vidal, formerly a publicist with Connie De Nave public relations, and a member of the artists relations department at Buddah Records, recently served as director of publicity for the Famous music Corp. She has relocated to Blue Thumb's Beverly Hills' home office.



SHINDLER



di SCIPIO



BOWEN

Bud O'Shea named Western regional promotion manager, Epic/Columbia custom labels. He was formerly in the same position for Apple Records and was San Francisco promotion manager

(Continued on page 48)

A SPECTRE IS HAUNTING AMERICA...
THE BLUE ÖYSTER CULT
"TYRANNY AND MUTATION"



KC 32017

The new Blue Öyster Cult album, "Mistress of the Salmon Salt"
"Tyranny and Mutation," featuring:

- "The Red & the Black" The Blue Öyster Cult's nightmarish
"O.D.'d on Life Itself" first album hit 1972's Top-10
"Hot Rails to Hell" lists everywhere—including:
"7 Screaming Diz-Busters" *The Village Voice, Creem, Fusion.*
"Baby Ice Dog" **1973 WILL SEE THE EXPLOSION OF**
"Wings Wetted Down" **THE BLUE ÖYSTER CULT.**
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This One



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The International Music-Record-Tape Newsweekly

Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069

Area Code 213, 273-7040 Cable: Billboy LA

N.Y. Telex-Billboy 620523

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Microfilm rolls of Billboard (6 months per roll) can be purchased through 3M IM/Press, 521 W. 43rd St., New York, N.Y. 10036. William Hutchison, Area Code 212, 524-6374.

Subscription rates payable in advance. One year, \$40, two years, \$70, three years, \$90 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N.Y., and at additional mailing offices. © Copyright 1973 by Billboard Publications, Inc. The company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware Reporter, Merchandising Week, Record Mirror, Music Week, Vend, World Radio Television Handbook, American Artist, High Fidelity, Modern Photography, Photo Weekly, Postmaster, please send Form 3579 to Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio 45214. Area Code 513, 391-6450.



ABP



Vol. 85 No. 8

General News

Letters To The Editor

Gleberman Reply

Dear Sir:

It was with great trepidation that I read your article concerning discrete vs. matrix LP's in the Feb. 3 issue of Billboard.

I was particularly disturbed at a statement you made in your article, "The major problem with the matrix way of quadraphonic is that you need, desperately, the logic gain system."

We at Lafayette have been selling for the past six months a deluxe 4-channel receiver which incorporates highly sophisticated 4-channel wave-matching full logic circuitry. In fact, if you contact CBS, they will confirm that they have been using this receiver to monitor the playback of all their

new SQ records. We have been highly successful in the sales of this receiver. We have also received many excellent write-ups from various hi-fi magazines as well as a fine review in the Washington Post.

We feel a reproduction of an SQ record using this full logic circuitry is equal or better than the reproduction of 4-channel sound that we presently have on the five CD-4 records that are available. I have attached a copy of our 1973 catalog, please see pages 4 and 5 for a complete description of our LR-4000 4-channel receiver with full logic SQ circuitry.

Let me also point out that we (Continued on page 48)

Levy on Cutouts

• Continued from page 1

item off the shelf when it no longer sells, and give the product back to the manufacturer on a 100 percent return policy. They take no risk and have no responsibility.

The manufacturer, on the other hand, is faced with either 'eating' the returns or selling them as cutouts. You can't expect even the most idealistic manufacturer to 'eat' three or four million of these records a year."

Levy claims his cutout operation is unique and said that he deals with 99 percent of the important manufacturers in the business. These include, he said, RCA, Motown, the Warner/Elektra/Atlantic family, Scepter, and Amy/Mala Bell. "Our operation," Levy said, "protects the manufacturer in three different ways. We buy from practically all the manufacturers. In this way, when we sell to a retail outlet, no one label is featured. Nor is any one title featured. For example, in a pre-pak box of 50, some 13 or 14 labels will be represented along with some 30 different titles. In this way there's no flooding the market of any particular product by a single company.

Ship in U.S.

"We also protect the manufacturer by keeping our shipments only in the United States. This keeps the product here, protecting the licensee. It also could mean that these records would cause price restructuring overseas. However, should the label want overseas shipment we would respect that request."

"Lastly, as a policy, we protect the label regarding special requests on product we have received from him. Atlantic Records, for instance, asked us to delay shipping an

(Continued on page 48)

regulations include royalties and other payments from the sale of copyrights, manuscripts and like materials prepared for publication. Also exempt are movie and TV films when price adjustments are made by producers or distributors of the films. Small businesses with 60 or fewer employees are exempt from the guidelines, unless

A&M
RECORDS
SINGLE RELEASE

"To DJs and PDs:
I won't last a day
without you."

I WON'T LAST A DAY WITHOUT YOU

(AM 1409)

Paul Williams' latest single.

From his current album, "Life Goes On." (SP 4367).



Produced by Michael Jackson

Copyrighted material

Congratulations
Diana Ross
Best Actress
Academy Award Nominee

It's not every day a recording star becomes a film actress. So when a recording star not only becomes a film actress but wins an Academy Award nomination on her very *first* film, it's a source of great excitement and delight for everyone.

We, on behalf of Diana, would like to express our gratitude to the many people in the music business who helped in many ways.



Best Actress—Diana Ross
Best Art Direction—Carl Anderson; Set Decoration, Reg Allen
Best Costume Design—Bob Mackie, Ray Agayan, & Norma Koch
Best Scoring: adaptation & original song score—Gil Askey
Best Screenplay: Terence McCloy, Chris Clark & Suzanne de Passe



#M758D

Motion Picture Soundtrack Album on Motown Records.
Includes Diana Ross' hit single, "Good Morning Heartache".



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- 5. Talent-Artists, Performers, Agents, Managers
- 6. Schools, Colleges, Libraries, Audiophiles
- 7. Music Publisher, Songwriter, Unions
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Title #7100

Magtec Quietly Builds on Spoken Word Tape Growth

LOS ANGELES — With little fanfare and no razzmatazz, Gerald Stone, president of Magtec, North Hollywood, is putting together a business with a burgeoning future.

Ask most tape industry leaders what segment of the industry has a sales potential that could reach millions, and most would respond with "spoken word" cassettes.

Stone is tailoring his company at that market to take advantage of a "favorable environment for a new communications business that has sprung up in the past five years: spoken word tapes."

Why Stone is so bullish can be seen in this example: An estimated 10 million spoken word cassettes will be sold this year. Sales volume from spoken word tapes and records is estimated at \$67 million, and should grow to \$120 million by 1977, according to published figures.

"We feel Magtec has taken steps to gain a foothold in what we consider to be a growing leisure time market through cassette communications," Stone said.

His concept is to build a total cassette communications structure aimed at the educational, industrial, institutional and leisure markets. Although the company is continuing its prime function as a duplicator to spoken word and music accounts, it will be instrumental in producing, creating and marketing proprietary products.

Use of cassettes for internal corporate communications is expanding rapidly, as is the business information/education market, professional information market, education and library market and the home market, he feels.

According to several reports, expansion of spoken word publishing is creating opportunities for suppliers of cassette players, blank tape, production and duplication services.

Over the next five years, an estimated \$239 million in suppliers' revenues will be stimulated by the audio tape publishing business.

"As leisure time and business communication demands increase," Stone said, "we feel there will be a great need for proprietary programming of spoken word cassettes."

On that theory, Magtec has diversified into several major product areas: duplicating, programming and even music duplicating and marketing.

"We're posturing ourselves as a quality company in communications diversified areas," Stone said. "We have created the foundation necessary to realize the full potential of our divisions."

For example:

—Its Stereotype division is emerging as a major factor in manufacturing and distributing recorded open reel music via exclusive contracts with RCA, Warner Bros., Reprise, Elektra, United Artists, MCA, Folkways, among others.

—Its duplicating division and Cassette Productions Inc., a subsidiary, are in strong position to diversify into several tape related areas.

Within these areas, Stone's future efforts are in quadraphonic, videotape and duplication.

Magtec is releasing 4-channel reel-to-reel tapes at \$9.95 for pop titles and \$10.95 for classical music. All titles released in 4-channel—or standard stereo—will be in the 7½ i.p.s. mode.

"We view the quadraphonic market as an additional sales avenue for music," Stone said, "rather than taking the place of standard stereo product. Each system has its own consumer niche."

The company's duplicating division is being automated to reduce costs and increase profitability, and it recently completed new leased facilities which includes a custom-designed 2,000-square-foot recording studio.

According to Stone, Magtec is also planning to enter the videotape duplication area as soon as the market develops. "Videotape duplication will be in conjunction with the audio tape programming," he said.

Earnings Reports

WARNER COMMUNICATIONS (Warner-Atlantic-Elektra Records)

Year to Dec. 31:	1972	e1971
Sales	\$510,251,000	\$383,870,000
Income	50,118,000	41,668,000
Special credit		350,000
Net income	50,118,000	c42,018,000
aCommon shares	22,082,240	21,200,044
aPer share	2.20	b1.89

first-quarter

Sales	144,165,000	111,877,000
Net income	12,298,000	10,660,000
Per share	.53	.48

a—Based on common and common equivalent shares. b—Based on income before special credit. c—Equal to \$1.91 a share. e—Restated to include acquisitions on a pooling-of-interests basis.

Fully diluted share earnings for the year were \$2.06 in 1972 and \$1.80 in 1971.

TENNA CORP.

Qtr. to Dec. 31:	1972	1971
Sales	\$ 25,898,007	\$ 15,961,755
Net income	48,877	361,417
Per share	.02	.12

six-months

Sales	20,467,016	18,139,276
Net loss	600,998	a802,422
Per share	.59	

a—Income.

LLOYD'S ELECTRONICS INC.

3rd qtr. to Dec. 31:	1972	1971
Sales	\$ 25,898,007	\$ 15,961,755
Net income	1,862,341	983,081
Per share	.98	.59

nine-months

Sales	55,235,235	35,442,886
Net income	3,629,335	1,853,397
Common shares	1,903,746	1,653,746
Per share	1.91	1.12

MORSE ELECTRO PRODUCTS

3rd qtr. to Dec. 31:	1972	1971
Sales	\$ 52,738,000	a \$ 35,650,000
Net income	2,125,000	1,302,000
bPer share	.73	.52

nine-months

Sales	121,936,000	a \$ 80,067,000
Net income	4,423,000	2,692,000
bAverage shares	2,911,238	2,488,464
bPer share	1.52	1.08

a—Restated. b—Based on average common and common stock equivalents.

Market Quotations

NAME	As of closing, Thursday, February 15, 1973						
	1973 High	1973 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	12 3/4	1305	147 1/2	12 3/4	13 1/4	- 7/8
ABC	81 1/2	51 1/4	1017	70	64 3/4	64 3/4	- 1/2
AAV Corp.	15 3/8	8 3/8	34	9 1/4	8 3/4	8 3/4	- 1/8
Ampex	15 1/8	5	458	6 1/2	6	6	- 3/8
Automatic Radio	8 7/8	5	62	6 1/4	5 1/2	5 5/8	- 1/8
Avco Corp.	20 7/8	12 7/8	587	14 1/8	13	13	- 1/2
Avnet	15 1/4	10 5/8	481	11 3/4	10 3/4	10 7/8	Unch.
Bell & Howell	73 3/8	38 3/8	488	43 7/8	39 3/8	41 1/8	+ 1 7/8
Capitol Ind.	14 3/4	6 1/4	143	8 3/8	7 1/2	7 1/2	- 3/4
CBS	63	44 1/2	2049	50 3/8	46 1/2	47 7/8	+ 1 1/8
Columbia Pictures	14 7/8	7 1/2	275	8 1/8	7 5/8	7 3/4	- 1/8
Craig Corp.	8 3/8	3 3/8	180	4 1/4	4 1/4	4 1/4	Unch.
Creative Management	15 1/2	7	47	8 5/8	7 3/8	7 3/8	- 7/8
Disney, Walt	123 7/8	95	3108	104 3/8	95 3/8	95 3/8	- 8 1/2
EMI	6	4	109	4 1/4	4 1/4	4 1/4	+ 1/8
General Electric	74 3/4	58 1/4	4342	72 1/8	67 5/8	69 7/8	+ 2 1/8
Gulf + Western	44 3/4	27 3/8	1152	28 7/8	27 3/8	27 1/2	- 1 1/2
Hammond Corp.	16 3/4	8 3/8	160	12 3/4	12	12	- 1/2
Handleman	42 1/8	10 1/2	386	11 1/2	10 3/4	10 3/4	- 3/4
Harvey Group	7	3 3/8	62	3 7/8	3 3/8	3 3/8	- 1/4
ITT	64 1/2	48 1/4	7051	55	51 3/8	53 3/4	+ 3
Lafayette Radio Electronics	40 1/2	11 3/8	355	13	10 7/8	10 3/4	- 2 1/4
Matsushita Electric Ind.	35 3/8	18 1/8	2100	28 3/8	24 1/4	28	+ 1 1/8
Mattel Inc.	34 3/4	8 3/8	1507	9 7/8	8 3/8	8 3/4	- 1/2
MCA	35 7/8	23 1/8	59	27 1/2	27	27 3/8	Unch.
Memorex	38 1/2	12 1/2	682	14 7/8	12 3/4	12 3/4	- 1/4
MGM	27 1/2	16 3/4	51	20 7/8	20 7/8	20 7/8	- 1/8
Metromedia	39	27 1/4	178	27 7/8	25 5/8	25 5/8	- 2 1/8
3M							



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Labels Cover Film Theme

• *Continued from page 1*
setting without any of the TJB's noted trappings.

Arranged by Quincy Jones, himself an A&M artist, the single like all the others released thus far, avoids any utilization of a tango rhythm.

Specialized Targets

Most of the singles attempt to slant "Last Tango" for specialized record markets. Mongo Santamaria on the Vaya label aims for the traditional Latin audience with a big band arrangement alternating lead among different instruments, including jazz violin. The youthful Latino-rock buyer is target of MCA's El Chicano, with a clearly stated rock arrangement featuring guitars.

Willie Mitchell, Al Green's producer on Hi Records, steps out for the label with a contemporary-soul arrangement that goes through an extended "Superfly" type of in-

Zody's Country

• *Continued from page 1*
tion with the "Country Corner" and the prizes offered on the air will range from two tickets to the awards ceremonies Feb. 26 of the Academy of Country & Western Music at Knott's Berry Farm as guest of Donna Fargo to tickets to a country music show sponsored by KLAC-AM at the Hollywood Palladium and albums.

Miss Cooper said that other labels are already interested in carrying on the "Country Corners" in Zody's. "We just wanted to open up the market more for country music . . . but we're not greedy. We'd like other labels to get involved . . . to see if we can sell country music records better in this market." She said that, as fantastic as Castle's record store in the San Fernando Valley was in selling country music, there was a desperate need for more outlets.

duction before the main theme enters.

On RCA, Doc Severinsen's version features his big, lush trumpet tone in a crisp but not particularly imaginative big band arrangement.

The "Last Tango" sweepstakes will be opened up still more when Unart Music, the publisher, makes available an official lyric. This writing assignment has just been given to UA's own Dory Previn, famed for her film theme lyrics before becoming a recording artist herself.

Barbieri and Oliver Nelson, who arranged the score, are both being given a promotional boost by Flying Dutchman Records, which is releasing new product and reissuing others by them to take advantage of their association with the film (Billboard, Feb. 20).

Jazzman Charles Mangione has joined the bandwagon with his own version on Mercury, marking his first effort in the singles market.

SF Dealers

• *Continued from page 1*
premium price that he receives hit merchandise at the same time that distributors and manufacturers ship to the chains. Heller states that many of the local salesmen pay all too infrequent visits to his store and, as a result, he is not being given important prerelease information that the chains are privy to.

Record Gallery's owner-manager Don Gertsman is in a more advantageous position than many of his cohorts. He also owns a rack, Best Record Rack, which makes him able to match the chains as to price. But still Gertsman must buy singles for his store from a subdistributor to assure competitive delivery. He claims he has many times waited up to two weeks for top LP product after chains have it in stock. But, unlike other indies, he would rather not stock the LP in his store, if he must pay one-stop price.

ONE. TWO. THREE. FOUR.

Dobie Gray "Drift Away"
Decca 33057



Uncle Dog "River Road"
MCA 40005



Atlanta Rhythm Section
"Back Up Against
The Wall" Decca 33051

*Atlanta
Rhythm
Section*

Rick Nelson
"Palace Guard"
MCA 40001



SINGLES!

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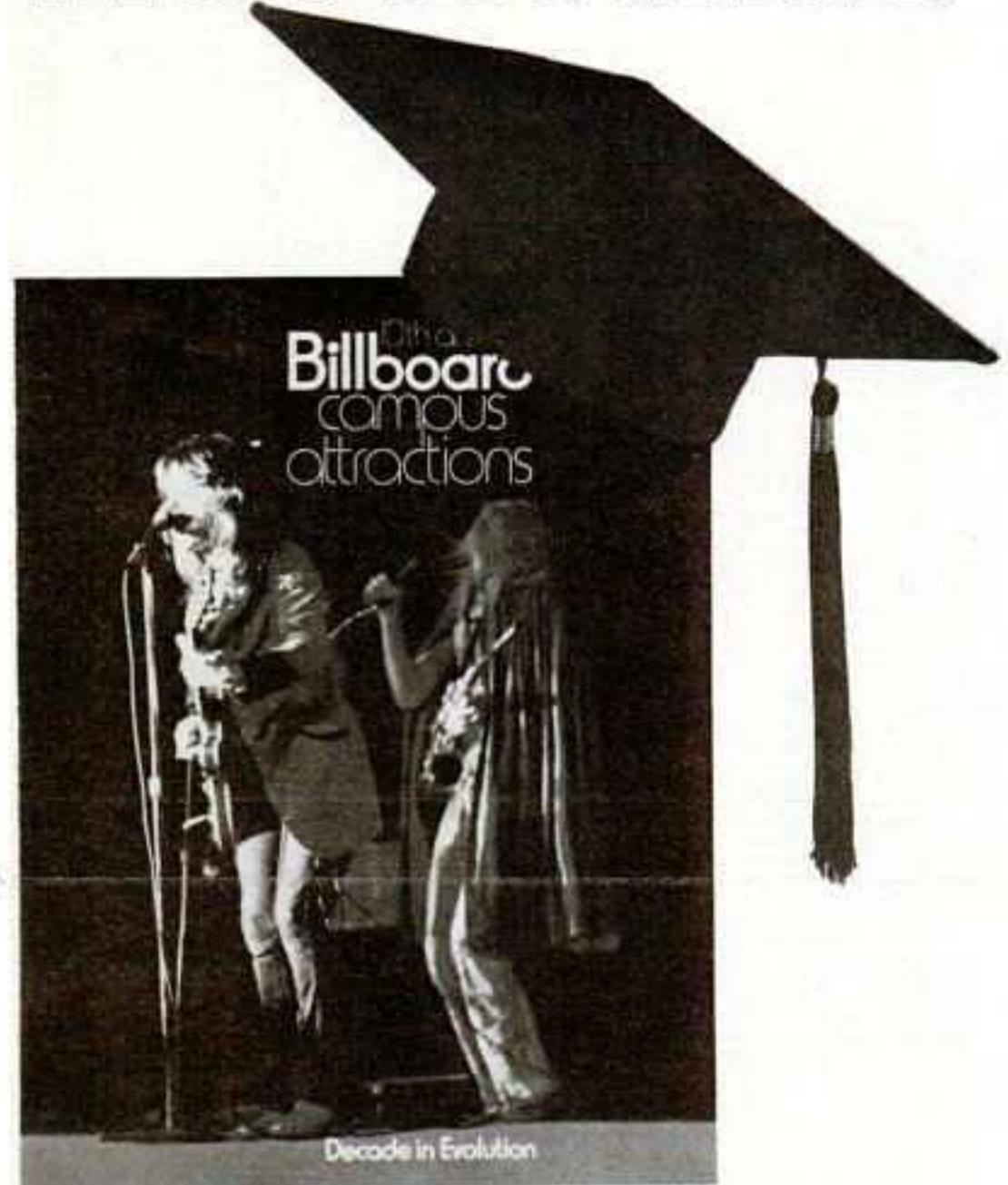
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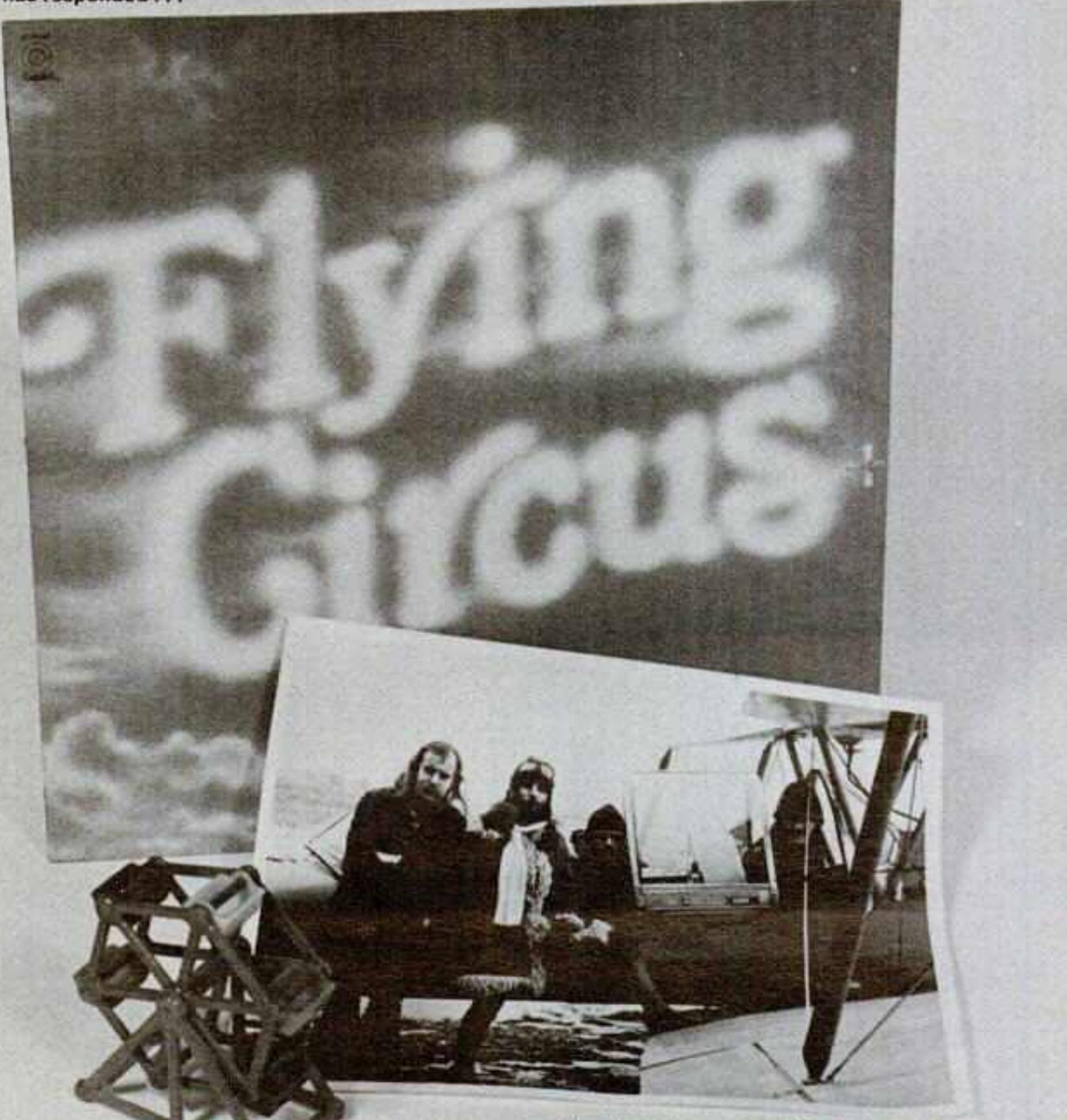
Billboard
campus attractions

Decade in Evolution

A lot of talent has been fired by the nation's colleges through Billboard's Campus Attractions.

Watch for our 10th Anniversary Edition coming in the March 31 issue.

From a gig at the Chatswood Dispensary Hall in Sydney to their first U.S. album release has taken four years work. They now call Toronto home, and Toronto has responded...



Meet Greg Grace, Doug Rowe, Colin Walker, and Terry Wilkins. Meet FLYING CIRCUS. On Capitol (ST-11147). Produced by Paul Hoffert and Bruce Bell. Executive Producer, Jimmy Lenner.



...they show a surprising interest in good strong melodies, intelligent lyrics, subtle and precise harmonies, and tasteful arrangements which in this city stamps them as something quite out of the ordinary. — TORONTO SUN

Talent

WHO—WHERE—WHEN

(For live talent on campuses across the country, see *Campus Dates* in *Billboard's Campus News*.)

RASPBERRIES (Capitol): Arlington, Va., Feb. 18; Memorial Auditorium, Kansas City, Mo., Feb. 24.

BEE GEES (Atco): O'Keefe Center, Toronto, Canada, Feb. 25, Forum Bowl, Montreal, Feb. 26; Capitol Theatre, Passaic, N.J., March 3; Philharmonic Hall, N.Y., March 4-5; Constitution Hall, Washington, D.C., March 6-7; Valley Forge Music Fair, Devon, Pa., March 9.

HELEN REDDY (Capitol): Civic Center Arena, Monroe, La., Feb. 23; Civic Center, Atlanta, Ga., Feb. 24; Veterans Memorial Auditorium, Columbus, Ga., March 9.

JERRY BUTLER (Mercury): Civic Center, San Francisco, March 10.

PAUL KUENTZ CHAMBER ORCH. (DGG): Whiting Auditorium, Flint, Mich., Feb. 21; Bay City H.S., Bay City, Mich., Feb. 22; Timken H.S. Auditorium, Canton, Ohio, Feb. 23; McMillian Hall, Aurora, N.Y., Feb. 25-26; Sherrill Auditorium, Oneida, N.Y., March 2; New York, March 5; Christ Chapel, Gettysburg, Pa., March 8.

EUGEN JOCHUM (DGG): Municipal Auditorium, Miami Beach, Feb. 26; Municipal Auditorium, W. Palm Beach, Feb. 27; Three Arts Theatre, Columbus, Ga., March 9.

HOYT AXTON (A&M): The Bitter End, New York, Feb. 28-March 5.

DANIEL BARENBOIM (DGG): L.A. Philharmonic, Los Angeles, Feb. 20-25; Philharmonic Hall, New York, Feb. 28.

LILY TOMLIN (Polydor): Valley Forge Music Fair, Devon, Pa., March 2-3; Westbury Music Fair, Westbury, N.Y., March 9-11.

CLAUDIO ABADDO (DGG): Cleveland Orch at Kennedy Center, Washington, D.C., Feb. 18; Philadelphia Orch. at Kennedy Center, Washington, D.C., Feb. 19; Philadelphia Orch. at the Academy of Music, Philadelphia, Pa., Feb. 23-24; Philadelphia Orch. at Philharmonic Hall, N.Y., Feb. 26.

WILLIE JACKSON (Polydor): Atlanta, Ga., Feb. 19; National Guard Armory, Newport News, Va., Feb. 23; Gregory's Wagon Wheel, Gloucester, Va., Feb. 24; Colorado Springs, Colo., March 1.

ROY BRYANT (Atlantic): Michael's Pub, New York, March 6 for 12 weeks.

JOHN PRINE (Atlantic): Alice Tully Hall, N.Y., Feb. 25.

BOBBY SHORT (Atlantic): Geary Theater, San Francisco, Feb. 18.

MOSE ALLISON (Atlantic): Matador, San Francisco, March 1-10.

ROBERTA FLACK (Atlantic): 4K Auditorium, Honolulu, Feb. 25.

BLACK HEAT (Atlantic): Lagemma Ballroom, Washington, D.C., Feb. 24.

JONATHAN EDWARDS (Atco): Cellar Door, Washington, D.C., Feb. 26-March 3.

KENNY RANKIN (Little, David): Bitter End, N.Y., Feb. 14-19; The Main Point, Philadelphia, Feb. 20-21; Siena College, Loudenville, N.Y., Feb. 24.

STAN GETZ (MGM): London House, Chicago, Feb. 13-March 4.

ELLEN McILWAINE (Polydor): Main Point, Bryn Mawr, Pa., March 1-4.

SIG & GARY: Persian Room, Plaza Hotel, N.Y., March 5-31.

OZARK MOUNTAIN DAREDEVILS: Shawnee Mission, N.W., Shawnee Mission, Kansas, Feb. 21.

LOGGINS & MESSINA (Columbia): Orpheum Theater, Boston, Mass., March 4; Bushnell Auditorium, Hartford, Conn., March 6; Kleinhaus Music Hall, Buffalo, N.Y., March 9; War Memorial Aud., Rochester, N.Y., March 10.

KRIS KRISTOFFERSON (Monument): Westbury Music Fair, Westbury, N.Y., March 2.

VICTOR BORGE: Westbury Music Fair, Westbury, N.Y., March 3.

SONNY & CHER (Kapp): Deauville Hotel, Miami Beach, March 2-11.

SAM NEELY (Capitol): Boarding House, San Francisco, March 6-11.

BOBBY WOMACK (United Artists): Wilmington, Del., March 2; Newark, N.J., March 3; Knoxville, Tenn., March 6; Charlotte, N.C., March 7; Roads Coliseum, Hampton, Va., March 9; Coliseum, Richmond, Va., March 10.

JOHN DENVER (RCA): Veteran's Memorial Auditorium, Columbus, Ohio, Feb. 23; Muni Opera House, St. Louis, Feb. 24; Memorial Hall, Kansas City, Feb. 25.

ARTHUR FIEDLER (Polydor): Minnesota Orch, Minneapolis, Minn., Feb. 23-25; Toronto Symphony, Toronto, Ont., March 2; Cincinnati Symphony, Cincinnati, Ohio, March 4; Boston Pops, Lowell, Mass., March 5; Miami Philharmonic, Miami, Fla., March 8-9.

SUN RA (Blue Thumb): Village Gate, N.Y., Feb. 26.

5TH DIMENSION (Bell): Houston Astrodome Rodeo, Houston, Texas, March 1; Scholarship Fund Show, Nashville, Tenn., Mar. 4; Civic Center, Savannah, Ga., March 10.

FLO & EDDIE (Reprise): Whisky A Go Go, Hollywood, Feb. 14-19.

STEVIE WONDER (Tamla): Santa Monica Civic Aud., Santa Monica, March 2; Berkeley Comm. Theater, Berkeley, March 4.

CHARLEY PRIDE (RCA): Astrodome, Houston, Texas, Feb. 23.

CASS ELLIOT (RCA): Flamingo, Las Vegas, Feb. 22-March 21.

EVERLY BROS. (RCA): City Plaza Exhibit Hall, Phoenix, Ariz., Feb. 22; Swing Auditorium, San Bernardino, Calif., Feb. 24; Memorial Auditorium, Sacramento, Calif., Feb. 25.

FIENDS OF DISTINCTION (RCA): Fairmont, Dallas, Texas, March 1-10.

BUDDY RICH (RCA): Mr. Kelly's, Chicago, Ill., Feb. 19-25.

SIEGEL-SCHWALL (RCA): Quiet Knight, Chicago, Feb. 20.

CURTIS MAYFIELD (Buddah): Municipal Auditorium, New Orleans, La., March 8; Hirsch Memorial Auditorium, Shreveport, La., March 10.

STEVE GOODMAN (Buddah): Bitter End, N.Y., March 7-12.

HONEY CONE (Buddah): Apollo, N.Y., March 7-13.

ROBERT KLEIN (Buddah): Main Point, Bryn Mawr, Pa., March 8-11.

SANTANA (Columbia): Coliseum, Greensboro, N.C., March 5; Civic Coliseum, Knoxville, Tenn., March 6; Coliseum, Charlotte, N.C., March 7; Hampton Roads Coliseum, Hampton Roads, Va., March 9; Coliseum, Richmond, Va., March 10.

NEIL YOUNG (Reprise): Community Center, Tucson, Ariz., March 4; Coliseum, Phoenix, Ariz., March 5; Salt Palace, Salt Lake City, Utah, March 6; Memorial Aud., Sacramento, Calif., March 8; Civic Auditorium, Bakersfield, Calif., March 9; Santa Cruz Civic Aud., Santa Cruz, Calif., March 10.

ROY BUCHANAN (Polydor): The Citadel, Charleston, S.C., March 10.

FRANKIE LAINE (Amos): Waldorf Astoria, N.Y., March 6.

STEELY DAN (ABC): Memorial Coliseum, Corpus Christi, Texas, March 9; Ector County Coliseum, Odessa, Texas, March 10.

STYLISTICS (Avco): Apollo Theater, N.Y., March 7-13.

PINK FLOYD (Harvest): Cobo Hall, Detroit, March 5; Veil Auditorium, St. Louis, Mo., March 6; The Amphitheater, Chicago, March 7.

MERRY CLAYTON (Ode): Civic Center, Savannah, Ga., March 10.

JAMES BROWN (Polydor): Deutschlandhalle, Berlin, March 4; Frankfurt Airport, March 5; Theatre de Beaulieu, Lausanne (Geneva Airport), March 7; Chapiteau de la Ville, Toulouse, March 8-9; Palais de Sport, Lille (Brussels Airport), March 10.

DAVID BOWIE (RCA): Aragon Ballroom, Chicago, March 4; Arena, Long Beach, Calif., March 10.

AMERICA (Warner Bros.): Music Hall, Houston, Texas, March 4; Auditorium, San Antonio, Texas, March 5; Civic Theater, San Diego, Calif., March 8; Berkeley Community Theater, Berkeley, Calif., March 10-11.

BEACH BOYS (Reprise): Palladium, Los Angeles, March 9.

CAPTAIN BEEFHEART (Reprise): Power Theatre, Upper Darby, Pa., Feb. 23; Town Hall, N.Y., Feb. 24; Aquarius Theatre, Boston, Mass., Feb. 25.

BYZANTIUM (Warner Bros.): Embassy II, Ft. Wayne, Ind., Feb. 23.

ALICE COOPER (Warner Bros.): War Memorial, Rochester, N.Y., March 5; Spectrum, Philadelphia, March 8-9; Civic Center, Roanoke, Va., March 10.

JOHN HARTFORD (Warner Bros.): Great Southeast Music Hall, Atlanta, Ga., March 6-11.

LINDA LEWIS (Warner Bros.): Main Point, Philadelphia, March 8-11.

GORDON LIGHTFOOT (Reprise): Regina, Sask., Canada, March 6; Saskatoon, Sask., Canada, March 7; Edmonton, Alberta, Canada, March 8-9; Calgary, Alberta, Canada, March 10-11.

GRAM PARSONS (Reprise): Max's Kansas City, N.Y., March 7-12.

BONNIE RAITT (Warner Bros.): Carnegie Hall, N.Y., March 4.

FERRANTE & TEICHER (United Artists): Massey Hall, Toronto, Canada, March 8; Eastman Auditorium, Rochester, N.Y., March 9; Masonic Temple, Detroit, March 10.

JIM BAILEY (United Artists): Palmer House, Chicago, March 6-19.

CORE, Wein Sponsor Session

NEW YORK—The Congress of Racial Equality (CORE), George Wein and the Newport Jazz Festival will sponsor a midnight "jam session" at Radio City Music Hall on Saturday, March 3.

Headlining the artists' line-up for the affair will be Leonard Bernstein, who will appear with Eddie Barefield, Dave Brubeck, Jaki Byard, Paul Desmond, Ted Dunbar, Tyree Glenn, Roland Hanna, Illinois Jacquet, Thad Jones, Ellis Larkins, Howard McGhee, Charlie McPherson, Joe Newman, Jimmy Owens, Cecil Payne, Larry Ridley, James Spaulding, Buddy Tate, Randy Weston, Tony Williams, Roy Haynes and others yet to be announced.

Other artists scheduled to be present will include La Rocque Bey, Rodney Dangerfield, Ossie Davis, Ruby Dee, Micki Grant, Skitch Henderson, Chuck Jackson, Hal Jackson, Pigmeat Markham, Melba Moore, Leonard Parker, Freda Payne, Willis Reed, Hazel Scott, Cicely Tyson, Ben Vereen, the Voices of East Harlem, Irwin C. Watson, Kim Weston and Paul Winfield.

Proceeds from the performance will support training programs and other projects sponsored by the Congress of Racial Equality. The Jam Session may be instituted as an annual benefit event.

General admission tickets, with seating guaranteed, have been set at \$10, with sales being handled both by Radio City Music Hall and Ticketron outlets. Information on mail order tickets are also available from CORE Jam Session, P.O. Box 1110, Ansonia Station, New York, N.Y. 10023.

Information regarding a limited number of prime reserved seats for patron donors are available from CORE Jam Session, 200 West 135th St., New York, N.Y. 10030.

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Convention Authority OK's Put Up Productions Date

By LAURA DENI

LAS VEGAS—The Las Vegas Convention Authority has awarded April 27 to "Put Up Productions," a subsidiary of Will-Don, Inc. for a performance of the rock group the Grateful Dead.

Just who Put Up Productions may be open to speculation. Put Up, according to informed sources, used to be Groovie Productions. Another promotion group, West Productions, apparently used to be Spectrum. Exactly why the name changes is unclear.

There have been charges and countercharges as to who actually had which group scheduled at what particular time at the Convention Center.

Irving Azoff of Associated

Booking Corp. in Los Angeles refused to either confirm or deny whether Put Up actually had the Grateful Dead.

Sam Cutler, manager of the Grateful Dead, said, "We are still working on that date, it's still not definite. The matter is still subject to negotiations," he said regarding the Convention Center date.

Put Up Productions apparently did not have a firm commitment when it went before the Convention Authority seeking the date, which is what the authority rules say a promoter has to do.

Put Up has until Wednesday (7) to come up with a telegram from Cutler or any other authorized Grateful Dead representative, and with a \$1,000 deposit for the April 27 Convention Center performance.

Gary Naseef, who two weeks ago said he was pulling out of Las Vegas, now has announced he will remain, and goes before the Convention Authority to ask for 15 Convention Center dates and to offer a guarantee of some \$60,000 plus dollars for the county coffers.

Naseef, owner of Gana Productions and a pioneer of rock shows in Las Vegas, said he will also give the Convention Center their basic rental fee of \$4,000 before the concerts take place and any additional money if the gate gross of 10 per cent is more than \$4,000.

The date on which Put Up Productions was awarded last week was a forfeiture by another producer who couldn't come up with the group originally set for the date.

Naseef said he's "not afraid of competition" but feels other promoters don't have to follow the rules that he does.

Sonny & Cher, Garrett Split

NEW YORK—Snuff Garrett, noted independent record producer, and Kapp Records' artists Sonny & Cher have parted.

After producing the team for 18 months, including work on seven chart singles and two gold albums with the team, Garrett decided to sever his ties with the act in response to "insurmountable difficulties and differences."

While he felt Sonny & Cher to be "wonderfully talented artists to work with," he claims to have decided to "finally throw in the towel when it became apparent that my role as their producer was also being reduced for no reason."

Garrett also has a record production unit, which is released through Bell Records, and several music publishing operations.

Talent In Action

MELANIE

Carnegie Hall, New York

The packed house waited patiently for their birthday girl to come on stage—almost a half hour passed, and one seemed to wonder if this would deflate the myth of those something-special performances that artists have a knack for coming up with on their personal days.

Not this time around, anyway. Melanie was delightful, with a voice that matched her long flowing hair and dress. After a slight delay from infiltrating balloons traveling stageword, she settled down to give her candle-carrying fans an evening's package of song that was to reiterate her strength to the "rainbow children" of music.

The Neighborhood artist effectively mixed her standards with newer material throughout the performance—all of which were well received. Selections included "Wild Horses," "I Wish I Were a Farmer," "Beautiful People," and "Together Alone." Unfortunately, the audience clamored more for her standards than for the newer material, which like her voice is moving into richer fields.

The concert ended with an ovation, and then the birthday party began. Prompted by a young lady who joined Melanie on stage for her supposedly closing number, at least 30 of the "children" joined her, campfire style. She continued on into the night—10 plus selections and another boost to that myth of birthdays. JIM MELANSON

LOGGINS & MESSINA
ALBERT HAMMOND*Troubadour, Los Angeles*

When the description "laid-back" is applied to Kenny Loggins and Jim Messina's group, it does NOT mean they're too lazy to entertain. In this case, the casualness of the band's approach to making fine, mellow music becomes part of the show. There's also more of a drive present than seemed when they first began, as displayed in their current smash, "Your Mama Don't Dance and Your Daddy Don't Rock 'N' Roll," which was of course their encore.

Loggins' fine lead voice and the on-target guitar and harmonies of Messina are a pop delight. The Columbia Records group is helped on stage immensely by its two multi-instrumentalists whose work with reeds and fiddle impart added dimension to each chart. A major group currently displaying new material not yet on record.

Albert Hammond exudes a charmingly sincere humility despite his breakthrough smash on Mums with "It Never Rains In Southern California." With his almost apologetic manner making up for a lack of fire and dynamism, plus an engagingly weird speaking accent from his native Gibraltar, Hammond made a firmly likeable impression. He also showed himself to be a lot more well-rounded than his country-pop first album indicated. A good bet to stay around for much longer than his hit.

NAT FREEDLAND

DIANA ROSS

Caesars Palace, Las Vegas

Diana Ross has established herself as a superstar with her current outing at Caesars Palace.

The Motown artist kept complete control over the audience with a wide range of selections including a rousing opener "Don't Rain On My Parade." Looking cool and sexy the slim lady's arrangements are all up tempo and straight ahead featuring "Happy" with lyrics by Smokey Robinson and a fun "Big Mable Murphy" and two selections from Sesame Street.

Her Supremes Medley was warmly received by the full house. Her swing soul feeling on a medley from her movie "Lady Sings the Blues" transformed the primarily white, middle class mom and pop audience into a hip, with-it crowd.

The entire show is a crowd pleaser from start to finish. Her personality is delightful and her voice and appearance in great form. Miss Ross ends her seemingly too short hour with "Good Life" as she shakes hands with the crowd who responded with a standing ovation.

During her engagement the show was recorded live for Motown with Gil Askey conducting the Nat Brandwynne Orchestra.

LAURA DENI

MARK/ALMOND
JONATHAN EDWARDS*Troubadour, Los Angeles*

Mark/Almond, with added personnel and a new home at Columbia, has decided to become a cooking band and leave behind their formerly wispier extended instrumental approach. The band does cook excitingly, though sometimes all that nonstop energy gets wearing enough to make one wish for an occasional change of pace with that quiet former style. At any rate, they still do that fiery, long version of "The City" featuring Johnny Almond's tenor sax. The Mark/Almond formula of reasonably standard rock songs taken into powerful jazz instrumental statements works better than ever with a drum and conga base. The new permanent line-up gives this outstanding act even more extended possibilities.

Jonathan Edwards is now touring with backup bass and banjo, and his new songs are moving towards a wider commerciality than the folkie repertoire he specialized in when "Sunshine" first hit. This development is still in an intermediate stage and one senses that his entire act is going in the right direction, rather than actually being there as yet.

NAT FREEDLAND

NEIL YOUNG

LINDA RONSTADT
Madison Square Garden, New York

After being somewhat tepidly received two nights before at Carnegie Hall, Neil Young reemerged in Manhattan at the Garden with an appearance proving there's safety in numbers. In a three phase program, combining the various musical elements of his career, Young ingratiated himself cordially with his youthful following. Opening with an acoustical set of familiar numbers, all sung in his high pitched plaintive voice, Young moved on to the piano with several songs from his film, "Journey Through the Past."

He followed by introducing his country-rock band, The Stray Gators—a stellar line-up of studio musicians featured on the Reprise artist's "Harvest" album. Resounding waves of recognition greeted "Heart of Gold" and "Old Man," the latter performed with a good feeling of guts and power not found on the record. Young even managed to inject a note of levity when he cited the record producer who told him, "Neil, your songs are really good, but can't you sing them any faster?"

Finally, Young got down to business by strapping on his V-shaped guitar for some hard double-edged rock featuring songs old ("Cinnamon Girl") and new ("Don't Be Denied"). Highlight of the evening was not a song, however, but an announcement. "The war is over." Young read a note hurriedly handed him by a grip. The message received with a roar of relief and brotherly love from the, by now, body-to-body crowd. Young lashed into "Southern Man," as his closer. The frenzied throng forced him back for an encore of "A Day in the Country."

Asylum artist Linda Ronstadt showed up as an unexpected but very welcomed guest, kicking off the concert with her sunshine vocals encased in a country-rock setting, best of which was "Break My Mind."

PHIL GELOMINE
MANDRILL
SYMPHONY OF THE NEW WORLD*Philharmonic Hall, New York*

Mandrill is a seven-man band who play more than 20 instruments between them, besides composing and arranging all of their own material. Mandrill's musical influences are as varied as the backgrounds of its individual members, i.e., Cuban, Afro-American, Puerto Rican, American Indian, Panamanian, Jewish and West Indian.

Part of the magic of Mandrill lies in live performance. This is no robotized contingent going through the motions of making music. From the initial emergence of the group down the long center aisle of the hall up to the stage, amidst a general good-natured chaos, Mandrill clearly rode the wave-length of its audience throughout its vigorous set.

The show was opened by the sprawling and spectacular Symphony of the New World performing the chilling piece, "Freedom, Freedom," composed and conducted by Coleridge-Taylor Perkinson, with able assist from the All-City concert choir and the John Motley Singers. Mayor Lindsay was introduced to a mixed house reaction for the purpose of citing the community merits of the orchestra in celebration of Black History Week.

After intermission Mandrill and the Symphony of the New World combined creative forces in selections from the group's Polydor albums including "Peace and Love Suite," "The Sun Must Go Down" and "Here Today, Gone Tomorrow." The amalgamation proved successful although Mandrill's high intensity rock, Latin, soul and jazz rhythms tended to be a bit overbearing on the orchestrations and sweeping voices of the choir.

PHIL GELOMINE

BILLY PAUL
RANDY CRAWFORD
LES McCANN*Carnegie Hall, New York*

The evening's roster was aimed at what might be described as a progressive black audience, with talent ranging from Billy Paul's style of both rich and funky pop to Les McCann's versatile mix of contemporary genres. The audience, however, ranged from members of the black soul audience to genuine freaks, underscoring both the impact of this Carnegie booking and the growing power of black pop artists.

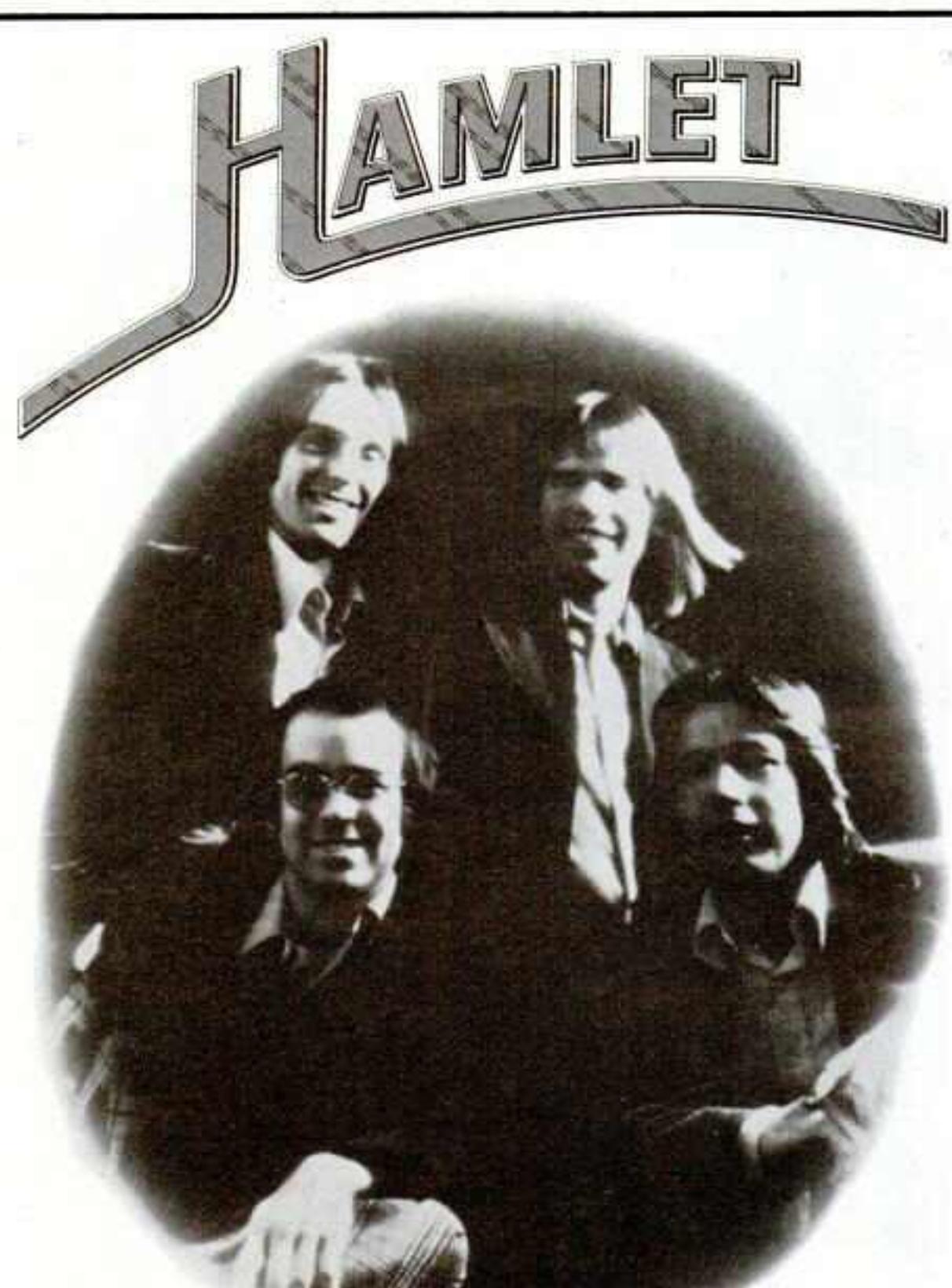
Billy Paul, Philadelphia International recording artist, took the stage on the shoulders of a star's ovation, and, during his set, managed to overcome the injustices of a truly appalling sound system to assert his smoky, rich vocal style over the crowd. Paul's rather undistinguished back-up gradually drew its strength together to provide a range of funky pop stylings, and Paul built his act from there, using his Carnegie debut to good effect.

Billy Paul's set began with a brief guest shot by a new artist, Randy Crawford, who also shared duties on Paul's top chart hit, "Me and Mrs. Jones." Miss Crawford, recently signed to Columbia Records, obviously possesses a stunning voice, but, at present, that instrument's stylistic debt to another female superstar is potentially inhibiting. To her credit, Miss Crawford works hard to overcome comparisons by exuding a fresh, earnest stage presence and by selecting some strong new compositions by other artists.

Opening the evening, and most sorely

(Continued on page 21)

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THEATER REVIEW

'Lemmings' at Village Gate

NEW YORK—A little perspective, please. Much praise has been directed toward the National Lampoon's stage production, "Lemmings," but a few sour grapes as well, particularly from the cognoscenti that find the review somewhat lacking in subtlety. It's appearing at the Village Gate.

That is putting the case lightly, but, as the wanton devotees of the NatlampCo conglomerate fantasy would be quick to point out, the parent operation has always found subtlety largely useless. A sledgehammer's impact seems more to the point, and, armed with prodigious talent and a thorough knowledge of its audience, the cast of "Lemmings" has proceeded to revive the very nature of the review itself.

For those few viewers who found the review's first half rather heavy-handed, one may only watch the audience; high school has been a real enough target in the past, as has the war, but, even in the wake of that uneasy peace, the

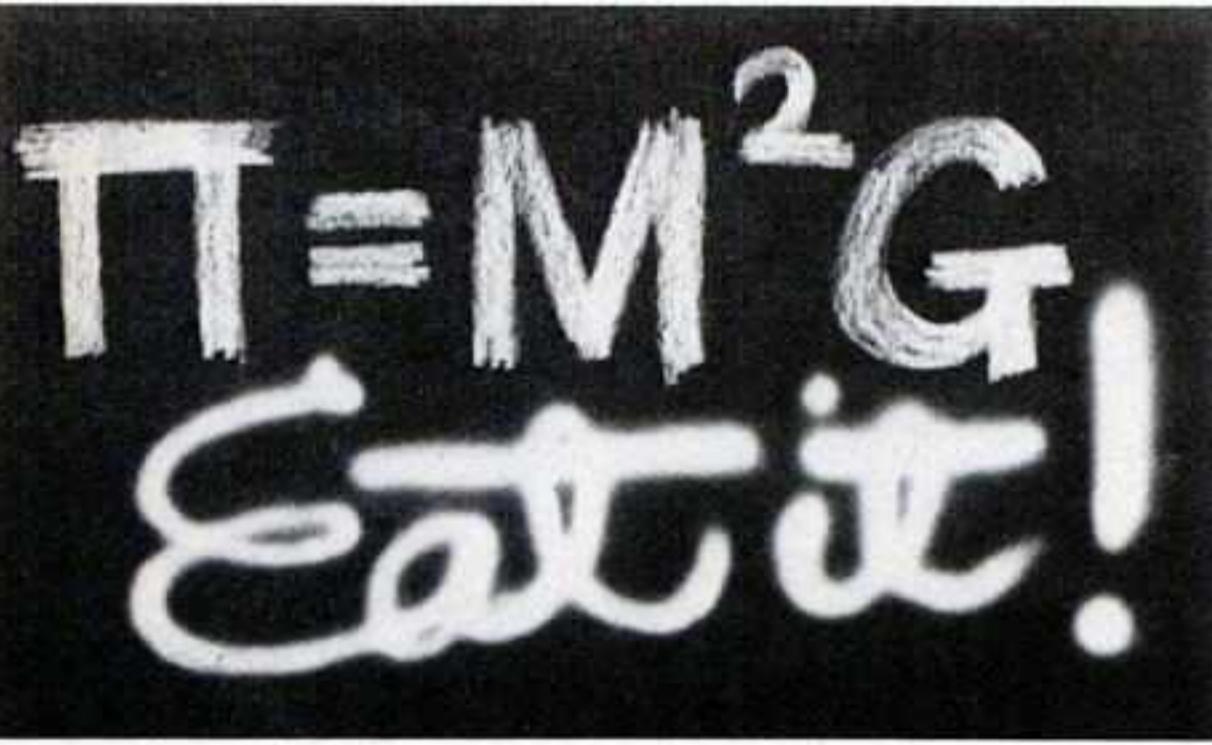
satirical bits that open the show are generally quite tight.

Where "Lemmings" undoubtedly triumphs, however, is in the second portion of the show, which uses the show's title, and its theme of mass suicide, as a tasty springboard for the Woodstock Festival of Peace, Love and Death.

As envisioned by its emcee, the perfect bleary-eyed doper (as played by John Belushi, one of the review's strongest offerings), the Festival is a prime opportunity to "get it off" by offing yourself. Thus, the review plays havoc with the youth culture of the '60s through that culture itself and the accuracy of its parody.

The cast itself is nearly flawless, both musically and dramatically, with Belushi, Christopher Guest and Alice Playten particularly strong. As for the musical compositions, they demonstrate an unerring sense for the styles of the originals, parodied.

SAM SUTHERLAND



Winn Joins NES as Exec

CHICAGO—Chicago rock promoter Jan Winn has left the concert promotion field to join National Entertainment Services as vice-president in charge of marketing. Winn's new appointment underscores the development of NES in its efforts to create a new service operation for entertainment and sporting events.

The new company's goals focus on the creation of a coordinating service for promoters which will attempt to utilize retail ticket selling outlets for increased attraction receipts.

NES thus plans to establish "one-stop shopping" for promoters, including ticket sales, management and distribution; security; insurance; advertising; public relations and facility management.

At NES, Winn is reunited with

Joseph Maiorella, a former associate from Winn's earlier career at Ticketron. Service contracts have been signed with Triangle Theatrical Productions and Howard Stein Enterprises, according to Winn's office, with Stein to be represented nationally by NES. Also handled by NES are the national Roller Derby League, for which NES will provide services for the Chicago Pioneers.

Other services being offered by NES include the Chicago Entertainment Calendar, a listing of events in the Chicago area which appears in the Sunday newspapers and is reproduced and distributed through Montgomery Ward ticket selling locations.

Winn leaves the promotion field after eight months as a concert promoter at Chicago's Aragon.



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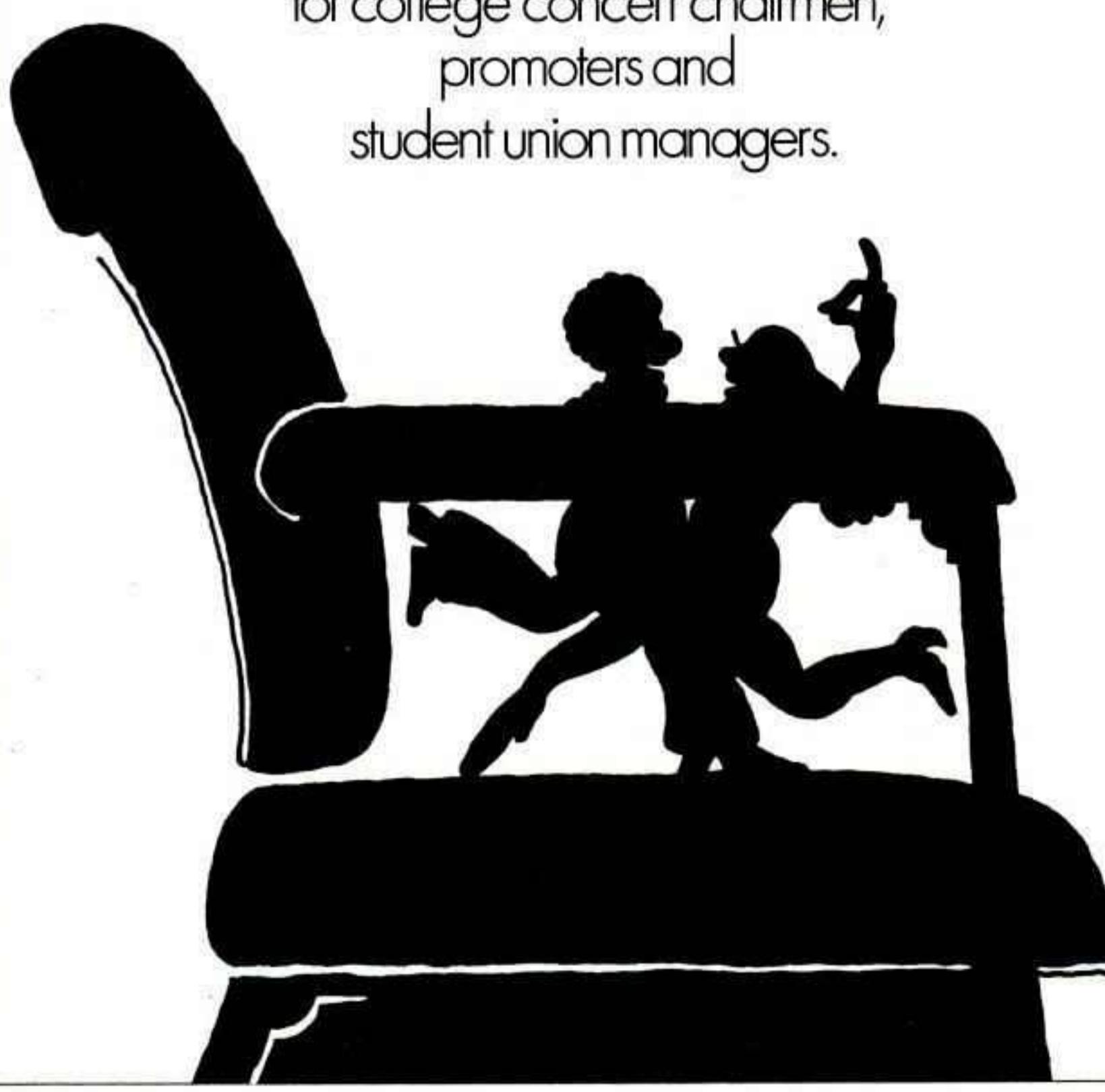
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BY

ANDREW H. MEYER

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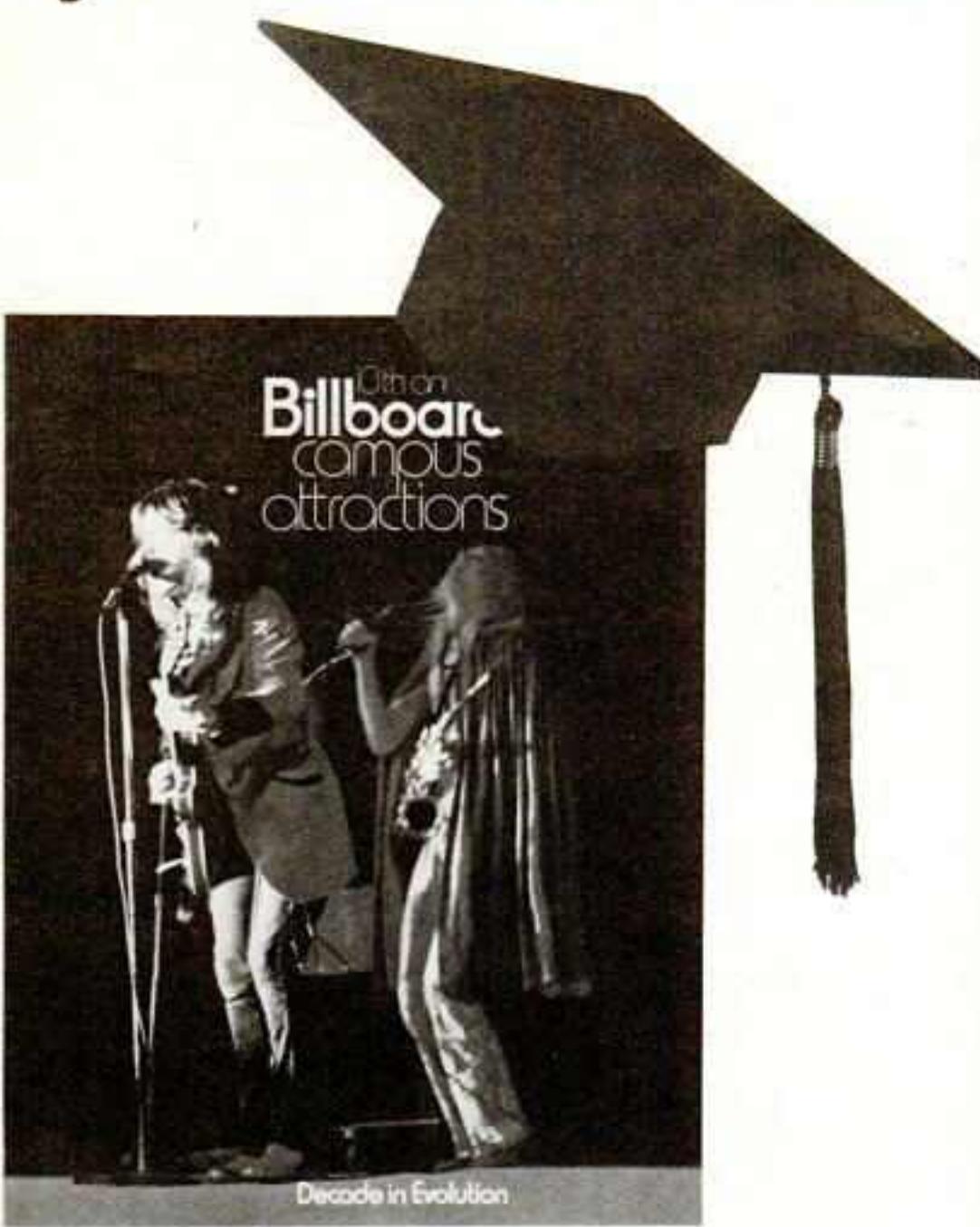
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Talent

Ramsey Lewis Hushes Crowd

LAS VEGAS—Ramsey Lewis abruptly stopped his much advertised jazz performance at the Convention Center Friday (9) to scold several thousand jazz enthusiasts, because of excessive audience noise.

The 37-year-old Lewis said following the concert, "For about five minutes we lost the marriage

Denver Stars in BBC-TV Shows

NEW YORK—RCA Records composer-artist, John Denver, will star in six live BBC-TV specials. The one-hour shows will begin airing in London on April 28, and will be programmed for the next five consecutive Sunday evenings.

The Denver specials will also feature top American and British guest stars encompassing musical styles from rock and folk to jazz. Denver, who recently starred in the nationally-syndicated "Bighorn" television special here, is also planning to record his next RCA album while in London during March.

Douglas and Shaffer emphasized that the tour has provided an unusually wide variety of possibilities for tying in promotional activities. Local distributors, participating clubs where the concerts are held, and the radio stations themselves are all contributing promotional support.

Meanwhile, the national promotional, sales and merchandising

of the concert. Only a few people caused the disruption."

Lewis, accompanied by Cleveland Eaton on the bass fiddle, and Morris Jennings on percussion, stopped a performance of a "Guitar Concerto" when several members of the audience began calling to each other.

The youthful audience broke into extensive applause when Lewis rose from his piano. When the clapping stopped, Lewis began.

"Most of you are very kind," he said. Then with a grin he added, "Now if we're through sending messages, I'll continue."

Lewis instantly turned jazz fans into a quiet audience who interrupted the concert from then on with frequent applause.

The Ramsey Lewis Trio for the next hour put on a show of contemporary jazz that made everyone forget that Jackie De Shannon had preceded the Trio with a performance of her own.

The concert ended with a standing ovation.

Afterwards Ramsey said, "I like playing the college circuit more than I like playing for anyone. They are the most responsive to the artist."

Douglas Push on Full Moon

• *Continued from page 14*

by broadcasts in the Midwest and South, with the group expected to wind up its cross-country FM trek on the West Coast in March.

teams of the Columbia/Epic Custom Labels, Douglas' distributor, are coordinating activities at both regional and national levels.

Douglas stressed the value of the new promotional vehicle in breaking new acts at a time when radio playlists and promotional saturation are limiting a new band's chances of gaining recognition. Via the tour, Full Moon will be able to reach a much broader audience, receiving top billing rather than coming into a talent bill under established acts.

Also vital is the opportunity for all supportive advertising to focus on the concerts as a specific point, rather than simply hyping the record.

Sugarman Special

• *Continued from page 14*

Harris, will be able to draw from current chart artists.

Sugarman did note that the program's concept may be changed from week to week, once the show is established. Thus, future shows may focus on women artists, or on '50's rock-and-roll, or country music. Sugarman also hopes to increase the exposure of new, unknown acts, depending on the program's acceptance.

As for the future of late-night programming and music shows in general, Sugarman hopes to use the series to open up late-night TV to full network exploitation. Sound quality, often a weak point of music broadcasts in the past, is being pursued via hook-ups with NBC radio affiliates and, where unavailable, unaffiliated FM stations. Artists are given complete control over their own sound mixing, according to Sugarman, which will also help push the television industry toward a more conscientious handling of sound.

Naseef Back in Vegas Ring After Retiring

LAS VEGAS — Gary Naseef, head of Gana Productions, can't make up his mind what he wants to be. Two weeks ago he announced he was quitting the rock business in Las Vegas. He then changed his mind and asked the Convention Authority for 15 new rock dates. Tuesday (6) Naseef announced he was dissolving his corporation.

"I have no choice," said Naseef. "They treat that place (Convention Center) like it was a private country club. I was trying to run a business and I couldn't do it on the whims of a political faction. I tried to tell them I was making an effort to save a business and they wouldn't listen, so let them have it."

Naseef also announced he would run for the Las Vegas City Commission seat currently being held by Hank Thornley. Naseef said he felt he could right numerous wrongs through this channel. He cited the recent garbage rate increase as one injustice which made him decide to enter the political field.

One rock show was approved for April 27 by the Las Vegas Convention Authority, but further dates were frozen awaiting the outcome of a study on whether the Convention Authority itself should get into "the rock business."

Approved for the April date was the Grateful Dead which is being brought in by Put Up Productions.

Then board member George Franklin asked about the possibility of the authority taking a bigger role in promoting rock concerts because of all the problems which have attended setting dates, choosing agents, and guaranteeing groups.

Facilities head John Anderson agreed a study was needed and asked permission to bring in some top agents and do a study. The board approved the request.

Franklin said, "I think the possibility of the Convention Authority entering into contracts directly with the rock groups should be studied. We could guarantee the product. We could also have complete control over the rock concert itself."

Franklin said Anderson would probably report back on his findings within two weeks.

Bklyn Theater As Rock Spot

NEW YORK—Banafish Garden, formerly Loews 46th St. Theater, in Brooklyn, has inaugurated a policy of presenting live multimedia rock entertainment, which began Feb. 18 with a concert featuring the Byrds and Orphan. Partner in the Banafish "concept" will be the simultaneous unveiling of "Bananafax," "Banavision" and "The Dingbat Production Co."



DANNY CRSTAL, left, motion picture music coordinator for the United Artists Music Publishing Group, and country singer Charlie Pride, right, at the scoring session for the forthcoming musical film production of "Tom Sawyer." Pride sings the main theme, "River Song." A soundtrack album is due out in May from United Artists Records.

Talent

Studio Track

By SAM SUTHERLAND

Out in the sunnier climes, Wally Heider Recording is obviously untroubled by winter chills: studio manager Terry Stark has provided quick takes on the variety of chores that Heider's facilities have been handling recently, and the list is tasty indeed.

Devotees of session stars will be warmed by news of progress on Hicky Hopkins' forthcoming solo LP, produced by David Briggs. Seven days of recording at Hopkins' house in Northern California were followed with studio time in the Hollywood room, where Gabby Garcia of Heider provided an assist.

Meanwhile, Fanny were caught in the act at the Whisky, where Todd Rundgren produced and Ray Thompson engineered during four nights of recording.

Then, for followers of legends, Heider provided over four tons of gear to record Elvis Presley's world-wide television broadcast, working with Hollywood Sound Services and Bill Levitsky, mixer. RCA's Larry Schnapf supervised the audio, while Ray Thompson and Myles Weiner headed the Heider crew.

More TV work came with the audio duties for the Duke Ellington "We Love You Madly" special for Tandem Productions. The taping at the Shubert Theater was mixed by Phil Ramone, working with Heiders chief remote engineer, Jack Crymes.

Then . . . catch your breath, friend . . . Heider remote facilities were used to handle RCA's recording of the Martin Luther King Benefit in Atlanta. Flip Wilson, The Friends of Distinction, and Jose Feliciano were among the artists, while Heider's Ed Barton worked with Mike Moran from RCA on engineering.

More remote work came at Harrah's in Reno, where a Heider rig was used to record Bill Cosby. Lowell Frank mixed, and Myles Weiner assisted.

Other recent remote activities for Heider included pre-Inauguration festivities at the JFK Center in Washington, where Val Valentini and Jack Hunt of MGM worked with Ray Thompson in recording acts there . . . then, the historic Earl Scruggs Revue extravaganza at Kansas State in Manhattan, Kan., where Scruggs, The Byrds, Joan Baez, Ramblin' Jack Elliot, David Bromberg, Doc Watson, The Nitty Gritty Dirt Band and Tracy Nelson with Mother Earth were recorded for Chicken Salad Productions.

Rounding the operation's schedule out, the Stax organization has fielded a number of dates in recent months, notably the Wattstax concert (Ray Thompson handled the crew there) and the Bar-Kays at

San Francisco's Winterland and at the Whisky (Ed Barton and Myles Weiner, working with Staxmen Pete Bishop and William Brown).

Final shots: Blood, Sweat & Tears at MSU, mixed by Ray Thompson; and the most recent "In Concert" taping, catching Loggins & Messina, Melanie, Billy Preston, B. B. King, The Guess Who and The Hollies at the Santa Monica Civic Auditorium for Dick Clark Productions, Bill Lee producing and Jack Crymes engineering.

Meanwhile, back at Media Sound in New York, Bob Walters reports continued hot flashing there, with further details on Dave Mason's recent surfacing in that room.

Mason has been working steadily with Greg Reeves, who is reported to be handling a project of his own as well. Both men are recording with producer Larry Curzon, while Jeff Lesser and other Media engineers have been manning the board.

Stevie Wonder recently logged 70 hours in one week of recording, producing tracks with co-producers Bob Margouleff and Malcolm Cecil for Tamla.

James Moody was in, produced for Muse Records by Don Schlitten, who also handled Muse sessions with Tiny Grimes, while Lon and Derek Van Batton have been recording their next Apple works

with engineer Tony Bongiovi. Then, Rupert Holmes brought in The Buys for Polydor, with that band rumored to be the focal point of a reasonably heavy upcoming promotion.

In the Latin world, Hector Rivera has been in, produced for Tico-Roulette by Joe Cain, while Polydor of Canada producer Ettore Estrada recorded Joselyn Jocya there.

Best news of all, according to Walters, is authorization for a massive expansion program based on the recommendations of Media Sound's engineering staff.

Out at the West Coast Record Plants, the new year continues to be a free-wheeling one with that room's new 24-track remote truck having recently received its baptism with Midwest dates for The Byrds, Flash and America. Also caught live were Seals and Crofts.

Meanwhile, this month has seen the Record Plants chalking up sessions with Stevie Wonder, Dave Mason, Bill Cosby, Seatrain (for Warner Bros.), Cyrus Faryar (for Elektra), Stephen Stills (Gold Hill Productions), Buddy Miles (Columbia) and Quicksilver (Capitol).

Finally, a short but sweet shot from Gold Star Recording Studios in Hollywood, where Roy Halee is producing the return of Art Garfunkel for Columbia Records.

Talent In Action

• Continued from page 18

taxed by the sound equipment, was Atlantic Records' Les McCann. Despite the sound, McCann was dazzling, giving little indication of any limitations to his ability on electric piano. His repertoire for Carnegie focused on many of his vocal compositions, wisely reading the audience's thirst for pop stylings while still providing some very tasty, atmospheric instrumental work.

As for audience participation, a "shout-along" of McCann's powerful "Compared to What" was strong indeed.

SAM SUTHERLAND

KELLY GARRETT

Persian Room, Plaza Hotel,
New York

While cabaret performing appears to be retaining its power for many audiences, the recent New York club debut of Kelly Garrett, a powerful young vocalist, does offer some questions regarding the current state of that art.

Miss Garrett's basic talents cannot be questioned: her voice is remarkably strong, full and wide-ranging, offering impact at full force that is matched by a gentle intensity during her handling of quiet passages.

Yet, despite her star's welcome, courtesy of guests Glen Campbell and Rich Little, who introduced her, Miss Garrett did seem to lean rather heavily on recent Middle-of-the-Road hits, suggesting an earnest but somewhat self-limiting

attempt to focus on the changing tastes of her public. Her often melodramatic presentation of that material often pressed the point too dearly in songs that, while pleasant enough, lacked the bite of truly classic material.

In short, her set was all too predictable. The audience loved it, calling for repeated encores, which certainly demonstrated her accuracy in reading audience tastes. Yet, until Miss Garrett broadens her musical horizons, perhaps to focus on earlier classics, or even to incorporate more progressive contemporary composers like Randy Newman, John Prine et al, her audience, however fervent, will be confined to the clubs.

SAM SUTHERLAND

COUNTRY GENTLEMEN COUNTRY BROTHERS

NYU University, New York

They said it couldn't be done—Bluegrass in New York! But, Bluegrass is here and, from the looks of it, it's going to stay.

Country Gentlemen (Vanguard), joined by Mike Auldridge and Ricky Skaggs, played to a packed Vanderbilt Hall audience on the University's downtown campus—and from the crowd's reaction it wouldn't have mattered what part of town they played. Putting together a solid evening's performance, the group featured the selections "Ain't Got No Home," "City of New Orleans," "Like a Fox on the Run," "Paradise," and "Legend of the Rebel's Soul."

Voted the "Bluegrass Band of 1971-1972," Country Gentlemen more than matched their assigned title. Whether it's to their vocalizing or musical skills, the group deserves a Northern version of a rebel yell.

The Country Brothers, a duo of Slim Anderson, fiddle, and Mario Ketchum, guitar, opened the performance. While the Country Gentlemen gave the audience a more sophisticated approach to bluegrass, it was the Brothers who came across with that backwoods glory so inherent to the music.

Moving through "I Got Plenty of Everything But You," "In the Pines," "Salty Dog Blues," and "Nine Pound Hammer," Anderson and Ketchum displayed their wares in a rich and earthy fashion. Both non-sighted musicians, they brought it home to the audience in a simple and direct way—by the ears.

JIM MELANSON

Clapton Concert Recorded by RSO

NEW YORK—RSO Records recorded the Eric Clapton concert held at London's Rainbow Theater, Jan. 13—the rock guitarist's first public appearance in over two years.

RSO, which is distributed in the U.S. by Atlantic will release an album of the concert shortly.

WE'RE SO MODEST

Not only did RICHARD PERRY mix his top selling album "NO SECRETS" (which included Carly Simon's hit single "You're So Vain")—we were also able to be of service to:

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Don Altfeld

CAROLE KING
Lou Adieu

GLADYS KNIGHT
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SAM NEELY
Rudy Dursand

BILLY PRESTON
Himself

RAIDERS
Mark Lindsay

RARE EARTH
Rare Earth

HELEN REDDY
Tom Catalano

BARBRA STREISAND
Richard Perry

"TOMMY"
Lou Risner (Quad)

Looking it over I guess WE REALLY AREN'T MODEST AFTER ALL but WE SURE ARE PROUD!!



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Latin Music

Latin Scene

NEW YORK

It's sad leaving something beautiful behind—and, as the lights of San Juan fade over the horizon, on this our flight home, that's exactly how I feel. Happily, though, we're taking back some fond memories of the people who help make Puerto Rico the music center of the Caribbean. To all, and especially to those on Cerra Street (Record Row) muchas gracias y hasta luego.

Popular singer Tito Rodriguez has checked into a New York hospital for treatment of an undisclosed illness—we hope for a speedy and complete recovery. . . . Word has it that Eddie Palmieri has signed with Mango Records. . . . Juan Marcelo has just completed a successful two week engagement at the Teatro Puerto Rico in the Bronx. . . . Richard Nader, producer of the Madison Square Garden Latin festivals, said that advance ticket sales were up for his last festival. He also pointed out that the house was full—even with bad weather outside. Nader plans another Latin festival at the Garden June 2. . . . Larry Harlow said that things are "happening" at his recording studio. . . . The Fania All-Star concert at the Roberto Clemente Coliseum in San Juan (See separate story) drew nearly two-thousand non-ticket holders. They were so anxious to get in that scuffles with the local police broke out near the gates. . . . We hear that Ray Barretto is involved with the Newport Jazz Festival for 1973—a good sign for Latin bookings. . . . Los



RAPHAEL, seated, recently signed an exclusive, worldwide contract with the exception of Spain and Mexico, with Parnaso Records. His first single under the label, with the songs "Le Llamaron Jesus" and "Si No Muere El Amor," has been released. Joining the artist for the signing is Parnaso president Roger Lopez.

ARCANO
RECORDS

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Por el nuevo idolo

JUAN MARCELO

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Talent In Action

LATIN FESTIVAL II

Madison Square Garden,
New York

Once again, Latin rhythms in concert echoed through the night here—and, according to a Garden spokesman, the artists played to a tune of 16,000 people and a gross of \$110,000. Yes, the market is healthy for Latin in concert, and its due to a fine effort on the part of all those involved—the musicians, singers and the producers of this second Latin festival.

Pointing-up one artist, out of the array of talent assembled, just wouldn't do justice to those remaining—they were all together, in quality sounds and energy levels. Willie Colon, Joe Bataan, Richie Ray and Bobby Cruz, La Lupe, Machito and Graciela, Dizzy Gillespie, Tito Rodriguez and El Gran Combo—all splendid.

Sharing the emcee duties for the show were radio personalities Pacquito Navarro and the retired Symphony Sid. Pacing the concert nicely, they both dedicated poignant moments to the memory of the late Roberto Clemente. It was their rapport with artists and audience that lent much to the success of the evening.

Special mention must also go to Richard Nader, producer of the show, for over-all lighting, sound and staging.

JIM MELANSON

effort to increase business for both. ART (ARTURO) KAPPER

MIAMI

A tragic ending for the bright career of Evaldo Bargo (Audio Latino) who died in a car accident in Brazil. His single "Yo Quiero" is presently doing well in all markets. . . . Elio Roca (Miami) is at the Montmartre Hotel. Marco Antonio Muniz (Arcano) will follow. . . . At WFAB, general manager Thomas Garcia Fuste reports that the station's telephones receive over 100 calls a day requesting salsa music. . . . Tipica '73 (Inca) has local disk jockeys talking about a new hit in their release "Manono." . . . Julio Iglesias (Alhambra) is due here on a stop-over to Puerto Rico where he will play college dates. . . . Campus Record Distributors are out of the Latin market. . . . Conjunto Universal, a popular local dance group, has been signed to Velvet Records. . . . Julio de Arzuaga expects his "The One Two Three" song to be a good mover. He sings it in the upcoming movie "The Last Love of My Life." . . . According to retailers here and in Tampa, Yayo el Indio's "Mojate Los Labios" (Alegre), Larry Harlow's "La Loteria" (Vaya) and Lisette's "Juntos" (Borinquen) are all strong sellers. . . . A "cease fire" has been called by two big distributors here, who have been feuding for a long time, in an

PUERTO RICO

Ernesto Cordero, young Puerto Rican classical guitar exponent and graduate of the Royal Conservatory of Music in Madrid, is now taking further studies in Rome. He recently won first prize in a contest sponsored by the Classical Guitar Society of Michigan. Cordero has recorded for the Institute of Puerto Rican Culture. His uncle, attorney Federico Cordero, is also a classical guitar master and has given concerts in many European cities. . . . Santy Castellanos (Alhambra) has had a successful stay here. He appeared on several television shows, on channels 2 & 4, and his singles of Flamenco-Rumba have been selling well here. Castellanos, a former bull-fighter, following his Puerto Rican stay goes to the Dominican Republic, Miami, Caracas, Mexico and Argentina. . . . Local engagements have included Trini Lopez at the Tropicoro Room of El San Juan Hotel. Lopez, with many of his LP's on Capitol Records, recorded his last album under MGM Records. . . . Damiron (Flamboyan) is at El Meson Espanol; Julita Ross (Ansonia) is at Los Violines; Mariel (Hit Parade) at the Great End; Carmen Delia Dipini (Flamboyan) is at the Ripocampo Club; Armando Manzanero (RCA) is at the new La Coneja Club in Santurce; Jose Manuel (Maric) is at the Dorado del Mar Hotel; Joe Quijano (Cesta) is at the Palmar Hotel; and Leslie Uggams (Atlantic) is at El Flamboyan Hotel.

ANTONIO CONTRERAS

Rivers Gains Vs. Track Bar

SAN JUAN—Singer Danny Rivers won a temporary injunction Feb. 1 in Caguas Superior Court against the Puerto Rico Federation of Musicians and several television stations and independent producers who have forbidden him to use taped backing tracks on his video appearances.

The move by Rivers, a Velvet Records artist, indirectly affects all other local artists who are prevented by the union from using taped tracks or lip-syncing records on Puerto Rico television shows.

Rivers, contending that the ban violates the Commonwealth and the U.S. Constitutions and his right to work, will seek a permanent injunction at a later date.

Salsa Shows Its Style At San Juan Coliseum

SAN JUAN—Salsa music, New York style, invaded the newly inaugurated Roberto Clemente Coliseum here Wednesday (14).

In what was the first music production to take place in the hall, the evening's fare featured the Fania All-Stars, performing before a capacity house of 12,000 people. Tickets for the event ranged from \$4.00 to \$8.00.

The All-Stars, comprised of Johnny Pacheco, Ray Barretto, Larry Harlow, Roberto Roena, Bobby Valentin, Willie Colon, Ricardo Ray, Bobby Cruz, Hector Lavoe, Ismael Miranda, Santos Solon, Pete Rodriguez, Adalberto Santiago, "Cheo" Feliciano, Yomo Toro, Hector Zarzuela, Oreste Vialato, Larry Spencer, Renaldo Jorge, Roberto Rodriguez, and Barry Rodgers, left little doubt as to the growing strength of salsa music on the Island. Under the direction of flutist Johnny Pacheco, the artists—all strong performers in their own right—joined together to give the audience a healthy dose of rich and driving sounds.

Showcasing compositions from the film "Our Latin Thing," the All-Stars rolled through "Quitate Tu," "Estrellas de Fania," "Anaconda," "Ahora Vengo Yo," and "Descarga Fania"—all fine reflections of what salsa is all about.

While the band, at times, showed that you cannot just "get together" for a concert, the keynote to the evening was the individual performances by Ray Barretto, congas, Larry Harlow and Ricardo Ray, piano, Bobby Valentin, bass, Roberto Roena, cumbia, Yomo Toro, bongos, and the singing of Hector Lavoe, Bobby Cruz, Ismael Miranda, and Pete Rodriguez. The emcee duties were shared by Izzy Sanabria and Symphony Sid—with

Sanabria doing the bulk of the evening's chatter.

The last time the Fania All-Stars joined forces was for the film "Our Latin Thing." Judging from the success of the film and the concert here, it might be wise to get them together more often, for a nicer tightness, and for the sparks of excitement they are more than capable of creating.

JIM MELANSON

'Clips' Pushing Song

LOS ANGELES—To promote "The Morning After" single by Maureen McGovern, 20th Century Records is supplying movie houses coast to coast with 35mm film clips of her singing the tune. The song is from "The Poseidon Adventure." Movie houses are being encouraged to splice the film clip to the end of the film as a method of providing the audience with intermission music, said label president Russ Regan.



FREDDIE MARTINEZ, Tex-Mex artist, is presented a gold record for his LP "Te Traigo Estas Flores." Presenting the disk, right, is Charlie Brite, Billboard's Texas Latin correspondent. The album was recorded, produced and distributed through Martinez's Freddie Records complex.

Billboard Hot Latin LP's IN LOS ANGELES

Billboard SPECIAL SURVEY
For Week Ending 2/24/73

- | | | |
|----|------------------------|---|
| 1 | JULIO IGLESIAS | Como El Alamo-Al Camino, Alhambra AL 4 |
| 2 | GERALDO REYES | Caytronics 1319 |
| 3 | VICTOR YTURBE | Condicion, Miami 6043 |
| 4 | VICENTE FERNANDEZ | Arriba Heentitan, Caytronics 1333 |
| 5 | VIKKI CARR | En Espanol, Columbia KC 31470 |
| 6 | LOS MUECAS | Que Ironia, Caytronics 1351 |
| 7 | COQUE | Sound Triangle 7773 |
| 8 | LOS BABYS | Porque, Peerless 1609 |
| 9 | YOLANDA DEL RIO | La Hija De Nadie, Arcano DKL 3202 |
| 10 | VICTOR YTURBE | Felicidad Mi Tercer Amor En Puerta Vallarta, Hiemi 6056 |
| 11 | CORNELIO REYNA | No Tengo Diner, CR 5025 |
| 12 | LOS ANGELES RECROS | Y Volvere, Parnaso 1070 |
| 13 | CORNELIO REYNA | Aqui Esta Olra Vez El Ama Y Señor, CR 5025 |
| 14 | JAVIER SOLIS | Greatest Hits, Caytronics 1042 |
| 15 | JULIO IGLESIAS | Alhambra AL 10 |
| 16 | TE TRAIGO ESTAS FLORES | Freddie Martinez, Freddy 1004 |
| 17 | RODOLFO | Sufir, Fuentes 3143 |
| 18 | JUAN TORRES | Organo Helodico, Vol. 15, Husar |
| 19 | CORNELIO REYNA | Bego 1092 |
| 20 | LUCBA VILLA | Puro Norte, Vol. II, Musart 1574 |

Radio-TV programming

INTERVIEW

From 49th State Bastile to KHJ PD Natural Segue for Ron Jacobs

EDITOR'S NOTE: This is the second installment of an in-depth interview with Ron Jacobs, program director of KGB-AM-FM, San Diego. The interview was conducted by Claude Hall, radio-TV editor of Billboard, in San Diego.

HALL: When did you take over the program of KHJ-AM in Los Angeles?

JACOBS: A week and a half after I got out of jail.

HALL: What were you in jail for . . . or do you want to say?

JACOBS: Yeah. I was in jail for possession of three milligrams of marijuana, which is the smallest amount of marijuana for which anyone has been incarcerated for in the United States on a federal charge. So I have that record.

HALL: Was that in the U.S. or in . . .

JACOBS: In Honolulu.

HALL: I keep thinking that Honolulu is somewhere in a foreign country . . . I have this image.

JACOBS: It seemed pretty foreign at the time. And this was before it became sort of popular or okay, to be busted. Last night, on TV, on the Jack Paar show, everyone on the panel was talking about smoking marijuana and they were outdoing each other. Jack Paar said: "Gee, I guess I'm the only one who hasn't smoked marijuana," but when he asked the audience, there was a resounding ovation. So, there's a different attitude now, you know? I don't think you could've even said the word marijuana then.

HALL: How long did you stay in jail?

JACOBS: Thirty days. It was terrific because at 5:30 a.m., the PA system would go on and they blew a police whistle to wake you up and the rest of the day they would put on KPOI-AM in the jail. So, the jail trip was made even more Kafkaesque because I would wake up wondering what the hell I was doing there and the next thing would be listening in this cage to this radio station that I had probably, at that time, put five years into. By 6 a.m. I didn't care whether I was in jail or not. My chief concern was whether I could trade a guy a candy bar to be able to use the telephone to call the station and tell them that the cartridges were running slow. Or that so and so did such and such.

HALL: So, you were still programming KPOI-AM?

JACOBS: That's about it all right. My employers at KPOI-AM and I had taken a real dog station and made it No. 1 in about 90 days and went on to acquire two more stations on the mainland which both got to be No. 1 in their markets. In 1963 that company had three No. 1 radio stations, and I was feeling pretty

proud, you know, because I was vice president in charge of programming, part owner of the station, and I was, I guess, 21 years old or something like that. I had a real good run with those people. The day after I got busted, they said: "We really like you, but perhaps you'd better stay off the air until this thing gets worked out." That sent me off to Hong Kong for a year, but that's a whole other story.

HALL: What did you do in Hong Kong?

JACOBS: Try to put a pirate station on the air that involved a transmitter in Macao broadcasting into Hong Kong . . . and that

was interesting because it makes the FCC think that we've got to do seem relatively simple. The Hong Kong gig involved working with five different governments. We were a Canadian corporation, primarily composed of American citizens operating in a British crown colony, attempting to put our transmitter in a Portuguese province, broadcasting over mainland. Sometimes it took months just to get the okay to turn on the lights, you know?

HALL: What were the call letters?

JACOBS: It was going to be called Radio One. That name and, even the logo, have since been appropriated. But that's what we intended to call it. It was really a far out scene because we actually built studios . . . we did everything but go on the air. After a few weeks, though, it got very boring. People would come in and do their show,

(Continued on page 24)

Paul Drew is the new program director of KHJ-AM, Los Angeles. It marks the third time Drew has been with the RKO General stations. He had been consulting a couple of rock stations. . . . Two good record promotion executives have been down with the serious ills—Frank Mancini, head of promotion for RCA Records, New York, and Ron Saul, head of promotion for Warner Bros. Records, Los Angeles. Frank is still in the hospital at the time I write this; drop both men get-well cards in care of the record labels. . . . Bob Beck at KLWW-AM, Cedar Rapids, Iowa rocker needs a night personality who can "cook." John (Buddy Scott) Weber is leaving radio; he'd been doing the evening show there. . . . Steve O'Shea is looking for work, 415-479-9206. . . . Rod Roddy is the new program director of KOST-FM, Los Angeles; he'd been doing a show at KNUS-FM, Fort Worth. . . . Steve Mitchell has left WMYQ-

FM, Miami, and seeks work. Phone is 919-273-7579.

God, but syndication seems to be growing stronger and stronger. To wit: Ken Draper's Programming db Inc., Los Angeles, now syndicates five full-time music services—"Olde Golde," "Big Country," "New Day," "Something to Love," and "Revolution." The scope ranges from oldies to country to rock, and the firm also has a lot of specials to offer. If you'd like some demos, call up the legendary Barney Pip over there and mention the password "Korbel."

Did you ever notice how I plug a lot of things in this column from time to time ranging from records to air personalities? Well, this letter from Jack Lee, program manager of WTMJ-AM, Milwaukee, plugs me: "Thank you for the recent mention in Vox Jox. The level of readership of your column was again dramatically demonstrated to me in the number of calls and tapes I received as a result of your column. We have settled on Michael Jay out of WCTC-AM, New Brunswick, N.J. Mike will be joining us the first part of March." . . . Jack Armstrong, program director of WCBX-AM in Eden, N.C., reports that the rock-format station uses a "basic 30-record playlist with about one-fourth of the day made up of old gold. We increase the number of oldies used from 9 a.m.-3 p.m. to satisfy housewives and commercial enterprises; this has proven very successful here. Our staff consists of me from sign on to 10 a.m., Bill Denton until 2 p.m.,

(Continued on page 24)

Store Uses DJ to Boost Sales

By MAURIE H. ORODENKER

PHILADELPHIA—Since radio is the prime medium for selling records today, one of the largest record stores in center-city is moving a radio station in to the store to promote record sales beyond the standard use of aired spot announcements. Raymond Petesh, who heads up the record department of "Zounds!" which he operates with his brother Marvin, has built a broadcasting studio in the store. Starting next month it will handle remote broadcasts via

The broadcast control room has two turntables, two separate amplifiers for store and broadcast use with mixer, with each of the six Bose 901's having nine speak-

ers to make a total of 54 speakers airing on 140-watt channel RMS.

Not only will "Zounds!" have its own broadcast studio, but Petesh has his own disk jockey for both on-and-off-the-air spinning. Bill Holmes is the store deejay and will share the Saturday broadcasts with Perry Johnson, one of the top WDAS-FM spinners. Station rates high in progressive soul.

While station commercial log is heavy with record manufacturers and record retailers, "Zounds!" will have an exclusive in that area during the five broadcast hours. While other commercial advertisers will be welcome during that segment, no spots or tag lines for any other retail record store will be carried.

In addition to spinning records, WDAS-FM's Johnson will also bring in with him visiting record personalities for on-the-spot mike interviews. As a result, the combination of live broadcast of records and record personalities is sure to tax the physical capabilities of the store which is one of the largest in the area, said Petesh.

As a store-traffic builder, Petesh sees the broadcasts as a means of operating a "captive customer audience" for the rest of the store. Since the record department, with its tapes counter, is on a lower level where the broadcast control room is built, those coming into the store will surely be attracted to the store's large audio equipment department, as well as to the components and musical instrument sections of the store.

The broadcast control booth is designed for regular use each day of the week apart from the five-hour live broadcast. And the booth will be manned by Holmes each day.

"It is while listening to a disk jockey on the radio and hearing the record over the radio's loudspeaker that the record fan makes the decision on buying a particular number," said Petesh. "What we want to do is create that very same atmosphere right in the store. When a customer comes in, it's just like listening to his or her own radio. Instead of just playing music from some hidden turntable, the potential buyer hears our store disk jockey present the record in the same manner as on the air.

And proper hearing of records in the store is a great sales stimulant. They're told by the deejay who the artist is, what to look for and listen to, and a buying impulse is created."

Diamond P. in Country Debut

LOS ANGELES—Already 13 radio stations have been lined up for the three-hour syndicated country music weekly just launched into production here by Diamond P. Productions. George Savage, director of marketing for the syndication firm, said that such country music operations as KLAC-AM, Los Angeles, WKDA-AM, Nashville, WTOD-AM, Toledo, and WIID-AM, Norfolk, will be carrying the weekend show, "Continental Country," which is hosted by MGM Records artist Jerry Naylor. The show will be sponsored by Roadway Inns in at least 40 markets.

This marks the first regular radio series for Diamond P. which has been largely involved until now in 12-hour documentaries on the lives and music of such artists as Dionne Warwick, Glen Campbell, Jerry Lee Lewis, and Paul Anka, with many more in the production stages now. Diamond P. now owns Hap Day, Boston, which is operating currently as a sales arm for the syndicated shows along with Diamond P. here.

WOODSTOCK OP'S EULOGY

SAN DIEGO—KGB-AM-FM here, the station featuring the unique computer-data album programming concept under program director Ron Jacobs, last Sunday (18) aired an hour tribute to a farmer—Max Wasgur. In case you don't remember, Wasgur owned the farm on which Woodstock was held. He died Friday (9).

WNOR-AM HIPS POW'S

NORFOLK, Va.—WNOR-AM, Top 40 station here, intends to bring returning POWs, who'll be going through the local Portsmouth Naval Hospital before returning to their homes across the nation, up to date in music. Paul Todd, program director, is creating special programming to accent the top 10 records of each year, based on the Billboard Hot 100 Chart recaps, dating from 1963 to the present. The programming of the oldies will be directed to the returning POWs.

Bangor FM To Country

BANGOR, Me.—Hildreth Network, which operates WABI-AM-FM-TV here, is switching the call letters of its FM to WBGW-FM and will feature a country music format.

Except for a live show in the mornings by new assistant operations manager Jim MacFarlane, the station will be automated and feature programming produced by Programming db, a syndication firm in Los Angeles headed by Ken Draper. George Gonyar is operations manager for the Hildreth Network. Walter Dickson is president. Reported to be the first full-time country operation in the market, the station will be on the air 18 hours a day at 97.1 on the dial as of Mar. 1. Previously the station simulcast with WABI-AM.

Vox Jox

• *Continued from page 23*

Tim Byrd from 2 until sign off, with **Jim Howson**, **Lynn Huff** doing weekend work and **Joe Patrick** handling news full time. We have tried to create an atmosphere here that allows our air people a chance to be creative and yet follow a rather strict set of guidelines keeping them out of trouble. We also work an alternating weekend arrangement that means a jock works one weekend and is off the next. This way, he gets to spend some time at home with his family; thus far the results have been fantastic.

* * *

Larry Daniels, program director at KTUF-AM, Phoenix, is looking for a morning air personality. . . . **Rick Fry** is now with KARL-FM, a rock station in Carlsbad, Calif. He's doing the 1-5 p.m. show; he'd been at WLKW-AM, Providence, R.I. . . . **Bill Paris**, program director of WLPL-FM, Baltimore, needs a nighttime personality. . . . FMers continue to march forth. WCWA-FM in Toledo is now WIOT-FM and rocking. The staff includes **Rick Bird** 7-noon, **Chris Loop** noon-4 p.m., **Dorian Paster** 4-9 p.m., **Dave Loncao** until 2 a.m., and **Eric Steinberg** until 7 a.m. Paster is the program director. Loop says the station could use better record service. . . . **Greg Prymak** writes that after four years in radio he's retiring to go to law school at the University of Georgia. "When I first broke into radio, there was still some of the excitement of the 1960's. Now, however, the Federal Communications Commission and numerous vigilante groups (otherwise known as Citizens Committees) have put so many restrictions on broadcasters that the future looks bleak indeed. Radio has been good to me, but I desire a more stable, secure occupation. I shall finish my bachelor of arts degree at the University of Alabama this June, then move to

WBAP-FM to 'Sweet Country'

FORT WORTH — WBAP-FM has changed call letters and format to KSFS-FM and a "sweet country" format, according to station manager Ted Norman. "We're trying to take advantage of the large and loyal country music audience in the Dallas-Fort Worth area," he said, adding that the new format will focus on country ballads and orchestral versions of country tunes. The sound will be billed as "Silver Country Stereo."

WBAP-FM is a sister station to WBAP-AM, a 50,000-watt country music station that leans a little more to traditional country music.

Athens, Ga., to begin law school. I highly recommend WYDE-AM in Birmingham for anyone interested in working with a fast-moving news organization. I no longer have time to work and go to college, too."

* * *

Lineup at WMBG-AM includes **Perry (Perry Lane) Coons**, program director **Pat Collins**, and music director **Garry Stevens**, plus weekend man **Mark Young**. The Williamsburg, Va., station features a Top 40 format based on 28 records. Coons claims to be first in the world to air **Austin Roberts' "Something's Wrong With Me."**

Wish the Federal Communications Commission would do something about quadraphonic radio. There's only one patented system up before the FCC right now, but the FCC turned the whole thing over to the Electronics Industries Association which formed several panels to investigate and investigate and investigate. To show how the whole matter of quadraphonic radio is being bogged down, several advocates of matrix quadraphonic are on the panels, which are investigating ONLY discrete quadraphonic, and thus it's to their advantage to show the potential approval of any discrete system or get it disapproved entirely. The whole thing is dragging, to say the least. Several FM stations have been taking advantage of matrix product to exploit themselves as quadraphonic stations and now they're protesting (somewhat) because the discrete quadraphonic product records now reaching the market will have to install a matrix encoder in order to play it. Big deal. These stations were playing stereo most of the time and claiming it was quadraphonic. Anyway, there are more and more discrete quadraphonic albums hitting the market. I would suggest that you forward-thinking FM station owners had better begin looking into discrete broadcasting equipment. Surely these EIA so-called investigatory panels can't continue to slow things down; the FCC has got to wise up eventually and demand some results or get **Harold Kassens** to set up his own investigation committee within the FCC structure.

* * *

Got a note from **Doug MacKinnon**, WYOD-AM, Minneapolis, who's doing the 7-midnight show there. Says he's never been mentioned in **Billboard**. You and **Jonathan Greene** at WTMJ-AM in Milwaukee ought to form a club. He claims he's never been mentioned in the **Billboard** either. . . . **Kris Erik Stevens**, WCFL-AM, Chicago, is featured in "The Last Stop," a new movie that will be out in about three months. But

(Continued on page 40)

Like to Laugh at Dirty Stories?

CLIP THIS AD AND WE'LL RUSH DETAILS ON
"CHICKENMAN VERSUS THE EARTH POLLUTERS"

NOW CLEANING UP IN KANSAS CITY (WHB),
CLEVELAND (WIXY), PHILADELPHIA (WIP).

NAME _____
STATION _____
ADDRESS _____
CITY _____ STATE _____

Mail to: Chickenman Central, The Chicago
Radio Syndicate, Inc., 25 East Chestnut St.,
Chicago, Illinois 60611
(312) 944-7724

Yesteryear's Hits

POP SINGLES—Five Years Ago

February 24, 1968

- 1 Love Is Blue—Paul Mauriat (Philips)
- 2 (Theme from) Valley of the Dolls—Dionne Warwick (Scepter)
- 3 Spooky—Classics IV (Imperial)
- 4 I Wish It Would Rain—Temptations (Gordy)
- 5 (Sittin' On) The Dock of the Bay—Otis Redding (Volt)
- 6 Simon Says—1910 Fruitgum Co. (Buddah)
- 7 Green Tambourine—Lemon Pipers (Buddah)
- 8 I Wonder What She's Doing Tonight—Tommy Boyce & Bobby Hart (A&M)
- 9 Goin' Out of My Head/Can't Take My Eyes Off of You—Lettermen (Capitol)
- 10 Nobody But Me—Human Being (Capitol)

POP ALBUMS—Five Years Ago

February 24, 1968

- 1 Beatles—Magical Mystery Tour (Capitol)
- 2 Bob Dylan—John Wesley Harding (Columbia)
- 3 Paul Mauriat & His Orchestra—Blooming Hits (Philips)
- 4 Jimi Hendrix Experience—Axis Bold As Love (Reprise)
- 5 Diana Ross & the Supremes—Greatest Hits (Motown)
- 6 Rolling Stones—Their Satanic Majesties Request (London)
- 7 Herb Alpert & the Tijuana Brass—Ninth (A&M)
- 8 Turtles—Golden Hits (White Whale)
- 9 Jimi Hendrix—Are You Experienced (Reprise)
- 10 Cream—Disraeli Gears (Atco)

POP SINGLES—Ten Years Ago

February 23, 1963

- 1 Hey Paula—Paul & Paula (Philips)
- 2 Ruby Baby—Dion (Columbia)
- 3 Walk Like a Man—Four Seasons (Vee Jay)
- 4 Walk Right In—Rooftop Singers (Vanguard)
- 5 Rhythm of the Rain—Cascades (Valiant)
- 6 From a Jack to a King—Red Miller (Fabor)
- 7 You're the Reason I'm Living—Bobby Darin (Capitol)
- 8 Blame It on the Bossa Nova—Eydie Gorme (Columbia)
- 9 You've Really Got a Hold on Me—Miracles (Tamla)
- 10 Wild Weekend—Rebels (Swan)

POP ALBUMS—Ten Years Ago

February 23, 1963

- 1 The First Family—Vaughn Meader (Cadence)
- 2 My Son, the Folk Singer—Allan Sherman (Warner Bros.)
- 3 My Son, the Celebrity—Allan Sherman (Warner Bros.)
- 4 Moving—Peter, Paul and Mary (Warner Bros.)
- 5 West Side Story—Soundtrack (Columbia)
- 6 Jazz Samba—Stan Getz & Charlie Byrd (Verve)
- 7 Peter, Paul & Mary—(Warner Bros.)
- 8 I Left My Heart in San Francisco—Tony Bennett (Columbia)
- 9 Girls! Girls! Girls!—Elvis Presley (RCA)
- 10 Pepino, the Italian Mouse & Other Italian Fun Songs—Lou Monte (Reprise)

LA Country Station Turns to Vintage Wax

GLENDALE, Calif. — KIEV-AM here, located in the suburbs of Los Angeles, has switched to an oldies format. The station had been a country music station, but featured rock programs from time to time. Hits will be woven in among the oldies, according to Ed Perry, program director of the 5,000-watt daytime station. Format change was Feb. 5.

Cable TV FM to Air Stereo Progressive Rock Full Time

These two stations hope to bring in several other cable stations now starting in California.

Air staff at the station includes Vince Bush, Larry Clay, Eric De Vos, Bonnie Ember, Michael Pliskin, Brad Potts, Don Szerlip, and Jonathan Ungles. Visiting personalities will include Gary Shapiro, Nancy Morris, and Brad Sobel.

The format will include live monthly concerts by Cal Arts performers and rock groups, plus interviews with artists. The station will carry advertising in the manner of a real station.

49th State Bastille to KHJ

• *Continued from page 23*

they'd cut commercials, they'd do everything you'd do at a normal station and it was just lacking the one aspect that would have made it complete and that was that no one could hear the damn thing . . . it wasn't on the air. That was 1964. The station is probably still sitting there at the top of the Empress Hotel in Kowloon. But I learned a lot from it; I learned how it was like to live out of the country, how it is to try to do broadcasting outside the jurisdiction of the FCC. But, in any case, I had to get out of Honolulu because these nice people I worked for about five years decided they didn't want to have anything to do with no crazed dope fiend Lenny Bruce type junkie . . . decadent . . . polluter of children's consciousness or whatever.

HALL: What did you do after that?

JACOBS: I came back from Hong Kong to face the music . . . and at that time the only lawyers that were available in Honolulu didn't even know how to handle a drug charge. So I spent 30 days in the Halawa County Jail and from what I understand, though I have no basis for comparison, it was one of the better jails according to the new friends I made in there. The weather was great and we had fresh fruit and we got to listen to KPOI-AM.

HALL: So after jail . . .

JACOBS: So, after jail, I spent about as long as it took to get my family and a pizza and get off the island. I didn't particularly want to stay on the island any longer. I really thought at that time that I was going to be involved in selling insurance in Omaha or used cars in Kansas City. I got to Southern California and started hanging out with some friends and there was a party out at Bill Watson's house in San Bernardino where he lived then and Robert W. Morgan and Frank Terry and all the guys were there . . . Jim Markham . . . and they said: "What are you going to do?" And I said: "I'm looking for something." Because I'd spent all of my bread in the Honolulu legal hassle . . . I could have been in jail for five years, you know. That chance can agitate your paranoia. Anyway, everybody at the party was saying that Bill Drake was coming into Los Angeles and I said: Hell, he won't have anything to do with me because of the scene we'd had in Fresno and, well, I can be as stubborn as anyone else and everyone was saying I should call him and I was saying: "Hell, no. Why should I call him . . . all he'll do is hang up on me or not take my call. I don't need any more rejections . . . I just got out of jail, man."

At the time, the best shot I had lined up was to be group program director for the Sonderling stations. And that would mean the exotic and exciting life of traveling around between Oakland and Baltimore. But they're really nice people and they'd offered me a pretty good deal and that was just about to happen. And Morgan

was on me incessantly to call Drake, you know, and later I was sitting out in this motel near the airport about to become national program director for Sonderling and I figured what-the-hell so I called Drake and he said: "Let's get together." Which we did at the airport in Los Angeles. Really fast . . . like an hour later and next we got together with Gene Chenault and by the end of that day I was the program director of KHJ-AM. It's a nice story: To come out of jail and end up program director of KHJ-AM and driving a Cadillac and living on Mulholland Drive, looking out over Hollywood. And it's taught me to realize that sometimes things work out for the best. After you get through the crappy part, it's easy to be gung ho about the inspirational part . . . and I always mention that to guys who're feeling down . . . and I can do so legitimately.

HALL: When you took over KHJ-AM in 1965 who were in the original lineup?

JACOBS: I don't know if I can exactly remember. It was Morgan from 6-9 a.m., Roger Christian from 9 until noon, Gary Mark from noon-3 p.m., Don Steele 3-6 p.m., Dave Diamond 6-9 p.m., Sam Riddle 9-midnight, and Johnny Williams from midnight-6 a.m. . . . I think I forgot who the first swing guy was.

HALL: The staff really jelled when?

JACOBS: Well, I don't know . . . I think the best staff we had there was when we had a guy named Tommy Vance who'd been working up in Seattle and was an English guy. The British deejay thing was hot at the time. By the time he got there and got into what we were doing, I enjoyed the station the most at that time because it was the most diversified staff. After we lost Vance is when Johnny Mitchell came from KGB-AM in San Diego and became Sebastian Stone. And then we pirated Harry Miller away from KBLA-AM in town. After those changes, the station was pretty stable for a while. Los Angeles had complete different vibes between 1965 and 1967.

(To be continued)

Klavan/Lavsky Jingles Firm

NEW YORK — Music House Records has been formed here by Dick Lavsky and Gene Klavan to produce music promotions and jingles for radio-TV.

Klavan is morning personality on WNEW-AM here. Lavsky is head of the Music House, a commercials production firm. The new firm is an outgrowth of a name-droppers contest on WNEW-AM and the "Name Droppers" is the firm's first product. Veteran broadcaster Tom Whelan, a former WNEW-AM air personality, is sales manager for Music House Records.

Soul Sauce

**BEST NEW SINGLE
OF THE WEEK:**

"OH LA DE DA"
STAPLE SINGERS
(STAX)

**BEST NEW ALBUM
OF THE WEEK:**

**"I'D RATHER
BE LONELY"**
CAROLYN FRANKLIN
(RCA)

By JULIAN COLEMAN

The Department of State has announced that the **5th Dimension** will tour Turkey and Eastern Europe in April under the U.S. Cultural Presentations Program. The concert tour will take place April 3-30 and will include visits to Poland, Romania and Czechoslovakia.

A Chicago mother, Mrs. Ruth E. Donelson, was chosen as the winner of the "Send a Mother to the WattStax World Premiere Contest." She and her daughter, Letitia, were special guests of the Stax Organization and Columbia Pictures.

Curtis Mayfield's attorney has sent telegrams to Warner Bros. and the Academy of Motion Pic-

tures Arts & Sciences expressing satisfaction and appreciation with the new ballot for the 10 preliminary selection of Best Song of the Year.

HOTLINE:

Merry Clayton's "Oh, No, Not My Baby," jumped to number 10 at WGIV-AM, Charlotte, while new pop believers are WIBG-AM, Philadelphia and WCAR-AM, Detroit. . . . **Smith Connection**, a trio of talented brothers from St. Louis, are getting good mileage out of their first single on Music Merchant called "I've Been In Love." Disk is from the album "Under My Wings." . . . **Georgia State Rep. Julian Bond** is reportedly forming his own record company. . . . **Martha Reeves**, lead singer of **Martha Reeves and The Vandellas** for almost a decade, re-

cently quit the group to launch a career of her own. There are also reports Miss Reeves will leave Gordy Records and sign with another company. . . . New disk from **We The People** on Lion Records called "Forgotten Man," is a powerhouse. . . . Singer-actress **Melba Moore** recently exited the Mercury label and signed with Buddah Records where **Pervis Staples** of the **Staple Singers** family will be producing her. . . . **Roberta Flack** has been signed to star in "Bessie," a film biography of the late blues singer **Bessie Smith**. The film based on the just published book, "Bessie" is being produced by Porter Bibb with Kelly-Jordan Films, a black distributing company. . . . **Johnnie Taylor** has got it all together with a new single on Stax "Don't You Fool With My Soul," this should add one more to his parade of hits. . . . **James Brown**, now known as "The Godfather of Soul," deserves a lot of credit for the excellent musical scoring of the film "Black Caesar." . . . "Put on Your Shoes and Walk," is the **Clarence Carter** release on Atlantic. Soul Gold: "Love Jones," by **Brighter Side of Darkness** (20th Century); "Love Train," **The O'Jays** (Phila. Int'l).

BREAKOUTS:

Roberta Flack, "Killing Me Softly With His Song"; **Gladys Knight and The Pips**, "Neither One of Us"; **Cymande**, "The Message"; **Four Tops**, "Ain't No Woman"; **Chi-Lites**, "A Letter to Myself"; **Stylistics**, "Break Up to Make Up"; **Eddie Kendricks**, "Girl You Need a Change"; **Ronnie Dyson**, "One Man Band"; and **Barbara Mason**, "Give Me Your Love."

Billboard SPECIAL SURVEY for Week Ending 2/24/73

BEST SELLING Soul Singles

★ 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	LOVE TRAIN O'Jays, Philadelphia International 73524, (Columbia) (Gamble-Huff, BMI)	6
2	2	COULD IT BE I'VE FALLEN IN LOVE Spinners, Atlantic 45-2927 (Bellboy, BMI)	9
3	4	DADDY'S HOME Jermaine Jackson, Motown 1216 (Nom, BMI)	9
4	9	KILLING ME SOFTLY WITH HIS SONG 4 Roberta Flack, Atlantic 2940 (Fox-Gimbel, BMI)	4
5	3	LOVE JONES Brighter Side of Darkness, 20th Century 2002 (Fox Fanfare/Sabonis, BMI)	18
6	5	SUPERSTITION Stevie Wonder, Tamla 54226 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	14
7	6	TROUBLE MAN Marvin Gaye, Tamla 54228 (Motown) (Jobete, ASCAP)	10
8	8	I GOT ANTS IN MY PANTS James Brown, Polydor 14162 (Dynatone, Belinda, Unichappell, BMI)	6
9	12	GIVE ME YOUR LOVE Barbara Mason, Buddah 331 (Camad, BMI)	11
10	10	WISH THAT I COULD TALK TO YOU Sylvers, Pride 1019 (MGM) (Dotted Lion/Sylco, ASCAP)	9
11	7	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Gladys 1703 (Sherlyn, BMI)	16
12	11	WORLD IS A GHETTO War, United Artists 50975 (Far Out, ASCAP)	13
13	14	DON'T LEAVE ME STARVING FOR YOUR LOVE Holland & Dozier Featuring Brian Holland, Invictus 9133 (Capitol) (Gold Forever, BMI)	9
14	13	HARRY HIPPIE Bobby Womack & Peace, United Artists 50946 (Chartwell, BMI)	11
15	22	NEITHER ONE OF US (Wants to Be the First to Say Goodbye) Gladys Knight & The Pips, Soul 35098 (Motown) (Keca, ASCAP)	5
16	23	A LETTER TO MYSELF Chi-Lites, Brunswick 55491 (Julio-Brian, BMI)	3
17	15	SUPERFLY Curtis Mayfield, Curtom 1978 (Buddah) (Curtom, BMI)	14
18	19	YOU'VE GOT TO TAKE IT (If You Want It) Main Ingredient, RCA 74-0856 (Damic, BMI)	8
19	20	BACK UP Manhattans, De-Lux 45-144 (Starkey/King) (Ft. Knox/Nattasham, BMI)	7
20	21	DO IT IN THE NAME OF LOVE Candi Staton, Fame 91009 (United Artist) (Heires, BMI)	6
21	36	BREAK UP TO MAKE UP Stylistics, Avco 4611 (Bellboy/Assorted, BMI)	2
22	16	ME & MRS. JONES Billy Paul, Phil. Int'l 73517 (Columbia) (Assorted, BMI)	18
23	17	WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVIN' James Brown & Lynn Collins, Polydor 14157 (Dynatone/Belinda/Unichappell, BMI)	10
24	27	THE MESSAGE Cymande, Janus 203 (Heavy, BMI)	5
25	32	AIN'T NO WOMAN (Like the One I've Got) Four Tops, Dunhill 4-339 (Trousdale/Soldier, BMI)	3

Billboard SPECIAL SURVEY for Week Ending 2/24/73

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
1	1	THE WORLD IS A GHETTO War, United Artists UAS 5652	15
2	2	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	14
3	4	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D	12
4	5	ROUND 2 Stylistics, Avco AC 11006	17
5	6	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	18
6	3	TROUBLE MAN Marvin Gaye, Tamla T 322 L (Motown)	10
7	7	BACK STABBERS O'Jays, Phil. Int'l KZ 31712 (Columbia)	20
8	12	GREEN IS BLUES Al Green, Hi SAL 32055 (London)	7
9	11	JERMAINE Jermaine Jackson, Motown M 755 L	20
10	8	360 DEGREES OF BILLY PAUL Billy Paul, Phil. Int'l KZ 31793 (Columbia)	14
11	10	UNDERSTANDING Bobby Womack, United Artists UAS 5577	20
12	13	MUSIC IS MY LIFE Billy Preston, A&M SP 3516	10
13	17	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Gladys 33-6501	6
14	15	1957-1972 Smokey Robinson & the Miracles, Tamla T 320 D (Motown)	7
15	16	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill DSX 50129	15
16	14	SUPERFLY Soundtrack/Curtis Mayfield, Curtom CRS 8014 ST (Buddah)	20
17	24	ACROSS 110TH STREET Bobby Womack, United Artists UAS 5525	4
18	9	GET ON THE GOOD FOOT James Brown, Polydor PD 2-3004	13
19	34	WATTS STAX—THE LIVING WORLD Various Artists, Stax 2-3910 (Columbia)	2
20	19	I CAN SEE CLEARLY NOW Johnny Nash, Epic KE 31607 (Columbia)	20
21	18	ALL DIRECTIONS Temptations, Gordy G 962 L (Motown)	20
22	23	SYLVERS Pride PRD 0007 (MGM)	6
23	21	BITTER SWEET Main Ingredient, RCA LSP 4677	20
24	22	CARAVANSERAI Santana, Columbia KC 31610	16
25	25	LONDON SESSIONS Chuck Berry, Chess CH 6002	20

Campus News

NEC to Open Biggest Confab

CINCINNATI — This Sunday (18) marks the opening of the 13th Annual NEC Convention, headquartered at the Netherland/Terrace Hiltons in downtown Cincinnati. Last minute announcements have focused on the array of speakers, scheduled topics, additions to the talent roster and a special disciplinary warning issued by the National Entertainment Conference.

Artie Shaw, veteran Swing Era bandleader, will address delegates

at the Monday (19) luncheon. His topic: "The Artist in a Materialistic Society."

With 1,700 delegates already pre-registered, NEC executives have projected the largest gathering to date, with over 175 professional firms slated to host exhibits during the conference.

Areas to be covered during the fifty program sessions scheduled include Art and Exhibits, Classical and Contemporary Music, Educational Services, Film, Lecture, Out-

door Recreation, Theatre Travel and Video.

Artists

Meanwhile, the list of artists scheduled to appear during the showcase portion of the convention has been finalized, with artists such as Foghat, Kool and The Gang, Nils Lofgren, Harry Chapin, Jim Dawson and Josh White, Jr., added to the list of showcase acts and alternates.

For the first time, all classical acts have been given the opportunity to perform at the beginning of the Monday (19) evening showcase. Those acts will be grouped together.

Also noteworthy is the NEC's recent statement, issued to delegates from both campuses and the various professions involved, regarding convention behavior. Most delegates consulted note that this warning, which specifically advises delegates to bring no drugs to the convention, is in response to last year's convention in Kansas City. Delegate behavior there is reported, by veterans of last year's meet, to have created tension between the NEC, its delegates and the hotel management involved.

Thus, as NEC representatives (Continued on page 40)

New Non-Theatrical Firm Formed in L.A.

LOS ANGELES—Two veteran distributors of film packages to campuses have formed a new non-theatrical film company to be based in Los Angeles. The company, rbc films, will exclusively distribute feature film classics by Charles Chaplin and the films produced by BBS Productions, including "Easy Rider," "Five Easy Pieces" and "The Last Picture Show."

Formed last month, rbc is headed by Reg Childs, founder of Genesis Films, who will act as president; and Robert Caminiti, vice president, formerly director of sales for Genesis.

While set to focus initially on West Coast campuses, the operation is expected to expand its coverage to a national status in view of the catalog of product. All films will be available on Sept. 1.

The Chaplin features include "The Chaplin Review," comprising "A Dog's Life" (1918), "Shoulder Arms" (1918) and "The Pilgrim" (1923); "The Kid" (1921); "Idle Class" (1921); "The Gold Rush" (1925); "The Circus" (1928); "City Lights" (1931); "Modern Times" (1936); "The Great Dictator" (1940); "Monsieur Verdoux" (1947); "Limelight" (1952); "A King in New York" (1957) and a documentary on Chaplin written and directed by Peter Bogdanovich for release this year.

Films produced by BBS Films include "Head," directed by Bob

Rafelson and featuring The Monkees; "Easy Rider," directed by Dennis Hopper and featuring Hopper, Peter Fonda and Jack Nicholson; "Five Easy Pieces," directed by Rafelson and featuring Nicholson and Karen Black; "Drive, He Said," directed by Nicholson and featuring William Tepper, Karen Black and Bruce Dern; "The Last Picture Show," directed by Peter Bogdanovich and featuring Tim... (Continued on page 40)

Campus Dates

AMERICA (Warner Bros.): University of Texas, Dallas, March 6.

ROY BUCHANAN (Polydor): Hampden-Sidney College, Hampden-Sidney, Va., March 9; The Citadel, Charleston, S.C., March 10.

DAVID BUSKIN (Epic): Princeton University, N.J., Feb. 19.

MERRY CLAYTON (A&M): Tennessee State University, Nashville, March 4; Western Carolina University, Cullowhee, N.C., March 5; Auburn University, Auburn, Ala., March 7; University of Tennessee, Knoxville, March 8; Blackman Coliseum, University of Southwest Louisiana, Lafayette, March 9.

JESSE COLIN YOUNG (Racoon): University of California, San Jose, March 3.

ALICE COOPER (Warner Bros.): MacMaster University, Hamilton, N.Y., March 4.

WHITE ELEPHANT (Just Sunshine): Newark State College, Hall for the Performing Arts, Feb. 20.

FIFTH DIMENSION (Bell): Western Carolina University, Cullowhee, N.C., March 5; Auburn University, Auburn, March 7; University of Tennessee, Knoxville, March 8.

FLEETWOOD MAC (Reprise): Gettysburg College, Gettysburg, Pa., March 10.

PINK FLOYD (Harvest): University of Cincinnati, Cincinnati, Ohio, March 8; Kent State University, Kent, Ohio, March 10.

FRANKIE & JOHNNY (Reprise): Illinois State University, Normal, Feb. 25.

FRINEDS OF DISTINCTION (RCA): Delta State College, Cleveland, Miss., Feb. 27.

J. GEILS BAND (Atlantic): Framingham College, Framingham Mass., Feb. 23; Rutgers University, New Brunswick, N.J., Feb. 24; State University of New York, Cobleskill, Feb. 25; C.W. Post College, Granville, N.Y., Feb. 27; Southampton College, Southhampton, N.Y., March 1.

GYPSY (Buddah): Stout State College, Menomonie, Wis., March 2.

NEW HEAVENLY BLUE (Atlantic): NEC College Convention, Cincinnati, Ohio, Feb. 20.

EUGEN JOCHUM (DGG): Ft. Myers H.S., Ft. Myers, Fla., Feb. 28; Naples H.S., Naples, Fla., March 1; Pensacola H.S., Pensacola, Fla., March 3; Foster Auditorium, University of Alabama, Tuscaloosa, March 5; East Tennessee University Auditorium, Johnson City, March 6; University of North Carolina, Aycock Auditorium, Greensboro, March 7; Bob Jones University, Greenville, S.C., March 8.

LEO KOTTKE (Capitol): Glassboro State College, Glassboro, N.J., Feb. 22; Auburn Community College, Auburn, N.J., Feb. 23; Louisiana State University, Baton Rouge, Feb. 25; Eckerd College, St. Petersburg, Fla., March 3; Niles H.S., Skokie, Ill., March 10.

PAUL KUENTZ CHAMBER ORCHESTRA (DGG): University Auditorium, Newark, Ohio, Feb. 20; Oneida H.S. Auditorium, Oneida, N.Y., Feb. 27-28; Clinton College Gym, Clinton, N.Y., March 1-4; University Auditorium, Shippensburg, Pa., March 7; Memorial H.S., Haddonfield, N.J., March 9; Burlington County Vocational School, Mt. Holly, N.J., March 10.

LOGGINS & MESSINA (Columbia): University of Rhode Island, Kingston, March 7; State University of New York, Binghamton, March 8.

CURTIS MAYFIELD (Buddah): Carmichael Auditorium, University of North Carolina, Chapel Hill, March 4; University of Southern Louisiana, Lafayette, March 9.

MANDRILL (Polydor): Fairleigh-Dickinson U., Madison, N.J.; California State College, California, Pa., March 5.

MARTIN MULL (Capricorn): Franklin Pierce College, Rindge, N.H., Feb. 24; Rensselaer Polytechnic Institute, Albany, N.Y., March 3; University of New Brunswick, Fredericton, March 6; University of Maine, Bangor, March 7; Bowdoin College, Brunswick, Me., March 8; Dalhousie University, Halifax, N.S., March 10.

TRACY NELSON/MOTHER EARTH (Columbia): University of Scranton, Pa., March 9-10.

NITTY GRITTY DIRT BAND (United Artists): University of Hartford, Conn., Feb. 18;

University of Northern Colorado, Greeley, Feb. 25; University of Scranton, Pa., March 10.

OZARK MOUNTAIN DAREDEVILS: Washburn University, Topeka, Kansas, Feb. 22; Belton H.S., Belton, Mo., Feb. 24.

HELEN REDDY (Capitol): East Texas State University, Commerce, Feb. 22.

SANTANA (Columbia): Carolina University Coliseum, Columbia, S.C., March 8.

EARL SCRUGGS REVUE (Columbia): Utah Southern University, Logan, Feb. 23; Florida Lakeland, March 6.

DOC WATSON (United Artists): Wake Forest University, Winston-Salem, N.C., Feb. 16;

Lehigh University, Bethlehem, Pa., March 9; University of Scranton, Pa., March 10.

BOBBY WOMACK (United Artists): University of South Carolina, Columbia, March 8.

What's Happening

By SAM SUTHERLAND

Service Station: At Huntingdon College in Montgomery, Ala., WHCR-FM has materialized after 18 months of work, "operating with zero dollars and the approval of the administration." Station manager is Dick Ahlgren, with Dr. Don Boudreau serving as faculty advisor, having provided an important assist in designing and constructing the station. Service should be directed to those folk at the station, c/o Huntingdon College, 1500 Fairview Ave., Montgomery 36106. . . . At Brooklyn College, Brooklyn, N.Y., Louis Lewow reports that WBCR now has Bob Tambini as program director, while Allen Goldman has taken over direction of that station's jazz list.

* * *

On the horizon is a programming conference slated to be held at Knox College in Galesburg, Illinois, on April 7. Donald W. Buchanan is the man to talk to, should you be an area station interested in attending. Buchanan may be reached at WVKC-FM, Knox College, Galesburg, Ill. 61401, but move quickly, for time has just about run out, and those folks would like some time to start planning.

* * *

Them Old Picks'n'Plays Blues ...

Again, a periodical note on the nature of playlists, and on Picks and Plays in particular.

Stations recently joining Billboard's campus correspondents may be alarmed by the weekly focus of the list, which generally covers no more than two or three portions of the nation. That condition is largely dictated by the column's space limitations.

Thus, relax if your list doesn't appear during a given week: as long as you've provided full identification of both picks and your station, along with the name of the music director, you should pop up sooner or later.

* * *

PICKS AND PLAYS: SOUTH—Tennessee—WRVU-FM, Vanderbilt University, Nashville, Steven Bond reporting: "Walk On The Wild Side," Lou Reed, RCA; "Jerry Jeff Walker," (LP), Jerry Jeff Walker, Decca; "Holland," (LP), The Beach Boys, Brother. . . . WUTM-FM, U. of Tennessee at Martin: "Aerosmith," (LP), Aerosmith, Columbia; "Subway Night," (LP), David Amram, RCA; "Cooper's Lament," Arlo Guthrie, Reprise. . . . Alabama—WEDL-FM, Auburn U., Auburn, James Carter reporting: "Salty Tears, Mara Lynn Broun, Laurie; "Little Willy," The Sweet, Bell; "Morning Star," (LP), Hubert Laws, CTI. . . . WVSU-FM, Samford U., Birmingham: "Wildflower," Skylark, Capitol; "Keep On Singing," Austin Roberts, Chelsea; "Aubrey," Bread, Elektra. . . . Virginia—WMRA-FM, Madison College, Harrisonburg, Anthony Segraves reporting: "Louisiana Country Blues," (LP), Herman E. Johnson, Arhoolie; "Let Me Touch Your Mind," (LP), Ike & Tina Turner, United Artists; "Steelyard Blues," (LP), Original sound track, Warner Bros. . . . North Carolina—WPAK, WRNC-FM, North Carolina State U., Raleigh, Lee Collins reporting: "Roger Shriver," (LP), Roger Shriver, Buddah; "Lark," (LP), Linda Lewis, Warner Bros.; "Approximately Infinite Universe," (LP), Yoko Ono, Apple. . . . Kentucky—WEKU-FM, Eastern Kentucky U., Richmond, Hal Bouton reporting: "True Stories & Other Dreams," (LP), Judy Collins, Elektra; "A Man of Value," Lou Rawls, MGM; "Light As A Feather," (LP), Chick Corea & Return To Forever, Polydor. . . . Texas—KTRU-FM, Rice U., Houston; "Right Place, Wrong Time," Dr. John, Atco; "Waves," (LP), Charles Lloyd, A&M; "Last Autumn's Dream," (LP), Jade Warrior, Vertigo. . . .

* * *

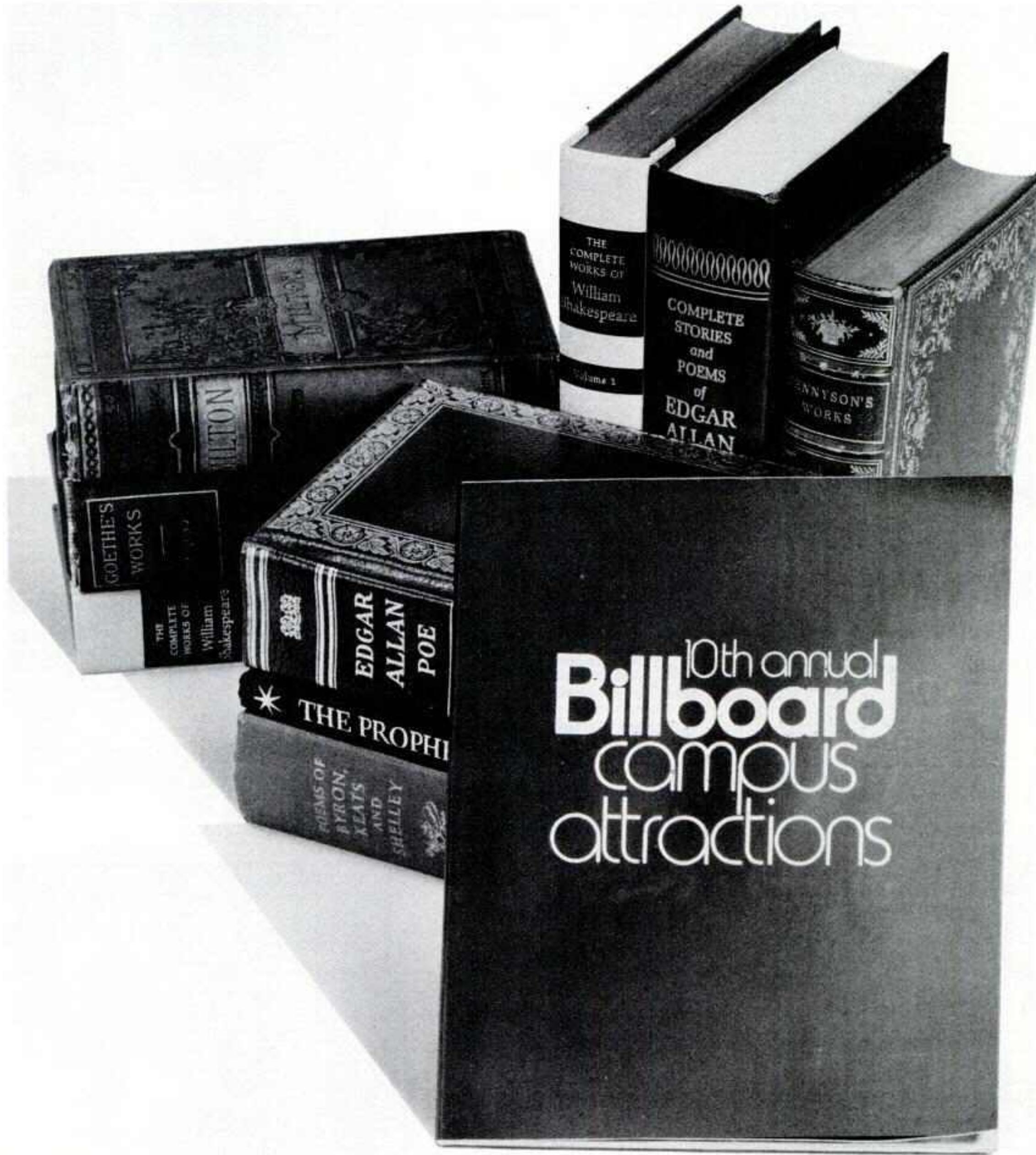
MIDWEST—Michigan—WBRS, Michigan State U., East Lansing, Mark Westcott reporting: "Darling," Stories, Kama Sutra; "T. W. O.," (LP), R. E. O. Speedwagon, Epic; "Smokestack Lightning," (LP), Mike Harrison, Island. . . . WMSN, M. S. U., East Lansing, Tom Smith reporting: "Rock 'n' Roll Gypsies," (LP), Vinegar Joe, Atco; "Back Up Against The Wall," (LP), Atlanta Rhythm Section, Decca; "Doug Sahm and Band," (LP), Doug Sahm & Band, Atlantic. . . . WMCD, M. S. U., East Lansing, Gerald Jarvis reporting: "Master of Eyes," Aretha Franklin, Atlantic; "Cover of Rolling Stone," Dr. Hook, Columbia; "The Best Part of Breaking Up," Seashells, Columbia. . . . WMUK-FM, "Crankcase," Western Michigan U., Kalamazoo, Beth Rosengard reporting: "Sonny Terry & Brownie McGhee," (LP), Sonny Terry & Brownie McGhee, A&M; "Scatbird," (LP), Barry Miles, Mainstream; "Birds of Fire," (LP), Mahavishnu Orchestra, Columbia. . . . WJMD, Kalamazoo College, Kalamazoo, Jim Condon reporting: "Hush'n'Thunder," (LP), Yusef Lateef, Atlantic; "Extensions," (LP), McCoy Tyner, Blue Note; "Fool's Mate," (LP), Peter Hamill, Charisma. . . . WIDR, Western Michigan U., Kalamazoo, Bill McKittrick reporting: "Stealers Wheel," (LP), Stealers Wheel, A&M; "Don't Close Your Mind," White Witch, Capricorn; "Frankenstein," Edgar Winter Group, Epic. . . . WCHP, Central Michigan U., Mt. Pleasant, Bill Beckwith reporting: "Piledriver," (LP), Status Quo, A&M; "Right Place, Wrong Time," Dr. John, Atco; "Cook With Honey," Judy Collins, Elektra. . . . WBKX, Northern Michigan U., Marquette, Gary Cichon reporting: "Opus, Parts I & II," (LP cut, Hush'n'Thunder), Yusef Lateef, Atlantic; "The Hostage," (LP cut, True Stories & Other Dreams), Judy Collins, Elektra; "What Is Happening," (LP cut, Byzantium), Byzantium, Warner Bros. . . . WFRS, Ferris State College, Big Rapids, Mike Belanger reporting: "Blackbird," Billy Preston, A&M; "True Stories & Other Dreams," (LP), Judy Collins, Elektra; "Silly, Wasn't I," Valerie Simpson, Tamla. . . . WCCCH, Catholic Central H.S., Detroit, Richard Wyant reporting: "Don't Shoot Me, I'm Only The Piano Player," (LP), Elton John, MCA; "Movin' On," Froggy Beaver, Million Records; "River City," (LP), Anna Divina, Enterprise.

BILLBOARD IS ON THE MOVE

And this week you'll find Billboard's Sam Sutherland, Bill Moran, Ron Willman, Jeff Smerin and John McCartney attending the N.E.C. convention in Cincinnati, Ohio.

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Ad Deadline: Feb. 23

Issue Date: March 31

***Billboard's 10th Anniversary Edition
of Campus Attractions...***

A Classic.

Country Music

Tape Presence, Bomb Threat Cause House Clearing at Opry

NASHVILLE—A weird series of events led to the emptying of the Grand Ole Opry House here last week, and a 15-minute delay in the start of the live show.

A prank caller phoned the House, stating that a bomb had been planted to go off. Almost simultaneously, guards found a tape recorder "planted" under one of the seats in the structure, with a note attached to Johnny Cash.

Manager Bud Wendell calmly advised the audience that the show would be delayed, that the House must be cleared, and that patrons would be given pass-out checks.

A phone call to police brought everyone, including the demolition squad. They took the recorder to the parking lot, disassembled it, and found that it contained nothing more than 12 tapes, left by an aspiring songwriter.

The person who left the tapes was former El Paso Deputy Sheriff

A.L. Baker. In the note to Cash he wrote: "I am going back to Texas, where my wife and children need me more than Nashville needs another songwriter." He asked that the tapes be passed on to Cash.

While the House was being cleared and then refilled, a special

"reserve" tape was played of a prerecorded "Opry" show, so that the listening audience was unaware of the events taking place."

The identity of the caller was not established. One of the dozen songs on the tape by Baker was titled: "All I Do Is Lose."

North Zeroes in On Talent Showcasing

GREEN BAY, Wis.—Efforts are being made, on a grand scale, to capture the country music audience in this area through concentrated showcasing.

Glenn Cass, host of a country music show on local television here (Channel 5), said the buildup is aimed at "giving the people of Wisconsin a place to see the major

guest artists, and hear good country music, the way it's supposed to be done."

The concentration includes a long-term contract at the Stardust, the Glenn Cass show on television, outdoor signs and TV promotions, bringing in the guest artists, and efforts to establish recording contracts. This is a new approach for this area.

The Cass show has been contracted for 13 weeks, with an option for another 13 if the ratings hold up. Joining him on the show were vocalist April Walker and bassman Gabby Gabriel.

Dan Liebhauser, president of DBL International, Appleton, Wis., is acting as agent for Cass. He is trying to sell the show to other midwestern markets.

Bill Walker, co-owner of Chart Records in Nashville, is scheduled to view the show and discuss recording contracts with Cass, Miss Walker, and Jack Waters, also part of the DBL stable.

The first name artist to be brought in was Tommy Cash, who worked the Stardust last week. Others in the negotiating stage include Johnny Paycheck, Don Gibson, Waylon Jennings and Freddie Hart.

Cass formerly was a backup artist for many name performers on the West Coast.

Nashville End Of Rainbow

NASHVILLE—Pot O' Gold Music Enterprises, established in Dallas last July, has moved its base of operations here and will specialize in publishing and promotion.

The Texas firm's president, Luther Wood, had been involved with Capitol Records for five years prior to forming Pot O' Gold. As promoters, the company had represented Mercury, Mega, Royal American, Coshise, Levee, LuDon, Metromedia Music, House of Bryant Publications, and Billy Walker's Tall Texan Productions.

As publishers, the company has six exclusive writers with more than 300 original songs in the catalog.

Instead of opening on Music Row here, the company selected an industrial complex not far from the heart of the city.

4-Star Golf Tee-Off Set

NASHVILLE—The fifth annual 4-Star Invitational Golf Tournament will be held at Henry Horton State Park near here May 14-15.

The number of entries has been limited to 200, and will include such participants as Chet Atkins, Eddy Arnold and Roy Clark. The tournament is by invitation only.

The Memphis Music Invitational Tournament will be held in that city June 1-2.



DAVID HOUSTON has been signed by his personal manager, Tillman Franks, to an exclusive long-term booking contract with the Shorty Lavender Talent Agency. Franks, center, is finalizing the agreement with Lavender, right, and John McMeen, vice president of the agency.

Co. Publisher in Role Of Producer: Hoffman

NASHVILLE—The role of a publisher today and in the future is that of producer-publisher, according to Dan Hoffman, who heads the Sunbury-Dunbar operation here.

Hoffman, who formerly was with Al Gallico Music, said expansion of Sunbar Productions in this area is an example of what he means.

"The publisher today is producing more and more records, demos which become masters or are copied for masters," Hoffman explained.

He said that Harry Jenkins, who heads the overall operation, had "opened new horizons" for the publishing firm here, and encouraged expansion of the production activities.

While country production is happening, Hoffman is convinced this city is on the verge of a strong pop breakthrough.

"Pop product is going to happen big in Nashville," he said, "and it will make this city the total music community it has long promised to be."

One of his strongest contemporary writer-artists is Bobby Davis. He also is producing the Wilson Sisters, Wyatt Webb and Ken Sizemore. Another artist-writer he has under contract is Lisa Silver.

In addition to Davis, Hoffman has two country writers on his publishing staff: Greg Clark and Glen Goza.

Hoffman said Sunbury-Dunbar has added a SESAC publishing firm here known as Sunbar Music.



CAPITOL'S RED STEAGALL and Don Light listen to playback of an album session for the artist-writer. Steagall has signed a booking agreement with Light's talent agency and is planning a move to Nashville.



CHARLIE WALKER, left, is interviewed by St. Louis radio station WIL radio personality Walter Vaughn during a remote broadcast from Opryland U.S.A. The arrangements for the show were made by Charles Fancher, Bud Wendell and other Opryland officials.

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Promo Leaders to Band in Unity

NASHVILLE—Formation of an organization known as the National Association of Country Sales and Promotion has been acknowledged here by Frank Mull, who was elected president of the group.

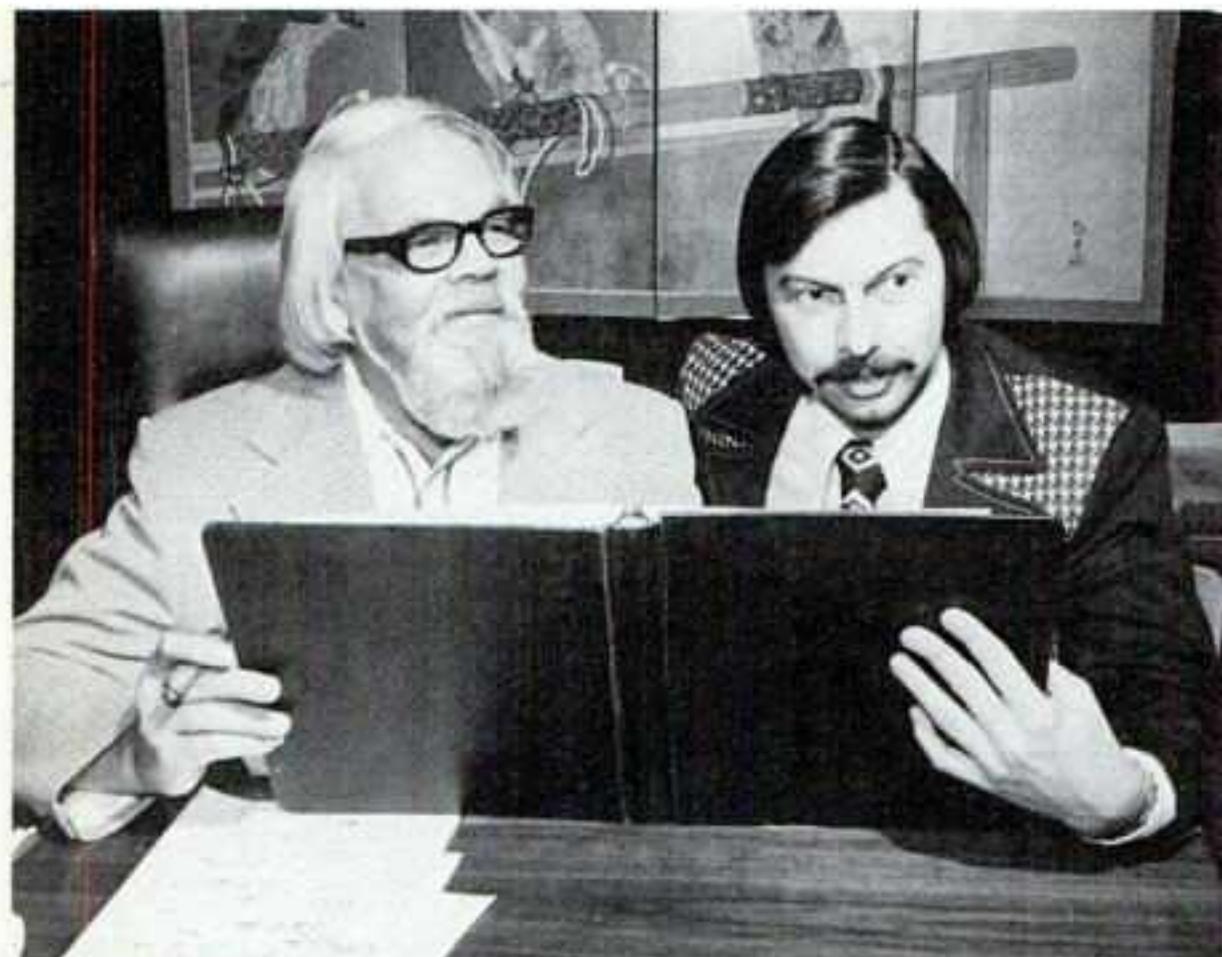
Mull, Mercury's country promotion man, said the organization is still in the formative stage, but that an executive committee is being formed to work out its purposes and plans.

Larry Baunach of Dot was

named vice president, and Barbara Starling of Royal American was elected secretary-treasurer.

Some 35 promotion people have joined thus far. The group will meet on the first Tuesday of each month, primarily to "work out better communications and be of service to each other," Mull said.

Admitting that news of the organization is "premature," Mull said that definite aims would be established, and that there would be more information at a later date.



DAVE BARTON, right, goes over the bookings with Bob Neal, left, after joining the Neal Agency.

Nashville Scene

By BILL WILLIAMS

The mark of a good performance is a return engagement, and Doyle Holly must be doing something right. He has just finished his sixth date at the Cow Palace in Colorado Springs, and has been contracted to return twice again this year. . . . Still another is up and coming Larry Pinion, who was held over for another three weeks at Ireland's in Lexington, Ky. . . . It took Lester Flatt 14 hours to get from Columbia, S.C. to Nashville in the surge of snow which hit the South. The bus had to travel in third gear all the way to Atlanta. Lester is rushing the old song "Dueling Banjos" which has suddenly become a pop and country hit. It's been recorded many times under various names: "Feuding Banjos," "Mocking Banjos," and other things as well. It's been done by every bluegrass picker in the business. Now, suddenly it's a hit.

Having a good record can help someone even in their hometown. After years of drought, The Carrolls were booked into the Ramada Inn North in Nashville. . . . Pat Boone returns to do three LP's: one country and two gospel. . . . MGM has added Johnny Bond to its roster. . . . Del Reeves sent out 250 valentines to disk jockeys, with a picture of a very shapely girl. Del is also in the picture. . . . Bill Anderson's car was broken into just before the new street lights were turned on along Music Row. Not only was his property stolen, but his window was broken and he had to drive home in a heavy rain. . . . Charlie Rich made his second appearance at the "Opry" in a few weeks, and again got encores. . . . For 15 years, Jim &

Jesse have had the same sponsor for their syndicated show on WEAR in Pensacola, Fla. The show ran unbroken during that time. Last week, the sponsor, a mobile home dealer, sold out. But the station likes the show so much it bought the syndication itself, and is running promo spots to keep it on. . . . Charley Pride continues to pack them in. In a four-day mid-western swing, he played to 32,000. Johnny Russell was with him on three of the dates; George Jones and Tammy Wynette on the other.

Charlie Louvin leaves for a 15 day tour of one-nights in the Eastern U.S., booked by Atlas Artists. . . . J-M-I is releasing four singles, with a family touch. One is by Rex Allen, one by Rex Allen Jr., one by J.A. Clement, and a fourth by Tilla Marshall. Jack Clement produced the releases by Rex Allen and by J.A. Clement, who is his father. . . . The Tibbits Opera House in Coldwater, Mich., saw two capacity audiences at a show involving Bobby G. Rice, Jo Stampley and the Bobby Hankins Show. . . . Margie Bowes has signed with Brite Star Records, with her session to be produced by Paul Perry and Arthur Thomas. . . . The taped Porter Wagoner syndication guests included, this week, Jerry Reed, fiddler Vernon Solomon, Faron Young, Doug Kershaw, Cousin Oswald, and Bud Wendell. . . . The first KDJW Artist Appreciation Award was presented to MGM's Mel Tillis on his last visit to Amarillo.

Jeannie C. Riley sets to depart in mid-April to the big International Festival of Country Music at Wembley Pool, and then will be-

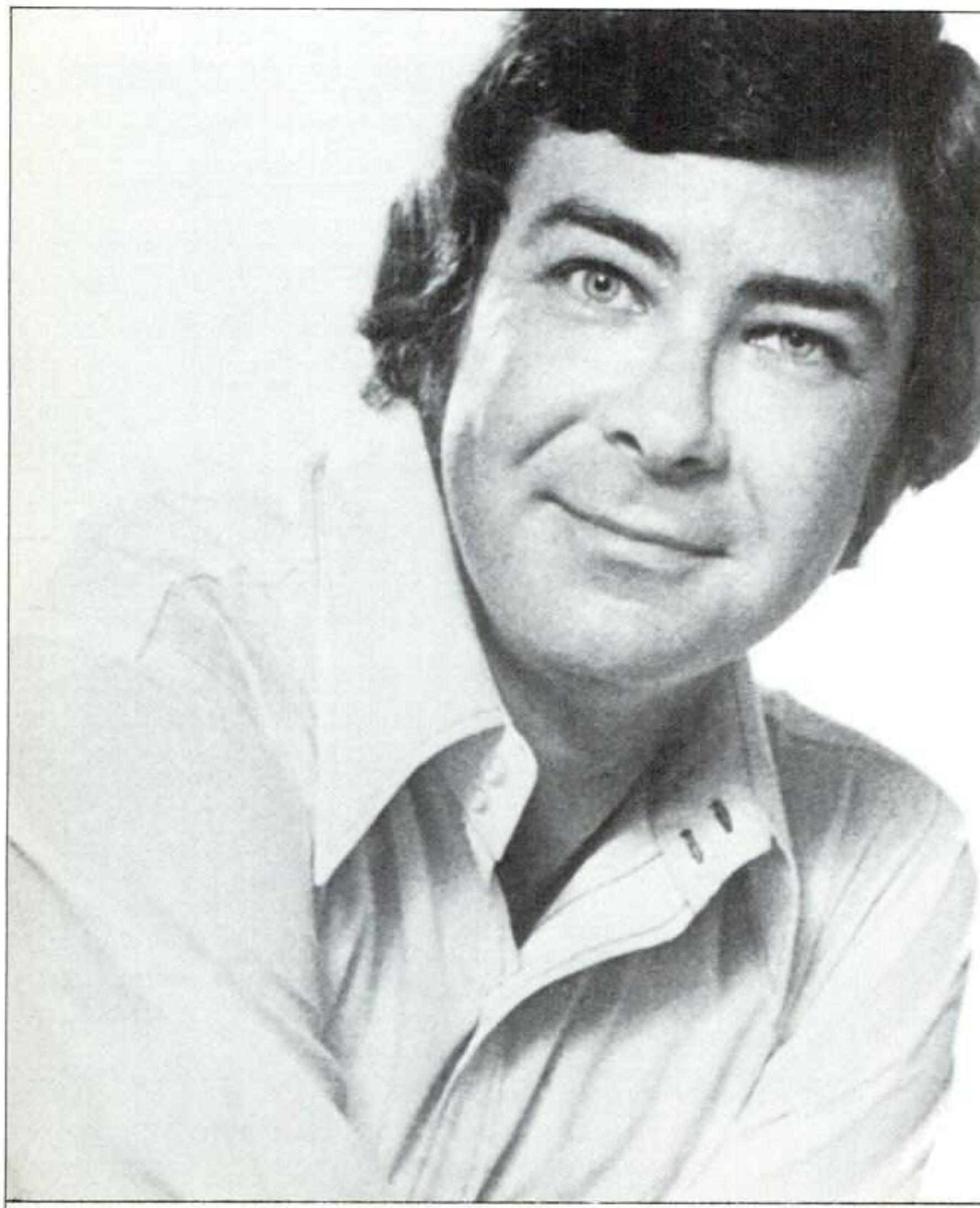
gin a round of personal appearances through the continent. . . . Naomi Martin has joined Cedarwood as an exclusive writer. She has been turning out big things for six years. Bill Denny made the announcement. . . . Bill Anderson has moved the site of his enterprises to 1905 Broadway in Nashville. . . . Blake Emmons, Billy Troy and Sharon Stone worked the March of Dimes Telethon in Bristol, Va., and helped raise a record \$58,000. . . . O.B. McClinton of Stax has readied one LP, due out soon, and is doing one live in San Antonio.

Let's help kill a false rumor right now. Bob Neal is not retiring. There's plenty of life in the old

(Continued on page 32)



JEANNE PRUETT, center, is given congratulatory kisses from Shorty Lavender, left, and John McMeen, as the MCA artist signs with Lavender's Talent Agency.



**Take time
to watch
Nat Stuckey's
"Take Time to
Love Her"
climb.**

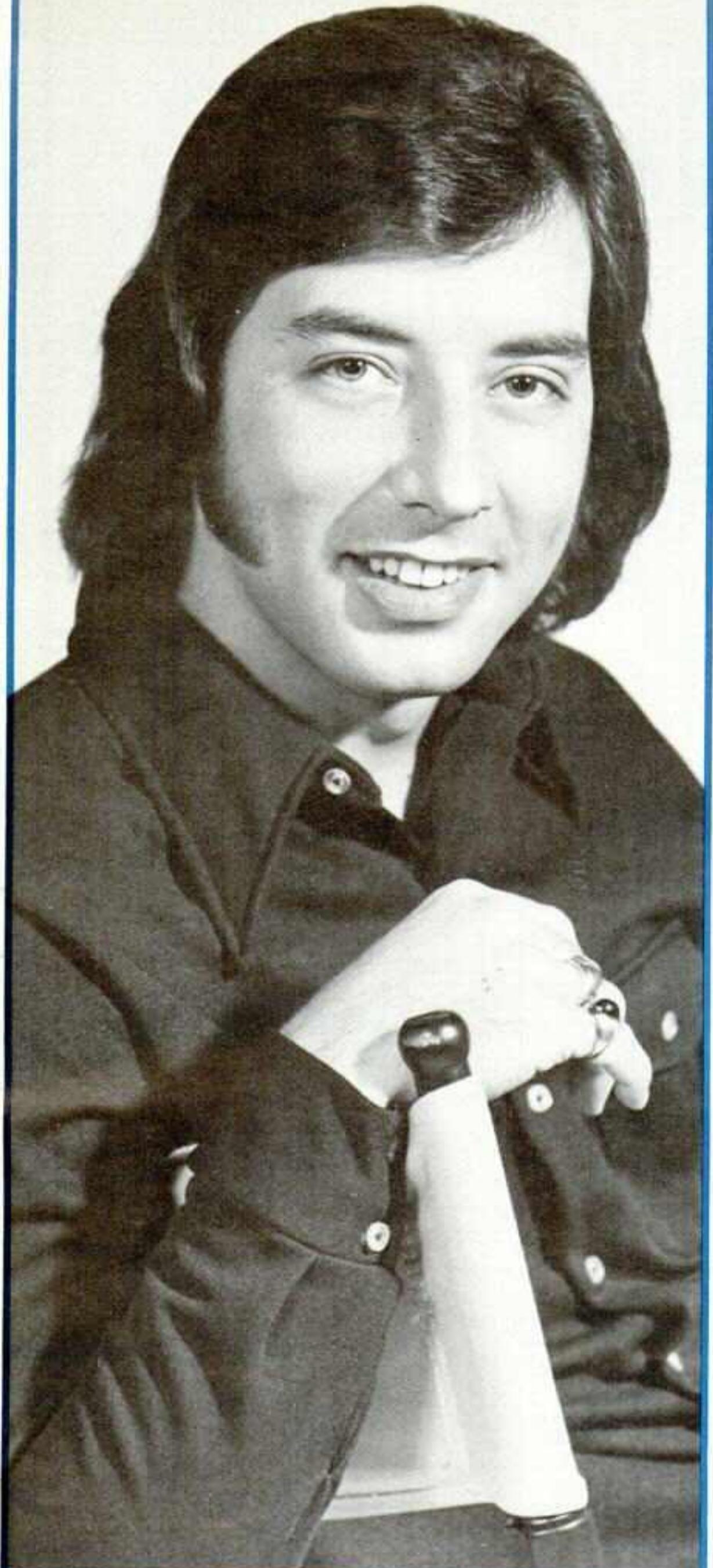
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Billboard Hot Country Singles

* 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	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	3	RATED X Loretta Lynn, Decca 33039 (MCA) (Sure-Fire, BMI)	12	37	38	TRUE LOVE LOVIN' Ferlin Husky, ABC 11345 (Ronbre/Coach Four, BMI)	7
2	4	'TIL I GET IT RIGHT Tammy Wynette, Epic 5-10940 (Columbia) (Tree, BMI)	9	38	43	THANK YOU FOR TOUCHING MY LIFE Tony Douglas, Dot 17443 (Famous) (Cochise, BMI)	9
3	2	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME Jerry Wallace, Decca 33036 (MCA) (TAJ, ASCAP)	12	39	44	SO MANY WAYS Eddy Arnold, MGM 14478 (Eden, BMI)	6
4	6	THE LORD KNOWS I'M DRINKING Cal Smith, Decca 33040 (MCA) (Stallion, BMI)	11	40	45	WHEN A MAN LOVES A WOMAN (The Way I Love You) Tony Booth, Capitol 3515 (Blue Rock, BMI)	5
5	5	NEON ROSE Mel Tillis, & the Statesiders, MGM 14454 (Tomale, ASCAP/Brougham Hall, BMI)	12	41	46	MONDAY MORNING SECRETARY Statler Brothers, Mercury 73360 (Phonogram) (American Cowboy, BMI)	4
6	8	ANY OLD WIND THAT BLOWS Johnny Cash, Columbia 4-4570 (House of Cash, BMI)	10	42	34	THERE STANDS THE GLASS Johnny Bush, RCA 74-0867 (Hill & Range/Jamie, BMI)	9
7	1	I WONDER IF THEY EVER THINK OF ME Merle Haggard & the Strangers, Capitol 3488 (Blue Book, BMI)	12	43	50	DUELING BANJOS Deliverance/Soundtrack, Warner Bros. 7659 (Warner/Tamerlane, BMI)	4
8	7	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, Decca 33033 (MCA) (Hello Darlin', SESAC)	13	44	20	YOU TOOK THE RAMBLIN' OUT OF ME Jerry Reed, RCA 74-0857 (Vector, BMI)	10
9	13	GOOD THINGS David Houston, Epic 5-10939 (Columbia) (Algee, BMI)	9	45	49	TAKE TIME TO LOVE HER Nat Stuckey, RCA 74-0879 Jack & Bill, ASCAP)	4
10	11	LOVE IS THE LOOK YOU'RE LOOKING FOR Connie Smith, RCA 74-0855 (Neely's Bend, BMI)	10	46	48	A GIRL LIKE THAT Tompall & The Glaser Bros., MGM 14462 (Glaser Bros., BMI)	6
11	15	TEDDY BEAR SONG Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)	9	47	56	NO MORE HANGING ON Jerry Lee Lewis, Mercury 73361 (Phonogram) (Passkey, BMI)	2
12	10	OLD DOGS, CHILDREN & WATERMELON WINE Tom T. Hall, Mercury 73346 (Phonogram) (Hallnote, BMI)	13	48	57	NOBODY WINS Brenda Lee, MCA 4000 (Resaca, BMI)	2
13	12	PASS ME BY Johnny Rodriguez, Mercury 73334 (Phonogram) (Hallnote, BMI)	16	49	67	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)	3
14	14	HELLO WE'RE LONELY Patti Page & Tom T. Hall, Mercury 73347 (Phonogram) (Hallnote, BMI)	11	50	60	COME LIVE WITH ME Roy Clark, Dot 17449 (Famous) (House of Bryant, BMI)	2
15	27	KEEP ME IN MIND Lynn Anderson, Columbia 4-45768 (Flagship, BMI)	7	51	53	I AM WOMAN Bobbie Roy, Capitol 3513 (Buggerlugs, BMI)	5
16	17	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 902 (Americus, ASCAP)	10	52	64	YOU CAN HAVE HER Waylon Jennings, RCA 74-0886 (Big City/ Harvard, BMI)	2
17	19	LOVE SURE FEELS GOOD IN MY HEART Susan Raye, Capitol 3499 (Blue Book, BMI)	10	53	54	DON'T TELL ME YOUR TROUBLES Kenny Price, RCA 74-0872 (Tree, BMI)	6
18	22	MY TENNESSEE MOUNTAIN HOME Dolly Parton, RCA 74-0869 (Ovepar, BMI)	8	54	58	SOME ROADS HAVE NO ENDING Warner Mack, Decca 33045 (MCA) (Page Boy, SESAC)	5
19	21	DANNY'S SONG Anne Murray, Capitol 3481 (Goessos, ASCAP)	10	55	66	IF YOU'RE GOIN' GIRL Don Gibson, Hickory 1661 (Acuff-Rose, BMI)	2
20	18	SATISFACTION Jack Greene, Decca 33008 (MCA) (Tree, BMI)	12	56	63	I CAN SEE CLEARLY NOW Lloyd Green, Monument 8562 (Columbia) (Cayman, ASCAP)	3
21	16	ALWAYS ON MY MIND/SEPARATE WAYS Elvis Presley, RCA 74-0815 (Press/Rose Bridge, BMI)	12	57	—	IF YOU CAN LIVE WITH IT Bill Anderson, MCA 40004 (Stallion, BMI)	1
22	25	THE SHELTER OF YOUR EYES Don Williams, JMI 12 (Jack, BMI)	11	58	—	SOMETHING ABOUT YOU I LOVE Johnny Paycheck, Epic 5-10947 (Columbia) (Jack & Bill, ASCAP)	1
23	26	BLUE TRAIN George Hamilton IV, RCA 74-0854 (Acuff-Rose, BMI)	10	59	59	A MAN LIKES THINGS LIKE THAT Charlie Louvin & Melba Montgomery, Capitol 3508 (Cooper Basin, BMI)	6
24	32	SUPER KIND OF WOMAN Freddy Hart, Capitol 3524 (Blue Book, BMI)	4	60	70	I LET ANOTHER GOOD ONE GET AWAY Dorsey Burnette, Capitol 3529 (Mandina/Brother Karl's, ASCAP)	2
25	9	LOVE'S THE ANSWER/JAMESTOWN FERRY Tanya Tucker, Columbia 4-45721 (Algee, BMI/Tree, BMI)	15	61	62	WOMAN EASE MY MIND Claude Gray, Million 31 (Vanjo, BMI)	6
26	23	IN THE PALM OF YOUR HAND Buck Owens, Capitol 3504 (Blue Book, BMI)	9	62	—	AFTER YOU Hank Williams, Jr., MGM 14486 (Chestmont, BMI)	1
27	37	NEITHER ONE OF US Bob Luman, Epic 5-10943 (Columbia) (Keca, ASCAP)	5	63	—	DON'T BE ANGRY Billy "Crash" Craddock, ABC 11349 (Acuff-Rose, BMI)	1
28	35	LOVING GIFT Johnny Cash & June Carter, Columbia 4-45758 (Combine, BMI)	6	64	68	MAKIN' HEARTACHES George Morgan, Decca 33037 (MCA) (4 Star, BMI)	6
29	30	UNBELIEVABLE LOVE Jim Ed Brown, RCA 74-0846 (Tree, BMI)	11	65	61	MY BLUE EYED JANE Benny Whitehead, Reprise 1131 (Peer, BMI)	5
30	52	A SHOULDER TO CRY ON Charley Pride, RCA 74-0884 (Pi-Gem, BMI)	3	66	72	JOHN'S BEEN SHUCKIN' MY CORN Onnie Wheeler, Royal American 76 (Birmingham/Onnie, BMI)	4
31	31	I HATE GOODBYES Bobby Bare, RCA 74-0866 (Jack & Bill, ASCAP)	8	67	65	SOFT LIPS & HARD LIQUOR Charlie Walker, RCA 74-0870 (Forest Hills, BMI)	7
32	33	I MUST BE DOIN' SOMETHING RIGHT Roy Drusky, Mercury 73356 (Phonogram) (Ben Peters, BMI)	7	68	71	LAURA (What's He Got That I Ain't Got) Marty Robbins, Columbia 4-45775 (Callico, BMI)	2
33	39	SUPERMAN Donna Fargo, Dot 17444 (Famous) (Prima Donna, BMI)	2	69	—	TRUCKER'S PARADISE Del Reeves, United Artists 51106 (PixRuss, ASCAP)	1
34	42	SHE FIGHTS THAT LOVIN' FEELING Faron Young, Mercury 73359 (Phonogram) (Ramblin' Rose, ASCAP)	4	70	—	DOWN HOME LOVIN' WOMAN Andra Willis, Capitol 3525 (Darla, ASCAP)	1
35	40	I LOVE YOU MORE AND MORE EVERYDAY Sonny James, Columbia 4-45770 (Don Robertson, ASCAP)	3	71	74	YOU CALL EVERYBODY DARLIN' Lamar Morris, MGM 1448 (Mayfair, ASCAP)	2
36	41	MARGIE WHO'S WATCHING THE BABY Earl Richards, Ace of Hearts 0461 (Beatin, ASCAP/Get the Music/Pale/Ace, BMI)	3	72	73	LILACS IN WINTER Ronnie Dove, Decca 33038 (Maple, ASCAP)	4
				73	75	JAMBALAYA (On the Bayou) Blueridge Rangers, Fantasy 689 (Acuff-Rose, BMI)	3
				74	—	DREAM ME HOME Mac Davis, Columbia 4-45773 (Screen Gems-Columbia/Songpainter, BMI)	1
				75	—	DAISY A DAY Jud Strunk, MGM 14463 (Cosette/Every Little Tune, ASCAP)	1



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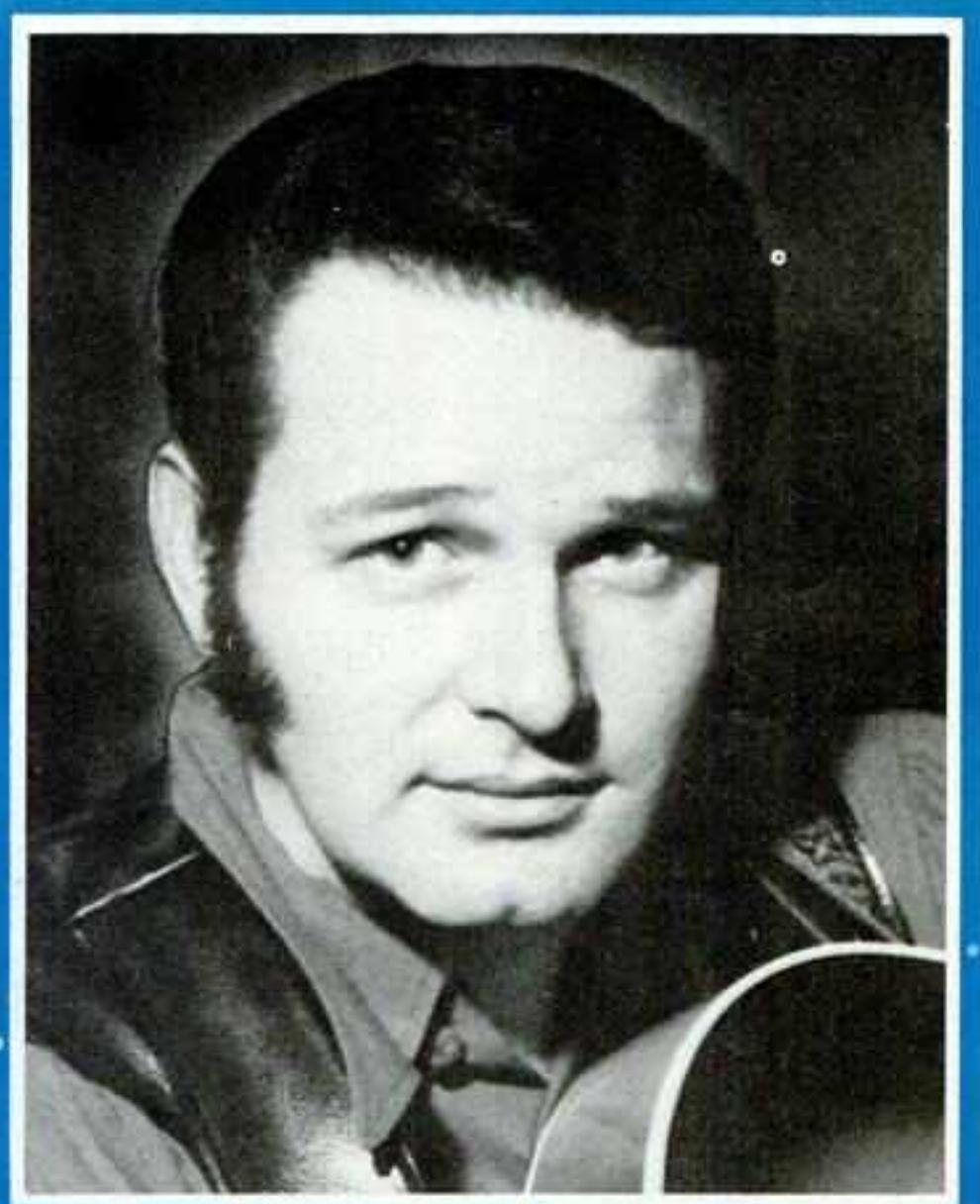
Published by: Utopia Music ASCAP

Distributed by:
Nationwide Sound Dist.
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New Orleans
Who Could
ITurn To
Just Between
The Two Of Us

Country Music

Aussies Award Superlatives

SYDNEY, Australia—More than 1,000 attended the Australian Country Music Awards presentations at the Town Hall Tamworth here last week, in which Cal Hardy was named the most popular country artist.

Slim Newton also received his second gold record for sales exceeding 60,000.

Hardy was selected the award winner on the basis of a vote by radio listeners.

Tom & Ted LeGarde, native Australians now living in the United States, said the awards show was a "tremendous boost for country music."

Nashville Scene

• Continued from page 29

boy yet, and he plans to be around for some time. The story is being told, we're told, by people who would like to grab off some of his talent. . . . Mickey Newbury has a new one-of-a-kind 1954 300 SC Mercedes coupe, which he ran down in Yugoslavia. . . . Marilyn Geiger of Jacksonville, who has been signed to the Cypress Label, is a young lady of many talents. She is a beauty consultant, an artist, a cook-book author, and a songwriter. . . . The new Ethel Delaney release on Ohio, cut in Nashville, has an all-star cast. On the session are Lloyd Green, Charlie McCoy, Billy Sanford, Ray Edenton, Buddy Harmon and Henry Strzelecki. . . . MGM has moved its offices to 1513 Hawkins Street in Nashville. . . . Kenny Vernon, who lives in New Mexico, has bought a farm near Nashville. . . . Larry Butler, going strong, did a tooth paste commercial, and three recording sessions in a week.

Liz and Casey Anderson purchased a vintage Continental on the West Coast and drove it home. . . . Tommy Cash played another round in Hawaii. . . . Troy Hess, on his eighth birthday, released his eighth record on the Showland label. . . . Donna Fargo has joined the legion of bus owners. . . . Diana Trask switches style and sings up-tempo in her new Dot release. . . . Big press party set for Faron Young by England Phonogram Feb. 22. It's to kick off his tour there. . . . Faron Young has just done a string of radio spots for Ford. . . . Shorty Laverne has booked George Jones and Tammy Wynette into Duke University. . . . David Houston has at least three dates set for Opryland this summer. . . . Jeris Ross, who is doing well for a youngster, still lacks a year of being of legal age. . . . O.B. McClinton of Stax is recording a live album at Randy's Rodeo in San Antonio.



AT THE site of the 50-suite luxury hotel to be built on Nashville's Music Row are John H. Rees, left, music representative of First American National Bank; Jack Spence, the owner; and T. Scott Fillebrown, First American president.

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 2/24/73

★ 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	SONG OF LOVE Charley Pride, RCA LSP 4837	6
2	2	IT'S NOT LOVE (But It's Not Bad) Merle Haggard, Capitol ST 11127	12
3	4	A PICTURE OF ME George Jones, Epic KE 31718 (Columbia)	10
4	3	GOT THE ALL OVERS FOR YOU Freddie Hart, Capitol ST 11107	17
5	21	DELIVERANCE Soundtrack, Warner Brothers BS 2683	3
6	5	MY MAN Tammy Wynette, Epic KE 31717 (Columbia)	15
7	6	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	33
8	13	WHO'S GONNA PLAY THIS OLD PIANO . . . (Think About It Darlin') Jerry Lee Lewis, Mercury SB 61366 (Phonogram)	5
9	11	ROY CLARK LIVE Dot DOS 26005 (Famous)	9
10	14	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca DL 75369 (MCA)	7
11	12	CHARLIE McCLOY Monument KZ 31910 (Columbia)	15
12	9	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot DOS 26003 (Famous)	14
13	10	DON'T SHE LOOK GOOD Bill Anderson, Decca DL 7-5383 (MCA)	10
14	15	LONESOME 7-7203 Tony Booth, Capitol ST 11126	11
15	22	ANY OLD WIND THAT BLOWS Johnny Cash, Columbia KC 32091	4
16	18	HOT "A" MIGHTY Jerry Reed, RCA LSP 4838	6
17	20	WILL THE CIRCLE BE UNBROKEN Nitty Gritty Dirt Band, United Artists UAS 9801	9
18	19	I AIN'T NEVER Mel Tillis & the Statesiders, MGM SE 4870	11
19	8	LYNN ANDERSON'S GREATEST HITS Columbia KC 31641	16
20	7	THIS MUCH A MAN Marty Robbins, Decca DL 7-5389 (MCA)	11
21	34	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME? Jerry Wallace, MCA 301	2
22	41	SEPARATE WAYS Elvis Presley, RCA Camden CAS 2611	2
23	24	BURNING LOVE (And Hits from His Movies) Elvis Presley, RCA Camden CAS 2595	16
24	16	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	21
25	28	SINGS THE GREATEST COUNTRY HITS OF 1972 Sonny James, Columbia KC 32028	4
26	27	LIVE AT KANSAS STATE Earl Scruggs Revue, Columbia KC 31758	7
27	31	THIS TIME THE HURTIN'S ON ME Faron Young, Mercury SR 61376 (Phonogram)	4
28	23	INCOMPARABLE Charley Pride, RCA Camden CAS 2584	12
29	35	SING COUNTRY SYMPHONIES IN E MAJOR Statler Brothers, Mercury SR 61374 (Phonogram)	3
30	33	LOVE SURE FEELS GOOD IN MY HEART Susan Raye, Capitol ST 11135	3
31	32	ALL THE GREATEST HITS Ray Price, Columbia G 31364	25
32	37	IN THE PALM OF YOUR HAND Buck Owens, Capitol ST 11136	3
33	29	GARDEN PARTY Rick Nelson & the Stone Canyon Band, Decca DL 7-5391 (MCA)	8
34	26	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	28
35	36	GREATEST HITS, VOL. 1 Hank Thompson, Dot 26004 (Famous)	6
36	17	GLEN TRAVIS CAMPBELL Capitol SW 11117	13
37	—	LOVE IS THE LOOK YOU'RE LOOKING FOR Connie Smith, RCA LSP 4840	1
38	30	HERE I AM AGAIN Loretta Lynn, Decca DL 7-5381 (MCA)	18
39	25	BORROWED ANGEL Mel Street, Metromedia Country MCS 5001	16
40	—	TWO FOR THE SHOW Jack Greene & Jeannie Seely, Decca DL 7-5392 (MCA)	1
41	38	BEST OF CHARLIE RICH Epic KE 31933 (Columbia)	9
42	44	BOUND FOR OLD MEXICO Marty Robbins, Columbia KC 31341	2
43	—	AFRAID I'LL WANT TO LOVE HER ONE MORE TIME Billy "Crash" Craddock, ABC ABCX 777	1
44	—	THE GENTLEMAN FROM THE SOUTH Sonny James, Capitol ST 11144	1
45	45	CROSS COUNTRY Toni & Terry, Capitol ST 11137	2

Disk & Film Names to Perk LA Academy Awards Feb. 26

By JOHN SIPPET

LOS ANGELES — Recording and film stars will spark the eighth annual Academy of Country and Western Music awards Feb. 26 at the John Wayne Theatre at Knott's Berry Farm in suburban Buena Park.

Set to headline already are Wayne Newton, Donna Fargo and Loretta Lynn. Producer Gene Weed promised as presenters: Pat Boone, Linda Cristal, Mac Davis.

Freddie Hart, Burl Ives, Ben Murphy, Susan Ray, Marty Robbins, Jerry Wallace, Conway Twitty and Dennis Weaver. As was the case last year, the event will be televised locally and the taping will be syndicated nationally.

Nominees in various national categories for this year's awards include:

Entertainer of the Year: Roy Clark, Freddie Hart, Merle Haggard, Loretta



PEER-SOUTHERN'S ROY HORTON was honored by the officers and directors of the Country Music Association for his leadership and contributions to spreading country music around the world. The occasion was his 25th anniversary with the publishing firm. At left is CMA chairman Roy Horton, at right, Frances Preston, president.

Lynn and Charley Pride; Female Vocalist: Donna Fargo, Loretta Lynn, Anne Murray, Dolly Parton and Susan Raye; Male Vocalist: Tony Booth, Merle Haggard, Freddie Hart; Ray Price, Charley

Pride and Conway Twitty. Song of the Year: "Bless Your Heart" by Freddie Hart; "4 In the Morning" by J. Chestnut; "Funny Face" and "Happiest Girl" by Donna Fargo and "To Get To You" by Jean Chapel; Album of the Year: Mac Davis' "Baby Don't Get Hooked On Me," Merle Haggard's "Best Of The Best," Freddie Hart's "Bless Your Heart," Donna Fargo's "Happiest Girl" and Merle Haggard's "It's Not Love (But It's Not Bad)."

Single Record of the Year: "4 In The Morning" by Faron Young; "Happiest Girl" by Donna Fargo; "If You Leave Me Tonight" by Jerry Wallace; "It's Not Love (But It's Not Bad)" by Merle Haggard, and "Pass Me By" by Johnny Rodriguez. There are 15 other award categories ranging from top instrumental sidemen through most promising female vocalists and radio station of the year.

Veteran Group Due Accolades

MURFREESBORO, Tenn.—The Sons of the Pioneers, one of the oldest country music acts still in existence, will be honored and showcased here and in Nashville in early March.

Fred Goodwin of WMPS, radio station here owned by Mary Reeves Davis, said the group would make an appearance on the "Grand Ole Opry" March 2, and then appear at the Moose Lodge here the following day. The group also will do the Bill Anderson syndicated television show.

Goodwin said several veterans of the business had promised to be on hand, including Cindy Walker and Merle Travis.

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Exclusively on MGM RECORDS

Tape/Audio/Video

GRT '73 Strategy: Gain Retail Image

By BOB KIRSCH

TUCSON—GRT Music Tapes, division of GRT Corp., is planning promotions designed to build a name at retail for GRT as well as the labels it handles, setting more 4-channel product, testing new ways to market its product and is taking stronger advantage of "bullish" labels it handles.

According to the firm's White Sonner, vice president of Marketing, "We feel GRT already has an excellent reputation with manufacturers and distributors. What we are trying to do now is establish that same reputation with dealers make them aware of a GRT release as they are of a label release while still working in concert with the manufacturer."

Sonner explained that promo-

tional director Jack Woodman has put together a book, to be available within the next month, which discusses promotion, setting up displays, how to advertise and how to create events such as back-to-school campaigns in relation to tape and the retailer.

"Last month," Sonner added, "we supplied our own original posters to retailers. There were 12 designs. We also sent out banners offering slogans such as, 'If you don't see it, ask for it.' Our name was on the posters only, not on the banners, and we placed it in the lower part of the poster."

The firm has also made a calendar out of the posters, and is offering an oversized cardboard

(Continued on page 36)

Electronic Rep Tells Tape Lag

By EARL PAIGE

LEEWOOD, Kan.—Manufacturers of prerecorded tape should consider using reps of home entertainment equipment because they regularly call on small accounts in secondary markets never serviced by regular tape distributors or rackjobbers, according to Bill Ball, veteran rep here. Aside from market penetration, reps would also provide labels with a known and never-varying sales cost factor, he said. Ball added that he is into many stores "that are out of titles as often as they have them. I'm sure a lot of tape business is being lost."

The idea of home electronics reps selling prerecorded product is, of course, not new. Labels such as Mercury (now Phonogram) in the mid-50's under Pete Fabri used reps for open reel tapes. Mercury then, as did other labels, had home equipment lines making the use of reps for tape all the more natural. But gradually, reps became less involved with tape.

Ball's suggestion seems all the more pertinent inasmuch as he has considerable experience as a record salesman, having started with Capitol Records in 1945 when he said the label had a catalog of 200 singles (on 78 rpm) and 25 albums (boxed 78's). While he has been out of prerecorded software for several years, he has continued interest in it and said he constantly is asked by dealers where they can purchase tapes.

Electronics reps are not by any means limited to secondary markets, he said, pointing out that many specialize in mass merchandising account servicing. But reps do get into any market "where there is sales potential." He said his firm, Ball & Associates, is not limited by population. It covers four states. (Missouri, Kansas, Iowa and Nebraska.) "I go into one town of 1,000 because there's a good furniture store there."

(Continued on page 36)

Prerecorded Music Pushed to Aid Player Sales of K.C. Chain

• Continued from page 3

veteran record salesman Joe Salpietro handling BA.

The year-old promotion involves a combination listing of top turnover items from Billboard's Charts and others which in the consensus of salespeople in record-tape sections are moving best. Among good sellers on a recent weekly "Special Selection" listing were "Homecoming," America, "Hot August Night," Neil Diamond, "Live at the Forum," Barbra Streisand, "Tommy," London Symphony & Guests. These titles were offered at about a 20 percent discount.

An addendum to this "Special

Selection" listing is a "Special Picks" grouping which includes either lesser-known artists or titles by well-established artists which promise to move up. The idea is that reduced price will give both types impetus. Included in the 45 or so titles on a recent "Special Picks" were "Who Came First," Peter Townsend, "Journey Through the Past," Neil Young, "I Am a Woman," Helen Reddy, soundtrack of "Man From La Mancha," "More Hot Rocks," Rolling Stones, "666," Aphrodite, and "War Heroes," Jimi Hendrix.

These Special Picks are discounted more sharply than the "Special Selection" titles. "Journey Through the Past," for ex-

ample, was cut from its normal \$6.98 list to \$4.44.

A bright orange sticker which reflects actual selling price is tagged to the items on these lists as an in-store aid to customers in finding both types of records and tapes. Record-tape salespeople get copies of weekly lists, which are compiled at the headquarters store in Kansas City on Mercier, and it is their responsibility to tag the identifying stickers on the item and set up special displays to focus attention of customers on them.

The company was founded as a counter sales and catalog store for radio parts, components and accessories. New stores offer a complete electronic mix of software

and hardware including TV-stereo components, automotive and home 8-track units and portables, stereo headphones, walkie-talkies and a broad array of kindred goods. Jim Neustadt, Sr., is chairman of the board and Jerry Burstein is president.

It is a current expansion program. BA is penetrating top shopping centers. Newer stores in Kansas City have all the modern physical trapings—lighting, carpeting, handsome fixturing—the works.

The basic plan followed at the Blue Ridge Mall store—one of several new shopping center locations—has record and tape display arranged around the customer-service counter in the center of the store. At the back, on one side, is an electronic component and parts counter, a long-time personal-service facility for BA. It pulls steady traffic down the main artery of the store past 8-track and record album displays.

On the opposite side is the hardware, including stereo for home and automobile, arranged for easy customer inspection. A display innovation at newer stores features which is called the "Cindy Room," so called because the first of this type facility was unveiled at the Cinderella City store in Denver. Built in a circular design, it includes a special self-demonstration counter which permits customers to

press buttons and test various models of stereo speaker systems. LP record displays pre-empt front and center display positioning at all stores.

Magnavox, RCA, Packard-Bell and Panasonic are among the names found on the agenda here. Broad-selection in brands, prices and styles has been one of the BA keys in developing traffic. An attractive wallboard display panel has automotive stereo players aligned on a low level with about 10 different speakers lined up on the upper portion of the panel. The players are key-locked and customers merely press buttons to test various speaker units. They are priced from \$39.95 to \$150 but BA reports a top-heavy portion of the volume in the \$59 and \$69 units.

As a result of customer demand, the company recently installed an installation service on automotive stereo 8-track units. This work is performed at the headquarters facility on Mercier in Kansas City where there is a full-fledged service department staffed with eight factory-trained technicians. All warranties are backed here and sales personnel report that about 80 percent of the automotive 8-track unit buyers request the installation service. Fee for installation varies according to types of car.

(To be continued)

Urge 'Peace' in Video Systems Battle

Johnston of Cartrivision pointed out that in addition to the console sets now available, his firm's will have a free-standing playback only deck available in the spring with a playback record deck to follow shortly after. Johnston also called the video firms to work together in putting across the video concept rather than engaging in a battle.

Concord's John Stead stated the need and market for various hardware configurations and tape widths, pointing out that his firm now carries several of these con-

figurations. He added that it is important for manufacturers to keep supplying current users as well as showing new products, so that "the customer won't be stranded with obsolete models."

Ron Fried of International Video Corp., which markets 21 models of color video recorders, added that it is necessary to complement rather than compete with high-end material. Sony's Bill Amos said his firm expects to make 100,000 units this year with

(Continued on page 37)

Panasonic Push in Custom Car Field; Auto Dealer Plan

By RADCLIFFE JOE

DORADO BEACH, Puerto Rico—Panasonic will move heavily into the lucrative custom car tape market this year with a line of tape players incorporating AM-FM radio, according to Ed Lucasey, national sales manager Panasonic Automotive Products. The drive into the custom car tape field will follow a similar one into the custom car radio market launched here at the company's 5th annual distributors convention.

Like the custom radio program the custom tape push will address itself exclusively to car dealers around the United States and will start initially with product designed for the full Chevrolet line of the Eagles and one Ford truck. Lucasey assured, however, that the program will be expanded until at least 80 percent of the total U.S. market is covered.

Panasonic's decision to get involved in the custom tape car market was based on the positive response to a recent survey from the estimated 25,000 car dealers around the country. Lucasey said that manufacturers of auto sound products already in the market were capturing a mere 6 percent of the total market, and that with the right approach and development, the custom car market could easily be developed into



PRERECORDED tapes build traffic at Burstein-Applebee stores.

Lucasey Rips 'Q' Tape Lag

DORADO BEACH, Puerto Rico—Manufacturers of software for Quadrasonic Sound Systems have been charged with dragging their feet in developing product, especially for the automotive 4-channel channel market.

The charge came from Ed Lucasey, national sales manager, Panasonic Auto Products at his company's 5th annual distributor convention held here. Lucasey said that because of the idea involvement created by the car for the Quadrasonic Sound concept, automotive 4-channel held a tremendous growth potential. He added, "However, the automobile owner to whom 4-channel sound has its greatest appeal, is in the 18-35 age bracket, and little effort is being made by the software producers to cater to their needs.

The Panasonic executive felt

(Continued on page 37)



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Magnetic Media's latest entrée — TM-100. A genuine "Super Tape" that surpasses all duplicating standards. The credit for this achievement goes to a new Gamma Ferric Oxide formula and a unique "compact" coating process. It is this combination that allows TM-100 to retain its frequency stability while maintaining an extremely high signal-to-noise ratio. The result — a saturation output gain and a much wider dynamic range for the duplicator. C-60, C-90 and C-120 samples are now available for shipment. Just ask . . . for the one tape good enough to be served on a silver tray.



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Blank Tape Reality in Everyday Life

TUCSON—The reality of magnetic tape as an integral part of the daily lives of most people in this country and the need to simplify some of the mystique surrounding it set the topic for the International Tape Assn.'s (ITA) opening seminar here.

Akai Color VTR Ready by Mid-'73

TOKYO—Akai will start marketing its color VTR unit in mid-1973, with a sales target of 2,000 units a month, the president of the company said here recently.

However, the price must be brought down within three or four years to the level of today's high-end sound tape recorders, Saburo Akai said, and the present revolving head must be replaced by a fixed head costing less than 30,000 yen (\$100). He admitted that Akai had not been successful in developing such a head so far, but he said that it must be produced in order to bring color VTR within the range of the consumer's pocketbook.

GRT's Promotions to Build Name at Retail

• Continued from page 34

replica of a cartridge to dealers in which an LP can be displayed. The idea is to advertise tape within the familiar LP format.

"What we are basically trying to do," Sonner added, "is provide the retailer with good, usable promotional materials. We want him to pay as much attention to one of our releases as he does to a record company release. Remember, our promotion is not based on airplay, but on promoting through the retailer to the consumer. The retailer has to get involved."

Concerning 4-channel, Sonner said, "We are told by many of our distributors and retailers that

J. Herbert Orr, founder of Irish Tape and currently of Orrox Corp., spoke briefly on some of the highlights in the history of magnetic tape.

Orr pointed out that magnetic tape was first perfected in Germany, was brought to this country through several forces and noted that one of the earliest problems centering around tape was that of standardization, a problem which he said "still exists." John Mullin, currently with 3M Co., was cited by Orr as being the major contributor in merchandising tape to the broadcast industry through his work on the early Bing Crosby radio shows. In the areas of marketing and researching tape, he pointed to Minnesota Mining as an industry leader.

Mort Jacobson of Audio Magnetics Corp. talked about the magnetic tape manufacturing process as it relates to the end user. Jacobson offered a slide and audio presentation of the five major parts of the manufacturing process, including milling, coating, aligning the oxide particles to the tape, compressing the coating and cut-

ting and winding the finished product. He also discussed different methods within each category.

Translating technical terms to the layman was handled by Del Eilers of 3M Co. Eilers pointed out the extreme importance of this if the average user is to understand tape and divided his terms into four categories: marketing, recorder, tape, and system. Many of the terms are not clearly defined, he said, adding that the average user must be educated. He referred to terms familiar to those in the industry, such as db, cobalt doped, chromium dioxide, signal-to-noise ratio and frequency response as those likely to confuse the layman. The ITA also handed out a glossary of tape terms.

Michael Martin of Memorex Corp. noted that "The tape industry has problems in the way it describes tape. The buyer is faced with 15 or 20 manufacturers, all having their own name for various common properties. How can the average user select a tape?" Martin offered advice on what to look for in audio cassettes and cartridges as well as reels and what to look for in the video software market.

All Labels Will Go Discrete 'Q'

Blank Tape Sophisticated; Vital in Communications

pointed out that today's tape is far more sophisticated than it was even several years ago, citing the improvements in oxide formulations as a prime factor in this development.

Speaking before a gathering of 274, Denham, also ITA president,

"The applications of magnetic tape are amazing," Denham said. "Nobody in today's world has escaped the influence of tape. It's in the business world through data processing and many other means, education from grade school to business and industry, entertainment through voice and music. Tape is used in medicine, the space program and it is indispensable in TV."

"Take a few examples," he continued. "I think it is safe to say the business world as we know it could not function without tape. Or take school. Tape allows each student to move at his or her own pace."

"Where are we headed? I would like to think that anything now done with paper and pencil can be done faster and with more accuracy via tape. The future for new applications is as wide as the imagination."

New Ampex Tape

LOS ANGELES—The Ampex magnetic tape division is now marketing a helical scan videotape for Akai 1/4-inch recorders.

The Series 160 tape is used on units with Alfasil type heads, with head life estimated at 1,000 hours. Stop motion capability is 20 minutes.

The tape is designed for use in closed circuit video recordings. The tape is available in 30-minute, one and two-hour lengths. Suggested list prices are \$10.30 for the 30-minute tape, \$20.15 for the hour lengths and \$43.37 for the two-hour tape.

product is repackaged, but it's new to the markets we're aiming at."

As for the importance of working with a bullish record label, Sonner cited ABC/Dunhill as just one example. "What ABC does relates to us a great deal. By expanding into new areas and expanding their promotional strength, they become a stronger music company. Country, which they are now into, will help both of us because country tapes have traditionally been top catalog items as well as good initial sellers. And ABC is doing a good job here. We can help them because we've been exposed to country through some of our other labels, such as MGM and Dot/Paramount. In r&b, ABC's expansion will also help us. If they continue to do the fine job they've been doing, we benefit along with them." (GRT has exclusive distribution rights for ABC/Dunhill product for the next seven years.)

"What we are really trying to do with all of this," Sonner concluded, "is to get the dealer and distributor just as excited when he sees a GRT release as he is when he sees a label release."

'Bootleg Fear' —Rep Tells of Sales Neglect

• Continued from page 34

Ball believes that many small stores that formerly handled bootleg tapes are now afraid but still want to sell prerecorded tape and are looking for legitimate product. "I've noticed that the bootleg tape is being sold at a higher price, too. I've seen some offers at \$2.50 to the dealer." He further believes there are many tape outlets regular tape distributor salesmen never call on. "There are thousands of auto parts stores, for example, where you find a security case full of 8-track prerecorded tapes. These are accounts the record distributors never hear of but reps see constantly."

He said commissions to reps would run around 5 percent, in his opinion. "When a record-tape label or wholesaler's business drops, they are still paying a salesman's salary and expenses. The cost of sales goes up. This isn't so with reps." As for any bookkeeping problems with accounts that might buy direct from tape wholesalers and from a rep also, Ball said this could be handled on the invoice so the rep would get credit. Also, rep sales could be billed through a tape distributor.

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Rep Rap

By EARL PAIGE & ANNE DUSTON

Hy Sherer Organization is expanding into the recreational area calling on many new accounts in the marine and trailer fields where veteran rep **Hy Sherer** believes stereo will be more and more important. The 13-man organization, based in Newburgh, N.Y., represented **Automatic Radio** for 10 years but has recently taken on

Audio World, Silo Wing Eye Mail Orders

By MAURIE ORODENKER

PHILADELPHIA — **Audio World** is looking to the mail order field for increased sales for audio equipment. **Audio World**, with stores in suburban Upper Darby, Pa., and in the Tri-State Shopping Mall in nearby Claymont, Del., is an off-shoot of the giant **Silo, Inc.**, appliance chain based here for marketing sound systems. The two stores are starters for what **Silo** aims to develop into a store chain to realize the full potential of the audio entertainment market.

After being impressed with mail order sales for a test ad in college magazines, **Audio World** spotted full-page color advertisement in the Sunday supplement magazine section of the "Philadelphia Inquirer."

With emphasis on "Shop By Mail & Save Too!" the coupon gave buyers an opportunity to charge the sale to their Master Charge account. The ad offered four different reproduction systems with speakers—**Sansui**, **Sherwood**, **Pioneer** and **Harman-Kardon** with **Garrard** changer, with sales prices ranging from \$248 to \$448. Savings offered ranged from \$132 to \$172.

Other spot mail order advertising is planned to fully evaluate the full possibilities of selling expensive audio equipment through newspapers and magazine ads—and hopefully corner a hefty part of the mail order market that is presently enjoyed by catalogers.

Urge 'Peace' in Video Systems Battle

Continued from page 34

70 percent of the sale coming from this country, and added that he will continue to aim for the industrial market.

Panasonic's Al Barshop stressed that while video has overcome many problems, there are still many to be ironed out. He said that while 12 years ago, medical and broadcast uses were seen as the only applications, there are now literally tens of thousands. Barshop also pointed out that to be a success, manufacturers must not set standards, the consumer must set them and the manufacturer must follow.

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Tape Happenings

Boman Astrosonix. **Sherer** also believes the devaluation will be a stabilizing influence on electronics and forecasts even more growth for rep firms. Speaking of the grouping recognition or reps, he said, "In many cases, reps were to blame for the lack of attention shown them. Many were one- and two-man firms that showed no growth. What has happened is that the progressive rep companies have added more men. This is the only way you can justify handling a manufacturer's line. Today, you have to go where the public is going and this is the mass merchandiser. People want promotionally-priced goods and premium products—not just one to the exclusion of the other."

Another firm that has expanded dramatically is **Albert H. Shuman & Associates**, Quincy, Mass. **George Bennett**, who formerly headed his own firm, merged with **Shuman** to form another separate corporation: **Bennett & Shuman Associates**. **Barry E. Klamann** and **Barry Bernstein** are the two other men with the firm and **Jackie Whelan** is the personal secretary. The firm covers the six New England states for **Automatic Radio**, **New-Tronics** (car antennas), **Wallfrin/La Cal** (accessories), **Action Leathercraft** (carrying cases), **Kustom Kreations**, **Sparkomatic Corp.** and **Musicpet, of California** (speakers for the home).

Roger L. Saad & Co., Hinsdale, Ill., has purchased a new turbo **Ravaho** plane to give better service to the lines they represent, including **Tenna Corp.**, according to **Mrs. Gaye Krebs**, office manager. Ten salesmen cover Wis., Ind., Iowa, Mo., Ill., Neb. and Kan. Principals of the company are **Roger Saad**, president; **Bert Rosenberg**, executive vice president; and **Paul Syberson**, general sales manager. . . . **Henry Lees & Associates**, covering Tex., La., Ark. and Okla., with offices in Oklahoma City, will be pushing **Inland Dynatronics**' four new quadraphonic car tape decks when they are introduced later this month. Staff includes **Henry Lees**, his wife **Betty**, secretary-treasurer **Nancy Holmes** and four other salesmen.

Continued from page 34

that one of the main reasons for this attitude could be that all 4-channel equipment is 2-channel compatible, and software producers see the stereo market as one that is still viable, cannot be bothered with the additional effort needed to produce 4-channel product.

However, despite the problems, **Panasonic** continues to add new equipment to its automotive quadraphonic line, backing the movement with an aggressive marketing and merchandising campaign aimed at the young consumer. Latest addition to the line is a discrete 4-channel car/home stereo tape player that is compact, portable and slides easily out of its frame mounted cabinet and dash bracket unit. Model CX601 carries a suggested retail price of \$139.99 and is equipped with automatic repeat and eject buttons, sliding volume tone and balance controls and pushbutton automatic channel changes. It also plays FM multiplex utilizing **Panasonic's CJ 81 hours on the radio FM multiplex radio cartridge**.

As part of the overall merchandising push on **Panasonic's** automotive 4-channel systems, the company has developed a specially constructed gazebo like Quadraphonic Sound chamber for use in dealers' shops at trade shows and other places where the music lover may tend to congregate.

Gerry Citron of the **Philips Broadcast Equipment Corp.**, which is involved in videotape disks and film, discussed the VLP video disk as a system using an optical pickup with a disk crest at about the same time as an audio LP. He said the firm will market this to several areas and also discussed its use as a videotape recorder.

David Miller of **RCA** spoke of a "multiproduct strategy with a Selecta-Vision tape system as part of the family. Each member of our family will have its own market," he continued. "We expect two markets, playback only and

playback record, with tapes filling the first and disks the second. The disk, I think, holds the greatest promises as a viable consumer item because of low cost in production and low cost of retail. But the availability of software will be important in both systems."

George Foster of **Arvin Systems**, talked about his video disk as a still picture unit featuring freeze frame. Foster called the unit, "complementary to the videotape recorder."

Kent Broadbent, representing the **MCA Disco-Vision** videodisk, said he is convinced for three reasons that, "we can work in the marketplace. We have programming ready now with 11,000 titles; we think the laser, obstacle pickup approach is best, and the advanced state of our art encourages us."

George Hawthorne of **JVC** gave a history of **JVC's** involvement in the video area and reiterated that **JVC** will continue for the time being to aim at the industrial and educational markets.

Several users also spoke at another seminar. Among them were **Jim Higgins** of **Time-Life Video**, who showed an example of a speed-reading course, and **Konstantin Kalsor** of **Marathon International Productions** who pointed out that all a machine can do is transcribe. "To communicate takes knowledge and understanding. You have to entertain your audience and keep them with you, but you can't distract them. Don't repeat things and make your point against a background the audience can't respond to."

Acoustic Fiber Tells Car Speaker Plans

By ANNE DUSTON

CHICAGO — **Acoustic Fiber Sound Systems, Inc.**, is joining the trend of audiophile speaker manufacturers adding car speakers to their lines with the introduction of the **Kar Kriket**, sloping stereo speakers designed for the rear shelf of automobiles.

AFS entered the car speaker field because of a void in car speakers tailored to the inside of the car, and also because of sound vibration distortion caused by traditional car speakers inserted in doors, decks, and back shelves, according to **AFS** president **Scott Everitt**.

"Ordinarily, speakers either fight sound vibrations by trying to muffle it, or they let it out the back. In car door installations, the door acts as a baffle and creates a tinny resonance; rear speaker installations have the sound reverberating in the trunk of the car. In the **Kar Kriket**, we use a principle of judo, we let the sound waves knock each other out. By impinging the sound on a series of corrugated tubes bonded at right angles to each other, we create a polarized effect on the sound waves where they cancel themselves out, and the end product is an acoustically inert enclosure, without distortion," **Everitt** said.

AFS was founded in June, 1971, by **Everitt** and industrial psychologist **Steve Davis**, now in charge of marketing-merchandising. In a year and a half of production, **AFS** has quadrupled its sales and manufacturing facility and is studying plans for two additional plants.

The product is distributed through reps to discount, department, and component stores, and independent hi-fi shops. The **Kar Kriket** is carried in automotive "after" markets like **Western Auto**. "Distribution of our high cost Nirvana line is still a problem because of the competition in the

audiophile market," **Everitt** said.

The company's youth orientation is evident not only in the mod naughahyde and fur coverings of the speakers, but also in its work philosophy. **AFS** hires high school and college age students who have some background in music for testing and assembly, because "they can appreciate what they are doing, and are familiar with the technical end," **Everitt** said. Also, **AFS** offers employees a four-day work week, and once a month, a four-day weekend. "We find that we have increased production with this plan," **Everitt** stated. The Indianapolis plant is operated on two shifts.

The lightweight **Kar Krikets** weighing four pounds each are held in place by clear plastic brackets. They are offered in a choice of 12 color selections, and list at \$39.95 a pair.

Four models in the bookshelf-sized **Kriket** line include the 750, a 7½-inch cube, retailing for \$29.95 a pair; the 850, a ten-inch cube with an 8-inch full range speaker, retailing at \$44.95 a pair; the 9504, 18-inch high enclosure with a 8-inch speaker and a base reflex suspension, retailing for \$59.95 a pair; and the 1050 with 8-inch woofer, 2-inch tweeter, and acoustic suspension, with a suggested retail price of \$99.95 a pair. All are offered in a choice of 12 coverings.

The **Nirvana** series of stereo speakers is aimed at the audiophile market. The 400 contains a 10-inch woofer and 3½-inch tweeter in a 23-inch high enclosure. Suggested retail is \$258 a pair. The larger 600, with 12-inch woofer 4½-inch midrange, and 2-inch tweeter, in a 26-inch high enclosure, retails for \$330.00 a pair. **Nirvana Series** comes in fur-clad or naughahyde covering.

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Classical Music

CLASSIC COMMENT

Artist Exchange Policy in High

By IS HOROWITZ

Artist exclusivity, once an almost inviolate concept, is gradually being eroded as classical labels are buffeted by the realities of artist pressure and industry dynamics. Today, an artist who is solely identified with a single company is more the exception than the rule.

Very often, chipping away at the concept takes the form of simple trade. Artists are exchanged for a single project, to the apparent benefit of talent and labels. Thus, Beverly Sills, ABC Audio Treasury's hottest property, was released to Angel for its best-selling "La

Traviata," in return for the use of Nicolai Gedda in ABC's "Manon."

It can be assumed that the artists strongly urged their participation in these projects, and their home labels were either unwilling or unable to mount them individually, given the problems of casting, economics and catalog planning.

Manufacturers seek exclusivity to achieve the most return for their investment. For it is the big-name artist who is most likely to stimulate sales sufficient to warrant large-scale and expensive record-

ing programs. And promotional costs are more supportable if pro-rated against a large catalog by an exclusive artist.

But it is less likely today that any manufacturer will invest the heavy funds necessary to satisfy all the repertoire demands of the high-riding performer. Better most of the loaf than none, and labels are increasingly willing to grant short "leaves of absence" to keep their stars happy and retrain them nominally under their aegis.

Only a few weeks ago RCA Victor produced an album with the Boston "Pops," a DGG exclusive, in return for the latter's use of Leontyne Price and Placido Domingo in their Metropolitan Opera Gala album. Earlier, DGG permitted Columbia to record a Bernstein-led performance of the Boston Symphony as a payoff for the use of the conductor in its own "Carmen" production.

Other Cases

Similar cases dot the LP landscape. Domingo's appearance in Verdi's "Requiem" for Columbia is said to have relaxed that label's strict enforcement of title exclusivity provisions in its late contract with the Philadelphia Orchestra, to RCA's benefit. Domingo's case is especially interesting. "Exclusive" with RCA, he has nevertheless appeared on DGG, Philips and Angel, as well as CBS.

A deal between Angel and RCA had the former's Janet Baker slated to appear in a "St. Matthew Passion" for the latter. In return, RCA's Sherrill Milnes was to record "Don Carlos" for Angel. The Verdi opera was done, but somewhere along the way RCA cancelled its Bach project. So Angel still owes one to RCA.

When Daniel Barenboim was an exclusive Angel property, the label borrowed Pinchas Zuckerman from Columbia to record Beethoven trios with the pianist-conductor and his wife, Jacqueline du Pre. Barenboim was then permitted to conduct Mozart violin concertos for Columbia, with Zuckerman as soloist. Zuckerman has also recorded the Beethoven Violin and Piano Sonatas with Barenboim for Angel, a set still to be released. Yet Zuckerman is an "Exclusive" Columbia artist.

Meanwhile, Barenboim, perhaps the most active young artist on today's recording scene, has gained sufficient clout to divorce himself from any exclusive tie. He now records extensively for four labels, and is powerful enough to get major promotion from all.

Superstar conductor Herbert von Karajan records for both Angel and DGG. Angel's exclusive violinist Itzhak Perlman is permitted to record sonatas with London's exclusive pianist Vladimir Ashkenazy. And somehow, John Williams and Julian Bream, respectively exclusive to Columbia and RCA, collaborated on a best-seller guitar duo album for the latter company.

Septee Concert Tie in Philly

PHILADELPHIA—Moe Septee, promoter for the All Star Concerts and Forum Concerts, two major concert series offering top names among soloists and orchestras in the concert field, teams up for the first time with the Academy of Music for show presentations. Academy has housed Septee's concerts and the new alliance calls for the introduction of a summer program for the first time now that the concert hall is air-conditioned.

For a starter, Septee and the Academy will present operettas with "The Student Prince" and

"Desert Song," set for one week each. Septee, joined by Elias Wolf, Academy president, will handle the production and casting. The productions staged here will then travel to "four of five cities," Wolf said.

The summer circuit planned will enable the local producers to get "the finest singers, the best directors and the greatest designers," Wolf said. In addition to the two weeks of operetta, Septee will bring in the Stuttgart Ballet to the Academy on his own the third week in June.

Classical Notes

The Denver Symphony Orchestra is planning a musical renaissance in the Rocky Mountain-High Plains region. Dates not yet set. Brian Priestman is new music director and conductor. . . . Robert Starer has been commissioned by CBS-TV to compose "The Four Faces of Man" for the National Cathedral in Washington.

Donald D. Miller has been appointed a member of the percussion section of the Cleveland Orchestra. . . . Deutsche Grammophon last week released four new LP's by Herbert von Karajan and the Berlin Philharmonic. Among selections are offerings by two contemporary folklorists, Bartok and Stravinsky.

BOB SOBEL



CARSON, Pirie Scott, major Chicago retailer, beefed up its sale stock of classical albums based on analysis of a previous sale, according to buyer Mary Yoksoulian, who said that Leonard Bernstein's "Mass" was increased 25 percent. Also beefed up was the "Ring" cycles by Wagner. LP's were priced \$5.98-\$3.87; \$6.98-\$4.87; \$2.98-\$1.89. The sale ran in conjunction with CPS's annual anniversary event. Some four-channel stock was used but no tape.



AT THE recent opening of a new Discount Record Store in Clayton, Mo., are, left to right, Don Swengros, sales manager—Music Two, Inc. (St. Louis); Richard Schweer, manager of two St. Louis area Discount Record Stores, RCA's Van Cliburn and Petar C. Buha, promotion manager, Music Two, Inc. (St. Louis).

JOPLIN RAGS CUT BY ANGEL

BOSTON — Scott Joplin's posthumous penetration of the classical market gained new impetus here last week when Angel Records recorded eight rags in instrumental arrangements dating from the composer's time. Conductor was Gunther Schuller, head of the New England Conservatory, who directed an ensemble of musicians associated with the institution.

The recording sessions, held at the conservatory's Jordan Hall, followed a concert offering the same repertoire in Washington. Angel producer George Sponholtz supervised.

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.

	1 Wk. Ago	2 Wks. Ago	3 Wks. Ago	TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
1	1	2	4	DUELING BANJOS.....Deliverance/Soundtrack, Warner Brothers 7659	7
2	3	5	9	LAST SONG.....Edward Bear, Capitol 3452	7
3	6	9	23	KILLING ME SOFTLY WITH HIS SONG.....Roberta Flack, Atlantic 2940	4
4	2	1	1	DON'T EXPECT ME TO BE YOUR FRIEND.....Lobo, Big Tree 158 (Bell) (Kaiser-Famous, ASCAP)	7
5	4	3	5	ROCKY MOUNTAIN HIGH.....John Denver, RCA 74-0829 (Cherry Lane, ASCAP)	14
6	9	12	20	DANNY'S SONG.....Anne Murray, Capitol 3481	8
7	5	6	12	LIVING TOGETHER GROWING TOGETHER.....5th Dimension, Bell 45-310 (Colgems/New Hidden Valley/J.C., ASCAP)	7
8	8	15	22	GOOD MORNING HEARTACHE.....Diana Ross, Motown 1211 (Northern, ASCAP)	5
9	7	7	8	DREIDEL.....Don McLean, United Artists 51100 (Yahweh Tunes, BMI)	8
10	11	16	18	BIG CITY RUTH ANN.....Gallery, Sussex 248 (Buddah) (Cedarwood/Free Breeze, BMI)	6
11	12	19	25	JAMBALAYA (On the Bayou).....Blue Ridge Rangers, Fantasy 689 (Acuff-Rose, BMI)	6
12	13	18	24	DO YOU WANT TO DANCE.....Bette Midler, Atlantic 45-2928 (Clokus, BMI)	7
13	19	25	33	ROSALIE.....Sam Neely, Capitol 3510 (Seven Iron, BMI)	4
14	18	21	30	COULD IT BE I'M FA***G IN LOVE.....Spinners, Atlantic 45-2927 (Bellboy, BMI)	6
15	10	4	2	YOU'RE SO VAIN.....Carly Simon, Elektra 45824 (Quackenbush, ASCAP)	11
16	25	31	35	HUMMINGBIRD.....Seals & Crofts, Warner Brothers 7671 (Dawn Breaker, BMI)	4
17	23	27	32	SOUL SONG.....Joe Stampley, Dot 17442 (Famous) (Gallico/Aigee, BMI)	5
18	20	23	29	DAISY A DAY.....Jud Strunk, MGM 14463 (Seven High, ASCAP)	8
19	22	26	—	AUBREY.....Bread, Elektra 45832 (Screen Gems-Columbia, BMI)	3
20	21	24	31	PEACEFUL EASY FEELING.....Eagles, Asylum 11013 (Atlantic) (Jazzbird Benchmark, ASCAP)	6
21	30	—	—	PEACEFUL.....Helen Reddy, Capitol 3527 (Four Score, BMI)	2
22	24	29	36	DANCING IN THE MOONLIGHT.....King Harvest, Perception 515 (Unart, BMI/St. Nathanson, ASCAP)	5
23	27	28	28	ALSO SPRACH ZARATHUSTRA (2001).....Deodato, CTI 12 (Three Brothers, ASCAP)	4
24	26	39	—	KEEP ON SINGING.....Austin Roberts, Chelsea 0110 (RCA) (Pocket Full of Tunes, BMI)	3
25	36	—	—	STIR IT UP.....Johnny Nash, Epic 5-10949 (Columbia) (Cayman, ASCAP)	2
26	33	34	39	CONTROL OF ME.....Les Emerson, Lion 141 (MGM) (4 Star/Galene, BMI)	4
27	29	40	—	ONE LESS SET OF FOOTSTEPS.....Jim Croce, ABC 11346 (Blendingwell/Wingate, ASCAP)	3
28	28	30	—	DON'T CROSS THE RIVER.....America, Warner Bros. 7670 (WB, ASCAP)	3
29	31	—	—	COOK WITH HONEY.....Judy Collins, Elektra 45831 (Bojo, ASCAP)	2
30	39	—	—	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE.....Dawn, Bell 45318 (Five Arts, BMI)	2
31	—	—	—	LOST HORIZON.....Shawn Phillips, A&M 1405 (Colgems/New Hidden Valley/J.C., ASCAP)	1
32	37	36	37	YOU ARE WHAT I AM.....Gordon Lightfoot, Reprise 1128 (Mose, ASCAP)	4
33	34	35	—	LOVE IS WHAT YOU MAKE IT.....Grass Roots, Dunhill 4335 (Wingate, ASCAP)	3
34	35	37	40	DO IT AGAIN.....Steely Dan, ABC 11338 (Wingate/Red Giant, ASCAP)	5
35	—	—	—	BREAK UP TO MAKE UP.....Stylistics, Avco 4611 (Bellboy/Assorted, BMI)	1
36	—	—	—	DREAM ME HOME.....Mac Davis, Columbia 4-45773 (Screen Gems-Columbia/Songpainter, BMI)	1
37	—	—	—	SING.....Carpenters, A&M 1413 (Jonico, ASCAP)	1
38	38	38	—	MY CREW.....Rita Coolidge, A&M 1398 (Jay & Cee, BMI)	2
39	—	—	—	FEELIN'.....Steve & Eddie, MGM 14493 (Red Bus, ASCAP)	1
40	40	—	—	BRAND NEW KIND OF LOVE.....Bobby Goldsboro, United Artists 51107 (Unart/Pen in Hand, BMI)	2

Billboard SPECIAL SURVEY for Week Ending 2/24/73

FEBRUARY 24, 1973, BILLBOARD

Copyright material

Jukebox programming

Peace Songs—Reaction Mixed

By EARL PAIGE & ANNE DUSTON

CHICAGO—Jukebox programmers and one-stop suppliers have mixed feelings about the rash of singles with peace themes (Billboard, Feb. 10) according to spot checks. Few thought they would be controversial from the standpoint of starting arguments in bars. Many had a wait to see attitude and said most songs tied to an event such as peace in Vietnam are short-lived.

Kip Parker, Acme one-stop, Minneapolis, however, said the peace theme may be good for artists that have not hit the charts recently. He is very high on the Dawn recording, "Tie a Ribbon Round the Old Oak Tree." "It has the '50's beat but contemporary lyrics," he said. Parker also said jukebox programmers are learning there are fewer taboos. "Look at 'The Lord Knows I'm Drinking.' We used to be afraid of songs with mention of the Lord."

Sioux Falls, S.D. programmer Gene Dean was among those who said peace songs will be short-lived. Others said radio action will be vital. Pensacola, Fla. programmer John Britt said he just heard "Go Tell John I'm Coming" on the air and bought it (theme is a warning by the returning vet to his back-home girlfriend and her lover).

Mike Mowers, Radio Doctors, Milwaukee, said "Love Train" was already hitting before the peace treaty and speaks of love between all people of all nations. Also, he said he had heard Cat Stevens' "Peace Train" used as background on TV news. His point: Why does a song have to be limited to Vietnam? "Young people have no illusions about the Vietnam peace, there was no big celebration, no spontaneous expression of elation. I really haven't been impressed by any of these newer peace songs and we've been getting dozens of samples."

Cadillac, Mich. programmer Bill Bryan said he would be more than happy to spot peace songs "if they're requested." But he added, "The idea (of tying them to Vietnam) sounds gruesome. We shouldn't have been there in the first place." Like many, he pointed out that jukebox programmers must guard against potentially controversial material they place in public locations.

Programming Conference

• Continued from page 1

West Hotel planning session will be able to study results from a questionnaire returned by their counterparts from all parts of the U.S. grading 55 topics and answering 20 questions. Over 80 percent of the respondents said they would attend a conference.

The combined response of a "good" and "excellent" rating for the topic covering defective records 69 percent; 70 percent said lengthy records is a problem. Interest in cooperating with radio station programmers is high, oldies are increasingly important and requests continue to be a vital element in programming boxes, the survey showed.

Many of the programming topics hinge importantly on the total operation of jukebox service companies, an example being the rela-

tionship of programming and the shift from three to two for a quarter play pricing. Those reporting less than 50 percent of their route changed to the higher play price totaled 53 percent; 35 percent said less than 25 percent of their boxes were set at two for 25 cents.

Indications from response to the more general jukebox operating problems are that jukebox company owners and route supervisors will also be interested in the conference.

Robert Walker Dies

HELENA, Mont.—Robert O. Walker, treasurer of Music Operators of America and a jukebox businessman here since 1925, died recently as a result of complications growing out of hardening of the arteries. He was 55. Walker, active in the Montana Coin Operators association here, was in partnership in two businesses locally with Ernest Jaques: Capitol Music & Vending and United Rentals. He was a licensed pilot and a navy veteran. Surviving are his wife Rose and a daughter.



WALKER

MOA Series

NOTRE DAME, Ind.—Brochures are being mailed this week describing the Music Operators of America '73 seminar. Registration is \$70 with April 9 deadline and must be mailed here to Univ. of Notre Dame CCE, Box W 46556. Reservation deadline for the nearby Morris Inn is March 29.



JUKEBOX business people recently saw Music Operators of America president Harlan Wingrave, Emporia, Kan., present South Carolina Coin Operators Assn. president Kenneth Flowe (right in left photo) with commemorative gavel. U.S. Representative James R. Mann was among speakers. Delegate studies Wurlitzer tape jukebox. At right, one of the acts that entertained.

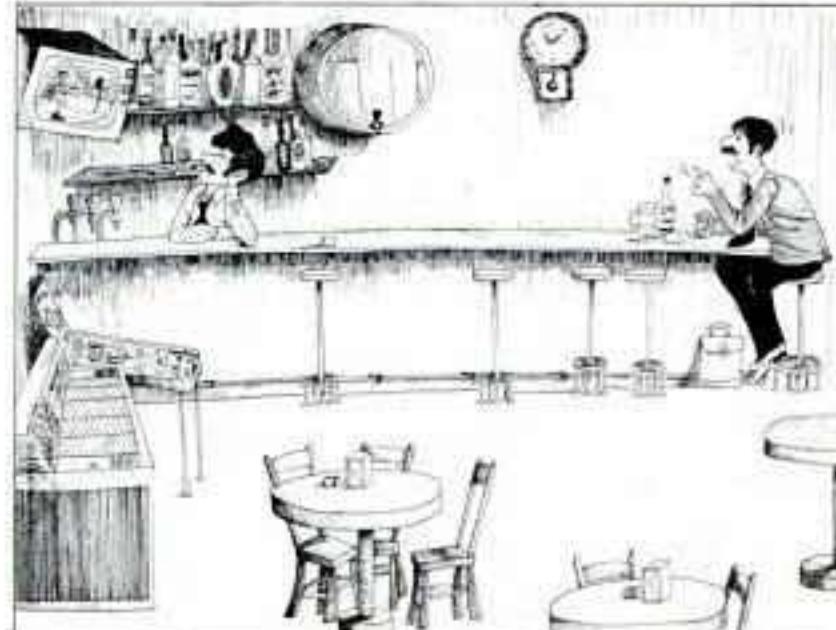
Re-evaluate Programming, Promotion; Learn To Motivate People—Montooth

OSKOSH, Wis.—The switch from three to two for a quarter play pricing has only increased the potential for jukebox income in the few peak hours in locations, industry veteran Les Montooth said here recently. He called for a re-evaluation of programming and promotion techniques to extend the potential beyond busy hours and to include low income spots.

One of the most active former presidents Music Operators of America (MOA) has ever had and asked to speak at the many jukebox meetings he attends, Montooth dramatized his presentation with two illustrations—one showing a lone location patron unable to get the TV-hooked bartender's attention contrasted with a crowded spot, significantly without a TV.

The Peoria, Ill. business man, operating only jukeboxes for 35 years, had as his theme motivation of the jukebox playing public through programming innovations; of location owners through advanced business concepts; of the route employees through specified responsibilities. He said: "Jukeboxes can be the most profitable equipment, if they're handled right."

Montooth's programming tips sparked remarks from members of the Wisconsin Music Merchants and Milwaukee Phonograph Operators groups meeting here jointly. He said his change cycle is five to six records every two weeks. Russ Gherty, Baldwin, Wis., said this was his service cycle too, but that increased break-ins may force him to go to weekly checking, a comment typical of not just metropolitan



JUKEBOX programming and location promotion achieves the contrast pictured above, according to industry veteran Les Montooth, Peoria, Ill., who used the drawings in a recent talk.

JUST BOXES

OSHKOSH, Wis.—Young operators and programmers such as Elmer Schmitz of Hilbert, Wis., in audiences are a delight to jukebox veteran Les Montooth because he can get off on his favorite anecdote: "I never operated anything but jukeboxes because no one ever told me it couldn't be done." This was the Peoria, Ill., operator's answer to a question by Schmitz during a recent meeting here. Schmitz, though, challenged Montooth on commission split, asking why not 60/40 (60 percent for the operator)? Montooth agreed new practices must be explored and said even though he is 50/50 "We tell owners we must be guaranteed \$15 a week." Montooth said he also has "a few" \$25 a week lease arrangements.

PROGRAMMER'S POTPOURRI

Gold-MOR-8 Jukebox LP's

GOLD-MOR DIST.: Curtis Mayfield, "Superfly," Curtom 8014; Bill Withers, "Still Bill," Sussex 7014; Isley Bros., "Brother, Brother, Brother," T-Neck 3009; Billie Holiday, "The Golden Years," Columbia 00021; "Charlie McCoy," Monument 31910; RCA: Glenn Miller, "A Memorial" 6019; "This Is Tommy Dorsey" 6038; "This Is Artie Shaw" 6039.

POLKA BEL-AIRE: New Brass, "Psiakrew Cholera Polka/Wicek's Oberek" 1346; "100 Proof Polka/Flea Fly Polka" 1347; "Wedding Polka/Wishing Well Polka," Polish American Band, Sure 1020; So. Patterns: Charlie Taylor, "Scotish Soldier/The Northern Lights of Aberdeen" 153; "Kevin Barry/Off to Dublin" 154; "Chandler's Shop/Orange and the Green" 155; D. Cialkowski, "The Polish Kid/Eighteen Pound Kielbasa," Sound 293; Buffalo Bells, "Gowan and Git Polka/Who's Grating the Cabbage Polka," Mark 5721; Garden State: Walter Lesniak, "One-Girl Polka/Vat I Do Now Oberek" 2; "Our Gang Polka/My Poland Oberek" 3; Alvin Styczynski, "Pulaski, That My Home/Krokow Village Polka" Cee Cee 1620.

WARNER BROTHERS: Peter, Paul & Mary, "Don't Think Twice/For Lovin' Me" 7142; Mary Travers, "Follow Me/The Song Is Love" 7143; Billy Jack, "One Tin Soldier/Say Goodbye, Cause You're . . ." 7146; Paul Stookey, "Wedding Song/Sebastian" 7147; Les Crane, "Desiderata/Esperanza" 7149; Faces, "Stay With Me/Miss Judy's Farm" 7150. ATLANTIC: Deon Jackson, "Love Makes the World Go Round/Cool Jerk" 13109; Joe Tex, "Skinny Legs and All/I Want To" 13111; Bent Fab-

ric, "Alley Cat/Next Plane to London" 13113; Billy Bland, "Let the Little Girl Dance/Remember Then" 13114; Clovers, "One Mint Julep/Middle of The Night" 0963; Clyde McPhatter, "Money Honey/The Way I Feel" 1006; Laverne Baker, "Tweedle Dee/Tomorrow Night" 1047; Ray Charles, "I've Got a Woman/Come Back" 1050; Otis Redding, "Try a Little Tenderness/Satisfaction" 13099; "Dock of the Bay/My Lover's Prayer" 13100; Mad Lads, "Don't Have to Shop Around/I Want Someone" 13101; Betty Wright, "Girls Can't Da What the Guys Do/Clean Up Woman" 13102; Clarence Reid/Beginning of End, "Nobody But You Babe" 13103; King Floyd, "Groove Me/Baby Let Me Kiss You" 13104; Bar-Kays/Otis & Carla, "Soul Finger/Tramp" 13105; Chords/Robins, "Sh-Boom/Smokey Moe's Cafe" 13106; Brook Benton, "Nothing Takes the Place of You/Rainy Night . . ." 13107; Jimmy Hughes, "Neighbor, Neighbor/Why Not Tonight" 13108; Joe Tex, "Hold What You've Got/Show Me" 13110; Falcons/Chris Kenner, "I Found a Love/Land of 1000 Dances" 13112.

ABC: Frankie Laine, "You Gave (Continued on page 40)

JUKEBOX MEETINGS

Feb. 21—N.Y. Operators Guild, Governor Clinton Hotel, Kingston.
Feb. 21—Eastern Pa. Amusement Machine Assn., Tremont Hotel, Lansdale, Pa.
Feb. 22—Northern Pa. Music Assn., Imperial Hotel, Metrop. Findlay, Ohio.
Mar. 13-14—Music Operators of America board meeting, Americana, Miami Beach, Fla.
Apr. 13-14—MOA seminar at Notre Dame, South Bend, Ind.
Sept. 22-23—C.I.C. Coin Machine Operators Assn., Plym. Club, La Grange, Ill.
Oct. 18-20—West Va. Music & Vending Assn., Heart O' Town Motor Inn, Charleston.
Nov. 9-11—MOA, Conrad Hilton, Chicago.

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

CADILLAC, MICH.: EASY LISTENING

Bill Bryan
Bryan Bros. Music Co.

New purchases: "You Are What I Am," Gordon Lightfoot, Reprise 1128; "Daisy A Day," Jud Strunk, MGM 14463; Reorders: "Dueling Banjos," "Don't Cross the River," America, Warner Bros. 7870; Reorders: "Could It Be I'm Falling in Love," "Dueling Banjos."

CHICAGO: COUNTRY

Betty Schott
Western Automatic Music

New purchases: "I Can See Clearly Now," Lou Green, Columbia 8563; "She Fights That Lonely Feeling," Karen Carpenter, Mercury 73359; "Love You More and More Every Day," Sonny James, Columbia 45770; Reorder: "Hello, We're Lonely," Meter spinner: "Rated X."

CHICAGO: SOUL

John Strong
South Central Novelty

Recent purchases: "Master of Eyes," Aretha Franklin, Atlantic 2941; "Call Me (Come Back Home)," Al Green, Hi 2235; "Neither One of Us (Wants to Say Goodbye)," Gladys Knight & Pips, Soul 35098; "I've Been Waiting You," Southside Movement, Wand 11251; Jazz: "Straight Ahead/Lolita," Verve 10695.

DAYTON, O.: CAMPUS



Jake Hayes
Gem Music & Vending

New purchases: "Cook With Honey," Judy Collins, Elektra 45831; "Pardon Me Sir," Joe Cocker, A&M 1407; "Peaceful," Helen Reddy, Capitol 3527; "The Cover of Rolling Stone," Dr. Hook, "The Medicine Show," "Killing Me Softly With His Song," Meter spinner: "Dueling Banjos."

DENVER: CAMPUS/YOUNG ADULT



Ralph Ludi
Apollo Stereo Vending Services

Recently programmed: "Killing Me Softly With His Song," "Love Train," "You Are What I Am," Gordon Lightfoot, Reprise 1128; "Peaceful," "Easy Feeling," "Don't Cross the River," America, Warner Bros. 7870; Jazz: "Communication/Back to Back," Stan Getz, Verve 10678; "For Everyone Under the Sun/Say Shooting His Arrow," Stan Getz, Verve 10672; El: "Also Sprach Zarathustra" (2001); Deodato, CTI 12.

MANKATO, MINN.: CAMPUS



Barb Walther
Clayton Norberg, buyer

New purchases: "Rosalie," Sam Neely, Capitol 3510; "Don't Cross the River," Loudermilk, Warner Bros. 7670; "Dead Skunk," Loudermilk, Warner Bros. 7671; Columbia 45728; "Big City Miss Ruth Ann," Galloping Ghost, 248; "Keep on Singing," Austin, Roberts, Chelsea 0110; "Fever," Rita Coolidge, A&M 1398; "Dream Me Home," Mac Davis, Columbia 3527; "Peaceful," Helen Reddy, Capitol 3527; "Kentucky Straight," Johnny Cash, Columbia 45740.

PENSACOLA, FLA.: SOUL

John R. Britt
Blalock Music

New purchases: "I Got Ants in My Pants," James Brown, Polydor 14162; "Don't Leave Me Standing There," Your Love, Holland-Dozier-Holland, Holland 9133; "We Did It," Sly Johnson, Hi 2229; "I Miss You Baby," Millie Jackson, Spring 131; "I'm Gonna Tear Your Playhouse Down," Ann Peebles, Hi 2232; "Right Here Is Where You Belong," George Washington, Excello 2237; "Do You Still Feel the Same," Tommie Young, Soul Power 112; Reorders: "Killing Me Softly With His Song," "Could It Be I'm Falling in Love," "Love Train," "Daddy's Home," "Trouble Man."

SIOUX FALLS, S. D.: COUNTRY



Mac Hasvold, owner
Gene Dean
Hasvold Vending Co.

New purchases: "Better Part of Life," Dolly Parton, RCA 0868; "Be a Little Quieter," Porter Wagoner, RCA 0932; "Superman," Donna Fargo, Dot 17444.

TOMS RIVER, N.J.: HIGH SCHOOL AGE

Barbara Karker
S&S Amusement

New purchases: "Say," Seals & Crofts, Warner Bros. 7671; "Didn't Even Know Her Name," Bread, Elektra 45832; "Love Is What You Make It," Grassrocks, Dunhill 4335; "Don't Cross the River," America, Warner Bros. 7670.

TULSA, OKLA.: HIGH SCHOOL AGE

Jeannie Doerr
R&M Music Co.

Meter spinners: "Dueling Banjos," "Superstition," "Harry Hippie."

Gold-MOR-8 Jukebox LP's

• Continued from page 39

Me a Mountain/To Each His Own" 1250; CAPRICORN: Allman Brothers, "Ain't Wastin' Time No More/Blue Sky" 0050; BELL: Fifth Dimension, "Love's Lines, Angels & Rhymes/Puppet Man" 25007; ELEKTRA: Bread, "If/Mother Freedom" 45057; "Baby I'm-A Want You/Everything I Own" 45058; Doors, "Riders on the Storm/Love Her Madly" 45059; New Seekers, "I'd Like to Teach the World To Sing/Nickle Song" 45060; Carly Simon, "The Way I've Always Heard It Should Be/Anticipation" 45061. RCA:

Nancy Sinatra, "These Boots Are Made for Walking/How Does That Grab You Darlin'" 0922; Wagoner/Parton, "The Right Combination/Burning the Midnight Oil" 0923; Nilsson, "Without You/Me and My Arrow" 0924; Nite-Liters, "K-Jee/Afro-Strut" 0925; Guess Who, "Rain Dance/Sour Suite" 0926; John Denver, "Friends With You/Everyday" 0927; Frank Sinatra, "Night and Day/The Night We Called It a Day" 0928; "The Song Is You/Lamplighter's Serenade" 0929; The Archies, "Sugar, Sugar/Feelin' So Good" 0930; "Jingle Jangle/Bang-Shang-A-Lang" 0931.

• Continued from page 24

Greg Shannon, air personality at KRLA-AM, Los Angeles, did me more than just send a note about appearing in a movie—he came up to the office. Scared the tar out of my secretaries. You see, he came in character, so to speak, and he's playing a part in the next ape film: "The Battle of the Planet of the Apes." As you might gather, there's never a dull day around this office. **Don Whittemore** brought **Billy Reynolds**, who performs with the **Waylon Jennings** band. . . . **Alan Box** of **Pams** in Dallas sent me a copy of "Jonathan Livingston Seagull," **John Wellman** of Programming db came by; **Rick Hall**, the sage of Muscle Shoals, Ala., came by; **Tony Richardson**, super promotion man (nobody has ever quite figured out what it is exactly, though, that he's promoting) in Los Angeles, called to say he had a slight case of the sniffles and wished people would send him some get-well cards. He also said that he was going to start a Lacrosse Pool next season to compete against **Luis Fields** infamous Football Pool that **Ted Atkins** never won. Perhaps Ted will be much better at Lacrosse, eh! Anyway, there's never a dull day around this office, though sometimes I wish there were.

"good music" format and this week is slated to go to a so-called "smooth pop" routine. . . . **Dave Collin** has left **WFUN**, Miami, to take the news director post at **WSAI**, replacing **Doug Anthony**, who has cast his lot with Cincy's **WKRC** Radio.

Wasn't any Vox Jox in last week's issue, but you already know that, right? We know that you know, because of the phone calls asking: "What happened?" Too difficult to explain. Accept our apologies. . . . **Tim Daniels** has replaced **Ron Allison** as program director of **WINW-AM**, Canton, Ohio. Daniels comes from **WJXY-AM**, Cleveland. Allison has gone to **WENE-AM**, Endicott, N.Y., as program director and thus the lineup now at **WINW-AM** includes music director **Chris Roberts** sign-on until 10 a.m., **Dick Helfer** until 2 p.m., and **Tom Jeffries** until sign-off. Roberts says that some album cuts have been added to the expanded playlist of the Top 40 station. . . . **Mike Martin** reports in from **KOBS-AM-FM**, Alexandria, La. The Top 40 station is a daytimer on AM, but broadcasts until midnight on FM with 60 singles and about 10 of the best-selling albums, getting a little heavier in music sound at night. The lineup includes Martin from 6 until 10:30 a.m., **Frank James** until 3 p.m., **Little John** 3-7:30 p.m., and **Al Terry** until midnight. Martin is the music director and needs product from MGM and UA Records.

Staff at **KBIM-AM**, a rocker in Roswell, N.M., land of sunshine and more sunshine and a few dust storms, includes **Howard Grant** 6-10 a.m., **Ron Houston** until 2 p.m., **Randy Seiler** 2-7 p.m., and **Jerry Parker** until midnight. The station is located in the window of what used to be a department store, so people passing by have a vast view of the studios, and Seiler says: "The window display is really working out great for **KBIM-AM** because more of the public can see us and what's better we can see them which keeps you happy and running a more lively show. Lots of times, we rip off various things. Example: "If the new '73 Vega will circle the block five times, I'll rip you off an album by Jethro Tull."

Staff at **Columbia School of Broadcasting** has opened offices and studios in the facilities of radio station **KORJ-FM**, Orange, Calif. **Mike Hudson** is operating the new facility; he was in the Los Angeles school. . . . **Bryan T. Hayden**, 812-477-9600, 24, college graduate in radio, several years of experience, looking for Top 40 or MOR position. Knows oldies. . . . Who in a heavenly hornet's nest is **Randall Dickerson**? . . . **KRKT-AM**, Albany, Ore., kicks off as a country music station March 5 and **Harry Gift** makes a plea for record service. The station had been vandalized, was then sold, and later rebuilt by chief engineer **Mark Robbins** and **Ron Allerdice**. . . . **Dick Wooley**, national program director for **Capricorn Records**, which operates out of Macon, Ga., plans to set up a radio network again this coming New Year's Eve. The broadcast of the **Allman Brothers Band** and the **Wet Willie Band** last New Year's Eve out of New Orleans was very successful. Wooley wants to network the entire nation this next year end.

KSOL-FM, soul station in San Mateo, Calif., seems to be doing quite well in Pulse lately and the lineup includes **Herman Henry** 6-10 a.m., **Billy Kind** until 3 p.m., **Brother Oliver** 3-7 p.m., **Johnny Quick** 7-midnight, and **Willie Popcone** until 6 a.m., **J. Kent Hedberg** is operations director. . . . I should explain something—when I was criticizing **KFI-AM** in Los Angeles earlier, I wasn't rapping the personnel. The station has some damned tremendous air personality and although **Loman & Barkly** were too preoccupied with car horns the other day, they're especially good. I was badmouthing the format only. And if and when Cox broadcasting gets a hold of the station, it should improve vastly, probably going to the so-called "magazine" format like **WSB-AM** in Atlanta.

Steve Clark drops me a note that he's now doing weekends at **WWJD-AM**, New York. . . . **Tony Kilbert**, who'd been with **WTAO-FM**, progressive station in Murphysboro, Ill., has joined **KSAN-FM**, San Francisco, in the 10 a.m.-2 p.m. Sunday show. Kilbert is going to also set up a minority training program at the station. . . . Lineup at **WRJN-AM**, Racine, Wis., includes **Jim Sorenson** 5:30-10 a.m., program director **Dick Fields** until 2 a.m., **Ron Jones** 2-7 p.m., and music director **Bob James** 7-midnight. . . . **Gary Hall**, formerly with **KRMI-FM** in Austin, Tex., where he was program director, is now with **KWYD-FM**.

a new station near Colorado Springs, Colo. . . . **Marc Alan** reports in from **KKOY-AM**, Chanute, Kan. He's 17 years old, graduates from high school in May and plans to go to college.

Richard P. Kale has been named manager for **KLX-AM**, Portland; he'd been sales manager of the station. . . . **WWWD-FM**, Marion, Ill., is now broadcasting around the clock, according to new program director **Al Henager**. It's a country music operation. . . . **Mike Allen**, who'd been six years at **WTID-AM**, country station in Norfolk, Va., is looking. He's an experienced personality and knows production and programming. Can be reached at 703-340-1270. . . . **Dale Peterson**, who'd been with **KHJ-AM**, Los Angeles, is the new manager of **WIDE-FM**, Chicago. **WIOE-FM** is the new RKO General acquisition, pending FCC approval. Station is currently **WKFM-FM**.

Tape Happenings

• Continued from page 37

manager and **Lee Rathe** as office manager of the Sacramento office. . . . A reorganization of the Service, Parts and Accessories Division, **Zenith Radio Corporation**, has brought **Richard C. Wilson** into position of manager, customer service engineers. . . . **Zenith Radio Corporation** of New Jersey has been appointed distributor of Zenith color TV, stereo, radio and tape products in the New Jersey area, with **Harry Schechter** continuing as president and general manager of Zenith Radio Corporation of New York as well as the new president of the New Jersey distributing subsidiary. . . . Organizational realignment and executive promotions have been announced by **Walter C. Fisher**, president, Zenith Sales Company. Promotions are: **Alex Stone**, formerly vice-president marketing services, to vice president sales plans; **J.B. Anger**, formerly western sales manager to vice president western division (from Chicago south to New Orleans and west to Alaska and Hawaii); **James T. Turnbull**, to vice president eastern division, previously eastern sales manager; **William G. Frick**, vice-president international sales.

Non-Theatrical Co

• Continued from page 26

othy Bottoms; and "A Safe Place," directed by Henry Jaglom and featuring Tuesday Weld, Orson Welles and Jack Nicholson.

The first brochure for rbc films is being distributed now, and Caminiti noted that promotional materials were being prepared to assist student film buyers.

Regarding print quality on the Chaplin feature, Caminiti noted that rbc is currently examining a variety of fine-grain prints both for duplication purposes and possible masters. No prints would be more than two generations removed from the original nitrate films.

Cincinnati NEC

• Continued from page 26

have summed it up, there will be attempts made to see that there is "No pot, basically."

Also anticipated are various promotional activities, to coincide with the NEC Convention. Record companies, in addition to hosting hospitality suites, will sponsor small film presentations and present talent outside the showcase, as exemplified by Warner Bros. Records, who are slated to give a party for label acts The Doobie Brothers, Bonnie Raitt and Martin Mull following Tuesday's (20) showcase.

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BILLBOARD'S MARCH 3 ISSUE

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PROFESSIONAL SERVICES

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International News Reports

5th IMIC in London May 14-17 in 1974

Continued from page 1

Since the Billboard group pioneered the International Music Industry Conference with an inaugural event at Nassau in the Bahamas in 1969, there have been IMICs in Palma, Majorca (1970), Montreux, Switzerland (1971) and Acapulco, Mexico (1972).

Each event has been the launching pad for a major technological innovation, or for a vital initiative in the field of international legislation such as copyright protection.

No IMIC in '73

However, no IMIC has been scheduled for this year. Mort Nasatir, president of Billboard's international operations, said: "After Acapulco, we made a comprehensive survey of the international music industry and we found that it was the view of most people that, with most of the major industry issues and problems already fully covered by previous IMICs, and given that the situation does not change radically from year to year, a more practical interval between these international conferences would be two years."

"We have accepted this consensus and we are now proud to announce that London has been chosen as the stage for IMIC V in 1974.

"This is a departure from our practice hitherto of holding the Conference in a resort, but we feel that London is the perfect link between the American continent

and Europe and Asia and that its creative climate will provide a lively stimulus for top level discussions among the leaders of the international music industry.

London Growth

"London continues to grow as a recording and music publishing center and is in any case, one of the most popular of the world's capitals."

The 5th IMIC will be structured so that registrants will have their afternoons free for business discussions, informal meetings etc. Each day's program will open at 9 a.m. with a plenary session which will be followed by concurrent seminars on a wide range of subjects.

The first day will be devoted to the U.K. and Europe, with special emphasis on the Common Market; the second day will cover North and South America; and the third day will cover the Far East, Australia and all other territories.

The fourth day will be devoted to a final plenary session at which the keynote issues of the Conference will be put into focus and decisions taken as to future action.

Said Nasatir: "IMIC is still the only international event at which music industry leaders can come together to discuss and attempt to resolve industry problems, and we are sure that, with the help of our advisory board, we shall be able to stage a productive conference which is consistent with London's high reputation as a world music center."

From The Music Capitals of the World

LONDON

The award of silver and gold disks to signify sales achievements is to be put on a formal basis by the British Phonographic Industry (BPI). With effect from the beginning of April, sales of 250,000 singles will qualify for a silver disk, with 500,000 rating award of a gold. Album awards will be assessed on sterling sales at dealer price, excluding tax with \$187,500 sales rating a silver LP and \$375,000 qualifying for a gold. Budget albums are not included. The awards will be available only to members of the BPI. . . . Intersong has secured representation of Kolob Music for the world outside America and Canada under a deal concluded by Intersong's Heinz Voigt and MGM's Mike Curb. Kolob Music includes material written by the members of the Osmonds.

Contour, the U.K. budget label run by Musical Rendezvous and owned by Polydor and Phonogram, has acquired U.K. licensing rights to three albums from Nat Joseph's Transatlantic label. Contour has also started to release product from Larry Page's Penny Farthing label. . . . John Merritt, general manager of Decca's Burlington Music publishing firm, has been made a director of the company. He joins Decca director Bill Townsley and Charlie Axtmann on the board.

Mary Jennings, formerly advertising and publicity manager of Music for Pleasure, has joined Phonogram. She will be responsible for special marketing projects. . . . Next month CBS will be releasing another 13 SQ quadraphonic albums bringing to over 60 the number of items in the company's 4-channel record catalog. . . . Following a recent publishing deal between Page Full of Hits and

Canada's Edward Bear group, Larry Page has issued a single by the group called "Last Song" and an album is slated for a March issue. During the recent MIDEM, Page signed a five-year deal with Victor for the release of the label's product in Japan.

Mitch Murray and Peter Calander have signed Johnny Silvo and Dave Moses to their Bus Stop record firm. The duo—who recently appeared on the "Opportunity Knocks" TV talent discovery show—debuted on the label with "Dr. Jazz." PHILIP PALMER

TORONTO

The Edward Bear single, "Last Song" was rushed out in the U.K. last week by Penny Farthing's Larry Page. . . . London Records has released the first single on the new Smile label—Alabama's "Song of Love." . . . Ella Fitzgerald drawing record crowds at the Royal York, Jerry Vale follows. . . . CHED's Wayne Bryant and Ann Stark vacationing in Hawaii. . . . Fludd's "On!" and "Fresh" by the Raspberries are Capitol's Albums of the Month. . . . London has released a new Susan Jacks single "You Don't Know What Love Is." . . . WEA president, Ken Middleton, writes that he is fully recovered from illness, and has been so since the first of the year—our apologies.

A special Stampeders World Tour newspaper has been prepared by Marty Melhuish and is being distributed to media. . . . Two classical/rock concerts Sunday—in London, the Hunter Jazz Rock Orchestra appeared with the London Symphony, and in Saskatoon, Jalal performed with the Saskatoon Symphony—neither event was recorded. . . . UA is

(Continued on page 43)

Saga to Open Custom Print Plant in U.K.

LONDON — A new custom pressing department—which will eventually become a separate company—is to be opened by Saga on March 1. The department will be initially part of Saga's Allied Records pressing plant, although managing director Marcel Rodd told Music Week a new company will be formed "within 60 days of operation."

The custom pressing operation will also include a small order department, although a manager for the new project has yet to be appointed. "We are interviewing people for this management posi-

(Continued on page 43)

Continental Reports Sales Jump After WEA Distrib

RIO DE JANEIRO—Continental Records' (Cravapoes Electricas S.A.) new a&r manager A. Ramalho Neto, formerly with RCA, reported that sales jumped 70 percent after Continental started distributing the Reprise, Warner, Elektra and Atco labels. Overall industry sales increased by about 25 percent last year.

In addition, Continental bought the Chantecleer Record Co. from the Cassio Muniz chain of stores. With Chantecleer, Continental picked up the representation of Decca, MCA and Brunswick.

The contract with the Kinney group runs for three years. It provides that the Kinney Group launch at least two Continental Brazilian-recorded LP's yearly.

To adapt Brazilian sound to the

MIDEM: Place to See and Be Seen

HAMBURG — The value of MIDEM to German music companies is confirmed by a round-up of industry personalities conducted this week.

Music publisher Hans Gerig says, "My impressions of MIDEM are easy to put into words. Every year when it's all over people say that they will never go again. The following year, however, they are all there again, perhaps with an even bigger team. What more can one say about MIDEM? As far as my business is concerned I didn't buy any new catalogs, although promising discussions were held about some singles we will either export or import."

Peter Meisel summed up MIDEM by saying, "The days spent in Cannes are simply an opportunity to see and be seen" adding that any contracts are more likely to be signed after MIDEM.

However many German record men and music publishers did conclude deals at MIDEM.

Branko Zivanovic, boss of Bellaphon acquired the Milestone catalog and product by Tiny Tim; Peter Kirsten of Global Records picked up rights to the American Metromedia label, a record catalog featuring material by the Hillside Singers and Bobby Sherman, and fixed a deal for local representation of Rod McKuen's Canon Music and Edition Chanson publishing firms. Kirsten also arranged overseas record sales for Joy Fleming, Don Anderson and Jerry Rix.

Rolf Baierle of Roba Music reports that he sold a record called "Lovers Rainbow Wonderland" by

CRTC Score Cancon on French Stations

OTTAWA—The Canadian Radio-Television Commission has cracked down on French language AM stations, in the matters of domestic music content and quality of native language.

In granting license renewals to Radiomutuel network and CKAC, Montreal, the Commission stated: "The Commission noted the applicant's comments concerning the large proportion of English language vocal music broadcast, and expects that each station will establish, in cooperation with other broadcasters concerned with this question, a reasonable scheme to improve this situation as soon as possible."

The CRTC also made mention of increasing use of Anglicized French slang. The Commission said it was "concerned with the quality of French spoken on the

(Continued on page 45)

American ear, Continental has contracted a group with American experience—"Oa Marnelitos" who played with Sergio Mendes there.

To record "cover versions" (the original English lyrics of U.S. and British hits recorded in Portuguese-speaking Brazil) Ramalho Neto contracted English singer Sally Baldwin who has been singing at the Number One night-club. The "cover version" practice is spreading rapidly in Brazil, where one or more record companies issues their local interpretation of the foreign hit.

To meet the growing demand, Continental has increased the number of presses in its São Paulo plant from 35 to 45. Moreover, the company has increased its sales force and stepped up promotion. A house organ for distribution to dealers was started.

Continental has discontinued making mono records completely, to turn out stereo records exclusively, including singles. The company was founded by Alberto Byington, a Brazilian of American descent. His grandson, Alberto J. Byington Neto, is the president of the company.

Love Productions Crowbar Split

TORONTO—Love Productions Ltd. this week announced that it had terminated its recording agreement with Crowbar. Love president, Francis Davies, who produced Crowbar's first three albums, will no longer function in that capacity.

During its three-year association with Daffodil, Crowbar had a national top 10 hit ("Oh What a Feeling") and a gold album ("Larger Than Life").

However, Freewheeled Music (CAPAC) will continue to publish all material composed by members of Crowbar.

The group is expected to announce a new label affiliation shortly.

'71 French Output Soared to 97.7 Mil

PARIS—The French record industry produced a total of 97,698,267 units in 1971—a massive increase over 1970's figure of nearly 73 million—according to official statistics just released.

The industry information bureau, CIDD, has published production figures in its 1973 booklet "ABC du Disque" showing a 10 million increase in album production. In 1971, 36,025,843 albums were pressed, compared with nearly 26 million in the previous year.

Singles output increased from over 35 million in 1970 to 47,320,763 units in 1971. The 4-track EP production figure of 7.8 million in 1970 was almost half that of 1969, but it nevertheless increased to 12,937,985 units in 1971.

The figures were supplied by the 43 members companies of the French trade association SRICOP and also include tape production statistics. In 1971, 2,092,451 cassettes and cartridges were produced, compared to 1,941,000 the previous year. Prerecorded open-reel output was 9,821 units.

In separate sales statistics, 85,942,404 records, 2,868,096 cassettes and cartridges and 18,366 open-reel units were sold in France and abroad during 1971. Corresponding figures for the previous year were 72,922,930 records, 1,941,325 cassettes and cartridges and 6,879 open-reel tapes.

London Distrib Damon Product

EDMONTON—Damon Productions has signed a national distribution contract with London Records. The deal initially involves an album by Ted Wesley, and four other singles.

Damon has been handled by independent distributors in the past, and had a No. 1 country hit two years ago with "The Ballad of Muk Tuk Annie" by Jimmy Arthur Ordege.

Damon Recordings was started in 1969 with 4-track equipment. The company plans to move from 8- to 16-track this year.

CBS/Sony Sees Spurt In Disk, Tape Sales

TOKYO—By the time Japan's 1972 fiscal year ends on March 31, 1973, CBS/Sony Records, Inc., is expected to be second only to Victor Musical Industries, Inc., in gross annual sales of records and pre-recorded sound tapes.

Established on May 21, 1972, Victor Musical Industries, former music enterprise division of the Victor Company of Japan, Ltd.,

Row Starts on Platters Name

TEL AVIV—A row blew up in Israel last week with the arrival for a month's tour of a five-strong Canadian group, the Fabulous Platters, which has none of the members of the original famous group, the Platters.

In an interview with the press, Bill Cunningham, the group's manager, said that he had acquired exclusive rights to the name, the Platters, from the original group's founder and manager, Buck Ram. However, Ram denies this and says he still has rights to the name and that he has already taken legal proceedings against Cunningham for alleged unlawful use of the name, the Platters.

Ram is touring the U.K. with a group also called the Platters and will be bringing them to Israel for a tour in May.

Barclay Makes South, Central America Shifts

PARIS—The French independent company Barclay has recently revamped operations in South and Central America and is about to plan a new market study in French-speaking Africa, where the record industry is going through a considerable evolution.

In South America, company president Eddie Barclay has just signed a new distribution deal with RCA for Argentina, Uruguay, Chile and Paraguay. In Central America however, the new Barclay distributor will be Sonido Industrial Gintas. This deal includes Nicaragua, Costa Rica, El Salvador and Honduras. And since Jan. 1 the entire Barclay group catalog has been handled in Mexico by Musart—Barclay product was previously distributed by Orfeon and the Riviera label by Gamma.

Barclay export manager Cyril Brillant, just back from the U.S. where he placed Charles Aznavour product with MGM, commented that Barclay would now increase its Spanish product for the Latin American market.

Brillant is also to visit a number of African countries, which he views as a natural market for expansion by the company. The company already operates directly in certain countries but Barclay is now planning to sign deals with wholesale outlets.

Saga Printing

• *Continued from page 42*

tion at this moment," commented Rodd.

The company has invested \$140,000 in pressing equipment and Saga's capacity is now 90,000 albums a week. The company also has facilities for singles pressing.

The new department was originally scheduled to open on Feb. 1, although Rodd commented: "We have nothing to hide about the fact that we ran into a lot of teething troubles last year on the automatic handling of our raw materials. These had to be solved before we were qualified to take on outside work."

Rodd also says the department has 100,000 orders to handle during its initial weeks of operation.

British Decca Record, Tape Sales Higher

LONDON—Substantially higher sales of records and tapes, particularly in the U.K. and U.S., helped British Decca more than double its pre-tax profits for the six months ending September 1972, from \$5.11 million to \$12.57 million. After taxation, the profit figure for the half year was approximately \$7.3 million compared with \$3 million in the six months of the previous year.

The enormous success, especially in the U.S., of acts like Gilbert O'Sullivan, the Moody Blues and Tom Jones, was an important contributing factor to this sparkling set of figures.

Total group turnover for the period was also well up—\$113.3 million compared with \$81.3 million in the same six months of 1971.

The firm's consumer goods division, which includes records and tapes, audio equipment and tele-

(Continued on page 44)

From The Music Capitals of the World

• *Continued from page 42*

rushing out "Last Tango in Paris" by Gatti Barbieri. No news yet on film's Canadian premiere.

Quality has just released a single by Millhouse entitled "The War Is Over." The song was produced by Shel Safran, who recently completed an album with Cathy Young. . . . Capitol preparing a strong campaign on Kim Fowley's forthcoming first album for the label. . . . GRT marketing director, Larry Green, back from Jamaican holiday. . . . Arnold Gosewich leaving for same end of this week. . . . K. H. Productions has formed an ASCAP affiliate, Gazzumba Music. . . . Irish Rovers on Eastern tour. . . . Dave Charles has joined CHUM replacing Chuck McCoy. . . . WEA has signed its first Canadian writer—22 year old Craig Ruhne and has mailed out a six-track demo of his songs. . . . Santana at the Gardens (26) and the Bee Gees at O'Keefe Center (25) with a 26-piece orchestra—latter date booked by CIMBA Productions. . . . A&M's Joe Summers has announced the winners of the A&M Window Display Contest—Sherman's Music (Toronto), Music City No. 1 (Winnipeg), Glenn's Music (Calgary) and Glenn's Music (Vancouver). . . . Howard Froese has joined Chilliwack for the band's current Western tour—new single "Groundhog" picking up important stations.

Chappell has both sides of the next Lorri Zimmerman single. . . . Don Tarlton producing Montreal concerts with Ian Tyson, Melanie and Cheech & Chong. . . . WEA has released a first single by Toronto's Mickey Posner, "Lost." . . . Polydor now seeing national action on Les Emerson's "Control of Me." . . . Pink Floyd at the Gardens (March 11), Montreal Forum (12). . . . A son for Early Morning Productions' Al Mair and wife Virginia. RITCHIE YORKE

MEXICO CITY

Ignacio Aguilar named sales manager for RAFF Records. The label has a new budget line, Popular Records, handled by Felix Ruano. . . . Jose Jose, Mexican singer, is in hospital with pneumonia. . . . Argentinian composer-singer Alberto Cortez is appearing in Spain and will also perform in the Soviet Union and Japan. . . . Chilean singer Juan Carlos, who had a Mexican hit single, "Yo Quiero Un Humanito" (I Don't Want a New Little Brother) will perform in Mexico shortly.

Luis Baston, general manager, Polydor SA, says the company had a 38 percent sales increase in 1972. . . . Facundo Cabral, Argentinian singer-composer, played a series of concerts in Mexico City last week.

. . . Orfeon Records made Spanish covers of U.S. product "Clair" by new group Santa Cecilia, on their Spiral label, and "I Love You to Want Me" by Los Hermanos Carrion on Orfeon. . . . Spanish composer and singer Victor Manuel with his wife is in Mexico City to film television specials. . . . Armando Manzanero, composer of "It's Impossible," is preparing a world tour, including Central and South America, the U.S. and Europe. . . . Enrique Okamura resigned as a&r head for RCA to become an independent producer.

. . . Argentinian singer-composer Sandro made his debut with a two-week engagement at the Aristos Hotel. He records for CBS. Nancy Wilson was at Acapulco's Plays Hornos theater for two weeks. . . . Cesar Costa flew to California for one date in Oakland. . . . Mexican trio Los Fanchos who have more than 100 albums to their credit, are currently touring Japan. . . . Wilson Simenel and his show are performing in Mexico from Brazil. . . . Capitol has released an album of Joan Manuel

Serrat singing the poems of Miguel Hernandez. Serrat appeared at the Palace of Fine Arts, Jan. 25.

Enrique Obregon will move from the Peerless label to RAFF where a&r head Edgardo Obregon will record him again. They were former partners on CBS. . . . Cesar Costa cut some Mexican material for Musart with arrangements by Rafael Ferro and backed by the Los Kleiner choir. . . . Spanish singer Karina appears for the first time in Mexico this week doing TV work, being featured in six shows. Gamma has released a new Karina album. . . . CBS hosted a party for new singer Lianeola Torres. . . . Gerardo Rodriguez resigned as general manager of the record division of Orfeon Records and the company has divided into three divisions—Jorge Audiffred is named manager, national product, Jose Rota as manager, European and Latin American product and Mario Vargas as manager, U.S. product. . . . Jose Cruz, formerly a&r head at CBS Records, is now executive assistant to the general manager at Capitol Records. . . . Johnny Mathis introduced Mexican "saltorio" player Daniel Arnas during his Acapulco seasons and will also feature him in Las Vegas.

ENRIQUE ORTIZ

TOKYO

Yasuke Suga, president of Toshiba Musical Industries, Ltd., and M. K. Goldiev, music department chief of Mezhdunarodnaya Kniga V/O, have signed the first mechanical licensing agreement under which the Toshiba-EMI/Capitol venture will distribute classical recordings manufactured in Japan from masters owned by the Soviet Union's foreign trade corporation. Selected recordings will be released in Japan, starting May 1973, under the USSR Melodiya/Angel label. The Victor Company of Japan will continue to release other Soviet classical recordings under the Shinsekai (New World) label through Victor Musical Industries. Nippon Columbia also has a mechanical licensing agreement with Meshdunarodnaya Kniga to manufacture selected recordings, partly in the popular line, from Melodiya masters Japanese label.

James Brown excited a 10,000 audience at his 150-minute opening performance Feb. 7 at the Nippon Budokan hall in Tokyo. James Taylor also appeared in Tokyo, Osaka and Nagoya. . . . Rorio Ohga, president of CBS/Sony Records, Inc., said Feb. 9 that the company had purchased 6,100,000 corporate shares of Kawai Gakki, the second largest Japanese manufacturer and exporter of pianos, electronic organs and other musical instruments, merely for the purpose of investment. The American-Japanese joint recording venture is shortly expected to announce gross sales of 13.6 billion yen (over \$45 million) for its annual business term ending Feb. 20.

The Japan Musicians' Union (Richi-enkyo), formed in October 1972, will become a member of the International Federation of Musicians (IFM) according to union officials. . . . The Japanese revival of "Applause" with Fubuki Koshiji as Margo and Izumi Yukimura as Eve was launched Feb. 3 at the Nissei Theater in Tokyo for 25 performances until Feb. 28 under the musical direction of Tsunemi Naito. The stage show goes to the Chunichi Theater in Nagoya for 6 performances March 14-18 and the International Festival Hall in Osaka for 5 more March 20-24.

Beginning Feb. 21, CBS/Sony is releasing albums manufactured in Japan from master recordings owned by Track Records of the U.K. every three or four months. Track record production and dis-

(Continued on page 44)

Capitol Canada in U.S. Chart Streak

By RITCHIE YORKE

TORONTO — Capitol Records (Canada) Ltd., made Maple music history here this week when it became the first Canadian label ever to have three singles on the U.S. charts at one time.

The titles are Edward Bear's "Last Song," "Danny's Song" by Anne Murray and Skylark's "Wildflower."

"It feels marvelous," Capitol's a&r director, Paul White, told Billboard. "More than anything else, it's given us a tremendous morale boost. It's nice to prove all those people in the States wrong; the people who used to say that we weren't making the right records for the American market."

White, Capitol's full-time a&r director since 1967, added: "You just cannot give up. That's the lesson we've learned. Take Edward Bear, for example. We've had the band under contract for four years, and there's been personnel changes and musical changes. But we stuck with the group and now we've got what could turn out to be the biggest-selling single ever to come out of Canada. Naturally, we're glad we believed in Larry and the boys."

With U.S. sales approaching 600,000 (and the Canadian total edging towards 100,000), it appears inevitable that "Last Song" will sell more than a million copies. The record has also been released in Britain (by Penny Farthing) and on Capitol in such markets as

Germany, Sweden, Spain Australasia, Japan, South Africa, Brazil and Argentina. "The only market we're still waiting on is France," said White, "and that's not unusual."

Edward Bear are flying to Los Angeles at the end of the month for appearances on "American Bandstand" and "Midnight Special."

"I do think that "Last Song" could be the biggest world record that Canada has ever had," White observed.

Anne Murray's version of the Loggins and Messina title "Danny's Song," has already been released by EMI in the U.K. and Miss Murray did a "Top of the Pops" TV shot for it last week.

Skylark is a Vancouver band signed directly to Capitol U.S.; the group will be recording their second album in Toronto.

White views the current success as the logical conclusion of long and involved liaison with EMI affiliates throughout the world. In 1972, White made an extensive European tour just to push Maple Music to the various EMI licensees.

"As regards our parent company in the U.S., we proved to them that we could make records U.S. radio stations would want to play. I speak to Mauri Lathower, vice-president of a&r for Capitol U.S., at least once a week, merely to let him know what we're recording. I just haven't seen this sort of relationship happening with other Canadian majors."

UA, Burlington Music, Southern Music, and the Conway Twitty and Lynn Anderson fan clubs.

BBC TV will be making two hour-long specials from the two-day event and the six radio programs will include interviews with artists appearing.

BILLBOARD HITS OF THE WORLD

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

This Week	Last Week
1	1 BLOCKBUSTER—*Sweet (RCA)—Chimichap/RAK (Phil Wainman)
2	3 PART OF THE UNION—Strawbs (A&M)—Hawkins (Strawbs)
3	2 DO YOU WANNA TOUCH ME (OH YEAH!)—*Gary Glitter (Bell)—Leeds (Mike Leander)
4	5 DANIEL—Elton John (DJM)—DJM (Gus Dudgeon)
5	9 SYLVIA—Focus (Polydor)—Britico (Mike Vernon)
6	10 ROLL OVER BEETHOVEN—Electric Light Orchestra (Harvest)—Jewel (Jeff Lynne)
7	16 WHISKY IN THE JAR—Thin Lizzy (Decca)—Luddington House (Nick Tauber)
8	4 YOU'RE SO VAIN—Carly Simon (Elektra)—Essen (Richard Perry)
9	6 LONG HAIR LOVER FROM LIVERPOOL—Little Jimmy Osmond (MGM)—KPM (Mike Curb/Perry Botkin)
10	8 PAPER PLANE—Status Quo (Vertigo)—Valley (Status Quo)
11	17 SUPERSTITION—Stevie Wonder (Tamla/Motown)—Jobete/Carlton (Stevie Wonder)
12	28 BABY I LOVE YOU—Dave Edmunds (Rockfield)—Carlton (Dave Edmunds)
13	7 WISHING WELL—*Free (Island)—Free
14	22 LOOKING THROUGH THE EYES OF LOVE—Partridge Family (Bell)—Screen Gems/Columbia (Wes Farrell)
15	11 IF YOU DON'T KNOW ME BY NOW—Harold Melvin & The Blue Notes (CBS)—Gamble/Huff/Carlton (Gamble & Huff)
16	12 ME AND MRS. JONES—Billy Paul (Epic)—Gamble/Huff/Carlton (Gamble/Huff)
17	— CINDY INCIDENTALLY—Faces (Warner Bros.) Warner Bros. (Glyn Johns)
18	18 TAKE ME HOME COUNTRY ROADS—Olivia Newton-John (Pye)—ATV Music (John Farrar)
19	44 HELLO HURRAY—Alice Cooper (Warner Bros.) Warner Bros. (Bob Ezrin)
20	25 TAKE ME GIRL I'M READY—Jr. Walker & the All Stars (Tamla/Motown)—Jobete/Carlton (Johnny Bristol)
21	21 BIG SEVEN—*Judge Dread (Big Shot)—Bush (Sinclair/Bryan/Shrowder)
22	30 HOCUS POCUS—Focus (Polydor)—Radio Tele (Mike Vernon)
23	29 REELIN' & ROCKIN'—Chuck Berry (Chess)—Jewel (Edmond Edwards)
24	23 ALWAYS ON MY MIND—Elvis Presley (RCA)—London Tree
25	15 PAPA WAS A ROLLIN' STONE—Temptations (Tamla/Motown)—Jobete/Carlton (Norman Whitfield)
26	13 THE JEAN GENIE—*David Bowie (RCA)—Tatian/Chrysalis (David Bowie)
27	— DOCTOR MY EYES—Jackson Five (Tamla/Motown)—Lorna (Hal Davis)
28	24 HELP ME MAKE IT THROUGH THE NIGHT—Gladys Knight & The Pips (Tamla/Motown)—KPM (Johnny Bristol)
29	19 BALL PARK INCIDENT—*Wizzard (Harvest)—Wood/Carlton (Roy Wood)
30	20 HI HI HI/C. MOON—*Wings (Apple)—McCartney/Northern (Paul McCartney)
31	42 FEEL THE NEED IN ME—Detroit Emeralds (Janus) Carlton
32	14 CAN'T KEEP IT IN—Cat Stevens (Island)—Freshwater (Paul Samwell-Smith)
33	— STEP INTO A DREAM—*White Plains (Deram) Cookaway (R. Cook/R. Greenaway)
34	27 CRAZY HORSES—Osmonds (MGM)—Intersong (M. Lloyd/A. Osmond)
35	33 BEN—Michael Jackson (Tamla/Motown)—Jobete/Carlton (Corporation)
36	43 I'M JUST A SINGER (IN A ROCK & ROLL BAND)—*Moody Blues (Threshold) Threshold (Tony Clarke)
37	48 AVENUES AND ALLEYWAYS—*Tony Christie (MCA) ATV Music (Mitch Murray/Peter Callander)
38	35 IF IT WASN'T FOR THE REASON THAT I LOVE YOU—*Miki Anthony (Bell)—Cookaway (R. Cook/R. Greenaway)
39	31 BIG CITY/THINK ABOUT THAT—*Dandy Livingstone (Horse)—B&C/Mooncrest (D. Livingstone)
40	40 MY DING-A-LING—Chuck Berry (Chess)—Carlton (Edmond Edwards)
41	32 SOLID GOLD EASY ACTION—T. Rex (EMI)—Wizard (Tony Visconti)
42	39 DESPERATE DAN—*Lieutenant Pigeon (Decca)—Makepeace (Stavely Makepeace)
43	— STAY WITH ME—*Blue Mink (Regal Zonophone) Cauliflower/Cookaway (Blue Mink)
44	41 GUDBUY TJANE—*Slade (Polydor)—Barn (Chas Chandler)

- 45 36 THERE'S GONNA BE A SHOWDOWN—Archie Bell & the Drells (Atlantic)—Chappell (Gamble & Huff)
- 46 38 SHOTGUN WEDDING—Roy C. (UK)—Sparta Florida
- 47 — KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic) Fox-Gimbel (Joel Dorn)
- 48 34 BIG SIX—*Judge Dread (Big Shot)—B&C/Mooncrest (Bush Prod.)
- 49 37 WHY—Donny Osmond (MGM)—Debmarr (Mike Curb/Don Costa)
- 50 — HOW COULD WE DARE TO BE WRONG—*Colin Blunstone (Epic) Rondor/Rak (Chris White/Rod Argent)

ARGENTINA

(Courtesy of Escalera a la Fama)
*Denotes local origin

- SINGLES
- This Week
- 1 FRESA SALVAJE—Camilo Sesto (RCA)
- 2 DEJAR LA LLAVE EN MI PUERTA (Trop Belle Pour Rester Seule)/ (Lonely Day)—*Tony Ronald (M. Hall); Flash (CBS)
- 3 POR AMOR—Roberto Carlos (CBS) Melogra
- 4 TRINIDAD TOBAGO—*Mantra (M. Hall)
- 5 OCCHI CHIARI—Nicola Di Bari (RCA)
- 6 LA MUSICA—Patrick Jouvet (RCA); Amigos (M. Hall); Eddie & Sus Amigos (M. Hall); Sound Factory (M. Hall)
- 7 AYER VOLE—Juan Eduardo (RCA) Relay
- 8 CLAIR—Gilbert O'Sullivan (Odeon)
- 9 JAMBALAYA The Blue Ridge Rangers (RCA)
- 10 COMO SERA NUESTRO AMOR—*Eliana (Microfon)
- 11 LA TARDE QUE TE AME—*Industria Nacional (CBS) Melogra
- 12 ABRAZAME FUERTE MI AMOR—*Beto Orlando (Odeon)—Korn LP's

BELGIUM—FRENCH

(Courtesy of Telemoustique)

SINGLES

- This Week
- 1 ROLANDO RIVAS, TAXISTA—(RCA) Original Sound From the T.V. Series
- 2 RUIDOS—(Polydor) Various
- 3 MUSICA CON GENTE—(Odeon) Various
- 4 ARGENTINISSIMA—(Microfon) Various
- 5 ALTA TENSION—(RCA) Various
- LP's

HONG KONG

(Courtesy Radio Hong Kong)

- This Week
- 1 I NEVER SAID GOODBYE—Engelbert Humperdinck (Decca)
- 2 I WON'T LAST A DAY WITHOUT YOU—Carpenters (A & M)
- 3 A BRAND NEW SONG—Cliff Richard (Columbia)
- 4 SEPARATE WAYS—Elvis Presley (RCA)
- 5 SWEET SURRENDER—Bread (Elektra)
- 6 ALIVE—Bee Gees (Polydor)
- 7 DREIDEL—Don McLean (U-A)
- 8 I'D LOVE YOU TO WANT ME—Lobo (Philips)
- 9 AND YOU AND I—Yes (Atlantic)
- 10 LOOKING THROUGH THE EYES OF LOVE—Partridge Family (Bell)
- 11 YOU'RE SO VAIN—Carly Simon (Elektra)
- 12 VENTURA HIGHWAY—America (Warner Bros.)
- 13 RELAY—Who (Polydor)
- 14 I CAN SEE CLEARLY NOW—Johnny Nash (Epic)
- 15 CROCODILE ROCK—Elton John (DJM)
- 16 DON'T LET ME BE LONELY TONIGHT—James Taylor (War. Bros.)
- 17 ROCK ME BABY—David Cassidy (Bell)
- 18 CLAIR—Gilbert O'Sullivan (MAM)
- 19 ELECTED—Alice Cooper (Warner Bros.)
- 20 I AM WOMAN—Helen Reddy (Capitol)

JAPAN

(Courtesy: Music Labo, Inc.)

*Denotes local origin

- SINGLES
- This Week
- 1 ONNA NO MICHI—Shiro Miya, Pinkara Trio (Columbia)—Daiichi, Nichion

- 2 KASSAI—*Naomi Chiaki (Columbia)—Kaientai

- 3 FUTARI NO NICHIOUBI—*Mari Amachi (CBS/Sony)—Watanabe

- 4 GAKUSEIGAI NO KISSETAN—*Garo (Mushroom)—Alfa

- 5 ANATA NO NEGAI—*Hiroshi Itsuki (Minoruphone)—Watanabe

- 6 ONNA NO NEGAI—Shiro Miya, Pinkara Trio (Columbia)—Dauchi

- 7 ISARIBI KOI UTA—Rumiko Koyanagi (Reprise)—Watanabe

- 8 ANATAENO AI—Kenji Sawada (Polydor)—Watanabe

- 9 ONNANOKO NANODAMON—*Megumi Asaoka (Victor)—J & K

- 10 HOLIDAY—Michel Polnareff (Epic)—April

- 11 CHISANA TAIKEN—*Hiromi Goh (CBS/Sony)—Standard

- 12 SOSHITE KOUBE—*Hiroshi Uchiyamada & Cool Five (RCA)—Uchiyamada

- 13 URAMI BUSHI—*Meiko Kaji (Teichiku)—'72 Toei Co. Tokyo S.M.P.

- 14 ANATA GA KAERUTOKI—Eiji Miyoshi (Victor)—Shinko

- 15 HINAGESHI NO HANA—*Agnes Chan (Warner)—Watanabe

- 16 OKIZARI NI SHITA KANASHIMI WA—Takuro Yoshida (Odyssey)—P.M.P.

- 17 AME NI KIETA KOI—*Goro Noguchi (Polydor)—Fuji

- 18 AI NO BANKA—Tsunaki & Midori (Toshiba)—Takarajima

- 19 SOSHUN NO MANATO—*Saori Minami (CBS/Sony)—Nichion

- 20 TENSINO UTA—*Hiromi Goh (CBS/Sony)—Suisei

MEXICO

(Courtesy of Radio Mil)

- This Week
- 1 RIO REBELDE—Julio Iglesias (Polydor)
- 2 VOLVER VOLVER—Vicente Fernandez (CBS)
- 3 BEN (Benjamin)—Michael Jackson (Tamla/Motown)
- 4 CLAIR (Inocente)—Gilbert O'Sullivan (London)
- 5 JUBILATION (Jubilacion)—Paul Anka (Buddah)
- 6 SIN TU AMOR—Yndio (Philips)
- 7 I'D LOVE YOU TO WANT ME (To amo necesariamente)—Lobo (Philips)
- 8 ALONE AGAIN (Solo otra vez)—Gilbert O'Sullivan (London)
- 9 BEAUTIFUL SUNDAY (Domingo maravilloso)—Daniel Boone (Musart)
- 10 YO NO QUIERO UN HERMANITO—Juan Carlitos (Musart)

SINGAPORE

(Courtesy of Rediffusion, Singapore)

- This Week
- 1 YOU'RE SO VAIN—Carly Simon (Elektra)
- 2 I'D LOVE YOU TO WANT ME—Lobo (Philips)
- 3 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (CBS)
- 4 DON'T LET ME BE LONELY TONIGHT—James Taylor (WB)
- 5 SUPERSTITION—Stevie Wonder (Tamla)
- 6 SOLID GOLD EASY ACTION—T. Rex (T. Rex)
- 7 YOU OUGHT TO BE WITH ME—Al Green (London)
- 8 ME & MRS. JONES—Billy Paul (Philadelphia Int.)
- 9 GUDBUY TJANE—Slade (Polydor)
- 10 BLOCKBUSTER—Sweet (RCA)

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin

- This Week
- 1 JEG OG DU VI TO OG MANGE FLERE—*Wenche Myhre (Polydor)—Intersong
- 2 BALLADEN OM MORGAN KANE—*Benny Borg (Polydor)—Intersong
- 3 CLAIR—Gilbert O'Sullivan (MAM)—MAM
- 4 HAPPY CHRISTMAS WAR IS OVER—John Lennon (Apple)—Air
- 5 HI HI HI—Wings (Apple)—Air
- 6 SOLID GOLD EASY ACTION—T. Rex (EMI)
- 7 BLOCKBUSTER—Sweet (RCA)—Sweden
- 8 TITTEN TEI ANDRE VON DREL—*Birgit Stroem & Kjell Karlson (Polydor)—Intersong
- 9 MATRIMONY—Gilbert O'Sullivan (MAM)—Bendiksen
- 10 MY DING-A-LING—Chuck Berry (Chess)—United Artists

SWITZERLAND

(Courtesy of Radio Suisse Romande)

- This Week
- 1 LE LUNDI AU SOLEIL—Claude Francois
- 2 JOLIE FILLE—Polaris
- 3 CLAIR—Gilbert O'Sullivan
- 4 LAISSE-MOI VIVRE MA VIE—Frederic Francois
- 5 AU MEME ENDROIT, A LA MEME HEURE—Patrick Juvet
- 6 LE PRIX DES ALLUMETTES—Stone & Eric Charden
- 7 HIMALYA—C. Jerome
- 8 BURNING LOVE—Elvis Presley
- 9 LES MATINS D'HIVER—Gérard Lenorman
- 10 LE SURVEILLANT GENERAL—Michel Sardou

SOUTH AFRICA

(Courtesy of Springbok Radio)

*Denotes local origin

- This Week
- 1 I'D LOVE YOU TO WANT ME—Lobo (Phillips)—Famous Chappell
- 2 WOMAN (BEAUTIFUL WOMAN)—Don Gibson (Hickory)—Acuff Rose
- 3 I DON'T WANNA PLAY HOUSE—*Barbara Ray (Plunk)—Clan Music
- 4 I CAN SEE CLEARLY NOW—Johnny Nash (CBS)—Breakaway Music
- 5 I NEED YOUR LOVE—Letta Mbula (Tamla/Motown)—Semenya Music
- 6 DREAMS ARE TEN A PENNY—Kincade (Penny Farthing)—Ganet Music
- 7 CLAIR—Gilbert O'Sullivan (MAM)—MAM Music
- 8 GARDEN PARTY—Rick Nelson (MCA)—Intersong
- 9 RUN TO ME—The Bee Gees (Polydor)—Intersong
- 10 HOME ISN'T HOME ANYMORE—*Alan Garrity (Gallo)—Francis Day

SPAIN

(Courtesy of "El Musical")

*Denotes local origin

- This Week
- 1 SUGAR ME—Lynsey de Paul (Columbia)—Armonico
- 2 AMOR...—*Camilo Sesto (Ariola)—Arabella
- 3 HI HI HI—Wings (EMI)—ARmonico
- 4 LOVE THEME FROM "THE GODFATHER" (Spanish)—Andy Williams (CBS)—Chappell Iberica
- 5 SEALED WITH A KISS—Bobby Vinton (CBS)
- 6 DEJAR LA LLAVE EN MI PUERTA—*Tony Ronald (Movieplay)—Penta-Quiroga
- 7 CLAIR—Gilbert O'Sullivan (Columbia)—Musica del Sur
- 8 LIBRE—*Nino Bravo (Polydor)
- 9 CROCODILE ROCK—Elton John (EMI)—EGO
- 10 SUPERMAN—Doc & Prohibition (Boccaccio/RCA)—Montserrat

SPAIN

LP's

- This Month
- 1 MIGUEL HERNANDEZ—*Juan Manuel Serrat (Zafiro)
- 2 CARAVANSERAI—Santana (CBS)
- 3 BACK TO FRONT—Gilbert O'Sullivan (Columbia)
- 4 GREATEST HITS—Simon & Garfunkel (CBS)
- 5 CATCH BULL AT FOUR—Cat Stevens (Ariola)
- 6 VOLVERE A NACER—Raphael (Hispanox)
- 7 NUESTROS EXITOS DEL AÑO (Vol. 12)—Some Groups (CBS)
- 8 THE BEST OF THE ROLLING STONES—The Rolling Stones (Columbia)
- 9 SOME TIME IN NEW YORK CITY—John Lennon (Hispanox)
- 10 CARLOS SANTANA Y. B. MILES—Santana y B. Miles (CBS)

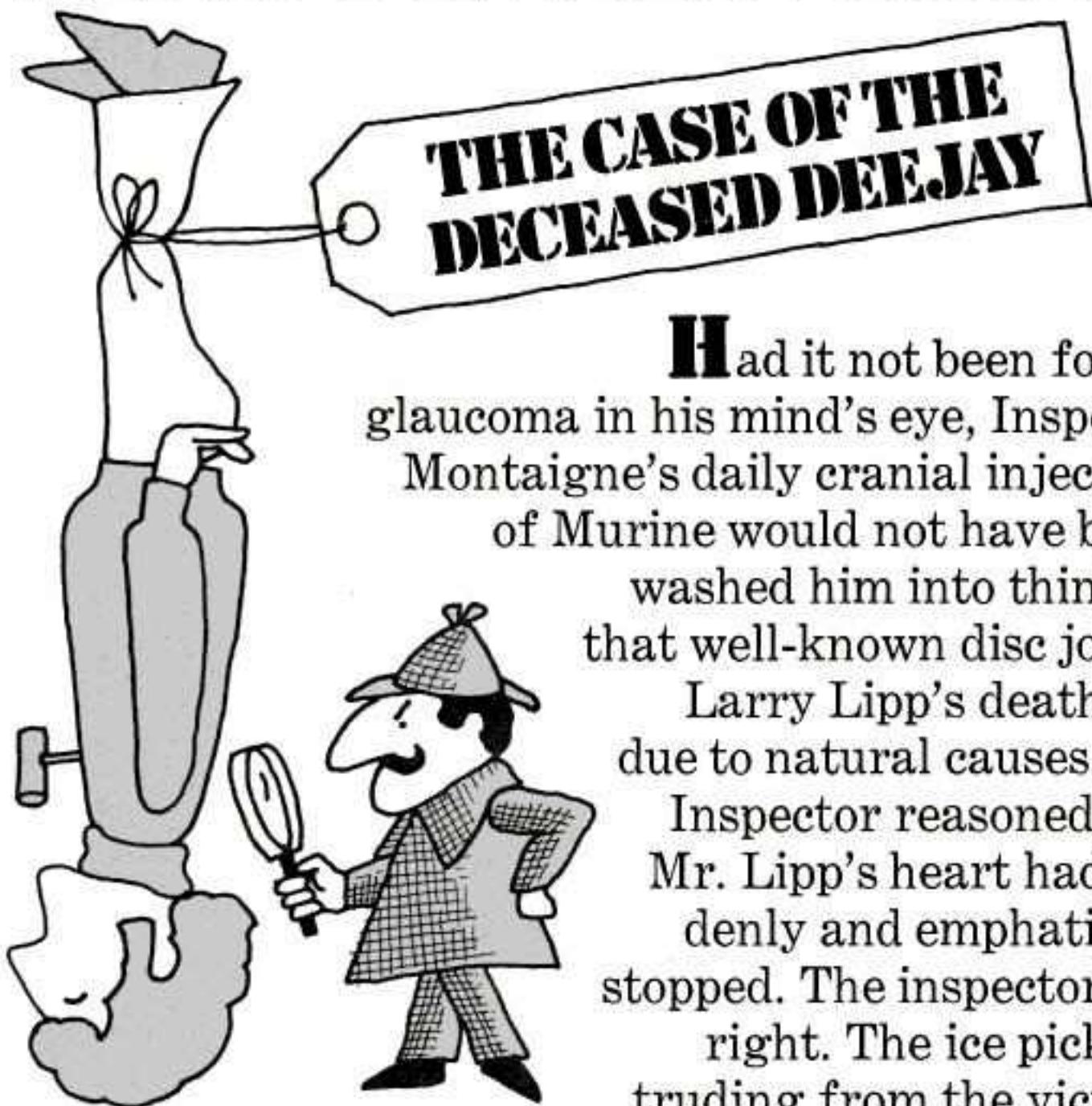
SWEDEN

(Courtesy Radio Sweden)

*Denotes local origin

- This Week
- 1 CROCODILE ROCK—Elton John (DJM)—Air Music
- 2 BACK TO FRONT (LP)—Gilbert O'Sullivan (MAM)
- 3 HAPPY CHRISTMAS WAR IS OVER—John Lennon, Plastic Ono Band—(Apple)—Essex
- 4 SOFIA DANSA GO-GO—*Stefan Ruden (Sonet)—Imudico
- 5 FLAMINGOKVINTETTEN NO. 3 (LP)—Flamingokvintetten—(Flam)
- 6 FELIZ NAVIDAD—Jose Feliciano (RCA)—Air Music
- 7 12 VISOR AV EVERT TAUBE (LP)—*Sven Bertil Taube—(HMV)
- 8 LOOP DI LOVE—Shag (UK)—Intersong
- 9 MADE IN JAPAN (LP)—Deep Purple—(Harvest)
- 10 VEM KAN MAN LITA PA? (LP)—Hoola Bandoola Band—(HMV)

A BILLBOARD N.A.B. MINUTE MYSTERY:

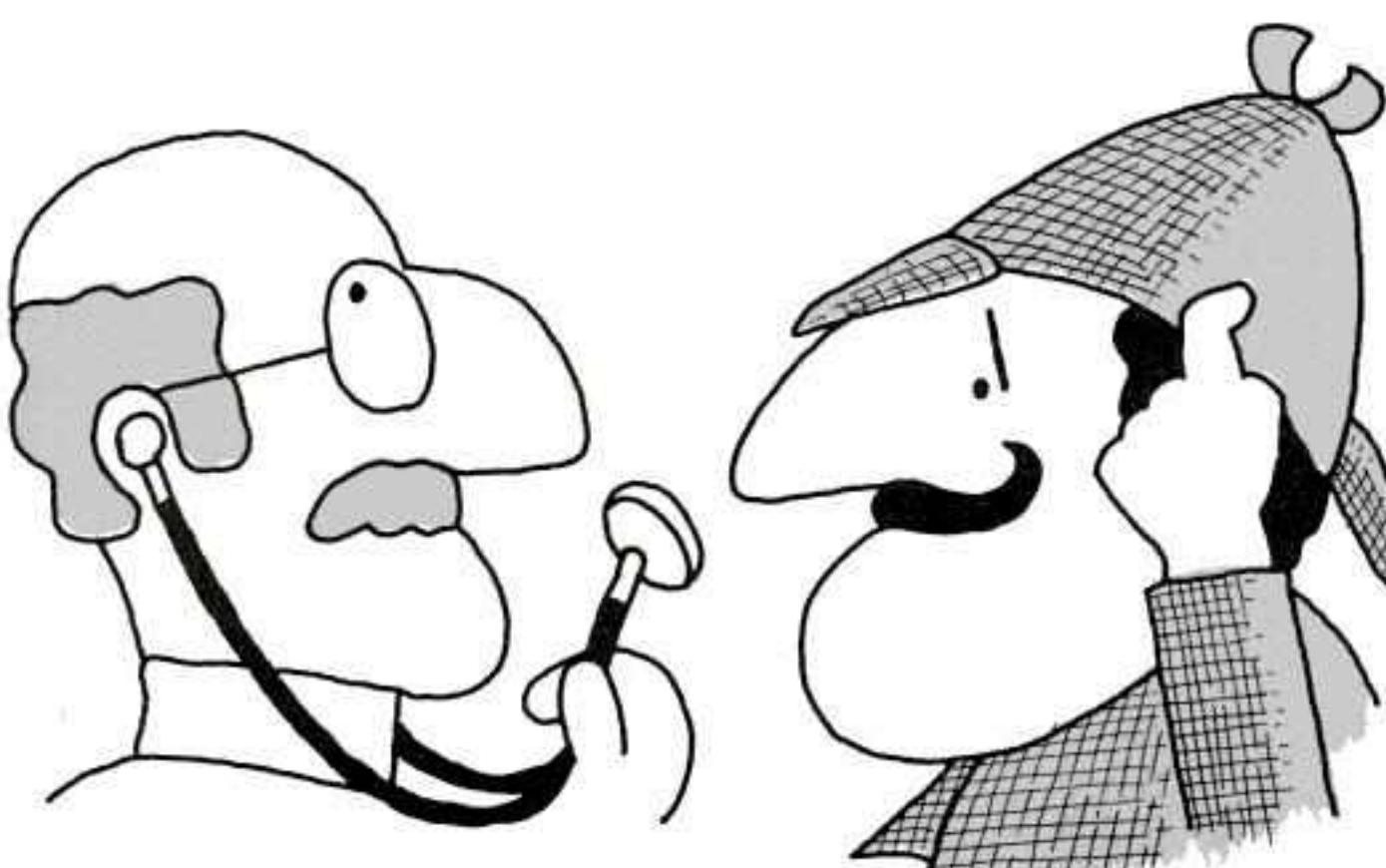


Had it not been for the glaucoma in his mind's eye, Inspector Montaigne's daily cranial injections of Murine would not have brain-washed him into thinking that well-known disc jockey

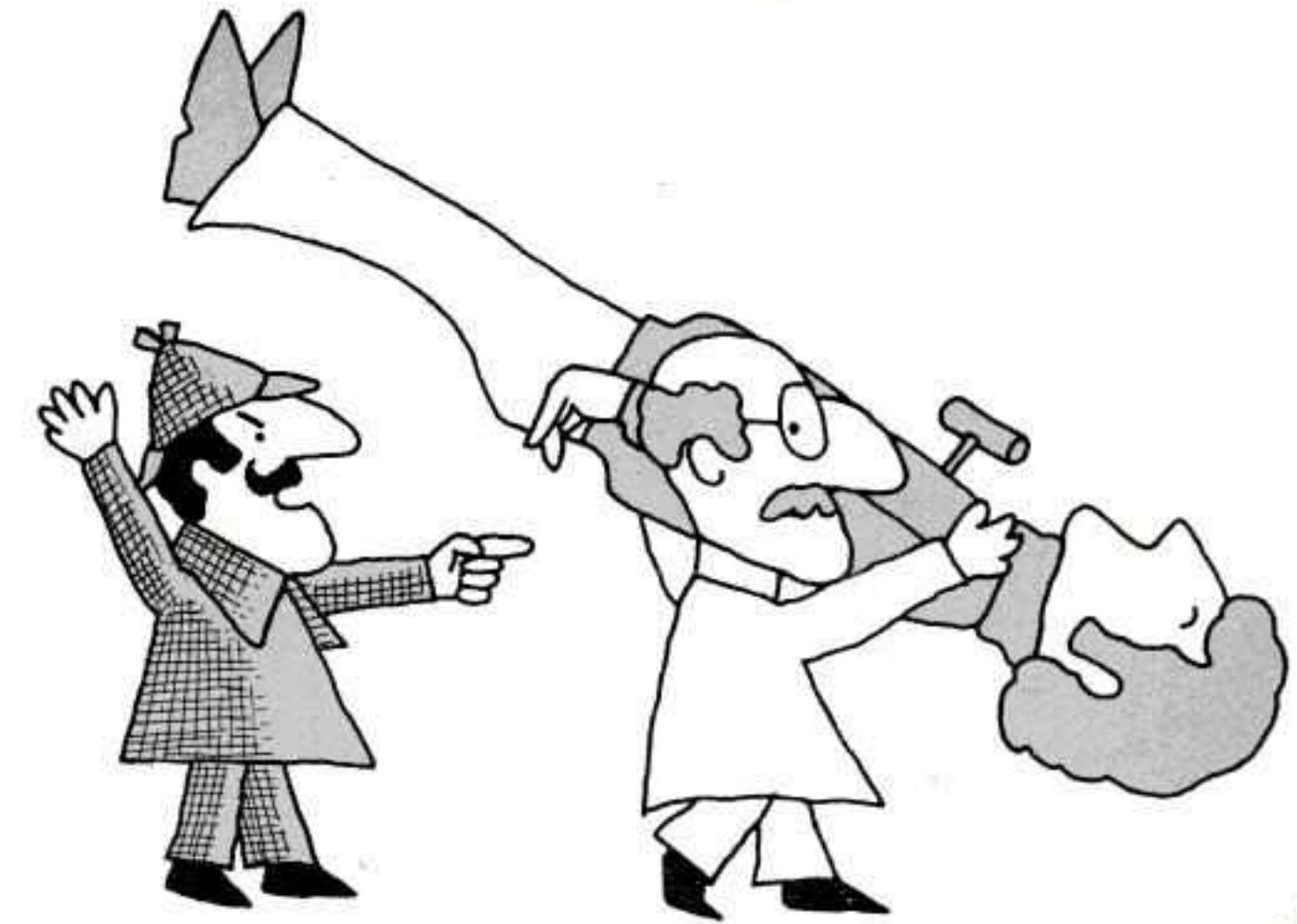
Larry Lipp's death was due to natural causes. The Inspector reasoned that Mr. Lipp's heart had suddenly and emphatically stopped. The inspector was right. The ice pick protruding from the victim's

chest offered mute testimony that the deejay's heart had, indeed, stopped beating.

Inspector Montaigne quickly ruled out any notions the police had of foul play (had it been foul play, according to the Inspector, the room would have been littered with feathers). If anything, the Inspector explained, Larry Lipp's death was accidental. Examining the corpse closely, Inspector Montaigne re-enacted the tragedy. According to the Inspector, Larry Lipp was carrying the ice pick across the room when he tripped and fell on the lethal tool no less than 15 or 16 times.

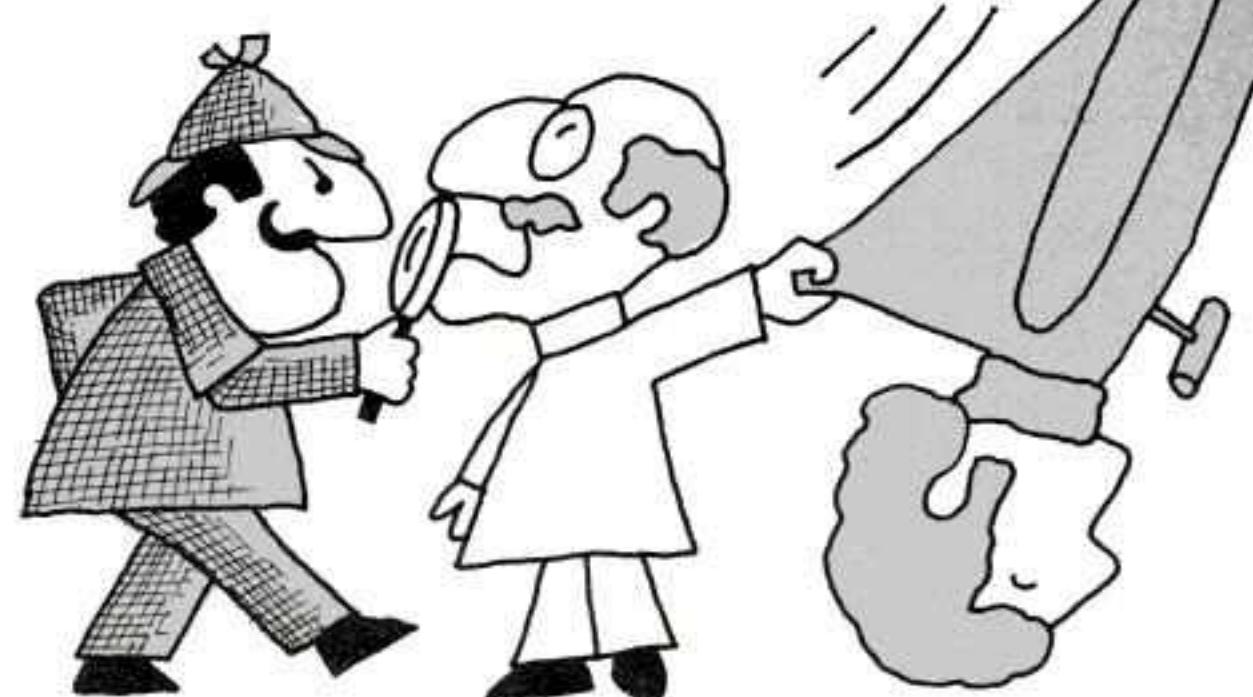


Suddenly, the silence of the room was broken. "This man is deceased," the coroner croaked. "You mean he's suffering from some unknown, exotic sickness?" Inspector Montaigne asked. "I thought he was dead."



Gravely, the coroner let the Inspector's question pass on unnoticed and attempted to spirit the corpse away.

"Hold it right there," the Inspector demanded, his voice shrouded in a pall of mystery. "I can't," the coroner answered stiffly. "I have my rites."



"You also have *bier* on your breath and I arrest you for the murder of Larry Lipp," the Inspector gasped lastly.

How did Inspector Montaigne know that the coroner was guilty of the deceased deejay's demise?

DISSOLUTION: Inspector Montaigne reasoned that the coroner was guilty of killing the late Larry Lipp because murder is a serious undertaking. Not to mention the fact that Inspector Montaigne knew that the dead man, in reality, was the coroner's illegitimate son, thus becoming the funeral director's fatal mistake early in (if you'll pardon the expression) life. The Inspector also learned, by reading Billboard's informative N.A.B. issue, that the one supreme, unpardonable sin frowned upon by the fraternity of the airwaves is allowing a gaping hole of silence to escape over the air. With this in mind, the coroner fiendishly murdered his son and broke the Golden Rule of radio. The one that prohibits *dead heir* of any kind.

**BILLBOARD'S
N.A.B. SPECIAL
COMING MARCH 31, 1973
AD DEADLINE MARCH 16, 1973**

Number of LP's reviewed this week 78 Last week 90

Pop Picks

JOHNNY RIVERS—UNITED ARTISTS UXS-93. Every once in awhile an artist comes along who outlives fads, seems to be able to adapt to the musical climate of his time with no trouble and always comes up with a major record when least expected. Rivers is such an artist. From his earliest hits nearly 10 years ago to his relatively recent smashes, this set offers a glimpse of why he has remained a star in the often fickle pop world.

Best cuts: "Memphis," "Secret Agent Man," "Summer Rain" and "Carpet Man."

Dealers: Rivers is coming off a huge hit, "Rockin' Pneumonia" (not included here), and is hot again.

MOUNTAIN—*Best of Mountain*, COLUMBIA KC 32079. Biggest hits from this now defunct group, highlighted by Leslie West's fine guitar playing, excellent bass work from Felix Pappalardi and top vocals from each. Pappalardi, also responsible for producing Cream, handled the same job expertly on this set. Good collection for fans who want the group's top efforts on one set and those who are just now being introduced to the sound through West, Bruce & Laing, the band that grew out of this one.

Best cuts: "Nantucket Sleighride," "Mississippi Queen" (their biggest commercial success) and "Tickets for An Imaginary Western."

Dealers: LP opens to 4 color photos of group for good display.

RANDY EDELMAN—*The Laughter And The Tears*, LION LN 1013. (MGM). He has the ability to combine his talent for writing very melodic and touching songs with a very mellow and soothing voice. The effect is sensational. He sounds like a cross between four of the best contemporary artist/arranger singers in the same category. He touches on Randy Newman's style in piano, to some of the vocal qualities of Don McLean.

Best cuts: "The Laughter And The Tears," "Lost," "Paris," "End of December."

Dealers: should be in a composer/artist section, a nicely sketched cover can be used for display.

GATO BARBIERI—*Last Tango In Paris*, UNITED ARTISTS LA045-F. This is starting point of all the versions making "Last Tango" the most-covered film theme since that other Brando starrer, "Godfather." Barbieri's score combines lush European smoothness of "A Man And A Woman" with his muscular, jazzy tenor sax work.

Main title theme in ballad version with hellfire moaning is most arresting cut, also melodically sweeping tango approach to same theme. (Cuts 1 & 4 on side 1.)

Dealers: Sexually controversial movie has gotten immense publicity even before opening in U.S. Great mystique already built up.

BATTEAUX—COLUMBIA KC 32063. This is a fine debut for two brothers singing in a light harmonic blend, with flowing solo voices and a gentle undercoating of strings and soft rhythms. They are in the current Loggins and Messina mold, which portends easy enjoyment. The production is tight and everything moves.

Best cuts: "Tell Her She's Lovely" (out as a single), "Wake Me In The Morning," "Dig Up The Love" (which has some adventurous vocal and instrumental happenings behind the voices).

Dealers: brothers are due for label's promotional muscle.

MICKEY NEWBURY—*Heaven Help The Child*, ELEKTRA 75055. This is the debut of the poet/singer who was long sought after by the label after his contract with Mercury expired. The tenderness of his voice is equalled by the sensitivity of his words. There is a tinge of his country background in the arrangements which brings the country home to the city. When he tries he sounds like Bob Dylan.

Best cuts: "Heaven Help The Child," "Sunshine" (which has a nice kick), "San Francisco Mabel Joy."

Dealers: Elektra will be promoting him heavily as one of its new finds.

MANDRILL—*Composite Truth*, POLYDOR PD 5043. One of the top progressive soul-rock horn bands builds on their earlier successful style with more of the same tightly understated intensity.

Best cuts: "Fencewalk," "Polk Street Carnival."

NANCY WILSON—*I Know I Love Him*, CAPITOL ST-11131. The Fancy Miss Nancy is the perfect person to bridge the gap between pop and soul. She has always been a major force in pop singing, and although she has been out of the limelight for the past several years, her recordings are important in terms of skill, interpretation and class. Her gift on this LP is a mellowish mood, orchestrated beautifully by Don Sebesky to kiss her soulfully smooth voice within lush settings.

Best cuts: "Morning In Your Eyes," "Are We Losing Touch," "The Laughter And The Tears."

Dealers: She has fans in both pop and jazz fields.

JOE SIMON—*The Power Of*, SPRING SPR 5704 (Polydor). One of the nation's top soul stars who has also become a familiar name on the pop charts. Simon is still most at home with heavily soul flavored cuts, but he has demonstrated the ability to reach a wide audience. In addition to his usual fine vocal efforts, the production and arrangements on this set are also excellent. Top-notch overall effort.

Best cuts: "Step By Step," "Drowning In The Sea Of Love," "Power Of Love" and Kristofferson's "Help Me Make It Through The Night."

TOWNES VAN ZANDT—*The Late Great . . .*, POPPY LA004-F (UA). Probably the finest LP he has produced, offering a skillful mix of country and rock with fine, unobtrusive instrumental backing. This artist has always been "on the verge," but this may be the set to break him. He seems to be more commercial without having sacrificed any quality and his country-rock mix is not simply a gimmick. Rather, it is an asset to his style and should gain him some FM airplay.

Best cuts: "Don't Let The Sunshine Fool You," Hank Williams' "Hony Tonin'" and "Lefty."

MAXAYN—*Mindful*, CAPRICORN CP 0110 (Warner Bros.). The emerging soul-pop genre gets a strong new presence with vocalist's second LP. Most arresting combination of soul fire and synthesizer inventiveness this side of Stevie Wonder. L.A. group writes most of its own material.

Best cut: Curtis Mayfield's "Check Out Your Mind."

JOHN WAYNE—*America, Why I Love Her*, RCA LSP4828. This LP could be one of the sleepers of the year, featuring the familiar star narrating a series of stories ranging from the scenery of the nation to a son growing up to the general good feeling about living in America. Wayne is an effective speaker on record and is ably backed by Les Taylor's orchestra and Jack Halloran's choral arrangements. LP should receive a lot of airplay in many markets.

Best cuts: "Why I Love Her," "An American Boy Grows Up" and "Taps."

Dealers: Set opens to effective display featuring lyrics. And every Senator will receive one of these disks.

also recommended

MURRAY HEAD—*Nigel Lived*, Columbia KC 31947. English singer/actor/writer ("Jesus Christ Superstar," "Sunday, Bloody Sunday") in a high-level "Sgt. Pepper" concept packaging.

Laurie Kaye Cohen—*Under the Skunk*, Playboy 111. Nilsson-esque poetry-rock from a raspy voice with potential to hopscotch to front of writer-singer armies. Best cuts: "Boogie," "No. 2 Tub."

COLE PORTER—*Cole*, Columbia 31456. Never released cuts of the composer playing and singing one side of his own songs.

HENRY MANCINI—*Mancini Salutes Sousa*, RCA APD 1-0013. Quadraphonic revisiting of the "Stars And Stripes Forever" composer with top studio players.

MARTINE HABIB—Columbia KC 31785. Writer-singer with Joan Baez sound cut in Nashville by Norbert Putnam. Best cuts: "Hardest Game Of All," "Queen Of The Mermaids."

THE WORLD OF CHARLIE BYRD—Columbia KG 31967. Full value repackaged example of guitarist's ability in the pop world. Best cuts: "Bridge Over Troubled Water," "Yesterday," "The Shadow Of Your Smile."

DOC SEVERINSEN—*Trumpets And Crumpets And Things*, ABC X-771/2. 1960's big band works in re-release. Best cuts: "Going Out Of My Head," "In A Little Spanish Town."

SAM SIGNOFF—Paramount PAS 6042 (Famous). Contemporary vocal sounds with good multiple tracking effects. Best cuts: "Too Many Monday."

DAVID WAGNER—*DBA Crow*, Amaret AST 5013 (MGM). Former lead singer of this group performs in a pure rock fashion. Best cuts: "Mobile Blue," "If It Feels Good Do It."

THE HISTORY OF MGM MOVIE MUSIC, VOLUME I—MGM SES-15-ST. An important collection of major works by the studio's orchestra. Best cuts: "Tara's Theme," "Gigi," "Slaughter On Tenth Ave.," "American In Paris."

RABINDA—*All I See Is You*, Takoma/Devi D-1036. Vocalist Danks works in the soft pop and pop/gospelish veins equally well. Good backing from girl voices and tight rhythms. Best cuts: "Something Wrong," "David's Dream."

MAMAS AND PAPAS 20 GOLDEN HITS—Dunhill DSX 50145. Fourth greatest hits set from the group. Best cuts: "California Dreamin'," "Monday, Monday."

BOBBY GOLDSBORO—*Brand New Kind Of Love*, United Artists LA019-F. Title cut is strong breakout shot for an artist who's been around a long while. Entire album impeccably produced.

RIVER CITY—*Anna Divina*, Stax ENS 1027. Interesting rock set, with highlights such as the well arranged "Statue Of Liberty."

FAMILY—*Anyway*, United Artists UAS-5527. Under appreciated English weirdo-rockers with early album never released in U.S. Best cut: "In My Own Time."

PAN—*1805-96*, Columbia KC 32062. Highly promising debut from semi-supergroup with Keith "Echo Park" Barbour singing leads. Best cuts: "Lady Honey," "Sad Rag Doll."

BROWNSTONE—Playboy 110. A Joplin-esque Barbara Lopez powers the group. Best cut: "Free & Easy."

Country Picks

BARBARA FAIRCHILD—*A Sweeter Love*, Columbia KC 31720. A remarkable album for many reasons. First, there is not a weak cut on it. Secondly, Miss Fairchild shows her incredible versatility, covering a wide range of material. Her version of "Vincent," along with some others, should bring a lot of pop fans over. Producer Jerry Crutchfield deserves accolades.

Best cuts: At the risk of being redundant, all cuts are exceptional.

PORTER WAGONER & DOLLY PARTON—*We Found It*, RCA LSP-4841. It's all original material, written individually and collectively by the pair, and they manage

to mix love and happiness into a perfect blending. Some of their best material to date, and that says a great deal.

Best cuts: "I've Been Married (Just As Long As You Have)," "I Am Always Waiting," "Sweet Rachel Ann."

SAMMI SMITH—*The Toast Of '45*, MEGA M-31-1021. Sammi's "Help Me Make It Through the Night" was no fluke. She's a great singer, and Jim Malloy brings out the best in her. Now she has a group of single potentials, in addition to the title song. Her revival of "Have I Stayed Away Too Long," is outstanding.

Best cuts: "If I May," "Tony."

Dealers: A lot of pop potential in this one.

TOMMY COLLINS—*Callin'*, Starday SLP 474 498. Two cuts alone make this album worth its price. The two, "Cigarette Milner," and "Opal You Ask Me," both self-written, are clever pieces of monologue, and should get a laugh on air play as well as aid the sales. The rest is a mixture of singing and instrumentation, and it isn't bad.

Best cuts: see above.

also recommended

MARTY ROBBINS—*Walking Piece Of Heaven* (3:02); producer: Marty Robbins; writer: Marty Robbins. Mariposa (BMI). MCA 40012.

JERIS ROSS—*Two Below In Tupelo* (2:47); producer: Scotty Moore; writer: Phyllis Powell. Empher/Window (BMI). Candy C-1038.

MERLE KILGORE—*My Side Of Life* (2:36); producer: Gary Paxton; writer: Merle Kilgore. Boogie King (BMI). Starday 45-964.

LIZ ANDERSON—*Time To Love Again* (2:10); producer: Glenn Sutton; writer: H. Cornelius. Duchess (BMI). Epic 5-10952.

BOBBY AUSTIN—*Forgotten Footprints* (2:40); producer: Joe Nelson; writer: Jerry McBee. Return Music (BMI). Atlantic 45-2942.

TONI LEE—*The Day That Our Love Came Back Home* (3:08); producer: Dallas Corey; writer: Dallas Corey. Corey International (BMI). Corey C-002.

PAT ROBERTS—*Thanks For Lovin' Me* (2:52); producer: George Richey; writers: George Richey, Ben Peters. Al Gallico/Ben Peters Music (BMI). Dot DOA-1745.

DARRELL HARKINS—*It's Because I Love You* (2:52); producer: Chuck Chellman; writer: Bill Mack. Touchdown (BMI). Stampede S-104.

Jazz Picks

DONALD BYRD—*Black Byrd*, BLUE NOTE 0598 (UA). Trumpeter has surrounded himself with gracious sounding voices, conga drums, an easy to listen to electric piano and an array of tunes which are melodically flowing and perfect for grooving at home with or enjoying via radio transmission. Byrd is in a cool relaxed state and the utilization of wah wah guitar effects coupled with a soaring flute and strong amplified bass give this production a broad richness.

Best cuts: "Flight Time," "Black Byrd," "Mr. Thomas."

Dealers: Byrd is a major jazz name. While an 1897 cover photo is eye-catching the liner notes are useless.

GRANT GREEN—*Live At The Lighthouse*, BLUE NOTE 0698 (UA). Uniform, flow-

ing modern jazz is the end result of this on-location project, with leader Green's guitar in an equal position with his distinguished sidemen like Claude Barbee on tenor and soprano saxes; Wilton Felder on bass, Greg Williams on drums and Bobbie Hall on congas.

Best cuts: "Windjammer," "Walk In The Night," "Jan Jan."

Dealers: Blue Note has other LP's by Green, so this can be added to a separate display area.

ETHEL ENNIS—*10 Sides Of*, BASF BB25121. Fine effort from one of the better song stylists on the scene today who has collaborated with songwriter Gladys Shelley in producing one of her better works. Ms. Ennis has not been heard from

recently, but this set shows she has lost none of her touch. Equally at home with ballads or up tempo material.

Best cuts: "I Believe In Love," "Over The Phone I Got The Message" and "He Will Call Again."

EUBIE BLAKE—*Blues and Ragtime Volume 1*, BIOGRAPH BLP 1011. Blake, composer of "I'm Just Wild About Harry" and "Memories Of You" celebrated his 90th birthday recently and is still playing and working. The cuts here are taken from piano rolls, excellently transcribed, and date from "Charleston Rag" composed in 1899 and recorded by Blake in 1917.

Best cuts: "Crazy Blues," "Schubert Gaities Of 1919."

Dealers: Authentic playing, nostalgia marketing. (There's also Vol. 2.)

(Continued on page 49)

Swedish Engineer Claims Changing Hearing Quality

By SAM SUTHERLAND

NEW YORK — Curt Knoppel, a Swedish conceptual engineer, claims he can improve the quality of both recorded and live sound by changing the quality of hearing. Knoppel's APHEX exciter circuit has been designed to refine and increase the "presence" of amplified sound by directly affecting the listener's audio perception to restore subtleties lost in recording.

The APHEX concept lies in the name itself: those letters represent Audio Perception Heterodyne Exciter, which, Knoppel stated, sums up the operation of this device, developed through nearly five years of research.

According to the developer, the heterodyne effect is a natural aspect of audio perception which permits the human brain to mix and decode sound. Knoppel's device generates a special signal, cor-

responding to the amplified sound itself, which stimulates the brain, heightening this effect. The program material itself is unchanged, but, Knoppel asserts, the listener perceives the sound with greater clarity.

Knoppel stated that this effect was initially discovered by accident when a standard electronic amplifier, built by an amateur audiophile, was improperly wired. In the years since, Knoppel has been researching that effect to determine how it operates and how the effect might be applied to various areas of sound amplification.

According to Knoppel and his associates, should the APHEX concept gain acceptance from the recording industry, his company, APHEX Labs, Ltd., is prepared to provide the APHEX effect as a service to recording operations.

A&L Shop Is Razed by Fire

PHILADELPHIA — An estimated \$100,000 worth of record and tape software and equipment went up in flames Feb. 7, when a new shop in the Sound Track

Pride, Davis & McLean On Grammy TV Mar. 3

NASHVILLE — Don McLean, Charley Pride and Mac Davis have been added to the list of performers at the 15th Annual Grammy Awards Presentation at the Tennessee Theater here March 3 by producer/director Marty Pasetta.

All three were finalists in various Grammy Award categories.

chain of audio retail shops, owned and operated by A&L Distributors, was razed by fire, along with 11 other shops in the new English Village Mall, at Route 309 in Horsham, Pa.

The fire, believed to have started in a store adjacent to Sound Track, claimed the life of Mrs. Dorothy Sigmund, who was trapped in the rear of her Sig-Lai shop. Al Melnick, head of A&L Distributors, and Sound Track Shops, cited the fire as a bad setback to his expansion plans, but hopes to reopen the store, at the same location, within the next couple months.

mixing the special encoded signal onto the final master of recorded product. The exciter effect would then be preserved on the record itself.

Knoppel noted that the APHEX treatment would result not only in clearer, more realistic recordings, but would increase the practical life of recordings, since miscellaneous scratches, dust and other forms of surface noise which appear during use, would be less noticeable, since they are not APHEXed themselves.

Cassettes and cartridges would also benefit, Knoppel said, since tape noise would be less apparent after incorporation of the effect.

No Marketing Plans

No plans are being made for marketing the circuit itself as a consumer electronics device, since Knoppel believes the device would not be effectively used by consumers. The circuit is operated by a simple gain, or volume, knob, but the degree of the effect must be carefully set, and is generally altered from selection to selection.

Knoppel is unveiling the APHEX circuit via a special open house at APHEX Labs' new headquarters at 165 W. 46th St. in New York. A special processing room, equipped to APHEX two-channel or four-channel master tapes, will be open to members of the recording industry, who will be invited to bring their own records and tapes with them to test Knoppel's invention.

The open house began Thursday (15) and will continue until March 15, with the initial schedule set for 7:00 to 8:00 nightly.

Knoppel noted that the effect itself, since it in no way affects the music, will initially appear subtle, but he is confident that a&r men and engineers will appreciate its effect quickly.

The initial processing room will be located in the Penthouse, while the remix and mastering facilities will be installed on the 12th floor.

Letters To The Editor

Continued from page 6

feel, at this time, the only ideal system that can be used by radio stations for broadcasting 4-channel FM stereo is the Columbia SQ system. No special equipment except an encoder is required. Stations do not have to change their transmitting facilities. FCC approval is not required.

If the CD-4 system was used for FM 4-channel broadcasting, there would be great disadvantages when a station would transmit a CD-4 4-channel signal, they would have a 4bb signal to noise drop. This in turn would reduce, by 50 percent the effective range of coverage by the FM station.

We at Lafayette believe that the most practical way, at the present time, for reproducing 4-channel sound on a phonograph record and over the air via 4-channel transmissions, is to use the SQ system.

Mort Gleberman
Merchandising Manager
Lafayette Radio
Electronics Corp.
Syosset, N.Y.

Jazz Labels

Continued from page 3

far as I'm concerned the future for this kind of jazz recording couldn't be in better shape. There is interest in the contemporary musicians and also everybody wants to get into the historical thing."

Executive Turntable

Continued from page 4

for Capitol. . . . Burt Stein appointed Midwest regional promotion director, Elektra Records. He was previously Elektra's local promotion man working out of the WEA Des Plains, Ill. Stein replaces Ralph Ebler, recently named director of artist relations for the label. . . . Bruce Shindler named to the promotion staff of the Buddah Group, handling New York promotion. He previously was connected with Associated Distributors, Phoenix and Elektra Records, New York. Bruce Bird will also handle Buddah Group promotion in Cincinnati, Cleveland and Pittsburgh.

RCA Records has appointed Jonathan R. Walton, formerly with Breed Abbott and Morgan, as conseil. . . . Mike Jeffries, former disk jockey with WBAB, Long Island, joins Vitrix Productions, New York as executive assistant to Steve Metz. . . . John M. Brnjas joins Polygram Corp as analyst/programmer. He was formerly with the IBM Corp. Dan Zilbershaft, previously with Lancaster Colony Inc., joins the company as programmer. . . . Cyndi Gillespie, formerly with the ABC/Dunhill publicity department, joins Harmony Media Service as an account executive handling Slade.

Linds Rosen, who was with Grossman/Glotzer Management, has joined Elektra's East Coast office. Charley Barrett, former Billboard staffman, more recently with Totem Pole Productions, joins the West Coast Elektra Record publicity department.

Martin Hoffman Associates retained by BASF Records for Publicity and public relations. . . . Herb Friedman named vice president, administration, Ivy Bill Packaging, New York.

* * *

Terry Cox has been named WEA Distributing regional sales manager for Cincinnati. He joined the company in 1970 after seven years with Main Line Records. . . . Arlinda Frazier has been named national promotion chief of MGM's Pride Records, leaving her post as Sussex Records West Coast promoter. . . . Everett Smith is WEA Distributing's new Washington/Baltimore regional sales manager. He has spent 15 years in record sales and promotion. . . . Walter Wanger has joined Chrysalis Records in London as talent scout, departing Warner Bros. merchandising dept.

* * *

Promo Records, Paterson, N.J., has appointed Endo Corsetti, vice president, sales and operation. Corsetti was a branch manager of the Handleman Corp. He was also general manager of D&H of Harrisburg, Pa.

* * *

Ross D. Siragusa, Jr. succeeds his father and Admiral Corp. founder as chief executive officer. . . . Alfred di Scipio succeeds George H. Fezell as president Magnavox Consumer Electronics Group. . . . Recent appointments Consumer Products Div. Motorola include: Merlyn Armstrong as manager of product development engineering, William H. Slavik and Richard J. Hofmeister as assistants to Armstrong; Dale E. Flaherty as manager engineering, visual display products. . . . Keyvah Mokhtarian appointed technical director International Tape Association. . . . Robert S. Bowen named vice president marketing, Zenith Radio Corp., and Leonard Dietrich vice president TV engineering.

ABC Revives BluesWay

Continued from page 6

the 60s, and is listed as never having been issued before. His slurred vocal style is showcased on such tracks as "World's Got A Problem" and "I Don't Know."

Roy Brown's "Hard Times" material has never been released before and his crying blues style covers 11 of his own works recorded in 1967-68.

Andrew Odom's "Farther On Down The Line" was recorded in Los Angeles in 1969 with a quartet featuring Earl Hooker, Jimmy Bond and Panama Francis.

The late Otis Spann's "Heart Loaded With Trouble" comes from two previous LP's done in 1966 with the Muddy Waters band, including the leader on slide guitar. "Doctor Blues" and "Down To Earth" are examples of his Chicago piano and gutsy vocal styles.

Mel Brown's "Eighteen Pounds Of Unclean Chitlins And Other Greasy Blues Specialties" covers the 1968-71 periods of his recording activity. Brown's guitar drives mightily through such tunes as the title one and "Chunk A Funk."

The Joe Turner tracks, on "Roll 'Em," originally released on one other LP, are gutbucket r&b and include such chestnuts as "Well Oh

Well," "Roll 'Em Pete" and "Cherry Red."

The Sonny and Brownie tapes are from 1969 and feature a small Los Angeles backing group. Their "I Couldn't Believe My Eyes" includes "Brownie's New Blues," "Poor Man Blues" and "My Baby's So Fine."

Artists not included with solo releases but represented on the two samplers include: Charles Brown, Eddie (Cleanhead) Vinson, Clifford Coulter, Johnny (Big Moose) Walker, George (Harmonica) Smith and Archie Shepp.

ELIOT TIEGEL

FETE SET FOR RUTH BOWEN

NEW YORK—Aretha Franklin, Sammy Davis Jr., and Ray Charles are sponsoring a testimonial dinner for Queen Booking Agency executive Ruth Bowen at the New York Hilton, March 14. All proceeds from the event, "A Toast to Our Lady," will be donated to the Foundation for Research and Education in Sickle Cell Disease and the Miss Black America Scholarship Fund.

Number of LP's reviewed this week 78 Last week 90

• Continued from page 47

RAMSEY LEWIS—*Funky Serenity*, Columbia KC32030. Impressively wide range of electric and concert keyboard stylings from a jazz-pop giant. Best cuts: "Where Is The Love?," "Kufanya Mapenzi."

COMPOST—*Life Is Round*, Columbia KC 32031. Free-form jazz that's lush and melodic. Best cut: "Seventh Period."

HUBERT LAWS—*Morning Star*, CTI 6022. Flutist takes a laconic, albeit finely delicate trip. Overall feeling is laid back.

SOUL PICKS

SAM RUSSELL—*What's Usual Ain't Natural*, PLAYBOY 108. Respected writer-producer (Jackie DeShannon's "Put A Little Love In Your Heart") has done well with two Playboy soul singles, "Play It By Ear" and "Fussin' & Fightin'." They're on his solo debut album along with other strong single fodder.

EARL HINES—*Hines Does Hoagy*, Audiophile AP 113. Soft, solo work. Best cuts: "Stardust," "Georgia On My Mind."

BILLIE HOLIDAY—*The Original Recordings*, Columbia 32060. Cross section of famous songs, from 1935 through 1958. Best cuts: "My Man," "Gloomy Sunday," "God Bless The Child." (Some songs also available on other labels.)

DUKE ELLINGTON—*Duke Ellington Volume III*, Everest FS-266. Dacial material from 1937 and 1940. Best cuts: "Caravan," "Sophisticated Lady," "Rockin' In Rhythm."

SCOTT JOPLIN—*Ragtime Volume 3*, Biograph BLP 1010Q. Piano roll recordings from Joplin, prominent in ragtime revival. Best cuts: "Silver Swan" (newly discovered), "Maple Leaf Rag."

Best cuts: "Cross Roads," "The Eagle" and "Yesterday's Sorrow." Dealers: Russell has a clean new-soul sound that distills today's tailored emotional approach. Newly reorganized Playboy label is giving Russell a big push.

DAVID RUFFIN—MOTOWN M 762L. The Temptation's former lead singer continues to prove himself a solo success with this versatile set of tunes ranging from straight soul to rock and ballad material. Ruffin proves himself particularly success-

ful with the soulful material, however, and is aided by the strong production of Bobby Miller who also penned many of the tunes.

Best cuts: "The Rovin' Kind," Luther Ingram's "If Lovin' You Is Wrong (I Don't Wanna Be Right)" and "A Little More Trust."

Dealers: Ruffin tours frequently and has received many compliments in the press lately from Rod Stewart, who covers some of his songs.

also recommended

SHARON CASH—Playboy 114. Hi-voltage vocal debut from 23-year-old belter in the Aretha mode. Best cuts: "Sweet Love," "Dead Alive," "Always In Love With You."

SIR JOE QUARTERMAN & FREE SOUL—GSF 1009. Finger tapping tempos blending good vocal solo with funky instrumental base. Best cuts: "Give Me Back My Freedom," "(I Got) So Much Trouble In My Mind."

OTIS CLAY—*Trying To Live My Life Without You*, Hi 32075 (London). Vocalist is true to his soul. Best cuts: "Holding On To A Dying Love," "Too Many Hands," "Precious, Precious."

ALBUM PICKS... Best of the releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.	Also Recommended... Albums with sales potential that are deserving of special consideration at both the dealer and radio level.
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Bubbling Under The Top LP's

201—**SYLVERS**, Pride PRD 0007 (MGM)
 202—**VINEGAR JOE**, Rock & Roll Gypsies, Atco SD 7016
 203—**TAMMY WYNETTE**, My Man, Epic KE 31717 (Columbia)
 204—**GRIN**, All Out, Spindizzy KZ 31701 (Columbia)
 205—**PAUL STOOKEY**, One Night Stand, Warner Bros. BS 2674
 206—**BO HANSSON**, Lord of the Rings, Charisma CAS 1059 (Buddah)
 207—**IKE & TINA TURNER**, Let Me Touch Your Mind, United Artists UAS 5660
 208—**THE WAILERS**, Catch a Fire, Island SW 9329 (Capitol)

209—**JERRY WALLACE**, Do You Know What It's Like To Be Lonesome, MCA 301
 210—**AMAZING BLONDEL**, England, Island SW 9327 (Capitol)
 211—**ORIGINAL CAST**, Oh Coward, Bell 9001
 212—**JERRY JEFF WALKER**, Decca DL 7-5384 (MCA)
 213—**THE MOVE**, Split Ends, United Artists 5666
 214—**JADE WARRIOR**, Last Autumn's Dream, Vertigo 1012 (Phonogram)
 215—**BARKAYS**, Do You See What I See?, Volt VOS 8001 (Columbia)
 216—**STEVE GOODMAN**, Somebody Else's Troubles, Buddah BS 5121

Billboard FM Action Picks

BALTIMORE: WTKT-FM, Pete Larkin
 DAYTON: WVUD-FM, Jeff Silberman
 CLEVELAND: WMMS-FM, Lynn Goldberg
 DALLAS: KAFM-FM, Jack Robertson

FORT LAUDERDALE: WSHE-FM, Gary Granger
 HARTFORD: WHCN-FM, Paul Payton
 MEMPHIS: WMC-FM, Ron Michaels

WARREN, PA.: WRRN-FM, Scott Saylor
 PHILADELPHIA: WMMR-FM, Carol Miller;
 WDAS-FM, Harvey Holt
 PORTLAND: KINK-FM, Bruce Funkhouser

SAN JOSE: KSJO-FM, Doug Droeze
 TORONTO: CHUM-FM, Benji Karch
 TUCSON: KWFM-FM, Allan Browning
 UTICA, N.Y.: WOUR-FM, Mark Sand

hot chart action

LITTLE FEAT, "Dixie Chicken," Warner Bros.: KWFM-FM, WMMR-FM, WRRN-FM,
 KINK-FM, WMMS-FM, KAFM-FM, WHCN-FM, WOUR-FM

JERRY JEFF WALKER, "Jerry Jeff Walker," Decca: WMMR-FM, WRCT-FM, WSHE-FM,
 KINK-FM, WMMS-FM, CHUM-FM, KSHE-FM

MOSE ALLISON, "Seventh Son," Prestige: KWFM-FM
 DAVID AMRAM, "Subway Nights," RCA: KAFM-FM, WMC-FM
 HOYT AXTON, "Less Than A Song," A&M: KINK-FM, KAFM-FM, WVUD-FM
 CHUCK BERRY, "Golden Decade Vol. II," Chess: WMMS-FM
 AMAZING BLONDEL, "England," Island: WMMR-FM
 BLOODSTONE, "Natural High," London: WDAS-FM
 STEELYARD BLUES, "Soundtrack," Warner Bros.: KZAP-FM
 COLIN BLUNSTONE, "Ennismore," Epic: WTKT-FM
 TONI BROWN & TERRY GARTHWAITE, "Cross Country," Capitol: KAFM-FM
 RAY CHARLES, "Genius Live In Concert," ABC: WVUD-FM
 SOUL CHILDREN, "It Ain't Always What You Do," Stax (Single): WDAS-FM
 OTIS CLAY, "Tryin' To Live My Life Without You," Hi: WHCN-FM
 JOE COCKER, "Pardon Me Sire," A&M (Single): WDAS-FM
 JUDY COLLINS, "True Stories," Elektra: WVUD-FM, WNCR-FM, WPHD-FM
 RY COODER, "Radio Show," Reprise: WHCN-FM
 JIM CROCE, "Life and Tunes," Dunhill: WVUD-FM, KINK-FM, WTKT-FM
 DEREK & THE DOMINOES, "Live In Concert," RS: WSHE-FM, WRCT-FM
 DION & THE BELMONTS, "Reunion," Warner Bros.: WRRN-FM, WVUD-FM, WHCN-FM
 RANDY EDELMAN, "Laughter & Tears," Lion: WMMS-FM
 SMALL FACES, "Ogden's Nut Flake," Abkco: WMC-FM, WHCN-FM
 FAMILY, "Anyway," United Artist: WMMR-FM
 FOCUS, "Moving Waves," Sire: WSHE-FM, WRCT-FM
 FREE, "Heartbreaker," Island: WMMR-FM, KSJO-FM
 TRET FURE, "Tret Fure," Uni: WMMR-FM
 MIKE GATELY, "Still Round," Janus: WHCN-FM
 STEVE GOODMAN, "Somebody Else's Troubles," Buddah: KWFM-FM, KINK-FM, WRCT-FM, CHUM-FM

GRIN, "All Out," Spindizzy: KZAR-FM, WRCI-FM
 MIKE HARRISON, "Smokestack Lightning," Island: WMMR-FM, CHUM-FM
 MURRAY HEAD, "Nigel Lives," Columbia WHCN-FM
 KEN HENSLEY, "Proud Words On A Dusty Shelf," Bronze (Import): WTKT-FM
 HOLLIES, "Romany," Epic: WMMR-FM, WSHE-FM
 BERT JANSCH, "Moonshine," Reprise: KWFM-FM, WVUD-FM, KINK-FM, CHUM-FM
 BAREFOOT JERRY, "Barefoot Jerry," Warner Bros.: WRRN-FM, WHCN-FM
 VINEGAR JOE, "Rock 'n' Roll Gypsies," Atco: WRCT-FM
 DR. JOHN, "Right Place Wrong Time," Atco (Single): CHUM-FM
 ELTON JOHN, "Don't Shoot Me, I'm Only The Piano Player," MCA: WNCR-FM, WSHE-FM
 BARBARA KEITH, "Barbara Keith," Warner Bros.: KZAP-FM
 B.B. KING, "The Best of B.B. King," ABC: WRCT-FM
 KINKS, "Great Lost Kinks Album," Reprise: WMMR-FM, WVUD-FM, WTKT-FM
 HUBERT LAWS, "Morning Star," CTI: WMMS-FM
 CHARLES LLOYD, "Waves," A&M: WRCI-FM
 MAHAVISHNU ORCHESTRA, "Birds of Fire," Columbia: KWEM-FM, WPHD-FM, KAFM-FM
 JOHN MARTYN, "Solid Air," Island: WOUR-FM
 MAXAYN, "Mindful," Warner Bros.: WVUD-FM
 JOHN MAYALL, "Down the Line," London: WVUD-FM
 ELLEN McILWAINE, "We the People," Polydor: KAFM-FM, KZAP-FM, WOUR-FM
 MOUNTAIN, "The Best Of Mountain," Columbia: WTKT-FM
 THE MOVE, "Split Ends," United Artist: KWFM-FM, WMMR-FM, WRRN-FM, WTKT-FM
 MICKEY NEWBURY, "Heaven Help The Child," Elektra: KINK-FM, WMMS-FM, KZAP-FM

LARRY NORMAN, "Only Visiting This Planet," Verve: WPHD-FM
 PAN, "Pan," Columbia: KZAP-FM
 WILSON PICKETT, "Greatest Hits," Atlantic: WRCT-FM
 DAVE PIKE SET, "Riff For Rent," BASF: WMMS-FM
 ROGER POWELL, "Cosmic Furnace," Atlantic: WRCT-FM
 DOUG SAHM AND BAND, Atlantic: WRCT-FM
 PETE SEEGER, "The World of . . ." Columbia: WVUD-FM
 BOB SEEGER, "Back In '72," Palladium: WSHE-FM, WTKT-FM
 BEN SIDRAN, "The Life I Live," Blue Thumb: KAEM-FM
 MICHAEL STANLEY, "Rosewood Bitters," Tumbleweed: WMMS-FM
 STATUS QUO, "Pile Driver," A&M: WRRN-FM, WMMS-FM, WRCT-FM
 ROLLING STONES, "More Hot Rocks," London: WNCR-FM
 TEMPTATIONS, "Masterpiece," Motown (Single): WDAS-FM
 SONNY TERRY & BROWNE McGHEE, "Sonny & Brownie," A&M: WRRN-FM, KAFM-FM, WRCI-FM, KSHE-FM
 PRETTY THINGS, "Freeway Madness," Warner Bros.: WRRN-FM, WMMS-FM
 TRAFFIC, "Shootout At The Fantasy Factory," Island: KSJO-FM, WSHE-FM, WRCT-FM
 MARY TRAVERS, "All My Choices," Warner Bros.: KWEM-FM, KINK-FM, KAEM-FM, CHUM-FM
 THE WAILERS, "Catch A Fire," Island: WMMR-FM
 STEELER'S WHEEL, "Steeler's Wheel," A&M: WPHD-FM
 PAUL WILLIAMS & FRIENDS, "In Memory of Robert Johnson, King," KZAP-FM
 TONY VAN ZANT, "Late Great," Poppy: WHCN-FM

**The Jackson Five's new
single is called
“Hallelujah Day.”**

**It's a joyful, jubilant
homecoming tribute.**

**Because
“Hallelujah Day”
is now.
Listen. And clap
your hands.**

**Motown Single #M 1224
Produced by Freddie Perrin & Fonce Mizell.**



©1973 Motown Record Corporation

Billboard

Radio Action & Pick Singles

FEBRUARY 24, 1973

Number of singles reviewed this week 78 Last week 121

Breaking Disks

There are two national breakouts this week: "Sing" by the Carpenters on A&M and "Masterpiece" by the Temptations on Gordy. They are totally different in content and tone.

"Sing," the smooth children's song from "Sesame Street" was our pick last week and it appears on the Hot 100 in 61st place with a star. It also debuts on our easy listening chart at 37. Initial airplay is reported at: WFOM-AM Atlanta; KFRC-

AM and KYA-AM both San Francisco; WPOP-AM Hartford; KJR-AM and KOL-AM both Seattle; WPRO-AM Providence and KXOK-AM St. Louis.

Los Angeles, the duo's home, is the first strong market reporting to us. The delightful tune is also gaining sales action in San Francisco, Minneapolis, Washington, New York and Milwaukee.

"Masterpiece," a solid saga dissecting life in a black ghetto, hits the chart with a star at 63. The Norman Whitfield song was a standout pick of ours last week. Radio play is lagging a bit behind retail sales, but KROQ-AM and KRLA-AM both Los Angeles are supporting it.

with a star, from 16 where it was also star studded. The Jackson Five brother's strongest airplay is at KHJ-AM Los Angeles; WBHQ-AM and WFOH-AM both Atlanta; WMEX-AM Boston; and WKRD-AM Boston; WEAM-AM and WPGC-AM Washington; WMAK-AM Memphis and KJR-AM Seattle. Other major markets reporting in will include: KXOK-AM St. Louis; KLIF-AM and KFJZ-AM both Dallas; KNUZ-AM and KILT-

Sales are strongest in the group's hometown of Detroit, with these cities also reporting action to us: St. Louis, New York, Memphis, Seattle, Baltimore, Cleveland, and Philadelphia.

On a regional level, Brownsville Station's "Let Your Yeah Be Yeah" on Big Tree emerges as a Cleveland favorite. The act is from there so that's a natural. Milwaukee is the second city reporting sales within the first week of its release.

Radio play is being garnered at WIXY-AM Cleveland; WJAK-AM Memphis and WDKY-AM Milwaukee.

AM both Houston; WHB-AM Kansas City, and KCPX-AM Salt Lake City.

Sales are strong in the metropolitan areas of New York, Chicago, Los Angeles, Boston, Philadelphia, Detroit, Cleveland, Baltimore, Atlanta, Houston and Pittsburgh.

Hot Chart Action

Jermaine Jackson's "Daddy's Home" solo on Motown, moves into the 12th spot

Songs listed on this page are the consensus of a review panel which listened to the music individually and then collectively and then voted

for the titles published this week. Songs not listed have received a three star rating. Review Editor—Eliot Tiegel.

POP PICKS

GILBERT O'SULLIVAN—Out Of The Question (2:57); producer: Gordon Mills; writer: Gilbert O'Sullivan; MAM, ASCAP. This tune is culled from his "Back To Front" LP and is basically in the vein of his two previous hits, "Alone Again" and "Clair." His multi-tracked voice effect rides evenly throughout, aided by Johnny Spence's open aired arrangement for keyboard and supporting strings. Flip: no flip available. MAM 3628 (London).

DONNY OSMOND—The Twelfth Of Never (2:40); producers: Mike Curb, Don Costa; writers: Paul Francis Webster, Jerry Livingston; Empress, ASCAP. Donny provides a full, alive interpretation to this beautiful evergreen. His voice is getting deeper and there is a nice contrast between his vocal quality and Costa's mid-range string sounds. Flip: Life Is Just What You Make It (3:05); producer: Alan Osmond; writers: Merrill Osmond, Alan Osmond; Kolog, ASCAP. KOLOB 14503 (MGM).

STAPLE SINGERS—Oh La De Da; producer: Al Bell; writer: Phillip Mitchell; Muscle Shoals Sound, BMI. This strong catchy tune is taken from the WattStax album recorded last August in the Los Angeles Coliseum. Featuring Mavis upfront.

the group's close gospel-like harmony, the message within of love, peace and happiness sinks deep. Loaded with rhythm, this entry will do well soul as well as pop. STAX 0156.

ALBERT HAMMOND—If You Gotta Break Another Heart (2:35); producers: Don Altfeld, Albert Hammond; writers: Albert Hammond, H. Hazelwood; Landers, Roberts, April, ASCAP. Cat Stevens-type arrangement and vocal as well as lush orchestration are the sonic highlights. This single is a change of pace from his first hit, ("It Never Rains In Southern California") and shows his versatility. Flip: no info available. MUMS 6015 (Columbia).

GLEN CAMPBELL—I Knew Jesus (Before He Was A Star) (2:50); producer: Jimmy Bowen; writers: Neal Refti, Stan Styne; Encino, ASCAP. Campbell goes driving down the pop-gospellish road in full throttle in a bright, new setting and situation. A joyous hallelujah feeling permeates the overall production, marked by sparkling girl's voices and Glen's strong reading. Lots of country interest here. Flip: no info available. Capitol 3548.

JIMMY CLIFF—The Harder They Come (3:02); producer: Jimmy Cliff; writer:

also recommended

NATHANSON AND SCHOENHOLZ—Baby Won't You Give Me A Chance (2:33); producer: Doug Gilmore; writers: Nathanson, Shoenholz; Albert Hall, BMI. Verve 10712.

JON PAUL HAMILTON—Dear Woman (2:21); producer: Dale Hawkins; writer: Paul David; Dale Hawkins, BMI. Bell 45,321 (Columbia).

RAY BROOKS—Lend Me Some Of Your Time (3:22); producer: Ray Cameron; writer: Ray Brooks; Big Secret, ASCAP. Polydor 10558.

Jimmy Cliff; Irving, ASCAP. Strong reggae beat both instrumentally and vocally from one of the first artists to recognize this musical mode as a commercial possibility. Cut is also the title from movie which has been receiving excellent reviews. Flip: "You Can Get It If You Really Want" (3:38); all credits the same. MANGO 7500 (Capitol).

JACKSON HEIGHTS—Maureen (3:48); producer: Lee Jackson; writers: McBurnie, Chatton, Jackson; Hush, ASCAP. Pumpkin, Unart, EMI. Soft but up-tempo instrumental work and fine harmony vocals highlight this disk from one of England's top name groups. Record is pop enough to gain Top 40 play but could also find action on MOR stations. Flip: no info available. Verve 10705 (MGM).

DON FARDON—Delta Queen (3:11); producer: Miki Dallon; writer: Terry Tasenberg; Coral Rock, American Dream, ASCAP. There are some delightful surprises here, from Fardon's strong voice to a flowing carpet of strings and voices. The production is rich and while the story is a saga about good and bad times for our heroine, there are tinges of a "Mammy Blue" repeat phrase situation. An added surprise are the Spanish sounding-trumpets. Flip: no info available. Chelsea 78-45-441. (RCA).

BULLDOG—Are You Really Happy Together (3:15); producer: Gene Cornish, Dino Danelli; writers: Hocher, Turi, Thorngren; Dirtfarm, ASCAP. MCA 40014.

MARK JAMES—Flyin' Into Memphis (3:40); producers: Steve Tyrell, Mark James; writer: Mark James; Screen Gems, Columbia, Sweet Glory, BMI. Bell 45,323.

VIC DAMONE—This Time (2:37); producers: Tony Scotti, John D'Andrea writer: Chips Moman; Tree, BMI. MGM 14498.

LUCAS SIDERAS—One Day (3:37); producer: Lucas Sideras; writers: A. Couloris, C. Ferris; Polydor 15051.

SOUL PICKS

THE IMPRESSIONS—Preacher Man (3:10); producer: Richard Tufo; writer: Richard Tufo; Curtom, BMI. The arrangement may remind one of "Freddie's Dead," but the story is about a man of goodwill spreading hope for social justice. Throbbing

bass and percussion provide a foundation for the trio's smoothly rocking presentation. Strings play in the background, rising and falling as a support for the vocal sound. Flip: no info available. CURTOM 1982 (Buddah).

BRENDA AND THE TABULATIONS—One Girl Too Late (3:05); producer: Gilda Woods, Van McCoy; writer: V. McCoy; One Eye Soul, Van McCoy, BMI. The group's

RAY STEVENS—Losing Streak (2:38); producer: Ray Stevens; writer: N. Van Maarta; Palladium, ASCAP. BARNABY 2065 (Columbia).

MICHAEL REED—To Be Loved (2:45); producer: Michael Viner; writer: B. Goray, Jr.; Carlo G. Gordy; Merrimac, BMI. PRIDE 1025 (MGM).

LALO—Latin Soul (2:10); producer: Marshall Loib, John DeMarco for GTM; writers: Lalo Schifrin, John D'Andrea; Get the Music, BMI. Verve 10705 (MGM).

début single for the label is a good one to bring them back into the music spotlight, chartwise. This tune is the story of a girl falling in love with a guy who is already hooked up. Brenda handles the lead superbly while a male trio background flows smoothly with the strings and horns. Flip: no info available. EPIC 5-10954 (Columbia).

also recommended

HODGES, JAMES & SMITH—I Should Stay (2:54); producer: Mickey Stevenson; writer: Mickey Stevenson, Jackye Gerard; Stevenson, ASCAP. 20th Century 2017.

ANNETTE SNELL—I'll Be Your Fool Once More (3:06); producer: Buddy Killen, Paul Kelly; writer: P. Kelly; Tree, BMI. Dial 1007 (Mercury).

CHARLES MANN—Say You Love Me Too (3:32); producer: Dave Crawford; writers: D. Crawford, C. Mann; Ampco, DaAnn, ASCAP. ABC 11347.

JOHNNIE TAYLOR—Don't You Fool With My Soul (Part 1) (2:52); producer: Johnnie Taylor; writers: Johnnie Taylor, J.W. Alexander; Kest/Memphis, Tag, BMI. STAX 0155.

SKEETER DAVIS—The End of the World (2:34); producer: Chet Atkins; writers: Sylvia Dee, Arthur Kent; Summit Music (ASCAP). It hardly seems like more than a decade ago that Skeeter first released this song. But now a new generation is ready for it, and it should be as big as the first time around. Flip: no info available. RCA 447-0709.

PORTER WAGONER & DOLLY PARTON (2:30); producer: Bob Ferguson; writer: Porter Wagoner; Owepar (BMI). Fresh from their album, this winning duo has another winner going.

Flip: Love Have Mercy On Us. RCA 74-0893.

FERTON ROBINSON—She's A Wiggler (3:25); producer: John Richbourg; writer: Fenton Robinson; Cape May, BMI. Seventy Seven 77-122.

BARRY SMITH—That's All That's Required (2:57); producer: none; writer: Verneille Bowden; Hand to Hand, BMI. GSF 6892.

COUNTRY PICKS

CHARLIE McCOY—Orange Blossom Special (2:48); producer Charlie McCoy; writer E.T. Rouse, MCA Music (ASCAP). Charlie resurrects this one as never before. The man who brought the mouthharps back into prominence gives it new dimensions. Monument ZS7 8566.

JEANNE PRUETT—Satin Sheets (2:59); producer Walter Haynes; writer: John E. Volinkat; Champion (BMI). Long one of the underrated singers in the country field, she comes through strong on this one, and it should sweep her upward.

Flip: Sweet Sweetheart; producer same; writers: Carole King, Gerry Goffin, Screen Gems-Columbia (BMI). MCA 40015.

DAVE DUDLEY—Keep on Truckin' (2:01); producer Jerry Kennedy; writer R. Rogers; Newkeys (BMI). No sooner was this one off the press when the jocks were on it. Another of his specialties.

Flip: It Won't Hurt As Much Tomorrow; producer: same; writer: Dave Dudley. MERCURY 73367.

KENNI HUSKEY—In The Arms Of Love (2:39); producer: Buck Owens; writers: G. Price, B. Owens, Blue Book (BMI). This youngster from Bakersfield matures more with each record, and she comes of age with this one. A sure hit.

Flip: Hide and Watch Me Go; producer same; writer: Doyle Curtsinger. Capitol 3554.

also recommended

CRYING OVER YOU—Dickey Lee (3:00) Producer: Dickey Lee & Allen Reynolds. Writer: Danny Flowers, Milene Music ASCAP. RCA 74-0892.

LET ME ROLL—Stan Hitchcock (2:30) Producer: Tommy Allsup. Writer: J. Foster-B.

Rice, Jack & Bill Music ASCAP, CINNAMON C-754.

MY WHOLE WORLD IS FALLING DOWN—O. B. McCLINTON (2:11) Producer: O. B. McClinton & Tommy Strong; Writer: Bettye Crutcher-Booker T. Jones; East/Memphis Music BMI ENTERPRISE ERA-9062.

THANKS FOR LOVING ME—Pat Roberts (2:52) Producer: George Richey. Writer: G. Richey-B. Peters; Al Gallico Music/Ben Peters Music, BMI DOT DOT DOA-17451.

EVERGLADES—Rex Allen, Jr. (2:23) Producer: Allen Reynolds. Writer: Harlan Howard, Hilary/Briarcliff Music BMI, JMI RECORDS JMI-19.

Bubbling Under The HOT 100

101—YOU ARE WHAT I AM, Gordon Lightfoot, Reprise 1128.
102—TRYING TO LIVE MY LIFE WITHOUT YOU, Otis Clay, Hi 2226 (London).
103—GIMMIE THAT BEAT, Part 1, Jr. Walker & The All Stars, Soul 35104 (Motown).
104—MOM, Earth, Wind & Fire, Columbia 4-45747.
105—THE TRUTH SHALL MAKE YOU FREE, King Hannibal, Aware 027.
106—I DON'T HAVE TO TELL YOU, Richard Harris, Dunhill 4336.
107—WHY DO FOOLS FALL IN LOVE, Summer Wine, Sire 701 (Famous).

108—BACK UP, The Manhattans, De-Luxe 45-144 (Starday/King).
109—DANCING TO YOUR MUSIC, Archie Bell & the Drells, Glades 1707.
110—WOMAN FROM TOKYO, Deep Purple, Warner Brothers 7672.
111—I'M GONNA TEAR YOUR PLAYHOUSE DOWN, Ann Peebles, Hi 2232 (London).
112—STOP AND START AGAIN, Jonathan Edwards, Atco 6911.
113—DARLING, Stories, Buddah 566.
114—HOCUS POCUS, Focus, Sire 704 (Famous).
115—FRANKENSTEIN, Edgar Winter Group, Epic 5-10945 (Columbia).
116—SAHARA CYNTHIA SYLVIA STOUT, Shel Silverstein, Columbia 4-45772.

117—GUDBUY T'JANE, Slade, Polydor 15060.
118—SALTY TEARS, Mara Lynn Brown, Laurie 3604.
119—EYESIGHT TO THE BLIND, Richie Havens, Ode 66032 (A&M).
120—YOU GIRL, Lighthouse, Evolution 1072 (Stereo Dimension).
121—SHARON, David Bromberg, Columbia 4-45767.
122—I'M DOIN' FINE NOW, New York City, Chelsea 78-0113 (RCA).
123—GYPSY, Abraham's Children, Buddha 340.
124—SHA LA LA BOOM, Bobby Bloom, MGM 14437.
125—RIGHT HERE'S WHERE YOU BELONG, Gerry Washington, Excello 2327.

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart		THIS WEEK	LAST WEEK	TITLE, Weeks On Chart		THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	
		Artist (Producer)	Label, Number (Distributing Label)			Artist (Producer)	Label, Number (Distributing Label)			Artist (Producer)	Label, Number (Distributing Label)
STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.											
1	5	KILLING ME SOFTLY WITH HIS SONG	5	35	37	JESUS IS JUST ALRIGHT	11	68	80	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE	2
		Roberta Flack (Joel Dorn), Atlantic 45-2940				Doobie Brothers (Ted Templeman), Warner Bros. 7661				Dawn (Hank Medress, Dave Apple & the Tokens), Bell 45318	
2	4	DUELING BANJOS	7	36	42	SPACE ODDITY	5	69	72	FOLLOW YOUR DAUGHTER HOME	4
		Deliverance (Eric Wiesberg), Warner Bros. 7659				David Bowie (Gus Dudgeon), RCA 74-0876				Guess Who (Jack Richardson), RCA 74-0880	
3	1	CROCODILE ROCK	12	37	43	DON'T CROSS THE RIVER	5	70	75	LOST HORIZON	3
		Elton John (Gus Dudgeon), MCA 40000				America (America), Warner Bros. 7670				Shawn Phillips (Burt Bacharach), A&M 1045	
4	2	YOU'RE SO VAIN	13	38	24	HI HI HI	11	71	74	HOW CAN I TELL YOU	6
		Carly Simon (Richard Perry), Elektra 45824				Wings (Paul McCartney), Apple 1857				Travis Wammack (Rick Hall), Fame 81008 (United Artists)	
5	7	COULD IT BE I'M FALLING IN LOVE	9	39	46	AIN'T NO WOMAN (Like the One I've Got)	4	72	85	PARDON ME SIR	2
		Spinners (Thom Bell), Atlantic 45-2927				Four Tops (Steve Barri, Dennis Lambert, Brian Potter), Dunhill 4-339				Joe Cocker (Denny Cordell), A&M 1407	
6	6	DO IT AGAIN	15	40	47	DEAD SKUNK	5	73	—	SUPERMAN	1
		Steely Dan (Gary Katz), ABC 11338				Loudon Wainwright III (Thomas Jefferson Kaye), Columbia 4-45726				Donna Fargo (Stan Silver), Dot 17444 (Famous)	
7	13	LAST SONG	11	41	45	GOOD MORNING HEARTACHE	7	74	77	LITTLE WILLIE	6
		Edward Bear (Gene Martynec), Capitol 3452				Diana Ross (Berry Gordy), Motown 1211				The Sweet (Phil Wainman for New Productions Ltd.), Bell 45-251	
8	8	DON'T EXPECT ME TO BE YOUR FRIEND	9	42	53	BREAK UP TO MAKE UP	3	75	81	DO IT IN THE NAME OF LOVE	4
		Lobo (Phil Gernhard), Big Tree 158 (Bell)				The Stylistics (Thom Bell), Avco 4611				Candi Staton (Rick Hall), Fame 91009 (United Artists)	
9	15	LOVE TRAIN	6	43	49	SOUL SONG	8	76	86	STEP BY STEP	2
		O'Jays (Gamble-Huff), Philadelphia International 73524 (Columbia)				Joe Stampley (Norris Wilson), Dot 17442 (Famous)				Joe Simon (Raeford Gerald for Guardian Productions), Spring 133 (Polydor)	
10	10	ROCKY MOUNTAIN HIGH	14	44	50	STIR IT UP	3	77	82	MAGIC WOMAN TOUCH	3
		John Denver (Milton Okun), RCA 74-0829				Johnny Nash (Johnny Nash), Epic 5-10949 (Columbia)				The Hollies (Hollies), Epic 5-10951 (Columbia)	
11	3	OH BABE, WHAT WOULD YOU SAY	13	45	26	YOU TURN ME ON, I'M A RADIO	16	78	88	DAISY A DAY	2
		Hurricane Smith (Norman Smith), Capitol 3383				Joni Mitchell, Asylum 11010 (Atlantic)				Jud Strunk (Mike Curb & Don Costa), MGM 14463	
12	16	DADDY'S HOME	12	46	55	KISSING MY LOVE	4	79	83	DON'T BURN ME	5
		Jermaine Jackson (the Corporation), Motown 1216				Bill Withers (Bill Withers), Sussex 250 (Buddah)				Paul Kelly (Buddy Killen), Warner Bros. 7657	
13	14	DANCING IN THE MOONLIGHT	18	47	27	REELIN' AND ROCKIN'	13	80	90	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA	3
		King Harvest (Berjot-Robinson), Perception 515				Chuck Berry (Esmond Edwards), Chess 2136				Vicki Lawrence (Snuff Garrett), Bell 45-303	
14	9	WHY CAN'T WE LIVE TOGETHER	14	48	73	CALL ME (Come Back Home)	2	81	ONE MAN BAND (Plays All Alone)	2	
		Timmy Thomas (Steve Alaimo for T.K. Prod.), Glades 1703				Al Green (Willie Mitchell), Hi 45-2235 (London)				Ronnie Dyson (Thom Bell), Columbia 4-45776	
15	19	THE COVER OF THE ROLLING STONE	13	49	52	ROSALIE	5	82	BOO BOO DON'T 'CHA BE BLUE	2	
		Dr. Hook & the Medicine Show (Ron Haffkin), Columbia 4-45732				Sam Neely (Rudy Durand), Capitol 3510				Tommy James (Tommy James & Bob King), Media Sound 7140 (Roulette)	
16	18	JAMBALAYA (On the Bayou)	13	50	57	HELLO HURRAY	4	83	87	DREAM ME HOME	2
		Blue Ridge Rangers (John Fogerty), Fantasy 689				Alice Cooper (Bob Ezrin), Warner Bros. 7673				Mac Davis (Rick Hall), Columbia 4-45773	
17	12	SUPERSTITION	15	51	54	TODAY I STARTED LOVING YOU AGAIN	5	84	92	WALK ON THE WILD SIDE	2
		Stevie Wonder (Stevie Wonder), Tamla 54226 (Motown)				Bettye Swann (Rick Hall & Mickey Buckins), Atlantic 45-2921				Lou Reed (David Bowie), RCA 74-0887	
18	25	ALSO SPRACH ZARATHUSTRA (2001)	4	52	33	HARRY HIPPIE	12	85	—	DRIFT AWAY	1
		Deodato (Cred Taylor), CTI 12				Bobby Womack & Peace (Bobby Womack, Joe Hicks & Muscle Shoals Sound), United Artists 50946				Dobie Gray (Mentor Williams), Decca 33057 (MCA)	
19	22	DO YOU WANT TO DANCE	10	53	63	MASTER OF EYES	3	86	99	WILDFLOWER	2
		Bette Midler (Joel Dorn), Atlantic 45-2928				Aretha Franklin (Aretha Franklin, Quincy Jones), Atlantic 45-2941				Skylark (Eirik the Norwegian), Capitol 6626	
20	11	THE WORLD IS A GHETTO	15	54	61	PEACEFUL	4	87	100	PINBALL WIZARD/SEE ME, FEEL ME	1
		War (Jerry Goldstein, in association with Lonnie Jordan & Howard Scott/Far Out Prod.), United Artists 50975				Helen Reddy (Tom Catalano), Capitol 3527				The New Seekers (Michael Lloyd), MGM/Verve 10709	
21	23	DREIDEL	10	55	69	A LETTER TO MYSELF	3	88	95	GOOD MORNING	3
		Don McLean (Ed Freeman), United Artists 51100				The Chi-Lites (Eugene Record), Brunswick 55491				Michael Redway (Redway/Field), Philips 40720 (Phonogram)	
22	28	I'M JUST A SINGER (In a Rock and Roll Band)	4	56	58	CONTROL OF ME	7	89	96	BELL BOTTOM BLUES	2
		Moody Blues (Tony Clark), Threshold 45-67012				Les Emmerson (Ted Gerow, Les Emmerson), Lion 141 (MGM)				Eric Clapton (The Dominos & Tom Dowd), Polydor 15056	
23	20	LOVE JONES	12	57	62	ONE LESS SET OF FOOTSTEPS	4	90	93	WISH THAT I COULD TALK TO YOU	4
		Brighter Side of Darkness (Clarence Johnson), 20th Century 2002				Jim Croce (Terry Cashman & Tommy West), ABC 11346				Sylvers (Jerry Butler, Meg Johnson, Michael Viner), Pride 1019 (MGM)	
24	29	PEACEFUL EASY FEELING	9	58	39	SUPERFLY	15	91	91	BREAKING UP SOMEONE'S HOME	2
		Eagles (Glyn Johns), Asylum 11013 (Atlantic)				Curtis Mayfield (Curtis Mayfield), Curton 1978 (Buddah)				Albert King (Allen Jones & Henry Bush), Stax 0147 (Columbia)	
25	17	TROUBLE MAN	11	59	60	THE MESSAGE	6	92	—	SAIL ON SAILOR	1
		Marvin Gaye (Marvin Gaye), Tamla 54228 (Motown)				Cymande (John Schroeder), Janus 203				Beach Boys (Beach Boys), Reprise/Brother 1138	
26	35	DANNY'S SONG	8	60	65	KEEP ON SINGING	4	93	—	NAMES, TAGS, NUMBERS & LABELS	1
		Anne Murray (Brian Ahern), Capitol 3481				Austin Roberts (Danny Jansen, Bobby Hart, Austin Roberts), Chelsea 0110 (RCA)				The Association (Don Altfeld, Albert Hammond), MUMS 76016 (Columbia)	
27	36	AUBREY	4	61	—	SING	1	94	—	FUNKY WORM	1
		Bread (David Gates), Elektra 45832				Carpenters (Richard & Karen Carpenter), A&M 1413				Ohio Players (Ohio Players), Westbound 214 (Chess/Janus)	
28	30	I GOT ANTS IN MY PANTS	6	62	66	LOVE IS WHAT YOU MAKE IT	5	95	—	GIRL YOU NEED A CHANGE OF MIND, Part 1	1
		James Brown (James Brown), Polydor 14162				Grass Roots (Steve Barri, Bob Grill, Waren Entner), Dunhill 4335				Eddie Kendricks (Frank Wilson, Leonard Caston) Tamla 54230 (Motown)	
29	34	BIG CITY MISS RUTH ANN	9	63	—	THE MASTERPIECE	1	96	—	STOP, WAIT & LISTEN	1
		Gallery (Mike Theodore, Dennis Coffey), Sussex 248 (Buddah) (London)				Temptations (Norman Whitfield), Gordy 7126 (Motown)				Circus (Walt Maskey), Metromedia 265	
30	21	YOUR MAMA DON'T DANCE	16	64	76	COOK WITH HONEY	3	97	98	LOVE MUSIC	4
		Ken Loggins & Jim Messina (Jim Messina), Columbia 4-45719				Judy Collins (Mark Abramson & Judy Collins), Elektra 45831				Raiders (Mark Lindsay), Columbia 4-45759	
31	40	NEITHER OF US (Wants to Say Goodbye)	5	65	67	PALACE GUARD	4	98	100	SHE'S GOT TO BE A SAINT	4
		Gladys Knight & the Pips (Joe Porter), Soul 35098 (Motown)				Rick Nelson & the Stone Canyon Band (Rick Nelson), MCA 40001				Ray Price (Don Law Productions), Columbia 4-45724	
32	32	LIVING TOGETHER GROWING TOGETHER	8	66	79	BITTER BAD	2	99	—	TEDDY BEAR SONG	1
		5th Dimension (Bones Howe), Bell 45,310				Melanie (Peter Schekeryk), Neighborhood 4210 (Famous)				Barbara Fairchild (Jerry Crutchfield), Columbia 4-45743	
33	38	HUMMINGBIRD	6	67	70	HAPPY (Love Theme from "Lady Sings the Blues")	8	100	—	WE DID IT	1
		Seals & Crofts (Louie Shelton), Warner Bros. 7671				Bobby Darin (Bob Crewe), Motown 1217				Syl Johnson (Willie Mitchell), Hi 2229 (London)	
34	41	GIVE ME YOUR LOVE	7	68	—						
		Barbara Mason (Curtis Mayfield), Buddah 331									

"OUT OF THE QUESTION"

is the new single by

**GILBERT
O'SULLIVAN**

Taken from his current smash LP
"BACK TO FRONT"

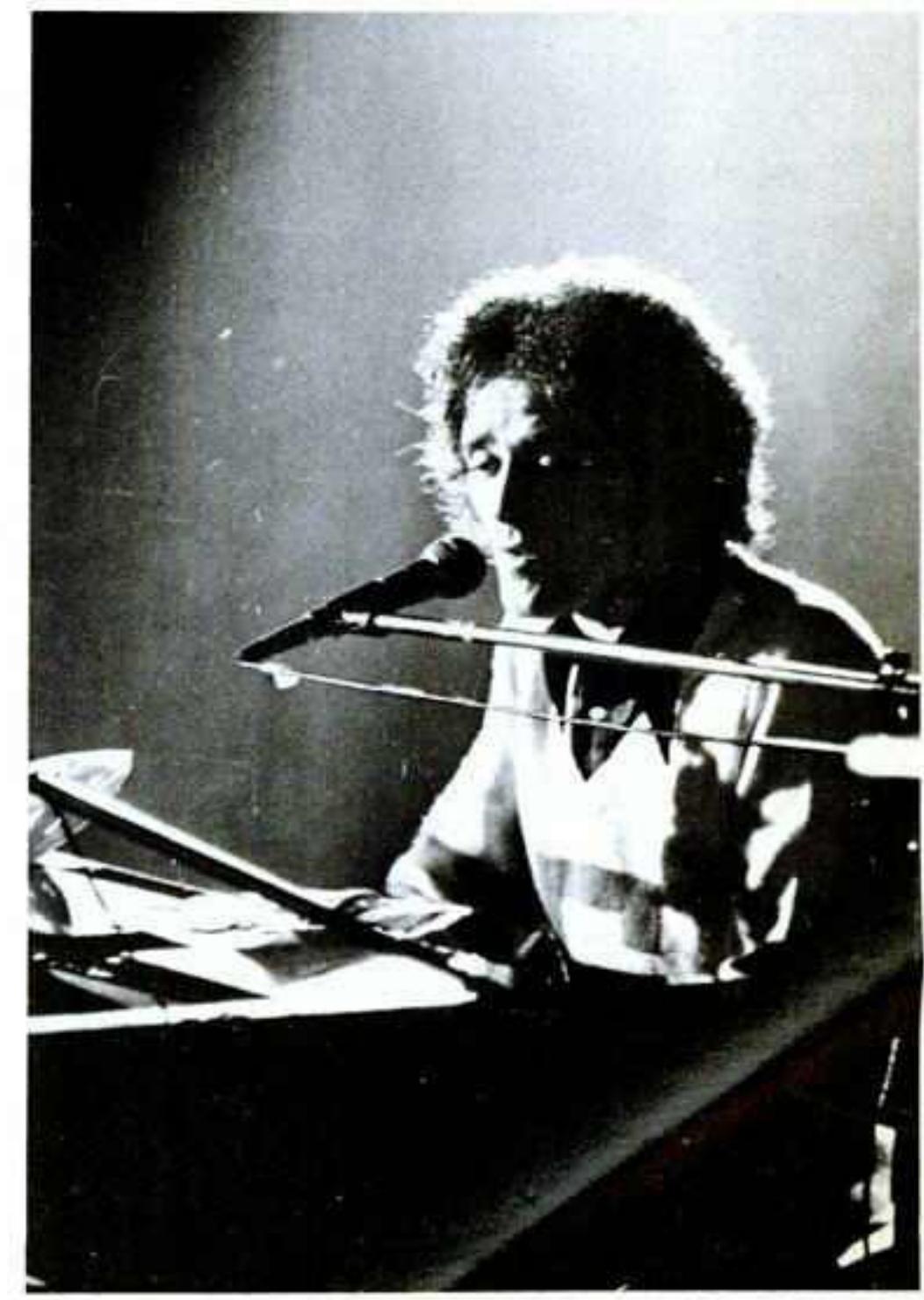
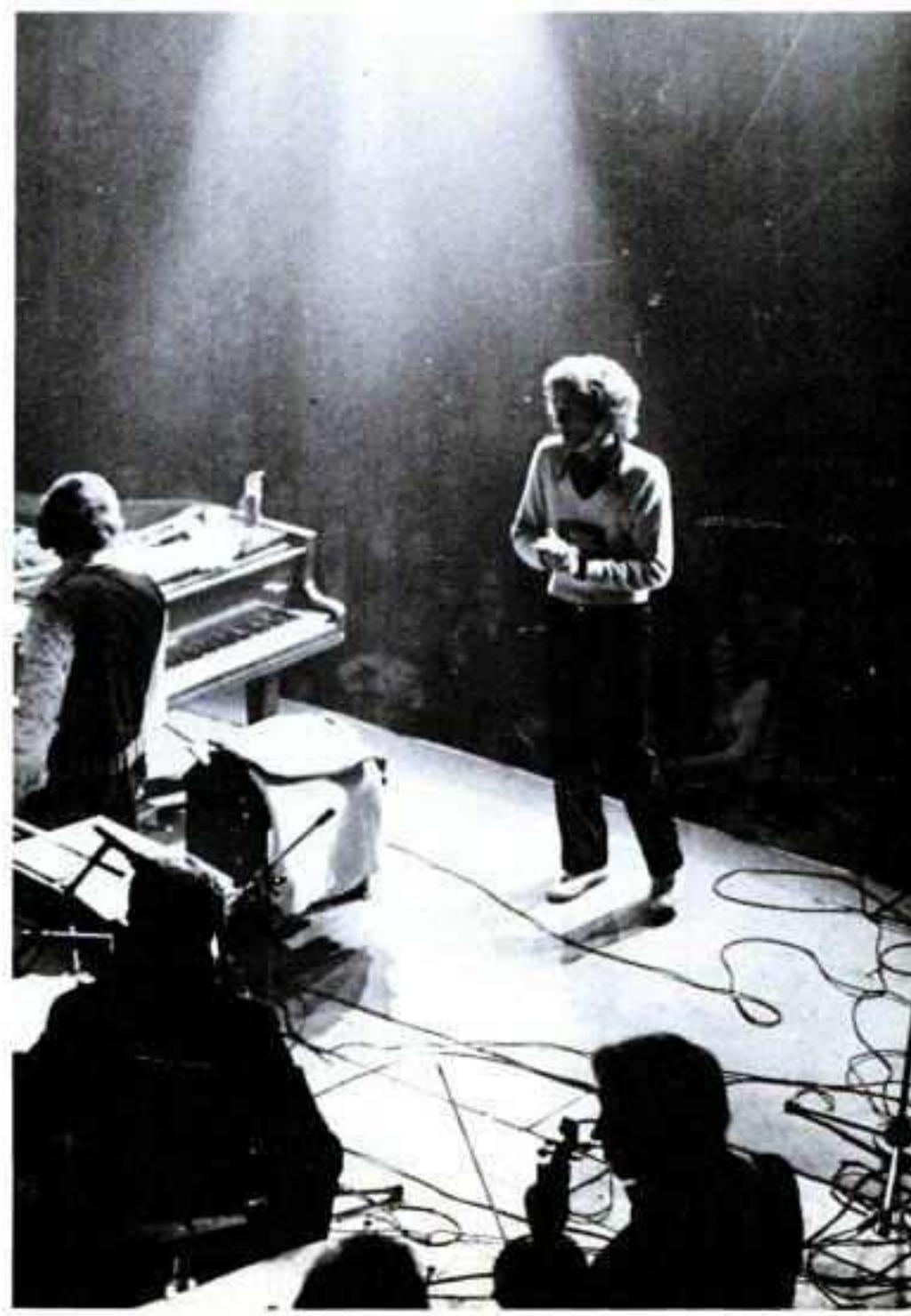


Because you asked for it.

3628



Produced by Gordon Mills



Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8 TRACK	CASSETTE	REEL TO REEL					ALBUM	8 TRACK	CASSETTE	REEL TO REEL					ALBUM	8 TRACK	CASSETTE	REEL TO REEL
1	1	15	WAR The World Is a Ghetto United Artists UAS 5652	●	6.98			36	36	17	SANTANA Caravanserai Columbia KC 31610	●	6.98			72	81	9	HURRICANE SMITH Capitol ST 11139	6.98	6.98		
2	2	12	CARLY SIMON No Secrets Elektra EKS 75049	●	6.98			37	38	13	URIAH HEEP The Magician's Birthday Mercury SRM 1-652 (Phonogram)	●	6.98			62	11	11	PARTHIDGE FAMILY Notebook Bell 1111	5.98	6.98		
3	13	3	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	●	6.98			38	34	12	DUANE ALLMAN An Anthology Capricorn 2 CP 0108 (Warner Bros.)	●	9.98			83	4	4	BEE GEES Life in a Tin Can RSO SO 870 (Atlantic)	5.98	6.98		
4	3	15	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	●	6.98			39	40	28	TEMPTATIONS All Directions Grody G 962 L (Motown)	●	6.98			75	79	8	SMOKEY ROBINSON & THE MIRACLES 1957-1972 Tamla T 320 D (Motown)	5.98	6.95		
5	5	12	NEIL DIAMOND Hot August Night MCA 2-8000	●	9.98			40	39	13	GRATEFUL DEAD Europe '72 Warner Bros. 3WX 2668	●	11.98			76	78	12	MAN OF LA MANCHA Soundtrack United Artists UAS 9906	6.98	7.98		
6	4	17	CAROLE KING Rhymes & Reasons Ode SP 77016 (A&M)	●	6.98			41	42	20	LOBO Of a Simple Man Big Tree 2013 (Bell)	●	6.98			88	11	11	LOU REED Transformer RCA LSP 4807	5.95	6.95		
7	8	14	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	●	9.95			42	45	5	BEACH BOYS Holland Brother Reprise MS 2118	●	6.98			95	9	9	NITTY GRITTY DIRT BAND Will the Circle Be Unbroken United Artists UAS 9801	11.98	7.98	7.98	
8	11	24	JOHN DENVER Rocky Mountain High RCA LSP 4731	●	6.98		7.95	43	46	15	DAVID BOWIE Space Oddity RCA LSP 4813	●	6.98			79	68	35	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98	6.98		
9	9	9	ROLLING STONES More Hot Rocks (Big Hits & Faded Cookies) London ZPS 626/7	●	9.98			44	43	64	MOODY BLUES Days of Future Passed Deram DES 18012 (London)	●	6.98			80	66	21	YES Close to the Edge Atlantic SD 7244	5.98	6.97		
10	23	5	DELIVERANCE Soundtrack Warner Bros. BS 2683	●	6.98			45	49	16	RITA COOLIDGE The Lady's Not for Sale A&M SP 4370	●	6.98			81	77	38	CHUCK BERRY London Sessions Chess CH 60020	5.94	6.95		
11	6	12	LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOISTS Tommy Ode SP 39001 (A&M)	●	13.98			46	47	6	NEIL DIAMOND Double Gold Bang BOS 2-227	●	11.98			82	67	31	THREE DOG NIGHT Seven Separate Fools ABC/Dunhill DSD 50118	6.98	6.98		
12	10	15	MOODY BLUES Seventh Sojourn Threshold IHS 7 (London)	●	6.95		6.95	47	44	11	DONNY OSMOND My Best to You MGM SE 4872	●	6.98			83	87	30	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98	6.98		
13	7	16	JETHRO TULL Living in the Past Chrysalis 2CH 1035 (Warner Bros.)	●	11.97		11.95	48	50	14	NEIL YOUNG/SOUNDTRACK Journey Through the Past Reprise 2X5 6480	●	7.98			84	75	29	ROD STEWART Never a Dull Moment Mercury SRM 1-646 (Phonogram)	5.98	6.95	6.95	
14	14	12	HELEN REDDY I Am Woman Capitol ST 11068	●	6.98			49	52	12	RASPBERRIES Fresh Capitol ST 11123	●	6.48			85	86	10	BILLY PRESTON Music Is My Life A&M SP 3516	5.98	6.95		
15	16	12	BETTE MIDLER The Divine Miss M Atlantic SD 7238	●	6.97			50	51	15	BARBRA STREISAND Live in Concert at the Forum Columbia KC 31760	●	6.98			86	70	13	SHAWN PHILLIPS Faces A&M SP 4363	5.98	6.98		
16	15	13	CREEDENCE CLEARWATER REVIVAL Creedence Gold Fantasy 9418	●	6.95			51	42	12	ELVIS PRESLEY Separate Ways RCA Camden CAS 2611	●	4.98			99	4	4	FREE Heartbreaker Island SW 9324 (Capitol)	5.98	6.98		
17	19	7	MARVIN GAYE/SOUNDTRACK Trouble Man Tamla T 322 L (Motown)	●	6.95			52	53	20	GILBERT O'SULLIVAN Back to Front MAM 5 (London)	●	6.98			88	85	12	JAMES BROWN Get on the Good Foot Polydor PD 2-3004	6.98	6.98		
18	20	6	DEEP PURPLE Who Do We Think We Are Warner Bros. BS 2678	●	6.98			53	55	8	BLACK SABBATH Black Sabbath, Vol. 4 Warner Bros. BS 2602	●	6.98			89	94	16	MOTT THE HOOPLE All the Young Dudes Columbia KC 31750	9.98	6.98		
19	33	4	TRAFFIC Shoot Out at the Fantasy Factory Island SW 9323 (Capitol)	●	6.98			54	56	15	STEVE MILLER BAND Anthology Capitol SVBB 11114	●	8.98			90	93	70	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	6.98	9.98	11.55	
20	12	13	JONI MITCHELL For the Roses Asylum SD 5057 (Atlantic)	●	6.97			55	58	12	JIMI HENDRIX War Heroes Reprise MS 2103	●	6.98			91	90	37	DAVID BOWIE The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702	5.98	6.95		
21	22	8	AL GREEN Green Is Blues Hi SHL 32055 (London)	●	6.98			56	52	19	JOE COCKER A&M SP 4368	●	6.98			92	82	29	JERMAINE JACKSON Jermaine Motown M 752 L	5.98	6.95		
22	54	6	EUMIR DEODATO Prelude/Deodato CTI CTI 6021	●	6.98			57	57	13	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31996	●	6.98			93	96	7	BOBBY WOMACK/SOUNDTRACK Across 110th Street United Artists UAS 5225	5.98	6.98		
23	18	20	CAT STEVENS Catch Bull at Four A&M SP 4365	●	6.98			58	58	12	ELVIS PRESLEY War Heroes Reprise MS 2103	●	4.98			94	72	27	MICHAEL JACKSON Ben Motown M 755 L	5.98	6.95		
24	21	13	AMERICA Homecoming Warner Bros. BS 2655	●	6.98			59	59	16	JOHNNY NASH I Can See Clearly Now Epic KE 31607 (Columbia)	●	6.98			121	2	2	SOUNDTRACK Watts Star '72 (Living World) Star 2-3010 (Columbia)	9.98	12.98		
25	29	13	STEELY DAN Can't Buy a Thrill ABC ABCX 758	●	6.98			60	61	21	CHICAGO V Columbia KC 31102	●	6.98			96	101	13	DR. HOOK & THE MEDICINE SHOW Sloppy Seconds Columbia KC 31622	5.98	6.98		
26	30	5	DEREK & THE DOMINOS Live in Concert RSO SO 2-8800 (Atlantic)	●	9.98			61	60	20	GRAND FUNK RAILROAD Phoenix Capitol SMAS 11099	●	6.98			97	91	33	NEIL DIAMOND Moods Uni 93136 (MCA)	5.98	6.98		
27	27	10	DON MCLEAN United Artists UAS 5651	●	6.98			62	61	21	TIMMY THOMAS Why Can't We Live Together Glades 33 6501	●	6.98			98	100	65	LED ZEPPELIN Atlantic SD 7208	5.98	6.98		
28	24	14	BILLY PAUL 360 Degrees of Billy Paul Philadelphia Intl. KZ 31793 (Columbia)	●	6.98			63	73	6	FOCUS Moving Waves Sire SAS 7401 (Famous)	●	6.98			99	-	1	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VTSH 6089	7.98	7.98		
29	31	26	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	●	6.95			64	66	21	JOHNNY NASH I Can See Clearly Now Epic KE 31607 (Columbia)	●	6.98			100	92	31	EMERSON, LAKE & PALMER Trilogy Cotillion SD 9903	5.98	6.97		
30	25	16	LOGGINS & MESSINA Columbia KC 31748	●	6.98		</td																



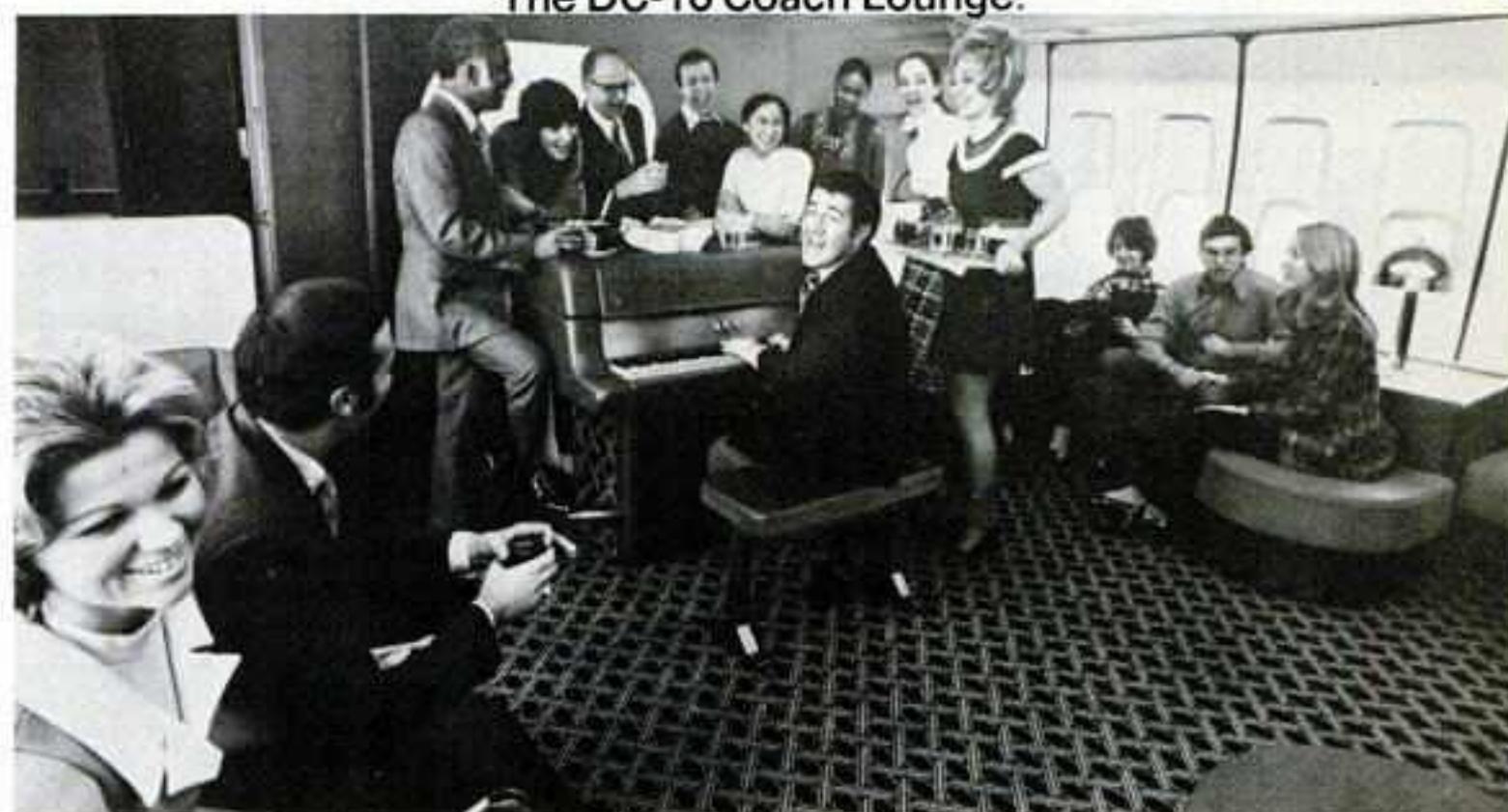
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TOP LP's & TAPE

POSITION
108-200

THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			
			ALBUM	8-TRACK	CASSETTE	REEL TO REEL
Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.						
108	164	2	ERIC CLAPTON Clapton Polydor PD 5526	6.98		
109	84	12	ALBERT HAMMOND It Never Rains in Southern California Mums KZ 31905 (Columbia)	6.98		
110	107	15	PETER TOWNSHEND Who Came First Decca DL 71989 (MCA)	6.98		
111	113	10	BILLIE HOLIDAY Billie Holiday Story Decca DSX 7161 (MCA)	9.98		
112	110	26	HAROLD MELVIN & THE BLUE NOTES I Miss You Philadelphia International KZ 31648 (Columbia)	6.98		
113	115	7	CYMANDE Janus JLS 3044	6.98		
114	117	19	J. GEILS BAND "Live" - Full House Atlantic SD 7241	6.98		
115	97	9	J.J. CALE Really Shelter SW 8912 (Capitol)	6.98		
116	98	20	TEN YEARS AFTER Rock & Roll Music to the World Columbia KC 31779	6.98		
117	114	34	CARPENTERS A Song for You ASB SP 3511	6.98		
118	122	6	GUESS WHO Artificial Paradise RCA LSP 4830	6.98		
119	127	4	LAURA NYRO The First Songs Columbia KC 31410	6.98		
120	134	15	EARTH, WIND & FIRE Last Days in Time Columbia KC 31702	6.98		
121	105	13	LITTLE JIMMY OSMOND Killer Joe MGM SE 4855	6.95		
122	111	25	THE BAND Rock of Ages Capitol SABD 11045	7.98	9.98	
123	136	3	EDWARD BEAR Capitol ST 6387	6.98		
124	118	14	KRIS KRISTOFFERSON Jesus Was a Capricorn Monument KZ 31909 (Columbia)	6.95		
125	133	3	JAMES GANG The Best Of ABC ABCX 774	6.98		
126	106	17	WEST, BRUCE & LAING Why Donta Columbia KC 31929	6.98		
127	176	4	LOST HORIZON Soundtrack Bell 1300	6.98		
128	128	16	MELANIE Stoneground Words Neighborhood NRS 47005 (Famous)	6.95		
129	131	14	RARE EARTH Willie Remembers Rare Earth R 543 L (Motown)	6.98		
130	132	7	PIPPIN' Original Cast Motown M 760 L	6.98	6.98	
131	112	20	OSMONDS Crazy Horses MGM SE 4851	6.95		
132	143	4	BARBARA MASON Give Me Your Love Buddah BDS 5117	6.98		
133	120	14	BOBBY VINTON All Time Greatest Hits Epic KEG 31487 (Columbia)	7.98		
134	116	11	BYRDS Best of the Byrds, Vol. II Columbia KC 31795	6.98	6.98	
135	123	41	JETHRO TULL Thick as a Brick Reprise MS 2072	6.98	6.98	
136	154	2	SLADE Slayed? Polydor PD 5524	6.98		
137	140	7	BILLIE HOLIDAY Strange Fruit Atlantic SC 1614	6.98		

TOP LP's & TAPE A-Z (LISTED BY ARTISTS)

Duane Allman	38	Climax Blues Band	181	Hollies	106	Harold Melvin & Bluenotes	112	Rare Earth	129	Cat Stevens	23
America	24	Joe Cocker	57	Hudson & Landry	150	Bette Midler	15	Raspberries	51	Rod Stewart	84
Azteca	151	Judy Collins	101	Jermaline Jackson	92	Steve Miller	61	Helen Reddy	14	Barbra Streisand	52
Band	122	John Denver	8	Michael Jackson	94	Liza Minnelli	145	Lou Reed	77	Stylistics	35
Beach Boys	43	Derek & The Dominos	26	James Gang	125	Joni Mitchell	20	Johnny Rivers	104	James Taylor	33
Bee Gees	74	Eumir Deodato	22	Nell Diamond	5, 48, 97	Moody Blues	12, 45	Smokey Robinson & Miracles	75	Temptations	39
Chuck Berry	81	Earth, Wind & Fire	120	Dion The Belmonts	177	Mott The Hoople	89	Rolling Stones	9, 105, 142	Ten Years After	116
Black Ivory	188	Edward Bear	123	Dickie Rock	171	Mountain	168	Diana Ross	7	Mario Thomas	185
Black Sabbath	56	Emerson, Lake & Palmer	100	Donna Fargo	107	Ohio Players	175	Leon Russell	138	Timmy Thomas	64
Blood, Sweat and Tears	149	Fifth Dimension	159	Hubert Laws	195	O'Jays	67	Doug Sahm & His Band	169	Three Dog Night	82
David Bowie	44, 91, 148	Flash	144	Led Zeppelin	98	Yoko Ono	198	Santana	36	Peter Townsend	110
Bread	34, 166	Focus	65	Lighthouse	192	Gilbert O'Sullivan	54, 160	Seals & Crofts	29	Traffic	19
Brewer & Shipley	174	Four Tops	70	Lobo	42	Donny Osmond	49	Shel Silverstein	158	Mary Travers	196
James Brown	88	Free	87	Loggins & Messina	30, 83	Little Jimmy Osmond	121	Simon & Garfunkel	154	Uriah Heep	37, 143
Paul Butterfield	171	Albert Hammond	109	London Symp & Guests (Tommy)	11	Osmonds	131	Carly Simon	2	Bobby Vinton	133
Byrds	134	Jimi Hendrix	59	Don McLean	27	Partridge Family	73	Slade	136		
J.J. Cale	115	Billie Holiday	111, 137	Mandrill	73	Billy Paul	28	SOUNDTRACKS:			
George Carlin	55			Herbie Mann	176	Shawn Phillips	86	Deliverance	10	War	1
Carpenters	117			Groucho Marx	170	Wilson Pickett	183	Fiddler on the Roof	90	Dionne Warwick	179
Vikki Carr	162			Barbara Mason	132	Poco	130	Lawrence Welk	127	Lawrence Welk	157
Johnny Cash	191			Johnny Mathis	178	Elvis Presley	194, 99, 60, 53	Man of La Mancha	76	West, Bruce & Laing	126
David Cassidy	161			Guess Who	118	John Mayall	187	Superfly	32	Paul Williams	182
Chubby Checker	190			Ario Guthrie	146	Melanie	128	1776	176	Edgar Winter	41
Cheech & Chong	79							Watts Stax '72	95	Bill Withers	140
Chicago	62							Hurricane Smith	72	Bobby Womack	71, 93
Eric Clapton	108							Steelers Wheel	200	Stevie Wonder	4
Chi-Lites	141							Steely Dan	25	Yes	80
								Steppenwolf	184	Neil Young	50

Every care has been taken to ensure accuracy of suggested list prices. Billboard does not assume responsibility for errors or omissions.

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.				SUGGESTED LIST PRICE				ARTIST Title, Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE	REEL TO REEL	SUGGESTED LIST PRICE
			ALBUM	8-TRACK	CASSETTE	REEL TO REEL	ALBUM	8-TRACK	CASSETTE	REEL TO REEL						
138	129	33	LEON RUSSELL	●	6.98		5.98	6.98			GROUCHO MARX	An Evening With Groucho	5.98	6.98		
139	160	2	JIM CROCE	●	6.98		5.98	6.98			PAUL BUTTERFIELD	Better Days	5.98	6.98		
140	135	41	BILL WITHERS	●	6.95		5.98	6.95			CHUCK BERRY	Golden Decade, Vol. 2	6.94	9.98		
141	126	19	CHI-LITES	●	6.98		5.98	6.98			MANDRILL	Composite Truth	5.98	6.98		
142	142	38	ROLLING STONES	●	9.98		9.96	9.98			BREWER & SHIPLEY	Rural Space	5.98	6.98		
143	141	37	URIAH HEEP	●	6.95		5.98	6.95			OHIO PLAYERS	Pleasure	5.94	6.98		
144	125	12	FLASH	●	6.98		5.98	6.98			HERBIE MANN	Evolution of Mann	5.98	6.97		
145	130	22	LIZA MINELLI	●	6.98		5.98	6.98			DION & THE BELMONTS	Live at Madison Square Garden	5.98	6.98		</

Take 2 of today's top artists...

STEVE & EYDIE

and record 10 of today's top hits.

STEVE & EYDIE/FEELIN'

I Am Woman/Smoke Gets In Your Eyes/Sweet Surrender
It Never Rains In Southern California
Happy (Love Theme from "Lady Sings The Blues")
Sing/Don't Let Me Be Lonely Tonight
What Am I Crying For?/We Can Make It Together.

Add the right packaging...

STEVE & EYDIE/FEELIN'

I Am Woman/Smoke Gets In Your Eyes/Sweet Surrender
It Never Rains In Southern California
Happy (Love Theme from "Lady Sings The Blues")
Sing/Don't Let Me Be Lonely Tonight
What Am I Crying For?/We Can Make It Together.



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Louisville, KY-WAVE	New Orleans-WGSO	
Louisville, KY-WHAS	St. Louis-KMOX	
Minneapolis-WCCO	Pittsburgh, WWSW	
Cincinnati-WKRC	Salt Lake City-KSL	
Portland, OR-KOIN	Seattle-KIXI	
Dallas-KRLD	Seattle-KOMO	
Dallas-WRR	Los Angeles-KFI	
Milwaukee-WISN	Los Angeles-KGI	
Baltimore-WBAL	Los Angeles-KMP	
New York-WNEW		
Portland-KEX		

*...now
you've got the
feelin'!*

SE-4881



MGM
RECORDS

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Evolution Gives Bloontz \$60G 'Bloontzkreig'

NEW YORK—Evolution Records has culminated Phase 1 of a \$60,000 campaign to launch Bloontz, a five-man Texas-based rock group.

Phase 1, which started three months ago with the signing of the group to Evolution, was rounded off with a party held here at Electric Lady Studios.

The period in between featured what Loren Becker, president of Evolution called a "Bloontzkrieg" of teaser ads, telegrams, pennants, buttons, T-shirts, bumper stickers and radio spots.

The ads are appearing in all major music trade magazines. They started with three small ads per week per magazine, increasing in size with each passing week until they reached full-page proportions.

Each ad carried a slogan with a play on the word Bloontz, and a date, Feb. 16, the date established for the release of the group's first record album and single.

With the launching of the teaser ads, Evolution also began sending "Bloontz-O-Grams" to radio stations, promotion men, reviewers, distributors, dealers and rack jobbers. The noncommittal teaser ads also perpetuated the teaser ad concept.

Phase 2 of the campaign will follow the pattern established by Phase 1, but will address itself to the consumer via radio spots and consumer magazines.

WB Shows LPs on VTR

LOS ANGELES—Warner Bros. field personnel will view label's new March LPs on a Sony U-Matic videotape presentation titled "Looney Meets the Merrie Melodies" this week.

The videotape runs 45 minutes and combines live tape sequences, 16mm film and 35mm slides with Roadrunner cartoons from the W.B. film studio library.

Hal Halverstadt produced the presentation which will be shown during a 13 city presentation.

The Doobie Brothers and Sea-train were videotaped especially for the presentation while 16mm

Bell Reorganizes

Continued from page 3

conclusion of a banner year in the company's history. Highlighting the year for Bell were the successes of such varied artists as Lobo, Michel Legrand, Gary Glitter, 5th Dimension, Climax, Dawn, David Cassidy, the Partridge Family, Marlo Thomas and reissues of Al Green product.

On Feb. 8, the promotion men were flown into New York for purposes of attending seminars conducted the following day. The label's plans for 1973 were revealed, new product was played and national and individual territories were discussed.

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B'RITH HONOR TO WB'S SMITH

NEW YORK—Over 600 persons attended the luncheon honoring Warner Bros. president Joe Smith as man of the year by the Music and Performing Arts Lodge of the B'nai B'rith at the Waldorf-Astoria Hotel Feb. 1.

The Anti-Defamation League of B'nai B'rith will receive over \$90,000, the largest sum raised since the inception of the affair. Guest speaker was Wyoming Sen. Gale McGee. Smith was introduced by CBS president Clive Davis, who was honorary chairman. Master of ceremonies was chairman Floyd Glinert of Shorewood packaging.

Atlantic Spurs Jazz Concerts

NEW YORK—Atlantic Records' sponsorship of one evening at this year's Newport Jazz Festival has enabled producer George Wein to present five days of jazz at the Apollo Theater in Harlem at an admission price of \$2.

This was stated by Wein who also added that it enabled him to present six days of jazz at the Lincoln Center's Alice Tully Hall.

Atlantic vice president Nesuhi Ertegun said that the company would sponsor two Philharmonic Hall concerts, June 30 featuring Atlantic artists, Donny Hathaway, Rose Allison, Margie Joseph, David Newman and Black Heat.

The concerts will be recorded for album releases in the fall.

Memphis is seeking its own NARAS chapter. Knox Phillips, president of Memphis Music and a member of the National Board of Trustees for NARAS, received approval for the sixth NARAS chapter to be located in Memphis. Phillips heads a three-man committee, singer Eddie Floyd and Tim Riley of Tim Riley and Associates, in his bid for the chapter. . . . Max Aarons, AFM New York local president in Florida after being hospitalized with stomach illness. . . . Mike Roshkind moving up at Motown. And is Berry Gordy bringing a famous film executive into the company? . . . Eddie Simon, brother of Paul Simon, has opened a Guitar Study Center in New York, staffed by the city's studio musicians. Brother Paul and Art Garfunkel are involved in an advisory capacity.

* * *

Atlantic Records paid most of their bills for the company's Paris convention/25th anniversary celebrations in April just before the dollar was devalued. It wouldn't have been a last tango in Paris for Atlantic but expenses would have increased 10 percent. . . . Russ Regan's bosses at 20th Century Corp. got him a Sunset Strip billboard of congratulations for the seven-month-old label's first gold record, "Love Jones" by Brighter Side of Darkness. . . . "Continual pointless problems and heartache" are cited by producer Snuff Garrett as the reasons for walking out as Sonny and Cher's producer. He has been 18 months, seven chart singles and two gold albums with the artists.

* * *

Bowie fever: fans started standing in line for David Bowie's Radio City Music Hall concert at 2:30 in the afternoon of the 11 p.m. concert. . . . Warner Bros. Records party flew in from the U.K. to attend the Anti Defamation League lunch in New York for Warner president Joe Smith. Was everybody happy with the seating arrangements on the dais at the Waldorf lunch? . . . Store manager for Sam Goody's record shop on Chestnut Street, Philadelphia, states that the rumor of the store closing down is "totally incorrect."

Surprising: no nomination in the Grammy Awards for Hi Records' Al Green. Green has had five consecutive gold records, the only performer to do so. Despite this Memphis has fared well in the nominations with Isaac Hayes, Joe Tex and the Staple Singers. Elvis Presley, Jerry Lee Lewis and the Blackwood Brothers earning nominations. . . .

NARAS New York could use help in getting its NARAS dinner honoring Pete Seeger moving. Like buying tickets. . . . On again: those talks between the New York Times and the Big Three about purchasing the publishing company. . . . Ray Brown, founder-president of National Artists Attractions, Memphis, received a long-awaited kidney transplant, Sunday (11) at Bowld Hospital, where he will be confined several weeks. He is reported in excellent condition. . . . Columbia and Capitol joining hands coordinating the upcoming 18-city cross-country Mac Davis and Helen Reddy tour.

* * *

Maitland Will Handle Rocket

LOS ANGELES—Mike Maitland, president of MCA Records, Inc., has completed an agreement to distribute all product of the newly-formed Rocket Records in the U.S. and Canada.

President of Rocket is John Reid, who was Elton John's personal manager for Dick James Music. John is the first artist on the label, and is also on the board of directors with Bernie Taupin and Gus Dudgeon. Stephen Brown is general manager and a&r director.

Reid said the label will sign artists throughout the world. The label has already signed John's lead guitarist, Davey Johnstone and Longdancer, an English band. Initial release is set for the Spring.

Blue Thumb In Famous Fold

LOS ANGELES—Clarifying a Billboard report (Feb. 17), Blue Thumb Records' president Bob Krasnow said that the label is an owned subsidiary of Famous Music Corp. and is not a custom label production deal.

"Blue Thumb has autonomy from the creative and marketing standpoint," Krasnow said. "In total, however, Blue Thumb is under the aegis of Famous Music Corp."

The program is being shown in prime time in most cities, and in its first week in Los Angeles it

NASHVILLE—Show Biz, Inc., producer of the half-hour Bobby Goldsboro Show series, announced here the new program is cleared in 106 syndicated markets, including 76 of the top 100 in this country.

The program is being shown in prime time in most cities, and in its first week in Los Angeles it

Inside Track

have a monthly Monday showcase, spotting talent for booking along the entire Playboy circuit. . . . Bee Gee Maurice Gibb produced Jimmy Stevens' album, due for release on the RSC label, owned by Robert Stigwood who manages the Bee Gees. Stevens will be with the group on their U.S. tour. . . . Two marketing executives will soon leave an eastern corporation to link up with a Coast independent label. . . . ABC/Dunhill may soon open another Midwest branch.

Producer George Wein seeking Peggy Lee for an evening's concert at his Newport Jazz Festival this year. . . . "Also Sprach Zarathustra" a single and album hit for Brazil-born, New York-based arranger Deodato is probably the best-known piece of classical music to rock fans. It was the theme from the film, "2001," is used as an introductory theme by Elvis Presley and Grand Funk Railroad and now CTI have a major hit with the Richard Strauss composition. . . . B.B. King will receive the Humanitarian Award from the B'Nai B'rith Music and Performance Lodge, New York.

RCA's Perry Como single, "And I Love Her So" is the first Como material released for 18 months—since the hit "It's Impossible." . . . Publisher Ivan Mogull in Nashville visiting record companies and publishers he represents overseas. . . . A&M artist Billy Preston's publishing company, WEP Music, will be administered by Irving Music. . . . Tomorrow Today, New York publicity agency headed by Candy Leigh, will handle publicity for Bette Midler in coordination with the singer's personal manager, Aaron Russo. . . . Artists attending the Joe Smith ADL luncheon in New York included Mary Travers, Peter Yarrow, Rod McKuen, Gordon Lightfoot, and Alice Cooper. Cooper had to be coaxed on to the dais. . . . American Legion Post 26 in Bakersfield named country singer Buck Owens outstanding citizen of the year. . . . Columbia/Epic album jackets for Moby Grape, Gene Autry, Melton Levy and the Day Brothers, Boz Scaggs, Kapt Kopter and a big band "Greatest Hits" set were awarded certificates of merit by the Los Angeles Art Directors Club.

David Bowie felled by overreacting fan at Radio City Music Hall and carried off stage. . . . B.B. King will be backed by a 31-piece orchestra at the Hilton Hotel, Las Vegas later this month. Hansen Publications have issued a beginners manual by King, "Blues Guitar Method Book" that also contains a demonstration record.

Rod McKuen was in New York doing radio interviews. . . . Odetta and Muhammad Ali, among other black celebrities, are planning a second major benefit for Tyeni Pamodzi Welfare Trust to coincide with the Canada-hosted Commonwealth conference which involves many African statesmen. . . . Raspberries, following strong Japanese sales, have been invited to appear at the World Popular Song Festival in Tokyo this October. . . . Women's liberation single "Ms. Americas" released by Vikki Carr—gay album "done in a straightforward way" says manager Hal Wilson, released by Chris Robison, on the mail order Gypsy Frog label out of New York.

Memphis Music named three to its executive committee—Thomas Batchelor of the Chamber of Commerce, jeweler Harry Levitch and Stax publicity girl Deanie Parker. . . . Jesse Cutler's own "Rich Man's Son" is the first single released by the new Brut label, part of the Faberge concern and distributed by Buddah. . . . Roger McGuinn of the Byrds group was heard giving the group about three weeks of life following tensions at recent concerts. . . . New York Town Hall banned an appearance by the New York Dolls who work in the mazcaro rock field. . . . Is T Bone Walker, the veteran blues artist, the next to go the London Sessions route, making an album with U.K. rock artists? . . . Rock writer Ellen Sanders book "Trips" feted at a reception by Elektra Records. . . . John Locke has spirited away as Spirit's keyboardist and is now freelancing. . . . Lambert/Potter scoring their first film, "Your Three Minutes Are Up."

Atlantic soon to have own house magazine, following, among others, Columbia/Epic's "Playback," Warner's "Circular" and MCA's "Rainbow." . . . Art Garfunkel's solo album has songs by Paul Williams, Randy Newman and Jim Webb. . . . Charles Fox, "Killing Me Softly" composer, scoring TV pilot, "Like Father, Like Son." . . . NATRA will hold their convention Aug. 8-12 at the Marriott Hotel, New Orleans. Organizing the convention is NATRA president, Curtis Shaw, with Lucky Cordell, executive director, Al Gourrier, sergeant at arms and William E. Summers III, convention coordinator. . . . Unsolicited airplay prompted RCA to rerelease Skeeter Davis' 1965 hit "The End of the World," according to Jerry Bradley, director Nashville operations, RCA Records.

Bobby Goldsboro Show Series

was #1 in its time period. San Francisco was equally strong.

The Nashville-based firm is producing the series at CBS Television City in Hollywood, with Tal Tulchin as producer director. Reg Dunlap is associate producer, Timmy Tappan is music arranger and director, and Bob Montgomery is music coordinator.

Among guest on the initial shows are Jim Nabors, Mac Davis, the

Lennon Sisters, Jerry Reed, Johnny Mathis, Bobbie Gentry, B.J. Thomas, Bobby Vinton, Doc Severinsen, Vicki Lawrence and Bobby Russell.

The show is packaged for General Mills. A spokesman for that company said that, although it was originally to run only until mid-September, response has led to making plans for continuation into the new season next fall.



SMALL FACES

Steve Marriot, the minuscule Essex pimp for rock on, the little crater Ronnie Lane, Ian MacLagan, and steady Kenny Jones, a different drummer, now defunct, once lost but now found.

Lost in the demise of the U.K.

Immediate label, found by its survival in the land of opportunity. Marriot went with Humble Pie, l'autre trois avec les faces:

Ogden's award winning summary of England and its times lost in the sea of America, hung on to by some of you, and now here for all of you.

IMMEDIATE

RECORDS

Produced by Steve Marriot & Ronnie Lane
For Immediate Records, Inc.

DIST. BY



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ROY CLARK, “COME LIVE WITH ME”.

Roy Clark is one of the friendliest, most familiar faces on TV, lately. 37,000,000 people watch him co-host "Hee Haw" every week. The rest of the country is seeing him do guest appearances on "The Johnny Carson Show", "The Merv Griffin Show", "The Mike Douglas Show", "The Flip Wilson Show", and "Love American Style". No one can blend song, instrumental skill, and humor, like Roy. He's master of the guitar, the banjo, and one of the country's favorite voices.

Roy's romantic side is spotlighted in his latest single, "Come Live With Me". It's a musical marriage proposal. And it takes one listen to hear that this memorable tune with beautiful lyrics has all the makings of a big, big hit. A forever hit. "Come Live With Me", can only mean one thing: You're going to be hearing and seeing even more of Roy!

"Come Live With Me"
DOA-17449



Distributed by Famous Music Corporation
A Gulf + Western Company



"Roy Clark Live!"
DOS-26005