

# Billboard

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CARTRIDGE TV PAGE 49

HOT 100 PAGE 56

TOP LP'S PAGES 58, 60

## Raging Piracy Battle Spurs World Scrutiny

NEW YORK—The international war against unauthorized duplication is raging at its highest point in the history of the record-music industry. It is a multi-front battle involving all facets of the business—artists, writers, music publishers, record labels, distributors, merchandisers, and retailers.

The fight is being pressed at the legislative level in seeking new protective laws. It is being waged on the judicial battleground to attain precedential interpretations of existing laws.

What is the state of the war? Who is winning? What does the new U.S. law mean? Whom does it protect? What is the status of

pre-Feb. 15 recordings? How does the Geneva Convention affect the industry throughout the world? Will it stem the tide of unauthorized duplication in the international arena? What is being done to block this activity in the major markets of the world?

Are all unauthorized duplicators pirates? Are there legitimate busi-

(Continued on page 62)

## AGAC Backs CLGA Suit

By DAN BOTTSTEIN

NEW YORK—Edward Eliscu, president of American Guild of Authors & Composers, stated last week that his organization is in "complete sympathy" with the \$300 million suit that was filed Feb. 7 by the Composers and Lyricists Guild of America against leading filmmakers and broadcast networks in New York federal district court. The lawsuit seeks the elimination of the "employment-for-hire" system, which the writers claim deprive them of all rights to the music they create.

"We vigorously support their

(Continued on page 12)

## Global Performers Share Venezuelan Fest Trophies

By NAT FREEDLAND

CARACAS, Venezuela—Despite a glittering international turnout of musicians from 22 nations, the second Onda Nueva Festival prizes were dominated by established stars from neighboring South American countries.

The top song prize, for "Heroica," was taken by Brazil's Zimbo Trio with vocalist Sylvia. Though a U.S. release several years ago didn't sell big, the Zimbo Trio is among the best jazz-piano-drum trios in the world and recognized as such throughout South America.

Another Brazilian, Claudia, won the best singer award for her high-altitude scat singing on "Contacto." Each of the top prizes was worth \$5,000.

The second song prize of \$2,500 was taken by a burly, bearded virtuoso of the Argentine accordion, the Bandoneon. Astor Piazzola records for Argentina RCA and for the past 11 years his quintet has been the leader in bringing contemporary sounds to the Argentine tango. Two months ago, Piazzola expanded the group to nine, giving himself a string quartet and a rhythm section to work with. His compositions have become larger in scope and a unique combination of third-stream jazz and classical sounds. Piazzola's anthem for South America, "La Primera Palabra," was performed by his wife, chanteuse Amelita Baltar, and Piazzola

(Continued on page 8)

## Consistent Re-Orders Forcing More Decca Vintage Hit LP's

By CLAUDE HALL

LOS ANGELES—MCA Records last week began dipping into its master vaults and this year will repack some 100 new albums of old material, according to national sales manager Rick Frio. Five district managers were called in for a series of meetings directed

at revitalizing artists ranging from Al Jolson to Patsy Cline.

Mike Maitland, president of MCA Records, which includes Uni, Kapp and Decca labels, stated a week ago that some old product in the country music field would have to be reinstated because of con-

sumer and dealer demand. Some were cutout over a year and a half ago.

"We're not going backward . . . we're an avant garde company looking to even a bigger and better year in new product than this past year," Frio said. "We'll continue to push a new product a la 'Jesus Christ Superstar.' But if I could only tell you what the average record dealer is losing in profits because he's not carrying catalog product!"

This past year, just picking a few albums at random from the

(Continued on page 12)

## RCA Plans Big Coast Buildup

By MIKE GROSS

NEW YORK — RCA Records has mapped a program to beef up its West Coast operation. The buildup, according to Mort Hoffman, division vice president of

commercial operations, is aimed at making RCA an East and West Coast-based company.

It is Hoffman's belief that there is so much activity on the West Coast now that a company located in only one place is going to miss out on a lot of the action. Hoffman pointed out that although New York will remain the national headquarters for the company, his blueprint calls for equal emphasis to be placed on the West Coast.

RCA has already acquired additional Los Angeles office space to handle the expansion, and a re-vamping of its studios is under way. New consoles have been acquired for its A, B and C studios,

and bids are out to contractors to redo the studio decor. Hoffman said, "We want to create an atmosphere that's conducive to creativity. The decor will be warm, comfortable and appealing."

In addition to the physical re-vamping, Hoffman is reshuffling the emphasis in the a&r and promotion divisions. On the a&r end, Don Burkimer has been appointed division vice president of a&r, headquartering on the West Coast. The label's contemporary, classical, pop, r&b and country divisions will report to Burkimer. According to Hoffman, Burkimer will coordinate all a&r functions

(Continued on page 62)

## N.D. Seminar Aids Operators

By EARL PAIGE

NOTRE DAME, Ind. — U.S. jukebox operators are being turned out to scores of potential locations for jukeboxes—laundromats, churches, motels, maybe even automobile dealer showrooms. Dozens of such mind-stretching business concepts were explored in the first-ever Notre Dame Univ. seminar on jukebox operating here Feb. 4-5 and universally acclaimed by the 55 delegates who braved blizzard conditions to attend.

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**Solid As Ever**—The Temptations . . . Motown's mainstays, are headed to the top of the charts again with their new Gordy album, "Solid Rock" (G-961L). Also forthcoming is a new single release, "Take A Look Around," from the album produced by Norman Whitfield. Pictured above are Temptations, Melvin Franklin, Richard Street, Dennis Edwards, Damon Harris and Otis Williams.

(Advertisement)

## Phonogram Offers U.K. Exchange Deal

By BRIAN MULLIGAN and PHILIP PALMER

LONDON—For the first time, the British trade is being formally offered a sale-or-exchange program on slow-moving albums, via the introduction of Phonogram's PACK concept. Phonogram is the first full-price British label to do so.

PACK (Phonogram Audio Center Key), which will kick off March 1, is aimed at stimulating catalog sales through bonus discounts.

Designed as a custom-built sophistication of EMI's Music Center and Polydor's Sound Seller dealerships, neither of which offer return rights, PACK makes stocking flexible at a time when the trade is showing signs of wariness over bulk purchases in face of possible purchase tax reductions prior to the switch to Value Added Tax.

Nevertheless, there is a degree of coincidence in Phonogram's decision to introduce the scheme from March 1, for the planning stage, which has included discussions with dealers, has taken nine months to reach blast-off point.

PACK will get under way via four starter selections covering the complete recorded output of Phonogram and chosen from the company's best-selling titles. For instance, the preliminary pop list will cover 39 titles, while classical will account for 26 titles. On tape the

(Continued on page 8)

(Advertisement)



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**RCA** Records and Tapes

# Col Launches New 3-Month Campaign

NEW YORK — Columbia Records has launched the fourth in its yearly series of contemporary music campaigns. The campaign, "The Music People," will run from February through April, and will concentrate primarily on the development of new artists.

"The Music People" campaign is spearheaded by a three-record album of that title. The album, which will retail for the price of a single LP, \$5.98, features 40 artists, both new and old, such as Santana, Ten Years After, Blood, Sweat and Tears, Poco, Johnny Winter, Kris Kristofferson, and the New Riders of the Purple Sage and new artists like Blue Oyster Cult, Pamela Polland, Jimmie Speeris and Dr. Hook and the Medicine Show. The album also contains "The Grand Coulee Dam" by Bob Dylan on the yet-unreleased Woodie Guthrie album.

"The Music People" campaign, although focusing on breaking new artists, will include the entire cata-

log of rock releases on Columbia and Epic/Columbia Custom Labels, records and tapes. Heavy advertising and sales promotion on local levels will implement the campaign, as will a specially prepared series of half-hour radio shows featuring music and interviews by Columbia and Epic/Columbia Custom Labels.

# Donovan Pilot Film Spurs Academy Bid

LOS ANGELES—A Donovan pilot film, designed to show Warner Bros. records and film executives the direction of a full-length animated and live-action motion picture featuring the artist, has blossomed into one of the 11 semi-finalists in this year's short subjects Academy Awards' category.

Sid Haurer, personal representative for Donovan until recently when Donovan switched to Allen Klein, is executive producer of the short. Maurer and Donovan, in negotiating his pact with WB, worked out a provision whereby the company would bankroll a multimillion-dollar animated film concept by Donovan. Maurer presented the approximately 10-minute pilot to John Calley, executive vice president of film production at WB, in mid-December.

Maurer was so enthused about the short that he got Tony Benedict, head of his own animation firm here who did the actual animation, to secure a theater booking for the short before Dec. 31

ready been completed at Quantum Recording Studios in Torrance. "I'm definitely going to get more involved in record producing," Rogers said. He's currently looking for other artists and groups to produce. Some of these, like Cat Weazle, will be done out of his own pocket. A label deal will be made only after the album is completed.

Rogers, who got his music career started many years ago with a hit called "Crazy Feeling" on Carlton Records, has a background that includes jazz, country music, folk, and rock. He was a member of the New Christy Minstrels until becoming involved with the First Edition. His reason for becoming more involved as a record producer is "First, I genuinely enjoy doing it. And I think I'm pretty good. But it's also my ticket for getting off the road. If I can establish myself as a record producer, then I won't have to travel so much."

The television show "Rollin' on the River" syndicated by Winters-Rosen, is in 171 markets. In Canada, it's an hour long; in the U.S., a half-hour.

All his record producing is handled through Jolly Rogers Productions. Publishing wings are Jolly Rogers and Mar-Ken Music. Acts that Rogers has produced in the past were Alex Harvey (Capitol) and Shiloh (Amos).

# ZBS Forms Record Co.

NEW YORK—ZBS Media, Inc., has formed Big Toe Records and will release "Wake Up America," by Abbie Hoffman. The company, formerly sold through the Record Club of America, has picked up Empire State Distributors to handle New York marketing. They are negotiating with distributors on a national basis.

# FTC Negative Option Rules

By MILDRED HALL

WASHINGTON—Although the record and book clubs' negative option sales plans were approved by the Federal Trade Commission last week, the commission's proposed rules for regulating these practices are tough. Here are the details of the proposed trade regulations which were unavailable as of Billboard's deadline in last week's story (Billboard, Feb. 12, 1972).

The main provisos are to assure that 1. All promotional and advertising material must clearly disclose the terms of the negative option sales plans which enable subscribers to reject unwanted items on the club agenda. 2. The subscriber must be given a minimum of 10 days to refuse unwanted items. 3. The seller must guarantee return postage and give full credit for merchandise returned by subscribers who were not obligated to receive it.

In detail, the record club using the negative option plan (the Record Club of America is the only non-user) must clearly disclose: 1. The existence of the negative option plan requiring the subscriber to notify the seller if he does not want to buy a proposed selection; 2. any obligation assumed by

the subscriber to buy a minimum quantity; 3. the right of a subscriber with a completed contract to cancel his membership at any time; and 4. whether billing charges will include costs of postage and handling.

In forms which must accompany and identify selections, the club must tell the subscriber that he will be given at least 10 days in which to return to the seller any form rejecting the selection. The subscriber must be told that if the club fails to give him the 10 days' allowance, it must pay return postage and credit the customer with the full amount. The club must also tell the subscribers how often and how many announcements will be sent during a year's time.

(During FTC hearings in No. (Continued on page 8)

# Ampex Record Wing Folds 'Temporarily'—Hope Seen

By RADCLIFFE JOE

NEW YORK—Ampex Records has closed its doors. The company's small staff, including general manager Jim Fry, sang its swan song with a small party Feb. 11.

The move, which officials stress is a temporary one, designed to help Ampex Corp. tighten its financial position, followed closely on the heels of an investigation by the parent company. This continuing investigation revealed reserves established for the Music Division, will prove inadequate and result in a loss substantially above the estimated \$40 million announced in January of this year. (see financial section of this story).

The company will continue to hold an open communications line with its distributors and dealers, for the movement of catalog product still in stock. "We are keeping the door open for a re-entry into

records sometime in the future," the spokesman said.

Ampex Stereo Tapes (AST) and Ampex Publishing Co., have so far remain unaffected by the austerity measures. Although informants could not say for sure that the publishing company would continue to operate indefinitely, they again stressed that AST has no intention of closing its doors.

"We could hardly do that even if we wanted to," a spokesman said. "We are bound to contracts for the duplication and release of product from over 100 labels."

Ampex Records was started in 1969, with Larry Harris as its president. In its heyday it handled such chart-riding artists as Jesse Winchester, Ian & Sylvia, American Dream, Lobo, Gil Evans; as well as the original cast albums of the Broadway productions of "Touch," and "Purlie."

# FIND's 2nd Catalog Offers 53,280 Titles To Dealers

TERRE HAUTE, Ind. — The 2,500 participating dealers in FIND will be receiving the second catalog of available record and tape product this week. The 300-page special order catalog contains 53,280 titles, three times the selection offered in the first such reference to special ordering for record retailing.

Bill Wardlow, chief of Billboard's special order service here, has negotiated with over 500 different labels for material in the second catalog. He pointed out that monthly supplements, which contain approximately 650 new titles, will be coming in March and April, with the third FIND comprehensive catalog set for May.

Dealers, already in the FIND fold or those just joining FIND, are receiving a \$5 gift certificate, to try FIND applicable on orders of \$25 or more. In addition, Wardlow has sent a contest mailing to participating retailers, offering four roundtrips with all expenses paid to the IMIC conference, Acapulco, Mexico, Apr. 30 to

May 5, for those dealers and their spouses who contribute the best letters on suggestions for improving FIND's service.

Wardlow emphasized that these knowledgeable dealer winners will participate in individual meetings to be held at IMIC regarding retail and its function in the record business.

# Clark 'Roast' To New Date & Site

LOS ANGELES — The second "roast" scheduled by the Los Angeles Record Promotion Men's Un-association—with Dick Clark of "American Bandstand" fame to be honored — has been shifted to March 31. The site has been changed to the Continental Hyatt House here, the Skyline Room.

Organization of the Roast is being done largely by Jerry Fine, Stu Yahm, Danny Davis, Rick Paladino, Jan Basham, and Freddie Cannon, all promotion executives with various firms in the city. Among those who'd been slated to be roasters at the dinner were Bobby Darin, Frankie Avalon and Fabian. They are now trying to adjust their schedules in order to appear at the new time.

The reason for the change in the dinner date, Fine said, was because of conflicts with the National Association of Record Manufacturers convention in Miami and the coming National Association of Recording Arts and Sciences awards dinner.

# Effie Smith Opens Office in Dallas

NEW YORK—Effie Smith Enterprises has opened record promotional offices in Dallas. The new office will cover all of the Southern area and the West Coast. The firm also maintains offices here, covering the East and Midwest.

Miss Smith has long been active in r&b record industry's activity and black radio.

to make it eligible for this year's Academy awards. Actual nominated short subjects will be announced Feb. 22.

Primary art in the film is being done by Patrick Scotch, artist who has done considerable work for major UK record acts. Live action in the short was filmed at Pismo Beach near here.

The legal controversy between Columbia and WB over the Donovan switch to the latter label is still pending.

# NATRA in New Drive

NEW YORK—NATRA is opening a national membership and re-organization drive on March 1. Curtis Shaw, president of the association, said that the drive will enable NATRA to stock a sophisticated job skills bank, complete with data on each member of the organization.

Shaw will visit with the total membership in separate sessions, to discuss past and present programs. "The strength of the association," stated Shaw, "rests on the shoulders of strong regions and chapters. The NATRA president will personally supervise the election of officers for the regions and chapters. Shaw will travel to about 16 markets to spearhead the national drive.

# 3 RCA Execs On Road Trip

NEW YORK—A trio of RCA Records executives will visit five of the label's regional offices, in order to coordinate current sales activities relating to all RCA product. Participating in the trip, which will begin in New York and continue through Atlanta, Dallas, Los Angeles and Cleveland, are Skip Byrd, director, commercial field sales; Herb Linsky, director, Camden product; and Richard Birnbaum, manager, sales administration.

Product and sales presentations will be made in each of these cities.

# Ike & Tina Studio

LOS ANGELES—Ike & Tina Turner, United Artists Records duo, are opening their own recording studio in the suburb of Inglewood here. The studio, called 'Bolic Sound', will have its official opening Tuesday (15) with a cocktail party.

Besides the Hoffman Record, Big Toe will release recordings of Baba Ram Dass; an LP based on the Fabulous Furry Freak Bros., hip comic book characters developed by Gilbert Shelton; John Giorno's "Dial-a-Poem," works and a documentary on the history of a commune, based on life at ZBS Media, Fort Edward, N.Y.

# Steppenwolf In Act Splitup?

LOS ANGELES—Steppenwolf, it's reported, will announce formally the rumored split between leader John Kay and the group at a press conference here today (14). Kay set the stage when he made his own solo LP on ABC-Dunhill recently.

Group, which has been together for approximately five years, has eight albums on Dunhill. They have been managed by Reb Foster Associates, Beverly Hills.

# K. Rogers Yarns for Home; Wants to Make It as Producer

LOS ANGELES—Kenny Rogers, one of the founders of The First Edition, will begin concentrating more time on record producing and is already working on an album project by a group called Cat Weazle. Half of the album has al-

# Lewis Starts New Label

SHREVEPORT — Stan Lewis, who operates one of the largest distribution-rackjobbing complexes in the South, has launched a new record label called Soul Power Records. First release features Shay Holiday with "It's Not How Long You Make It." The single is already getting considerable airplay in the Southeast.

Lewis, besides his distributing activities, has long been involved in the creative side of the record industry with Jewel and Paula Records and has had several major hits on these labels. Other labels he has include Ronn Records, Lewis Records, and Whit Records.

At one time, Lewis was deeply involved in the mail order business through his retail location, Stan's Record Shop, here. Of late, he has phased back the mail order business in order to concentrate more of his activities in rack-jobbing and distribution. The hour soul music show that Lewis sponsored on KWKH, Shreveport, for more than a dozen years each night was a byword throughout the South and Southwest.

More Late News

See Page 62

# KDAY & Oak In Easter "TOT" Rite

LOS ANGELES—Oak Records and KDAY, a progressive rock station here, are teaming up to present rock music sunrise services Easter, Apr. 2. "Truth of Truths," the rock opera on Oak Records, will be performed live in conjunction with a brief non-denominational religious service and KDAY will broadcast the event live, starting at 4:30 a.m.

KDAY program director Bob Wilson said that the event will cost "us both between \$6,000 and \$8,000 because we'll take not one cent out of the \$1 donation that will be collected from those who attend the event live. Every cent of the pro-

ceeds will go to Southern California YMCAs and YWCAs."

The Hollywood Bowl has been the site of traditional religious services on Easter Sunday. But Wilson

contended that young people are more into rock than the music at the Hollywood Bowl services. The KDAY and Oak Records services will be at the Greek Theater here.



JERRY SCHOENBAUM, Polydor Records president, presents a copy of a gold record award to Mike Stewart, president of United Artists Records, in appreciation of the part UDC played in making the Polydor-distributed Spring Records' recording by Joe Simon "Drowning in the Sea of Love," a million seller. Left to right, are Phil Picone, Polydor's national sales director; Spring Records executive Julie Rifkind; Schoenbaum; Spring Records executive Roy Rifkind, and Stewart.

## London Meet On Two LP's

NEW YORK—London Records held a one-day seminar in New York Feb. 11 for its entire national promotion team of regional and branch staffers to launch two top-priority LP's. The albums are Yma Sumac's "Miracles" and Savoy Brown's "Hellbound Train."

The meeting, also attended by London's entire sales, marketing and promotion staff from the home office, incorporated planning sessions on exploitation for the new releases.

Following the one-day meeting, the London promotion team fanned out for a heavy push beginning Monday (14), focusing the effort on 21 key national markets. Supporting advertising includes underground press and trade media. There will also be heavy radio spot buys on FM and AM outlets.

The special meeting also dealt with latest developments on albums by Al Green, Dave Edmunds, Paul Jones and Buckwheat.

## Notable Music Lines Up Heavy Project Schedule

NEW YORK—Notable Music's general manager, Eric Colodne, has mapped a heavy schedule for the company and its subsidiaries. Included in the schedule are record releases by the Cy Coleman Co-Op on London Records. Notable will publish all of the songs by the Co-Op and coordinate production and promotion with London. In conjunction with the record releases, Notable will be setting personal appearances for Cy Coleman.

Notable will also be continuing its commercial activities, which include network television and radio

spots on such songs as "Hey, Big Spender," for Muriel Cigars, and "If My Friends Could See Me Now," for Oldsmobile. An affiliated company, Portable Music, which holds the copyright to "Sunny," will also continue its commercial activity with Gillette Products. Also in Notable's drive is a new commercial by Sid Ramin, "The Tender Good Times."

Notable also will be publishing Coleman's three Broadway shows set for production this year. They are "Seesaw," written with Dorothy Fields, "Beautiful People," written with James Lipton, and the revival of "Little Me," written with Carolyn Leigh. Coleman and Miss Leigh will write several new songs for the musical. All of the scores will be published by Notable except "Little Me," which is published by Edwin H. Morris. However, the new songs in revised version will be co-owned by Notable and United Artists Music.

Another property which will come into the Notable fold is "Coming Together," written by Wally Harper and Paul Zakrzewski.

## Firm Formed By Rosenberg

NEW YORK—Henry S. Rosenberg, who recently resigned as sales vice president of Audio Fidelity's Tiger Tail Toys, has formed his own manufacturers' representation organization to service the record and tape fields. He plans to represent independent record labels and also deal in promotional merchandise.

Among the companies he already has lined up are Audio Fidelity, Humorsonic, International Record Industries, Mainstream, Music Minus One, Promo Records, S.M.G. Distributors, New York Records, and Vee Jay.

## Factory Reopens As Paradise Ballroom

LOS ANGELES—First it was the Factory. Now it's being rebuilt as the Paradise Ballroom. The new facility, being developed by Jerry Brandt, former owner of the Electric Circus in New York, will include a dance hall, rock 'n' roll

room and restaurant, among other features.

The plan is to present rock music on weekends and big bands one night a week. There will be a \$4 admission. There will be 12 Altec Lansing speakers in the main showroom.

The room hopes to have jam sessions by name attractions during the week.

Brandt hopes to make the new club an expansion of what he did with the Electric Circus. "We're in the business of producing dreams and ecstasy," he says. The facility is slated for a late February opening.

## 2 Books by SG-Col Pub

NEW YORK—Screen Gems-Columbia Publications has released two new songbooks, "Soul Singles-Soul Stars" and the "Bobby Sherman Souvenir Song and Picture Album."

The "Soul" book contains 30 recent tunes from the soul charts. Many of these songs also were big sellers in the pop market. In addition to the songs, the book includes photographs of 18 top soul artists.

Represented in "Soul Singles-Soul Stars" are the tunes of such performers as Aretha Franklin, Al Green, Joe Simon, Albert King, Johnny Taylor, Betty Wright, the ChiLites, Lou Rawls, Denise LaSalle, Roberta Flack and Donny Hathaway.

The "Bobby Sherman" book contains 12 songs which the artist either recorded or wrote. Featured are such Sherman hits as "Easy Come, Easy Go," as well as several of his own compositions, including "Waiting at the Bus Stop" and "Show Me." Also in the book is "Seattle," the theme from the Screen Gems television series, "Here Come the Brides," which co-starred Sherman. In addition, the book contains an 11"x17" four-color Bobby Sherman poster, photos, biographical material, and complete lyrics to the songs.

The publications cost \$2.95 each.

# Executive Turntable

Don Burkheimer appointed division vice president, a&r, RCA Records, based on the West Coast. Before rejoining RCA, he was national director, a&r, for the Paramount/Dot family of labels. He was previously with RCA for 17 years in various managerial positions in RCA's a&r department. (see separate story, page 1).



BURKHIMER



O'GILVIE



HARRIS



BULLARD

Vic O'Gilvie, formerly Atlantic Records' national director, jazz promotion and assistant to Joel Dorn, promoted to the firm's artist relations department. Working with O'Gilvie is Barbara J. Harris, formerly with Atlantic's promotion department for the past two years. Succeeding O'Gilvie in jazz promotion is Clarence 'CB' Bullard. He has been with Atlantic Recording Studios for the past five years, and was a&r man at Vanguard and a jazz disk jockey at WLIB and WBRX. He will work closely with Dorn. O'Gilvie is a former concert producer and manager Roberta Flack, Les McCann, Willie Bobo and Walter Wanderley. Ms Harris was previously with Queens Booking Agency.

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Tom Noonan appointed head of marketing Polydor Inc., reporting to president Jerry Schoenbaum. He was formerly with Ivy Hill Lithograph. Noonan has been head of Metromedia Records, held executive positions with Motown Records and was national promotion director with Columbia Records. With Billboard Publications, his positions included head of market research.

\*\*\*

Sal Iannucci, former president of Capitol Records Inc., has been named vice president and director of entertainment for Playboy Enterprises. Iannucci will head all TV, film, records and music activity, in addition to new areas like CATV and other home entertainment possibilities. Iannucci was an executive with National General and CBS-TV before joining Capitol. . . . Steve Backer, regional promotion manager for Elektra, has been named national promotion director for Impulse, the ABC-Dunhill jazz wing, based in Boston where he will work the greater Boston concentration of colleges and universities to promote the label's jazz talent. . . . Elaine Corlett, veteran Los Angeles management and recording studio staffer, has joined Purple Records Ltd., the Capitol-distributed independent label, as U.S. representative. She will headquarter at the Tower in Hollywood.

\*\*\*

John Hitt, onetime country disk jockey, who has been a talent agent with MCA and Associated Booking Corp. in Dallas for the past 20 years, joins Jim Halsey Co., Inc., Tulsa, as vice president in charge of booking. . . . Bert Naidoff is the new eastern regional sales manager for Mercury Records. Naidoff is the fourth regional sales executive for the label nationally. . . . Ron Granger has been replaced as chief of A&R for Ray Charles' Tangerine records by Bunky Sheppard. Sheppard is a veteran soul promotion and a&r executive. He was last with Capitol and Mercury records in regional promotion. He started in the business in the early '50's with Veejay label and once had his own r&b label, Bunky.

(Continued on page 6)

## Free Movement And Producer Settle Action

LOS ANGELES — The local superior court suit, filed in July, 1971, by Producer Joe Porter against the six members of "Free Movement," charging breach of contract and interference of contract by managers Dan Patterson and Frank Robinson, has been dismissed with prejudice. This means that the litigation can not be resumed again in any court.

Complaint originally charged that the group had usurped the name, "Free Movement," from Porter, who alleged he had originated and owned it. Porter also charged that the managers had failed to fulfill a songwriter agreement, wherein Porter was to get 50 percent of the group's self-composed songs.

Group had a hit in 1971, "I Found Someone of My Own," on Decca. They have since signed with Columbia.

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# COLUMBIA RECORDS PROUDLY PRESENTS THE FIRST GROUP WITH A BUILT-IN HOOK.

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Sylvia's Mother/Hey, Lady Godiva/Marie Lavaux  
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Like their new Columbia single, "Sylvia's Mother"—a combination of Shel's unusual lyrics and an unforgettable melody that should take it right to the top.

In San Francisco, there are lines around the block when Doctor Hook appears.

And now, with the release of their first Columbia album and their new single, music with a Hook will be livening up the airwaves, and delighting throngs of screaming fans, in your town!

**DOCTOR HOOK AND THE MEDICINE SHOW.  
INCLUDING THEIR NEW SINGLE,  
"SYLVIA'S MOTHER."  
ON COLUMBIA RECORDS** 

# Billboard

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Vol. 84 No. 8

## General News

### Levy's Mgt. Concept Makes Him Employee of Artist's Firm



LOS ANGELES—Veteran personal manager John Levy is expanding his concept of the manager-artist relationship by forming corporations with his new clients and acting as an employee of those firms.

He is doing this, he explains, to remain fully involved in all forms of their careers. Most of Levy's name acts have reached levels of success where they can call their own shots and select their own money managers, promotion and publicity agents.

"I've seen too many cats get taken apart by people who milk them dry financially," Levy said. Levy claims he has seen acts go from \$200-\$300 a week to \$12,000 a week and lose all their money because of bad advice.

So he is going the route of the artist-manager corporation, with the artist owning around 70 percent of the firm.

Caroline Franklin, sister of Aretha, is the first client establishing such a corporation. Levy will manage her career from all aspects including music publishing.

"In some instances I'll invest my own money to set up the corporation for a new artist I believe in. Then the split may be a little different."

Levy is also working with Jerry Butler on a corporation setup.

"I've been told I'm crazy to do this," Levy says, "because it can run into a lot of money, and be-

sides, why should I get involved with new acts? My friends say I don't have to start with young people, that I have reached a level of success. But it's what I want to do."

(Continued on page 61)

### Smokey Will Quit as Artist

DETROIT — Smokey Robinson and the Miracles are expected to end their long and successful partnership in June.

After 12 years with one of Motown's top groups Smokey Robinson said that he will retire as a performer when the group's current contractual commitments are finished.

Robinson will continue to write, record and produce for Motown. He will also devote more time to his executive duties as a Motown vice president.

Taylor Cox, Robinson's personal manager, said, "Smokey is not retiring from show business, nor is he leaving Motown. He is and will continue to be one of our leading writers and producers. He is simply giving up traveling on the road, to enable him to have more time to get into other areas of the business that road commitments do not presently permit."

CELEBRATING BELL Records' new U.K. status as an independent label are Bell president Larry Utall and wife Pamela. They were at a conference held in London and attended by Thea Zavin, executive vice president, BMI, Bill Gavin, producers Wes Farrell, Bones Howe, Tony Maccauley, Mike Leander and Arnold, Martin and Morrow. Irv Biegel, executive vice president, general manager, Bell, composer Roger Greenaway and Lawrence Meyers, who were all guest speakers. Bell artists performing were the Fifth Dimension and the Fantastic.

### '69 AFM Pension Fund Challenged

NEW YORK—A 1969 pension fund negotiated by Local 802 of the American Federation of Musicians has been challenged in Federal Court here by veteran orchestra leader Ben Cutler.

Cutler has charged that the fund violates Federal and state laws governing such matters.

Argument by Cutler, through his attorney Godfrey Schmidt, is that the fund has been diverted by Local 802 into a new fund not authorized by the collective bargaining pact.

The new fund, according to Cutler, has been accepting contributions from orchestra leaders who did not sign the 1969 agreement. Cutler is one of the three employer trustees of the fund. The others are Joe Carroll and Bob Chevy.

### Epic Rushes Chickory Hit

NEW YORK — Epic Records has rush-released the U.K. hit "Son of My Father" by Chickory. The record, which was released on the CBS label in England, is reported to have sold 250,000 copies in three weeks. It was produced by Roger Easterby and Des Champ, who have produced such groups as Vanity Fair and Pipkins.

### Gold Awards

"The Concert for Bangla Desh" album, recorded on Apple Records, has received gold certification from the RIAA.

Paul and Linda McCartney's album, "Wings," on Apple, has been certified as gold by the RIAA.

Tom Jones' Parrot LP, "She's a Lady," has received RIAA certification as the artist's ninth gold album. London Records distributes Parrot.

The Rolling Stones' two-record set on London Records, "Hot Rocks," has received gold certification from the RIAA.

### Executive Turntable

Continued from page 4

Ralph Berson, last with Pickwick as vice president, Pickwick, New York City, in charge of sales and marketing, retired in Miami, early in 1971, but has returned to the record business as administrator with Music Sales of Florida, Miami. . . . Harry Warner, long-time director of writer administration for the Nashville office of BMI, has resigned, and has been replaced by Roger Sovine, who has considerable experience as a writer, artist and publisher. Warner's plans are uncertain.

Marv Morrison named general manager, Alltapes' Detroit operation. He was formerly sales manager, tapes, Lear Jet. Jack Bernstein has been appointed corporate vice president, Southwest operations, Alltapes. . . . Emily Klinger appointed Eastern service representative, Southern Library of Recorded Music, based on New York. . . . Allen Silverman named general manager, tape division, Candy Stripe Records, N.Y. He was formerly buyer for Stratford Distributors and Tom Hall One Stop, Brooklyn. . . . Clair Rothman resigned as business manager, Spectrum, Phila. to become financial vice president of the forthcoming Wild Animal Kingdom, adjacent to Disney World, Orlando, Fla.



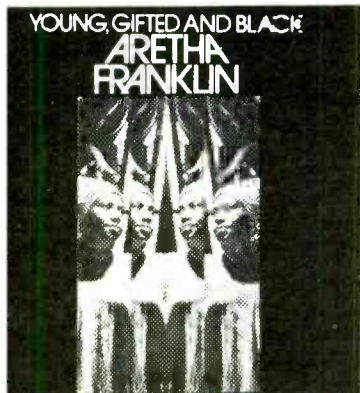
ROTHMAN

Dr. James J. Keenan named director, communications psychology, a newly established activity of Musak Corp. He is also named chairman of the company's board of scientific advisors.

Robert Champion named Motorola consumer products advertising manager. He was previously with Compton Advertising. . . . James Katavolos promoted to senior marketing vice president, restructuring, Videorecord. He was formerly vice president, dealer relations. Edmund Auef promoted from vice president of the company to senior operations, vice president. Other Videorecord appointments: Jack Barwick, training director to vice president, education programming; Charles Oppenheimer, controller to treasurer; Stanley Walker, appointed vice president advertising, promotion and public relations.

Mort Kramer promoted at Bell and Howell Consumer products group, from Canon product marketing director to director, creative services, a combination of positions held by Anthony Cangemi before his resignation, and Robert Cohen, now audio visual products division advertising and sales promotion director. . . . Hy Sutnick named vice president, electronics division (tape players). He was previously Kraco Products' national sales manager.

Charles A. Gustafson appointed manager, sales and distribution, General Electric's audio electronics products department. He was formerly Western region manager ofr AEPD sales and distribution.



ARETHA FRANKLIN  
YOUNG, GIFTED AND BLACK  
Atlantic SD 7213



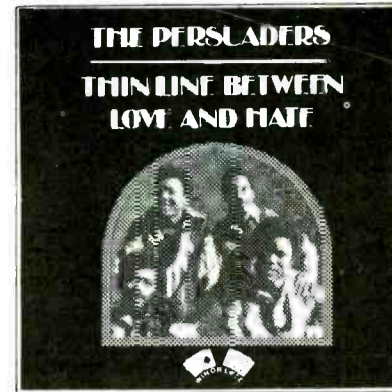
HEAVY SOUL  
VARIOUS ARTISTS  
Atlantic SD 2-500 (2LP Set)



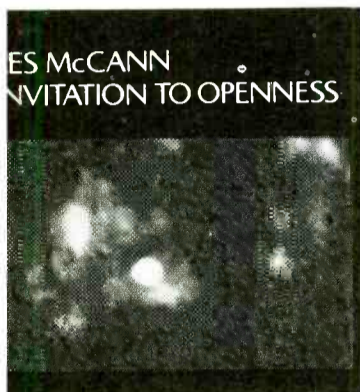
KING CURTIS  
EVERYBODY'S TALKIN'  
Atco SD 33-385



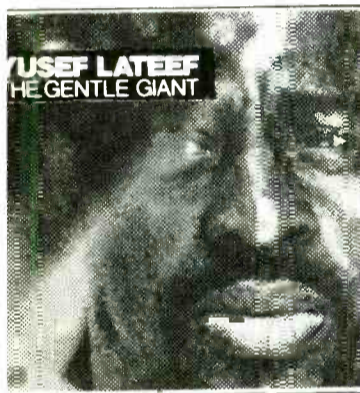
BROOK BENTON  
STORY TELLER  
Cotillion SD 9050



THE PERSUADERS  
THIN LINE BETWEEN LOVE AND HATE  
Win or Lose SD 33-387



LES McCANN  
INVITATION TO OPENNESS  
Atlantic SD 1603



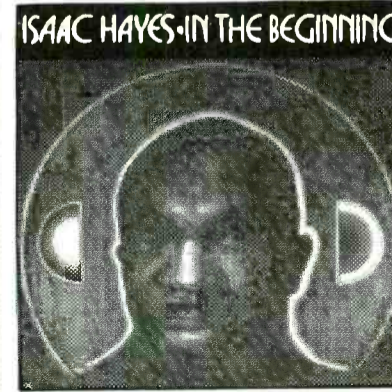
YUSEF LATEEF  
THE GENTLE GIANT  
Atlantic SD 1602



MAHSAAN ROLAND KIRK  
BLACKTULES  
Atlantic SD 1601



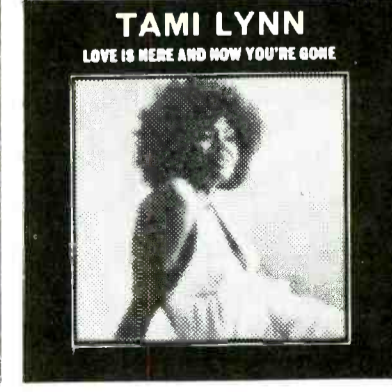
AVID NEWMAN  
LONELY AVENUE  
Atlantic SD 1600



ISAAC HAYES  
IN THE BEGINNING  
Atlantic SD 1599



DONNY HATHAWAY  
LIVE  
Atco 33-386



TAMI LYNN  
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# FTC Negative Option Rule

• Continued from page 3

September 1970, complaints were received that notices and merchandise were sent without sufficient time to reject unwanted items, and that they were sent during summer vacation periods when customers were not expecting them and had no chance to refuse the records. It was during these hearings that the FTC originally proposed to outlaw negative optioning altogether. But more recently, the commission decided on the less drastic course of tighter rules on the practice. Comr. Mary Gardiner Jones dissented, preferring the ban.)

The rules also protect subscribers from delays that are the fault of the post office. It will be the club's duty to mail announcements and negative option forms at least 20 days before the return date, or at least 15 days before the mailing

date of the records, or provide a mailing date of at least 10 days after the subscriber receives his notice.

If the subscriber's postmark date on the form shows he attempted to notify the club in time, the club must take back unwanted records and pay return postage. The same rule applies in cases where a subscriber has cancelled membership before the mailout date of club selections. However, if the club continues to send selections to a contract-complete subscriber, these are "unordered merchandise," and the customer can legally keep or do what he wants with them.

In the area of introductory and bonus merchandise, clubs must deliver these within four weeks after receiving an order. If circumstances beyond the seller's control prevent delivery, the club can make

(Continued on page 61)

# Romero Seeks Govt. Support For Fest

• Continued from page 1

won a special award as best musician at the festival.

The \$3,500 prizes for best conductor and best arranger both went to Augusto Martelli, a flashy Italian whose work deserves to be a lot better known in the U.S. He is a particularly inventive arranger, overflowing with spectacular gimmicks, that made some of the run-of-the-mill songs he was conducting for various Italian artists in the contest, sound far more exciting than they really were.

Gerard Layani, a funky but fluent French guitarist-singer, won second prize as a performer for his own song, "La Corde Au Cou."

The \$1,000 Simpatia Award for best crowd-pleasing performance was given to Helmut Zacharias, a

very showy German violinist-composer whose acrobatic playing and conducting won standing ovations.

Other acts who went over outstandingly although they didn't win prizes included Rocky Shaham, a Londoner from Bangla Desh who won top prizes at three other festivals this year and is recording an album in Los Angeles next month; American singer Ruth Price, whose husband, film composer Dave Grusin, arranged and conducted for her "My Name Is Love, Fly Me," by another top movie scorer, Dave Raksin; a lovely and big-voiced Japanese vocalist, Katsuko Kanai, teamed with flashy composer-conductor K. Suzuki; the Polish team of belter Zdzislaw Sosnicka and her composer-conductor Piotr Figtel; and another Argentine, handsome Hernan Rios, who brought

down the house with a peace song called, "Le Llamam Jesus."

The Onda Nueva Festival also included a galaxy of guest stars like Willie Bobo, Charlie Byrd, Daybreak Records country singer Larry Groce, top French composer-conductors Francis Lai and Franck Pourcel, Tito Puente and Leroy Holmes.

The American judges were disk jockey William B. Williams, songwriter Sammy Cahn and film composer Elmer Bernstein. Also on the panel were Jacques Braunstein, Venezuelan tycoon and musicologist, Luis Uribarri of Spain, Carlo Facagni of Italy, Germany's Hansi Hoffman and Paulo Santos of Brazil.

## Romero is Kingpin

Even more than most song contests, the Onda Nueva Festival is a one-man show. Aldemaro Romero not only founded and organized the event, he is a pop pianist-composer-conductor of world stature whose work is becoming increasingly recognized in Europe and the U.S. And that's just for openers, Aldemaro is also a glib emcee in at least four languages plus the inventor of the Onda Nueva sound, which his festival is dedicated to spreading.

He sees the Onda Nueva as the next Bossa Nova craze, and his own material in the genre has a distinctive tone quality. But with festival entries from so many countries, in practice any song was accepted as genuine Onda Nueva if it was in 3/4 or 6/8 time with some syncopation. Aldemaro is now working in Hollywood much of the year and has issued two of his own Onda Nueva albums on Columbia Records, one featuring the guitar of Charlie Byrd.

The hard-driving Romero apparently stepped on some influential Venezuelan toes during the organization of the Second Onda Nueva Festival. There were some last-minute withdrawals of support in peripheral areas of the event. But the festival, with its excellent 55-piece orchestra, went on as scheduled at the lavish Municipal Opera House here, and was televised live nationally.

Romero told Billboard he won't put on another Onda Nueva Festival unless he gets a lot more cooperation from the Venezuelan government in the future. It would be a pity the festival isn't continued as a permanent annual attraction in Caracas, because it has all the ingredients of a major international music event and is only a few years away from establishing its own distinctive mystique throughout the world music industry.

# Retailers Return Privilege

• Continued from page 1

list will enhance 26 albums (pop) and 13 albums (classical). However, within the different selections, no commitment is required as to quantity of individual titles, neither are dealers required to undertake to join the scheme for a minimum period of time.

Orders will qualify for an additional 10 percent discount—both on records and cassette—and the discount will apply also to re-ordered items. While guaranteed stocking of the selected titles is implicit in membership, no minimum period of membership is required and dealers are thus allowed to opt out of the scheme at any point.

# Special Drive On Chapin LP

NEW YORK—The first Harry Chapin album on Elektra Records will receive a special merchandising campaign. "Heads and Tales," which marks Jac Holzman's return to the studio as a producer, will be fully marketed through in-store promotion and print and radio campaigns.

A special three-dimensional stand-up display has been designed for retail outlets throughout the country. In addition, stores will be provided with four-color posters and two-color banners. A mini-jacket sticker has been made for promotional use.

For print advertising, a concept in mini-glossies has been developed, which includes not only reproductions of the album cover and logos, but also special headlines and quotes. A complete slick has been made up especially for the album for distribution to salesmen and accounts. A copy of the single, "Taxi," will also be included in the package.

Due to Chapin's appearance at the Elektra national sales convention in January, W-E-A branches are already reporting good pre-release orders.

# CTI Opens L.A. Branch

NEW YORK—CTI Records has opened a branch in Los Angeles. The new office will handle all CTI and Kudu product exclusively, and will also distribute any line that CTI might represent nationally in the future.

The CTI Distributing Corp., which covers the area from north of San Francisco to Phoenix, will be under the personal supervision of Bob Ursery, regional sales manager for the firm.

Bob Buziak, stationed in San Francisco, is the regional promotion manager for both CTI and Kudu Records. He will be responsible for all record promotion. Ursery and Buziak will also cover the Seattle and Denver markets.

While the titles selected to benefit from the extra discount are chosen from proven sellers—no new release will be included until its sales potential has been established over a six-month period—Phonogram is taking the view that its long-range sales forecasts shouldn't be regarded as completely foolproof, simply because trends and patterns can't always be predicted in advance.

"If we see that a particular record isn't selling well enough to warrant being kept on the list, then we will withdraw it—and give dealers the opportunity to reorder any item from our catalog at the same discount," explained Hilton Price, marketing manager, architect of the PACK scheme. He added that the list, would be revised for deletion on a twice-yearly basis, with additions being made at not more than two-monthly intervals. It was likely, he added, that most dealers would be stocking the majority of selected items already and would be required only to take on a small amount of additional stock to qualify for the extra discount.

# Legrand Deal With Chappell

NEW YORK—Composer Michel Legrand has joined Chappell Music, via an exclusive worldwide publishing agreement. Chappell will handle all of Legrand's new compositions, plus those which revert back to the writer. Separate operations will be set up in the U.S., England and France, with Chappell, Legrand, and producer-manager Nat Shapiro, his representative, participating in the English-speaking countries. Chappell companies will have subpublishing rights in the rest of the world.

Legrand has been nominated for an Academy Award for his "Summer of '42" film score, and has received two Golden Globe nominations for "Le Mans" and "Summer of '42." His recording of "Brian's Song" is now on the charts, and he has two different albums in release, one in the U.S., one in France.

Legrand is writing the score for a new musical, "Montparnasse," scheduled for Broadway next season, with a book by Dale Wasserman and lyrics by Charlie Burr. A television special is also upcoming.


# ASCAP Meet on W. Coast Feb. 23

NEW YORK—American Society of Composers Author and Publishers (ASCAP) will hold its semi-annual West Coast membership meeting at the Beverly Hilton Hotel on Wednesday (23). Reports on ASCAP's activities will be given to members by Stanley Adams, president of ASCAP, and other officials of the Society.

## Radio-TV Programming

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# After seven singles by Paul Williams on the charts last year, we bring you the first Paul Williams single.

Until now, a Paul Williams song, with music by Roger Nichols, was usually recorded by someone other than Paul Williams.

From Three Dog Night's "Out In The Country." To Carpenters' "We've Only Just Begun." Bobby Sherman's "Cried Like A Baby."\* Carpenters again with "Rainy Days And Mondays." Chase with "So Many People." Anne Murray's "Talk It Over In The Morning." To most recently Three Dog Night again with "An Old Fashioned Love Song."\*\*

Each one was beautifully performed and received: five were top 10, four were gold.

The only difference with this one is that it's all Paul. \*Music by Craig Doerge \*\*Music by Paul Williams

**"Waking Up Alone." (AM 1325)** The first single from the first Paul Williams album, "Just An Old Fashioned Love Song."

**On A&M Records**

Produced by Michael Jackson



(Before Paul wrote all those songs he was the boy-genius in the movie, "The Loved One.")

# Ampex Headaches Could Increase; More Losses Uncovered in Music

By BRUCE WEBER

LOS ANGELES—Here is advice for shareholders of Ampex Corp. who are still reeling from a projected record loss of about \$40 million, or \$4 a share, during fiscal 1972.

Hold on and sit tight. Things are going to get worse before they get better.

For example:

Continuing investigation of its music division (Ampex Stereo Tapes and Ampex Records) has produced new information indicat-

ing that the reserves previously established for Ampex Stereo Tapes will prove inadequate.

Result:

Ampex's loss will widen "substantially" from the \$40 million deficit previously estimated for the year ending April 29.

In a terse statement, Ampex said the nature and magnitude of the music division's problems are not yet defined and the extra loss can't be estimated until after a special audit, which is in progress.

Following the announcement, the New York Stock Exchange halted trading in the company's shares Wednesday (9) at 11, up  $\frac{1}{8}$ , and did not expect to resume trading Thursday (10). It is the second time in two weeks that the NYSE suspended trading on Ampex; it did not open Jan. 12 until about 2 p.m., when the opening trade was 94,300 shares sold at  $12\frac{1}{4}$ . With less than an hour before the close, a block of 20,000 shares sold at 12 and another 16,000 share block sold for  $11\frac{1}{8}$ . Shortly thereafter, NYSE closed trading when Ampex slipped to  $11\frac{1}{8}$ .

According to an Ampex executive, "The dirtiest word here (in

Redwood City, corporate headquarters) is a 13-letter invective: entertainment."

**Ampex 'Locked In'**

If corporate executives had their way, Ampex would get out of music (prerecorded tape and records) right now, the spokesman said. "But we may be locked in, especially with Kinney," he said. "In fact, we're locked in with too many record companies on licensing tape agreements."

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

According to several Ampex executives, the most discussed area of non-profitability has been in its prerecorded tape business, which individually accounted for \$50 to \$60 million in fiscal 1971. "But that was another year," one executive said, "and this year the prerecorded tape division sunk the ship."

The most discussed licensing (Continued on page 48)

## Capitol Industries 2nd Qtr. Decline

LOS ANGELES—Capitol Industries (Capitol Records and Audio Devices) reported lower sales and earnings for the second quarter ended Dec. 31.

Sales skidded to \$41,925,000 and earnings dipped to \$1,186,000, or 25 cents a share, compared with sales of \$50,941,000 and earnings of \$1,865,000, or 40 cents a share, a year ago.

A slight earnings improvement was noted in the first half of fiscal 1972, but the company said it was not in the best interests of shareholders to resume the payment of dividends at this time in view of the severe loss suffered in the last fiscal year.

(The last dividend paid was 16

cents a share on Jan. 29, 1971. Capitol reported a net loss of \$8 million, for the fiscal year ended June 30, compared with net earnings of \$8.7 million in the preceding fiscal period.)

For six months ended Dec. 31, sales dipped to \$69,490,000 from \$85,042,000, but earnings increased to \$1,262,000, or 27 cents a share, from \$1,056,000, or 23 cents a share.

Added to the operating profit was a net special gain of \$7,077,000 from sales of some Pickwick International stock, reduced by \$4,639,000 to \$2,438,000 because of an accounting change for returned product.

The net of the two extraordinary items is \$2,438,000, or 53 cents a share. This is in addition to the net income before extraordinary items of \$1,262,000, or 27 cents a share.

## Insiders Report

2nd qtr. to Dec. 31	1971	1970
Net sales	\$41,925,000	\$50,941,000
Net income	1,186,000	1,865,000
Per share	.25	.40
	<b>Six-month</b>	
Net sales	69,490,000	85,042,000
Oper. income	a1,262,000	1,056,000
Oper. per share	a.27	.23
Spec. credit	b2,438,000	
Net income	c3,700,000	1,056,000
Per share	.80	.23
Avg. shares	4,599,000	4,631,000

a—Based on income before special credit. b—From sale of investment in Pickwick International Inc., for \$7,077,000, less a provision of \$4,639,000 for initial reserves to cover estimated returns for exchange of product sold prior to July 1, 1971. c—Equal to 80 cents a share.

## CBS and Steinway Negotiating Deal

NEW YORK—Columbia Broadcasting System and Steinway & Sons, piano manufacturer, have announced they are negotiating on the possible acquisition of the 119-year-old piano firm by CBS.

Steinway shareholders would receive 375,000 shares of CBS common stock in return for their shares of Steinway. The transaction would be subject to a definitive contract and approval by directors of both companies and Steinway shareholders.

The CBS Columbia Group includes a musical instruments division. Steinway, founded in 1853, has manufacturing facilities in Long Island City, N.Y., and Hamburg, West Germany, and has produced about 420,000 pianos. The firm is now managed by fourth generation Steinway family members.

Both companies indicated the Steinway name would be maintained if the merger took place.

CBS's musical instruments division includes: Rogers Drum Co., and the Fender Guitar Co.

# Market Quotations

As of Closing, Thursday, February 10, 1972

NAME	1971		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	21 1/2	8	495	21	19 7/8	20 1/4	-- 3/8
A&E Plastic Pak Co.	127 1/2	35 1/2	203	57 1/2	51 1/2	51 1/2	-- 1/4
American Auto. Vending	111 1/2	67 1/2	78	11	10 1/4	10 3/4	Unch.
ABC	58 3/4	25	1705	58 3/4	56 1/2	58 1/2	+ 5/8
Ampex	25 3/8	10	1246	11	10 1/2	11	+ 1/4
Automatic Radio	14 1/4	5	526	8 3/8	7 3/8	8	+ 1/2
ARA	167	117	131	165	162	163 3/4	+ 3/4
Avco Corp.	20 7/8	12 1/2	1838	20 7/8	18 7/8	19 1/8	+ 1/8
Avnet	15 1/2	8 1/4	2399	14 3/4	13 3/4	14 1/8	-- 1/8
Bell & Howell	61 1/4	32 1/2	264	61 1/4	59 1/4	60 5/8	+ 3/8
Capitol Ind.	21 7/8	8	874	13 1/8	11 3/8	12 7/8	+ 1/4
CBS	55 7/8	30 1/2	1827	55 7/8	53 1/2	55	+ 1 1/2
Columbia Pictures	17 3/4	6 5/8	865	12 7/8	11 3/4	12 3/4	+ 5/8
Craig Corp.	9	2 5/8	193	4 7/8	4	4 1/4	+ 5/8
Creative Management	17 3/4	7 5/8	88	11 5/8	10 1/2	10 3/4	-- 5/8
Disney, Walt	163	77	841	158	154	156 3/4	-- 1/8
EMI	5 3/8	3	280	5 3/8	5	5 3/8	+ 1/4
General Electric	66 1/2	52 7/8	4850	62	59	60 3/4	-- 3/4
Gulf + Western	36 3/4	19	1677	35 3/4	34 1/8	35 5/8	-- 3/8
Hammond Corp.	13 7/8	8 1/2	606	11 3/4	10 7/8	11 1/2	+ 3/4
Handleman	47	33	250	41 7/8	39	41 7/8	+ 1 3/8
Harvey Group	8 7/8	3 1/8	39	4 3/4	4 1/4	4 1/2	Unch.
Instruments Systems Corp.	12 3/4	4 5/8	2258	7 7/8	6 5/8	7 1/2	+ 3/4
ITT	67 3/8	45 7/8	2188	64 1/4	62 7/8	63 7/8	Unch.
Interstate United	13 1/2	6	158	11 1/2	10 7/8	11 3/8	+ 1/4
Kinney Services	40 5/8	25 7/8	3188	40 5/8	38 1/4	39 3/8	+ 5/8
Macke	15 1/4	8 3/8	214	14 7/8	14 1/8	14 3/4	+ 1/4
Matsushita Electric Ind.	20	16 1/4	1258	19 7/8	19 1/4	19 5/8	-- 3/8
Mattel Inc.	52 1/4	18 5/8	2393	29 1/4	26 1/4	27 1/2	-- 1 7/8
MCA	30	17 3/4	232	29 3/4	28 7/8	28 7/8	-- 1/8
Memorex	79 1/2	19 1/4	1422	37 3/8	33 3/4	33 7/8	-- 2 3/4
MGM	26 7/8	15 1/2	194	21 1/2	20 1/4	20 5/8	-- 5/8
Metromedia	34 3/8	17 3/4	304	34 3/8	32 1/4	34 3/8	+ 1 3/4
3M	139 3/4	95 1/2	675	139 1/4	137	138 3/8	-- 3/8
Motorola	95	51 1/2	706	93 5/8	89 1/4	92 1/4	-- 1 7/8
No. American Philips	34	21 7/8	194	32 3/4	31	31 5/8	-- 5/8
Playboy Enterprises	21	16 3/4	446	19 7/8	19 1/8	19 3/4	Unch.
Pickwick International	43 1/2	32	1091	43 1/2	42 3/4	43 1/2	+ 1/2
RCA	41	26	4315	41	39 1/4	40 7/8	+ 1 3/8
Servmat	40 1/4	25 1/2	399	32 1/4	30 1/2	32 1/4	+ 1
Sony Corp.	29	14 1/4	1489	29	27 3/8	29	+ 1 5/8
Superscope	32 5/8	9 1/8	790	16 7/8	13 3/4	16 1/4	+ 1 1/2
Tandy Corp.	46	30 3/8	1400	46	42 3/8	45 1/2	+ 2 3/4
Telex	22 3/8	7 3/4	2102	13 1/2	12 1/4	12 1/2	-- 1
Tenna Corp.	11 1/2	4 1/4	380	7 3/8	6 5/8	6 5/8	-- 1/2
Transamerica	20 1/2	14 3/8	1943	20 1/4	19 3/8	19 7/8	Unch.
Transcontinental	11	3 1/4	1800	7 7/8	6 1/2	7 1/8	-- 5/8
Triangle	22 3/4	14 3/8	42	19 3/8	18 7/8	19	Unch.
20th Century-Fox	15 7/8	7 5/8	1530	15 3/8	14 3/8	14 1/2	-- 3/8
Vendo	17 1/2	9 7/8	155	15 1/2	14 1/4	14 3/8	-- 1/4
Viewlex	10 3/4	5 3/8	320	8 3/4	8	8 1/8	-- 1/2
Wurlitzer	20 1/4	10 1/8	127	20 1/4	18 5/8	19 5/8	+ 7/8
Zenith	54 7/8	36 3/8	3042	44	41 3/8	43	+ 1 1/8

As of Closing, Thursday, February 10, 1972

OVER THE COUNTER*	Week's High			Week's Low	Week's Close
	High	Low	Close		
ABKCO Ind.	6 1/2	5	5		
Alltapes	3 3/4	3 3/8	3 3/8		
Audiophonics	5 1/2	4 1/2	4 1/2		
Bally Mfg. Corp.	40 3/4	35	40 3/4		
Cartridge TV	43 1/4	38 1/2	39		
Data Packaging	8 5/8	6 1/2	8 5/8		
Gates Learjet	15 1/4	13 3/4	13 3/4		
Goody, Sam	9 7/8	9 1/4	9 1/4		
GRT Corp.	3 1/2	3 1/8	3 1/4		
Integrity Entertain.	10 7/8	7 1/2	9 1/2		
Koss Electronics	13 1/4	12 5/8	12 5/8		
Magnetic Tape Eng.	9 5/8	8	9 5/8		
M. Josephson Assoc.	10 1/2	9	10 1/2		
Mills Music	14 1/4	14 1/4	14 1/4		
NMC	14 1/2	13 1/2	13 3/4		
Perception Ventures	5	4	4		
Recotom	5 1/2	4 7/8	4 7/8		
Schwartz Bros.	13	11 1/2	11 1/2		
Telecor Inc.	39 1/2	38 1/4	38 1/2		
Telefonics Int.	10 3/8	9 1/2	9 7/8		
United Record & Tape	4	3	3		

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

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

## More Furrowed Brows For Certron Investors

LOS ANGELES—A week after Certron Corp. reported a loss of \$9,877,000 for the 1971 fiscal year, it had more bad news for shareholders.

In connection with the reported losses, Certron stated its net worth as of last Oct. 31 was \$2,752,000, including intangible assets of \$1,210,000. It has a bank debt of \$11,250,000, of which \$3,250,000 is a current liability and payable on demand.

Certron had a net loss of \$3.44 a share for the period ended Oct. 31, compared with a net loss of \$2,057,000, or 76 cents a share, in fiscal 1970. The fiscal 1971 deficit includes \$1.30 a share loss from continuing operations, a loss of \$1.81 from discontinued operations and 33 cents as an extraordinary charge. Sales from continuing operations totaled \$12,466,000 in fiscal 1971, off from \$14,665,000 the prior year.

The company notes that its banks have indicated that "they have no present intention of making a demand for payment." First payment of \$2,667,000 on the company's long-term debt is due in May 1973.

A statement from the firm admits, "Certron was in default of certain provisions of its long-term

loan agreement and waivers of such defaults have been obtained from the banks. All interest obligations on its bank debt are being paid as due."

Certron's total trade payables were \$3,900,000 at the fiscal year-end, "and while slow in payments, the company is meeting its current obligations and reducing past due accounts," according to a company spokesman.

## Blank Tape Maker Dips

CAMBRIDGE, Mass. — Data Packaging reports lower sales and earnings for the fiscal year ended Nov. 27.

Year ended Nov. 27	1971	1970
Sales	10,917,778	13,178,344
Income	61,447	363,838
Spec charge	b82,000	e360,030
Net loss	20,553	c3,808
aPer share	.04	.22
<b>Quarter</b>		
Sales	2,923,364	2,489,632
Income	180,422	d115,532
Spec charge	b82,000	e360,030
Net income	f98,422	d475,562
Per share	a.11	

a—Based on income before special charge. b—From a writedown of value in an investment. c—Income. d—Loss. e—From a writedown of an investment. f—Equal to six cents a share.

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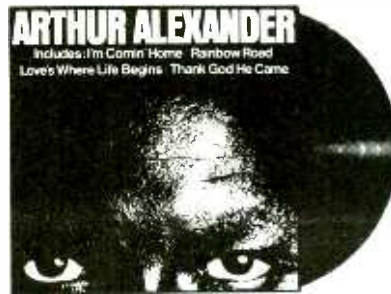
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Warners 2591.



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gold going out. Capricorn 0102.

All Albums Also Available on  
Ampex - distributed Warner/Reprise Tapes.

# Re-Orders Spark Vintage Hit LP's

• Continued from page 1

product listed as currently in the catalog. MCA sold 45,065 copies of "The Best of Jolson," 27,940 copies of "Burl Ives' Greatest Hits," 71,003 copies of "The Unicorn" album by the Irish Rovers 33,950 copies of "Golden Favorites" by the "Original" Ink Spots, 38,370 copies of "Billie Holiday's Greatest Hits," 43,050 copies of "Ebb Tide" by Earl Grant, 17,609 copies of "Wedding Music" by Jesse Crawford, 12,663 copies of "Tea for Two Cha Chas," 40,103 copies of "Patsy Cline's Greatest Hits," 32,719 copies of "Bill Anderson's Greatest Hits," 40,643 copies of "Burt Kaempfert's Greatest Hits," 27,340 copies of "10 Golden Years" by Brenda Lee, 12,402 copies of "Ted Lewis' Greatest Hits," 46,220 copies of "Golden Medleys by Guy Lombardo and His Royal Canadians," 18,492 copies of "Guy Lombardo's Greatest Hits," 43,720 copies of "Our Golden Favorites" by the Mills Brothers, 34,240 copies of "The Best of the Mills Brothers," 34,117 copies of "Segovia on Stage," 22,901 copies of "Kitty Wells' Greatest Hits," 71,146 copies of "Wayne King's Golden Favorites," and, just this last Christmas season alone, sold 38,994 copies of "Merry Christmas" by Bing Crosby. And, in case you're wondering about those legendary

## Harman-Kardon An SQ Licensee

NEW YORK—Harman-Kardon, Inc., marketer of high fidelity equipment, is the latest firm to join the list of Columbia's quadraphonic SQ system licensees. The company will introduce its line of SQ equipment during June's Consumer Electronics Show in Chicago.

original cast albums of "The King and I" and "Oklahoma," Frio said those were both selling somewhere around 17,000 to 20,000 last year. These figures represent both U.S. and foreign sales.

Frio pointed to Bill Glaseman, midwest district manager; Sam Passamano, east coast district manager; Dave Wolfson, upper midwest district manager; Tom Rodden, west coast district manager; Stan Layton, southern district manager, for guiding the seven-day meeting to revive various cutouts. "They know the titles, the numbers, they even know when new covers were put on some of the product. All of them are 20-year men for Decca, or close to it."

One of the things that called attention to the value of catalog product today, other than just the dollar and cents impact it has in the market, is that three budget record lines "wanted our product," Frio said.

The revitaliation will include updating various premium line product, plus adding more product to the low-cost Vocalion line.

"We're hoping to have enough of the repackaging done to show at the annual NARM convention in Miami," Frio said.

"It's a real crime that the industry doesn't have more record stores which would carry catalog product in depth. If people are willing to send in their checks to the firms advertising product on television via mail order, I'm sure they'd rather walk into a record store and be able to buy the product of their choice first hand."

"Country music dealers do carry catalog product because it sells quite well. But many of the record shops specializing in contemporary product do their own cutouts by not stocking some of

the early material of rock artists.

"Country music dealers, though, carry everything and even get mad if you try to cut something out."

"I can't say that I'm an expert on catalog product . . . but looks at Johnny Mathis. That greatest hits album of his stayed on the chart for years. That must be the granddaddy of all catalog product."

"Perhaps we at MCA records have been emphasizing our new image too much, because we wanted to wake up the world to the fact that we are alive. But, at the same time, it's true that a record company can't close its eyes to catalog product. It's more than half of your business, sometimes. We're not giving up on our drive for new artists and developing new artists. But it's the obvious truth that often the dollars spent to promote and develop new groups—through tours, advertising, promotion—just to get a group off the ground and help them sell "x" number of albums. The same dollars in album units sales can be garnered from catalog product just by making it available. As for profit, it's a hands down situation. The cost of creating a Warren Covington album was paid for long, long ago."

Frio also pointed out that catalog product, via a line such as Vocalion Records, would become extremely important in the coming months with the public. "The reason is that prices, in general, on most major-selling artists are going up to \$5.98. The Vocalion line has a suggested retail price of \$1.98. At \$4.98 discounted, the difference in price between a budget line and the major label wasn't but a few cents. However, with a greater price difference, the consumer is going to be more and more interested in that budget product."



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# Studio Track

By BOB GLASSENBERG

Random tracks from Paul Phillips, London: Trident studios, London has built an eight-track mixer for John Kongos, Elektra Recording artist, in his home. It has been made to easily convert to 16 tracks and has been installed in Kongos home in Mortlake, West London. Kongos plans to form a production company as a first step towards independence as a publisher and producer of both his own and other musicians' material. This marks the first console Trident has built for outside use. It will be converted to 16 tracks sometime in July.

Abbey Road Studios two and three are now 16 track with EMI mixer and Studer tape machines. The interiors of studios one and three have been remodeled and the control room of studio two has also been remodeled. Studio one remains eight track with no plans to change.

Recent sessions at Advision Studios, London, include **T. Rex; Fleetwood Mac; Emerson, Lake and Palmer; Brian Auger; Southern Comfort; and Soft Machine.**

Alice Cooper is currently working on new material for a new LP to be recorded at A.I.R. Studios, London, and produced by Bob Ezrin. Their next single will be "Be My Lover," from their current LP, "Killer," on Warner Bros. Their latest and greatest LP is gold.

A new multimillion-dollar recording center has been built in Wembley. The De Lane Lea complex contains three recording studios, editing equipment, disk-cutting, tape duplicating facilities, telecine, film projection and recording facilities. **Dave Biddle**, managing director, thought up the project. He previously worked for Decca, Lansdowne Studios, and S.H. Benson, for whom he designed the studio which fathered **Herman's Hermits** and the **Animals**. This studio was later sold to De Lane Lea where Biddle began work on what is now the Music Centre.

Each studio in the Centre has an identical 16-track console custom built by Sound Techniques. All three studios can be linked by computer to provide a 48 track facility. Studio One is 4,000 square feet in size and can comfortably accommodate 130 musicians, while Studio Two can hold 40 musicians and Studio Three, designed for group recording, holds up to 25 musicians.

Back in the U.S., at Criteria Recording, Miami, **Jackie DeShannon**, recently signed to Atlantic Records, is working on an album with **Tom Dowd** and **Jerry Wexler** producing. . . . **Black Oak Arkansas** will be here in March to begin another LP with Dowd producing. . . . **Rasputin's Stash** returns to the studio in April to begin another LP with **Ron and Howie Albert** engineering and producing. . . . **Chris Martel** is currently recording two tunes to be released on the London label. . . . And after three months of recording, the Albert brothers are in the final mixing stages of the new **Stephen Stills** LP which will be called "Monassis."

★ ★ ★

PAC-3 Recording, Dearborn, Mich., reports **Lunar Funk**, Bell Records group, with **Marlin McNichols** producing. . . . **Al Perkins** mixing a **Hot Sauce** single for Stax/Volt. . . . Perkins is also completing a new **Na Allen** single for GRT Records. . . . The **Spinners** are at work on their first single for Atlantic with **Jimmy Roach** producing; both the group and producer were former **Motowners**. . . . **David Van De Patten** and **Bobby Laurel** are producing a new single for Grant Records. . . . And finally, a new group,

**Motor City Mother** is being produced by **Tom DiAngelo**.

★ ★ ★

**Rick Hall**, will receive a special award from the Muscle Shoals Chamber of Commerce for his notable achievement in the field of recording. All of this stemming from his **Billboard** Producer Award. Congrats Rick and best of luck in '72.

★ ★ ★

**Clif Coulter, Mel Brown, Alice Coltrane** and **Howard Roberts** are all doing separate projects at the Village Recorder, Los Angeles, under the producership of enlightening **Ed Michel** for ABC/Impulse Records. . . . Also in is **Harvey Mandel** produced by **Skip Taylor** who is also doing production work on **Chad Stuart**.

★ ★ ★

Warehouse Recording Studio activity in New York includes an album for **Jackie and Roy**. . . . And **Gwendolyn Watson** album of music for ballet, modern and jazz dance, which will be released on Orion Records sometime in the spring, when everyone is dancing.

## George Simon Book Packed With Swing

"Simon Says the Sighs and Sounds of the Swing Era" by George T. Simon (Arlington House, \$19.95). George Simon joined Metronome, now defunct, in 1935 and was with the magazine for 20 years. 16 of them as editor. It gave him front, center on the Swing Era and now Arlington House has packed together 300,000 words of his running commentary on the great years of Swing into a lavish book.

It isn't merely a collection of interviews with the names of the two decades. Also included are opening night reviews—both of the hot bands and the sweet bands—record reviews and "The Diary of our own Jimmy Bracken."

The Bracken section is a day by night diary of Simon on the scene in New York, Chicago, Hollywood etc. Clubs, recording studios, radio stations, the publishers and the pluggers are all crammed in and commented on, in an existence that puts today's rock press to shame in terms of endurance as well as writing.

A valuable history of 20 years—all the more so because Simon has left in his faux pas as well as his mots juste. IAN DOVE

## AGAC Backs CLGA

• Continued from page 1

(CLGA's) objective in trying to eliminate 'employment-for-hire,' said Eliscu. "We deplore the indecent burial of musical material, denying it a chance for exploitation."

Eliscu asserted that AGAC has long championed the composer's right to choose publishers, and to retain and renew copyrights. The CLGA suit said that under present conditions, motion picture and television producers assume full copyright control of the music by virtue of the standard contract that must be signed by the composers and lyricists when they are retained.

The complaint alleges that the agreements prevent composers and lyricists from writing for shows unless the author surrenders title to his work, and gives the producer publication rights, "thereby relinquishing 50 percent of the performance rights earned from exhibition," and gives up opportunities to exploit his music outside of the specific show by going to a publisher of his own choice.

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## R'n'R Show at Garden Revival of the Fittest

NEW YORK—Richard Nader's rock 'n' roll bandwagon rolled into Madison Square Garden, Feb. 4, with an array of talent that spanned the "doo-dah" era of the 1950's and early 1960's, and included such unforgettable names as Bo Diddley, Fats Domino, Chubby Checker and Jerry Butler.

Playing to an audience that included not only the over thirties, but a lot of the under twenties as well, the lineup of artists, backed by Bobby Comstock and his All-Star band, brought a strange mixture of carnival bacchanalia and dewey-eyed nostalgia to the vast auditorium.

Opening the show were the Capris with their golden oldie, "There Is a Moon Out Tonight." They were followed by such names as the Belmonts, the Crystals and the Five Satins. These acts set the pace for the heavies, which included Chubby Checker, Fats Domino and Bo Diddley with his incredibly primitive blues/rock guitar.

The breathtaking pace of the artists, and wild abandonment of the audience was tempered somewhat by the cool professionalism of Mercury recording act, Jerry Butler. Not nicknamed "The Ice Man" for nothing, Butler, without fanfare and amplification, maintained the spellbinding pace of his

## 'Carpenter' Hacks Away Without Much Purpose

NEW YORK—"The Carpenter," a new sacred rock musical which premiered at Town Hall on Jan. 27, if encouraged, could stop the Jesus movement in its tracks. Reportedly scheduled for openings in over 100 cities coast-to-coast, the show has all the embarrassing aspects of a high school production. "The Carpenter" purports to relate the story of Christ's "penetration of this rebellious, war-blooded planet, earth." In the work's principal dramatic device, a chorus of believers exhorts a Doubting Thomas to join the fold. At first petulant and aloof, Thomas ultimately is saved, although considering the quality of the chorus' blandishments, one doesn't know why.

The play's lyrics are woefully banal, and the uninspired melodies are rendered by the singers in Andrews Sisters style, minus the pazzazz. The choreography is stiff and unimaginative.

One would have no quarrel with "The Carpenter" if it were presented as an amateur production;

colleagues with such tunes as "Mr. Western Union Man," "Moon River" and others.

Volume 9 of the show returns to the Garden on June 2, 1972.

**RADCLIFFE JOE**

## T. Rex Starts 1st U.S. Tour

NEW YORK—British rock band T. Rex opens its first major U.S. tour on Tuesday (15) with a concert at the Hollywood Palladium. Led by Marc Rolan, T. Rex is scoring on the charts with their album "Electric Warrior," and single, "Bang a Gong."

Warner/Reprise Records is sponsoring and backing the tour with an extensive advertising, promotion, merchandising and publicity campaign focused on the single and the LP.

Following the Hollywood concert, T. Rex appears on Friday (18) at the Spectrum in Philadelphia. The remaining itinerary is the University of Detroit, Saturday (19); the Alexandria Roller Rink, Alexandria, Va., Feb. 20; the Auditorium Theater, Chicago, Feb. 24; Fenway Theater, Boston, Feb. 26; and Carnegie Hall, New York, Feb. 27.

the show is really beyond criticism. But this musical claims professional status: there is an admission charge, and an album is in the works. On these terms, "The Carpenter" should be avoided religiously.

**DAN BOTTESTEIN**

## Nitty Gritty Starts Tour

NEW YORK—The Nitty Gritty Dirt Band have embarked on a tour that encompasses 17 states in the West, Midwest and South. The concerts include both colleges and arena as well as auditorium dates.

Phase one of the tour closes May 27, when the group returns to Aspen, Colo., for a two-week date. Following the close of the second phase of the tour in mid-June, the group returns June 15 to the Sahara Hotel in Las Vegas, for the first of two two-week summer engagements. The second engagement there begins Aug. 28.

United Artists Records has just released a single, "Jambalaya," the track most played from the group's latest album, "All the Good Times."

## A&M's Phillips In 4th U.S. Tour

NEW YORK—A&M Records Shawn Phillips will make his fourth U.S. tour in nine months during February and March.

Phillips' itinerary includes Fairfield University, Fairfield, Conn., Friday (11); a benefit performance for a free clinic at Trinity College, San Antonio, Saturday (12); San Diego State College, Sunday (13); the Ash Grove, Los Angeles, Feb. 15-20; the Cellar Door, Washington, D.C., Feb. 21-26; and a Midwest college tour from Feb. 28 through March 5.

The schedule for Phillips in March is Main Point, Bryn Mawr, Pa. (8); the Nugget, Rochester, N.Y. (9); Carnegie Mellon University, Pittsburgh (10); and Brown University, Providence, R.I. (11).

The artist's next tour begins in mid-April, and will include a concert at the Tyrone Guthrie Theater, Minneapolis.

## From The Music Capitals of the World

### DOMESTIC

#### NEW YORK

Steve Reinhardt will be musical director of the Washington company of "Godspell," opening in early April. . . . RCA's Julie Budd appears at the Raleigh Hotel, South Fallsburg, N.Y., Saturday (19). . . . Singer Lon Ritchie is on a 25-city television and radio tour, promoting his second album on Riparia d'Oro Records. He will record a third LP shortly. . . . French female singer Raymonde has recorded a French version of Gladys Shelley's "All I Want." . . . Alan Cagan, vice president of Pisces Music, commercial music and sound effects production company, is scoring a continuing series of programs for Guidance Associates. The educational shows are being produced for classroom use by Guidance Associates, a division of Harcourt Brace Janovitch. . . . Fashion photographer Kann Duncan will design the album jacket for "Getting it Together," the first LP release by Yogi Ramo Michael Adonaiasis.

The title song for the film "X, Y & Zee," starring Elizabeth Taylor, Michael Caine and Susanah York, is sung by Three Dog Night. . . . Blood, Sweat & Tears has appointed Levinson and Ross to handle its public relations. . . . Composer-lyricist Hal Grego is at work on "Holy Moses," to be recorded as an album and presented on Broadway as a rock musical. Robert Fournier will produce both ventures, William S. Fischer will be musical arranger. . . . Maynard

Ferguson appears at Town Hall Friday (18). . . . John Prine, Atlantic recording artist, is on the concert trail, with dates scheduled in Rochester, N.Y., Thursday-Saturday (10-12); University of Arizona, Tucson, Ariz., Friday (18); Bristol Bay Trading Co., California State College, Long Beach, Saturday (19); Marvelous Marv's, Denver, Monday-Saturday (21-26); Santa Monica Civic Auditorium, Santa Monica, Calif., March 3-4; Earl of Old Town, Chicago, March 14-18; and Tolagi's, Boulder, Colo., March 20-25.

Geri Gale's first comedy album, "We, the Women Speak," a spoof on the Women's Liberation movement, will be released on Heyer Records on Tuesday (22). Miss Gale will guest on the Joey Adams Comedy Show on March 6, and will tour seven states to promote the LP. . . . Bell Records group, Dawn, has taped a David Frost segment, and opened at the International Hotel in Las Vegas on Feb. 7. Dawn shares the bill at Madison Square Garden on March 11 with David Cassidy of the Partridge Family. The act headlines at Jules Podell's Copacabana on April 20. . . . Kindred, which records for Warner Bros., is on tour, starting Saturday (12), at Occidental College in Glendale, Calif. Other dates include Coliseum, Roanoke, Va., Friday (18); Cumberland Coliseum, Fayetteville, N.C., Saturday (19); Pershing Memorial Auditorium, Lincoln, Neb., Friday (25); Hara Arena, Dayton, Ohio, Saturday (26); and

(Continued on page 16)

## Talent In Action

### RANDY SPARKS & THE BACK PORCH MAJORITY

French Quarter,  
Scottsdale, Ariz.

Randy Sparks, a youthful-looking over-40, and his Back Porch Majority are six excellent song-and-music magicians doing what I term "Minstrel Rock." The group overpowers not only with "Today" and "Hazy Sunshine," hits written by Sparks, the founder of the New Christy Minstrels, but with contemporary clicks as "Put Your Hand In the Hand" and the frenetic Mark Hawley (former Christy Minstrels lead singer) versions of "Proud Mary" and "Impossible Dream."

The Back Porch Majority have the unique facility of blending yesterday's showbiz schmaltziness with today's "Right On" dynamics. They are truly fascinating to watch and listen to and are one of the best club-performing acts seen in this area. **PHIL STRASSBERG**

### BURTON & CUNICO

Max's Kansas City,  
New York

Australian duo Ray Burton and Gino Cunico, recently signed by Family Productions (distributed by Paramount Records), gave a graceful and attractive performance on Feb. 2 in the upstairs room of Max's Kansas City.

Ruffling acoustic guitars and singing in tight harmonies, the act offered selections from its first Family album, "Strive, Seek, Find," for which Burton wrote all the songs, and other material. Particularly appealing was Burton and Cunico's rendition of Buddy Holly's "I Guess It Doesn't Matter Any More, Baby," in which they nicely caught the tune's rockabilly flavor, while lending it their own personal stamp.

The duo's sound was romantic and lyrical, permeating "Gypsy Lady"; "Rainbows"; "Till It's All Blown Away," a song about a junkie; "Dream for a Love"; "Indian Man"; "World of Fantasy," a single taken from the LP; and "Run For Your Life," Burton's tune about the rigors of coping with New York City.

Burton and Cunico's churning rhythms and uncluttered vocals are fine. Possibly, they should attempt a freer range in their melodies. Over-all, the pair is off to a most promising start. **DAN BOTTESTEIN**

### SANDY DENNY JACKSON BROWNE SAGEWORTH

Bitter End, New York

Patrons to the Bitter End were treated to more than their money's worth by the tri-headed entertainment bill of Sandy Denny, Jackson Browne and Sageworth.

In one of the best bills of fare that Paul Colby, Bitter End's manager, has put together in a long time, British folk/rock import, Sandy Denny—A&M Records—proved conclusively to cheering audiences that she is in fact, a "heavy," and not just a doo-dah drop-out from Fairport Convention.

Miss Denny, backed by an equally heavy group of musicians that includes ex-Fairport convention guitarist, Richard Thompson, has a unique styling that settles somewhere between the late Janis Joplin and Carole King. Her repertoire comprised predominantly of material written by herself and members of her group, also includes a delightful medley of old Irish and Scottish folk tunes.

Jackson Browne—Asylum Records—is no newcomer to the entertainment field. As a songwriter his material has been popularized by such outstanding recording

names as Tom Rush, the Byrds, Brewer & Shipley and Linda Ronstadt. Now he gets it all together as a solo act of remarkable poise, talent and credibility.

Sageworth is another talented discovery of Paul Colby. The young quartet of entertainers communicates in a folk/rock format, via a fine blend of voices and some creative musicianship.

**RADCLIFFE JOE**

### ED AMES

Hotel Plaza, New York

RCA Records' Ed Ames, who has been singing for well over 20 years, opened at New York's Persian Room in the Plaza on Feb. 7, and has added strength to the adage that all fine things grow better with age. His assurance, poise and control over the audience kept them in a relaxed mood and made it a thoroughly enjoyable evening.

His choice of material focused in on the more contemporary hits of today ranging from a Bacharach and David medley to "Put Your Hand In the Hand," but he also pleased the nostalgia buffs with a brief chorus of "Naughty Lady of Shady Lane" and "You, You, You." While his more recent hits, "Try to Remember" and "My Cup Runneth Over" were greeted with enthusiastic response, his medley of tunes from "Man of La Mancha," complete with make-up, really stole the show. A moving closer was his touching narration of "Desiderata."

**JOE TARAS**

### ELVIS PRESLEY

Hilton Hotel, Las Vegas

Elvis Presley got it all together and did a no nonsense superb show that would have pleased even a non-Presley fan. Presley remedied all of the faults in his last Hilton appearance. A considerably slimmer Presley appeared in a blue and yellow cape outfit. With the orchestra in yellow shirts and Presley's sidemen in baby blue, Presley offered "That's All Right," "Proud Mary," "Never Been to Spain" and his new RCA record "Till It's Time For Me To Go."

In excellent voice Presley proved he could sing rock, gospel, country and blues. His selection of songs were crowd pleasers; "Blue Suede Shoes," "Whole Lotta Shakin' Going On," "Teddy Bear," "Don't Be Cruel," and "Heartbreak Hotel." Wearing rings on every finger he offered a serious and powerful version of "Bridge Over Troubled Water" using an echo on the mike. He is one of the few singers who is able to carry the mammoth room without keeping the mike directly to his mouth. One of the show's many highpoints was "Dixie" featuring a flute solo by Jimmy Muldore and able backing by the Stamps Quartet and the Sweet Inspirations.

The tight, fast paced, just long enough show had no weak spots. Well worth the showroom's minimum Presley gave the audience what they came to see.

**LAURA DENI**

### VIC DAMONE

Riviera Hotel, Las Vegas

One of the toughest pairings to equal is that of Vic Damone and Shecky Greene. Opening the show Damone was self-assured, handsome and in excellent voice.

Damone both overwhelmed and captivated the packed showroom with his varied selections including "Sweet Caroline," "You're Breaking My Heart" and "On the Street Where You Live." His voice was clear and strong while his manner was easy, giving credence to the lyrics.

Backed by the Jack Cathcart Orchestra, Damone's arrangements were excellent and his appeal transcended all ages. **LAURA DENI**

(Continued on page 16)

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# ROLLING STONE



Issue No. 103  
March 2, 1972  
60c  
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# Talent In Action

• Continued from page 14

## NANETTE NATAL

*Gaslight II, New York*

Nanette Natal—Evolution Records—opened at the Gaslight II, Feb. 2 with a program of songs which showed that this talented young artist is finally getting it all together.

Miss Natal, no newcomer to the New York entertainment scene, is a folk/pop artist whose songs are a blend of earthy philosophy and romantic soliloquy.

Since her early gig with Vanguard Records, her style and range of singing have improved; and her lyrics have become more meaningful. Her Gaslight appearance was timed to coincide with the release of her Evolution album, from which she chose several of the songs for her program.

RADCLIFFE JOE

## URIAH HEEP MANNA

*Whisky A-Go Go, Los Angeles*

Dave Byron's distinctive lead on the Gregorian chant-like vocals harmony of Uriah Heep was hurt by poor acoustics in this small showcase. This was especially evident on "Gypsy," an outstanding representative cut from their first of three Mercury albums. Group's different approach came through again on "Look at Yourself," title cut from their current L.P. Five men were more subdued on "July Morning," a Bach-influenced com-

position which proved more effective aurally.

Instrumentally, Heep, now three years old, is a most together group. Talk between numbers is warm and informative. All the Gerry-Bron managed combo needs for greatness is that Top 40-oriented single. Ken Hensley, keyboard, is a superior composer.

Manna lacked identity through their entire set. Except for a mumbled reference to a forthcoming Columbia album, they were like so many album backliners, which fail to tell anything about a new group. Novice acts need plenty of patter between numbers, introducing personnel, pointing out who wrote what tunes being played, etc. This Orange county quintet has the basics, contagious melody lines in their originals and excellent musicianship, but they need some heady management to polish the jagged edges.

JOHN SIPPEL

## LIGHTHOUSE DION

*Carnegie Hall, New York*

All rock groups are not created equal. Lighthouse, on Evolution Records, is one of those rarities that stands apart from the norm. Although the 11-member Canadian import can be as commercial and cacophonous as the rest, it does not rely on this for popularity and survival.

In its Carnegie Hall concert Feb. 6, the group displayed genuine musical talent, diversified stylings, and a cohesiveness that could reduce many a "supergroup" to the role of sidewalk minstrels.

Lighthouse's tunes are largely original material penned by its members, and spans the spectrum of today's music from jazz/rock, to folk, to pure rock. Its Carnegie Hall offerings included its chart-rising biggie "One Fine Morning," and other numbers from its recently released album.

Dion, Warner Bros. Records, is a polished performer who has that enviable ability to capture the interest of audiences whether he appears in a tiny West Village coffee-shop or in the vast auditorium of Carnegie.

With the coolness and versatility of the true professional, he lead his audience through an enjoyable selections of tunes that included numbers from the songbooks of Lightnin' Hopkins and Bob Dylan, as well as his own "Sunshine Lady" and "Brand New Morning."

RADCLIFFE JOE

# From The Music Capitals of the World

• Continued from page 14

Roberts Municipal Stadium, Evansville, Ind., Feb. 27.

Sylvia Herscher is director of theater for Edwin H. Morris Music and Joe McGinniss is the author of the book "The Selling of the President." Last week's Billboard story on Morris referred to them as Sylvia Herscher and Joe McGinniss. . . . Snow, a hard rock group from Philadelphia, recorded their second release for Castle Records. It's a coupling of "Sunflower," written by the group's leader Rob Russen, and "Johnny B. Goode," the Chuck Berry standard. The single release is scheduled for Feb. 25, and both tunes will be part of a forthcoming Castle LP scheduled for summer release.

## LOS ANGELES

Neil Diamond is working on a new album project for Uni Records. Last week he was in the recording studio working on a tune called "Play Me," which he believes will be his next single. He'll finish the entire album project before the first week in April. . . . Waylon Jennings is creating a lot of reaction in the pop music field. There was a big item on him in the Los Angeles Times newspaper, largely centering around his recent performance at the Palmino nightclub in town. Jennings also appeared at an RCA college seminar held Feb. 5 at the RCA recording studio in Los Angeles and performed a few tunes, then sat on a panel with Jimmy Rabbitt, air personality at KBBQ, Los Angeles; Bill Ward, program director, KLAC, Los Angeles; Bob Kingsley, program director, KBBQ; Elroy Kabanek, RCA Records national country music promotion man from Nashville; with Don Whittemore, RCA regional promotion man from Los Angeles chairing the event, and Ray Anderson, chief on the West Coast for RCA Records promotion, guiding the whole event. . . . Jimmy Rabbitt has separated from the group Superchief and said last week that he would not be with them at their Whisky A Go Go, Los Angeles, appearance; he's thinking of getting a couple of more men to back him and go into the Troubadour on his own. . . . Producer Al De Lory has just wrapped up a new single featuring Gary Puckett on Columbia Records with a Kris Kristofferson tune, "Smile at Me Again." Lory claims the tune is another "Sunday Morning Coming Down."

NAT FREEDLAND

## NASHVILLE

Bud Howell, president of Nashville Records has returned to Nashville after a tour of licensees in Europe with promising reports on the label's blues artist, Lightnin' Slim. Slim, Nee Otis Hicks, one of the authentic blues performers, is on an extended tour of England and Europe, where he has been receiving rave reviews. In June, Slim will return to Europe for an appearance at the Blues Festival in Montreux, Switzerland where he will share the spotlight with performers such as Chuck Berry and Bo Diddley. . . . Abby Marable has released her first single on the Capitol Label. The A side, "Sweet Country Joe," and the B/W "Let Me Do A Little Number On Your Head," were written by Abby. The session was produced in L.A. by Kelly Gordon. Abby is originally from Nashville. . . . In the Feb. 12 edition of Billboard it was incorrectly reported in this column that the Glazer Bros. recorded at Creative Workshop Studios. The recordings referred to were cut in their own studio and produced by Buzz Cason, owner of Creative Workshop. . . . Uni artists, White Duck have pulled a

single release off their L.P. called, "Billy Goat." This was chosen after the extensive FM airplay it had been receiving. . . . Quadraphonic Studios' Norbert Putnam and Gene Eichelberger have been in New York recently at the Columbia Studios. . . . John Richbourg, known to his radio fans as John R., has announced the signing of Billy Mills to his Nashville based Seventy-7 Record Label. . . . Comics Cheech & Chong, on Ode Records, make their Tennessee concert debut Feb. 17 at Ellis Auditorium in Memphis.

THOMAS WILLIAMS

## MEMPHIS

Al Green is working on some new material at Hi Studio, with Willie Mitchell the producer. Mitchell also is working with George Jackson. First single on the new Hi-owned label, Mach, is ready for release: "Yes, You Did" by the Medicine Band, produced by Bill Taylor. It's backed by Tumbleweed. . . . Jerry Lee Lewis is working on material for a new album on Mercury at Select-O-Hite in Memphis. Lewis, who has done most of his recording in Nashville, says he is having "serious thoughts" about returning to Memphis studios in the future to record. "Memphis has some of the great musicians and songwriters and it is all so relaxed. No one gets uptight."

The Dramatics have released a new single from their album, "Whatcha See is Whatcha Get." The single is "In The Rain." It was cut at Stax. Also from Stax is a new album by the Staple Singers. The Bar-Kays and Newcomers are both working at this studio. . . . Cymarron has been cutting under the skilled eye of Chips Moman at American.

A traveling theatrical, Company, Company, Bus and Truck Co., played the auditorium last week, as did Fred Waring and his Orchestra. . . . Steve Cropper, producer and guitar player for Booker T. and the MGs, has been working at Trans-Maximum with Roy Head on an album and on still another with the one-name girl singer, Sarah. Joey Gregorash, who has been working at Trans-Maximum, has returned home to Canada, but plans to be in Memphis in a couple of weeks to cut some more numbers. . . . Billy Herbert and the Stones Blue have been cutting an album at Block 6 Studio, with Billy doing the producing.

Charlie Chalmers is working with singer-guitarist Sandy Rhodes on an album at Sam Phillips Studio. The album is for Fantasy in Los Angeles. Phillips has been doing some horn overdubs and vocal overdubs on Willie Hobbs of Atlanta, with Jackie Beaver producing Hobbs for John R. Enterprises. . . . Jerry Phillips, youngest son of Sam Phillips, is producer for Louis Paul and Smead Hudman, recording for Hot Water Production. JAMES CORTESE

## ATLANTA

Carlos Montoya, legendary Flamenco guitarist, will be at Symphony Hall in the Memorial Arts Center, Feb. 19. . . . The Vagabonds with Babe Pier are now performing in the Club Atlantis and will continue through the 26. . . . Jose Greco and his Spanish Dancers will perform at Symphony Hall March 1. . . . On that same day, "Carousel" featuring John Raitt, music by Richard Rogers and book and lyrics by Oscar Hammerstein II, will be at the Civic Center Auditorium. . . . Also scheduled for the Civic Center will be Dionne Warwick on March 4, Tom Jones performing two shows March 14, and Richard Harris March 16. . . . The Harkness Ballet will be at Symphony Hall March 18. . . . Sonny and Cher come to the Civic Center March 22, while Doc Severinsen

is scheduled for March 24. . . . Cleve Boyer's Golden Glove, the newest names in nightclubs, is featuring the Johnny Clark Band. . . . Miller and Burton opened at the Bistro while the Townsmen continue at the Royal Coach's Deacon Brodie Lounge. . . . The Nugget, in cooperation with WGUN Radio, is now producing a live radio show "The Nugget Country Jamboree" hosted by WGUN Music Director Jerry Huckaby. The new program will feature guest artists from Nashville. SHELLY PISANI

## LAS VEGAS

A charity basketball game between radio station KLUC and rock group Kenny Rogers and the First Edition was held with proceeds going to the Clark County Boy Scouts and the youngsters living on the Moapa Valley Indian Reservation. . . . Barbara Eden, currently at the Landmark, gave a free show for Nellis A.F.B. personnel.

Singer Jerry Vale is readying a gold record of "The Star Spangled Banner" for presentation to the National Hall of Fame museum in Cooperstown, N.Y. Vale recorded his vocal version of the national anthem at his own expense two years ago. Every major and minor league team in organized baseball has a copy of the recording and uses it as a pre-game offering. At the moment the only memento from the entertainment world on display in baseball's shrine is a recording of Abbott and Costello's "Who's On First?"

An all day benefit rock concert sponsored by US Inc., a non profit youth organization was held. Bands performing were Whose Movie, Maniac, Cowboy, Hosanna, Soul Machine, Terminus, Wolf Ticket and Night Street Duge Band. US is affiliated with the Southern Nevada Drug Abuse Council. . . . While appearing at the Hilton, Red Skelton was presented with an "Americanism Award" by the National Association of Real Estate Boards. . . . Judy Lynn received an original oil painting from Bill Harrah's personal collection as a gift commemorating 10 years Miss

(Continued on page 33)

# Signings

The Sidewinders, a five-member rock 'n roll band from New England, signed to RCA Records. Their first album for RCA is being recorded at the company's New York studios.

Soul singer Paul Kelly has signed with Warner Bros. Records. His initial single for the label is "Dirt" b/w "Poor But Proud." The artist's first Warner Bros. album, "Dirt," scheduled for March release, was produced by Buddy Killen. . . .

The Tokens have signed with Bell Records. Their debut disk for Bell is "I'd Like to Throw My Head Back and Sing That Good Old Rock'n'Roll," which the group produced. . . . Patterson-Irwin Enterprises of Sharon, Pa., has signed Mom's Apple Pie, a 10-piece vocal-horn aggregation, for exclusive management. Larry Patterson is the group's personal manager. . . . Herb Gart, Don McLean's personal manager, has signed three more acts to his label, the Rainbow Collection. Joining the firm are Dick Feller, who is represented by Johnny Cash; Gentile & Dumbbar, a Boston-based duo; and John Herald, who recently completed a two-week stint at Max's Kansas City in New York.

Megan McDonough, 18-year old Chicago area singer, has signed with Wooden Nickel records, who will release her first album at the end of Feb. She formerly was pacted to Mercury.

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# Radio-TV programming

## WLS Girds For Chicago Top Slot

By EARL PAIGE

CHICAGO—WLS here is making its strongest bid ever to be the city's top-rated station with a tighter-than-ever contemporary format that basically means more-than-ever music.

After a little more than two months under new management, it has hired two new personalities, switched five to new slots and promoted one to an off-air position to whip up the format.

Actually, a very intricately-tuned mix of many ingredients have been re-mixed by new vice president and general manager Paul R. Abrams, a sales-oriented veteran of 15 years in radio, who transferred here from WABC, New York.

Just a few changes:

- Highly successful afternoon personality Chuck Buell to full-time music and production director;

- Switches in every time slot except morning drive (5-9 a.m.) where Larry Lujack continues his steady assault on once-thought-invincible Wally Philips, WGN;

- Hiring of John Records Landecker from WIBG, Philadelphia, and Bill Bailey of WWDJ, New York, the latter returning to his home town where he started at WVON here.

Of course, there's a lot more than this, just as there's a lot more to the change than was spelled out in a recent official release.

"WLS has long been established in the broadcasting industry as one of the best contemporary music stations in the country. Our two new air personalities, and our new schedule of shows will enhance an already extremely talented staff of on-air people and will further strengthen our programming," Abrams was quoted.

Several things made the change very appropriate. Early in a two-hour interview, Abrams said Harold Neal Jr., president of the ABC stations, "put WLS under a microscope" and was determined to make a "good station great." Mike McCormick, operations manager, described the change as, among other things, "adding a dash of brightness to the sound." He also said there had been no set policy. Many of the changes are nuances, very organic and spontaneous.

Chicago radio had been somewhat stunned by WIND's radical new, basically oldies format. There have been changes at almost every important station here.

Abrams, when asked about the WIND's strong showings, said: "I think that was a reflection of the so-called nostalgia mood that has taken place. Other stations, including ours, may not have been as competitive in their programming. I think (WIND's showing) is a very temporary thing."

### Monitor WLS Closely

Abrams and McCormick insisted that WLS, "does not program against any other station—we program against WLS." This is substantiated to a great degree by how much time top management spends monitoring the station.

Abrams said that except for two shifts of eight-hour sleep, he had the station on for 48 hours one weekend recently. "It was just too much radio at once. I never got so sick of hearing radio," he said. But he also did something he swore he wouldn't. He used the "hot line" phone to inform Lujack he had just done the best show "I have ever heard" (a Saturday shift). "The next Monday, Larry was chewed out though."

The format is indeed squeaky tight. But it requires very careful listening to detect any evidence of what must be fantastic pressure too, as Abrams puts it, "execute the format." After his first hour, recently, Lujack played 31 records, including long ones like "American Pie" (played twice) amid 41 regular spots (usually two back-to-back) with news at 55 and 25 and myriad spots plugging his show. In that same span, there were at least seven oldies (often the second record after the half-hour) among the 31 titles.

The oldies ranged from "Ruben Jones" (Lujack gave the years, too—1968) to titles as new as "Maggie

May," another long record. Is WLS playing more oldies? "We always have played oldies," McCormick said. "We have been for at least two years."

How is WLS programmed? The answer was "the public programs WLS." Abrams and McCormick go back to this theme time and again, explaining that the 30-record playlist printed "All Hit Music" plus 10 top LP's derives from station surveys of 30 Chicagoland retailers. "White Lies, Blue Eyes," which left Billboard's "Hot 100" Jan. 15 after 11 weeks, was still WLS's No. 8 song as of Jan. 31, so WLS is not a carbon copy of the national charts.

New records? There is at least one per shift. Actually, the number of new records depends on what's available, McCormick said. "How many have potential? Some weeks none, some weeks four or five."

### Rotating Stores' Call

Do reporting stores hype records? "I would never accuse any because we're not in the position to know or to prove it," McCormick said. "What we hope is that the people we work with are as honest as we are in trying to reflect accurate retail record sales." WLS calls various stores. "We rotate the calls," Abrams pointed out, so that a random factor is maintained.

McCormick said the decision as to which stores to call each week is made up on the spot. "We don't want to know (which stores will be called) because that makes it (survey) about as impersonal as it could possibly be." Stores may report from 20 to 40 top-selling singles (albums are reported as well). "Some weeks only 12 pieces may be moving that mean anything. Other times, 13 pieces may be tied for No. 26. What does that mean? At that point, you have to make a subjective judgment."

How often is a hit played? Deejays are required to play them once in a "three hour trick," Abrams said. There is latitude. In Lujack's four-hour shift, closely analyzed, he played "American Pie" (WLS No. 1) twice. He also played twice the No. 2 "Let's Stay Together," the No. 8 "White Lies. . ." the No. 9 "Never Been to Spain" and the No. 10 "Down by the Lazy River." He played No. 3 "Day After Day" and No. 7 "Drowning in the Sea of Love" once. He did not play No. 4 "Black Dog," No. 5 "Stay With Me" and No. 6 "Clean Up Woman."

McCormick, who has solid background (KQV, Pittsburgh), a year stint at WLS in '68, and before that KOIL, Omaha; WIGY, Minneapolis; and KAAV, (Little Rock), claims WLS' secret is consistency.

However, said McCormick: "The biggest problem in contemporary radio today is the sterility of sound, the monotony of it happening." With this view, the challenge of WLS is apparent because both Abrams and McCormick insist that the sound is consistent around the clock. How do you maintain consistency without being monotonous? That could be the secret of this powerful 50,000 watt clear channel giant with its antenna in Tinley Park, Ill.

Much of the production is consistent. Variations come in via the spots. For example, there are no Tackel spots on Lujack's show, no appeal to the acne problem, only one Just Pants young people clothing spots. But Landecker, a top-rated Philadelphia deejay, has these kinds of commercials with no Sears sewing machine spots, no Preparation H, no Miracle White—so the demographics change and so does the sound; ever so slightly.

### Seek Top Jockeys

Of course, one reason for the consistency is another reason WLS is successful: personalities. Without disclosing salaries, Abrams claims WLS is after the best talent available. They are basically young, and WLS is shooting for the young audience or at least the audience young at heart (McCormick resists having audience age pinned down). Landecker is 25. So is Bailey, the first black deejay at WLS. Gary

(Continued on page 28)



BUZZ ALLEN, left, and Dave Solomon, right, talk with Lionel Hampton in the studios of WIBF-FM, Philadelphia suburb station that specializes in the big band sound. Hampton was treated to a party at the station prior to his appearance at the Downingtown Inn, Downingtown, Pa. That night, Hampton introduced the two air personalities to his 1,250 audience. "It was a realization that our Big Band movement was not in vain after all," Allen said. Allen is director of jazz programming for the station.

## 3 Tulsa Stations Vie For Country Listeners

By DICK FRICKER

TULSA—A three-way country music race has begun here among stations KCNW, KVOO, and KTOW. Object of the scramble is the listening group that finds Top 40 too harsh and middle-of-the-road music too soft. The competition in this market may prove more interesting than anything since the days of the screaming rock jock. The pilot men at all three stations say the trend here is toward country music and that Tulsa is unique because of its eastern business influence.

KCNW, owned by UNICOM Inc., a subsidiary of Tracy-Locke Advertising, was first in the market with the "new" country sound which they call Countryopolitan. KCNW began their programming slightly over three years ago when they bought KOMA.

Countryopolitan is described by operations director Dick Fain as, "The sound and rhythm of today with the basic country still there—in the lyrics as a story—and the same artist singing, but with an uptown sound."

KCNW has used its Countryopolitan to beat the Drake-Chenault programmed KAKC in some time slots during more recent ratings, primarily those taken before the departure of KAKC program director Lee Bayley, now with Drake in Los Angeles.

Fain explained the rating success, which occurred mostly during the day, by saying, "There was a lack of anything else in the market. Most rock played here is pre-teen, i.e., bubblegum, and the middle-of-the-road stations were too soft, so the middle people didn't have any place to go."

### KYOO Enters Race

KVOO, formerly a class II clear channel with an MOR format, broke the Countryopolitan monopoly in August and began programming on 50,000 watts with country music.

Jay Jones, program director, said the station will rely on a "Big Country" approach, referring to the watts of power, coupled with a strict country playlist that would be void of any "pop" or the crossover records used now by KCNW.

Jones recently told a listener over the phone, "I beg to differ with you, but while we were playing what you call good music, we suffered miserably and went broke."

KVOO kept its same staff for the switch and added Billy Parker in an all-night slot with a listener call-in type format. When a vacancy occurred on the staff last month, KVOO raided KCNW of its music director John (Wayne) Wagner and newsman-DJ Jeff (Peters) Luginbuel.

Wayne pulled good ratings for KCNW in the afternoon position, but fell during the first rating period following the KVOO switch. He is now holding down the afternoon drive slot for KVOO.

He said the only difference in programming is the lack of "pop" and the basic playlist rotation.

Jones explained the KVOO playlist rotation as one that gives the jock freedom to play and record on the list at anytime providing it hasn't been played within the past two hours.

KCNW has a stricter rotation which was designed by Wayne and calls for a Countryopolitan type play—a pop, Countryopolitan, strict country, and back to Countryopolitan.

### Names Buy In

The third side to the triangle is KTOW which was acquired this year by Roy Clark, Hank Thompson, their manager Jim Halsey, and Mack Sanders, who owns other successful country operations in Kansas and Nebraska.

Don Cameron, brought in from Sanders' Kansas station, KFRM, is heading the KTOW operation. Cameron said he won't be paying a lot of attention to ratings other than as a measuring device and will strike out for the local advertising.

KTOW is using a format similar to that of KVOO, by omitting a lot of the "pop country," but still using the more Countryopolitan sound. "We all use the same records," Cameron said. "The key will be

(Continued on page 20)



THREE AIR PERSONALITIES OF KLAC, Los Angeles country music station, presented a plaque to Decca Records artist Loretta Lynn on behalf of the station commemorating her West Coast popularity with KLAC listeners. Miss Lynn was appearing at the KLAC-sponsored show at the Anaheim Convention Center. From left: Dick Haynes, Bob Jackson, Miss Lynn, and Sammy Jackson.

## Pa. CATV Uses Country Music

NORTH VERSAILLES, Pa.—"I feel certain there will be more CATV stations programming country music in the near future," said Roy Weaver, of Valley Cable TV. The CATV system has been spinning country music 20 hours a week for more than 14 months. "The response has been great," Weaver said.

While the record is playing, the visual on the TV screen includes pictures of the country music artist whose record is playing, scenery, the telephone number and address for the listener to make requests to, and pictures of the listeners. "We have no commercials, only station IDs and the weather report," said Weaver.

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# ARP Syndicating 3 Hr. Weekly Country Show

LOS ANGELES — American Radio Programs is launching a new weekly three-hour country music show into syndication and will soon follow up with syndicated

show by Wink Martindale, air personality at KMPC here, and Chuck Cecil, air personality at KFI here and host of the popular "Swinging Years" show featuring music from the past. Jerry Simmonds is president of ARP.

The country music show will be hosted by Jim Harrison, veteran country music personality and program director. First product of the new show will be on the air in April. In combination with the show, American Radio Programs will offer each station help on local sales. The show will be supplied on 10 1/2-inch reels with seven local spot availabilities. ARP will insert three other spots which ARP is selling on a national basis. At first, the show will be monaural only, but shortly after production begins, it will be offered in stereo as well.

Harrison said that he will play oldies, new singles, and album cuts within the show. In addition, interviews with recording artists will be a standard feature on the show and some of the guests will actually serve as co-host.

(Continued on page 25)

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## CITE GRAHAM

CHICAGO—Rev. Billy Graham will be presented the Distinguished Service Award of the National Association of Broadcasters during the annual NAB convention here April 9-12 at the Conrad Hilton Hotel. The award will be made by NAB president Vincent T. Wasilewski during opening ceremonies April 10. The award is presented to those who've made significant contribution to broadcasting by virtue of their achievements.

## WABY Aping Oldies' Format

ALBANY, N.Y.—WABY, here, owned by CCA Electronics Corp., has switched to an oldies' format similar to WGAR, Cleveland, and WIND, Chicago, according to general manager Bob Badger. "After playing games with MOR standards for nearly a year at WABY and reaching a plateau with our audience, I studied the whole radio scene. I'm convinced that the MOR format, as we know it, is no longer a potential heavyweight in any market. Exceptions exist, of course, such as WCOO, Minneapolis; WJW, Cleveland; and WJR, Detroit . . . and other established operations. Obviously, I have been reading the Billboard.

"Anyway, I have switched WABY to the WGAR 'All the hits all the time' format. Of course, the biggest job was researching records. If a record did not make the Top 10 at some time since 1956, it don't get played. The cycle is one of era 1956-60; 1961-65; 1966-69; 1970-six months ago, and current hits. We are taking a personality, relatively low-key approach with Don Weeks 6-10 a.m., Lee Sommers until 3 p.m., George Benson 3-6 p.m., and automation at night from our CCA factory."

## WPHM Switch

PORT HURON, Mich.—WPHM, 5,000-watt station here, has switched to a contemporary format, according to music director Joey Wade, who was last week trying to build up a better music library at the station. WPHM had been using the block music format approach, playing mostly MOR music.

# 3 Tulsa Stations Vie For Country Listeners

• Continued from page 18

the air personality. Every other record will be out of our Top 50 playlist and balanced by an old and a new record." He continued, "We don't want too many records played in an hour."

The station hasn't raided competition. However, they have placed Tom Wood, former newsman for KAKC, in the afternoon drive position. KAKC was doing some shuffling in Wood's department when he was acquired by KTOW.

All three of the stations are approaching the audience with a different programming and promotion philosophy.

### Zabelin's Motto

KTOW will make full use of the Thompson-Clark affiliation in addition to staging weekly shows with what Cameron calls "name personalities." They are calling themselves "Proud Country," a gimmick planned by Leo Zabelin, Halsey's public relations man. "Proud Country" is now being used by all of the Sanders stations as well as the KTOW operation.

KVOO embarked on the "Big Country" campaign with billboards and television time.

KVOO operations manager Mike Jackson pointed to the assistance given by WBAP in Fort Worth, saying, "They are our strongest ally." Jackson also noted that it will be April before the full economic effect of the switch can be known.

KCNW station manager Don Boyles said his station will stay on top because it is already the established country sound in Tulsa and has appeal for young listeners.

Boyles and Fain noted that most of their on-air staff have experience in Top 40 and therefore provide a "live" sound rather than a "howdy folks" sound. "Howdy is old country," Boyles said, and further stated that the modern country audience wants a more sophisticated sound.

KVOO is pointing to their pre-MOR country heritage of the '30s and '40s when they broadcast live performances by Bob Wills, Johnnie Lee Wills and Leon McAuliffe. Jones believes that this type of country is what Tulsa wants to hear, but with a sophisticated recording technique.

Cameron says people want the new country and lean toward the KCNW outlook about the more sophisticated sound.

### Tulsa Country-Minded

Perhaps the most interesting thing about the three stations is not the approach being taken, but that Tulsa is once again very interested in country music.

The rock competition still exists between KELI and KAKC, but more and more people are showing an interest in the country flavor in music.

The heads of all three stations agree that people no longer hide the fact that they enjoy country. Fain said, "There was a time that if you were listening to a country station in your car you rolled up the window at a stoplight . . . now you roll it down."

Cameron said, "I've heard the Rolling Stones put out things as country as Nashville ever put out."

KTOW dropped an evening soul program which had been giving the rock stations some rating problems. Cameron said a complaint was lodged with the FCC but added that the black merchants in Tulsa weren't buying on the program and that the station didn't appear to be suffering momentarily because of the soul deletion.

Boyles doubted that any of the three stations will ever be a consistent No. 1 in the market, but added that one of the three will be the consistent No. 1 country station.

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# Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Los Angeles, in morning and afternoon drive; WABC New York, in morning drive; WOR-FM, New York, morning drive; KEZY, Anaheim, Calif., morning drive; KRLA, Los Angeles, morning drive; and KRUX, Phoenix, morning drive. Asks you to send by air mail as regular mail comes by slow boat and takes eight weeks. Can you guys help him? . . . Ed Tuck, 918-287-1211, now with KOKN, Pawhuska, Okla., needs a new gig. . . . There's a comedy-information service you guys should check out. It's operated by J. Raleigh Gaines, P.O. Box 684, Galax, Va. 24333. This is actually the mountain hideout of Gaines, also known under the air name of Bob Raleigh. Write him for a free copy.

★ ★ ★

Jim White, 219-272-4596, is

out of WTVR, Richmond, Va., and needs work. . . . Gary Webster, 21, music director of KMBO in Fort Scott, Kan., a rock station, is looking for a new job. Call him at 613-223-4500. . . . Bill Colman has left the afternoon drive slot at WGLI, Bayton, N.Y., and has joined WAVZ, New Haven, in a 7-midnight slot. . . . Wanted: A DJ to host an evening of reminiscence in the Long Island area Mar. 11, 18, or 25 from 9 p.m.-1 a.m. Call 516-671-6825.

★ ★ ★

Jack Miller is doing a Sunday 10 a.m.-2 p.m. show for WBBM-FM, Chicago; he'd been a staff announcer at WEXI-FM, Arlington Heights, Ill. . . . William Cranney wrote me a note about being promoted to program director of WHUC, Hudson, N.Y. It's now a Top 40 operation and the lineup is Cranney 6-10 a.m., George Wolf until 3 p.m., Jared Willits 3-7 p.m., and Bob Evans

(Continued on page 26)

★ ★ ★  
Stu Yahm, Stu Yahm, Stu Yahm,  
Stu Yahm, Stu Yahm, Stu Yahm,  
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Stu Yahm, Stu Yahm, Stu Yahm,  
Stu Yahm, Stu Yahm, Stu Yahm.  
★ ★ ★

Robert H. Rupp, Box 69, Albrook AFB, Canal Zone, writes that he'd like airchecks of KHJ,

## Radio-TV Mart

See Page 39

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# Campus News

## Student Bookers Look to End Losses on Concerts

SAN FRANCISCO—Six schools in California have banded together under the title of Student Performing Arts Cooperative Effort, in an attempt to end money losses from concert entertainment and keep performing fees at a minimal level.

Headed by personal manager Ted Gehrke of Ted Gehrke Enterprises, the group of student bookers meets regularly to discuss artist prices and block booking procedures.

"Some of these schools have been losing money for the past two years on their concerts," said Gehrke. "In 1971 they finally decided to get together to see what could be done to eliminate high ticket prices and high artist prices."

"Most of the schools, because their booking committees were not experienced, got chewed up and even overcharged by some agents. They went to the agent for help because, generally, schools do not have the time or experience to negotiate a good package deal so prices often get inflated. Now, through the vast exchange of information and the curiosity these people have, the bookers have a greater insight into the business of booking talent on their campuses. In fact, we have successfully completed several block booking projects including the Ray Charles Review which appeared at two member campuses in December.

The campuses, including the U. of California at Davis, Chico State, San Jose State, San Francisco State, Santa Clara, and California Polytechnic Institute at San Luis Obispo, have been able to lower their ticket prices to a maximum of \$3.00. Before the S.P.A.C.E. program was instituted, prices for tickets were as high as \$5.00.

"If we can fill a hall with a big-name group or any group that's popular at a particular campus and make money, we can take that money and open the musical tastes of the students by providing non-commercial, esoteric artists whose forms of expression may seem alien but are certainly viable musicians," Gehrke said, pointing out one of the aims of the program.

S.P.A.C.E. is also planning to start a series of small concerts in the theaters and coffee houses of the schools on a regular weekly basis. "The artists will play for less money perhaps, but they will play in front of more people and, therefore, get more exposure and sell more records," Gehrke commented.

"I think the biggest hassle is this whole booking and profit mess is that at many schools, if there are profits from a concert, those

profits do not go towards another concert, but to a totally different area of academic activity. This is another sore spot with which we are dealing."

Thus far, Joy of Cooking, Billy Preston, Stoneground, the John Handy Workshop and Concert, Commander Cody and Tower of Power; among others, have performed in the program. A jazz and blues weekend has been planned at the Davis campus for the latter part of this month. And Gehrke is working on getting various record companies in the project.

"I hand out records at our meetings and the people take them home and listen to them for evaluation and possible booking. Cheech and Chong as well as J.J. Cale were chosen by the schools for concerts long before their records became successful. So we feel that this is an excellent opportunity for campuses and record companies to work together to establish new artists," Gehrke said.

## Students Selective: Scott

UNION, N.J. — Students are more selective in buying records than most people realize, according to Marty Scott of JEM Records, and often buy against the general trends rather than with them.

"The campus record market consists of students with selective buying habits. And because of this selectivity, a campus record dealer need not stock a huge inventory," said Scott, who started JEM as a means of setting up students in business for themselves on the campus. "We act almost as distributors, in that we serve the student as supplier of product," Scott explained. Scott pointed out that he has helped over 50 students, at as many campuses, get started in the record business.

Scott suggests to the perspective student record salesman that he order at least 50 records to begin his inventory. "The selection of the records is up to the student," he said. "Because the student knows what can be sold on his campus. He is also free to fix whatever prices to the records he

wishes and usually, he can sell his records for less than the local campus store."

"This makes the program very pliable for each student representative," Scott said. "When the student discovers what records are selling in his area, he may delete some albums from his stock and add others. As sales grow, the students may want to increase the total size of his inventory.

JEM maintains a 100 percent return policy on all defective albums, as well as LP's that have been released within six weeks of their shipping date to the student. "Often, our student businessmen have records in their inventory before the local stores," said Scott. "We try to keep our people abreast of all upcoming releases from all record companies, as well as other records which we think may be of interest to the student consumer. But we never try to push anything on our buyers, for they know their market and therefore know what they should carry in their inventory."

"We have found that it is diffi-

cult to get our student businessmen to break new artists," Scott continued. "So we attempt to explain through telephone contact who the new artists are and what their potential might be."

Scott and his associates, Jeff Tennenbaum and Ed Grossi, have been in business for about 18 months. "We each went to different schools and all saw that there was a desire for the personalized service which we now have," Scott commented. "But I must stress the fact that our clients are in business for themselves. They buy records from us and we, in turn, are supplied by Program One-Stop in New Jersey. We find a large amount of business is being done in either hard to get records or older albums which the regular stores might not keep in stock. These are generally special ordered and shipped the day we receive the sales request."

JEM supplies the campus businessman everything he needs to establish, promote and expand his business, including a rather comprehensive sales manual.

(Continued on page 26)

THIS YEAR'S NEC NATIONAL CONVENTION IN KANSAS CITY, MISSOURI IS RIGHT ON!!

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**FUNKADELIC**

## ARP Syndicating 3 Hr. Country Show

• Continued from page 20

American Radio Programs, which is owned by Pacific Entertainment Corp., syndicates several radio shows, including a show by George Putnam, Los Angeles TV reporter, and Treasa Drury, who does a consumer notebook show. Title of the country show is "Country Countdown." In combination with the show, a daily three-minute show called "Country Comments" and featuring news of country artists, will be fed to the stations daily.

Harrison, recently at KFI in Los Angeles, was program director for many years of KFOX, Los Angeles country music station.

ARP is building a new recording studio to originate material for its syndication shows.

FEBRUARY 19, 1972, BILLBOARD

FUNKADELIC AND PARLIAMENT ARE NOTED FOR THEIR UNIQUE AND BIZARRE PERFORMANCES. MUSICALLY BRILLIANT AND PERSONALLY OUTRAGEOUS THEY COMPREHEND THAT PEOPLE LIKE TO BE ENTERTAINED. WHEN THEY TRAMPLE ON STAGE EVERYTHING IS SUDDENLY TRANSFORMED!

# Vox Jox

• Continued from page 20

7-signoff and weekends. . . . **Kent Botsford**, 23, owner of the Strawberry Fields, a record-tape shop in Waukegan, Ill., would like a progressive rock radio job. Write him if you'd like to give him a chance.

★ ★ ★

**Johnny Dark**, is the new music-research director of WMYQ-FM, Miami. Try not to call him on Monday, because that's survey day. . . . **Dale Eichor**, former music director of WXCL, Peoria,

Ill., is joining KWMT, Fort Dodge, Iowa. **Skip Nelson** does morning Eichor will do midday and program director **Mike Hoyer** will do 2-6 p.m. on the daytimer. . . . I understand that WMMR-FM, progressive rock station in Philadelphia, broke all budget projections and 1971 was a banner fiscal year. Great! . . . **Eddie Briggs**, one of the veteran country music air personalities, would be interested in a radio job. You can reach him at home in Fresno, Calif. The phone is 209-227-4579.

★ ★ ★

**Bob Roberts**, 213-349-1470, needs a job. Has country and easy listening experience. . . .

**Joan Paul** has been named broadcast production manager of the film and broadcasting division of the communication department of the United States Catholic Conference, and will headquarter at the New York office. . . .

WPLJ-FM, New York, played 17 hours of music and interviews by and about the **Beatles** Jan. 23 and gave away 30 albums that

(Continued on page 29)

## Students Selective

• Continued from page 25

"JEM associates have in the past earned from \$40-70 weekly by working at their leisure, which is the way the program is set up," Scott said. "We do not force anyone to sell records or re-order. They pace themselves and earn accordingly, because they can feel the pulse of their patrons and know what and when to move."

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1972

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# What's Happening

By BOB GLASSENBERG

National Talent Service seems to have themselves quite a hot property with the film, "Millhouse: A White Comedy." They claim that the film is currently playing 100 campuses throughout the country. "Films of this type are exactly what we are looking for in our efforts to replace conventional, commercial products with more relevant alternative materials directed specifically to campus audiences," said **John A. Friede**, president of NTS.

★ ★ ★

IVY Films, which recently moved to 165 W. 46th Street, is currently offering a package entitled "The Golden Age of Serials." There are **Buck Rogers** serials, **Flash Gordon** films, **Zorro**, rock 'em sock 'em shoot 'em up cowboy serials, G-Men serials, and other old-timey flicks that made it in the theatres and on television. Some of the serials are available in 100 minute feature versions, while others can be obtained in either feature length or serial form. If Captain Marvel or Flash Gordon with Ming the Merciless are of appeal, write to Ivy Films for a complete catalog.

★ ★ ★

**CAMPUS DATES:** Roulette Records artist, **Don Crawford**, appears at the Univ. of Wisconsin, Milwaukee, Friday and Saturday, (18-19); and the Univ. of Wisconsin, Stevens Point, Sunday (20). . . . **Mark/Almond**, Blue Thumb recording artists, perform at C.W. Post College, New York, Thursday (17); . . . Poppy Records artist **Dick Gregory** will lecture at Moorpark College, Moorpark, Calif., Wednesday, (16); San Diego City College, San Diego, Thursday (17); and Missouri Western College, St. Joseph, Monday (21). . . . Seatrain, on Capitol Records, performs at Albion College, Albion, Mich., Friday (18); and Indiana Univ., Saturday (19). . . . **James Cotton**, recording for Capitol, appears at Nassau County Community College, Garden City, N.Y., Saturday (19). . . . On the Atlantic Label, the **J. Geils Band** appears at High Point College, High Point, N.C., Thursday (17); and Fairleigh Dickinson Univ., Madison, N.J., Saturday (19). . . . **John Prine** appears at the Univ. of Arizona, Tucson, Friday (18); and California State at Long Beach Saturday (19).

★ ★ ★

If you are not mentioned this week you will be mentioned next week.

**Picks and Plays: MIDWEST—Michigan—WCBN-FM**, Univ. of Michigan, Ann Arbor, Max Colby reporting: "Fearless," (LP), Family. . . . **WAYN**, Wayne State Univ., Detroit, Rob Wunderlich reporting: "FM & AM," (LP), **George Carlin**, Little David. . . . **WCCH**, Catholic Central High School, Richard Wyant reporting: "Without You," **Nilsson**, RCA. . . . **Illinois—WRSE-FM**, Elmhurst College, Elmhurst, Carl Pine reporting: "Liquid Acrobat as Regards the Air," (LP), **Incredible String Band**, Elektra. . . . **WPGU**, Univ. of Illinois, Urbana, John Parks reporting: "Attica State/Luck of the Irish," **John and Yoko**, Apple. . . . **WNIU**, Northern Illinois Univ., DeKalb, Curt Stalheim reporting: "One Way Sunday," **Mark/Almond**, Blue Thumb. . . . **Missouri—KRC**, Rockhurst College, Kansas City, Pete Modica reporting: "Caroline Goodbye," **Colin Blunstone**, Epic. . . . **KCLC-FM**, Lindenwood Colleges, St. Charles, Chuck Lackner reporting: "America," (LP), America, Warner Bros.

**EAST—Pennsylvania—WLVN**, Lehigh Univ., Bethlehem, Jim Cameron reporting: "Do It Now," (LP), **Cliff Coulter**, Impulse. . . . **WLRN**, Lehigh Univ., Bethlehem, Brian Douglas reporting: "I've Found Some of My Own," Free Movement, Columbia. . . . **WVBU**, WVBU-FM, Bucknell Univ., Lewisburg, James J. Morrell reporting: "Pictures at an Exhibition," (LP), **Emerson, Lake and Palmer**, Cotillion. . . . **WSRN**, Swarthmore College, Swarthmore, Roy Perry reporting: "Ship of Labor," (LP), **Edgewood**, TMI. . . . **WDCV**, Dickinson College, Carlisle, Richard Woodward reporting: "Uncle Jim's Music," (LP), **Uncle Jim**, Kapp. . . . **New York—WGSU-FM**, SUNY at Genesee, John Davlin reporting: "Best of Charles Mingus," (LP), **Charles Mingus**, Atlantic. . . . **WAER-FM**, Syracuse Univ. Syracuse, Tony Yoken reporting: "FM & AM," (LP), **George Carlin**, Little David. . . . **WNYU**, New York Univ., David Vander Heyden reporting: "Lonesome Mary," **Chilliwack**, A&M. . . . **WTSC-FM**, Clarkson College of Technology, Potsdam, Mark Smith reporting: "Paul Simon," (LP), **Paul Simon**, Columbia. . . . **WSCB**, SUNY at Buffalo, Don Kay reporting: "Malo," (LP), **Malo**, Warner Bros. . . . **WFDU-FM**, Fairleigh Dickinson Univ., Teaneck, N.J., Tony Loving reporting: "Teenage Licks," (LP), **Stone the Crows**, Polydor. . . . **WMUC**, Univ. of Maryland, College Park, Sheldon Michelson reporting: "One Way Sunday," **Mark/Almond**, Blue Thumb. . . . **WAIC-FM**, American International Univ., Springfield, Mass., Robert Ruhf reporting: "Tigers Will Survive," (LP), **Ian Matthews**, Vettigo. . . . **WBCR**, Brandywine College, Wilmington, Del., Fred Honsberger reporting: "Precious Few," **Climax**, Bell. . . . **WNCY-FM**, Nasson College, Springvale, Me., Joe Bartucca reporting: "Lindy Stevens," (LP), **Lindy Stevens**, Decca.

**CANADA — Radio Loyola**, Loyola Univ., Montreal, Quebec, Mike Godin reporting: "Let's Stay Together," **Al Green**, Hi. . . . **CHRS**, Univ. of New Brunswick, Fredericton, N.B., Sunny Munroe reporting: "Juliana," **Five Man Electrical Band**, Polydor.

**SOUTH — KSMU**, Southern Methodist Univ., Dallas, Linda Nuffer reporting: "Fragile," (LP), **Yes**, Atlantic. . . . **WUSC**, Univ. of South Carolina, Charleston, S.C., Alan Reames reporting: "Kongos," (LP), **John Kongos**, Elektra. . . . **WRVU-FM**, Vanderbilt Univ., Nashville, Mike Anzek reporting: "Brother Brother," (LP cut, Music), **Carole King**, Ode. . . . **WVSU**, Univ. of Alabama, Birmingham, Rish Wood reporting: "Without You," **Nilsson**, RCA.

**WEST—KZAG**, Gonzaga Univ., Spokane, Wash., Greg Hersholt reporting: "Pocket Money," **Carole King**, Ode. . . . **KLCC**, Lane Community College, Eugene, Oregon, Dave Chance reporting: "Peter," (LP), **Peter Yarrow**, Warner Bros. . . . **KUSF**, Univ. of San Francisco, Steve Gustafson reporting: "I Saw the Light," **Nitty Gritty Dirt Band**, UA.



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- University of Florida
- University of Arizona
- University of Texas
- University of Michigan
- University of Utah
- Dartmouth...
- to name a few!

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### **RECORD OF THE YEAR**

**It's Too Late**  
Carole King (Ode)  
Written by Carole King & Toni Stern

**You've Got A Friend**  
James Taylor (Warner Brothers)  
Written by Carole King

### **ALBUM OF THE YEAR**

**Tapestry**  
Carole King (Ode)  
Songs Written by Carole King,  
Gerry Goffin, Toni Stern & Jerry Wexler

### **SONG OF THE YEAR**

**You've Got A Friend**  
Written by Carole King

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

**Tapestry (Entire Album)**  
Carole King (Ode)  
Songs Written by Carole King,  
Gerry Goffin, Toni Stern & Jerry Wexler

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

**You've Got A Friend**  
James Taylor (Warner Brothers)  
Written by Carole King

### **BEST POP, ROCK & FOLK INSTRUMENTAL PERFORMANCE**

**Smackwater Jack**  
Quincy Jones (A&M)  
Written by Carole King & Gerry Goffin

### **BEST RHYTHM & BLUES PERFORMANCE BY A DUO OR GROUP, VOCAL OR INSTRUMENTAL**

**You've Got A Friend**  
Roberta Flack & Donny Hathaway (Atlantic)  
Written by Carole King

### **BEST INSTRUMENTAL COMPOSITION**

**Hill Where The Lord Hides**  
Written by Chuck Mangione  
Published by  
Screen Gems-Columbia Music, Inc.  
& Rohaba Music, Inc.

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

**Bless The Beasts And Children**  
Written by Barry De Vorzon  
& Perry Botkin Jr.

**Congratulations to everyone connected  
with these outstanding records.**

 **Screen Gems/Columbia Music, Inc.**

## Soul Sauce



**BEST NEW RECORD  
OF THE WEEK:**  
**"MY WORLD  
TUMBLES DOWN"**  
**PATTERSON SINGERS**  
(Atco)

By ED OCHS

**SOUL SLICES:** Signing by signing, side by side, Warner Bros. is pulling its soul together. Ex-Happy Tiger Paul Kelly keys the label's emerging soul focus with his "Dirt" single and March LP—which will include his "Stealin' in the Name of the Lord" hit—suddenly creating something of a small crowd between Capricorn's Arthur Conley, Earth, Wind & Fire, Malo, Allen Toussaint, Meters, Herbie Hancock, LaBelle, Dionne, and the Cool Sounds. And they've only started to take the cure. Coming at you will be Charles Wright's "High As Apple Pie" single, Paulette Parker via Duke as lead voice of Maxayn, while Lorraine Ellison is no figment as she readies to record in Philly. . . . The latest edition of the Temptations takes a look around the Copa, March 9-22. . . . Next Stevie Wonder single likely is "Love Having You Around" from his "Music of My Mind" album. . . . Late summer is the target for release of Diana Ross in "Lady Sings the Blues." . . . Building from Michael Jackson's tasty teeny LP is "Rockin' Robin." . . . Sooner or later, the finger-popping world of black music and white life must face Melvin Van Peebles, a one-man sneak attack, brother, from which there is no place to hide. He will find you, if you do not choose to meet him halfway, and if you ever open your eyes, read a book, see a movie, play or slip on a record—Melvin has arranged to be there. What a package! Not only is he one of the best reviewed playwrights of the last fifty years ("Ain't Supposed to Die a Natural Death"), most controversial moviemaker ("Three-Day Pass," "Watermelon Man," "Sweetback"), an author to reckon with ("The True American"), and recording artist ("Brer Soul," "Ain't Supposed to Die," "Serious As A Heart Attack"), but he is the star of his own life, whether on the screen, behind the scenes, standing in the lobby after theatre. He knows and you better believe, because it's his movie you're walking through. Nor does he suffer from the artistic schizophrenia of pampered creators in the padded prisons of their mind. Van Peebles is a super salesman and promoter who moves what he makes with an incredible rap that just won't quit until the deal is down, minus compromise. And so right! And although Peebles means media, he is frustrated by brothers who slap him on the back, but when it gets right down to it, keep him off the air. "I'm not a singer—no, change that," he thought again, "I am a singer. I preceded the Last Poets and opened things up for the Nikki Giovannis. I relate to a meaningful lyric that Black people can understand, in the idiom of the nitty-gritty masses. People, all people, will have to get down and listen to the niceties of Black culture, because it is the real source of creativity in America right now. And that's really where it's at. Meanwhile nobody wants to play my music because it doesn't just fit into any 'known' category, any format, so they fall asleep and fail to take it seriously. But it won't go away, my friend." A&M turned down his "Sweetback" soundtrack to the multimillion-dollar movie, Miami even continues to ban the film, while an all-white movie review jury X'd "Sweetback" because he refused to submit for a grade, and money bids for pieces of the new Black action. Maybe even a date for brain tickling with Van Peebles, the soul psychiatrist. . . . From fresh Stax album pop Rufus Thomas' "Did You Hear Me?" and the Bar-Kay's "Do You See What I See," joining Ike's "Do Your Thing." Dramatics' "In the Rain," Luther Ingram's "Missing You." Then there's Eddie Floyd and Jean Knight, and new disks by Calvin Scott, Annette Thomas, Frederick Knight, Kim Weston and the Rance Allen Group. . . . Are the Delfonics, Ramsey Lewis and Duke-Peacock ripe for big label changes? . . . Eddie Holland's Music Merchant label via Buddah follows up Brotherly Love and Warlock with numbers from Just Brothers, Jones Girls, Sweet Rocky and Brenda Holloway. . . .

(Continued on page 29)

## R&B FM Outlet Aids Set Sale

GOLDSBORO, N.C.—WFMC-FM, a soul music station, has just gone on the air here and Dick Lawrence, national program director of the Southern Radio-TV Corp. which owns the new operation said that FM radio sets are already selling like pizzas. . . . "One retailer reports 3,000 sold already."

The station serves Rocky Mount, Wilson, Greenville, and even reaching in Raleigh and Fayette-

ville, Lawrence said. The chain is seeking to change the call letters to WOKF. Jimmy Swinson is program director and air personalities besides Swinson include Sugar Chris, Bob Swinson who'll do a gospel show, Bobby Tann, and W. Frank Neal. The playlist will be flexible, but the station will print a soul Sixty survey of 40 singles and 20 albums for retail-level distribution throughout eastern North Carolina and for mailing to soul brothers nationwide.

Billboard SPECIAL SURVEY For Week Ending 2/19/72

## BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	LET'S STAY TOGETHER Al Green, Hi 2022 (London) (Jec, BMI)	12	26	30	GIMME SOME MORE JB's, People 602 (Polydor) (Dynatone/Belinda/Unichappel, BMI)	4
2	4	FIRE & WATER Wilson Pickett, Atlantic 2850 (Irving, BMI)	8	27	37	YOU & ME FOREVER Freddie North, Mankind 12009 (Nashboro) (Williams/Jibaro, BMI)	3
3	3	MAKE ME THE WOMAN THAT YOU COME HOME TO Gladys Knight & the Pips, Soul 35091 (Motown) (Jobete, BMI)	10	28	—	RUNNIN' AWAY Sly & the Family Stone, Epic 5-10829 (CBS) (Stone Flower, BMI)	1
4	7	AIN'T UNDERSTANDING MELLOW Jerry Butler & Brenda Lee Eager, Mercury 73255 (Butler/Chappell, ASCAP)	11	29	20	YOU ARE EVERYTHING Stylistics, Avco 4581 (Bellboy/Assorted, BMI)	17
5	5	THAT'S THE WAY I FEEL ABOUT 'CHA Bobby Womack, United Artists 40847 (Unart/Tracebob, BMI)	12	30	29	OH ME OH MY Aretha Franklin, Atlantic 2838 (Rootrac, ASCAP)	16
6	2	CLEAN UP WOMAN Betty Wright, Alston 4601 (Atlantic) (Sherlyn, BMI)	14	31	31	IN AND OUT OF MY LIFE Martha Reeves & the Vandellas, Gordy 7113 (Motown) (Jobete, BMI)	4
7	9	YOU WANT IT YOU GOT IT Detroit Emeralds, Westbound 192 (Chess/Janus) (Bridgeport, BMI)	8	32	50	MR. PENGUIN, Part 1 Lunar Funk, Bell 45-172 (Colgems, ASCAP)	2
8	11	LOVE GONNA PACK UP Persuaders, Win or Lose 220 (Atco) (Cotillion/Win or Lose, BMI)	10	33	27	IF I COULD SEE THE LIGHT 8th Day, Invictus 9107 (Capitol) (Gold Forever, BMI)	8
9	10	FLOY JOY Supremes, Motown 1195 (Jobete, BMI)	6	34	35	A SIMPLE GAME Four Tops, Motown 1196 (Kenwood, BMI)	2
10	6	SUGAR DADDY Jackson 5, Motown 1194 (Jobete, BMI)	10	35	38	CAN'T HELP BUT LOVE YOU Whispers, Janus 174 (Ensign, BMI)	7
11	19	NOW RUN AND TELL THAT Denise LaSalle, Westbound 201 (Chess/Janus) (Ordena/Bridgeport, BMI)	3	36	—	YOU GOT ME WALKING Jackie Wilson, Brunswick 55467 (Julio/Brian, BMI)	1
12	12	STANDING IN FOR JODY Johnnie Taylor, Stax 0114 (Groovesville, BMI)	6	37	48	MISSING YOU Luther Ingram, KoKo 2110 (Stax/Volt) (Klondike, BMI)	2
13	8	DROWNING IN THE SEA OF LOVE Joe Simon, Spring 120 (Polydor) (Assorted, BMI)	14	38	44	GOOD OLD DAYS Clarence Reid, Alston 4603 (Atlantic) (Sherlyn, BMI)	5
14	18	I GOTCHA Joe Tex, Dial 1010 (Mercury) (Tree, BMI/Tree, BMI)	5	39	43	AFRO-STRUT/(We've Got to) PULL TOGETHER Nite-Liters, RCA 74-0591 (Rutri, BMI/Rutri, BMI)	8
15	15	SLIPPIN' INTO DARKNESS War, United Artists 50967 (United Artists, ASCAP)	6	40	—	THE DAY I FOUND MYSELF Honey Cone, Hot Wax 7113 (Buddah) (Gold Forever, BMI)	1
16	17	DO WHAT YOU SET OUT TO DO Bobby Bland, Duke 472 (Don, BMI)	5	41	42	I CAN'T SHARE YOU Naturals, Calla 181 (Roulette) (JAMF/Nardaq, BMI)	4
17	16	SON OF SHAFT Bar-Kays, Volt 4073 (EasteMemphis, BMI)	9	42	36	PAIN Ohio Players, Westbound 188 (Chess/Janus) (Bridgeport, BMI)	12
18	23	TALKING LOUD & SAYING NOTHING (Part 1) James Brown, Polydor 14109 (Dynatone/ Belinda, BMI)	2	43	45	KEEP ON DOIN' WHAT YOU'RE DOIN' Bobby Byrd, Brownstone 4205 (Polydor) (Dynatone/Belinda, BMI)	2
19	13	JUNGLE FEVER Chakachas, Polydor 15030 (Chappell/ Intersong/U.S.A., ASCAP)	7	44	—	BREAKING UP SOMEBODY'S HOME Ann Peebles, Hi 2205 (London) (South Memphis, BMI)	1
20	28	I CAN'T HELP MYSELF Donnie Elbert, Avco 4587 (Jobete, BMI)	3	45	—	STANGA Little Sister, Stone Flower 9001 (Atlantic) (Stone Flower, BMI)	1
21	25	THAT'S WHAT LOVE WILL MAKE Little Milton, Stax 0111 (Trice, BMI)	3	46	47	TRADEWINDS Three Degrees, Roulette 7117 (Autisia, BMI)	2
22	22	TOGETHER LET'S FIND LOVE Fifth Dimension, Bell 45-170 (Fifth Star, BMI)	6	47	39	YOUR LOVE Persians, Capitol 3230 (Astronomical, BMI)	4
23	14	DO THE FUNKY PENGUIN (Part 1) Rufus Thomas, Stax 0112 (Stripe/East/Memphis, BMI)	9	48	—	LOVE THE LIFE YOU LIVE Kool & the Gang, De-Lite 546 (Stephaney/ Delightful, BMI)	1
24	24	GET UP AND GET DOWN Dramatics, Volt 4071 (Groovesville, BMI)	10	49	—	YOUR PRECIOUS LOVE Linda Jones, Turbo 021 (All Platinum) (Conrad, BMI)	1
25	34	IT'S ALL UP TO YOU/OH MY DEAR Dells, Cadet 5689 (Butler, ASCAP/Lasgo Round, BMI/Chappell/Butler, ASCAP/Lasgo Round, BMI)	3	50	—	HEY, DID YOU GIVE SOME LOVE TODAY Street Christians, PIP 8928 (Bambar, ASCAP)	1

## WLS Girds For Chicago Top Slot

• Continued from page 18

Gears is 25 and so is Fred Winston. J. J. Jeffrey, another top-rated ex-Philadelphia deejay, is 31. Lujack is about the same age and Joel Sebastian is 32.

The new shift contrasted to the old: Sebastian (was 9-12 p.m. now 1-5 a.m.), Winston (was 3-6 p.m. now noon-3 p.m.), Jeffrey (was 9-1 a.m. now 3-6 p.m.), Gears (was 1-5 a.m. now 9-noon) with Lan-decker (6-9 p.m.) replacing Kris Stevens and Bailey (9-1 a.m.). Buell was noon-3 p.m. Abrams does not rate this switch around as a "major change" but it definitely does fit into the new mix.

There is much more to the new mix, of course. There have been changes in the news, with more emphasis on getting people in the news on the news—i.e., quotes from a fireman at the scene, and so forth. There is a definite attempt to get humor into the news, sometimes to the point of overdoing it by staying with a cute story about a scientist who "discovered sex is a billion years old" all through the Lujack show.

Abrams claims the station is doing as much or more public service as any other comparable station.

Here again, a member of the faction pushing for the 18-year-old vote is heard urging youngsters to register. "We use public service as an audience builder," said Abrams, candidly offering that when "other broadcasters see me quoted on that they will say it's b . . . t."

He pointed out that following Mahalia Jackson's death, "all titles here were extinguished, and, in hours, we had a special produced." It was aired on Sunday morning when WDAI-FM picked up its WLS sister signal for four hours.

Others aspects of the change? McCormick is noted for his belief that people off the air are often overlooked in their contributions. He is high on Buell as such a contributor. "Don't forget that at any one time, there's a deejay, an engineer in the studio and that engineer at the transmitter all three responsible for the product," McCormick said.

What does it all add up to? "A whole bunch of top people working together a whole bunch." One cannot visit the station without sensing the new determination and spirit.

Said Abrams: "You can quote me—we will beat Wally Philips."

Billboard SPECIAL SURVEY For Week Ending 2/19/72

BEST SELLING  
**Billboard Soul LP's**

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	<b>BLACK MOSES</b> . . . . . 10 Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)		26	28	<b>FIFTH DIMENSION LIVE</b> . . . . . 16 Bell 9000	
2	2	<b>JACKSON 5's GREATEST HITS</b> . . . . . 7 Motown M 741 L		27	40	<b>RARE EARTH IN CONCERT</b> . . . . . 4 Rare Earth R 523 D (Motown)	
3	3	<b>THERE'S A RIOT GOIN' ON</b> . . . . . 14 Sly & the Family Stone, Epic KS 30986 (CBS)		28	—	<b>PAIN</b> . . . . . 1 Ohio Players, Westbound WB 2015 (Chess/Janus)	
4	5	<b>STYLISTICS</b> . . . . . 12 Avco AV 33023		29	25	<b>GOIN' BACK TO INDIANA</b> . . . . . 19 Soundtrack/Jackson 5, Motown M 742 L	
5	8	<b>SOLID ROCK</b> . . . . . 4 Temptations, Gordy G 961 L (Motown)		30	21	<b>DYNAMITE</b> . . . . . 3 Supremes & 4 Tops, Motown M 745 L	
6	6	<b>QUIET FIRE</b> . . . . . 11 Roberta Flack, Atlantic SD 1594		31	35	<b>KOOL &amp; THE GANG LIVE AT PJ'S</b> . . . . . 9 De-Lite DES 2010	
7	12	<b>WHATCHA SEE IS WHATCHA GET</b> . . . . . 6 Dramatics, Volt V05 6018		32	32	<b>JUST AS I AM</b> . . . . . 37 Bill Withers, Sussex SXBS 7006 (Buddah)	
8	7	<b>REVOLUTION OF THE MIND/ RECORDED LIVE AT THE APOLLO</b> . . . . . 9 James Brown, Polydor PD 3003		33	36	<b>ALL BY MYSELF</b> . . . . . 41 Eddie Kendricks, Tamla TS 308 (Motown)	
9	4	<b>SHAFT</b> . . . . . 28 Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax-Volt)		34	34	<b>I'VE FOUND SOMEONE OF MY OWN</b> . . . . . 2 Free Movement, Columbia KC 31136	
10	9	<b>SANTANA</b> . . . . . 20 Columbia KC 30595		35	22	<b>ROOTS</b> . . . . . 14 Curtis Mayfield, Curtom CRS 8009 (Buddah)	
11	11	<b>STANDING OVATION</b> . . . . . 5 Gladys Knight & the Pips, Soul S 736 L (Motown)		36	23	<b>ARETHA'S GREATEST HITS</b> . . . . . 21 Aretha Franklin, Atlantic SD 8295	
12	14	<b>ALL DAY MUSIC</b> . . . . . 13 War, United Artists UAS 5546		37	47	<b>STREET CORNER SYMPHONY</b> . . . . . 2 Persuasions, Capitol ST 872	
13	16	<b>WOMEN'S LOVE RIGHTS</b> . . . . . 5 Laura Lee, Hot Wax HA 708 (Buddah)		38	38	<b>TRAPPED BY A THING CALLED LOVE</b> . . . . . 5 Denise LaSalle, Westbound WB 2012 (Chess/Janus)	
14	13	<b>COMMUNICATION</b> . . . . . 14 Bobby Womack, United Artists UAS 5539		39	24	<b>DON'T KNOCK MY LOVE</b> . . . . . 8 Wilson Pickett, Atlantic SD 8300	
15	10	<b>INNER CITY BLUES</b> . . . . . 10 Grover Washington Jr., Kudu KU 03 (CTI)		40	30	<b>BUDDY MILES</b> . . . . . 19 Mercury SRM 2-7500	
16	20	<b>FACE TO FACE WITH THE TRUTH</b> . . . . . 2 Undisputed Truth, Gordy G 959 L (Motown)		41	41	<b>FRIEND</b> . . . . . 4 Freddie North, Mankind 204 (Nashboro)	
17	17	<b>WHAT'S GOING ON</b> . . . . . 36 Mervin Gaye, Tamla TS 310 (Motown)		42	43	<b>GIVIN' IT BACK</b> . . . . . 22 Isley Brothers, T-Neck TRS 3008 (Buddah)	
18	18	<b>EVOLUTION</b> . . . . . 16 Dennis Coffey & the Detroit Guitar Band, Sussex SXBS 7004 (Buddah)		43	44	<b>GOIN' EAST</b> . . . . . 11 Billy Paul, Philadelphia International Z 30580 (CBS)	
19	19	<b>SMACKWATER JACK</b> . . . . . 17 Quincy Jones, A&M SP 3037		44	39	<b>FIRST LIGHT</b> . . . . . 7 Freddie Hubbard, CTI CTI 6013	
20	15	<b>AL GREEN GETS NEXT TO YOU</b> . . . . . 22 Al Green, Hi SHL 32062 (London)		45	50	<b>GONNA TAKE A MIRACLE</b> . . . . . 6 Laura Nyro, Columbia KC 30987	
21	27	<b>I'VE BEEN HERE ALL THE TIME</b> . . . . . 7 Luther Ingram, KoKo KOS 2201 (Stax/Volt)		46	—	<b>YOUNG, GIFTED &amp; BLACK</b> . . . . . 1 Aretha Franklin, Atlantic SD 7213	
22	—	<b>GOT TO BE THERE</b> . . . . . 1 Michael Jackson, Motown M 747 L		47	—	<b>DIONNE</b> . . . . . 1 Dionne Warwick, Warner Bros. BS 2585	
23	33	<b>SOULFUL TAPESTRY</b> . . . . . 12 Honey Cone, Hot Wax HA 707 (Buddah)		48	48	<b>MY WAY</b> . . . . . 4 Gene Ammons, Prestige PR 10022 (Fantasy)	
24	26	<b>(For God's Sake) GIVE MORE POWER TO THE PEOPLE</b> . . . . . 29 Chi-Lites, Brunswick BL 754710		49	49	<b>NEED OF LOVE</b> . . . . . 3 Earth, Wind & Fire, Warner Bros. WS 1958	
25	29	<b>MOODY, JR.</b> . . . . . 5 Jr. Walker & the All Stars, Soul S 733 L (Motown)		50	—	<b>LET'S STAY TOGETHER</b> . . . . . 1 Al Green, Hi SHL 32070 (London)	

# Soul Sauce

• Continued from page 28

Melvin Davis conceals the 8th Day on his "I'm Worried" single on Invictus. . . . New Birth on RCA with "Two Kinds of People." . . . B.B. King plays nine prisons in March. . . . Soul Sauce Picks & Plays: Russell Thompkins & the Stylistics, "Betcha By Golly" (Avco); Temptations, "Take A Look Around" (Gordy); Honey Cone, "Day I Found Myself" (Hot Wax); Freddie North, "You & Me Together Forever" (Mankind); Joe Tex, "I Gotcha" (Dial); Bobby Bland, "Do What You Set Out to Do" (Duke); Little Johnny Taylor, "It's My Fault, Darling" (Ronn); James Brown, "King Heroin" (Polydor); Gladys Knight, "Love With A Guarantee" (Soul); Millie Jackson, "Ask Me What You Want" (Spring); Detroit Emeralds, "You Want It, You Got It" (Westbound); Sly & the Family Stone, "Runnin' Away" (Epic); Jackie Wilson, "You Got Me Walking" (Brunswick); Luther Ingram, "Missing You" (Koko); Ann Peebles, "Breaking Up Somebody's Home" (Hi); Little Sister, "Stanga" (Stone Flower); Lumar Funk, "Mr. Penguin" (Bell); Dells, "It's All Up to You," "Oh My Dear" (Cadet); Kool & the Gang, "Love the Life You Live" (De-Lite); Little Milton, "That's What Love Will Make You Do" (Stax); Originals, "Someone Who Cares" (Soul); Undisputed Truth, "What It Is" (Gordy); Clarence Reid, "Good Old Days" (Alston); Posse, "Feel Like Givin' Up" (VIP); 100 Proof, "Everything Good Is Bad" (Hot Wax); Ike & Tina Turner, "Up In Heah" (UA); Roy C, "Gonna Love Somebody Else's Woman" (Alaga); Stairsteps, "I Love You-Stop" (Buddah); Street Christians, "Did You Give Some Love Today" (PIP); Jimmy Ruffin, "Our Favorite Melody" (Soul); Funkadelic, "Hit It & Quit It" (Westbound). . . . New B.B. King on ABC, "Sweet Sixteen," from his new LP "L.A. Midnight."

## MAHALIA



Mahalia's legacy to the people is on the Nashboro label. Fourteen of her greatest albums. Two 8-track tapes. And four 45 singles. Plus her new album release, "Kenwood 506" which is also in 8-track (Kenwood 80506).

All are available for immediate shipment.



Distributed By Nashboro Records,  
1011 Woodland Street, Nashville, Tennessee

## Vox Jox

• Continued from page 26

constituted the programming of the special. Over 151,000 entries were received shooting for those 30 LPs. Not bad, according to general manager Lou Severine, for a one day promotion.

★ ★ ★

Johnny Holliday, morning air personality at WWDC, Washington, writes: "Just a note of thanks for the mention in your story regarding the many former Top 40 guys now working in MOR radio. Top 40 was great to me, but still this sure is the place to be for guys who outgrew the other medium. I was in New York a few weeks ago to buy lunch, but found out you had been transferred." Okay, so where's my lunch?

Ron Fraiser, program director of WKKE, Asheville, N.C., suggests that training and development of talent in small markets—and its related importance to larger markets be one of the topics at the next Billboard Radio Programming Forum. "This is one of the major problems facing radio in the present and future and I feel it should be discussed. This is my pet project as program director of WKKE." Do any of you other guys have suggestions about topics? . . . AFTRA has launched a campaign against employers who coerce its members and attempt to circumvent contracts. AFTRA national executive secretary Sanford (Bud) Wolff is stepping up his visits to trouble spots. . . . I guess Wink Martin-

(Continued on page 50)



NIKKI GIOVANNI, Right-on poetess, centers plaques of appreciation from the Cook County Department of Corrections for a recent appearance before 2,117 inmates at Chicago's Cook County Jail. Sharing the award on behalf of the New York Community Choir, who back Miss Giovanni, are, left, lead singer Isaac Douglas and right, director Benny Diggs.

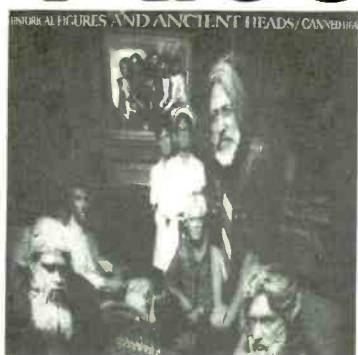
# Billboard Album Reviews

FEBRUARY 19, 1972



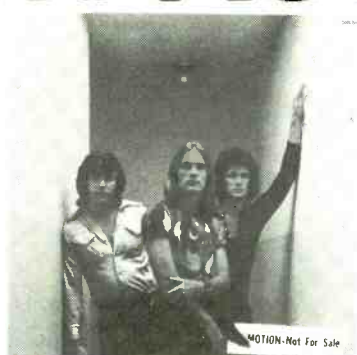
**POP**  
**ARETHA FRANKLIN**—  
Young, Gifted and Black.  
Atlantic SD 8213

As is always the case with a new release by Lady Soul, this one will be scrutinized, analyzed and sell like mad, as well it should. Highlights of this package include "Long and Winding Road," "Day Dreaming" and her recent goldie "Rock Steady." Simply the sweetest soul music heard anywhere.



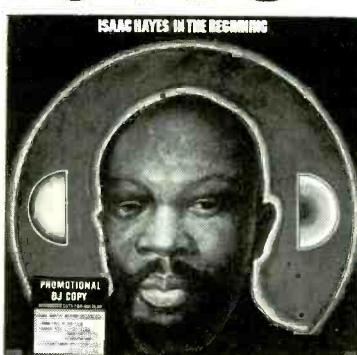
**POP**  
**CANNED HEAT**—  
Historical Figures and Ancient Heads.  
United Artists UAS 5557

Canned Heat have steadily built a reputation as being this country's best "boogie-men" and this album further substantiates that claim. Their music cooks, sputters, boils, defying the listener to be still. Included is Little Richard's tome to self-praise "Rockin' With the King," Jimmy Rogers' "That's All Right" and group penned "Utah."



**POP**  
**HAMILTON, JOE FRANK & REYNOLDS**—  
Hallway Symphony.  
Dunhill DSX 50113

Title tune of the new package is one of the commercial cuts that will get heavy Top 40 play and bring the LP to the charts with sales impact. Other strong cuts include "One Good Woman," "Don't Be Afraid of the World," and "On the Other Hand." Medley of "Bridge Over Troubled Water" and "You've Got a Friend" is super.



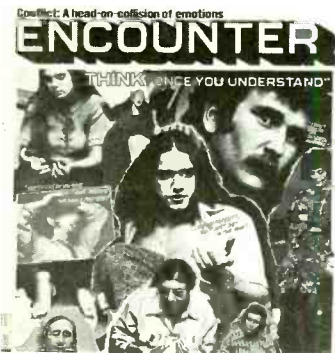
**POP**  
**ISAAC HAYES**—  
In the Beginning.  
Atlantic SD 1599

This package consisting of early Isaac Hayes things should create excitement. The excellence of songs like "You Don't Know Like I Know" and the medley of "I Just Wanna Make Love To You/Rock Me Baby" makes this reissue of more than passing interest. A collector's fancy.



**POP**  
**BETTY WRIGHT**—  
I Love the Way You Love.  
Alston SD 33-388

Betty Wright's recent single hit "Clean Up Woman" and ten equally delightful tunes are featured here making this her first LP a potential blockbuster pop and soul. "All Your Kissin' Sho' Don't Make True Lovin'" and the title cut, "I Love the Way You Love" get the full treatment.



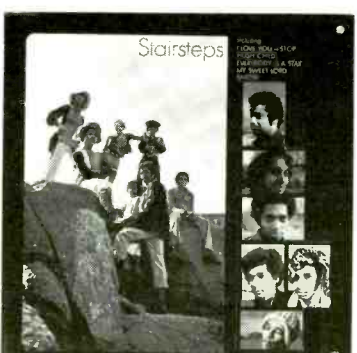
**POP**  
**THINK**—  
Encounter.  
Laurie SLP 2052

Clever new group told it like it is and wound up with a giant hit in "Once You Understand," included here. The initial LP picks up where the single left off with more thought provoking material that probes the conflict between parent and child. "Gather" is a potent ballad as is "My Children," and "Got to Know Each Other." Extremely well produced from interviews to song, package should be heard by adult and youth.



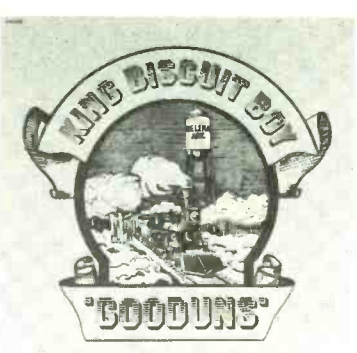
**POP**  
**COUNTRY JOE**—  
Incredible! Live!  
Vanguard VSD 79316

Country Joe McDonald is one of those few artists who possess the knack of projecting a smile into each song. Faithfully capturing his infectious humor and distinctive vocal stylings are such songs as "Tricky Dicky" and "Living In the Future." "Kiss My..." has all the power of his "Fixin' To Die Rag." A mirthful anecdote about hypocrisy "You Know What I Mean" capitalizes the feel of the entire album.



**POP**  
**STAIRSTEPS**—  
Buddah.  
BDS 5079

It's been a long time between releases for the Stairsteps but this outing reassures the fact they are one of the finest groups around. However, a lot of the material included here was released as singles before. Their current, "I Love You-Stop" and "Didn't It Look So Easy" are among ten tunes. Time is right for group to start happening again.



**POP**  
**KING BISCUIT BOY**—  
Gooduns.  
Paramount PAS 6023

King Biscuit Boy AKA Richard Newell is a blues singer of uncommon power and control. On this, his second LP, he further establishes himself as an immense talent possessing all the power qualities needed for success. His lusty vocals ferment over instrumentally dynamic backings. Particularly fine are performances on "You Done Tore Your Playhouse Again," "Bald Head Rhumba Boogie" and "Boogie Walk, Part 1."



**POP**  
**BILLY JOEL**—  
Cold Spring Harbor.  
Family Productions FPS 2700

Producer Artie Ripp is back in the disk scene and in a big way with this new composer-performer who can easily prove to be the U.S. answer to Elton John or a male Carole King, but with a style all his own. Joel is a dynamite pianist and singer as well as a powerful composer. He opens with a plaintive ballad beauty, "She's Got a Way," and swings into the driving "You Can Make Me Free."



**POP**  
**BILLY VAUGHN**—  
An Old Fashioned Love Song.  
Paramount PAS 6025

Again, Billy Vaughn's great style and sound prevails on this LP of today's popular music. From "You've Got a Friend" to "Superstar" and on to "Peace Train" Mr. Vaughn and producer Tom Mack put the horns and strings and orchestration together to turn out a package that has potential for much airplay and big sales that will put it on the chart in short order. Other highlights include "Gypsies and Tramps & Thieves."



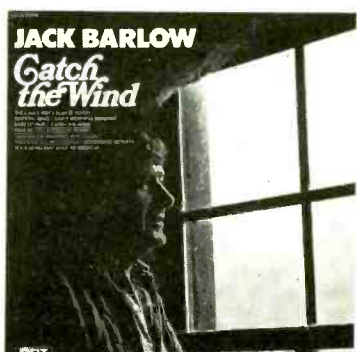
**POP**  
**DAVE EDMUNDS** —  
Rockpile.  
MAM 3 (London)

"I Hear You Knocking" as a big hit for Dave Edmunds last year and several other tunes also on this LP are potential hits for him right now—"Down, Down, Down," "Egg or the Hen," and the extremely fascinating "It Ain't Easy." Edmunds is virtually a musical army unto himself. Musically, this is a highmark among progressive rock LPs.



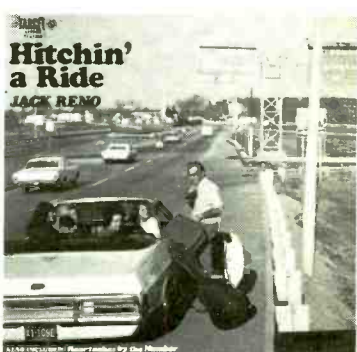
**COUNTRY**  
**THIS IS TOMMY OVERSTREET**—  
Dot.  
DOS 25994

Offered are fresh interpretations of some recent country successes. "Easy Loving," "Kiss An Angel Good Morning" and "She's All I Got" are re-worked in fine Overstreet style. His Top 5 country smash "Ann (Don't Go Runnin' to Him)" is included. Good follow up potential in "Louisville" or "Is It That Easy."



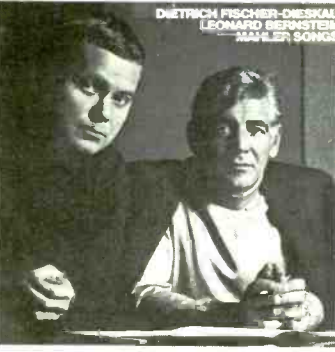
**COUNTRY**  
**JACK BARLOW**—  
Catch the Wind.  
Dot DOS 25995

With "Catch the Wind" to provide sales impetus, Jack Barlow will have a strong LP winner with this package that also includes superb versions of "She's All I Got," "Early Morning Sunshine" and "Take Me Home, Country Roads." "Somewhere in Texas" is also a strong tune.



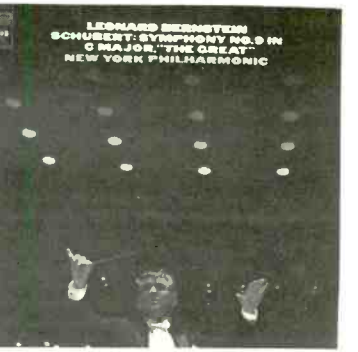
**COUNTRY**  
**JACK RENO**—  
Hitchin' a Ride.  
Target T13-1313

Jack Reno, who doubles in life as a country music air personality, has a strong album here with his previous hit of "Hitchin' a Ride" and his current chart-winner "Heartaches by the Number" both featured. "Arizona Clay" and the cute "What's the World Coming To" both are also recommended for country music airplay.



**CLASSICAL**  
**MAHLER SONGS**—  
Dietrich Fischer-Dieskau/Leonard.  
Columbia KM 30942

Two masters in their own right collaborate on selections from Mahler's voluminous repertoire of songs comprising a lyrical spectrum of contrasting variety. Fischer-Dieskau and Bernstein strike a manicured balance of earnestness and frivolity in their interpretation of some of the great lieder displaying Mahler's inimitable operatic genius.



**CLASSICAL**  
**SCHUBERT: SYMPHONY NO. 9 IN C MAJOR, 'THE GREAT'**—  
New York Philharmonic (Bernstein).  
Columbia M 31012

Bernstein masterfully pilots the New York Philharmonic through the ecstatic turbulence of Schubert's longest and most challenging work. Animating the "Great" C Major Symphony is a passionate authority and an ageless grandeur only to which someone of Bernstein's pan-symphonic sensitiveness could do justice.



**JAZZ**  
**ORNETTE COLEMAN** —  
Science Fiction.  
Columbia KC 31061

With jazz resurging on the nation's campuses, this LP could have sales escaping from the hard core jazz fan boundaries. But, as a jazz product, it's definitely a winner. Asha Puthli does vocals on "All My Life." The alto sax of Ornette Coleman force-feeds the music, which is quite heavy at times. The title tune "Science Fiction" leads the fray.



**FOLK**  
**VARIOUS ARTISTS**—  
Greatest Folksingers of the 'Sixties.  
Vanguard VSD 17/18

A folk aficionado's dream, featuring some of the best performances of the '60's, including highlights of the Newport Folk Festivals. The cuts are, Judy Collins & Theodore Bikel; "Greenland Whale Fisheries," Richard & Mini Farina; "Pack Up Your Sorrows," Joan Baez & Bob Gibson; "Virgin Mary Had One Son," Eric Andersen; "Violets of Dawn" and Bob Dylan & Friends; "Blowin' in the Wind."



**GOSPEL**  
**HAPPY GOODMANS**—  
Wanted Live.  
Canaan CAS 9705

One of the leading gospel groups in the entire field, the Happy Goodmans have a very intriguing live LP here. Surrounding a mini-sermon is tunes such as "I'm Too Near Home" and "God Walks the Dark Hills." As far as gospel albums go, you can count on this one being another Goodman winner.

# DELANEY & BONNIE

## AND FRIENDS



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—The Sound Room, Grand Rapids, Mich. "Very happy to learn about ordering any LP or Tape from FIND (in addition to that listed in the FIND Catalog) as I have many orders I cannot get normally."

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—Abers Music City, Boulder, Colo. "Very enthused about FIND and the Special Order Service for hard to find items; says he has lost thousands of dollars of business because of unfilled special orders."

—Record Round Up, Albuquerque, N.M. "We'll give you a try on our toughies."

—6th Avenue Records, Portland, Ore.

"Very enthusiastic about FIND." —Mayfield Music, Seattle, Wash. "Special Order Dept. is great for hard to find items; and being able to call Terre Haute to place orders."

—Marshall Records, Tucson, Ariz. Thanks for all these comments and for those orders which are really on the increase! Either telephone your orders in or send them 1st class mail (air mail where necessary) and we will expedite shipments back to you via United Parcel and via 4th Class Mail.

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# New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. Items shown in bold face listing are now available from FIND for immediate delivery to FIND dealers. All other listings (not in bold face) have been announced by the manufacturer as a new release. Listings are in alphabetical order by artists in Popular, and by composer in Classical. The Music Industry Code (MIC) number, a universal numbering system, is used as the FIND order number, and appears in bold face type.

Prices are manufacturers' suggested list and are subject to change. Symbols: LP—Long-playing record album; QL—Quadrasonic record album; CA—Cassette; 8T—8-track cartridge.

**ARTIST, Title**  
Config., Label, No., List Price

## POPULAR

- A**
- ABDURAHAM, BILAL  
Sound Rhythm Rhyme & Mime for Children  
(LP) Folkways FC75408
- ALLISON, MOSE  
Allison, Mose  
(LP) Prestige 24002 (2 LPs)
- B**
- BARDENS, PETER  
Write My Name In the Dust  
(LP) Verve  
FTS3091 .....12-713-3176-0....\$4.98
- BASHO, ROBBIE  
Song of the Stallion  
(LP) Takoma  
C1031 .....12-709-0035-0....\$5.98
- BENNETT, TONY  
Summer of '42  
(LP) Columbia  
C31219 .....12-100-2707-2....\$4.98
- BLACK IVORY  
Don't Turn Around  
(LP) Today TLP1005
- BLUE OYSTER CULT  
Blue Oyster Cult  
(LP) Columbia  
C31063 .....12-100-2708-9....\$4.98
- BROCKINGTONS  
Brockingtons  
(LP) Today TLP1003
- BUCKWHEAT  
Movin' On  
(LP) London PS609
- C**
- CARLIN, GEORGE  
FM & AM  
(LP) Little David LD7214
- CASSIDY, DAVID  
Cherish  
(LP) Bell 6070 ..12-445-0051-3....\$4.98
- CASTOR, JIMMY, BUNCH  
It's Just Begun  
(LP) Victor  
LSP4640 .....12-160-2288-9....\$5.98
- CHILLIWACK  
Chilliwick  
(LP) A&M  
SP3509 .....12-418-0253-8....\$5.98
- COLDER, BEN  
Warming Up To Colder  
(LP) MGM  
SE4807 .....12-449-0357-8....\$4.98
- COLTRANE, JOHN  
Coltrane, John  
(LP) Prestige 24003 (2 LPs)
- COVEN  
Coven  
(LP) MGM  
SE4801 .....12-449-0358-9....\$4.98
- CRUSADERS  
Crusaders I  
(LP) Blue Thumb BTS6001 (2 LPs)
- D**
- DAVIS, MILES  
Davis, Miles  
(LP) Prestige 24001 (2 LPs)
- DOLPHY, ERIC  
Dolphy, Eric  
(LP) Prestige 24008 (2 LPs)
- E**
- EMERSON, KEITH, WITH NICE  
Emerson, Keith, With Nice  
(LP) Mercury SRM 2-6500  
(2 LPs) .....12-427-0425-2....\$6.98
- EXUMA  
Snake  
(LP) Kama Sutra  
KSBS2052 .....12-413-0050-4....\$5.98
- F**
- FAMILY DOGG  
View From Rowland's Head  
(LP) Buddah  
BDS5100 .....12-412-0150-2....\$5.98
- FIEDLER, ARTHUR, & THE BOSTON POPS  
Play the Music of Paul Simon  
(LP) Polydor  
PD5018 .....12-710-8079-5....\$5.98
- FLOATING HOUSE BAND  
Floating House Band  
(LP) Takoma  
C1029 .....12-709-0036-1....\$5.98
- FUNK, INC.  
Funk, Inc.  
(LP) Prestige PR10031

**ARTIST, Title**  
Config., Label, No., List Price

## G

- GAYLORD, RON, & BURT HOLIDAY  
Hi! Simply Hi!  
(LP) VMI 71002..12-801-6405-7....\$4.98
- GERLACH, FRED  
Songs My Mother Never Sang  
(LP) Takoma  
C1028 .....12-709-0037-2....\$5.98
- GREEN, AL  
Let's Stay Together  
(LP) HI SHL32070
- GUNNE, JO JO  
Gunne, Jo Jo  
(LP) Asylum  
SD5053 .....12-801-6806-0....\$5.98
- H**
- HOLMES, JAKE  
How Much Time  
(LP) Columbia  
C30996 .....12-100-2709-0....\$4.98
- J**
- JACKSON, MICHAEL  
Got to Be There  
(LP) Motown  
M7471 .....12-409-0127-2....\$5.98
- JENKINS, ELLA  
And One And Two  
(LP) Folkways FC7544  
My Street Begins At My House  
(LP) Folkways FC7543
- JONES, QUINCY  
Ndeda  
(LP) Mercury SRM2623  
(2 LPs) .....12-427-0426-2....\$5.98
- L**
- LAST, JAMES  
Music From Across the Way  
(LP) Polydor  
PD5505 .....12-710-8080-8....\$5.98
- LATEEF, YUSEF  
Lateef, Yusef  
(LP) Prestige 24007 (2 LPs)
- LINDISFARNE  
Fog on the Tyne  
(LP) Elektra  
EK575021 .....12-405-0309-6....\$5.98
- M**
- MICKEY & HIS FRIENDS  
Mouse Factory  
(LP) Disneyland  
DQT342 .....12-702-2195-8....\$1.98
- MINGUS, CHARLES  
Mingus, Charles  
(LP) Prestige 24010 (2 LPs)
- MODERN JAZZ QUARTET  
Modern Jazz Quartet  
(LP) Prestige 24005 (2 LPs)
- MOYLES, JACK  
Hopi Tales  
(LP) Folkways FC7778
- MONK, THELONIOUS  
Monk, Thelonious  
(LP) Prestige 24006 (2 LPs)
- N**
- NASHVILLE STRING BAND  
Bandit  
(LP) Victor  
LSP4659 .....12-160-2289-7....\$5.98
- NELSON, WILLIE  
Words Don't Fit the Picture  
(LP) Victor  
LSP4653 .....12-160-2290-0....\$5.98
- NEWBURY, MICKEY  
Sings His Own  
(LP) Victor  
LSP4675 .....12-160-2291-1....\$5.98
- O**
- OHIO PLAYERS  
Pain  
(LP) Westbound WS2015
- ORIGINAL CAST  
Lenny  
(LP) Blue Thumb BTS9001
- ORIGINAL SOUNDTRACK  
You Gotta Walk It Like You Talk It  
(LP) Spark  
SPA02 .....12-709-9998-8....\$4.98
- P**
- PARKER, CHARLIE  
Parker, Charlie  
(LP) Prestige 24009 (2 LPs)
- PRESLEY, ELVIS  
Elvis Now  
(LP) Victor  
LSP4671 .....12-160-2292-1....\$5.98

**ARTIST, Title**  
Config., Label, No., List Price

## R

- RAMSEY, BOB, TRIO  
By Request  
(LP) Mastertone MT4648
- RAWLS, LOU  
Silk & Soul  
(LP) MGM  
SE4809 .....12-449-0359-0....\$4.98
- RICHARDSON, JOHNNY  
Ladybug, Ladybug & More Children's Songs  
(LP) Folkways FC7541
- ROLLINS, SONNY  
Rollins, Sonny  
(LP) Prestige 24004 (2 LPs)
- S**
- SANCHEZ, SONIA  
Sun Lady for All Seasons Needs Her Poetry  
(LP) Folkways FL9793
- SANDPIPERS  
Gift of Song  
(LP) A&M  
SP4328 .....12-418-0252-6....\$5.98
- SIMON, PAUL  
Simon, Paul  
(LP) Columbia  
KC30750 .....12-100-2710-3....\$5.98
- STAIRSTEPS  
Stairsteps  
(LP) Buddah  
BDS5079 .....12-412-0151-3....\$5.98
- SWAMPGAS  
Swampgas  
(LP) Buddah  
BDS5102 .....12-412-0152-3....\$5.98
- SWEATHOG  
Hallelujah  
(LP) Columbia  
KC31144 .....12-100-2711-4....\$5.98
- T**
- TAUPIN, BERNIE  
Taupin, Bernie  
(LP) Elektra  
EK575020 .....12-405-0310-9....\$5.98
- TILLIS, MEL  
Very Best Of  
(LP) MGM  
SE4896 .....12-449-0360-3....\$4.98
- TILLOTSON, JOHNNY  
Very Best Of  
(LP) MGM  
SE4814 .....12-449-0361-4....\$4.98
- TOMPALL & THE GLASER BROS.  
Rings & Things  
(LP) MGM  
SE4812 .....12-449-0362-5....\$4.98
- TURNER, CLAUDIA, WITH DAVID WELLS  
Turner, Claudia, With David Wells  
(LP) DHS DHS4673
- TWITTY, CONWAY, & LORETTA LYNN  
Lead Me On  
(LP) Decca  
DL75326 .....12-423-1236-2....\$4.98
- U**
- UNCLE JIM'S MUSIC  
Uncle Jim's Music  
(LP) Kapp  
KS3661 .....12-425-0150-3 \$4.98
- V**
- VARIOUS ARTISTS  
From the Cold Jaws of Prison  
(LP) Folkways FH5403
- Jamming With Edward  
(LP) Rolling Stones  
COC39100 .....12-801-3605-1....\$5.98
- Songs From Sesame Street 2  
(LP) Disneyland  
STER1343 .....12-702-2196-9....\$3.98
- VENTURES  
Joy  
(LP) United Artists  
UA55575 .....12-407-0316-5....\$4.98
- W**
- WHITE BUCK  
White Buck  
(LP) Uni 73122 ..12-426-0077-6....\$4.98
- WILSON, JUSTIN  
Pass a Good Time  
(LP) Paula LPS2210
- Y**
- YARROW, PETER  
Peter  
(LP) Warner Bros.  
BS2599 .....12-414-0286-7....\$5.98

**ARTIST, Title**  
Config., Label, No., List Price

- BACH, J.S.: SIX CONCERTOS FOR HARPSICHOARD  
Gilbert, Kenneth  
(LP) Orion  
ORS7156 .....12-711-1102-4....\$5.98
- BENDA: CONCERTO in e/TELEMANN: SUITE in a Rampal, Jean Pierre (Paris Festival Strings)  
(LP) Orion  
ORS7264 .....12-711-1103-5....\$5.98
- C**
- CHOPIN'S GREATEST HITS  
Van Cliburn  
(LP) Red Seal  
LSC5014 .....12-430-1068-5....\$5.98
- MOST BEAUTIFUL CHOPIN  
Sergio Calligaris  
(LP) Orion  
ORS7155 .....12-711-1104-6....\$5.98
- K**
- KRAMER, SELMA  
Treasure of Piano Encores  
(LP) Orion  
ORS7261 .....12-711-1105-7....\$5.98
- M**
- MEDTNER: RUSSIAN SONGS  
Del Grande/Pleashokov  
(LP) Orion  
ORS7157 .....12-711-1106-8....\$5.98
- MOZART PIANO CONCERTOS  
Glenn Gould (v. 3)  
(LP) Columbia  
M31073 .....12-100-2714-7....\$5.98
- O**
- ORMANDY, EUGENE  
Blue Danube (Philadelphia Orch.)  
(LP) Red Seal  
LSC3250 .....12-430-1069-6....\$5.98
- P**
- PODOLSKI, MICHEL  
Renaissance Dances for the Lute  
(LP) Orion  
ORS7158 .....12-711-1107-9....\$5.98
- PRICE, LEONTYNE  
Five Great Operatic Scenes (London Sym., Cleve)  
(LP) Red Seal  
LSC3218 .....12-430-1070-9....\$5.98
- S**
- SCHUBERT: SYMPHONY NO. 9 in C (Great) Bernstein (New York Philh.)  
(LP) Columbia  
M31012 .....12-100-2715-8....\$5.98
- SPOHR: THREE SONATES CONCERTANTES FOR HARP & VIOLIN  
Susann McDonald & Lewis Kaufman  
(LP) Orion  
ORS7262 .....12-711-1108-1....\$5.98
- T**
- TCHAIKOVSKY: TRIO in a, Op. 50  
Temianka/Solow/Stevenson  
(LP) Orion  
ORS7265 .....12-711-1109-1....\$5.98
- THUILLE/KOHN/ROUSSEL  
Los Angeles Wind Quintet/Delores Stevens  
(LP) Orion  
ORS7263 .....12-711-1110-4....\$5.98
- V**
- VITALINI: FANTASIA ROMANTICA  
Sergio Calligaris, Vatican Sym. Orch., Vitalini  
(LP) Orion  
ORS7154 .....12-711-1111-5....\$5.98
- W**
- WAGNER (Bernstein Conducts)  
New York Philh.  
(LP) Columbia  
M31011 .....12-100-2716-9....\$5.98

## CLASSICAL

- A**
- ALMEIDA, LAURINDO  
Art Of  
(LP) Orion  
ORS7259 .....12-711-1100-2....\$5.98
- Virtuoso, w. Deltra Eamon  
(LP) Orion  
ORS7260 .....12-711-1101-3....\$5.98
- B**
- BERNSTEIN, LEONARD  
Conducts Great Marches (New York Philh.)  
(LP) Columbia  
M30943 .....12-100-2712-5....\$5.98
- Gaite Parisienne/L'Arlesienne Suites  
(New York Philh.)  
(LP) Columbia  
M31013 .....12-100-2713-6....\$5.98

Each new LP and Tape release must be reported to Billboard for inclusion on this page. The following information is requested to insure accurate data.

POPULAR		CLASSICAL	
Name of Artist		Name of Composer & Title of Album	
Name of Album		Name of Artist	
(LP) Label & Number	Price	(LP) Label & Number	Price
(8T) Number	Price	(8T) Number	Price
(CA) Number	Price	(CA) Number	Price
(OR) Number	Price	(OR) Number	Price

Please send information to Bob Hudoba, P.O. Box 775, Terre Haute, Indiana 47808. It will also be necessary to continue sending new release product to Billboard's review department in Los Angeles.

# The charts tell the story — Billboard has THE CHARTS



# EMERGENCE of A GIANT

## Record And Tape Sales Corp.



Lou Lavinthal, president, confers with Mike Mallardi, vice president, corporate planning, American Broadcasting Companies, parent company of the Seattle-based national distribution and marketing firm.

"ABC RECORD and Tape Sales Corp. must penetrate the U.S. market more deeply by better servicing our old customers to show potential new retail accounts how we can add profit to their ledgers." This is the challenge for the growing mass merchandiser as envisioned by Lou Lavinthal, its president.

Lavinthal traces the four-and-a-half-year climb of the company from the purchase of his Seattle firm by American Broadcasting Companies in July, 1967, through five acquisitions of major rack jobbing regional companies through 1969. The result: the opening of a number of full-service marketing branches to span the U.S.

"During 1970 and 1971, we went through our consolidation phase. We firmed our organizational setup, our important lines of national communication and formed ABC Record and Tape Sales Corp., actually a merger of 27 separate subsidiaries," Lavinthal explains.

"The parent company, ABC, continues through its direction and financial support to provide the business acumen in leisure time business and the financial stability that we relish. Our national marketing committee, made up of Stan Jaffe, Steve Kugel and R.A. Harlan, dovetails beautifully with the financial projections we get from Peter Townsend, vice president, finance. We will diversify in related fields, like cartridge television.

"We have combined the best of the overall audio merchandising know-how with the strength of proper financial and reporting systems to give our 17,000 accounts nationally the best marketing analysis available," Lavinthal states.

"We have innovative personnel. For example, our experiments in the field of radio and TV advertising and promotion have developed these media for mass merchandising of our products. I'm very bullish about the widening perimeter of the recorded music business.

"ABC Record and Tape Sales Corp. is now prepared to participate in the ever-growing national leisure-time recorded music volume and will be able to meet any future challenge requiring some form of national distribution."



Stan Sulman, original partner with Lou Lavinthal in opening a distributorship in Seattle 25 years ago, and now vice-president of West Coast operations.



Stan Jaffe, senior vice president—an important name in distribution and marketing since 1951.



Len Schaadt, assistant controller.



Peter Townsend, vice president, finance.



Dick Watkins, national credit manager.

# Customized Advertising Is ABC's Key

ADVERTISING to help sell all associated product in the greater perimeter of the audio industry has always been a key interest of the men who operate ABC Records and Tape nationally. Even when Lou Lavinthal and Stan Sulman first opened a small store front independent record distributorship in Seattle in the late '40s, they recall just topping \$10,000 in co-operative advertising when that was probably 10 percent of their total cumulative wholesale billing in records annually.

Today, ABC's branches go well into seven figures of advertising annually to bring consumers to the racks' products. Overseeing the print, radio and TV ad expenditure is R.A. Harlan, 38, a 19-year employee who started as a delivery boy and is the only original employee with the Seattle branch outside of the founders.

Harlan's experience mix is perfect. He has long stints in product buying, promotion, warehousing and advertising. Harlan's continually breaking ground. Presently, he is working with professors Ron Pyszka and Reid Roller of the Univ. of Washington's advertising school in student research, which will attempt to dissect the average record and tape buyer. The Northwest is the universe, with prospects that the study will provide a complete book. The research might become a yearly project between ABC and the school.

## Ad Surveillance

ABC's co-op experience is helpful not only to their accounts, but also is being logged for each branch and for each manufacturer who participates. Harlan innovated an advertising result analysis, the key to the entire program. At his fingertips are hand-tabulated journals, containing information as to what each manufacturer spent by artist and its result. In addition to the regular procedures which take an advertising outlay from the first request from a racked account for an ad or a program right through the documentation of the expenditure to the manufacturer, Harlan demands from the branch, the salesman and the account involved, a completely filled-out form, which indicates the specific spark given to product advertised during the campaign or single ad insertion. This information is projected to manufacturer, account and branch. It has greatly encouraged more, prudent advertising.

Harlan admits that in the past trial and error proved a costly experiment. Now,

ABC's advertising department works by his books. In most cases, print advertising is completely laid out by his five-person Seattle department. Manufacturers supply only such basics as color-corrected reductions of LP and tape covers or glossies of audio equipment, components or accessories or music books.

Radio spots, a favorite sales prod of Harlan's, are done internally 95 percent of the time. Harlan feels the manufacturer has inadvertently insulated himself from the sales picture, with too much emphasis, for instance, on the record artist and his music in manufacturer-produced spots.

Harlan's spots, featuring a variety of versatile voices from the Seattle area, are written like typical newspaper sales ads, with the preferably 30-second spot immediately detailing a discount sale at a specific account. Then, merchandise is succinctly described and some music may be played in the background. He insists on 1) label credit; 2) proper product identification; 3) the exact consumer price; and 4) the account tag and the impact of the sale at the very beginning of the

spot. As most manufacturer-made spots are made for general national usage, he must re-construct his spots.

"New acts need 60 seconds to tell their full story, but a Creedence-type needs only 30 seconds," Harlan says. Totem Prodn., Seattle, cuts most of his spots. Kulman and Assocs., Seattle agency, places ABC's radio and TV spots. All print ads are placed through the account to obtain the fullest kind of local participation.

## Background Helps

Harlan's promotional background causes him to feel that radio spots are the best inducement to bring customers to record and tape outlets. His department created 1,500 different ads, print and spot, last year, he estimates. He feels that last year alone, the ABC advertising wing placed over 200,000 radio spots. "We used over 400 different radio stations. Concentration and repetition are the keys. I believe in utilizing a spot 24 to 30 times minimum over a five-day period to really drive customers into our locations."

When ABC's advertising division started in 1967, advertising, Harlan admits, was

impulsive and compulsive. It was a last-minute deal. But today, ABC's branch managers are pre-programming their chain store accounts and many of the independents. Advertising schedules for six months to a year are prepared for the accounts, based on the journals which Harlan's staff maintains. "Label executives like Bruce Lundvall of Columbia and Bob Fead of A&M Records feel we are closer to our marketplace, so they have given us our head."

Harlan has established this credibility through his consistent advertising analysis. He is now able to break down most advertising to show cost of selling per unit by 1) media; 2) category of product, i.e., tape, record, accessory, etc.; 3) brand name or product; 4) artist, and 5) account.

Harlan's a logistician. His operation is responsible for tying all the adjuncts of good marketing, based on the wallop of a good ad. If a manufacturer has correlative point-of-purchase material, Harlan must see that the salesman has the material in the account. He has to keep his eyes on all manner of media, not checking ads, but to see important publicity breaks on artists. He has to watch TV guides, local and national, to pinpoint particular video appearances which might be bulwarked locally, regionally or nationally to help bring customers into ABC's locations.

Salesmen, responsible for particular accounts which are running ads, must be encouraged to get prime traffic locations for special advertised record and tape specials, in order to ensure that the customer is readily exposed to the sales merchandise. ABC has been a forerunner in creating its own point-of-purchase signs, calling the attention of the browsing shopper to the availability of the sales merchandise.

Harlan has an unusual working library near and on his desk for a mass merchandiser. He's got a Rand-McNally U.S. Atlas, Standard Rate & Data radio station and print media editions; ARB and Pulse radio studies, and much of the literature found normally only in the media buyers offices in major advertising agencies. He is a regular reader of Advertising Age along with all the normal audio industry newspapers. His imperative reading and close study each week is the important graded-by-best-sellers print out of singles and LP's best-sellers, provided nationally by ABC's data processing center.



Jan Kamp, seated, is the center of attraction in the company's national advertising department as she roughs out a layout. Dan Ritchie, R. A. Harlan, director of the department, Judi Burleigh and Bea Allen, left to right, look on.

## Pre-write Dept. Sophisticates Ordering

WHEN Stan Jaffe, now senior vice president of ABC Records and Tape studied the acquisition of a Seattle-based rack jobbing operation in 1962, he was not thoroughly satisfied with the modus operandi.

His longtime involvement in proper inventorying of recorded product made him feel that the usual procedure of utilizing a current computer print-out of actual record sales as basis for restocking a racked account could be improved. Jaffe and others studied the best methods of effectively stocking product in a record-and-tape department or store. He added his own and those ideas of his compatriots.

Somewhere in the brainstorming came the natural introduction of the human appraisal of the print-out results to add more analysis to the order to be shipped to the account. Late in 1962, the "pre-write" department was added.

While the print-out gave the pertinent graded data as to what was selling best nationally and by individual account, the computer could not analyze some extremely important provisions which vitally effect daily product sales.

Ron Gardner, head of the Seattle ABC Record and Tape branch's pre-write department, describes some of these acute current considerations which determine sales: artist exposure on TV and locally and regionally and on tours; special national, regional or local advertising in all media; seasonal buying customs; local radio station chart position of records, a vital barometer; in-store promotions; specific preferences by category or product or in-

dividual artist by individual account and many others.

ABC Record and Tapes added the human analysis in every branch. The pre-write department ties in closely with data processing. When the computer area produces a suggested stocking order by individual account, that order goes to Gardner or one of his other department members. Each department member is assigned certain accounts which he regularly works on usually on the same day of the week.

Pre-write evaluates singles, albums, and

tape, with Mary Dolgoff inspecting the accessories and music book portions of the order. The pre-writer actually edits the computerized report.

Gardner estimates that each department member analyzes from 25 to 35 individual orders per day. The order is never in pre-write more than one day and is normally shipped the next day.

Pre-write also helps regulate the buying of merchandise or the slowing down on purchasing of items. The pre-writers are the first to note a heavy order on new

merchandise and also are first to see when a new or old item is slowing down in sales.

Each branch's pre-write department maintains a constant contact with individual accounts through the salesmen in the field. Pre-write weekly makes up the top-selling LP and tape lists, based on the computer printout of the best-moving titles. This list is immediately printed out in ABC Tape and Records' own DEMCA print shop and shipped nationally to each salesman working out of a branch.



Five members of Ron Gardner's Seattle pre-write crew audit and analyze suggested stocking orders from the computer area for retail customers in the five-state area covered by that branch.



abc

AMERICAN BROADCASTING COMPANIES, INC.

1330 AVENUE OF THE AMERICAS · NEW YORK, N. Y. 10019 · LT 1-7777

SAMUEL H. CLARK  
GROUP VICE PRESIDENT

Mr. Lou Lavinthal,  
President  
ABC Record and Tape Sales Corp.  
729 South Fidalgo Street  
Seattle, Washington 98108

Dear Lou:

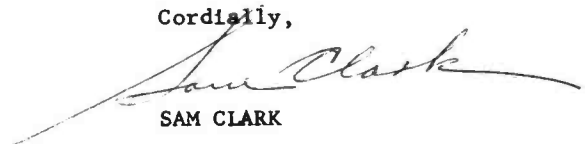
On behalf of all of us in management at American Broadcasting Companies, Inc., I extend to you and all your associates and employees at ABC Record and Tape Sales Corporation heartiest congratulations on your splendid record of accomplishment.

I know that you are as proud as we are of the successful growth of your organization into the strong position you now have attained in servicing many of the major retail outlets across the nation. It has taken a lot of hard work and dedication to the task at hand. Every single member of your company -- in executive and administrative work, in sales and in warehouse operations -- deserves a most merited well done for the total teamwork they have exercised.

There is no doubt that your company has taken its place among the leaders in the record merchandising industry and will continue its growth in the years that lie ahead. You have become a vital part of the leisure time activities of ABC, Inc.

Once again, my congratulations on an outstanding performance.

Cordially,

  
SAM CLARK

SHC:mes

# 'Foot Soldiers' Stimulate ABC

**L**OU LAVINTHAL, president of ABC Record and Tape Sales, points with pride to the hundreds of "foot soldiers" who work for the company's 11 branches.

Lavinthal is proudest of the growing number of executives, most well under 40, who are coming out of the ranks of this national firm's "infantry."

Lavinthal, a 25-year veteran of record distribution, sees the normal branch operation as the perfect embryo for developing a firmly founded executive. "Our success all stems from the individual effort of the people who represent us out in the field and in our 11 branch warehouses," he says. "If there is a slip in any of these basics, all the computers in the world can't correct it. We are only as strong and accurate as what we feed into those computers on a daily basis."

The primary worker out in the field is the local salesman, who works directly with ABC's accounts, be it implementing a national manufacturer's ad campaign or inventorying a dealer's stock of replacement needles and tape cartridges. Each night, the salesman puts his inventories, special orders, Kimball tickets and comments on his work that day in a pre-printed envelope to his branch. This is the basic material that keeps the data processing center keyed to current business situation.

His comments on problems or suggestions go to the branch manager, typically, a veteran of the industry like Chuck Blacksmith, Seattle's branch manager who started over 10 years ago in the warehouse and whose efforts have elevated him to oversee the multimillion-dollar five-state annual volume. The comment received from the salesman often stirs action in the office of Steve Kugel, recently appointed national sales manager for the 11 branches.

## Branch Staff Aids

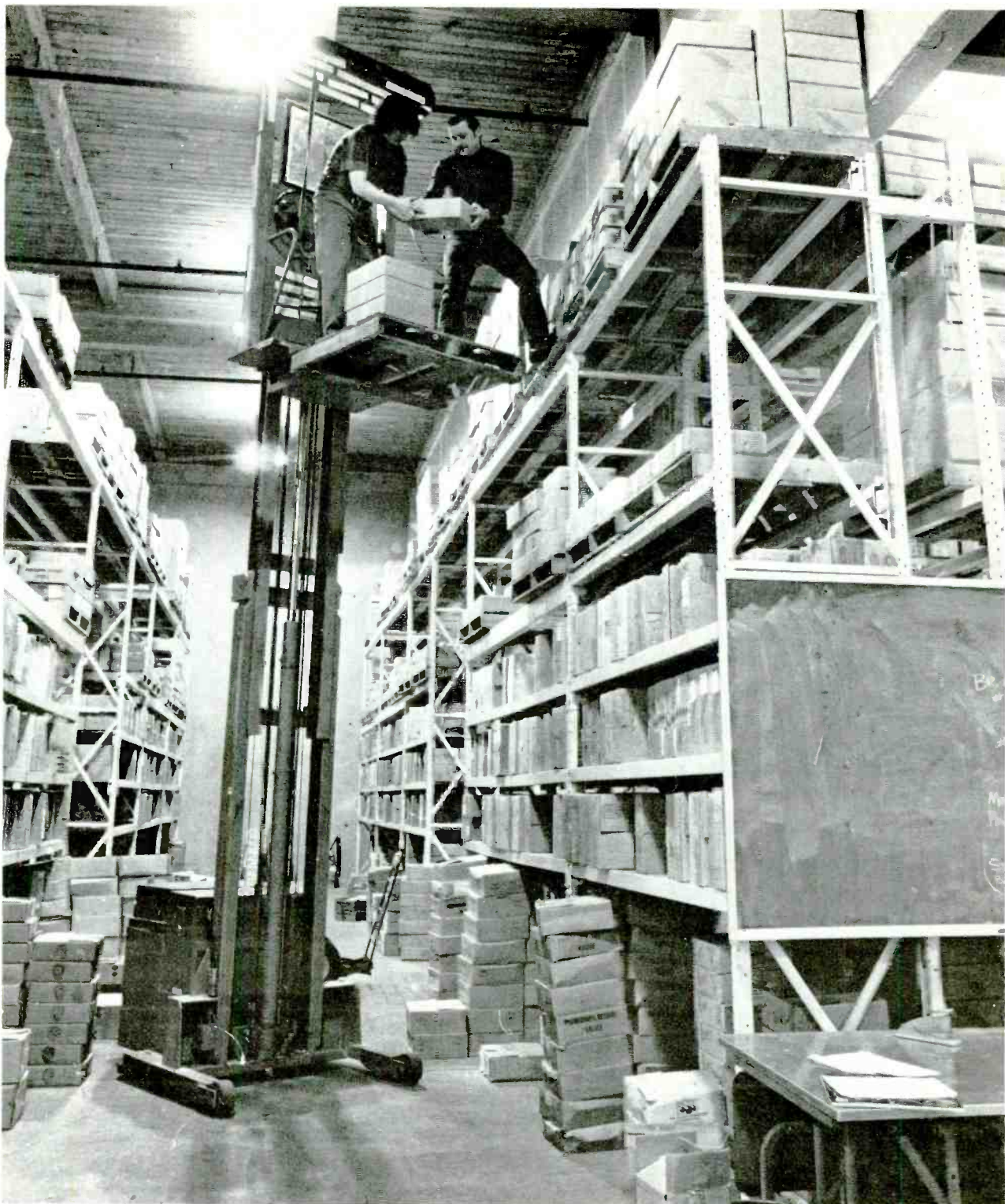
Equally important to the basic foundation of ABC Record and Tape Sales' growing import as a giant force is the warehouse staff of each branch. Lavinthal himself headed the small warehouse staff when he and Sulman originally went into distribution in Seattle 25 years ago. Jerry Schoeler, national director of operations, started there, as did R.A. Harlan, national advertising chief, and many others.

Ed Richter, an important cog in the Seattle branch's buying corps, knows his singles field because of his years handling singles in the warehouse. Along with Bud Barriclow and Guy Stewart, he must maintain proper buying to keep a profitable and workable warehouse selection of record and tape titles.

In the almost 50,000 square feet of working space in Seattle, over 80 percent of it is devoted to warehousing—there are three basic inventory "queen bees," the quick-pick areas for record albums, pre-recorded tape packages and singles.

Warehouse chief Bob White and Schoeler estimate that the LP nerve center of top-moving albums ranges through the year from 2,000 to 4,000 different titles, with the median about 2,600 through the year. The tape center runs about 1,200 different titles through the year. Singles maintains a choice of from about 120 to 200 different titles. ABC offers its accounts a choice of 20, 40, 60 or 80 top-selling racked singles, with more and more importance placed on keying 45 product to the Top 40 playlists of the local radio stations in which the account is located.

White estimates that between 1,500 and 2,000 shipping cartons go out of the Seattle branch daily using 10 different surface shippers. ABC, Seattle, gets two pickups from most carriers per day.



Warehouse manager Bob White and lift operator Ron Holly (top) working at about a 15-foot level, bringing excess inventory into the LP quick pick area, which contains an average of 2,600 different titles.

Marshall Olson at the over 1,200 different titles comprising the Seattle branch's pre-recorded quick-pick inventory (right middle).

Steve Kugel (bottom left), recently appointed national sales manager, dovetails the sales efforts of the 11 branches from Seattle.

Jerry Schoeler (bottom center) looks at twin screen TV security, which cover the doors for entry and exit of all merchandise in Seattle. He is national manager of branch operations.

Chuck Blacksmith, the Seattle branch manager (bottom right).



# Thanks ABC Record & Tape Sales Corporation... for helping us become the natural ones to ask for.

Here's a great big thanks for all that  
extra-special hustle you delivered when our music  
had to move out — smartly.

Sincerely,  
the entire GRT Music  
Tapes catalog

**GRT**  
MUSIC  
TAPES



# Data Processing Provides 24 Hour Service

**S**TAN Jaffe, senior vice president of ABC Records and Tapes nationally, used computerization early in the '60s, but the real refinement and upgrading started in 1965, when the Seattle operation obtained its own IBM 1440 system.

As ABC's network of branches covered 49 of the 50 states in its service function, Roger Trimble was brought in as director of data processing. Trimble's job is to provide the best information to weld ABC's accounts to the Seattle home base.

Today, major national chains like F.W. Woolworth, W.T. Grant, Sears, Goodyear, Kress and J.J. Newberry, along with regional chains and hundreds of independent retail accounts are served by ABC's 24-hour on-the-alert data processing center.

"We serve 17,000 accounts nationally," Trimble points out. Using a Tally Datascriber 600 LPM printer, ABC has total input and output communication systems to and

from all its branches via Data Phone. Information coming from the retail racked accounts is processed through a Honeywell 115 computer system. Twenty people are working in Trimble's department.

"ABC's racking system is based on a computer-oriented inventory control system at the individual store level," Trimble explains. "Our goal is to provide for each store the suggested replacement quantity by computer formula, with our pre-write department auditing the computer quantities for each account. The computer processing center also provides vital by-products, such as providing out-of-stock and spotting tardy back-order shipments."

Trimble coordinates his work with that of Alan Rowan, assistant treasurer, who is in charge of creating systems. Both men, whose offices conveniently adjoin, readily admit that they feel they are just scratching the surface when it comes to sophisticating present procedures.



The changing of the reels (above) on the Honeywell 115 computer: the data processing center works 120 hours or more each week to provide information about ABC's 17,000 retail accounts nationally.



Alan Rowan, assistant treasurer (left), is responsible for continually refining ABC's systems and procedures.



Roger Trimble, national director of Data Processing, ABC Records and Tape, Seattle, directs one of the 20 people in his department in the computer area (below left.)  
Carolyn Wohlfeil (below) at the keyboard of the Tally Datascriber.



To our friends at ABC:  
After your 25 years in the recording industry,  
we have a couple of things to say to you:  
Thanks and Congratulations.





ABC/DUNHILL RECORDS



# Disk, Tape Units Offer Customer 'Balanced Image'



Bob Bianchi, overseer of the company's national home equipment division, works with Paul Bonini, owner manager of Main St. West, Enterprise, Ore., retailer.

ABC RECORDS and Tapes nationally wants to make its retailer customers the focal point in their communities for all facets of recorded music, be it a replacement needle or a full component rig. Bob Bianchi, eight years with Decca in the Seattle area, much of which service was as branch manager, is in his third year with ABC and has spearheaded the campaign to put the national rack merchandiser into the full home equipment perimeter.

Bianchi thinks of tape and record home and auto equipment as the perfect

complement for all pre-recorded music product. "Home equipment and auto playback-record units offer a balanced image for our dealers. I feel we must be able to offer anything that should be merchandised in a recorded music department, even if it means handling orange shirts, if they become a must for the record buyer.

"We may go into a major appliance or a small appliance department with audio playback product, but we're normally in the department where ABC is known for its expertise—records and

(Continued on page ABC-16)

# Accessories Prove Profitable Items

WHEN a sales representative of North American Electronics, Rockford, Ill., contacted the Oregon and Washington chain, the Fred Meyer Stores, recently about adding this line of audio equipment accessories, the buyer referred the NAE representative to the chain's supplier, ABC Records and Tape, Seattle.

This type of friendly credence is typical of the track record that the ABC branches have built with accounts nationally in the field of accessories and music books. Mary Dolgoff started working 12 years ago in records and for 10 years, she has concentrated on accessories and, more recently, music folios.

The Meyer buyer turned over NAE to ABC's Mrs. Dolgoff, because ABC assumes full responsibility for total fulfillment of profitable accessory sales for its accounts. ABC supplies self-merchandising fixtures which are built by a subsidiary firm for all accessory sales.

An ABC salesman places the fixture or fixtures in a mutually-agreed location with the help of the store or department manager of the account. The salesman personally inventories the fixtures fortnightly. He consults a regularly up-dated basic inventory sheet, supplied by Mrs. Dolgoff, to see that all items are in stock. He sees that current inventory and its needs are in the branch the day after his visit.

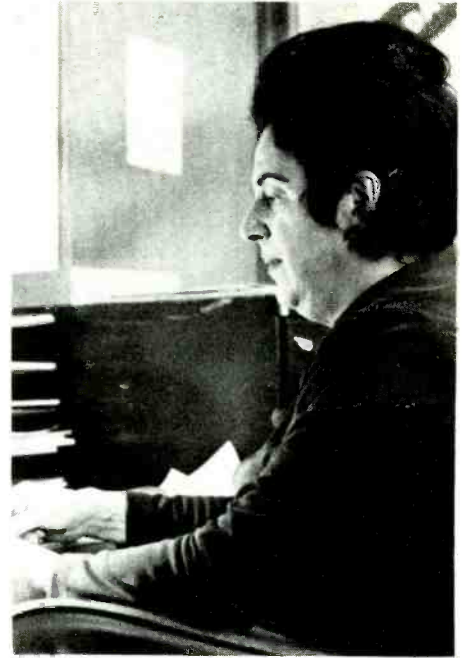
Mrs. Dolgoff, with the aid of the data processing center, headquartered nationally in Seattle, regularly runs off best-seller lists on record accessories, tape accessories, needles cartridges, and music books. These are padded in ABC's own Seattle print shop and mailed in quantity to the hundreds of salesmen serving ABC accounts nationally.

Because of the large number of different needle and cartridge requirements ABC reprints a complete guide to all re-

quirements about every eight months. The book is complete, containing cross-references to the many kinds of needles by needle manufacturer.

Because the NAE electronic accessories trial is new, Mrs. Dolgoff is watching it closely and has already developed a printed inventory and order form. She reports that the additional volume resulting from

(Continued on page ABC-16)



Mary Dolgoff, national administrator of record and tape accessories and music folios, checks a proof of an inventory control form, which has been printed by ABC Record and Tape Sales' own printing division.

We've both  
come  
a long way...



abc ABC Record & Tape Sales

Capitol Records 

# Congratulations



# Seattle Builds TV Specials

ABC RECORDS and Tapes' experiments in creating effective, inexpensive TV specials promoting recorded product, has label executives in charge of artist exposure beating a path to R.A. Harlan's door. Harlan is the national director of advertising for the mass merchandising operation, which put together the first local

special ever used by a national rack jobber on June 23, 1970.

Harlan, a 19-year veteran of many phases of the marketing of records and tapes, had long felt that a mass merchandiser could use local television effectively for specifically-pointed specials, featuring recorded talent.

He chose a superstar group, the Beatles, for his initial try. Harlan welded together a 30-minute special, using primarily various stills woven together with locally-produced psychedelic art forms, which played at prime time on a Tuesday night on KING-TV, Seattle. Capitol and Apple labels co-oped the cost, which was kept way down with the locally-devised art.

"The six Valu-Mart stores sold over \$30,000 worth of Beatles' product. It was across-the-board, their entire discography, way back to 1963. And we actually tabulated only two weeks of sales after the show. It helped regenerate the Beatles, possibly, for months after. We used the same 30-minute videotape successfully in Portland, Bakersfield, Salt Lake City and Eugene, Ore," Harlan explains.

Bruce Lundvall of Columbia heard about the success. He visited Harlan in Seattle. Columbia wanted a similar kind of product presentation film. They agreed to work on a videotaped special for a specified cost. A month later, after working with the available materials, Harlan returned the money and the project idea to Columbia, as they did not have sufficient material to work with.

Six months later, Lundvall returned with far more artist material. It was primarily sequences of film, recouped from sales meeting product presentations. In 30 to 40 days, Harlan and his Seattle TV crew had spliced together "Music People," which bowed in Seattle Oct. 9, 1971—again in prime time.

This Columbia videotaped special is now in the process of being shown across the country. Harlan feels it could well run in 70 cities. The Valu-Mart stores showed \$60,000 worth of business resulted from the half hour. The impact of the TV special was aided by solid merchandising on the floors of the Valu-Mart stores; in the print advertising of those stores prior to the telecast; by linking radio spots over specially chosen Top 40 stations, and by spots on the station which carried the special.

# Special Orders Traffic Builder

WHILE the interest in the special order in the record and tape industry has deteriorated in recent years, ABC Records and Tapes feels it is a significant traffic and image builder.

The typical branch operation can best be illustrated with a look at what goes on in the Seattle branch. Sandy Dooley heads a three-person staff, which includes Norma Rhodes and Betty Cordell, who assist her in her office in fulfilling the orders, and Velma McClellan, who is solely responsible for pulling the nothing but special orders in the warehouse.

Is it successful? One thousand special orders are processed daily by the Seattle branch, which covers about a five-state northwest area. Amazingly, Miss Dooley reports that 80 percent of the total special orders received are filled within three weeks. Manufacturers' deletions of album product continue heavy, cutting down available product and hurting special orders fulfillment.

The consumer is always notified within three weeks whether his order will be fulfilled. The girls in the special order department note a continually strong special order from school music departments, especially for classical albums.

The three girls in special order have become amateur tune detectives, in that so many of their special orders are merely for individual songs done by particular artists. They use Phonolog, Tunis One-Spot, Schwann and Harrison Tape catalog to track down these vague requests. Very few special orders carry a record or tape number.

When special order items are obtained, the three girls also are responsible for seeing they are properly price-stickered and shipped to the account with their regular order.

Stories and photos, by John Sippel. Additional photography by Peter Townsend, vice president, finance, ABC Record and Tape Sales and Bruce Stallard, ABC Record and Tape Sales Seattle branch.

# Seattle Employees Work 4-Day Week

FIRST known test of the four-day week in the record business has been deemed successful by Bob White, warehousing boss of ABC Records and Tapes, Seattle. Lou Lavinthal, national president of the burgeoning rack merchandising entity, initiated the work program in the warehouse, pre-write department and special orders division, Seattle, in Aug., 1970.

"We like what's happened so far, but we are being cautious about introducing the four-day week nationally," Lavinthal states. White has the approximately 50 warehousing workers working a full 10-hour day on Tuesday, Wednesday and Thursday, while half of them work a 10-hour day Monday and the other half work 10 hours on Friday. A group of five employees didn't want the 10-hour four-day week, so they work the normal five-day eight-hour day.

"Absenteeism is down," White states. "I think our people know they miss a full 10 hours when they are absent. Aches and pains seem to go after the three-day weekend. They must like it. Originally we had more people working five days. Some of them have voluntarily changed and one of the four-day people wants to return to five days."

"I feel it improves our service to customers. The bulk of orders are pulled and shipped by Thursday night. We beat that weekend order boom by a day. Most of our accounts have their material by Saturday, the latest, in time for the biggest retail day of the week. We have our biggest crews on those three midweek days—our heaviest days."

The girls in special orders and Ron Gardner's pre-write crew also volunteered they prefer the four-day week.

## CONGRATULATIONS

from



*to Louis Lavinthal and ABC Record  
& Tape Sales Corporation.*

*Wishing you many more years of success.*

*Leslie Bokor & Leslie Dame*



to: oboe records & tape sales  
on your greatful  
selling records

From the Mercury Record Corporation Family of Labels: Mercury, Philips, Vertigo, Dial, Mister Chand,  
A Product of Mercury Record Productions, Inc. 135 East Wacker Drive, Chicago, Illinois 60601





# Vanguard Records

is proud  
to be associated  
with



**RECORD & TAPE  
SALES CORP.**

we wish you continued success



**It's a pleasure to say congratulations to "Friends" as close as ABC Record & Tape Sales Corporation. The consistent growth of this company, coupled with their ability to display that rare understanding of people affords us the opportunity to again say congratulations not only to one of Seattle's larger corporations, but to a lot of our friends at ABC.**

**SEATTLE'S  
KOL**

AM/FM STEREO

## **The Tenna Corporation would like to say thank you to the ABC Organization**

—top management, branch managers and sales people for the tremendous job done in the merchandising of Tenna products.

Tenna, in the future as in the past, will continue to create exciting new products to assure ABC and their customers a long and profitable relationship.

**Congratulations on the last 25 years.**

**The Tenna Corporation**



To

Lou Lavinthal  
Stan Jaffe  
Stan Sulman

and the entire  
ABC organization

*Congratulations and  
continued success*

**LONDON**  
RECORDS



For 25 years

# ABC

has been turning out hot records. We hope the next 25 are just as cool ...and to start the next quarter-century off right, here are 10 star attractions from ABC/DUNHILL/IMPULSE on Ampex Stereo Tapes

- ★ WORLD GALAXY  
Alice Coltrane • 8-T89218; Cass. 59218
- ★ MOVIN' ALONG  
The Grass Roots • 8-T85112; Cass. 55112
- ★ SEVEN SEPARATE FOOLS<sup>†</sup>  
Three Dog Night • 8-T85118; Cass. 55118
- ★ NEVER GET OUT OF THESE BLUES ALIVE  
John Lee Hooker • 8-T8736; Cass. 5736
- ★ L. A. MIDNIGHT  
B. B. King • 8-T8743; Cass. 5743
- ★ BLACK UNITY  
Pharoah Sanders • 8-T89219; Cass. 59219
- ★ HALLWAY SYMPHONY  
Hamilton, Joe Frank & Reynolds • 8-T85113; Cass. 55113
- ★ FORGOTTEN SONGS & UNSUNG HEROES  
John Kay • 8-T85120; Cass. 55120
- ★ STRAIGHT SHOOTER<sup>†</sup>  
James Gang • 8-T8741; Cass. 5741
- ★ CABARET<sup>†</sup>  
Original Sound Track • 8-T8752; Cass. 5752

**AMPEX**  
STEREO TAPES

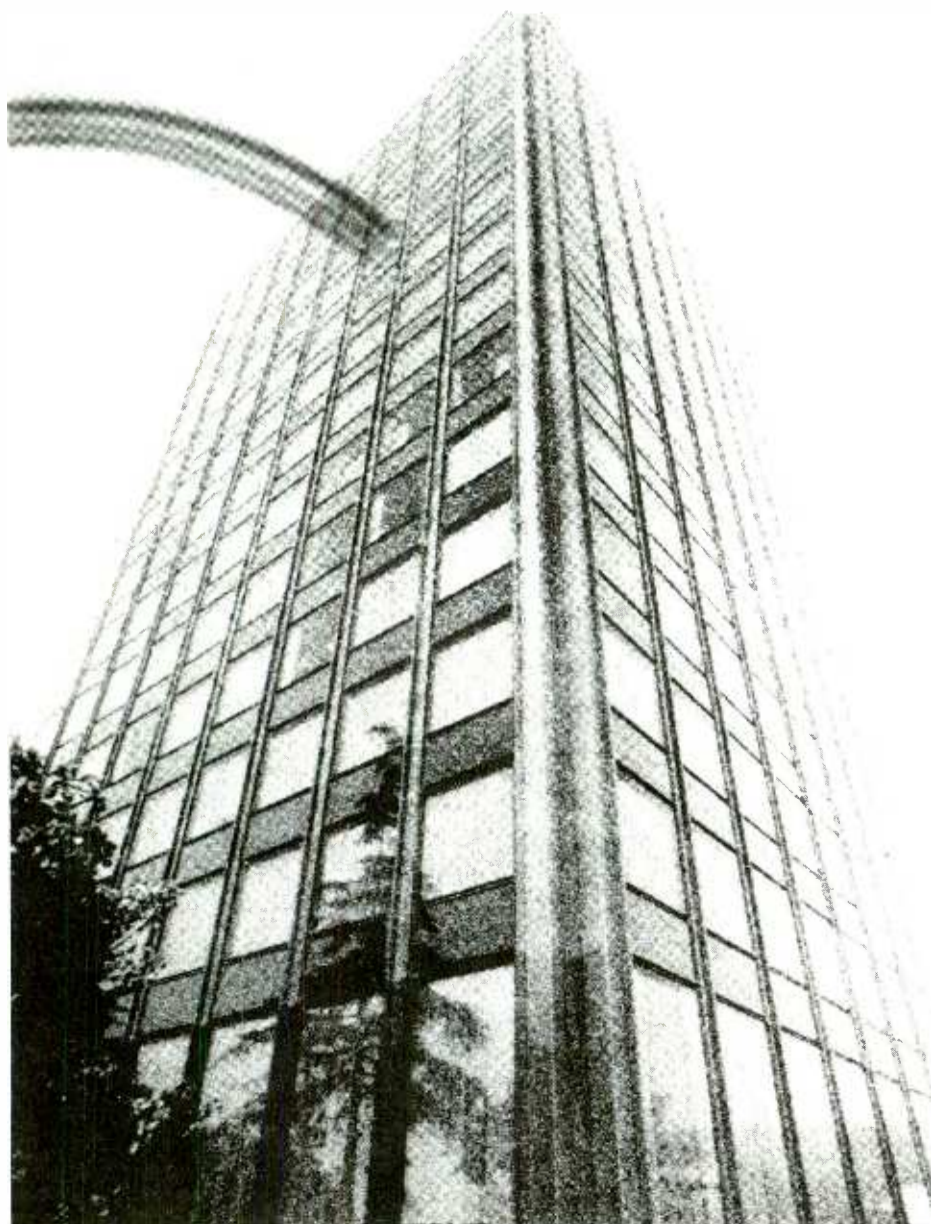
<sup>†</sup>ALSO AVAILABLE ON OPEN REEL

## Congratulations

To  
**ABC Record & Tape  
Sales Corporation**

From the end of the rainbow,  
where the gold is.

MCA Records is Decca is UNI is Kapp.



# Congratulations

on your

## 25th Anniversary

to our friends at

### ABC RECORD & TAPE SALES

We at

## SEEBRO

are proud to have been privileged to share the past 22 years, as your supplier of America's Finest Quality—

RECORD STORAGE RACKS, CARTS, POLES and BROWSERS

May our successful relationship continue to prosper for many years.

## SEEBRO PRODUCTS CO.

2416 S. MICHIGAN AVE., CHICAGO, ILL. 60616  
PHONE 312-842-8221

Manufacturers since 1945 of  
America's Finest Quality Record Racks & Cases  
Priced for Volume Sales

- PORTABLE TABLE RACKS • POLE RACKS • CARTS AND TABLES
- BROWSER CARTS • PEG BOARD BASKETS • TAPE RACKS & CASES

## IT'S BEEN A GREAT YEAR

### WITH

## ABC RECORDS AND TAPES

### WISHES

## FOR CONTINUED SUCCESS

### FROM

## PAY'n SAVE

## Congratulations ABC on your 25 successful years.

Looking forward  
to our continued  
good relationship  
in the future.

**Amberg**  
Kankakee, Illinois

# Congratulations

- Al Massler
- Shy Raiken

## GOLDEN RECORDS

250 West 57 Street  
New York, N.Y. 10019  
(212) 765-3350

## Sterling Broadcasting

Rod Loudon, General Mgr

A DIVISION OF

## SRO

Sterling Recreation  
Organization

FREDRIC A. DANZ, PRESIDENT

"Best wishes to Lou, Stan, Tiny and the entire staff of ABC Record & Tape Sales Corp. on their 25th anniversary"

**KALE**  
TRI-CITIES, WASHINGTON  
FRANK MONTIBELLER, G.M.

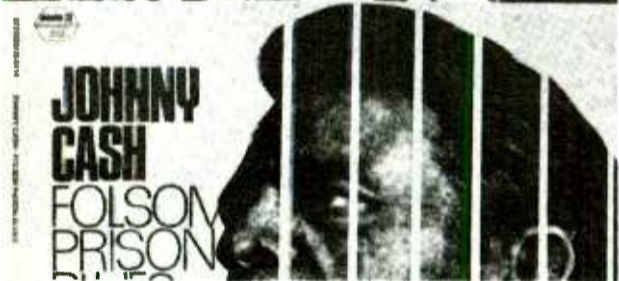
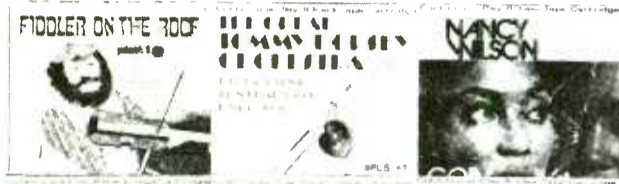
**KASH**  
EUGENE, OREGON  
VAN SIAS, G.M.

**KBFW**  
BELLINGHAM, WASHINGTON  
HARRY PAGELS, G.M.

**KEDO**  
LONGVIEW, WASHINGTON  
RUSS HUDSON, G.M.

**KODL**  
THE DALLES, OREGON  
ION OGLE, G.M.

# CONGRATULATIONS ABC



**PICKWICK**  
No.1 in Economy  
Records & Tapes

PICKWICK INTERNATIONAL, INC.  
8-16 43rd Ave., Long Island City, N.Y. 11101

KJR  
SALUTES THE  
MARVELOUS MEN AND WOMEN  
THAT MAKE  
ABC



KISW  
joins with  
KJR  
in expressing appreciation  
for the  
tremendous contribution  
to radio  
by the music people of  
ABC



*Congratulations*

to

**ABC RECORD  
& TAPE SALES**

on

**25 Years of  
Outstanding Leadership**

from

**Scepter Records**

# Your Nearest ABC Record And Tape Sales Branch Is:



**Record And Tape Sales**



**Alan Levenson**  
southern div.  
vice president

**ATLANTA**  
2115 Hills Avenue N.W.  
Atlanta, Georgia 30318  
Telephone: 404-351-9200

Warehouse space	35,000 sq. ft.
Office space	5,000 sq. ft.
No. of employees	98
Salesmen	20



**Record And Tape Sales**



**Dave Lasher**  
branch manager

**DETROIT**  
15333 Livernois Avenue  
Detroit, Michigan 48238  
Telephone: 313-863-2200


Warehouse space	5,000 sq. ft.
Office space	200 sq. ft.
No. of employees	13
Salesmen	3



**Record And Tape Sales**

**CHERRY HILL**  
29 Olney Avenue, Building 35  
Cherry Hill Industrial Center  
Cherry Hill, New Jersey 08034  
Telephone: 609-424-4722

Warehouse space	13,050 sq. ft.
Office space	2,190 sq. ft.
No. of employees	21
Salesmen	8



**Record And Tape Sales**




**Lou Klayman**  
eastern region  
vice president


**HAUPPAUGE**  
Cardinal Industrial Park  
40 Gilpin Avenue  
Hauppauge, N.Y. 11788

Telephone: 516-582-4064-5

Warehouse space	5,000 sq. ft.
Office space	1,200 sq. ft.
No. of employees	3
Salesmen	2




**Record And Tape Sales**




**Ronald Peek**  
branch manager

**DALLAS**  
4841 Topline Drive  
Dallas, Texas 75247  
Telephone: 214-637-4580

Warehouse space	20,000 sq. ft.
Office space	2,000 sq. ft.
No. of employees	24
Salesmen	9




**Record And Tape Sales**



**Norman Larson**  
sales manager

**LOS ANGELES**  
20218 South Doogan Avenue  
Compton, California 90220  
Telephone: 213-537-3191


Warehouse space	24,310 sq. ft.
Office space	3,100 sq. ft.
No. of employees	32
Salesmen	10




**Record And Tape Sales**

**DENVER**  
4675 Kingston  
Denver, Colorado 80239  
Telephone: 303-343-7822

Warehouse space	25,000 sq. ft.
Office space	2,000 sq. ft.
No. of employees	33
Salesmen	8




**Record And Tape Sales**




**Ray Peterson**  
branch manager

**SALT LAKE**  
3575 South 700 West  
Salt Lake City, Utah 84115  
Telephone: 801-266-3548

Warehouse space	9,000 sq. ft.
Office space	2,000 sq. ft.
No. of employees	11
Salesmen	5



**Record And Tape Sales**



**Jack Silverman**  
central region  
vice president

**DES MOINES**  
3301 McKinley Avenue  
Des Moines, Iowa 50321  
Telephone: 515-285-0551

Warehouse space	30,000 sq. ft.
Office space	6,000 sq. ft.
No. of employees	70
Salesmen	19




**Record And Tape Sales**



**Milt Israeloff**  
northeast region  
vice president

**SLATERSVILLE**  
Steel Street  
Slatersville, R.I. 02876  
Telephone: 401-769-7700

Warehouse space	30,000 sq. ft.
Office space	3,000 sq. ft.
No. of employees	60
Salesmen	5



**Record And Tape Sales**

**SEATTLE**  
729 South Fidalgo Street  
Seattle, Wash. 98108  
Telephone: 206-763-8600

Warehouse space	50,000 sq. ft.
Office space	4,000 sq. ft.
No. of employees	140
Salesmen	33

## Disk, Tape Units Offer Customer 'Balanced Image'

• Continued from page ABC-8

tape," Bianchi explains. He estimates that taking the Seattle five-state northwest area as a typical example, half of the 800 accounts stock some part of his home equipment line. Bianchi knows his area well, well enough to have been made Seattle sales manager in addition to leading home equipment nationally. He recalls that when he started approximately 25 accounts stocked some phonographs, tape recorders, radios and other correlated units.

Bianchi still is educating his salesmen and accounts. At least once per year, a one-day seminar on home equipment is held in different key cities in each branch area. Bianchi likes his own people to handle the meetings. "If we can't get qualified ABC people, I'll use factory representatives, but we like to formulate and lead our own study groups of from 10 to 25 people. We cover everything from how audio equipment should be displayed to how to sell it, how to carry it, where it's best sold, etc. We try to involve our retail personnel and salesmen."

Bianchi customarily offers the following range of equipment: cassette and 8-track portable, home and audio units; small radios and digital clocks; phonographs and components; guitars from acoustic through electric and headphones. He has narrowed down the variety equipment to five different brands of tape units; three radio lines; two basic phonograph and component lines and two brands of guitars. "I'd rather ABC has its dealers competent to sell a smaller number of lines and back up the sales with good service on a lesser number of brands. I regularly visit national electronics shows and I am always considering new lines. We try to work with our store accounts as if we were partnered in running the store with them," Bianchi says.

In order to ensure service, ABC has set up its own network of repair centers. Bianchi sees the day coming in the not-too-distant future when all ABC branches will be fully into home equipment.

Bianchi is optimistic. He has seen home equipment turnover at retail go from four to six times annually. He has developed inventory control forms. "It's tough to work nationally, as regionally and local, certain brand names enjoy greater acceptance because of longer and more effective ad campaigns; better repair records, etc." He stresses that equipment, more than any other product classification handled by ABC, needs in-store help. "Clerks can be so instrumental in moving out all kinds of units."

Bianchi says ABC's customers have been handling 4-channel since Aug., 1971. "But it's still in its infancy. We get that no hardware and no software talk and only time will solve when they come together. Less than 10 percent of dealers handling home equipment are into quadrasonic. High price is an impediment," Bianchi adds.

Next product expansions? Bianchi is contemplating home speaker lines and auto speaker lines. And he's looking for good percentage increases in the number of dealers into some kind of home equipment.

## Accessories Prove Profitable Items

• Continued from page ABC-8

the Meyer chain has her eyeing the line for other accounts.

Mrs. Dolgoff personally crosses the U.S. twice per year heading sales clinics for ABC branch personnel and key retail personnel. "Tape and record buyers, especially the latter, want more and more accessories. Tape really showed us the volume that could be done in carrying cases and blank tapes," Mrs. Dolgoff says. With the additional volume from tape accessories, ABC's national volume will be well into seven figures for 1972, she predicts, on all accessories.

She pointed out that an audio or recorded music department isn't fulfilling its mission unless a full line of accessories are carried. "And we are quick to explain to our accounts that the markup on all accessories is so much higher than on recorded product," she adds.

Song folios were added five years ago at the insistence of Stan Jaffe, senior vice president of ABC nationally. Mrs. Dolgoff says Ashley Dealers, New York, and West Coast Publications, Los Angeles, are her two principal suppliers. She does not handle sheet music. She keeps two basic inventories of 50 each on two types of music books. They range in price from \$1.95 to \$4.95 retail.

By the end of 1972, the music book inventory will be added to all ABC branches. At present, she estimates that 60 percent of ABC's 17,000 accounts carry music books. A self-merchandising floor rack is supplied free to the account. The average store which carries music books has two such fixtures. A national training program to assist music book sales is in the offing.

# Album Reviews Continued



**POP**  
**BROOK BENTON**—  
Story Teller.  
Cotillion SD 9050

Brook Benton lovers will know what to expect from this album and they won't be disappointed. The songs and singing, as usual, have a reminiscent dream-boat feel and the arrangement the same. The story teller is at his best with "Shoes," "Side-walks of Chicago" and Elton John and Bernie Taupin's "Country Comfort."



**POP**  
**TONY MOTTOLA**—  
Superstar Guitar.  
Project 3 PR 5062 SD

"Spanish Harlem" is very exciting in this new version by Tony Mottola, whose guitar takes on a different shade for a blend of both slow and fast music. "Superstar," "Windy," and "Wichita Lineman" also come in for the Tony Mottola easy listening treatment. This is one of Mottola's best packages to date and should prove strong in sales.



**POP**  
**GARY & RANDY SCRUGGS**—  
The Scruggs Brothers.  
Vanguard VSD 6579

The Scruggs Brothers are developing into fine songwriters and more importantly, exceptional musicians, especially Randy, whose superb lead guitar keeps the album together. NGDB members Jeff Hanna and John McEuen with Tracy Nelson and Norro Wilson lend a collective background hand on "Hobo's Lullaby," "Lonely Living (Without You)" and "Rock 'N Roll Gypsies." Heavy AM and FM play should create immediate sales response.



**POP**  
**PATTERSON SINGERS**—  
Atco SD 33-380

The Patterson Singers, who recently made the switch from gospel to pop, are presented here in an impressive debut release for the label. The remarkable blend of strings, horns and vocal closeness really does this album justice. Standout cuts here are "My World Tumbles Down," "Throw a Farewell Kiss" and the super funky "It Was Almost Something." A great entry.



**POP**  
**GARY ST. CLAIR**—  
Paramount PAS 6020

Shades of Ray Charles and Leon Russell can be heard in Gary St. Clair's debut album. Backed by Clyde King and Vernetta Fields, he wails on "Satisfy You" and "Little Brothers." Penned with Tim O'Brien, the strongest cut (with single potential) is "Comin' On Home." Radio exposure on the AM and FM levels should generate enough interest to bring Gary St. Clair to the Top LP chart in short order.



**POP**  
**SERGIO FRANCHI**—  
Metromedia MD 1047

After a long absence from the disc scene, Sergio Franchi returns with this, his first LP for Metromedia. The style and fine voice that have been wowing audiences in supper & night clubs across the country are captured on this sensational LP that will be a strong chart contender in the months to come. Mike Berniker production is super and the quality is superb throughout. Highlights include "The Lives of Me," "Too Many Mornings," "I Can't Get You Out of My Heart" and his current single, "If."



**POP**  
**HOME**—  
Pause for a Hoarse Horse.  
Epic E 31146

Home, a new British group, have constructed a debut album that is full of little pleasures. Lead singer Mike Stubbs wraps himself around a song caressingly, imploringly making it his own. Instrumentally, they are a band of immense talent and promise, energetic without being overbearing. The evocative "Red E. Lewis and the Red Caps" is notable as are "Family" and "Bad Days."



**POP**  
**CHRIS DARROW**—  
Artist Proof.  
Fantasy 9403

If you're looking for an album that successfully fuses country and rock losing none of the vivacity of either, look no further! Chris Darrow was at one time a member of the ever-popular Nitty Gritty Dirt Band and his first solo album is persuasively endearing without being mawkish. Given uniformly good support from such luminaries as John Stewart & Claudia Lennear, his vocals have a clean, natural flavor.



**CLASSICAL**  
**FAVORITE LIGHT CLASSICS**—  
Bernstein with the New York  
Philharmonic.  
Columbia M3X 31608

Leonard Bernstein is perhaps the best-known (in the U.S., at any rate) classical music figure of them all. And this package is a tribute to that wide appeal factor he has; it will be a major sales item. Basically, the three-LP set is a collection of light classics by Bernstein, Copland, Beethoven, Mozart and such. So, the mass appeal of this set is definitely all there.



**JAZZ**  
**YUSEF LATEEF**—  
The Gentle Giant.  
Atlantic SD 1602

This latest album from Yusef Lateef is exceptionally vivid and enticing. Lateef is a masterful flutist and his arrangements are at once subtle and exciting. The album's highlight is a rhythmically adroit version of "Hey Jude" which is a more a banded emotional expression than is customary from Lateef. Also exceptional are "African Song" and "Nubian Lady."



**JAZZ**  
**JOE FARRELL**—  
Outback.  
CTI CTI 6014

The title song from the motion picture "Outback" is the impetus and unifying theme of this exceptional CTI Jazz release. Woodwind ace, Joe Farrell, has concocted a mega-talented accompaniment of jazz heavies including Elvin Jones, Chick Corea, Buster Williams and Airtio Moreira, all well-versed in the improvisatory medium.

## SPECIAL MERIT PICKS

### POPULAR

**MILLS BROTHERS**—What a Wonderful World! Paramount PAS 6024  
You would be hard put to find a better vocal team anywhere in show business than the Mills Brothers, who blend here a cute "My Sweet Mama" with "Sally Sunshine" and the evergreen "Lazybones." The title tune "What a Wonderful World" bears listening, too. Excellent programming material here for MOR stations.

**DAVE LOGGINS**—Personal Belongings. Vanguard VSD 6580  
David Loggins has created an album of wavering beauty and wistful imagery. He is a singer of love songs, tales of broken hearts and lives, tender ballads filled with regret and bitter-sweet longing. Especially poignant are "Claudia," "Thoughts From A Letter," "Touch of Pennsylvania" and "Lady in an Orange Silk Blouse."

**VARIOUS ARTISTS**—The Greatest Songs of Woody Guthrie. Vanguard VSD 35/36  
This is a historic package. Performing Woody Guthrie tunes are Joan Baez, Country Joe McDonald, Guthrie, the Weavers, and others. The tunes range from "This Land Is Your Land" (performed by both Guthrie and the Weavers) and "900 Miles" (also in two versions) to "I Ain't Got No Home" by Cisco Houston.

**DARIUS BRUBECK**—Chaplin's Back. Paramount PAS 6026  
This is largely a jazz-influenced album and all of the material hinges on Charlie Chaplin—either themes from his movies as played by Darius Brubeck and group, or music based on the man and his movies. The "Theme from 'The Great Dictator'" is pre-

sented, as well as "Alone," "The Chase," and "Smile." MOR stations should pay close attention to this LP for programming material.

**HENRY DAVID THOREAU'S WALDEN**—Alithia 9100  
New label based in North Bergen, New Jersey offers their initial release, a new group Nature interpreting in easy beat rock style Henry David Thoreau's Walden. Commercial cuts such as "Walden," "Everybody Hears a Different Drummer," and "Poem of Creation" should garner FM, Top 40 and MOR exposure to induce sales to bring it to the charts.

### JAZZ

**DAVID NEWMAN**—Lonely Avenue. Atlantic SD 1600  
With David Newman appearing on both tenor sax and flute, the listener is accorded two different views of a fine talent. Tunes here include "Fuzz," "Symphonette" and "Lonely Avenue." Jazz programmers should pay special attention to this LP. Also recommended for college stations.

### RELIGIOUS

**MAHALIA JACKSON**—Lord Don't Let Me Fall. Harmony KH 3111  
Collectors will want this program of some of the late performer's finest performances. Originally titled "Make a Joyful Noise Unto the Lord," the superb performances include "On Times Like These," "It Took a Miracle," and "Lord Don't Let Me Fall."

## ★★★★ 4 STAR ★★★★★

### POPULAR ★★★★★

**LOUIS ARMSTRONG**—The Wonderful World of Walt Disney. Disneyland Ster 1341  
**VONDA VAN DYKE**—Day By Day. Myrrh MST 6501  
**FLOATING HOUSE BAND**—Takoma C 1029  
**STREET CAMP MEETING**—Dinner and Joy On the Ground. Paula LPS 2211

### SOUL ★★★★★

**JIMMY CASTOR BUNCH**—It's Just Begun. RCA LSP 4640  
**BROCKINGTONS**—Today. TLP 1003

### CHILDREN'S ★★★★★

**JACK COLEMAN**—The Boy Who Caught the Fish. Light LS 5588  
**JAN & JACK GASSMAN**—Step Into the Sunshine. Light LS 5586

### RELIGIOUS ★★★★★

**CAROL CARMICHAEL**—Song Book. Light LS 5580  
**REVEREND ABRAHAM SWANSON**—The Bible-way Church Choir. King KS G3 1121  
**CONTINENTAL SINGERS & ORCHESTRA**—Look Inside. Light LS 5589

### GOSPEL ★★★★★

**FOUR INTERNS**—Count Your Many Blessings. King KS G3 1128

### SPOKEN WORD ★★★★★

**POETRY INTERNATIONAL**—Various Artists. Argo MPR 262/3

### BLUES ★★★★★

**VARIOUS ARTISTS**—The Great Blues Men. Vanguard VSD 25/26

## From The Music Capitals of the World

• Continued from page 16

Lynn has been appearing at Harrah's in Reno and Lake Tahoe.

**Johnnie Swift** hosted a 10 hour salute to **Duke Ellington** on KLVV radio. . . . Conductor-composer-trumpeter **Dan Terry** and a swinging ensemble inaugurated a series of Sunday afternoon concert-dances at the Pussycat A-Go-Go. Dancing starts at 2 p.m. and the concert at 4 p.m. KLVV radio broadcasts the hour concerts "live" from 4 until 5 p.m. . . . The auto show held at the Riviera featured live music with a small quartet in the morning and a 14-piece band at night. Band leader was **Les Elgart** with **Jimmy Mulidore** musical contractor.

All future contracts with top name entertainers and the Hughes Hotel Organization will include alternate engagements with the four major Hughes' hotels. . . . The Dunes Hotel has been sold to a Boston-based firm and eventually will wind up as a portion of the Rapid American Corp. which is listed on the board and is a manufacturer of latex.

United Recording Studios, part of VMI conglomerate, was chosen to record the background music for Columbia Screen Gems, ABC Movie of the Week, "Her Mom" starring **Connie Stevens**. Miss Ste-

vens recorded several numbers for the sound track. . . . RCA's **Julie Budd** did the sound track theme of "Living Free" which opens Easter week at Radio City Music Hall.

The **Jim Wallace Orchestra** provides music for the Thunderbird's topless review "Geisha'rella." . . . **Liberace** opens June 22 at the Hilton. . . . **The Surfers** who made their debut at Caesars Palace with **Jerry Lewis** and **Sergio Mendes** have a new album "The Surfers Are Alive And Well At Latitude 20." **Sonny Burke** who produced the album flew in for the opening.

**Billy Kaye** and **Chapter I** at the Frontier through Wednesday (16). . . . **Jim Nabors** who recently completed a tour of Viet Nam with **Bob Hope** is headlining at the Sahara. . . . **Pete Fountain** closed Thursday (10) at the Tropicana ending the first of a trio of 1972 performances for the clarinetist at the hotel. **Count Basie** opened Friday (11) and pianist **Roger Williams** follows on Friday (25).

**Barbara Eden** and **Frankie Avalon** took over the spotlight at the Landmark. . . . **Jan Murray** signed a new three year deal with the Riviera. . . . **Col. Tom Parker** purchased 145 billboards in and around Las Vegas heralding **Elvis Presley's** current Hilton gig. . . . **The Supremes** and **Jack E. Leonard** at the Frontier. LAURA DENI

### ALBUM REVIEWS

#### BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

#### SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

#### FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

# Jukebox programming

## MOA SEMINAR

### Eye New Locations

• Continued from page 1

The Music Operators of America (MOA) sponsored program will continue at three other sites: Mar. 3-4 (Atlanta's Regency Hyatt House), Mar. 24-25 (Las Vegas' Sands) and Apr. 21-22 (New York Hilton). Although evaluations by delegates are still to be studied, MOA expects no major modifications in the seminars. Complaints included objections to delegates who monopolized too much time and the feeling workshops should be longer.

While MOA president John Trucano, the program's chief cat-

### Programming Key to Selling New Locations

NOTRE DAME, Ind. — New jukebox locations require new programming concepts. This seemed to be well-recognized by operators at the Notre Dame seminar here where programming, though not voted the most critical problem, dominated the initial part of the opening marketing workshop.

Programming also sparked conversations off the floor as managers and owners swapped stories and concepts. For example, one operator thought record costs should be held to 10 percent of gross (operator) receipts—another said it is more like 16 percent.

Certainly, in approaching fast food outlets that resist the jukebox because the owners fear it will attract loiterers, operators agreed programming geared to the type of clientele desired could be furnished. One suggested fast food outlet owners may connote jukeboxes with rock music. It was pointed out that presentations to such outlets could stress the wide variety of music available.

Pleasing owners also came up. (Continued on page 35)

### Programmer's Potpourri

Columbia oldies, Raiders, "Indian Reservation/Birds of A Feather" 33200; Chicago, "Beginnings/Questions 67 & 68" 33201; Ronnie Dyson, "Why Can't I Touch You/I Don't Wanna Cry" 33202; Andy Williams, "Love Story/Home Lovin' Man" 33203; Ernie & Kids, "Rubber Duckie/Sesame Street" 33204; Jami Joplin, "Mc & Bobby McGee/Get It While You Can" 33205; Lynn Anderson, "Rose Garden/You're My Man" 33206.

alist, urged delegates to "spread the word back home," he also agreed with university coordinator Dr. Gerry Sequin. Said Sequin: "No program should be promoted just because an organization is sponsoring it. It must stand on its own. If it's bad, it should die a natural, un-mourned death. But I think that any operator would get at least one idea that will more than pay for the trip."

All four lecturers had comments that rocked some delegates. Accountant Herman Wolske's sessions were sparked by his warning that operators must file 1099 tax forms for locations receiving more than \$600 in commissions a year and said the IRS "will be policing this."

Dr. Salvatore J. Bella's management advice: "Don't hire people recommended by present employees—don't hire people who are related." He also urged considering college drop-outs and seemed not surprised when only three delegates said they had ever worked up a job analysis for their firms.

Dr. John Malone's marketing session found him telling operators that play prices are far behind other price increases. Since 1940, (Continued on page 35)

### MOA Cancels Atlanta Seminar

CHICAGO—At press time last week, Music Operators of America (MOA) here announced cancellation of the Atlanta business seminar set for Mar. 3-4 for lack of sufficient registration. MOA considers it must have at least 50 delegates at each seminar. It was determined that a large number of members in the Southeast planned on attending the Las Vegas seminar Mar. 24-25 which ties in with the MOA board meeting Mar. 19-21 in Scottsdale, Ariz. There is no change in the Las Vegas or New York City Apr. 21-22 seminars.

### Urge Jukebox Music Push

By EARL PAIGE

NOTRE DAME, Ind.—The people moving in and out of restaurants, bars and countless business establishments represent a passing parade of mobile consumers for jukebox music, it was brought out here during the Notre Dame Univ. seminar. Jukebox businessmen were urged to promote more and to gear their promotion differently.

Dr. John Malone told the Music Operators of America (MOA)

### Unique Yellow Pages Ad Offers Location 'Advice'

By ROBERT LATIMER

AUSTIN, Tex.—Waterloo Phonograph Co. owner Pete Martinez here is employing an idea that has landed him a steady flow of new jukebox locations for the past two years. He is listing his firm in the Yellow Pages but with a different type of format. Instead of the usual listing under phonographs, he has in bold type: "Pete Martinez—Advisor."

A veteran of 30 years in the jukebox business, even though he is only 37 now, Martinez finds that this approach not only makes

the potential location owner curious, but also allows him a better chance to evaluate a location, particularly in terms of the type of programming that would conceivably be involved.

For the past two years, in the recognition of a decided boom in the Texas capital city, Martinez has been using such an ad to attract the attention of management at new restaurants, cocktail lounges, stores and soon who conceivably can profit through installation of a phonograph, as well as games and vending machines. Once they see the descriptive term "Advisor" listed under "Phonographs—Coin Operated," the potential location owner is likely to call in and ask for just the advice that the ad promises.

The net result has been a steady flow of telephone calls to Waterloo Phonograph Company, many of them from people who simply want to know what kind of advice Martinez dispenses. More often than not, however, the caller is a neophyte retailer, intending to go into business, and anxious to learn something about what he can expect from a jukebox installation. Frequently, the customer only has a hazy notion of the commissions paid, the service which he can obtain from a route operator, costs, and so forth. When the affable Martinez gets the call, he spends as much time as the prospective location owner wants in explaining the choice which is offered in leasing, renting, or commission installation. He also tells the customer something about a tremendous backlog (Continued on page 35)

## Coin Machine World

### MOA SEMINARS

Deadline for registering for the Music Operators of America (MOA) Notre Dame jukebox operating seminars are: Atlanta (Feb. 22), Las Vegas (Mar. 15) and New York (Apr. 12). Registration and room accommodations must be worked out through the Center for Continuing Education at Notre Dame, Ind. 46566, phone (219) 283-6691.

### MARSHALL SEEBURG DEAD

N. Marshall Seeburg, 74, son of the late founder of Seeburg, Justus P. Seeburg, died recently in Florida where he resided. Marshall sold Seeburg in 1966 but remained its chief executive.

### S.C. CONVENTION

The South Carolina Coin Operators Association will hold its ninth annual convention and trade exhibit at the Columbia Sheraton Inn, Columbia, S.C. Feb. 19-20. National industry subjects will be covered by Music Operators of America (MOA) president John Trucano (Deadwood, S.D.) and MOA executive vice president Fred Granger (Chicago). A special highlight will be entertainment

by the Ronnie Dove review. Further details can be obtained by calling (803) 782-3899.

### SEEBURG SCHOOL

Seeburg engineers Bob Moulder and Harold Baldoski at Columbia, S.C.; Seeburg South Atlantic distributor branch manager Carl Poppell and staffers James Ashford and Bobby Awick; John Davis, Sumter Amusement; Kitty Williams and Wendell Herold, Twin State Amusement; A.H. Connell, Earl Brown and Fletcher Bowlin, Connell Amusement; Earl Garner, Music Machine Co.; John Flowe Jr., and Earl Williams, Greenwood Music, instructed on Bandshell Firestar jukebox.

### ROCK-OLA SCHOOL

Rock-Ola engineer Bill Findlay at Empire Dist., Chicago; Empire executives Gil Kitt and Joe Robbins and Jack Burns; Frank W. Polyak, Rock-Ola; Leo Zeitlin, Flip's Ent.; Samuel Ward, Blue Bird, Inc.; Ray Breen and Argary Eaton, Clover Music; Jerry Schultz and Charles W. Smith, State Music; Edward Vaissulos, Apollo Vending; Clarence Thiel, Jerry Ebert and Syl Kindler, Hastings Dist.; Arnold Emmerling, Windy City; James (Continued on page 35)

seminar that the jukebox industry "has probably been too preoccupied with service, programming and delivery and not enough with focusing on the potential for new business."

Of the many suggestions offered, he said an inexpensive notebook with plastic page covers could be used for a presentation package to show potential location owners. He urged operators to develop a return per square foot estimate for bar owners and the like. "You have a powerful story to tell," he said. "Project what a jukebox represents in terms of dollars per square foot and ask the restaurant owner if he can generate that kind of figure in his kitchen."

Malone suggested more use of the radio as an advertising medium. He particularly urged jukebox programmers to work closely with radio programmers both to gauge (Continued on page 35)

### 1-Stop Strip Service Vital

By BENN OLLMAN

HOUSTON, Tex.—From Central Sales, where Marge McIntire is in charge, stems this practical pointer on keeping record one-stop customers contented. It concerns the title strips which Central Sales provides its jukebox accounts: "Keep a fresh ribbon in your typewriter," she advises. "That is so your title strips show up consistently bright and clear on the jukeboxes. Not all operators will let you know that your title strips are getting fuzzy and lack definition: they'll just stop coming around to buy your records and look elsewhere for better service."

It's part of this one-stop's basic function in the music business, as she sees it. "We try to make life as easy as possible for the music programmers and operators. They have enough problems every day on their routes and they look to us

to help uncomplicate things for them. We do it by having the best records on hand and taking the problem of making title strips off their hands, too. Messy looking, unclear title strips can cost music operators money when they don't catch the eye of location patrons."

She says fresh typewriter ribbons are inexpensive "customer insurance." At Central Sales, ribbons are replaced each week to make certain that sharp, clear impressions are the rule rather than the exception on title strips.

Prospects for 1972, she adds, look bright indeed for the jukebox operators in the Houston market. Programmers are increasingly open to the new pop releases; the Southwest is no longer a "one-dimensional" music market. Western and country music still lead the popu- (Continued on page 35)

## MOA SEMINAR



Jukebox businessmen converged from many parts of the country for the first Music Operators of America (MOA) Notre Dame seminar. Longest trip was by Fairbanks, Alaska operator Dan E. Thompson (left) who found the weather in Indiana "about the same as home" and who plans to attend the New York seminar too (he arrived late at South Bend). Instructors (from left) Herman Wolske, Dr. John Malone, Dr. Salvatore Bella and Bob Curtis. The serious workshop atmosphere is pointed up by the delegate

taking notes (MOA executive vice president Fred Granger). Proud delegate Abba Kogan, Taito Trading Co., Tokyo, holds special certificate and "stretched penny" key-chain, emblematic of mind-stretching seminars (he was in the U.S. on business). Many wives participated (at right), for example Mr. and Mrs. Les Montooth receiving certificates from MOA president John Trucano (center) and seminar coordinator Dr. Gerry Sequin (left).



# What's Playing?

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

## Albuquerque; Country Location:

Mary Roth,  
programmer,  
Servomation  
Of New Mexico



**Current releases:**  
"Four In The Morning," Faron Young, Mercury 73250;  
"One's on the Way," Loretta Lynn, Decca 32900;  
"Bedtime Story," Tammy Wynette, Epic 10818.  
**Oldies:**  
"Pop a Top," Jim Ed Brown, RCA 0798;  
"Crazy Arms," Ray Price, Columbia 38088.

## Austin, Minn.; Campus/Young Adult Location:

Judy Hatleli,  
programmer,  
Star Music &  
Vending



**Current releases:**  
"Lion Sleeps Tonight," Robert John, Atlantic 2846;  
"Suspicion," Bobby G. Rice, Royal American 48;  
"She's All I Got," Johnny Paycheck, Epic 10783.  
**Oldies:**  
"I Can't Help Loving You," Ray Charles;  
"I Left My Heart In San Francisco," Tony Bennett.

## Denver; Campus/Young Adult Location:

Ralph Ludi,  
programmer;  
Lauri Kane,  
assistant  
programmer;  
Apollo Stereo  
Vending Services



**Current releases:**  
"I Can't Help Myself, (Sugar Pie, Honey Bunch)," Donnie Elbert, Avco 4587;  
"Until It's Time For You To Go," Elvis Presley, RCA 0619;  
"Diamonds Are Forever," Shirley Bassey, UA 50845.  
**Oldies:**  
**Top pick:**  
"Sweet Seasons," Carole King, Ode 66022.

## Farmingdale, N.Y.; Teen Location:

Gloria McGrory,  
programmer,  
Montauk  
Automatic, Inc.



**Current releases:**  
"Everything I Own," Bread, Elektra 45765;  
"Runnin' Away," Sly & Family Stone, Epic 10829;  
"My World," Bee Gees, Atco 6871.  
**Oldies:**  
"Joy To The World";  
"Does Anybody Really Know What Time It Is."

## Galion, Ohio; Easy Listening Location:

Larry Foust,  
programmer,  
Hopkins Music  
Co.



**Current releases:**  
"Joy," Apollo 100, Mega 0050;  
"Without You," Nilsson, RCA 0604;  
"Hurting Each Other," Carpenters, A&M 1322.  
**Oldies:**  
"I'd Like to Teach the World to Sing (In Perfect Harmony)," Hillside Singers, Metromedia 231;  
"Brand New Key," Melanie, Neighborhood 4201.

## New Orleans; Easy Listening Lounge:

John Elms, Jr.,  
operator;  
Henry  
Holzenthal,  
programmer;  
TAC Amusement



**Current releases:**  
"Heart of Gold," Neil Young, Reprise 1065;  
"Brian's Song," Michael Legrand, Bell 1871;  
"Cause I Believe in Living," Ann Howard, Columbia 45507.  
**Top pick:**  
"Will You Still Love Me Tomorrow," Roberta Flack, Atlantic 2851.

## Robinson, Ill.; Teen Locations:

Alleta Hanks,  
programmer,  
Hank's Music &  
Vending



**Current releases:**  
"Way of Love," Cher, Kapp 2158;  
"Down By the Lazy River," Osmonds, MCM 13324;  
"Country Wine," Raiders, Columbia 45335.

# Coming Events

Feb. 19-20—South Carolina Coin Machine Operators Association annual meeting, Sheraton-Columbia Motor Inn, Columbia.  
Mar. 3-4—Music Operators of America Notre Dame Seminar, Regency Hyatt House, Atlanta.  
Mar. 17-19—National Automatic Merchandising Association Western exhibit and convention, Brooks Hall, San Francisco.  
Mar. 19-21—Music Operators of America board meeting, Executive House Arizonian, Scottsdale, Ariz.  
Mar. 24-25—Music Operators of America Notre Dame Seminar, The Sands, Las Vegas.  
Mar. 24-25—Alabama Automatic Merchandising Council and Mississippi Vending Association joint meeting, Sheraton-Biloxi Hotel, Biloxi, Miss.  
Apr. 21-22—Music Operators of America Notre Dame Seminar, New York Hilton, New York City.  
April 27-28—Indiana Vending Council and Ohio Automatic Merchandising Association joint meeting, Sheraton-Dayton Hotel, Dayton, Ohio.  
May 4-5—Illinois Automatic Merchandising Council, Lake Lawn Lodge, Delavan, Wis.

May 11-14—Pennsylvania Automatic Merchandising Council, Seven Springs Mountain Resort, Champion, Pa.  
May 12-13—Wisconsin Automatic Merchandising Council, Red Carpet Inn, Milwaukee.  
May 19-20—Tennessee Automatic Merchandising Council, site to be picked, Nashville.  
May 19-21—Automatic Merchandising Council of New Jersey, Playboy Club, Great Gorge, N.J.  
May 25-27—Georgia Automatic Merchandising Council, Kingwood Country Club, Clayton, Ga.  
June 9-11—Minnesota Automatic Merchandising Council, Arrowhead Inn, Alexandria, Minn.  
June 15-16—New York State Automatic Vending Association, Playboy Club, Great Gorge, N.J.  
Sept. 15-17—Music Operators of America annual convention, Conrad Hilton, Chicago.  
Sept. 15-16—Northwest Automatic Retailers Council, Bowman's Mt. Hood Resort, Wemme, Ore.  
Sept. 29-30—California Automatic Vendors Council, Sahara Hotel, Lake Tahoe, Calif. (date tentative).

FEBRUARY 19, 1972, BILLBOARD

## Jukebox programming

# MOA Focus on New Jukebox Stops

• Continued from page 34

the consumer price index has risen 192 percent; labor is up 450 percent. But play price at two for a quarter represents only a rise of 150 percent with only two-thirds of the U.S. at that price. Security expert Bob Curtis revealed a number of stunning statistics such as inside thefts represent over 75 percent of theft losses. He said a study showed 830 ways to steal (internally) from a bank. Moreover, the most

dangerous thief, the abnormally psychotic, can breeze right through polygraph screening tests.

The thrust of the seminar was indicated when Malone asked for a rating of the top marketing problems—getting new locations won out. He mentioned McDonalds, Lum's, Burger Chef and the big fast food chains are going to sit-down operation and thus might represent a vast new area for jukeboxes. However, delegates said such chains look negatively at jukeboxes. Malone wanted to know why and urged the audience to remember that one delegate had success with Lum's on a local level.

Several mentioned they were installing jukeboxes and other equipment in Ramada Inn, Holiday Inn and other motels. One told of a church using jukeboxes. Another mentioned laundrettes grossing as much as \$100 a week (jukebox/two games).

Malone said he learned considerably from the delegates and other instructors indicated this too, leading to MOA's belief that each succeeding seminar will be better. As for how delegates felt, Bob

Rondeau, Green Bay distributor, said: "There is a different atmosphere here than at MOA. MOA is a sort of busman's holiday and operators have so much equipment to see. We came here for one reason and that was to learn."

## Strip Service Vital

• Continued from page 34

larity charts. But the young people are calling for the tunes they hear on the pop radio stations and Texas operators today pay more attention to those requests.

"As recently as one year ago," she says, "most of our music operators would stay away from anything new released by artists like Grand Funk Railroad. It seemed that if a record wasn't by Johnny Cash or Ace Cannon they wouldn't buy it. But now their resistance to the new young artists is considerably lower. They claim they wouldn't buy an artist they didn't know. But now they've finally realized that knowing the artists may not be as important as putting on newcomers that can make money for them."

# Coin Machine World

• Continued from page 34

Scott, ABC; Al Hucjek, Hi-Fi Music; Al Nash, Elliott Music; Patrick C. Corcoran, Sandler Co.; Leo Gingrey, United; Ruddy Sherman, South Central Novelty; Arnold Sharrow and Boyde L. Simpson, Amusement Service; Rene E. Pirard, Mike Cacorovski, W. Lipinski, John Stasi and Frank DeWar, Melody Music; Dale Prestere and Rich Ensch, North Shore Vending; Ronald Hayes and Ronald Thornton, Ron's Service; Richard Fousek, Alfred Reiter, Paul Friedman and Joe Gourley, Ampex; Donald Cole, Carl Rushton, Dave Logsdon, Calderon Bros. Vending; Bruce McDonald, Valley Music; Dave Magum, Ra. V. Vanguri, and Joseph Patterson, Empire, instructed on Rock-Ola 446 low-boy and other model jukeboxes.

## New Locations Key

• Continued from page 34

"There are 50 to 80 slots for records on a jukebox," one delegate said, "so it's no problem to put on a few records an owner asks for." Others discussed techniques for "easing on" a few country records where management resists that type programming. The use of background music was also much-discussed and some suggested that background music can be profitably paired with a jukebox.

Programming related concepts that came up included service cycle, one-stop relations, used record disposal, and machine rotation—all woven into the overall problems of programming.

## Jukebox Music Push

• Continued from page 34

the changing music situation but also to possibly get a free plug now and then.

Companies in the jukebox business were urged to "maintain high visibility" too, through well-decorated business places and neat trucks. He also stressed analyzing feedback and encouraging it through location visits. One method to generate feedback: design record request forms with the company name in prominent type as another way to advertise and promote.

## Yellow Pages Ad

• Continued from page 34

of popular record favorites which has been built up over the years. The best sort of machines for the location were also discussed.

Martinez, who pays \$70 a month for the ad, isn't surprised when the phone rings with someone who asks for "the advisor" and then asks for advice on income tax, business investments, and even marital problems. "Most of the calls are genuine, however, and often lead to a bona fide location as much as a year before it will actually become available," he said.




**Hamilton  
Automatic  
Day and Date  
Watch and Band  
— 17 Jewels**

RETAIL VALUE \$125.

WHEN YOU BUY A  
**WURLITZER SATELLITE  
SELECTOR SPEAKER**



The Industry's  
Only Floor Model  
Combination  
Selector Speaker

Choice of SIX OTHER  
FREE GIFTS including  
Hamilton His and Hers  
Watches, American  
Tourister Luggage,  
Hamilton Beach  
Blenders and Mixers,  
Royal Typewriters,  
Domestic Sewing  
Machines, and Olivetti  
Adding Machines.

Offer Expires March 31, 1972.

Available from every U.S. Wurlitzer Distributor and Factory Branch.

# Country Music

## Wilburn Contest to Give \$10,000 Lot

NASHVILLE—A country-wide promotion involving radio stations has been started by MCA and the Wilburn Brothers to introduce their "new concept" in song material.

The promotion involves the giveaway of a \$10,000 piece of land at Hardy, Ark., plus other prizes. The immediate promotion is centered on the Wilburns' new Decca release, "Arkansas."

Radio stations taking part are running daily on-the-air promotions and contests, with single and album giveaways. Names of local contest winners are then forwarded to the Wilburn Brothers here, who enter them in the grand prize contest. Second prize is a round-trip to Nashville, a visit to the "Grand Ole Opry," to the Hall of Fame, and to other points of interest, with all expenses paid. Third prize is a Grammer guitar.

The prize lot is a 1/5-acre section of a major subdivision at Hardy, Arkansas, where the Wilburns were born. The place is called Indian Hills Village, and it is a ranchette lot.

After 18 years of recording, all for Decca, the Wilburn Brothers are after a new image. "We will sing almost entirely all-story songs now," said Teddy Wilburn, who with his brother, Doyle, constitute the singing team. "We have sung love songs in the past, but it is difficult for an audience to identify with a pair of singers. Now we will concentrate on this new concept, or something light-hearted."

Teddy Wilburn said this song had the strongest initial response of anything they have ever done, including their big hit "Trouble's Back in Town."

Written by Damon Black, the song is solely about the state of Arkansas and its people. The single was released by Decca encased in a jacket containing the lyrics of the song, a picture of an Arkansas homestead, and pictures of the brothers as they are today, superimposed with a picture of them as children.

The Wilburns plan to follow this single with an album, with most of the songs written by Black, who has just signed an exclusive writer's contract with Sure Fire, their publishing company. Black has had scores of songs recorded by various country artists.

The current promotion is sponsored jointly by Decca, the Wilburns, and the Wil-Helm Talent Agency, which they also own.

The brothers also have reactivated their fan club under new leadership, with nearly 1,000 members signed already. The club, too, under the leadership of Judy Gayle of Los Angeles, is carrying out promotional ideas for membership including the giveaway of a stainless steel service for one who recruits the most members.

## Owepar Buys Starday Bldg.

NASHVILLE — The Starday Townhouse, long a fixture on this city's Music Row, has been purchased outright by Owepar Publishing Co., part of the massive enterprises of Louis Owens, Dolly Parton and Porter Wagoner.

The amount of money involved in the purchase was not disclosed. The announcement of the transaction was made by Owens, general manager and secretary-treasurer of the publishing firm, and Hal Neely, president of Starday-King.

The structure will house all of the business activities of Owepar (BMI), Silver Dagger (ASCAP), Dolly Parton Enterprises and Porter Wagoner Enterprises.

Virtually all of the Porter Wagoner and Dolly Parton-written tunes are part of the Owepar catalogue.

## XMAS MELODY IN CURRENT LP

NASHVILLE — The "first Christmas song of the year" has been recorded by Red Sovine for Chart, and will be released this month as part of a non-Christmas LP.

Vic Willis, who produced the record and performs two instruments on it (through overdubbing), says he agreed to give the record firm the publishing rights to the song if it was released in this manner, with a promise to pull it as a single next Christmas season.

Titled "Here It Is, Christmas," the lyrics were written more than two years ago by Jim Langley, and Willis later added the music. The song had been in the hands of two major artists for recording before Willis took it back and made the agreement with Chart.

Recorded in stereo, Willis performs both the organ and celeste.

## Harlan Howard Gets Locomotive Catalog

NASHVILLE—Wilderness Music has acquired the Locomotive Music catalog which contains more than 200 songs, many recorded by major artists.

Harlan Howard, president of Wilderness, said that Howard White, owner of Locomotive, will join his staff as assistant to both Don Davis, his general manager, and L.E. White, general manager of Twitty Bird Music.

The addition of the Locomotive catalog brings the number of listings by Wilderness to more than 1,500. Howard said he does not now plan further acquisitions, but will expand an open door policy to new writers.

The company presently is drawing up plans for a new building at their present location, a one-story office complex with underground parking.

Howard formed Wilderness eight years ago. One of the top

song writers in the business, he has been a consistent winner of BMI awards. He currently has two chart records.

Locomotive, owned for 10 years by Howard White, has had songs recorded by such artists as Charley Pride, Jim & Jesse, Mel Tillis and George Hamilton IV. White will represent both Wilderness, owned by Howard and by Tree, Int., and Twitty Bird, co-owned by Wilderness and Conway Twitty.

White will bring with him his principal writer, Neal Davenport.

## Lester and Bill Together Again

NASHVILLE—Lester Flatt and Bill Monroe have teamed together to form what they call the "Bluegrass Express," not unlike the old Flatt and Scruggs shows of yesteryear.

Martha White Mills, the firm which started Flatt and Scruggs on their way, also is instrumental in this venture.

The "Express" is a series of three week-end shows in a given area featuring Flatt and Monroe, along with Jim and Jesse and James Monroe, son of the Hall of Famer. Admission to their concerts is halved by bringing sponsor identification to the gate in form of a flour bag label.

The show opened in the Dayton, Columbus-Akron, Ohio area, followed by a similar show in three Mississippi towns. The concerts are self-booked and promoted, with Martha White officials helping in each local area. According to early reports, there have been turn-away crowds at most locations.

cert to be held during the event. Bill Hudson, chairman of the Fan Fair Booth committee, says reservations for booths also will be made on a first-come basis.

Ten record companies already have committed their top artists to entertainment during the gathering. They are Capitol, Cartwheel, Chart, Columbia, Decca, Dot, Mega, Mercury, RCA and U-A.

Registration is \$20.00 per person, and includes all shows plus two meals. Tours of the Hall of Fame and a bus tour of the homes of the artists are being arranged. Tickets to the "Grand Ole Opry" performance for April 15 are being held for Fan Fair registrants.

## First Country Fan Fair Gains International Participation

NASHVILLE—The first Country Music Fan Fair, set for here April 12-15, has taken on an international flavor with registrants from England and Australia. There also are several Canadians who will attend.

The bulk of the registration is coming from country music radio stations, who have organized tours by both plane and bus. Many of the stations are capitalizing on the event as a strong promotion. These include WEEP, Pittsburgh; KUGN, Eugene, Ore.; WHO, Des Moines; KLAC, Los Angeles; WYR, Melbourne, Fla.; WNOW, York, Pa.; KWMT, Fort Dodge, Ia.; WIRE, Indianapolis; WMNI, Columbus, O.; WFGL, Fitchburg, Mass.; WRCP, Philadelphia; WAXX, Eau Claire, Wis.; WIL, St. Louis, and CFGM, Ontario, Can.

Bud Wendell, manager of the "Grand Ole Opry" and chairman of the Fan Fair Committee, said only 9,000 can be accommodated for the 1972 fair, and that accommodations are being handled on a first-come basis.

Bill Monroe and Dr. Perry Harris have been named co-chairmen of a special Bluegrass Con-

## Temporary Halt For Cash Tome

NASHVILLE — Johnny Cash and his wife, June Carter Cash, have obtained a temporary restraining order blocking publication of a book, written by their interior decorator, Patricia Holt. Order was issued by Chancellor Ned Lentz here.

Cash and his wife are seeking to permanently enjoin publication of the book.

The Cashes contend they employed Mrs. Holt in a professional capacity nearly two years ago to design the interior of their home, and that, in the course of their relationship, Mrs. Holt acquired "personal and confidential" information about the couple.

The suit contends that there was an implied understanding and agreement that the defendant would not make use of the information and materials she acquired for any purpose other than the performance of her professional duties. Specifically, the suit claims, she would not publicize such information for the purpose of private gain and personal commercial exploitation.

The book allegedly contains scores of photographs of a personal nature obtained while Mrs. Holt was acting in her professional capacity.

## West Coast Country Awards Show Scheduled for Mar. 13

LOS ANGELES — Performers and presenters have been selected for the Seventh Annual Academy of Country and Western Music awards show at the John Wayne Theater of Knotts Berry Farm, Buena Park, Mar. 13.

The show will be hosted by Dick Clark, who will oversee the two hour variety show. Among those scheduled to perform are Lynn Anderson, Roy Clark, Roger Miller, and Kenny Rogers and the First Edition. At a pre-show cocktail party, talent selected to per-

form includes Tommy Overstreet, Red Steagall, the Hagers and Buddy Alan.

Presenters selected so far are Patti Page, Jody Miller, Charley Pride, Bill Anderson, Jan Howard, Susan Raye, Freddie Hart, Tex Williams and Robert Fuller.

In addition to the 22 general winners, the board of directors will present awards on behalf of the Jim Reeves Memorial, the Country Music Man of the Year, and the Pioneer of Country and Western Music.

### New Singing Sensation

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Hot Country Singles Chart

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JOE SOUTH, writer of major hits, has renewed his BMI affiliation. Looking on at the contract signing are Jeff Lee, a business associate; Frances Preston, BMI vice president, and Harry Warner, writer administrator.

# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 2/19/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	IT'S FOUR IN THE MORNING Faron Young, Mercury 73250 (Passkey, BMI)	12	37	37	SWEET, LOVE ME GOOD WOMAN Tompall & the Glaser Brothers, MGM 14339 (Glaser, BMI)	6
2	1	ONE'S ON THE WAY Loretta Lynn, Decca 32900 (MCA) (Evil Eye, BMI)	11	38	38	COLOR MY WORLD Barbara Fairchild, Columbia 4-45522 (Northern, ASCAP)	6
3	5	BEDTIME STORY Tammy Wynette, Epic 5-10818 (CBS) (Algee/Flagship, BMI)	8	39	41	THE ONE YOU SAY GOOD MORNING TO Jimmy Dean, RCA 74-0600 (Contention, SESAC)	8
4	4	I'M A TRUCK Red Simpson, Capitol 3236 (Plaque/Ripcord/Central Songs, BMI)	12	40	40	KENTUCKY Sammi Smith, Mega 615-0056 (100 Oaks, BMI)	8
5	6	ANN (Don't Go Runnin') Tommy Overstreet, Dot 17402 (Famous) (Cason, ASCAP)	8	41	51	THE BEST IS YET TO COME Del Reeves, United Artists 50877 (Tree, BMI)	5
6	9	ONLY LOVE CAN BREAK A HEART Sonny James, Capitol 3232 (Arch, ASCAP)	6	42	54	THE WRITING'S ON THE WALL Jim Reeves, RCA 74-0626 (Tuckahoe, BMI)	4
7	3	CAROLYN Merle Haggard, Capitol 3222 (Shade Tree, BMI)	12	43	43	PARTY DOLLY & WINE Red Stegall, Capitol 3244 (United Artists/Songmill, ASCAP)	6
8	12	GOOD HEARTED WOMAN Waylon Jennings, RCA 74-0615 (Baron/Nelson, BMI)	7	44	45	HEARTACHES BY THE NUMBER Jack Reno, Target 0141 (Mega) (Tree, BMI)	5
9	10	TAKE ME Tammy Wynette & George Jones, Epic 5-10815 (CBS) (Glad, BMI)	9	45	46	SUPER SIDEMAN Kenny Price, RCA 74-0617 (Acuff-Rose, BMI)	6
10	11	THE BEST PART OF LIVING Marty Robbins, Columbia 4-45520 (Mariposa, BMI)	8	46	57	I'LL STILL BE WAITING FOR YOU Buck Owens & his Buckaroos, Capitol 3262 (Blue Book, BMI)	2
11	7	AIN'T THAT A SHAME Hank Williams Jr., MGM 14317 (Travis, BMI)	10	47	50	I SAW MY LADY Dickie Lee, RCA 74-0608 (April, ASCAP)	5
12	8	I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca 32895 (MCA) (Twitty Bird, BMI)	12	48	52	MISTY MEMORIES Brenda Lee, Decca 32918 (MCA) (Playback, BMI)	4
13	15	GIVE MYSELF A PARTY Jeannie C. Riley, MGM 14341 (Acuff-Rose, BMI)	6	49	53	I STARTED LOVING YOU AGAIN Charlie McCoy, Monument 8529 (CBS) (Blue Book, BMI)	3
14	14	UNTOUCHED Mel Tillis, MGM 14329 (Sawgrass, BMI)	8	50	55	WE'VE GOT TO WORK IT OUT BETWEEN US Diana Trask, Dot 17404 (Famous) (Daydan, ASCAP)	5
15	21	A THING CALLED LOVE Johnny Cash and the Temple Evangel Choir, Columbia 4-45534 (Vector, BMI)	4	51	39	A PART OF YOUR LIFE Charlie Rich, Epic 5-10809 (CBS) (Makamillion, BMI)	13
16	26	MY HANG-UP IS YOU Freddie Hart, Capitol 3261 (Blue Book, BMI)	4	52	65	A DAY IN THE LIFE OF A FOOL George Jones, RCA 74-0625 (Raydee, SESAC)	2
17	24	CRY Lynn Anderson, Columbia 4-45529 (Shapiro-Bernstein, ASCAP)	4	53	47	BABY'S SMILE WOMAN'S KISS Johnny Duncan, Columbia 4-45479 (United Artists, ASCAP)	13
18	20	OKLAHOMA SUNDAY MORNING Glen Campbell, Capitol 3254 (Kenwood/Campbell, BMI)	7	54	59	ONE TIN SOLDIER Skeeter Davis, RCA 74-0608 (Trousdale, BMI)	7
19	18	RED RED WINE Roy Drusky, Mercury 73252 (Tallyrand, BMI)	11	55	62	TEN DEGREES AND GETTING COLDER George Hamilton IV, RCA 74-0570 (Travis, BMI)	3
20	16	FORGIVE ME FOR CALLING YOU DARLING Nat Stuckey, RCA 74-0590 (Blue Crest/Hill & Range, BMI)	11	56	56	SAFE IN THESE LOVIN' ARMS OF MINE Jean Shepard, Capitol 3238 (Algee, BMI)	7
21	17	I'VE COME AWFUL CLOSE Hank Thompson, Dot 17399 (Famous) (Chess, ASCAP)	12	57	—	ALL HIS CHILDREN Charley Pride, RCA 74-0624 (Leeds, ASCAP)	1
22	22	TONIGHT MY BABY'S COMING HOME Barbara Mandrell, Columbia 4-45505 (Julen, BMI)	11	58	61	DARLIN' RAISE THE SHADE (Let the Sunshine In) Claude King, Columbia 4-45515 (Gallico/Algee, BMI)	3
23	25	TO GET TO YOU Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	8	59	69	WE CAN MAKE IT George Jones, Epic 5-10831 (CBS) (Algee/Flagship, BMI)	2
24	23	MUCH OBLIGE Jack Greene & Jeannie Seely, Decca 32898 (MCA) (Belardo, BMI)	11	60	—	BALLAD OF A HILLBILLY Freddy Weller, Columbia 4-45542 (Green Grass, BMI)	1
25	13	KISS AN ANGEL GOOD MORNIN' Charley Pride, RCA 74-0550 (Playback, BMI)	18	61	66	THERE'S A KIND OF HUSH (All Over the World) Brian Collins, Mega 615-0058 (Francis, Day & Hunter, ASCAP)	2
26	19	WOULD YOU TAKE ANOTHER CHANCE ON ME/ME & BOBBY McGEE Jerry Lee Lewis, Mercury 73248 (Jack & Bill, ASCAP/Combine, BMI)	16	62	64	SINCE THEN Ray Pillow, Mega 615-0055 (100 Oaks, BMI)	3
27	33	COTTON JENNY Anne Murray, Capitol 3260 (Early Morning, CAPAC)	5	63	60	CINDERELLA Tony Booth, Capitol 3214 (Blue Book, BMI)	12
28	42	WHEN YOU SAY LOVE Bob Luman, Epic 5-10823 (CBS) (Jack & Bill, ASCAP)	4	64	74	WE'LL SING IN THE SUNSHINE Alice Creech, Target 0144 (Mega) (Lupercalia, ASCAP)	2
29	29	I START THINKING ABOUT YOU Johnny Carver, Epic 5-10813 (CBS) (Green Grass, BMI)	9	65	—	THE DAY THAT LOVE WALKED IN David Houston, Epic 5-10830 (CBS) (Algee/Flagship, BMI)	1
30	27	MORNIN' AFTER BABY LET ME DOWN Ray Griff, Royal American 46 (Blue Echo, BMI)	14	66	68	THROW A ROPE AROUND THE WIND Red Lane, RCA 74-0616 (Tree, BMI)	5
31	31	YOU CAN'T GO HOME Stallier Brothers, Mercury 73253 (House of Cash, BMI)	11	67	71	KISS THE HURT AWAY Ronnie Dove, Decca 32919 (MCA) (Mydou/Cha-Fin, BMI)	4
32	32	ANOTHER PUFF Jerry Reed, RCA 74-0613 (Vector, BMI)	8	68	72	SOUVENIRS & CALIFORNIA MEM'RY'S Billie Jo Spears, Capitol 3258 (Window/Captive Music, BMI)	2
33	35	SUSPICION Bobby G. Rice, Royal American 48 (Presley, BMI)	8	69	—	FAR FAR AWAY Don Gibson, Hickory 1623 (Acuff-Rose, BMI)	1
34	34	DON'T SAY YOU'RE MINE Carl Smith, Columbia 4-45497 (Seaview, BMI)	11	70	70	ANOTHER DAY OF LOVING Penny DeHaven, United Artists 50854 (Unart, BMI)	9
35	30	TURN YOUR RADIO ON Ray Stevens, Barnaby 2048 (CBS) (Affiliated Ents., BMI)	12	71	—	YOU'RE MY SHOULDER TO LEAN ON Lana Rae, Decca 32927 (MCA) (Forrest Hills, BMI)	1
36	36	LOVE IS LIKE A SPINNING WHEEL Jan Howard, Decca 32905 (MCA) (Duchess, BMI)	9	72	73	TWO DIVIDED BY LOVE Kendalls, Dot 17405 (Famous) (Trousdale/Soldier, BMI)	2
				73	—	EVERYBODY'S REACHING OUT FOR SOMEONE Pat Daisy, RCA 74-0637 (Jack, BMI)	1
				74	—	THE WORDS DON'T FIT THE PICTURE Willie Nelson, RCA 74-0635 (Nelson, BMI)	1
				75	75	HELLO OPERATOR Joe Stampley, Dot 17400 (Famous) (Gallico/Algee, BMI)	2

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"I WISH I WAS A LITTLE BOY AGAIN"

Chart #5153

RED SOVINE



"THE GREATEST GRAND OLE OPRY"

Chart #5152

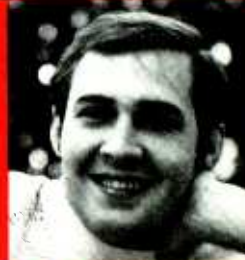


JIM NESBITT

"I'M A MARRIED MAN"

Chart #5150

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"IT'S A CRYING SHAME"

Chart #5157

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# Nashville Scene

El Paso, Texas, lays claim to its own Country Music month in February. Shows there that month include **Johnny Bush**, **Charley Pride**, and **Jimmy Dean**. **Bob Young** of KHEY is the man of action there. . . . **The Crist Sisters** did two weeks in Cocoa Beach at the Rainbow Room, followed by a week in Tampa at the Imperial. They did the show for the open house at SounCot, then did a television show, and left for Pinehurst, N. C. to work the Dunes for eight days. They return to Florida for two weeks in April. . . . Stars fall on Alabama April 8 at a benefit for retarded children. Natives scheduled to appear include **Melba Montgomery**, **Jim Neighbors**, **George Lindsey**, **Pat Buttram**, **Freddie Hart** and **Fannie Flagg**.

**Tommy Overstreet** has received a certificate of Merit for ASCAP. Earlier in the month, Tommy received his third consecutive ASCAP "Chart Buster Award" for "Ann (Don't Go Running)." . . . **Pete Drake** has announced the first single release by **Diane Harold** on Dot, titled "J.J. Sneed." Diane,

who is **Dotty West's** sister, is produced by Pete. . . . **Little Richie Johnson** has signed **Buck "Texas Sid" Goldstein** to American Heritage Records, and will record him in Nashville. It will be an album by **Buck Goldstein** and his **Kosher Rhythm Boys**. . . . **Ron Harris** has his first release on Country Showcase America, written and produced by **Ricci Mareno** and **Jerry Gelespie**.

**Jerry Chesnut**, the quiet songwriter who keeps on turning out hits, has the next singles by **Hank Williams Junior** and **Dave Dudley**. That makes more than 230 for Jerry, who has become the most sought-after songwriter in the business. . . . **Kenny Case** has recorded a **Hank Cochran** tune, "I'd Fight the World." His first release was strictly an instrumental. Now he sings.

**Hank Locklin** and his wife, **Anita**, are expecting their first child in April. . . . Four complete busloads of "Opry" fans made the trek to Nashville from New Ulm, Minn. . . . Six members of the Atlanta Braves baseball team visited

the Friday night show, and **Pat Jarvis**, pitcher, said he was a frequent visitor during the off-season. . . . **Jimmie Newman** has just cut a **Cindy Walker** song, which he feels is half the battle, produced by **Fred Foster** and **Ray Pennington** for Monument. It's called "Secret Lover." . . . A Springfield television station has been in Nashville filming a documentary on the life of the late **T. Texas Tyler**.

**Tyenne Dill**, daughter of **Annie Lou** and **Danny Dill**, greats of the 1940's and 1950's, is now writing songs, and doing a good job of it, according to those who have studied her works. . . . **Archie Campbell** has retained **Bob Barkwill** as his manager-agent. Archie is just back from the Hawaiian Open where he played with **Chet Atkins**, and also took part in a special match with Hawaiian disk jockey **Aku**. . . . **Jim Ed Brown** borrowed the voice of **Dianne McCall** to harmonize with him on his stage version of his hit song, "Morning." . . . The **Willis Brothers'** next release will be on Star-day, not Chart. Even though they changed labels, they haven't yet found good recording material, so Star-day will release one which was in the can.

**Dottie West** is raving over the fact that **Kris Kristofferson** wrote a special song just for her. One of the best writers in the business herself, Dottie was thrilled over the fact that Kris brought it to her and told her he had written it solely on her behalf. . . . The second annual Grand Ole Opry Hereford Sale is set for the Opry stage in March. . . . **Doris Macon**, son of the late Uncle Dave Macon, is still in poor health following a heart attack even though he visited backstage as a spectator. . . . Although **Richard Garratt** did, as reported, write the special promotional song for Country Music month, it was recorded for the stations by **Hurschel Wigginton** and the Nashville Edition, one of the outstanding recording groups in the city.



INDEPENDENT PRODUCER Kelson Herston goes over a lead sheet with country singer Welson Lane. The song is Lane's third release on Epic.

## GLOSSY PHOTOS

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# Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 2/19/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	SINGS HEART SONGS Charley Pride, RCA LSP 4617	13
2	2	EASY LOVING Freddie Hart, Capitol ST 838	22
3	3	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia C 30925	12
4	5	RANGER'S WALTZ Mom and Dads, GNP Crescendo GNPS 2061	15
5	6	ANNE MURRAY & GLEN CAMPBELL Capitol SW 869	11
6	4	WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis, Mercury SR 61346	15
7	7	WE GO TOGETHER Tammy Wynette & George Jones, Epic KE 30802 (CBS)	16
8	9	SHE'S ALL I GOT Johnny Paycheck, Epic E 31141 (CBS)	9
9	8	THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. II Columbia KC 30510	18
10	29	LEAD ME ON Conway Twitty & Loretta Lynn, Decca DL 75326 (MCA)	2
11	11	IN SEARCH OF A SONG Tom T. Hall, Mercury ST 61350	23
12	13	THE RIGHT COMBINATION/ BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA LSP 4628	4
13	12	I'M JUST ME Charley Pride, RCA LSP 4560	32
14	10	COAT OF MANY COLORS Dolly Parton, RCA LSP 4603	17
15	14	NEVER ENDING SONG OF LOVE Dickie Lee, RCA LSP 4637	7
16	18	FOR THE GOOD TIMES Ray Price, Columbia C 30105	77
17	15	I WON'T MENTION IT AGAIN Ray Price, Columbia C 30510	37
18	16	LAND OF MANY CHURCHES Merle Haggard, Capitol SWBO 803	8
19	19	BEST OF ROGER MILLER Mercury SR 61361	5
20	22	WORLD OF LYNN ANDERSON Columbia C 30902	19
21	21	WELCOME TO MY WORLD Ray Price, Columbia G 30876	12
22	20	SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol ST 835	25
23	40	(I've Got a) HAPPY HEART Susan Raye, Capitol ST 875	2
24	27	MY FRIEND Jim Reeves, RCA LSP 4646	3
25	26	NASHVILLE BRASS TURNS GOLD Danny Davis & the Nashville Brass, RCA LSP 4627	4
26	17	COUNTRY GREEN Don Gibson, Hickory LPS 160	6
27	33	HANK THOMPSON'S 25th ANNIVERSARY ALBUM Dot DOS 2-2000 (Famous)	11
28	25	ROSE GARDEN Lynn Anderson, Columbia C 30411	61
29	30	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS)	25
30	36	I'M A TRUCK Red Simpson, Capitol ST 881	2
31	44	BILL & JAN (Or Jan & Bill) Bill Anderson & Jan Howard, Decca DL 75293 (MCA)	2
32	24	YOU'RE MY MAN Lynn Anderson, Columbia C 30793	31
33	23	SILVER TONGUED DEVIL & I Kris Kristofferson, Monument Z 20679 (CBS)	20
34	32	ME AND BOBBY McGEE Kris Kristofferson, Monument Z 30817 (CBS)	20
35	35	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	50
36	28	HERE COMES HONEY AGAIN Sonny James, Capitol ST 849	12
37	39	HIS GREATEST HITS, VOL. 2 Bill Anderson, Decca DL 75315 (MCA)	14
38	38	TURN YOUR RADIO ON Ray Stevens, Barnaby Z 30809 (CBS)	3
39	37	AERIE John Denver, RCA LSP 4607	10
40	41	MISSISSIPPI TALKIN' Jerry Clower from Yazoo City, Decca DL 75286 (MCA)	28
41	43	THE DEL REEVES ALBUM United Artists UAS 6820	8
42	42	BEST OF BUCK OWENS, VOL. 4 Capitol ST 830	16
43	31	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca DL 75310 (MCA)	19
44	—	FORGIVE ME FOR CALLING YOU DARLING Nat Stuckey, RCA LSP 4635	1
45	—	LINDA RONSTADT Capitol SMAS 3635	1

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# HITS OF THE WORLD

## AUSTRALIA

(Courtesy Go-Set)

This Week

- 1 IMAGINE—John Lennon (Apple)
- 2 PEACE TRAIN—Cat Stevens (Island)
- 3 DESIDERATA—Les Crane (Warner Bros.)
- 4 DAY BY DAY—Colleen Hewitt (Festival)
- 5 MAGGIE MAY—Rod Stewart (Mercury)
- 6 GYPSY TRAMPS AND THIEVES—Cher (MCA)
- 7 CHERISH—David Cassidy (Bell)
- 8 ERNIE—Benny Hill (Columbia)
- 9 UNCLE ALBERT/ADMIRAL HALSEY—Paula & Linda McCartney (Apple)
- 10 BANKS OF THE OHIO—Olivia Newton-John (Interfusion)

## BELGIUM

(Courtesy Telemoustique)

This Week

- 1 MA CHANCE, C'EST DE T'AVOIR—Frederic Francois (Vogue)
- 2 L'AVVENTURA—Stone & Charden (Vogue)
- 3 UNE FLEUR, RIEN QU'UNE ROSE—Crazy Horse (Vogue)
- 4 THE WITCH QUEEN OF NEW ORLEANS—Redbone (CBS)
- 5 HOW DO YOU DO?—Mouth & McNeal (Decca)
- 6 SHAFT—Isaac Hayes (Polydor)
- 7 SACRAMENTO—Middle of the Road (RCA)
- 8 LOVE—Dany Joe (CBS)
- 9 LE RIRE DU SERGENT—Michel Sardou (Philips)
- 10 IL FAIT BEAU, IL FAIT BON—Claude Francois (Philips)

## BELGIUM (Dutch)

(Courtesy Humo)

This Week

- 1 SACRAMENTO—Middle of the Road (Decca)
- 2 HOW DO YOU DO?—Mouth & MacNeal (RCA)
- 3 IS THIS THE WAY TO AMARILLO—Tonia Christie (MCA)
- 4 EVIVA ESPANA—Samantha (Bazar)
- 5 SYMPATHIE IS GEEN LIEFDE—Willy Somers (Vogue)
- 6 PAPPIE LOOP TOCH NIET ZO SNEL—H.v. Keeken (Polydor)
- 7 JESSICA—Rocco Granata (Cardinal)
- 8 SCHONE MAID—Tony Marshall (Ariola)
- 9 IK HOU ZO VAN JOU—Paul Severs (CBS)
- 10 IEDER MENS—Paul Severs (Start)

## BRITAIN

(Courtesy Record & Tape Retailer)  
\*Denotes local origin

This Last Week

- 1 1 TELEGRAM SAM—T. Rex (T. Rex)—Tony Visconti (Wizard)
- 11 SON OF MY FATHER—Chicory Tip (CBS)—R. Easterby/D. Champ (ATV Kirshner)
- 3 MOTHER OF MINE—Neil Reid (Decca)—Dick Rowe/Ivor Raymonde (Decca)
- 2 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Polydor)—Cookaway (David Henry)
- 7 HAVE YOU SEEN HER—Chi-Lites (MCA)—Copyright Control (Eugene Record)
- 4 HORSE WITH NO NAME—America (Warner Brothers)—Kinney (Ian Samwell)
- 9 LET'S STAY TOGETHER—Green (London, Burlington)
- 5 BRAND NEW KEY—Melanie (Buddah)—Peter Schekeryk (Neighbourhood/KPM)
- 25 LOOK WOT YOU DUN—Slade (Polydor)—Chas. Chandler (Barn/Schroeder)
- 16 ALL I EVER NEED IS YOU—Sonny and Cher (MCA)—United Artists (Snuff Garrett)
- 6 STAY WITH ME—Faces (Warner Brothers)—Kinney (Glyn Johns)
- 8 WHERE DID OUR LOVE GO—Donnie Elbert (London)—Donnie Elbert (Jobete/Carlin)
- 10 I JUST CAN'T HELP BELIEVING—Elvis Presley (RCA (Screen-Gems/Columbia))
- 12 MOON RIVER—Greyhound (Famous Chappell)—Dave Bloxham (Trojan)
- 17 AMERICAN PIE—Don McLean (United Artists)—G. Gill/W. Malone (United Artists)
- 23 STORM IN A TEA CUP—Fortunes (Capitol)—R. Cook/R. Greenaway (ATV Kirshner)
- 28 DAY AFTER DAY—Badfinger (Apple)—George Harrison (Apple)
- 14 BABY I'M-A WANT YOU—Bread (Elektra)—David Gates (Screen Gems/Columbia)
- 15 FAMILY AFFAIR—Sly and Family Stone (Epic)—Sly Stone (Kinney)
- 26 MY WORLD—Bee Gees (Polydor)—Bee Gees/Robertwood (Abigail/Robin Gibb)
- 20 THE PERSUADERS—John Barry Orchestra (CBS)—ATV Kirshner (John Barry)

22 22 IF YOU REALLY LOVE ME—Stevie Wonder (Tamlam Motown)—Stevie Wonder (Jobete/Carlin)

23 13 MORNING HAS BROKEN—Cat Stevens (Island)—Paul Samwell-Smith (Freshwater)

24 19 SLEEPY SHORES—Johnny Pearson Orchestra (Penny Farthing)—KPM (KPM Prod.)

25 18 SOLEY SOLEY—Middle of the Road (RCA)—Sunbury Giacomo Tosti

26 27 THEME FROM THE ONEDIN LINE—Vienna Philharmonic Orchestra (Decca)—Copyright Control

27 50 WITHOUT YOU—Nilsson (RCA)—Richard Perry (Apple)

28 24 NO MATTER HOW I TRY—\*Gilbert O'Sullivan (MAM) April/MAM (Gordon Mills)

29 21 SOFTLY WHISPERING I LOVE YOU—\*Congregation (Columbia) Cookaway (John Burgess)

30 46 POPPA JOE—Sweet (RCA) Phil Wainman (Chinnichap/Rak)

31 48 DAY BY DAY—Holly Sherwood (Bell)—Tony Orlando (Valanda Chappell) (Marc Gordon)

32 30 ERNIE (THE FASTEST MILKMAN IN THE WEST)—\*Benny Hill (Columbia) (Walter J. Ridley)

33 29 THEME FROM SHAFT—Isaac Hayes (Stax) Carlin (Isaac Hayes)

34 32 KARA KARA—New World RAK (Chinnichap/RAK) Mickie Most

35 31 MORNING—Val Doonican (Philips)—Melanie (Johnnie Franz)

36 47 SUPERSTAR (REMEMBER HOW YOU GOT WHERE YOU ARE)—Temptations (Tamlam Motown)—Norman Whitfield (Jobete/Carlin)

37 49 FLIRT—Jonathan King (Decca)—Jonathan King (Leeds)

38 39 DIAMONDS ARE FOREVER—Shirley Bassey (United Artists)—John Barry (United Artists)

39 — GOT TO BE THERE—Michael Jackson (Tamlam Motown)—Hal Davis (Jobete/Carlin)

40 33 IT MUST BE LOVE—Labi Siffre (Pye)—Groovy (Labi Siffre)

41 35 SOMETHING TELLS ME SOMETHING'S GONNA HAPPEN TONIGHT—\*Cilla Black (Parlophone) Cookaway (George Martin)

42 37 GIVE AND TAKE—Pioneers (Trojan)—Island (Jimmy Cliff)

43 40 CAN'T LET YOU GO—Barry Ryan (Polydor)—Wayne Bickerton (Chappell)

44 34 JEEPSTER—T. Rex (Fly)—Campbell-Connelly (Tony Visconti)

45 36 IS THIS THE WAY TO AMARILLO—\*Tony Christie (MCA)—ATV Kirshner (M. Murray/P. Callender)

46 43 BURUNDI BLACK—Burundi Stephenson Black (Barclay) (Burlington)

47 — SAY YOU DON'T MIND—Colin Blunstone (Epic)—Chris Wright (Sparta Florida)

48 — GIRL OF MY DREAMS—Gerry Moore (Chapter One)—Les Reed (Lawrence Wright)

49 38 BANKS OF THE OHIO—\*Olivia Newton-John (Pye)—Blue Gum (Welch/Farrar)

50 — JOHNNY B GOODE—Jimi Hendrix (Polydor)—Eddie Kramer (Jewell)

## DENMARK

(Courtesy Danish Group of IFPI)  
\*Denotes local origin

This Week

- 1 FUT I FEJEMOEGET—\*John Mogensen (Play)—Imudico
- 2 SCHOEN IST ES AUF DER WELT ZU SEIN—Roy Black & Anita Hegerland (Polydor)—Intersong
- 3 WE ARE GOING DOWN JORDAN—Les Humphries Singers (Decca)
- 4 AMARILLO—Tony Christie (MCA)—Stig Anderson
- 5 SOLEY SOLEY—Middle of the Road (RCA)—Stig Anderson
- 6 SING A SONG OF FREEDOM—Cliff Richard (Columbia)—Stig Anderson
- 7 VELKOMMEN TIL VERDEN—\*Dorthe (Philips)—Stig Anderson
- 8 MARRY ME—Walkers (Philips)—Dacapo
- 9 BANKS OF THE OHIO—Olivia Newton-John (Polydor)—Dacapo
- 10 MAMMY BLUE—Pop Tops (Metronome)—Sonet

## FINLAND

\*Denotes local origin

This Week

- 1 MOZART 40—Waldo de Los Rios (A&M)—Fazer
- 2 MAMMY BLUE—Los Pop Tops (Metronome)—Scandia
- 3 MOZART 40—\*Paivi Paunu & Aarno Raninen (Philips)—Fazer
- 4 POING POING POING—\*Irwin Goodman (Philips)—Fazer
- 5 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Fazer
- 6 MAMMY BLUE—\*Kirka (Scandia)—Scandia
- 7 VAIENNUT VIULU—\*Konsta Jylha (RCA)—Coda
- 8 MAMMY BLUE—Roger Whittaker (Philips)—Scandia

9 ROSE GARDEN—Lynn Anderson (CBS)—Scandia

10 LAKEUDUN KUTSU—\*Pasi Kaunisto (Decca)—Fazer

## FRANCE

(Courtesy Centre D'Information et de Documentation du Disque)

This Week

- 1 L'AVVENTURA—Stone/Charden (AZ)
- 2 ELLE, JE NE VEUX QU'ELLE—Ringo Willy Cat (Carrere)
- 3 LE RIRE DU SERGENT—M. Sardou (Philips)
- 4 L'AMOUR CA FAIT PASSER LE TEMPS—M. Amont (CBS)
- 5 CE N'EST RIEN—J. Clerc (Pathe-Marc./Pathe)
- 6 IL FAIT BEAU, I LFAIT BON—C. Francois (Philips/Fleche)
- 7 JE M'ECLATE AU SENEGAL—Martin Circus (Vogue)
- 8 MAMMY BLUE—Nicoletta (CED/Riviera)
- 9 IL—G. Lenorman (CBS)
- 10 VIENS AVEC NOUS—Triangle (Pathe-Marc./Pathe)

This Week

- 1 POP CONCERTO—Pop Concerto Ork (AZ)
- 2 JESUS—J. Faith (Decca)
- 3 RED MAN—B. Ryan (Polydor)
- 4 THE FOOL—G. Montagne (CBS)
- 5 MAMMY BLUE—Pop Tops (Carrere)
- 6 OSANNA—Axis (CED/Riviera)
- 7 MAMMY BLUE—J. Daye (CED/Riviera)
- 8 IL ETAIT UNE FOIS DANS L'OUEST—Soundtrack (RCA)
- 9 WITCH QUEEN OF NEW ORLEANS—Redbone (DPI/Epic)
- 10 GET ME SOME HELP—T. Ronald (Philips/Biram)

## ISRAEL

(Courtesy Gael Zahal)

This Week

- 1 MAMMY BLUE—Los Pop Tops (Phonodor)—April
- 2 SOLEI SOLEI—Middle of the Road (RCA)—Sunbury
- 3 WHEN YOU ARE A KING—White Plane (Pax)—Air
- 4 UN GRAND AMOUR—Enrico Macias (Phonodor)—Cirta/BIEM (Columbia)—KPM
- 5 FIN DE SEMANA—Los Diablos (Columbia)—KPM
- 6 LA FILE A AIMER—Mike Brant (CBS)—Chappell
- 7 I'D LIKE TO TEACH THE WORLD—New Seekers (Phonodor)—Cookaway
- 8 TANTA VOLIA DI LEI—I Pooh (CBS)—Melody
- 9 HERE'S TO YOU—Ballade of Sacco & Vanzetti—Joan Baez (RCA)—RCA
- 10 MOTHER OF MINE—Neil Reid (Pax)—Chappell

## ITALY

(Courtesy Discografia Internazionale)  
\*Denotes local origin

This Week

- 1 CHITARRA SUONA PIU' PIANO—\*Nicola Di Bari (RCA)—RCA
- 2 LA CANZONE DEL SOLE—\*Lucio Battisti (Numero Uno)—Acqua Azzurra
- 3 SONO UNA DONNA, NON SONO UNA SANTA—\*Rosanna Fratello (Ariston)—Mascotte/Ariston
- 4 CORAGGIO E PAURA—\*Iva Zanicchi (Ri-Fi)—Ri-Fi Music
- 5 VIA DEL CONSERVATORIO—\*Massimo Ranieri (CGD)—Tiber
- 6 IMAGINE—John Lennon (Apple)—Ritmi E Canzoni
- 7 TUCA TUCA—\*Raffaella Carrà (RCA)—Amici del Disco
- 8 PENSIERO—\*Pooh (CBS)—Canzoni Moderne
- 9 CHISSA' SE VA—\*Raffaella Carrà (RCA)—Suvini Zerboni
- 10 MOZART/SINF. N. 40—Waldo De Los Rios (Carosello)—Curci
- 11 UOMO—\*Mina (PDU)—Ritmi E Canzoni
- 12 CIAO VITA MIA—\*Mino Reitano (Durium)—Fiumara
- 13 ALL THE TIME IN THE WORLD—\*Louis Armstrong (United Artists)—Tevere
- 14 LA COSA PIU' BELLA—\*Claudio Villa (Cetra)—La Cicala
- 15 LA FILANDA—\*Milva (Ricordi)—Ariston
- 16 L'AQUILA—\*Bruno Lauzi (Numero Uno)—Acqua Azzurra
- 17 IL TEMPO D'IMPAZZIRE—\*Ornella Vanoni (Ariston)—Ariston
- 18 D'AMBALLA—\*Augusto Martelli (Cinevox)
- 19 CANTO DI OSANNA—Delirium (Fonit-Cetra)—Usignolo
- 20 VITTA VERDE—\*Orietta Berti (Polydor)—Pegaso/Esedra
- 21 SOLEY SOLEY—Middle of the Road (RCA)—RCA
- 22 MAMMY BLUE—Pop Tops (Rare)—Carre D'As
- 23 LA CARROZZA DI HANS/IMPRESSIONI DI SETTEMBRE—\*Premiata Forneria Marconi (Numero Uno)—Universale
- 24 QUI COMANDO IO—\*Gigliola Cinquetti (CGD)—Suvini Zerboni
- 25 JESUS—Jeremy Faith (Decca)—Buffalo Bill

## JAPAN

(Courtesy Music Labo, Inc.)  
\*Denotes local origin

This Week

- 1 AKUMA GA NIKUI—\*Takao Hirata & Sellstars (Dan)—Tokyo 12 channel
- 2 AISURU HITO WA HITORI—\*Kiyohiko Ozaki (Philips)—Nichion

3 WAKARE NO ASA—\*Pedoro & Capricious (Atlantic)—Suiseisha

4 MIZUIRO NO KOI—\*Mari Amachi (CBS/Sony)—Watanabe

5 MAMMY BLUE—Pop Tops (Philips)—Tokyo Music

6 TABIDACHI NO UTA—\*Tsunehiko Kamijo & Rokumonsen (King)—Yamaha

7 SUPERSTAR—Carpenters (A&M)—Taiyo

8 AME NO AIPORT—\*O Yan Hui Hui (Toshiba)—Takarajima

9 WATASHI NO JYOKAMACHI—\*Rumiko Koyanagi (Reprise)—Watanabe

10 AME NO MIDOSUJI—O Yan Hui Hui (Toshiba)—U-A/Taiyo

11 OMATSURI NO YORU—\*Rumiko Koyanagi (Reprise)—Watanabe

12 SHUCHAKU EKI—\*Chiyo Okumura (Toshiba)—Watanabe

13 YOAKE NO YUME—\*Akiko Wada (RCA)—Tokyo Music

14 NIJI TO YUKI NO BALLADE—\*Toi et Moi (Liberty)—Alfa Music

15 DAREMO SHIRANAI—Yukari Ito (Denon)—Nichion

16 NAGASAKI BOJOYO—Yuko Nagisa (Toshiba)—U-A/Taiyo

17 IMAGINE—John Lennon (Apple)—Folster

18 NANONI ANATA WA KYOTO E YUKUNO—\*Cherish (Victor)—Victor

19 QUESTIONS 69 & 69—Chicago (CBS/Sony)

20 CHIKYU WA HITOTSU—Four Four Leaves (CBS/Sony)—April Music

## MALAYSIA

(Courtesy of Reddiffusion, Malaysia)  
\*Denotes local origin

This Week

- 1 SING A SONG OF FREEDOM—Cliff Richard (EMI)
- 2 ALL I EVER NEED IS YOU—Sonny & Cher (Kapp)
- 3 DID YOU EVER—Nancy & Lee (Reprise)
- 4 DESIDERATA—Les Crane (Warner Bros.)
- 5 CHERISH—David Cassidy (Bell)
- 6 SOMETHING ABOUT YOU BABY; DRIVING ME CRAZY—\*Western Union Band (Libra)
- 7 ABSOLUTELY RIGHT—5 Man Electrical Band (Lionel)
- 8 MY BOY—Richard Harris (Probe)
- 9 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Elektra)
- 10 TOO LATE—Tremeloes (CBS)

## MEXICO

(Courtesy Radio Mil)

This Last Week

- 1 1 NO TENGO DINERO—Juan Gabriel (RCA)
- 2 3 THEM CHANGES (Cambios)—Buddy Miles (Mercury)
- 3 4 ROSA MARCHITA (Cracklin' Rosie)—Roberto Jordan (RCA)
- 4 2 LA BALA—Hermanos Flores (Raf)
- 5 5 ROSAS ROJAS—Massimo Ranieri (CBS)
- 6 7 UNCLE ALBERT (Tio Alberto)—Linda & Paul McCartney (Apple)
- 7 6 HELP (Ayudame)—Tony Ronald (Apollo)
- 8 9 COMO HAS HECHO—Hermanos Lazo (Orfeo)
- 9 8 POR QUE YO TE AMO—Sandro (CBS)
- 10 10 GO AWAY LITTLE GIRL (Vete Muchachita)—Donny Osmond (MGM)

## NORWAY

(Courtesy Verdens Gang)  
\*Denotes local origin

This Week

- 1 SOLEY SOLEY—Middle of the Road (RCA)—Sweden
- 2 MAMMY BLUES—Pop Tops (Metronome)—Mimosa
- 3 RATITI—\*Eivind Loeberg (Columbia)—Imudico
- 4 PEOPLE IN MOTION—\*Saft (Polydor)—Sonora
- 5 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Imudico
- 6 EN TUR RUND I BYEN—\*Finn Kalvik (Nor-Disc)—Sonora
- 7 THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Vanguard)—Norsk Musikforlag
- 8 WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)—April
- 9 SACRAMENTO—Middle of the Road (RCA)—Liberty
- 10 POPPA JOE—Sweet (RCA)

## POLAND

\*Denotes local origin

This Week

- 1 I'D LIKE TO CHANGE THE WORLD—Ten Years After (Columbia)
- 2 ALLELUJA—Blues Trio/W. Skowronski
- 3 IMAGINE—John Lennon/POB (Apple)
- 4 FAIRIES WEAR BOOTS—Black Sabbath (Warner Bros.)
- 5 RIDERS OF THE STORM—Doors (Elektra)
- 6 EVERYBODY'S EVERYTHING—Santana (Columbia)
- 7 JEEPSTER—T. Rex (Electric Warrior)
- 8 SWEET LEAF—Black Sabbath (Warner Bros.)
- 9 MIRA (LP)—Mira Kubasinska/Breakout (Muza)
- 10 HOW DO YOU SLEEP—John Lennon/POB (Apple)

## SINGAPORE

(Courtesy Reddiffusion Singapore)

This Week

- 1 AN OLD FASHIONED LOVE STORY—Three Dog Night (Dunhill)
- 2 AMERICAN PIE—Don McLean (UA)
- 3 BABY I'M-A WANT YOU—Bread (Elektra)
- 4 JEEPSTER—T. Rex (Fly)
- 5 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Elektra)
- 6 SOLEY SOLEY—Middle of the Road (RCA)
- 7 SUPERSTAR—Carpenters (A&M)
- 8 GOT TO BE THERE—Michael Jackson (Motown)
- 9 NEVER BEEN TO SPAIN—Three Dog Night (Dunhill)
- 10 DAY AFTER DAY—Badfinger (Apple)

## SOUTH AFRICA

(Courtesy Southern African Record Manufacturers and Distributors' Assn.)  
\*Denotes local origin

This Week

- 1 IMAGINE—John Lennon (Parlophone)—Northern, EMI
- 2 SOLEY SOLEY—Middle of the Road (RCA)—GEMA, Teal
- 3 MAMMY BLUE—\*Charisma (CBS)—Intersong, GRC
- 4 AMEN—\*Peanut Butter Conspiracy (CBS)—Laetrec, GRC
- 5 GET ME SOME HELP—\*Neville Whitmill (Gallo)—Continental, Gallo
- 6 I WILL RETURN—Springwater (Polydor)—Jigsaw, Trutone
- 7 DESIDERATA—Les Crane (Warner Bros.)—Laetrec, Teal
- 8 COUSIN NORMAN—Marmalade (Decca)—Catrine, Gallo
- 9 BUTTERFLY—Danyel Gerard (CBS)—MPA, GRC
- 10 MOTHER—Barbra Streisand (CBS)—Northern, GRC

## SPAIN

(Courtesy El Musical)  
\*Denotes local origin

This Last Week

- 1 1 SOY REBELDE—\*Jeanette (Hispavox)—Musica de Espana
- 2 2 MAMMY BLUE—\*Los Pop Tops (Explosion-Ariola)—Symphaty
- 3 3 WE SHALL DANCE—Demi Rousseos (Philips-Gonogram)—Symphaty
- 4 4 EL SOLDADITO—\*La a Compania (CBS)
- 5 6 IMAGINE—John Lennon (EMI)—EGO
- 6 9 WITCH QUEEN OF NEW ORLEANS—Redbone (CBS)
- 7 7 EL CHICO DE LA ARMONICA—\*Micky (RCA)—RCA
- 8 5 ELVAS DE LAS MARIPOSAS—\*Danny & Donna (Columbia Espanola) Notas Magicas
- 9 10 PANDEIRADA—\*Andres do Barro (RCA)—RCA
- 10 8 DOS CRUCES/EL JINETE—Jose Feliciano (RCA)—Musica del Sur

## SWITZERLAND

(Courtesy Radio Suisse Romande)

This Week

- 1 SOLEY SOLEY—Middle of the Road—RCA
- 2 JEEPSTER—T. Rex (Ariola)
- 3 LA VIE LA VIE—Michel Delpech (Barclay)
- 4 THE WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)
- 5 ACROPOLIS ADIEU—Mireille Mathieu (Barclay)
- 6 SACRAMENTO—Middle of the Road (RCA)
- 7 BORRIQUITO—Peret (Ariola)
- 8 LE RIRE DU SERGENT—Michel Sardou (Philips)
- 9 MAMMY BLUE—Pop Tops/Nicoletta (Carrere/Riviera)
- 10 BLACK DOG—Led Zeppelin (Atlantic)

## SWEDEN

(Courtesy Radio Sweden)

This Week

- 1 SOLEY SOLEY—Middle of the Road (RCA)—Sweden
- 2 JESUS CHRIST SUPERSTAR (LP)—Various Artists (MCS)—Universal-Film
- 3 GET ME SOME HELP—Tony Ronald (Metronome)—Sweden
- 4 88-ORES-REYV (LP)—Hasse Alfredsson, Tage Danielsson & Gunnar Svensson (Svenska Ljud)—Various
- 5 JESUS—Jeremy Faith (Decca)
- 6 EMIL I LONNBERGA (LP)—Various Artists (Philips)
- 7 MAMMY BLUE—Pop Tops (Metronome)—Sonet
- 8 WILD LIFE (LP)—Wings (Apple)—Air
- 9 GO'BITAR II (LP)—Cool Candys (Anette)—Various
- 10 THE CONCERT FOR BANGLA DESH (3 LP)—Various Artists (CBS)—Various

## International

News See Page 52

# Tape Cartridge

## Early '72 Technological Moves Lure Consumers

LOS ANGELES—Clever marketers have a way of coming up with something to catch the fancy of consumers.

Take, for example, last year when at least three technical advances—high energy, Cobaloy, chromium dioxide—appeared on the blank tape horizon.

As many will attest, the three innovations didn't contribute to record gains among blank tape manufacturers, but at least three others introduced in early 1972 just might.

BASF has innovated a new cassette transport system designed to eliminate jamming in its Chromdioxid line. (Chromdioxid is BASF's trade name for the coating.)

The jam-proof feature, labeled "Special Mechanism" on chromium dioxide cassettes, corrects certain deficiencies in conventional transport systems. "It prevents the tape from sticking and precludes wow and flutter that comes from variable tape tension," said Tom Dempsey, marketing and sales vice president.

Among the refinements of the SM-outfitted cassettes are a pair of hinged arms within the cassette to guide the tape and keep the "pancake" of tape on the hubs even and snag-free.

At the far side of the C-120 cassettes—away from the head openings—is a plastic spring that presses gently against the outer edge of each pancake and acts as a holdback device to prevent the tape from slackening and skewing on the feed side.

Still another major feature, according to Dempsey, is next to the "knockout" used to prevent accidental erasure, where there is an extra recess in the shell. This will be used to trigger automatic switching for Chromdioxid bias and equalization in recorders that are yet to appear on the market.

"Insert a standard ferric oxide cassette, without the recess, and the machine will behave normally," Dempsey said. "But drop in Chromdioxid and a microswitch similar to that for erasure prevention will trip and the unity automatically will adjust to the new tape."

The mechanism may be also adopted in regular iron oxide cassettes in the BASF line.

### Norelco Advance

Norelco, which just released its chromium dioxide line, series 400, incorporates "Perma-Guides" to assure flat tape winding.

The new mechanism consists of guiding arms on each spindle that move with the diameter of the tape to produce a flat tape pancake, according to Edward Smulders, manager of Norelco's cassette department.

"By eliminating the telescoping of tape that can occur when switching from fast forward to fast rewind, the 'Perma-Guides' provide a jam-proof cassette," he said. "In addition, the guiding arms pre-

vent any wow and flutter caused by variable tape tension."

Another blank tape innovation, more in the marketing mode, comes from Ampex Corp., which recently introduced the industry's first 40-minute blank cassette (C-40).

Aimed at the youth market, the C-40 enables consumers to record albums on one cassette without wasting tape time; a C-30 is too short and a C-60 too long.

Ampex is phasing out of its C-30 time length in consumer markets, according to Jim Lantz, sales manager of consumer products.

A third company with a penchant for products and merchandising creativity is Audio Magnetics Corp., which has introduced a blank cassette C-90 twin-pack (two 90-minute tapes) in a poly bag.

"The twin-pack, three hours of recording time, provides young consumers with a product in a

length most suitable for the recording of two LPs," said Scott Conover, sales vice president.

By charting the C-90 market, Audio Magnetics has learned sales peak three times each year for a 90-minute cassette—March, May and October.

The C-90 cassette was one of the company's growth products last year, growing 80 percent, or 6.6 percent each month throughout 1971. "Our introduction and promotion of a twin-pack C-90 is timed perfectly to take advantage of the first two peak selling periods," Conover believes.

"An important axiom in the merchandising business says to make maximum profit quickly and easily, take a good seller with a strong upward trend and make it sell better. We're taking a good seller—a C-90—and twin packing it—two C-90s—for multiple sales," he said.

## INDUSTRY SPOTLIGHTS C-90 CASSETTE SALES

LOS ANGELES—Blank tape manufacturers are looking more and more to bolster the C-90 cassette.

At the same time, dealers are looking more and more for improved profit margins, especially from the high-flying tape producers.

The result:

—Manufacturers are offering more 90-minute tapes, even as a twin pack. (Audio Magnetics has introduced the industry's first C-90 twin pack in a poly bag.)

—Retailers are varying (footballing) C-90 prices, ranging from a Norelco Challenger at \$1.69 to a Memorex chromium dioxide at \$5.85.

Here is what dealers did to C-90 pricing in Los Angeles during one month:

**Ampex:** series 361 at \$2.69; **BASF:** SK at \$1.89, low noise at \$3.29, chromium dioxide at \$4.29; **Maxell:** low noise at \$2.95, Ultra Dynamic at \$4.50; **Memorex:** standard at \$4.50, chromium dioxide at \$5.85; **Norelco:** Challenger at \$1.69, series 100 at \$2.15, series 200 at \$2.95, series 300 at \$3.95; **Sony:** standard at \$2.97, Ultra High Frequency at \$3.29; **TDK:** Super Dynamic at \$2.99; **3M:** Highlander at \$2.49, Dyna Range at \$2.99, high energy at \$3.99



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## EMI Aims at Sound/Vision

LONDON—EMI Ltd. has formed a new division aimed at capturing "a larger share of the growing international market for sound and vision systems," according to the company.

The division, which is expected to have about \$23 million in annual sales, will be called EMI Sound & Vision Equipment. Headquarters will be at Hayes, Middlesex, where it has a tape duplicating/manufacturing facility.

# Telex Designing More Product For Home Use

By EARL PAIGE

MINNEAPOLIS—Look for the Telex brand to be more visible in home entertainment products in the future.

One reason is that the company's Communications division has six different electronic product groups building the Telex image.

The firm's home electronics products will continue to reflect established brands that have been a part of its evolution—Viking, Magnacord, Phonola.

But for all its technical capabilities and marketing innovations, Telex has moved cautiously into advance product areas, like 4-channel and cassette home equipment. Why?

The reasons vary, according to Peter Schwarz, advertising manager, James Arrington, marketing vice president, and Floyd Hines, consumer products marketing director.

Basically, Telex is oriented toward high quality equipment, not toward mass consumer items. There has been more emphasis in the education, broadcasting-industrial and aircraft groups. Now, however, additional thrust is being placed in home entertainment.

Proof of the consumer thrust can be seen in the company's marketing of an 8-track automatic changer (from Qatron). Though Telex had 4-channel capability several years ago—it has one quadrasonic open-reel unit in its consumer line—there are now inquiries about adding 4-channel to an 8-track changer amplifier unit.

## Cassette Furor

According to the executives, cassette is being talked about more and more at Telex because of acceptance of the configuration in the educational field.

Arrington explained that there is a lot of "synergism" involved in the inner-workings of the firm's

various groups. "We often start with a marketing problem in one group, with the solution helping us in another area," he said.

For example, Telex has developed a new sync-slide unit that works with any movie projector, records in sync with stop and advance, reverse sound and slides, and allows focus from the recorder.

Features in the unit could lead to breakthroughs in other products.

Another new unit is a cassette copier for both education and broadcasting-industrial markets. The copier, marketed at under \$1,000, runs at 16 times regular speed and has automatic rewind and shut-off. A slave unit is being developed.

A new inflight entertainment recorder/player is still another example. The unit plays two hours of continuous stereo music and features a monaural channel for boarding, language instruction, travelog and kiddie programs. It lists at about \$4,075.

Technological spinoffs from one group to another happen fre-

quently. A new speaker driver under development for over three years by the Hearing Aid group is rated at 140 dB and could lead to advances in the company's headphones.

Hines explained the absence of any cassette home units this way: "The cassette just hasn't been as exciting, but what we're seeing is a steady build-up for cassette, especially in education and business."

The emphasis by Telex has been in three heavy-duty cassette machines for the education-industrial group. It also offers high-speed duplicating machines with cassette capability.

## Changer Plan

In 8-track, Telex is putting forth a major effort with its changer. Arrington said there have been several major technical improvements made in the unit and a marketing plan is under way.

The next step is to build a sales representative force and develop a sales program for the unit, which lists at \$299. A changer deck is marketed at \$249.

# Shearer Plots AD's Market Strategy

GLENBROOK, Conn.—Audio Devices is getting down to the grass-roots in an effort to learn what's going on in the street.

The company's man-on-the-avenue is Cliff Shearer, merchandising manager, who will rub elbows with dealers, manufacturer representatives, buyers and even consumers.

"We want to be sensitive to retail and see what works and what doesn't," he said. "We'll be experimenting and test marketing point-of-purchase displays, new packaging concepts, graphics, sales practices and promotions."

By walking the street and talking to dealers, Audio Devices has already put into practice two con-

cepts: Capitol's blank tape Mod Line and radio commercials plugging product.

The mod product is a contemporary "dressed" (packaged) line of blank cassette, cartridge and open reel taps in four-color off-beat designs, like Zodiac signs and flowers and vegetables.

## Capitol Talent Search

Radio advertising aids the mod line on major AM-FM rock stations in about 40 markets, with participating dealers receiving commercial-ending tags.

Shearer bought about 300 spots in each city and tied it into a contest to find new music talent, with winners receiving cash awards and an opportunity to audition at Capitol Records, a sister company of Audio Devices.

"It's not difficult to understand why we are taking this 'man-on-the-street' approach to merchandising," Shearer said. "As products

# Infonics Studies Move In Worldwide Arena

LOS ANGELES—Judging from the company's latest reports, Infonics, manufacturer of tape duplicators, is making major plans for 1972.

Peter Stanton, president of the publicly owned company, is going into the new year with the following expansion thoughts:

—Product additions in tape duplicating equipment to educational and industrial-business markets.

—More concentration in the international arena.

—Acquisitions in related fields.

—Broadening business in areas like libraries, both public and school; commercial publishers, and industrial training.

The reason why Stanton is optimistic is obvious: "More people are becoming more aware of cassette and its role as a communications tool," he said. "Educators and businessmen, for example, are finding more needs for tape as a cassette information-communication device."

First formed in 1967, Infonics has increased sales each year except one, and Stanton expects 1972 to show a very healthy gain over last year.

The Infonics story can be seen in its growth pattern:

Sales in 1967 were \$150,000; 1968, \$320,000; 1969, \$1,080,000; 1970, \$1,005,000; and 1971, about \$1,375,000, or a 37 percent increase over 1970.

"We feel the economy is turning and early indications prove we can expect a healthy gain this year," Stanton said.

## Global Campaign

Paving the way for sales increases is the company's thrust into the international arena, especially in Europe, where the firm has appointed 10 distributors and is adding more.

"We see the international market, particularly in Europe, becoming increasingly important to our business expansion," the executive stated. "We have about 50 distributors handling our product worldwide, including Japan, Hong Kong, Taiwan, Australia, Canada, South America, Africa and the Near East, and we expect to add more representatives."

Infonics, which will be exhibiting for the first time in the March DIDACTA show in Hanover, Germany, has added an international sales manager, Ursel Hudson, to guide its worldwide program.

As the company expands overseas, it is also looking to broaden its base in the U.S.

Sales offices have been opened in Baltimore and Chicago, with regional managers in both cities, and its manufacturing plant in Santa Monica, Calif., is the third facility the company has moved into in the last five years, having outgrown the previous two.

"We're also expanding our domestic distribution, which now numbers about 700 distributors, largely A/V people, to include distributors in the industrial-business-sales training market," Stanton said.

## Patch Joins

To assist Stanton in building the company's market in the U.S., he has added Philip Patch, formerly of Borg-Warner, as executive vice president and general manager.

In the product area, Infonics has recently received a patent (No. 3,620,476) covering high-speed in-cassette duplicating equipment. The patent contains 12 claims covering high-speed tape duplication onto cassettes loaded with blank tape, Stanton said.

The company has introduced a cassette copier, model 102, at \$1,295 to its product line, which also includes models RC-2 reel-to-cassette duplicator, CA-2 cassette adapter, CC-2 cassette-to-cassette duplicator, RC-4 reel-to-cassette duplicator, RC-4 reel-to-reel duplicator, and D-8 8-track duplicator, among others.

Besides equipment, Infonics offers a line of accessory products, including blank cassettes, storage carousels and tape cases.

# Magtec Pursuing Open Reel; Adds WB-Reprise to UA, MCA

LOS ANGELES—Magnetic Tape Engineering Corp. (Magtec) is taking a more aggressive posture in pursuing open-reel duplicating licensing agreements, said Sasch Rubinstein, general manager of Magtec's new Stereotape division.

In the first step to widen its marketing base, Magtec has negotiated a new three-year exclusive contract with Warner Bros.-Reprise Records covering open reel in the U.S.

(Magtec recently purchased certain assets of Stereotape from Audio Magnetics Corp., which, in turn, had acquired it from Bell & Howell.)

Although Rubinstein admits open reel is a declining market, "it is not dying," he said. "By consolidating manufacturing and distributing, this configuration can survive and be profitable."

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

"We're not interested in 8-track and cassette licensing agreements except as a cushion duplicator," Rubinstein said.

Magtec is now a custom dupli-

cator of audio programs for educational and business. Its new Stereotape division also duplicates/markets open reel for MCA (Decca, Kapp, Uni) and United Artists Records.

# International Tape

LONDON—Continental Record Distributors has exclusive tape rights to the French Arion and Musidisc labels. . . . Steels Accessories is distributing prerecorded budget tape lines from Arrowsound and International Artists, both owned by Arrowtaps. . . . Songwriters' Guild has suggested a copyright royalty payable on every cassette player sold as one way to beat home bootlegging. The royalty then would be distributed to artists, writers, publishers and record companies. . . . Sanyo has introduced two cassette portables, models MR 4010 and MR 4141. . . . Musitapes, which is building its cassette wholesaling activities, revealed it will be operational in March with a full line of cassette products.

MILAN—The growing bootleg tape market has spread to Italy, where a wholesaler revealed that 50 percent of all prerecorded cassettes on sale in Bergamo are pirated. . . . Sales of prerecorded cassettes in Italy last year amounted to about four million units. About 4.3 million units of blank tape were sold in 1971.

BUENOS AIRES—E.P.S.A. Electrical Products S.A. has installed Gauss cassette duplicating equipment to handle an expected increase in production.

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## Capitol's Special Markets Wing Scours Industry for 'Q' Tie-ins

LOS ANGELES—The trend is still slight, and it's far too early to say if 4-channel will prove meaningful in special markets, but Capitol's Bob Dempster is prepared.

Dempster, director of special markets, and Ernie Dominy, who produces product for the label's specialized department, have combined to give Capitol a quadrasonic capability in the premium field.

Dominy has recorded an original instrumental version of "Great Hit Songs of Fiddler on the Roof" (side A) and "The Great New Love Themes" (side B) in 4-channel discrete and matrix cartridges.

Special markets hopes to have four additional quadrasonic cartridges, all matrixed, in March, with product in discrete format on request, according to Dempster. In all cases, however, 4-channel titles will be created for special markets, not culled from existing catalog unless requested by a customer.

The "Fiddler" cartridge was recorded at Capitol by a 50-piece orchestra and includes "If I Were a Rich Man," "Sunrise/Sunset," "Matchmaker," "Tradition" and "Fiddler." Side B, "The Great New Love Themes," includes "Love Story," "Romeo & Juliet," "For All We Know" and "Elvira Madigan."

Except for one 4-channel package, John Lennon's "Imagine,"

Capitol is void of quadrasonic product, since the "Fiddler" cartridge, and others planned by Dempster and Dominy, are aimed at special markets.

"Although prepared for a special purpose," Dempster said, "hopefully our efforts will spill over into consumer merchandise. But our intention is to sell it as a premium."

For his purposes, Dempster is eliminating the 8-track slip case and offering it in a shrink-wrap with a dust-clip on top in 4-color graphics at \$1 more, or \$2.70.

Both executives are planning to turn their 4-channel tapes into disk counterparts, but utilizing Columbia's SQ matrix concept, which EMI Ltd. (and Capitol) is licensed to use. In short, Capitol's initial effort in 4-channel disk will be aimed at special markets, since Lennon's 4-channel cartridge was only produced as a stereo disk.

Quadrasonic disk product will carry both the SQ symbol and Capitol's logo; 4-channel tape will be pegged "Quadraphonic."

Followup quadrasonic tape and disks will be "Great Songs of Bacharach and David," "New Country-Pop Favorites," "Great Songs of the Beatles" and "Great Favorites," Dominy stated.

The flurry to 4-channel and more original packages is important, "because you can't depend strictly on catalog to sell premiums," Dempster said. "You simply can't walk into major premium buyers and only offer a 'Hits of'

catalog package of warmed-over titles. You have to be armed with a total merchandising campaign tailored to the user."

By creating tailored packages, Dempster and Dominy have attracted several equipment manufacturers in using Capitol product, either as giveaways, premiums or sales incentives.

Response to from non-record sources is encouraging, Dempster claims, and points at the following concepts as examples:

—Programmed four 8-track cartridges — "Broadway-Hollywood Show Tunes," "Pop-Country," "New Scene" and "Big Band Sound"—for Morse Electronics.

—Created five 8-track cartridges and a head cleaner in an album storage book for Arvin Industries.

—Recording a live 2-LP set of lectures by Dr. Joyce Brothers

(Continued on page 47)

## New Automotive Units Ready at Panasonic

NEW YORK—Panasonic did the expected and officially introduced its automotive tape player line at a product-distributor meeting in Miami.

It is offering a 4-channel cartridge unit, a stereo cassette, two 8-track players, an AM-FM multiplex radio and several accessories.

Model CX-601 discrete quadrasonic car/home stereo player that plays both standard and 4-channel cartridges at \$139.99; RS-248 stereo playback cassette featuring a hump-backed console at \$109.99; CQ-880 8-track car/home player with FM radio featuring home mounting cabinet and speakers at \$139.99; CX-880 8-track car/home player featuring instant replay button and color channel indicators at \$109.99; and CR-700 AM-FM multiplex radio at \$109.99.

Accessories include CJ-55 6x9 blister packaged, 10-ounce magnet

speakers at \$24.99; CJ-18H home adapter at \$49.99 for the CX-880 and the CQ-880 tape players; CJ-88H lock car bracket at \$24.99 for the CX-880 and CQ-880; CJ-18S speakers at \$39.99 for CX-880 and CQ-880 with two pair creating 4-channel sound with the CX-601; CJ-16H home adapter at \$39.99 for the CX-601 quadrasonic player.

## Display Media Debuts Case

CHICAGO — Display Media, Addison, Ill., has introduced a library case which holds 40 cassettes at \$18.95.

The company's accessory line also includes a storage library for 20 cassettes at \$9.95 and a similar unit which holds 40 cartridges at \$19.95.

## FTC Prepares 2nd Amplifier Ad Study

WASHINGTON — The Federal Trade Commission has started another proceeding to set up fair trade regulations on the advertising of home entertainment amplifiers, used in radios, record and tape players, radio phonographs and/or tape combinations, component audio amplifiers and the like.

The commission is dissatisfied with last April's proposed set of regulations, and has decided that a new standard is needed to prevent "wide abuse of output ratings" that deceive consumers.

The commission says it believes the most reliable method of rating power output of amplification equipment is by RMS, or continuous power output capability. FTC has found the rating of amplification equipment in terms of "music power or peak power" permits a gross exaggeration of the output figures.

In such cases, "a consumer might purchase a stereo set represented as capable of 100 watts output in preference to a set rated only 50 watts output, believing the 100 watt set to be superior. In fact, the stereo rated 50 watts output may be comparable or superior."

FTC blames some of the abuse of amplifier rating on the industry failure to agree on a single stan-

dard for rating the equipment, and instead has used ratings based on numerous standards and testing methods.

The FTC hopes the rating of power output of amplification equipment according to the RMS or continuous power method will provide consumers with a "valid and meaningful basis for comparison in the market place."

Technically, the FTC has revised its originally proposed rules to require the following disclosures be made when any claim is made concerning the power output (in watts or otherwise), power band or power frequency response, or distorting capability or characteristic of sound power amplification equipment:

1. The manufacturer's rated minimum sine wave continuous RMS power output in watts per channel.

2. The load impedance, in ohms, for which the manufacturer intends the equipment to be used.

3. The rated power band or power frequency response.

4. The rated percentage of maximum total harmonic distortion at any power level from 250 mw (.25 watts) to the rated power output.

Exemption from the disclosure requirements is provided if all rep-

(Continued on page 47)

# On Tape

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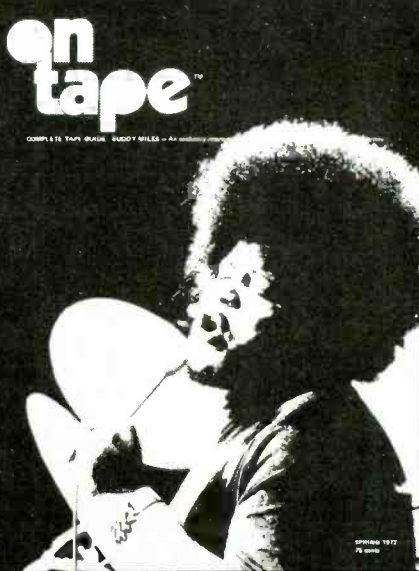
On Tape devoted to the interests of the tape recorder owner — your customer — contains Tape Guide — a listing of all music currently available on tape. Cataloged conveniently in Popular, Classical, and Canadian sections by artist and composer, the cartridge and cassette listings, from all labels, contain information on titles, manufacturers' catalog numbers and retail prices. As a catalog, On Tape would be an invaluable merchandising tool — but it is more — for its exciting articles on the latest groups (such as the spring issue's exclusive interview with Buddy Miles) — special features on quadrasonic sound, reviews of best sellers and spotlights on the latest audio equipment will motivate your customer to come back for more.

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For more information see either Don Kardon or Jules Wartell at the

NARM convention in Miami. Or fill out and mail the enclosed coupon to Don Kardon, publisher, On Tape magazine, 107 Forrest Ave. Narberth, Pa. 19072. Published bi-monthly. Spring 1972 is in the mail the last week of Feb.

*Pricing dependent upon quantities ordered; freight charges, etc. and is subject to change without notice; see rate card for particulars.*



To Don Kardon, publisher, On Tape magazine, 107 Forrest Ave., Narberth, Pa. 19072

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## Hurdles Thwarting Steady Advance of 'Q' Retailing

LOS ANGELES—Make no mistake about it, 4-channel is selling, but it would sell a lot more if the industry took note of the following:

—When some form of standardization is reached.

—When prices come down on the higher-end models.

—When additional software becomes available.

—When manufacturers put more promotional muscle behind it.

Lack of an adequate variety of software is considered by many retailers to be the chief stumbling block in 4-channel sales. But more and more retailers are now starting to ask about 4-channel FM broadcasting.

Many also feel standardization is important if quadrasonic is to reach full potential. Most are unclear as to what type of standardization is desired, but software again figures strongly in the picture.

More assistance from manufacturers, mainly in in-store promotions and displays, is also considered a necessity. Retailers who have visited Japan point out that manufacturer assistance is a key part of the retail program there.

Price is another important factor, with dealers feeling that prices on many of the higher-end units will have to drop if the consumer is going to make a strong 4-channel commitment.

Optimism is still prevalent among retailers, however, with most feeling that consumer acceptance has been reached and that it is only a matter of time before other 4-channel problems are solved.

"Unless the software people produce," said Frank Pieratt of Pieratt's in Lexington, Ky., "they're going to ruin a good thing."

One buyer for a large East Coast tape/audio specialty chain said: "Give the consumer more source material at a reasonable price and half the battle will be won. Bring the price of tape down and make tape and records readily available."

Comments from retailers on quadrasonic include the following:

—"As far as FM 4-channel is concerned, all I've heard is a lot of talk about the problem. Nobody seems to know exactly what's going on."

—"We need standardization of some sort. There's going to be some differences of opinion over matrix and discrete concepts, but I see no reason why something can't be done about software standardization."

—"Japanese retailers are way ahead of us (dealers) in 4-channel promotion and display, largely as a result of manufacturer aid. Here (in the U.S.) the case seems to be let the retailer carry the load."

Price remains an important problem on some of the high-end systems.

"If this is supposed to be a recession," said an East Coast buyer, "who the hell is going to spend \$600 on a 4-channel system when they can get quality stereo at half the price?"

Ira Fishbein of Dependable TV in San Diego feels prices on higher-end units will drop later in the year, "and I think this is going to help the situation."

The overall quadrasonic outlook is optimistic, however, and several dealers explained how they are successfully marketing the concept.

"The public is being bombarded with media material," said Bill Whitley of the Sound Center in Columbus, Ga. "This accounts for much of the current interest. We're stepping in with decoders, which is helping speaker and amplifier sales, and we're working now on a separate demonstration area for 4-channel."

Harold Wally of Wally's Stereo

Tape City in New York City believes "the car is the place for quadrasonic."

Four-channel has its problems, but it continues to gather strength despite the headaches.

## Norelco Bows New Packets

NEW YORK—Norelco has introduced a new package for its series 200 C-60 blank cassette.

The package is shrink-wrapped and carries a photographic reproduction of a portable recorder,

with the C-60 cassette visible through a "window" in its proper playing position.

Aimed at a promotion that provides 24 units in a countertop browser box, the package retails at \$1.95.

**Maxell's  
solution to  
those  
many  
unhappy  
returns.**

While some cassette brands have an extremely high return rate, dealers report close to zero returns for Maxell's line of cassettes.

Why the startling difference?

Maxell has been developing and perfecting its cassette mechanism for more than 7 years.

All the bugs are out.

The Maxell "shell" is virtually fault free. From the smooth-running nylon rollers to the heavy-duty plastic case.

Once you sell a Maxell cassette, it stays sold.

And the only kind of returns you get is a customer coming back for more.

The quality alone makes Maxell worth carrying and recommending.

But now, Maxell is running special ads—like the one on the opposite page—to tell our story in such publications like *Stereo Review* and *Rolling Stone*. So, you'd better have some Maxell cassettes on your shelf when the requests start.

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

Contact your local representative for details on the MAXELL AUTOMATIC SAVINGS PLAN FOR 1972.

## Second Amplifier Ad Study

• Continued from page 45

resentations of these performance characteristics clearly and conspicuously disclose a manufacturer's rated power output, and that rated output does not exceed two watts (per channel or total). This exemp-

tion did not appear in the earlier proposed rule, FTC notes.

In addition, optional disclosures are permitted under certain conditions, and disclosures as to performance characteristics are prohibited if they are not obtainable without the use of extraneous aids.

## ITA Meet Covers Problem Perimeter

NEW YORK—Problems of copyright, equipment incompatibility and the continuing need for quality controls in both hardware and software were among the topics explored in the International Tape Association's seminars.

Meetings were held in New York and Chicago, with a seminar session opening today (14) in the Sheraton-Universal Hotel, Los Angeles.

Discussions centered on the following topics:

—Magnetic tape in non-music areas, where about 22 panelists from government, industry, education, religion, etc., parried questions from duplicating and marketing to the role of tape in video cassettes and 4-channel.

—Direct mail and door-to-door selling, with James Levy of Time-Life Audio and Bob McKenzie of Superscope outlining company plans.

McKenzie revealed that Superscope will inaugurate a pilot door-to-door selling program for equipment and software sometime in the spring or summer.

Levy stressed that although there will be eventually a huge market for quality non-music programming, the market will take at least two or three years to develop, primarily because of a lack of sufficient hardware in households.

—Quality.

George Simkowski of Bell & Howell said his company is considering preparing a list of quality product manufacturers of tape software for distribution to consumers as well as a booklet of tips in buying tape equipment.

Harold Lustig of National Recording Studios warned that irreparable damage could be done to the tape industry if strict quality standards are not maintained.

Dave Mayer of Cassette Development Corp. stressed a point that producers entering the non-music spoken word market should screen all material to find repertoire suitable for the tape medium.

Sheldon Fisher of the Manpower Development and Training division of Health, Education and Welfare said the tape industry should stop spending time and money battling over numerous non-compatible systems and instead concentrate on developing programming for the medium.

## Audio Fidelity Woos Marketer

LOS ANGELES—Wanted: A tape duplicator/marketer.

Contact: Topper Schroeder, national sales manager, of Audio Fidelity Enterprises, New York.

The company, which is revamping its marketing program, bolstering its distribution and concentrating on building artists rosters for three labels, is looking for a tape licensing partner, who can emphasize tape sales.

"We realize the importance of tape," Schroeder said, "but my priorities force me to concentrate on records." He is signing artists to Milestone, Audio Fidelity and a new label aimed at the contemporary music market.

According to Schroeder, Dubbings custom duplicates Audio Fidelity's 8-track titles, including repertoire by Joe Henderson, Gary Bartz, Lee Konitz and the Clancy Brothers.

In all, the firm's tape catalog includes 12 titles on Milestone and 16 titles on Audio Fidelity.

## Special Markets Arm

• Continued from page 45

aimed at consumers via commercials on television.

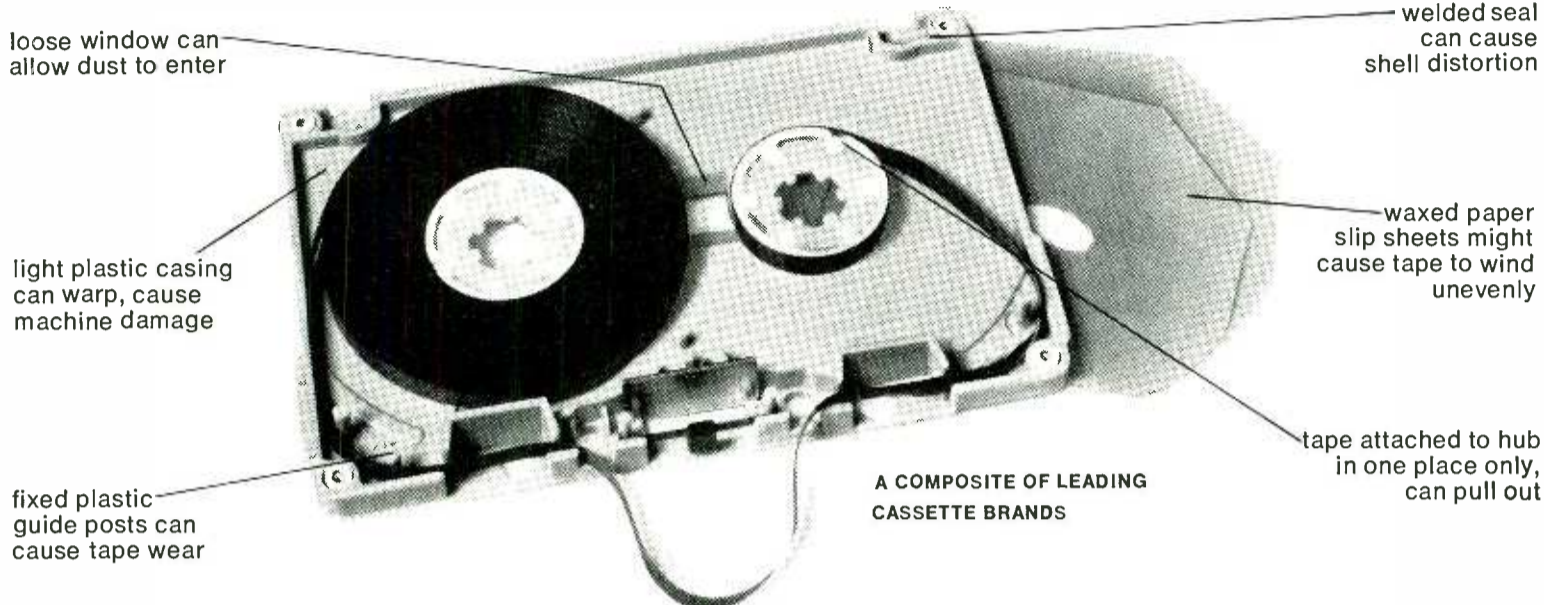
—Created a demonstration album, "Sounds Great," for Sylvania.

—Prepared two 10-record sets —"Encore '72" and "Encore '72, Vol. II"—for Zenith Radio Corp. to use in promoting stereo systems.

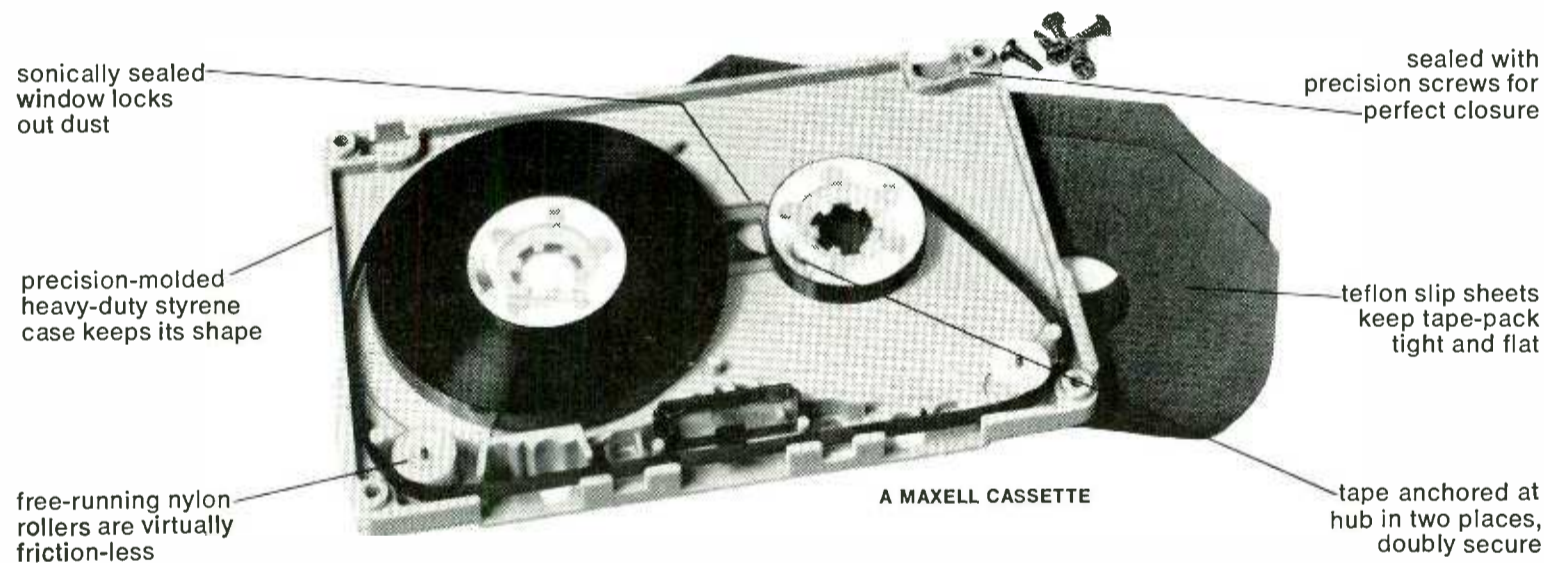
—Cooperating with Time-Life in offering "Swing Era" disks, cartridges and cassettes. Each volume consists of three disks and a book spanning different eras; cartridges and cassettes are twin-packs with a book.

Bill Miller, producer, is re-recording product using vintage arrangements with Billy May conducting a studio orchestra.

In most cases, Capitol either custom presses or duplicates projects, with its Scranton, Pa., facility now converted to strictly custom pressing, Dempster said.



## Problems



## Solutions

Most cassette manufacturers tell you how great their tape is. What they forget to mention is that the tape is only as good as the "shell" it comes in. Even the best tape can get mangled in a poorly constructed shell. That's why Maxell protects its own superior tape with a uniquely superior shell.

Compare the two cassettes above. On the top, a composite of leading cassette brands. On the bottom, a Maxell cassette. You don't have to be a

technical wizard to see the problems and Maxell's solutions.

As for the tape itself: in the September, 1971, issue of *Stereo Review*, both the Maxell Low Noise and the Maxell Ultra-Dynamic tape cassettes were shown under laboratory conditions to be unsurpassed in their overall quality and consistency.

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

**maxell.**

The answer to all your tape needs.



## Maxell's La Brie Welding Strong Retailer Liaison

NEW YORK—Maxell Corp. of America, a subsidiary of Hitachi Maxell Ltd., has inaugurated a program of "image-builders" to tell its story to dealers.

The company, a late starter in the blank tape marketplace, has the usual consumer products: high energy cassettes, low noise, cartridges and open reel.

### New ESC Unit

NEW YORK—Eastern Specialties Corp. has introduced model TP-2000 8-track home player with speakers at under \$90. Features include slide control switches for volume and tone.

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It has also the usual drawing board plans: chromium dioxide, professional audio tape and 1/2-inch videotape, among others.

But Gene La Brie, national sales manager of consumer products, is traveling across the U.S. wooing dealers with a series of "image-builders."

One way of convincing retailers about quality tape, he believes, is staging tape clinics in stores to educate consumers about high-end product.

Maxell's traveling tapeshow has played about 50 cities, where consumers are invited to test their own blank tape against that of Maxell's lines. Maxell offers between 30 and 50 competitive brands for inspection if consumers are hesitant about experimenting with their own tape.

A second image-builder is educating dealers and consumers on the quality differences of blank cassettes. The program centers on training seminars discussing formulations, price differences and quality. La Brie said.

The company is advertising in consumer publications, ranging from sophisticated magazines to underground books, and from radio promotions on classical and FM stations to promotion kits. "It's all geared to image-building," he said. (Billboard, Nov. 13, 1971.)

Maxell's latest image-builder is a sales promotion kit outlining price schedules, co-op advertising programs, in-store displays, local merchandising programs and technical information on cassettes, cartridges and reel-to-reel.

## Ampex Financial Woes Begin

• Continued from page 10

contract, and certainly the most controversial, was a three-year exclusive pact with Kinney, which Ampex executives refuse to discuss.

### Upped Kinney Revenue

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

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

The only comment Ampex will make about the contract is in an unofficial terse statement: "The Kinney contract will give the Kinney labels (Warner Bros.-Reprise and Atlantic) a financial windfall during the three-year span. We can't even make payments to the labels."

At this point, and a special audit may turn up other deficits in Ampex Stereo Tapes and Ampex Records (both making up the Ampex Music division), the picture as it appears today:

—About two-thirds of the \$40 million loss this fiscal year will come from current operations, with the remainder from a devaluation of assets and the establishment of reserves in several areas.

—Reserves are being established for contingent liabilities for guarantees and to provide for doubtful accounts receivable and for the discontinuance of certain unprofitable lines.

—Ampex discontinued its consumer division, which makes cassette, cartridge and open reel re-

corded. The division accounted for about 5 percent of Ampex's sales of \$290.9 million in fiscal 1971.

—Dismissing executives in many divisions, including consumer equipment and music-tape.

—Deemphasizing Ampex Music division, where a \$10 million loss, or 25 percent of the \$40 million loss, was uncovered—so far.

—The revaluation of assets will include a write-down in the value of royalties on sales of pre-

corded tape. Ampex pays record companies in advance for the right to duplicate performances on cassette, open reel and cartridge.

—The company, its 12 directors, including William E. Roberts, chairman, and its auditors, Touche Ross & Co., were slapped in a class action lawsuit with having conspired to violate securities laws by concealing material facts about its financial condition.

—William Roberts resigned as chairman and a director.

## Bolivian Tape Solely Cassette; One Man Duplicates Output

By RON SCHLACHTER

LA PAZ, Bolivia—The Bolivian tape industry is literally a one-man operation.

The only configuration of tape that is produced nationally is cassette, and this is produced by only one company, Lyra Records. As for the one-man operation, Lyra employs just one man to duplicate its prerecorded cassettes and he works only about four hours a day.

"The maximum number of cassettes that we sell for any record is 100," explained Miguel Dueri, president of Lyra. "Tape is a pleasure—not a business. For that reason, we have only one man working half a day to do all our production."

"This man does everything from doing the duplicating to editing and putting the labels on the cassette cases. We have facilities to duplicate six cassettes at a time and since we receive orders for only one or two of a certain cassette, it doesn't pay for us to produce any more."

### Few Players Available

"The tape industry here is very slow. There isn't volume because there are very few cassette players in Bolivia," Dueri said. "The problem is with the importation. The customs tax is so high that only a few players are imported. For example, a cassette player that costs \$60 in the U.S. will arrive here and immediately a freight charge of \$10 has to be paid. Next, customs charges a flat tax of 95 percent of the value of the player and on top of this, there is the commission to be paid to the customs agent."

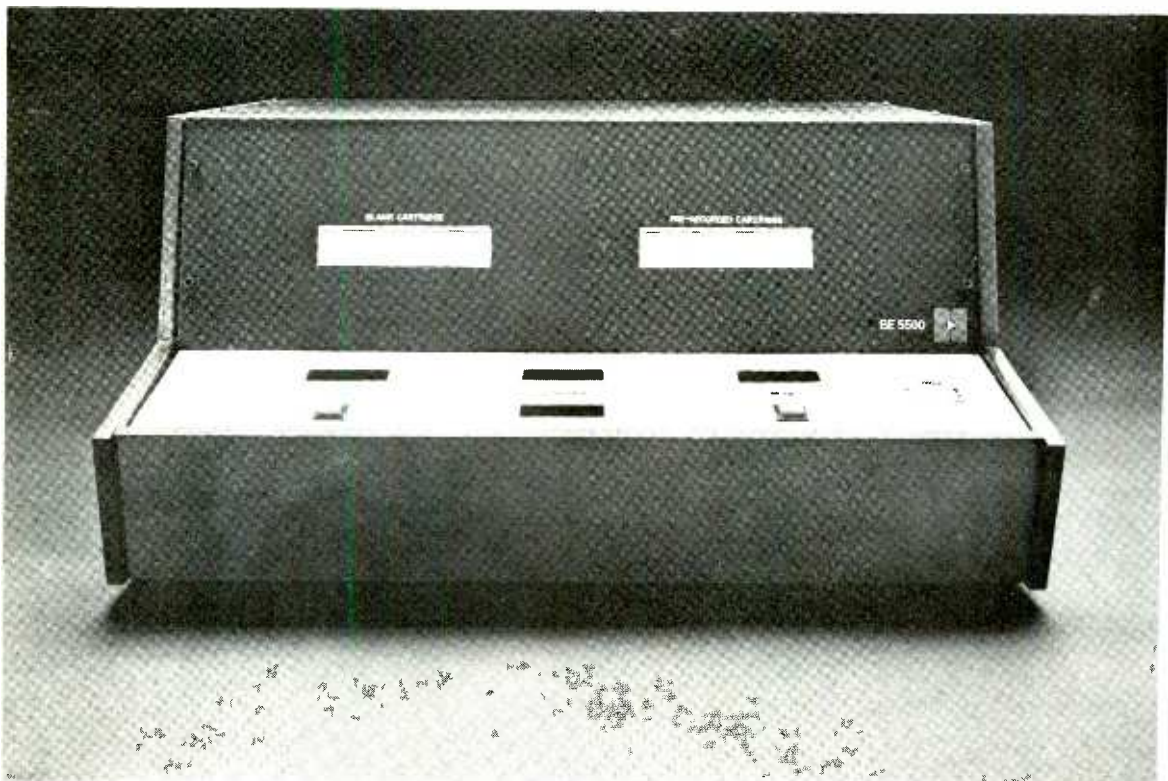
Consequently, when the player finally arrives in a store, its price has at least doubled and there are few people who can or want to pay that much money."

A solution to the problem would be to have cassette players produced locally. But this is still far from becoming a reality since Bolivia does not even have a company that produces record players or stereos.

"If a convenient opportunity presents itself, we would be interested in having a franchise to produce components," Dueri said. "However, the first move has to be made by one of the major companies. Meanwhile, we really do have our hands full at present with the production of records."

According to the Bolivian Record Association, 6,000 prerecorded cassettes were sold last year in Bolivia, while sales for prerecorded 8-track and reel-to-reel totaled only 500 and 200, respectively. Some cassettes are also imported, but the local product is more popular. One reason is price. A Lyra cassette costs about \$7 while an imported cassette can range from \$9 to \$10.

Another reason is that Lyra is now recording Bolivian artists and music on cassette. "It's very simple," Dueri said. "Bolivians like their artists and their music and prefer to buy a cassette of national music rather than a tape of Argentinian music." Some of the more popular Bolivian cassettes feature such artists as Nerah Zapata, Trio Oriental, Conjunto Antawara, Zulma Yugar and Jose Zapata.



# \$1295.

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

Our machine will duplicate 25 cartridges per hour.

8-track and/or 4-channel quad.

And its modular construction makes service, if ever necessary, almost as easy as operating the machine.

Its 11-inch by 19-inch by 15-inch size lets you put it about anywhere a typewriter can be put.

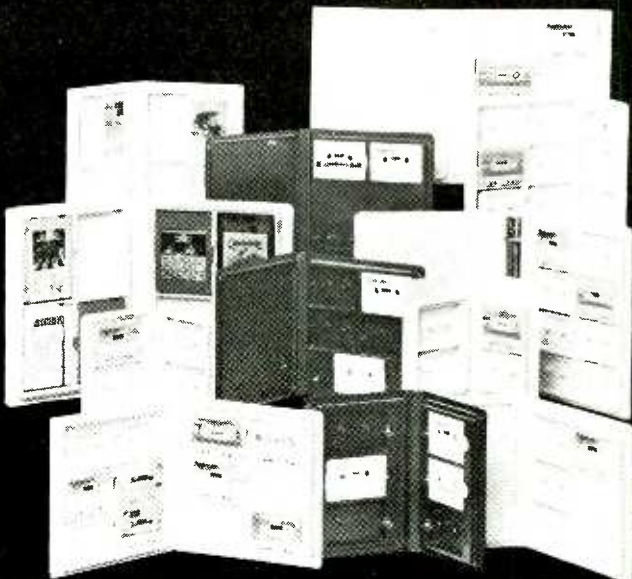
Send for a spec sheet. Better yet, send for a duplicator.

We think ours is the best on the market. Otherwise, how could we justify spending 3 years developing it?



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# Cartridge TV

## Sears Plans Offering Several Priced Units

NEW YORK—Sears plans to introduce a \$750 adopter unit to allow owners of its 1970, 1971, and '72 TV sets to play Cartrivision tapes.

The massive chain will introduce Avco's Cartrivision this June in a 25-inch \$1,600 color set manufactured by Warwick Electronics. That set will go on sale in 18 Sears outlets in the Chicago area, with other regions following.

Aware that consumers are not prone to accept a \$1,600 price for a TV set from Sears, the company is planning for the "accessory" items to lower the price of getting into cartridge television. Hence the \$750 satellite adopter player.

And there is also talk of a \$150 recorder which can be added to the adopter for taking pictures off a regular TV set or from a black and white camera.

Sears is the first mass merchandiser making a commitment to cartridge television. Montgomery Ward, for example, will be selling Cartrivision in Admiral sets, but that chain has not announced when those models will be available.

A goal of Avco's—that of having the programs rented at the same location as the players are purchased—is being acceded to by Sears. Ward hasn't made any comment on this matter either.

In any event, the rental of cartridges (\$3 or \$5 a day depending on the time length) looms as a sticky problem for retailers.

Avco's original concept is to rent the tapes to dealers at \$1.50 a week, with the dealer in turn renting them to a customer for \$3 or \$5 a day.

But that raises some questions. What if the viewer decides not to return the cartridge the next

day? What if he goes out of town and forgets? The cartridges are designed so that they can only be viewed one time and then have to be rewound.

Will dealers charge a penalty for not returning the tapes? Will they have to provide some form of convenient mailer with which the customer can send back the tape rather than coming back in person?

There are a lot of questions which have no answer based on past experience. Surely record dealers are not accustomed to renting any item they stock. And the record shops are certainly one prime sales outlet for cartridge tapes.

Neither are department stores. In a real sense, Sears will be pioneering a marketing development with cartridge tapes.

## Optronics Libraries Merges With Trans America Films

By RADCLIFFE JOE

NEW YORK — Optronics Libraries Inc. has merged with Trans America Films Inc. of Los Angeles, according to Irving Stimler, president of Optronics.

The agreement signed recently between Elvin Feltner, president and chairman of the board of Trans America, and Stimler, gives the Optronics president and founder 300,000 shares of Trans

America stock, and an undisclosed amount of cash.

Under the Trans America wing, Optronics, which will continue to be controlled by Stimler, will shift its emphasis from its past role of acquisitions of cartridge TV programming, to the production of records, 8mm films and related music operations.

Among its first projects as a subsidiary of Trans America, Optronics will, in conjunction with Buddah Records and Curtis Mayfield, score the music for "Super Fly," a film starring Mayfield and directed by Gordon Parks Jr.

Optronics will also work closely with Cinema 8, another subsidiary of Trans America Films, in the development of Super 8 movies, which, according to Stimler will be better than ever in the future because of a new sound technique developed by Cinema 8.

Stimler stressed that despite the shift in emphasis of his company's operations, Optronics will still re-

main involved in the cartridge TV field.

"We have a continuing commitment with the record companies on the plan for in-store promotion of records through CTV, and we intend to honor this," said Stimler.

"Also, we have signed an agreement with Cartridge Television, Inc. for the delivery of CTV players sometime in the fall of this year. We are also negotiating with other companies for the delivery of CTV players as they become available."

Stimler stressed that the only reason for his company's shift in emphasis from the CTV field to music and films was the slow development of the market. "The industry just has not developed as quickly as we anticipated," he said.

Meanwhile, Paul Marshall has resigned as an officer and a member of the Board of Optronics. However, he still holds shares in the company.

## VIDCA CTV Meetings Set

CANNES — The state of cartridge TV will be explored in a series of round table discussions at VIDCA's second annual international conference, March 5-10 at the Palais Des Festivals here. Panelists are listed from Teldec, Philips, Panasonic, Kodak, Ampex, Videorecord Corp.

This year the conference is being run in conjunction with the first international cable TV symposium.

## Matsushita Bows Three 3/4-In. Videotapers

TOKYO—Matsushita has bowed three 3/4-inch videotape units here. The models use standards adopted by such other firms as Sony and Japan Victor.

The three units include a recorder/player with built-in tuners which uses a conventional color set as the monitor; a playback only unit and a satellite unit requiring an outside TV monitor.

The model NV-2125, with the built-in tuners, can also record pro-

grams off the air for instant replay. This unit carries a Japanese price of the equivalent of \$1,195. A second model, 2120 (\$1,097) requires a color set for recording conventional TV programs but can use a monochrome set for playback purposes.

The third set, 2110, will carry an \$808 price on the domestic market.

Matsushita talks of a monthly

production run of 2,000 set for the three units.

Matsushita's American arm, Panasonic, has both 3/4-inch and 1/2-inch models. The 3/4-inch comes in both record/playback and playback only in black and white. The 1/2-inch records and plays back in color.

Matsushita talks of the 3/4-inch concepts hour playing time as opposed to 30 minutes on a 1/2-inch reel of tape.

## Remaining EVR Officials to Rockleigh

NEW YORK—Harry E. Smith, the new president of CBS's Electronic Video Recording operation and a number of his associates have moved from the CBS Manhattan headquarters to the Rockleigh, N.J. duplicating plant.

This facility is destined for a phase out within the next six months, per CBS's corporate move to cease the cash flow for development of the EVR concept.

As part of its retrenchment, CBS has converted to loans its 50 per-

cent interest in the England-based EVR Partnership.

Smith succeeded Robert Brockway, the first EVR president. Already gone from the EVR roles are half of the 160 employees working in the division in Rockleigh.

The responsibility for duplicating cassettes for business and industrial clients in the U.S. will go to the EVR Partnership's Basildon, Essex, England plant, once that

facility is ready to meet an increased production load.

Smith joined EVR in October, 1970, as marketing vice president. His video experience includes four years with General Electric's closed circuit TV business department. He was with GE 20 years total.

When the phaseout is completed, EVR will consist of a core of executives required to handle patent rights, the licensing of hardware companies and rights to distribute English made programs in the U.S.

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1800 Ft. 7" Reel  
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#150, Factory Fresh; Closeout, \$1.95 per reel, \$22.50 doz., \$1.75 in lots of 48 or more—Postpaid (Check with order).

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1200 ft.  
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Phosphor Bronze Spring with wool felt pad—Fits all standard Cassettes.

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Standard dimensions. Made from any nickel alloy or Silicon steel.

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HEART FUND

# Vox Jox

• Continued from page 29

dale, KMPC. Los Angeles, has to be currently king of radio specials. Feb. 14-15, he and **Jack Lemmon** will team up to do a total of six hours on Gershwin. People like **Johnny Mathis**, **Jack Jones**, **Ella Fitzgerald**, **Andy Williams**, **Barbra Streisand**, **Andre Kostelanetz**, **Arthur Fielder**, and others will be interviewed on the show. If you'd like to pursue the possibilities of getting a copy of the show, why don't you write Wink at KMPC; maybe he'll syndicate the special or something.

\*\*\*  
**Jim Sample**, new music director of WORD, Spartanburg, S.C., is seeking MOR or soft-rock albums for the Top 40 station. Guarantees airplay. He'd been at KOY, Phoenix. Also new at the station is black jock **Allan Lee**, who'd been at WTHB, an Augusta, Ga., soul station. More and more blacks are getting into Top 40. Great. . . . Regarding the country music seminar that is going to be held in Nashville, those dates are May 12-13. The man to talk to about participating or attending is **Tom McEntee**, record promotion executive with MGM Records in Nashville. Last year's event was considered quite good by everyone who attended. I think Tom, who is seminar chairman, is planning an even better seminar this year. I recommend that you consider attending if at all possible. And it wouldn't hurt some of you Top 40 and MOR program directors to drop by the seminar either.

\*\*\*  
Because I left out WMMS-FM live concert broadcasts in my recent FM roundup story, old comrade **David Moorhead**, general manager of that progressive rock operation, writes: "Under separate cover, I am sending you the purple toad stool with pink polka dots award for shafting one of your old buddies and more importantly depressing the morale of my rather valuable troops. Enclosed, find all sorts of flack concerning the latest Cleveland ARB." The flack showed that in the Oct./Nov. ARB, average quarter-hour, WMMS-FM was fourth in adults 18-24 from 6-10 a.m., but actually led in men 18-24. Leader in that time period in both men 18-34 and women 18-24 was **WGAR** (shades of **Don Imus**, I suspect). From 7-midnight, WMMS-FM led in adults 18-24 and 18-34 and especially in men 18-34, but literally died in women 18-24, which is typical of most progressive rock stations; I've never been able to figure out why because I feel that it's more than likely chicks buying them these albums than us hombres. Perhaps, the

rating people are wrong. Anyhow, ever, everything looks happy-happy for WMMS-FM So, the honorable airplace pilot **David Moorhead** has piloted another progressive rock station into quite respectable figures. And David also offers some valid suggestions for the next Billboard Radio Programming Forum.

\*\*\*  
KGBS, Los Angeles, has packaged an album called "Bill Ballance and the Feminine Forum." All stations who shoot for females in housewife time, would do well to have a copy of this LP at hand. Write or call **Patti Pietschmann**, promotion director, at the station and beg her for a copy. With **Bob Hudson** and **Ron Landry** doing so well on the Dore album, I guess **Ballance** warranted this LP. His show is quite funny; this LP is excerpts of his show.

\*\*\*  
KNUZ, Houston has gone AFTRA and this is supposed to be first step in unionizing the whole market. . . . **Harold Gore**, executive vice president of Sudbrink Broadcasting, reports that the firm will put an FM station on the air in Atlanta similar in format to Sudbrink's KYND-FM, in Houston. . . . **KABC**, Los Angeles, broke its successful talk format to air rock music Feb. 10 in a special on "The Rock Culture" during the **Ken Minyard** show. **J. J. Jackson**, air personality with KLOS-FM, Los Angeles, and music critic **Robert Hilburn** appeared on the show. Tunes played during the show included **Joe Turner's** "Shake, Rattle, and Roll."

\*\*\*  
**Paul Allen English**, once with KITE, San Antonio, is now with KBER, San Antonio. The former air personality is now national advertising manager of KBER, which is a country music station. . . . **Buzz Bennett** was only at KPUD, Phoenix, is a consulting capacity, evidently. Because **Chuck Browning**, formerly an air personality at KCBQ, San Diego, when Bennett was programming KCBQ, has taken over as program director of the Phoenix rocker. Big battle shaping up down there. The Chucker is a damn good personality. Watch both Phoenix and Washington for fur to fly in the next few weeks. . . . **Tony Martin**, first ticket, 817-332-5231, ext. 43, is leaving KBUY, country music station in Fort Worth and is seeking another job. . . . **Jack Kane** writes in from WCAW, Charleston, W.Va. "The people here are great and I'm really enjoying myself. The station's giving me away (dinner and a show) for a Valentine's Day promotion, and we're sponsoring the **Sonny James** show at the Civic Center here March 3." Say hello to Sonny for me. He's an old friend.

\*\*\*  
**Seth Mason** is moving to WNCR-FM, Cleveland, from WGLD-FM, Chicago. **Steve Capen** is coming from WDAI-FM, also a Chicago station, to join the Cleveland progressive rock operation. . . . A note from **KSDR** program director **Ken Curry**, Watertown, S.D., states: "Lineup looks like this:

**David J. Law** 6-noon, then I take over from noon until signoff. At the moment, programming traditional country from signon until noon, assorted oldies until 3 p.m., and then a combination of Top 40 singles and album cuts until signoff. Still suffering the common frustration of inconsistent record service. It's puzzling that some companies (Columbia, Atlantic, Dunhill, Capitol, and Bell) can be so thorough when others (Warner Bros., Mercury, A&M, etc.) can fall in just the opposite category." Weekenders at the station include **Lee Kirkegaard**, **Don Wight**, and **Cary Wencil**.

\*\*\*  
New general manager of KXOL, Fort Worth, is **William R. (Bill) Rice**; he'd been sales manager of the station since October and before that had been general manager of WDXB, Chattanooga. So, Rice turns about and names **Johnny Bridges** as program director; Bridges had been afternoon drive personality at the station since September, but used to be program director of KOMA in Oklahoma City. **John Rook** is leaving KXOL, which he'd just joined, but is about to get situated with something fairly big elsewhere.

\*\*\*  
**Scott Shannon** has been promoted to program director of WMAK, Nashville. He's been with the rocker for a touch over two years. **John Young** continues as music director. Shannon continues his 7-10 p.m. air stint. . . . **WJDM**, Elizabeth, N.J., is now devoting a whole Sunday afternoon to country music hosted by **Smokey Warren**, country music singer and bandleader in the New York City area. . . . **Dick Lawrence**: My apologies for not getting back to you. I'm behind in my phone calls about 50 percent. And the phone keeps ringing . . . and ringing. . . . **David Seay** has taken over the 7-midnight slot on KFNB-FM, a very good easy listening station in Oklahoma City. **Jerry Thompson** has left KFNB-FM to become program director at KIJS in Hobart, Okla. . . . **Michael Cooper**, attending Central State University, Springfield, Ohio, is now doing the 6-10 p.m. show at WBLY, Springfield. He'd been on WCSU-FM, the college station, located at Wilberforce, Ohio. Says he wants to work on a soul station in Atlanta or Washington upon graduation.

\*\*\*  
Everybody take notes: The place to get record shucks these days is M.M. Cole Publishing Co., 251 East Grand Ave., Chicago, Ill. 60611. The price is \$18 for a carton of 500 seven-inch shucks. . . . **Andy Williams** will host the 14th annual Grammy Awards ceremonies on the ABC-TV network 8:30-10 p.m. EST March 14. All of you gentlemen who aren't on the air should watch this show. And I think it would be appropriate to mention the TV show on the air so listeners can watch it if they desire. . . . **R. Thomas Cronk** has been named general manager of WKBW, Buffalo; he'd been general manager of WHB, Kansas City. Cronk started his career as a disk jockey at WLNA, Peekskill, N.Y. He's a former AFRTS man, too, having once worked at Clark Air Force Base in the Philippines.

\*\*\*  
**Glen G. Velker**, director of Elkins Institute, Miami, writes: "The broadcasting course at Elkins in Miami is going great guns and has several talented, young, first phone jocks ready to help some station. We also have several experienced guys complete with first phone looking for work. Our Dallas School recently added **Keath (Chris Chandler) Heyn** as instructor. He'd been at KBOX, Dallas."

## ACTION Records

### NATIONAL BREAKOUTS

#### SINGLES

COULD IT BE FOREVER . . . David Cassidy, Bell 45, 187 (Pocketful of Tunes, BMI)

#### ALBUMS

MICHAEL JACKSON . . . Got to Be There, Motown M747 L  
ARETHA FRANKLIN . . . Young, Gifted & Black, Atlantic SD 8213

### REGIONAL BREAKOUTS

#### SINGLES

GOOD FRIENDS? . . . Poppy Family, London 172 (Gone Fishin', BMI) (DETROIT)

#### ALBUMS

There are no regional breakouts this week.

## Bubbling Under The HOT 100

101. IT'S ALL UP TO YOU . . . Dells, Cadet 5689 (Chess/Janus)
102. AFRO-STRUT . . . Nitelites, RCA 74-0591
103. DO WHAT YOU SET OUT TO DO . . . Bobby Bland, Duke 472
104. THANK GOD FOR YOU BABY . . . P G & E, Columbia 4-45519
105. BRIAN'S SONG . . . Peter Nero, Columbia 4-45544
106. IT'S GONNA TAKE A MIRACLE . . . Laura Nyro, Columbia 4-45537
107. 20th CENTURY MAN . . . Kinks, RCA 74-0620
108. YOUR LOVE . . . Persians, Capitol 3230
109. GET OUT OF BED . . . Livingston Taylor, Capricorn 8025
110. HIS SONG SHALL BE SUNG . . . Lou Rawls, MGM 14349
111. BRANDY . . . Scott English, Janus 171
112. IN & OUT OF MY LIFE . . . Martha Reeves & Vandellas, Gordy 7113 (Motown)
113. WHAT IT IS . . . Undisputed Truth, Gordy 7114 (Motown)
114. CAN'T HELP BUT LOVE YOU . . . Whispers, Janus 174
115. DO YOUR THING . . . Isaac Hayes, Enterprise 9042 (Stax/Volt)
116. A COWBOYS WORK IS NEVER DONE . . . Sonny & Cher, Kapp 2163 (MCA)
117. KEEP ON DOIN' WHAT YOU'RE DOIN' . . . Bobby Byrd, Brownstone 4205 (Polydor)
118. THAT'S ALL RIGHT . . . Alzo, Ampex 11052
119. WE GOT TO HAVE PEACE . . . Curtis Mayfield, Curtom 1968 (Buddah)
120. TOKOLOSHE MAN . . . John Kongas, Elektra 45760
121. DOWN FROM DOVER . . . Nancy Sinatra & Lee Hazelwood, RCA 74-0614

## Bubbling Under The TOP LPs

201. COVEN . . . MGM SE 4801
202. DAVID BOWIE . . . Hunky Dory, RCA LSP 4623
203. FREDDIE NORTH . . . Friend, Mankind 204 (Nashboro)
204. Z.Z. HILL . . . Brand New, Mankind 201 (Nashboro)
205. DANNY DAVIS & THE NASHVILLE BRASS . . . Turns to Gold, RCA LSP 4627
206. MIKE CURB CONGREGATION . . . Softly Whispering I Love You, MGM SE 4821
207. URIAH HEEP . . . Look At Yourself, Mercury SEM 1-614
208. ISAAC HAYES . . . In the Beginning, Atlantic SD 1599
209. KEITH EMERSON WITH THE NICE . . . Mercury SEM 2-6500
210. CANNONBALL ADDERLEY . . . Black Messiah, Capitol SW 80846
211. SWEATHOG . . . Hallelujah, Columbia KC 31144
212. JOHN PRINE . . . Atlantic SD 8296
213. PETER YARROW . . . Peter, Warner Bros. BS 2599
214. LOU RAWLS . . . Silk & Soul, MGM SE 4809
215. ARTHUR FIEDLER . . . Plays the Music of Paul Simon, Polydor PD 5018
216. P G & E . . . Columbia C30362
217. DOUG KERSHAW . . . Swamp Grass, Warner Bros. BS 2581
218. MOTT THE HOOPLE . . . Brain Capers, Atlantic SD 8304
219. CANNED HEAT . . . Historical Figures & Ancient Head, United Artists UAS 5557
220. JO JO GUNNE . . . Asylum SD 5053 (Atlantic)
221. CLIMAX BLUES BAND . . . Tightly Knit, Sire SI 5903 (Polydor)
222. GENYA RAVAN . . . Columbia C 31001
223. MANFRED MANN'S EARTH BAND . . . Polydor PD 5015



STEFAN PONEK, air personality on KSN-FM, San Francisco, chats with Linda Ronstadt, Capitol Records artist. She was in the bay area for a two-night engagement at the New Monk in Berkeley and took advantage of the occasion to visit the progressive rock station.

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# International News Reports

## Magma, Colombier Grand Prix Winners, Pathe Marconi Top Co

PARIS — Philips France group Magma and A&M's Michel Colombier were top popular music prize winners in the French Grand Prix du Disque awarded simultaneously in Paris Town Hall and MIDEM, Cannes.

Magma, one of the handful of French hard rock groups to make an impression in the country, took the Prix Francois Carco for their album "1001 deg. Centigrades." Colombier's prize was for his symphonic pop recording "Wings."

The two shared the prize, presented in Cannes by composer Georges Aurio, with Louis and Claudine Parnassie's collection "Jazz Adventure" (Jazz Odyssey), and singer Philippe Clay's "La Quarantaine" (Polydor).

The classical music awards were presented in Paris by Henri Sauguet, joint president of the Academie de Disque Francais, in the presence of French Education Minister Olivier Guichet and Paris Mayor Jean Cherioux.

Top award, Grand Prix du President de la Republique, went to the recording by the Radio-TV network ORFT of French composer Andre

Jolivet's first symphony, with the ORFT National Orchestra conducted by Tzipine. The ORFT series of hitherto unrecorded works is distributed by Barclay.

The label also took the second major award, Grand Prix des arts et Lettres with so far unrecorded works by various French contemporary composers.

A new prize was included this year, the Grand Prix de la Ville de Cannes, in honor of French entertainer Maurice Chevalier, who died on Jan. 1. The prize went to Pathe's collection of Chevalier recordings over the period 1928-1948 entitled "Maurice."

In the French-music dominated awards, EMI French affiliates Pathe Marconi Group topped the list with four, followed by ORFT and Decca with three each.

### The Awards

**Grand Prix du President de la Republique:** Symphony No. 1 by Andre Jolivet, ORFT National Orchestra, Tzipine (Inedits ORFT); **Grand Prix des Arts et Lettres:** First recordings of works by Ibert, Barraud, Charpentier, Francaix, Mache, Maleo, Ohana, produced by Charles Duvelle (Inedits-ORFT); **Grand Prix de la Ville de Paris** (top world recording): Boris Godunov, by Mussorgsky, Vienna Philharmonic Orchestra, Herbert von Karajan (Decca); **Grand Prix Special de l'Academie** (20th anniversary): King David, by Arthur Honegger, Conductor Charles Dutoit (Erato); **Grand Prix de la Ville de Cannes** (Maurice Chevalier): "Maurice 1928-1948" original recordings (Pathe Marconi).

**Prix Florent Schmitt:** 1—Debussy Piano Works, Monique Haas (Erato), 2—Ravel Piano Works, Jacques Février, Gabriel Taichino (Ades).

**Prix Jacques Rouche:** Vocal music—Erika Sziklay (soprano), works by Schoenberg, Webern, Boulez, Budapest Chamber Orchestra, conducted by Andras Mihaly (Hungaraton); Ballet—Paradis Perdu, by Marius Constant, Monte Carlo Opera Orchestra, conducted by the composer (Philips).

**Prix Arthur Honegger:** Religious music: Britten "A ceremony of Carols," Caplet Messe a trois voix A Capella," by La Maitrise Gabriel Fanre, cond. Mme. Farre-Fizio (Barclay-Classic). Symphonic mu-

sic: Symphony No. 5, by Gustav Mahler, Chicago Symphony Orchestra, cond. Georg Solti (Decca); **Prix Collette:** Theatre—Jean Cocteau (Pathe Marconi). Poetry—La Fontaine, by Paul Guth (Decca).

**Prix du Conservatoire:** 1—Five Piano Concertos, Camille Saint-Saens, Aldo Ciccolini, Paris Orchestra, cond. Serge Baudo (Voix de Son Maitre); 2—Ravel Chamber Music, Gerard Jarry, Michel Tournus, Georges Fludarmacher (**Voix de Son Maitre**); 3—Works by Jacques Bondon, Pierre-Max Dubois, Ensemble Instrumental Andree Colson (Vernou); 4—Symphony Concertante, Concerto, Patrice Fontanarosa (violin), Bruno Pasquier (viola) (Barclay Classic); 5—Images, Children's Corner, by Debussy, Arturo-Benedetti Michelangeli (piano) (DGG).

**Prix des Universites:** Piano—Beethoven Recital, Dorel Handman (Guilde Internationale du Disque) Organ and oboe — Mediaeval works, Andre Isoir, Michel Gibour-eau (Disques SM); La Grande Eourie, La Chambre du Roy, cond. J.-C. Malgoire (CBS).

**Prix des Phonothèques:** Charles de Gaulle, speeches 1940-1969 (SERP-Disques); **Prix de l'Institut de Musicologie:** Organ: The historic organ at Gimont, Jean Boyer (Stil); Ethnology: Turkish Traditional Music (ORFT-OCORA); **Prix des Enfants de France:** "Lucky Luke," told by Jean-Marco Thibault (Ades); **Prix Francis Carco:** Jazz—"Jazz Adventure" compiled by Louis and Claudine Parnassie (Jazz Odyssey); Pop: "1001 deg. Centigrades" Magma (Philips); Symphonic Pop: "Wings," Michel Colombier (A&M); Song: "La Quarantaine" Philippe Clay (Polydor).

## Rare Earth—Major Concerts In Venezuela

NEW YORK — Detroit group, Rare Earth claim to be the first U.S. group to play major concerts in Venezuela recently. Manager Ron Strassner, who accompanied the Rare Earth-label group, reports strong potential for U.S. acts but warns "careful attention has to be paid to details."

Rare Earth found that their concerts were priced as high as \$10, which the group thought was too much for Venezuela's cost of living. "But we were unable to change it," said Strassner.

Strassner intends to return to the country with his group. This time he intends to obtain corporate sponsorship, self promotion and employ a small local staff to handle details.

"The potential is there—we had audiences of 9000, plus a lot of radio play. The concerts were also shown on national television," commented Strassner. "There was no anti-U.S. feeling and we probably generated more goodwill than most U.S. politicians."

## Showband Gets Leaf Award

TORONTO — RCA recording group, the Carlton Showband, have just qualified for a gold leaf award with their "Best Of" album. The award will be made on a CTV special on March 1.

The group came to prominence through a highly successful adult variety show, "Pig and Whistle." They have just completed a series of sold out concerts in the Maritimes.

## Tax on Foreign Product Suggested by Committee

By RITCHIE YORKE

TORONTO — A proposal has been put to the Select Committee on Economic and Cultural Nationalism of the Ontario legislature that substantial taxes should be imposed on foreign-controlled distribution companies which tend to promote American books, films, magazines and records.

The proposal was described as "a method of off-setting cultural domination of Canada by the U.S."

The proposal was made by Walter Gordon, honorary chairman of the Committee for an Independent Canada. Gordon, a former Federal Cabinet minister, said that only "positive action" can help to alleviate the preponderance of foreign owned and controlled entities in the distribution of information and entertainment.

Peter Newman, editor of Canada's national magazine, Maclean's, and also a member of the Committee for an Independent

Canada, said that unless such action is taken against foreign culture distributors, "We will forget who we are and why we are here."

The proposal has implications for the Canadian record industry. If such a suggestion was accepted by the Government—and with the current mood of nationalism in the country, it is certainly not out of the question — record companies now operating here would probably have to divest themselves of large amounts of stock to avoid the huge tax burden.

It is possible that some distributors would reduce their involvement in Canada, allowing Canadian-owned companies to handle distribution on their behalf.

The Committee's recommendation does not recommend the curbing of flow of American media. Rather, it wants to see heavy taxes modities. It would be acceptable, however, for a Canadian-owned company to distribute U.S. product.

## Fox Agency—Mexico Pubs in Co-Op Talks

MEXICO CITY — The newly organized music publishers organization, Editores Mexicanos de Musica SA (EMMAC) discussed plans involving the cooperation of the Harry Fox Agency with Al Berman, managing director of the Fox Agency.

During a series of meetings plans were made for the use of Fox Agency personnel and auditing facilities with EMMAC and its member publishers. Said Berman: "Our publishers have a substantial stake south of the border. By working with the Mexican publishers we are helping ourselves."

Leonard Feist, executive vice president of the National Music Publishers Association, hosted a luncheon for the Mexican publishers. The Fox Agency is a division of NMPA. Joseph Fenton of Prager and Fenton, the Fox auditors, also spoke and answered questions.

EMMAC's president, and head of Mundo Musical of Mexico, Hector Martinez Anaya headed the Mexican delegation which included Rogelio Brambila Pelayo (Brambila Musical), Enrique Marques (Orfeon), Alfredo Gil Jr. (RCA Victor), Ramon Pas (PHAM), Sara Carsi (Beechwood de Mexico), Mario de Jesus (Emlasa), Alfonso Garcia (Consortio) Hector Hugo Navarro (Intersong), Rafael Farias de la Torre (Fermata Mexicana),

Ramon Marques (Hermanos Marques), Pedro Rodrigue (Gamma), Charles Grever, Angel Hernandez (Grever International), Bernardo Gonzales (Son-Art) and Enrique Sellares Sola (Gamma).

## New Setting For Montreux Jazz

MONTREUX — The Montreux 1972 International Jazz Festival, June 16 to 29, will include three days of blues, three days of European jazz, three days of U.S. jazz and a four-day U.S. high school band competition.

Announcing this, organizer Claude Nohs said this year's festival would also include a Music Fair with an exhibition of musical instruments and high fidelity equipment.

While the burned-down Casino is being rebuilt, the festival will be held in the Pavillon hall—location for the last 27 years of Montreux classical music festival. New public address equipment and a special stage are being installed and multi-track recording facilities will be available.

One night of the festival will be sponsored by Pierre Cardin and will feature Phil Woods, Jean-Luc Ponty, Tony Williams and Bernard Lubat.

## Stigwood Wins 'Superstar' Court Order In Germany

DORTMUND, Germany—The Robert Stigwood Group, Ltd., has won a court order here to enjoin the National Rock Company from presenting the first unauthorized version of "Jesus Christ-Superstar," on the continent, according to Keith Turner of the Robert Stigwood Office in London.

The injunction was granted on the grounds that the company had no license to present an English language version of the rock opera in Germany. According to Turner, a full dramatic version of the opera was contemplated and this factor also figured into the court injunction.

Attorneys for Stigwood have proceeded to Dusseldorf, site of the next proposed "illegal" production, and hope to obtain a similar injunction there, based on the decision in Dortmund.

The Stigwood lawyers have also

mapped out an entire campaign of legal action for the whole of the unauthorized National Rock Company tour, including two dates in Brussels where Stigwood's attorneys have begun similar legal moves to stop the company.

An authorized version of "Jesus Christ-Superstar," in Germany, will be presented in Germany, in conjunction with the Stigwood Group, within the next two months.

## Vancouver Group To Bulldog Disks

VANCOUVER — Bulldog Records has signed Vancouver group, the Five Man Cargo. A single, "The Banner Man," will be released immediately.

Bulldog is now working on an album with Five Man Cargo, and is setting up U.S. distribution.

## U.K. Sales — 27% Rise

LONDON—Manufacturers' sales of records during October, 1971, were valued at \$11.3 million, with U.K. business improving by a massive 27 percent over October 1970.

The increase in the value of October sales is directly attributable to the all-round lift of prices implemented in that month, for production of 11.5 million records of all types was a mere 5 percent up on the previous year.

The higher prices will result in 1970's record breaking total of almost \$96 million being exceeded, probably by a figure of more than 10 percent. In the 10 months to the end of October last, total sales of \$77.3 million were up by an overall 9 percent, of which home sales accounted for 11 percent, while exports of \$5.1 million were down by 2 percent.

Production over the 10-month period was up by 6 percent.

## Essex-U.K. Phase Out Fly, Start Cube Label

LONDON—Essex Music Group has now formulated its plans for the gradual phasing out of the Fly label and for the launch of a new label Cube which is to be distributed through Polydor International for the world outside the U.S., Canada and the U.K. under a three-year deal signed by Essex with Polydor International executives Werner Vogelsang and Horst Schmolzi.

Fly is handled in the U.K. through EMI under a contract with Essex Music which is scheduled to expire at the end of September.

The formation of Cube is the

first step in establishing a corporate identity for all of Essex consumer activities under the umbrella of a new company, Cube Enterprises.

Olav Wyper, creative director of the Essex Music Group has recently been responsible for producing two half-hour pilot radio shows featuring a major disk jockey and a show hosted by Bell's Chris Denning which includes a series of interviews. The programs have been produced for possible sale to commercial radio stations in Australia. Wyper also revealed that the company was also heavily involved in the production of two TV specials which will be available to U.K. television.

Through the new deal, Polydor International will have rights to both records and tapes produced by the company for release on Cube. Artists included in the deal are T Rex (back catalog only), Joe Cocker, John Kongos and the back catalog of the Move, certain territorial exceptions apply in the cases of T Rex, Kongas and Cocker. In addition Polydor International will release the Flyback "Greatest Hits" series later in the year.

New Essex signings, Chris Neal, Harvey Andrews and the Gasoline Band will all have releases out on Cube within the next few months.

## Love Rush on Crowbar Single

TORONTO — Love Productions is rushing out a single from the forthcoming Crowbar double live album, "Larger Than Life (And Live'r Than You've Ever Been)".

The song is an Edgar Winter composition, "Fly Away," which was recorded with the help of members of Lighthouse, Doctor Music, Everyday People and other Canadian groups.

The album, will be available in a few days.



## From The Music Capitals of the World

### LONDON

EMI has presented Tamla Motown with a gold disk for sales in excess of one million of the Chartbusters series of albums. The series is compiled in London and the albums feature various hits by acts on the label. The series was launched in May 1969 and now comprises six volumes. The gold disk was received by Tamla Motown vice president **Ralph Seltzer**. . . . The **Hollies** have renewed their recording contract with CBS to record on the Epic label in the U.S. and Canada. First release through the new deal is "The Baby," available here on Polydor. Manager **Robin Britton** has also signed the group with EMI in Australia, New Zealand and the Far East. **Dansa** has renewed its deal for Austria, Germany and Switzerland and the group will record for Ariola in Spain and Portugal. . . . EMI Records managing director **Philip Brodie** has been made a divisional director of the parent company. The appointment takes immediate effect. Following the move of **Gerry Oord**, managing director of EMI's Dutch company, **Bovema**, to London as director of international artists promotion, **Ben Van Den Berg**, deputy managing director of **Bovema**, to London as director of international artists promotion, **Ben Van Den Derg**, deputy managing director of **Bovema** will assume the day-to-day responsibilities for the company. **Oord**, continuing as managing director will guide the company on policy decisions. . . .

The Bron Music catalog has been assigned to Kinney Music in America and Canada under a three-year deal. Contracts were arranged by **Gerry Bron** with **Ed Silvers of Kinney**. The Bron catalog has also been assigned to Shinko Music of Japan. . . . The Mechanical Copyright Protection Society (MCPS) has advised Feldmans to accept an offer of \$360 from **Richard Branson** of Virgin Records following the illegal import of the **Jeff Beck** album, "Rough and Ready." **Branson** said that he had only sold 13 copies of the album. . . . Polydor has presented silver disks to the **New Seekers** to mark sales of 500,000 of "I'd Like To Teach the World To Sing." . . . **Pye** has acquired the Orange label under a distribution deal for the U.K. and the world outside Germany. Orange, the label offshoot of the Orange recording studios, will release **John Miles** "Come Away McLinda" as its first record through **Pye**. . . .

For the second time in recent months, **Gordon Smyth's** record store in the Castle Arcade, Belfast has been hit by a bomb blast. This time the store was completely gutted and the entire record stock is worthless. **Smyth** said this week that a bomb had been placed in a van in the Arcade and that the blast also damaged nearby shops. . . . **RCA** is offering a special **Elvis Presley** packs to provincial newspapers and magazines. The pack consists of nine-page life story of the singer written and compiled by **RCA's** manager of creative services, **Peter Aldersley** who is also chairman of the **Elvis Presley** appreciation society in the U.K. It also includes a set of photographs and a dozen copies of the maxi-million disk which includes "Heartbreak Hotel," "Hound Dog" and "Don't Be Cruel" which can be used as prizes in a reader competition. . . .

Producer **Noel Walker**, originally with Decca and United Artists, has signed a three-year deal with the new DPM label **Jam**. First act to be signed to the label as a result of the deal with **Walker** is **Blackfoot Sue**. The group begins recording this month and the first release is scheduled for April. . . . Rediffusion Inter-

national is to distribute the Fountain Vintage Jazz series, the label formed by the Fountain Press. The albums in the series include product by the **Original Dixieland Jazzband**, **Jelly Roll Horton** and **Lovie Austin's Blues Serenaders**. . . . To coincide with the U.K. opening of the film, "McCabe and Mrs. Miller" at the end of the month, CBS will be releasing a maxi-single by **Leonard Cohen** of songs featured in the film. **Cohen** is to come to the U.K. during March for concert dates in several major cities. . . . **Vim Schot** who has been working for **United Artists** managing director **Martin Davis** for the past year has been named to a new post within the German company. He is to become co-managing director. . . . For the first time the BBC is to launch promotions on its disk jockeys. Theme of the promotion will be 'DJ Of The Month' and back-up material including posters and biographies will be sent to record and TV companies and record dealers. . . .

A new company, Festival Productions, has been formed to handle the organization of festivals in the UK. The company's first production will be the **Bickershaw Festival** near **Wigan** in May. The directors of the company are **Howard Parker**, the stage manager of two of the Isle of Wight festivals, **Shady Adams**, a Canadian sound engineer and **Ian Knight** who is also production manager for the **Rainbow** theatre in London. The company is financed by a consortium of Manchester businessmen. . . . **Heathside** the music publishing offshoot of **Transatlantic Records**, has signed a two year print deal with the **Music Sales** firm. The first publication will be the piano party of **Liverpool Lullaby** by **Stan Kelly**. . . . **Saga** has concluded a three year licensing deal with **BASF** for West German rights to the company's product. **BASF** will manufacture from **Saga's** master tapes and will print sleeves from **Saga's** artwork. . . .

Two soundtrack albums of the musical "Godspell" are currently on release from **Bell**, with virtually identical sleeves. The company has released the original American cast album and the U.K. cast album. **Bell** general manager **Dick Leahy** told **Billboard** that the American cast album would be kept in the catalog because there is a certain demand for it. . . . Over 400,000 open-reel, cassette and cartridge (no breakdown is given) home systems and portable players are expected to be sold in the U.K. this year, according to a survey published recently by **Pye** of Cambridge. . . .

Precision's first release of Atlantic tapes will be made in the second week of March and will coincide with the lavish relaunch of the American label in the U.K. by **Kinney**. Precision is planning a release of around 40 titles plus two samplers, "The New Age of Atlantic" and "It All Starts Here." The company is planning to back up the release with a heavy promotion campaign which will include extensive advertising and possibly a special merchandiser for record dealers. . . .

PHILIP PALMER

### TOKYO

**Nippon Columbia** will issue the U.K. label **Bronze**, with the first release set for March 10. . . . **Toshiba Onko** is issuing an LP series by television reporter **Kaoru Kanetaka**, based on his trips to different countries. The album will feature the different hits of the various countries. The first album was issued Feb. 5. . . . **CBS/Sony** is releasing a tape series, "Eien no Popular Big Hit Dai Zenshu" which consists of three cartridges or cassettes. They will have 60 pop songs of various countries, recorded

by the original artists and in chronological order of recording. First release is set for March 21. . . . **Maki Asakawa** and **Takuro Yoshida** held a joint concert, Jan. 30, at **Kanda Kyoritsu Kodo**, Tokyo. . . . **Mushroom** label artists **Garo**, **Chu Kosaka** and **Ken Narita** gave a folk-rock concert at **Haiyuza**, Tokyo, Jan. 24. . . . **Nippon Victor** World group released the first single by actress **Sandre Julien**, "Sandre no Mori." . . .

Japanese violinist **Yuriko Kuronuma** gave two recitals as **Tokyo Nunka Kaikan**, following her return from a year of concerts in Europe and the U.S. U.S. pianist **John Browning** is currently on his first tour of Japan. . . . **King Records** released "Carpenters" **Golden Double De Luxe**, Feb. 10, to coincide with the group's Japanese tour in early March. . . . **Pony** released 13 cartridge tapes featuring **Yoshio Tabata**, **Saburo Kitajima**, **Noboru Ando**, **Kiyoko Suizenji** and **Teruhiko Saigo**. . . . **Apollon** is releasing seven music tapes, each one containing the hits of one artist— included in the first release, Feb. 15, will be **Saburo Kitajima**, the **Drifters**, **Toi et Moi**, **Saori Yuki**, the **Peanuts**, **Blue Comets**, and **Yuzo Kayama**. The series is called "Golden Red 12." . . .

ALEX ABRAMOFF

### SYDNEY

Over 40,000 people gathered last weekend for Australia's biggest rock festival so far, held over three days on a 600-acre estate at **Sunbury** some 30 miles from **Melbourne**. The hot weather, excellent amenities and the best bands Australia has to offer combined to make it a mini-Woodstock in the best sense. . . . Touring Australia recently have been the two English groups, **Mungo Jerry** and **Edison Lighthouse**. Ticket prices were kept at a \$2.50 ceiling. . . . **Tom Paxton/Mary Hopkin** are touring Australia together. . . . The **Bee Gees**, who made a sell-out tour here late last year are back again to promote their latest Festival album, "Trafalger." They will be appearing in concert with a 20-piece orchestra and once again all concerts are sell-outs. . . .

Two Australian artists came home happy from the **Tokyo Song Festival**. They are **Bev Harrell**, whose interpretation of her self-penned "Bringing Back Those Memories," won the outstanding composition performance award, and **Jel Elliff** who was voted the best new composer. **EMI** has released **Elliff** singing "Cotton Jenny," a **Gordon Lightfoot** composition. . . . Success experienced also by **Sweet Peach** recording star **Lee Conway** in the British section of the second annual country music awards held in London recently. **Lee** won the most promising artist award. . . .

**Castle Music**, the publishing arm of **EMI** with their acquisition of the **Charles Hansen** catalog, is now the largest distributor of popular sheet music in Australia. . . .

**MCA** has released the Broadway version of "Jesus Christ Superstar" while the original English version has just qualified for its second gold record award. . . . Local independents **Sparmac** and **Fable** though quiet on the album scene are pushing singles hard. **Sparmac** has issued a title from **Jerry Humphries**, and from the **Fable** stable comes singles from **Johnny Christie**, **Homer**, **Dawn Dixon** and an international release for **Michael Holm**. . . . **Tamam Shud**, after a considerable absence, now has a single produced in Sydney by **G. Wayne Thomas**, called "My Father Told Me." It will be released through the **Kinney** organization. Also from **Kinney**, **Tom Paxton's** latest "How Comes The Sun," timed to capture interest generated by his tour. Touring Australia again in the near future will be **Duke Ellington**. A special commemorative double album, "This Is Duke Ellington," will mark the occasion for **RCA**. . . . Another visitor has been **Helen Reddy**. **EMI** rush-released the album to coincide with her visit. . . .

JAN MURRAY

### JOHANNESBURG

New Zealand singer **John Rowles** arrived here Jan. 27 from club engagements in the U.S. for a short country-wide tour. Appearing with him on the bill will be British progressive folk trio **Magna Carta**, **Derek Dene** and singer **Anne Bright**. **Rowles'** recording company in Johannesburg, **Gallo**, held a reception for him attended by press and radio representatives as well as record company executives. . . . **RPM** has announced that five of the company's local artists will have albums released overseas. They are **Mike Hankinson** and his **Classical Synthesizer** released on the **Ad Rhythm** label in England, **Tommy Alberts** playing the **Classics** also on the **Ad Rhythm** label in England, Country artist **Matt Hurter** on the **Emerald** label in Ireland, **Sydney Devine** on the same label there and bandleader **Dan Hill**, who is also **RPM's** musical director, will have a party hit album out on the **Ariola** label in Germany. . . .

Third Ear Enterprises' first album release, "Malombo—Music of Spirit," is being negotiated for international release. The album features the indigenous **Malombo** sound performed by the **Black** artists of the country. A limited 200 pressings were made. . . .

**Jose Feliciano** will appear for a two-week concert tour of the Republic in April. **Feliciano** was signed to visit **South Africa** early in 1970 but the tour was cancelled when **Feliciano** took up the option of doing further dates in Australia. . . . **Terry Dempsey**, composer, producer, and a director of **MAP** and **Storm Records**, left for England Jan. 23 to negotiate for the overseas release of several local record productions. **Dempsey** will also visit **Wales**, **Berlin** and **Ireland** promoting his artists and looking over the music scene. . . .

**MAP** artist **Dave Mills** has received a gold disk for Australian sales of his hit single, "Love Is A Beautiful Song." **Mills'** follow-up single, "Theresa," which topped the charts here, will be released in Australia and New Zealand. . . . **Intercontinental Record Company** has landed the rights in **South Africa** for the rock opera "Truth of Truths." . . . **Howard Carpendale**, a former **South African** pop singer now working and living in Germany, has signed up **Durban** guitarist **Mike Slavin**. **Carpendale** hopes to record a single with him soon. . . .

PETER FELDMAN

### STOCKHOLM

New singer **Anders Glenmark** has been signed by **Philips** as a solo artist. He is already a member of the **Philips** group called **Glenmarks**. **Glenmark** will tour through Sweden this summer with his sister **Karin**, singer **Ann-Louise Hansson** and the **Bruno Glenmark** orchestra. . . . **CBS** has mounted a dealer promotion campaign on **Poco**, who arrived at the end of last month for a **Stockholm** University concert and a broadcast in the radio show "Midnight Hour." . . . **Polydor** has released an LP by Sweden's veteran pop group, the **Spotnicks**, called "Something Like Country." . . .

**Philips** singer **Cornelis Vreeswijk** will tour 26 Swedish cities and some Danish ones this spring for concerts booked by **Frituna Produktions AB**, a subsidiary of **EMA/Telstar** in **Stockholm**. . . . **Karusell/Polydor** increased music-cassette sales by 42 percent during 1971. . . . **Philips** label **Svenska Ljud** signed Swedish poet **Lars Forsell**, and has released an LP of him singing his own work with music composed by **Bengt Emryd** to enthusiastic Swedish press reaction. . . . **EMI** will press and distribute product on the new **Senise Enterprise** label owned by socialite **Vincent Senise Bjurstrom**. . . . **Kountry Korral Magazine**, Sweden's only country music publication, celebrated its fourth birthday. . . . **Sonet** group **November** on their first European tour visiting Denmark, Germany, Holland, England, Finland, and Norway. . . . **English/UA** group **If** made their Swedish debut last month with a

**Stockholm** concert. . . . **Sonet** producer **Sam Charters** in U.S. this month to collect material for the label's new series "The Legacy Of The Blues," and the first three albums planned are by **Bukka White**, **Snooks Eaglin** and **Champion Jack Dupree**. . . . **RCA's Sweet** toured Sweden with eight concerts last month. . . . **Polydor** artist **Leif "Burken" Bjorklund** came first in rock contest at **Stockholm's Tyrol Restaurant**, and gets a Mediterranean vacation as his prize. . . .

**James Last** lead trumpeter **Leif Uvemark** signed as solo act by **Polydor**, and recorded his versions of "Music Across the Way" and the Russian folk tune "Stenka Rasin" during a Christmas visit home in Sweden. . . . **Metronome Records** is backing a new underground label called **Gump** which plans up to five LP's per year produced by **Mans Rosander** and **Pugh Rogefeldt**. First releases are by the **Sogmusobil** group and poet-folk singer **Joakim Skogsberg**. . . . **RCA's Sveriges Jazzband** will host a new TV series called "Luftpastejen" produced by **Bjorn Lundholm** which is slotted for five Saturday programs. **KJELL E. GENBERG**

### DUBLIN

**Barley Corn**, the Belfast trio (the fourth member, **Pat McGeehan**, is interned by the British Army) whose "Men Behind the Wire" hit No. 1 on the local chart, have started a series of ballroom and concert dates. Their first appearance in the South was at the **Golden Vale Ballroom** in **Dundrum**, County Tipperary. The disk is on the **CRC** (for Civil Resistance Committee) label. . . . **Jim McCann's** second LP, "McCanned," will be issued by **Polydor** shortly. The singer-guitarist is a former member of the **Ludlows**, who had a No. 1 a few years ago with "The Sea Around Us." . . .

The finals of "Star Trek '72," the talent contest organized by **St. Gabriel's Community Centre**, **Dollymount**, Dublin, will be held, May 6. . . . Irish guitarist **Henry McCullough**, who was with the **Grease Band**, has joined **Paul McCartney's** unit, **Wings**. . . . **Tony Hughes and the Ventures'** new single is "Happy Anniversary." . . . The **Pattersons** began their **Televis Eireann** series. Guests in the first show were **Gilbert O'Sullivan** and **David Beggs**. . . . **Big Tom and the Mainlines**, **Red Hurley**, **Kelley and the Nevada** and **Rob Strong**, **Simon Scott** and the **Plattermen** were on recent editions of tv's "Caught in the Act." . . .

**Julie Felix** will give concerts in **Limerick** (Feb. 25), **Dublin** (26) and **Cork** (27) for the **Tribune** organization. . . . **Joe Loss Orchestra** will begin a round of Irish dates from **Easter Monday**. The tour will last for eight nights. . . . **Rod Stewart and the Faces** play **Dublin's National Stadium** on Feb. 19, **Leonard Cohen** plays the same venue on March 18, the **New Seekers** will be here on April 18 (**Cork**) and 19 (**Dublin**), and **Nana Mouskouri** will sing in **Cork** (April 26) and **Dublin** (27). All these artists will be promoted here by Belfast impresario **Jim Aiken**, who hopes to present **Shirley Bassey** and the **Maynard Ferguson** band at the **Royal Dublin Society** concert hall on May 30. . . . The **Dubliners** will appear at the **Abbey Theater** in a **Dublin Theater Festival** production of **Brendan Behan's** play, "Richard's Cork Leg," which will run for 15 nights from March 13. The group will be featured as both singers and actors. . . . The **Hoe-downers** play at the **Emerald Ball** in **New York's Waldorf Astoria Hotel** on February 2. . . . The **Strawbs** play **Trinity College**, **Dublin**, on March 9. . . . Latest arrival on the showband scene is a band called the **Zulus**, who dress in a way appropriate to their name. . . .

KEN STEWART

Hits of the World  
See page 40

# Spotlight Singles

NUMBER OF  
SINGLES REVIEWED  
THIS WEEK  
74

LAST WEEK  
79

\*This record is predicted to reach the TOP 40 EASY LISTENING Chart

## TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

### DONNY OSMOND—PUPPY LOVE (2:58)

(Prod: Mike Curb) (Writer: Anka) (Spanka, BMI)—Osmond revived "Go Away Little Girl" right into the No. 1 spot on the Hot 100. This redoing of the Paul Anka smash has all that play and sales potency. Flip is a strong piece of material from the rock opera "Truth of Truths." Flip: "Let My People Go" (3:09) (Checkmate, BMI) MGM 14367

### SONNY & CHER—A COWBOYS WORK IS NEVER DONE (3:14)

(Prod: Sonny Buno & Snuff Garrett) (Chrismarc, BMI)—This off-beat rhythm material with a wild performance has much of the flavor of another "Gypsies, Tramps & Thieves" with all of that play and sales potency. Flip: No info available. Kapp 2163 (MCA)

### ISAAC HAYES—DO YOUR THING (3:16)

(Prod: Isaac Hayes Rhythm/Bar-Kays/Movement) (Writer: Hayes) (East/Memphis, BMI)—From the smash of "Shaft" LP comes more funky beat swinging material from Hayes. Offers much of the potential of the "Shaft" single million seller. Flip: No info available. Enterprise 9042 (Stax/Volt)

### GUESS WHO—HEARTBROKEN BOPPER (3:15)

(Prod: Jack Richardson for Nimbus 9) (Writers: Cummings-Winter) (Dunbar/Walrus-Moore/Expressions/Circus/Sunspot, BMI)—About their strongest commercial entry since "American Woman" is this blockbuster rocker that has all the sounds of a top 10 winner! Flip: "Arriverderci Girl" (2:31) (Dunbar/Cirrus/Expressions, BMI) RCA 74-0659

### \*DIONNE WARWICKE—IF WE ONLY HAVE LOVE (4:16)

(Prod: Burt Bacharach-Hal David) (Writers: Schuman-Brel-Blau)—Every now and then a "What the World Needs Now" and "Put a Little Love In Your Heart" with a timely vital lyric line breaks through for a giant. The time is right for this ballad, her first for the label and an exceptional performance. Flip: "Close To You" (2:51) (Blue Seas/Jac/U.S., ASCAP) Warner Bros. 7560

## TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

### STAMPEDERS—MONDAY MORNING CHOO-CHOO (2:13)

(Prod: Mel Shaw) (Writer: Dodson) (Corral, BMI)—Group follows "Devil You" with a clever rhythm item more in the sales bag of their "Sweet City Woman" smash. Flip: "Then Came the White Man" (3:46) (Corral, BMI) Bell 45-188

### ISLEY BROTHERS—LAY-AWAY (3:08)

(Prod: R. Isley-O. Isley-R. Isley) (Writers: Isley-Isley-Isley) (Triple Three, BMI)—Super swinger serves as a powerful sure fire chart topper for their "Lay Lady Lay." Flip: No info available. T-Neck 934 (Buddah)

### KENNY ROGERS & THE FIRST EDITION—SCHOOL TEACHER (3:50)

(Prod: Kenny Rogers) (Writers: Cansler-Murphy) (Mar-Ken, BMI)—From their current hit LP "Ballad of Calico" comes a driving rocker with a strong vocal workout led by Kin Vassy and it's loaded with commercial top 40 appeal. Flip: No info available. Reprise 1069

### KRIS KRISTOFFERSON—JOSIE (3:12)

(Prod: Fred Foster) (Writer: Kristofferson) (Resaca, BMI)—Kristofferson had a long chart run last year with "Loving Her Was Easier" and this strong rhythm ballad offers much of that play and sales potential. Flip: No info available. Monument 8536 (CBS)

### SONNY CHARLES—IT'S ALRIGHT IN THE CITY (2:47)

(Prod: Jack Petis) (Writers: Dunn-McCashen) (Colgems, ASCAP)—That "Black Pearl" man moves to RCA with a dynamite swinger that has it to prove a heavy Hot 100 and soul chart item. Could go all the way! Flip: "Nicasio" (3:03) (Black Pearl, BMI) RCA 74-0645

### HARRY CHAPIN—TAXI (6:40)

(Prod: Jac Holzman) (Writer: Chapin) (Story Songs, ASCAP)—Composer-performer Chapin has it to prove a giant find of '72. This cut from his forthcoming album, a strong piece of folk ballad material while lengthy, should garner hefty top 40 and FM play with sales and chart action to follow. Flip: No info available. Elektra 45770

### MALO—SUAVECITO (3:25)

(Prod: David Rubinson) (Writers: Bean-Zarate-Tellez) (Centerbury, BMI)—From their new hot chart LP, Malo out of the San Francisco area come on strong with this infectious Latin rhythm ballad loaded with top 40 potential. Flip: No info available. Warner Bros. 7559

### LOOKING GLASS featuring Tasha Thomas—DON'T IT MAKE YOU FEEL GOOD (2:48)

(Prod: Mike Gershman/Bob Lipton/Looking Glass) (Writer: Lurie) (Epic, ASCAP)—Driving rock item moves from start to finish and has it to make a hefty Hot 100 chart dent. Wild vocal workout. Flip: No info available. Epic 5-10834 (CBS)

### \*LETTERMEN—OH MY LOVE (2:30)

(Prod: Lettermen Inc. Prod.) (Writers: Lennon-Ono) (Maclen, BMI/Ono, BMI)—Group made a strong chart dent with John Lennon's "Love" and follow it with another Lennon ballad beauty. Should hit MOR hard and move right over top 40. Flip: No info available. Capitol 3285

### SON OF MY FATHER—CHICORY/GIORGIO (3:12/3:46)

(Prod: Roger Easterby & Des Champ/Stop International Prod.) (Writers: Moroder-Bellotte-Holm) (Trousdale, BMI)—Two equally strong readings of the off-beat British smash. Chicory is the original hit on the rocker but the Giorgio version is a potent one too. The race is on for top 40 play! Flips: No info available. Epic 5-10837 (CBS/Dunhill 4304)

### FREDERICK KNIGHT—I'VE BEEN LONELY FOR SO LONG (3:11)

(Prod: E. Walker) (Writers: Knight-Weaver) (East/Memphis/Lowery, BMI)—Powerful debut on Stax is this dynamite funky beat blues ballad that will prove a soul giant and has it to break big top 40 as well. Flip: "Lean On Me" (2:53) (East/Memphis/Roffignac, BMI) Stax 0117

### GALLERY—NICE TO BE WITH YOU (2:37)

(Prod: Mike Theodore & Dennis Coffey) (Writer: Gold) (Interior, BMI)—Heavy top 40 easy beat rocker should break the group, produced by Dennis ("Scorpio") Coffey and Mike Theodore, for a hot chart item. Flip: No info available. Sussex 232 (Buddah)

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

\*BOBBY RUSSELL—Easy Made For Lovin' (2:15) (Prod: Snuff Garrett) (Writer: Russell) (United Artists, ASCAP)—From the forthcoming film "Honkers" Russell comes up with a clever rhythm item loaded with MOR, top 40 and country appeal. United Artists 50888

B.B. KING—Sweet Sixteen (3:26) (Prod: Ed Michel) (Writers: King-Josea) (Modern Music, BMI)—King follows "Ain't Nobody Home" with a heavy blues wailer with another dynamite King reading. ABC 11319

NEW BIRTH—Two Kinds of People (I Am) (3:06) (Prod: Fuqua III Prod.) (Writer: Bullock) (Dunbar, BMI)—Group made a heavy chart dent with "It's Impossible" and have a winner in this swinger that will hit hard soul and move right over pop as well. RCA 74-0657

\*OLIVIA NEWTON-JOHN—What Is Life (3:22) (Prod: Bruce Welch & John Farrar) (Writer: Harrison) (Harrisons, BMI)—The George Harrison rhythm ballad is updated in a fine reading by the "If Not For You" gal with much play and sales potential. Uni 55317 (MCA)

MOUTH AND MAC NEAL—How Do You Do? (2:57) (Prod: Hans van Hemert) (Writers: van Hemert-van Hoof) (WB, ASCAP)—A giant hit in Belgium and Holland, this driving rocker offers much top 40 and Hot 100 potential for the U.S. Philips 40715 (Mercury)

\*DAVY JONES—I'll Believe In You (2:43) (Prod: Jackie Mills) (Writer: Stover) (House of Gold, BMI)—Jones turns in a top reading of this rhythm ballad material that offers much appeal for top 40 and MOR and the charts. Bell 45-178

SOUTHERN COMFORT—River Woman (3:02) (Prod: Southern Comfort) (Writers: Barnwell) (Belsize, ASCAP)—Easy beat swinger has it to make a hefty chart dent via top 40 play. Capitol 3271

WHITE PLAINS—I Can't Stop (3:00) (Prod: Cook-Greenaway) (Writers: Hill-Hill) (Southern, ASCAP)—New sound for the British group is this smooth ballad performance with much chart potential. Deram 85080 (London)

\*JOHNNY PEARSON & HIS ORCH.—Sleepy Shores (3:08) (Prod: A.K.P.M. Prod.) (Writer: Pearson) (Easy Listening, ASCAP)—One of those off-beat instrumental ballad beauties that could break through MOR heavy and more heavily into top 40 for a left field winner. Mercury 73270

SANDY DENNY—Crazy Lady Blues (3:21) (Prod: Sandy Denny, Richard

Thompson & John Wood) (Writer: Denny) (UFO, BMI)—From her forthcoming LP, the British star offers a strong folk ballad performance here that should garner much attention, FM and top 40. A&M 1331

LEN BARRY—Diggin' Life (3:12) (Prod: Len Barry-D.W. Tricker) (Writer: Barry) (Kama Sutra/Double Diamond, BMI)—Barry has a strong chance for a chart return in this infectious rhythm item with a calypso flavor. Buddah 284

JAN BERRY—Mother Earth (2:55) (Prod: Jan Berry) (Writers: Berry-Jacobs) (Fiji, BMI)—Half of the Jan and Dean team comes up with a strong rhythm item that could easily return him to the charts via top 40 play. Ode 66023 (A&M)

JIMMY DRUIETT—Is There Anyone Home (3:35) (Prod: Metz, Bergen, Lipton) (Writers: Levine-Brown) (Ref Pocket Full of Tunes, BMI)—Driving rhythm ballad with a top vocal workout could prove an important top 40 item with chart action to follow. Wheel 32-0034 (RCA)

KIM CARNES—To Love Somebody (3:23) (Prod: Jimmy Bowen) (Writers: Gibb-Gibb) (Hamperor, BMI)—The Bee Gees past smash is delivered in a top reading by the gal who will be opening the David Cassidy concert bill nationally shortly. Much top 40 appeal here. Amos 166 (Bell)

\*LEE HOLDRIDGE ORCHESTRA—Victory Is Peace (Olympic Flame) (2:07) (Prod: Mill Okun) (Writers: Denver-Danoff-Hivert-Riger) (Cherry Lane, ASCAP)—The theme of the Olympic games, from the pen of John Denver and Fat City is beautifully delivered by arranger Holdridge with much potential top 40 and MOR. Paramount 0149

BUDDY BOHN—Picalilli Lady (2:54) (Prod: Jerry Lordan) (Writer: Bohn) (Purple Music, ASCAP)—Infectious folk rhythm from Britain could break through for a heavy chart item here, top 40 and MOR. Capitol 3250

CLARENCE THUDPUCKER—Where Do You Get Off (2:23) (Prod: Jerry Fuller) (Writer: Fuller) (Fullness, BMI)—Producer Jerry Fuller comes up with a winner in this wild rocker for top 40 with a vocal that sounds familiar! Bell 45-180

GERRY ROBINSON—(You're Makin') A Mountain out of a Molehill (2:40) (Prod: Jack Keller) (Writer: Duncan-Keller) (Colgems/Pennypacker, ASCAP)—Easy beat rocker, a natural or top 40 could break the composer-performer through the charts. MGM 14350

## TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

### JERRY LEE LEWIS—THINK ABOUT IT DARLIN' (2:03)

(Prod: Jerry Kennedy) (Writer: Foster-Rice) (Jack & Bill, ASCAP) Lewis follows his No. 1 winner "Would You Take Another Chance On Me" with more powerful ballad material and it has all that sales potency. Flip could prove a heavy top 40 pop hit. Flip: "Chantilly Lace" (2:50) (Glad, BMI) Mercury 73273

### DON GIBSON—FAR FAR AWAY (2:22)

(Prod: Wesly Rose) (Writer: Gibson) (Gibson's "Country Green" took him to the No. 1 spot. This infectious rhythm follow up is equally potent for play, sales and chart action. Flip: "What's Happened to Me" (2:50) (Acuff-Rose, BMI) Hickory 1623

### JOHNNY PAYCHECK—SOMEONE TO GIVE MY LOVE TO (3:00)

(Prod: Billy Sherrill) (Writers: Foster-Rice) (Jack & Bill, ASCAP) Paycheck made a giant return to the charts with his Top Ten winner, "She's All I Got." Follow up rhythm ballad has it to top that and go right to No. 1! Flip: No info available. Epic 5-10836

### STATLER BROTHERS—DO YOU REMEMBER THESE (2:52)

(Prod: Jerry Kennedy) (Writers: Reid-Reid-Lee) (House of Cash, BMI) The Statlers come up with another winner in this clever rhythm item that will spiral them right back up in the charts. Flip: "Since Then" (3:09) (House of Cash, BMI) Mercury 73275

### CONNIE SMITH—JUST WHAT I AM (2:23)

(Prod: Bob Ferguson) (Writers: Frazier-Owens) (Blue Crest/Hill & Range, BMI)—This Dallas Frazier-"Doodle" Owens rhythm ballad is a beauty and has a performance to match just the one she needed to top the recent "I'm Sorry If My Love Got In Your Way." Flip: "I'd Still Want to Serve Him Today" (2:18) (Neelys Bend, BMI) RCA 74-0655

### WILBURN BROTHERS—ARKANSAS (2:25)

(Writer: Black) (Sure Fire, BMI)—The Wilburn's sing of their grass roots and the result will prove a giant chart hit for them. Top performance. Flip: No info available. Decca 32921

### BOBBY RUSSELL—EASY MADE FOR LOVIN' (See Pop Pick)

## CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

WEBB PIERCE—Hey Good Looking (2:35) (Rose, BMI) Decca 32924

DICK CURLESS—January, April and Me (3:27) (Central Songs, BMI) Capitol 3267

KITTY WELLS—Sincerely (2:41) (Arc, BMI) Decca 32931

DUANE DEE—Sweet Apple Wine (2:59) (Jangle, ASCAP) Cartwheel 207

LEROY VAN DYKE—I'd Rather Be Wantin' Love (2:36) (Contention, SESAC) Decca 32933

KRIS KRISTOFFERSON—Josie (See Pop Pick)

## TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

### ISAAC HAYES—DO YOUR THING (See Pop Pick)

### ISLEY BROTHERS—LAY-AWAY (See Pop Pick)

### SONNY CHARLES—IT'S ALRIGHT IN THE CITY (See Pop Pick)

### FREDERICK KNIGHT—I'VE BEEN LONELY FOR SO LONG (See Pop Pick)

### NEW BIRTH—TWO KINDS OF PEOPLE (I Am) (See Pop Pick)

## CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

B.B. KING—Sweet Sixteen (See Pop Pick)

ALBERT COLLINS—Get Your Business Straight (3:03) (Chrissica, BMI) Tumbleweed 1002

ARCHIE BELL & THE DRELLS—I Can't Face You Baby (2:26) (Assorted, BMI) Atlantic 2855

GLORIA LYNNE—Never My Love (2:56) (Warner-Tamerlane, BMI) Mercury 73267

LEON HAYWOOD—Clean Up Your Own Back Yard (2:55) (Cotillion/Jim-Edd, BMI) Atlantic 2858

FEBRUARY 19, 1972, BILLBOARD

# FINALLY, SOMEONE\* DID IT JUSTICE...



\* that someone is general american records

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# Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	3	<b>WITHOUT YOU</b>	Nilsson (Richard Perry), RCA 74-0604
2	1	<b>LET'S STAY TOGETHER ●</b>	Al Green (Willie Mitchell), Hi 2202 (London)
3	6	<b>HURTING EACH OTHER</b>	Carpenters (Jack Daugherty), A&M 1322
4	4	<b>PRECIOUS &amp; FEW</b>	Climax (Larry Cox), Rocky Road 30,000 (Bell)
5	5	<b>NEVER BEEN TO SPAIN</b>	Three Dog Night (Richard Podolor), Dunhill 4299
6	7	<b>DOWN BY THE LAZY RIVER</b>	Osmonds (Michael Lloyd & Alan Osmond), MGM 13324
7	2	<b>AMERICAN PIE ●</b>	Don McLean (Ed Freeman), United Artists 50856
8	8	<b>JOY</b>	Apollo 100 (Miki Dallon), Mega 615-0050
9	14	<b>LION SLEEPS TONIGHT</b>	Robert John (Hank Medress & Dave Appell), Atlantic 2846
10	28	<b>EVERYTHING I OWN</b>	Bread (David Gates), Elektra 45765
11	16	<b>SWEET SEASONS</b>	Carole King (Lou Adler), Ode 66022 (A&M)
12	10	<b>DAY AFTER DAY</b>	Badfinger (George Harrison), Apple 1841
13	13	<b>ANTICIPATION</b>	Carly Simon (Paul Samwell-Smith), Elektra 45759
14	9	<b>BRAND NEW KEY ●</b>	Melanie (Peter Scheekeryk), Neighborhood 4201 (Famous)
15	15	<b>BLACK DOG</b>	Led Zeppelin (Jimmy Page), Atlantic 2849
16	23	<b>DON'T SAY YOU DON'T REMEMBER</b>	Beverly Bremers (Victrix Prod.), Scepter 12315
17	17	<b>STAY WITH ME</b>	Faces (Glyn Johns/Faces), Warner Bros. 7545
18	25	<b>BANG A GONG (Get It On)</b>	T. Rex (Tony Visconti), Reprise 1032
19	11	<b>CLEAN UP WOMAN ●</b>	Betty Wright (Willie Clarke & Clarence Reid), Alston 4601 (Atlantic)
20	12	<b>SUNSHINE ●</b>	Jonathan Edwards (Peter Casperson), Capricorn 8021 (Atco)
21	22	<b>THE WITCH QUEEN OF NEW ORLEANS</b>	Redbone (Pat Vegas & Lolly Vegas), Epic 5-10749 (CBS)
22	29	<b>THE WAY OF LOVE</b>	Cher (Snuff Garrett), Kapp 2158 (MCA)
23	26	<b>MY WORLD</b>	Bee Gees (Bee Gees & Robert Stigwood), Atco 6871
24	24	<b>FIRE AND WATER</b>	Wilson Pickett (Brad Shapiro & Dave Crawford), Atlantic 2850
25	30	<b>FLOY JOY</b>	Supremes ("Smookey"), Motown 1195
26	19	<b>DROWNING IN THE SEA OF LOVE</b>	Joe Simon (Staff), Spring 120 (Polydor)
27	39	<b>HEART OF GOLD</b>	Neil Young (Elliot Mazer & Neil Young), Reprise 1065
28	18	<b>SCORPIO ●</b>	Dennis Coffey & the Detroit Guitar Band (Theodore & Coffey), Sussex 226 (Buddah)
29	20	<b>YOU ARE MY EVERYTHING ●</b>	Stylistics (Thom Bell), Avco 4581
30	21	<b>KISS AN ANGEL GOOD MORNING</b>	Charley Pride (Jack Clement), RCA 74-0550
31	34	<b>FOOTSTOMPIN' MUSIC</b>	Grand Funk Railroad (Terry Knight), Grand Funk 1841 (Capitol)
32	35	<b>AIN'T UNDERSTANDING MELLOW</b>	Jerry Butler & Brenda Lee Eager (Gerald Sime & Jerry Butler), Mercury 73255
33	33	<b>FEELIN' ALRIGHT</b>	Joe Cocker (Denny Cordell for Tarantula Prod.), A&M 1063

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	40	<b>I CAN'T HELP MYSELF (Sugar Pie, Honey Bunch)</b>	Donnie Elbert (Donnie Elbert), Avco 4587
35	44	<b>JUNGLE FEVER</b>	Chakachas (Roland Kluger), Polydor 15030
36	27	<b>THAT'S THE WAY I FEEL ABOUT 'CHA</b>	Bobby Womack (Free Productions & Muscle Shoals Sound), United Artists 50847
37	41	<b>SOFTLY WHISPERING I LOVE YOU</b>	English Congregation (John Burgess), Atco 6865
38	51	<b>MOTHER AND CHILD REUNION</b>	Paul Simon (Roy Halee/Paul Simon), Columbia 4-45547
39	50	<b>RING THE LIVING BELL</b>	Melanie (Peter Scheekeryk), Neighborhood 4202 (Famous)
40	43	<b>YOU WANT IT, YOU GOT IT</b>	Detroit Emeralds (Katouzzion Prod.), Westbound 192 (Janus)
41	48	<b>WE'VE GOT TO GET IT ON AGAIN</b>	Addrisi Brothers (Norbert Putnam), Columbia 4-45521
42	38	<b>LEVON</b>	Elton John (Gus Dudgeon), Uni 55314 (MCA)
43	46	<b>NICKEL SONG</b>	Melanie (Peter Scheekeryk), Buddah 268
44	45	<b>DO THE FUNKY PENGUIN</b>	Rufus Thomas (Tom Nixon), Stax 0112
45	52	<b>RUNNIN' AWAY</b>	Sly & the Family Stone (Sly Stone), Epic 5-10829 (CBS)
46	49	<b>I GOTCHA</b>	Joe Tex (Buddy Killen), Dial 1010 (Mercury)
47	61	<b>TALKING LOUD AND SAYING NOTHING</b>	James Brown (James Brown-Brother Production), Polydor 14109
48	42	<b>MAKE ME THE WOMAN THAT YOU GO HOME TO</b>	Gladys Knight & the Pips (Clay McMurray), Soul 35091 (Motown)
49	71	<b>ROCK AND ROLL LULLABY</b>	B. J. Thomas (Steve Tyrell-Al Gorgoni), Scepter 12344
50	56	<b>UNTIL IT'S TIME FOR YOU TO GO</b>	Elvis Presley, RCA 74-0619
51	53	<b>COUNTRY WINE</b>	Raiders (Mark Lindsay), Columbia 4-45335
52	55	<b>SHOW ME HOW</b>	Emotions (Isaac Hayes & David Porter), Volt 4066
53	54	<b>SON OF SHAFT</b>	Bar-Kays (Allen Jones), Volt 4073
54	37	<b>TOGETHER LET'S FIND LOVE</b>	5th Dimension (Bones Howe), Bell 45-170
55	66	<b>NO ONE TO DEPEND ON</b>	Santana (Santana), Columbia 4-4552
56	80	<b>HANDBAGS AND GLADRAGS</b>	Rod Stewart (Lou Reizner), Mercury 73031
57	62	<b>CRAZY MAMA</b>	J. J. Cale (Audie Ashworth), Shelter 7314 (Capitol)
58	47	<b>TUPELO HONEY</b>	Van Morrison (Van Morrison and Ted Templeman), Warner Bros. 7543
59	63	<b>LOVE ME, LOVE ME LOVE</b>	Frank Mills (Frank Mills), Sunflower 118 (MGM)
60	65	<b>BRIAN'S SONG</b>	Michel Legrand (Michel Legrand), Bell 45-171
61	79	<b>NOW RUN AND TELL THAT</b>	Denise LaSalle (Crajon Ents.), Westbound 201
62	88	<b>ROUNDABOUT</b>	Yes (Yes and Eddy Offord), Atlantic 2854
63	64	<b>IRON MAN</b>	Black Sabbath (Rodger Bain), Warner Bros. 7530
64	67	<b>LOVE GONNA PICK UP</b>	Persuaders (Poindexter Brothers), Win Or Lose 220 (Atlantic)
65	59	<b>MOVE 'EM OUT</b>	Delaney & Bonnie (Delaney Bramlett), Atco 6866
66	—	<b>COULD IT BE FOREVER</b>	David Cassidy (Wes Farrell), Bell 45-187

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	68	<b>SLIPPIN' INTO DARKNESS</b>	War (Jerry Goldstein), United Artists 50867
68	69	<b>AJAX AIRLINES</b>	Hudson & Landry (Lew Bedell) Dore 86E
69	72	<b>DIAMONDS ARE FOREVER</b>	Shirley Bassey (John Barry), United Artists 50845
70	73	<b>KEEP PLAYING THAT ROCK 'N' ROLL</b>	Edgar Winter's White Trash (Rick Derringer), Epic 5-10788 (CBS)
71	76	<b>CRY</b>	Lynn Anderson (Glenn Sutton), Columbia 4-45529
72	89	<b>GLORY BOUND</b>	Grass Roots (Steve Barri), Dunhill 4302 (ABC)
73	81	<b>GIMME SOME MORE</b>	J.B.'s (James Brown), People 602 (Polydor)
74	96	<b>THAT'S WHAT LOVE WILL MAKE</b>	Little Milton (Don Davis), Stax 0111
75	83	<b>STANDING IN FOR JODY</b>	Johnnie Taylor (Don Davis), Stax 114
76	78	<b>WILL YOU STILL LOVE ME TOMORROW</b>	Roberta Flack (Joel Dorn), Atlantic 2851
77	77	<b>I WROTE A SIMPLE SONG</b>	Billy Preston (Billy Preston), A&M 1320
78	84	<b>EVERY DAY OF MY LIFE</b>	Bobby Vinton (Jimmie Crane & Al Jacobs), Epic 5-10822 (CBS)
79	82	<b>RUNAWAY/HAPPY TOGETHER</b>	Dawn featuring Tony Orlando (O. Henry Medress, Dave Appell & Tokens), Bell 45-175
80	85	<b>(Oh Lord Won't You Buy Me a) MERCEDES BENZ</b>	Goose Creek Symphony (Goose Creek Symphony), Capitol 3246
81	75	<b>LONESOME MARY</b>	Chilliwack (Chilliwack-Barncard), A&M 1310
82	87	<b>MR. PENGUIN Pt. 1</b>	Lunar Funk (Tedroe Prod.), Bell 45,172
83	98	<b>CHEER</b>	Potliquor (Jim Brown), Janus 179
84	—	<b>A HORSE WITH NO NAME</b>	America (Ian Samwell), Warner Bros. 7555
85	90	<b>STEP OUT</b>	Mama & Pappa (John Phillips), Dunhill 4301 (ABC)
86	86	<b>BEDTIME STORY</b>	Tammy Wynette (Billy Sherrill), Epic 5-10818 (CBS)
87	94	<b>GOIN' DOWN (On the Road to L.A.)</b>	Terry Black & Laurel Ward (Bill Gilliland-Roger Cook), Kama Sutra 540 (Buddah)
88	—	<b>DAY I FOUND MYSELF</b>	Honey Cone (Staff), Hot Wax 7113 (Buddah)
89	—	<b>TAURUS</b>	Dennis Coffey and the Detroit Guitar Band (Mike Theodore), Sussex 233 (Buddah)
90	93	<b>A SIMPLE GAME</b>	Four Tops (Tony Clarke), Motown 1196
91	91	<b>WHITE LIES</b>	Grin (David Briggs), Spindizzy 4005 (CBS)
92	99	<b>IT'S FOUR IN THE MORNING</b>	Faron Young (Jerry Kennedy), Mercury 73250
93	—	<b>(Love Me) LOVE THE LIFE I LEAD</b>	Fantastics (Tony Macauley), Bell 45,157
94	—	<b>ONE WAY SUNDAY</b>	Mark Almond (Tommy LiPuma), Blue Thumb 206
95	95	<b>NUMBER WONDERFUL</b>	Rock Flowers (Wes Farrell), Wheel 32-0032 (RCA)
96	—	<b>WALKING UP ALONE</b>	Paul Williams (Michael Jackson), A&M 1325
97	—	<b>DA DOO RON RON</b>	Ian Matthews (Ian Matthews), Vertigo 103 (Mercury)
98	100	<b>SHAKE OFF THE DEMON</b>	Brewer and Shipley (Michael Brewer & Tom Shipley), Kama Sutra 539 (Buddah)
99	—	<b>TOGETHER AGAIN</b>	Bobby Sherman (Ward Sylvester), Metromedia 240
100	—	<b>TELL 'EM WILLIE BOY'S A'COMIN'</b>	Tommy James (Tommy James, Bob King & Pete Drake), Roulette 7119

**HOT 100 A TO Z—(Publisher-Licensor)**

Ain't Understanding Mellow (Butler/Chappell, ASCAP)	32
Ajax Airlines (Meadowlark, ASCAP)	68
American Pie (Yahveh/Mayday, BMI)	7
Anticipation (Quackenbush, ASCAP)	13
Bang a Gong (Get It On) (Tra-Essex, ASCAP)	18
Bedtime Story (Algee/Flagship, BMI)	86
Black Dog (Superhype, ASCAP)	15
Brand New Key (Neighborhood, ASCAP)	14
Brian's Song (Colgems, ASCAP)	60
Cheer (Flypaper, BMI)	83
Clean Up Woman (Sherlyn, BMI)	19
Could It Be Forever (Pocketful of Tunes, BMI)	66
Country Wine (Daria, ASCAP)	51
Crazy Mama (Moss Rose, BMI)	57
Cry (Shapiro-Bernstein, ASCAP)	97
Da Doo Ron Ron (Mather Bertha/Trio, BMI)	71
Day After Day (Apple, ASCAP)	12
Day I Found Myself (Gold Forever, BMI)	88
Diamonds Are Forever (Unart, BMI)	69
(Do the) Funky Penguin Pt. 1 (Stripe/East/Memphis, BMI)	44

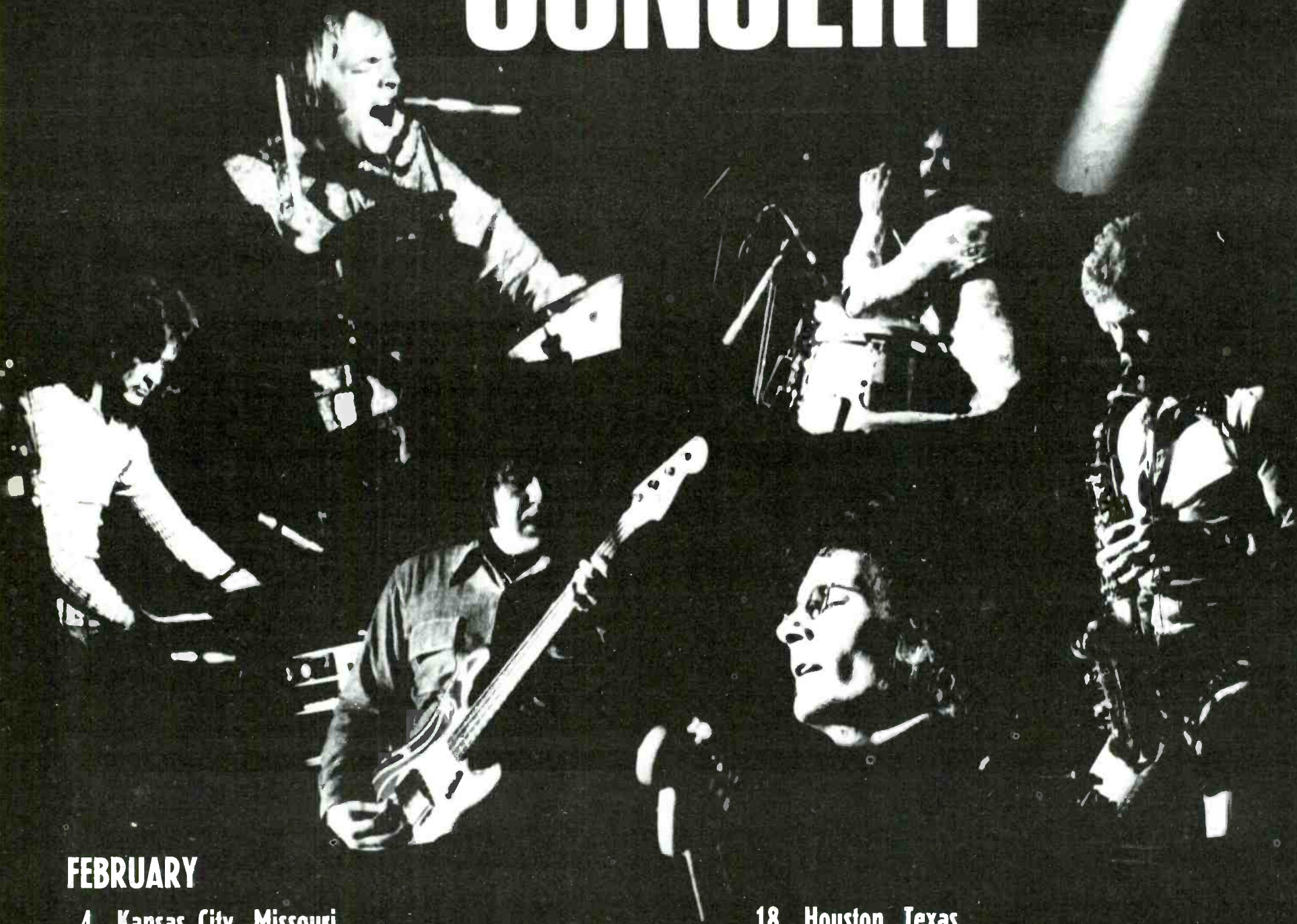
Don't Say You Don't Remember (Sunbury, ASCAP)	14
Down by the Lazy River (Kolob, BMI)	6
Drowning in the Sea of Love (Assorted, BMI)	26
Every Day of My Life (Miller, ASCAP)	78
Everything I Own (Screen Gems-Columbia, BMI)	10
Feelin' Alright (Almo, ASCAP)	33
Fire and Water (Irving, BMI)	24
Floy Joy (Jobete, BMI)	25
Footstompin' Music (Storybook, BMI)	31
Gimme Some More (Dynatone/Belinda/Unichappel, BMI)	73
Glory Bound (Wingate, ASCAP)	72
Goin' Down (On the Road to L.A.) (James, BMI)	87
Handbags and Gladrags (Lovely, ASCAP)	56
Heart of Gold (Silver Fiddle, BMI)	27
Heart of Silver (Irving, BMI)	24
Hurting Each Other (Andalusian/Andrew Scott, ASCAP)	3
I Can't Help Myself (Sugar Pie, Honey Bunch) (Jobete, BMI)	34
I Gotcha (Tree, BMI)	46

I Wrote a Simple Song (Irving/Web, BMI)	77
It's Four in the Morning (Chesmont, BMI)	92
Iron Man (Tro-Andover, ASCAP)	63
Joy (Campbell-Connelly, ASCAP)	8
Jungle Fever (Intersong, USA/Chappell, ASCAP)	35
Keep Playing That Rock 'n' Roll (Hierophant, BMI)	70
Kiss An Angel Good Morning (Playback, BMI)	30
Let's Stay Together (Jec, BMI)	2
Levon (James, BMI)	42
Lion Sleeps Tonight (Folkways, BMI)	9
Lonesome Mary (Irving/Haida, BMI)	81
Love Gonna Pick Up (Cotillion/Win or Lose, BMI)	64
Love Me, Love Me Love (North Country, BMI)	59
(Love Me) Love the Life I Lead (Macauley, BMI)	93
Make Me the Woman That You Go Home To (Jobete, BMI)	48
Mother and Child Reunion (Charing Cross, BMI)	38
Move 'Em Out (East Memphis, BMI)	65
Mr. Penguin Pt. 1 (Colgems, ASCAP)	82
My World (Casseroles/Warner Tamerlane, BMI)	23
Never Been to Spain (Lady Jane, BMI)	5
Nickel Song (Kama Rippo/Amelaine, ASCAP)	43
No One to Depend On (Petra, BMI)	55

Now Run and Tell That (Ordona/Bridgeport, BMI)	61
Number Wonderful (Pocket Full of Tunes/Saturday/Ringing Bros. & Barnum & Bailey, BMI)	95
(Oh Lord, Won't You Buy Me a) Mercedes Benz (Strong Arm, ASCAP)	47
One Way Sunday (Almo, ASCAP)	94
Precious and Few (Caesar's Music Library/Emerald City, ASCAP)	4
Ring the Living Bell (Neighborhood, ASCAP)	39
Rock and Roll Lullaby (Summerhill Songs/Screen Gems-Columbia, BMI)	4
Roundabout (Cotillion, BMI)	49
Runaway/Happy Together (Vicki/Noma/Koppelman & Rubin, BMI)	62
Runnin' Away (Stone Flower, BMI)	79
Scorpio (Interior, BMI)	45
Shake Off the Demon (Talking Beaver, BMI)	28
Show Me How (East/Memphis, BMI)	98
A Simple Game (Kenwood, BMI)	52
Slippin' Into Darkness (United Artists, ASCAP)	97
Softly Whispering I Love You (Maribus, BMI)	67
Son of Shaft (East/Memphis, BMI)	53
Standing in for Jody (Groovesville, BMI)	75
Stay With Me (Warner Bros., ASCAP)	17

Step Out (Star Show, ASCAP)	85
Sunshine (Castle Hill, ASCAP)	20
Sweet Seasons (Screen Gems-Columbia, BMI)	11
Talking Loud and Saying Nothing (Dynatone/Belinda, BMI)	47
Taurus (Interior, BMI)	89
Tell 'Em Willie Boy's A'Comin' (Mandan, BMI)	100
That's the Way I Feel About 'Cha (Unart/Tracebob, BMI)	36
That's What Love Will Make (Trice, BMI)	74
Together Again (Famous, ASCAP)	99
Together Let's Find Love (Fifth Star, BMI)	54
Tupelo Honey (Caledonia Soul/WB, ASCAP)	58
Until It's Time for You to Go (Gypsy Boy, ASCAP)	50
Waking Up Alone (Almo, ASCAP)	96
The Way of Love (Chappell, ASCAP)	22
We've Got to Get It on Again (Blackwood, BMI)	41
White Lies (Hilmer, ASCAP)	91
Will You Still Love Me Tomorrow (Screen Gems-Columbia, BMI)	80
Witch Queen of New Orleans, The (Novalene/Blackwood, BMI)	76
Without You (Apple, ASCAP)	21
You Are Everything (Bellboy/Assorted, BMI)	1
You Want It, You Got It (Bridgeport, BMI)	29

# RARE EARTH IN CONCERT



## FEBRUARY

- 4 Kansas City, Missouri
- 5 Kalamazoo, Mich., Western Michigan University
- 6 St. Louis, Missouri
- 8 Rustin, La.—Louisiana Tech University
- 10 Indianapolis, Indiana
- 12 Kansas State Teachers College at Emporia, Kan.
- 13 Dallas, Texas

- 18 Houston, Texas
- 19 San Antonio, Texas
- 20 Tulsa, Oklahoma
- 21 Wichita, Kan.—Wichita, Kansas, University
- 24 El Paso, Texas
- 25 San Bernardino, California
- 26 Anaheim Civic Center, Los Angeles, Calif.

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# Billboard TOP LP's & TAPE

FOR WEEK ENDING JAN 31 1972

THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard. X Indicates not available ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by red bullet). ● ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
1	1	15	DON McLEAN American Pie United Artists UAS 5535	●		X	36	35	36	ROD STEWART Every Picture Tells a Story Mercury SBM 1-609	●		X	71	49	8	ENGELBERT HUMPERDINCK Live at the Riviera, Las Vegas Parrot XPAS 71051 (London)			
2	2	7	GEORGE HARRISON & FRIENDS Concert for Bangla Desh Apple STCK 3385	●		X	37	36	8	RARE EARTH IN CONCERT Rare Earth R 534 D (Motown)				72	42	9	NEW SEEKERS We'd Like to Teach the World to Sing Elektra EKS 74018			X
3	3	11	CAROLE KING Music Ode SP 77013 (A&M)	●			38	85	2	DAVID CASSIOY Cherish Bell 6070				73	61	23	JOHN LENNON Imagine Apple 3379	●		X
4	4	7	ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7	●		X	39	90	2	JAMMING WITH EDWARD Various Artists Rolling Stone COC 39100 (Atco)			X	74	74	7	DIAMONDS ARE FOREVER Soundtrack United Artists UAS 5220			
5	5	13	LED ZEPPELIN IV Atlantic SD 7208	●		X	40	46	4	TEMPTATIONS Solid Rock Gordy G 961 L (Motown)			X	75	75	11	HONEY CONE Soulful Tapestry Hot Wax HA 707 (Buddah)			
6	6	10	FACES A Nod Is as Good as a Wink to a Blind Horse Warner Bros. BS 2574			X	41	30	15	NEIL DIAMOND Stones Uni 93106 (MCA)	●			76	82	3	REDBONE Message From a Drum Epic KE 30q15 (CBS)			X
★	14	11	TRAFFIC Low Spark of High-Heeled Boys Island SW 9306 (Capitol)			X	42	45	9	JAMES BROWN Revolution of the Mind/Recorded Live at the Apollo Polydor PD 3003			X	77	78	13	WHO Meaty, Beaty, Big & Bouncy Decca DL 79182 (MCA)	●		
★	11	5	YES Fragile Atlantic SD 7211			X	43	—	1	MICHAEL JACKSON Got to Be There Motown M 747 L			X	★	88	3	KING CRIMSON Islands Atlantic SD 7212			X
★	16	12	NILSSON Nilsson Schmilsson RCA LSP 4515			X	44	33	16	DONNY OSMOND To You With Love MGM SE 4797	●			79	65	17	VAN MORRISON Tupelo Honey Warner Bros. WS 1950			X
★	13	5	EMERSON, LAKE & PALMER Pictures at an Exhibition Capitol ELP 6666			X	45	28	11	ALL IN THE FAMILY TV Cast Atlantic SD1594	●		X	80	80	9	LEONARD BERNSTEIN Mass Columbia M2 31008			
11	9	20	CAT STEVENS Teaser & the Firecat A&M SP 4313	●			46	43	12	CHARLEY PRIDE Sings Heart Songs RCA LSP 4617			X	81	63	9	LAURA NYRO Gonna Take a Miracle Columbia KC 30987			
12	8	13	ELTON JOHN Madman Across the River Uni 93120 (MCA)	●			★	136	2	AL GREEN Let's Stay Together Hi SHL 32070 (London)			X	★	155	2	MALO Warner Bros. BS 2584			X
13	10	15	CHICAGO At Carnegie Hall Columbia C4X 30865	●			★	—	1	ARETHA FRANKLIN Young, Gifted & Black Atlantic SD 8213			X	83	58	25	AL GREEN Gets Next to You Hi SXL 32062 (London)			X
★	17	4	OSMONDS Phase III MGM SE 4796			X	50	39	27	SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)			X	84	50	21	SONNY & CHER LIVE Kapp KS 3654 (MCA)			
★	23	3	BREAD Baby I'm-A Want You Elektra EKS 75015			X	★	76	5	DRAMATICS Whatcha See Is Whatcha Get Volt VOS 6018			X	85	87	14	MOM & DADS Rangers Waltz GNP Crescendo GNPS 2061			X
16	7	46	CAROLE KING Tapestry Ode SP 77009 (A&M)	●			52	57	16	T. REX Electric Warrior Reprise RS 6466			X	86	81	24	SUMMER OF '42 Soundtrack Warner Bros. WS 1925			X
17	12	12	GRAND FUNK RAILROAD E Pluribus Funk Grand Funk Railroad WS 853 (Capitol)	●		X	53	53	17	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	●		X	87	89	6	MARK-ALMOND II Blue Thumb BTS 32			X
18	15	15	MELANIE Gather Me Neighborhood HRS 47001 (Famous)			X	54	41	15	DENNIS COFFEY & THE DETROIT GUITAR BAND Evolution Sussex SXES 7004 (Buddah)			X	88	92	5	J.J. CALE Naturally Shelter SW 8908 (Capitol)			X
19	20	8	JACKSON 5 Greatest Hits Motown M 741 L			X	55	40	65	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)	●			89	84	75	CARPENTERS Close to You A&M SP 4271	●		
20	18	11	ISSAC HAYES Black Moses Enterprise ENS 2-5003 (Stax/Volt)	●			56	59	25	BLACK SABBATH Master of Reality Warner Bros. BS 2562	●		X	90	86	23	BARBRA JOAN STREISAND Columbia KC 30792	●		
21	19	11	BOB DYLAN'S GREATEST HITS, Vol. 2 Columbia KG 31120	●			57	55	27	MOODY BLUES Every Good Boy Deserves Favour Threshold THS 5 (London)	●			★	175	2	ELVIS PRESLEY Elvis Now RCA LSP 4671			X
★	64	2	PAUL SIMON Columbia KC 30750				58	51	22	CHER Kapp KS 3649 (MCA)			X	92	96	31	ALLMAN BROS. BAND At Fillmore East Capricorn SD 2-802 (Atco)	●		X
23	21	19	SANTANA III Columbia KC 30595	●			59	47	10	MOUNTAIN Flowers of Evil Windfall 5501 (Bell)	●			93	93	72	SANTANA Abraxas Columbia KC 30130	●		
24	24	12	ALICE COOPER Killer Warner Bros. BS 2567	●		X	60	52	13	HUDSON & LANDRY Losing Their Heads Dore 326			X	94	97	36	MARVIN GAYE What's Going On Tamla TS 310 (Motown)			X
25	22	9	WINGS Wild Life Apple SW 3386	●		X	★	83	7	GLADYS KNIGHT & THE PIPS Standing Ovation Soul S 736L (Motown)			X	95	98	8	PAPA JOHN CREACH Grunt FTR 1003 (RCA)			X
26	26	38	CARPENTERS A&M SP 3502	●			62	50	26	PARTRIDGE FAMILY Sound Magazine Bell 60604	●			★	131	2	DOORS Weird Scenes Inside the Gold Mine Elektra BE-6001			X
27	27	11	ROBERTA FLACK Quiet Fire Atlantic SD 1594			X	63	54	28	WHO Who's Next Decca DL 79182 (MCA)	●			97	95	12	LEON RUSSELL & MARC BENNO Asylum Choir II Shelter SW 8910 (Capitol)			X
28	25	14	SLY & THE FAMILY STONE There's a Riot Goin' On Epic KE 30986 (CBS)	●			64	66	4	DIONNE WARWICKE Dionne Warner Bros. BS 2585			X	98	94	7	CAT STEVENS Very Young & Early Songs Deram DES 18061 (London)			
29	32	10	STYLISTICS Avco AC 33023			X	65	69	16	HUMBLE PIE Performance: Live Rockin' the Fillmore A&M SP 3607			X	99	91	19	QUINCY JONES Smackwater Jack A&M SP 3037			
30	29	18	THREE DOG NIGHT Harmony Dunhill DSX 30108	●			66	67	8	GROVER WASHINGTON, JR. Inner City Blues Kudu Ku 03 (CTI)			X	100	107	6	A CLOCKWORK ORANGE Soundtrack Warner Bros. BS 2573			X
31	38	13	CARLY SIMON Anticipation Elektra EKS 75016			X	67	68	41	JETHRO TULL Aqualung Reprise MS 2035	●		X	101	102	78	ROBERTA FLACK Chapter Two Atlantic SD 1569	●		X
32	31	13	PETER NERO Summer of '42 Columbia C 31105			X	68	70	55	CAT STEVENS Tea for the Tillerman A&M SP 4280	●		X	102	99	27	CHI-LITES (For God's Sake) Give More Power to the People Brunswick BL 754170			X
33	34	22	CHEECH & CHONG Ode SP 77010 (A&M)			X	69	62	34	YES ALBUM Atlantic SD 8283			X	103	71	7	HILLSIDE SINGERS I'd Like to Teach the World to Sing Metromedia KMD 1051			X
★	44	9	BADFINGER Straight Up Apple ST 3387			X	70	56	14	JONATHAN EDWARDS Capricorn SD 862 (Atco)			X	104	101	20	JIMI HENDRIX/SOUNDTRACK Rainbow Bridge Reprise MS 2040	●		X
35	37	4	JERRY GARCIA Garcia Warner Bros. BS 2582			X							X	105	100	10	KINKS Muswell Hillbillies RCA LSP 4644			X

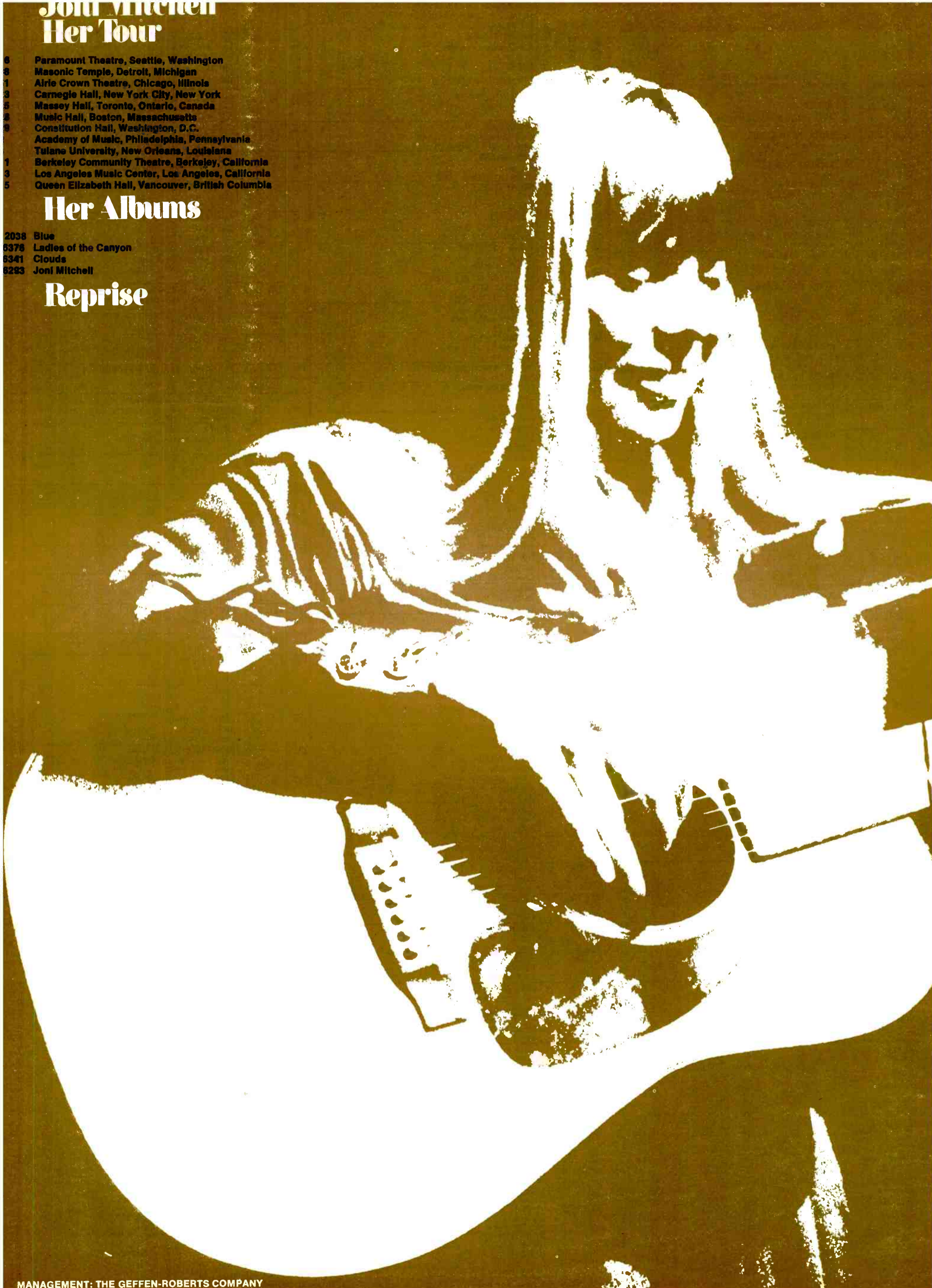
# Joni Mitchell Her Tour

- 6 Paramount Theatre, Seattle, Washington
- 8 Masonic Temple, Detroit, Michigan
- 1 Airie Crown Theatre, Chicago, Illinois
- 3 Carnegie Hall, New York City, New York
- 5 Massey Hall, Toronto, Ontario, Canada
- 8 Music Hall, Boston, Massachusetts
- 9 Constitution Hall, Washington, D.C.
- Academy of Music, Philadelphia, Pennsylvania
- Tulane University, New Orleans, Louisiana
- 1 Berkeley Community Theatre, Berkeley, California
- 3 Los Angeles Music Center, Los Angeles, California
- 5 Queen Elizabeth Hall, Vancouver, British Columbia

## Her Albums

- 2038 Blue
- 6378 Ladies of the Canyon
- 6341 Clouds
- 6283 Joni Mitchell

## Reprise







## Swazi Radio Beams To 6 African Countries

By PETER FELDMAN

JOHANNESBURG—Swazi Radio, a new commercial station, will take to the air from Mbabane on Feb. 1. It has been geared to beam light music programs to six countries.

The station, which will broadcast to South Africa from a barely 400 meters from the South African border, will compete with the South African Broadcasting Corporation's Springfield Radio and Lourenco Marques Radio.

Heading the station is Mark Wodlinger, an American, whose company Inter-Media of Kansas City owns four commercial radio and television stations.

Wodlinger said Swazi Radio would be "non-political" and reach listeners in South Africa, Botswana, Lesotho, Zambia and Rhodesia.

It would be manned at first by American and South African technicians. Six American and three Johannesburg disk jockeys would handle the broadcasting.

The station would be owned jointly by Wodlinger's company, will hold 60 percent of the shares; the Swaziland Government (2 percent) and a group of Swazi citizens.

Among the directors are Zachs

Nkosi, the Swazi undersecretary for commerce, industry and mines and General J.P. Gous, a former South African Police Commissioner, who will represent South African interests on the board.

Wodlinger said many South African-based companies had already booked advertising time. There had also been a fair response from commercial undertakings in Swaziland, Mozambique and other neighbor states.

More than 500,000 rand dollars worth of advertising had been booked.

Unlike Lourenco Marques Radio, Swazi Radio will be fully automated. Programs will be taped in Johannesburg and transported to Swaziland. Although the station will be equipped with the facilities for "on the spot" broadcasts, this will not be the usual practice and other technicians will work on the Swaziland premises.

The new station will be on the air from six in the morning until midnight during weekdays and from six until one in the morning at weekends.

There will be no news service and the programs will be devoted to country music, pop, Top 40 and "heavy" music.

## Deals Signed for Black Acts in South Africa

JOHANNESBURG—To meet the current interest in Afro-rock, Sagittarius Management here has concluded management, recording, production and music publishing deals with the top Black acts south of the equator.

Clive Calder, a director of the company who also handles his own record production outfits, said: "Over the past 12 months we have made a concentrated study of black music in Africa and have signed exclusive representation with artists not only in South Africa, but also Mozambique, Rhodesia and Swaziland."

The company is enjoying success with a white Afro-rock group,

Hawk, who has a best-selling album, "African Day," on the market. The five-member group recently completed an extensive nationwide concert tour.

"Also, we have two colored acts, the Miracles and the Triangle, who are into a 'soul' Afro-rock bag and to date we have aimed their record product solely at the local market."

But Calder emphasized that in the future these acts would be recorded with the view of placing the products on the international market. Other acts signed with the same objectives include the Strangers, the Drive, Sparks, Flaming Souls and the Mojos.

## FTC Negative Option Rule

• Continued from page 8

a "reasonably equivalent alternative offer." But if the subscriber does not want the substitutes, and prefers to cancel membership, the club must accept the cancellation.

A subscriber can also cancel if any part of his originally requested introductory selections were not sent him. But in this case, the subscriber must return the rest of the introductory or bonus merchandise to the club.

FTC said the proposed rules would make any of the above-named infractions illegal acts. Also illegal would be failure to end promptly the membership of a customer who has requested cancellation in writing. It would also be illegal to ship, without subscriber's consent, substitute mer-

chandise for what he originally ordered.

Although the rules are strict, the FTC said it recognizes that "an industry dependent on millions of mail transactions each month cannot completely avoid errors." Therefore, occasional, random, sporadic or isolated nonconformance will not constitute a violation—provided the club's facilities are adequate to keep such accidents to a minimum, and correct them promptly.

Written comment on the proposed rule should be sent to reach the FTC on or before April 10, 1972. Address comment to: Assistant Director, Division of Rules and Guides, Bureau of Consumer Protection, Federal Trade Commission, Pennsylvania Ave. and Sixth St., N.W., Washington, D. C. 20580.

## Levy Management Concept

• Continued from page 6

Levy is also looking for young people who may be interested in management for possible slots within his organization.

"You have to keep your hand on the artistic and creative end of the business. It's got to be more than just the bottom line."

What makes Levy's plan different, he says, is that other managers have gone into business ventures with their clients once they

have achieved success. "There is the danger of paying out more money in our first year of operation than we will earn."

Under his plan, Levy will establish legal and business management services for his clients using outside sources, but working under his direction.

Levy's roster of established names includes Les McCann, Jerry Butler, Roberta Flack, Donny Hathaway, Letta Mbulu, Nancy Wilson, Joe Williams, and Maxine Weldon.

## Melodiya Uses Radio Program As Promotion

MOSCOW—Melodiya has stated its new line, titled "In the Modern Rythms," by releasing a collection of current and former hits by Tom Jones, J. Dalian, Salvatore Adamo.

This and forthcoming releases include selections released according to the requests of listeners of "For Your Tape Recorders" twice a week radio show on the Mayak station, Moscow. The show, run by programmer Grigori Libergal and disk jockey/commentator Victor Tatarski, features many of the Russian and international current top hits.

The line is the first attempt to use radio exposure as a research instrument when planning some of current pop/rock/easy listening releases. The first album of the line—10,000 units has been supplied to retail outlets in Leningrad.

## Gold Quintet For Murray

TORONTO—Anne Murray's total of gold albums reached five this week with certification of her most recent release, "Anne Murray/Glen Campbell." The LP was released in Canada in mid-November and hit the gold mark within a month. Miss Murray has released five albums.

She returns to the studio (Eastern Sound) later this month to start work on her sixth Capitol album, as yet untitled.

## Canada Country Writer Dies

THUNDER BAY, Ont.—Songwriter James Amadeo, known to many as Buddy Deval, died here recently. The 56-year-old composer, who began writing in 1947 with "My Saddest Mistake" for Jimmy Osborne, had been ill for a short time.

His best known song was "Are You Mine," recorded by Myrna Lorrie, which reached the No. 2 position on the U.S. charts.

Amadeo was one of the first Canadians to have an American hit while still residing in Canada. His songs were recorded by country artists Jim Reeves, Sonny James, George Jones and Loretta Lynn.

## French Hi-Fi Fair, March 18

PARIS—After 13 years at the Palais d'Orsay, the 14th French Hi-Fi Fair is to be staged at the larger Grand Palais, off the Champs Elysees, from March 18 to 23 this year. In 1971, the fair attracted 150 exhibitors from France and 12 foreign countries. It is organized by the French Musical Reproduction Industry Syndicate SDSA.

## Canadian Nov. Sales Increase

OTTAWA—Record sales in the month of November showed a considerable increase over the same month last year, according to latest figures from Statistics Canada.

A total of 5,856,622 records were produced in November 1971, compared to 4,758,487 units a year previously.

The cumulative total for 1971 was up to 41,937,723, against 39,333,529 for the year before.

Total figures for 1971 are expected to be record breaking.

## Bridge Named Director Of U.K. Industry Body

LONDON—Geoffrey Bridge, general manager of Pye, and chief architect of the reformation last year of the British Phonographic Industry has been named as the body's first full-time director.

Bridge terminates a four-year association with Pye to take up his new post on April 1. Since the BPI was reconstituted, Bridge has served as deputy to chairman Len Wood, EMI's main board director for records.

The activity generated within the BPI on key industry issues such as bootlegging, piracy and Value Added Tax, has put heavy pressure on the industry executives who form the management committee and sit on the various sub-committees.

"The highly competitive nature of the business means that the record company management is so terribly busy that it has been difficult to maintain the momentum of decisions taken at meetings simply because the people concerned are so occupied with other matters," commented Bridge. "I hope that as a full-time official I shall be able to keep things moving in the right way."

The appointment of a permanent official was made even more necessary by the impending retirement

from EMI of Derek Daw who has shouldered the main burden of secretarial and administrative duties.

Bridge, a former managing director of EMI, is at the moment seeking office accommodation from which to run the BPI office.

Also leaving Pye this month is Monty Presky, director of marketing services and the recording studios. He becomes managing director of Damont Records, the UK company formed by Dave Miller whose budget albums are released here on the Stereo Gold Award label distributed by Record Merchandisers.

Presky is one of the founder members of Pye, a company he joined in 1956 from Oriole, and was largely responsible for the launch in 1959 of the country's first pop budget label, Golden Guinea. In recent years he has handled Pye's low-price releases on Golden Guinea and Marble Arch as well as the company's classical material. He was appointed to the board three years ago.

Future plans of Damont have yet to be disclosed, but Presky confirmed that the company would become solely responsible for SGA catalog which is handled by Record Merchandisers under a licensing agreement with Pye.

## Kinney Music Moves To Canadian Talent

TORONTO—Kinney Music, a late starter in the Canadian talent sweepstakes, has rallied around the maple flag recently and now offers a large selection of new Canadian product.

The company has just issued a debut album by Toronto group, Fludd. The LP was produced in San Francisco and the band is signed directly to Warner Bros. in the U.S. A single from the album, "Turned 21" has been making a lot of noise in Canada.

Winnipeg group, Next, have been given the Kirney promotion spotlight in recent weeks with a first album, "Dusty Shoes." National promotion manager, Tom Williams, flew to Winnipeg to supervise per-

sonally an extensive local campaign.

Kinney has just issued a new single by the re-formed Brave Belt, featuring ex-Guess Who guitarist, Randy Bachman. The title is "Never Coming Home." Another Canadian single is the first release by Toronto's Aaron Space.

The company is now preparing to release a second Jesse Winchester album on Bearsville. A new Neil Young album is due next week, but it will not qualify as Canadian content since Young recently became an American citizen. On the schedule are an album by Aaron Space, and a debut album by Toronto blues group, Whiskey Howl.

**RESERVE YOUR AD SPACE  
IN BILLBOARD'S  
NARM ISSUE (MARCH 11)  
NOW  
AND TAKE ADVANTAGE  
OF OUR SHOW  
DISTRIBUTION**

# World Parley to Probe Piracy

• Continued from page 1

nessmen who are engaged in unauthorized duplication? Will they succeed in their efforts to establish the right to continue this practice? What is their strategy? Where are the new battle lines being drawn?

The complex, life-and-death struggle between the opposing camps will be treated in-depth at the opening seminar of the International Music Industry Conference to be held April 30-May 5 at the Acapulco Princess Hotel, Acapulco, Mexico. Leading authorities from throughout the world will conduct a discussion with registrants attending the plenary session devoted to this vital issue.

## Other Seminars

Other in-depth seminars will

## RCA W. Coast Buildup

• Continued from page 1

including short-range and long-range projects.

Hoffman also noted that one half of the company's national promotion staff will soon be headquartered on the West Coast. Based on the West Coast will be the national singles manager and the manager of artists relations. The national album promotion manager will split his time between the East and West Coast. Hoffman, too, said he'll be spending about half his time now on the West Coast. There will also be a beef-up of RCA's publicity department there.

Hoffman said, "There is more creativity coming from the West Coast than ever before, and we are giving recognition to the creativity available there."

Hoffman also noted that Music West, RCA's branch in Los Angeles, has more than doubled its volume since its inception in May 1971.

treat such key topics as a market-by-market study of the leading countries of the world to determine what is happening in each area as it applies to innovations in sound and recording techniques, new directions in marketing, the latest methods of product promotion, and other current developments affecting the production and sale of recorded products within these markets and their sales expansion throughout the world.

Other sessions will be devoted to the state of the art in negotiation between artist, manager, agent, independent producer, label and all the other facets of the industry which are contractually bound into a continuing business relationship; a pointed analysis of the youth market and whether its importance to the overall industry has been overblown or underplayed; an exploration of newly developed profit sources with the industry.

A unique session will be conducted by performing artists and producers in the various musical categories who will play samples of the new trends in their respective fields as illustrations of their discussion on the directions music is taking. This session will cover Rock, Contemporary, Country, Latin, Soul and Jazz with name personalities and producers representing each field.

These and other issues facing the international music record industry will be fully discussed by registrants attending the Conference in Acapulco. IMIC is an annual music-record industry conclave sponsored by the Billboard World Group of publications and is produced for the publishing firm by James O. Rice Associates, Inc., specialists in management training and educational conferences.

Registration inquiries should be addressed to IMIC-4, James O. Rice Associates, Inc., 9th Floor, 300 Madison Ave., New York, N.Y., 10017.

# Soviet Home Electronics

• Continued from page 1

sov. deputy minister of the Russian Radiotechnic Industry. He was speaking about future developments of equipment produced by national companies.

He added that the industry was entering the 1972 consumer market with a product line that included a new Vilma stereo and six monaural models for tape cassette use.

There are currently 68 different models of radios, radio-phonographs, radio-recorders and radio-phonograph-records manufactured by the national industry during last year and future plans call for a new line of solid-state stereo equipment.

Statistics reveal, said Nemtsov, that there are 45 million television sets in use, with around 5.5 million sets sold in 1970. Seventy percent of Russia's population watch television programs and general industrial trends predicted for 1972-75 will be towards model standardization and the steady development of color TV.

# 3M Microfilms BB's 77 Years

ST. PAUL—Seventy-seven years of Billboard are now available on microfilm from Minnesota Mining and Manufacturing's International Microfilm Press, according to J. Donald Furlong, its editorial supervisor.

IM/Press has micropublished every issue of Billboard since the trade publication was founded in 1894. The total microfilm collection through Dec. 21, 1971, in-

cludes 160 reels of 35mm film, approximately 200,000 pages. All back copies, beginning with the Jan., 1970, issue, are also published on microfiche, a sheet rather than reel microfilm format. Current and future microfilm issues are available by subscription.

More information on the microfilm Billboard can be obtained from 3M Intl. Microfilm Press, New York Library Annex, 521 W. 43rd St., New York, N.Y. 10036.



**CLEVELAND: WNCR-FM,**  
Doyle reporting  
Ian Mathews,  
"Tigers Will Survive," Vertigo  
Genya Rayan, "Genya Ravan,"  
Columbia  
Jerry Garcia, "Jerry Garcia,"  
Warner Bros.  
Family, "Fearless," United Artists  
T-Rex, "Electric Warrior," Reprise  
Jo Jo Gunne, "Jo Jo Gunne,"  
Asylum  
Jimi Hendrix, "Isle of Wight,"  
Reprise

**ATLANTA: WREK-FM**  
Mike Caldwell reporting  
John Klemmer,  
"Constant Throb," Impulse  
Cuts: "Rainbows," "Precious Leaf."

Captain Beefheart,  
"The Spotlight Kid," Reprise  
Cuts: "I'm Gonna Booglarize You Baby," "Alice in Blunderland," "Grow Fins."

America, "America,"  
Warner Bros.  
Cuts: "Rainy Day," "Donkey Jaw."

Archie Shepp, "Black Gypsy,"  
Prestige  
Blue Mitchell, "Vital Blue,"  
Mainstream  
Cuts: "Herman's Helmet."

Paul Bley Trio, "Closer," ESP-Disk  
Cuts: "And Now the Queen."

Ed Sanders,  
"Sanders Truckstops," Reprise  
Ornette Coleman, "Twins,"  
Atlantic  
Family,  
"Music In A Doll's House,"  
Reprise  
Cuts: "Voyage," "Never Like This," "Old Songs New Songs."

John McLaughlin,  
"Where Fortune Smiles," Dawn  
Sonny Simmons,  
"Burning Spirits"

**TUCSON: KNFM-FM**  
Steve Russell reporting  
Paul Simon, "Paul Simon,"  
Columbia  
Cuts: All.

Sweathog, "Halleluah," Columbia  
Cuts: "Questions and Conclusions," "Rock & Roll Hoochie-koo," "Ride, Louise, Ride."  
Tracey Nelson, "Mother Earth,"  
Reprise  
Cuts: "The Same Old Thing," "Mother Earth," "The Memory of Your Smile."

Chilliwack, "Chilliwack," A&M  
Cuts: "Rosie," "Right-Morning."

Canned Heat,  
"Historical Figures & Ancient Heads," U.A.  
Cuts: "Long Way From L.A.," "That's All Right," "Utah."

Wilderness Road,  
"Wilderness Road," Columbia  
Cuts: All.

Jim Capaldi, "Eve," Island  
(Single)

**PORTLAND: KINK-FM**  
Bruce Funkhouser reporting  
Crazy Horse, "Loose," Reprise  
Cuts: "One Thing I Love," "All Alone Now," "Move," "Kind of Woman," "And She Won't Even Blow Smoke In My Direction," "Hit and Run," "You Won't Miss Me."

Malo, "Malo," Warner Bros.  
Cuts: "Nena," "Just Say Goodbye," "Suavecito."

George Carlin, "FM & AM,"  
Little David  
Cuts: All.

Moby Grape, "Great Grape,"  
Columbia  
Sporadic Play  
Chilliwack, "Chilliwack," A&M  
Cuts: "Ride Out," "Ridin',"

"Lonesome Mary," "Rosie,"  
"Changing Reels."

**SACRAMENTO: KZAP-FM**  
Ken Wardell reporting  
Manfred Mann, "The Earth Band,"  
Polydor  
Cuts: "Tribute," "Prayer."

Emerson, Lake and Palmer,  
"Pictures At An Exhibition,"  
Cotillion Crusaders,  
"I," Blue Thumb  
Cuts: "That's How I Fell," "Put It Where You Want It."

King Biscuit Bou, "Gooduns,"  
Paramount  
Cuts: All.

King Crimson, "Islands,"  
Atlantic, Incredible String Band,  
"Liquid Acrobat," Elektra  
Cuts: "Jigs," "Darling Bell."

Yusef Lateef, "The Gentle Giant,"  
Atlantic

**SAN FRANCISCO: KSAN-FM**  
Bonnie Simmons reporting for  
Bob Cole  
Staple Singers,  
"Beatitude, Respect Yourself,"  
Stax  
Cuts: "Name the Missing Word," "I'll Take You There," "Who Do You Think You Are."

John Lee Hooker,  
"Never Get Out of  
These Blues Alive," ABC  
Cuts: "TD Sheets," "Never Get Out of These Blues Alive."

B.B. King, "L.A. Midnight," ABC  
Cuts: "Help The Poor," "Midnight," "Sweet Sixteen," "Lucille's Granny."

Aretha Franklin,  
"Young, Gifted and Black,"  
Atlantic  
Cuts: "Day Dreaming," "Rock Steady," "All the King's Horses," "First Snow In Kokomo."

Yusef Lateef,  
"The Gentle Giant," Atlantic  
Cuts: "Rubian Lady," "Jungle Plum."

Jim Capaldi,  
"Oh, How We Danced," Island  
Cuts: "Don't Be A Hero," "How Much Can A Man Really Take."

Dave Mason, "Headkeeper,"  
Blue Thumb  
Cuts: "To Be Free."

The Nightlighters,  
"Instrumental Directions," RCA  
Cuts: All.

Donny Hathaway, "Live," Atco  
Cuts: All.

Betty Wright,  
"I Love the Way You Love,"  
Allston  
Cuts: "I'm Gettin' Tired Baby," "I Love The Way You Love."

**SEATTLE: KOL-FM**  
Marsha Tomac reporting for  
Rich Fitzgerald  
George Carlin, "AM & FM,"  
Atlantic  
Canned Heat,  
"Historical Figures & Ancient Heads," U.A.  
Harry Chapin, "Taxi," Elektra  
(Single)

B.B. King, "L.A. Midnight," ABC  
**LONG BEACH: KRAC-FM**  
Ron McCoy reporting  
Jim Capaldi,  
"Oh, How We Danced," Island  
Cuts: "Don't Be A Hero."

John Lee Hooker,  
"Never Get Out Of  
These Blues Alive," ABC  
Cuts: "Bumble Bee, Bumble Bee."

Raspberries,  
"Don't Want To Say Goodbye,"  
Capitol (Single)  
Dave Mason, "Headkeeper,"  
Blue Thumb  
Cuts: "Headkeeper."

**LOS ANGELES: KMET-FM**  
Richard Kimball reporting  
Staple Singers, "Beatitude," Stax  
Les McCann,

"Invitations to Openness,"  
Atlantic  
Donny Hathaway, "Live," Atco  
Cuts: Everything.

John Lee Hooker,  
"Never Get Out Of  
These Blues Alive," ABC  
Ahmad Jamal, "Free Flight,"  
Impulse  
Michael White, "Spirit Dance,"  
Impulse  
David Amram, "No More Walls,"  
RCA  
Dave Mason, "Headkeeper,"  
Blue Thumb

**PHILADELPHIA: WMMR-FM**  
Ed Sciaky reporting  
Paul Simon, "Paul Simon,"  
Warner Bros.  
Cuts: "Mother and Child Reunion," "Run That Body Down," "Me & Julio Down by The Schoolyard," "Paranoia Blues."

Dave Mason, "Headkeeper,"  
Blue Thumb  
Cuts: All.

Peter Yarrow, "Peter,"  
Warner Bros.  
Cuts: "We'll Make The Sun Shine," "River of Jordan," "Goodbye Josh."

Ken Loggins/Jim Messina,  
"Sittin' In," Columbia  
Cuts: "Nobody But You," "Vah-vevella Back to Georgia," "Hauseat Pooh Corner."

B.B. King, "L.A. Midnight," ABC  
Cuts: "I Got Some Help I Don't Need," "Help the Poor," "Midnight."

Mike Harrison, "Mike Harrison,"  
Island  
Cuts: "Hardheaded Woman," "Pain," "Here Comes the Queen."

John Klemmer, "Constant Throb,"  
Impulse  
Cuts: "Constant Throb, Part 1," "Neptune."

Richard Landis, "Natural Causes,"  
Dunhill  
Cuts: "Soft Answers," "Better."

Yusef Lateef, "Gentle Giant,"  
Atlantic  
Cuts: "Nubian Lady," "African Song," "Queen of the Night."

Luther Grosvenor,  
"Under Open Skies," Island  
Cuts: "Right On," "Here Comes The Queen," "Under Open Skies."

Note: The picks of WMMR-FM are those of the music director. All air personalities have the right to choose their own music.

**NEW YORK: WCBS-FM**  
Dick Bozzi reporting  
Hudsons, "Hudson," Playboy  
Cuts: "Leaving Its Over."

Jim Sullivan, "Jim Sullivan,"  
Playboy  
Cuts: "Don't Let It Throw You," "Biblical Boogie."

David Bromberg, "Bromberg,"  
Columbia  
Cuts: "Last Song For Shelby Jean," "Dehlia," "Holdup."

Don Nix/Jeanie Greene/  
Furry Lewis,  
"Alabama State Troopers Road Show," Elektra  
Cuts: "Amos Burke," "Yes I Do Understand," "Iuka," "Asphalt Outlaw Hero," "Olena," "Going Down."

**HARTFORD: WHCN-FM**  
Ron Berger reporting  
Dave Mason, "Headkeeper,"  
Blue Thumb  
Cuts: "In My Mind," "Here We Go Again," "Headkeeper."

Ken Loggins/Jim Messina,  
"Sittin' In," Columbia  
Cuts: "Trilogy," "Nobody But You," "Back To Georgia," "Vah-vevella."

David Bromberg, "Bromberg,"  
Columbia  
Cuts: "Suffer To Sing The Blues," "The Holdup," "Dehlia," "Pine Tree Woman."

(LIMITED ENROLLMENT)

## A SEMINAR IN SONGWRITING

WITH GUEST  
**NEIL DIAMOND**  
AND POSSIBLY  
**BURT BACHARACH**  
AND **KRIS KRISTOFFERSON**

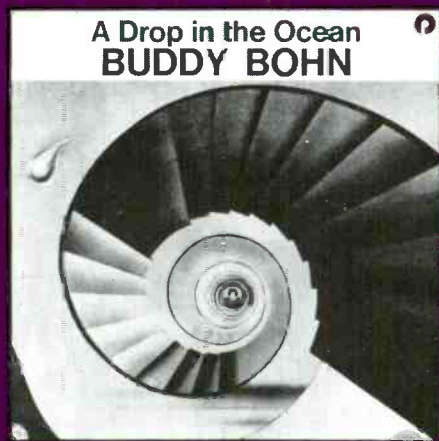
STARTING FEBRUARY 27TH, 1972  
BY PRE ENROLLMENT ONLY  
FOR INFORMATION, CALL OR WRITE  
Sherwood Oaks Experimental College  
6730 VESPER AVE  
VAN NUYS, CALIF. 91405  
781 9360

# Purple Doesn't Go With Everything.

"The Purple label will concentrate mainly on albums," Tony Edwards and John Coletta (managers of Deep Purple and Ashton, Gardner, Dyke & Co.) said when they announced the formation of Purple Records last October. "We are not going to be limited to ultra-progressive material, but one thing that all our records will have in common is that they will be good music — we are not at all interested in making three-minute doggerels to get a hit single."

## Only the Best.

"There will be a great amount of variety within the scope of Purple. The range will go from classical (such as Jon Lord's GEMINI SUITE, SMAS-870, released last November) to heavy rock music."



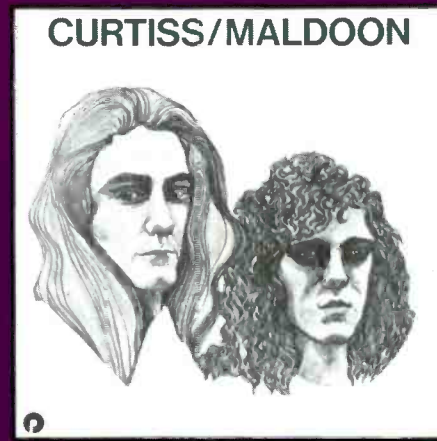
**BUDDY BOHN**  
**A Drop In The Ocean**

Time Magazine described Buddy Bohn as "a lanky, 6 ft. 4 in., clean-cut, blue-jeaned, All-American youth tying the world together with a one-man thread." He has played to King Frederick IX of Denmark, jammed with Thailand's King Bhumibol, travelled with street gypsies in Spain, and sang his way on to Andy Williams' TV Show. SMAS-878



**MAC IVER & HINE**  
**Pick Up A Bone**

Rupert Hine has been called "an absent-minded, humorous romantic." He's an extrovert, sings like he's shouting from the wrong end of a megaphone, and plays guitar, piano, and writes the music. David MacIver, original and uninhibited with an acute mind and a genuine sympathy for Rupert's music, writes the lyrics. SMAS-879



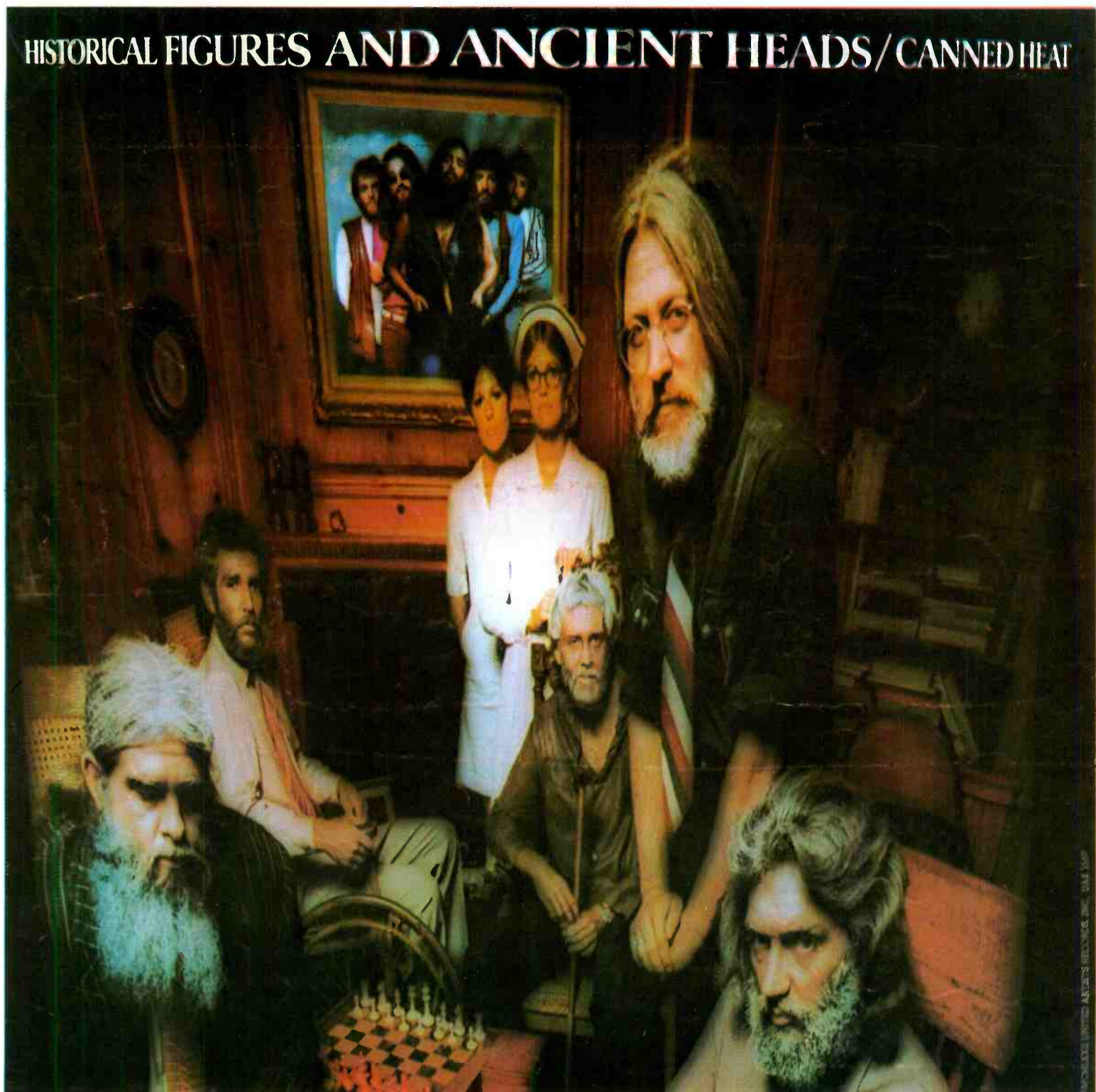
**CURTISS/MALDOON**

They're actually a group, namely, Dave Curtiss and Clive Maldoon. They were 2/4ths of the group Bodast, from which emerged Yes' Steve Howe. But now they regard themselves as refugees from ear-shattering bands and prefer simply to be "two guys with guitars who sing harmonies." ST-880



Purple Records  
Distributed in the United States by Capitol Records, Inc.

**CANNED HEAT JUST RECORDED THEIR  
FIRST NEW LP IN ALMOST TWO YEARS.**



**IT'S AN ALBUM YOU'VE BEEN WAITING FOR.**

This time around, Canned Heat rocks 'n rolls in the select company of Little Richard, Harvey Mandel, Charles Lloyd and a few other of their celebrated friends.

Joel Scott Hill makes his debut as a permanent member of the group, singing and playing up a storm.

And the rest of the band has never played better.

The album is called HISTORICAL FIGURES AND ANCIENT HEADS.

It just goes to show you that when it comes to rock 'n roll music, you still can't beat the Heat.

**'HISTORICAL FIGURES AND ANCIENT HEADS'**

Produced By Jim And Skip Taylor.  
On United Artists Records And Tapes.



LP: UAS-5557

8-TRACK: U-8338 CASSETTE: K-0338