

Billboard

NEWSPAPER

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HOT 100 PAGE 68
TOP LP'S PAGES 70, 72
TAPE CARTRIDGE PAGE 48

Piracy Law's Foes Charge 'Ambiguity'

By MILDRED HALL

WASHINGTON — Failure of the new antipiracy law to designate songwriters' rights in the new recording copyright was the hottest issue in oral argument before a three-judge court in Federal District Court here last week. The case involved was the Ronald Shaab challenge to the constitutionality of the law, S. 646. The hearing was on cross notions for summary judgment on the pleading, which could result in an early decision and preclude the necessity for further trial.

In the hearing before District

Court Judge June L. Green and Howard F. Corcoran and Senior Circuit Judge Charles Fahy, spokesmen for the Attorney General's office, and the Recording Industry Association of America (RIAA) held that the law was proper and constitutional in every respect, and that Shaab had failed to prove his claim. They asked for dismissal of the case.

Plaintiff Shaab's Washington attorney, Jim Fisk, claimed the law was not only unconstitutional, but had an "ambiguity" concerning

(Continued on page 4)

French Mfrs Raising Retail \$ After Wholesale Increase

By MICHAEL WAY

PARIS—French record manufacturers have passed on to the public retail price increases of up to 20 percent following the Finance Ministry's decision to unfreeze pre-tax wholesale prices for the first time in nine years.

During that period prices have barely risen. French records have a low wholesale and a high retail "luxury rate" value added tax. Today, however, manufacturers have not increased the prices of the 25 existing categories, but have

simply moved product, in many cases, to a higher category code. This is because retailers are to be allowed to keep only to existing profit margins. The simple code switches have been made so that the increases can be shared by the manufacturing and retail sides of the industry.

Only one category as such, has been increased in price—the dwindling 45 rpm EP, which has been increased from \$2.10 to \$2.40. Most major companies, however, have taken the opportunity to hike the single from \$1.50 to \$1.70. The most spectacular increases have been with the middle-price album category. From the former retail price of \$4.85, the category has risen to \$5.30, \$5.68 and \$6.34.

Other rises include double-

(Continued on page 58)

Jukebox Key To LP Spurt

By EARL PAIGE

CHICAGO—The dominance of the LP and its effect on jukebox programming is pointed up by a study showing that album movement on the charts is now twice as fast as two years ago. The album pace pickup is occurring while singles are moving on the charts almost twice as slowly.

The dichotomy of fast-breaking singles causes headaches for jukebox programmers. LP's receive immediate airplay and trigger requests for jukebox singles, which

(Continued on page 56)

**The Jazz Scene
 Showcased in
 This Issue**

Top Execs Will Attend Meeting

NEW YORK—Top executives from the music-record-talent fields encompassing the global spectrum will converge on the Acapulco Princess Hotel, Acapulco, Mexico, for the fourth annual International Music Industry Conference beginning Sunday (30) and running through Saturday (6).

The turnout will surpass that of last year's IMIC meeting at Montreux, Switzerland. Registrations for the Conference for those who do not have time to apply through James O. Rice Associates will be accepted at the IMIC registration desk in the lobby of the Acapulco Princess.

The executives will consider the pressing problems facing the industry today at a variety of seminars. In addition, many firms

(Continued on page 10)

U.K.'s January Output, Sales Up

By BRIAN MULLIGAN
Staff Member, Music Week

LONDON—The British record industry made a bright start in 1972 with a 7 percent increase in production and an encouraging 19 percent lift in sales in January compared with the previous year.

According to the latest figures

(Continued on page 6)

Co-op Ad Money Gets Closer Look

By JOHN SIPPEL

LOS ANGELES—Record companies are taking a closer look at cooperative advertising appropriations because of fast-rising costs in all advertising media and the emergence of a new breed of record/tape marketing executive, a national check has revealed.

With already strained ad budgets facing the forthcoming additional heavy cost of TV spot advertising (Billboard, Apr. 15), marketing executives are keeping an eagle-eye on a once-loosely administered co-op ad program. It is known that major record companies are using professional co-op advertising verifying agencies, such as Advertising Checking Bureau (ACB) and Distributor Advertising Fund Control, Inc., (DAF) Staten Island, N.Y., to continuously scrutinize co-op advertising requests for credit (RFC) to establish credence.

ACB, which has offices cross-country, not only checks out RFC's, but it also can completely implement a local co-op ad program nationally after a company or company and ad agency have created the program. Both ACB and DAF, which is headed by Sal Forlenza, veteran marketing executive at Columbia and ad agency chief until he opened his own co-op ad firm two years ago, check the validity of advertising requests for credit. ACB's Bill Panczak

pointed out that his firm has established placement patterns through working so many local co-op programs for a variety of manufacturers in all fields.

ACB primarily checks all types of print media, while DAF checks out print, radio, TV, direct mail and outdoor advertising expenditures. Forlenza said that his clients,

(Continued on page 6)

Fan Fair Sells Country LP's

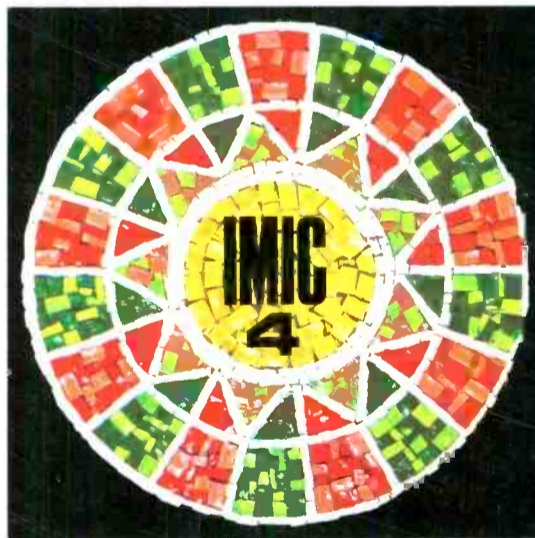
By BILL WILLIAMS

NASHVILLE—Music City Record Distributors, taking a leaf from the Gospel Music pages, sold more than \$5,000 worth of country albums during the First Annual International Fan Fair (Billboard, April 22).

Hutch Carlock, president of the firm, set up a record sales center in the midst of the 155 display booths at the Municipal Auditorium, and began what he feels will grow into a massive sales event.

Stocking only LP's, Carlock and his workers discovered two factors: emotionalism plays a part in

(Continued on page 54)



The largest music seminar of the year, IMIC-4, is now in full swing at the Acapulco Princess Hotel in Acapulco, Mexico. You still have time to register and attend IMIC-4, sponsored by the Billboard group. For further information, contact Coleman Finkle, Acapulco Princess Hotel, Acapulco, Mexico.

(Advertisement)



A whole new world of sound in stereo and 4-channel. RCA introduces Quadradisc, the compatible stereo/4-channel record. The first discrete system record to give perfect sound on both stereo and 4-channel equipment—and at no increase in cost. Montenegro's "Godfather" heads RCA Quadradisc release.

(Advertisement)

QUESTION:
Which record company has put five new names into the top 50 since the first of the year?

Answer on Page 11.

HE'S GONNA DESTROY YOU HE'S A "TROGLODYTE" 48-1029

Now very much a single
and he's everywhere.

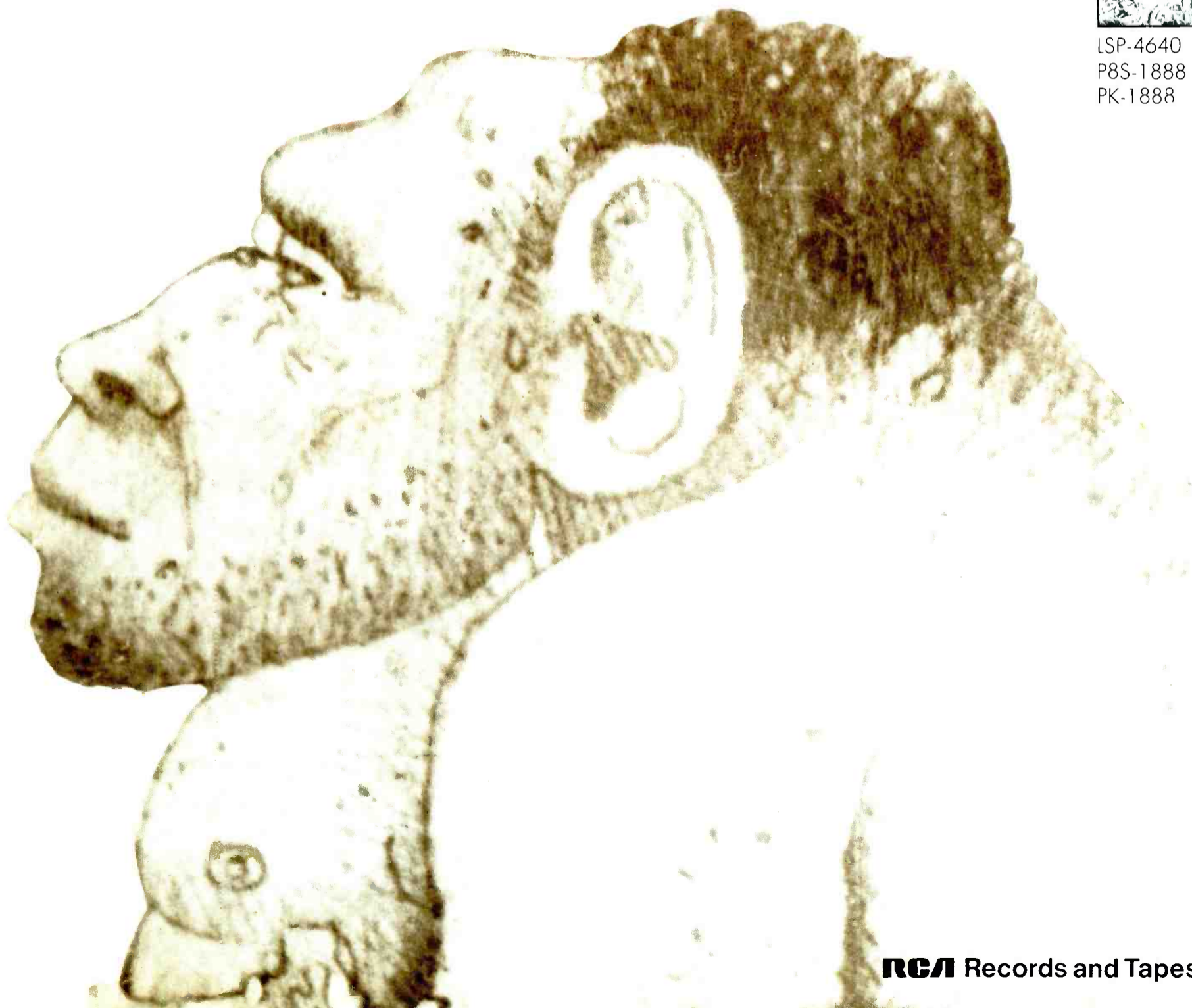
Hitting like mad. AM, FM, MOR, R&B, POP..

And he's even in the debut

JIMMY CASTOR BUNCH album.



LSP-4640
P8S-1888
PK-1888



RCA Records and Tapes

EDITORIAL

Meaningful Event

Thousands of Country music fans have returned to their homes around the world, satisfied that they finally have gained a form of recognition from the music industry.

The consumers who attended the first international Fan Fair in Nashville not only saw and heard 105 artists perform, but were able to mingle with them, get tapes and autographs, have pictures made, and buy their records. It was a rewarding experience. The fact that men of the stature of Irwin Steinberg, Charlie Fach, Bill Farr, Harry Jenkins, Vito Blando, Frank Mancini, Wade Pepper and others saw fit to become a part of the event made it even more meaningful.

Those who put it together, particularly Irving Waugh and Hubert Long, deserve the congratulations of the entire industry. They have pioneered a major form of recognition.

NARM Board Setting Up Special Advisory Groups

NEW YORK — The NARM board of directors has established special advisory committees for the 1972-73 year, including manufacturers, distributors and retailers'

groups. The committees will assist the board of directors in their special areas of competence.

The appointment of the manufacturers advisory committee marks the first time that record manufacturers' representatives have taken an active, official role in the planning of NARM projects. Members of the manufacturers committee will be Bob Fead, A&M Records; Bruce Lundvall, Columbia Records; Lou Simon, Mercury Records; Mort Hoffman, RCA Records; Joel Friedman, Warner Bros. Records; Herb Goldfarb, London Records; Rick Frio, MCA Records; Philip Jones, Motown Records; Michael Lipton, United Artists Records; Al Bell, Stax Records; and Irv Biegel, Bell Records.

The distributors advisory committee will be chaired by Harry Apostoleris, NARM treasurer and owner of Alpha Distributing Co. Serving on the committee will be Ernie Leaner, United Record Distributors; Gene Silverman, Merit Distributing Co.; Sheldon Tirk, Midwest Ltd.; Dan Heicher, Heilicher Bros.; Seymour Greenspan, Summit Distributors; and Hutch Carlock, Music City Record Distributors.

David Rothfeld of Korvette's will be chairman of the retailers advisory committee. Other committee members will be Russ Solomon, Tower Records; Barrie Bergman, the Record Bar; John Cohen, Disc Records; Merrill Rose, Rose Record Stores; and Jerry Smith, Parkview-Gem.

Other committees that will be announced shortly are the 1973 NARM convention committee, the scholarship selection committee, and the NARM anti-piracy committee.

Engineers Set Talks on Audio At Convention

LOS ANGELES—The new technology of quadrasonic sound, as well as "Audio in AM/FM/TV Broadcasting," and "Magnetic Recording and Reproduction," are among key subjects slated for discussion during the 42nd convention of the Audio Engineering Society (AES), to be held at the Hilton Hotel here, May 2-5.

According to AES, president, J.G. Woodward, registrations for the meeting have increased by 38 percent over 1971, and exhibition space has been solidly booked for several months.

Among exhibitors scheduled to show new equipment at the convention are, Agfa-Gevaert Inc., Ampex Corp., the TEAC Corp. of America; Sansui Electronics; Moog Music, JVC America, Inc.; MCA; North American Philips Corp.; Maxell Corp.; Nippon Columbia, Inc.; and Westrex Recording.

The AES Convention is held bi-annually in New York and Los Angeles. It addresses itself to problems and innovations within the audio industry, and is a major forum for key technicians of the industry.

Col Studios Doing Custom Work Again

NASHVILLE — Columbia Studios, threatened with a shutdown here less than a month ago, now will be available for full-time custom work again.

Harold Hitt, studio manager, said the firm is rescinding its policy of limiting studio use to Columbia-Epic artists only. With a few notable exceptions, this policy has been in effect for the past couple of years.

Just prior to March 31, the threat of closing-down the studios disappeared when a compromise was reached between Columbia and the International Brotherhood of Electrical Workers regarding the use of guest engineers.

The compromise called for a six-month period beyond that expiration of contract date in which it was agreed that guest engineers could come into the studios, with house engineers standing by. A pay increase also was agreed upon at the time. At the end of the six

month period, there will be a "reconsideration."

Almost immediately after the short-term agreement was reached, two of Columbia's engineers here resigned to take comparable positions at the House of Cash, the Johnny Cash operation. Earlier Larry Butler had left Columbia as a producer to move to the House of Cash.

Also in recent weeks, two other key employees have left the company: Bill Fitzgerald, who headed-up the administration, and Cecil Scaife, who was in charge of the custom pressing business. Ronnie Bledsoe, a native of this city, returned in charge of operation, with Billy Sherrill, as vice president.

Hitt said the re-opening of the studios for custom work was due to extra availability now that all of the facilities have been completed. "We now have three full 16-track studios," Hitt said. There also are quad mixing facilities.

BMI to Honor Writers, Pubs

NEW YORK—BMI will honor the writers and publishers of the songs in its repertoire that were most performed in 1971, at a dinner in the Georgian Ballroom of New York's Hotel Americana on May 25.

Edward M. Cramer, president of BMI, will present the awards, assisted by members of the writer and publisher administration division, of which Mrs. Theodora Zavin is senior vice president.

A special award for the single most performed song in 1971 from the BMI catalog will be highlight of the evening.

Sy Oliver and his orchestra will play during dinner and for dancing after the presentations. Oliver himself won two BMI awards for his songs "Yes Indeed" and "Opus Number One." The latter composition also received a BMI Performance Award.

Polygram, MGM Tie Wrap-Up This Week

NEW YORK—The agreement bringing MGM Records into the Polygram Corp. fold is expected to be concluded this week in Los Angeles. Polygram Corp. is the recently formed U.S. based corporate entity which embraces Chappell Music, Mercury Records, Polydor Records, and now will include MGM Records.

It is understood that under terms of the deal, the new firm will assume MGM's artist obligations retroactive to Sept. 1, 1971.

Closing of the deal will be handled between Robert Brockway, recently appointed president of Polygram Corp. and Ken Singleton, MGM film company vice president. Brockway will be board chairman of MGM Records, Inc., similar to the position he now holds on the boards of Mercury and Polydor.

The Chappell Music board is

headed by Jacques Chabrier, who also is serving as acting president of the music firm. Chabrier, who came to Chappell from the financial field, will devote his primary attention to his Polygram post as vice president in charge of finance once he can turn over the presi-

(Continued on page 74)

Cook Judging Tokyo Festival

TOKYO—Hal B. Cook, publisher of Billboard Magazine and vice-president of Billboard Publications, will be a judge at the first Tokyo Song Festival, May 13 in the 8,000-seat Nippon Budokan Hall

The Tokyo Song Festival will have two top prizes, one for the best of 20 finalist Japanese songs and the other for the best of ten international song entries. Guest artists are the Sylvers, from the U.S., French stars Danyel Gerard and Michel Delpech, plus Italy's Nicola di Bari, winner of the 1971 San Remo Festival.

The festival will be broadcast live over national Japanese television and radio. Japan's finalist entries were narrowed down from 50 semifinalist submissions in weekly television shows throughout February and March.

William D. Littleford, president of Billboard Publications, wrote to the festival committee, "We are proud to recognize the contribution of the Tokyo Song Festival in strengthening the international bonds that link all our peoples through the world of music"

Fete Support for Ackerman in High

NEW YORK—Major recording and allied industries companies are supporting the award luncheon for Paul Ackerman, music editor of Billboard, to be held May 17 at the Plaza Hotel. At the luncheon, Ackerman will be the recipient of New York's Third Street Music School's Annual Award for Distinguished Service to American Music. The luncheon is sponsored by Recording and Allied Industries and proceeds will be used to provide scholarships to the Third Street Music School for children of underprivileged and low-income families.

Henry Brief, executive director of the Recording Industry Association of America and Chairman of the affair, reported the following had purchased Scholarship Tables at \$500 each. Atlantic Records (2 tables), American Federation of Musicians, Billboard Publications (2 tables), Broadcast Music, Inc., Brunswick Records, Capitol Records, CBS Records Group, CBS International, Chappell & Co., Inc., London Records, MCA Records, Music Performance Trust Funds, National Music Publishers Association, Peer International, RCA Records, Sire and Nashboro Records, United Artists Music Publishing Co. and Warner Bros. Records.

Ackerman, a member of Billboard's staff since 1934, is winner of the Jesse H. Neal Editorial Achievement Award for Outstanding Journalism. He is a recipient of the Connie B. Gay President's Award for outstanding service to the Country Music Association. He is executive director of the Song-

writers Hall of Fame and editor of "This Business of Music," one of the foremost texts on the music industry. He is also a member of the Commission for the White House Record Library.

The 77-year-old Third Street Music School is the oldest community school in the U.S. Located in New York's East Side, it has afforded thousands of underprivileged children opportunities in music education. About a third of its 900 students are on full scholarship.

14 to Get Memphis Music Awards; Hayes to Perform

MEMPHIS—Fourteen accolades will be announced June 3 at the second annual Memphis Music Awards festivities.

A special trustee award plus a special award to the company based outside of Memphis making the greatest contribution to the promotion of Memphis music, will additionally be proffered.

Among the presenters announced are Dionne Warwick, last year's winner in the outstanding female vocal category; Jerry Wexler, executive vice president, Atlantic Records; Larry Uttal, president, Bell Records; Walt Maguire, vice president, London Records; Mauri Lathower, vice president, Capitol Records; Ron Alexenburg, vice president, Epic Records; Hal Cook, publisher, Billboard Magazine, and

Gene Settler, vice president, RCA Records.

Isaac Hayes, riding the crest of popularity as Oscar and Grammy winner, heads the list of artists performing. Others on the bill include Al Green, Jackie De Shannon and the Staple Singers.

Hayes was last year's winner of the outstanding male vocalist and top album awards. The Staples won the best vocal group category. Last year was the breakthrough for Al Green with two Memphis-produced hits, "So Tired of Being Alone" and "Let's Stay Together."

Starday-King's 7 New Distributors

NEW YORK—Starday-King has appointed seven new distributors for its group of labels. All Starday-King product will be handled by A&I Record Distributors, Campus Record Distributors, Eureka Distributors, Heilicher Brothers, Music Media, Records Etc. and Tri-City Distributors.

DAVE CLARK FETE MAY 6

DETROIT — A testimonial dinner for Dave Clark of Duke/Peacock Records will be held here May 6 at the Sheraton Inn Hotel. The same day the board of the National Association of Television & Radio Announcers (NATRA) will meet.



PAUL ACKERMAN, music editor of Billboard, is flanked by a group of scholarship students at the Third Street Music School.

Piracy Law Foes Attack

• Continued from page 1

authors' rights that Acting Attorney General Kleindienst himself had warned against, during hearings on S.646 before the House Copyrights Subcommittee.

Attorney Fisk, who was first to speak at the hearing, began by dismissing the whole piracy issue which gave the bill its impetus, as moot at this point for both new and old recordings. Fisk based the claim on (1) the new copyright protecting records from unlicensed duplication, which will be granted in the copyright revision bill now before congress; and (2) the "Duchess Music" case in which a Federal Appeals court ruled it illegal to duplicate records simply by payment of mechanical royalties to composers (Billboard 3/25/72 and 4/22/72).

As a result, Fisk told the court, all unlicensed duplication now violates federal law. In their turn to speak, both government and RIAA attorneys said the "Duchess Music" was a publisher case against unauthorized duplication and had no place in Shaab's attack on a recording copyright law.

Fisk said his client agreed that recordings are entitled to copyright, but he argued that Congress had come up with an amendment that violates the constitution's requirements for creativity or "authorship" in all copyrighted material. Further, he said S.646 is in violation of Sec. 1 of the existing law which says the author's consent is necessary for obtaining new copyright on "derivatives" or new versions of a copyrighted work—such as a new recorded version of a song.

In charging the antipiracy law with "ambiguity," Fisk quoted Acting Attorney General Kleindienst's warning about the situation of recordings made under compulsory licensing of music, when the manufacturer would be copying a recording without the consent of the original owner of the music.

Kleindienst had written: "This section seemingly creates an issue as to whether a record manufacturer relying on the provisions of 17 U.S.C. 1(e)—the compulsory licensing clause—would be entitled to copyright his recording. . . . It is likely that a court would find acceptance of the royalty [by the songwriter] to imply consent. Nevertheless we believe this ambiguity should be removed."

Implied Consent

The suggested wording to safeguard the record manufacturer was not put into the bill. But RIAA's attorney, Sidney Diamond, in his turn before the panel, argued that congress had expressed its intent in the House committee report, that manufacturers of new recordings could assume "implied consent" of authors when the

recorder properly complies with compulsory licensing terms.

At one point, presiding judge June L. Green asked Fisk why the songwriters' association was not intervening in this suit, as RIAA was doing. The Shaab attorney cited the current court case against film producers, the networks and others over allegedly unfair employment-for-hire contracts that deny authors further use of their own works. (Networks are also currently the target of a Justice Department suit to separate them from all controlling interests in entertainment programs on prime evening hours.)

Fisk also reiterated his argument that the antipiracy bill fostered an existing monopoly by the "communications media" which, he said, had a lion's share of talent under contract. He said the monopoly situation virtually assured that songwriters could not "compete with manufacturers in RIAA," by recording themselves. Also, Fisk said the law was unfair because the songwriter has no right to make copies of a recording of his own music, because there is no compulsory licensing of copyrighted recordings—only of the copyrighted music.

RIAA's attorney countered that there are hundreds of independents record companies who find talent, many new ones going into business every day—and a number turning out substantial hits.

The government attorney, Harold Shapiro, and the RIAA counsel each pointed out that the new recording copyright was not made subject to compulsory licensing by congress because the effect would be merely one of copying another's work. On the other hand, he argued, compulsory licensing of the underlying music, the "raw material," gives the public the benefit of diverse renditions.

"The difference is between copying and new renditions—that difference is at the heart of this legislation," said Shapiro.

Unfair Discrimination

The attorney general's spokesman did acknowledge that congress was concerned about the possibility of unfair discrimination against authors under the antipiracy law—and so had limited the life of S. 646 to three years. The overall revision of copyright, which congress hopes to pass before the antipiracy law expires (Jan. 1, 1975), may make some changes in the wording, he added.

Senior Circuit Court Judge Charles Fahy did most of the questioning—much of it on the fact that compulsory licensing is imposed on authors, but not on the new recording copyright owners: "There is compulsory licensing of the plaintiff's product for two cents, but when reproduced, there is no compulsory license for the

author when a reproduction is made."

RIAA's attorney Sidney Diamond bore the brunt of most of Judge Fahy's teasingly persistent questions about this aspect of the copyright law.

"You make a rendition," said the judge, "but it is his (the author's) music." And again, "You can get a copyright on a rendition of his music," without the author's consent. "Isn't that piracy?"

"No," said Diamond, because the making of a record was subject to a license.

"You mean you give him two cents?" the judge asked. He listened without comment to the RIAA attorney's explanation that "in the aggregate" the two cents for authors in 1972 was substantial as against its value in 1909.

Rebuttal

Fisk was given a brief rebuttal period, in which he again reminded the panel that the "derivative" works being copyrighted by manufacturers under compulsory licensing could be in violation of the copyright law.

He concentrated most heavily on the law's ambiguity which would allow a recording totally lacking in "creativity" to be copyrighted, in violation of the constitutional requirement. He described a recording of dogs barking a version of "Jingle Bells," and asked who should be entitled to copyright such a work? "This bill," he said, "has put a disastrous ambiguity into the copyright law."

The court will have to decide whether to agree with plaintiff Shabb and declare the law flawed and unconstitutional—or whether to let the amendment stand, pending its expiration (Jan. 1, 1975), in the expectation that congress will correct any faults in the record copyright wording when it acts on the overall revision.

In any case, the loser in the District Court case will most certainly take the argument before the Supreme Court.

Label Formed By MacDermot

NEW YORK — Galt MacDermot, composer of "Hair" and "Two Gentlemen of Verona," has formed Kilmarnock Records, an independent label. The new firm will concentrate on specialized product, which will be marketed via mail orders, a few "unorthodox retailers" and independent distributors.

Kilmarnock's initial release of 10 albums includes "Ghetto Suite," poems of Harlem and Bronx grade-school children set to music by MacDermot, interpreted by Angie Ortega; a film soundtrack, "Fortune and Men's Eyes"; the original cast recording of MacDermot's "Isabel's Jezebel"; three other MacDermot offerings, "Hair-Cuts," "Shapes of Rhythm" and a soundtrack, "Martine's Movie (Woman Is Sweeter)"; two separate LP's introducing Fergus MacRoy, a Nova Scotia folksinger, and "The English Experience," a rock album.

Kilmarnock executives are MacDermot, president; Walter Robinson, managing director; and John Holden, chairman of Kilmarnock North, the new company's Canadian affiliate.

Berger Dies

MIAMI—Joe Berger, 54, 20-year veteran of the sales side of the record/tape industry, died here Wednesday (19) after a long illness. Berger started with Capitol records in the Pittsburgh area. He was a sales manager with UA records for several years, before moving here over a year ago to run the UDC branch.

He is survived by his wife and two children.

Executive Turntable

Henry Droz, chief of Arc-Jay-Kay Dist., Detroit, has resigned to live in California. Droz is considering a number of Coast offers in the record industry. Droz started with Decca in 1948 in Detroit. He started his own distributorship there, Arc, in 1954, selling out to Handleman in 1963. He will be replaced by Tom Schlesinger, last with Motown as creative service director, a post he left six weeks ago. Schlesinger was the original local promotion man for Jay-Kay, Detroit, in the early '50's and was formerly Mercury national promotion director. . . . Charles Lourie named director of merchandising, Epic/Columbia labels. He had been associate director of Merchandising for the label since December, 1971. . . . Irv G. Pfaff has been appointed director of distribution of Bell & Howell's consumer products groups. Patrick E. Mills has been named products services director at the same company.

★ ★ ★

Bill Singer appointed Eastern regional sales manager of Polydor. Singer was previously Eastern regional sales manager for Mercury, and held the same post with Command. He has been a salesman and branch manager for MGM. Singer will report to Phil Picone, director of sales for Polydor. . . . Worthy Patterson named Eastern district sales manager for Warner/Reprise Records. Patterson succeeds Lou Dennis who was recently promoted to head Warner Bros.' tape operations. Patterson will be based in New York and will cover the Boston, Philadelphia, Baltimore and Washington markets as well as New York. He was previously national sales manager for Chess Records, and also had been national promotion director at Famous Music. . . . Emiel Petrone promoted from salesman to general manager of the Los Angeles branch of UDC, the United Artists Records distribution arm. . . . Ron Goldstein promoted from sales manager to general manager of Playboy Records.



PATTERSON



PETRONE



GOLDSTEIN

Jeff Barry has joined A&M as a staff producer. He will be working with artists Robin & Joe, Bill Medley and Cheryl Dlicher. . . . Jerry Gorway, national sales manager of Audio Dynamics, appointed to the same position at Benjamin Electronic Sound Co. . . . Larry Pagel named Western regional marketing director of Gibbs Sound Products. . . . Jack Loss, former merchandising manager of Kustom Electronics, Inc., named Kustom's regional sales manager for Texas, New Mexico, Oklahoma and Kansas. . . . Andy Janis named Midwest promotion manager and sales director of Stereo Dimension Records. Janis will report to Fred Edwards, national sales manager, and will cover Chicago, St. Louis, Cleveland, Buffalo, Pittsburgh and Cincinnati.

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Mike Thaler, marketing director, has been appointed general manager of Dubbing Electronics. He succeeds William Callahan. Tom Dittrich, assistant controller, has been promoted to controller, and Ken Staker has been named national sales manager. . . . Mordy Foodym left Crown Radio Corp. where he was national sales manager. . . . Stan Lewerke joined Eureka Distributors, Los Angeles, in the promotion department to handle Tamla/Motown. He was formerly head of promotion at National Tape & Records in Torrance, Calif. . . . Clair Brush appointed Warner/Reprise West Coast press representative. She had been with Capitol Records as press representative. . . . Charles A. Barrett has relocated to London to become director of European Operation for Totem Pole Ltd., a public relations firm headed by Norman Winter.

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Gordon Anderson appointed regional promotion manager, North Central Region, at Columbia Records. He'll be responsible for maintaining liaison with program directors, disk jockeys, subdistributors and major singles retailers as well as Columbia's local field promotion and New York national promotion personnel. He'll also be responsible to Steve Popovich, Columbia's director of national promotion, for the supervision and direction of local promotion efforts by branch promotion managers in markets located within his region. Anderson joined Columbia in October, 1969. . . . Dorothy Schwartz appointed assistant to Marvin Schlachter, president of Chess/Janus Records. She'll also continue in her present position as manager of business affairs. . . . Harvey Urman named major accounts and promotion manager for Ampex Stereo Records. For the past two years Urman has been national sales manager. He joined Ampex in 1966 as tape specialist and later became a district manager, field sales manager and distribution relations manager. . . . Peter Young named national sales manager of Ampex Stereo Tapes. Young, formerly distributor relations manager, joined AST in 1968 as a tape specialist. He had been Western regional

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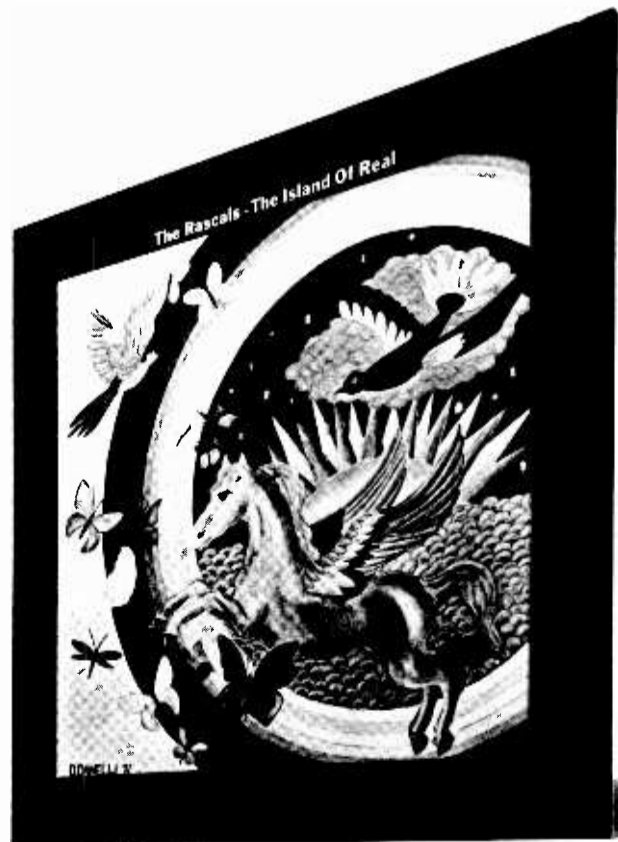
The Rascals album that everyone is waiting for is here!

"The public will return in droves."
-Record World.

And who can blame them. The Rascals are back in their old groove. With just enough "new" carried over to make this "a super album," according to Record World.

From Cash Box: "This LP captures the best of both worlds, so that now Felix and the gang sound like the group we all know and love while giving us new reasons for that attitude. . . . In short, the kind of LP you expect The Rascals to produce."

And from the tip sheet, The Friday Morning Quarterback, "More than any LP they've done in years, it combines their obvious musical gifts for freewheelin' with their strong commercial feeling. Felix is finer than he's ever been."



KC 31103

**The Rascals. "The Island of Real,"
on Columbia Records  and Tapes**

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EDITORIAL

EDITOR IN CHIEF: Lee Zhitto (L.A.) **EXECUTIVE EDITOR:** Paul Ackerman (N.Y.)
NEWS EDITOR: John Sippel (L.A.)
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Vol. 84 No. 18

General News

Starday-King Mandala Deal

NEW YORK — Starday-King Records and the new Mandala Records label have concluded a distribution agreement, whereby Starday-King holds exclusive U.S. distribution rights to all Mandala releases.

Based at the Soundview Studios in Long Island, N.Y., Mandala was formed recently by Louis Lefredo, Robert John Gallo and Vinnie Traina, formerly a production team.

The Mandala artist roster includes Ben E. King, the Vibrations, Robert John Gallo, the Chiffons, Aesop's Fables and Don Larusso. Singles set for release shortly are "Simple Song," by Robert John Gallo; "Wind Up Toy," by the Vibrations; and "Take Me to the Pilot," by Ben E. King. Albums by Gallo, King and the Vibrations are slated for May and June release. Recordings by the Chiffons, Aesop's Fables and Don Larusso are in progress.

Gold Awards

"Fragile," the Yes album on Atlantic, has been certified as gold by the RIAA.

Tom Jones' two-record set, "Live at Caesar's Palace," on London, has been certified gold by the RIAA.

Engelbert Humperdinck's London LP, "Another Time, Another Place," has won gold certification from the RIAA.

"In the Rain," the Dramatics Stax single, has achieved gold certification from the RIAA.

Farrell Pub, Intersong Pact

NEW YORK—Pocket Full of Tunes (BMI) and Every Little Tune (ASCAP), the publishing division of the Wes Farrell Organization, has completed negotiations with Intersong Music, of Hamburg, Germany, for Intersong to be sole licensee for Farrell's publishing firms in several European markets. Intersong has fulfilled this function for the past three years.

Vel Thornton, administrative head of the Farrell Organization, has appointed Estelle Moses to work with all of the company's foreign licensees.

Deane Files Suit Against Tetra

LOS ANGELES — Marvin Deane, former general manager and promotion chief of the now-defunct Tetragrammaton Records label, filed suit in local Superior court against his ex-employers for \$54,960.

The suit claims Deane is owed this sum for the unexpired term of his three-year contract with Tetragrammaton at \$35,000 annually. He was employed by the Campbell, Silver & Crosby Co. label from March, 1968, to Sept., 1969.

Tiegel Marries Bonnie Kaplan

LOS ANGELES—Eliot Tiegel, Billboard's special issues' editor, married Bonnie Kaplan, secretary to entertainment industry fashion designer Bob Snyder, April 21.

Irving Mills Yarns For "Melodic Jazz" Return

LOS ANGELES—In order to return to its former place of eminence, jazz must be written sweet and melodically as in the past, Irving Mills, dean of America's jazz executives maintains. Mills, who operates out of Beverly Hills and Westwood offices here, stated that "wild and improvised" jazz won't be played consistently by radio stations so that it becomes indelibly imprinted on the mind of the listener.

Mills, who started in 1919 to build a pioneer music complex that eventually included music publishing, personal management, booking, public relations and merchandising divisions, is now operating Irving Mills Music, assisted by his sons Paul, who acts as professional manager, and Robert, who heads up a general music printing house in Westwood.

Mills is currently lining up international representation for his JATP (BMI); Lynnstrom (ASCAP) and Hi-Cue Productions (ASCAP) firms. Mills pointed out how the great standards of the past, such as "Stardust," actually were first recorded forty years ago as jazz vehicles. Consistent play of the beautiful melodies standardized the Hoagy Carmichael song and a song like "I Can't Give You Anything But Love," he pointed out. Mills looks to college audiences to re-ignite jazz interest.

A publisher must consistently stay behind a song in order to make it a standard, Mills said. "In the old days, a national professional staff kept after all types of exposure to keep a song before

Ultra-Sonic Holds 'Show'

HEMPSTEAD, N.Y.—Over 150 guests and members of the Audio Engineering Society traveled to Ultra-Sonic Studios to attend the facility's demonstration and a discussion of 16-track "layering" techniques on April 15.

Ultra-Sonic engineer Mike Colchamiro presented a demonstration of the techniques, creating sounds available only through multi-tracking. Following the demonstration, guests were invited to "mix" a session on Ultra-Sonic's board.

Among those attending were Ted Rothstern of Media Sound; Edmund DeBlasia; Litton Indus-

Co-Op Money Watched

• Continued from page 1

tries; Irving Joel, chief engineer of A&R Studios; Schimon Ron of Electric Lady Studios; Randolph Brown of Bell Sound; and Joel Joseph of Joseph Associates.

For Ultra-Sonic hosts were Studio president Bill Stahl and engineers John Bradley, Steve Goetz, Jeff Kracke, and Mike Colchamiro. Sid Feldman of Mastertone Recording Studios is President of the New York Chapter of the Audio Engineering Society. Also in attendance were Norman Baer of Audio & Electronic Consulting Services, co-designer of Ultra-Sonic's board, and James Thomas Pepper, AIA, architect of the Studio.

Marketing executives in the record/tape industry have long been aware of the habit of some important retail accounts of billing their co-op advertising at a national rate, while the ad was actually run at a contract local rate, which, in some cases, could be 40 to 50 per cent under the national rate. In addition, distributors have habitually returned RFC's as much as nine months to a year after the actual advertising expenditure was used. This tardiness disrupted proper accounting procedure.

Barbara Gosa, advertising administrator at A&M, recently set up a 90-day deadline for approval of advertising RFC's, while Mort Weiner, marketing director at Metromedia, has a 75-day deadline. Weiner also said that he has introduced a numbered, printed form which authorizes distributor's requests for co-op advertising, a

form similar to one used at Mercury for many years. Both A&M and Metromedia demand a copy of the statement from the medium to the account, covering the exact advertising placement. In the case of radio spots, an affidavit of performance is required with the RFC by both.

Studies made by major record firms indicated that literally millions of dollars could be recouped annually from this continual study of co-op advertising requests, it was learned.

He pointed out that bands, such as the once-famed Mills Blue Rhythm Band, took the finest musicians from many sources and wove them together especially for recordings which became huge hits, where today there are hundreds of recording units splitting the best musicians.

Mills is also serving as a consultant for a major film corporation, studying the acquisition of a music publishing firm or firms, he said.

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January Sales, Output Are Up

• Continued from page 1

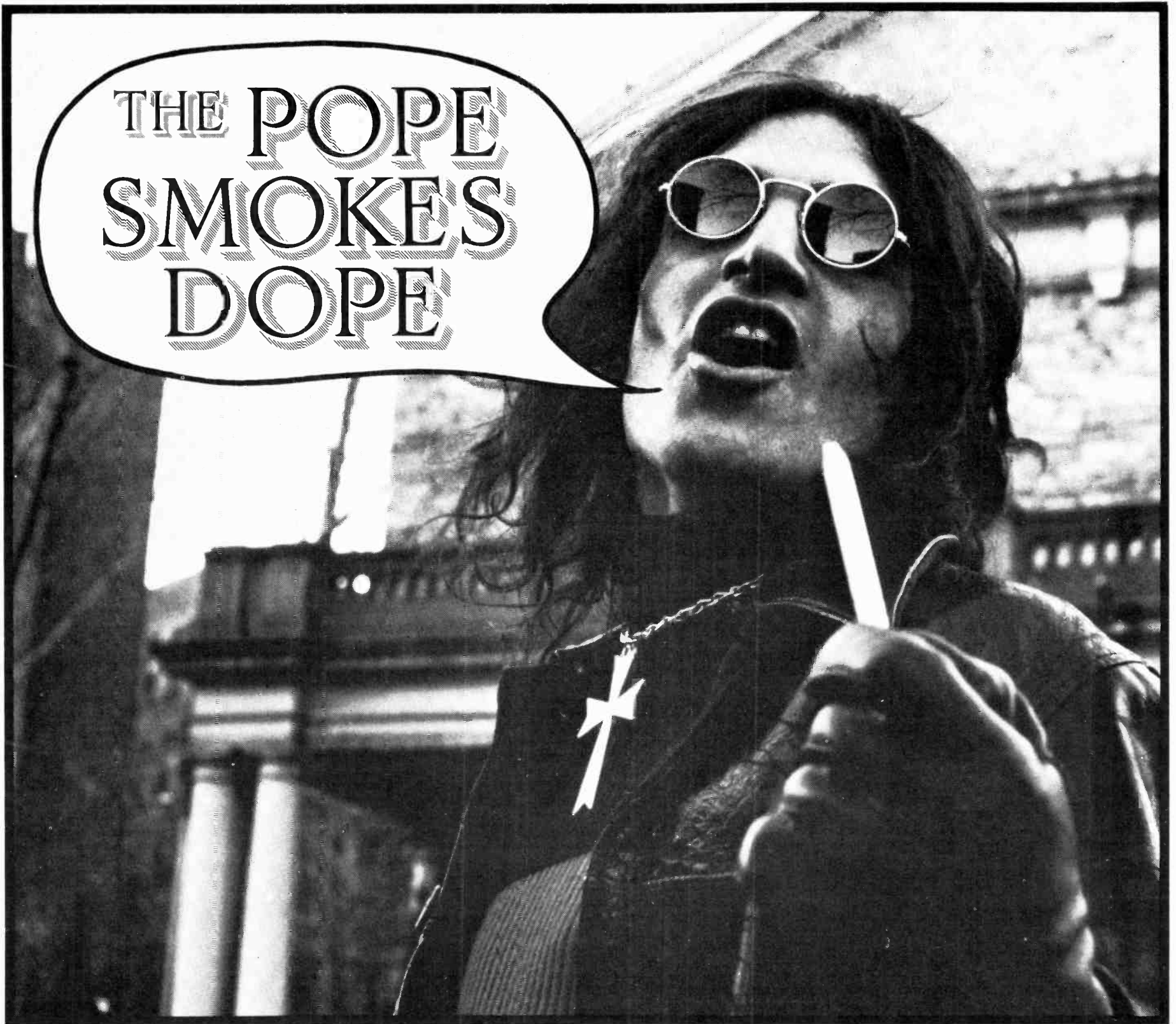
published by the Department of Trade, production hit the 11 million mark, but while manufacture of singles was a massive 27 percent ahead of January, 1971, albums were down by 6 percent to 5.8 million copies, the first time a comparative fall-off in production had been recorded since June last year.

The 19 percent increase in sales brought in a gross of \$10.2 million of which exports, up by 8 percent to \$1.3 million, accounted for 13 percent of sales.

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APRIL 29, 1972, BILLBOARD

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SMOKES
DOPE



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APPLE SW3391



Metromedia Parties New Look

NEW YORK—Metromedia Records has revamped its key staff positions, signed several new acts and is scheduling a pair of parties in Boston and San Francisco to introduce the label's new look.

The Boston fest is set for May 12 and final details were not ready at press time. The San Francisco bash takes place Sunday (30) at the St. Francis Hotel with a budget of some \$25,000. Press and music personnel throughout the Western U.S. are being flown in.

Performing at both parties will be Metromedia's newest artists; Gross National Products, a Boston rock-theater group, and Tim Davis,

former Steve Miller Band drummer and singer.

Jack Wiedenmann, recently named Metromedia president, was Columbia a&r chief for seven years and later moved to Paramount Records, where he was instrumental in bringing to the label Melanie, Commander Cody's Lost Planet Airmen and the Blue Thumb catalog.

The new Metromedia leader switched youthful Dave Knight from national promotion director to a&r director, bringing Stan Monteiro from Grunt Records to replace Knight. Mort Weiner was
(Continued on page 74)

Studio Track

By SAM SUTHERLAND

Any attempt to pinpoint **Todd Rundgren's** musical style has usually resulted in comparisons, with one song traced to the early **Who** while another track may strike the listener as reminiscent of anyone from **Carole King** to the **Four Tops**.

Rundgren himself remains non-committal about the major influences behind his work, and, just as he varies his production techniques to suit different artists he works with, he utilizes a full range of musical ideas and engineering methods for his own work. "I have no actual style," he states simply. "I can make it sound like just about anything."

Such a statement might strike the studio veteran as arrogant, particularly when the statement is made by a man still in his 20's. Yet, as Rundgren points out, he has practically lived in the studio for over a year, working on his productions of other artists during the day and returning home to put together his own tracks at night. "To spend that much time listening to that many different styles of music, you reach a point where you know pretty much everything there is to be reached within the realm of possibility," he feels.

His recent double album, "Something/Anything?", lends support to that claim, providing a showcase for a wide range of musical styles and a generous sampling of Rundgren's various technical abilities as engineer and producer. On three of the four sides, he plays not just something, or anything, but everything: All vocals, all instruments, and all electronic effects are solely his, and the final mix is his work as well.

Many artists have approached a similar degree of control over their records, but Rundgren's sheer variety sets him apart. From his "BMI performances" on the first side, designed to reach the broadest audience, he runs quickly through styles that are alternately rich and mellow, then very hard indeed.

"Wolfman Jack," a track from the first side, is both a tribute to the disc jockey and an authentic Motown studio production, capturing the spirit of the mid-60's at that label. From the clonking tomtom and the rumbling bass, to the horn charts and wailing chorus, the track incorporates most of the musical and technical elements of Motown. The track required more recording and mixing time than any other, and Rundgren's meticulous sense of detail is exemplified by his success in reaching the goals he set for himself on the song. For the drum sound, mike placement, drum tuning, and mixing were all equally important in creating the right feel. As for the "really pinny hise" of the vocals, Rundgren followed Motown's lead by using excessive e. q. during the mix to reach the desired presence. On the final track, his lead vocal follows the curve of Stevie Wonder's vocal style ("the greatest vocalist in the world," for Rundgren), while a background chorus of over-dubbed Rundgrens in black-face and drag supports him nicely.

Also included in the work are several tracks recorded in his living room at 2501 Aatral Drive, near L. A. Runt Recorders, as he fondly refers to that room, consisted of an Ampex 8-track, an old P. A. mix, a Teletronix limiter, and one Neumann U87 mike suspended from a mop handle. For most instrumental parts, he ran his instruments directly into the tape recorder, and a Putney synthesizer and a "really cheap" rhythm box, re-wired for more complex rhythmic patterns, further increased his capabilities.

For Todd Rundgren, the album is "a whole representation of my life style." In trying to take the state of the art beyond its present level, Rundgren believes that the musicians must be totally unaware of the studio and its possibilities for creating music. Whether or not his music succeeds remains a personal matter, but it is difficult to overlook his versatility.

★ ★ ★

Ed Hershman, Executive Vice President of **Quadraphonic Sound Complex, Inc.**, has announced that the Miami-based operation has acquired property on Wylie Street in Hollywood, Fla., for the permanent home of the company. Designed by company president **David Hieronymus** and executive producer **Kevin McManus**, the \$500,000 facility will contain two studios, each equipped with 16-track machines and a 24-input console set up quad, stereo, and mono mixing.

Also slated for the operation will be disk mastering facilities for cutting both stereo and quad masters, and acoustical echo chambers. A musicians' lounge, a rehearsal hall and executive suites will be incorporated into the design, and plans also include video tape equipment for entry into the field of video cassette manufacturing.

Completion of the studio is set for November.

★ ★ ★

Terry Brown, chief engineer at **Toronto Sound Studios, Ltd.**, has reported recent activity there. A single has just been completed there by **April Wine**, produced for **Big Tree Records** by **Ralph Murphy**, with **Brown** himself engineering. **Brown's** other engineering dates have included an album by **Dixie Rumpoast**, produced for **Nimbus Nine** and **Dunhill Records** by **Bob Ervin**; an album and

single by Canadian artist **Pagliari**, produced by **George Lagins**; two **Greg Hambleton** productions, **Thundermug** for **Axe Records**, to be distributed here by **London**, and the **Rain** album for **Bell**.

Meanwhile, **Peter Houston** has engineered dates for **Ian & Sylvia's** next Columbia release, along with sessions for **Dr. Music**, produced by **Doug Riley** for **Dr. Music Productions**. **Dr. Music** will be released through **GRT** in Canada and **Bell** in the States.

Finally, the new **Stampeders'** single, produced for **Music World Creations** and **Bell Records** by **Mel Shaw**, has just been cut there.

★ ★ ★

At **Fantasy's** Berkeley, Calif., Studios, **Redwing** and **Alice Stuart** are both nearing completion of their second albums for the label, with **Creedence** engineer **Russ Gary** producing both acts. Newly-signed, **Walter Hawkins & Selah** are starting on their first **Fantasy** album, with **Tom Fogarty** and **Merl Saunders** co-producing. **Fogarty** is also producing **Roger Collin's** first r&b album for the label.

Jim Post is in, producing his second album for **Fantasy** with **Ed Bogas** sharing the production. **Tom Fogarty** has helped out with background vocals, and **Jim Schwall** from the **Siegel-Schwall Band** has also had a finger in the pie.

Todd Cochran, pianist in the **Bobby Hutcherson** quartet, is in mixing his first self-produced sides for **Prestige**.

And, also for **Prestige**, **Ozzie Cadena** informs us of **Charlie Earland's** work back seat at **Van**
(Continued on page 74)

Rosen Planning Retail Expansion

• Continued from page 1

Franklin Music operates three big stores in this market—in the **Neshakiny**, **Plymouth** and **Echelen** (N.J.) shopping malls.

Edward Rosen, president of the **Rosen** company, revealed plans to operate more stores in this area in the **Exton** and in the **Oxford Valley** shopping malls scheduled to open in 1973. "We hope to have 10 stores in operation in 1974," said **Rosen**, disclosed that each store has a sales volume of about \$1 million.

Over-all, the **Rosen** distributing firm, also heavy in the appliance area, expects sales of about \$50 million in the year ending this month, which would be down slightly from a year ago. **Rosen** attributed the slump to liquidation of the wholesale record operation.

For new sales volume, **Rosen** is counting heavily on **RCA's** plans to produce and market a new magnetic tape player for home TV viewers.

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May 3

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May 7

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Warner-Reprise believes a record company has to be more than lucky. Here's how Warner-Reprise has put five new names into this year's top 50:



Les Anderson. Rapidly becoming the hottest R&B promo man in the U.S. On the road now, breaking Paul Kelly, Malo, and The Meters for Warners.



Eddie Rosenblatt. Making sure Warners' varied albums are well represented in the nation's stores in his job: Sales Manager. Deeply into Seals and Crofts' career.



Clyde Bakkemo. Warners' General Manager. Easy to get on the phone. One of Clyde's specialities: Capricorn's Allman Brothers Band. Check the charts on *that* one too.



Ron Saul. He's Promotion Director. A master at finding Top 40 singles to break out of Warner/Reprise LPs: ask Les ("Desiderata") Crane how potent Saul and his field force are.



Diana Balocca. She buys space and time for WB's touring acts. Warners backs artist gigs more fully than any other company. Diana helped organize all those Grateful Dead radio remotes.



Don Schmitzerle. General Manager for Reprise's artists. One of the world's foremost experts on The Mothers and The Beach Boys. Currently guiding Reprise's introduction of its new Cold Blood album. Personally.



Stan Cornyn. The force behind WB's Creative Services. The man who sets Warners' advertising style, like "I'm Alice. Fly Me to Fort Knox." Oddly enough, his favorite project is "Sesame Street."



Russ Shaw. Representative (along with Alan Rosenberg and others) of Warners' Flying Squad. They cover the country with touring acts like America. Extra-personal service.



Hal Halverstadt. Merchandising Director. Hal makes sure that no album gets "released." Individual attention for each LP. Hal's behind the Todd Rundgren push.



Joe Smith. Exec VP, and an absolute mover when it comes to getting things done. Now, To Peter, and to Paul, and to Mary, Joe Smith isn't an executive. He's an army.



Pete Johnson. Editorial chief. Each week, Pete creates Warners' hit magazine, *Circular*. Write Pete if you want a free subscription. Or just need to get a message across.



Ed Thrasher. Probably the hottest Art Director in the business now. (Ed just walked off with 60% of the awards at one Art Directors' show.)



Mo Ostin. President of the whole thing. An easy man to get an honest answer from. Everyone thinks Mo makes lots of sense. After Randy Newman makes Top Ten, Mo may relax more.



Billie Wallington. When, wherever you look, you can't escape publicity on Neil Young or James Taylor, this lady's publicity department has to get a lot of the credit.

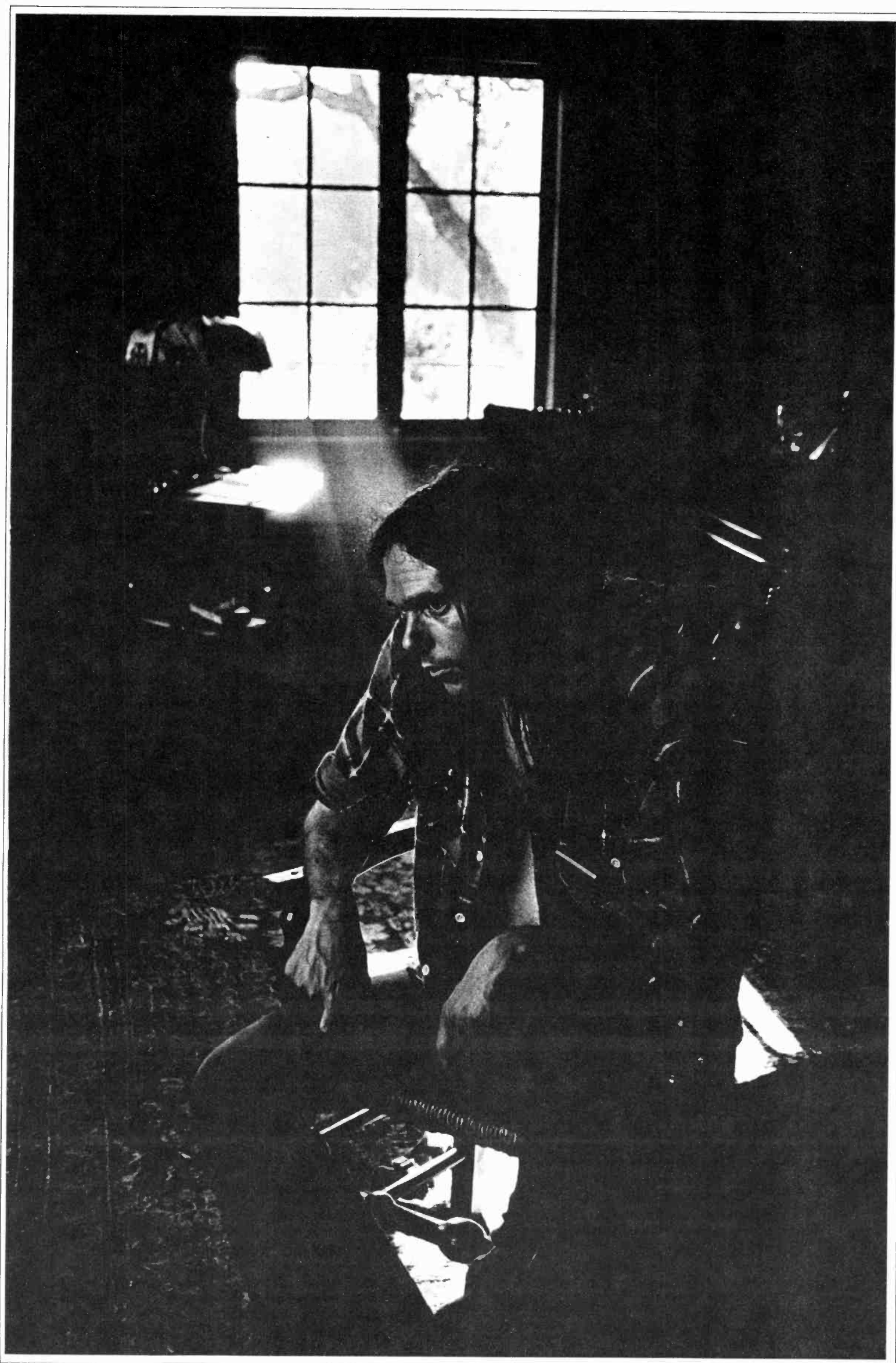


Bob Regehr. From Alice Cooper's coming out party to T. Rex' last record tour, Bob and crew are the ones who do it: Artist Relations to them means Total Artist Assistance. Ask Alice.



Lenny Waronker. A&R head Lenny represents Warner's high standard of recording (Arlo Guthrie, Van Dyke Parks, Gordon Lightfoot, and Randy Newman are among his *oeuvre*). Without Warner's elite artist roster, all these other execs would be watching an awful lot of daytime TV.

If you're looking for answers, those are some of the answers. Some of the reasons that Warner/Reprise is getting to be popular.



NEIL YOUNG / OLD MAN / THE NEEDLE AND THE DAMAGE DONE.

*A new single from Harvest exclusively on Warner Bros./Reprise 1084
and Ampex distributed tapes / Direction: Geffen Roberts Company.*



Soulful, funkiness are two ingredients brought to jazz by Grover Washington Jr. and drummer Elvin Jones (insert).



Two forces: producer Teo Macero and his ace, Miles Davis, lend their own strengths to jazz's expansions.



Hot licks are the diet of John McLaughlin and the Mahavishnu Orchestra which uses blazing portions of amplified rock to meld into energy music.



'Extended **E**nergy Jazz **E**nergizes New Wave Of **E**nthusiasm
 Youth Respond To Blend Of Melodic Complexities And Contemporary Rhythms

By Eliot Tiegel

JAZZ IN THE EARLY 70'S is reaching a new audience of enthusiastic young listeners. The music is often freer, wilder, often unstructured, wildly electronic, and has been called "extended energy jazz" or cosmic jazz" by some players.

These may be the terms in the years to come describing the 1970's jazz just as ragtime, dixieland, swing, bebop, the cool West Coast school, avant-garde, all represented progress in their own decades.

The electronic instruments which jazzmen have come to master, have helped expand the tone colorations of jazz, but amplified music is not the only form of jazz which has energetic followers.

There are some down-the-middle hard improvisors who are also reaping the benefits of newly found advocates. So the combination of these mainstream modernists plus the open end energy players, blends nicely into a picture of fresh creativity for the audience comprising the "contemporary years."

Jazz, in riding an upswing trend, is in a period of unbridled creativity, with wide open experimentation expanding the concepts of the music, causing dollars and cents awareness on the part of record companies, generating a new spirit of recorded activity, opening the vistas of the concert field with record-company sponsored tours, and breaking through at the retail level with major exposure for LP's now proudly categorized as jazz.

The interest in jazz today by the growing number of new ears (once you become a jazz buff you remain one,

although you may not appreciate or understand the new areas in which the music progresses), is attributed directly by some observers to the intense level to which rock moved two years ago. Jimi Hendrix and Cream, for example, developed a highly intense, roaring, blazing, fiery style of amplified playing which boggled the mind of oft-drugged listeners and straights alike.

Ed Michel, Impulse's a&r director, admits the energy jazz is often very hard to listen to. "But if you've listened to Hendrix and Cream and other energy generated rock, it's the only place you can go. With Jimi dead, where do all the Jimi Hendrix people go? They evolve naturally into energy jazz."

Michel calls the sound of the 70's post John Coltrane jazz. It's open structured, not necessarily limited harmonically or melodically. "It can change direction at any point," Michel continues. "There is a greater intensity now and the form is substantially different. Before you could relate to a song form with its harmonic and melodic variations. You may have a song structure but it's an 'indicator' now. For many players the structural limitations of older forms of jazz are gone. There are number of bands which can make it work; there's a young audience which can handle it. They take this sound for granted. They're the post Hendrix people."

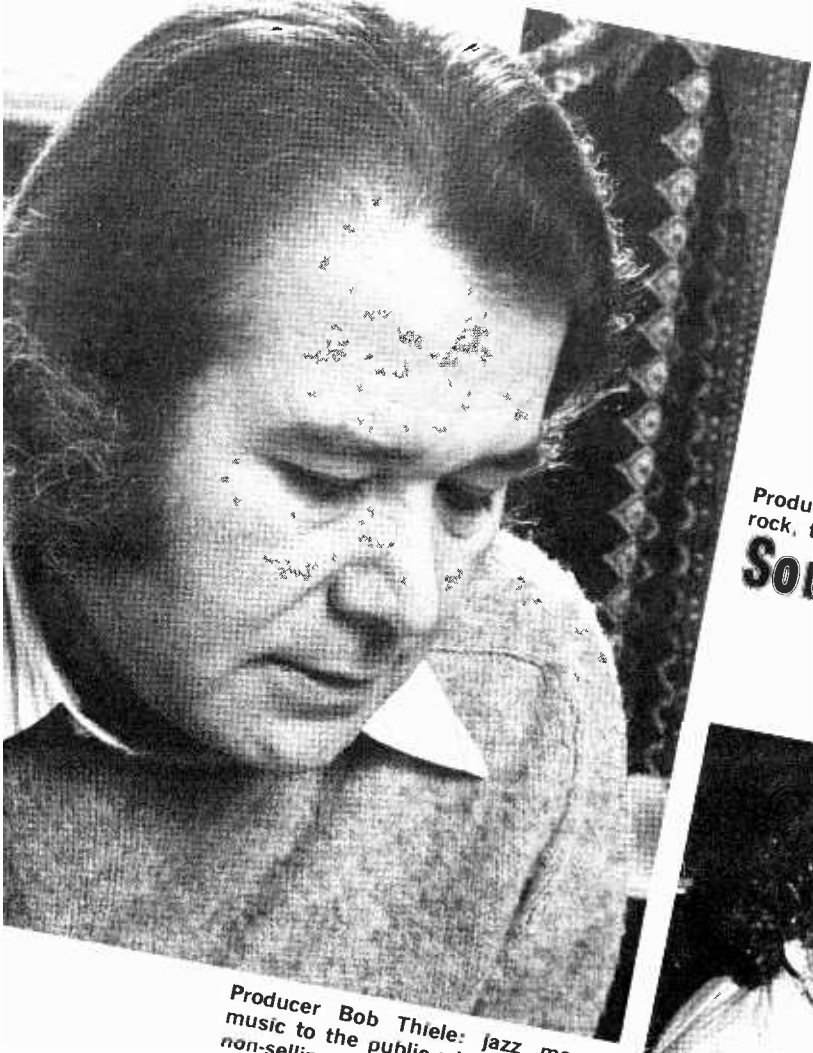
Michel calls the sound today a "new dialect," one in a series of dialects which have built a rich history for the music.

The current dialect, to borrow that word, involves providing a contemporary background sound, one which Fantasy's Ralph Gleason hears as "double tempo city time." A conga drum along with amplified guitar and tambourine, provide this double time. "It's the impulse of the urban core ghetto," Gleason says. "So you take someone like Esther Philips who's been singing the same way for 15 years, and you add this background sound to her new LP and it's a smash."

Gleason says there are no longer any musical categories. He hears Louis Armstrong, Nina Simone, Gladys Knight and the Pips, John Coltrane, Nat Cole, Miles Davis and Gene Ammons all strung together on FM.

The trumpet players in Malo, the new Warner Bros. Latin-oriented band sound like they've been influenced by Dizzy Gillespie and Miles Davis, Gleason says. Other musicians are going back to the roots of jazz to find inspiration.

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Producer Bob Thiele: jazz means music to the public while it's had a non-selling image to the industry.



Producer John Hammond: "The more I hear rock, the more it's jazz-oriented."



Producer Sonny Lester (standing in the studio): "Jazz today is black instrumental music."

Some Of The New Players Are Coming Out Of Acid Rock; Others Are Coming From The Ghetto

companies are going to be awfully surprised about what's happening in the market. They don't realize what a vital segment of the market it is."

Columbia realizes! Traditionally involved with jazz in some form, the company has been responsible for helping generate interest among young people and FM broadcasters through its aggressive promotional efforts for its modernist school led by Miles Davis.

Teo Macero, Miles' producer for 14 years, sees an involved kind of person, an experimentally bent person who is turning to avant-garde music with a beat. "The cat wants to play; he knows he doesn't have to use the bar line. The performer will be the composer with an instrument. The musicians are looking for atonal, free improvisation, spontaneous combustion."

In the recording studio, the modernist is organized, Macero claims. "They have a great sense of order now and a sense of organization in their heads." So the jazzman doesn't waste studio time.

Macero also records Ramsey Lewis, Charlie Byrd and Charlie Mingus. Davis' music in his new "Live and Evil" LP is a new statement beyond his "Bitches Brew" package. There are tinges of African music, of classical music. "He's written the tunes and is exploring the possibility of new textures. And he's amplified everything."

This LP is made up of contributions from very strong soloists who follow Miles' style of descending and flashing notes, of pinched tones and melody lines which know no ending.

The new jazz players are "coming from the ghettos," Macero says. "They are hungry and they will skuffle and do something."

"The more I hear rock," says John Hammond, Columbia's sage producer, "the more it's jazz-oriented." Young musicians have gotten a little more adventurous than they were able to in hard rock. Hammond predicts that within one year, jazz will be at its zenith, at a point higher in popularity than it's ever been. Recalling the swing era days when bands played for dancing, Hammond cajoles: "If we can get our rock groups to get people back to dancing with jazz, the bigger jazz will be."

Weather Report and John McLaughlin and his Mahavishnu Orchestra are where the young audience is, Hammond feels. This young audience, in reaching back to listen to other "dialects" (remember that Ed Michel called each creative development a new dialect), has made the reissue business a good one. Says Hammond: "We figure 90 percent of the buyers for our Bessie Smith albums are kids." The four Bessie Smith LP's are near 165,000 sales in the U.S.

Ninty percent of Weather Report's devotees are young people. Chase is all kids. Weather Report is space music. Its members don't play melody per se, but improvise totally free thoughts, with organized starts and stops. Chase's four trumpets are sharp and shrilly, with some good improvised solos by leader Bill, but the group's vocalist, G.G. Shinn sounds too much like David Clayton-Thomas, late of Blood, Sweat and Tears. Chase's percussive sound is very hard.

Notes Hammond:

"Jazz is fundamentally the art of surging improvisation and most good rock has it and all good blues obviously has it . . . Miles' success helped determine Columbia's course to pursue further with jazz."

The word jazz has connotated intercourse in the early blues days. But Hammond doesn't feel there is anything wrong with the word jazz as a stylistic definition. "It's a good unrespectable American word," he says with a hearty laugh.

Buddah has just launched the Cobblestone series and the group also still distributes the Skye label. Says Joe Fields the national sales manager: "We are using the word jazz in promotion and are in fact using the word more than ever. Our policy for Cobblestone is going to be 'natural jazz'—I think the day when an a&r man just laid down a basic r&b track and got some jazz horns over the top, has waned."

Several months ago Bob Thiele, head of Flying Dutchman, stated he would never use the word jazz because it cut down on sales. In light of the new feeling for jazz, Thiele has rethought his initial comment.

The word jazz has had a bad connotation within the record and broadcast industries. "When you used the word jazz, distributors, dealers and disk jockeys shied away from the products. But the public goes into a store and looks for the jazz section."

Thiele keeps the word off his liners because he doesn't want this negative attitude to hold back the exposure for the product. "There seems to be an inbred attitude against the word. It's only been during the past year that people realized that jazz sells."

Thiele says commercial jazz which sells spans Ornette Coleman to Stanley Turrentine.

Thiele hears a kind of easy listening jazz, which is reasonably melodic, has a contemporary rhythm sound and is orchestrated. This kind of music is typified by Wes Montgomery's LP's. "I'm not putting this music

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• Continued from page 13

Jazz is played best by black people, the noted critic contends, adding: "Who are the originators? It's black music."

Rahsaan Roland Kirk, the multi-reed specialist, classifies jazz as "black classical music," and he cites the contributions of Duke Ellington, Sidney Bechet, Billie Holiday and Charlie Mingus as "beautiful black classical music."

Atlantic's jazz producer Joel Dorn prefers the term "adult black music" when referring to the music he records with Roberta Flack, Rahsaan Roland Kirk and Donny Hathaway. Atlantic's decades-old commitment to the music is paying off strongly this year. "We can now put legitimate dollars into making jazz product and more than get a return for the investment," Dorn says.

The average sale of a jazz LP has risen to 35,000 from around 12,000 a couple of years ago. Dorn points out.

Bobby Shad, the energetic head of Mainstream, says jazz of all styles is selling, from a soul inspired sound to way out electronic music. Interest in the music comes from college stations, from FM stations, from stores which "load up a rack with 400 different selections—something you never saw before."

Shad feels many of the younger players came out of the acid rock mold and brought into their jazz playing electronic accessories like echoplexes and echo delays.

Shad's newest move to expand his jazz coverage is to develop a combination sound built on jazz, rock and blues.

Orrin Keepnews, another devoted jazz producer, speaks enthusiastically about the challenge of creating a musical form for a new audience.

He is working on an LP with Joe Henderson which is an amalgam of ideas and technologies. Henderson is a new member of Blood, Sweat and Tears and his playing of tenor sax, soprano sax, flute and alto sax, turns him into his own band.

He will play all these instruments on the upcoming Milestones LP. Multi-tracking and overdubbing will be used to generate an excitement which rock listeners can appreciate.

Keepnews, a&r director of the company, a division of Audio Fidelity Enterprises, scored a coup when he signed Sonny Rollins, the masterful saxophonist. Rollins hasn't recorded for four years and had been away from the New York club scene for two years prior to his recent booking at the Village Vanguard. Keepnews is planning an in-person LP as Sonny's first Milestones effort.

Keepnews feels the "vacuum caused by the relative decline of heavy rock music has been filled by contem-

porary jazz music." There is also a very substantial young listening audience which believes in breaking down musical boundaries and allowing this instrumental music to come through.

Sonny Lester, president of the Groove Merchant label, calls today's jazz "black instrumental music," and instrumentally is how he is gearing his company. He hears a pop, r&b sound mixed together to form an instrumental form of commercial jazz.

There is a concern for minute preparation which marks many of today's jazz producers. "You have to handle the production like it was a pop date," Lester says. After he signed Richard Groove Holmes, Lester spent two weeks planning the LP. There will be pop tunes like "American Pie" and a contemporary rhythm section.

Lester has released seven LP's since last November when he started the company. He plans promotional campaigns for the music. Jam session type dates will still occur, but Lester notes: "I feel from a business standpoint I can't afford to give distributors product which isn't thought out. It's not a matter of blowing, walking away and getting it as cheap as you can."

Creed Taylor is known for taking time in preparing his albums. "The consumer is very discerning," he says, "and he won't be ripped off with a so-so jazz album." Most companies put an artist in the studio and three or four hours later they have a tape which becomes the LP, Taylor feels.

His CTI label, almost two years old, promotes improvised jazz. His new Kudu label offers melodic and funky sounds, drawing a more commercial type of song. "Melodic things with a rhythmic base are what's selling," he says.

Taylor believes today's jazz swings more than it has in past years and he hears a lot of 6/8 and 12/8 rhythms. "People are getting tired of rock and they are looking for rhythmic, melodic excitement with a little more sophistication. There's no place else to go but to jazz."

Taylor can feel the current climate for new jazz listeners. His Grover Washington Jr. LP, "Inner City Blues" is past 185,000 copies. "Two years ago you did headstands if a jazz album went 25,000," he says.

The phenomenal success of Miles Davis on Columbia where his recent LP's have gone into the hundreds of thousands category, has inspired other jazz aficionados to feel the potential in this new reach-out-and-touch-me market.

"Jazz is selling," Taylor says emphatically. "The big

FOUR

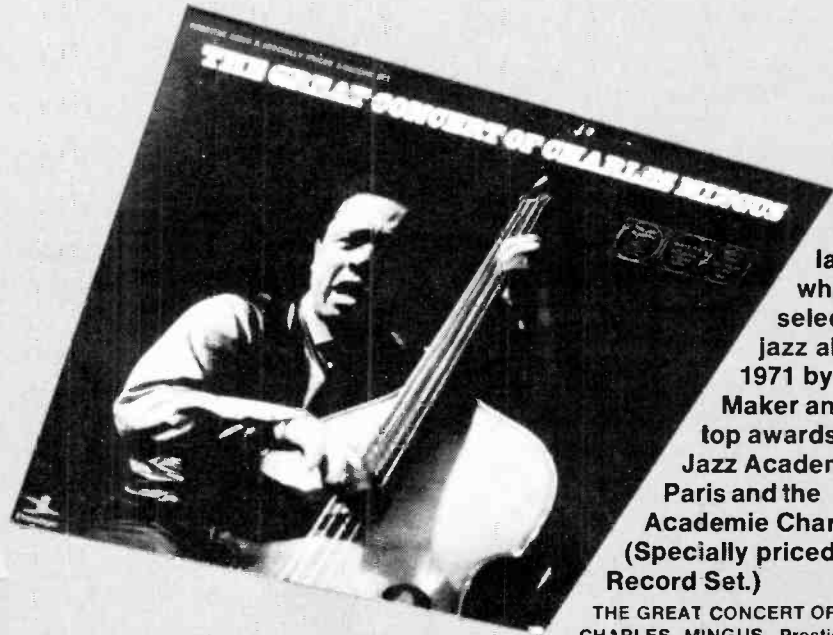
A new one for the charts, with organist Charlie Earland in the demanding company of Hubert Laws and Lee Morgan, for whom this was the last session.

The album makes no compromises.
CHARLES EARLAND—Intensity
Prestige 10041



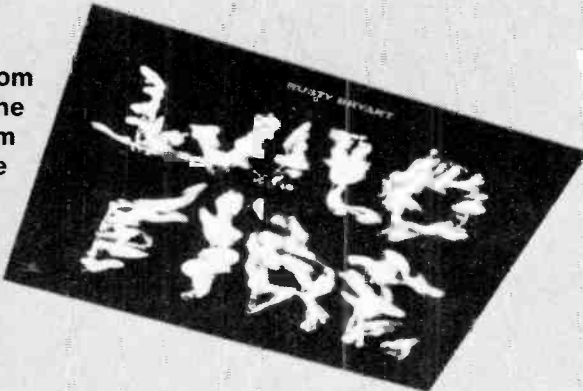
Released in Europe last year where it was selected as jazz album of 1971 by Melody Maker and won the top awards of the Jazz Academy of Paris and the Academie Charles Cros. (Specially priced Three-Record Set.)

THE GREAT CONCERT OF CHARLES MINGUS
Prestige 34001



The Colossus from Columbus puts the torch to material from Billy Preston, Stevie Wonder, the Doors and his own sweet self.

RUSTY BRYANT—Wild Fire
Prestige 10037



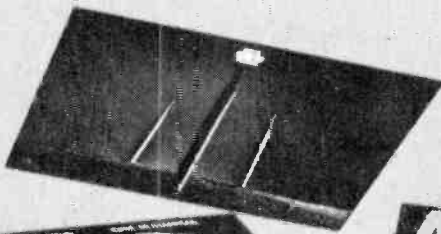
Everything you wanted to know about the sax, taught in convincing and hedonistic fashion by an acknowledged master. Shake it up baby.

SONNY STITT—Black Vibrations
Prestige 10032



and more

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BASIE AFLOAT:

High C's On The High Seas



Basie men play for an enthused audience (insert) as the Queen Elizabeth 2 tours the Caribbean.

COUNT BASIE AND THE CUNARD LINE have conspired to find a location for jazz that beats anything on earth.

It began in January of 1970 when, as an experiment, the line booked Count Basie's orchestra to play a 10-day, three-stop Caribbean cruise aboard the Queen Elizabeth 2. Though publicity and promotion were limited and the ship was about half full, the venture seemed worth repeating: Early last year the Count tried it again and business doubled to about 1,500.

By Leonard Feather

The orchestra recently completed its third annual voyage in March, with a near-capacity crowd of close to 1,600 for a 13-day cruise that took in brief visits to St. Thomas, V.I., Barbados, La Guaira (Caracas), Curacao and Port-au-Prince, Haiti.)

Big band jazz, particular of the Basie variety, seems ideally suited to the seagoing vacationer. The audience is predominantly white and middle-aged to venerable; yet there is a substantial number of blacks (there were advertisements placed by travel agencies in the New York Amsterdam News) and a fair proportion of younger, well-

to-do Basie fans for whom the music clearly was a major inducement.

Curiously, the rest of the entertainment, all supplied by a London agency, is in complete contrast. In the numerous bars and lounges scattered throughout this luxurious, 56,000 ton movable city, I heard pop singers, rock combos, light classics, bland bossa nova sounds. Yet the same passengers who find these groups acceptable gather enthusiastically in the 850-capacity Double Room for Basie's two nightly sets.

The Double Room, the ship's largest entertainment area, occupies part of two decks, with a spiral staircase winding from the Upper Deck, where fans sit and sip and listen, to the Quarter Deck below, where they listen and dance. Part of each set is played concert style to an attentive crowd; after a while Basie invites the audience

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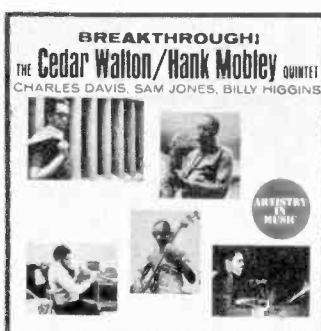
JAZZZZ



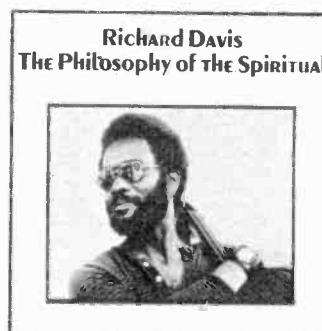
NEPTUNE
The Visitors
CST 9010



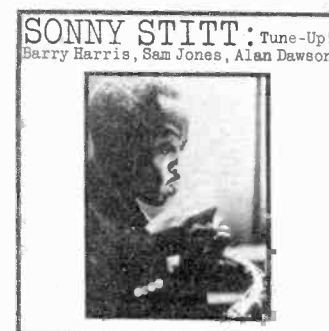
THE GAP SEALER
Jimmy Heath
CST 9012



BREAKTHROUGH!
Cedar Walton/Hank Mobley Quintet
CST 9011



RICHARD DAVIS
the Philosophy of the Spiritual
CST 9003



TUNE-UP!
Sonny Stitt
CST 9013



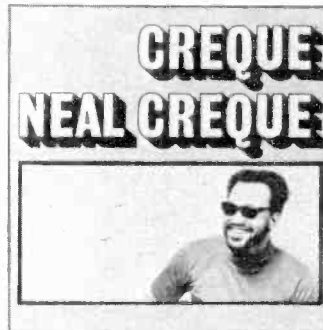
TOTAL SUBMISSION
Emanuel K. Rahim & The Kahlilqs
CST 9014



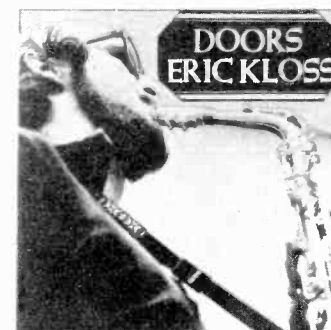
THE REAL RUTH BROWN
Ruth Brown
CST 9007



STEVE KUHN
BDS 5098



CREQUE
Neal Creque
CST 9005



DOORS
Eric Kloss
CST 9006

COBBLESTONE THE NEW NAME IN JAZZ





TRUTH IS FALLEN—Dave Brubeck (SD-1676)
An extended work, written by Dave Brubeck, which combines jazz, rock, chorus and the Cincinnati Symphony Orchestra. Dave has dedicated it to "the slain students of Kent University and Mississippi State, and all the other innocent victims, caught in the crossfire between repression and rebellion!"

INSTANT DEATH—
EDDIE HARRIS (SD-1611)
King of the electric sax, Eddie Harris is heard in his first studio recording in over a year. His musicianship is, as always, superb.

AFRICAN COOKBOOK—
RANDY WESTON (SD-1609)
Pianist/composer Randy Weston is heard in a brilliant synthesis of American jazz and African music. Also featured on this excellent recording are Booker Ervin on tenor sax and Big Black on congas.

THE LAST SET AT NEWPORT—
THE DAVE BRUBECK QUARTET
featuring Gerry Mulligan, Alan Dawson and Jack Six (SD-1670)
Recorded live on July 3, 1971 at the Newport Jazz Festival, this recording captures one of the most intense sets ever played by the incomparable Dave Brubeck Quartet.

Atlantic Records and Tapes—It all started here.



JAZZ CLUBS, once the major showcase for artists, now compete financially with college concerts and large general audience facilities. Rising talent costs have cut into the profitability of the clubs, forcing many to close. The following survey put together by Nat Freedland with assistance from field reporters, analyzes the national club circuit.



The Manne Hole in Hollywood (left) is tops as a setting for name acts, but it faces high salary demands. Zoot Sims (above) is a regular along the circuit with gigs around New York and Los Angeles.

New York's club scene suffered from the jazz-is-dead syndrome, as did most other cities, several years ago when it seemed that rock was moving into the no-cover-no-minimum situations.

Now it appears healthier. The patient is alive, perhaps not well but seemingly on the way to recovery.

The Mount Rushmores of the New York scene are still there: the Half Note still presents its mainstream-modern policy (James Moody, Zoot Sims, Al Cohn, Jimmy Rushing, etc.); Max Gordon is trying for the longevity record at his Village Vanguard (he recently scored a great coup by getting Sonny Rollins out from under the bridge and getting standing up and standing room only crowds); Top of the Gate carries on its value for money policy of presenting good trios, generally piano-led, for the price of a drink or a meal; The Club

Baron gets off on jazz (Gene Ammons at the time of writing) and jazz rooted soul; Jimmy Ryans, the last of the 52nd Street Clubs still in the general area, unveils its version of Dixieland (currently led by an on-form Roy Eldridge) six nights a week; and Slugs out in the East Village presents the avant guarded.

And the Dixieland clubs continue, whether forcing the musicians to don straw hats, or work in between banjo virtuosi. The Red Garter has traditional jazz-oriented sessions on Sunday, the Gashouse and the Music Box has Graham Stewart on various evenings; Arthur's has the Grove Street Stompers, on Monday nights, and Your Father's Mustache has Red Balaban's businessmen on Sunday evenings.

But the big improvement is the number of jazz pianists working in unlikely places—for in-

stance, one of the Steak and Brew restaurants had Ray Bryant for several weeks, the Cookery has Teddy Wilson, followed by Eddie Haywood (New York's cabaret ruling limits these places to piano and bass—stringed instruments only, no drums as these are considered too noisy and liable to incite antisocial behavior). Boomers has jazz and soul food (Kenny Barron, Ray Bryant, etc.). The West Boondock employs pianists such as Nat Jones and Lance Hayward with attendant bassists.

Guitarists are finding their way back into the svelte nightlife scene such as George Barnes and Bucky Pizzarelli, or Chuck Wayne at the St. Regis.

Lunchtime jazz is increasing via the Jazz Attractions society who are currently promoting weekly lunch jazz affairs, with anything from singers to big bands, at the Playboy Club.

The Rainbow Grill books big and small bands and two new rooms have recently opened: the Baron Steak House and Fiddlestix. Wells and the Apollo, both in Harlem, go with hard driving bluesy jazz.

Los Angeles boasts four major jazz rooms booking top national acts, a brand-new jazz club with ambitious plans and a busy circuit of smaller clubs that keep many rising or lesser-known jazzmen working.

This past year has seen an unusual amount of movement within the jazz club scene. For example, bassist Howard Rumsey has left his long-time post with the Lighthouse in Hermosa Beach and will be affiliated with a new club now under construction at the Hermosa Beach Fisherman's Wharf.

Contradictory reports about the popularity of jazz in Los Angeles comes from various clubs. Donte's, in North Hollywood, finds business up somewhat in the past 12 months, according to co-owner Bill McKay. "We find as we're moving away from the West Coast 1950's jazz star bookings we're getting more young people in," he says. The 125-seat club started as a musicians' hangout in the suburban San Fernando Valley six years ago. With the right booking, such as Buddy Rich's big band or local favorites like Willy Bobo and guitarist Joe Pass, it can pack every show.

THE CLUB SCENE: HEALTHY IN SPOTS, STRUGGLING ELSEWHERE

Shelly's Manne Hole in Hollywood is considering moving locations, according to manager Rudy Onderwyzer. The Manne-Hole books nationally famous jazz acts and finds itself caught in a profit squeeze by rising talent costs. "When we have to put in a cover charge to pay the bill of a name act, it loses some of our audience," he laments.

The Manne Hole management feels that the room's medium size is not competitive in today's higher-priced talent market. "We might have to expand to a showroom or cut back to a more intimate casual operation without the big names, the way we started out," Rudy says. "There were lines around the block when we had Miles Davis, but we can't book him every week."

The Hong Kong Bar, jazz room of the giant Century Plaza Hotel, reports business up noticeably after a slow '71. Hotel official Blake Chatfield feels that luxury spending opened up at Christmastime and is continuing steady. The six-year-old club seats 230, books acts for three weeks and has three shows nightly.

The Lighthouse, a Hermosa Beach fixture since 1947, finds itself now serving a predominantly young and black audience. A lot more young Mexican-Americans are showing up too, according to Ross Levine who has been owner of the room since his father John died last year. Lighthouse crowd-pleasers are artists like Pharoah Sanders, Gabor Szabo, and Carmen MacRae.

"We expect talent costs to go up about \$500 a year per act," Levine says. "And especially with traveling expenses for East Coast acts jacking up their prices it cuts into our profits. But with the right booking we can keep enough volume coming through to make it pay." The Lighthouse maintains a full schedule of weekend matinee workshops for local bands, student discounts and even a Wednesday ladies night.

At this writing, The City, a new club managed by Donna Sloate, had just finished its first month's booking of Terry Gibbs and Mavis Rivers. The jazz supper club, located at 940 N. La Cienega Blvd., is apparently having success in reaching its potential clientele of 30-40-year-olds who were big jazz fans during their 20's.

Among the most consistent jazz bases in Central Los Angeles are the York Club, 7210 S. Western Ave., the Parisian Room, 4960 W. Washington Blvd., and the Pied Piper, managed by Freddie Jett, 4325 Crenshaw Blvd. All these clubs provide steady work for the recording but lesser-known jazzman, such as Ike Isaacs or Brother Jack McDuff, regulars on this circuit. The larger Maverick's Flat club of John and Madora Daniels, 4225 Crenshaw Blvd., has moved more towards a soul policy, but the owners are preparing to take over a smaller bar next door and operate it as a jazz room.

Two more jazz showcase clubs opened up in the San Fernando Valley last year: Jazz West, 13952 Ventura Blvd., Sherman Oaks, and the Baked Potato, 3787 Cahuenga Blvd. W., Studio City.

Both room present smaller groups.

A new San Diego showroom, Funky Quarters, 5970 El Cajon Blvd., is occasionally booking jazzmen like Cal Tjader and Kenny Barrell successfully, among its pop acts.

It's still possible to find live jazz in Chicago on any given night, though the scene is certainly not what it used to be. Correspondent Earl Paige lists the following Chicago jazz clubs:

Mister Kelly's, owned by Norman Kean, president; Arts & Leisure Corp., London House, owned by Arts & Leisure Corp.; Happy Medium, owner Arts & Leisure Corp., occasionally features jazz programs in downstairs Flower Pot; Alice's Revisited (occasional programs); Arie Crown Theatre, McCormick Place on the Lake (occasional jazz programs); Living Room, shows Friday-Sunday and Thursday; AFAM Gallery Coffeehouse; Corona; Gemini; 131-35 E. 103rd; Four Torches.

Also: Alfies, Adventures in Jazz Orchestra, Sundays 3-7 p.m.; Johnny Lattner's Marina City Restaurant, Jazz at Noon with Chicago businessmen performing; Village Tavern, Sunday program, Ragtime and All That Jazz, Long Grove, Ill.; Wise Fools Pub, Monday jazz program; Lurleans; Big Horn, Ivanhoe, Ill., Routes 176 & 183.

Cincinnati, reports correspondent Bill Sachs, sports a number of clubs using jazz acts on an occasional basis but more operating under an exclusive jazz policy. Except where mentioned, talent bookings are made on a weekend basis.

The Buccaneer Inn, Ed Bentz, owner, home base for the Dee Felice group; The Lookout House, Allen Kirkpatrick, general manager, Fort Mitchell, Ky., uses occasional jazz name act or groups on one or two-week basis; Beverly Hills, Dick Schilling, general manager, Alexandria Pike, Southgate, Ky., uses occasional jazz name act or groups on one or two-week basis.

Mahogany Bar, Rudy Greiser, owner-booker; The Blind Lemon, Eddie Shepherd, owner-booker; Reflections; Dale Maloney, manager; Ken Kornell, booker; The Inner Circle.

Some active Boston jazz spots are the Jazz Workshop, Paul's Mall, Amaru's.

In Pittsburgh, jazz can be heard at Crawford's Grill, the Jazz Attic, Harmor House or the Colony. Occasional jazz is available at a dozen other local clubs.

In Minneapolis-St. Paul, the Once Groveland has opened in a church basement, featuring local bands at \$1 admission. Another new room is the Take Five Club.

In Dallas, the Villager books name jazz acts and on occasion the Losers' Club does too. San Antonio is largely a Dixieland town with the Landing a leading room. The Palms is the newest Southside room.

Detroit's Sheraton-Cadillac Hotel books name jazz into the Casino Room and Jim Taylor's Hot Jazz Society presents programs around town. Across the border in Windsor, Canada, the Elmwood Casino hosts top bands like Count Basie.

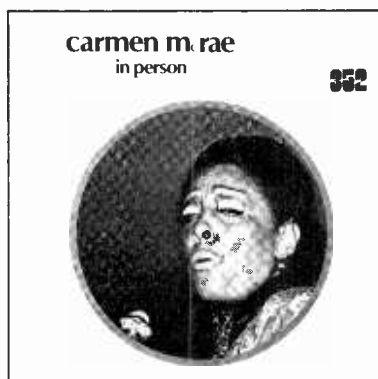
What's New Don...?



JAZZ CONTEMPORARY AS IT'S MAKERS MAINSTREAM RECORDS



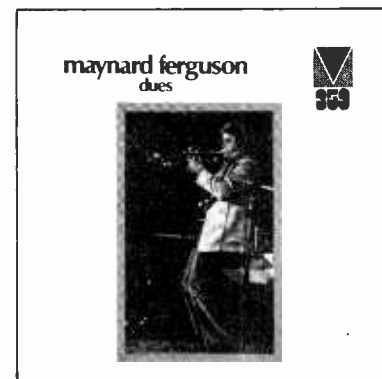
MRL 340 — "A TIME IN MY LIFE"
SARAH VAUGHAN
with Ernie Wilkins and his Orch.



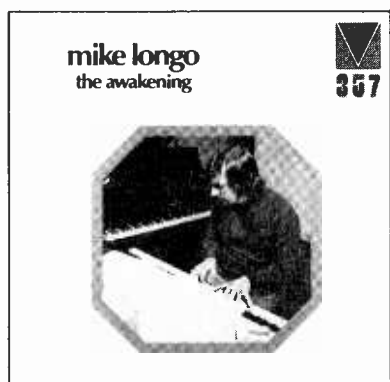
MRL 352 — "IN PERSON"
CARMEN McRAE LIVE



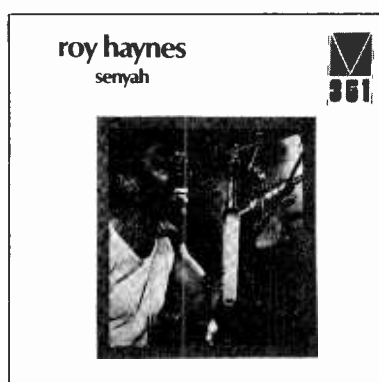
MRL 355 — "CUORE DI MAMA"
MORGANA KING
Morgana King and the Torre Zito Orch.



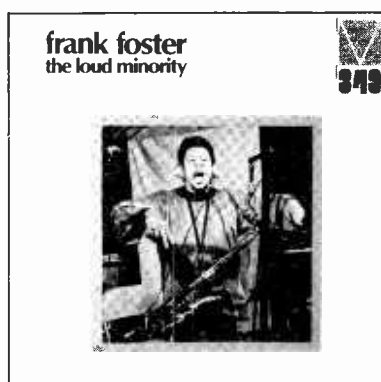
MRL 359 — "DUES"
MAYNARD FERGUSON
Nat Pavone, Don Rader, Harry Hall, Dick Hurwitz, Kenny Rupp, Rob McConnell, Ronnie Cumber, Willie Maiden, Frank Vicari, Lanny Morgan, Mike Abene, Ronnie McClure, Tony Inzalaco



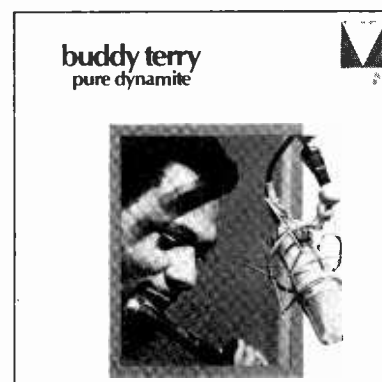
MRL 357 — "THE AWAKENING"
MIKE LONGO
Dizzy Gillespie, Virgil Jones, Curtis Fuller, Ron Carter, Alex Gafa, Mickey Roker, James Moody



MRL 351 — "SENYAH"
ROY HANES
George Adams, Lawrence Killian, Don Pate, Marvin Peterson, Carl Schroeder, Roland Prince



MRL 349 — "THE LOUD MINORITY"
FRANK FOSTER
Kenny Rogers, Cecil Bridgewater, Charles McGhee, Marvin Peterson, Dick Griffin, Earl Dunbar, Stan Clarke, Gene Perla, Harold Mabern, Jan Hammer, Richard Pratt, Omar Clay, Elvin Jones, Airtio Moreira, Dee Dee Bridgewater



MRL 356 — "PURE DYNAMITE"
BUDDY TERRY
Woody Shaw, Eddie Henderson, Kenny Barron, Joanne Brackeen, Stan Clarke, Mchezaji, Billy Hart, Mtume, Jenny White, Airtio Moreira

SOME OF THE MUSICIANS IN THE MAINSTREAM CATALOGUE:

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MITCHELL RUFF DUO
MIKE BRECKER
CHARLES KYNARD
BROWNIE MCGHEE
VICTOR GASKIN
STAN GILBERT
DOUG SIDES
LARRY VUCKOVITCH
JOHN WHITE, JR.
VINNIE BELL
WILLIE BOBO
GRADY TATE
GENE BERTONCINI
LEROY WILLIAMS
CEADAR WALTON
SAMUEL JONES
CHARLES LaCHAPPELLE
JONATHAN GRAHAM
BOB MANN

HAROLD LAND
RAY CHARLES
ARBEE STIDHAM
JAMES HEATH
DAVE HUBBARD
LIL SON JACKSON
JOHNNY COLES
BUSTER WILLIAMS
ALBERT DAILEY
HAROLD WHITE
JEROME RICHARDSON
GEORGE DUVIVIER
RICHARD DAVIS
SONNY RED
CARL LYNCH
JAMES GADSON
CAROL KAYE
JAMES FORMAN/MTUME
RAY MOROS
FRED ROBINSON
MAX BENNETT

BLUE MITCHELL
CLARK TERRY
BOBBY HUTCHERSON
HAL GALPER
CHARLES McPHERSON
JAMES WAYNE
CHARLES WILLIAMS
BILL HENDERSON
SYSAYE GREENE
JIMMY ROWSER
BILL DOUGLASS
FRANK ANDERSON
PHIL KRAUS
LIGHTIN HOPKINS
LONNIE HILLIARD
BILLY FENDER
BILLY HIGGINS
GEORGE CABLES
BILL HARDMAN
CHINO VALDES
AL McKIBBON

HADLEY CALIMAN
ART FARMER
JOE HENDERSON
RANDY BRECKER
BOBBY BROOKMEYER
SONNY TERRY
REGGIE MOORE TRIO
WALTER BISHOP
ERNIE WATTS
BUCK CLARKE
CLARENCE BECTON
ERIC GALE
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What's New "Fatha"...?



New Players

• Continued from page 14

down," Thiele says. "In order to make it come off, you have to find the greatest players. You just can't eat dinner and have Ornette Coleman playing."

Ornette's new LP, "Science Fiction" is a melange of darting dashes of sound in short sputtering stances. There is total freedom for expression wherever that takes the soloists.

Jazz is also Les McCann's very flowing amplified piano solos on "Invitation to Openness" in which a cohesiveness keeps all the parts within an organized structure; jazz is also Johnny Hammond's funky organ excitement interspersed with gutsy solos by tenorman Grover Washington Jr.; jazz is also Michael White's sparkling and torrid violin playing on "Spirit Dance;" jazz is flutist Hubert Laws' lilting romantic ability; jazz is Cannonball Adderley's openness and expansion of the melodic structure of his compositions; jazz is the fire and dynamics of Don Ellis and the inclusion of a string quartet and a woodwind quintet within his always searching polyphonic band; it is the Latin adventures of Cal Tjader; it certainly is the organized beauty of Quincy Jones' big band with its fresh spacious sound; it is the clean section work of the Count Basie Band, and it most emphatically is the always challenging, always inventive genius of Duke Ellington, the elder statesman of jazz now that Satchmo Armstrong is sadly no longer jazz's world ambassador.

It is also whatever new artist breaks through this week.

By no means is the list ever ending.

BASIE AFLOAT:

• Continued from page 16

to dance, and for the most part the floor remained crowded.

For our stopover in Barbados the show was transferred to a delightful "concert under the stars" setting on the Lido around one of the ship's spacious swimming pool areas. A popular local calypso group, the Merryman, was added for local warmup color.

Why the Basie initiative (arranged through Willard Alexander's office) has not been followed up by other booking agents and managers is something of a mystery. Certainly no artist could ask for a better gig. From the musician's standpoint this is a paid vacation. The 18 jazzmen and their wives all get the honored-guest treatment and are provided cabin space that could have been sold for \$35,000.

Last year they worked every night, but cruise director John Butt decided that this constituted overexposure; consequently this time out they are performing only seven of the 13 nights.

Given these optimum playing conditions, the band is in superb form, offering sounds that are neither radical enough to shock the senior citizens nor old-hat enough to bore the young. One wonders when the logical follow-ups with Ellington, Kenton, Herman and perhaps such combos as the Modern Jazz Quartet and George Shearing will finally be arranged.

One promising indication is the booking of pianist Bill Evans for a transatlantic crossing June 2 on the QE2. Taking only his bassist, he will play just one concert during the five-day voyage, pick up a drummer in London for a couple of weeks' work, and return to New York on the same single-concert basis.

If only every major ship could do regularly for every jazz group what Cunard has undertaken with Basie and Evans, those faltering earthbound jazz clubs might be expendable, forever.

E

VERYONE knows that the key to building an artist's career is having him communicate before an audience. Creed Taylor has taken this concept and come up with a successful

concert package in which all the performers on his CTI and Kudu labels perform in force, complimenting each other and yet showing their individual strengths.

So far, the CTI concert show has been a major success, not only in selling tickets, but in also providing an artistic showcase for the re-creation of music which was initially released in LP form.

CTI developed a good selling

CTI's Concert Package Packs A Wallop



Freddie Hubbard's sonorous trumpet playing is a top draw for CTI in person and on disks.



Hubert Laws' open flute playing draws attention to his skill.

with each act doing 15 minutes with backing by the other members of the cast. The artists play the tunes they have recorded, that's what the public likes. We carry our own sound system, sound man, light man and sound truck."

CTI will not be taping any more concerts for future LP's until the musicians change their repertoire. After the New York date, the package is scheduled for two weeks in Europe in August, touching down at Munich, Germany; Holland, France and Belgium.

Taylor estimates that 80 percent of the audience at the concerts is black and the other 20 percent is young whites. CTI picks up all union, promotion and talent costs. The company pays its people what they would get at a nightclub.

The price of a ticket changes with the city. It was a \$6.50, \$5.50, \$4.50 situation for the Cincinnati, Chicago, Cleveland and Detroit affairs. The Felt Forum price could range from a \$12.50 top to \$7.50, and the 17,000-seat Hollywood Bowl range could span \$7.50 to \$2.50.

The key to his concert package, Taylor believes, is offering a "pretty tight ensemble with the advantage of star improvisors."

"If we break even or lose money on this venture, we've gotten our artists out there in front of the people who are really devoted fans of this music. These people don't have a scholastic interest in the music; they really care about its entertainment value."

LP as a result of a first concert at the Hollywood Paladium last year. Consequently, the company's booking office run by Peter Paul, has booked the package in Cincinnati, Cleveland, Detroit and Chicago.

Upcoming are dates for the 13 artist casts at the Felt Forum in New York June 30, a possible engagement at the Hollywood Bowl July 30 and an August tour of Europe.

Paul looks for cities which have a collegiate relationship (since this is the most interested group of listeners) in which to book the package.

"Our type of concert package has never been made available to the public before," Creed Taylor states. "We are presenting a completely rehearsed package

Small Indie Distributors Seek Strength Through New Assn.

By Earl Paige

Small independent jazz-label distributors are for the first time organizing because they are encountering many of the problems major wholesalers have long wrestled with.

Take Ray Flerlage of Kinnar Distributing in Chicago who attended the first meeting of the new National Assn. of Independent Record Distributors (NAIRD) recently in the windy city.

Flerlage, as with most of NAIRD's members, is far from totally involved in jazz. However, of his 115 labels, a substantial 30 percent are jazz. Several feature blues and jazz. Interestingly enough, it was during a recent blues festival at the University of Chicago here that NAIRD got its organization rolling with a news letter and other planned steps.

The idea for NAIRD was pushed primarily by Gene Rosenthal, Adelphi Dist., Washington, D.C., Dennis Bursh, Oden Dist. Minneapolis, and Gary Seibert, Orwaka Dist., Portland, Ore. The group represents a fairly well spread-out network with others including Bill Thomas, Detroit; Riverboat Enterprises, Cambridge, Mass.; Bluesline, New Orleans; House Dist., St. Louis; Atlantis, New Orleans, and Bill Nowlin, Somerville Mass.

Flerlage, who for many years worked with a pioneer in independent small label distribution, K. O. Asher, says that when NAIRD members started comparing notes they were amazed and "very unhappy" to find that there was a big difference in the prices being charged by labels.

"I started with one label paying \$2.75 and worked it down to \$2.50. I met another distributor who was paying \$2.40 for the same line and then another man who was still paying \$2.75. The variations were unbelievable and not tied to volume but seemingly to mere chance and the power of dealing.

"One benefit of the newsletter will be to let everyone know about the prices being charged," he points out.

Independent distributors such as Flerlage have a sort of built-in protection in that they are extremely knowledgeable about what is often esoteric product. Robert Koester of Jazz Record Mart calls the NAIRD type distributor a "new breed."

Says retailer and Delmark label president Koester: "These are people who have a passion about certain areas of music. Many are what you would call 'freaks' about blues, jazz or other music. I think this network of such distributors is a very significant movement."

Flerlage agrees that the experience and subjective involvement of independent distributors like himself makes them very valuable to retailers. Even where dealers can buy a certain label at a better price from a far-off source, they often prefer to deal close at home to receive the personal services and advise people like Flerlage offer.

Certainly, reading Flerlage's list of labels would not give any but the most knowledgeable dealer an inkling of the kind of product

he is involved with. Jazz labels include: Arcana, Arcane, Archive of Folk (more jazz than the name would imply), Audiophile, Bandstand, Bet-Car, Blackbird, Blue Angel, BYG (Archive of Jazz), Chiaroscuro, Disques Shandar, E.C.M. (German jazz), Euphonic, GHB, Halcyon, Herwin, Historical, Jazzette, Jazzology, Jazzum, Matchbox (U. K. label), Melodeon, Merry Makers, Music for Collectors, Nessa, Pearl, Pinnacle, Rare Fats Waller, Revelation, Shandar, Southland, Solo, Sun-

beam, Third World, The Old Masters and Vogue.

As the labels indicate, Flerlage and other NAIRD distributors are bringing in much product from international markets. In fact, one of Flerlage's best sellers last year was the new Cecil Taylor on Disques Shandar. His initial quantity was sold out with three phone calls, even though he paid a record premium in import costs.

Pointing to still another prob-

(Continued on page 26)

Stan Kenton, Don Ellis Spark College Program

College students have been learning how to play jazz by playing with professionals for several years. Summer Sessions, Inc., a new company, is developing a program of week-long clinic-concerts centered around Stan Kenton and Don Ellis. And of course their respective bands.

The new firm is an outgrowth of Steiner-Meade Artist Management which handles both band-leaders and books them around the country.

The clinic-concert concert entails one-week of elbow rubbing

with professionals all for a \$99.50 charge. Summer Sessions underwrites all the costs, so that there are no costs for the school, Meade Brown points out.

The first two projects already set will be at Nebraska Wesleyan in Lincoln, July 30 and Redlands University in California, August 6.

Students go to "classes" with members of whatever band is in "residence" at the school. The leaders and their sidemen offer their expertise to each individual player and there are a series of

(Continued on page 26)

WORLD OF JAZZ



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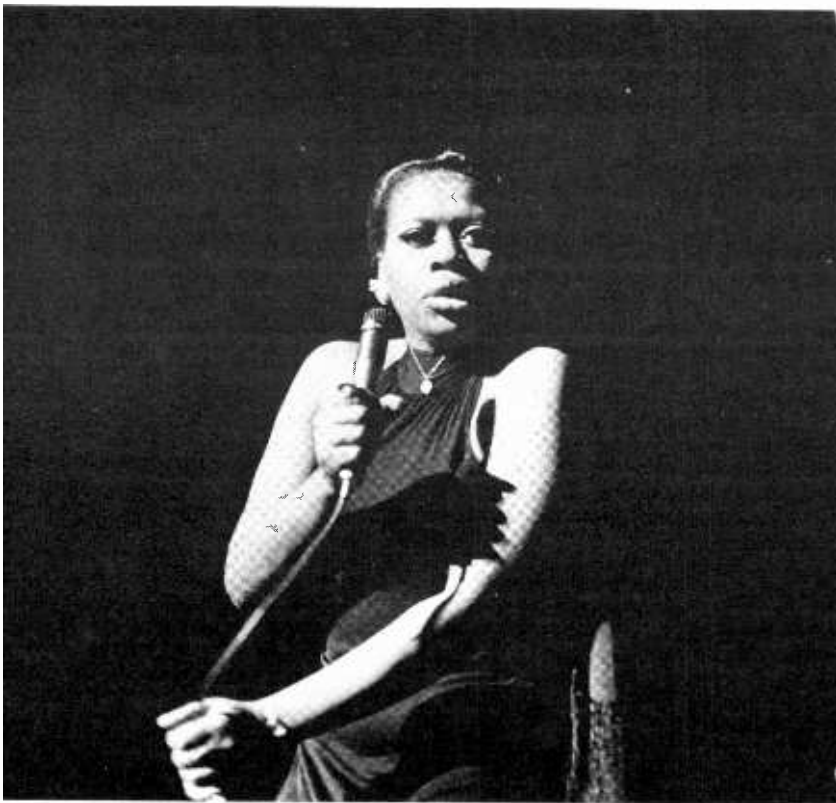
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WORLD OF JAZZ





Individualistic stylists infusing modern excitement into jazz include the blues interpreter Esther Phillips (left); the eclectic Leon Thomas (above center) and the gutsy saxophonist Lou Donaldson (above right).

Labels Awake Again To Jazz's Potential

JAZZ POPS UP in the most delightful places. It is being recorded by major labels and by small esoteric companies. Here is a rundown on what most companies are into.

FANTASY: Its roster includes Cal Tjader, Kenny Burrell, Tod Cochran and the Woody Herman Band. The company has six Duke Ellington packages purchased from Duke. It will release three

Charlie Mingus titles and two Archie Shepp LP's cut in France. Material from the Vault catalog is also being repackaged.

PRESTIGE: It has a double pocket \$6.98 series of reissues by Miles Davis, the MJQ, Charlie Parker, Charlie Mingus, Sonny Rollins, Eric Dolphy, Yusef Lateef, Thelonius Monk, Mose Allison, John Coltrane. There is a regular release program entailing LP's by Gene Ammons, Joe Jones, the Boogalooos, Rusty Bryant, Charles Earland, Melvin Sparks, Leon Spencer, Dexter Gordon.

ATLANTIC: Its roster includes: Dave Brubeck, Mose Allison, Gary Burton, Ron Carter, Les McCann, Rahsaan Roland Kirk, David (Fathead) Newman, Eddie Harris, Yusef Lateef, Charlie Mariano, Herbie Mann, Modern Jazz Quartet, Max Roach, Mongo Santamaria, Randy Weston, Young-Holt Unlimited, Joe Zawinul, Phil Woods.

Just released are Brubeck's first two LP's for the company, "Live At Newport" (with Gerry Mulligan) and "Truth Is Fallen" (a studio date) and the first teaming of Gary Burton with Stephane Grappeli (recorded in Paris). Upcoming are a double set Herbie Mann anthology, Mongo Santamaria (live in London), a double set of "The Giants of Jazz" featuring Art Blakey, Dizzy Gillespie, Al McKibbin, Thelonius Monk, Sonny Stitt, Kai Windling, (done in London), a Turk Murphy dixieland package and a set by Randy Weston cut in 1964.

VERVE: Artists include Stan Getz, Jimmy Smith, Lalo Schifrin. Reissues will cover Billie Holiday, Duke Ellington, Count Basie, Ella Fitzgerald, Louis Armstrong, Art Tatum, Stan Getz, Charlie Parker, Chet Baker, Joe Williams, Les Montgomery and Jimmy Smith.

MAINSTREAM: New LP's forthcoming from Michel Legrand/

Sarah Vaughan, Alice Clark/Ernie Wilkins, Hadley Caliman, Reggie Moore, Charlie Williams, Buddy Terry, Mike Longo, and Art Farmer. Reissues from Zoot Sims and Maynard Ferguson. Owner

Bobby Shad plans five LP's a month. He has released 42 since June of 1971 and his roster includes in addition to the aforementioned: Harold Land, Roy
(Continued on page 26)

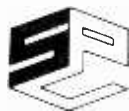
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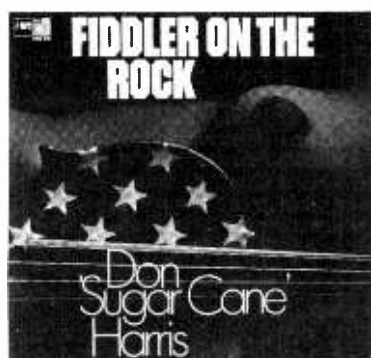
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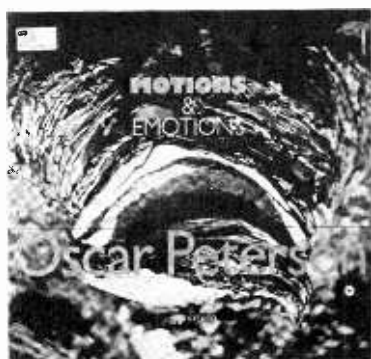
Jim Hall
It's Nice to be With You
20708



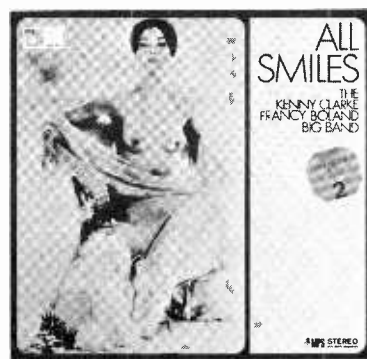
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Infra-Red
20739



Ella Fitzgerald
Watch What Happens
20712



Oscar Peterson
Motions & Emotions
20713



The Kenny Clarke Big Band
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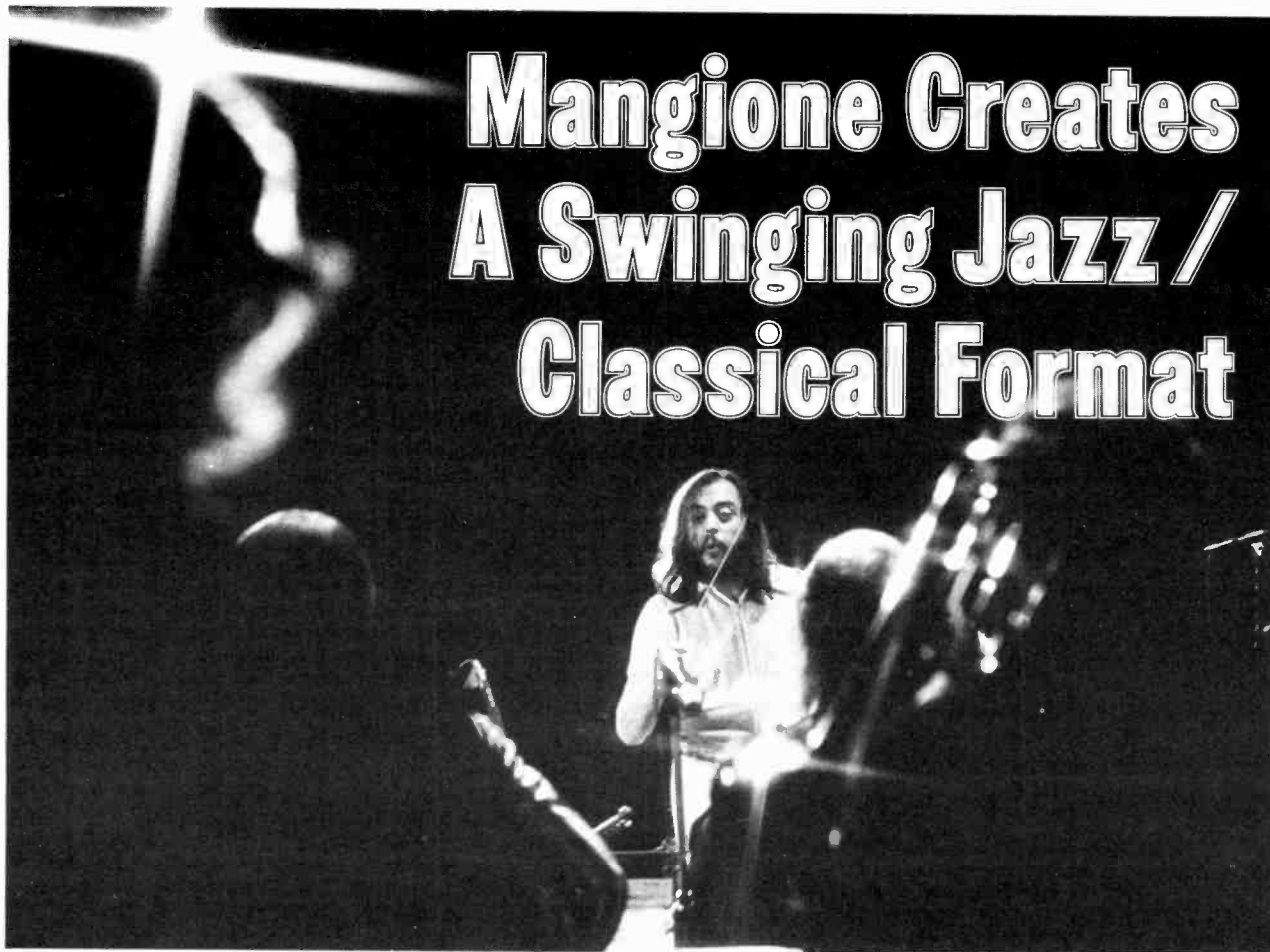
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Mangione Creates A Swinging Jazz/ Classical Format



Jazz composer Chuck Mangione rehearses the Rochester Philharmonic. His music marries jazz with classical and it swings!

IN THE 1950'S there was the Third Stream Movement designed to "sophisticate" jazz and give it a white collar flavor. The blending of some classical elements with the hard basic ingredients of jazz failed because the music was downright dull.

Last fall, 30-year old composer, flugelhorn player

Chuck Mangione, made a stab at blending jazz with classical music and zank . . . it worked. And how! The result was a hit LP, "Friends and Love" and a chart single, "Hill is Where the Lord Resides."

Why did Mangione's works work in an area where others failed? The answer seems to be that in the past,

classical musicians were asked to get into a groove they weren't comfortable in.

"Any kind of music presented honestly which doesn't make people feel uptight has a good chance of success," Mangione says by phone from his Rochester, N.Y. home.

Mangione's first LP was based on his quartet working with the Rochester Philharmonic in a program of the composer's own works.

"Ten years ago the orchestra wouldn't have extended the invitation," Mangione says resolutely.

When he was tendered the invitation to develop a work for the Philharmonic, Chuck realized he couldn't ask the symphonic players to be jazz musicians, so he augmented his own group with several sidemen like trumpeter Al Porcino. "People were only asked to do that which they did well," is the way Mangione explains it.

Young people today seem to be more prepared to accept good music in any form, hence the enthusiastic reception to "Friends and Love" which Mercury Records taped.

Jazz and classical music can blend, Mangione believes because the major classical orchestras are suffering financially and this marriage is one way of attracting new devotees. The key is to take key jazz soloists and place them within the orchestral framework.

"It's a whole avenue that can be explored and it could bring in a whole new element to discover symphonic music."

Mangione has been on the faculty of the Eastman School of Music for four years where he teaches arranging and improvisation with one fifth of the student body into jazz studies.

Who is qualified to write jazz for a symphonic setting? Chuck says only those persons who can relate to the symphonic player.

When he writes for a symphony orchestra, he provides open space for the jazz soloist. On cue everyone proceeds to the next notated area. "I don't write free music," Chuck says. "In some instances the music is predetermined. It's not just open. As a conductor, it's my job to hold both sides together, watching when the soloists are finished. Most conductors haven't had any experience working with jazz groups within classical groups."

Mangione has been working on a quintet LP which is slated for completion shortly. "Jazz has to swing," he says, adding: "that's the feeling behind my writing."

Looking For Freshness On A Pop Date? Hire A Jazz Sideman

WHEN

you use a jazz musician on a pop date, "you open the door for greater contributions from the players and for freshness because they contribute more."

These are the reasons why Lewis Merenstein, currently riding a streak of pop productions ranging from Van Morrison to Cass Elliot to the Association, relies on jazzmen whenever he can.

"When I use a jazz man on a pop date, it's not to let him play jazz," Merenstein says in Los Angeles prior to a meeting with arranger Benny Golson who is doing the charts for the Association's debut Columbia LP. "It's to gain the best supporting performance possible."

The jazz musician knows his instrument best, he has a greater ability to play and he seems more dedicated. Those are addi-

tional reasons why Merenstein uses them.

He also works with jazz sidemen on his pop dates because for eight years he was a freelance engineer in New York specializing in jazz dates. He estimates mixing around 200 albums.

Now at 36 he is well into the pop music field, but he retains his roots with those of America's root music by hiring among others the late trumpeter Lee Morgan; vocal arranger Clark Burroughs (of the Hi-Los) drummer Johnny Guerin, bassist Richard Davis; drummer Connie Kay; pianist Don Randi and reedman Jerome Richardson.

"It's my opinion that the finest musicians are those who have a jazz background," Merenstein emphasizes. "They have a catalog of experience they can keep putting on you until the right sound comes up."

When working with young rock musicians who know of his background, Merenstein acts as an encyclopedia of sorts by answering questions about name jazz musicians he may know and about their techniques on their instruments.

If there's one aspect of jazz which irks Merenstein constantly it's the limiting of a person's ability by labelling him a jazz

musician. "These guys are capable of playing root music within other structures. They can play all styles with equal taste and ability."

Van Morrison's "Astral Weeks" LP was done with no basic arrangements. "Van's material was very spontaneous. He'd lead the players and they had to respond to his musical moods, and it takes someone of great background and ability to do that."

Merenstein feels that by playing jazz, the younger musician learns a form of inner competition within a group. "It lets him stretch out more because it's nicely inner competitive. A guy will play a line. Someone will pick it up and say, 'I'll show him I can play it nicer.'"

Merenstein has been an independent producer for four years. He has recorded the Barry Goldberg Reunion for Kama Sutra; Charlie Musslewhite for Vanguard; Van Morrison for Warner Bros.; Miriam Makeba for WB; Spencer Davis for CBS; George Burns for Buddah; John Cale for Columbia; Biff Rose for Buddah; the Glass Harp for Decca; Cass Elliot for RCA; Turly Richards for WB and Charlie Starr for Atlantic.

When he does a vocal LP he likes to record the lead singer and the rhythm section simultaneously. "If the singer is on



Lou Merenstein (right) works with an engineer on a pop date. He is a former jazz session engineer.

that day, the rhythm section will come up to her level, or vice versa. I'm a great believer in high energy in the studio. When

you have a rhythm section and singer there's that nervous energy that makes everyone want to perform."

What Is Old And New,



Bay Area favorites performing at Concord: vibist Cal Tjader, saxophonist Gerry Mulligan, pianist Dave Brubeck, altoist Paul Desmond.

Festivals are a traditional form of happy medium for jazz. In the United States, George Wein is the medium's man on the go, putting together packages for various cities and providing employment for top name musicians.

On the West Coast, the Monterey bash is solid and sure and riot free. Billboard jazz buff Ian Dove spoke with Wein in New York about his festival business.

The Newport Jazz Festival—New York, nine days of concerts, jam sessions, boat rides, street fairs, seminars all devoted to jazz, blues and gospel, is shaping up as probably the world's biggest jazz bash.

All of which must soothe producer Wein after the outrages committed to his Newport Festival last year when kids trashed the veteran and best known jazz festival. Now almost a year later Wein is able to reflect calmly: "The after-effects haven't been as severe as I first thought. In fact the business of last year's festival has made little difference. Occasionally you run into questions and it has to be explained that we run jazz festivals—not rock events."

Newport in New York, 1972 is only the tip of the iceberg for Wein's activities in America. This year he has festivals set for Oakland, the Hampton Institute in Virginia, Atlanta, Houston, Cincinnati and New Orleans. He uses a backbone of name talent such as Ray Charles, B.B. King, a Jimmy Smith jam session format, Lou Rawls, Ike and Tina Turner, and a special Giants of Jazz group (Gillespie, Stitt, Winding, Monk, Blakey) that Wein has just taken on a world tour. Also sprinkled into this basic format at various

festivals is talent like Roberta Flack, Dave Brubeck, Cannonball Adderley, Nina Simone, Herbie Mann, Donny Hathaway.

Says Wein: "It's a format we've developed and it works. We present artists with heavy urban appeal that attracts a 70 to 80 percent black audience. The soul artists included are valid additions because of their relationship to the development of jazz."

Wein considers 1972 will be his strongest year yet, with the Newport York as his flagship. The Houston Festival, an outgrowth of the Texas Longhorn Festival, is the first event of its kind held in the Astrodome. He is returning to Atlanta this year after an absence of a couple of years and has high hopes for the Bay Area Festival in Oakland which he considers should develop into a festival equal in stature to Newport. The Hampton Festival, where he is partners with the city, is the first one he's presented there.

Wein believes in working with the civic authorities.

His New York Festival shares profits after expenses with the National Urban League and the New York Urban League, both black organizations. He has involved former Mayor Robert Wagner heavily in the event—"the greatest friend the festival could have," says Wein—and finds "total cooperation" from the Parks Committee, Lincoln Center, Loew's Hotel chain (who will give Wein office headquarters) and the various organizations concerned with putting on a 27 event Festival with an estimated budget of over \$550,000.

This is a breakdown of major festivals in the U.S.:

Spring Jazz Festival, Los Angeles, Pilgrimage Theater. This is a series of free Sunday concerts supported by the Musicians Union Local 47 and the County of Los Angeles, running through June 25. Bill Plummer and the Plum-Line opened the series April 23; followed by the Clare Fischer Organ Quartet April 30; Mark Levine Nontet May 7; Bud Shank Quintet May 14; Shelly Manne and his Men May 21; Nellie Lutcher Quartet May 28; Mike Morris and Windows, Fred Ramirez Quintet June 4; Baroque Jazz Ensemble and the Craig Hundley Quartet June 11; the Curt Berg Sextet June 18 and Roger Kellaway

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A Jazz Festival



Thad Jones leads the band at Monterey.

Jazz radio is far from dead and, in fact, seems to be showing new life. For one thing, a hard core element of jazz fans have been quietly continuing to push jazz music.

Next, there's a tremendous resurgence at the college level and many college stations not only have separate jazz shows but weave in quite a lot of jazz cuts into their progressive rock programming on campus after campus.

The third element is the steady growth of progressive black stations such as WDAS-FM in Philadelphia and WLIB-FM in New York; these stations are a vast exposure medium of jazz by black artists. And, of course, regular progressive rock stations have given exposure in some fashion to jazz works.

But, naturally it's the jazz radio show or the jazz station that makes the most contribution to the music in general. In Los Angeles, KBCA-FM is into its 13th



Saul Levine: owning a jazz station is a dedicated proposition.

24-hour operation, with the following offering segmented jazz: KPFA-FM, KQED-FM, KLAX-FM, KSFO (Staurday mornings and

Angeles area, with KVFM-FM (another San Fernando Valley outlet) offering jazz on weekends. New York's broadcasting activ-



Jim Gosa brings pure professionalism to KBCA and lots of good music.

in and program director Burt Burdeen doesn't want the station identified as strictly a jazz outlet.

WHIB-FM in Chicago has a jazz program on weekends. WBEE is mostly jazz, but also gives Chicago listeners some gospel programs. Saturdays is all jazz, Sunday is all religious programs. WXF-FM has the Ray Flerage show on Friday which plays some jazz.

One of the loyal, hardcore fans of jazz—Homi Mehta—decided to do something about it. He got two local Michigan radio stations to carry his show, taped at home, once a week and also arranged for WBAI-FM in New York to carry the show. It's called "Patterns in Jazz" and is done strictly from the heart.

KPRI-FM in San Diego is now carrying a jazz show, featuring most product by black artists, after midnight.

WNOP, Newport, Ky., is the only station in the Cincinnati area programming jazz in its various forms almost exclusively. Operating from sun-up to sun-down, WNOP devotes about 90 percent of its time to jazz, ringing in only an occasional rock tune to break it up. At approximate hourly intervals, this station breaks in with a comedy album session. Program director Ray Scott says WNOP is the only station in the country operating under such a format.

WEBN-FM, the Frank Wood Cincinnati station, boasts a solid jazz library, but has used it sparingly in recent months, according to program director Dave Howe. "We formerly spotted considerable jazz," says Howe, "but have cut down in recent months. We now program it mostly as

(Continued on page 26)

RADIO & JAZZ = LOYAL LISTENERS

year of 24-hour jazz, with KJLH-FM with a softer sound also 24-hours stereo and KTYM-FM into a bluesy bag. In San Francisco, KJAZ-FM is the Bay Area's only

Saturday and Sunday evenings) and KSAN-FM.

Sid McCoy's late night show on KGIL is the only AM station programming jazz in the Los

city centers around selected programs on WLIB, WLIB-FM (which was formerly all-jazz), WQXR and WBAI-FM. WRVR-FM has the city's only all night request show with

Van Jay from midnight to 7 a.m. every night but Sunday.

In Fort Lauderdale, Fla., WCKO-FM provides jazz while WWYD-FM in Pittsburgh, mixes in MOR with jazz, but has some pure jazz shows. Former New York host Mort Fega is now on KXIV, Phoenix, midnight to 4 a.m. six nights a week.

Las Vegas has one jazz outlet, Johnnie Swift's 2 a.m.-6 a.m. venture on KLAV.

One of the best jazz stations in the country, although the presentation is so smoothly middle of the road in approach that people listening have to double think in order to realize it's a jazz station, is WSDM-FM in Chicago. Pop and rock are mixed

Labels Awake Again To Jazz's Potential

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Haynes, Frank Foster, Barry Miles, Hal Galper, Blue Mitchell, Davey Hubbard, Sonny Red, Curtis Fuller, Mitchell-Ruff, Johnny Coles, LaMont Johnson and Charles McPherson.

CONTEMPORARY: Its roster includes Shelly Manne, Woody Shaw, Huey Simmons, with albums actively selling by Andre Previn and the Lighthouse All Stars.

MILESTONES: New to its roster is Sonny Rollins, with LP's by Gary Bartz, Jim Hall, Paul Bley, Johnny Lytle and Joe Henderson. Reissues by Lester Young, Charlie Parker and Dizzy Gillespie.

IMPULSE: Its roster includes Michael White, John Klemmer, Cliff Coulter, Alice Coltrane, Pharoah Sanders, Mel Brown, Howard Roberts. There is enough material by the late John Coltrane to release two LP's this year.

GROOVE MERCHANT: Artists include Odonel Levy, Groove Holmes, Jimmy McGriff, Jeremy Steig, Chuck Corea, Joe Thomas. There are some MPS tapes from Germany on Count Basie; owner Sunny Lester has purchased back from UA tapes of a jazz wave concert series done in Europe covering Freddy Hubbard, Kenny Burrell, Thad Jones-Mel Lewis. A Lucky Thompson title is slated for release this month.

CTI: Artists include George Benson, Joe Farrell, Freddie Hubbard, Hubert Laws, Kenny Burrell, Stanley Turrentine, Jackie and Roy Kral. Owner Creed Taylor plans an LP by Jackie and Roy with a new commercial slant. Catalog material covers Astrud Gilberto, Bill Evans and Antonio Carlos Jobim.

KUDU: Artists include Esther Philips, Hank Crawford, Grover Washington Jr., Johnny Hammond. This is a subsidiary of CTI.

BLACK JAZZ: Artists include owner pianist Gene Russell, Walter Bishop, Doug Carn, Rudolph Johnson, Calvin Keys, Chester Thompson, Henry Franklin, Ken Chaney, Frank Garden. This label was formed in March, 1971, has released six titles and plans eight this year. Russell is starting a vocalist's label, Tiara, to showcase Charles Dennis and Carie Williams.

FLYING DUTCHMAN: Artists include Leon Thomas, Harold Alexander, Gil Scott Heron, Gato Barbieri, Abbie Lincoln, Cornell DuPree, Pretty Purdie, Charlie Brown. Owner Bob Thiele has released seven LP's taped at last year's Montreux Jazz Festival by Chico Hamilton, Larry Coryell, Eddie Cleanhead Vinson, Oliver Nelson, Purdie, Alexander and Thomas.

COLUMBIA: Artists include Miles Davis, Charlie Byrd, Thelonious Monk, Ramsey Lewis, Ornette Coleman, Compost, Don Ellis, Bill Evans, Keith Jarrett, John McLaughlin, Larry Young, Charlie Mingus, Weather Report, Jack DeJohnette, Blood, Sweat and Tears, Chase (on Epic). Future releases: Weather Report, a study of acts playing the Apollo, Bessie Smith, Billie Holiday, Charlie Christian, Count Basie, Dave Brubeck, Charlie Byrd, John Paul Hammond.

RCA: The label's reissue program is a "revitalization" of its vintage series, and this is where most of the jazz activity lies. Buddy Rich is the major modern attraction. The Vintage series has performances by Henry Red Allen, Charlie Barnet, Count Basie, Sidney Bechet, Johnny Dodds, Duke Ellington, Benny Goodman, Coleman Hawkins, Earl Hines, Johnny Hodges, Wingy Manone, Jelly Roll Morton, Bennie Moten, King Oliver, Original Dixieland Band, Don Redman, Jack Teagarden, Fats Waller.

CAPITOL: Cannonball Adderley is its leading modern attraction. A reissue program provides titles by Stan Kenton, Art Tatum, Gerry Mulligan, Billie Holiday, Coleman Hawkins, Miles Davis, Serge Chaloff, King Cole Trio, Woody Herman, an all stars package.

BARNABY CANDID: These are reissues of LP's going back to the early 1960's and include: Cecil Taylor, Archie Shepp, Charlie Mingus, Booker Little, Eric Dolphy, Steve Lacy, Roswell Rudd, Max Roach, Clark Terry, Phil Woods, Abbey Lincoln, Booker Ervin.

BLUE NOTE: Artists include: Donald Byrd, Lou Donaldson, Ronnie Foster, Grant Green, Barbara Ann Humphrey, Bobby Hutcherson, Elvin Jones, Horace Silver, the Three Sounds.

COBBLESTONE: This new label has LP's featuring Grant Green, Richard Davis, Freddie McCoy, Elmore James, Sonny Stitt, Barry Harris, Sam Jones, Alan Dawson, Eric Kloss and Neal Creque.

A&M: Artists include: Quincy Jones, Roger Kellaway, Tom Scott and Gerry Mulligan, Tim Weisberg and the big bands of Mel Lewis—Thad Jones and Jack Daugherty.

BRUNSWICK: Lionel Hampton and the Inner Circle make their debut here.

BLUE THUMB: The Crusaders offer a funky soul sound. There is also catalog LP's by Mark/Almond the British band which has left the label.

OVATION: A new Joe Morello package is being worked on by president Dick Schory. LP's in the catalog are by Joe Venuti, Paul Horn and Harvey Mandell.

DELMARK: LP's in production: Sonny Stitt, Maurice McIntyre, George Freeman, Jimmy Forest with Grant Green and Elvin Jones, Art Hodes with Volly DeFaut and Earl Hines. Planned reissues: George Lewis, Clancy Hayes, Joseph Jarman, Leon Sash. Delmark has 24 LP's in its catalog.

CREATIVE WORLD: Stan Kenton.

WARNER BROS.: Herbie Hancock and Malo, a Latin-tinged band from San Francisco are the established and new names.

SHEBA: George Shearing's own label has four LP's by the pianist, all new works, including one with guest vocalist Joe Williams.

SKYE: Its LP activity involves Chuck Rainey, Bob Freedman, Roger Shriver and a Gary McFarland reissue.

Distributors

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lem of the independent distributor, Flerlage said that even though the surtax was off, he ended up paying seven times what he has paid for other European labels such as Saydisc, Roots, Matchbox, ECM and Vogue.

"This is because they used an agent in Paris and a forwarder (who is also a bonding agent and a customs house broker) here. We paid \$173 in extra charges for 200 disks in one shipment."

Other big sellers on Shandar were two Sun Ra LP's and two Albert Ayler's! One Ayler disk won the Grand Prix Du Disques best jazz memorial award of 1971. Thus, bringing in such product is an investment in building prestige for the small distributor, Flerlage says, even if the profits are slim. NAIRD's big hope is that profits can be improved along with the state of the small distributor of jazz and other music.

A Jazz Festival

• Continued from page 25

and his cello quartet June 25.

Disneyland Big Band Festival, May 27, Anaheim, Calif. Artists to be named.

University of California Berkeley Jazz Festival, April 27-29, schools Greek Theater. (Tickets \$3 and \$4).

New Orleans Jazz and Heritage Festival, April 27-30. Produced by Wein with a grant from the Miller Brewing Co. for the third straight year. Signed are Roberta Flack, B.B. King, the Giants of Jazz with Dizzy Gillespie, Sonny Stitt, Art Blakey, Thelonious Monk, Kai Winding, Al McKibbin, Jimmy Smith, the Olympia Brass Band, Mardi Gras Indians, Pete Fountain, Papa French and the Original Tuxedo Orchestra.

First Annual Bay Area Jazz Festival, June 9-10, Oakland Coliseum, produced by Wein and featuring Ray Charles, B.B. King, Ike, Tina Turner, Stan Getz, Jimmy Smith, Kenny Burrell, Clark Terry, Joe Newman, Zoot Sims, Illinois Jacquet, Miles Davis, Donny Hathaway, Les McCann, Nina Simone, Dizzy Gillespie, Thelonious Monk, Sonny Stitt, Art Blakey, Kai Winding, Al McKibbin.

St. Louis Riverfront National Ragtime Jazz Festival, June 7-11, Golden Rod Showboat. This festival features three out-of-town bands and six to eight ragtime pianists.

Newport Jazz Festival—New York, July 1-9, Radio City Music Hall will host two midnight jam sessions on the 3rd and 6th and include Barney Bigard, Ben Webster, Lionel Hampton, Benny Carter, Elvin Jones, McCoy Tyner, Billy Taylor, Gene Krupa, Teddy Wilson, Illinois Jacquet, Dizzy Gillespie, Thelonious Monk, Art Blakey, Cannonball Adderley, Sonny Rollins, Thad Jones, Woody Herman, Charley Mingus. This is the first time in the famed theater's 40-year history that a jazz concert will be held on its stage. There will be nightly concerts at both Philharmonic Hall and Carnegie Hall July 1-6 and concerts at Yankee Stadium the 7th and 8th.

Ohio Valley Jazz Festival, Riverfront Stadium, July 21-22, produced by Wein in association with Dino Santangelo. Carded for the opening night are Ray Charles, Ike, Tina Turner, B.B. King, Lex McCann, Jimmy Smith, Kenny Burrell, Clark Terry, Joe Newman, Roy Haynes, Zoot Sims and Illinois Jacquet. Saturday's roster includes Lou Rawls, Nina Simone, Giants of Jazz with Monk, Gillespie, Blakey, Stitt, Winding, Mc-

RADIO & JAZZ =

• Continued from page 25

so-called 'texture music' as a matter of variation."

Station WCIN, Cincinnati, operating around the clock six days a week, is still programming some jazz, mostly by black artists, but the station policy is predominantly soul. "We're not all black in our programming," says Bob Lewis, program director. "We also spot white artists if they have the soul sound."

WAEF-FM, Cincinnati, has been programming jazz sparingly for some time, says program director Steve Sanders. "However," says Sanders, "with the recent change in management, we are presently mulling plans for a new two-hour show on Sunday nights, spotlighting Dixieland and modern jazz."

KBCA in L.A. stands alone in number of consecutive years it has been programming jazz. Saul Levine, its owner, says the reason the station has survived is based on two reasons. First, "you have to be dedicated to the format of programming jazz. If one year doesn't work out too well, you work harder the next year." And second, you have to be consistent. "Fast buck operators can't make it with jazz. You have to take a long range approach. There are no fast bucks in jazz."

Levine also speaks of being able to represent the broad spectrum of jazz music in a professional way, recognizing always that the jazz audience is fragmented by stylistic tastes.

So while there is no basic playlist or format, Levine wants each of his personalities to build his own sound and program professionally within the structure of his musical tastes.

"You have to maintain a full perspective and not get pulled into playing one facet of the music and calling that the jazz of the future."

An experienced radio man can blend in sounds without glaring holes. "You can't go from Bessie Smith to electronic jazz of 1972

without any transition," Levine says.

Levine acknowledges that segmented programming, whereby each personality specializes in a certain sound, can cause a drop-out factor. But that's the nature of jazz where the listener is generally a devotee of one particular style.

Four months ago KBCA moved to deluxe offices on the 20th floor of a Westwood office building. The station's revenue has gone up around 10 percent each year for the past five. The brunt of the advertisers are local; there has been a cutback in national spots.

The majority of the station's listeners are black. It lists among the top 10 in Pulse surveys and jazz artists are all aware of the value of a promotional visit. The interviews run from the banal to well executed, depending on who is on the air.

Jim Gosa, a 20-year radio veteran, is tops in developing meaningful chatter sessions with musicians. He has been with the station four years. He represents the breed of disk jockey who is devoted to his music and to FM which allows him a form of freedom he could not get anyplace else in broadcasting.

It has cost him dollars salary-wise, but he emphasizes he would not work for an AM rock station because "after 20 years in the business, I don't want somebody in a music library telling me what to play. I like the responsibility for programming my own show."

Gosa is on from 7-10 a.m. He uses his own tastes in programming, and he has for all his time in radio built "groups of music" which make a statement. Like starting with Harry Belafonte's "Danny Boy," then segueing into Bobby Scott's "My Brother Sleeps In Vietnam" and then into Roberta Flack's "Business Goes On As Usual." "I don't make any comments," he says. "The music itself makes the statement."

Spark College Program

• Continued from page 21

jams involving students and professionals.

Each student is tested to ascertain his competence level and he is paired with others of a similar bent. Out of this paring a number of bands are developed which work together during the week. Technical aspects of each instrument, improvisation, arranging and composition are taught.

An ideal situation is from 200

Kibbin; Cannonball Adderley and the Thad Jones-Mel Lewis Band.

Fourth Annual Concord, Calif., Jazz Festival. Three weekends in an outdoor setting, starting July 28-30; August 4-6 and 11-13. Announced thus far are Ella Fitzgerald and Nelson Riddle, Herbie Mann and Dave Brubeck.

Fifteenth Annual Monterey Jazz Festival, Monterey, Calif., Sept. 15-17, Fairgrounds. Artists to be announced.

Miami Beach Jazz And Pop Festival, August 10-23, produced by Leisuretech, Inc. Artists to be announced.

"Vintage Sounds," a jazz, folk, blues series of concerts at the Chateau Winery, Saratoga, Calif., Sept. 16-17, 23-24. Produced by Gary Jackson for the Paul Mason Vineyards. Artists to be announced.

to 500 students. Meade envisions from eight to 10 of these week-long clinics this summer.

If a band is already on the road, it is routed to the school via bus; otherwise it may have to fly to the school.

Summer Sessions also invites music educators like Hank Levy, director of stage bands at Towson State in Baltimore and professional musicians like Kai Winding to participate in the program.

Each student picks three study areas in which he wishes to specialize. When the bands are broken down by sections, there is a one-to-one relationship between teacher and student, Meade claims.

There are thousands of student jazz bands actively working in colleges and in high schools, hence there is a growing interest among young people to learn the serious side of jazz. Many of these young musicians seem intent on going into the music professionally.

Thus the slant is on education and communicating, Meade points out. Charts are provided for the students to work with. The company plans filming much of the activities so that parents can view their kids "at work."

Kenton has been a leading advocate of clinics for young people and Ellis joined the bandwagon last year.

Jazz Is Healthier In France On Records Than In Person



The Duke of Ellington is a favorite American import for French listeners.

Y

ES,

Parisian jukeboxes still play Sidney Bechet, but it's invariably "Petite Fleur." This is the age of rock, even in conservative France, and Bechet would be lucky nowadays to draw his mass audience of the 1950's. Jazz has become a minority art again in France: there is no Django Reinhardt to stir national pride, gypsy or no gypsy, there is not even a Boris Vian to sell jazz to the left Bank intelligentsia.

So to the traveller who flies into Orly and wants to hear a little music, I'd be inclined to say: "Take the next flight to Copenhagen and ask where Ben Webster is playing."

Actually, the scene is not as bad as all that. If your wallet can stand it, you can go up to the Paris Hilton rooftop restaurant and listen to Stephane Grappelli, for whom partnership with Django must have been a mixed blessing, his own brilliance dimmed by the shadow of genius.

Or you can head for La Calavados, a night spot near the Avenue Georges V, where American veteran Joe Turner demonstrates the vanishing art of stride piano. You could even look around for Mezz Mezzrow, whose

By Geoffrey Minish

last regular gig was at L'Ecusson, a bar in the Les Halles area.

Chances are, however, you will wind up in the Latin Quarter, where out of the dozen-odd Parisian jazz spots, there can be found within a minute's walk—the Caveau de la Huchette and the Chat Qui Peche, both on Rue de la Huchette, and the Trois Mailletz, on Rue Galande.

If you like dancing, the best bet is the Caveau de la Huchette, which features traditionalists like Maxim Saury. The Chat Qui Peche, just across the street, has wooden benches instead of dancing space and specializes in modern jazz: Art Farmer, Jean-Luc Ponty, Phil Woods, etcetera.

The Trois Mailletz has a small dance floor, favored by the Saturday night crowd, but people go mostly to listen. It is the likeliest place to catch one or other of such long-term expatriates as Bill Coleman, Hal Singer, and Benny Waters.

They are not, frankly, an all-star trio. Singer's tenor style leans toward rhythm 'n' blues, and multi-reedman Waters, a sideman with Jimmy Harrison in the Charlie Johnson band in the '20s, can sound perfunctory at times. He is best on clarinet, but features it less than his alto and tenor.

Similarly, Coleman has taken to subordinating his trumpet to the flugelhorn. His trumpet playing, however, still has its dancing agility, and if he is not quite the musician he was in the '30s, time has nonetheless failed to trinish his coppery tone, one of the most distinctive sounds in jazz.

His voice is in good shape, too, and before he finally packs his horn away I hope someone records his version of "Work Song," where he drops his customary urbanity and projects straight soul.

The Trois Mailletz, incidentally, displays excellent judgment in its choice of sidemen—musicians like Michel Sardaby, a sensitive blues pianist, and vibesman Claude Guilhot, who looks like a Sorbonne professor but swings like Hampton.

It must be admitted, however,

MPS: A DEVOTED COMPANY

The MPS firm at Villingen in the Black Forest region of West Germany is totally devoted to jazz.

The firm was founded in 1968 by Hans-Georg Brunner-Schwer, one of the family that founded the highly successful radio and record player manufacturing firm, Saba. In fact even before 1968 Brunner-Schwer had been putting out jazz releases on the Saba label.

A dedicated jazz fan and musician since his youth, Brunner-Schwer is a firm friend of jazz pianist Oscar Peterson and it is no accident that the half dozen or so albums that Peterson has recorded for MPS rank among the most impressive of all his many LP's, both in terms of technical quality and creative achievement.

And each time Peterson comes to Villingen to record, he gives a concert in the village hall.

Apart from recording big names like Peterson, MPS also gives recording opportunities to lesser-known international and German jazz talent.

Much of the production is handled by noted jazz critic Joachim E. Berendt and new releases include "Canto on Guitar" by Baden Powell, "From Vienna With Art" by the Art Farmer Quintet, "High Voltage" by the Count Basie Orchestra, "Album" by the Dave Pike Set, "Feeling is Believing" by Erroll Garner, "Unbroken" by the Buddy Tate Celebrity Club Orchestra, and "Our Kind of Sabin" by Eddie Louiss, John Surman and Daniel Humair.

that the audience for so-called mainstream jazz is found basically among the nostalgic middle-aged. The young French, rock-oriented and political, are more naturally drawn to free-form jazz, with its harsh tonalities and Black Power associations.

"Le free" has been featured regularly at the American Center for Students and Artists, a privately-financed Paris organization. Musicians who have played at the Center include Clifford Thornton, subsequently refused

(Continued on page 61)

from the desk of Perception Today

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APRIL 29, 1972, BILLBOARD

The English Scene: Put An Imported Tag On An LP And It Draws Sales

By Stan Britt

THE FUTURE OF JAZZ, so far as the United Kingdom is concerned, is difficult to predict.

With rock having made heavy inroads into what was once a fairly healthy scene, jazz seems to have taken even more of a back seat than usual. British jazz musicians find it difficult to make anything like a full-time living from the music.

Some, like John Dankworth, have broadened their horizons to take in scoring for motion pictures. Others, such as Don Lusher, Kenny Baker and Bob Efford—all former members of the Ted Heath Orchestra—now earn their living



Johnny Dankworth (above) represents a British bandsman who has broadened his scope; Miles Davis (below) is a welcome visiting force.



in the financially rewarding area of session work.

Others still, like Dick Morrissey, Dave Quincy and Terry Smith (all with the jazz-rock band If), find musical satisfaction—and acceptance—nowadays by utilizing their talents on the fringes of pop music.

But British jazz apart, the audience for this vital kind of music

in general has dropped off alarmingly during the past five years. Although concerts by big-name U.S. artists like Buddy Rich, Harry James, Duke Ellington, Benny Goodman and, more recently, Stan Kenton, continue to attract healthy box office receipts, there appears to be a certain indecisiveness among promoters and producers operating within the

jazz field which does not augur too well for any dramatic renaissance in the future.

This is especially sad when one realizes that the U.K. has, for 50 years or more, been one of the more jazz-conscious countries in the world. Certainly, though, the British jazz scene finds itself at the cross-roads right now. On the one hand, not a great deal of interest is being shown by the average British jazz fan in the out-and-out avant-garde school, while on the other, traditional, mainstream and modern (bop and post-bop) music has lost a lot of its potency—and its audience.

As far as the British record industry is concerned, jazz is very much a word to be treated with caution. Jazz records—with the exception of a freak boom during the late 1950's and early '60's, which rocketed the names of such as Acker Bilk, Terry Lightfoot and Kenny Ball into hit parade status—have never remotely compared with pop disks in terms of overall sales.

Very little newly-recorded jazz is issued in Britain at present—and that which is released here sells with but modest results. There is, however, a market for imported LP's and reissues.

One person who is aware of this market is Doug Dobell, proprietor of one of the most famous jazz specialist shops in London and boss of the 77 jazz label. Says Dobell: "There's a big swing towards the '30's, '40's and possibly the '50's—and it's the older jazz buyer who is purchasing the records.

"Nostalgia does play a part in the purchasing of this reissued material from years ago. But the music has got to be of high quality. It's the better material that is selling—not the rubbish that was churned 30, 40 or 50 years ago."

Dobell says that 85 percent of his jazz sales these days are from imported records. "The demand is certainly there, and we aim to cater for it," he declares. "I don't think the local record companies issue much product here because there is insufficient demand for it."

One company which has been releasing a fair amount of jazz in recent years is Polydor, which has access to the catalogs of Verve, Bethlehem, Roulette, Roost, Black Lion and Freedom—the latter two featuring recordings made by local jazz record producer Alan Bates.

One man responsible for selecting jazz repertoire for release here is Trevor Timmers. His comments on jazz are far from enthusiastic. "Jazz is dead," he says, "and I speak as a person who has loved the music for a long, long time."

Although Timmers agrees that there will always be a market for certain reissued product—"things like the Armstrong Hot Five and Seven, Ellington, Bessie Smith, or Getz' 'Focus"—he feels that what is happening today is the gradual emergence of a new music.

This "new music"—as represented by the efforts of young British musicians like Michael Gibbs, John McLaughlin and Mike Westbrook and bands like Centipede and Nucleus. These, together with American musicians such as Gary Burton, Roland Kirk and Miles Davis, will be in the vanguard of future developments. "Miles Davis," feels Timmers, "is a prime example of a jazzman who has changed his style somewhat, is making a living and good music."

The "new music," says Timmers, is being appreciated by today's 18-year-olds, who are "becoming sick of hard rock, with

4,000,000 watts being belted at them all the time."

One person who is happy with the jazz scene in Britain today—from a concert-promoting viewpoint at any rate—is Robert Paterson, head of International Light Entertainment. Paterson, who has presented jazz concerts featuring artists of the stature of Miles Davis, Ornette Coleman, the Giants of Jazz, Duke Ellington, Sarah Vaughan and Benny Goodman, agrees that in promoting certain jazz concerts he is "taking one helluva chance."

He is very pleased with the response to last year's "Jazz Weekend" last November—featuring Davis, Coleman, Giants of Jazz and Kid Thomas & His Preservation Hall Band. "We worked very hard to promote those concerts," he recalls. "The interest in the weekend was very gratifying. It would have been tragic, however, if a superb outfit like the Giants of Jazz had played to a half-empty house."

And for the future? Paterson believes jazz concert promotion, despite a certain falling off in jazz appreciation in the U.K., can work. "First, it depends on whom you bring in: Ellington, Goodman and Miles Davis are big business. Then, it's up to the promoters to remind the public what great music jazz is. It's up to the promoters to come up with constant reminders that jazz is both important and fundamental.

"I don't think you can put on a jazz concert, sit back at the

box office and expect things to happen. You have to generate excitement from all angles."

Brian Blain, chairman of the Jazz Centre Society and the British Musicians' Union Music Promotion Secretary, takes a hopeful, if objective line. "It would be easy to make a noise and say that the state of jazz has never been better. But this is not true. In many cases, there is a sense of despair from local musicians as to what to do.

"No, jazz isn't exactly dead. But it's being murdered—strangled—by political and background problems. I am never pessimistic about the music. But what is desperately needed right now is help in presenting jazz via the various media—radio, TV,—and a certain kind of promotional ability to get the music across in a proper manner."

Blain stresses, too, the need for a network of outlets "analogous to jazz," in the same way as chamber music groups are presented live.

"There is a jazz audience out there. For instance, the JCS put on a Michael Gibbs concert before Christmas, at the Round House, and in aid of the Clyde shipyard workers. There were 2,000 paying customers present. The audience, by any stretch of the imagination, wasn't really a jazz audience. But the band received a standing ovation. We've just got to keep on trying to put over the message. . . ."

Amen!

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jazz never dies. A great jazz recording may be 20, 30 or 50 years old, but still sells, says Karl Emil Knudsen, managing director of Dansk Grammofon in Denmark and a keen jazz fan since the days of the swing era. In his opinion the sales of jazz records at the moment are small but steady, and slowly growing.

Jazz has also achieved a cultural status while pop is "only" entertainment. The Danish Ministry of Culture is therefore giving money to promote jazz recordings by local jazz musicians. The Dansk Jazz Kredts (Danish jazz circle) each year nominates a jazz musician of the year and the Ministry of Culture pays for an LP of his own choice of repertoire. The jazz musician of the year 1971 was tenor sax player Jesper Thilo, and Karl Emil Knudsen will produce his LP. This LP is recorded on a non-profit basis.

The great names in international jazz are best sellers in Denmark where records by Miles Davis, Charlie Parker, Duke Ellington and others have a loyal public.

The importance of the Danish jazz scene, which has a good reputation thanks to various clubs and the fact that many foreign musicians have come to

live in Copenhagen, was underlined recently at a Benny Goodman concert in Copenhagen. For this concert Decca sent people from London to record the event in quadrasonic.

In Denmark it is not only the "new jazz" which is popular, also jazz of the swing area is still in demand, and this goes for the local music too. Some years ago EMI reissued a series of Danish jazz from the 40's and today Dansk Grammofon is reactivating its Storyville jazz label with the orchestra of Papa Bue. Initially Dansk grammofon will reissue the old records of Papa Bue from 15 years back, but later some new sides will be recorded.

Some years ago Papa Bue was difficult to sell, but now he's recapturing his old popularity again and tours of Sweden, Switzerland, Germany and Austria have proved successful. Recently he recorded a double LP in Dresden, East Germany, to be released on the Amigo label in the East European countries and on Storyville in Denmark. This label will also issue 15 LP's of material Knudsen has bought from abroad, consisting of jazz from the 40's by artists like Jimmie Lunceford, smaller Ellington bands, Art Tatum, Barney Bigard & the Teddy Wilson sextet. These records were originally issued in the USA on labels like Black & White, Hot Records Society and Majestic.

There are also some local recordings on smaller Danish labels like CSA and Spectator, having slow, but steady sales. Spectator, a label based in Alborg, recently recorded Dollar Brand with fair success, but distribution is a problem for the small label.

APRIL 29, 1972, BILLBOARD

Radio-TV programming

'72 Radio Prog. Forum to Focus Record-Radio Interdependence

By CLAUDE HALL

LOS ANGELES—The fifth annual Billboard Radio Programming Forum will be held Aug. 17-19 at the Century Plaza Hotel here. Speakers and topics for the Forum, attended by more program directors than any other meeting in the industry, are now being consolidated from a survey conducted among radio stations coast to coast and encompassing all of the major formats. After the results of the survey are tabulated,

KITY-FM To Country Music

SAN ANTONIO — Mission Broadcasting has put KITY-FM, their affiliate to KONO here, into a country music format. National program director Bill Wheatley, who also programs WWOK in Miami, will soon have another country music station under his wing as well—KTBR in Denver. KITY-FM, which had been MOR, is featuring the similar Top 40-approach as WWOK and WAME in Charlotte, both Mission stations. KONO is Top 40.

New FM Affiliate Features Country

GLEN FALLS, N.Y.—WBZA-FM, a new country music station, has just gone on the air here as an affiliate to WBZA, which programs contemporary music. Dennis H. Curley, president and general manager of the two operations, said the new operation will broadcast 6 a.m.-midnight seven days a week. Local and network news will be simulcast by the two stations.

Coburt Syndicating Mancini TV

LOS ANGELES—Music today is "going in all directions," according to Henry Mancini, RCA Records artist. And the beauty of this is that it gives everybody "incentive to try something . . . instead of writing down, we're writing up to our listeners for a change."

And Mancini, who admits freely that he owes a large part of his initial fame to "The Peter Gunn Show," a TV show for which he wrote the theme, is back at work writing another theme for another TV show, this time his own show, "The Henry Mancini Generation," a new half-hour music show, will hit the air sometime this September. Mancini is producing the show in conjunction with Coburt, a firm operated by Pierre Cossette and

Billboard will consult a special advisory panel of key executives from both the radio and record industries to firm the final agenda for the three-day Forum.

The Forum will begin with a general session on Thursday afternoon and the Thursday sessions will be followed by a cocktail party hosted by Billboard. All day Friday and Saturday morning will be devoted to workshop sessions. A Saturday awards luncheon will conclude the Forum.

This year, awards will be presented to both outstanding radio men and outstanding record promotion men. Further details about the awards competition will be announced in a week or two.

The Forum, the only meeting of its kind, will focus more on music and records this year as they pertain to radio than in years past. Advance registration will be \$135 and a block of 200 rooms at an especially low fee have been set aside in the hotel for registrants on a first-come, first-served basis. Registrations for the Forum should be sent to Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069. As in previous years, college students will be allowed to register on a special scholarship basis sponsored by Billboard, for \$50.

Luminaries' List

Previous Forums have featured such leading executives from the radio and record industries as programming consultant Bill Drake; Rick Sklar, program director of WABC, New York; Robert E. Lee, commissioner, Federal Communications Commission; John Kay, recording artist; Felix Pappalardi,

record producer and recording artist; programming consultant Ken Draper; programming consultant Mike Joseph; Jerry Stevens, program director, WMMR-FM, Philadelphia; James Storer, vice president, Storer Broadcasting; Neil Bogart, co-president, Buddah Records; Joe Smith, vice president, Warner Bros. Records; George Wilson, program director, WOKY, Milwaukee; John Catlett, general manager, WBBM-FM, Chicago; Mike McCormick, program director, WLS, Chicago; John Murphy, head of AVCO Broadcasting; Harvey Glascock, then general manager of WNEW, New York, and now owner of a Florida radio station; Gordon McLendon, president, McLendon Broadcasting; John Detz, general manager, WABX-FM, Detroit; Big Wilson, program director, WPGC, Washington; John Randolph, program director, WAKY, Louisville; Bill Bailey, program director, KIKK, Houston; Peter Yarrow, recording artist; Ron Jacobs, program director then of KHJ, Los Angeles, and now program director of KGB, San Diego; and an honor roll of other leading radio and record executives. In addition, key officials of advertising agencies and national advertising representatives have contributed major efforts in the past, including Dave Klemm of Blair, Frank Boyle of Robert E. Eastman, and Jim Greenwald of KATZ.

As in the previous years, a considerable turnout of leading radio executives are expected to attend from overseas. Previous Forums have drawn radio men from all over the world, including Peru, Mexico, Germany, Australia, Brazil, Japan, Canada, England, Spain France and Puerto Rico.

"because very few TV studios, unfortunately, are set up with the equipment needed to compete with the quality you get in a recording studio." The major problem with television, Mancini felt, is that "they don't think about sound that much." So, after achieving a high quality sound, the musician usually has to compensate by mixing it down to go over that five-inch speaker in most TV sets, trying to retain as much quality as possible. But, TV sound is basically a handicap.

"If a guy's makeup is bad, they'll spot the show. But if the sound is bad . . . right on," he said. "But the sound on our show will be as good as can be done on TV."

In conjunction with the show, RCA records will release a new album called "The Henry Mancini Generation," featuring the new theme he's writing for the show.

Diller on Piano?

As for the show itself, the format calls for emphasis on the band, which will perform two numbers each show. The show will feature a 40-man band. In addition, there will be two guest artists per show. Would you believe Phyllis Diller playing piano?

Mancini will be writing and arranging constantly for the show and will offer to arrange special material for guests on the show. And he points to 500 of his own recorded arrangements to draw from.

An interesting facet of the show is that there will be no "no-nos." Rock artists will be featured in the TV show as well. "Rock has taken a very sophisticated turn . . . it's a far cry from the early days to Chicago and Chase. The musicians certainly never wing it in Chicago or Chase. The young people com-

(Continued on page 46)



KIKK, HOUSTON COUNTRY music operation, believes in a touch of beauty for its promotions. Here, Decca Records artists Jack Greene and KIKK program director Bill Bailey team up on a Miss Go-Texas promotion for Jax Beer. From left: KIKK account executive Jim Cummings, former Miss Go-Texas Dana Palmie, Greene, 1972 Miss Go-Texas Lois Coonce, recording artist Jerry Clower, Jeannie Seeley, and Bailey. Kneeling is Joe Polichino, Jax Beer distributor.

New Arkansas FM-er Using Progressive Rock

LITTLE ROCK—KLAZ-FM, a new 100,000-watt stereo progressive rock station, will go on the air here shortly before May 1, according to program director Barry Wood. "We were scheduled to go on the air no later than May 1, but it looks as though we will be on the air a few days earlier than had previously been estimated.

"We will operate on 98.5 MHz with a target audience of 18-35 year olds . . . with primary emphasis on the 18-25 year olds. For simplicity's sake, we are terming the station progressive rock; however, on a scale of one-to-ten, with very heavy freeform underground as number one and Top 40 as number ten, we will fall in the area of about four and a half. We have already set into motion very elaborate means of surveying our audience to determine if we are on target with the music."

The biggest problem at the moment is building a music library. "We particularly need help in receiving product from the west and east coast groups that are not well known in this part of the country.

FCC Receives GE's Discrete Broadcast Bid

LOS ANGELES—General Electric's audio electronics products department has filed a technical report with the Federal Communications Commission covering field testing of its 4-channel discrete FM broadcasting system.

Richard T. Gralton, general manager of the department, said transmission of the GE system is compatible with existing monaural and stereo receivers and music systems. Both matrix and discrete 4-channel tapes and disks can be broadcast using the GE concept.

The tests were conducted at the firm's FM station, WGFM-FM in Schenectady, N.Y., during non-broadcast hours.

Diamond Sparkles

DENVER—"The Dan Diamond Show," a three-hour weekly syndicated radio program produced here by the Kidder Organization, is now in 52 markets, according to firm president David L. Kidder. The show, featuring oldies and humor, is delivered on six seven-inch reels each week and requires the using station only to insert local commercials and station IDs.

We promise to turn down no one. We will audition and listen to and consider any music group or artist that will present us with their product."

WFMT-FM Takes First Place in Armstrong Award

CHICAGO — WFMT-FM, classical music station in Chicago, won first place for music with their "Midnight Special" program in the annual Major Armstrong Awards ceremonies here during the annual convention of the National Association of FM Broadcasters, Apr. 7-9 at the Palmer House. Named after the late Major Edwin H. Armstrong, who invented FM broadcasting, the awards program is sponsored by the Armstrong Memorial Research Foundations and administered by the Columbia University School of Engineering and Applied Science where he was a professor.

In the non-commercial division, the music award went to KANU, University of Kansas, Lawrence, Kan., for its program "Aaron Copland." WLIB-FM, New York, received a merit certificate for its music program "Tribute to Louis Armstrong." In the non-commercial division, CBL-FM, Toronto, received a merit certificate for "Glenn Gould Plays Bach," and KPFK-FM, Los Angeles, for "Stravinsky in Rehearsal."



WGAR MUSIC DIRECTOR Chuck Collier, right, received a gold plaque from Lew Crane for being one of the first stations in the nation to program his hit "Desiderata." Crane visited the Cleveland oldies station while on tour.



AL HERSKOVITZ, operations director of KPOL in Los Angeles, chats with RCA Records artist Henry Mancini, left. The station featured a week-long salute to Mancini and his music. Others being saluted include Johnny Mathis, Sammy Davis Jr., Andy Williams, and Ed Ames. Each artist participates in the station's daily programming.

Billboard FM ACTION

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

Representing more than 30 of the largest population centers in the nation and Billboard's correspondents for the leading progressive FM stations programming new albums. Artists are listed alphabetically, and the markets researched include: NEW YORK: Dick Bozzi, WCBS-FM; Dennis Elsas, WNEW-FM; DETROIT: Lee Abrams, WRIF-FM; MILWAUKEE: Steve Stevens, WZMF-FM; COLUMBUS: Lou Henry, WCOL-FM; Phil Sheridan, WNCI-FM; DAYTON: WTUE-FM; PHILADELPHIA: WMMR-FM, Ed Sciaky; DENVER: Susan Carter, KFML-FM; BALTIMORE: WKTK-FM, Pete Larkin; NASHVILLE: Ron Huntsman, WKDA-FM; EUGENE: Gary Palmatier, KZEL-FM; PORTLAND: KINK-FM, Bruce Finkhouser; NEW ORLEANS: Bill Burkett, WRNO-FM; PROVIDENCE: John Rodman, WBRU-FM; CLEVELAND: Seth Mason, WUCR-FM; SAN JOSE: Doug Droese, KSJO-FM; SAN ANTONIO: Ted Stecker, KEEZ-FM; FRESNO: Mark Sherry, KPIG-FM; TUCSON: Steve Russell, KWFN-FM; EUREKA, CA.: Ted Alvy, KFMI-FM.

IMUS IN THE MORNING, "1200 Hamburgers to Go," RCA
Cuts: "1200 Hamburgers to Go," "Rev. Billy Sol Hargis," "Rent-A-Car Phone Call."
Stations: WMMR-FM

BILLIE HOLIDAY, "God Bless the Child," Columbia
Cuts: All.
Stations: WMMR-FM

WAR, "All Day Music," United Artists
Cuts: "All Day Music."
Stations: WRIF-FM

CREEDENCE CLEARWATER, "Mardi Gras," Fantasy
Cuts: "Someday Never Comes," "Need Someone to Hold."
Stations: WRIF-FM, WRNO-FM, WKDA-FM, WKTK-FM, WCBS-FM

THE VISITORS, "Neptune," Cobblestone
Cuts: "Naima," "China."
Stations: WMMR-FM

JENNIFER, "Jennifer," Reprise
Cuts: "P. F. Sloan," "These Days," "Magdalene (My Regal Zonophone)."
Stations: WMMR-FM

DAN HICKS AND HIS HOT LICKS, "Strikin' It Rich," Blue Thumb
Cuts: "Moody Richard," "I Scare Myself," "Woe, the Luck."
Stations: KFIG-FM, WNCR-FM, WNEW-FM, KWFN-FM, WMMR-FM, KZEL-FM, KINK-FM

NEW RIDERS OF THE PURPLE SAGE, "Powerglide," Columbia
Cuts: "Rainbow," "California Day," "Sweet Lovin' One," "Runnin' Back to You," "Dim Lights, Thick Smoke," "Hello Marylou."
Stations: KFML-FM, KFIG-FM, WNCR-FM, KFMI-FM, WBRU-FM, WKTK-FM, KWFN-FM, WMMR-FM

HUNGRY CHUCK, "Hungry Chuck," Bearsville
Cuts: All.
Stations: WNEW-FM, WMMR-FM

TONY JOE WHITE, "The Train I'm On," Warner Bros.
Stations: WBRU-FM, WNEW-FM

ALEXIS KORNER, "Bootleg Him," Warner Bros.
Cuts: All.
Stations: WNEW-FM, WKTK-FM

CONGRESS OF WONDER, "Sophomoric," Fantasy
Cuts: All.
Stations: WNEW-FM

ROGER COOK, "Meanwhile Back at the World," Kama Sutra
Cuts: All.
Stations: WNEW-FM

JOHNNY CASH, "A Thing Called Love," Columbia
Cuts: All.
Stations: WNEW-FM

RAY CHARLES, "A Message From the People," ABC
Cuts: All.
Stations: WNEW-FM

JOYOUS NOISE, "Wandering Man," Capitol
Cuts: All but "Silver Guitar."
Stations: KEEZ-FM

QUICKSILVER, "Comin' Thru," Capitol
Cuts: "Doin' Time in the USA," "Chicken," "Mojo," "Don't Lose It."
Stations: KFIG-FM, KSJO-FM, KWFN-FM, WMMR-FM, WKDA-FM, WNCR-FM, WNEW-FM, KEEZ-FM

DAVID CROSBY AND GRAHAM NASH, "Crosby and Nash," Atlantic
Stations: WRNO-FM, KWFN-FM

BRIAN AUGER'S OBLIVION EXPRESS, "Second Wind," RCA
Cuts: "Freedom Jazz Dance," "Truth."
Stations: WCOL-FM, WNCR-FM

DUANE AND GREGG ALLMAN, "Duane and Gregg," Bold
Cuts: "Walk Me Out," "The Morning Dew."
Stations: WKDA-FM, WCBS-FM

DEREK AND THE DOMINOES, "Layla," Atlantic
Cuts: "Layla."
Stations: WKDA-FM

B. W. STEVENSON, "B. W. Stevenson," RCA
Cuts: "Texas Morning," "Wasted Too Much Time," "Save A Little Time for Love."
Stations: KWFN-FM

CARGOE, "Cargoe," Ardent
Cuts: "Come Down," "Time," "Feelin' Mighty Poorly."
Stations: KWFN-FM

ELTON JOHN, "Rocket Man," Uni (Single)
Stations: WBRU-FM

JOHN BALDRY, "Everything Stops for Tea," Warner Bros.
Cuts: "Come Back Again," "Seventh Son," "Mother Ain't Dead," "Iko Iko," "Hambone."
Stations: WKDA-FM, KFML-FM, KEEZ-FM, WBRU-FM, KFMI-FM, WMMR-FM, WKTK-FM, WCBS-FM

CHESTER BURNETT-HOWLIN' WOLF, "A K A," Chess/Janus
Stations: WNCR-FM, WNEW-FM

RASCALS, "The Island of Real," Columbia
Cuts: "Lucky Day," "Brother Tree," "Island of Real," "Hummin' Song."
Stations: WMMR-FM, WBRU-FM, WKTK-FM, WZMF-FM, WCOL-FM, KSJO-FM

LABELLES, "Moon Shadow," Warner Bros. (single)
Stations: KZEL-FM

FREDDIE KING, "Lowdown in Lodi," Shelter (single)
Stations: KZEL-FM, KFMI-FM

NEW BIRTH, "Coming Together," RCA
Stations: KZEL-FM

MAIN INGREDIENT, "Bitter Sweet," RCA
Stations: KZEL-FM

DAVE BRUBECK QUARTET, "Truth Is Fallin'," Atlantic
Cuts: All.
Stations: WKTK-FM, KZEL-FM

PAUL BUTTERFIELD, "Golden Butter," Elektra
Stations: WNCR-FM, KFMI-FM, KINK-FM

JAKE AND THE FAMILY JEWELS, "The Big Moose Calls His Baby Sweet Lorraine," Polydor
Cuts: All.
Stations: WNEW-FM, WKTK-FM, KFML-FM, KFMI-FM

NEW YORK ROCK ENSEMBLE, "Freedomburger," Columbia
Cuts: "More Like the Master," "Kiss Your Future," "Barrel Full of Wine."
Stations: WNCR-FM, WBRU-FM

PROCOL HARUM, "Live In Concert," A&M
Stations: WZMF-FM, WNCR-FM, WBRU-FM

DEEP PURPLE, "Machine Head," Warner Bros.
Cuts: "Highway Star."
Stations: WRNO-FM, WTUE-FM

STEPHEN STILLS, "Manassas," Atlantic
Cuts: "Song of Love," "Anyway," "Move Around," "Look at My Shadow."
Stations: KFML-FM, KINK-FM, KSJO-FM, WMMR-FM, KWFN-FM, KFMI-FM, WKTK-FM, WRNO-FM, KZEL-FM

HUDSON, "Hudson," Playboy
Cuts: "Leaving It's Over."
Stations: WTUE-FM

KINKS, "Kronikles," Warner Bros.
Stations: WNCI-FM

SUSAN TAYLOR, "Finally Getting Home," JMI
Cuts: "Through the Looking Glass," "A Way to Go On."
Stations: WCOL-FM

JOHN STEWART, "Sunstorm," Warner Bros.
Cuts: All.
Stations: WCOL-FM, WNEW-FM

DAVE BRUBECK QUARTET, "The Last Set at Newport," Atlantic
Cuts: "Take Five," "Open the Gates."
Stations: WCOL-FM, KZEL-FM

DOCTOR JOHN, "Gumbo," Atlantic
Stations: WKDA-FM, WNEW-FM

DELANEY AND BONNIE, "D & B Together," Columbia
Cuts: "Only You Know and I Know," "Coming Home," "Sound of the City."
Stations: WRIF-FM, WTUE-FM, WNCI-FM

LOU REED, "Lou Reed," RCA
Stations: WZMF-FM, WMMR-FM, WNEW-FM

GRANT GREEN, "Shades of Green," Blue Note
Stations: KFMI-FM, WNEW-FM

ROLLING STONES, "Tumbling Dice," Rolling Stones (single)
Stations: WRNO-FM, KFMI-FM, KZEL-FM

GUNS AND BUTTER, "Guns and Butter," Cotillion
Cuts: All.
Stations: KEEZ-FM

RED, WILDER, BLUE, "Darkness, Darkness," Pentagram (Single)
Stations: WNEW-FM

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

ZEBIN METHA, "The Planets," London
Cuts: All.
Stations: WNEW-FM

EXCEPTIONS: "Royal Philharmonic Orchestra," Phillips
Cuts: All.
Stations: WNEW-FM

TAMI-LYNN, "Mojo Hand," Cotillion (Single)
Stations: WNEW-FM

BUFFY STE-MARIE, "Moon Shot," Vanguard
Cuts: All.
Stations: WNEW-FM

BURUNDI BLACK, "Burundi Black," Vanguard (Single)
Stations: KFIG-FM

SMITH, PERKINS AND SMITH, "Smith, Perkins, and Smith," Island
Cuts: "In the Aftermath," "Say No More," "Mighty Good Time."
Stations: KSJO-FM

Letters To The Editor

Dear Editor,

As I indicated in our phone conversation Tuesday, WDXY took your suggestion regarding voter registration seriously, and did something about it. On Monday, March 20, we broadcast eight hours from the Sumter County Voter Registration Board, encouraging young people 18 to 21 to come in to register to vote. We didn't change our format, and we didn't do anything special. We did our normal programming, but we did it from the Voter Registration Board.

At the end of the day, 294 people had registered. This is three times the number of people who had registered in the previous week. In a followup spot campaign throughout the rest of the week, a total of 488 people registered the last four days.

I am enclosing a picture made during the broadcast. The announcer shown is Charlie Jay, who did the 3 to 5 p.m. show that day. Other WDXY personalities who participated in the broadcast were Ron Stevens, Monty Jett, and myself. We were assisted from time to time with spot interviews from city and county-elected officials who did pitches for people to come down and register. The cooperation we received from the members of the registration committee was fantastic and the response from our listening audience was overwhelming. To my knowledge, this is the first time such a broadcast has been done, but it merely reaffirms our belief in the power of radio.

Hope the information above will help you in suggestions for other stations.

Bob Powell
Program director
WDXY
Sumter, S.C.

Dear Editor:

Since I began my radio career as an announcer, I've discovered that on an average of seven out of ten rock announcers terribly disclaim country music. Now I must admit that country music is not my preference but after working in rock-oriented formats for about 18½ months, I found myself employed at KUZN, West Monroe, La., which is a progressive country music station.

I thoroughly enjoyed my work there and learned many helpful facts concerning the music industry. I am now employed as a six-midnight rock announcer at WKRM, Columbia, Tenn., and since rock music is my thing, I'm having a great time. In my opinion though, the adjustment from rock programming to country programming is a helluva' lot easier than from country to rock. Thanks KUZN!

Gary W. Powley
WKRM
Columbia, Tenn.

Dear Editor:

You will have to look very far to find a broadcaster who more admires and respects his competitor than I do Bill Weaver. He
(Continued on page 44)

"TRYUS... YOU'LLIKUS"

Our Silk Screened T-Shirts
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We specialize in silk screening promotional items for the record industry like Tee and Tank shirts—Needle Point Kits, Totes Bags—Bike Bags, Leathers, etc., etc.

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STORY SLATED ON CAMPBELL

LOS ANGELES—A 12-hour radio documentary on the life and music of Glen Campbell will be syndicated by Diamond P. Enterprises here in the near future.

Phillip Browning, producer, said that Campbell will participate throughout the 12-chapter profile both as artist and commentator; this is the same format used by the firm for its documentaries on Bert Bacharach, Jerry Lee Lewis, and Paul Anka.

Vox Jox

The lineup of KEWP, a daytime MOR station in Little Rock, includes **Len Day** 6-9 a.m., program director **Jay Stone** until noon, **Jim Jones** noon-3 p.m., and music director **Dave Kelly** until signoff. Programming consists 75 percent of LP cuts. The station needs better record service. . . . KEX, MOR station in Portland, boosted ratings at night with a three-week special on old-time radio, including shows featuring **Dick Tracy** and **Fibber McGee & Molly**. . . . But two of the shows were "Your Hit Parade" with **Frank Sinatra** and "The Bing Crosby Show" with **Fred Allen** and **Peggy Lee**. I wouldn't mind hearing those last two tapes myself.

Neil McIntyre is program director of WPIX-FM, New York; weekend oldies personality **Gus Gossert** has departed the station. . . . **Tom Clay** has left KPPC-FM, Los Angeles. . . . **Glynn Beam**, 21, married, eight years of experience in Top 40, seeks job. Call him at 405-947-1803. . . . Got a lot of people looking for jobs, so I'll mention some of them right now: **William C. Moyes**, 603-646-4378, is looking for a good program director job. Sales manager of Meridian Productions, Boston, this past year. Was announcer at KGW, Portland, some while back. . . . **Jim Buchman**, 518-756-8105, was at WPTR, Albany, N.Y. Got a 26 in the Oct./Nov. APB. Seven years of experience. . . . **Bob Campbell**, 617-944-7513, ex-deejay seeking to get back into radio after a year-plus outside. . . . **Donald Bell**, 216-652-9453, just out of the air force, has first ticket, worked at Armed Forces Network, Taiwan.

 Lineup at KFOX, Long Beach, now includes **Gene Price** 5:30-9 a.m., **Charlie Williams** 9-noon, **Don Hinson** noon-3 p.m., **Joe Ferguson** 3-7 p.m., and program director **Bill Wamsley** was looking for a 7-midnight man a week ago. . . . The other day I was chasing **Bob Hamilton's** Porsche around the streets of Beverly Hills (and then discovered that it was somebody else's Porsche) but eventually ended up at the castle **Mike Curb** lives in high atop one of the hills here. Hamilton was there with his charming wife and **Ted Atkins** and his wife, along with **Cassey Kasem**, **Mark Elliot**, **Carol Curb**, and the European recording artist **Danyel Gerard**. I only stayed an hour or two, because it was long after midnight, and anyway the object of this whole session that night was a trivia contest, largely between **Kasem**, **Atkins**, and **Curb**. You had to identify the color of the label, the artist, etc., of various records. And the record had to be a top 10 hit, etc. **Kasem** kept changing the rules every two minutes, otherwise I think that Hamilton and I could have copped the honors because how many guys in radio do you know that know who cut the original "Rag Mop" record? Or how about "Toolpusher From Snyder?" But I've got to give **Atkins**, **Kasem**, and **Curb** credit—they're record freaks of the first water.

Dave Marshall writes: "After a year of skiing, dishwashing, and studying law, I've joined **Jim Jacobs**, **Bob Dennis**, and **Marc Woods** at WONS, Tallahassee, a progressive MOR station." Marshall had been with **WOWO**, Fort Wayne, Ind., back in 1970. . . . **Winn White** is now program director of **WHON-FM**, Hartford, Conn., a 24-hour progressive rock station. He wants **Lon Thomas**, who worked with him in the military, to contact him. . . . **Bill Wil-**

By **CLAUDE HALL**
 Radio-TV Editor

lis, long-time soul personality at **KNOK**, Fort Worth, has joined **WBAP-TV**, Fort Worth, as assistant public affairs coordinator. . . . **Ted Randal** and **Bob Sharon** are now consulting **XPRS**, Los Angeles, and have taken the station all-soul (it was a mixture of white and black records). Playlist is now 50 tunes, plus oldies. **Mike Payne** and **Jay Thomas** are new soul personalities added to the station's roster.

 Lineup at **WKOP-FM**, progressive rock station in Binghamton, N.Y., includes **Jack Michaels**, **Tom Jefferson**, **Michael J. Raymond**, and **Ron Clay**. Raymond is program director. Station needs better record service. . . . **Mike Alpert**, first ticket, 213-762-4816, looking for work. Ten years of experience. . . . **Gary Fuller** has departed as general manager of **KAFY**, Bakersfield, Calif., and is now at one of the TV stations in town. New general manager of **KAFY** is **Jim Price**. . . . **Jim Lightfoot**, I'm sorry to hear, has died of a heart attack. I remember him well from the old **WBZ**, Boston, days.

Brad (Mike Lee) Aaron, former morning drive man and music director of **WNIO**, Youngstown, is now all-night at **WXUS-FM**, progressive rock station in Lafayette, Ind. . . . **Mort Fega** is now hosting "Night," a new six nights a week show at **KXIV**, Phoenix, midnight to 5 a.m. He'd been doing a Sunday afternoon jazz show and I suspect that jazz will be the staple diet of the all-night show. . . . **Rick Hoover**, not too long out of the service, is doing weekends and fill work at **KSWM**, Aurora, Mo., and pleads for both country music and Top 40 record service. Also states: "I'll tender a challenge to **Gerald Hooper's** claim for longest air shift. Saturdays, I come on at 1 p.m. and stay until midnight signoff for FM. The FM is automated and so my evenings are strictly production and news and such. Live board AM signs off at sunset. Anyway, that's 11 hours, as compared to **Gerald's** 10 hours."

Louis Rinaldi, 24, music director of **KATY**, San Luis Obispo, Calif., 805-543-7604 seeking new job. . . . **Dennis Weaver**, Im-Press Records artist, sat in as a deejay 7-9 a.m. on **KPOX**, Long Beach, the week of Apr. 17-21. . . . **Ed Brady** has left **WKNT**, Kent, Ohio, to move to **WBNR**, Beacon, N.Y. He's doing afternoon drive and handling music at the Beacon station. . . . **WANL**, a country music station in Lineville, Ala., is putting a new FM station on the air in the near future and needs Top 40 singles for it. Lineup on the country station now includes **Waldo**, **Randy Morgan**, **Bob Haynes**, and **Roger Gaither**. . . . **Terrell Metheny** is now at **KONO**, San Antonio. . . . **H. Walter Hart** puts in his bid for the longest single air stint: "At **WKBX** in Winston-Salem, I sign on and off on Sunday, which for the month of April will begin at 5:45 a.m. and end of 7 p.m. The entire time is done solo with no relief. By the way, my average work week encompasses something like 65 to 70 hours."

 Then, along comes **Wayne Griggs**, **KNBO**, New Boston, Tex.: "I use the air name of **Bruce Wayne** and I work weekends here. On Sunday, I sign on at 6 a.m. and sign off at 6:45 p.m. But

I'm looking for fulltime work after May 11. I have two years' experience and can be reached at 512-928-0428." . . . New staff lineup at **WAGL**, Lancaster, S.C., includes: **Jim Mitchell**, **Bill Griffin**, and **Steve Casey**. President of the station is **Len Phillips**, who says that the staff dug the **Charlie Tuna** article and wonders when the next one is coming. . . . Soon, Len.

Dave Clark, one of the black veterans of the record promotion business, will be honored with a testimonial dinner at the Sheraton-Metro Inn, Detroit, on May 6. Wish I could be there.

Neil D. Weiser, former program director of **WINO** at Brooklyn Polytech, Brooklyn, N.Y., seeks a summer gig. Call him at 516-285-5453. Wants me to mention his buddy **Don K. Reed**, who does weekends on **WCBS-FM**, New York. . . . **Ron Fell**, music director of **KNBR**, San Francisco, has been promoted to program director of the station. . . . Lineup at **KLMS**, Lincoln, Neb., includes **Ron Jones** with newsman **Craig Swope** in a team show 5-9 a.m., **Lynn Townsend** 9-noon, **Fred James** until 4 p.m., followed by **Lee Thomas** with newsman **Marshall Prichard** in a team show, and **J. Marshall Stewart** from 7-midnight. All-night man is **Dave Lapham**. Station programs singles 50 percent, albums 50 percent. . . . **Jack Shaw** has left **KMYO** in Little Rock to join **WFUN** in Miami as production man; joining **KMYO** is **Chuck Stevens** from Decatur, Ala.

 Lineup at **WPTR**, Albany, N.Y., includes: program director **J.W. Wagner** 6-10 a.m., **Gil David** until 2 p.m., **Boom Boom Brannigan** 2-6 p.m., **Chris Randle** (just returned from **WBMJ** in Puerto Rico) 6-midnight, and **Scotty McAndrews** all-night. **Rick Ryder** does weekends. . . . Lineup at **WINF**, Manchester, Conn., includes **Jim Francis**, station manager and music director **Jeff Jacobs**, **Dan Foley**, and **Jay Diamond**. New format of the station includes easy listening singles and album cuts and the station needs better MOR record service. . . . The third annual Country Radio Seminar will be May 12-13 at the King of the Road Motor Inn, Nashville. For details, contact **Barbara Starling**, Royal American Records, 615-298-4436. **Mac Allen**, program manager of **WKDA**, Nashville, is chairman of the agenda and you can expect a very good seminar.

WIBF-FM, Philadelphia, is a big band station, but devotes considerable time to jazz, to wit: Effective April 10, the "Friends With Pleasure" jazz shows will be 7:20 a.m.-11 a.m. Monday through Friday with **Dave Solomon** host. From noon to 4:15 p.m., **Buzz Allen** is host. The Saturday night jazz show 10-midnight is alternately hosted by **Solomon**, **Allen**, and **Ted Taylor**, with a Sunday 8-midnight jazz show hosted by Taylor. The jazz movement on the station has been largely due to the sponsorship of two record stores in the area—the **Bryn Mawr Record Shop** and **The House of Jazz**. Guests on the "Friends With Pleasure" shows have included **Stan Kenton**, **Maynard Ferguson**, **Lionel Hampton** and others.

Ken Kohl has returned to **WLIR-FM**, Hemstead, N.Y., as program director. Rest of staff includes **Chris Feder** as music director and air personality **Joel Moss**, **Don K. Reed**, **Malcolm Davis**, **Neal Martin**, **Steve Straubing**, and **Dave Scott**. . . . Just ran across a letter from **Terrell Metheny Jr.** written when he was still at **KYMO** in Little Rock: "Since your item about my son, (Continued on page 45)



MERCURY Records presented **CKLW-Windsor/Detroit** music director **Rosalee Trembley** with four gold records to commemorate the weeks **Joe Tex's** "I Gotcha" was No. 1 on the top 40 station. There to celebrate the station's breaking of the record (from left) local promotion manager **Jack Ashton**; national r&b promotion manager **Andre Montell**, publicity director **Mike Gormley** and national promotion director **Stan Bly**.

Radio Meeting Set May 12-13

NASHVILLE — Relations between record companies and radio station personnel, as well as hot clocks and formats, will be among the topics coming up for discussion during the third annual Country Radio Seminar here May 12-13 at the King of the Road Motor Inn here. **Mac Allen**, program manager of **WKDA** here, will serve as chairman of the agenda for the two-day country music meeting. **Barbara Starling** at **Royal American Records** in Nashville is serving as registration coordinator. Other topics that will be discussed during the meeting will include news and public service, sales motivation, and the handling of package live shows.

WAYE Sings 5-Min. News

BALTIMORE—**WAYE**, which bills itself as Baltimore's alternative media, is now singing the news. In addition, it's relaying news broadcasts of the **BBC**, **Radio Australia**, and **Radio Moscow**, according to general manager **Harvey Tate**. The style of singing the news-casts will vary. Items can be sung to a rock tune, a rumba, or an original waltz! Four voices and six musical instruments are being used. The station is working with a Cleveland firm on production. The five-minute news-casts are featured every hour on the hour.

New AM Show Spots Names

ATLANTA—**WSB**, 50,000-watt MOR operation here, has introduced a daily morning showcase that will feature recording stars. Each morning, a prominent personality from show business or politics or some other field, is invited to join morning personality **Bob Van Camp** as guest announcer. The idea came about when, as part of the station's Golden Anniversary celebration during March, former **WSB** personalities returned to the studios for mike duties.

MOR Hit List

CHESTNUT HILL, Mass. — The Music Director firm here has just made available an oldies list of MOR records, according to staff member **Herb Jackson**. The list features records that hit **Billboard's** top 20 from 1950 through 1959.

Rocker Airing 'Live' Jazz

SAN DIEGO—**WPRI-FM**, progressive rock station here, will broadcast live jazz concerts in conjunction with the **Funky Quarters**, a local music club, according to program director **Jim La Fawn**. "Jazz, the dormant giant, awakens!"

Several record companies, **Polydor** and **Blue Note**, have purchased blocks of time during "Third World Sounds," a nightly after-midnight jazz show on the station, he said. Now, **Funky Quarters** and **KPRI-FM** will team up to broadcast a series of jazz concerts from **Studio West**.

AFB Service To Home Units

HOLLOMAN AFB, N.M. — **KVOH**, closed circuit music system just launched at **Holloman Air Force Base**, plans to extend to service every housing unit on the base, according to program director **Frank Absher**. And plans are to increase broadcasting hours until midnight (the station now signs off at 5 p.m.). The station plays everything, blending the music as best as possible, with the exception of "acid music and nasal country music."

Geo. Kirby Series

LOS ANGELES—"The **George Kirby Show**," a new half-hour syndicated comedy-music series produced by **Winters/Rosen Prod.** in association with **Group W Broadcasting**, will hit the air in September. Taping of the show began last week in Toronto.

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Radio-TV Mart

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Yale Couple Means Business

By SAM SUTHERLAND

NEW HAVEN, Conn.—In an effort to provide students at Yale University with lower prices on records and tapes, a student couple, Michael and Susan Folz, have been operating their own record service, Sanyak Records, under the auspices of that school's Associated Student Agencies.

Ordering of records is made through the Folz's home phone, where Mrs. Folz compiles orders for pick-up or delivery. Students may then pick up their orders at Hendrie Hall, a university facility which houses the Associated Student Agencies. Sanyak uses the ASA offices two days a week for the distribution service and, while delivery of orders to student rooms is available for a nominal charge, most of their business is conducted through Hendrie Hall.

As an Associated Student

Agency, Sanyak Records is able to minimize operating costs by selling only to university students. ASA provides initial capital and handles all of Sanyak's accounts, as well as billing purchases to students' bursar's accounts when records are charged. For these services, ASA receives a percentage of Sanyak's net annual profit.

While local record outlets and discount stores in downtown and suburban New Haven offer competitive prices on product, Yale students have generally brought most of their business in the past to Cutler's Record Shop and the Yale Co-op, both located on Broadway, near the center of the campus. In addition to the convenience of its location, the Yale Co-op offers charging privileges, while Cutler's emphasizes wide selection and rapid service on new

product, and these factors have combined to make these outlets the most popular among Yale for years.

Viewing this traditional preference for the Broadway stores as the primary reason for the students' submission to higher prices, the Folzes began their service in February. Because of their status as a student agency, which obligated them to sell only to students, Sanyak's founders discovered that they could not use campus media which reached the outside community. In place of such advertising, Sanyak printed flyers for distribution to students' rooms throughout the campus.

75 Orders

"We received about 75 orders the next day," Mrs. Folz noted, "and we sold between 150 and 200 records that first week." Since then, the service's weekly volume has remained stable, usually matching those initial figures or running slightly in excess.

While a \$5.98 album brings \$4.98 at Cutler's, and sells for about 20¢ less at the Co-op (with patronage refunds lowering the price further for members), Sanyak underprices those outlets by pricing their albums at \$3.87 for \$5.98 list, and \$3.31 for \$4.98 list. Tapes and cartridges comprise less than 10% of their business, with most titles ordered in eight-track. Sanyak charges \$4.92 for \$6.98 list cartridges, again underpricing the Broadway outlets.

Sanyak's ability to effectively undercut Broadway prices yet turn over a steady profit stems partially from their relationship with ASA and partially from their distribution arrangement. After examining local distributors, the Folzes decided to work through Co-operative Creations, a local retail outlet that also handled wholesale distribution. To date, the Folzes have had few problems locating titles ordered, and service on new product has been good.

800 Pieces

To date, Sanyak has seen no need to increase its staff, and Folz feels that, with just his wife and himself working, they could handle up to 800 pieces a week. While he doesn't consider Sanyak "a tremendous windfall," the business has enabled him to keep the bills paid and support his family while remaining in school. With improved communication to the student body, which has been difficult to reach because of off-campus students, Sanyak expects to broaden its business, and additional minor problems, mostly with distribution of very rare titles, are gradually being overcome.

A&M SHIPS 'VOTE' SINGLE

LOS ANGELES—"The Power 18," a special voter registration Public Service single being released only to radio stations, is now being shipped by A&M Records, according to Andy Meyer, Director of College Promotion and Artist Tours for the label.

Written and performed by Mustang, the single was produced by Clare Baren, of A&M's Creative Services Department, marking the first release produced solely by a woman at that label.

In servicing stations with the record, Meyer stated, "We are very much concerned with this single and would like to see it receive as much airplay as possible to help voter registration."

The single will receive initial exposure when KABC Television "Eyewitness News" in Los Angeles airs a special feature on the song with Jerry Moss and Mustang.

IRTS Honors Sammy Davis, Whitehead at 10th Meet

NEW YORK—Stage, screen and recording artist Sammy Davis Jr. and Clay T. Whitehead, director, Office of Telecommunications Policy, The White House, were guests of honor and luncheon speakers at the 10th Annual College Conference sponsored by the Interna-

tional Radio and Television Society. The Conference was held April 20-22 at the Hotel Commodore.

Whitehead spoke at the Thursday luncheon, and Davis spoke at the Friday luncheon.

Sponsored annually by the IRTS and underwritten by the IRTS Foundation, the college conferences are designed to examine the state of the broadcast industry and the prospects for students who want to enter broadcasting.

This year's theme, "Issues in Broadcasting," featured discussions examining five major forces at work today in the quickly changing broadcasting world: "Consumerism/Advertising," "Program Control/Freedom of Broadcast Journalism," "Broadcast Technology," "Licensing/Access," and "Employment and Economics of the Industry" will be the topics.

In addition to Davis and Whitehead, many other prominent figures in broadcasting and allied fields participated.

In coordinating this year's conference, the IRTS has placed an emphasis on contact between students and professionals through a series of panels, discussions and luncheons. Citing an "informal" structure as the basis for the meetings, a banquet was held April 20, featuring top entertainment, followed by an "Open-End" informal talk session.

While no conference was held last year, recent conferences have displayed a geographical distribution covering 46 states. This year's delegation exceeded 200, said Robert H. Boulware, executive director of IRTS. In most instances, participating schools sent small

(Continued on page 61)

ABC/Impulse In New Tour

BOSTON—The first test by ABC/Impulse in operating campus jazz concerts in this area (Billboard, Apr. 8) was so successful that Steve Blocker, based here as national jazz promotion director, already is lining up a West Coast tour for mid-May. He expects junket to span from Vancouver, B.C. to southern California in two weeks of routing.

The northeast experiment, which began Apr. 7 at Fenway theater here with two capacity 1,600-seat houses at \$2 each, did between 80% and full capacity on the other six dates. Cast at Fenway included Pharoah Sanders, Alice Coltrane and Michael White, with Sanders and his group departing the remainder of the dates because of previous booking commitments. Other campus dates, where ducats were \$1, included: University of Rhode Island, Kingston (8); Clark

U., Worcester, Mass., (9); U. of Mass., (10), Amherst; Brown U., Providence, (14); Thornton Academy, Sacco, Me., (15); and Yale U., New Haven, 16. Thornton was a high school date, with Blocker noting the very favorable response from teen audience. WBCH-FM aired all five hours of the second show live.

Blocker said he felt Impulse album sales had received a 500 to 800 percent boost from the tour. "Sales on Michael White, a new artist, were especially notable," he said.

Blocker said that Ted Gehrke, west coast jazz manager, had been hired to coordinate the forthcoming junket, with hopes that John Klemmer, Archie Shepp and Mel Brown might work dates on the tour, along with other acts featured on the eastern trek.

What's Happening

By SAM SUTHERLAND

The **United Federation of Teachers** has produced a voter registration promotional film which they are making available to all interested parties who might be able to distribute the film to appropriate audiences. **Susan Eisenberg**, speaking for the federation, describes the eight-and-a-half minute color film as "aimed primarily at minority and working youth, including those who are high-school age." She also notes that the film has a folk-rock score, and record companies and film distributors alike could use the film as a tag for screenings and concerts.

All inquiries should be directed to Miss Eisenberg, c/o United Federation of Teachers, 260 Park Avenue South, New York 10010. The phone is 212-777-6570.

★ ★ ★

Toby Mamis of Apple Records professes concern over servicing of **David Peel's** latest album, "The Pope Smokes Dope." Those as yet unenlightened by the release, and desiring service, should contact Mamis at Apple in New York.

★ ★ ★

WEGL-FM, Auburn University, notes that Jimmy Carter is now Program Director and Music Director at the station. While Carter has held those positions since '71, a recent three-month vacation has apparently caused some confusion. Now that he's back and sufficiently rested, service should be referred to him.

★ ★ ★

Campus Dates: Capricorn Records artist **Jonathan Edwards** will be appearing at Union College in Cranford, N. J. on Thursday (27). . . . **Livingston Taylor**, also on Capricorn, will perform at Millersville State College, Millersville, Pa., on Friday (28). . . . Columbia's triple-header tour with **Genya Ravan**, **It's a Beautiful Day**, and **Taj Mahal** will play the Univ. of Nebraska in Lincoln (25) and the Univ. of Wisconsin in Stevens Point (May 2). . . . Poppy Records' star **Dick Gregory** will lecture at Chico State College, Chico, Calif. on Monday (24); Arizona State Univ. in Tempe (25); and Scottsdale Community College, Scottsdale, Ariz. (26). . . . **Townes Van Zandt**, also on Poppy Records, gives a concert at Mercer University in Macon, Ga. on Saturday (29). . . . Kama Sutra artists **Brewer & Shipley** will perform at Shawnee Mission South High School in Kansas City, Missouri on Saturday (29). . . . **Bonnie Raitt**, Warner Brothers Records artist, appears at Brown Univ., Providence, R. I., on Sunday (30). . . . Capitol Records group **Seatrain** will be performing at the College of Emporia, Kansas on Thursday (27), and at Franklyn College, Franklyn, Indiana on Saturday (29). . . . Also recording for Capitol is **James Cotton**, who brings his band to Colgate College, Hamilton, N. Y. on Saturday (29).

★ ★ ★

PICKS AND PLAYS: SOUTH—**Florida**—WUSF-FM, University of South Florida, Tampa, Dave Dial reporting: "Thick as a Brick," (LP), **Jethro Tull**, Chrysalis (import). . . . WFPIC, Florida Presbyterian College, St. Petersburg, Steve Graves reporting: "Great Scott," (LP), **Tom Scott**, A&M. . . . **Alabama**—WECL-FM, Auburn Univ., Auburn, James M. Carter reporting: "Manassas," (LP), **Stephen Stills**, Atlantic. . . . WVSU, Samford University, Birmingham, Henry Parkman reporting: "Chelsea Girls," (LP cut, Feedback), **Spirit**, Epic. . . . **South Carolina**—WUSC, Univ. of South Carolina, Columbia, Alan Reames reporting: "Machine Head," (LP), **Deep Purple**, Warner Brothers. . . . **Texas**—KSMU, Southern Methodist Univ., Dallas, Linda Nuffer reporting: "History of Eric Clapton," (LP), **Eric Clapton**, Atco. . . . **Kentucky**—WEKU-FM, Eastern Kentucky University, Richmond, Hal Bouton reporting: "Don Randi Trio + Eat The Baked Potato," (LP), **Don Randi Trio**, Poppy. . . . **Virginia**—WUVT, Virginia Tech, Blacksburg: "In the Rain," the **Dramatics**, Volt.

WEST—**California**—KCHO-FM, Chico State College, Chico, Mark Mallicoat reporting: "First Taste of Sin," (LP), **Coldblood**, Reprise. . . . KUSF, Univ. of San Francisco, Rick Lucas reporting: "Uncle Jim's Music," (LP), **Uncle Jim**, Kapp. . . . KCPK, California State Polytechnic College, Pomona, Tom Baker reporting: "Electric Light Orchestra," (LP), **Electric Light Orchestra**, United Artists. . . . KFJC-FM, Foothill College, Los Altos Hills, Steve Alt reporting: "I Get the Sweetest Feelings," **Earthquake**, A&M. . . . **Wyoming**—KUWR-FM, University of Wyoming, Laramie, Fred N. Leemhuis reporting: "Got to Find the Light," **Thomas & Richard Frost**, Uni. . . . **Colorado**—KASF-FM, Adams State College, Alamosa: "Isle of View," (LP), **Jimmie Spheeris**, Columbia. . . . **Oregon**—KLCC-FM, Lane Community College, Eugene, Dave Chance reporting: "My Impersonal Life," **Blue Rose**, Epic. . . . **Washington**—KZAG, Gonzaga University, Spokane, Cregg Hersholt reporting: "Warmth of Your Eyes," **Lazarus**, Bearsville.

MIDWEST—**Illinois**—WIDB, Southern Illinois Univ. at Carbondale, Wally Wawro reporting: "Angel from Montgomery," **Bonnie Koloc**, Ovation. . . . WKDI, WKDI-FM, Northern Illinois Univ., DeKalb, Curt Stalheim reporting: "Johnny B. Goode," **Jimi Hendrix**, Reprise. . . . WRSE-FM, Elmhurst College, Elmhurst: "Kink Kronikles," (LP), **The Kinks**, Reprise. . . . WPGU-FM, Univ. of Illinois, Champaign, John Parks reporting: "Tumbling Dice," **Rolling Stones**, Rolling Stones. . . . **Michigan**—WIDR, Western Michigan Univ., Kalamazoo, Bill McKettrick reporting: "One Year," (LP), **Colin Blunstone**, Epic. . . . WFRS, Ferris State College, Big Rapids: "History of Eric Clapton," (LP), **Eric Clapton**, Atco. . . . **WORB**, Oakland Community College, Farmington, Jim Nuznoff reporting: "Jubilee Cloud," **John Kongos**, Elektra. . . . WAYN, Wayne State Univ., Detroit, Rob Wunderlich reporting: "Bitter," **Main Ingredient**, RCA. . . . WSDP, Plymouth High School, Plymouth, John Dibel reporting: "A Possible Projection of the Future," (LP), **Al Kooper**, Columbia. . . . **Ohio**—WBGU-FM, Bowling Green State University, Bowling Green, Jeff Polzin reporting: "Beans," (LP), **Beans**, Ava-

(Continued on page 45)

Talent

Clubs Go 'Concert' in Chicago

By EARL PAIGE

CHICAGO—The desire by contemporary acts to achieve concert-like sound—or even better—in clubs is causing more entrepreneurs to improve facilities and even design clubs with a concert atmosphere, believes Pete Wright and Howard Bedno, who just opened a new club here in Old Town.

Wright and Bedno are all the more aware of how groups become disenchanted with poor club facilities, Wright said. Moreover, they have hired as manager, Dick Gassen, who operated several rock showcases here trying valiantly to

satisfy both musicians and fans with renovated auditoriums.

Wright also heads a record company, Twinight Records, with three subsidiary labels: Sunlight for contemporary acts, Blues and Torrid, a spiritual brand. Twinight is a soul label.

Moreover, Wright is even more vertical because he also operates Ears, a head-shop type record store also near the Old Town district.

Wright declined to reveal how much money was put into the club but described the sound and light system "as nearly approaching"

that found in auditoriums. There are six AT 7 Voice of the Theater speakers, strategically spaced, that are very much like the monitors found in recording studios.

The light system has 18 spotlights. There is a full-time sound and light man. The performers have a monitor speaker and separate equalization and mixing facilities on stage. The system accommodates 12 microphones. Additionally the club, called the Brown Shoe, is a building made of wood thus affording even more good acoustic characteristics. Recorded music between acts is supplied from a cassette system built into the console.

One unusual aspect of the club is that it will on Sundays feature jazz. Joe Segal's Modern Jazz Showcase, formerly housed in the North Park apartment building, will feature two shows. For these, admission is \$4, \$3.50 for students and \$3 for members of a jazz club. Since the club doesn't serve liquor on Sundays, minors can come in too.

Talent Set

Some of the talent already appearing and lined up include Bill Evans trio with special guests James Moody, Gene Ammons, Stanley Turrentine, Max Roach and the Buddy Rich band.

Wright is holding Rich over for a regular date Tuesday (25) and will, in this instance, charge \$4 because it's a 16-piece orchestra. Normally, Wright is charging \$3 with a two-drink minimum. Beer is \$1 and mixed drinks \$1.50. The club serves sandwiches and will add to the menu soon.

Wright opened with Linda Ronstadt and Donnie Hathaway and has presented or will present Alex Harvey, Hope, Wilderness Road, Steve Goodman, Chuck & Mary Perrin, Fanny and Todd Rundgren. He and Bedno looked for over a year before finding the building that was once the Paul Bunyon Restaurant.

Asked about the poor image some people have of Old Town, a district 15 blocks north of the downtown Loop section here, Wright said: "The Old Town image hang-up was never a young people's hang-up. Problems are exaggerated. If there was trouble way up on Diversey (10 blocks out of the district) it got labeled as Old Town."

He said new street lighting installed at the expense of the Old Town merchant's association and a new consciousness by the police department is bringing the district back quickly.

As for the club's name, an associate in Wright's record shop suggested something from left field. Brown Shoe seemed all the more appropriate when they remembered it is across the street from the Dr. Scholls shoe factory here.

Nelson to Perform At Jazz Contest

MONTEREY, Calif. — Oliver Nelson and his band will perform at a special concert June 3 as a climax to the second annual California High School Jazz Band Competition.

An all-star band of Denver high school students will also guest.

Judges at the event, sponsored by the Monterey Jazz Festival, will select individual players who will comprise an all-star band which will appear at the festival, Sept. 15-17.

Z.Z. Top Booker

HOUSTON—Bill Ham, veteran promotion man for H.W. Daily Dist., who personally manages Z.Z. Top, the London label rock trio, is seeking a national booking agency affiliation for the group. Trio just did a Coast tour and now want to tour nationally.

Talent In Action

MALO PURE PRAIRIE LEAGUE

Carnegie Hall, New York

As a rock 'n' roll band, Malo may seem a bit limited by the homogeneity of its material. As a Latin band, the group might not compare too favorably with venerable, traditionally oriented Latin bands.

Malo is not really either, however, and, as a young group of Spanish-Americans trying to create contemporary music that embraces both cultures, this band generates remarkable crowd reactions.

Jorge Santana's guitar work may not be revolutionary, and the band's brass section hardly dazzles listeners with pure technique, yet such objectivity collapses quickly as their set progresses and the band fills its audience with laughter and motion, delivering the good time they had promised at the outset.

For a crowd dominated by members of this city's Spanish speaking population, the Warner Brothers Records act was a joy, and kids and parents alike were on their feet by the end of the third tune.

Opening the set and working hard against a resistant audience impatiently demanding the headliners was Pure Prairie League, RCA Records artists. Playing a hybrid of country and rock, the band covered familiar territory, sweetening their rock 'n' roll with pedal steel and clean harmonies. Their obvious enthusiasm finally overcome the inertia of the crowd, particularly during their brisker tunes, which included several strong originals and a solid cover of Dylan's "Million Dollar Bash."

SAM SUTHERLAND

MIMI FARINA & TOM JANS CHRIS SMITHER

Bitter End, New York

Mimi Farina and Tom Jans, of A&M Records, performed on April 12 in an attenuated folk style which was largely devoid of energy and substance. Although they generated some heat with Merle Haggard's "Mama Tried," Farina and Jans were generally listless and unexciting.

Accompanying themselves on acoustic guitars, Farina and Jans sang "You're 16," poking self-conscious fun at the Ozzie and Harriet-type TV family situation comedy, rendered Farina's composition, "Reach Out," about a suicide whom she said was right to do away with himself (life is so awful, but try to hang on anyway, she advised the audience), and "Letter to Jesus," probably Farina's best composition.

Singer-songwriter-guitarist Chris Smither opened the program with an impressive set of blues tunes, several of which sparkled with rueful humor. Highlights included the title song from his latest Poppy album, "Don't Drag It On," a sad-sweet "Lonesome Georgia Brown," and a funny, raunchy "I Could Love You Like a Man."

DAN BOTTSTEIN

DAN HICKS & HIS HOT LICKS

Troubadour, Los Angeles

Dan Hicks has probably created a more unique, complete musical universe than any other artist in the history of rock. It is a remarkable synthesis of 1930's Terrytoon soundtracks, Andrews Sisters harmonies, rambunctious country fiddle, driving speed and surrealistically irreverent lyrics.

The group performs before a marvelously hokey canvas backdrop of full moon rising over an impossibly lush beach lined with palm trees. They all wear junkshop gangster costumes. The instrumen-

tal frontline is all acoustic, Hicks' fluent guitar, a fiddle and bass. One of the two hyperactive and extremely proficient girl vocalists who carry the unison vocals with Hicks even doubles on second fiddle.

The Hot Licks perform Hicks originals with mordant themes like "Where's the Money?" His latest Blue Thumb album, "Striking It Rich," contains more material in the same vein, but with even deeper and tighter multiple images. Though still a minority taste, Dan Hicks & His Hot Licks have cadres of rabid followers in many major markets. Their fans generally turn out in sufficient numbers and enthusiasm to make each Troubadour return engagement a major occasion, absolutely refusing to stop applauding till the band slouches back for their encore.

NAT FREEDLAND

VIC DAMONE

Riviera Hotel, Las Vegas

Combining standards and contemporary songs Vic Damone is in perfect control of both himself and the audience. He is one of the few romantic, lyric singers left, and he's one of the best.

(Continued on page 42)

From The Music Capitals of the World

DOMESTIC

NEW YORK

Victoria Lucas Associates has been retained to handle public relations for the Newport Jazz Festival, to be held in NYC from July 1-July 9. . . . Composer-artist **Ellie Greenwich** has written a jingle for General Mills (Cheerios) which will be used in a new national television and radio campaign, "Breakfast Together." . . . **Mike Michaels**, Music House editor, has completed the score for a six-minute film for the Elks Clubs of America. Produced by **Sybil Goldrich** and directed by **Larry Potlow**, the film depicts a day in the life of a woman who works with cerebral palsy patients. . . . The **Jeff Beck Group**, Epic artists, will be at Carnegie Hall on May 5 for two performances. . . . Capricorn artist **Alex Taylor** and **New Riders of the Purple Sage**, of Columbia, are in concert at the Academy of Music, May 2, for two shows. **Tranquility**, Epic group, is also on the bill. . . . **Mouzakis**, whose first album on British Main Records is "Magic Tube," appears for the East Coast Model United Nations Conference, World Affairs Symposium, on Saturday (22), at the Nether Providence High School, Wallingford, Pa.

Our House, a group discovered by **Jerry Alters**, musical director of the Arthur Godfrey Show, makes its first personal appearance at the Holiday Inn in Paramus, N.J., on Saturday (22). . . . RCA's **Julie Budd** guests on the Johnny Carson Show, Friday (28), and the Mike Douglas Show, May 3. . . . Latin singer-guitarist **Falana** has been held over at Jack Dempsey's Restaurant, and will shortly have his initial single released on the Discos Iglee label. The disk, "La Sombra Del Olvido" b/w "El Por-diosero," is published by Peer-Southern. A Falana LP is also slated for April release on Discos Iglee. . . . **Bang**, new Capitol group, will appear with **Alice Cooper** in Houston, May 5, and Dallas, May 6&7. Their debut Capitol album, "Bang," and single, "Questions," have hit the charts. . . . Evolution's **Lighthouse** is on the bill with the **Beach Boys** at the Metropolitan Sports Stadium, Bloomington, Minn., June 10. Lighthouse's latest single is "I Just Wanna Be Your Friend." **Jimmy Jenner** of C.A.M.-U.S.A., producer of the first two Lighthouse albums, begins production on the group's third LP in May at Thunder Sound Studios in Toronto. C.A.M.-U.S.A. publishes all Lighthouse material, as well as producing the act.

Beverly Bremers, Scepter artist, will perform on American Bandstand on Saturday (22). . . . Warner Bros. artist **Mary Travers** will star in six TV specials to be filmed in England over an eight-week period, beginning on June 2 for the BBC. Guest stars include **Don McLean**, **John Denver** and **Paul**

Williams. . . . **John Silberman** and **Don Wood** of N.W. Ayer have written the music for the 60 and 30 second radio spots which are part of the new public service recruitment program for the Boy Scouts of America. The arranger was **Mike Abene**, and production was by David Lucas Associates. "**Cousin**" **Bruce Morrow**, WABC, New York, radio personality did the voiceovers. The commercials have been distributed to over 600 Boy Scouts p.r. representatives around the country, and are now on the air. . . . **Mark-Almond**, Blue Thumb artists, have added **Geoff Condon** as its sixth man. Condon plays french horn, trumpet, cornet and valve trombone. The group begins a cross-country tour shortly.

DAN BOTTSTEIN

LOS ANGELES

Dianne Davidson sang to the music press at a Troubadour luncheon catered by Chess-Janus. . . . **Mark-Almond** to be videotaped live at San Diego's Funky Quarters for a pilot music special with FM sound simulcast.

The **Beach Boys** have added two former members of **Flame**, the South African group they produced, **Drummer Ricky Fataar** and guitarist-singer **Blondie Chaplain**, whose specialty is hitting high notes. . . . **Dennis "McCloud" Weaver**, who recorded a country album for Imp'ress, was guest disk jockey on the KFOX morning show all this week.

Captain Beefheart joins **Jethro Tull's** U.S. tour. . . . **The Doors** swing to Europe after playing a free concert at Fresno to aid voter registration.

Black Oak Arkansas has opened a publishing firm, Far-Fetched Music and a production company, Sweet Tater, in Beverly Hills. The group also added **Jackson Aldridge** on double bass drums. . . . **Rod McKuen's** new Ballet and Piano Concerto will both be premiered in England next month. . . . Australia's **Rick Springfield** setting a U.S. singing tour.

Marc Bolan of T-Rex to score the next **Fellini** movie. T-Rex will have its own label in Japan, distributed by Toshiba and Polydor. . . . **LaMont Johnson** of Sun, Moon and Stars scored "How Come Nobody's On Our Side" and "Weekend Warriors."

Guess Who cuts its second RCA Hollywood studio album. . . . **Cheech & Chong's** first TV variety show appearance set for "Rollin' On the River."

Procol Harum and **Ten Years After** touring Japan together. . . . **John Kay** headlines Kennedy Performing Arts Center. . . . **Casey Anderson** at the Ice House. . . . **Ko Ko Taylor**, Chicago blues singer of "Wang Dang Doodle" fame at the Ash Grove.

Bill Marx, Harpo's son, sound-

(Continued on page 38)

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From The Music Capitals of the World

DOMESTIC

• Continued from page 37

tracked the music for AIP's newest horror flick, "The Deathmaster." . . . "Jesus Christ, Superstar" to be filmed by Universal in Israel. Music will be pre-recorded in London with the London Philharmonic.

Rod McKuen celebrates his birthday with two Carnegie Hall concerts for the fourth year in a row. Dates will be recorded for a live album on Stanyan. . . . Smith-Perkins-Smith start their European tour at the Liverpool Cavern, a spawning grounds of the Beatles. . . . The Dillardards, now signed to Anthem Records, tour 17 cities with Elton John.

Little Jimmy Osmond's MGM debut is "Long Haired Lover From Liverpool." . . . Bobby Doyle split as Blood, Sweat & Tears pianist-vocalist, where he'd replaced David Clayton-Thomas. Reason given was "conceptual differences in the presentation of music."

B.B. King performs at Chino Prison May 15. . . . Quincy Jones to compose a tribute to Malcolm X for the Los Angeles Philharmonic. . . . Johnny Mercer and Jimmie Rowles wrote the official "Frasier, the Sensuous Lion" song for Lion Country Safari. . . . Concert Associates put on seven major shows in three nights April 14-16.

NAT FREEDLAND

MEMPHIS

Mayor Wyeth Chandler gave an "official welcome" to Isaac Hayes, king of "Hot Buttered Soul," on his return home with an Oscar for his "Theme From Shaft." Chandler also gave Hayes a proclamation from Gov. Winfield Dunn making him an honorary colonel and aide-de-camp and a House of Representatives resolution naming him an honorary sergeant-at-arms. . . . Entertainer Jerry Lee Lewis, riding a new crest of fame with "Chantilly Lace," has begun an extended European tour on which he will play 32 shows in 21 days. He will play dates in England, France, Norway, Sweden, Germany, Belgium and Holland.

Greta Keller, whose recordings, concerts and nightclub appearances have spanned nearly half a century, will present one-woman concerts Monday and Tuesday (24, 25) at Memphis Little Theater. . . . Country Caravan, a series of country-western music shows launched six years ago at the Mid-South Coliseum, has completed its 25th show in the highly successful series, co-sponsored by WMQM Radio and Carlton Haney. Eddie Steward, manager of WMQM said attendance for the previous 24 shows has averaged more than 6,000 each.

The Kingston Trio has opened a one-week gig at Le Restaurant International atop the Mid-City Building. . . . The Bill Black Combo has a regular Sunday engagement at the Club Car Lounge of the Admiral Benbow Airport. . . . Pianist Van Cliburn, guest artist with the Memphis Symphony Orchestra next Oct. 7-8, will have some football competition. The Memphis State-Tennessee football game has been shifted from Knoxville to Memphis on Oct. 7. . . . Charley Pride, a record-setter in his performances at the 1969 Mid-South Fair, appears a cinch to come back for more in next fall's edition. Pride drew 17,423 people and \$58,047.25 in a pair of Mid-South Coliseum performances during the Fair three years back.

Richard Roundtree, of Shaft fame, participated in the first annual Miss Essence of Tennessee pageant, sponsored by United Sisters and Associates. Stax Records contributed production facilities for the pageant. Deanie Parker, public relations gal for Stax, is a leading figure in the sponsoring organization. . . . Trapeze, an English group, and Moloch, a Memphis recording group, will be featured in the second in a series of 12 rock concerts planned by The Organizers for Overton Park Shell Sunday (23).

ATLANTA

Peter Giddings of the Beyer-Revox Corporation was the guest speaker at a recent Atlanta meeting to stimulate interest for a proposed Southeastern Section of the Audio Engineering Society. . . . Prominent personalities from the worlds of show business, journalism and politics are joining WSB's Bob Van Camp on his popular morning drive time program. The guest lineup includes Eva Gabor, Governor Jimmy Carter, Atlanta Mayor Sam Massell, columnist Jack Anderson and NBC newsman Herb Kaplow. . . . Tommy Cash, Bob Luman, Roy Drusky and Jim Ed Brown were among the country and western celebrities participating in a baseball game against Atlanta's professional athletes prior to the Braves game with the Cincinnati Reds on April 23. Following the regularly scheduled National League game, the entertainers gave an Atlanta Stadium concert in observation of Country Music Day. . . . Phil Walden, President of Capricorn Records, has an-

DAILIES TASTE ON 'SUGAR'

NEW YORK — "Sugar," a musical, with book by Peter Stone; music by Jule Styne; lyrics by Bob Merrill, opened at Majestic Theater on April 9. Following are excerpts from the daily newspaper reviews.

TIMES (Clive Barnes): "It doesn't work as a musical and I imagine it wouldn't even have worked had it had better music, lyrics and book. . . ."

NEWS (Douglas Watt): ". . . a musical of such unswerving mediocrity that it is sometimes hard to keep one's mind on it."

POST (Richard Watts): "There is no more charmingly humorous actor anywhere than Robert Morse, and his delightful performance is one of the many blessings. . . ."

nounced the signing of White Witch, Maxayn and Eric Quincy Tate to the Macon based label. . . . After completing a week of one night stands in Tennessee, Georgia and Florida, the Atlanta Symphony Orchestra will give two additional subscription series concerts in Symphony Hall on April 26 and 27. Richard Burgin, professor of violin and conductor of the Florida State University Chamber Orchestra, will conduct the symphony in a program featuring guest violinist Ruth Posselt. . . . Late April concerts will be given in this city by Jethro Tull (27), Jesus Christ Superstar (28 and 29) and the Carpenters (29). . . . Redd Foxx and Liza Minelli will give Civic Center concerts on June 8 and 27 respectively.

SHELLY PISANI

SAN FRANCISCO

Columbia's local a & r chief George Daly sat-in with Jimmy Witherspoon during a recent week-end engagement at the Inn At The Beginning. . . . San Francisco attorney Creighton Churchill now a vice-president of American Talent Associates, locally based talent agency. . . . Epic's Chase back in town after a one-week tour of Japan. . . . Slim Chance who quit Crootna to go on his own has signed with Columbia. . . . The Supremes return to the Fairmont Hotel's Venetian Room for three weeks, opening Thursday (27). Sonny & Cher scheduled to be there from May 18 through June 7 have been replaced by Edie Adams.

Sergio Mendes & Brazil '77 and Lou Rawls the Circle Star Theatre, San Carlos, attractions May 9 through 14. . . . Cold Blood is the Bill Graham presentation at Winterland on May 5 & 6. . . . Ten Years After at the Santa Clara County Fair, San Jose, on (28) and Univ. of Pacific, Stockton, (29). . . . Roberta Flack and Dorry Hathaway join forces for one night only on May 5 at the Berkeley Community Theatre. . . . Famous Music's Marty Thau in town looking over the local music scene. Rumor has it that they will open an office here. . . . Burl Ives makes one of his rare club appearances when he opens May 4 at the Nugget in Reno.

Atlantic's comedian George Carlin, currently in an album in the charts, to headline the May 6 show at Marin Veterans' Memorial Theatre, San Rafael, with Capitol's J. J. Cale. . . . Muddy Waters and Big Mama Thornton showcase an evening of the blues on (29) at Pepperland, San Rafael, and (30) at the Berkeley Community Theatre. . . . RCA recording the cast album of Gene Kelly's production of the musical "Clown Around" now running at the Oakland Coliseum through (30). The show moves to S.F.'s Cow Palace for a limited run May 2 through 7. . . . Galaxy promo rep Dubose Stephens on the road with J.J. Malone's single "It's a Shame," a local sales breakout. . . . Fantasy (Continued on page 42)

McGovern Benefit Is Easy Winner

The Carole King-James Taylor-Barbra Streisand benefit for Sen. George McGovern's Presidential campaign at the Forum in Los Angeles was Southern California's most important and charismatic major concert since the same promoters, Concert Associates, put the Rolling Stones into the same packed 18,700-seat hall some three years ago.

The evening began—after Oscar-winner Gene Hackman and the other movie star ushers finished seating the audience—as Miss King in a gingham maxi-dress and Taylor in his white suit ambled onto the stand and began playing a few acoustic duets. The pair alternated throughout the first half of the 3½-hour show, backed through most of the set by Taylor's all-star group. Miss King played most of her Grammy-winners solo. Her voice was a little raspy on the big notes. She hasn't performed since her summer tour, after which she went into seclusion to have her child. But her warm stage presence and unique gift for having intimate conversation with large audiences was as distinctive as ever.

Taylor was at his mellow best, his voice full and robust. Although the sound equipment was generally excellent, some of Taylor's acoustic picking got a little lost among the other instruments. But what came through was admirable and fluent. A Carole King-James Taylor duo record album would be a musical event worth waiting for.

After the intermission, the studiously professional presentation was a distinct contrast to the looser flow of the King-Taylor set. Quincy Jones brought on an all-star studio orchestra with personnel like Jerome Richardson on reeds and drummer Paul Humphrey. Garbed in a flowing Afro robe, Jones led his aggregation through a driving, foot-tapping 35 minutes featuring an extremely funky new arrangement of his "Ironside" TV theme. He even played some electric piano and sang a bit in talky but effective style.

Miss Streisand didn't get on-stage till nearly 11 p.m. But her electric presence and stunning vocal power enchanted the predominantly rock-oriented audience, despite the hundred or more early departers who filed to the exits to beat the usual horrendous Forum traffic jams. Her 45 minute set was an anthology of Streisand hits ranging from "Stoney End" to "People." Looking luscious in a black shantung trouser suit with a low-cut blouse, she rested between numbers with her bit of taking deep hits on a purported joint. Many felt that she stole the show, but all the music was so excellent it's hard to make distinctions. Fortunately, the set was taped for possible live album release.

'Sugar' Sweet for Morse But Light as Theater

NEW YORK — "Sugar" is a lightweight entertainment with only the brilliant comic performance by Robert Morse to give it true musical comedy dimension. The book by Peter Stone, out of the film "Some Like It Hot" and the score by Jule Styne and Bob Merrill, offer only a few jolly moments.

Morse and his sidekick, Tony Roberts, put on drag and join an all-girl orchestra to get away from Chicago mobsters bent on rubbing them out. The chase takes them to Florida where Morse finds that he enjoys being a "girl" especially when it comes to the lecherous

The only thing close to any political soft-sell came when Senator and Mrs. McGovern appeared with the stars for their curtain call. And the candidate confined his short remarks to thanking the stars and audience for turning out. In all, the show stands as a model for the right way to run any sort of major benefit.

Mariposa Fest July 14-16

TORONTO—The talent lineup for the 12th annual Mariposa Folk Festival, to be held at Toronto's Centre Island on July 14, 15 and 16, was announced this week.

Among the newcomers to the Festival are slide guitarist Ry Cooder, Chicago singer-writer John Prine, blues musicians Roosevelt Sykes and Sleepy John Estes and Lonnie Young's Fife and Drum Band.

Returning to Mariposa are the New Lost City Ramblers, the Penny Whistlers, David Bromberg, Utah Phillips and Michael Cooney.

The Canadian contingent is headed by Bruce Cockburn and Murray McLauchlan, Dave Brandstreet and ragtime pianist John Arpin.

Festival organizers said some 65 acts comprising 200 performers will take part in this year's Mariposa, the largest Canadian event of its kind.

Artistic director of Mariposa, Mrs. Estelle Klein, said that Mariposa was continuing its policy of presenting performers from as many different folk traditions as possible.

Cody Touring East Coast

NEW YORK—Commander Cody & His Lost Planet Airmen, Paramount recording group, are touring the East Coast.

Cody's album, "Lost in the Ozone," and single, "Hot Rod Lincoln," are both on the charts, and Paramount is backing the act's tour with a full-scale marketing and merchandising effort. Promotional support includes radio and print advertising and full window and poster displays for each city Cody visits.

Stops on the tour are Miami; Cherry Hill, N.J.; Baltimore; Passaic, N.J.; New Haven; Boston; Buffalo; New York City; Swarthmore and Keene, N.H.; College Park, Md.; Washington, D.C., and Bloomfield, N.J.

Cody's new album, "Hot Licks, Cold Steel, Truckers' Favorites," is scheduled for release shortly.

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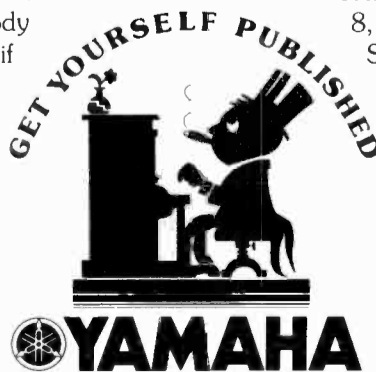
Here's all you have to do: Send us as many entries as you like, to arrive no later than May 15, 1972. All entries must include: · Title of song · Manuscript of the song with complete melody and lyrics. Please indicate preferences, if any, to style, tempo and type of performer. · One set of lyrics, typed out or written legibly on a separate sheet. ·

Name, address, phone, age, sex and occupation of the composer(s) as well as the lyricist(s).

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Songs selected after the preliminary judging shall be performed in public at the contest finals at Nemu-no-Sato Yamaha Music Camp in Japan on October 8, 1972. Multiple prizes may be awarded.

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So, says Q, "What was so good about them?". "Ah", says A., "Well, it must have been the music." It chugged along, crowed, laughed, bandied about, that music; truthfully, it was a nose-thumbing experience, and in these "ultra-heavy" times, that is no mean feat. There ain't no flies on White Cloud, sweetheart; no melodramatics either.

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GOOD MEDICINE is distributed by Starday-King Records, Nashville, Tennessee



From The Music Capitals of the World

DOMESTIC

• Continued from page 38

has pulled "Someday Never Comes" as a single from the **Creedence Clearwater Revival** new LP. **PAUL JAULUS**

MIAMI

As the winter season drew to a close this week, Miami Beach hotels reported a very good season. . . . **Sammy Davis, Jr.**, at the Playboy Plaza drew in tremendous crowds each evening during his two nightly performances. . . . **The Fifth Dimension**, at the Diplomat, played to capacity audiences. . . . And **Tom Jones** at the Deauville Star Theatre drew heavily. . . . Because of the successful winter, several announcements from the hotels indicate that the summer will be equally as profitable. The Diplomat announced it will enlarge its secondary nightclub, The Tack Room, and will create a major 500-seat nightclub-lounge that will book contemporary acts in a First Edition-Carpenter range. And, at the same time, Irving Cowan, president of the Hollywood-By-The-Sea resort said that the hotel will run headline acts during the summer in the main nightclub, The Cafe Crystal. . . .

Miami Beach jazz and pop festival execs have been meeting with individual promoters to get the August event under way. Miami Beach is trying to stage a major jazz and pop music festival. The festival had originally been planned as a joint TDA-Playboy International Inc., venture. However, the TDA and Playboy were unable to reach a contract agreement and the TDA decided to underwrite the two-week festival itself. . . .

Englebert Humperdinck officially closed the winter season at the Diplomat. . . .

Ireland went to the Islands when the **Dublin Corporation** show band filled a two-week booking at King's Inn, Freeport, Grand Bahama. . . .

Sound and Company, an Argentina combo just concluded a 10-day engagement at the Fontainebleau Hotel. . . .

The Hollywood Sportatorium had its first sellout (15,000 tickets) when the **Moody Blues** appeared April 9. It was the first South Florida appearance for the English group. **Pink Floyd** appeared April 15 and the group brought its own quadrasonic sound system. Other confirmed dates for Hollywood Sportatorium include the **Creedence**

Clearwater Revival, Freddie King and Tony Jo White, Friday (21); **Rod Stewart and Faces**, April 28; and **Lee Michaels**, May 5. . . . The **Creedence Clearwater Revival** tour also includes concerts at Veterans Memorial, Jacksonville, (18); Orlando Sports Stadium (19); and West Palm Beach Auditorium (20). . . .

Savoy Brown, Fleetwood Mac and Long John Baldry appeared in a four and a half hour concert at Pirates World, April 17. . . .

Curtis Mayfield headlines a show Friday (28) at the University of Miami, then will wing to Acapulco to entertain at the Billboard convention. . . .

Melanie will make her only Florida date of the season Friday (21) at the Fort Hesterly Armory in Tampa. . . .

Ten Years After makes one Florida stop on its U.S. concert tour performing Friday (21) at the Miami Marine Stadium. . . .

Jethro Tull will play two Florida dates on its American tour—Saturday (29) at West Palm Beach Auditorium and the following night at Miami Marine Stadium. . . .

Miami group **Game**, just signed with Associated Booking, has been working steadily around the state with a college concert at Rollins, Winter Haven, a Boca Raton appearance at The Purity and at the Sarasota Civic Auditorium. Their single "Senorita" is getting good air play over WSRF (Fort Lauderdale), and is number four on WYND. The group recently contracted Cameron Productions to build a \$15,000 P.A. system. . . .

Joe Donato and his trio moved into the Jamestown Club after a year at the Nasta. . . . **Dave's Trio** appearing at the Vanguard. . . .

Smokey Robinson and the Miracles appeared at the Seven Seas Lounge, Newport, on their final southern tour. Hawaiian singer **Dick Jensen** followed **Smokey Robinson** into the club for a week's engagement. . . . **SARA LANE**

CINCINNATI

Bruce Nelson, former WUBE program director and afternoon drivetime voice who left here a year ago to take a similar post at WMIL, Milwaukee, has left the latter station to take over the 3-7 p.m. shift at KENR, Houston. He'll be moonlighting as country promotion man with GNP-Crescendo Records. . . . Jazz impresario **George Wein** and his local associate producer **Dino Santangelo** played host to the area press and

air people in a cocktail session at Riverfront Stadium Monday (10) to announce plans for the 11th Annual Ohio Valley Jazz Festival to be held here July 21-22. . . .

Local Columbia Records bossman **Jim Scully** and his crew made the scene at the Reflections Club Tuesday night (11) to enjoy a rock session by **Wilderness Road** and **R.E.O. Speedwagon**, who were in for a one-nighter. . . . **Marc Manges** and **Charles Goodrum** have joined the producer/director staff at WLW-I, Indianapolis. . . . WCPO-TV management apparently is still on the search for a host to head up an hour-long, five-day-a-week comedy interview format to fill the void left recently by the departure of **Nick Clooney**. WCPO toppers put the idea to **Mel Torme** during the latter's recent engagement at the Lookout House, Covington, Ky., but previous commitment prevented Torme from considering. West Coast comedian **Stu Gilliam** stopped off here last week for similar talks with WCPO bosses, but no score as yet. . . .

The **Gross Brothers**, country singers from Rising Sun, Ind., hopped into Nashville Tuesday (11) to appear at the International Fan Clubs' fifth annual dinner and show held at the Hermitage Hotel there as part of the first Country Music Fan Fair conclave. . . . **Bob Braun**, host of Avco Broadcasting's "50-50 Club" on WLW-T and affiliate stations, has a new single coming out next week on **Lou Chitty's** Wrayco label. Top side is "Bless 'Em All," backed by one of Bob's oldies, "Sweet Violets." Session was cut recently at **Shad O'Shea's** Counterpart studios here, with **Cliff Lash** arranging and conducting. Lending with the voices were **Marian Spelman** and **Gwenn Conley**, "50-50 Club" regulars. While at Counterpart, Braun made four other cuts to complete an album slated for release in the fall. . . .

General American Records, with headquarters here, last week released a single, "All Good Gifts," by the **Last Galaxie**, from the firm's "Selections From Godspell" album, currently netting above-average air play in the Cincy, New York, Detroit and Philadelphia sectors. GAR a.&r. vice-president **Bob Lanier** and wife **Mary**, who contributed the lead vocal on "Day By Day" in the "Godspell" album, are back on the job after a brief vacation in Nassau as the guest of GAR president **Jim Mills**. The latter cracked for the trip in expression of Lanier's all-around good job on the "Godspell" deck. . . .

The talent line-up for **George Wein's** 11th Annual Ohio Valley Jazz Festival, to be held at Riverfront Stadium here Friday and Saturday, July 21-22, stacks up as follows: Friday—Ike and Tina Turner, Ray Charles and His Orchestra, B. B. King, Les McCann and the Jimmy Smith Jam Session with Clark Terry, Kenny Burrell, Joe Newman, Roy Haynes, Zoot Sims, and Illinois Jacquet; Saturday—Nina Simone, Lou Rawls, the Thad Jones-Mel Lewis Orchestra, the Cannonball Adderley Quintet, and the Giants of Jazz with **Thelonious Monk**, **Dizzy Gillespie**, **Sonny Stitt**, **Art Blakey**, **Kai Winding** and **Al McKibbon**. . . .

The **Osmond Brothers** set for the Ohio State Fair, Columbus, Aug. 28-29, with the **Heywoods**, local nine-piece mild-rock group, slated to accompany the Osmonds on the date. . . . Belkin Productions brings **Jethro Tull** to Cincinnati Gardens for a May 9 showing. . . . Promoter **W. James Bridges** and good-music station WVEZ team to show off the **George Shearing Quintet** in a single performance at the Taft Theater Saturday night (29). . . . Soul singer **Kenny Smith** sports a new single, "Lord, What's Happening to Your People?," on the General American label. **BILL SACHS**

'Carnival' Concept Seen for Miami Pop, Jazz Festival

MIAMI BEACH, Fla.—Miami Beach's Pop and Jazz Festival has been jazzed up from the original concept of a superstar musical event to include a wide range of outdoor daylight activities to complement the nighttime musical aspect, "but there will be more music than ever," claimed **Charles Cinnamon**, festival director. . . .

Out of 26 promoters from all over the U.S. the Miami Beach Tourist Development Authority awarded Leisuretech, Inc. a California promotion firm, headed by **Michael Goodwin**, the contract to stage the Pop and Jazz Festival, August 10-23. . . .

"I envision a 'carnival' concept to counter the widely held impression that Miami Beach is an expensive, stuffy area catering more to middle-agers than swingers," Goodwin said. . . .

"The solution is to project a new summer image for Miami

Beach as a swinging, reasonably priced resort that is easily accessible and offers recreation to appeal to all. We're aiming mainly at the 18 to 40-year age group." . . .

Along with six musical superstar productions plus four musical special interest nights, Goodwin's plan calls for a sports car rally, motorcycle races, the world's largest beach party, sailing regattas, skin diving and fishing jaunts. . . .

Negotiations are already underway with booking agents throughout the U.S. for superstars in the whole spectrum of musical tastes for concerts. Goodwin expects to have some top-notch "name" acts booked within two weeks and the whole package signed by May 1. . . .

The Miami Beach TDA's financial liability will be limited to \$100,000—the amount it will cost if the festival makes no money. Leisuretech will, however, post all deposits for talent and front monies and use the \$100,000 as a line of credit to protect against losses. . . .

Signings

The **Association** has signed with Columbia. The group's first single for the label, "Darling Be Home Soon," is set for immediate release. An album, "Waterbeds in Trinidad," will follow shortly. Both records were produced by **Lewis Merenstein**. The Association will tour when the LP is released. . . . Singer/songwriter **Carole Sager** has signed with Metromedia. Her debut single is "Where I Want to Be" b/w "Easy to Forget," which she co-authored with **George Fischhoff**. **Mike Berniker** produced the disk. . . . The **5 Satins** have signed with Music Bank Productions. Their first single for the firm is "Fate Has a Brother" b/w "All I Need Is You," produced by **Jay Warner**. . . .

The **Glass Bottle** has signed with Musicor. The act's initial single for the label, produced by **Bill Ramal** and **Dick Goodman**, is scheduled for release in May. . . . **Ben Sidran** has signed with Blue Thumb. . . . **Jason** has signed with Flying Dutchman. His first single for the company, "I've Been Down" b/w "Happy Birthday to You Girl," was produced by **Steve Metz** and **David Lipton**. . . .

Hunnicut Morse and the Fastest Band Alive has signed recording and management contracts with Ringling Bros. and Barnum & Bailey music and talent subsidiaries, Wheel Records and Feld Bros. Management. The group's initial Wheel single, "Peaceful Children" b/w "Goin' Back to Toronto," has been released. . . .

Joe Reed of the **Proffer, Marmelzat & Reed** group signed as a soloist by Columbia. His first single is "Don't Run From My Love." . . . **Ranjii**, Indian-born singer, signed to Anthem Records and is being produced by **Snuff Garrett**. . . . **Pete McCabe**, **Mike Stanley** and **Two Guns**, and **White Caif** signed by Denver-based Tumbleweed Records. . . . **Tiny Tim** to Scepter Records, initial single is "I'm Just Another Pretty Face." . . . Singer-songwriter **John Herald** to the Paramount label. Herald was formerly lead singer with the Greenbriar Boys. . . . **Arthur Lee**, late of Love, signed as a solo artist with A&M. Lee will be producing his first album for the label this month with a&r's **Allan McDougall** as associate. . . .

Talent In Action

• Continued from page 37

His powerful "Didn't We," can make you cry. He whales on the up-beat "Can't Stop Loving You," and sings "Sweet Caroline," the way the lyricist intended. His own hits, "You're Breaking My Heart" and "I Have But One Heart," have dynamic new arrangements. . . .

Damone has a certain charisma which engulfs the audience the moment he steps on stage singing "More Than Yesterday." He is one of the few singers who can stop and pleasantly talk to a crowd without gasping for breath or showing bad timing in jokes. He knows how to communicate both in speaking and singing. . . .

With **Richard Palumbi** conducting the Jack Cathart Orchestra, the **Vic Damone Show** is well worth any price and should be made mandatory for any aspiring singer. **LAURA DENI**

ALLMAN BROTHERS

Academy of Music, New York
The Allman Brothers opened their April 14 concert with "Ain't Wastin' Time No More," and wasted no time in surging through a program of compelling tunes which had the sellout crowd in a happy state of euphoria. . . .

The Allmans play an uncompromising brand of blues, spearheaded by **Gregg Allman's** gutsy vocals and fine keyboard work, and **Dicky Betts'** scintillating lead guitar. **Butch Trucks** and **Jai Johanny Johanson**, on drums provide strong rhythmic flow abetted by **Berry Oakley** on bass. . . .

Most of the Allmans' material was from their two chart Capricorn albums, "Eat a Peach" and "Live at Fillmore East," "Stormy Monday," "Statesboro Blues" and "Trouble No More" were among the standouts of the evening. **DAN BOTSTEIN**

LEE ANTHONY SHOW

Fiddlestix, New York

The Lee Anthony Show, a little group with big ambitions, is playing its heart out to meager audiences, Wednesdays and Saturdays, at the Fiddlestix Supper Club on Manhattan's Upper East Side. . . .

Headed by song and dance man, **Lee Anthony**, the group is a composite of talented and enthusiastic performers, working within the broad format of blues, soul, pop and rock. . . .

Aided by good arrangements, and the charisma of lead artists, (Continued on page 54)



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April Foldout

When we introduced our first release, we said we were somewhat tradition-bound. And, for us at Playboy Records anyway, what's more traditional than a foldout?

So, the theme for our newest release is, naturally, April Foldout.

April Foldout is what happens when you open our latest merchandising kit. Unfold it, and you'll find everything you should know about our newest artists (including latest news on Tim Rose, Hudson, and Jim Sullivan).



Company.

Company. (PB 107)

Take some of today's pop hits like "Without You," "Just An Old-Fashioned Love Song," and "Summer of '42." Add a previously uncut Bee Gees gem like "Summer Ends," set them all in some of the most gorgeous arrangements you've ever heard, and you've got Company—a group with a glorious new sound.

Michael Jarrett.

We're All Goin' Down Together. (PB 104)

Michael Jarrett has spent seventeen years on the road—writing (for the likes of Elvis), and singing, and living. Now, in his own first album, he re-lives some of his experiences. Here's a fascinating album—the culmination of 17 years in the life of an artist.

Matthew & Peter.

Under The Arch. (PB 105)

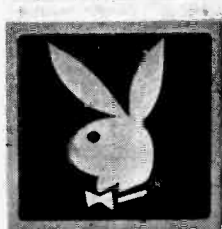
Matthew and Peter are street singers. And their street happens to be under and around the Washington Square Arch in Greenwich Village. Matthew writes the songs and plays the guitar. Peter plays the flute. They both sing about their lives as 20th century minstrels. It's a unique and very personal listening experience.

Tim Rose. (PB 101)

Hudson. (PB 102)

Jim Sullivan. (PB 103)

Playboy's founding artists. And when you receive your April Foldout, you'll see just how well they're doing. We've prepared a very impressive sampling of current reviews and air play information. And it's all part of April Foldout. Enjoy.



April Foldout.
Open up.
Look and listen.
It's our way of
putting you
in the center
of things.

Soul Sauce

By JULIAN COLEMAN

Lincoln Heights, O., Cincinnati suburb, recently paid tribute to black poet **Nikki Giovanni** by proclaiming April 14, "Nikki Giovanni Day." The day was marked with a motorcade and ceremony where Miss Giovanni received an honorary Doctor of Humanities degree from Wilberforce University. . . . **Walter Hawkins**, former lead with Edwin Hawkins Singers, has inked with Fantasy.

B.B. King, has signed for an exclusive long-term contract with the Las Vegas Hilton Hotel. King, a very important factor in the rock music scene, is scheduled to appear at the Hilton Casino Lounge on May 17th for a two-week gig. . . . Is Abner getting back in the grooves?

The Magnificent Montague, who's worked from coast to coast as a soul jock since 1957, is airing nightly midnight to 4 AM on XEMO, 150,000 watts station in Tijuana, Mex.

Warner Brother's **Stovall Sisters** leave on tour with **Redd Foxx** April 29 thru mid-July. At the end of each show, they will be doing a number called "Bring It All Together," which should be hitting NBC television's Sanford & Son Show soon. Redd plays the role of Sanford. Les Anderson at Warner Brother's will provide the itinerary soon.

In the April 15 issue of Soul Sauce we stated that Arto Productions in Hollywood had completed auditioning for a television series, "Funky Five," based on the career of the Jackson 5. However, it is not based on the life of the Jackson Five or any other established group. The Funky Five is an all new group out to earn a reputation of their own merit.

In a move to increase its involvement in soul music, NARAS has elected RCA's **Buzz Willis** national promotion director of R&B products to its governing board.

BITS AND PIECES:

Merry Clayton's five-day stand at Hollywood's Whisky-A-Go-Go was recorded for a live album to be released soon on Ode Records. Speaking of live recordings, **Little Richard's** concert at the Fox West Coast Theatre, Long Beach, will also go in for an album pressing. **Main Ingredient's** latest album on RCA should be a monster with cuts like: "Everybody Plays the Fool" and "Traveling." . . . **Roberta Flack & Donny Hathaway** will appear together at UCLA's Pauley Pavilion, Westwood, Calif., May 6. . . . Belated congratulations to the **Isaac (Black Moses) Hayes** for his dual Academy Awards. . . . Be aware of two new Merc singles by **Jerry Butler** and **Melba Moore!**

NEW & ACTION LP'S:

Roberta Flack, "First Take" (Atlantic); **Jimi Hendrix**, "In the West" (Reprise), **Esther Phillips**, "From a Whisper to a Scream" (Kudu); **Stevie Wonder** "Music of My Mind" (Tamla); **Joe Tex**, "I Gotcha" (Dial); **Jimmy Castor Bunch**, "It's Just Begun" (RCA); **Chi-Lites**, "A Lonely Man" (Brunswick); **Billy Preston**, "I Wrote a Simple Song" (A&M); **Soul Children**, "Genesis" (Stax); **Main Ingredient**, "Bitter/Sweet" (RCA); **Rufus Thomas**, "Did You Hear Me" (Stax); **Chairmen of The Board**, "Bittersweet" (Invictus); **Ray Charles**, "Message From the People" (ABC); **Calvin Scott**, "I'm Not Blind . . . I Just Can't See" (Stax); **Change Of Pace**, "Bring My Buddies Back" (Stonelady); **Gladys Knight & the Pips**, "Standing Ovation" (Soul).

SOUL SAUCE PICKS & PLAYS:

Staple Singers, "I'll Take You There" (Stax); one of the fastest moving records this year and No. 1 in many markets. . . . **Chi-Lites**, "Oh Girl" (Brunswick); No. 1 at WBBM, Miami. . . . **Roberta Flack**, "First Time Ever I Saw Your Face" (Atlantic); record that broke first pop . . . now a soul giant. How's that for a switch??? **Love Unlimited** "Walking In the Rain With the One I Love" (Uni); **Emotions**, "My Honey & Me" (Volt); **Betty Wright**, "If You Love Me Like You Say" (Alston); **Solomon Burke**, "Love's Street and Fool's Road" (MGM); **Independents**, "Just as Long as You Need Me" (Wand); **Bobby Womack**, "Woman's Gotta Have It" (UA); **Jackson 5**, "Little Bitty Pretty One" (Motown); **Donnie Elbert**, "If I Can't Have You" (All Platinum); **Bill Brandon**, "Stop This Merry-Go-Round" (Moonsong); Pick-WWRL, NY. . . . **James Gadson**, "Got to Find My Baby" (Cream); **Black Ivory**, "You and I" (Today); **Impressions**, "This Love's for Real" (Curton); **Sly and the Family Stone**, "Smilin'" (Epic); **Albert King**, "Angel of Mercy" (Stax); **Bill Withers**, "Lean on Me" (Sussex); **Fifth Dimension**, "(Last Night) I Didn't Get to Sleep at All" (Bell); **Soul Generation**, "Body & Soul" (Ebony Sounds); **Tony & Carol**, "You & I" (Roulette); **Hot Sauce**, "Bring It Home" (Volt). . . . **Richard Pegue** at WVON, Chicago, reads Soul Sauce. Do you.

Billboard SPECIAL SURVEY For Week Ending 4/29/72

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	DAY DREAMING Aretha Franklin, Atlantic 2866 (Pundit, BMI)	7	26	—	WOMAN'S GOTTA HAVE IT Bobby Womack, United Artists 50902 (Unart/Tracebob, BMI)	1
2	3	LOOK WHAT YOU'VE DONE FOR ME Al Greene, Hit 2211 (London) (Jec, BMI)	5	27	27	IF THIS IS WHAT YOU CALL LOVE (I Don't Want No Part Of It) Persuaders, Win Or Lose, 222 (Atco) (Cotillion/Win Or Lose, BMI)	3
3	7	I'LL TAKE YOU THERE Staple Singers, Stax 0125 (East/Memphis, BMI)	5	28	—	LITTLE BITTY PRETTY ONE Jackson 5, Motown 1199 (Recordo, BMI)	1
4	10	OH GIRL Chi-Lites, Brunswick 55471 (Julio-Brian, BMI)	4	29	31	ENNY-MENNY-MINY-MO 8th Day, Invictus 9117 (Capitol) (Gold Forever, BMI)	4
5	2	IN THE RAIN Dramatics, Volt 4075 (Groovesville, BMI)	10	30	34	IF I CAN'T HAVE YOU Donnie Elbert, All Platinum 2333 (Multimood, BMI)	3
6	11	FIRST TIME EVER I SAW YOUR FACE Roberta Flack, Atlantic 2864 (Storm King, BMI)	5	31	29	DARLING BABY Jackie Moore, Atlantic 2861 (Jobete, BMI)	8
7	4	ROCKIN' ROBIN Michael Jackson, Motown 1197 (Recordo, BMI)	7	32	33	I BEEN LONELY FOR SO LONG Frederick Knight, Stax 0117 (East/Memphis/Lowery, BMI)	3
8	9	ASK ME WHAT YOU WANT Millie Jackson, Spring 123 (Polydor) (Will-Du/Bill-Lee/Gaucho/Belinda, BMI)	7	33	36	FREE YOUR MIND Politicians, Hot Wax 7114 (Buddah) (Gold Forever, BMI)	3
9	5	HEARSAY Soul Children, Stax 0119 (East/Memphis, BMI)	9	34	39	STOP THIS MERRY-GO-ROUND Bill Brandon, Moonsong 9001 (Mercury) (Moonsong, BMI)	4
10	8	BETCHA BY GOLLY, WOW Stylists, featuring Russell Thompkins Jr., Avco 4591 (Bellboy/Assorted, BMI)	9	35	30	BREAKING UP SOMEBODY'S HOME Ann Peebles, Hi 2205 (London) (South Memphis, BMI)	7
11	6	LAY AWAY Isley Brothers, T-Neck 934 (Buddah) (Triple Three, BMI)	8	36	38	LET'S STAY TOGETHER Isaac Hayes, Enterprise 9045 (Stax/Volt) (Joe, BMI)	4
12	12	I HAD IT ALL THE TIME Tyrone Davis, Dakar 4501 (Brunswick) (Julio/Brian, BMI)	9	37	48	GOT TO FIND MY BABY James Gadson, Cream 1014 (Bennett Ents.) (Butter/Pip, BMI)	4
13	18	WALKING IN THE RAIN WITH THE ONE I LOVE Love Unlimited, Uni 55319 (MCA) (January/Sa-Vette, BMI)	6	38	44	YOU AND I Black Ivory, Today 1005 (Perception) (Patrick Bradley, BMI)	3
14	15	HELP ME MAKE IT THROUGH THE NIGHT Gladys Knight & the Pips, Soul 35094 (Motown) (Combine, BMI)	6	39	40	HOT THANG Eddie Senay, Sussex 230 (Buddah) (Interior/Sorn, BMI)	3
15	17	WALK IN THE NIGHT Jr. Walker & the All Stars, Soul 35095 (Motown) (Jobete, ASCAP)	4	40	45	HOME IS WHERE THE HATRED IS Esther Phillips, Kudu 904 (CTI) (Thiele Ltd., ASCAP)	5
16	13	POOL OF BAD LUCK Joe Simon, Spring 124 (Polydor) (Assorted, BMI)	5	41	49	THIS LOVE'S FOR REAL Impressions, Curton 1970 (Buddah) (Tosci, ASCAP)	2
17	16	TAKE A LOOK AROUND Temptations, Gordy 7115 (Motown) (Jobete, BMI)	9	42	—	SMILIN' Sly & the Family Stone, Epic 5-10850 (CBS) (Stone Flower, BMI)	1
18	21	MY HONEY & ME Emotions, Volt 4077 (Klondike, BMI)	6	43	—	ANGEL OF MERCY Albert King, Stax 0121 (East/Memphis, BMI)	1
19	14	I GOTCHA Joe Tex, Dial 1010 (Mercury) (Tree, BMI)	15	44	—	LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	1
20	22	DOING MY OWN THING Johnny Taylor, Stax 0122 (Conquistador, ASCAP)	3	45	47	UMH SONG New Birth, RCA 74-0657 (Rutri, BMI)	2
21	23	EVERYTHING GOOD IS BAD, EVERYTHING BAD IS GOOD 100 Proof (Aged In Soul), Hot Wax 7202 (Buddah) (Gold Forever, BMI)	7	46	—	(Last Night) I DIDN'T GET TO SLEEP AT ALL Fifth Dimension, Bell 45-195 (January, BMI)	1
22	35	IF YOU LOVE ME LIKE YOU SAY Betty Wright, Alston 4609 (Atlantic) (Sherlyn, BMI)	4	47	—	BODY & SOUL Soul Generation, Ebony Sounds 175 (Posner/Micro-Mini, BMI)	1
23	37	LOVE'S STREET AND FOOL'S ROAD Solomon Burke, MGM 14353 (Kid's Music, BMI)	5	48	50	A MILLION TO ONE Manhattans, De-Luxe 8459 (Starday/King) (Razzle Dazzle, BMI)	2
24	42	JUST AS LONG AS YOU NEED ME (Part 1) Independents, Wand 11245 (Scepter) (Butler, ASCAP)	3	49	—	BRING IT HOME (And Give It To Me) Hot Sauce, Volt 4076 (Perk's Music/Su-Me, BMI)	1
25	26	LITTLE GHETTO BOY Donny Hathaway, Atco 6880 (Kuumba, ASCAP)	6	50	—	YOU AND I Tony & Carol, Roulette 7123 (Jamf, BMI)	1

Letters to the Editor

• Continued from page 34

has done a remarkable job with KLOK, and I am delighted that, at long last, somebody has credited him with the formula which so many stations are now trying to imitate.

Because of this admiration for Bill, I hesitate to correct the implication of a statement in the Weaver story, but I know that both you and he will understand my compulsion to do so. The story says: "Actually, a rocker had the San Jose market wrapped up until KLOK changed to the Weaver format and Weaver swept the market in a couple of months."

The rocker was KLIV, a station which we were then in the

process of buying. And KLOK did indeed sweep the market — and has been a formidable competitor ever since, especially because of its great strength in San Francisco. But, in Santa Clara County, at least, KLOK has not always had its own way. The recently-announced Oct.-Feb. Pulse, for example, gives KLOK the following daypart shares: 17, 8, 6 and 4. It gives KLIV 7, 11, 10 and 13.

Robert S. Kieve
General Manager
KLIV
San Jose, Calif.

Dear Editor:

It started as a joke but mushroomed into one of the biggest audience participation promotions

of the year for KVIC. Dave Jagger our night man, finally got fed up with the teeny-boppers (namely Donny Osmond fans) calling up when he was trying to play heavy music. Dave suggested a once-and-for-all Donny Osmond face off. By means of petition, KVIC would lay it on the line . . . to play or not to play Osmond's music with afternoon man Phil Robbins taking the Osmond side.

In the next seven days the station was deluged with calls and countless numbers of letters. One school actually set up a petition-signing period so the signing would not disrupt classes.

When the final vote did come, Donny Osmond prevailed by a
(Continued on page 45)

Vox Jox

• Continued from page 35

Kevin, working as an air personality, a number of people have commented about their surprise at my being that old, so I think I should clear it up by letting you know that Kevin is the only six-year-old jock in America. Actually, Kevin is 17 and a senior in high school in Oklahoma City. He's about to celebrate first anniversary at WKY, after working at KWHP-FM for six months prior to that. It's good to acknowledge these young men beginning in broadcasting, but I think it also very important to congratulate the men who have the guts to hire young men to good stations. Though I've never met or even talked with **Danny Williams**, he should be saluted for putting his ratings on the line and investing in the future of our business by hiring and training young men. Kevin is not the first young fellow Danny has trained. With more guys like Williams, our industry should be in better hands tomorrow." And Terrell, who once worked on the air as Mitch Michael, signed his letter: **Kevin Michael's** father.

★ ★ ★
Larry Belter, WUBE program director, Cincinnati, writes: "April 1 was our third anniversary of playing country music and we hit it with a Big Oldie Weekend, playing all oldies for 48 hours. Audience response was tremendous and local record shops report strong sales on old records. Our lineup now is myself 5-9 a.m., **Jack Reno** 9-noon, **Paul O'Brian** noon-3 p.m., **John R.W. Wailin** 3-7 p.m., **Lee Warren** 7-midnight, and **Dave Scott** midnight-5 a.m. **Dave Bunce** handles separate country music programming on WUBE-FM 7-midnight."

★ ★ ★
Rick Newell is leaving KOOW in Alliance, Neb., to join KISD in Sioux Falls, S.D., as mid-day man. . . . **Bill Bailey** writes that "the rejects from the armed forces are taking the San Angelo market by ground assault." Lineup at KPEP, 1,000-watt daytime country station, includes **Johnny Jay** 6-10 a.m., program director **Jim Weatherford** until 12:30 p.m., **Bailey** until 3:30, and **Don Norman** until signoff. **Ron Perry** and **Jerry Magee** do weekends. **Bailey** and **Jay** were in the service together. And, as for the military takeover, not only have **Jay** and **Bailey** assaulted the market, but "retired Major **R. Don Masters** is in the news department at KCTV-TV (Masters once told **Jay** and **Bailey** what to do), but **Maury Voity** of KWLW-FM news and **John Mitchell** of KTEO news are both military men from nearby Goodfellow Air Force Base."

★ ★ ★
David Christian, 616-454-1415, three years of experience in Top 40 and MOR, seeks new position. . . . A note from **Bob Brite**, KICK, Springfield, Mo.: "I think it is absolutely inane the way some jocks are falling over themselves to find out so many details about the notebook **Charlie Tuna** uses to prepare his comments. All I personally want to find out was: Five holes or three? Now, if only **Gary Owens** would breathe into a baggie and mail it to me, I could open it up in the middle of Studio A some morning to see what would happen." . . . The Electric Weenie, a humor sheet, is celebrating its second anniversary "for only the smaller stations with low budgets" and is offering a six-month get-acquainted deal. Write The Electric Weenie, 970 E. Dayton Circle, Fort Lauderdale, Fla. 33312. The Great Weenie himself said that "We called your hotel when you were here in Miami for the NARM convention, but couldn't get you. Had a six pack of Bud which I was forced to drink myself." Knowing the Great Weenie, I think

it was a fib about him being forced to drink up that Bud himself. **Jim Long**, general manager of TM Productions, promised me a six pack of Lone Star during the NAB convention a week ago, but when I went to the TM suite to get it, **Jim West** had drunk it all up or something. Maybe West and the Great Weenie are conspiring against me.

★ ★ ★
Dave Hall, program director, WTFS, Texarkana, Tex., writes: "Never let it be said that Elvis is not still the King. As part of our 25th anniversary celebration, we designated Easter Sunday as Sunday as Elvis Presley Day. We dug out all our albums and singles and played nothing but Elvis music all day, letting listeners call in and request their favorites. The response was fantastic." Lineup at WTFS now includes **Lee Wallis**, **Jim Reed**, **Glen Martin**, **Warren Cullom**, **Mike Downs**, and **Jim Nicholas**. . . . **Bob (Bob Lafferty) Karr** is the new program director and afternoon man at KFEQ, St. Joseph, Mo. **Don Gill**, previous program director, has moved to KLIN in Lincoln, Neb. At the same time, **Bill Foster** has rejoined the station in the morning slot and **Tom Range** does the evening work. KFEQ programs an MOR-country mix. . . . **Jon Holiday**, program director of KIRO, Seattle, urgently needs oldies from all labels.

★ ★ ★
KJOY, Stockton, Calif., is looking for a first ticket production man able to work swing shifts. Airchecks to program director **Don Hofmann**. . . . **Bill Cranney**, program director WHUC, Hudson, N.Y. 12534, writes that the station was hit by fire and the entire music library went up in smoke. He needs records desperately for the station's Top 40 format. **WGNV** in Newburgh, N.Y., loaned the station its remote van and **WHUC** was back on the air in just a bit more than eight hours on the only 250-watt transmitter not destroyed.

★ ★ ★
Frank Adair reports in from KADI-FM, St. Louis; he'd been at WKIC, Charleston, Ill. . . . The lineup at WAEB, Allentown, Pa., includes program-music director **Gene Werley** 6-10 a.m., **B.L. Travis** until 2 p.m., **Joe McLaine** 2-6 p.m., and **Jeff Frank** 6-midnight. Station scored a 33 in the Oct./Jan. Pulse from 6-10 a.m., a 36 from 10 a.m.-3 p.m., 38 from 3-7 p.m., and 40 from 7-midnight. Nobody else was very close. . . . **Roger Wiggs** is getting married and would you believe that the WYNA, Raleigh, N.C. personality is marrying a girl named **Linda Biggs**. That's too much, Roger. . . . **Lloyd Flaum**, part-time personality at WOUR-FM, Utica, N.Y., seeks full-time work in progressive rock or Top 40. . . . **Benjamin L. Hooks**, a 47-year-old Memphis attorney has been named as the newest commissioner of the Federal Communications Commission. It's great to see a Black on the commission, but I would have much preferred a radio man, black or white.

★ ★ ★
Dale P. Zahn, 312-748-4534, seeks work in any format. Was morning man at WJOB, Hammond, Ind. Married, 22 years old. . . . Lineup at WOBM-FM, Toms River, N.J., includes music director **Dick Gunton**, **Greg Koziar**, **Rich McDonough**, **Steve Paul**, and all-night man **Fred Simmonds**. . . . A survey by Record Source International found that 13.5 percent of the stations reporting were broadcasting at least some of the time in quadrasonic sound. Has to be one of the matrix systems, of course, but that's a very interesting figure. If the FCC ever approves discrete quadrasonic broadcasting, you can expect the percentage to zoom higher.

(Continued on page 46)

Billboard SPECIAL SURVEY For Week Ending 4/29/72

BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	LET'S STAY TOGETHER 11 Al Green, Hi SHL 32070 (London)	
2	2	YOUNG, GIFTED & BLACK 11 Aretha Franklin, Atlantic SD 7213	
3	9	FIRST TAKE 4 Roberta Flack, Atlantic SD 8230	
4	3	STYLISTICS 22 Avco AV 33023	
5	4	SOLID ROCK 14 Temptations, Gordy G 961 L (Motown)	
6	6	BEALITUDE/RESPECT YOURSELF 7 Staple Singers, Stax STS 3002	
7	7	DONNY HATHAWAY LIVE 8 Atco SD 33-386	
8	5	WHATCHA SEE IS WHATCHA GET 16 Dramatics, Volt VOS 6018	
9	8	GOT TO BE THERE 13 Michael Jackson, Motown M 747 L	
10	10	ALL DAY MUSIC 23 War, United Artists UAS 5546	
11	13	MALO 9 Warner Bros. WS 2584	
12	16	IN THE WEST 7 Jimi Hendrix, Reprise MS 2049	
13	12	BLACK MOSES 20 Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	
14	14	STANDING OVATION 15 Gladys Knight & the Pips, Soul S 736 L (Motown)	
15	17	QUIET FIRE 21 Roberta Flack, Atlantic SD 1594	
16	20	FROM A WHISPER TO A SCREAM 10 Esther Phillips, Kudu KU 05 (CTI)	
17	21	MUSIC OF MY MIND 5 Stevie Wonder, Tamla T 314 L (Motown)	
18	18	L.A. MIDNIGHT 9 B.B. King, ABC ABCX 743	
19	19	INNER CITY BLUES 20 Grover Washington Jr., Kudu KU 03 (CTI)	
20	15	JACKSON 5's GREATEST HITS 17 Motown M 741 L	
21	23	PAIN 11 Ohio Players, Westbound WB 2015 (Chess/Janus)	
22	11	DROWNING IN THE SEA OF LOVE 6 Joe Simon, Spring SPR 5702 (Polydor)	
23	—	I GOTCHA 1 Joe Tex, Dial DL 6002 (Mercury)	
24	22	SHAFT 38 Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax-Volt)	
25	27	THERE'S A RIOT GOIN' ON 24 Sly & the Family Stone, Epic. KS 30986 (CBS)	

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
26	28	IN THE BEGINNING 6 Isaac Hayes, Atlantic SD 1599	
27	—	IT'S JUST BEGUN 1 Jimmy Castor Bunch, RCA LSP 4640	
28	26	WHAT'S GOING ON 46 Marvin Gaye, Tamla TS 310 (Motown)	
29	45	DON'T TURN AROUND 7 Black Ivory, Today TLP 1005 (Perception)	
30	—	A LONELY MAN 1 Chi-Lites, Brunswick BL 754179	
31	25	COMMUNICATION 24 Bobby Womack, United Artists UAS 5539	
32	34	REVOLUTION OF THE MIND/ RECORDED LIVE AT THE APOLLO 19 James Brown, Polydor PD 3003	
33	38	I WROTE A SIMPLE SONG 3 Billy Preston, A&M S8 3507	
34	33	MOODY, JR. 15 Jr. Walker & the All Stars, Soul S 733 L (Motown)	
35	24	STREET CORNER SYMPHONY 12 Persuasions, Capitol ST 872	
36	31	SANTANA 30 Columbia KC 30595	
37	30	BLACK MAGIC 5 Martha Reeves & the Vandellas, Gordy G 958 L (Motown)	
38	29	RARE EARTH IN CONCERT 11 Rare Earth R 523 D (Motown)	
39	36	GENESIS 4 Soul Children, Stax STS 3003	
40	42	LOVE UNLIMITED 2 Uni 73131 (MCA)	
41	41	INSTRUMENTAL DIRECTIONS 2 Nite-Lifers, RCA LSP 4580	
42	44	GOIN' FOR MYSELF 3 Dennis Coffey, Sussex SXBS 7010 (Buddah)	
43	39	CRUSADERS 1 7 Blue Thumb BTS 6601 (Famous)	
44	37	YOU WANT IT, YOU GOT IT 6 Detroit Emeralds, Westbound WB 2013 (Chess/Janus)	
45	49	BEST OF FREDA PAYNE 4 Invictus ST 9804 (Capitol)	
46	46	AL GREEN GETS NEXT TO YOU 32 Hi SHL 32062 (London)	
47	47	INDIVIDUALLY & COLLECTIVELY 3 5th Dimension, Bell 6073	
48	48	WILD HORSES/ROCK STEADY 2 Johnny Hammond, Kudu KU 04 (CTI)	
49	50	LOVE STORY 2 Whispers, Janus JLS 3041	
50	35	THIN LINE BETWEEN LOVE AND HATE 6 Persuaders, Win Or Lose SD 33-387 (Atlantic)	

Letters To The Editor

• Continued from page 44

four-to-one-margin. Those for Donny numbered 4,446 and against 1,193, a total of 5,639. The numbers may sound small to some larger markets but when you consider that almost 6,000 persons responded in a market of 50,000 in one week, the picture changes a bit.

The current lineup is Rick Stevens, I pull the 9-1 p.m. bit followed by Phil Robbins until 6 and then Dave Jagger until midnight.

Incidentally, the NAB section was out of sight and must reading for all markets.

Doug McMay
Program Director
KVIC, Victoria, Tex.

What's Happening

• Continued from page 36

lanche. . . . **WDUB**, Denison Univ., Granville, Mark Moormann reporting: "Sittin' In," (LP), **Kenny Loggins** with **Jim Messina**, Columbia. . . . **Missouri**—**KCLC-FM**, Lindenwood Colleges, St. Charles, **Chuck Lackner** reporting: "Backwoods Woman," (LP), **Dianne Davidson**, Janus. . . . **KRC**, Rockhurst College, Kansas City, **Pete Modica** reporting: "Life and Breath," **Climax**, Rocky Road. . . . **Iowa**—**KDIC-FM**, Grinnell College, Grinnell, **John Seeley** reporting: "Graham Nash/David Crosby," (LP), **Graham Nash/David Crosby**, Atlantic.

EAST—Massachusetts—**WERS-FM**, Emerson College, Boston, **Alan Dorfman** reporting: "Nashville Sneakers," (LP cut, **Rockin'**), **Guess Who**, RCA. . . . **WRBB-FM**, Northeastern Univ., Boston, **Donna Hochheiser** reporting: "Bobby Whitlock," (LP), **Bobby Whitlock**, ABC/Dunhill. . . . **WCSB**, Grahm Jr. College, Boston, **Ro Guelpa** reporting: "Where There's A Will, There's A Way," **Delaney & Bonnie**, Atco. . . . **New Hampshire**—**WASC**, St. Anselm's College, Manchester: "1200 Hamburgers to Go," (LP), **Imus in the Morning**, RCA. . . . **WCAC**, New Hampshire College, Manchester: "The

(Continued on page 54)

RADIO-TV mart

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

Radio-TV Job Mart
Billboard
165 W. 46th St.
New York, N.Y. 10036

POSITIONS WANTED

I'm a dedicated, dependable, hard-working person with a bachelor of science degree in broadcasting looking for an announcing position with either an MOR, Contemporary or C&W station. I'm experienced and have program and music director experience in a Florida Gulf Coast market of 250,000. I have a first phone and am free to relocate. Call (601) 475-5400. 5/6

Hi there! I'm looking for a better radio job. One that a person can have the feeling of being a pro. If you take pride in your station and feel that it has professional qualities and you want someone to match your station, I would like to be your man. I have goals as this might point up. Three years experience. 1st ticket. Diploma in broadcasting school. Two years in Junior College, majored in journalism. I have good deep resonant voice. I know music, LOVE COUNTRY MUSIC. I WANT TO BE A PRO. Give me a chance. I will produce. Are you in medium to large market? In the Ky., Tenn., or Ala. area? Let me know who you are. All other areas I will consider. I can do announcing, sales and fill in on almost anything. Send your needs to Box 490. Radio-TV Job Mart, Billboard, 165 W. 46th Street, New York, N.Y. 10036 or phone 308-345-3776. 5/6

2 YEARS EXPERIENCE IN HEAVY TOP-40 AM LIVE SHOW AND SEMI-PROG AUTOMATED FM. Recent work in advertising co., writing and producing commercials. Good in production and music. Excellent recommendations. Want to get back on the air. Age 21. Jeff Prentice, 118 N. Adams St., Akron, Ohio 44304. Phone 376-2861. 5/6

Vox Jox

Continued from page 45

WYNA, country music station, Raleigh, N.C., was seeking an announcer-salesman. Talk to program director Rich Rein. Dan Dworkin, program director of WSLT, Ocean City, N.J., writes that he has started airing the new Jerry Blavat syndicated radio show. Show, starting out on Saturdays only, will go five nights in May. I didn't even know Blavat was now into syndication. Regular air personalities on WSLT includes Larry Keene, Phil Sheridan, Dworkin, and Tony Blum.

Coburt Syndicates

Continued from page 33

ing into the music field today are like as not to have a college degree in music and be well-versed in music history. That was not the case even as early as 10 years ago." And, as a man responsible for the sale of roughly 13 million albums over the past 10 years for RCA, Mancini should know. His records are produced through Mancini Enterprises and his two major publishing firms, in partnership with Larry Shayne, are Northridge Music and Southdale Music.

I'VE GOT THAT FIRST YEAR'S EXPERIENCE. Currently working in small market where I've done everything and anything. Third endorsed married, very mature 20, draft no problem. Seeking newsmen-DJ combination position with Top 40, Contemporary, or Middle Of The Road format. Excellent reading ability with very authoritative news delivery. Have written and gathered news. Run interesting show with tight board; production good. Have basketball play by play experience and knowledgeable on all sports. Want challenging interesting job with money of secondary importance. Willing to locate anywhere in the good old U.S.A. If you need a dedicated hard working individual who really loves radio I'm the man for the job. Resume and Air Check (Not phony audition tape) available upon request. Box 491, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 5/6

If your station needs a take-charge news director or operations manager, with a first-class F.C.C. license... answering this ad may be one of the best moves you've ever made. Sale of our Top 10, #1 rated station, forces me to look for a position with more stability. I'm not a drifter, but looking for security with a challenge. A former number-one-rated jock, now an award-winning drive-time news editor with a well-known major station. A take-charge, seasoned broadcasting pro, with over 15 years experience, I have served as news director, program director, on camera newsman, talk show host, music director, and production manager. Married... Air Force veteran... prefer the south and western United States, but willing to relocate anywhere in the nation or Canada, for the right opportunity. A mature, authoritative voice and delivery, and can aggressively seek out news. If you're looking for more than just adequacy, check this ad first. Box 489, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. 4/29

POSITIONS OPEN

Major market talent being sought by major station in the most dynamic area in the U.S. First priority goes to filling a 7 to mid slot with an experienced and dedicated "communicator" personality. Professional production is vital, musical knowledge important, and a 1st ticket a must. Work a 40-hour week and enjoy living and playing in America's vacation Mecca. The market is Orlando, Fla., and the station is WLOF, a super-plant with super-staff working for super-bread. This position will remain open for as long as it takes to locate our man, so please no phone calls. Send all first packages; all material returned. Jerry Thompson, P.D., WLOF, P.O. Box 15746, Orlando, Fla. 32808. An equal opportunity employer. 4/29

HIRING: Announcer and clown to travel throughout Mid-east U.S. with Thrill Show. Send pictures, salary and background to VARIETY ATTRACTIONS, INC., P.O. Box 2276, Zanesville, Ohio 43701. 5/20

"Wanted—Production man with good voice and creative production and copy ability. We're number one and looking for a number one man. All company benefits. Contact Perry St. John, KS, Des Moines. Phone: 515-265-4251." 4/29

We're looking for an announcer, strong on production. Prefer someone from N.C., Va., or Tenn. Contact Russ Barrett, at 919-537-4184. 5/6

Alaska's largest market; five station, competitive, 50,000 watts with good all country format wants experienced professional ONLY with solid voice, proven production, first phone. Permanent! \$1,000.00 or more; depends on you. Plus medical. Company expanding. Tape, resume, photo, references. Fleming, KYAK, 2800 E. Dowling Rd., Anchorage, AK 99507. 5/6

MARKETPLACE

CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED—50¢ a word. Minimum \$10.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD—One inch, \$25.00. Each additional inch in same ad, \$18.00. Box rule around all ads.
- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

DEADLINE—Closes 4:30 p.m. Tuesday, 11 days prior to date of issue.

CASH WITH ORDER, Classified Adv. Dept., Billboard.

ADDRESS ALL ADS—Erv Kattus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept., 513/381-6450. (New York: 212/757-2800.)

Check heading under which ad is to appear

(Tape & Cartridge category classified ad not accepted.)

- Distribution Services
- Record Mfg. Services, Supplies & Equipment
- Help Wanted
- Used Coin Machine Equipment
- Promotional Services
- Business Opportunities
- Professional Services
- For Sale
- Wanted to Buy
- Publishing Services
- Miscellaneous

Enclosed is \$_____ Check Money Order.
PAYMENT MUST ACCOMPANY ORDER

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
TELEPHONE # _____

PROMOTIONAL SERVICES

SUPER PROMOTIONS IS BRITE-STAR

Complete record promotion and distribution Services.

- Masters Leased
- Nashville Sessions Arranged

Send all records for review to:

BRITE STAR PROMOTIONS
728 16th Ave. S.
Nashville, Tenn. 37203
Call: Nashville (615) 244-4064 tfn

PD CALLS AND HEARS YOUR RECORD IMMEDIATELY

We cross promote same wk with Billboard ad or direct mail to 2000 PDs... while making your record available by phone 2 hrs per day M thru F over high quality lines.

JIM HOLT ENTERPRISES
AUDITION SHOWCASE
6777 Hollywood Blvd.
Hollywood, Calif. 90028
(213) HO 9-3721 eo-w

"DIRECTORY OF ENTERTAINERS AND Talent Promoters"—\$1.00. "Directory of Music Lovers"—\$1.00. Send to Leonard Austin's Promotions, 202 Walnut, DeSoto, Iowa 50069. tfn

HELP WANTED

EXPERIENCED MAN WANTED. AGE 25-45. Able to read Schematics. Late equipment, jukeboxes, shuffle alleys, etc. Roney Music, 528 North Carver, Greensburg, Ind. 47240. my13

LYRICIST WITH PUBLISHER CONTACTS seeking music writer to collaborate, 50-50 basis. A. L. Riley, 1302 South Florence Place, Tulsa, Okla. 74104. ap29

Outside sales for large wholesale distributor of prerecorded tapes and accessories. New York, New Jersey territory. Excellent opportunity for right man. Salary plus commission plus expenses. Experience essential or do not apply. Call (212) 336-4888. my6

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

RECORD PRESSING PRICES

Qty.	7"	12"
100	\$ 80.00	\$115.00
300	95.00	186.00
500	105.00	235.00
1000	145.00	375.00

Write for special prices on quantities of over 1000. Prices include: mastering, 2 color label and plain sleeve. Orders shipped within 10 days if accompanied by certified check or money order with the exception of custom designed jackets or special custom designs. Information on request for custom jacket design, promotion and national distribution. TERMS: 50% deposit, balance C.O.D.

ONEIDA VIDEO-AUDIO TAPE CASSETTE CORP.
760 Blandina St., Utica, N.Y. 13501
Telephone (315) 735-6187 tfn

DISTRIBUTING SERVICES

ATTENTION, RECORD OUTLETS. WE have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 1135 W. Elizabeth Ave., Linden, N.J. 07036. tfn

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as \$1.00. Your choice. Write for free listings. Scorpio Music Distributors, 6612 Lamerkin Pkce, Philadelphia, Pa. 19138. Dealers only. tfn

MISCELLANEOUS

CLOSE-OUT 45s AND LPs. LOWEST prices. Best selection. B.B. Records, 257 Bayard Rd., Upper Derby, Pa. 19082 (215) LE 2-4473 (We Export). my20

COLLECTORS RHYTHM N' BLUES, rock, n' roll. Original labels. Send \$1 (refundable) for comprehensive catalog. Roy's Memory Shop, 2312 Bissonnet, Houston, Texas 77005. (713) 526-5819. eo-w

POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog. (404) 876-4474. H & B Distributors, 851 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

RECORDS-TAPES: OLDIES: 20,000 IN stock. Send 35¢ for 2,000-listing catalog. Mail orders filled. Record Center, 1895 W. 25th St., Cleveland, Ohio 44113. (216) 241-0107. ap29

We Will Not Be Under Sold

4 Track 1/2" Studio Used Recording Tape on 1200 ft. new reels in lots of 10 - \$7.50 each or \$9.50 on single orders. Check and money orders only. 50% down—balance on delivery.

Sound & Stage
168 Grant St., Buffalo, N.Y. 14213 my6

30,000 POP, ROCK, OLD, RECENT JUKE-box records, assorted famous artists. Reasonable offer. Phone: (212) 647-9425. Box 6007, c/o Billboard, 165 W. 46th St., New York, N.Y. 10036. ap29

COMEDY MATERIAL

DJ COMEDY COURSE

Learn the BIG SECRET of being funny. Listener's TWO WORLDS. Important KEY IMAGE. The TEN Weapons of humor—much more! \$13.95 U.S. MONEYBACK GUARANTEE. No COD. Overseas add \$3 for airmail. Calif residence 5% tax. DENAL PO Box 2616 Dept. B-1, Dublin, Calif. 94566. my6

"FREE" CATALOG... EVERYTHING for the Deejay! Comedy, books, air-checks, wild tracks, old radio shows, FCC tests, and more! Write: Command, Box 26348-B, San Francisco 94126. tfn

NEW COMEDY! 11,000 RIOTOUS CLASSIFIED gag lines, \$10. Unconditionally guaranteed. Comedy catalog free. Orrin Edmund, Mariposa, Calif. 95338. jc24

FOR SALE

ATTENTION: MUSIC BUYERS

LP Records, Major Labels, promotionally priced—write or call for free catalog.

A A Sound Distributors, Inc.
P. O. Box 571
Pennsauken, N.J. 08110
(609) 663-2902 ap29

FOR SALE

6 x 9 SPEAKER GRILLS

Chrome	Red
Black	Blue
Gray	Green
White	Gold

12 - 25 @ \$0.95 each
25 - 100 @ \$0.90 each
100 - 500 @ \$0.85 each
500 or over \$0.80 each
Terms: FOB your store on Prepaid orders; otherwise shipped COD.

ATLANTEX SALES CO.
P.O. Box 475
Atlanta, Texas 75551 my20

PROFESSIONAL SERVICES

KNIGHT PRODUCTIONS, INC.

A new producing and personal management company seeks talent to appear in Knight's production of American premier of a London smash hit; a new Musical and in concert, opera and ballet performances.

To register send recording of voice or instrument; a recent professional photograph, resume of background and \$20 registration fee to:

KNIGHT PRODUCTIONS, INC.,
434 Southeastern Bldg.,
Greensboro, N. C. 27401.
(Registration fee is for filing, handling and evaluation.) ap22

REAL ESTATE

MOVING TO METROPOLITAN N.Y. area?? Ranch house (34 min. LIRR to NYC). Desirable north shore L. I., N. Y. area. Good schools, shopping, 4 bedrooms, 3 1/2 baths, den, office rec. room. Richly planted. Privacy. Call: (212) 246-7769 week days; (914) 762-2782 evenings, weekends. Box SS, c/o Billboard, 165 W. 46th St., N.Y.C. 10036. tfn

BUSINESS OPPORTUNITIES

SOUTHWEST RECORD SHOP. ESTABLISHED 1964. Downtown prime location. High volume, repeat business. Exclusive catalog—coupon motivation. Specializing: Oldies 45's, Million Sellers, Musical Accessories. \$25,000. Star Discos-Records, Box 1055, El Paso, Texas 79946. (915) 533-7508. my6

SITUATIONS WANTED

AVAILABLE!

LAW STUDENT (in upper part of class) with outstanding background as composer, singer and organist, available summer 1972 leading to permanent connection with law firm or entertainment oriented corporation. Possesses deep sensitivity, communication with creative people. Unlimited contacts with venture capital groups, Wall Street underwriters. Good understanding of franchising/licensing. Availability of marketing, business contacts in cities thruout U.S.-Europe. Has many things to offer the right employer. Salary requirement \$25,000 on average basis. An appointment will be mutually advantageous. Highest references.

Write MEM c/o Box 6008 Billboard, 165 West 46th St., New York, N.Y. 10036. ap29

SCHOOLS & INSTRUCTIONS

F.C.C. 1ST CLASS LICENSE IN 5 weeks. R.E.I. will train you. For more information call toll free: 1-800-237-2251. V.A. approved. tfn

CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS,

Classical Music

British Decca, Orchestra Ink Disk Pact on Messiaen Work

NEW YORK — The executive committee of the National Symphony Orchestra Association has approved a contract with Decca Records of London to make the world premiere recording of Olivier Messiaen's "La Transfiguration de Notre Seigneur Jesus Christ" at the end of the current regular season. Recording sessions will be scheduled between April 28 and

May 3. The contract also calls for the recording of Tchaikovsky's "Symphony No. 4."

These recordings, both to be conducted by Antal Dorati, will be released under the London label in the U.S. and worldwide under the Decca label. Final contractual terms between Decca and the Association have yet to be determined.

DGG Records Gala for Bing

NEW YORK—Deutsche Grammophon has recorded the Metropolitan Opera Gala for Sir Rudolf Bing, which was held on Saturday (22) at Lincoln Center. The gala honored Bing for his 22 years with the Metropolitan, from which he is retiring as general manager.

Deutsche Grammophon recorded the video soundtrack for a CBS Television Network program, which will air excerpts of the gala on Sunday (30). The label will release an album of the event on May 15.

Such artists as Joan Sutherland, Anna Moffo, Montserrat Caballe, Robert Merrill, Leontyne Price, Renata Tebaldi and Franco Corelli attended.

Stentor Label On First Disk

LONDON—First recording by the new Stentor label was made recently in St. Giles Church, Cripplegate, London. It was of Rachmaninov's hitherto unrecorded "Vespers for Unaccompanied Choir," sung by the Bruckner-Mahler Choir conducted by Wyn Morris.

Stentor Record directors are John Simco Harrison (chairman), Geraldine Harrison (secretary), conductor Wyn Morris, recording engineer Bob Auger, Malcolm Henderson and Don Norman, all well known in musical and recording circles. Isabella Wallich, originally named as one of the founders, withdrew before the company was formed.

"We plan to make both classical and pop recordings," chairman John Simco Harrison told Billboard, "mainly of works that have not been overdone in recordings by other companies. Bob Auger has both produced and engineered the first production, but in the future we shall use individual producers for different recordings."

Planned Stentor recording for later in the year will be a new version of the completion of Mahler's "Symphony No. 10" by musicologist Deryck Cooke.

Dutch Confab On Wind Music

AMSTERDAM — The Royal Dutch Federation of Harmony and Brass Orchestras will organize an international conference during August 1973. It will be held in the Congress Building at The Hague.

Chief aim of the conference will be to increase international cooperation in the world of wind music. Among topics to be discussed are standardization of the strength of orchestras, normalization of the partitures and conductors notations, unification of transposition and notation of orchestra partitures, exchange of international repertoire and problems of educating young instrumentalists.

Information about the conference can be obtained from the Secretary of the First International Band Conference, Congressbureau Inter Scientias, P.O. Box 9058, The Hague.



CONCLUDING AGREEMENT to record the Metropolitan Opera Gala for Sir Rudolph Bing, are (left to right) Thomas Mowrey, a&r producer for Deutsche Grammophon; retiring Metropolitan Opera general manager, Sir Rudolph Bing; William Eliscu, president of Gemini Productions; and Herman Krawitz, assistant manager, Metropolitan Opera.



GARRICK OHLSSON, the first and only American to win the Chopin International Piano Competition in Warsaw and one of the country's foremost concert artists, signs a recording contract with Angel Records. His first album for Angel will be recorded in September for release in January 1973. His current two-record set, recorded at the Chopin competition, is currently available in the United States on the Connoisseur label. At left is Angel's John Covney.

when answering ads . . .

Say You Saw It in Billboard

TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wks. Ago			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	1	1	1	FIRST TIME EVER I SAW YOUR FACE 8 Roberta Flack, Atlantic 2863 (Storm King, BMI)	
2	6	9		VINCENT 6 Don McLean, United Artists 50887 (Mayday/Yahweh, BMI)	
3	4	12	14	(Last Night) I DIDN'T GET TO SLEEP AT ALL 5 5th Dimension, Bell 45-195 (January, BMI)	
4	5	10	15	MORNING HAS BROKEN 4 Cat Stevens, A&M 1335 (Irving, BMI)	
5	7	7	11	CANDY MAN 9 Sammy Davis Jr., MGM 14320 (Taradam, BMI)	
6	18	33	—	ME AND JULIO DOWN BY THE SCHOOLYARD 3 Paul Simon, Columbia 4-45585 (Charing Cross, BMI)	
7	13	26	33	LOVE THEME FROM "THE GODFATHER" (Speak Softly Love) 4 Andy Williams, Columbia 4-45579 (Famous, ASCAP)	
8	3	3	3	A HORSE WITH NO NAME 8 America, Warner Bros. 7555 (Warner Bros., ASCAP)	
9	10	11	12	BETCHA BY GOLLY, WOW 7 Stylistics, featuring Russell Thompkins, Jr., Avco 4591 (Bellboy/Assorted, BMI)	
10	9	9	10	SUAVECITO 7 Malo, Warner Bros. 7559 (Centerbury, BMI)	
11	6	4	4	A COWBOY'S WORK IS NEVER DONE 8 Sonny & Cher, Kapp 2163 (MCA) (Charmarc, BMI)	
12	14	14	20	LEGEND IN YOUR OWN TIME 5 Carly Simon, Elektra 45774 (Quackenbush, ASCAP)	
13	8	2	2	EVERY DAY OF MY LIFE 15 Bobby Vinton, Epic 5-10822 (CBS) (Miller, ASCAP)	
14	15	15	17	DAY DREAMING 5 Aretha Franklin, Atlantic 2866 (Pundit, BMI)	
15	16	16	19	NICE TO BE WITH YOU 6 Gallery, Sussex 232 (Buddah) (Interior, BMI)	
16	25	38	—	BEG, STEAL OR BORROW 3 New Seekers, Elektra 45780 (Leeds, ASCAP)	
17	11	8	8	HEART OF GOLD 9 Neil Young, Reprise 1065 (Silver Fiddle, BMI)	
18	19	27	37	DOCTOR MY EYES 4 Jackson Browne, Asylum 11004 (Atlantic) (Open Window/Companion, BMI)	
19	12	5	5	ROCK & ROLL LULLABY 12 B.J. Thomas, Scepter 12344 (Summerhill Songs/Screen Gems-Columbia, BMI)	
20	20	20	22	TOO BEAUTIFUL TO LAST 6 Engelbert Humperdinck, Parrot 40069 (London) (Colgems/Horizpic, BMI)	
21	21	21	24	LET'S STAY TOGETHER 5 Isaac Hayes, Enterprise 9045 (Stax/Volt) (Jec, BMI)	
22	29	—	—	THE YOUNG NEW MEXICAN PUPPETEER 2 Tom Jones, Parrot 40070 (London) (Pincus & Sons, ASCAP)	
23	35	40	—	DO YOU REMEMBER THESE 3 Starler Brothers, Mercury 73275 (House of Cash, BMI)	
24	39	—	—	MENDELSSOHN'S 4th (Second Movement) 2 Apollo 100, Mega 615-0069 (Campbell-Connelly, ASCAP)	
25	32	32	39	HELP ME MAKE IT THROUGH THE NIGHT 4 Gladys Knight & the Pips, Soul 35094 (Motown) (Combine, BMI)	
26	22	22	26	I ONLY WANT TO SAY 5 Franck Pourcel, Paramount 0151 (Famous) (Leeds, ASCAP)	
27	31	31	—	THE FAMILY OF MAN 3 Three Dog Night, Dunhill 4306 (Crosskey, ASCAP)	
28	28	29	36	LOVE THEME FROM "THE GODFATHER" 4 Ferrante & Teicher, United Artists 50895 (Famous, ASCAP)	
29	—	—	—	DIARY 1 Bread, Elektra 45784 (Screen Gems-Columbia, BMI)	
30	—	—	—	MISTER CAN'T YOU SEE 1 Buffy Sainte-Marie, Vanguard 35151 (Acuff-Rose, BMI)	
31	40	—	—	TAOS NEW MEXICO 2 R. Dean Taylor, Rare Earth 5041 (Motown) (Jobete, BMI)	
32	24	24	32	MEDLEY: AIN'T NO SUNSHINE/ YOU ARE MY SUNSHINE 5 Steve Lawrence, MGM 14368 (Interior, BMI/Peer Int'l, BMI)	
33	17	13	6	MOTHER AND CHILD REUNION 12 Paul Simon, Columbia 4-45547 (Charing Cross, BMI)	
34	—	—	—	HOT ROD LINCOLN 1 Commander Cody and his Lost Planet Airmen, Paramount 0146 (Famous) (4 Star, BMI)	
35	—	—	—	IT'S GOING TO TAKE SOME TIME 1 Carpenters, A&M 1351 (Screen Gems-Columbia, BMI)	
36	37	—	—	AM I LOSING YOU 2 Partridge Family starring Shirley Jones Featuring David Cassidy, Bell 45-200 (Screen Gems-Columbia, BMI)	
37	33	23	23	CHANTILLY LACE 6 Jerry Lee Lewis, Mercury 73273 (Glad, BMI)	
38	—	—	—	LOVE THEME FROM "THE GODFATHER" (Speak Softly Love) 1 Al Martino, Capitol 3313 (Famous, ASCAP)	
39	—	—	—	THE MASTERPIECE 1 Charles Randolph, Greane Sounde, Ranwood 922 (September, ASCAP)	
40	—	—	—	NATURAL CAUSES 1 Richard Landis, Dunhill 4307 (Twill/Portobello, ASCAP)	

Billboard SPECIAL SURVEY For Week Ending 4/29/72

Tape Cartridge

Texans Gird to Combat Unlicensed Duplicators

LOS ANGELES—An association has been formed to combat unlicensed tape duplicators in the Southwest, according to Sam Marmaduke, president of Western Merchandisers in Amarillo, Texas. The Southwest Association of

Recording Merchandisers has a membership of distributors, retailers, tape duplicators and record manufacturers to educate retailers and eliminate unauthorized tape duplicators in Texas, New Mexico, Oklahoma, Louisiana and Arkansas, Marmaduke said.

The organization has several priorities: to educate law enforcement agencies to both federal and state laws governing unlicensed duplicators to initiate legal proceedings, to alert retailers to the dangers of selling unlicensed product, and to raise a war chest to combat tape piracy.

Two meetings have been held in Dallas, and an executive committee has been formed consisting of Marmaduke, Billy Emerson (son of Bill Emerson) of Big State Distributing Co., Bill Rudolph of Warner/Elektra, Atlantic Records, Murray Habbaz of United Distributing Corp. and Jack Parker of MCA.

Marmaduke said the organization is planning to hire an investigator to work with law enforcement agencies and with retailers on the pitfalls of stocking unlicensed titles.

"Many retailers just aren't aware of the laws and have little knowledge of bootlegged product," he said. "We are going to initiate an education program by explaining the law and showing dealers just what to look for in unlicensed tape."

Another problem in combating tape piracy, he said, is many law enforcement agencies are not aware of the new federal law and a state law (S 748) governing unauthorized duplicating, distributing and selling.

"In small towns, particularly in New Mexico, Oklahoma, and Louisiana, where there are no state laws to curb tape pirates, many

(Continued on page 64)

4-Channel Sales Climb; \$400-\$600 Units Pacing

LOS ANGELES—Four-channel is gathering momentum in the \$400 to \$600-price range and showing strong sales in middle-range.

Retailers say that they are doing quite well with the configuration now, considering the relatively small part of the tape/audio market it accounts for presently.

Consumers buying 4-channel now appear to have divided into two distinct areas: the audiophile who is purchasing the higher-end units and the below-30 buyer who is purchasing adaptors and 4-channel tape and audio in the \$200 to \$400 brackets.

In addition, dealers are planning more display space and heavier advertising campaigns for 4-channel this fall. Many are also going into special hi-fi supplements published by local newspapers as a new advertising outlet.

Most retailers also feel that this summer's Consumer Electronics Show, June 11-14, will be more of an audio show than last year's with many believing 4-channel will dominate the exhibit floor.

The same retail complaints that have plagued 4-channel since its introduction, however, are still evident. Dealers believe that some form of hardware standardization is a must if 4-channel is ever going to make a large impact on the tape/audio market.

Hurdles Hamper

Lack of adequate software and lack of software standardization also continues to be a problem. Retailers feel that RCA's entry into the 4-channel disk field will only add to an already confused situation. The feeling concerning Columbia's SQ disk and the various 4-channel tapes on the market now is that there is still not enough repertoire.

"We're doing fairly well with 4-channel, said the audio buyer for a large East Coast mass merchandising chain. "Surprisingly, there is more response in the higher-end areas, around the \$600 level. This is the audiophile doing the purchasing here. We're selling our share of adaptors, and with extra speakers and small amps, we're doing well with the under-30 consumer."

"The younger market is simply more aware of sound," the buyer said. "Four-channel offers a tremendous boost for contemporary music; kids know this."

Manny Nathan of Arrow Electronics, New York City, agreed.

"The exotic stuff, the higher end, is moving well," he said. "As for the home entertainment type of 4-channel and adaptors, they're holding their own. Right now, it's the audiophile and young consumers who are doing most of the purchasing."

"I find 4-channel definitely picking up," added a spokesman for a large East Coast audio mass merchandiser. "Sales are great compared to a few months ago when 4-channel meant just adaptors."

"We're moving a lot of product in the higher-end brackets. This fall we will be using more display space for 4-channel as well as running more ads, especially in special hi-fi newspaper supplements."

What complaints do most retailers have concerning 4-channel, and how would they like these complaints to be remedied?

"There's just too much confusion for the consumer," said Bart Miller, president of a Colorado chain. "We plan to soft-pedal 4-channel until some sort of standardization comes along. If this standardization does happen, I can see the 4-channel business picking up."

Tough Solution

One dealer offered a slightly more blunt solution to the standardization problem. "I think we

should take all industry leaders and lock them in a room without food and water until they come up with a form of standardization."

Software is causing problems, both in lack of standardization and lack of quantity.

"RCA throwing its weight behind the discrete disk is just adding more confusion to an already confused situation," said the buyer for a large mass merchandising chain. "Certain benefits will come out of this, however, since RCA is selling its disk at the same price as a stereo record, Columbia is bound to come down in price for its SQ record."

The complaint of too much confusion among consumers is still evident, particularly among software retailers who are not exposed to 4-channel hardware.

"A guy asks me if he can play an SQ disk on a standard stereo, or what kind of effect he can expect from 4-channel tapes and

records and I simply don't know what to tell him," said one record store manager.

Most software dealers remain optimistic about the future, however, even though they feel the future market for 4-channel is at least a year away.

Despite the many problems in the 4-channel field, buyers are optimistic on the whole. One mass merchandiser summed up the feelings of many when he said, "A lot of dealers are waiting for the CES to see what the manufacturers have decided to do. I think we will find more emphasis on 4-channel at the show and more emphasis at retail."

The fall should see stepped-up ads, more inventory, more display and more sales in 4-channel. It may be a few years before it becomes a real mass market item, but the next couple of months should see things really starting to pick up.

ENOCH LIGHT:

Proper Demonstration Uses Right 'Q' Record

LOS ANGELES—"There is an increasing interest in 4-channel discrete sound," claims Enoch Light, president of Project 3 Records.

"The quadrasonic cartridge seems to be the most in demand product in the 4-channel category," he said. "But the flooding of the market with very inferior product, which, in most cases, is not even good stereo, let alone a 4-channel recording, is going to set back the public's acceptance of the quadrasonic concept."

The executive believes that some hardware manufacturers are buying demonstration records for strictly price, and "there are many record producers who are putting together what they call 4-channel cartridges and 4-channel records which not only do not produce quadrasonic results, but don't even produce good stereo results."

"This matter (poor quality) must be brought to the attention of equipment manufacturers, because presenting these completely non-

satisfying cartridges or records is a great disservice to progress of 4-channel consumer acceptance," Light said.

"Equipment producers should check out the product (software) which they are considering buying to make sure that repertoire is new 4-channel titles rather than adaptations of old 2-track recordings."

Light feels that manufacturers should be aware that the most important idea in the production of quadrasonic software (cartridges, open reel and disk) is that new recordings should be planned right from the arrangement stage.

"It is essential to remind equipment manufacturers that the true 4-channel cartridges and open reel tapes are discrete, which means that the quadrasonic effect is produced by all four channels maintaining their own definition and independence," Light said. "Unfortunately, this effect is difficult to achieve using the matrix for 4-channel records."

ASC Doing BASF Tapes Duplicating

LOS ANGELES — American Sound Corp., Warren, Mich., tape duplicator, is custom duplicating BASF's prerecorded 8-track and cassette music titles in the U.S. and Canada.

BASF will distribute the product, with repertoire coming from sources in Germany, Holland, France and the United Kingdom. American Sound has an exclusive one-year contract with BASF, said Harris Osborn, sales and marketing vice president of the duplicating firm.

BASF has set up a separate music division to market tapes and records and will not funnel distribution through its blank tape and cassette equipment wings. (Billboard, April 8.)

American Sound, a subsidiary of Condamatic Corp., Warren, Mich., is involved primarily in custom duplicating educational-institutional-industrial cassettes and cartridges, but at one time was a pioneer custom duplicator in the music business.

According to Osborn, the com-

pany duplicated music titles for Columbia and Capitol Records in 1967-69 before the record companies established their own tape divisions, and for Ampex and Lear Jet during those years.

It continues to duplicate for a few smaller independent record companies, Osborn said, but American Sound's emphasis has shifted toward the spoken word market.

It is custom duplicating cartridges and cassettes for Grolier Corp. and Zeb Billings Sight and Sound Corp. and duplicating cassettes for Time-Life and the New York Times, among others, Osborn said.

American Sound operates from two plants (19,000 square feet) and does its own plastic molding via a sister company, Dyna-Day Plastics, Hazel Park, Mich.

Osborn said the company is also setting up an independent distribution network to market 4-channel 8-track discrete music. It will license music and duplicate product to be marketed under American Sound.

APRIL 29, 1972, BILLBOARD

Radio Shack's Cassette Deck

FORT WORTH — Radio Shack has introduced a stereo cassette deck, model SCT-6, with Dolby noise reduction circuitry, at \$199.95.

A tape bias switch permits the use of either standard or chromium dioxide cassettes. The unit features separate channel level controls, a master record level control, digital counter, automatic end-of-tape shutoff, and separate mike and auxiliary inputs for sound-on-sound recording.

Scotch
MAGNETIC TAPE

Recording Tape RIOT!

Scotch 1800 ft. 7" reel, 1 mil polyester #150, factory fresh; Special \$1.95 per reel, \$22.50 doz., \$1.75 in lots of 48; \$1.60 (500), prepaid.

AMPEX
MAGNETIC TAPE

#611, 1200 foot 1 1/2 mil acetate professional grade.

Factory fresh, \$1.68 per reel, \$18.00 (12); \$66.72 (48); \$120.00 (96) (Ampex/Scotch may be assorted)

FAMOUS MAKE
*DOLBY CASSETTE DECK



Wollensak Model #4760
List \$299.95, Dealer Price \$197.96

SAXITONE TAPE SALES

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WRITE FOR YOUR FREE CATALOG!

ASK THE MAN WHO KNOWS

... what's new in domestic and imported cartridges ... and how to identify what's needed with Pfanstiehl's new cartridge catalog.



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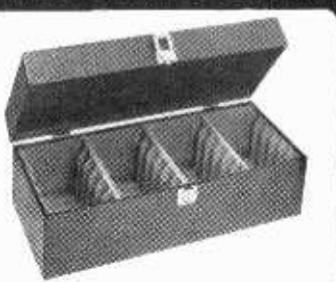
FACTORY-TO-YOU SALES REPS.

KNOW all about cartridges and will simplify your merchandising problem!

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BUY DIRECT AND SAVE \$\$\$

#54 STEREO CARTRIDGE CARRYING CASES



Holds 24 8-Track Tapes or 48 Cassettes Covered in handsome Alligator Vinyl Red Flocked High Impact Styrene insert.

THIS MONTH'S SPECIAL

50 pcs. \$3.00 each

150 pcs. 2.75 each

500 pcs. 2.65 each

Cases packed 1 per box and packed 72 pcs. to a skid.

Custom Case Mfg. Co., Inc.

Wanted: Distributors, State-wide master distributors and Reps.

5511-19 Bragg Blvd.
P.O. Box 5625, Fayetteville, N.C.

Private labeling done

TV Dealers Utilize Tape and Audio

LOS ANGELES—In an effort to capture more of the youth market, increase profits, offset discount and department store competition and diversify merchandise mix, more TV dealers are adding tape/audio products to their stores.

Spurred on by the success of tape/audio specialty stores, TV dealers getting into this product category feel they can compete successfully not only with specialty outlets but also with department stores.

Tom Peterson of Peterson Discount Centers, Portland, Ore., has four stores and has added audio to his product mix.

Last year Peterson said 20 percent of his business reflected sales in tape/audio products while today more than 80 percent of his total sales volume is done in the stereo category.

Peterson carries mainly component systems up to \$500, although his best seller is an 8-piece system selling at \$250. Peterson's primary line is Sharp, with JVC and other import brands completing the selection.

The retailer also noted that he has switched from newspapers as an advertising medium to television, and virtually 100 percent of his advertising efforts and dollars go to the broadcast media.

As testament to the retailer's ability to capture an entirely new market in the under-25 segment of the population, Peterson said that out of 40 credit sales written over the first week in April, the average age of the consumer was 22 years.

Technical Savvy Need

Another dealer, Stan C. Brown of Davis-Brown Co., Costa Mesa, Calif., has entered tape/audio retailing and plans to increase his stores' coverage over the next year in this segment of the market.

He carries stereo units from Sony, Superscope and Sylvania. Brown noted that one of the reasons the traditional appliance-TV dealer might hesitate regarding

audio equipment is the increased amount of technical knowledge required by the sales personnel and the difficulties inherent in training the sales staff.

Rick Miller of Hall's Appliances, Largo, Fla., said that getting more involved in tape/audio products is "our No. 1 priority this

(Continued on page 64)

Maxell's New Data Cassette

NEW YORK — Maxell's magnetic tape division has introduced a Data Cassette, DC-300, for the professional market.

The product can be used for

computers, desk-top calculators, data storage, analogue data recorders and for communication terminal use, said Marvin Soloff, sales manager of OEM and professional products.

Why the new King 8-Track Winder costs so damn much.

After almost three years of making the world's fastest cassette winders, we've just come out with an 8-track model.

Its price: \$4,850. O.K. Why so damn much?

Performance.

One operator on one King Two Spindle 8-Track Winder can produce 2,400 beautifully wound cartridges in an 8-hour shift.

Compare this to any other 8-track winder. Take three of them and one operator.

You'll get about 1,600 cartridges per shift.

You'll spend about \$300 more on machines.

And you'll pay rent on three times the floor space.

Plus, you won't get:

A footage count accurate to within 2%.

Accurate drop loop length control.

And unmatched tension control.

All of which you do get with the King 8-Track.

(Incidentally, we've also got an incredible Automatic Splicer to go with it.)

What we've already done for cassettes.

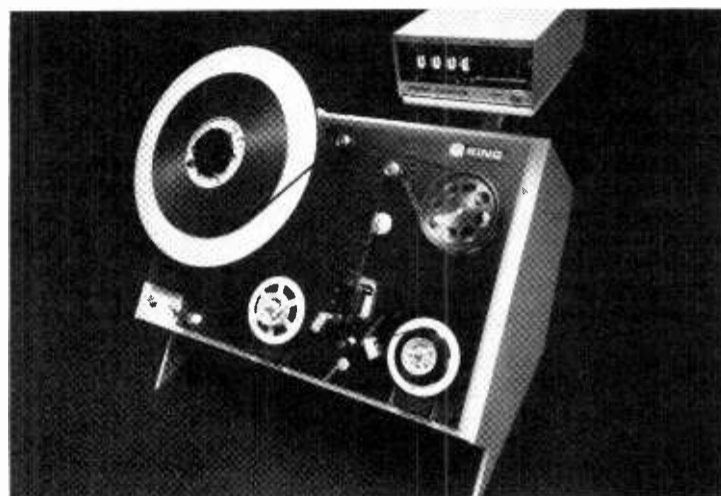
Of course, if you also need a high-speed cassette winder, there's still the King Cassette Winder.

And, of course, it's pretty damn costly too: \$6,995.

But, while one operator on any two other machines is putting out a mere 500 cassettes per shift, one operator on three King Cassette Winders will put out 1,800 to 2,000 per shift.

And all the King operator has to do is simply place the empty cassette on the machine. Because ours is the only cassette winder with consistent, repeatable, automatic splicing and wind-in of leader.

In addition, we've got the industry's most accurate tension control, and tape handling so precise and gentle that even 1/4 mil (C-120) is no problem.



Small wonder that anybody who's anybody is now using King Cassette Winders.

How we do it all.

Look. You either design and build things to the highest possible standards or you don't.

At King, we design and build tape winders to the highest possible standards.

All our machines are virtually hand-made. (We sub-contract the paint job.)

The guys that make them are all highly skilled experimental machinists.

And 30% of their time is spent on research and development.

If you want to make the most absolutely precise, reliable, and advanced tape tailoring systems available today, this is the only way to do it.

Wanna see it?

We'd like you to see our operation firsthand. Anytime. If that's inconvenient, we've got machines in use all over the world, so we should be able to set up a demo either at or near your factory.

Just write or call our Paul McGonigle

at: King Instrument Corporation, Kane Industrial Drive, Hudson, Mass. 01749, 617-568-8771 (Telex 94-8485).

He'll be happy to show you why you can buy a cheaper winder than a King.

And pay more money.



World leader in tape tailoring systems.

Craig Settles Learjet Tiff

LOS ANGELES—Craig Corp. has settled its patent litigation with Gates Learjet Corp., according to a company statement.

Craig's principal supplier of 8-track players has also reached a preliminary settlement for past royalties together with provisions for future licensing under the Learjet patents; Craig has agreed to pay Learjet \$50,000.

Craig also agreed not to appeal the decision of the District Court in Denver.

"The court ruled that Craig violated four patents on 8-track stereo equipment.

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

AM's 'QHF' Blister-Pack

LOS ANGELES—Audio Magnetics has introduced its Quadrasonic High Frequency (QHF) cassette line in blister-pack format.

The series is a professional low-noise high frequency tape available in 30, 60, 90 and 120-minute lengths, a cassette head cleaner, and 5- and 7-inch reels.

Each cassette will be packaged in a Philips hard plastic box blister-packed in a single unit. "Blister packaging recognizes the need for more impulse items for retailers," said Scott Conover, sales vice president.

Hot Country Singles

★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	CHANTILLY LACE/THINK ABOUT IT DARLIN' Jerry Lee Lewis, Mercury 73273 (Glad, BMI/Jack & Bill, ASCAP)	8	38	25	TO GET TO YOU Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	18
2	2	DO YOU REMEMBER THESE Statler Bros. Mercury 73275 (House of Cash, BMI)	8	39	32	BALLAD OF A HILLBILLY SINGER Freddy Weller, Columbia 4-45542 (Green Grass, BMI)	11
3	3	MY HANG-UP IS YOU Freddie Hart, Capitol 3261 (Blue Book, BMI)	14	40	33	GOOD HEARTED WOMAN Waylon Jennings, RCA 74-0615 (Baron/Nelson, BMI)	17
4	4	SOMEONE TO GIVE MY LOVE TO Johnny Paycheck, Epic 5-10836 (CBS) (Jack & Bill, ASCAP)	8	41	55	ANYTHING'S BETTER THAN NOTHING Mel Tillis & Sherry Bryce, MGM 14365 (Sawgrass, BMI)	4
5	6	JUST FOR WHAT I AM Connie Smith, RCA 74-0655 (Blue Crest/Hill & Range, BMI)	9	42	43	I'M THE MAN IN SUSIE'S MIND Glenn Barber, Hickory 1626 (Acuff-Rose, BMI)	6
6	7	TOUCH YOUR WOMAN Dolly Parton, RCA 74-0662 (Owepar, BMI)	8	43	42	JANUARY, APRIL & ME Dick Curless, Capitol 3267 (Central Songs, BMI)	10
7	13	GRANDMA HARP/TURNIN' OFF A MEMORY Merle Haggard, Capitol 3294 (Blue Book, BMI)	6	44	45	WE FOUND IT IN EACH OTHER'S ARMS/SUNNY SIDE OF LIFE Roger Miller, Mercury 73268 (Miller/Dealousie, BMI/Tree, BMI)	6
8	11	ALL THE LONELY WOMEN IN THE WORLD Bill Anderson, Decca 32930 (MCA) (Stallion, BMI)	7	45	51	SHOW ME Barbara Mandrell, Columbia 4-45580 (Tree, BMI)	3
9	9	NEED YOU David Rogers, Columbia 4-4551 (Malapi, Jamie, BMI)	10	46	47	A SONG TO SING Susan Raye, Capitol 3289 (Blue Book, BMI)	5
10	5	ALL HIS CHILDREN Charley Pride, RCA 74-0624 (Leeds, ASCAP)	11	47	31	I'LL STILL BE WAITING FOR YOU Buck Owens & his Buckaroos, Capitol 3262 (Blue Book, BMI)	12
11	15	(Lost Her Love) ON OUR LAST DATE Conway Twitty, Decca 32945 (MCA) (Acuff-Rose, BMI)	5	48	53	YOU'RE EVERYTHING Tommy Cash, Epic 5-10838 (CBS) (Algee/Flagship, BMI)	6
12	12	AIN'T NOTHIN' SHAKIN' Billy "Crash" Craddock, Cartwheel 210 (Arc, BMI)	9	49	46	THE WRITING'S ON THE WALL Jim Reeves, RCA 74-0626 (Tuckahoe, BMI)	14
13	16	ME & JESUS Tom T. Hall, Mercury 73278 (Hallnote, BMI)	7	50	29	ONLY LOVE CAN BREAK A HEART Sonny James, Capitol 3232 (Arch, ASCAP)	16
14	8	WHAT AIN'T TO BE, JUST MIGHT HAPPEN Porter Wagoner, RCA 74-0648 (Owpar, BMI)	10	51	61	I'LL BE THERE Johnny Bush, Million MIL 1 (Scepter) (Hill & Range, BMI)	2
15	21	IF IT FEELS GOOD DO IT Dave Dudley, Mercury 73274 (Passkey, BMI)	7	52	54	LEGENDARY CHICKEN FAIRY Jack Blanchard & Misty Morgan, Mega 615-0063 (100 Oaks/Birdwalk, BMI)	6
16	24	MANHATTAN, KANSAS Glen Campbell, Capitol 3305 (Tree, BMI)	5	53	50	ARKANSAS Wilburn Brothers, Decca 32921 (MCA) (Sure-Fire, BMI)	9
17	10	CRY Lynn Anderson, Columbia 4-45529 (Shapiro-Bernstein, ASCAP)	14	54	—	MADE IN JAPAN Buck Owens & His Buckaroos, Capitol 3314 (Blue Book, BMI)	1
18	20	BE MY BABY Jody Miller, Epic 5-10825 (CBS) (Mother Bertha/Trio, BMI)	6	55	65	A SPECIAL DAY Arlene Hardin, Columbia 4-45577 (Two Rivers, ASCAP)	3
19	17	WE CAN MAKE IT George Jones, Epic 5-10831 (CBS) (Algee/Flagship, BMI)	12	56	62	GIRL IN NEW ORLEANS Sammi Smith, Mega 615-0068 (Tree, BMI)	2
20	14	WHEN YOU SAY LOVE Bob Luman, Epic 5-10823 (CBS) (Jack & Bill, ASCAP)	14	57	59	YELLOW RIVER Compton Bros., Dot 17408 (Famous) (Noma, BMI)	10
21	37	LOST FOREVER IN YOUR KISS Porter Wagoner & Dolly Parton, RCA 74-0675 (Owepar, BMI)	4	58	58	THAT'S ALL THIS OLD WORLD NEEDS Stonewall Jackson & the Brentwood Children's Choir, Columbia 4-45546 (Vintage, BMI)	8
22	34	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot 17409 (Famous) (Prima Donna/Algee, BMI)	6	59	63	MR. FIDDLE MAN Johnny Russell, RCA 74-0664 (Glaser, BMI)	5
23	23	EVERYBODY'S REACHING OUT FOR SOMEONE Pat Daisy, RCA 74-0637 (Jack, BMI)	11	60	60	SING ALONG SONG Mayf Nutter, Capitol 3296 (Blue Book, BMI)	3
24	18	FAR FAR AWAY Don Gibson, Hickory 1623 (Acuff-Rose, BMI)	11	61	68	I'LL BE WHATEVER YOU SAY Wanda Jackson, Capitol 3293 (Conbrio, BMI)	4
25	22	THE DAY THAT LOVE WALKED IN David Houston, Epic 5-10830 (CBS) (Algee/Flagship, BMI)	11	62	73	IS IT ANY WONDER THAT I LOVE YOU Nat Stuckey, RCA 74-0687 (Jack & Bill, ASCAP)	2
26	19	A THING CALLED LOVE Johnny Cash and the Temple Evangel Choir, Columbia 4-45534 (Vector, BMI)	14	63	74	JUST PLAIN LONELY Ferlin Huskey, Capitol 3308 (Hall-Clement, BMI)	2
27	27	I STARTED LOVING YOU AGAIN Charlie McCoy, Monument 8529 (CBS) (Blue Book, BMI)	13	64	64	TRY IT, YOU'LL LIKE IT Jimmy Dickens, United Artists 50889 (Acoustic, BMI)	3
28	28	FOOLS Johnny Duncan, Columbia 4-4556 (Pi-Gem, BMI)	7	65	66	COUNTRY WESTERN TRUCK DRIVIN' SINGER Red Simpson, Capitol 3298 (Central Songs, BMI)	2
29	35	SEND ME SOME LOVIN' Hank Williams, Jr. & Lois Johnson, MGM 14356 (Venice, BMI)	5	66	67	I AM I SAID Bill Phillips, United Artists 50879 (Prophet, ASCAP)	7
30	26	YOU'RE MY SHOULDER TO LEAN ON Lana Rae, Decca 32927 (MCA) (Forrest Hills, BMI)	11	67	69	I'LL NEVER FALL IN LOVE AGAIN Liz Anderson, Epic 5-10840 (CBS) (Blue Seas/Jac/Morris, ASCAP)	4
31	44	LONESOMEST LONESOME/ THAT'S WHAT LEAVINGS ABOUT Ray Price, Columbia 4-45583 (Charlie Boy/Ra-Jane, ASCAP/Screen Gems-Columbia, BMI)	3	68	72	ONE MORE TIME Joanne Heel, Decca 32950 (MCA) (Cockerroach, BMI)	2
32	41	WHAT AM I GONNA DO Bobby Bare, Mercury 73279 (Screen Gems-Columbia, BMI)	5	69	71	I'D RATHER BE WANTIN' LOVE Leroy Van Dyke, Decca 32933 (MCA) (Contention, SESAC)	5
33	30	COTTON JENNY Anne Murray, Capitol 3260 (Early Morning, CAPAC)	15	70	70	JOSIE Kris Kristofferson, Monument 8536 (CBS) (Resaca, BMI)	2
34	40	LOVE ME Jeanne Pruett, Decca 32929 (MCA) (Moss Rose, BMI)	8	71	—	CAB DRIVER Hank Thompson, Dot 17410 (Famous) (Blackhawk, BMI)	1
35	36	SMELL THE FLOWERS Jerry Reed, RCA 74-0667 (Vector, BMI)	5	72	—	ELEVEN ROSES Hank Williams, Jr., MGM 14371 (Williams, Jr., BMI)	1
36	39	IF YOU EVER NEED MY LOVE Jack Greene, Decca 32939 (MCA) (Sawgrass, BMI)	6	73	—	YOU ALMOST SLIPPED MY MIND Kenny Price, RCA 74-0686 (Danor, BMI)	1
37	38	THE KEY'S IN THE MAILBOX Tony Booth, Capitol 3269 (Fort Knox, BMI)	6	74	75	DID YOU EVER THINK Don Gibson & Sue Thompson, Hickory 1629 (Acuff-Rose, BMI)	2
				75	—	TRAVELIN' MINSTREL BAND Carter Family, Columbia 4-45581 (Jack & Bill, ASCAP)	1

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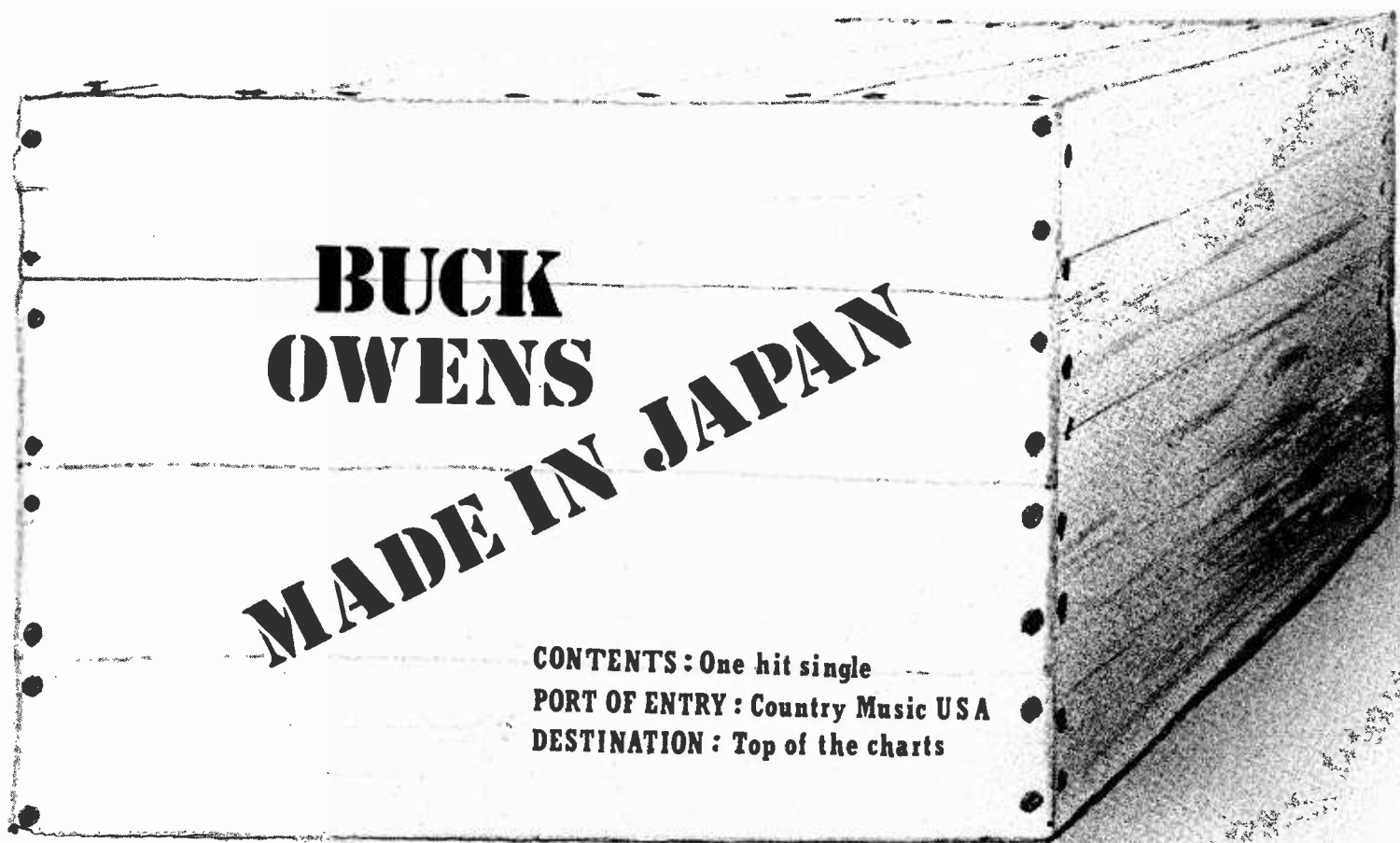
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DOA-17409

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**BUCK
OWENS**

MADE IN JAPAN

**CONTENTS: One hit single
PORT OF ENTRY: Country Music USA
DESTINATION: Top of the charts**

Nashville Scene

By BILL WILLIAMS

The winner of the Wilburn Brothers contest to promote their record, "Arkansas" is Mrs. J. O. Moore of Pasadena, Texas. She gets a five acre ranchette in Hardy, Arkansas. The record has been the biggest thing the Wilburns have had in a number of years.

... Dick Heard's Royal American label has leased the Tandem records song, "Borrowed Angel," and signed the artist, Mel Street, to a long-term contract. Joe Deaton, president of Tandem, will continue to produce the artist. . . . Million Records has signed a group from a hippie commune near Nashville. The group, known as The Farm Band, has cut several sessions under the guidance of Claude Gray.

Tiny Harris is booked into the Golden Nuggett, Las Vegas until May 10th. . . . Lorene Mann, picking up another idea from an outdoor sign, has her new release ready. It's called "Hertz and Avis." . . . Donna Fargo has done several shots on local television in Nashville. . . . Tom T. Hall has a new international fan club president, Margaret Patterson, of Roanoke. . . . The Hubert Long agency has hired Billy Wilhite as an agent for the firm. The onetime manager of George Jones has considerable booking experience. Hubert's condition shows no improvement. . . . Bill Anderson is touring the Midwest and Canada. . . . Glen Barber is sweeping through Washington and Oregon. . . . LeRoy Van Dyke has done a series of commercials for the Aves Advertising Agency. . . . Joining the ranks of those who have moved to the Tulsa music complex are Donna Carlton and the Tennessee Sound Road Show.

A song written and sung by Johnny Cash highlights a seven-minute film expected to be offered as a campaign aid to the 2,200 United Way organizations in the U.S. The song, called "God's Children" was taped in Las Vegas while Cash was appearing there. . . . Hap Wilson, general professional manager of Central Songs and Beechwood Music in Nashville, has hired Louie Innis in the field of writer relations. Innis has been in the business for 26 years. . . . The Country Gentlemen, Rebel artists, played a benefit at Richmond, Ky., for victims of the recent flooding. Appearing with them were Pure Prairie League, The Dave Workman Blues Band, The Bombers, and Rich Kirby. Another performance is planned.

Little Richie Johnson came to Nashville to cut new sessions. He is producing Jimmy Snyder, the LeGarde Twins and Buck Goldstein for American Heritage Records. . . . Ray Chaney, owner of the country nightclub in Fort Worth, the Stage Coach Inn, has a new release on Eagle Records, produced by Durwood Haddock. . . . Jim Ed Brown's band may be the best educated in the business. Hank Corwin, his steel man, has

(Continued on page 55)



DOLLY PARTON and Porter Wagoner perform at the RCA segment of Fan Fair.

Fair Is Boon for Music City District

• Continued from page 1

the sales of country product as well as Gospel, and retail stores still are failing generally to stock good country albums.

The emotionalism pattern was obvious. Following labels' talent shows, fans came downstairs to the center in the lower level and bought records.

Gospel artists traditionally have successfully sold their albums in lobbies after performing.

Carlock said he considered the venture a "rousing success." It had virtually no promotion.

At the meeting of the International Fan Club Organizations (IFCO), there was a solid expression of displeasure over the failure of retailers to stock even the name artists in country music.

"We were delighted to get the opportunity to buy the albums here because we certainly can't get them at home," one member of the audience said. This brought a volley of voices saying much the same thing. Many more of those came from major metropolitan markets. Loudella Johnson, co-president of IFCO, said this is the most chronic complaint among the fan club presidents.

Carlock plans to be back with

his sales-center area again next year, and feels it will grow.

This feeling, too, was evidenced at the IFCO meeting, where fans had an opportunity to air grievances, make suggestions, and plan ahead. The overwhelming feeling was that it was one of the most successful ventures ever undertaken, and that it will grow tenfold in number in subsequent years.

No-Name Showcase

The only major complaint was that lesser-known artists had little or no chance for showcasing, and a suggestion was made that some sort of side area be set up next year for the small-label artists to perform. Contacted about this, "Grand Ole Opry" manager Bud Wendell said he would give the suggestion every indication. WSM and the Country Music Association were co-sponsors of the event, and Wendell was its chairman.

Many participants in this year's event already have sought booth reservations for next year, and others have made tentative accommodations reservations, although the exact date for next spring has not yet been decided. An announcement concerning this will take place following a meeting of the Fan Fair committee.



FANS GATHER at the big tent adjacent to the Opryland complex for the old-time Fiddler's Contest as part of the Fan Fair convention in Nashville.



REGISTRANTS gather at the First International Fan Fair held in Nashville.

Talent In Action

• Continued from page 42

Lee Anthony, and Bostonian Paula Christian, they provide an interlude of good entertainment.

Miss Christian sounds like an understudy of Melba Moore. Her stage presentation, though rough around the edges, is basically good, and she commands the vocal range which permits her to serve offerings from the songbooks of contemporary as well as mainstream lyricists.

Much the same can be said of Lee Anthony who has his grassroots in religious singing. His songbag includes tidbits from Simon & Garfunkel, Bill Withers, Carole King, Tim Rice and Three Dog Night.

The group does not yet have a recording label.

RADCLIFFE JOE

SPIRIT DR. JOHN

Carnegie Hall, New York

Following a dramatic personnel change last fall, Spirit regrouped with Ed Cassidy and John Locke of the original band balancing their contemporary eclecticism against the full-blooded rock 'n' roll of the Stachely brothers, two young Texans whose music is built from rhythm & blues.

While devotees of the older Spirit may lament the decreased emphasis on the more delicate, atmospheric areas that characterized much of the band's earlier music, the new Spirit has a vitality that cannot be ignored. Al Stachely brings obvious skills as a solid bassist, a strong vocalist, and a promising writer to his new role, and younger brother John plays guitar with an economy and authority that belies his years.

As for the old-timers, John Locke now plays acoustic grand

piano, imparting a clearer, harder edge to their style. And Cassidy plants in the cockpit of his awesome drum kit, grinning constantly as he rivets their music to a solid rhythmic base.

Spirit records for Epic Records. Dr. John opened the show, supplanting gris-gris with a more straightforward stage presentation of New Orleans music. While some listeners may have preferred more feathers and less history, Rebenack's affection for his roots is justified by his command of these styles. Dr. John records for Atco.

SAM SUTHERLAND

BOBBY GOLDSBORO

Century Plaza Hotel, Los Angeles

Even someone who finds the predominant sentimentality of Bobby Goldsboro's recent home-and-family songs more cloying than not—and who can do without cricket imitations every two minutes—has got to respect his talent as a writer and performer.

In Goldsboro's luxury show-room debut at the Westside Room, he displayed a resonant, mellow voice under full control at all times. His between-songs patter was relaxed and not overly cutesy. It was overall a very solid, professional stage presence he showed.

And when you hear a concentrated selection of the songs he has written or chosen to record during the past decade, it is easy to understand exactly why Goldsboro has had one of the steadiest hit-making careers in contemporary music. "With Pen in Hand," "Funny Little Clown," "Honey" and the others could never have been anything but hits. And the latest Goldsboro UA single, a wry tale of a hitchhiking waif, "California Wine," is probably his finest, most mature product yet. NAT FREEDLAND

What's Happening

• Continued from page 45

Farmer," (LP), Randy Edleman, Sunflower. . . . WNHS, The New Hampton School, New Hampton, Craig Seufert reporting: "Can You See Him," Batdorf & Rodney, Atlantic. . . . New York—WRCC, Rockland Community College, Suffern, Steve Siciliano reporting: "Take a Sad Song," (LP), Godfrey Daniels, Atlantic. . . . WNPC, State Univ. College at New Paltz, David Salkin reporting: "Questions," Bang, Capitol. . . . WORC, Oswego College, Oswego, Patricia O'Connor reporting: "Nashville Sneakers," (LP cut, Rockin'), Guess Who, RCA. . . . New Jersey—WFDU-FM, Fairleigh-Dickinson Univ., Teaneck, Eileen St. Laurent reporting: "Hold Your Head Up," Argent, Epic. . . . Maine—WNCY-FM, Nason College, Springvale, Joe Bartucca reporting: "Queues," (LP), Vigrass & Osborne, Unit. . . . Pennsylvania—WKUL, Waynesburg College, Waynesburg, Gary Olsen reporting: "Lean on Me," Bill Withers, Sussex. . . . WNTF-FM, Mansfield State College, Mansfield, Dave Wood reporting: "Angel from Montgomery," Bonnie Koloc, Ovation. . . . WLVF, Lehigh Univ., Bethlehem, Jim Cameron reporting: "Chuck Rainey Coalition," (LP), Chuck Rainey, Cobblestone. . . . WRCT, Carnegie-Mellon Univ., Pittsburgh, Brad Simon reporting: "A Tribute to Woody Guthrie," (LP), Various artists, Warner Brothers & Columbia.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

"I GOT NEWS"—Peckham and Carter
Command Performance

"GEORGE C"—Mac Letson (Woodymac)
"A DAY IN THE LIFE OF A FOOL"—George Jones (RCA)
"RAIN"—The Innovations (Condaye Records)
"CALIFORNIA MEM'RY"—Billie Jo Spears (Capitol)
"YOU DON'T KNOW MY MIND"—Jimmie Skinner (Prize)
"CITY OF SOULS"—Steve Scott (Bard of Buffalo)
"SWEET SIXTEEN"—B.B. King (Kent Records)
"CAN'T HOLD BACK THE TEARS"—Billy Means (Picture)
"HE MADE YOU FOR ME"—Earl Connelly (Maycon)
"SWEET REVENGE"—Ernie Odum (Claudia)
"TO BE MY BRIDE"—Chuck Logan (Torino)
"ONE MORE"—Gene Tyndall (Twilight)

ALBUM OF THE WEEK:
A ROSE BY ANY OTHER NAME—Ray Sanders
(United Artist)

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Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 4/29/72

★ 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	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	6
2	3	MY HANG-UP IS YOU Freddie Hart, Capitol SD 11014	8
3	2	SINGS HEART SONGS Charley Pride, RCA LSP 4617	23
4	4	ONE'S ON THE WAY Loretta Lynn, Decca DL 7-5334 (MCA)	5
5	5	CRY Lynn Anderson, Columbia KC 31316	4
6	6	BORDER LORD Kris Kristofferson, Monument KZ 31302 (CBS)	6
7	10	LET ME TELL YOU ABOUT A SONG Merle Haggard, Capitol ST 882	4
8	9	LEAD ME ON Conway Twitty & Loretta Lynn, Decca DL 75326 (MCA)	12
9	8	FOR THE GOOD TIMES Ray Price, Columbia C 30105	87
10	16	BEDTIME STORY Tammy Wynette, Epic KE 31285 (CBS)	4
11	12	EASY LOVING Freddie Hart, Capitol ST 838	32
12	15	I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca DL 75335 (MCA)	5
13	13	REAL McCoy Charley McCoy, Epic Z 31329 (CBS)	5
14	11	IT'S FOUR IN THE MORNING Faron Young, Mercury SR 61359	6
15	7	GOOD HEARTED WOMAN Waylon Jennings, RCA LSP 4647	9
16	14	BIGGEST HITS OF SONNY JAMES Capitol ST 11013	8
17	18	I'M A TRUCK Red Simpson, Capitol ST 881	12
18	20	IN THE BLUE CANADIAN ROCKIES Mom & Dads, GNP Crescendo GNPS 2063	3
19	19	TOUCH YOUR WOMAN Dolly Parton, RCA LSP 4686	5
20	22	(I've Got A) HAPPY HEART Susan Raye, Capitol ST 875	12
21	33	SMELL THE FLOWERS Jerry Reed, RCA LSP 4660	5
22	—	THE "KILLER" ROCKS ON Jerry Lee Lewis, Mercury SRM 1-637	1
23	21	INNERVIEW Statler Brothers, Mercury SR 61358	7
24	24	BILL & JAN (Or Jan & Bill) Bill Anderson & Jan Howard, Decca DL 75293 (MCA)	12
25	25	SHE'S ALL I GOT Johnny Paycheck, Epic E 31141 (CBS)	19
26	23	RANGER'S WALTZ Mom and Dads, GNP Crescendo GNPS 2061	25
27	26	THE RIGHT COMBINATION/BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA LSP 4628	14
28	27	TURN YOUR RADIO ON Ray Stevens, Barnaby Z 20809 (CBS)	13
29	29	ROSE GARDEN Lynn Anderson, Columbia C 30411	71
30	28	THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. 2 Columbia KC 30510	28
31	—	A THING CALLED LOVE Johnny Cash, Columbia KC 31332	1
32	17	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia C 30925	22
33	31	THIS IS TOMMY OVERSTREET Dot DOS 25994 (Famous)	10
34	34	VERY BEST OF MEL TILLIS MGM SE 4896	10
35	30	ANNE MURRAY & GLENN CAMPBELL Capitol SW 869	21
36	37	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS)	35
37	40	WE ALL GOT TOGETHER AND Tom T. Hall, Mercury SR 61362	2
38	32	WE GO TOGETHER George Jones & Tammy Wynette, Epic KE 30802 (CBS)	26
39	35	HANK THOMPSON'S 25TH ANNIVERSARY ALBUM Dot DOS 2-200 (Famous)	21
40	41	LOVE IS LIKE A SPINNING WHEEL Jan Howard, Decca DL 7-5333 (MCA)	3
41	—	YOU BETTER MOVE ON Billy "Crash" Craddock, Cartwheel CIW AL 05001	1
42	39	WHAT AIN'T TO BE, JUST MIGHT HAPPEN Porter Wagoner, RCA LSP 4661	8
43	43	BEST OF BUDDY ALAN Capitol ST 11019	2
44	45	THIS IS JERRY WALLACE Decca SL 7-5294 (MCA)	2
45	—	WHEN YOU SAY LOVE Bob Laman, Epic KE 31375 (CBS)	1

Country Music

Nashville Scene

• Continued from page 54

two years at Juilliard; Earl Erb, his lead guitarist, has put in seven years of private study, and the Cates Sisters, who travel with him, have their doctorates in philosophy.

Bill Walker has produced Stu Phillips' first release on Capitol. He is growing in stature more and more as a producer as well as an arranger. . . . Singer Jack Greene won a singular honor in the Tennessee legislature. He was made an honorary Sergeant At Arms of the House of Representatives. Special accolades were delivered to him, and he was given a standing ovation. Greene has contributed heavily to the music industry. . . . Skeeter Davis had one of the most clever booths at the Fan Fair. She paid tribute to all the other artists, and had a theme of "Love" throughout. Her banners carried the initials LSD, which stood for Love Skeeter Davis. . . . Jerry Clower highlighted the event with the presentation of a Gideon Bible to Bud Wendell, the "Opry" manager. Jerry has been a member of the Gideons for 17 years. . . . Dolly Parton's parents were present at the "Opry" for the first time in their lives. They brought her a charm bracelet with 14 charms, each a silhouette of her parents and her 12 brothers and sisters. . . . Charley McCoy is working only selective bookings despite the surge in popularity from his recordings. . . . Marty Robbins flew to Arizona to shake off the flu, and then rushed back to perform at Fan Fair. . . . Mack Vickery is changing his name to Atlanta James. . . . An album called "Greatest Hits of Hylo Brown" is being released in Europe and Japan on the London label.



JACK GREENE and Jeannie Seely perform at the Decca segment of Fan Fair in Nashville.

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Jukebox programming

Albums Moving at Fast Pace

• Continued from page 1

are often not available. Producers of 7-in. jukebox albums are trying to bridge the gap.

Little LP's Unlimited of suburban Northfield here has doubled the rate of its jukebox album releases from six every two months two years ago to six every month now, said Richard Prutting, president.

A study of 10 albums on Billboard's recent "Top LP's & Tape" Chart shows that up until the week they peaked they were on the chart an average of 8.8 weeks. Another group of 10 LP's from a similar period in 1970 did not peak until they were on the chart an average of 16.8 weeks.

The contract with 1967 is even more dramatic. The 10 albums on the chart longest this time five years ago had an average chart life of 93.3 weeks. The average dropped to 89.1 weeks in 1970 and is 65.5 now.

"Albums are happening like they were singles," commented Roger Harvey, associate of Bernie Yudkofsky, president of another jukebox album production firm, Gold Mor Distributor, Englewood, N.J. The comment is ironical in view of the slow-up in singles activity.

A recent chart analysis showed that the duration of time from point of review to peak position on the "Hot 100" was an average of 9.9 weeks as compared to 5.7 weeks five years ago (Billboard, Mar. 18). The study also showed a decrease in the number of singles being released.

Another report on Billboard record reviews points up the contrast. LP's released in 1971 totaled 4,277, up 6.5 percent from 4,016 in 1970; singles totaled 5,372, down 5.5 percent from 5,685 the previous year (Billboard, Apr. 8).

Examples of albums peaking after relatively short periods on the charts include Neil Young's "Harvest," which peaked Mar. 18 after three weeks on the chart. It was knocked off by "America," which peaked after four weeks at No. 1 and after being on the chart six weeks. Grand Funk Railroad's "E Pluribus Funk" also peaked after six weeks.

The LP in the recent chart study that took longest to peak was Don McLeans' "American Pie," which left the top position after a run of seven weeks for a total chart life at that point of 17 weeks. Cat Stevens' "Teaser and the Fire Cat" peaked after 13 weeks and Faces' "A Nod is as Good as a Wink to a Blind Horse" peaked after 11 weeks. Chicago's "At Carnegie Hall" peaked after 10 weeks. Al Green's "Let's Stay Together" peaked after 8 weeks and "Led Zeppelin" and "Concert for Bangla Desh" both peaked after 7 weeks.

Examples from the 1970 study include "Santana" (35 weeks), "Blood, Sweat & Tears" (29) and

Crosby, Stills & Nash" (25), "Led Zeppelin II" peaked after 17 weeks, "Tom Jones" after 15 and "Three Dog Night Was Captured Live at the Forum" after 11. The Temptations' "Puzzle People" peaked after 9 weeks, Creedence Clearwater Revival's "Willie & the Poor Boys" after 7 and Rolling Stones' "Let It Bleed" after 5.

Of the 1970 group, the Beatles' "Abbey Road," showed a degree of chart life not found today. The LP took three chart leaps to land No. 1 Nov. 1, 1969 and remained No. 1 for 8 weeks finally peaking off Jan. 24 after 15 weeks on the chart. However, it remained on the chart for 83 weeks until May 15, 1971 when it fell off at No. 176.

The chart life comparison of 10 oldest LP's at this time in 1967 showed albums ranging from "Fiddler on the Roof" at 131 weeks to "Man of La Mancha" at 67 weeks. The longest chart life for the 1970 study period was 106

weeks for Engelbert Humperdinck's "Release Me"; the shortest of the 10 LP's were "Album 1700" by Peter, Paul & Mary and "Blood, Sweat & Tears," both 65 weeks. The chart life dropped for the current period where the longest is Carpenters' "Close to You" at 84 weeks and the shortest, another Carpenters' album, 47 weeks.

The problem perplexing jukebox programmers is exemplified in the fast rise of the Neil Young LP. Prutting pointed out that there has been only one single available since Jan. 1, "Heart of Gold" b/w "Sugar Mountain," during which time the album shot to No. 1. Prutting's Young LP will not be available for another two weeks (it will contain "Heart of Gold," "Harvest," "Old Man," "Alabama" and "Needle & the Damage Done").

Prutting and Yudkofsky both pointed out that they must be careful in selecting jukebox LP (Continued on page 57)

Plug 'Fabulous Fifties' Hits

By MAURIE H. ORODENKER

PHILADELPHIA — Jerry Blavat, one of the leading deejays here during what he calls the "fabulous fifties," is re-creating that era of music via specially programmed jukeboxes. The machines have been reconditioned and redesigned and Blavat is getting a guarantee of \$35 a week from locations.

Apart from his record and TV shows, Blavat was also a pioneer in record hops and bannered the play of rock and roll music. Now that he has left the airways, Blavat aims to continue his popular appeal via jukeboxes which he merchandises as "Geater Boxes."

It is the programming that makes the Blavat-operated music machines different from all others. A Geater Box is loaded with oldies only—Fabulous Fifties favorites like Jerry Lee Lewis' "Great Balls of Fire," Bill Haley's "Rock Around the Clock," Tony Bennett's "Rags to Riches," Frank Sinatra's "Nancy," Joan Weber's "Let Me Go, Lover," and Johnny Ray's "Little White Cloud That Cried."

"I started less than a month ago and already I've placed eight boxes," said Blavat. His Geater Boxes are specially designed and reconditioned music machines. While Blavat is the operator, all the machines are provided by David Rosen, local Wurlitzer distributor, his collaborator in this new venture.

The machines are placed largely in nightclubs, youth spots and taverns. Blavat tailors the record offering for each machine to fit the particular clientele of each location. And just in case his judgment may go wrong, Blavat leaves

a stack of promotional Geater-Grams in each location.

"People can write down any tune they want," he explains. "Every two weeks we add the five most requested tunes to the box. He also explained that he, as operator, gets the first \$35 of the play each week with the rest going to the location owner. "They even keep the keys," added Blavat.

When not opening up new locations for his Geater Boxes, Blavat fronts a nitery revue with a rock 'n' roll combo different nights each week at various clubs in the nearby Southern New Jersey area.

Coin Machine World

NEW MOA DATE

Music Operators of America (MOA) has changed the date of its exposition at the Conrad Hilton Hotel in Chicago to Sept. 14-16 and for the first time in several years will close "the convention on a Saturday night. The date was changed to avoid conflict with the Jewish holidays.

SWEET ROCK-OLA

Rock-Ola's furniture-look jukebox was used recently in Chicago by Carson, Pirie, Scott & Co. here in the perfume department. Faberge, to plug a new cologne called Music, gave away 45 rpm recordings of "Music" which were also demonstrated on the machine. Customers moreover were given a raffle ticket and a chance to win the jukebox, valued at "\$2,000, even more," a sales person confided.

ROCK-OLA STORY

In a city like Chicago where most newspaper jukebox industry stories hint at gangland conspiracies, the straight article is rare. However, Chicago Today financial columnist George Lazarus recently profiled Rock-Ola Manufacturing Corp. in his column Marketing Today. Lazarus' interview with executive vice president of Rock-

Programmer's Potpourri

Jazz. Atlantic: Yusef Lateef, "Nubian Lady/Below Yellow Bell" 5114; Eddie Harris, "Instant Death/A Little Wes" 5115.

Polka. Eon. Benedict, "Rock & Roll Polka/Too Soon to Know," Canyon 101; Frankie Yankovic, "Happy Wanderer Polka/Geraldine Waltz," V Records 507.

ADULT PROGRAMMING

Fast Foods Chain President Tells Objections to Jukebox

By EARL PAIGE and GRIER LOWRY

KANSAS CITY, Mo.—Jukebox operators and programmers face a hard but not impossible challenge in selling the idea of jukeboxes to management of fast food outlets now gradually changing to sit-down operation. A hint of this is in the attitude of Smaks, Inc., president Ted C. Llewellyn here. Smaks, Inc., a Midwest chain of around 40 outlets, is not using jukeboxes and instead is using background music. The outlets feature inside dining and seat around 40 people.

In outlining his objection to jukeboxes, Llewellyn noted that in a previous operation of 11 service type drive-in restaurants, jukeboxes were used and found profitable. Speaking of the older operation, which was subsequently sold, he said:

"Each of these units had dining rooms and we used jukeboxes in each operation. This was a profitable venture although careful screening of the record selection was necessary to tailor the hit records to the taste of our average customers. . . . We did experience some difficulties in customer turnover because of the reluctance on the part of the jukebox patron to leave before number played. We also found that the presence of the jukebox was an attraction in itself to the younger set. These people would meet at our restaurants to listen to the music and we were not in the jukebox music business."

Thus, Llewellyn believes jukeboxes:

- Attract the teenage crowd, which is not Smaks' market group;

- Take up needed space;
- Slow down customer turnover;
- Are not attractive to adult customers;

- Contain mostly best selling, hit records which are not the old favorites and easy listening type music that appeals to older customers;

- Result in a noise level preventing proper communications between our front line and back line personnel.

For some time, the jukebox industry has been addressing itself to developing new locations. The Music Operators of America (MOA) business seminar series in conjunction with the Notre Dame Center for Continuing Education pointed specifically at the changing nature of fast food franchises.

At the initial seminar, marketing instructor Dr. John Malone suggested operators develop a sales presentation brochure, which need not be elaborate. It would contain, for example, photographs of the newer machines, particularly the furniture, or home stereo console styled "jukeboxes."

Malone also suggested that operators develop a projected rate of return on jukeboxes. He said: "Figure out the projected profit per square foot; ask management if they are making that kind of money in the kitchen."

Some of the key objections Llewellyn raises have been met by operators. Howard Ellis, former MOA president and an Omaha operator, has jukeboxes in Lums outlets. He told over two years ago how he convinced management that jukeboxes need not be synonymous with loud music.

Recent surveys have shown that there is considerable easy listening music available. Moreover, labels are reissuing thousands of standards and oldies (Billboard, Apr. 15). Rolling Meadows, Ill. operator Wayne Hesch, for instance, is buying oldies by Elvis Presley, Tom Jones, Johnny Mathis and other artists with the same determination he buys new records and said play on oldies is exceptional.

In terms of repertoire suitable for adult locations, there is also a growing catalog of jukebox albums.

The objection to customer slow-down can also be met by programming shorter records (most standards and oldies are short).

There are certainly enough different jukebox models and wall box combinations to appeal to fast food franchise managers, many operators agree.

FLA. PROGRAMMER

Give New Singles Chance

By SARA LANE

CLEARWATER, Fla. — Welcoming requests from location owners and leaving new releases on the jukebox for at least five weeks are two elements in the programming philosophy of M. A. Brewer, co-owner of Gulf Coast Music here.

As with other more astute programmers who are aware of the long life records are now enjoying on the charts, Brewer tries to buy early and take advantage of the build-up in popularity.

"I pay particular attention to Billboard's 'New Radio Action and Billboard Pick Singles' page because many records I buy won't receive heavy air play until two or three weeks."

Brewer then gives the new releases a chance by leaving them on the boxes.

This patient philosophy ties in well with a recent study showing that records are taking a longer period to peak on the charts and therefore stay on the charts longer (Billboard, Mar 18).

The study showed that 10 records on the "Hot 100" took an average time of 9.9 weeks from time of review to peak position as compared to 5.7 weeks five years ago. Average weeks on chart was 9.3 compared with 7.3 in 1967.

Brewer's patience is wise as shown by examples during the past several months of records that took considerable time to peak. Undisputed Truth's "Smiling Faces Sometimes" took 17 weeks to peak.

Requests, of course, are an early sign of a potentially popular record. "I try to give 100 percent cov-

(Continued on page 57)

LP's Unlimited Expands

NORTHFIELD, Ill.—Little LP's Unlimited is expanding its operation beyond that of producing jukebox albums. Richard Prutting, president, indicated that he plans to form a label, although he said there is little definite at this time. He will maintain the jukebox al-

bum business as the prime concern of the company.

The firm's catalog of jukebox albums is steadily expanding too. He plans to release in the next two weeks albums by Neil Young, Sonny & Cher, Freddie Hart, Loretta Lynn, Myron Floren and Al Jolsen.

Prutting, now working with a dozen different labels, said he must seek out the advice of one-stops and jukebox programmers in order to know what product to release. For example, Freddie Hart has two albums but Prutting chose the older one with "Easy Lovin'." He said: "I think that song will become a standard and the one-stops agreed."

The next release will bring the Little LP's Unlimited catalog to 88 titles (see separate story on albums).

L. A. Location Suit

LOS ANGELES—Superior Music & Amusement, the jukebox agency of Michael Frontina and Ben Gonzales, has filed suit in court here against William and Phyllis Beausoleil's Stardust Room for \$17,466. The suit claims the local nitery broke a long-term \$30-weekly jukebox rental contract with Superior after 26 weeks.

What's Playing?

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

Buchanan, Mich.; Easy Listening Location

Frank Fabiano, programmer,
Fabiano Amusement Co.



Current Releases:
"A Horse With No Name," America, Warner Bros. 7555;
"A Cowboy's Work is Never Done," Sonny & Cher, Kapp 2158;
"Every Day of My Life," Bobby Vinton, Epic 10822;
"Heart of Gold," Neil Young, Reprise 1065;
"Mother & Child Reunion," Paul Simon, Columbia 45547.

Chicago; High School Age Location

Paul Brown, operator;
Betty Schott, programmer;
Western Automatic Music Co.



Current Releases:
"The Family of Man," Three Dog Night, Dunhill 4306;
"Morning Has Broken," Cat Stevens, A&M 1335;
"Me and Julio Down by the Schoolyard," Paul Simon, Columbia 45585.
Picks:
"Tumblin' Dice," Rolling Stones, Rolling Stone 19103;
"Baby Blue," Badfinger, Apple 1844.

Chicago; Soul Location

Moses Proffit, operator;
John Strong, programmer,
South Central Novelty Co.



Current Releases:
"I'll Take You There," Staple Singers, Stax 0125;
"Look What You Done for Me," Al Green, Hi 2211;
"Hearsay," Soul Children, Stax 0119.

Fargo, N.D.; Country Location

Gerold W. Staska, programmer,
United Music Co.



Current Releases:
"What Ain't to Be," Porter Wagoner, RCA 0648;
"A Thing Called Love," Johnny Cash, Columbia 45534;
"Chantilly Lace," Jerry Lee Lewis, Mercury 73273;
"All His Children," Charley Pride, RCA 0624.
Oldies:
"For the Good Times," Ray Price, Columbia 45178;
"Easy Lovin'," Freddie Hart, Capitol 3115;
"Never Ending Song of Love," Dickie Lee, RCA 1013.

Fertile, Minn.; Campus/Young Adult Location

Duane Knutson, programmer,
Automatic Sales Co.



Current Releases:
"A Horse With No Name," America, Warner Bros. 7555;
"Heart of Gold," Neil Young, Reprise 1065;
"Lion Sleeps Tonight," Robert John, Atlantic 2846.
Oldies:
"Candida";
"It's Too Late."

Galion, O.; Country Location

Larry Faust, programmer,
Hopkins Music Co.



Current Releases:
"(Lost Her Love) on Our Last Date," Conway Twitty, Decca 32945;
"Manhattan Kansas," Glen Campbell, Capitol 3305;
"If It Feels Good, Do It," Dave Dudley, Mercury 73274.
Oldies:
"Chantilly Lace," Jerry Lee Lewis, Mercury 73273;
"Cry," Lynn Anderson, Columbia 45529.

Omaha; High School Age Location

Howard Ellis, operator;
Rollie Stevenson, programmer,
Coin-A-Matic Musc Co.



Current Releases:
"A Horse With No Name," America, Warner Bros. 7555;
"Puppy Love," Donny Osmond, MGM 14367;
"I Gotcha," Joe Tex, Dial 1010;
"A Cowboy's Work is Never Done," Sonny & Cher, Kapp 2163.

Portland, Ore.; Campus/Young Adult Location

Don Anderson, operator;
Margaret A. Barnes, programmer,
A & A Amusement Co.



Current Releases:
"The First Time Ever I Saw Your Face," Roberta Flack, Atlantic 2864;
"Heart of Gold," Neil Young, Reprise 1065;
"A Horse with No Name," America, Warner Bros. 7555.
Oldies:
"Spanish Harlem," Aretha Franklin;
"Stagger Lee," Tommy Roe.

Rockford, Ill.; Country Location

Charles Marik, operator;
Jerry Schultz, programmer,
Star Music Co.



Current Releases:
"I Started Loving You Again," Charlie McCoy, Monument 8529;
"Lost Forever in Your Kiss," Porter Wagoner & Dolly Parton, RCA 0675;
"A Thing Called Love," Johnny Cash, Columbia 45534;
"All His Children," Charley Pride, RCA
Pick to cover pop:
"I Started Loving You Again," Charlie McCoy.

Rolling Meadows, Ill.; General Locations

Robert Hesch, programmer,
A & H Entertainers



Current Releases:
"The First Time Ever I Saw Your Face," Roberta Flack, Atlantic 2864;
"Doctor My Eyes," Jackson Browne, Asylum 11004;
"A Horse with No Name," America, Warner Bros. 7555;
"Heart of Gold," Neil Young, Reprise 1065;
"Way of Love," Cher, Kapp 2158.
Oldies:
"Green, Green Grass of Home," Tom Jones;
"Chances Are," Johnny Mathis.

Jukebox programming

Coin Machine World

• Continued from page 56

The German firm will be called Gunter Wulff GMBH and will continue under the direction of Gunter Wulff and Harro Koebke as managing directors. The purchase means that Bally is now the largest marketer of slot machines in Europe, said president William T. O'Donnell.

ROCK-OLA SCHOOLS

At recent schools conducted by field service engineer William Findlay at Portale Automatic Sales, Los Angeles and Empire Dist. Chicago. In Los Angeles: Jim Wilkins, Phillip Giannone, Portale; Hy Weiner, Chuck Carter, Jr., 20th Century Music, Los Angeles; Howard Smith, D & H Products, Temple City; L. A. Sterling, Baldwin Park; A. L. Dugger, Dugger Music, Los Angeles; Jim Widge, Cliff Griffin, Servomation, Ontario; Bernie Schlossman, Stan Mar Amusement, Los Angeles; Larry Lewis, Joe and Emil S. Winter, Tri Amusement, San Bernardino; Ralph Henning, Dick Dickerson, AAA Amusement, Oceanside (see photo). In Chicago with hosts Gil Kitt (Empire owner), Joe Robbins and Jack Burns; Frank W. Polyak, Rock-Ola; Leo Zeitlin, Flip's Enterprises; Samuel Ward, Blue Bird Inc.; Ray Breen, Argary Eaton, Clover Music; Jerry Schultz and Charles W. Smith, State Music; Edward Vaissulos and son, Apollo Vending; Clarence Thiel, Jerry Ebert, Syl Kindler, Hastings Dist., Milwaukee; Arnold Emmerling, Windy City Music; James Scott, Allied ABC; Al Hucjek, Hi Fi Music Co.; Leo Gingrey, United; Patrick G. Corcoran, Sandler Vending, Minneapolis; Ruddy Sherman, South Central Novelty Co.; Arnold Sharrow, Boyde L. Simpson, Amusement Service Co., LaPorte, Ind.; Rene E. Pirard, Mike Cacarovski, W. Lipinski, John Stasi, Frank DeWar, Melody Music Corp.; Dale Presterl and Rich Ensch, North Shore Vending, Kenosha, Wis.; Ronald Hayes and Ronald Thornton, Ron's Service; Richard Fousek, Alfred Reiter, Paul Friedman, Apex; Donald Cole, Carl Rushton, Dave Logsdon, Calderon Bros. Vending, Indianapolis; Dave Magum, R. Vanguri, Joseph Patterson, Empire; Bruce McDonald, Valley Music

Albums Moving At Fast Pace

• Continued from page 56

material because they do not enjoy a return privilege on product unsold. There is also a delay in preparing the mini jackets, though Prutting does not use exact replicas as Yudkofsky does.

"When there is as tremendously popular artist, the jukebox programmer can try to use older material if he can find it and make sure he is using everything available that is good," Prutting said, "until the jukebox album is available."

He pointed out that Elton John's "Tumbleweed Connection" jukebox LP is still selling well. One reason, he points out, is that John has had only two singles released in the past year, according to Star Title Strip Co. lists: "Friends," in February, "Levon" in December.

However, Prutting counters the fast pace of LP's by pointing out that he is selling large quantities of albums featuring standard repertoire and artists such as Jan Garber, the Ink Spots, Les Brown and others. This too, though, may tie in to the steadily decreasing amount of singles product available for certain programming requirements.

Give New Singles Chance

• Continued from page 56

erage in requests," said Brewer, a former insurance salesman who said he got into the jukebox business by a fluke.

"One of my standard questions when I first see a location owner is to ask what his requests are for the week. Of course, if there's some drunk in the bar asking for something I know won't be played, I will ignore that. But requests are extremely important."

Other programming criterions include careful listening to radio stations. He said he listens all the time and constantly switches from one station to another. He studies the charts assiduously. Additionally, he listens to the advice of Paul Yoss, manager of the Seeburg-South Atlantic one-stop chain with headquarters in Miami.

Brewer said that during the four years he and his brother have owned Gulf Coast Music he has tried various one-stops but finds that he gets the best service from South-Atlantic. "They give me at least an 80 percent fill on requests. If they don't have a request in stock, they try to get it from their other branches."

He said mobile one-stop trucks covering Florida "only carry fairly small quantities of each record. If I am second or third in line on the truck route, the record I want will probably be gone." He said mobile one-stops do not fill requests efficiently enough to suit him.

Although Brewer is located across the state from Miami, South-Atlantic has a WATS line that allows Brewer to call in an order each Thursday at a regular time, usually between 2-4 p.m. The order is received the next day.

Gulf Coast's locations stretch from Hudson to Sarasota. They are categorized as country, kid, lounge and soul. Some of the country spots allow Brewer to mix country and lounge-type music. At least a dozen of the lounge locations now go for soft rock, records such as

"The Family of Man" and many of the 5th Dimension's releases.

Despite the current popularity of oldies and standards, Brewer only occasionally is asked for the old Glenn Miller or Tommy Dorsey re-issues.

Like any programmer, he trips up. "I covered with 'Down by the Lazy River' believing it would play like crazy—but it did nothing in any of my locations."

Recent advance purchases included Van Morrison's "Cannonball," Glenn Campbell's "Manhattan Kansas," Isaac Hayes's "Let's Get Together" and "Joe Simon's "Pool of Bad Luck."

"A couple of these were recommended by Yoss and I usually take his word on what's going to make it. I have found him to be the most knowledgeable one-stop person in the state. Nine times out of ten, he's right in his predictions."

Gulf Coast locations are still experiencing good play on Al Green's "Let's Stay Together," which disappeared from the "Hot 100" Mar. 18 after 15 weeks on the charts. The 5th Dimension's "Last Night I Didn't Sleep at All" and America's "A Horse With No Name" are two others still spinning boxes for Brewer.


Brewer said 80 percent of his locations are now at two for a quarter play. High school age locations are however still three for a quarter.

How did an insurance man wind up as a jukebox operator? "My brother had come to Florida looking for work and found a job with Gulf Coast Music. I started dropping around not only to visit my brother, but also to try to sell some insurance to the employees."

Dropping around soon turned into part-time work and the business so interested Brewer that he got out of insurance and became a full-time employee. He and his brother took over Gulf Coast when the previous owner died.

"I wouldn't trade places with anyone," Brewer said.

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International News Reports

Col Canada Is Helping Olympic Team, Schools

By RITCHIE YORK

TORONTO—Columbia Records of Canada is lending its support to a charity album project designed to raise a total of \$1 million for the Canadian Olympics team and local school boards.

Four separate anthology albums of Canadian music are being produced through the auspices of Columbia's Special Products division—with the themes of rock, MOR, country and French Canadian.

As part of a nationwide Olympic week in Canada, school children across the country will embark on a door-to-door album sale campaign.

Columbia Special Products manager, Len Friedman, said each of the albums will be packaged in a high-quality gatefold jacket and will sell at \$5 per unit.

The albums will be pressed with a special Olympic gold medal label at Columbia's newly-opened plant.

Friedman said that Columbia anticipates losing money on the project, but is prepared to proceed because of the worthy nature of the endeavor.

Half of the profits will go to the Olympic Trust Fund to send Canadian athletes to the next

Olympic Games, and the other half will remain with local school boards. An enormous national media advertising campaign will be conducted to ensure consumer knowledge of the project prior to the student house calls.

Friedman said that it was hoped \$500,000 would be raised for each of the two recipients. "We have experienced tremendous co-operation from record companies, the minister of education and local school boards," Friedman said.

Most of Canada's foremost recording artists have agreed to donate familiar cuts to the project. The only two artists which have declined to take part are Gordon Lightfoot and the Guess Who.

But the majority of hot Canadian acts have indicated their willingness to help out wherever possible. This includes Lighthouse, Crowbar, the Stampedes, Chilliwack, Anne Murray and Doctor Music.

Columbia is actually coordinating the project through Friedman's office. The actual artist lineup for each of the four disks will be announced shortly. The Olympic week will take place the first week of June.

Stereodyne Is Bought by A U.S. Group

TORONTO—A group of U.S. businessmen has acquired Stereodyne (Canada) Ltd. and the company will become a fully-functional record-tape operation.

Ron Newman, music marketing executive, has been appointed president of the new company. Newman was formerly national sales director of album product at Motown in Detroit, and prior to that, he was national sales manager of Motown's Canadian distributor (at that time) Phonodisc.

Newman returned to Canada some two years ago to head Stereodyne. During that period, the organization has grown rapidly, especially in the rack jobbing field. Stereodyne now operates tape/racking branches in Vancouver, Calgary, Winnipeg and Montreal, with a Moncton (N.B.) branch and office.

Primarily Stereodyne has been involved in the manufacture of 8-track and cassette tapes under the trade mark of Dynapak.

The company has just acquired Canadian tape distribution rights to the Alshire, Somers and Oscar labels and other licensing agreements are now being negotiated.

Bob Karr will continue on as national sales manager, and he is now on a national trip with Newman outlining the company's plans.

Newman said that the intention is to build Stereodyne into an international operation headquartered in Canada. U.S. principals in the venture are James L. Daigle and Robert H. Jackson of Cleveland.

Play Gets Strong Play—And Only 6 Months Old

COPENHAGEN—The Young Play Records label, headed by Joergen Klein, has established itself solidly in just over six months of existence, including a Danish chart topper throughout three of those six months.

Kleinert, formerly chief of Oktav here, founded Play on Aug. 15 of last year, plus his own publishing enterprise JK Music, and is also running Kleinerts Musik Forlag, a family business. He also represents London's Avenue Records here, with a sales tally of 45,000 budget albums over six months, and Norwegian Continental Cassettes. The latter's sales figures for the same period is 40,000, an exceptional achievement in view of the low-key state of the Danish tape market heretofore.

Play's marathon No. 1 in Denmark was "Fut I Fejemoejet" (roughly "Things Are Happening") written and recorded by John Mogensen, which hit the chart top on Dec. 15 and stayed there until March 24 this year. It has sold over 50,000 copies to date.

Kleinert signed Mogensen while still at Oktav Records, now run by managing director Boerge Binderup. Kleinert produced Mogensen's LP "Der Er Noget Galt I Danmark" ("There's Something Rotten In Denmark") for Oktav, which

has comprised all Mogensen songs except one. The album sold 10,000, and the title song in single version reached 40,000.

Mogensen's single debut for Play was "Soendag Morgen" a Danish translation by Mogensen and Kurt Ard of Kris Kristofferson's "Sunday Morning Comin' Down." Other Play artists are Weavers Green from Britain, who have scored their biggest European success in Denmark, and girl singer Karin Paaske. An LP round-up of Play's single successes during its short history has sold over 7,000 copies.

UA Pub Bows Label in England

LONDON—Avalanche Records has been launched in England as the label of the United Artists Music Publishing Group here. The office is headed by Noel Rogers, managing director of UA Music for the United Kingdom and Europe. Recording operations are handled by Roger Welch. Promotion is the baliwick of Mike Claire and Richard Gillinson.

Debut release on the new label is Ed Welch's single, "I Should Have Been A Lady."

U.K. Recommends Code of Conduct for List Pushers

LONDON — The government has recommended a code of conduct for pop festival promoters. Graham Page, Minister for Local Government and Development, told the standing committee debating the Night Assemblies Bill in the House of Commons that the code of conduct should be created and regularly revised by a team of independent advisers.

The code is one of the proposals made by a working party set up by Peter Walker, Minister for the Environment, to investigate "the role of voluntary organizations and youth in the environment."

2d Non-Stop Music AM Play

PARIS — The French ORTF state radio-tv network has inaugurated its second non-stop music AM program FIM, to serve the southern Marseilles region.

The decision was taken following the success of FIP, France Inter Paris, created in 1971 mainly for housewives and motorists. The accent is on music, with brief news, weather and traffic condition inserts.

French Mfrs Raising Retail \$

• Continued from page 1

sleeve albums from \$5.68 to \$6.34. Cheaper rate albums, formerly \$4.20 have risen to \$4.85, and in one case, the category has risen from \$3.38 to \$4.20.

Low-price budget albums have now leveled out in price to either \$2.30 and \$2.54, while certain manufacturers have increased deluxe classics albums from \$7.34 and \$7.70 to \$8.

Certain other changes have been made in childrens book-records where a double tax system prevails, but cassettes and cartridges appear to have remained untouched for the moment.

The French recording industry information center CIDD, in a circular announcing the Ministry decision said: "It is understood that each producer has complete liberty to determine wholesale prices within or outside the code letter system." As all major companies

The full report of the working party will not be published until next month, although among its recommendations is a proposal that an independent body of unpaid advisers should be created to investigate the difficulties and problems of pop festivals. It would also employ paid advisers to collaborate with both local authorities and promoters.

The report comments: "There appears to be a trend towards two separate types of festival; those organized for profit and those organized for some kind of community or social purpose. It would seem that an independent national body of unpaid advisers representing young people with previous experiences and local authorities should be set up."

The advisers would be able to test the feasibility of proposed festivals and possibly, with the co-operation of various trust grants, make available finance for non-profitmaking festivals.

The code of conduct created by the advisory team, Page told the standing committee, would create a greater liaison between promoters and local authorities and it would also serve as a guide if cases want appeal.

have remained within the system records and tapes must bear the code letter referring to the wholesale price.

Trade reaction has been totally favorable to the price move in the wake of dwindling profits resulting from the price freeze and ever-mounting production and artistic costs. Vogue general manager Cesar Rossini summed it up: "We are very happy after nine years of price-fixing. Basic materials, salaries and other costs have gone up so much."

CBS president Jacques Souplet, newly-elected president of the French trade association SKICOP, described the increases as a "minimum" when profit margins were "at the limit." Both Souplet and RCA president Ted Insley agreed the increases would not affect sales, although Insley noted there may be a two-month settling-in period.

EMI Italy in Dept. Shifts

MILAN—EMI Italiana's creative and commercial departments are being shifted from Milan to Rome effective July 1. The firm's promotion and PR office, headed by Marco Bignotti, has been working out of the capital city since Feb. 1 and the new move means it will now be joined by the marketing, sales, domestic and international pop, classical and art departments.

EMI's publishing company, Voce del Padrone, remains in Milan and the moves do not effect the firm's pressing plant at Caronno Pertusella.

However, the shift has resulted in a shake-up of executive personnel within the organization. The commercial department has been split into two divisions, marketing and sales, with Bignotti taking on responsibility for the former. Lino Terruzzi, manager, international catalogue, and Michele Corradi, manager, classical catalog, will work in conjunction with Bignotti.

Giampiero Schussel, a&r manager of the pop department, has resigned in the reshuffle but will continue to work with the company—probably as a producer.

Lamm Dies

NASHVILLE—Funeral services were held here Monday (18) for Robert (Bob) Lamm, the vocalist who sang the first million-selling record recorded here, Francis Craig's "Near You." He received the standard \$50 vocalist's fee in 1947. He also sang on the sequel song recorded by Craig, "Beg Your Pardon." Later he sang with John Gordy and Owen Bradley. Blinded in infancy, he overcame his handicap by transcribing music and lyrics into Braille.

Klees Gets \$35G in Libel Action Vs. Pub

TORONTO—Stan Klees, one of Canada's most prominent record producers of the sixties, this week was awarded \$35,000 in damages plus costs in a libel action in the Ontario Supreme Court.

Klees' action, which took almost five years to reach the courts, was against the Telegram Publishing Co. Ltd., writer David Cobb, CHUM Ltd. and former CHUM music director, Bob McAdorey.

Klees had sought \$60,000 personally, \$30,000 on behalf of his company, Stan Klees Ltd. in business as Red Leaf Records, and \$25,000 in punitive damages.

The case, which took almost four weeks to be heard, was tried before a civil jury and Justice Mayer Lerner.

Through his counsel Boris Freeman, Klees claimed that an article which appeared in the Toronto Telegram in July, 1967, under the by-line of David Cobb, contained defamatory statements.

During the trial, Klees said he believed he had been blacklisted, and that he learned through artists he handled that they would not get airplay if he continued as their producer.

Cobb's story included several quotes from the then CHUM music director Bob McAdorey, referring to the artistic ability of Klees.

Witnesses for CHUM and the Telegram included Arc Records' executive Bill Gilliland, CKLG music director Roy Hennessy, Ocean's manager Tom Wilson and Gary Parr of CKLG Kingston.

The Canadian Radio-Television Commission, the regulatory body for broadcast licenses, is reported to have ordered a complete transcript of the trial. Among Klees' most successful artists were Little Caesar and the Consuls, Jack London and the Sparrow, Shirley Matthews and the British Madbeats.

S. R. Fest Singles Slow

MILAN—Sales of singles from this year's San Remo song festival have on the whole been disappointingly low according to dealers. Of the singles following the festival earlier this year, "Jessel" by Delirium which topped the Italian charts and "I Giorni Dell'arcobaleno" by Nicola di Bari, festival winner, have both done fairly well saleswise as have the entries of Nada (RCA), Peppino Gagliardi (King/Fenit-Cetra), Gianni Morandi (RCA) and Marcella (CBS-Sugar).

In fact, Marcella was virtually unknown before her festival appearance.

However, sales of most of the other entries have been less encouraging which dealers feel is a reflection of the low standard of the San Remo songs this year. Some Italian industry leaders are also beginning to feel that the annual festival is becoming less significant as the years go by.

It is reported that sales of blank cassettes rose sharply immediately

before the festival indicating that many people recorded the three-day event on tape as it was being televised rather than buy the singles that were subsequently released.

Cohen Concert in Vienna Cut Live

VIENNA — Leonard Cohen's recent concert at the Vienna Konzerthaus was recorded live for an album and in addition a 1½ hour color film was shot by Cohen's own film production unit.

The film is expected to be released in September with an album following at the end of the year.

Although all the seats in the 2,000 seater hall had been sold out an estimated extra 300 turned up to see Cohen perform. The tickets for the show ranged from \$1.20 to \$9.50. Following the Vienna Concert, Cohen is making further appearances in Europe.

APRIL 29, 1972, BILLBOARD

From The Music Capitals of the World

SAN JUAN

Olga Guillot (Musart Records) in a four-week engagement at Caribe Hilton Hotel as a solo act. . . . **Bobby Darin** (Dimension) at El San Juan Hotel. . . . **Dakota Staton** (MGM-Capitol) in her first 1972 booking at El Flamboyant Hotel.

RCA Distributors Kelvinator Sales of P.R. hosted a party for Mexican pianist-singer-composer **Armando Manzanero** at El Josco Nightclub where the artist is also booked for a long engagement. Manzanero is the composer of the tune "Somos Novios" (We are Sweethearts) later made into the international number "It's Impossible." He will also appear on TV Channel 4 during this stint. **Chucho Avellanet** (UA Latino) and **Lisette** (Borinquen Records) opened their main attraction show at El San Juan Hotel for a four-

week booking. Many local celebrities from government and entertainment-advertising fields, including Gov. Luis A. Ferre, attended the opening night (April 11). Avellanet will also play three luncheon concerts at Sheraton Hotel backed by Apollo Sounds and Los Thunders during secretary week April 26-28. Other Puerto Rican/Latin recording artists busy at the following spots were: **Julio Angel** (TR Records) at El Hipocampo. . . . **Danny Rivera** (Velvet) as an actor-singer in the play "Un Sabor a Miel" (A Taste of Honey) at the Tapia Theatre.

Hugo Santana, Brazilian singer (Hit Parade Records) at a new Santurce nightclub La Coneja. **Raymond G. Carpenter**, executive of Broadcast Music, Inc. (BMI), based in Miami, presented the Shrine Project of the National Exchange Club to the Public Music Schools of Puerto Rico at a celebration held in the Board of Education Building in Hato Rey. The Freedom Shrine consists of 29 historical documents from priceless originals that depict the early history of the U.S. **Dr. Jose M. Gallardo** accepted the gift in the name of the music schools. The brass band of the school, all high-school age students, played during the act.

Puerto Rico's Gov. **Luis A. Ferre**, who is also an accomplished amateur pianist, played as soloist with Orquesta Sinfonica under the direction of maestro **Enrique Guigui** at a concert dedicated to the Puerto Rican Youth, at El San Juan Hotel. The governor played Beethoven's Third Concerto for piano and orchestra, the first movement. This act was sponsored by the Federation of P.R. Musicians (AFM Local 468), Festival Casals, Inc., Music Performance Trust Fund and El San Juan Hotel. It was televised via Channels 6 & 3.

ANTONIO CONTRERAS

LONDON

In an effort to build up its creative strength and to achieve greater chart penetration, Pye is cutting down its artist roster and in the next few months will be starting on all-out bid to develop a new image for the company. In the past year creative director

(Continued on page 60)

Much of it has not been available in Britain and RCA will be releasing it in a series of bargain-price double albums. Deal also includes the tape rights, but not until after June 30 when Fantasy's arrangement with Ampex expires.

Responsibility for the Fantasy label will be in the hands of Richard Swainson, with Graham Haysom managing the Prestige catalog.

In Europe, Fantasy remains with the same licensees as during its association with UA. However, the contracts are now direct with Bellaphon (Germany), M u s i d i s c (France) and EMI (Holland, Belgium and Scandinavia).

GRT Handles Recoton Line

TORONTO—GRT of Canada will establish a separate division to handle its line of Recoton Accessories.

The Recoton division will be under the direction of Harry Hrabinsky, who has been upped to national sales manager for accessories.

Hrabinsky resides in Calgary and functions as Western region sales and promotion manager. Since many of Canada's largest accessory buyers are located in Alberta, Hrabinsky will continue to base himself out of that province. He will retain his western sales position, but is turning promotion over to Glen Gore-Smith, who was GRT's national promotion manager.

Gore-Smith requested that he be transferred to his home province, and he will work out of a Vancouver office.

Brian Ayres has been appointed Ontario promotion manager, and the entire promotion staff will now report to marketing manager, Ed LaBuick. Montreal-based Ken Dion has been retained to handle GRT promotion in the East.

RCA New U.K. Outlet For Fantasy-Prestige

LONDON—New outlet for the Fantasy-Prestige catalog in the UK will be RCA. The American company has acquired the label, previously with United Artists, on a three-year licensing deal and will be releasing the new Creedence Clearwater Revival album, "Mardi Gras" May 5.

So far no other material has been given a release date, but RCA is planning to turn the spotlight on the extensive Prestige jazz catalog in the coming months. Artists who have recorded for Prestige include Dave Brubeck, Gerry Mulligan, John Coltrane, Miles Davis, the Modern Jazz Quartet and Thelonius Monk.

Sonet Deal With Venice

AMSTERDAM—Following negotiations between Art and Dorothy Rupe of Venice Music Inc., Hollywood, Dag Haeggovist of Sonet Sweden and Joop Portengen of Sonet-Holland, the Dutch Sonet company will now represent Venice in Holland. Venice continues as one of the world's most important rock catalogs with records by Elvis Presley, the Beatles and Tom Jones among others.

APRIL 29, 1972, BILLBOARD

Canada Executive Turntable

Clyde McGregor named national merchandising manager for Playboy Records. McGregor, who was formerly associated with Astra Records and Kinney Music will report, to general sales manager, Lee Barley.

★ ★ ★

Dan LaRoche has been appointed national sales and promotion manager for the Boot family of labels. LaRoche's main objective will be to co-ordinate the sales and promote activities of the distributor, London Records. Prior to joining Boot, LaRoche worked for Stereodyne and Phonodisc.

R. Rennie to Phonogram

LONDON—Roland Rennie, former managing director of Polydor, has been appointed creative director of Phonogram, in a personnel reshuffle initiated by executive chairman Steve Gottlieb in his first move since the departure of Fred Marks.

Rennie, chairman of DGG London since John Fruin took over as head of Polydor two years ago, will be given the major responsibility for securing product, a role he fulfilled with distinction during his spell at Polydor. He takes up his duties on May 1. Future of DGG's London office remains undecided, but it is likely to remain in existence, although not under Rennie's daily control.

Greece Fest July 7-9

NEW YORK — The Olympiad of Song, an international pop music competition, will be held for the fifth year at the Panathenean Stadium in Athens, on July 7, 8 and 9.

More than 48 countries are expected to compete in the 5th Olympiad for prizes in songwriting and performing. Songs must be submitted by May 10, and will be judged by an international jury.

The Olympiad of Song is under the patronage of the Greek Ministry of Civilization and Sciences. George Ekonomidis is artistic director, and T. Cambas is deputy artistic director.

Publicity for the Olympiad is being handled by Michael Panayotopoulos, of the Greek press and information service.

Presidentti to Tour Britain

HELSINKI—Tasavallen Presidentti, a leading Finnish heavy band recording for Love Records, will be the first group from this country to tour Britain when they begin a month of UK engagements on May 12.

The British gigs are being sponsored by Sonet Productions Ltd., which is also mounting promotion on the group's latest album produced in Sweden by Sam Charters. American blues expert now resident there, and a solo LP by group guitarist Jukka Tolonen.

During the British tour, Tasavallen Presidentti will feature their new lead singer Eero Raittinen, who succeeded British-born Frank Robson. After the UK dates the group returns for a tour through Scandinavia.

Polydor to Issue First Intl Disk by Andersson

STOCKHOLM — Polar artist Lena Andersson, 17, gets her first international disk release this month when Polydor issues "Saj De Med En Sang"—"Better To Have Loved (Than Never Loved At All)"—in Britain and several other territories. The B side is "Cecilia."

Polydor holds release rights in the U.S., Australia, New Zealand, New Guinea, Fiji, Germany, Switzerland, Austria and Japan. She recorded a German version, and will represent Scandinavia at the Tokyo Music Festival on May 13 with "Better To Have Loved."

The song was written by Benny Andersson, Stig Anderson and Bjorn Ulveaus, and the English lyrics were penned by Tony Waddington and Wayne Bickerton. Bickerton produced the disk in London with Ulveaus and Benny Andersson, and the song came third in the Swedish eliminating contest for this year's Eurovision Song Contest, subsequently win-

ning a place in the Swedish best-seller chart.

Miss Andersson was invited to take part in the Tokyo festival after Stig Anderson, her manager and record producer but not a relative, played the disk to representatives of Watanabe Music at MIDEM in January. She will record a single in Japanese during her 14 days in Tokyo, and prepare an album for the same market. She was discovered by Anderson just over a year ago.

Bjorn Ulveaus and Benny Andersson, co-writers of "Better To Have Loved," are already well known in Japan, where their own recording of their song, "She's My Kind of Girl," is a hit with sales over the 250,000 mark.

Philips-Sonora Gets a Trophy

STOCKHOLM — A diamond disk trophy has been awarded by Phillip-Sonora for over 50,000 sales of the LP "Pa Rymmen Med Pippi Langstrump" (Escaping With Pippi Longstocking). Receiving the award are the Pippi children, who are Inger Nilsson (Pippi), Maria Persson (Annika), and Per Sundberg (Tommy), and also the composer Georg Riedel and lyricist Astrid Lindgren.

Other albums and musicassettes in the series are "Har Kommer Pippi Langstrump" (Here Comes Pippi Longstocking) and "Pippi Langstrump Pa De Sju Haven" (Pippi Longstocking Of The Seven Seas), and total sales of the three albums are nearing 345,000.

Under Gottlieb's new blueprint. John Mair is promoted to general sales manager with responsibility for national sales, special projects, export and international exploitation, and Hilton Price becomes general marketing manager.

Replacing Mair as home sales manager is Bill Groves. John Hardman will concentrate on special projects, with Roy Tempest switching from the post of pop product manager to export and international exploitation manager.

In the marketing division, Rex Oldfield becomes pop marketing manager with responsibility for product, promotion and press activities.

Other jobs within Phonogram, including those of John Franz as head of a&r and Fred Kent as financial controller, remain unchanged.

A completely new appointment is that of Alan Powell, formerly with the sales force, who will head an artists relations department.

"This will be a team operation with the emphasis on the creative area where we have not necessarily been strongest," commented Gottlieb.

'Superstar' Cover Rush

PARIS—Barclay and the French publishing company Sim-Beuscher have rushed a cover-version album of "Jesus Christ Superstar," featuring most major Barclay artists, to coincide with the French premiere of the show on April 19.

The album, jointly promoted by Barclay a&r manager Richard Bennet and Charlie Ganem of Sim-Beuscher, includes Joel Daydé performing the title number, together with the Poppys child group with Hosanna," Eddie Mitchell with "Even On My Mind" and Nicoletta with "I Don't Know How To Love Him," which has already been recorded in French by Vogue artist Petula Clark.

The French lyrics of the show have been written by Pierre Delanoe, program chief at the Europe No. 1 independent radio station, and the album also includes songs by Barclay artists Jeannie Bennet, Nino Ferrer, Mariane Milne and Maurice Dulac, Emmanuel Boosz and Zanini.

Barclay released the original version a year ago. The French version has been produced by Richard Bennet and Barclay artistic director Leo Missir. The French stage recording, produced by Andre Chapelle, is being released by Philips.



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From The Music Capitals of the World

• Continued from page 59

Peter Prince has dropped 30 percent of the company's artist roster and is currently negotiating with two well-known artists to join the label. Prince admitted to *Billboard* that in the past Pye has become known as a company with competent distribution but which has not been notably strong in talent areas, particularly in attracting name artists. Pye has now finalized a deal with **Creed Taylor** for the launch under their own logos of the American CTI and Kudu labels. CTI and Kudu will be introduced in May with albums by **Grover Washington, Astrud Gilberto** and **Esther Phillips**. Deal is for three years and covers the UK and some export territories. At the moment Pye's major product supplier is the Festival label which produces **Labi Siffre** and **Olivia Newton John**. . . . After nearly a year as a caretaker secretary of the Music Publishers' Association following the death of **Archie Montgomery** last May, **David Toff** has finally been elected secretary of the APA. He will have a three-year contract with the MPA and one of the conditions of the job was that he ceased to be a full-time music publisher. He has assigned his **David Toff Music** catalog and the Era catalog to Mini-music and Chappells respectively.

Harry Saltzman's music publishing company, Hilary, which is run by **Ron Kass** and **Tony Bramwell**, has signed a sub-publishing deal with the recently formed ASCAP company, Swamp Fox Music. The company handles the compositions of **Tony Joe White** and the three-year deal was concluded by Kass and Bramwell with **Tony Joe White's** manager, **Peter Asher**. White comes to this country in June for personal appearances for the MAM organization. . . . Songwriter-producer and music publisher **Tony Hiller** who has been in America this week reports that his song, "United We Stand," which he wrote with **Peter Simmons**, was one of the most performed British songs in the ASCAP repertoire in 1970. Hiller also reveals that there is a strong possibility that the song will be used by the Democratic party during the coming presidential elections. . . . **Peter Aldersley**, head of the RCA creative services department left the company to develop his own firm which will be involved in conference and festival organization and radio and TV production. . . . **John Mosely**, director and technical consultant of the Command recording studios has recently completed a scientific study of quadraphonic matrix systems to determine which gave the best results. Mosely is currently in America disclosing his findings at a special seminar and he is scheduled to be in Los Angeles on May 4 to attend a similar convention.

Following the success of **Chicory Tip's** recent UK hit, *Son of My Father*, producer **Roger Easterby** and **Des Champ** have signed a five-year worldwide deal for exclusive rights to product produced by their Santa Ponsa company with CBS. . . . BASF, the German tape giant, will launch its own record label in the UK in September. **David Rickerby**, staff member of BASF's UK operation, is in charge of setting up the launch and although no distribution deal for the label has been concluded he has had talks with several independent producers to supply product for the label. . . . The **Beach Boys** have signed a worldwide recording contract with the Warner label. WEA (Kinney) will release its first product by the group, a single called "You Need a Mess of Help to Stand Alone," in the near future. A new album is also being prepared which will be released to coincide with the act's

ing May 14. The **Beach Boys** were previously with Reprise in the U.S. and EMI in the rest of the world. **PHILIP PALMER**

DUBLIN

The new Hawk label issued four LP's within a week. They are by the **Indians, the Cotton Mill Boys, Tracy & the Grassroots** and the **Dublin City Ramblers**. The new label, distributed by Release, is run from Tom Costello Ltd. by **Brian Molloy**. . . . Among visitors to Ireland in May are **Rod Stewart** and the **Faces, New World, Rod McKuen, Tom Paxton** and **Kris Kristofferson**. . . . The new **Sands' 45** for RCA will be "Salvation Sally." . . . The first album by **Roly Daniels and Green County**, due for release soon, will include "My Elusive Dreams," "Gentle on My Mind," "Sunday Mornin' Comin' Down" and "Help Me Make It Through the Night." . . . **Al O'Donnell** has joined the re-organized **Woods Band**. . . . The **Wewford** group, **Shades of Mac-Murrough**, who made a good impression on RTE Television's "Reach for the Stars" last year, have a single out on Dolphin, It's "Julia," written by **Jon Ledingham** (otherwise known as **Jonathan Kelly**).

Maurice Henry, leader and founder member of **Ballymena's Freshmen**, has left the band to go into arrangement. His first outfit in this new capacity is **Cathy and the Fugitives**, from County Mayo. . . . The organizers of this year's Castlebar International Song Contest have had 1,500 inquiries so far—from such countries as the U.K., the U.S.A., Australia, Denmark, Switzerland and West Germany. The contest starts on Oct. 2, but all entries must be in by May 31. Details may be obtained from director **John McHale**, Patricia Park, Castlebar, County Mayo, Ireland. . . . **Danny Doyle** is on the road with his own band, **Music Box**. Among those supporting him will be female singer **Maxi and Stuart Smith**, who came to Ireland from Scotland several years ago. . . . **Polydor/Philips** general manager **Derek Hannan** said that the company will continue to sell existing stocks of Atlantic product as before—and that any new supplies will come under their new distribution deal with CBS, which runs out on June 1.

Joe Cuddy is to sing in Yugoslavia at the Split song contest in July. He will sing a **Joe Burkett-Andy Gilligan** song, "The Lonely Beach Boy." . . . **Colin Blunstone**, who was last in Dublin in 1969 when he was promoting "She's Not There" (and was then billed as **Neil MacArthur**) guested on "Ken's Klub."

Dublin group **Some People** play a series of one nighters in Germany during May for the **Gisela Gunter** agency. They will be working with such artists as the **Doors, Everly Brothers, Frankie Valli** and **Rick Nelson**. The new **Some People** single on Pye is their revival of "Mammy." . . . After five years making disks, **Big Tom and the Mainliners**, Ireland's top country 'n' Irish band (**Big Tom** was voted Ireland's No. 1 country singer in the latest "New Spotlight" poll), hit the No. 1 spot with "Broken Marriage Vows," the lead track on their three-song maxi-single on **Denver**. Manager **John McCormick** claims a total of 200,000 sales for their eight singles, and the band's latest album, "The Image of Me," has topped the 20,000 mark. **Big Tom** will guest on **Margo's** forthcoming RTE Television series, which will go out later this year.

KEN STEWART

TORONTO

RCA Bob Cook announced this week that the Canadian division will introduce discrete four-channel records here in the next few months. . . . the announcement followed extensive discussions between **Cook** and **Rocco Laginestra**, president of RCA. . . . The Canadian Talent Library has released three new albums — "Montage" with **Hagood Hardy** and the **Montago**; a favorite hymns album by the **Carl Tapscott Singers**; and an LP featuring **Dave Woods, Arnie Chycoski, Al Stanwick, and Russ Little**—the CTL now has 222 member stations. . . . Veteran Canadian broadcaster and gag-writer, **Al Boliska**, died in Toronto this week at age 39. . . . **Boliska** was the author of a series of programming aids and books on the "World's Worst Jokes." . . . **London's Rick Jones** flew into Toronto this week for a 24-day promotion visit. . . . **Jones**, whose single "Saskatchewan Sunrise" is getting a lot of attention, is a Canadian living in London (UK). . . . the visit was organized by **London's Alice Koury**. . . . **Columbia** hosted a press party at **Sam the Chinese Food Man** for **Lynn Anderson** and **Johnny Paycheck** following their appearance at **Massey Hall**. . . . **Columbia's Bill Eaton** is putting a renewed push on the **James and the Good Brothers** album. . . . **Buddah** is to release the latest **Sea Dog** single, "I Don't Wanna Hear," last week's **Maple Leaf System** winner. . . . side was produced by the group with **Terry Filion**. . . . **Edward Bear** setting up a national tour to coincide with the release of their new "Masquerade" single. . . . **CKGM** has broken the **Lynda Lane** single of "The Best Part (of Breaking Up)" on **Tuesday Records**. . . . **Doctor Music** returned to Toronto this week after a two-week promotion tour concentrating on the group's debut album—**Bell** is to release the LP stateside.

Love Productions' president, **Francis Davies**, in London this week and next setting up European licensing deals and arranging **Crowbar's** first tour of Britain. . . . **Crowbar** lead singer, **Kelly Jay**, meanwhile, took part in the **Arnprior High School's** teach-in "On Being a Canadian" (14). . . . **Sun Dog** has just signed **Ontario group Truck**. . . . **Daffodil's King Biscuit Boy** on a **Maritimes** tour as action continues on his critically acclaimed "Gooduns" album. . . . **Capitol** president, **Arnold Gisewich**, in Los Angeles this week. . . . **Donny Osmond's** "Puppy Love" qualified as a Canadian gold disk this week. . . . **Ann Stark** has left **CFRW** and joined **CKY** **Winnipeg** as promotions director. . . . **Berandal Music** hosted a concert-press party for **Joe Probst**. . . . **Quality's Edward, Harding and George** set to appear on "Rollin' On the River" (May 6). . . . **Fraser and DeBolt** at **Grumbles** (May 2-7) . . . followed by **Winnipeg's Rick Neufeld**. . . . **New Ocean** single is called "Make the Sun Shine," according to **Media Man** publicist **Skip Fox**. . . . **George Hamilton IV** currently playing a tour of England—he appeared at the **International Festival of Country Music** in London with **Anne Murray**. . . . Latest package in **DGG's Festival of Hits** series is from **Verdi**. . . . **New Stampeders'** single is called "Wild Eyes." . . . **Barry Paine** of **MCA** reports that **Osibisa** will play **Vancouver** (28). . . . **Pat Cudney** now managing **Breathless** who features **Jeff Plawman** on electric violin and mandolin. . . . **Fludd** preparing to cut a new album for **Kinney** (US) Toronto. **RITCHIE YORKE**

JOHANNESBURG

Jose Feliciano arrived here April 4 for a series of concerts in the Republic. He will be playing dates in Cape Town and Johannesburg. He is accompanied by his bassist **Ted Arnolds**, drummer **Paulinho Magalães** and road manager **Robert Drew**. . . . Also in South Africa for a series of concerts is **Eartha Kitt**, who will be appearing before white and black audiences. . . . A

two-day pop festival was held over the Easter weekend at the **Robinson Lake** pleasure resort, near **Johannesburg**. More than 5,000 young people gathered to hear local acts.

RPM Records launched a new label, **Epidemic**, featuring local acts, on March 27. **New Johannesburg** group **Late Harvest** made their debut on the label with the number "Humdinger." The publishing company to handle the music has also been formed under the title of **Contagious**. . . . **Rob Clancy**, formerly a top promoter in Natal, has joined **Sagittarius Management** as company manager. . . . In a deal between **Clive Calder** and **Peter Walsh** in London, **Clive Calder Productions** has acquired the South African rights to feature recordings by **The Troggs**. The initial release is a **Reg Presley** composition "Feels Like A Woman." **Calder** returned recently from a three-week business visit to **Hamburg** and **London** and has acquired for his music publishing company, **Musicpiece Publishers**, representation for **Africa south of the equator** for the **Catrine, Carnbro and Gale** catalogs. He also acquired several other copyrights from the **Gem Music Group**, the **Hamburg-based Sirkorski Publishing** group and the **Mustard** group, including the new **Johnny Johnson** and **The Bandwagon** single "High Dry" which is composed by **Tony McCauley**.

Ralph Simon, of **Sagittarius Management**, has returned from a three-week business visit to the States, **London** and **Israel**, with Cape Town agent **Selwyn Miller**, and concluded an agreement for the **Buck Ram Platters** to do a six-week concert tour of **Africa south of the equator**. Negotiations are underway for some of the old **Platters** record catalog to be re-issued and promoted to coincide with the tour. **The Miracles** have been set for the supporting cast.

Peter Vee's **EMI** single "Can We Get to That," which was produced by **Clive Calder**, is planned for release in **Canada** and **Sweden**. The single, which was a hit in **South Africa**, has also been released in the **United Kingdom, Australia** and the **States**.

PETER FELDMAN

STOCKHOLM

Sam Charters, American blues expert now living in **Sweden**, is compiling a "Legacy of the Blues" series of albums for **Sonet**. The first three LP's are being released in **England** by **Sonet** this month, and feature **Bukka White, Snooks Eaglin** and **Champion Jack Dupree**, and future releases will include **Big Joe Williams, Mighty Joe Young** and **Juke Boy Bonner**. **Charters**, author of "The Bluesmen" and associated with **Prestige, Folkways** and **Vanguard** before moving to **Sweden**, has supervised recordings for the series in **London, Chicago, New Orleans** and **San Francisco** as well as here.

Polydor pactee **Thorstein Bergman** is touring **Swedish** museums, where he performs poems by **Swedish** poet **Dan Andersson**, and his new LP includes 12 **Andersson** poems with music by **Bergman** set to seven of them. . . . **Polydor** singer-guitarist **Ron Cornelius** was introduced at **Leonard Cohen's** **Stockholm** on April 3. . . . **Metronome** promoting **Gordon Lightfoot's** latest LP on **Reprise**, and **Bernt Staf's** new one called "Vingslag" with arrangements by **Bjorn Json Lindh**, known in the States as **Jayson Lindh**. . . . **Sonet** now representing **British Blue Mountain** label, and has released singles by **De Hems, Tiger Sue, Steve Ryder** and **Sequoia**.

Polydor has signed singer **Liliane Hakanssen**. . . . **Thomas Ledin's** debut **RCA** album "Restless Kind" was discussed at an **RCA** meeting in **Brussels** recently to set releases outside **Sweden**, with the first in **Portugal** as an EP. . . . **Polydor** artist **Bobby Lee** in **London** promoting his English release "Big Boss Man" produced by **Mike Hurst** which is to be released also in **Germany, France** and **Italy**. . . . **Columbia** has signed the new group **Landslaget**, and released an LP. **European Music Agency AB**

touring the **British** group **Gringo** here. . . . **Sonet** group **November** touring **Norway**, and the same label's **Jerry Williams** will represent **Sweden** at a **Bulgarian** song festival on June 4. . . . **Paul Jones** will tour **Sweden** in July, backed by local group **Dandys** and his own pianist **Jon Asken**. . . . **Polydor** group **Contact** in **Norway** promoting their LP "Utmarker." . . . **CBS** confidently tipping **Lynn Anderson's** new single "Cry" for success.

A new artist agency has been launched in **Sweden** called **Scandinavian International Entertainment & Music AB**, run by **Thomas Nordlund**. The company's first major undertaking is a tour here by the **American** gospel group **Andrae Crouch** and the **Disciples** from April 18 through 30. The group's new album is released here on the **Pilot** label.

KJELL E. GENBERG

MEXICO

The **First Iberoamerican Song Festival** in the city of **Madrid, Spain**, will be celebrated Oct. 12. The committee of this festival has been integrated with **Eduardo Reyna** of **Venezuela, Castro Neves** from **Brazil, Genaro Delgado Parker** from **Peru** and **Tomas Garcia** from **Spain**. The TV channels affiliated to the **OTI** will be in charge to select the song and interpreter of each song of the different countries and the winner will select the country of the next festival. The **Third Festival of the (International) Song** here in **Mexico** has been postponed until next June. . . . **Edgardo Obregon** became new a&r man of **Discoce Ciane**. **Obregon** used to be in a&r at **Peerless** records and now feels more liberty to experiment in new recordings. . . . **Luis "Viv Hernandez** cut at **Raff** label the songs "El Maniqui" (Maniquin) and "Mariposa" (Butterfly). **ENRIQUE ORTIZ**

HAMBURG

Leading record companies in **West Germany** are anticipating a price rise on singles later this year. Executives from several firms expect a rise of between 10 and 20 percent. . . . The **Christian Democratic** Union has started an experiment using pop music for its election campaign. At a recent concert in **Baden-Wuerttemberg** 12 performers appeared in the show sponsored by the **CDU** at a cost of 150,000 marks. Among the performers who appeared at the concert were **Ulli Martin** and **Martin Mann** and during the show various candidates appeared to present a short address. . . .

Intercord—an offshoot company of the **Deutscher Buecherbund**—is planning to set up its own distribution network following the end of its deal with **Deutsche Austrophon**. **Intercord** will begin with 12 salesmen and will initially deliver to dealers in **Stuttgart, Munich, Hamburg, Frankfurt** and **Koln**. It is understood that **Intercord** is currently discussing with three American labels to arrange local distribution. . . . **Nineteen West German** newspapers with a total daily readership of 3.5 million have joined together in **Audivisions Gesellschaft AVT** in an effort to build a privately owned radio and TV station in **Bavaria**. As yet no information is available. . . .

Guenter Rudin is currently in the process of organizing his fifth "Pop Festival de Alemania" scheduled to be staged on June 3 and 4 by the **Aleman Studio** at **Palma de Mallorca**. The success of the festival depends on record company participation. The record manufacturers have to cover all the costs of their respective artists appearing at the festival. . . . **Werner Mueller** and his band will begin a tour of **Japan** on May 3. **Mueller** and his band will be accompanied by 16 violinists and five trombonists. . . . **American** singer **Neil Diamond** is scheduled to make concert appearances in **Frankfurt, Duesseldorf, Berlin, Hamburg** and **Munich** from June 3 to 10. The concerts are being arranged by the **Lippman and Rau** agency. **WALTER MALLIN**

APRIL 29, 1972, BILLBOARD

Billboard Album Reviews

APRIL 29, 1972



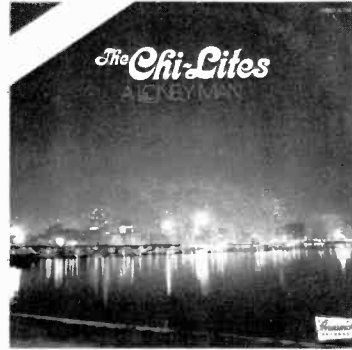
POP
STEPHEN STILLS—
Manassas.
Atlantic SD 2-903

Stephen Stills offers his new group and loads of class material in this two-record package. Dallas Taylor, drums, and Chris Hillman, guitar, are old standby sidemen of Stephen's, while Al Perkins (steel guitar), Paul Harris (organ & piano), Jo Lala (congas & percussion) and Calvin (Fuzzy) Samuels (bass) are the other major members of the unit. The material ranges from the country tinged "Fallen Eagle" to "Song of Love," a good pop bet.



POP
ROBERTA FLACK & DONNY HATHAWAY—
Atlantic SD 7216

The dynamite teaming of Miss Flack and Hathaway on this initial package will lead to many more super hit LP's. Along with their hit singles "You've Lost That Lovin' Feeling" and Carole King's "You've Got a Friend," they have a top treatment of the standard "For All We Know," and a powerhouse reading of "I Who Have Nothing." Should prove a giant LP, pop and soul.



POP
CHI-LITES—
A Lonely Man.
Brunswick BL 754179

The Chi-Lites have another sure-fire winner here. This foursome knows the score with both soul and pop appeal. "Oh Girl," a top 20 single after only three weeks out, is included as well as "The Coldest Days of My Life," "The Man and the Woman" and the title track "A Lonely Man." Group gains more classic reputation with each release and this entry will prove to be the most rewarding.



POP
RAY CHARLES—
Message From the People.
ABC ABCX 755/TRC

Here's one of the most commercial and best performed packages of Ray Charles' career! He's always been at home with country-flavored tunes and it's evident in his delivery of John Denver's "Take Me Home Country Roads." The Right Reverend also excels with compositions from the pop rock side of music. Listen to Melanie's "Look What They've Done to My Song Ma" (much single potential).



POP
DR. JOHN—
Gumbo.
Atco SD 7006

Traditional in scope, classic in style, this LP is at one and the same time a tribute to the blues greats and to the roots of today's pop music. "Iko iko," the hit single, leads the consumer appeal here, but "Tipitina," "Mess Around" and "Blow Wind Blow" have great appeal.



POP
JOHN BALDRY—
Everything Stops for Tea.
Warner Bros. BS 2614

Long John Baldry has been a towering figure (literally) on the British rock scene for 10 years. During that time he has aligned himself with undisputable talents of Rod Stewart ("Steam Packet") and Elton John ("Blueology") and they in turn have produced a side each on his latest album. Baldry is essentially a visual performer but a great deal of his charisma comes through especially on his throat-tearing vocals.



POP
MAIN INGREDIENT—
Bitter Sweet.
RCA LSP 4677

This is the Main Ingredient's first album since the death of lead singer Donald McPherson but their style remains relatively the same possessing the clearest and closest harmony heard from a male vocal group. The trio offers "Where Do Broken Hearted Lovers Go," "Traveling" and "You Got to Take It." The standout of this package is "Everybody Plays the Fool." The group always a winner in the soul market.



POP
DAN HICKS AND HIS HOT LICKS—
Striking It Rich.
Blue Thumb BTS 36

That charlatan of the past Dan Hicks & His Hot Licks are at it again, they're off and creating some of the mellowest music this side of the Canadian Rockies. Don Hicks is straight out of the forties (one has the eerie feeling that he would be most at home backing Cass Daley or someone of her ilk) and yet he and his group have immense present-day appeal. This is a tantalizing album which defines him as a sensitive and gifted artist.



POP
CAT MOTHER—
Polydor PO 5017

Cat Mother's third album is immensely enjoyable and warmly appealing. They play with tremendous enthusiasm and spontaneity, an unfettered, emotional directness is intrinsic to their music. Unusual in an age of overproduction and overdubbing is their remarkably clean and precise sound. Standouts are "Letter to the President," "Greenwood Shuffle" and "Heebie Jeebies."



POP
MOTHERS—
Just Another Band From L.A.
Bizarre/Reprise MS 2075

The Mothers have served a unique purpose during the past five years, they are the conscience, the essence of rock. Refusing to take themselves or anything else seriously they mercilessly satirize such sacred cows as Jack La Lane, Frederick's of Hollywood and the ubiquitous Eddie of Zachary All. Under the tutelage of that "mad" genius Frank Zappa they have produced an album which has (at last) some (a great deal of) commercial potential.



POP
MEET THE BRADY BUNCH—
Paramount PAS 6032

Ask any nine-year-old; this LP is going to be a big hit. "I Just Want to Be Your Friend" and "Ain't It Crazy" are probably the key tunes here, but semi-choral versions of "American Pie" and "Me and You and a Dog Named Boo" also stand out. The TV show of the Brady Bunch will be the key sales impetus here.



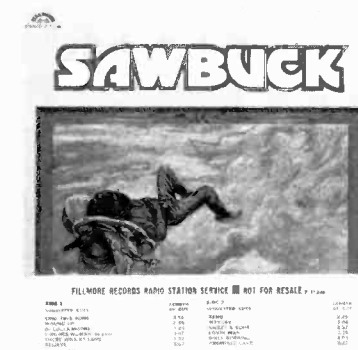
POP
DENNIS LAMBERT—
Bags & Things.
Dunhill DSX 50119

Dennis Lambert has fashioned an album in which both the performance and material are completely absorbing. There is a warm glowing atmosphere that prevails, a gentleness of touch and quiet humor is prevalent. His virile vocalizations stand out on such cuts as "Rock and Roll Mood," "Of All the Things" and "I Didn't Sing (in the New York Subway)."



POP
CANDLE—
Green Bottle GBS 1003

This album is a first on two counts, it marks the recording debut of Candle and it is the initial release of Charlie Greene's "Greene Bottle" label. The total feel of the album can be summed up in one word...pleasant. There is nothing harsh or grating about Candle's music, their forte being multitempered ballads, poignant little vignettes highlighted by emotion-filled vocals and richly constructed backings. Specially captivating is "Sleepy Lylah."



POP
SAWBUCK—
Fillmore Z 31248 (CSBS)

Sawbuck, a new San Francisco band, generates a feeling of togetherness. They are more than competent musicians and flow through their repertoire with assurance and ease. Producing a sound that has a definite Allman Brothers flavor they generate more than a bit of excitement. Their backings and lyrics are imaginatively impressive. Especially good are "Sing This Song," "Sweet & Sour" and "Believe."



POP
HAWKWIND—
In Search of Space.
United Artists UAS 5567

In this, their second LP, Hawkwind nearly brings to fruition its claim of being a truly "mind-expanding" rock group. Their music is forcefully compelling, electronic and repetitive. Listening to this LP is virtually a "trip" in itself, an air of decadent sarcasm prevails. This LP is essentially an auditory "Star Trek." Highlights are "We Took the Wrong Step," "You Know You're Only Dreaming," etc.



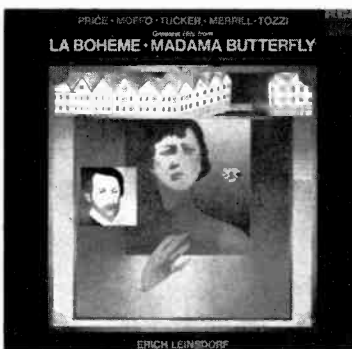
COUNTRY
DENNIS WEAVER—
Im'press IMPS 1614

The TV star of "McCloud," and formerly "Gunsmoke," makes his singing disk debut with a program aimed at both the pop and country markets. With chart potential for both, Weaver offers an infectious rhythm number "Time," an original "Where Have the Wild Blackberries Gone" (dueting with his wife Gerry) and the poignant "I Still Sing Jesus Loves Me." The moving "No Name" is also a highlight.



CLASSICAL
DVORAK: PIANO QUINTET IN A, OP. 81—
Artur Rubinstein/
Guaneri Quartet.
RCA LSC 3252

Very likely the greatest piano quintet ever written, this surprisingly little-known masterpiece of quiet beauty makes a smashing return to the catalog with a top-form Rubinstein at the keyboard.



CLASSICAL
GREATEST HITS FROM "LA BOHEME" & MADAMA BUTTERFLY—
Price/Moffo/Tucker/
Merrill/Tozzi/Leinsdorf.
RCA VCS 7093

RCA stalwart all-star casts performing two of the young Puccini's most popular operas are reissued in a clever excerpt package. Lots of great music in a convenient bargain format. Anna Moffo's sensitive "Mi Chiamano Mimi" aria is a standout.



JAZZ
DAVE BRUBECK QUARTET—
The Last Set at Newport.
Atlantic SD 1607

A historic album—recorded live at the Newport Jazz Festival, July 3, 1971—this LP is also a great entertainment package. Dave Brubeck's "Take Five" is here, plus three other cuts, including "Blues for Newport" more than 16 minutes long. Father Norman O'Connor, the jazz priest, does the introductions.



JAZZ
BUDDY RICH—
Rich in London.
RCA LSP 4666

Recorded live at Ronnie Scott's in London, this well-paced, superbly arranged LP, produced by Pete Spargo, will prove a big chart item in both jazz and pop. Don Piestrup's "The Word," Bill Holman's "Time Being" are highlights along with "That's Enough" (by Jon Hendricks) featuring Kathy Rich on vocals. Ms. Rich has a fine voice for jazz singing and should find herself an active career in the years to come.

Who is Billy Joel and why are people saying such nice things about him?

There are people in the industry who've started noticing Billy Joel, and are saying nice things about him. We'd like to thank them.*

For those of you who don't know about Joel yet, a short story. Billy Joel started writing music when he was seven. He was too lazy to read his Bach or Schubert, so he'd make up parts to fake out his mother.

The story continues with young Joel growing up with other people's music, until he got tired of trying to be hip and started thinking for himself.

His first album is a personal one, out of his life and his thoughts. He plays an incredible grand piano, and is backed up by some great people. Larry Knechtel, Rhys Clark, Denny Siewell, Sneaky Pete, Sal De Troia and Don Evans.

We hope you like "Cold Spring Harbor". But as Billy says, "If you're not crazy about it, it makes a great frisbee."



FPS-2700

Single: "Tomorrow Is Today"
b/w "Everybody Loves You Now"
FPA-0906

* Thank You List

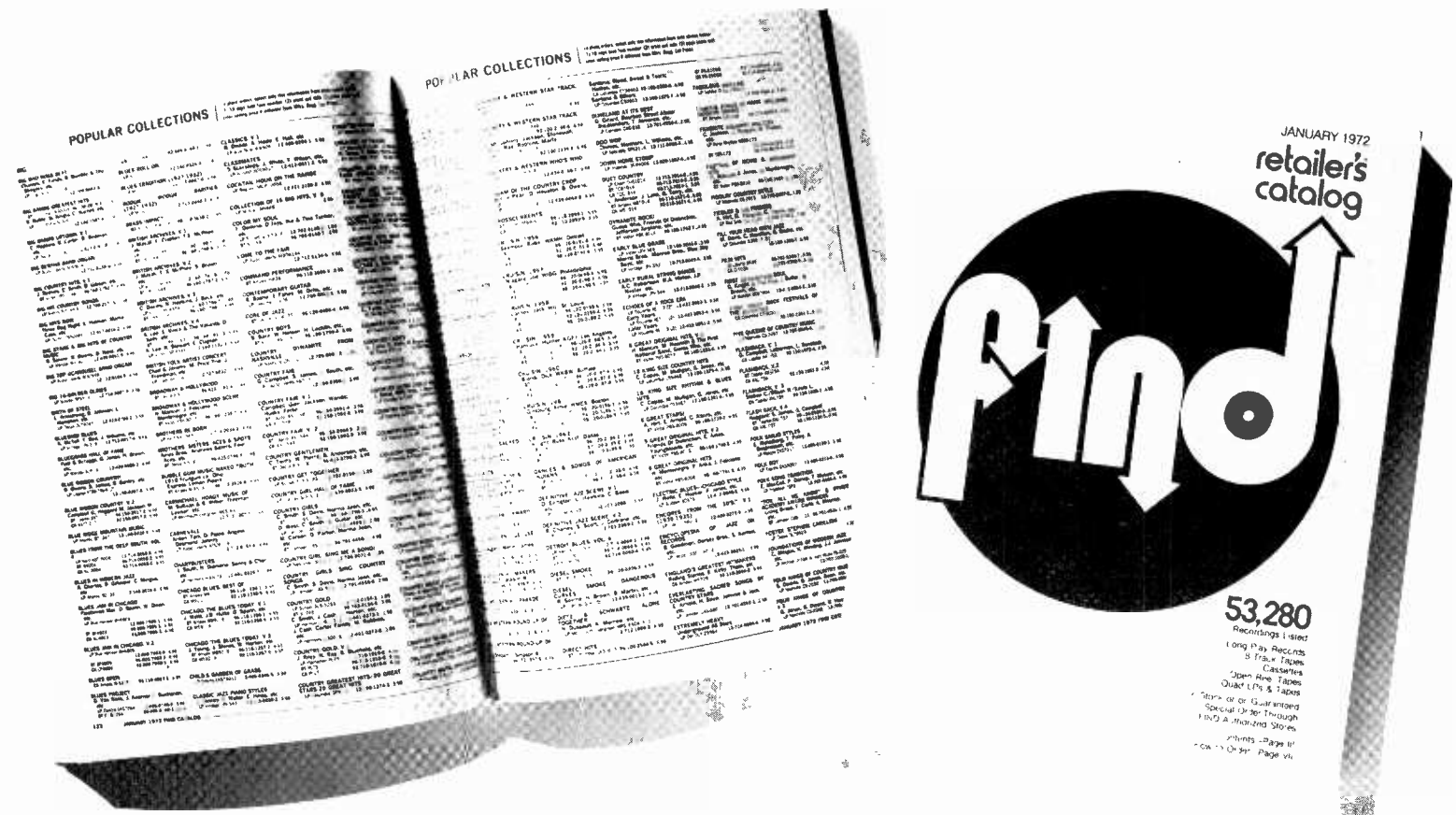
Al Aronowitz—N.Y. POST	Gary Cohen of COLLEGE RADIO
Adam Di Petto—N.Y. SUNDAY NEWS	BOB HAMILTON REPORT
Don Heckman—N.Y. TIMES	George Meir of WALRUS
Gary Kenton—FUSION MAGAZINE	Kal Rudman of FRIDAY MORNING QUARTERBACK
Henry Edwards—HI-FI	Phil Elwood—SAN FRANCISCO EXAMINER
Janice Schact—CIRCUS	John Wasserman—SAN FRANCISCO CHRONICLE
Pete Salmier—NEWSBEAT	Jonathan Takiff—PHILADELPHIA DAILY NEWS
WABC-TV—EYEWITNESS NEWS	Steve Apple—THE DAILY PLANET
CHANGES MAGAZINE	Jack Lloyd—PHILADELPHIA INQUIRER
Todd Everett, Robert Adels—CASHBOX	Bob Talbert—DETROIT FREE PRESS
Bob Glassenberg—BILLBOARD	Lynne Van Matre—CHICAGO TRIBUNE
Jeff Thomas—THE HOLLYWOOD REPORTER	Jerry Zenick—FORT WORTH STAR-TELEGRAM
Bill Pollock—HERALD-EXAMINER	Gus Dava—ZOO WORLD
Liz Murphy, Fred Kirby—VARIETY	Chuck Pulen
Tony Lawrence, Mike Sigman—RECORD WORLD	Peter Greenberg
Mr. Music—L.A. STAFF	
Bob Emmer—U.S.C. TROJAN	



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And not a single good reason why it shouldn't.

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It will pay off...in profits!

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Application

FIND / P.O. Box 775
Terre Haute, Ind. 47808
Phone (812) 466-1282

1. I have checked below the type of outlet with which I have answered the questions below and will hear from you as soon as you have reviewed my application. I understand that this application puts me under no obligation whatsoever.

Qualification Data

1. I have checked below the type of outlet with which I am associated.

- | | |
|---|---|
| <input type="checkbox"/> Record/Tape Store | <input type="checkbox"/> Discount Store |
| <input type="checkbox"/> Home Entertainment/Appliance Store | <input type="checkbox"/> Variety Store |
| <input type="checkbox"/> Department Store | <input type="checkbox"/> Supermarket |
| <input type="checkbox"/> Rack Merchandiser | <input type="checkbox"/> Drug Store |
| <input type="checkbox"/> One Stop | <input type="checkbox"/> Other: |

2. I am: An independent retailer, operating _____ (state how many) outlets;
 Part of a chain-store operation with _____ (state how many) outlets;

3. I handle the products checked:
 LP Records 8-Track Tapes
 Cassettes Open-Reel Tapes

4. My record/tape department is:
 Clerk-serviced
 Self-serviced
 Self serviced with clerk assistance

5. I buy my record/tape product from:
 Distributors
 One-Stops
 Serviced by Rack Merchandiser

6. I subscribe to Billboard. Yes _____ No _____

Store Name: _____

Individual: _____ Owner: Manager.

Telephone: _____

Address: _____

City, State, Zip: _____

BB 42972

NUMBER OF
SINGLES REVIEWED
THIS WEEK
70

LAST WEEK
64

The records listed on this page represent the new additions and picks of more than 150 radio stations in 50 markets polled each week for Top 40, MOR, country and soul, along with the picks of the Billboard Review Board. The picks are based upon the commercial potency of the disc.

POP

NEIL DIAMOND — SONG SUNG BLUE (3:15)

(prod: Tom Catalano/Neil Diamond) (writer: Diamond) (Prophet, ASCAP) Flip: "Gitchy Goomy" (3:49) (Prophet, ASCAP) UNI 55326 (MCA)
RADIO ACTION: WHB (Kansas City); WPOP (Hartford); WDRC (Hartford); WCAR (Detroit)

CREDENCE CLEARWATER REVIVAL—SOMEDAY NEVER COMES (3:55)

(prod: Creedence Clearwater Revival) (writer: Fogerty) (Jondora, BMI) Flip: "Tearin' Up the Country" (2:13) (Jondora, BMI) FANTASY 676
RADIO ACTION: KLIF (Dallas); KOL (Seattle); KILT (Houston); KRUX (Phoenix); WSGN (Birmingham); KCBQ (San Diego); KCPX (Salt Lake City); WILB (Utica); WDRC (Hartford); WSGA (Savannah); WHHO (Hornell, N.Y.); KYLT (Missoula); KFXD (Boise); KBYR (Anchorage); KWOS (Jefferson City, Mo.); KROW (Sacramento)

GRAHAM NASH & DAVID CROSBY—IMMIGRATION MEN (3:02)

(prod: Graham Nash, David Crosby & Bill Halverson) (Giving Room, BMI) Flip: No info available. ATLANTIC 2873

JAMES BROWN—THERE IT IS Part 1 (3:05)

(prod: James Brown) (writer: Brown) (Dynatone/Belinda, BMI) Flip: No info available. POLYDOR 14125

ISAAC HAYES & DAVID PORTER—AIN'T THAT LOVING YOU (FOR MORE REASONS THAN ONE) (4:22)

(prod: Isaac Hayes & David Porter) (writers: Jones-Banks) (East Mem-

phis, BMI) Flip: "Baby I'm A-Want You" (4:38) (Screen Gems-Columbia, BMI) ENTERPRISE 9049 (Stax/Volt)
RADIO ACTION: WTIX (New Orleans)

ELTON JOHN—ROCKET MAN (4:35)

(prod: Gus Dudgeon) (writers: John-Taupin) (James, BMI) Flip: "Suzie Dramas" (3:25) (James, BMI) UNI 55328 (MCA)

JOHN LENNON/PLASTIC ONO BAND With ELEPHANTS MEMORY—WOMAN IS THE NIGGER OF THE WORLD (5:15)

(prod: John & Yoko and Phil Spector) (writers: Lennon-Ono) (One Music also claimed by Maclen/Northern Songs, BMI) Flip: "Sisters O Sisters" (3:46) (Ono, BMI) APPLE 1848
RADIO ACTION: KDAY (Los Angeles)

BRENDA LEE EAGER & PEACHES—In My World (2:40)

(prod: Billy Butler & James Blumenberg) (writers: Butler-Bowles-Brown-Blumenberg) (Butler, ASCAP) Flip: "I'm A Lonely Woman" (2:15) (Butler, ASCAP) MERCURY 73292

ASSOCIATION — DARLING BE HOME SOON (3:14)

(prod: Lewis Merenstein) (writer: Sebastian) (Koppelman-Rubin, BMI) Flip: No info available. COLUMBIA 4-45602

JACKIE DeSHANNON—VANILLA OLAY (3:01)

(prod: Jerry Wexler, Tom Dowd & Arif Madrin) (writer: DeShannon) (Plain & Simple, ASCAP) Flip: No info available. ATLANTIC 2871

RAIDERS — POWDER BLUE MERCEDES QUEEN (2:38)

(prod: M. Lindsay) (writer: Lindsay) (Boom, BMI) Flip: No info available. COLUMBIA 4-45601

ED WELCH—CLOWNS (2:38)

(prod: Mike Alberquerque) (writers: Welch-Paxton) (United Artists, ASCAP) AVALANCHE 36010 (United Artists)

PIPES AND DRUMS AND THE MILITARY BAND OF THE ROYAL SCOTS DRAGON GUARDS—AMAZING GRACE (2:19)

(writer: traditional) (Sunbury, ASCAP) Flip: No info available. RCA 74-0709

LAURA GREENE—MEMORIES AND SOUVENIRS (2:40)

(prod: Van McCoy & Joe Cobb) (writers: McCoy-Cobb) (McCoy, BMI) Flip: No info available. CAPITOL 3300

COUNTRY

SONNY JAMES—THAT'S WHY I LOVE YOU LIKE I DO (2:42)

(prod: Kelso Herston) (writer: Max Morrow) (Beechwood, BMI) Flip: "Still Water Runs Deep" (2:16) (Marson, BMI) CAPITOL 3322
RADIO ACTION: WBAB (Ft. Worth); WTHE (Mineola); KCKN (Kansas City); WIVK (Knoxville); WJJD (Chicago)

TAMMY WYNETTE—REACH OUT YOUR HAND (2:50)

(prod: Billy Sherrill) (writers: Sherrill-Wynette) (Algee/Altam, BMI) Flip: No info available. EPIC 5-10856 (CBS)
RADIO ACTION: KCKN (Kansas City)

GEORGE JONES—LOVING YOU COULD NEVER BE BETTER (3:01)

(prod: Billy Sherrill) (writers: Montgomery-Montgomery-Tate) (Altam, BMI) Flip: No info available. EPIC 5-10858 (CBS)
RADIO ACTION: KCKN (Kansas City)

JEANNIE C. RILEY—GOOD MORNING COUNTRY RAIN (2:17)

(prod: Jim Vienneau) (writer: Raven) (Acuff-Rose, BMI) Flip: "This Is For You" (2:25) (Kimchelle, BMI) MGM 14382
RADIO ACTION: WINN (Louisville); WBAP (Ft. Worth); WKDA (Nashville); KCKN (Kansas City)

JAN HOWARD—LET HIM HAVE IT (2:17)

(writer: Peters) (Peters, BMI) Flip: "Remember the Good" (2:38) (Acuff-Rose, BMI) DECCA 32955 (MCA)
RADIO ACTION: KOKE (Austin); WJCO (Jackson, Michigan); WMUS (Muskegon); KSON (San Diego); WINN (Louisville); WBAP (Ft. Worth)

ROY DRUSKY—THE NIGHT'S NOT OVER YET (3:31)

(prod: Jerry Kennedy) (writers: Foster-Rice) (Jack & Bill, ASCAP) Flip: "Sunshine And Rainbows" (2:40) (Green Grass, BMI) MERCURY 73293
RADIO ACTION: KCKN (Kansas City); WPAB (Ft. Worth)

BOBBY WRIGHT—SOMEBODY'S BREAKIN' MY HEART (2:22)

(writer: Harris) (Contention, SESAC) Flip: "There She Goes" (2:24) (4 Star, BMI) DECCA 32954 (MCA)
RADIO ACTION: KOKE (Austin); WSEN (Syracuse); KSON (San Diego); WBAP (Ft. Worth); KFDI (Wichita); WVOJ (Jacksonville)

also recommended

RAY PILLOW—She's Doing It To Me Again (2:40) (prod: Hugh Prescott-Jim Malloy) (writers: Wilson-Dobbins) (100 Oaks, BMI) MEGA 615-0072
RADIO ACTION: KVET (Austin); KOKE (Austin); WSLR (Akron)

BOBBIE ROY—One Woman's Trash (Another Woman's Treasure) (2:44) (prod: Bill Walker) (writer: Lane) (Tree, BMI) CAPITOL 3301
RADIO ACTION: WPLO (Atlanta); WBAP (Ft. Worth); KCKN (Kansas)

DAVID FRIZELL—Shake Hands With the Devil (2:37) (prod: Ron Chancey) (writer: Kris Kristofferson) (Moss Rose, BMI) CARTWHEEL 211
RADIO ACTION: KVET (Austin); WKDA (Nashville); KFDI (Wichita); WITL (Lansing)

SOUL

JAMES BROWN—THERE IT IS PART 1 (See Pop Pick)

ISAAC HAYES & DAVID PORTER—AIN'T THAT LOVING YOU (FOR MORE REASONS THAN ONE) (See Pop Pick)

BRENDA LEE EAGER & PEACHES—IN MY WORLD (See Pop Pick)

LAURA GREENE—MEMORIES AND SOUVENIRS (See Pop Pick)

CURTIS MAYFIELD — BEAUTIFUL BROTHER OF MINE (See Pop Pick)

also recommended

CURTIS MAYFIELD—Beautiful Brother of Mine (4:01) (prod: Curtis Mayfield) (writer: Mayfield) (Camad, BMI) CURIOM 1972 (Buddah)

CRIMSON AND CLOVER—Born Too Late (2:25) (prod: Rich Sargent & Jerry Meyers) (writers: Tobias-Strouse) (Mansion, ASCAP) BELL 45-211
RADIO ACTION: WXLY (Spokane); WHHO (Hornell, N.Y.)

CORNELIUS BROTHERS & SISTER ROSE—Too Late To Turn Back Now (3:12) (prod: Bob Archibald) (writer: Cornelius) (Unart/Stagedoor, BMI) UNITED ARTISTS 50910

BLOODROCK—Erosion (2:57) (prod: Jim Ruffledge) (writer: Nitzinger) (Fancy Space, BMI) CAPITOL 3320
RADIO ACTION: WBRV (Boonville, N.Y.); KMDO (Ft. Scott, Kansas)

TIM ROSE—It Takes A Little Longer (2:50) (prod: Gary Wright) (writers: Wright-Upsurge) (Irving, BMI) PLAYBOY 50005
RADIO ACTION: KMBY (Monterey)

PETER YARROW—Wave Me the Sunshine (2:50) (prod: Phil Ramone & Milt Okune) (writer: Yarrow) (Mary Beth, ASCAP) WARNER BROS. 7597

LUNAR FUNK—Slip the Drummer One (3:25) (prod: Marlin McNichols) (writers: Davis-Flemister-Williams) (Tedrolee, ASCAP) BELL 45-214

MICHEL LEGRAND—Jesus Christ Superstar/Day By Day (2:39) (prod: Michel Legrand) (writers: Rice-Webber/Schwartz) (Leeds, ASCAP/Valando/New Cadenza, ASCAP) BELL 45-215
RADIO ACTION: WGHQ (Kingston, N.Y.)

HILLSIDE SINGERS—Kum Ba Yah (3:01) (prod: Al Ham Productions) (writers: Ham-Shaw-Shaw-Mayo) (Valando/Mayoham, ASCAP) METRO-MEDIA 246

SMOKE—Oh Love (Well We Finally Made It) (2:56) (prod: Barry White) (writer: White) (SaVette/January, BMI) MOSOUL 45-1971

CASS ELLIOT—That Song (2:07) (prod: Lewis Merenstein) (writer: Dean) (Dean, ASCAP) RCA 74-0693

Jeff Sturges and UNIVERSE—San Antonio (3:09) (prod: Johnnie Spence) (writer: Lopez) (M.A.M., ASCAP) MAM 3620 (London)

DEAN MARTIN—Guess Who (2:51) (prod: Jimmy Bowen) (writer: Belvin) (Michele, BMI) REPRISE 1085
RADIO ACTION: KGKL (San Angelo, Texas)

DIONNE WARWICK—Raindrops Keep Falling On My Head (2:56) (prod: Burt Bacharach & Hal David) (writers: Bacharach-David) (Blue Seas/Jac/20th Century, ASCAP) SCEPTER 12346
RADIO ACTION: WFBM (Indianapolis); KDEN (Denver)

SCHERRIE PAYNE—V.I.P. (3:13) (prod: Holland-Dozier-Holland) (writers: Bond-Perry-Johnson) (Gold Forever, BMI) INVICTUS 9114 (Capitol)

FAT CITY—Morning Go Away (3:31) (prod: Milton Okun) (writer: Dan-off) (Cherry Lane, ASCAP) PARAMOUNT 0162 (Famous)

MELBA MOORE—I Ain't Got To Love Nobody Else (2:45) (writers: Moore-Jones, Jr.) (Press, BMI) MERCURY 73289

8th AVENUE BAND—The Whole Thing (2:50) (prod: John Hill) (writer: Hill) (Colgems, ASCAP) COLUMBIA 4-45593

MOUNTAIN—Waiting To Take You Away (3:80) (prod: Felix Pappalardi) (writer: West) (Upfall, ASCAP) WINDFALL 537 (Bell)

also recommended

SCHERRIE PAYNE—V.I.P. (See Pop Pick)
CRUSADERS — PUT IT WHERE YOU WANT IT (2:50)
(prod: Stewart Levine) (writer: Sample) (Four Knights, BMI) Flip: No info available. BLUE THUMB 208 (Famous)
RADIO ACTION: WGRT (Chicago); KDIA (San Francisco); KEWI (Topeka)

also recommended

LUNAR FUNK—Slip the Drummer One (See Pop Pick)

SMOKE—Oh Well (Love We Finally Made It) (See Pop Pick)

MELBA MOORE—I Ain't Got To Love Nobody Else (See Pop Pick)

OSCAR WEATHERS—Pledging My Love (3:11) (prod: Van McCoy & Gilda Woods) (writers: Washington-Robey) (Lion, BMI) TOP & BOTTOM 412 (Jamie/Guyden)
RADIO ACTION: KDIA (San Francisco); WGRT (Chicago); WOL (Washington, D.C.)

KOOL & THE GANG—Music Is the Message (Part 1) (3:40) (prod: Kool & the Gang) (writer: Kool & the Gang) (Delightful/Gang, BMI) DE-LITE 550

HOT CHART ACTION

20 * (31) HOT ROD LINCOLN—Commander Cody, Paramount

32 * (62) LITTLE BITTY PRETTY ONE—Jackson 5, Motown

50 * (new) TUMBLING DICE—Rolling Stones, Rolling Stone (Atlantic)

MOR

Jerry Wallace

is covering all the bases with

**'TO GET
TO YOU'**

DECCA 32914

Country

POP

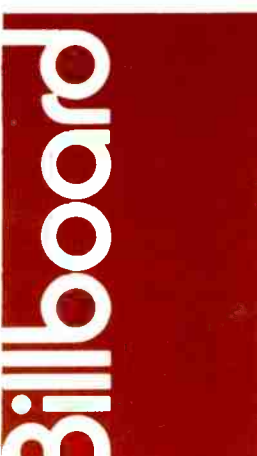


FOUR STAR, INC.
901 17th Ave. South
Nashville, Tenn.
or
9220 Sunset Blvd.
Beverly Hills, Calif.

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending April 29, 1972



Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'TITLE, Weeks On Chart', and 'Artist (Producer) Label, Number (Distributing Label)'. It lists 100 songs across four columns.

HOT 100 A-Z - (Publisher-Licenses)

Index table listing song titles and their corresponding chart positions for the week ending April 29, 1972.

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

Michael Jackson

CONTAINS
THE HIT SINGLE
"ROCKIN'
ROBIN"

Got To Be There



(M747L)

Also available on 8-Track and Cassette.

Buy this album and get another hit single free.

We released "Rockin' Robin" and "Got To Be There" and had two Number One records. Now we're about to release "I Wanna Be Where You Are" And have another Number One hit.

And there's more where those hits came from. Get them all from the source: Michael Jackson's Top Ten album "Got To Be There." It's one long-playing line up of hits. From one incredible talent.



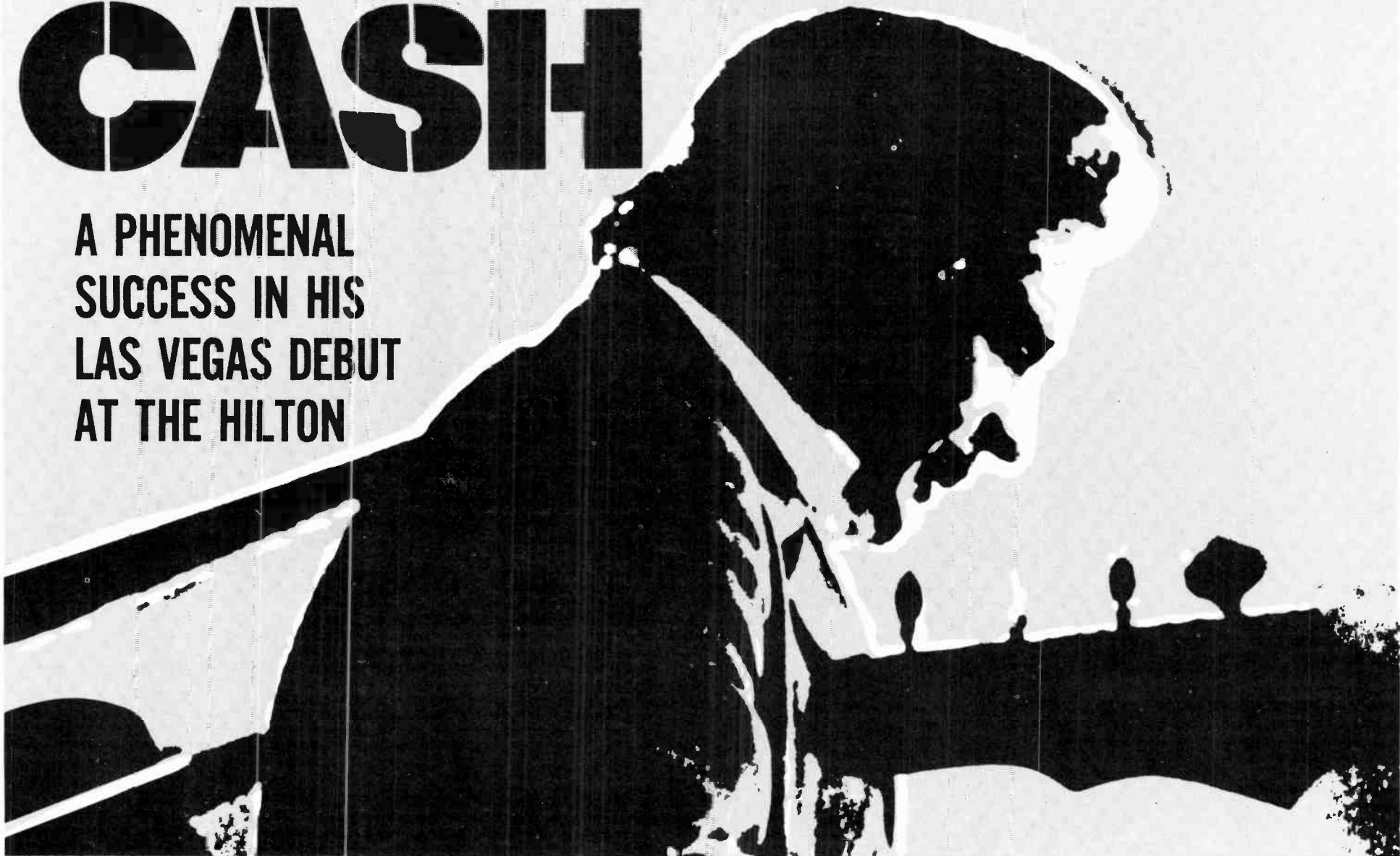
Billboard **TOP LP's & TAPE**

FOR WEEK ENDING APRIL 29, 1972

THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	NA Indicates not available	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).	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
★	3	11	★				37	38	7				73	74	7					NA
	2	11					38	29	14				★	91	29					NA
	3	2					39	33	21			NA	75	78	4					
	4	5					40	34	13				★	112	37					
	5	4					41	36	21				77	81	7					NA
	6	6					★	52	3				78	80	6					NA
	7	7					43	44	6				79	83	7					NA
	8	9					★	123	2				80	84	65					NA
★	12	5				NA	45	48	22				81	86	4					
	10	10					46	45	32			NA	82	65	21					
	11	8					47	42	6				83	85	6					NA
	12	11				NA	48	40	18				84	63	7					
	13	13				NA	★	62	27				★	92	6					NA
	14	16					50	41	7				86	69	20					
	15	15					51	53	10			NA	★	122	2					
★	109	2					52	54	7			NA	88	87	12					
	17	19					53	56	28				89	79	24					
	18	18					54	57	19				90	90	6					NA
	19	20				NA	55	46	29				91	94	5					NA
★	31	24					56	60	7			NA	92	93	35					
	21	23					57	49	26				93	97	7					
	22	17					★	67	4			NA	94	95	7					
	23	14					59	59	48				95	89	76					
	24	25				NA	60	64	32				96	55	15					NA
	25	27				NA	61	61	7				97	99	18					NA
	26	21					62	47	15			NA	98	82	12					NA
	27	24				NA	★	—	1				99	101	51					
	28	30				NA	64	68	10			NA	100	100	9					NA
	29	22				NA	65	66	22			NA	101	102	9					NA
★	37	15					66	58	21				102	106	44					NA
	31	32					67	71	23				103	72	26					
★	39	3				NA	68	50	14				104	104	5					
	33	29					69	51	25				105	108	31					
	34	35					70	70	11			NA	106	77	12					
★	43	4					71	73	6			NA	107	105	37					
	36	26				NA	72	75	4				★	147	3					

CONGRATULATIONS JOHNNY CASH

A PHENOMENAL
SUCCESS IN HIS
LAS VEGAS DEBUT
AT THE HILTON



Nothing but Rave Reviews...
like this one from the Los Angeles Times...

Robert Hilburn

Cash a Superstar in Vegas Debut!

Las Vegas, which has been sorely in need of new superstars to return some lost glamour to its showroom marquees, looks as if it found one Thursday night in Johnny Cash.

In both artistry and audience response, Cash's opening show at the Las Vegas Hilton was a triumph of the highest order. Not since Elvis Presley's return here three years ago have I seen an opening with as much emotional impact.

Making his first local appearance in more than 10 years, Cash received a standing ovation when he walked onstage for the dinner show Thursday and two more ovations before he left the stage an hour later. He received three more standing ovations at the

midnight show.

In the two shows, Cash demonstrated once again he is a man with a deep sense of musical integrity and purpose, unwilling to compromise either quality just to win an audience's favor.

Thus, Cash refused to engage in any of the Las Vegas showroom clichés: He didn't open the show with a comedian (something even Presley continues to do), didn't feel compelled to use an orchestra and, thankfully, ignored all the songs you'd find in almost all night club acts these days (such things as "The Impossible Dream," "Bridge Over Troubled Water" and "For Once in My Life").

Instead, Cash stuck with the songs and musical format that have made him, most will agree, the most important country music figure since the late Hank Williams and the late Jimmie Rodgers (not the current pop singer).

Though Cash has long been recognized as one of our most valuable artists, the excellence of his Hilton show, both from a pure entertainment standpoint and in its refusal to compromise with Las Vegas showroom tradition, makes Cash's stature even greater.

Not only has the Hilton got a new superstar in Cash (whose engagement runs through Wednesday), but the future of Las Vegas' entertainment picture has been enriched.

we are proud to announce Johnny Cash's return

(DATE TO BE ANNOUNCED)



to the

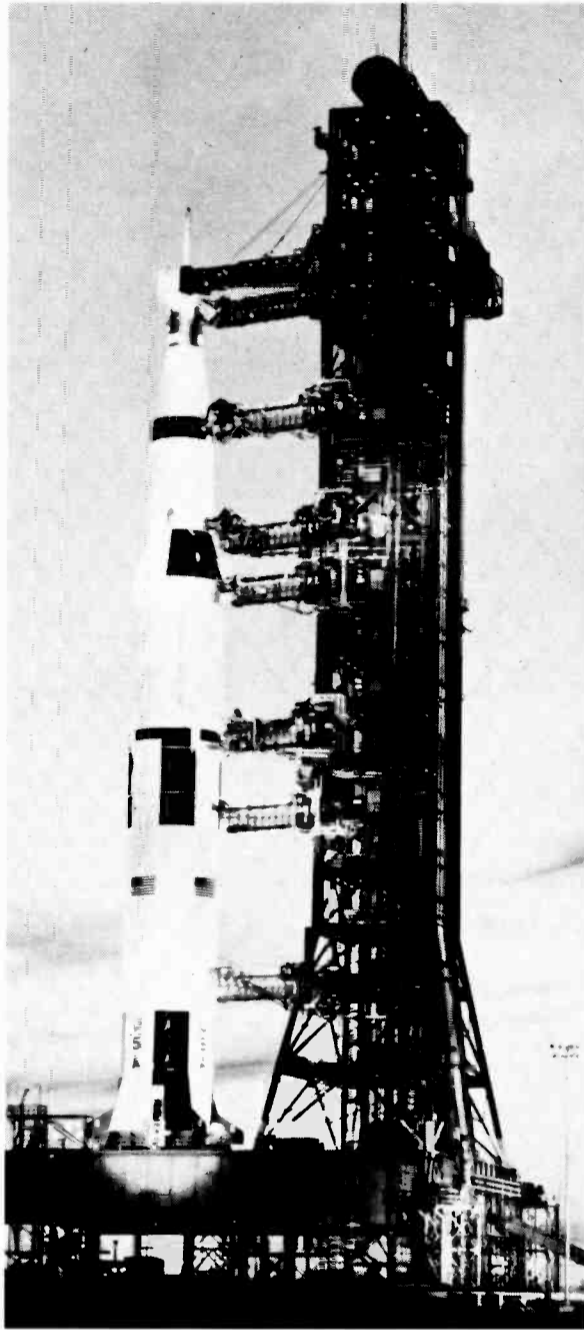
LAS VEGAS HILTON
THE INTERNATIONAL HOTEL

apa

VOLATILE ATTRACTIONS, LTD. PERSONAL MANAGEMENT
Saul Holiff, President

AGENCY FOR THE PERFORMING ARTS, INC.
Marty Klein, Vice President

LIFT OFF!



On the morning of April 16, 1972, Apollo 16 was launched into orbit on a journey to the moon. A few mornings earlier Uni Records launched a new Elton John single into a world-wide orbit. WHAT A TRIP! Both launchings bound to set new records.

ELTON JOHN ★ ROCKET MAN

Produced by Gus Dudgeon

Uni 55328



Knight Levels New Suits Vs The Funk

NEW YORK — Terry Knight, who has already filed lawsuits totalling \$55 million against Grand Funk Railroad and John Eastman, has leveled additional suits against Grand Funk in the Supreme Court of New York.

Knight said he has "asked the Supreme Court to declare and defend my rights." The new suit contends that, "through the efforts of Knight supervising and guiding the talents and abilities of Mark Farner, Don Brewer and Mel Schacher, the group Grand Funk Railroad has achieved worldwide acceptance and success.

"Under Knight's production and direction, Farner, Brewer and Schacher have achieved great success as recording artists with their recorded product released by Capitol Records." The group's actual contract is with Good Knight Productions, which leases their recording to Capitol and EMI.

The suit further maintains that, under Knight's direction, "Farner and Brewer have achieved great success as songwriters." Storybook Music Co., another of Knight's subsidiaries, publishes Grand Funk's songs.

The suit also contends that not only has Grand Funk's management contract with Knight been breached, but that Farner, Brewer and Schacher "have failed and refused to confer with Knight."

Grand Funk's actions, alleges the suit, "will continue to hold Knight up to professional scorn and will continue to cause irreparable harm and damage." In the suit, Knight said that "these artists possess special, unique, inimitable and extraordinary talent and ability as performers and cannot be replaced." The relationship, he added, "is very prestigious and has a value which is not readily ascertainable in money."

Knight previously hit John Eastman, the New York attorney and brother-in-law of ex-beatle Paul McCartney with a \$5 million lawsuit for allegedly interfering with Grand Funk's contracts. Knight claimed that Eastman enticed the group away from him.

Sparks Seeking Pact Release

LOS ANGELES—Randy Sparks has filed suit in local Superior court to be released from his artist contract with Panache Productions. Sparks signed with the office in Feb., 1971, and his contract was since transferred to MGM Records.

The suit contends that the contract now is invalid because Sparks was never returned a copy for his own use.

Polygram, MGM Tie

• Continued from page 3

dency of the music firm to a successor.

Each of the firms operating under the Polygram corporate umbrella will continue to function autonomously as individual entities. Once the deal is closed for MGM Records, Mike Curb will continue to run the firm as its president.

MM's New Look

• Continued from page 8

pped from national sales director to director of marketing and merchandising. This entire team will be present at both the Boston and San Francisco affairs.

Wiedenmann called the goal of the new Metromedia operation to make the label a strong contemporary company, broadening its base of appeal and attracting more consistent hitmakers besides Bobby Sherman.

Knight said, "I have gone to the highest court in the state to defend my rights and I have asked the Supreme Court for the following: an injunction against John Eastman and his firm to stop him from interfering with my agreements with Grand Funk Railroad; declaring my rights under the management agreement and the recording agreement; declaring my rights under the songwriters agreements; an injunction against Farner, Brewer and Schacher to stop them from further breaches of contract; damages as the court may see fit against Farner, Brewer, Schacher and Eastman; punitive damages of \$5 million against the Eastman defendants; all costs and legal fees."

Knight pointed out that these new lawsuits were in addition to those he previously filed against Grand Funk and Eastman for \$55 million in damages.

Musical Isle Spots To Back LP Product

NEW YORK—Musical Isle of America, in Chicago, will support key hit album product with in-depth television spot ad campaigns. Tied in with the Goldblatt chain of 36 stores, this latest move into TV advertising of disk product follows a similar experiment carried out recently by Musical Isle, San Francisco.

MIA's current TV promotion in Chicago is focused on three chart albums by American, Yes and Harry Chapin. The spots are running on WFID-TV, a UHF station, for three consecutive Fridays, ending April 28. Each of the five spots which are being aired are one-minute long. All three LP's are pitched on each spot.

"Rather than flood the airwaves over a whole weekend," said Tony Dalesandro, general manager of MIA, Chicago, "we've decided to stretch the same spots out for three weeks and use them five times each Friday. That seems to be the most effective time. We have already noticed a bulge of activity the next day and even more of a bulge the following Monday. We will do this off and on for a period of months, and will then compare the gross sales in the Goldblatt chain from the same period a year ago, against this year. If there is a noticeable

Happy Tiger Sued By Col

LOS ANGELES — Columbia Broadcasting has filed suit against Happy Tiger Records in Superior Court here, charging that the label owes CBS \$18,425 for recording production services due since July 1971.

Last month Monarch Record Mfg. also sued Happy Tiger in Los Angeles Superior Court, asking \$39,492 in allegedly unpaid bills and \$1 million exemplary damages. The Monarch suit charged that Happy Tiger was improperly capitalized and not operating in compliance with the California corporation code (Billboard, Mar. 4).

Spyder's Gang in Tie With Messina

NEW YORK—Joe Messina has been engaged to produce Spyder's Gang for their newly formed production company, Enchanted Door Productions Co., Inc.

Spyder's Gang has been touring the country with Spyder Turner. The tour took the act through the South, the Midwest, and the Northeast.

Studio Track

• Continued from page 8

Gelder Studios, in Englewood Cliffs, N.J. Earland's album has just been completed there, and the date was noteworthy as Lee Morgan's last session. Charts for the session by Virgil Jones.

★ ★ ★

Back in New York, The Hit Factory is chugging along, with B.B. King's new album being produced there by Joe Zagerine for ABC/Dunhill. Also in are Jimmy Carol, working on an album produced by Joey Levine for A&M Records; and Valerie Simpson, producing her next Motown album with old friend Nick Ashford.

Down on 8th Street, Electric Lady just mixed Richie Havens' live performances of "Freedom" and "Handsome Johnny" from the Westbury Music Fair. Bob Margouleff and Malcolm Cecil engineered the dates, and the MGM single should be out now.



AT ATLANTIC Records' party for Dr. John and his new album, "Gumbo," at L'Etoile in New York last week, shown above, left to right, are Dr. John, Jerry Wexler, executive vice president, Atlantic, and Tony Lawrence of the Harlem Cultural Music Festival.

Atl's 2d Group of Label Artist Posters to Dealers

NEW YORK—Atlantic Records has shipped the second group in a series of portraits of label artists to key national dealers. The posters were designed by Stanislaw Zagorski, who has created many Atlantic record covers, as well as cover illustrations for such publications as Time Magazine.

Atlantic commissioned the series under the supervision of Bob Rolontz, publicity and advertising vice president. In February, five posters were distributed to keynote the company's Soul Explosion release. Included were portraits of Aretha Franklin, Roberta Flack, Wilson Pickett, Les McCann and Eddie Harris.

The new group of posters feature many of Atlantic's top rock

artists, including David Crosby, Graham Nash, Stephen Stills, the Bee Gees, Keith Emerson, Greg Lake, Carl Palmer and Herbie Mann.

"To my knowledge," said Rolontz, "this is the first time a recording company has commissioned an artist of Mr. Zagorski's stature to create portraits of recording artists on such an extensive scale."

Nine posters are included in the new series. They are packed nine-to-a-carton for dealer use. Warner-Elektra-Atlantic Distribution Co. branches throughout the U.S. will supply the poster packets to dealers, one stops and racks.

The next group of posters in the series will be ready in June.

Executive Turntable

• Continued from page 4

sales manager and assistant product manager. . . . **Bob Broderick** appointed controller of Elektra Records. He had been with Warner Bros. Inc. where he was assistant treasurer for the past four years.



ANDERSON



URMAN



YOUNG

Nolan Crane has been promoted from Capitol Records' St. Louis territorial manager to Midwest account executive for custom record pressing and tape duplicating sales. He will be based in Chicago. . . . **Roger Karshner**, former Capitol Records promotion vice president, named music development director for the Hanna-Barbera cartoon production company. . . . **Marty Klein**, vice president and head of the concert department at Creative Management has left the company to form his own concert promotion organization. . . . **Jay Dunn** named assistant national promotion director of Warner Bros. Records. Dunn's responsibilities will be administration of regional promotion managers, as well as assisting in the over-all operation of the promotion department. He had been label's national special projects director. . . . **Stu Kirby** appointed vice president and general manager of Catalog Music. Kirby had been professional manager for Clear Sky, Deer Patch and Sweet Rivers Music, the publishing arms of Ampex Records. . . . **Martin Paulsen** has joined the Music Performance Trust Funds as general manager. He had headed his own company, Independent Industries, Inc., headquartered in Santa Monica, Calif., and prior to that he was an executive with Columbia Records for 13 years. . . . **Earl Shendell**, former executive board member of Local 802, AFM, has joined the executive staff of Music Fair Enterprises.

★ ★ ★

Stan Lewerke joins Eureka Distributors, Los Angeles, in the promotion department to handle Tamla/Motown. He was formerly head of promotion at National Tape & Records in Torrance, Calif.

CAP WAFTS SCENTED 'LP'

LOS ANGELES — Capitol Records is utilizing a raspberry fragrant sticker to merchandise an album by the Raspberries, a new group.

The stickers have been designed by Linear Products, New York and Los Angeles, with the National Cash Register Company, Dayton, Ohio, impregnating the stickers with a Micro-Scent, a chemical process permitting fragrance oil to produce a scent.

The group's debut LP is being released in conjunction with a campus concert tour.

**WOMAN IS THE NIGGER
OF THE WORLD**

NOVA



SHE: "WOMAN IS THE NIGGER OF THE WORLD..."
MARCH 1969 THREE SHILLINGS AND SIXPENCE

JOHN LENNON
PLASTIC ONO BAND

**with Elephant's Memory
and Invisible Strings**

SISTERS O SISTERS



YOKO ONO
PLASTIC ONO BAND

**with Elephant's Memory
and Invisible Strings**

Annie



Annie is Anne Murray
and she's recorded an album for herself, for you.

ST-11024 (U.S.) Produced and Arranged by Brian Ahern ST-6376 (Canada)

