

Billboard

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Newsweekly

HOT 100 PAGE 60

TOP LP'S PAGES 62, 64

TAPE CARTRIDGE PAGE 26

FCC's Ray Explains Payola Investigation

By MILDRED HALL

WASHINGTON—A recent meeting on the payola problem was held between the Federal Communications Commission's investigative chief, and Justice Department members of the Bureau of Narcotics and Dangerous Drugs, and the FBI. However, FCC's Bill Ray, who heads the Complaints and Compliance division, told this reporter that such liaison, particularly when both agencies have a mutual problem, is a continuing thing, and may have been blown up out of proportion by the print

media. (Billboard Apr. 15, May 6, 1972)

Efforts are being made, and have been continuous, to check out payola complaints, including recent information stemming from columnist Jack Anderson's two payola columns, one mentioning "drug payola by a few radio stations and record companies." But Ray indicated that if anyone expects sudden large-scale crackdowns by the FCC, or a rash of criminal prosecutions by the Justice Department, he is not being realistic.

Ray Explains

One thing that bothers the Complaints chief in the intensified reaction kicked off by the syndicated Anderson columns, is the misunderstanding about what the commission can do under the anti-payola law. The FCC itself cannot act against a deejay or a programmer—only against a licensee. The licensee is liable to fine, or at worst, the rare revoke of his license, if he fails to maintain proper precautions against the taking of bribes by deejay or programmer for air play, when the sponsorship is not announced over the air.

The FCC cannot itself act against record companies, or tip sheets, or the type of record magazine columnist Anderson accused of taking payola to hype a record position on its charts, thus influencing deejays to play it over the air. (Anderson was not—of course

(Continued on page 8)

Schoenbaum on R&B's Surge

By JAN DOVE

NEW YORK—The increase in the black population of major U.S. cities is a major reason for the surge of black soul product on the Hot 100, according to Jerry Schoenbaum, president of Polydor Records, a company reaping the rewards of this renaissance.

Said Schoenbaum: "It's my feeling that radio stations in the major centers are playing an inordinate amount of black records. The reason is probably because the demographics have changed as far as color is concerned."

Schoenbaum said that the cities (Continued on page 10)

Classical Sales Drive in South

By ROBERT SOBEL

NEW YORK — Rich's Department Store in Atlanta and several major labels have just concluded their most ambitious project designed to crack the classical market in the South.

The large-scale program, a two-week Classical Fair at Rich's, ended a highly successful run on June 3. Classical volume tripled and the spillover effect almost doubled sales on other types of LP product. According to a store spokesman, classical sales for the first day amounted to \$2,500, the second day, \$1,150, and on the third day, \$1,000. The projected figure for (Continued on page 32)

TOP 10: 6 ATL GROUP ACTS

NEW YORK — The Atlantic Records group holds six of the top 10 positions in the current Billboard Top LP chart with product from Roberta Flack, Stephen Stills, Graham Nash/David Crosby, Eric Clapton, Roberta Flack/Donny Hathaway and the Rolling Stones.

Underlining this chart strength the RIAA has certified nine gold records for Atlantic group product.

Motor City Prime Breakout Center

LOS ANGELES — Detroit has become the record breakout capitol of the world. According to a comprehensive survey of the Billboard Regional Breakout charts, a total of 19 singles broke out in sales in Detroit during 1971 and 14 of these made the Billboard Hot 100 Chart, including "Ain't No Sunshine" by Bill Withers of

Sussex Records and "Signs" by the Five Man Electrical Band on Lionel Records, both of which went to No. 3 on the chart and stayed on the chart 16 weeks and 18 weeks, respectively.

Second best breakout market in the nation was Houston where there were eight sales breakout records during 1971 and four of these reached the Billboard chart, but only "Rings" by the Cymarron on Entrance Records reached as high as No. 17 during 1971.

It should be noted that Detroit is keeping up its steam into 1972. Out of 12 records that have al-

(Continued on page 10)

One-Man Anti-Piracy Fight

By RAY BRACK

HUNTINGTON—Plagued by a continuing high level of bootleg tape sales in this market, Music Man, Inc., the state's largest one-stop, has served notice to all accounts that any who knowingly handle pirate product will be refused service.

"The bootleg problem is worse now than it's even been," reports Music Man president Francis J. McGlynn, whose accounts are scattered through a long stretch of the Ohio River Valley from eastern Kentucky up to Marietta, Ohio and throughout southern West Virginia. "At least 50 per cent of the 8-track pre-recorded tapes being sold in this area are bootleg. They're moving through big discount chains, service stations, drugstores, all kinds of stores."

McGlynn estimates that gas stations, most of them franchisees of major oil firms, are doing at least

25 per cent of the 8-track bootleg business. "When you get off the Interstates onto the small highways you find bootleg product in all the stations. I don't see why the president of a big record company doesn't call up the president of a big oil company and object to his outlets selling illegal merchandise. These companies have some control over these things. What if the big record manufacturers started selling bootleg gasoline?"

Stop Retailers

McGlynn said he is "absolutely delighted" to see that legal action has been brought against two Charlotte, N.C. duplicating firms, both of which have had salesmen working this territory. The veteran wholesaler points out, however, that outlaw product will continue to flood the market from other (Continued on page 26)

Hong Kong in Piracy Probe

By RAY CORDEIRO

HONG KONG — A campaign against piracy involving a systematic survey of retailers, importers, distributors and tape/record manufacturers is being mounted by the Hong Kong Group of the International Federation of the Phonographic Industry (IFPI).

A field staff will carry out a regular survey and send in reports promptly to government authorities and to producers of pirated recordings.

Heading the drive is IFPI Asian director, John West, who is based in Hong Kong. The Hong Kong (Continued on page 66)



David Bowie packs a cosmic clout on his newly-released album, titled, resoundingly enough, "The Rise and Fall of Ziggy Stardust and The Spiders from Mars" (LSP 4702). The British rock-and-roller gets down to that old galactic boogie like it's never been gotten down to before. The equally stellar single is "Starman" (74-0719). RCA Records and Tapes.

(Advertisement)



Sutton Views Single as Key

By CLAUDE HALL

LOS ANGELES—Although the singles at some record firms is still a doubtful item where profit is concerned, especially in regards to the album, it has made a comeback as a promotional vehicle. An album by a super group can still sell the instant it's released, said Joe Sutton, vice president of artist acquisition and development at MCA Records. "But when it comes to a new artist or group, the record industry has come full circle and again you need that all important hit single in order to boost album sales. Literally, the hit single is the (Continued on page 10)

(Advertisement)

**The Week It Came Out in England,
the T. Rex Single "Metal Guru"
Entered the English Charts at #1.**

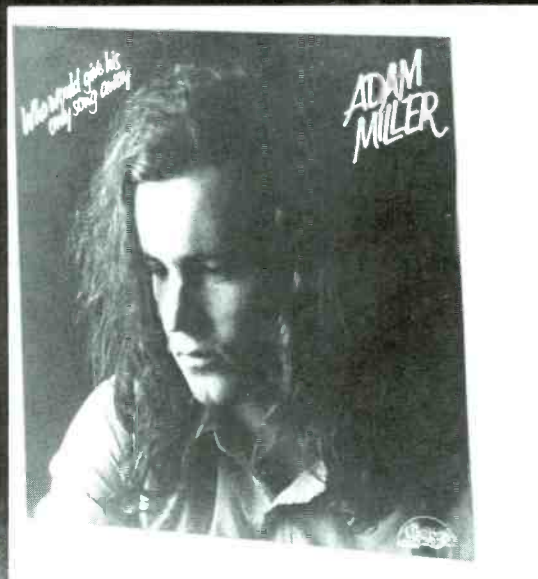
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ADAM MILLER. Who would give his only song away.

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CHE-1000; P8CE-1000; 2KCE-1000
Produced by Wes Farrell for
Coral Rock Productions.



Manufactured and distributed by RCA Records.

Lawson, Haggart Jazz Starts Own Diskery

PHOENIX—World Jazz Records has been formed here to distribute the recordings of the World's Greatest Jazz Band, the modern Dixieland all-star aggregation led by Yank Lawson and Bob Haggart. President of the label is Barker Hickox, a wealthy businessman who has already spend \$350,000 on the project.

The first World Jazz release is "The World's Greatest Jazz Band at Century Plaza," recorded live at the Los Angeles hotel's jazz room. Label products are to be sold mainly through mail order, although the recordings are available to any distributor or specialty retailer who wishes to carry them.

Ray Lawrence Limited of Los Angeles is marketing consultant for World Jazz. "We find we can move up to 50 albums a night at a concert by the band," he said. "We also have a mailing list of several thousand taken at the band's appearances. This list gets a monthly newsletter and has been bringing in steady sales of the band's entire catalog of albums on Atlantic and Project 3."

When the World's Greatest Jazz Band has an open period left by its regular booking agency, Lawrence sets up secondary market concert tours to broaden the act's exposure. The band is currently on such a tour in the Northwest. In some spots, Lawrence rents the hall outright and, for other dates, a cooperative percentage deal is worked out.

Barker Hickox has taken over the entire corporate structure behind the five-year-old World's Greatest Jazz Band. The band was originally subsidized by Dick Gibson of Denver, another multimillionaire Dixieland fan.

Each member of the band gets a weekly salary of at least \$400,

whether the group is working or not. Lawson and Haggart are stockholders in the corporation and vice presidents of World Jazz. The rest of the band consists of Billy Butterfield, Bob Wilbur, Bud Freeman, Vic Dickenson, Ralph Sutton, Gus Johnson Jr. and Eddie Hubble.

Playboy Lops A&R Staffers

LOS ANGELES—Playboy Records is now operating without any full-time exclusively a&r staff. Veteran producers Ernie Altschuler and Tim O'Brien, respectively contemporary and pop a&r chiefs of Playboy, have both departed from the label to return to independent production.

However, Altschuler remains on the Playboy roster as special production consultant and is working on several ongoing projects. Including the spoken-word album by author Henry Miller scheduled for massive autumn merchandising via Playboy Magazine mail-order.

Artistic decision-making at Playboy is now being handled day to day by label president Bob Cullen, in consultation with other key staff members. Cullen is credited as pro-

Employees Help Design New WB HQ

By NAT FREEDLAND

LOS ANGELES—Warner Bros. Records will choose its final contractor bid for a new three-story headquarters at Burbank Saturday (10). Groundbreaking is to be held later this month and the entire project will be complete in about nine months.

"This idea is that the building should look as little as possible like an office," said WB art direc-

tor Ed Thrasher, who has been working as liaison between the label and architect A. Quincy Jones. All key personnel at Warner departments were interviewed about their space needs and decor preferences.

The result is to be a building with no fluorescent lighting and with windows in every office. This all-window effect is achieved by placing two floor-to-roof open spaces inside the building. Thus,

the offices without exterior views onto the Warner Bros. Burbank film studio will look onto open-roofed garden wells.

The preliminary design and contract estimates for the new Warner Bros. records headquarters have taken a year to complete. "We wanted a warm but elegant little building," said Thrasher. The interior design, done by Rex Goode Associates, features rough wood surfaces and expanses of glass.

NARAS Hqts in L.A.

NEW YORK — Los Angeles has been set as the site for the official national headquarters of NARAS. The announcement was made by national president Wesley Rose during a three-day meeting of the 24 members of the National Board of Trustees of the record academy.

The Trustees installed Christine Farnon, currently Los Angeles executive director, to supervise the operation. The Board also plans to select a national coordinator to work closely with all five chapters and with the national president, who would be encouraged to maximize efforts for full nationalization of the organization.

Grammy Awards voting procedure changes revolve around the five-city committee system for selection of final nominations in each field. In addition to the arranging, engineering, album covers and album notes fields, now covered by committee nominations, the Trustees voted to extend this method of selection into the classical music, jazz and composition fields. Also discussed was the streamlining of the first round of balloting, the possibility of semi-annual Grammy nominations, and the possible reduction of fields in which members would be permitted to vote.

London, Toronto and San Francisco were suggested as future NARAS chapters. Also discussed was the need for better public relations, the more efficient utilization of local chapter activities, and the need for increased cooperation between NARAS and universities.

The Trustees voted to create a National Executive Advisory Board, which would utilize top industry personnel.

Also examined in the meetings

ducer on Playboy's sole June release, a yet-untitled two-record set by pianist-composer Bobby Scott.

Playboy's publicity director, Tony Lawrence, said. "The label found that with our small and selective artist roster, there simply wasn't enough product coming out to require a full a&r department. Especially when we started signing artists who already came in with their masters, or who had some valid creative reason for wanting to record with a specific independent producer."

Lawrence stressed that cutting the a&r department was not due to any economizing pinch. "If Playboy needed to trim, we would have trimmed all across the company, in sales and publishing," he said.

were decisions to pursue the creation of a NARAS premium record, to continue cooperation with the U.S. Treasury Department in the creation of a NARAS radio series, to create a NARAS membership profile, to continue specific financial proposals presented by the national treasurer John Scott Trotter, and to hold next September's meeting in New York.

Goody Shapes Full Scale Invasion of the South

NEW YORK—Sam Goody is launching a massive spread into the South, marking the first entry of the retail chain into a market outside the New York-Philadelphia area.

The first Goody's store in the South will be located in Raleigh, N.C., at the Crabtree Mall, one of the largest shopping centers in the

MGM's Concert Exposure

LOS ANGELES—Following a current trend, MGM has placed two of its new progressive rock acts on B.B. King's current 13-city concert tour and is subsidizing the promotional costs.

The label created a budget to cover radio and print media advertising for its two acts, the Great White Cane and Universal Jones.

This is the first time MGM has associated, dollar-wise, in promoting a concert appearance by any of its acts, explains Clive Fox, a company vice president. MGM deems this step vital in helping to introduce new acts and to induce young people to buy their albums.

The label has hired Gus Savalas, an independent marketing man, to act as the advance man to go into each of the cities to make sure LP's are in the stores, to see that displays are up and window space is allocated, and to check that time buys are correct.

The ads announcing the concerts mention the groups' new products. White Cane is on Lion and Universal Jones is on Verve.

The tour begins Monday (5) and runs through June 26. The cities

include Vancouver, Tacoma, Seattle, Salem, Salt Lake City, Charleston, S.C.; Jackson, Miss.; Toledo, Toronto, Providence, Roanoke, Greensboro, N.C., and Chattanooga.

Fox indicates that if this experiment is successful, the company will assist in additional concerts promotions. A number of other labels have developed their own concert touring packages, notably Capitol, Elektra, Mercury, United Artists and ABC/Dunhill.

Fox calls the concert dates an adjunct to having LP's played on radio. AM and FM stations take a different approach to albums, the executive points out, which requires a company's seeking new ways of having the public hear a new attraction. The FM disk jockeys pick LP tracks which are not generally repeated by their associates. The AM stations use some repetition in their album cut selection, he said.

MGM plans releasing singles by the two concert acts to help stimulate radio play while the acts are appearing with King. White Cane's single will be "You Make the Magic" while Universal Jones' will be "We All Know a Lot of Things But It Don't Never Show."

Lion Records, a newly formed subsidiary of MGM, plans building its roster around progressive rock groups, and Fox feels the concert promotion involvement is one of the best ways to get exposure. Other acts on Lion include the Five Man Electrical Band, Frijid Pink, Silver Stevens (a new New York duo), the Blossoms, the Canadian Rock Theatre and Coven.

Holland, Jack Label in First Disk Buildup

NEW BRUNSWICK, N.J.—In the three weeks since the release of its first album, the Mother Recording Co., an independent label formed by artist Randy Holland and James Jack, along with several associates, has succeeded in building exposure for its initial release.

"Cat Mind," the company's first title, was recorded by Holland at Media IV Studios in Bound Brook, N.J., site for the reception for local and press which inaugurated the album's unveiling.

Since then, the record has received airplay throughout New Jersey, and local stores carrying the album have been joined by larger discount operations such as Sam Goody's.

The album itself offers Holland's performances of his own compositions and work composed with Lew Alpaugh, chief engineer at Media IV and arranger for the release.

Motown Snares B'way Caster

LOS ANGELES—Motown records has acquired the first Broadway musical in its 11-year history. Mike Roshkind, label's vice president, has acquired album rights to "The Adventures of Pippin" from Stuart Ostrow, veteran producer. Show has music and lyrics by 24-year-old Stephen Schwartz, who wrote "Godspell."

Through a "sizeable investment in the show," music from the show will be co-published by Jobete Music, the Motown affiliate, and Stuart Ostrow Music.

Motown plans to release two singles from the score by major artists on the label and the original score album prior to the show's opening in New York Oct. 29.

Warner Shows Banner Quarter

NEW YORK—First quarter net income of Warner Communications, which includes such labels as Atlantic and Warner Bros., totaled \$12,122,000 in the first quarter, up from \$10,291,000 during a similar period in 1971. Revenues increased to \$114,530,000 as compared with \$84,621,000 in 1971 in that quarter. These figures also represent earnings and revenues in motion pictures, CATV, and music and magazine publishing.

The record and music publishing operations alone had revenues during the first quarter of \$50,271,000 as compared with \$33,873,000 during the first quarter of 1971.

FM Research Covers Jukebox

By SARA LANE

MIAMI BEACH—WMYQ-FM station manager Russ Wittberger intrigued delegates and the recent FM broadcasters convention in Chicago when he said the contemporary rock station polls jukebox popularity. Actually, the station cooperates with two jukebox firms here as is happening elsewhere now.

The art of music research is a

science, said Wittberger. No matter what media is used in research for music programming, there are always certain drawbacks and no one particular method is infallible. By utilizing all methods and facets of surveying, WMYQ-FM executives feel it is easier to select their target audience.

"If we hadn't maintained a pe-

(Continued on page 39)

BMI Charges Grocery Chain

CHICAGO — An early court hearing is expected in a precedential litigation, filed here late last year by BMI against Jewel Companies, Inc., Chicago based grocery chain over alleged infringement of compositions when played on a background music FM sub carrier channel.

The action, brought by Peer Intl.; Goer Music, Maclen Music; Roosevelt Music; Acuff-Rose and others, seeks to obtain music usage payments from Jewel for music played in Chicago area stores beamed to the stores by WXRT-FM, sister of WSBC, Chicago.

In an answer filed with the court, Jewel relies on the recent "Fortnightly" case and also claims that there was an implied license in that BMI licensed WSBC.

Richard Shelton of Kleinman, Wallace, Shelton and Kalcheim represents the BMI firms.

Space City TV Shows In South

NEW YORK—Space City Productions, based in Huntsville, Ala., is providing television exposure for black artists in Alabama, Tennessee, Mississippi, Louisiana, Arkansas, Kentucky and parts of Texas.

Space City produces three TV shows in Huntsville and Eldorado, Ark. The company will also produce records in Huntsville, with Acoustic Loop Recording Studio opening there soon. Space City is involved in recording, promotion, booking and record and tape distribution, and has signed to its talent roster Bill Cope, Tim Williamson and P.J. and Johnny.

More Late News
See Pages 56 & 66

A&M Preparing Videotape Facilities

LOS ANGELES—A&M Records is building a new control booth and mixing facility with videotape capability for its studios here. The set-up, currently on the drawing boards, will also include equip-

ment for synchronizing film or videotape soundtracks.

"A&M wants to be ready for the videocassette market," said Dave Alpert. A long-time building contractor, he is Herb Alpert's brother

and has been in charge of the renovation and expansion of the former Charlie Chaplin film lot structures since A&M took it over six years ago.

The new audio-video control facility will look out on one of A&M's standard recording studios and, from the opposite side, is a large soundstage which is to be converted to a studio for large orchestras.

A&M last month completed a \$3 million office building with six live echo chambers in the basement, bringing A&M's total to twenty echo chambers on the lot.

Rep. Hansen to Attend ITA Committee Meet

NEW YORK — Congressman Orval Hansen (Rep.-Idaho), chairman of the Education and Training Division of the Republican Research Committee, will attend the International Tape Association's June 28 meeting of the Video Information Committee.

The meeting, to be held at the Time-Life building under the chairmanship of Anthony Palms, will explore problem areas within the tape industry. It will also seek to establish a closer communications link between government and industry.

Hansen's committee last year expressed a desire to draft legislation that would improve the reliability and compatibility of videoplayer equipment in areas of industry and education.

Hansen said in his 1971 deposition that the thrust of the proposed bill would be to establish a committee that would, after sufficient study and consultation recommend specifications which would then apply to any such equipment purchased for education with federal funds.

At that time the ITA urged the government not to impose standards on the industry, but rather to allow the market to establish its own standards through a systematic shakeout. According

to Larry Finley, executive director of the ITA, his association will renew this plea at the upcoming meeting.

Other government officials invited to the meeting include Frank McLaughlin, director of the office of industry relations, Office of Consumer Affairs; William D. Lee, executive director of the National Business Council for Consumer Affairs, and assistant secretary for business development, U.S. Dept. of Commerce.

Invitations have also been sent to members of the Association for Educational Communications & Technology; the National Education Association; Internal Revenue Service Training Center; Library of Congress, the U.S. Office of Education, and the U.S. Army Audiovisual Division.

Farrell Obtains Rascals' Songs

NEW YORK—The Wes Farrell Organization has acquired total ownership of the Slacсар Music catalog, including some 100 songs written by the Rascals with hits such as "Groovin'," "People Gotta Be Free," and "How Can I Be Sure?"

Farrell said, "The Rascals have one of the few writer-artist catalogs which has never been fully exploited, especially a backlog of unrecorded material with vast hit potential. The Farrell Organization's resources can exploit every outlet for this creative material."

Committees, Gleason Aid Lennons' Deport Fight

NEW YORK—Two committees have been formed here to combat the impending expulsion of John Lennon and Yoko Ono from the U.S. by the Department of Immigration. The organizations are:

Committee for Artistic Freedom, 1 White Street, New York, N.Y. 10013, and The Justice for John and Yoko Committee, Box 693, Radio City Station, New York, N.Y.

Meanwhile, Ralph J. Gleason, in the current issue of Rolling Stone, urges music industry support for the Lennons in their struggle to remain in this country. He exhorts everyone to write or wire either or both of the two committees, and to write or wire their Senators and Congressmen, demanding that they use their influence to pressure the Immigration Department to allow John Lennon and Yoko Ono to "stay in the U.S. where they live, in the city they love, and with the people who need them."

In his article, Gleason writes that so far, only Phil Spector has contacted him about the committees. "Where are all those who grew up and learned to make music and song turned on by the Beatles?" asks Gleason. "There isn't an artist in the Billboard Top 200 albums who shouldn't be picketing the Immigration office, writing letters in John's defense and campaigning actively to get him off this bum rap."

Motown Seeks Marketing Bolster for New NR Label

LOS ANGELES—Motown is developing a separate promotion and sales machine for its newly formed contemporary rock label, Natural Resources.

The label, under the creative direction of Tom Wilson, has issued three LP's since April, and the intention is to build support forces for this kind of product which will cover the broad gamut of contemporary expression.

Phil Jones, the company's marketing and sales director, is in the process of hiring four promotion people to cover college, FM and AM rock radio stations. "We are setting up within the existing sales organization a branch to handle Natural Resources product," Wilson said.

Wilson has been with Motown since last July handling a variety of projects for President Berry Gordy Jr. Wilson will do a modicum of production himself, working with outside producers and purchasing finished masters.

Wilson is into production now of two groups: Road, featuring

Noel Redding of the Jimi Hendrix Experience and Ron Richards of Rare Earth, and Gotham, an eight-piece band from New York with some jazz influences.

Natural Resources plans to introduce Gotham and Road at the end of June. Around the end of July it will debut Wing On Wing, a Canadian group (called a cross between the Sandpipers and the Beach Boys by Wilson).

Graphic Correlation

Wilson determines the graphic look of all the LP's and the intention is to develop an ecology feeling, with the artists set in outdoor settings for covers and posters. The logan "Save Our Open Spaces" graces some of the jackets.

The label's corporate slogan is "Natural Sounds for Natural People." Recycled paper and biodegradable paper are used for its stationery.

Wilson has begun working with three freelance producers. John Wagner of Albuquerque produced Heart and Corliss in studio. Sloan (Continued on page 66)

Executive Turntable



BLACKBURN



TYRELL



HIRSCH

Rick Blackburn has been appointed director of national sales for Columbia Records. Since February 1971, he was director of national sales for Epic Records and the Columbia custom labels. Previously, he was regional sales manager for Epic/Columbia custom labels and was later promoted to director of national promotion. Prior to rejoining Epic/Columbia custom labels as director of sales, Blackburn was regional sales director for A&M and earlier served as director of national sales for Ode Records.

... **Jim Tyrell** has been named director of national sales for Epic and Columbia custom labels. He had been associate director, Harmony and popular album merchandising for Columbia Records. Before joining Columbia in March 1971 as East Coast product manager, popular albums, Tyrell was with Buddah Records and had been vice president, product development, for ITCC.

Marty Hirsch has been appointed national sales manager for the Buddah Group. He comes to the company's New York office from Chicago, where he was Buddah's Midwest sales manager for the past year. ... **Mike Shepard** has returned to Monument to again head popular promotion. He had left the label as vice president in charge of national promotion, to become general manager of **Andy Williams'** Barnaby Records. ... **Irv Trencher**, formerly director of sales for Polydor, has been named director of marketing for Neighborhood Records.



TRENCHER



FROLICH

Henry Droz, veteran distribution executive in the Detroit area, has joined Warner-Elektra-Atlantic distribution, Burbank, Calif., as national accounts sales manager. Droz started in Detroit in the early 50's as a salesman and opened Arc Dist. there in 1955. He sold out to the Handelman Co. in the mid-60's, remaining as chief of that operation until recently, when he resigned. ... **R.F. (Dick) Frolich**, ASCAP's director of public relations, has been appointed by the society's board of directors to the position of assistant to the president, **Stanley Adams**. ...

Sheryl Feuerstein has joined **Connie de Nave** Public Relations as personal assistant to Miss de Nave.

Rick Cohen has been named sales manager for Record Sales Corp. in Memphis. For the past two years, he has been general manager for Musical Isle of America, Memphis branch. Both firms are part of the mass merchandising division of United Artists. ... **Norman Thrasher**, Atlanta, will cover the East for Jewel

(Continued on page 66)

RECORD REVIEW

Aretha Package a Triumph

NEW YORK—In her new two-record Atlantic album, "Amazing Grace," with James Cleveland and the Southern California Community Choir, Aretha Franklin goes home. The great contemporary singer, who long since made it big as a pop artist, underscores in her latest package the source of her artistic achievement: Her gospel background. John Hammond tags this fact in his liner notes.

The new album also underscores another fact relative to the revolutionary development of American pop music in our time: That just as the gospel idiom is the underlying force of Miss Franklin's strength as a contemporary artist, so is the gospel influence—or "church sound"—a major factor in the development of pop music in the last two decades. The early rhythm and blues artists—as well as many of the early country artists who were of the "rockabilly" genre—all were touched with the "church sound"; they were all close to God; they all understood the gospel chord progressions; and this all helped to revolutionize pop music, for it brought to the mainstream something valid and deeply rooted in the American musical tradition.

In view of this background, Miss Franklin's album is of rare interest in that it helps to clarify, for the perceptive listener, so much of recent musical history.

Summy-Birchard Buys Supplier

NEW YORK — Summy-Birchard Co., a publisher of music education materials in Evanston, Ill., has acquired Educational Music Bureau, Inc., of Chicago. EMB, now located in Evanston, is a supplier of music to schools, churches and individual customers.

Summy-Birchard will continue to supply its dealers and jobbers and Jeff Sengstack, new EMB president, plans an extensive expansion of the firm's operation.

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Burlington Into Indie Production

NEW YORK—The Burlington-Felsted Music Companies have entered independent record production, to expand its activities in the area of self-contained artists.

Burlington-Felsted is the music publishing subsidiary of London Records and is affiliated throughout the world with the British-based Burlington-Palace Music Group.

Aiding Mimi Trepel, managing director of Burlington-Felsted are the firm's executive team: Carolyn Kalett, assistant manager, and Eddie Deane, professional manager. Dean is directly responsible for selecting and developing new talent.

Initial projects for the company include the presentation of Stephanie Mills, who appeared in Broadway's "Maggie Flynn," and several off-Broadway productions for the Negro Ensemble Co.



MITCH MICHAELS put the Spirit on his 7-midnight Chicago show on WGLD-FM when the group dropped by. From left: Jerry Griffiths, Epic Records Chicago promotion executive; Jon Locke, Ed Cassidy and John Staehely of the Spirit; Michaels, and Al Gurewitz, Epic Records regional promotion manager.

De Mann Promotes Through Retailers

LOS ANGELES — When it's virtually impossible to get a record played on a local California radio station, Freddie De Mann is undaunted . . . he heads for a local record store. It's not that he's willing to settle for in-store play of his product—although he feels in-store play is very valuable—it's just another method of establishing consumer awareness of an artist or a new record. And Consumer Awareness is the name of De Mann's record promotion firm which carries promotion one step further by dealing with retail outlets ranging from the White Front discount chain to the "mom and pop" store. De Mann also works to get LP jackets displayed, records displayed in windows.

"Singles are almost cut and dried . . . you have to have air-play to influence sales," De Mann said. "If the record has it in the grooves, it'll sell. But promoting an album is a whole new world. For one thing, you can't get concentrated airplay on the FM progressive rock stations. But, fortunately, the merchandising possibilities are unlimited if you go outside normal channels. For example, I feel that advertising records on television will be one of the major avenues of establishing an artist in the future and we'll be talking about LP's that sell eight to 10 million copies." For the present, though, De Mann focuses on all avenues of exposure. Mercury Records even hired him to throw a press party. "However, I don't like to think of myself as a publicist; rather, I think I'm doing creative promotion . . . the old basics with a lot of razzle-dazzle."

Record dealers are eager to play albums via in-store music systems, he said, "but they seldom get DJ copies and they're reluctant to break open a sales copy

of an album. As for radio stations, there's no way a program director or a music director can listen to every cut on every album with all of the tons of product coming out today. So, it's the job of the promotion man to screen that product for the radio station and suggest the best two or three cuts."

In spite of his interest in the future of the album and techniques for promoting it, De Mann is still heavily involved in promoting singles. His recent projects included artists such as Bill Preston, Mouth & McNeil, Joe Tex, and Jerry Butler. All got Top 40 air-play in California and chart action.

Letters To The Editor

Dear Sir:

I was reading the June 3 issue of Billboard when I ran across a story about Malrite's WMIL switching to rock. Not a very smart move. I worked in suburban Milwaukee and know that the market is oversaturated with rock already. Let's figure it out: the two Top 40's, WOKY and WRIT; the two soul stations, WAWA and WNOV; and progressive rocker WZMF. That doesn't include WLS and WCFL which both come booming in from Chicago. Then there are other weaker rock signals coming up from Racine/Kenosha and Madison, and who knows from where else?

But where is another country signal coming from? Nowhere except for a few smalltown block-programmers like I worked at around the area. I wish Malrite would get their head together, so to speak. Just when country music is becoming big business, they turn around and drop it. Look at KEYE in St. Paul. Two years ago they were WMIN and KEYE-FM. FM ran Hit Parade 71 while AM ran c&w 24 hours daily. FM then dropped Hit Parade and went good music while AM started signing

off at midnight. Then AM went good music and 24 hours daily. Now AM and FM are running the same format with different programming and are competing against each other, not to mention the other half dozen good music stations in the Twin Cities. Now the country fan must turn to KTCR and KDAN, two stations which lack competition.

Back to Milwaukee. WMIN was simulcasting AM and FM, the AM being a daytimer. Then FM went stereo, but they still simulcasted. Shortly FM changed call letters and went to good music. That was just over a year ago. Now they want to change call letters again and go rock. I can't understand Malrite's thinking. They don't even let a station get an identity and they're off changing the call letters, formats, jocks, the works. . . . It's a funny business, this radio. Someday a savior will come straighten this whole game out.

Robin Lee Grube
WIAL-FM

Dear Sir:

I noted with interest an article in your May 13 issue titled "Tape Firms Hit Inroads In Education Market."

However, I would like to correct your reference to the executive voice. Our program is not an "audio cassette version of Fortune magazine." Though we bear Fortune's endorsement and operate with their guidance, we have our own editorial staff and our own editorial purpose. It is a common misconception that we merely rehash Fortune articles on tape. We have never, to my knowledge, duplicated Fortune's content.

Cordially yours,
James H. Levy
Executive Producer

Dear Sir:

Well George Simon's letter regarding jazz has really started something. LET'S KEEP IT GOING!

I too have knocked my head against the wall trying to obtain not only current jazz products but

(Continued on page 56)

TOM JONES CLOSE UP

WITCH QUEEN OF NEW ORLEANS ☆ TIRED OF BEING ALONE ☆ WOMAN YOU TOOK MY LIFE ☆ IF ☆ THE YOUNG NEW MEXICAN PUPPETEER ☆ ALL I EVER
NEED IS YOU ☆ YOU'VE GOT A FRIEND ☆ TIME TO GET IT TOGETHER ☆ I WON'T BE SOFRRY TO SEE SUZANNE AGAIN ☆ KISS AN ANGEL GOOD MORNING



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TOM JONES...A MAN AND A HALF. ON



Studio Track

By SAM SUTHERLAND

Following the recent announcement of the RCA studio closing in Chicago, Tom Jung, Sound 80's Chief Engineer, contacted studios throughout the Chicago area, noting that RCA's closing now left Chicago without the facility that had been that city's major mastering operation.

Jung pointed to Sound 80's mastering facilities as a new outlet for such activity. The Minneapolis studio offers a Record Mastering Center designed around the first Neumann VMS-70 computer controlled lathe installed in this country (January, '70). The Neumann is tied into a transfer console of Sound 80's own design and manufacture, offering two complete

EQ channels on preview and program, eight equalizers, EMT or AKG reverb, preview and program limiting, Dolby and Berwin noise reduction.

As for recording activity at Sound 80, recent sessions have included Tom Lammon, produced by Ted (Big Daddy) Van Dusen for Black Gold records, with Paul Martinson engineering; a new album by the Nominees, produced by Craig Moen; a single by the Del Counts, produced by John Boelke; and the mastering of Bonnie Koloc's second Ovation album for Dick Schory.

Meanwhile, back in the Big Apple, Jerry Ragovoy proudly led a brief tour of The Hit Factory's expanded facilities, following the early stages of final construction. While the console had yet to be installed at that time, in the two short weeks since, Ragovoy and his associates have tied things together and are already running sessions in the new, larger second-floor studio.

A home-grown console, designed and built by the Hit Factory staff, and utilizing predominantly API components, is the heart of the new control room. With 24 inputs, 16 out, and special Roger Mayer equalizers, Ragovoy describes the new board as having "all the needed characteristics, with equalizers covering the entire audio spectrum."

Those needed characteristics also include full quad compatibility and Dolby's, so, with the studio's 16-track Ampex moved down into the new studio, Ragovoy appears confident that the facility will soon be running smoothly. Also of note is the layout of the control room, which utilizes the room's L-shape to provide a relatively separate area for tape machines, thus minimizing interference with tape operators while still effectively using space.

The studio is now handling tape duplication as well, and film and videotape facilities are also included in the expansion program.

Bob Liftin of Regent Sound Studios has noted that the New York studio is the site for a photo-

graphic session with Atlantic's Bette Midler, being covered for LIFE Magazine. Occasion for the shooting at Regent was the mixing of the first Midler album for Atlantic, with Joel Dorn producing. The original sessions were recorded both at Regent and at Atlantic, with Liftin handling most of the engineering.

Dorn has also brought other Atlantic artists in for sessions at Regent, which recently included Roberta Flack and Les McCann.

Out on the island, Ultra-Sonic Recording Studios, in Hempstead, N. Y., has been busy with projects ranging from their continuing series of live broadcasts over WLIR-FM to film work, jingles and conventional sessions.

In recent weeks, sessions included Roy C., working on a single for Alaga Records, with John Bradley engineering; Gary Schultz, completing an album, with Bradley again engineering; a new quintet, Ragedy Ann, being produced by John Linde for Bandana Enterprises via John Belloisimo, with Jeff Kracke engineering; and Pleasure Plus Productions mixing a single, with Kracke again engineering.

As for the WLIR-FM broadcasts, recent artists have included Batdorf & Rodney, Atlantic Records act, with Steve Goetz engineering; and the New York Rock Ensemble, engineered by Jeff Kracke. Mike Colchamiro is technical director for the weekly series.

Also recorded there was music for an educational film being created to show Nassau County high school and college students the techniques of film production. Dell Blonk and Picture House produced the film, and Steve Goetz engineered the session.

As if New York's studio scene were not already buzzing, yet another studio is carrying out continued expansion programs, reflecting this city's aggressive reaction to persistent rumblings of studios closing out. Viewlex/Bell Sound Studios has already been discussed elsewhere, with regard to its expansion program, but at least one element of their program merits mention.

The studio has added a new mixing theater designed for Quad Four, with decor matching the newly decorated Studio A. The mixing console is a custom-designed Quad Four, with full mixing capabilities.

Probably less vital, but equally interesting, is the new facility's emphasis on what they feel is a "creative environment": namely, "total comfort" in low-slung couches, bold colors sweeping across the walls, and other niceties.

From Shipton-on-Cherwell, near Oxford, England, comes news of Buddy Miles' recent recording activities at The Manor, a characteristically stately, English alternative to the Strawberry chateau. If Elton John's experiences at that French installation produced "Honky Chateau," then Miles' work might result in some "Funky Manor," since the English studio also offers client the options of living on the premises.

Miles is handling his own production, and the Manor sessions have been devoted largely to overdubs and remixing of tapes from the L. A. Record Plant.

May in Muscle Shoals has been productive indeed, according to Sam Duncan at Muscle Shoals Sound Studios. Lewis Merenstein has produced a session with Charlie Starr for Columbia Records; while Jerry Masters, Chief Engineer, and Larry Robinson have completed dates with Veda Brown for Stax. Also recording there has been Eric Malamud, producing Skip Jackson's sessions for Capitol Records. Malamud is returning for dates with Dee Irvin for Atlantic.

FCC's Ray Explains Payola Investigation

Continued from page 1

—referring to Billboard, the FCC's investigative chief noted in passing.) "We can't control the print media."

Any prosecution of a deejay or programmer or a record company for illegal bribery must come from the Justice Department, because the anti-payola act is a criminal statute. The FCC turns over all evidence of illegality to the Justice Department.

In the case of alleged payola by drugs, even on the small scale indicated in the Anderson column, the information goes to the Federal Bureau of Narcotics and Dangerous Drugs. The FCC has no jurisdiction over, nor interest in, the mere smoking of grass by personnel of a radio station. "We come into the picture only if the grass is used as a bribe to get something played over the air," said Ray. Otherwise, it goes to the Narcotics Bureau.

The FCC "naturally hopes" that

the FBI may give them a hand with payola investigation in the current pursuit of drug or other type of payola. But it is well known that Justice Department will only bring a case to a grand jury if it has solid evidence of criminal activity. Meanwhile, the FCC, in addition to the payola investigation, must put its own sleuths to work on complaints in the sizzling field of political broadcasts, the fairness doctrine, employment discrimination, double billing, concealed ownership, etc.

Once again, the FCC's chief of the complaints and compliance division mourned the fact that the commission gets so much smoke and so little fire in the way of useable evidence of payola: He said too much boils down to only hearsay evidence, and many charges come from promoters who feel their records are being kept off the air because a competitor has bribed the deejays.

Buddah Eyes West Coast

LOS ANGELES—Buddah Records has expanded its West Coast office and Neil Bogart, co-president of the label, hopes eventually to establish a West Coast office here of equal stature to the present

office in New York. "But the East is too important to us and we'll never close up in New York." However, some executives from the New York office may move to Los Angeles in 1973.

Bogart, who plans to spend at least four to five weeks at a time on various occasions in the West Coast office starting now, said that he hadn't decided whether he would be one of the executives to relocate in Los Angeles or not. "That's over a year and a half away."

MIA Opens St. Louis Division

NEW YORK—Musical Isle of America has opened its own St. Louis-based promotion division for the exclusive handling of promotional and budget product in both albums and singles.

J. A. (Jim) White will direct the promotion operation. He had been operating his own budget and promotion disk company, J. A. White Sales for the past two years.

The new division's warehouse will incorporate budget tapes as well as LP's. Prepackaged singles are considered a likely next step and the marketing of promotion-priced accessory merchandise is also being planned.

White is now assembling a staff, with June 1 as the target date for full operation.

Big 3 Organ Class at NAMM

NEW YORK—The print division of the Big 3 Music Corp., will run a special organ music workshop for teachers, students and dealers at the 71st NAMM Show June 17-20 in Chicago.

Al Hermanns, organ teacher, lecturer and performer, will conduct the workshop which will utilize the theme, "I'd Like to Teach the World to Sing."

Big 3 Music was responsible for marketing the first print edition of "The World to Sing," and has since published the popular copyright for all major instruments in single editions and in folios.

Shearing's Sheba Building Catalog

LOS ANGELES—Sheba Records, George Shearing's one-year-old label, will have two LP's out this year to augment the four already in mail-order release.

The new works will feature Shearing's quintet plus the trio working with a string quartet in a program of chamber music sounds.

During the first five months of this year, Shearing has worked five concerts with symphony orchestras, usually playing Mozart compositions, either K488 or K459 piano concertos.

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**Whatever
color jazz was,
it's bluer now.**

John Mayall is touching the heart of jazz with his fingers of blue. And the sounds that are bursting forth are in a new album aptly titled "Jazz Blues Fusion." Its just what Mayall fans have been waiting for. And jazz fans weren't expecting.

But John Mayall wasn't the only music painter involved. Some of his distinguished sidemen were blues master Freddy Robinson on guitar. Jazz great Clifford Solomon on sax. Mayall stalwart Larry Taylor on bass. Ron Selico on percussion. And the legendary Blue Mitchell on trumpet.

Listen to jazz's new color.

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Performed and recorded live in Boston and New York
John Mayall/harmonica/guitar/piano Blue Mitchell/trumpet
Larry Taylor/bass guitar Clifford Solomon/saxes
Freddy Robinson/guitar Ron Selico/percussion

PD 5027



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NAME	1972 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	8	216	22 1/2	21 1/2	21 1/2	- 1/4
A&E Plastik Pak Co.	127 3/8	35 3/8	338	6 3/4	6 1/4	6 1/2	Unch.
American Auto. Vending	153 3/8	67 3/8	35	13 1/4	12 1/4	12 1/4	- 5/8
ABC	76 1/4	25	204	73 3/8	71 3/4	71 3/4	- 2 1/8
Ampex	25 7/8	7	143	7 3/4	7 1/4	7 3/4	+ 1/4
Automatic Radio	14 1/4	5	12	7 3/8	6 5/8	6 3/4	+ 1/8
ARA	178	117	56	172	168	169 1/4	- 1 3/4
Avco Corp.	20 7/8	12 1/2	132	16 3/8	15 1/4	15 3/4	- 3/8
Avnet	15 5/8	8 1/4	102	13 1/8	12 1/2	12 1/2	- 1/4
Bell & Howell	68 3/4	32 1/8	40	69 3/8	65 3/8	66	- 1/4
Capitol Ind.	21 7/8	7 1/4	39	7 1/8	6 1/4	7 1/8	+ 1/4
Certron	8 3/4	2 1/8	97	4	3 7/8	4	+ 1/8
CBS	57 7/8	30 1/8	145	56 1/4	54 3/4	55	+ 3/8
Columbia Pictures	17 3/8	6 3/8	97	12 3/8	11 1/2	11 5/8	- 3/8
Craig Corp.	9	2 3/8	15	4 5/8	4 1/2	4 3/8	- 3/8
Creative Management	17 3/4	7 3/8	37	14 3/4	14 1/2	14 5/8	+ 1/4
Disney, Walt	181 3/4	77	117	190	184	184 1/4	- 2 7/8
EMI	6	3	27	5 1/4	4 3/4	4 3/4	- 3/8
General Electric	70 1/8	52 7/8	329	70	68 3/4	69 3/8	- 1/8
Gulf + Western	44 3/4	19	363	43	40 5/8	41 1/4	- 7/8
Hammond Corp.	13 7/8	8 1/2	99	9 1/4	8 5/8	8 7/8	- 5/8
Handleman	47	27 3/4	49	33 1/2	31 3/4	31 3/4	- 1/2
Harvey Group	8 7/8	3 1/8	25	6 1/2	5 3/4	6 1/4	+ 3/8
Instruments Systems Corp.	12	4 5/8	97	5 1/4	4 7/8	5 1/4	+ 1/4
ITT	67 3/8	45 7/8	876	58 3/4	57 1/4	58 5/8	+ 1/2
Interstate United	13 1/2	6	11	9 3/8	8 3/4	8 3/4	- 3/8
Macke	16 1/2	8 3/8	65	16 1/8	15 1/2	15 1/2	+ 1/8
Matsushita Electric Ind.	28 5/8	16 1/4	1773	27 3/8	26 3/8	26 3/8	- 6 1/8
Mattel Inc.	52 1/4	18 3/8	240	26 3/4	24 3/4	25 1/4	- 1
MCA	35 3/4	17 3/4	89	29 7/8	28 7/8	29 5/8	+ 7/8
Memorex	79 1/2	19 1/4	272	32 7/8	30 7/8	31 3/8	- 3/8
MGM	26 7/8	15 1/2	27	19	18 1/4	18 3/8	- 3/8
Metromedia	38 7/8	17 3/4	72	39	37 3/8	39	+ 7/8
3M	149 3/8	95 3/8	85	157	152	153 1/4	- 3/4
Motorola	104 7/8	51 1/2	221	114 1/2	109 3/8	113	- 1 1/2
No. American Philips	37 3/4	21 7/8	5	38 3/4	36 3/4	37 1/8	- 1 5/8
Pickwick International	49 7/8	32	20	51 1/2	50 1/2	50 1/2	- 1/4
Playboy Enterprises	25 1/8	16 3/4	38	23 1/4	21 3/4	22	- 7/8
RCA	45	26	462	39 3/4	36 1/2	36 5/8	- 2 1/2
Servmat	40 1/4	25 1/2	80	29 7/8	28 5/8	29	+ 1/4
Sony Corp.	41 1/2	14 1/4	2185	44 1/4	39 1/2	39 1/2	- 3 3/8
Superscope	32 3/8	9 3/8	160	15 3/8	14 7/8	14 7/8	- 3/8
Tandy Corp.	49	30 3/8	593	41 3/4	40 1/4	40 1/4	- 3/4
Telex	22 3/8	7 3/4	1991	10 3/8	9 1/8	10 3/8	+ 7/8
Tenna Corp.	11 1/2	4 1/4	179	9 1/4	8 1/2	8 5/8	- 1/4
Transamerica	23 1/2	14 3/8	1421	21 1/4	20 1/4	20 1/2	- 5/8
Triangle	22 3/4	14 3/8	792	17 3/4	16 1/2	17 1/2	+ 1/2
20th Century-Fox	17	7 3/8	334	12 3/4	12	12 1/8	- 5/8
Vendo	17 1/2	9 7/8	114	17 3/4	17	17 1/4	- 1/4
Viewlex	12 7/8	5 3/8	182	8 7/8	7 3/4	8	+ 1/8
Warner Communications	47 3/8	25 7/8	1346	47 3/8	45 7/8	46 1/4	- 1
Wurlitzer	20 1/4	10 3/8	68	16 1/8	15 1/8	15 1/4	- 1
Zenith	54 7/8	36 3/8	554	47 3/4	45 3/8	45 5/8	- 1 7/8

As of closing, Thursday, June 1, 1972

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	7	5 1/2	7	Magnetic Tape Eng.	7 1/2	7 1/4	7 7/8
Audiohronics	4	4	4	M. Josephson Assoc.	16 1/2	15 3/4	14 3/4
Bally Mfg. Corp	55 1/2	54 1/2	55	Mills Music	11 1/2	11	11 1/2
Cartridge TV	35	33 1/4	34 3/8	NMC	10	9 1/8	9 7/8
Data Packaging	8 3/8	8 3/8	8 3/8	Perception Ventures	3 1/4	3	3 1/2
GRT Corp.	4 7/8	4 3/4	4 3/4	Recoton	4	3 7/8	3 7/8
Gates Learjet	15 1/8	14 3/4	15 1/8	Schwartz Bros.	9 3/4	9 1/4	9 1/4
Goody, Sam	7 3/4	7 3/4	7 3/4	Telecor, Inc.	34 1/2	33 1/2	34 1/8
Integrity Entertain.	8 3/4	8 1/8	8 1/8	Teletronics Int.	14 3/4	14 1/2	14 1/2
Koss Electronics	11 1/2	10 7/8	10 3/4	United Record & Tape	3 1/4	2 3/4	3

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

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

Metro Markets Boom Soul Hits

Continued from page 1

experiencing a growth of black population included New York, Philadelphia, Washington, Chicago, Cleveland, Pittsburgh, Detroit, Baltimore and Atlanta.

"I wouldn't go into the sociological reasons for this," he commented. "But it is a fact of life.

"On pop stations now you hear a lot of r&b and you get white people buying more r&b product. Also r&b artists are getting wider exposure among their own people."

Schoenbaum considers the increased sales volume of black rec-

ords is having an "artistic effect" on the album market. "A lot more care is being taken with r&b albums right now—the concept idea is being applied. It is no longer a case where you could create an album by stringing a couple of single hits together and padding it out. You can't get away with that any more."

To Schoenbaum, "it's not a surprise to see so many r&b artists on the charts," he considers that r&b is always a consistent selling music and "historically the most consistent music buyer is the black population. This was true in the depression era and it is true today."

Detroit Tops U.S. in Breakouts

Continued from page 1

ready had sales breakouts in Detroit this year, two have reached the chart and one of these was "I Gotcha" by Joe Tex on Dial Records which reached No. 2.

Detroit replaces a city like New York as breakout center. There was a time when New York was not only a good breakout market, but had a successful percentage of those records hit the chart. The odd factor is that the city has many more Top 40 stations than in years past. But, in spite of a greater number of exposure outlets, only three records were regional breakouts in the market and only "Mr. Big Stuff" by Jean Knight on Stax Records reached the chart and became a hit, going to No. 2.

Soul Stations Aid

To a great extent, a large majority of the records that were breakouts in Detroit were either soul records or had a touch of soul in them, giving credence to the theory among men for some while that it was soul radio stations today which were giving new

records by new artists a chance, while Top 40 stations in both large and medium markets were more content to wait.

Both Seattle and New Orleans had six breakout singles during 1971, but two of those records reached the chart after starting in Seattle and only one record charted from New Orleans. San Francisco and Cleveland both had five breakouts each and two records charted from each city. One of those Seattle records was "Treat Her Like a Lady" by Cornelius Bros. & Sister Rose on United Artists Records and it went to No. 3 on the chart. Cleveland had "Joy to the World" by the Three Dog Night on Dunhill which hit No. 1. San Francisco's biggest claim to fame during 1971 was "Do You Know What I Mean" by Lee Michaels on A&M Records, which went to No. 6.

The Dallas-Fort Worth area had four breakouts in 1971, two of which reached the chart and the biggest record was "One Tin Soldier" by the Coven on Warner Bros. Records. Philadelphia had

four breakouts and all four reached the chart, with "Beginnings" by Chicago on Columbia Records going all the way to No. 7. Buffalo also had four breakouts, but only one charted. However, this was "Precious and Few" by the Climax on Carousel Records, which went to No. 3.

Milwaukee had three breakouts, with two reaching the chart; Washington had three breakouts, with one reaching the chart; and Atlanta had three breakouts with one reaching the chart. Los Angeles, Minneapolis and Pittsburgh had two breakouts each. Memphis, Chicago, Baltimore, and Boston each had only one breakout.

Out of 83 singles that had sales breakouts in 1971, 40 reached the Billboard chart.

In 1972, already 30 singles have broken out in sales and six of these have already hit the chart.

The number of total breakouts in 1971 was down considerably over past years and, in effect, means that more and more stations are less and less eager to expose new artists.

'Singles Savor LP Success'

Continued from page 1

best possible promotion for an album."

You just can't make any real money on a single anymore, Sutton said. "We're a profit-making firm, but the costs of producing a single alone and distributing it are such that even with a strong-selling single you don't make that much money. So, a record company today has to look beyond the single."

Still, the single is good, free advertising for an album, he said.

Up until the past couple of months, because a lot of program directors were playing album cuts on both Top 40 and FM progressive rock radio stations, albums would sell of their own accord, Sutton said. But, because business has gone into a seasonal soft period, the single has become vital to promote an album.

"We know that we're going to sell no less than 400,000 copies of any Neil Diamond album. But when he can give us a single like 'Song Sung Blue,' I think the album featuring that tune will be much bigger. We're expecting tremendous success with his next album."

But Diamond is an established superstar. A hit single helps push album sales of a superstar, but with a new act like Beggars & Osborne on MCA's Uni label, an album called "Queues" was released. Various radio stations around the country played the album and the consensus was that "Man of Learning" was the best cut. At this point, Sutton said, album sales were only slight. So, Uni released a single on "Men of Learning." The single is breaking across the country now and if it becomes a hit, Sutton expects that the album will also become a hit.

Sometimes, MCA releases a single first and tries to bring it home before going with an album. But the day of a single only is gone, Sutton said. And even with a group such as the Who on MCA's Decca label, who ordinarily sell 300,000 ("and I'm speaking conservatively") of an album in front, depending on the success of a single from that album it can sell as high as a million copies of the album.

"Each act is a different case. Sometimes a single will be released first and sometimes an album will be released so we can get some kind of a feedback from radio stations on a particular cut. With Geronimo Black, we released an album first. With Rachell, we released a single first."

In any case, it's increasingly necessary for a record company to make a long-term commitment to any act . . . primarily because it costs on the average of \$30,000 to

\$35,000 to produce an album and a company has to aim for, at least, an album as opposed to the days when a company could commit to only a single or two.

Advances Dip

"Fortunately, the initial advances have dropped back from the enormous amounts record companies had to shell out a year or so ago. I just came back from a couple of weeks in Europe, meeting with producers and managers and establishing better relations for future negotiations on record deals. But mainly, I wanted to let them know we were in the financial ball park at any level on new acts." However, MCA is going to be very selective, Sutton said, and has pared many acts from the three major labels in order to devote more attention to the artists it does invest in.

However, the initial outlay for artists has dropped back from

what artists were demanding and receiving as late as last year. "For one thing, there's just not that kind of money around anymore. Also, it's too difficult to make an act happen." He also gave credit to the artists "who've become a little more realistic." Some of them realized that all of the huge deals for artists fell through for the most part. The intelligent act came to understand that in order for him to become successful, the artist and the record company have to work together as a team. The artist can't be so creatively unrealistic that no label can successfully market him at a profit. It's got to be a marriage.

"I'd rather protect an artist with a decent royalty structure, then the artist and the record company can both make money if the artist is successful. Anyway, my goal is to have a higher percentage of success with the artists who do go with our labels."

Authentic Sound at UA Poetry Session

LOS ANGELES—A candlelight dinner in the Mojave Desert and poetry readings under a full moon marked one of the most unique recording sessions ever held. United Artists Records took 25 people on a 2 1/2-hour bus ride from Hollywood to Joshua Tree National Monument, to record a spoken-word poetry album by Kendrick Lascelles.

Lascelles had an offbeat poetry single hit several years ago when he was a writer on the Smothers Brothers TV show. He read on the show his anti-war poem, "The Box," and it was announced on the air that a single of the poem could be obtained by writing to Mediarts Records. The label claimed that over 150,000 persons sent \$1 to the announced address for the single.

The current UA album by Lascelles is being produced by Nick Venet, the label's a&r chief. Venet, an amateur archeologist, scouted desert locations at the national park and obtained ranger permits to make the recording there.

A full moon evening was chosen and several of the cuts were recorded solely under the light of the moon reflecting on stone formations. Other poems were recorded around a crackling campfire. Three engineers with portable Nagra machines actually taped the session.

Dinner was served by liveried

waiters using candelabra, crystal glassware, ornate china and silver at an isolated desert location. Venet even found by accident the first Indian artifact he has taken in three years of searching through the park.

In an earlier session for the Lascelles album, Venet taped one cut on a runway and terminal at Los Angeles International Airport. "The whole concept of the album is to have only organic, natural sounds," Venet said.

Satchmo Concert Set on June 4

NEW YORK—The Louis Armstrong Memorial Concert will be held on Sunday evening (4) at Philharmonic Hall, with Nancy Wilson the headline performer. Other entertainers include Hazel Scott, Irwin C. Watson, Emme Kemp, Clark Terry and the La Rocque Bey Dancers & Drummers. The entire production will be staged by Honi Coles.

The concert is sponsored by Elmcor Youth and Adult Activities, Inc., of East Elmhurst, L.I. Mrs. Louis Armstrong is honorary chairman. Proceeds will go to the Louis Armstrong Cultural Arts Center to be erected in the East Elmhurst-Corona community where Armstrong lived for 30 years.

JUNE 10, 1972, BILLBOARD



Lover Fool



America Eats Its Young.

A strange statement?
"America Eats Its Young",
Funkadelic's fourth album, was in-
spired by a sermon from The Process
—Church of the Final Judgment.

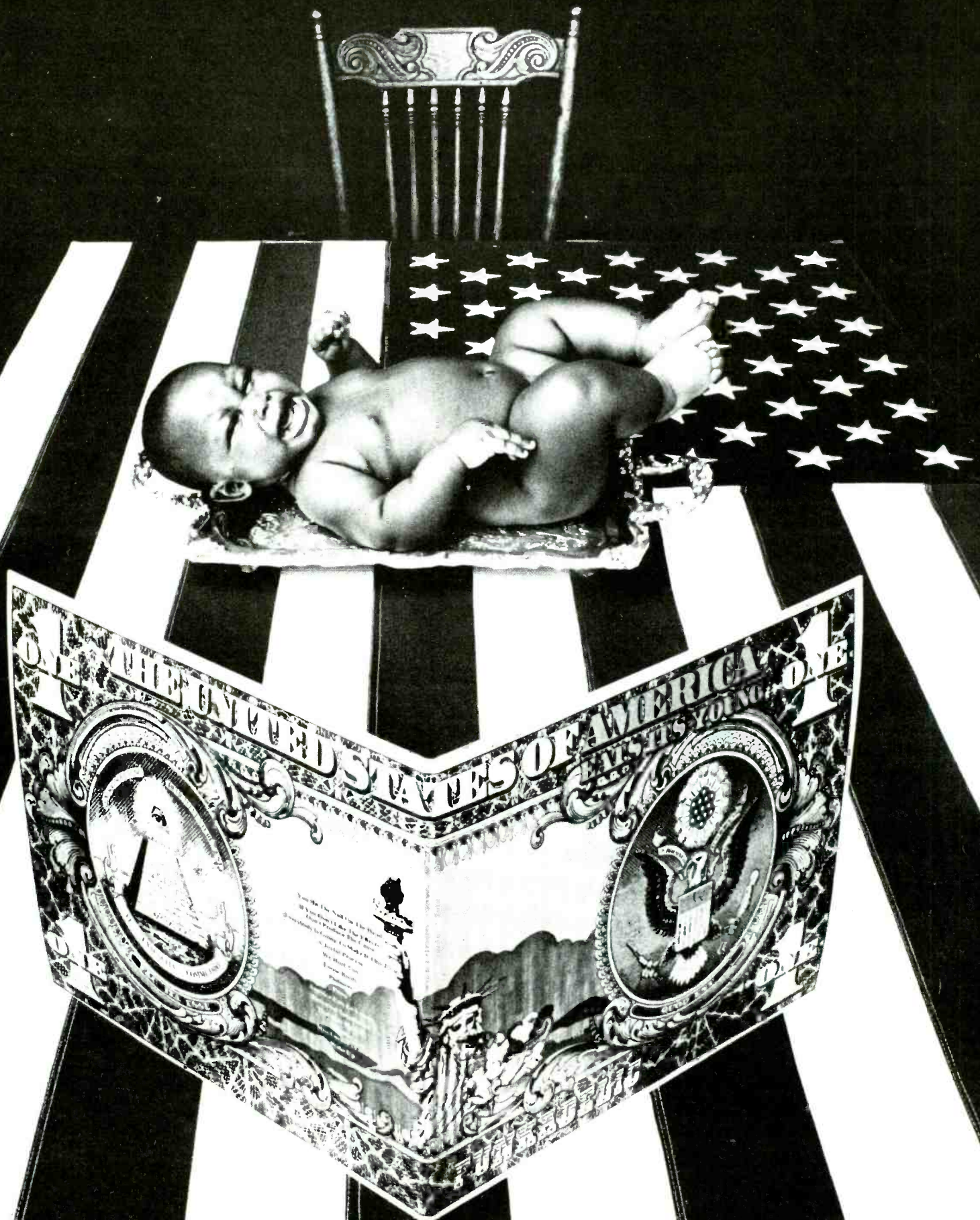
Funkadelic transcends the cere-
mony and ritual of religion and goes
right to the core: love for your
enemies, truth, and revolution.
Revolution of the heart and mind.

And gets it all across in music
that's not easily forgotten.
"America Eats Its Young".
Sometimes you have to lose your
mind to gain your soul.

FUNKADELIC

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ZWB 2020




WESTBOUND
RECORDS

Talent

Kansas City Ballroom Rock-Classics Concerts

KANSAS CITY, Mo.—Joint concerts with a rock act and the Kansas City Philharmonic, or \$1 new faces concerts broadcast live on local FM are only two of the new concepts in operation at Stan Plesser's Cowtown Ballroom here.

Plesser is probably best known within the music industry as the manager of Elektra's Brewer & Shipley and ABC artist Danny Cox, through his Good Karma Production office. But he first switched over from the family shoe retail business to music when he opened the Vanguard coffee house here in 1965.

The Kansas City location became a mainstay on the U.S.-Canada coffeehouse circuit. And as a natural outgrowth of this a number of performers with management problems were impressed by Plesser's business talents and musical taste. So he was asked to become their manager.

Good Karma Productions began with Brewer & Shipley, two veteran coffeehouse attractions for years before they had a hit with "One Toke Over the Line." The duo actually moved from Los Angeles to Kansas City to work more closely with Plesser. But since the city is home base for TWA airlines, they have no difficulty making flight connections for dates.

Young Long Hairs

Plesser now finds the bulk of his time and income are involved with his management business, as he works to build lesser-known clients like Chet Nichols and Ted Anderson. Good Karma Productions operates out of a renovated three-

story house on Kansas City's Main Street and is staffed by enthusiastic young long-hairs. Plesser himself, who is 40, recently cut down his hair and moustache length to please a "favorite aunt."

And despite the demands of his national management business, Plesser is still determined to bring the best of contemporary music to his hometown. "The town has been very good to me. Everything I've got came out of K.C. and I wanted to return the favor," he said.

One of his earliest large-scale local projects was a free concert in the city's Loose Park featuring Brewer & Shipley, which drew 20,000. Last year Plesser took over an old big-band dance hall with a capacity of some 2,100 and renamed it the Cowtown Ballroom.

The ballroom has no regular schedule. Plesser opens it when a major act is available in the area. He averages at least three shows per month, however. In addition, he has become an active Midwest promoter, booking top stars into auditoriums throughout the region.

Imaginative programming is a hallmark of Plesser's Cowtown Ballroom dates. His Kansas City Philharmonic dates and \$1 new face concerts began as devices to keep the hall open more nights. But they became extremely successful policies on all levels, especially with the aggressive local radio promotions, both advertising and live interviews and commercials, which Plesser coordinates with each appearance.

In fact, the only step backwards in the entire Stan Plesser operation is that the Kansas City impresario had to sell the Vanguard coffee house, his starting point in music, several months ago. He simply didn't have time to keep running the place, along with Good Karma Productions and the Cowtown Ballroom.

Signings

Rock band **Highway Robbery** has signed with RCA. Their first album, "For Love or Money," will be released this month. . . .

Sonny Terry & Brownie McGhee have signed with Impress. Their first single for the company, "White Boy Lost in the Blues" b/w "Big Wind," has been released. An LP is due this fall. . . . **Easy Street** has signed with Hollywood-based Daisy Records. . . . **Lucky Jamal Davis**, who has written for the **Free Movement** and **Jackie Mills**, has signed to record for Prophecy Records. . . . **Glencoe** is the first English group signed to **Don Shain's** Great Western Gramophone, a custom label distributed by Columbia. . . . **Tony Christie** has re-signed with MCA Records. He has been with the Kapp label since 1970, and has had No. 1 hits on the British and German charts. . . . **Lightnin' Hopkins** has signed with Tumbleweed Records in Denver. **Ed Michel** is producing his debut album for the company. . . . **Henry Gross**, ABC artist, has signed with the Agency for the Performing Arts for personal management. His current single is "My Sunshine," and his initial ABC album is "Close My Eyes."

Fleetwood Mac has re-signed with Reprise.

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New York Jazz Museum Opens

NEW YORK—The New York Jazz Museum, a new museum devoted to all forms of jazz, will open shortly. Formed by the New York Hot Jazz Society, with assistance from the New York State Council on the Arts, the museum will include permanent and special exhibitions, live music, film screenings and various other activities related to jazz.

Talent In Action

TEX BENEKE BAND

Scott's Place, Torches West, Woodland Hills, Calif.

This 250-to-450 capacity room is the dream-come-true of Scott Ellsworth, who hosted an all-night jazz show on 50,000-watt KFI here until 60 days ago.

Ellsworth not only talked and played nostalgia. He's done something about it. Keith Williams, president of the Los Angeles American Federation of Musicians, and his executive board think enough of the Place's potential that they gave Ellsworth the first layman's award for advancing music opening night.

The Beneke band, doing the Glenn Miller sound, is a solid five saxes, two trombones, three trumpets and three rhythm, with the leader's vocalizing and tenor outstanding. The 25-couple dance floor was continually jammed. Not one patron in the packed house left after the first hour-long set. Beneke shies away from the Miller sound as applied to current hits and nobody seemed to note the omission.

Ellsworth has a lineup that reads like the title strips in a hip 1949 jukebox, including Charlie Barnet, Kay Starr and Nellie Lutcher. Admission is \$5 per person, with dinner and drinks extra.

JOHN SIPP

JIM BAILEY

Music Center, Los Angeles

It's hard to imagine how female impersonator Jim Bailey is going to come across on his soon-to-be-released UA album. But onstage, at the latest stop of his triumphant national concert tour he is the ultimate representation of his art.

Bailey gave us the cornier, pre-hip Barbra Streisand and the heartbreakingly vulnerable Judy Garland to the nth degree. After about 10 minutes of each segment, Bailey is these ladies, complete in every detail of looks and vocal styling. His other characterizations—Mae West, Phyllis Diller and Peggy Lee—weren't included in the show.

Bailey's vocal equipment is quite incredible too. He kept up one big number after another all evening, without ever having to strain for a note. His final segment sees him performing as himself, a long-haired young man in a tux, gyrating and belting it out some more. He filled the house, bringing in a quite straight MOR audience. Bailey's imaginativeness, and the startling effects he creates are vanguard showmanship for the '70's.

NAT FREEDLAND

WHITE CLOUD

Max's Kansas City, New York

Although energy and effort to please are not the only requirements of quality in a group of musicians, they certainly make the package more pleasurable. White Cloud, seven people from different parts of the country, uses this

energy to put together an act that varies from a country-blues tune like "Hoe-Bus" to a soulful number, "Qualified" to some decidedly Joplinsque efforts by their lead female, Joanne Vent.

A number of the selections presented were written and sung by Thomas Jefferson Kaye, (who also produced their album), but his acoustic guitar was lost amid the heavy electricity of the septet. And although the keyboards sounded promising, Teddy Wender couldn't be heard enough to be appreciated fully either. With so many musicians on stage at one time, their clearest presentations are bound to issue from their simplest efforts, as witnessed when White Cloud backed guest singer John Hammond. Loudon Wainwright, whom the group had accompanied on his first electric album, also made an appearance for a couple of fine numbers.

Kenny Kosek fiddles some nice riffs, and Don Payne is consistent on bass guitar, while Richard Crooks maintains a steady, if weighty, beat on the drums. But Charlie Brown is the sun behind the cloud, definitely the shining member of the group, emitting strong rays of good music from his electric guitar.

ABIGAIL LEWIS

DON HO SHOW

Flamingo Hotel, Las Vegas

Don Ho had a turnaway crowd after he opened at the Flamingo. A bongo player doing bird calls opened the Hawaiian show. He was followed by six, excellent Island Dancers gyrating to "One Paddle, Two Paddle" greeted by cheers from the audiences.

Pleasant, sweet-faced singer Robin Wilson was effective with "A House Is Not a Home" but needs a distinctive style to lift her from the ranks of so many singers with nice voices. Until she began singing "For Once in My Life" her segment lacked variety in presentation. She sang with a small spot making her appear detached from the stage and forcing her to take her bows in darkness. During "For Once in My Life" the lights opened up and Robin opened up her voice proving she does have the potential of being great.

Don Ho couldn't have been more relaxed in drip-dry slacks and open neck shirt. His forte is getting people into the act which he does with personality, skill and humor. Whether the participants are set up or the real thing doesn't really matter because everybody has a good time. Don Ho sings a few numbers but it is his son, Sam, who steals the show. He projects good looks, personality and a way with a song that has the crowd wanting more.

Opera-voiced Pablo (introduced by Ho as an adopted son) equals Sam's singing potential. Pablo's voice is both well trained and developed. His fantastic voice will one day break glass.

LAURA DENI

(Continued on page 14)

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From The Music Capitals of the World

DOMESTIC

NEW YORK

Smokey Robinson and the Miracles will give their farewell New York concert at Madison Square Garden on June 23. On the bill with the group will be the **Four Tops**, **Junior Walker and the All-Stars** and **LaBelle**. . . . **RCA's Milton Chesley Carroll** and group are at the Board Barn, Hampton Bays, L.I., through the summer, Tuesdays and Thursdays. . . . **Betty Midler**

will appear at Carnegie Hall on June 23. She is completing her first album for Atlantic. . . . Singer-actress **Melba Moore** is at the Waldorf-Astoria Empire Room through Saturday (17).

Dick Lavsky of the Music House has written and produced the music for a 30-second television spot introducing a new concentrated fruit drink called Help. He also has created a soul version of his theme used by J.C. Penney for its commercials for the Treasury Division. Playing on "A Little Buys a Lot" are **Billy Cobham**, drums; **Herb Bushler**, bass; and **Maretha Stewart**, vocal. . . . Classical guitarist **Linda Cohen** is working on material for her second Poppy album. Her new LP will continue her electronic chamber music style, which is manifest on her first set, "Leda." It will feature guitar, electronic orchestra and electronic sounds created by **Craig Anderton**. The album is slated for fall release.

RCA's Julie Budd begins a two-week engagement at Mr. Kelly's in Chicago on June 26. . . . **Beverly Bremers'** Scepter single, "We're Free," has been released in England on Decca. . . . **Chase**, Epic jazz-rock group, will be at the Newport Jazz Festival at Carnegie Hall on July 3. . . . **Merry Clayton** will make her only New York appearance of the season on July 17 at Central Park. She'll be at the Latin Casino in Cherry Hill, N.J., until Sunday (11). . . . **Mowest's Four Seasons** at the 46th Street Theater in Brooklyn, June 24, and

(Continued on page 14)

GNP CRESCENDO

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(R. Lockhart—R. Druz)

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KAREN
Produced by: Ron Lockhart

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GNP 450
(N-3972)

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Intro: 0:15
Knollwood Music Corp. & Juniper Music, Inc. ASCAP

GENE NORMAN Presents — HOLLYWOOD, CALIFORNIA, U.S.A.

SINGER, GROUP TOUR TO SUPPORT SAFETY BELTS

NEW YORK—Johnny Holiday and Guard Rail will tour the U.S. in support of the National Safety Council's campaign, which urges drivers to use their safety belts.

The campaign's slogan is "Don't go on a death holiday. Go on a Johnny Holiday!" When performing their new single, "You Don't Need a Lot of Money," the group will pass out money with safety pamphlets to stimulate the use of safety belts.

Johnny Holiday and Guard Rail consists of Holiday; Brian Conklin, organ; Randy Ross, guitar; Larry Koehler, drums; and Eddie Beneite, bass. The group is produced by Nick Boldi.

AIN'T NO SUNSHINE
Interior Music
Bill Withers

AMOS MOSES
Vector Music Corp.
Jerry Reed

ANOTHER DAY
Maclen Music, Inc.-
ATV-Kirshner Music Corp.
McCartney Music, Inc.
Paul McCartney (PRS)
Linda McCartney

BABY, I'M A WANT YOU
Screen Gems-Columbia Music, Inc.
David Gates

BABY I'M YOURS
Blackwood Music, Inc.
Van McCoy

BEGINNINGS
Aurelius Music
Robert Lamm

BLACK MAGIC WOMAN
Murbo Music Publishing, Inc.
Peter Green (PRS)

BOTH SIDES NOW
Siquomb Publishing Corp.
Joni Mitchell

BRIDGE OVER TROUBLED WATER
Charing Cross Music, Inc.
Paul Simon

BURNING BRIDGES
Hastings Music Corp.
Mike Curb
Lalo Schiffrin

BY THE TIME I GET TO PHOENIX
Dramatis Music Corp.
Jim Webb

CHERISH
Beechwood Music Corp.
Terry Kirkman

**DOES ANYBODY REALLY KNOW
WHAT TIME IT IS**
Aurelius Music
Robert Lamm

**DOESN'T SOMEBODY WANT
TO BE WANTED**
Screen Gems-Columbia Music, Inc.
Mike Appel
Jim Cretecos
Wes Farrell

DON'T PULL YOUR LOVE
Trousdale Music Publishers, Inc.
Soldier Music, Inc.
Brian Potter
Dennis Lambert

DRAGGIN' THE LINE
Big Seven Music Corp.
Robert L. King
Tommy James

DREAM BABY
Combine Music Corp.
Cindy Walker

EASY LOVING
Blue Book Music
Freddie Hart

EL CONDOR PASA
Charing Cross Music, Inc.
Paul Simon
Daniel A. Robles
Jorge Milchberg (SACEM)

**EVERYBODY'S GOT THE
RIGHT TO LOVE**
Think Stallman Productions Ltd.
Lou Stallman

EVERYBODY'S TALKIN'
Third Story Music, Inc.
Fred Neil

FAMILY AFFAIR
Stone Flower Music
Sylvester Stewart

FLESH AND BLOOD
House of Cash, Inc.
Johnny Cash

FOR ALL WE KNOW
Pamco Music, Inc.
Al Gallico Music Corp.
Fred Karlin
Robb Royer
James Griffin

FOR THE GOOD TIMES
Buckhorn Music Publishing, Inc.
Kris Kristofferson

GENTLE ON MY MIND
Glaser Publications, Inc.
John Hartford

GO AWAY LITTLE GIRL
Screen Gems-Columbia Music, Inc.
Gerald Goffin
Carole King

GYPSYS, TRAMPS AND THIEVES
Peso Music
Robert Stone

**HELP ME MAKE IT THROUGH
THE NIGHT**
Combine Music Corp.
Kris Kristofferson

HERE COMES THE SUN
Harrisons Music, Inc.
Abkco Music, Inc.
George Harrison (PRS)

HIDE-HO
Screen Gems-Columbia Music, Inc.
Gerald Goffin
Carole King

HOW CAN I UNLOVE YOU
Lowery Music Co., Inc.
Joe South

**HOW CAN YOU MEND
A BROKEN HEART**
Casserole Music Corp.
Warner-Tamerlane Publishing Corp.
Barry Gibb (PRS)
Robin Gibb (PRS)

**I NEVER PROMISED YOU
A ROSE GARDEN**
Lowery Music Co., Inc.
Joe South

I WON'T MENTION IT AGAIN
Seaview Music, Inc.
Cameron L. Mullins
Carolyn Jean Yates

IF
Screen Gems-Columbia Music, Inc.
David Gates

IMAGINE
Maclen Music, Inc.-
ATV-Kirshner Music Corp.
John Lennon (PRS)

IN THE SUMMERTIME
Don Kirshner Music, Inc.-
ATV-Kirshner Music Corp.
Ray Dorset (PRS)

INDIAN RESERVATION
Acuff-Rose Publications, Inc.
John Loudermilk

INDIANA WANTS ME
Stone Agate Music Division
R. Dean Taylor

IT DON'T COME EASY
Startling Music Co.
Abkco Music, Inc.
Ringo Starr (PRS)

IT DON'T MATTER TO ME
Screen Gems-Columbia Music, Inc.
David Gates

IT'S TOO LATE
Screen Gems-Columbia Music, Inc.
Toni Stern
Carole King

I'VE FOUND SOMEONE OF MY OWN
Run-A-Muck Music
Frank Robinson

JOANNE
Screen Gems-Columbia Music, Inc.
Michael Nesmith

JOY TO THE WORLD
Lady Jane Music
Hoyt Axton

JUST MY IMAGINATION
Stone Agate Music Division
Barrett Strong
Norman Whitfield

KNOCK THREE TIMES
Pocketful of Tunes, Inc.
Irwin Levine
L. Russell Brown

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ATV-Kirshner Music Corp.
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Paul McCartney (PRS)

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**LOS ANGELES INTERNATIONAL
AIRPORT**
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LOVE THE ONE YOU'RE WITH
Gold Hill Music, Inc.
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Rod Stewart

THE MAN IN BLACK
House of Cash, Inc.
Johnny Cash

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Kris Kristofferson
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OUT IN THE COUNTRY
Irving Music, Inc.
Paul Williams
Roger Nichols

PEACE TRAIN
Irving Music, Inc.
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PROUD MARY
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Gene MacLellan (BMI Canada)

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T. Alex Harvey
Eddie Reeves

SHE'S A LADY
Spanka Music Corp.
Paul Anka

SMILING FACES SOMETIMES
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SNOWBIRD
Beechwood Music Corp.
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SOMETHING
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Abkco Music, Inc.
George Harrison (PRS)

SOONER OR LATER
Young City Music Publishers
Paribros Music
Gary Zekley
Mitch Bottler
Ted McNamara
Ekundayo Paris
Adenaye Paris

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Hill and Range Songs, Inc.
Trio Music Co., Inc.
Jerry Leiber
Phil Spector

STAY AWHILE
Coburt Music Publishing Co., Inc.
Ken Tobias (BMI Canada)

STONED LOVE
Stone Agate Music Division
Frank E. Wilson
Kenneth Thomas

STONEY END
Tuna Fish Music, Inc.
Laura Nyro

STRANGERS IN THE NIGHT
Screen Gems-Columbia Music, Inc.
Champion Music Corp.
Bert Kaempfert (GEMA)
Charles Singleton
Eddie Snyder

SUNNY
Portable Music Co., Inc.
MRC Music Corp.
Bobby Hebb

SUPERSTAR
Skyhill Publishing Co., Inc.
Delbon Publishing Co.
Bonnie Bramlett
Leon Russell

SWEET AND INNOCENT
Tree Publishing Co., Inc.
Tune Publishers, Inc.
Rick Hall
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SWEET CITY WOMAN
Corral Music Publications
Richard Dodson (BMI Canada)

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Isaac Hayes

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Dallas Frazier

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Laura Nyro

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Soldier Music, Inc.
Dennis Lambert
Brian Potter
Marty Kupps

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Maclen Music, Inc.-
ATV-Kirshner Music Corp.
McCartney Music, Inc.
Paul McCartney (PRS)
Linda McCartney

UP, UP AND AWAY
Dramatis Music Corp.
Jim Webb

WATCHING SCOTTY GROW
Screen Gems-Columbia Music, Inc.
Mac Davis

WE'VE ONLY JUST BEGUN
Irving Music, Inc.
Paul Williams
Roger Nichols

WHAT IS LIFE
Harrisons Music, Inc.
Abkco Music, Inc.
George Harrison (PRS)

WHAT'S GOING ON
Stone Agate Music Division
Renaldo Benson
Al Cleveland
Marvin Gaye

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Vector Music Corp.
Jerry Reed

WILD WORLD
Irving Music, Inc.
Cat Stevens (PRS)

WOODSTOCK
Siquomb Publishing Corp.
Joni Mitchell

YELLOW RIVER
Noma Music, Inc.
Jeff Christie (PRS)

YESTERDAY
Maclen Music, Inc.-
ATV-Kirshner Music Corp.
John Lennon (PRS)
Paul McCartney (PRS)

YO-YO
Lowery Music Co., Inc.
Joe South

YOUR SONG
Dick James Music, Inc.
Elton John (PRS)
Bernie Taupin (PRS)

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Wayne Carson Thompson
Johnny Christopher

**ONE BAD APPLE DON'T SPOIL
THE WHOLE BUNCH**
Fame Publishing Co., Inc.
George H. Jackson

Talent In Action

• Continued from page 12

PAMELA POLLAND

Bitter End, New York

Pamela Polland, who has written for the Byrds, Vikki Carr and Nancy Ames, and won an ASCAP country award for "Tulsa County," recorded by Anita Carter, has stepped out on her own as a performer. Miss Polland has a rich, colorful voice which she uses to excellent advantage on her own compositions.

Accompanying herself on piano, the artist sang material from her first Columbia album, including "In My Imagination," "Out of My Hands" and "Please, Mr. D.J." "I Keep Thinking About Your Love" was particularly effective. Miss Polland tends to "oversing" a bit; with more onstage experience, she should gain tighter control of her fine vocal equipment. Her songs, which concern love in all its passionate permutations, are just right for her.

DAN BOTTSTEIN

TODD RUNDGREN RY COODER

Troubadour, Los Angeles

Todd Rundgren and Warner Bros. are obviously determined to make him the Alice Cooper follow-up, rock's next el bizzarro superstar. Rundgren, a towering, spectral figure figure in leathers and dog-collar, comes on like a reject from Alex's "Clockwork Orange" gang. His guitar-playing is virtuoso, his singing is distinctively intense and his songs are effective weirdo-rock. The only thing wrong with his act is that he's not there for the entire middle half of it.

After a couple of opening numbers, Rundgren leaves and turns the spotlight over to his assistant freaks, including the Hello People, musicians who also do mime. Their pantomimes aren't bad, just overly long and grossly annoying for an audience that must wait until Rundgren decides to return and finish his show.

Young white authentic-blues performers, like John Hammond or Ry Cooder, are a genre you either like or dislike strictly on emotion. Just like female impersonation, one suspects the entire effort might be pointless since the originals are still generally around. Ry Cooder certainly plays fine guitar and sings pretty good. He gives little talks about the true Leadbelly and Lightnin' but he isn't over-reverent at least. You can't really put down an artist who sings "Comin' in On a Wing and a Prayer," with the proper throb in his voice. Former Don Ellis bandmen provided superb backing on trombone and baritone horn.

NAT FREEDLAND

Mother Records Bows 1st LP

BOUND BROOK, N.J. — The Mother Record Co., a newly-formed production and distribution operation based in New Brunswick, unveiled its first album release with a reception at Media TV Sound Studios, the Bound Brook facility where the disk was recorded.

The company's founder, Randy Holland, was host. Holland is also the label's first artist, and his album is "Cat Mind."

Since the company is still building its distribution network, guests were composed largely of area retailers and chain buyers.

From The Music Capitals of the World

• Continued from page 12

the Steel Pier in Atlantic City, July 2-8. The act will perform in Central Park on July 21 and at Asbury Park Convention Hall, N.J., July 22. . . . Columbia's Pamela Polland appears in Central Park, with Tom Rush on the program, Aug. 12. . . . Procol Harum's only New York engagement will be on July 16 at the Ritz Theater on Staten Island. . . . Kenny Rogers and the First Edition have broken the all-time attendance record for the Persian Room of the Plaza Hotel. Hotel executives said that on May 19, the group attracted more patrons for each of two shows than at any time in the room's history. DAN BOTTSTEIN

LOS ANGELES

Osmonds headlined a Royal Command Performance at London Palladium. Also the family is being sued here by CMA for allegedly walking out on a contract. . . . Dr. Hook and the Medicine Show headline their first tour this summer. . . . L.A. Free Clinic benefit starred Tim Rose, Alex Richman, Bones, Jimmy Witherspoon, Geronimo Black and Albert Collins, with Murray Roman as MC. . . . Female impersonator Jim Bailey gets to set off a one-show-nightly policy at his Westside Room date June 27. . . . Neil Diamond tour souvenir program profits went to several free clinics. . . . Over 1,000 performers auditioned here for "Jesus Christ, Superstar," both the film and the Universal Studio outdoor spectacle.

The 1972 Jimmy McHugh Songwriting Award was won by Donald Grantham of the University of Southern California. . . . Capitol's Alex Richman cutting her new album in London. . . . Eddie Wenrick of Vanguard's office here is on a talent hunt across the Northwest U.S. and Canada. Also on the jaunt is Steve Stevenson of Stigwood Publishing. . . . Ratchell's disk jockey shipment of their debut album was "recalled" by Decca and a newly mastered version shipped.

Nancy Sinatra with Lee Hazlewood at the Grove starting Wednesday (7). Then the package goes on to Sahara-Tahoe. . . . Helen Reddy headlines the Lompac Flower Festival. . . . Della Reese to tour South Africa. . . . Billy Preston guest stars on a two-hour feature opening the next "Mod Squad" season. . . . Lawrence Welk filming a special in Hawaii. . . . Loggins & Messina star in a syndicated TV special. . . . Maurice Jarre scoring "Judge Roy Bean." . . . Bill Withers and the 5th Dimension headlines a week at the Greek Theater. . . . Jim Pulte at the Ash Grove. . . . Disneyland Big Band Festival over Memorial Day holiday starred Count Basie, Lionel Hampton, Buddy Morrow and Charlie Barnet. . . . Buffy Sainte-Marie at the Music Center & Sunday, presented by Bob Eubanks. . . . Mom 'n' Apple Pie at Jason's in Toluca Lake. . . . Nana Lion and Geronimo Black at Long Beach Fox. . . . Jackson 5 playing the Missouri State Fair.

Brown Dust at the Joker Room. . . . Buddy Greco to Atlanta's Bachelor's Three. . . . Harry James Band at Scott's Place June 30.

NAT FREEDLAND

PHOENIX

Reprise's Jethro Tull will return for a Phoenix Veterans Coliseum concert June 27. The disorder (pot smoking, unruliness, etc.) which prevailed at their last concert here about 20 months ago created a ban on rock concerts which lasted eight months. Since reinstatement of rock concerts at the Coliseum no incidents have occurred. . . . Peter Yarrow appeared at the Travelodge on May 28. . . . The Buddy Weed Trio plays for weekend entertainment and dancing at Pinewood

Country Club through June. Lorraine Bendix (daughter of late film star William Bendix) who conducts a TV talk show from Flagstaff, will do her comedy act there on (Saturday) 10. . . . When Jerry Van Dyke comes to the French Quarter in October for two weeks, he'll bring in his own trio to back his new singing act.

The Veterans Coliseum canceled out James Brown's projected July 14 date there when his agents failed to deliver contracts and deposit by specified date. . . . Folksinger Tom Rush performed a one-nighter at the Travelodge. . . . Wayne Cochran and his C.C. Riders sold out Mr. Lucky's in their special two-show, one-nighter. . . . Lee Meza's doing a three-week stand at the French Quarter June 5-24. The Ink Spots follow June 26-July 15. Randy Sparks and the Back Porch Majority return for four weeks July 17-Aug. 12. . . . Warner Bros.' Alice Cooper, a local lad, popped into the Valley to visit with his family between record promotion tours. . . . Mort Fega, former New York City deejay, began a midnight jazz show called "NIGHT," over KXIV, where he was formerly sales manager.

PHIL STRASSBERG
(Continued on page 16)

Article on Frank 'False'

NEW YORK — The Midnight Publishing Co. has admitted that a 1971 article printed in the magazine titled "Frank Sinatra has Cancer" was false, and a New York Federal District Court has awarded Sinatra minimal damages against the magazine.

As a "further expression of its regret," Midnight has agreed to make a charitable contribution to the Martin Anthony Sinatra Medical Foundation in Palm Springs.

Midnight also admitted to the court that a further 1971 story concerning Sinatra, "Sinatra Married—He May Be a Daddy. . ." was not based on fact.

Lightweight Equipment Used

NEW YORK — Kustom Electronics, Inc., in Chanute, Kan., has provided a soul group, which is entertaining servicemen in Vietnam, with 500 pounds of sound amplification equipment to replace the usual 4,000 pounds of similar equipment the act normally carries on tour. The group, the Ted and Dottie quintet, is being sponsored by Kustom.

"Entertainment of our servicemen is important," said Kustom president Charles A. Ross, "and for that reason we decided to provide the quintet with equipment that would be easily transportable in either fixed-wing aircraft or helicopters."

Buskin Tapes U.K. TV Shows

NEW YORK—Epic artist David Buskin will appear on three U.K. television specials next fall. The singer-songwriter will be featured in a 45-minute one-man show for a BBC series and as guest artist on two shows in Mary Travers' upcoming BBC series.

All three programs will be taped in London in July and will be broadcast in October and November.

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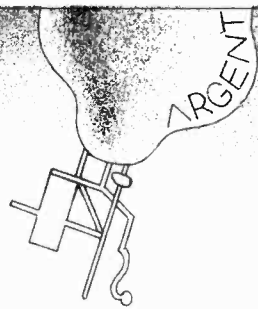
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"HOLD YOUR HEAD UP"
HAS ARRIVED.**

Argent has consistently been in the vanguard of progressive music. Their history, from the time when Rod Argent and Chris White formed the nucleus of The Zombies, is one of endless experiment and innovation.

Their song "Liar" sounded as boldly different in late 1971 (in the Three Dog Night hit) as it did when first recorded almost three years earlier, on Argent's first album.

And now their hour has come. "Hold Your Head Up," the extraordinary single from their brand-new album "All Together Now," went Top 5 in England.

And it's sweeping across America.

Welcome to the future. Courtesy of Argent.



"Hold Your Head Up."
The hit single from Argent's new album.
On Epic Records



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Vegas Flamingo Hosts Rock Revival Concerts

LAS VEGAS—The Flamingo will host this city's first rock and roll revival in their convention center beginning June 1 and last-

ing eight days. The revival will be produced by Richard Nader, who has produced rock revivals over the past few years.

Explained Flamingo executive Jim Seagrave, "Nader came in and sold entertainment director Bill Miller on the idea. We're looking for the traffic, Nader's taking all the risk. It's his show, we're just providing the hall."

After the stage is set up the Flamingo's convention center will seat 2,200.

Nader has contracted Chuck Berry, Bo Diddley, the Shirelles and Gary (U.S.) Bonds for the rock revival. There will be two performances nightly with a hard ticket sold. Stage manager will be Pat Cross. Sound man is John Knight.

Spark Distributor

NEW YORK—Spark Records has appointed Music Suppliers, Inc., of Boston as a New England distributor for the label.

BIG BANDS AT THE ST. REGIS

NEW YORK—The St. Regis Hotel has instituted a big band policy, which will kick off on July 6, when Count Basie opens the summer season appearing at the Roof of the St. Regis until July 26. Buddy Rich follows, July 27, and Woody Herman takes over Aug. 16-31.

Neil Young Tour Is Set

NEW YORK—Neil Young, Reprise Records artist, will embark on a worldwide concert tour this fall, beginning with performances in 50 North American cities over a 10-week period, the artist's first solo concert series in two years.

Scheduled to kick off in November, the tour will have Young playing dates in Australia, Japan, U.K., France, Holland, Germany and the Scandinavian countries, following the U.S. and Canadian concerts. Engagements will cover a total period of four months.

Tickets are expected to be scaled at low prices. Smaller cities will also be included on Young's itinerary, in addition to major U.S. cities.

Young will be accompanied on the tour by the Stray Gators, who backed him on his current album, "Harvest."

Reprise Records will schedule the release of Young's next album and single to coincide with the tour's initial dates.

Aragon B'room Reopens Rock In Chicago

NEW YORK—The Aragon Ballroom will reopen in Chicago, with the target date set for June 2. Jan Winn, of Jan Winn Enterprises, has an exclusive lease to book rock acts into the Aragon.

One of the guiding concepts in promoting shows will be to present concerts featuring acts from one label. Winn plans to decorate the ballroom with blowups of the "starring" company's album covers.

"We would hope to fill in the gaps left by the lack of free form FM stations in Chicago," said Rick Felt, of Gold/Wilson and Associates, which is the public relations firm for Jan Winn Enterprises. Felt also said that the reopened Aragon might be a means of exposing rock acts which have not been permitted to perform in other Chicago showcases, which have considered them too controversial.

Smither On BS&T Tour

NEW YORK — Chris Smither, Poppy artist, will tour as the opening act with Blood, Sweat & Tears. Dates include Massey Hall, Toronto, June 22-23; London Arena, London, Ontario, June 24; Palace Theatre, Hamilton, Ontario, June 25; Palace Theatre, Providence, R.I. June 30; Lenox Arts Center, Stockbridge, Mass., July 1-2; Bushnell Auditorium, Hartford, Conn., Aug. 18; the Schaefer Festival, Central Park, New York City, Aug. 19; and the Harlem Cultural Festival, New York City, Aug. 20.

Promotion Tour On Spark Single

NEW YORK—Al Kugler, national promotion director for Spark Records, has completed a one-week promotion tour for the Spark single "Rainsun Song," by Sparrow. Kugler visited station and distributor executives in Houston, Los Angeles and San Diego. He also met with Spark's West Coast promotion man, Tony Richland, and Jan Basham, promotion head for Record Merchandisers, Spark's Los Angeles distributor.

From The Music Capitals of the World

DOMESTIC

• Continued from page 14

NASHVILLE

A strong contingent of Nashvillians headed to Memphis for the big awards show, again showing the close ties between the two cities. . . . A new firm, Sunrise Talent, has been formed here by Ed White. It will be in the management and publishing field, and will deal primarily with artists in the contemporary field. That includes blues, folk, rock ad infinitum. Already under contract are L. Sanders Dodd, a schoolteacher who has played numerous coffeehouses, and Robert Cardwell, former guitarist with Mother Earth.

Buddy Killen has produced Marion Love for Mercury, cutting a Red Lane tune called "One Woman's Trash Is Another Woman's Treasure." . . . Full house again for shows in Nashville, including Sunny and Cher. Joe Sullivan and Lon Varnell have a tremendous promotional rivalry going, and the fans keep showing up for tickets. . . . A new Mickey Newbery single on Elektra called "Remember the Good" has been brought out of his album. The company also has reservised his "American Trilogy," which was a best-seller. **BILL WILLIAMS**

ATLANTA

With Chips Moman moving his recording industry operation to Atlanta from Memphis, the Trolley Group Inc., has announced its entrance into the recording community. With headquarters in the Colony Square office complex on Peachtree Street, the new firm includes Trolley Productions. Hero Dunlee Music, USA Management and Trolley Track Sounds Studio, which is located in College Park, an Atlanta suburb. Trolley Productions' first release is "Ain't Nothin' Superstar About Me" on Tangerine Records, done by Bellaphinalia, a seven piece group from Morris Brown College.

Billy Joe Royal, whose released Columbia single is Carol King's "Child of Mine," has been scheduled for a June 1-5 engagement at the Seven Seas Lounge of Miami Beach's Newport Resort Hotel. . . . Tommy Roe will play the role of Andy in "Star Spangled Girl," which will run through June 25 at the Hayloft Dinner Theatre in Lubbock, Tex. . . . Dorsey Burnett is on a nationwide promotion tour for his single, "In the Spring the Roses Always Turn Red." . . . Current Atlanta sessions include production efforts on Lobo, Dennis Yost and Shorty. . . . The Four Aces are entertaining nightly through June 10 in the Club Atlantis of the Hyatt Regency. Atlanta. . . . Don Pattillos Quintette featuring vocalist Ginny Parker, is providing the dance music between sets. Other artists currently working in Atlanta are Anne Murray, the Everly Brothers and the Checkmates. **SHELLY PISANI**

CINCINNATI

Kenny Price, host of Avco Broadcasting's "Midwestern Hayride," beamed weekly over WLW-T and four affiliate stations, has just concluded a two-week trek along the Eastern Seaboard and Canada with a country music package that also included Ernest Tubb and the Texas Troubadours, Bobby Lewis, Joe and Rosalee Mathis and Carl Smith. The engagement at Erie, Pa., was sponsored by the Wesley Hose Co. and was promoted by John Bodin of Southern Productions, Nashville. The unit was forced to do an extra show there to accommodate the crowds.

Belkin Productions has set Sony and Cher for a single shot at the Kentucky Fair & Exposition Center, Louisville, Thursday (8). . . .

Pop-soul singer **Barbera Howard**, piloted by her hubby-manager **Steve Reece**, makes her first live hometown appearance with a June 7-17 engagement at the local Playboy Club. Miss Howard recently taped a TV special titled "Gemini," which had its airing via WKRC-TV June 3.

Brownsville Station, who hail from Ann Arbor, Mich., put in a busy May touring Louisiana, Florida, Georgia, Missouri, Ohio and Pennsylvania, with June dates so far listing the Aragon Ballroom, Chicago, 2; Jai Alai Fronton, Miami, 3; Tangerine Bowl, Orlando, 4; Stanford High School, Stanford, Conn., 7; Overton Park, Memphis, 11; East Kent Arena, Ridgetown, Ont., 21; Ogle County Fairgrounds, Oregon, Ill., 24, and the Westport High School, Westport, Conn., with **Bo Diddley**, 29. The group filled May 27 with a matinee at the Southgate Cinema, Maple Heights, Ohio, and a night showing at the Sports Arena, Lima, Ohio. . . . **Black Sabbath** set for a one-nighter at Cincinnati Gardens June 16, with Belkin Productions handling.

Donnell Schneider, until recently at the Playboy Club, New Orleans, is the new manager of the Playboy Club here, succeeding **Grant Bannen**, who has shifted to Atlanta to handle food and beverage operations at the Hyatt Corp.'s Regency Hotel.

Thomas Schippers, music director of the Cincinnati Symphony Orchestra, has accepted the post of distinguished professor of music at the University of Cincinnati's College-Conservatory of Music. He will teach orchestral conducting and interpretation. . . . Veteran deejay **Steve Kirk** of WING, Dayton, Ohio, has a new album spotting 10 of his best "put-ons," a feature of his air program wherein he makes random phone calls to "put listeners on" about something, usually of a ridiculous nature. The deck was put together at Shad O'Shea's Counterpart Creative Studios here and appears on the Dynamic label distributed by Bill Nance-Dynamic Productions, Dayton.

Artie Glenn, Dallas promoter-producer, has taken over the personal management of **Gary Van and the Western Caravan**, active on the NCO club and fair circuits in recent years. Glenn has the lads concentrating on recording work and TV dates. Glenn is best remembered in the music field as writer of the million seller, "Crying in the Chapel," originally released in 1953 by his son Darrell and since covered by countless others.

Singer-songwriter **Sonny Flaherty**, formerly heard on the Mercury, Warner and Smash labels, has signed a long-term recording pact with General American Records headed by **Jim Mills**. . . . **The Saloonatics**, namely **Saul Striks**, piano, and **Ralph Guenther**, banjo and bass, set for an indefinite stay at Joe's Bar in the Terrace Hilton Hotel. Striks was for many years with **Somethin' Smith and the Redheads**. **BILL SACHS**

MEMPHIS

Songwriter-producer **Danny Wall** of Pontotoc, Miss., has been signed by Sounds of Memphis to set up a country division for its MGM-Sounds of Memphis Record label. . . . **Rick Hall**, president-owner of Fame Record Co. at Muscle Shoals, Ala., has produced a new single "Baby Don't Get Hooked on Me," on **Mac Davis** for Columbia Records. Hall also has a new release on his Fame label "In the Ghetto" on **Candy Staton** and a new single on **Travis Wammack**, "Whatever Turns You On."

Production is underway at TMI (Continued on page 31)

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Radio Needs Diligence, Research & Objectivity

EDITOR'S NOTE: This is the third installment of an interview in depth with programming consultant Bill Drake, a man who has changed the shape of radio today and whose influence has been felt in formats ranging from Top 40 to MOR and country music. The interview was conducted by Claude Hall in Los Angeles.

HALL: Do you see that Top 40 radio is going to grow?

DRAKE: I think... Continue to grow? Who knows? First, you have to break down what the term "Top 40" really means. That's merely a tag put on a certain kind of radio. What it is, in reality, is radio featuring the music that reflects a contemporary thing... a temporary life style, everything else.

HALL: In other words, Top 40 radio is not just the music?

DRAKE: Even the music has to reflect that life style. All parts of your station do. I think there are a lot of rock stations in this town... in every town... and I guess they're all trying to do the same thing. They do it in different ways and people put different tags on it. You know. But, as far as progressive? Top 40 is and has been progressive for a long time. It's been geared to evolution at all times. But actually I think that progressive radio, as it came to be known, was saved from extinction by regressing a little.

HALL: But you think Top 40 radio, because it is basically a reflection of life styles, is going to be a dominant factor.

DRAKE: I think that anything that reflects the music the people want to hear and presents it in such a manner... sure, I think that any radio that does that will be around.

HALL: Have you ever thought about syndicating a soul music service?

DRAKE: Well, there's only so much that anyone can do. No, we haven't.

HALL: So, the next service will be a country music package. What are your expansion plans after that?

DRAKE: I can't say right now.

HALL: Your consulting activities... are they still growing or have they more or less become stabilized?

DRAKE: We have purposely curtailed that.

HALL: You have enough stations then?

DRAKE: I don't know how many stations we have turned down... some pretty big stations in big markets... maybe 20 or 30 of them.

HALL: How do you feel about all of the people who've copied you?

DRAKE: I really couldn't say, because I don't know all of them.

HALL: Do you feel they were doing right in... in copying you?

DRAKE: I don't know... I think some people came fairly close and some didn't come close at all. I don't know. Who knows what they think of where they're at?

HALL: But you've always said to me that you had "personalities" at your radio stations. Yet, the criteria of most of these copycat stations was to eliminate personalities completely, as such.

DRAKE: Well, this is something you and I have talked about for a long time and I think one of the greatest injustices done... not to me, but to some of the people who've worked in this organization for a long time but what was written about it... that was the impression that everyone got. And I think it was great injustice to the disk jockeys who were on KHJ or WRKO or KFRC or anywhere else. Strange that years later, when maybe the communications in the industry have caught up... that most people say the disk jockeys who work with us are the best in the whole country. The same guys who were ridiculed for so long. And when people talk about heavy jocks in radio, I would say that a large percentage of them in Top 40 radio have worked with us. Or are still working with us. It was never the idea just to have jocks who gave the time and temperature and I kept trying to tell people that and nobody would listen.

HALL: Some night I'll invite you to a party and I have a tape done of a parody of me and you... a college station up in Boston put it together... you sit there listening to it and you'll cringe inside.

DRAKE: Boston must be a weird town. Last time I was in Boston... I got calls. First nobody in town knew I was there, I don't think. I got seven, eight, nine or ten calls. All hours of the day or night. From radio students.

HALL: You had drinks one night with John Walton and Ray Potter.

DRAKE: We were sitting in a bar in a hotel with Scotty Brink and they walked in. They were very nice.

HALL: They said the same thing about you. What kind of advice would you give a young program director who's trying to program a radio station for the first time?

DRAKE: Be right. I don't know... it's very difficult to say. Research your programming as well as you can... think about it...

be as logical about it as you can... totally dedicated to it... be totally diligent about it... and from there on, it's perseverance.

HALL: How many hours a day do you work on radio? On music?

DRAKE: Hard to say. Sometimes it'll be 20, sometimes an hour and a half.

HALL: What do you do for play?

DRAKE: How rude, eh? Oh, I have no real hobby. I'm single again, so that makes for different diversions. I like to play tennis. Tennis is about the only sport that I enjoy playing anymore.

HALL: What do you think of the record industry in general? Is music as good today as you think it should be?

DRAKE: Sales are the only gauge you have, I guess, as to how good the music is. Obviously, the record industry isn't satisfied because they keep trying to come up with new artists, records, this, that, and the other... they're always looking to improve the music, too. I think that some record companies are doing very, very well. I think that the industry in general has grown a whole lot... and when I say *grown*, I don't mean in billings. I mean they've made an awful lot of progress in trying to develop, both in the direction they're taking, and trying to be objective about what they're doing. And as long as they're trying, how can you fault them? And you can't. Because creativity doesn't come on command. The environment has to be developed for it and the decisions have to be right about it. It all comes down to the market place. The companies that are doing well are obviously good companies because otherwise somebody would replace them.

HALL: What kind of music do you like personally?

DRAKE: Obviously, I like rock. And I like some of my high school favorites...

HALL: You're still playing *those* on KHJ!

DRAKE: Well, we don't play Roy Hamilton, you know... and I like country... and I got a kick out of that Columbia Records thing... what was it? The 20 years package. That Jo Stafford stuff... you forget it even existed, you know. I like everything from today right on back, really, as far as hits are concerned. And I like r&b... but basically country music and... I guess one of the reasons I like the progressive music sound... not the pseudo stuff... but I think the legitimate, reflective progressive music of today—for a large part—hinges on country music and that field and that in-

(Continued on page 23)



JOE PUGLIA, engineer and booth announcer at KGIL, Los Angeles, interviews Frank Sinatra Jr., right, for the San Fernando Valley, MOR station. Sinatra is a Daybreak Records artist.

American 'Top 40' To Contemporize Format

LOS ANGELES — "American Top 40," three-hour weekly special produced and syndicated by Watermark Inc. here, will revamp its format after airing a special show July 4—"The 40 Biggest Hits of the Rock Era"—commemorating the third anniversary of the show. The special, according to sales manager George Savage, will focus on the top 40 records since 1955. The show has already been produced and will be sent to subscribing radio stations soon. Tom Rounds is president of Watermark.

"American Top 40," hosted by Casey Kasem, is based on the Billboard Hot 100 Chart each week. Effective with the show slated to be aired July 8 weekend, the format hour will be changed to allow more clustering of commercial inserts and longer music sweeps. Commercial insert slots will be cut from eight to six. Five of these will be tailored to carry two minutes of commercials and the other will be a one-minute spot.

Rounds said that this change still allows 11 minutes of commercials per hour but keeps "in step with the national contemporary music programming trend toward more clustering of commercials and music sweeps. The show will sound less talky and less cluttered this way, while giving the producers more latitude to deal with our

steadily increasing usage of usually longer album versions of single titles as well as the average length of Top 40 singles which seems to be growing every week.

"Each hour is set up for 14 records. Recently, however, because of the more frequent appearance of records like "Taxi" in the top 40, we've considered ourselves lucky to have been able to just play the entire Top 40 without internal editing, much less insert any 'specials.' Until this trend reverses, therefore, more hours will probably consist of 13 records."

KMLA Blends Rock & Rustic

ASHDOWN, Ark. — KMLA has just gone on the air here with a country music show in the morning and rock music in the afternoon and evening. Steve Pearce is general manager; he'd been at KGRC in Hannibal, Mo. Program director is Ron McKay, who'd been with KOKO in Warrensburg, Mo. Kevin Cochran from KUDL in Kansas City and Chris King from KDRO in Sedalia, Mo., are the other personalities on the station which is located in a community a little north of Texarkana.

Ballance's 'Feminine Forum' Goes to Natl. Syndication

LOS ANGELES—Bill Ballance's "Feminine Forum" show is going into syndication in a five-hour weekly version, according to Ron Martin, who programs KGBS here and will produce the syndicated show as a separate project.

Ballance is an air personality at KGBS and his show, which caters to women and involves both phone conversations and music, has become a major factor in the market. In addition, several other radio stations coast to coast are already copying the idea, including all of the other Storer broadcasting stations. WDEE, the Storer country

music station in Detroit, has a two-hour "Feminine Forum" hosted by Deano Day from 9-10 a.m. and Tom Dean 10-11 a.m. for example.

Ballance, heard daily, does a five-hour "best of" type show each Saturday on KGBS and it's this segment that will be the basic ingredient for the syndicated show. Martin, who is currently negotiating with several syndication firms for distribution rights, pointed out that radio stations, instead of copying would be better off to have the real thing, thus the possibility of successful syndication is virtually assured.

Wilson Aims Top 40 Pitch

DETROIT — WDRQ-FM has switched to a Top 40 format here, reports new general manager George Wilson. Al Casey is program director of the station which will follow basically the same format as WMYQ-FM in Miami. Both WMYQ-FM and WDRQ-FM are owned by Bartell Broadcasting and Casey was previously program director of the Miami station.

The format focuses primarily on the bigger hits and a heavy slate of oldies. Wilson, who also serves as national program director of the Bartell chain, said WDRQ-FM uses the same format as most of the Bartell chain, "except we adjust the sound a little for each market." WMYQ-FM has achieved excellent ratings in Miami.

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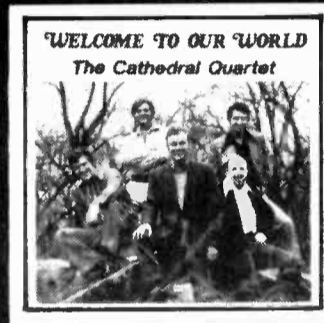
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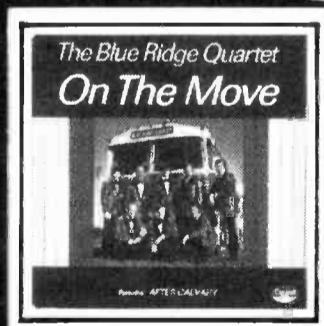
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Vox Jox

By CLAUDE HALL
Radio-TV Editor

Among those who've registered for the fifth annual Billboard Radio Programming Forum Aug. 17-19 at the Century Plaza Hotel in Los Angeles are **Pat Patterson**, program director of WKIX, Raleigh, N.C., and WKIX air personality **Steve Roddy**. If you'd like to register for the Forum and have the opportunity to shake hands with the fabulous **Pat Patterson**, send \$135 to: Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

★ ★ ★

That new amusement park in Nashville called Opryland USA will have a ride called The Disk Jockey. . . . Veeseon International, Nashville, is quickly expanding "Music City Hotline," a series of one-minute shows about country music and country artists, into other markets. The show is hosted by **Georgia (Georgia Twitty) Cheliman**. It's already being carried on KCKN, Kansas City, and other country stations. . . . **Mark Blinoff** has been officially named program director of KMPC, MOR-formatted station in Los Angeles. He'd been assistant program director of the station since 1968 and before that had programmed KEX in Portland, another Golden West station. **Van Cienard** has been named news director of KMPC and his claim to fame is that he once hosted the "Lucky Lager Dancetime Show" on KMPC. The music director of the Lager show, which was aired by many radio stations, was **Bill Gavin**.

★ ★ ★

Al Casey had been slated to program Bartell's St. Louis operation, which is still pending FCC approval, so he's in Detroit programming WDRQ-FM. **Andy Wilson** is music director. **Ron Thompson** and **Jay Stone** are among the air personalities at the new Top 40 station. **George Wilson**, national program director of Bartell, is managing WDRQ-FM. . . . At WOKY in Milwaukee, which has just received one of its best Pulses ever, new music director is **Dave Morgan**. . . . **Paul Kirby** has joined WCFL, Chicago, to work weekends as an air personality. He'd been at WRIT, Milwaukee.

★ ★ ★

WNBC program director **Pat Whitney**, New York, is seeking a new weekend air personality. Pay is fantastic. **Dan Daniels**, who'd been working the weekend shift there, is going to do a morning variety type show on WABC-TV, New York, similar to the **Ralph Story** show on television in Los Angeles. Anyhow, send an air-check and resume and letter to Pat if you're interested in earning somewhere around \$40,000 a year. . . . **Bruce Buchanan** has been named program director of KSTT, Davenport, Iowa; he'd been an air personality at WVIC, Lansing.

Mich. Station needs a DJ. **Bobby Rich** had been program director of KSTT and his plans had been to come out to the West Coast seeking a job but he's going to Florida. . . . It's the nutty season. Now **Bob Vernon** at WGAR in Cleveland has come out with an analysis of "Rockin' Robin" that shows how the tune predicted everything from the Beatles to the death of **Buddy Holly**. **Eric Braun** helped on the thing, whatever it is. And Vernon says: "With all the hoopla surrounding the lyric interpretation of 'American Pie', the social significance of 'Rockin' Robin' has been virtually overlooked until now!" and adds: "that **George Puinam** carries a copy in his wallet right between his American Legion calendar with the Pledge of Allegiance on back and his VFW card. **Treesa Crury** says the brochure about 'Rockin' Robin' is delicious with peanut butter and jelly. **Don Imus** calls the 'Bob Vernon Rockin' Robin Interpretation' a bunch of crap. But I'm sure you will agree that my brochure says things that must be said." Uh huh.

★ ★ ★

Jonathan Green. . . Tom Mann, program director of KALE in the Tri-Cities area of Washington, reports that the station was off the air 45 minutes a week ago when a woman armed with a rifle entered the studios and ordered the transmitter turned off stating "You're bugging my house." Air personality **Bill Templeton** shut the station off when she pointed the rifle and told him to "turn the thing off." The police finally captured the woman at the station, but the whole incident clearly proves that the world is growing more and more berserk.

★ ★ ★

The lineup at country-formatted WSSA, Morrow, Ga., includes: Assistant general manager **Lee Jones** 6-9 a.m., **Rick Charles** until 1 p.m., program director **Les Reed** 1-5 p.m., and **Jay West** 5-8:30 p.m. with **Buzz Whitacre** doing weekend work. West once worked at WPLO, Atlanta, and says that "everybody here at WSSA is out to make a go of the station. We know, because we're a daytimer, we really can't compete head-to-head with WPLO, but we are going to give the metro Atlanta area an alternate choice." . . . **Bob Wood** is leaving KRIZ in Phoenix; call the station if you'd like to hire a seasoned professional. . . . New morning man at CNWS in Kingston, Ontario, Canada, is **Gary Mercer**. He bills himself as "Mercer in the Morning" and says: "The facilities here are the best I've ever seen with a master control and two production rooms fully equipped. All this, plus some

TV exposure and some of the best people I've ever worked with. **Carl Cogan** is program director and **Al Brooks** the manager of radio and TV." Mercer, once program director of WTLB in Utica, N.Y., has been freelancing around Syracuse, N.Y., the past year or so. Keep me posted on Canada, Gary.

★ ★ ★

The first record man to register for the Billboard Radio Programming Forum this year is **Bob Alou**, J-M-I Records, Nashville. And **Tom McMurray**, who has done an excellent job as operations manager of WBT, Charlotte, N.C., has also registered. . . . **Ron Brandon**, who worked as **Buddy Carr** at WPDQ in Jacksonville, Fla., is the new program director of KMYO in Little Rock, Ark. And he's seeking a man with good voice and production experience to handle the mid-day slot. . . . **Larry Meyers**, 313-872-4900, ext. 480, seeks a radio job in South Carolina area. . . . Lineup at KXYZ, Houston, includes **Tom Jones**, **Doug Smith**, **Jim Spurlock**, and **Bill Turse**; at night, the station airs the **Dolly Holiday** syndicated radio show.

★ ★ ★

If you're ever driving across Mississippi, have a listen to WIUP, Tupelo, at 1490 on the dial. The lineup at the 24-hour rocker includes **Lonnie Jaye**, **Tom (Chuck Conner) Meade**, program director **Jim Mack**, music director **Ron Roe**, and **Johnny Webber**, who does an all-night soul show. **Joe Estess** and **Al Nichols** help out on weekends. **Bruce Browning** is leaving the station for six months to sing on a USO tour of Europe. . . . **Joe (Joe Jason) Goduto**, does part-time work for American Forces Radio and Television Service at the U.S. Naval Base, Guantanamo Bay, Cuba, and would like some program director to write him with information about keeping a program log. Would several of you guys write him? His address is: **Joe Jason**, AFRTS USNB, Box 22, FHPO Norfolk, Va. 23593.

★ ★ ★

WYFE, P.O. Box 1150, Rockford, Ill., 61105, is seeking a 9-noon air personality. . . . Seattle's air personalities have a fishy tale to tell after this past weekend, reports **Neil Gray**, program director of KTKN, Ketchikan, Alaska. Flown to Ketchikan to compete in a fishing derby were **Emperor Smith** of KJR, **Cliff Murphy** of KVI, **Buck Ritchey** of KAYO, **Larry Nelson** of KOMO, **Bob Little** of KIXI, and **Jim Gearheart** of KIRO, all of Seattle. Gray also wet a line in the event. . . . Lineup at WLOK in Memphis includes general manager **Harvey Lynch**, operations manager **Chris Turner**, **Thomas Elliot Joyner**, **Jake Jordan**, **Herb Kneeland**, **Woodrow Bland**, and **Perry Allen**. Allen, a former teacher in the market, does weekend jazz shows.

★ ★ ★

Dick Lawrence, 919-736-7458, is seeking several black air personalities to help put a new FM operation on the air with a soul format. He'll need a black program director and general manager, too. . . . **Mitch Davis**, who says he's leaving WVIP in Mount Kisco, N.Y., where he was news director, praises the station and **Dave Wingert**, the morning man. . . . **Harry Waterson** has been appointed producer of "In the Attic," the new syndicated rock TV series being done by Pasetta Productions and which McCann-Erickson, Portland, Ore., is distributing. . . . Here's something for the layback lennies to consider: That waiting on good records is not necessarily the way to bigger ratings anymore. You'll find program directors who'll argue

with me, of course, but a record promotion buddy of mine pointed out at least three good-sized markets where the Top 40 station that seems to be making the most noise now is the competition—the challenger station who dares to play a new record instead of waiting three to four weeks. The man who pointed all of this out, of course, is **George Furness** of Atlanta Records. Playing 20 records and adding only those that reach the top of the chart only works for a while. In the long run, it's boring.

★ ★ ★

Doug James has left WMFJ, Daytona Beach, Fla., to join KRIZ in Phoenix. **Mike Jay** is program director of WMFJ. . . . A note from **Terry E. Petrik**, operations manager of KGMT, Fairbury, Neb.: "About two months ago, I sent you a letter asking you to please put it in your column Vox Jox. For the past two months, I have not noticed it. Now, can you tell me the reason why?" Nope.

★ ★ ★

John (Jon Richards) Finlayson is leaving WDLB, Marshfield, Wis., and is seeking another job. He has a first ticket and says: "I have been a disk jockey and TV switcher-engineer and here at WDLB I do a country disk jockey show and was in charge of CATV programming including production, engineering, and switching." You can reach him at 609-931-3118. . . . Lineup at KLIB, Liberal, Kan., includes **Hal J** 6-11 a.m., **Bob (Steve Clay) Delaney** until 4 p.m., and **Ron Pesha** until 8:45 p.m. The station will be needing an engineer/announcer combo in August. It's a country music operation. Clay would like (Continued on page 35)

NYC AM-er Tests Stereo

NEW YORK—WWDJ, a Top 40 station here owned by Pacific & Southern Broadcasting, plans to experiment with test broadcasts in stereo if the Federal Communications Commission gives its approval, according to Kent Burkhardt, president of the radio division of P&S. The AM stereo system was developed by Kahn Research Laboratories.

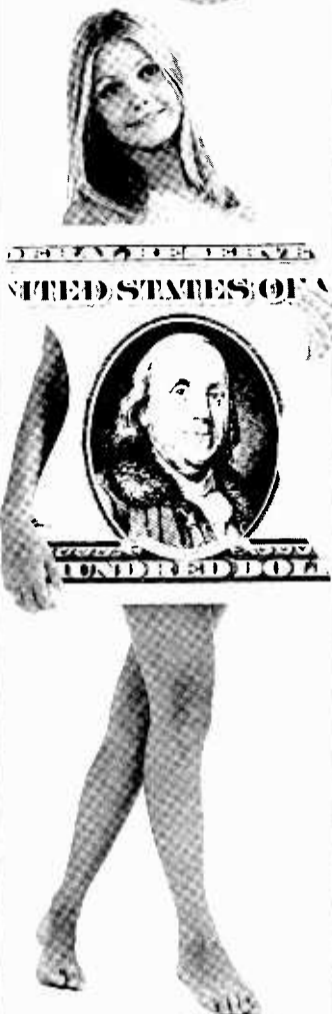
A station located in Mexico and consulted by broadcaster Gordon McLendon was one of the first stations to broadcast in AM stereo. The method is to broadcast slightly to the left of the ordinary frequency for one channel and slightly to the right for the other channel. The listener can then use two AM radio sets, one tuned slightly to the left and the other turned slightly to the right of the ordinary broadcast frequency.

David C. Croninger, general manager of WWDJ, said that if the FCC gives approval for the tests later this year, the station will program everything during the test period from rock to semi-classical music "to appeal to a full range of listeners."

MELBA MOORE SUMMER TV-ER

NEW YORK—"The Melba Moore-Clifton Davis Show" debuts June 7 as a replacement for "The Carol Burnett Show" on CBS-TV. Gladys Knight & the Pips and Nancy Wilson have been signed as guest artists on the musical comedy hour, which blends songs and dances with sketches set in an urban apartment house. The Viacom Enterprises series is being produced by Stan Harris Productions.

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FLIP WILSON and KRLA air personality B. Mitchell Reed, right, clown with Dan Cassidy, center. The trio had just taped a series of radio spots for Cassidy's recent album.

WLTD Places Emphasis On Old-Time Radio Shows

By ANNE DUSTON

CHICAGO—WLTD in suburban Evanston here plays more back-to-back contemporary good music than any other local station, according to program director and announcer John Roberts. But there is a big emphasis on nostalgia. As an example, two half-hour drive time shows feature old time radio shows.

In a market characterized by basically talk show drive time leaders (at least in contemporary good music in the case of WGN's Wally Phillips and WMAQ's Howard Miller), the nostalgia probably makes sense.

It's also worth noting that WIND, which has surged in ratings with oldies, is at the far left of the dial here while WLTD is almost at the extreme end on the right (1590).

The station works with a very limited staff concentrating most of its personalities weekends (see separate story).

Not surprisingly, WLTD'S motto is "The right side of the dial." Some of the programming features Fred Allen, Stan Freeberg, other nostalgic music, mystery, variety and comedy shows from the '30's and '40's.

The general format, developed by Buddy Black, president and general manager, concentrates on contemporary good music though.

The 25-year-old station, formerly WNMP until its sale two years ago to Cummings Communication Corp., is daytime, 1000-watt.

Roberts, an afternoon announcer,

picks the music but the programming is also flexible so that announcers have wide discretion.

He claims the station has more music than any other similar format here, playing around 18 records usually per hour. The programs are set up in six hour segments. Records may repeat on different playlists every three to four weeks. Selections are only identified, however, during the classical two-hour Masterpiece of Music 1-3 p.m.

During weekly drive times, old time radio shows are broadcast on two half-hour programs called "Those Were the Days." News is on the hour and half-hour.

Other daily shows include a half-hour call-in with Dr. Freda Khem, noted child psychologist, 11-11:30 a.m., followed by "Mark of Beauty," with a cosmetician interviewing beauty experts and also handling call-ins.

In sports, WLTD has broadcast all Northwestern University football games, both home and away, throughout its 25-year life.

Public service programs include occasional coverage of Evanston City Council meetings, such as the recent one on changing the 106-year-old ban on sale of liquor. Evanston is the home of the Women's Christian Temperance League. Civic leaders are interviewed by Buddy Black during a two-hour Saturday program.

Big Band sounds are another nostalgic note from noon-1 on Saturdays, with Bob Elenz, on his program "Act Your Age."

Tony Bennett Launches \$20,000 Radio Promo

LAS VEGAS—During Tony Bennett's appearances in Las Vegas he launched the largest record promotion for radio in the history of the city. Over 200 of his albums were given away by local radio stations in listener contests. Bennett also spent over \$20,000 in radio, newspaper and billboard ads in conjunction with his 11-day Hilton stand.

"I'm taking my records to the radio people. They are the ones who made me famous in the first place," he said.

Before coming to Las Vegas Bennett was in London for over three months taping 13 segments of a television series. He has 13 more segments to finish and will return to London for their completion.

The interesting twist in his musical TV series is that Bennett owns control of the series which is filmed at various London locations without network backing. The burden of selling the series falls to his manager Derek Boulton.

"I've waited 15 years to do a series my way," Bennett related. He wants to do away with "the overrehearsed, phony format" of the TV variety show. "Musical tastes are changing for the better. Composers like Anthony Newley and Leslie Bricusse are bringing back the well-constructed lyric and making it big with the kids," Bennett feels. "I like the Beatles and Cy Coleman. He is the Cole Porter of today."

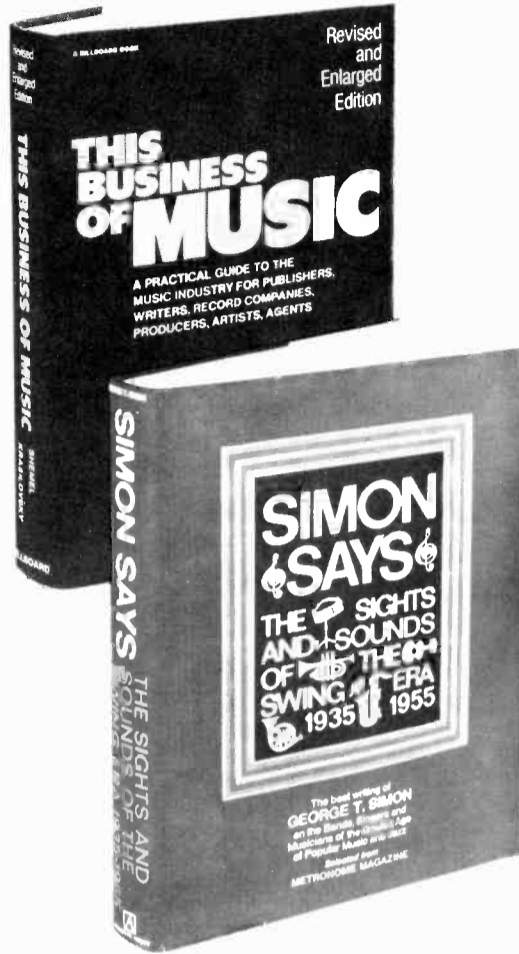


KHJ MUSIC DIRECTOR Sharon Nelson, center, and air personality Charlie Van Dyke, left, welcome Harry Chapin, Elektra Records artist, to the Top 40 station in Los Angeles. Chapin visited the station to promote his "Taxi" single.

JUNE 10, 1972, BILLBOARD

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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 20 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: Dennis Elsas, WNEW-FM; Dick Bozzi, WCBS-FM; PHILADELPHIA: Ed

Sciaky, WMMR-FM; Harvey Holliday, WDAS-FM; BALTIMORE: Pete Larkin, WXTK-FM; BOSTON: Bill Heizer, WVBF-FM; NEW ORLEANS: Hugh Dillard, WRNO-FM; PROVIDENCE: Jon Rodman, WBRU-FM; CLEVELAND: Seth Mason, WNCR-FM; KANSAS CITY: Bob Ellis, KBey-FM; COLUMBUS: Lou Henry,

WCOL-FM; LONG BEACH: Ron McCoy, KNAC-FM; SAN ANTONIO: Ted Stecker, KEEZ-FM; HARTFORD: Ron Berger, WHCN-FM; MIAMI BEACH: Sandy Thompson, WBUS-FM; SACRAMENTO: Robert Williams, KZAP-FM; TUCSON: Allan Browning, KWFM-FM; VALDOSTA: Bill Tullis, WVVS-FM.

ERIC ANDERSON, "Blue River," Columbia
Cuts: All.
Station: KZAP-FM

GERONIMO BLACK, "Geronimo Black," Decca
Cuts: "Low Ridin' Man," "American National Anthem," "L.A. County Jail," "Bullwhip."
Stations: WHCN-FM, KBey-FM

BLUES PROJECT, "Blues Project," Capitol
Cuts: All.
Stations: WNEW-FM, KEEZ-FM

BOONE'S FARM, "Boone's Farm," Columbia
Cuts: All.
Station: KEEZ-FM

DAVID BOWE, "The Rise & Fall of Ziggy Stardust & The Spider From Mars," RCA
Cuts: All.
Stations: WKTK-FM, WBUS-FM, WVVS-FM

BREWER AND SHIPLEY, "Yankee Lady," Kama Sutra (single)
Stations: KZAP-FM, KNAC-FM

JERRY BUTLER, "The Spice of Life," Mercury
Cuts: "So Far Away," "Close To You," "One Night Affair."
Station: WDAS-FM

JEFFREY CAIN, "Whispering Thunder," Raccoon
Cuts: All.
Stations: KEEZ-FM, WBRU-FM

DAN CASSIDY, "Dan Cassidy," Little David
Cuts: "We Are the Children," "Winter Song," "Take the Time," "Make the Poet The King."
Station: WKTK-FM

JIM CROCE, "Don't Mess Around With Jim," ABC
Cuts: "Operator," "Tomorrow's Gonna Be A Brighter Day," "You Don't Mess Around With Jim," ABC
Stations: WMMR-FM, WCOL-FM

THE CRYSTAL MANSION, "The Crystal Mansion," Rare Earth
Cuts: "Satisfied," "A Song Is Born," "Boogieman," "There Will Always Be More."
Station: WMMR-FM

SPENCER DAVIS, "Mousetrap," United Artists
Cuts: All.
Stations: WVVS-FM, KEEZ-FM

TIM DAVIS, "Pipe Dream," Metro-media
Cuts: "On The Rocks," "Beatle Blues," "Rich Kid Blues."
Stations: WMMR-FM, WBRU-FM

FINNEGAN & WOOD, "Crazed Hipsters," Blue Thumb
Cuts: "Rock & Roll Show," "Highway," "Down In the Flood," "Lady, Lady."
Stations: WKTK-FM, WBUS-FM, KBey-FM

FOGHAT, "Foghat," Bearsville
Cuts: "I Just Want To Make Love To You," "A Hole To Hide In," "Gotta Get To Know You," "Sarah Lee."
Stations: WMMR-FM, WRNO-FM, WCOL-FM

PETER FRAMPTON, "Peter Frampton," DJM (Import)
Cuts: All.
Station: KNAC-FM

FUNKADELICS, "America," West-bound
Cuts: All.
Station: KZAP-FM

PETER GALLOWAY, "Peter Galloway," Reprise
Cuts: All.
Stations: WBRU-FM, KEEZ-FM

GRIFFIN, "Griffin," Romar
Cuts: "Music's Callin' Me."
Station: WCBS-FM

GROSS NATIONAL PRODUCTIONS, "P Flaps and Low Blows," Metro-media
Cuts: All.
Stations: WNEW-FM, WKTK-FM

JOHN PAUL HAMMOND, "I'm Satisfied," Columbia
Cuts: "If You Ever Need A Man," "Man In the Road."
Stations: WKTK-FM, WHCN-FM

HERBIE HANCOCK, "Crossings," Warner Bros.
Cuts: All.
Stations: KWFM-FM, WMMR-FM

SUGARCANE HARRIS, "Fiddler On The Rock," BASF
Cuts: All.
Station: KZAP-FM

HEADS, HANDS AND FEET, "Tracks," Capitol
Cuts: "(Let's Get This) Show On The Road," "Hot Property," "Song and Dance."
Station: WMMR-FM

ISLEY BROTHERS, "Brother, Brother, Brother," Teaneck
Cuts: "Brother Brother," "Work To Do," "It's Too Late."
Stations: WDAS-FM, KZAP-FM

ELTON JOHN, "Honky Chateau," DJM (Import)
Cuts: "Honky Cat," "Mellow," "Susie," "Rocket Man," "Salvation," "Slave," "Amy," "Her-cules."
Stations: WCBS-FM, WVVS-FM

FREDDIE KING, "Texas Cannonball," Shelter
Cuts: "Low Down In Lodi," "The Sky Is Crying," "Me & My Guitar," "Reconsider Baby."
Stations: WCBS-FM, WKTK-FM, WBRV-FM

LAST POETS, "Last Poets," Blue Thumb
Cuts: All.
Stations: WDAS-FM, KNAC-FM

BUZZY LINHART, "Buzzy Linhart," Kama Sutra
Cuts: All.
Stations: WNEW-FM, WBRU-FM

LOOKING GLASS, "Looking Glass," Epic
Cuts: All.
Stations: WNEW-FM, KEEZ-FM

HUGH MASEKELA, "Home Is Where the Music Is," Blue Thumb
Cuts: "Big Apple," "Inner Crisis," "Minawa," "Maesha."
Stations: WKTK-FM, KWFM-FM

JOHN MAYALL, "Jazz Blues Fusion," Polydor
Cuts: All.
Stations: WHCN-FM, WBUS-FM, KEEZ-FM

MORIN AND WILSON, "Peaceful Company," Capitol
Cuts: All.
Station: WBRU-FM

GERRY MULLIGAN, "The Age of Steam," A&M
Cuts: "Country Beaver," "Golden Notebooks."
Station: WBRU-FM

RANDY NEWMAN, "Sail Away," Warner Bros.
Cuts: "Last Night I Had a Dream," "Political Science," "You Can Leave Your Hat On."
Stations: WCBS-FM, WBUS-FM, KNAC-FM

CHET NICHOLS, "Time Loop," Kama Sutra
Cuts: "The Offing," "Who Stole the Ivy," "Water Sand Castles."
Stations: KWFM-FM, KBey-FM

VAN DYKE PARKS, "Discover America," Warner Bros.
Cuts: All.
Stations: WMMR-FM, WNCR-FM

PAMELA POLLAND, "Pamela Polland," Columbia
Cuts: "Sing Song, Man," "Sugar Dad," "In My Imagination," "Abaloni Dream," "Rescuer."
Station: WHCN-FM

RANDALLS ISLAND, "Rock & Roll City," Polydor
Cuts: "Rock & Roll City," "Neon N.Y.," "Brae Fox Boogie," "Earth & Water."
Station: WKTK-FM

JOSHUA RIFKIN, "Piano Rags by Scott Joplin, Vol. II," None-such
Cuts: All.
Station: WNCR-FM

SAIL CAT, "Motorcycle Mama," Elektra
Cuts: All.
Station: KZAP-FM

OTIS SPANN, "Walking the Blues," Barnaby
Cuts: All.
Stations: KBey-FM

STEPPENWOLF, "Rest In Peace," Dunhill
Cuts: "Foggy Mental Break-down," "Ostrish."
Station: WCBS-FM

ARBEE STIDHAM, "A Time For Blues," Mainstream
Cuts: "Let Me Love You," "Don't Look For Me Baby," "Standing In My Window."
Station: KWFM-FM

SWALLOWS, "Out Of the Nest," Warner Bros.
Cuts: All.
Station: KEEZ-FM

ERIC QUINCEY TATE, "Drinking Man's Friend," Capricorn
Cuts: All.
Station: WVVS-FM

TOWER OF POWER, "Bump City," Warner Bros.
Cuts: "You Got to Funkafiz," "What Happened to the World That Day," "Of the Earth," "Gone."
Stations: WHCN-FM, KWFM-FM

URIAH HEPP, "Demons and Wizards," Mercury
Cuts: All.
Stations: KNAC-FM, WVVS-FM

VAN DER GRAAF GENERATOR, "Pawn Hearts," Famous Chrisma
Cuts: "Theme One."
Station: WBRU-FM

VELVET UNDERGROUND, "Live At Max's," Cotillion
Cuts: All.
Station: KNAC-FM

T-BONE WALKER/JOE TURNER/OTIS SPANN, "Super Black Blues," Time
Cuts: All.
Station: KWFM-FM

WEATHER REPORT, "I Sing the Body Electric," Columbia
Cuts: All.
Station: KZAP-FM

BOB WEIR, "Ace," Warner Bros.
Cuts: "The Greatest Story Ever Told," "Looks Like Rain," "Cassidy," "Playing In the Band," "Mexicali Blues."
Stations: WKTK-FM, WHCN-FM, WVBF-FM, WVVS-FM

WHITE CLOUD, "White Cloud," Good Medic
Cuts: All.
Station: WNEW-FM

Double LP Out By Lighthouse

NEW YORK—Evolution Records will shortly release a double album of Lighthouse's Feb. 6 concert at Carnegie Hall—originally recorded for a special one-hour broadcast over 50 national FM stations. A special letter to fans is being printed on the back cover. "Lighthouse Live" was recorded by Location Recorders and was mixed at ODO Studios in Manhattan by Jimmy Jenner, who, with Vittorio Benedetto, heads CAM publishing firm.

Fort Pierce to All-Night Rock

FORT PIERCE, Fla. — WOJV-FM here, celebrating its first year with the Solid Gold syndication service of AIR Productions, has increased its broadcasting time to 24 hours-a-day and will feature progressive rock from 10:30 p.m. until 5:30 a.m. The rest of the day will be automated, said operations director Ernie Birch. The Bill Drake-developed Solid Gold format "has put WOJV on its financial feet for the first time since it was separated from our AM four years ago. Audience acceptance has just been out of sight." Hosting the new live programming will be Allan Waitkus and the station is now seeking to build up its record library.

Calla Buys Master

NEW YORK—Calla Records, Inc., has purchased the master of Bobby Dukes', "Just to Be With You," from Saru Records Inc., of Cleveland. The purchase deal was negotiated between Morris Levy, president of Roulette Records, and Chuck Brown, president of Saru. Calla Records is a division of Roulette Records.

SG-Col Organ Folio

NEW YORK—Screen Gems-Columbia Publications has released "Pops for All Organs," an all-organ folio of popular songs compiled by Richard Bradley, and "The Sensational 70 of the 70's," a set of arrangements of popular songs available for piano vocal, easy piano and easy organ. "The Sensational 70 of the 70's" has been released in all three versions simultaneously, with seven other versions, offering arrangements for other instruments, in preparation.

Radio Needs Objectivity

• Continued from page 18

terpretation and that a lot of people involved in progressive music are from that sort of bag and, as a result, I like it.

HALL: I was just talking with Bernie Torres, though, about the Statler Brothers who have a big record in country music called "Do You Remember These?" To me, it follows the same lines of their big hit "Flowers on the Wall." But Bernie says that the current record is too country. You like country, so how come you don't have your stations play more country product?

DRAKE: You can't, Claude. You see, nobody can sit themselves up to throw out to the public this, that, and the other. I think the most important part of what we do in the broadcasting business is try accurately to reflect what is going on around us in music. I don't feel, whether it's Ted Atkins, me or anybody else, that I have the right or prerogative to impose my tastes on anyone. I am almost more defensive about that type of thing . . . because I'm afraid that I would be playing it merely because I liked it. And, at that point you have to be more careful. It would be wrong. You only hold on to ratings or position anyway by being objective.

HALL: About how much of your day is spent listening to new records?

DRAKE: It varies. Today, I guess about five hours.

HALL: God, that much? All new stuff, or some that had been out a while?

DRAKE: Both. Then you go back and listen to stuff again.

HALL: Do you find that you have to listen to some records more than once to decide?

DRAKE: Sure. Like, I gave Bernie a list and he brought it out and there's a box in the office. Those were just the ones I specifically wanted to go over today.

HALL: Does Bernie also listen to records?

DRAKE: Yes.

HALL: Who else? Betty Breneman, of course.

DRAKE: Anne, Ted, Jan . . . the music people at each station.

HALL: And then you have to compile all of this information. It's more of a feeling, right?

DRAKE: But you have to be objective. I can't go with something that I totally dislike myself. Have to read everything that you can and get all of the research that you can, whether it be Billboard or Gavin or whoever . . . and put all of that together and then that will move your own personal feelings one way or another. And you have to be looking at other stuff, too. So, you have to be not only listening to product, but put-

ting together all of the information you can on records.

HALL: In regards to playing the hits only. . . .

DRAKE: Particularly on a country record . . . well, there are many theories: One, you should play the hits on a Top 40 station, no matter what. And that as long as you play the hits, you'll be in good shape. The other theory is that you take a country record that may be a hit and say you should play it . . . you're not very likely to pick up extra listeners since the people who like that type of record are probably listening to a country station all of the time. So, you probably aren't going to pull any of those people away from the type of music they like. Not with any one record.

HALL: Does the same thing apply to Top 40 stations playing soul records?

DRAKE: It very well could be. I think it depends how far a record, whether country or soul, crosses over and becomes pop. And there's another theory that if you play a good country record . . . or soul record . . . then the person that's drawn to like that kind of music may just get so much in the mood that they'll turn you out and go to a country or soul station.

HALL: Do you ever attend the annual convention of the National Association of Broadcasters?

DRAKE: No. Those people don't allow me around very much.

HALL: It's a pity that more general managers of radio stations don't care more about programming than they do. In the changes made at KHJ a while back. . . .

DRAKE: In staff?

HALL: It's a pity you couldn't keep Charlie Tuna.

DRAKE: Yes, it sure was . . . but that was his choice, not mine.

HALL: I mentioned to Tuna at the time that if I were program director, I'd want to put my strongest man into my weakest slot . . . or that was one of the weaker slots at the time. But that type of psychology didn't work. I guess it was a question of ego.

DRAKE: Well, we tried everything. Like I told him, I can see his point. But I think any program director in his right mind . . . I mean the ideal situation . . . would be to have Robert W. Morgan and Charlie Tuna on the same station. At that point, if you make the decision that you want them both on the air and they aren't, it has to be somebody else's decision. Tuna's good.

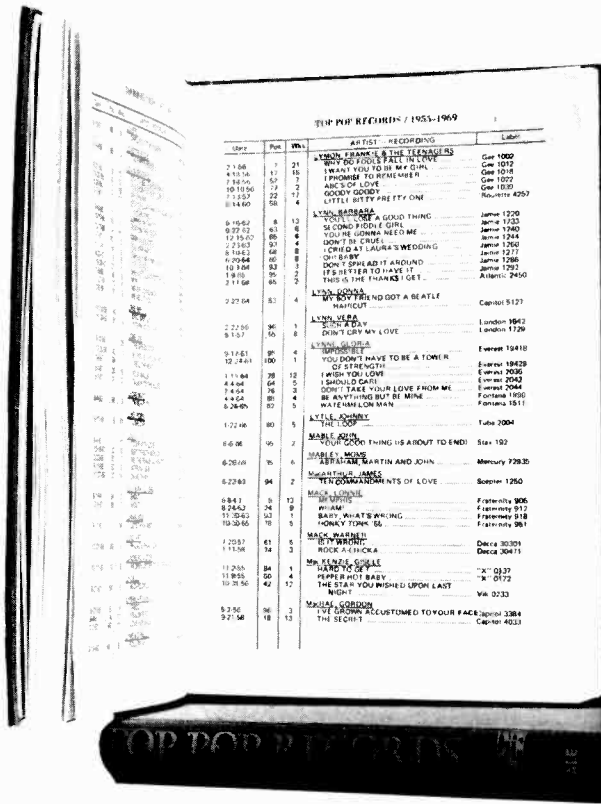
HALL: Morgan really wasn't able to build on WIND in Chicago; I guess he belongs on a KHJ.

DRAKE: I think he'd begun to make inroads in Chicago.

Next week, more discussion on the playing of album cuts.

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BACKSTAGE BEFORE a Jerry Reed and Ray Price concert at the Oakland Coliseum, San Francisco, are, from left: RCA Records local promotion man Ken Wardell, KSAY program-director Ed Thomas, Jerry Reed, and RCA branch manager Charlie Rice.

JUNE 10, 1972, BILLBOARD

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Campus News

Int'l Platform Convention July 31 Thru Aug. 4 in D.C.

CLEVELAND HEIGHTS, Ohio—The International Platform Association will hold its 1972 convention at the Sheraton Park Hotel in Washington on July 31 through Aug. 4.

As the country's oldest and largest lecture and speaker service, the IPA offers a wide variety of speakers and some talent during their convention. The Convention Committee includes Lowell Thomas, Art Linkletter, Mrs. Drew Pearson, Jack Anderson, Victor Borge, James Kilpatrick, Colston Leigh, Lawrence Spivak, Carlton Sedgeley, Karin Lippert of Double-day Authors' Lecture Services & Company, Inc., and Bob Papworth of Program Associates, Utica, N.Y.

Speakers scheduled range from political figures to columnists, humorists, and celebrities. Mrs. Elva H. Cumberworth, assistant to Director General and Board Chairman Dan T. Moore, noted that those attending will include Earl Wilson, Charlie Petzold of the

Philadelphia News, Lowell Thomas, James Kilpatrick, Jack Anderson, Dr. Glenn Seaborg, Jeane Dixon, Dr. Cleo Dawson and Dr. Walter Sackett. Among other figures being approached are Bob Hope and Rex Reed.

Mrs. Cumberworth also noted that IPA membership includes members of virtually all political parties, representing a variety of different ideologies and backgrounds. She also stressed the importance of new talent presented, and noted that participants in the convention come from all areas of both the educational and entertainment fields.

Non-members are not permitted to attend the convention, but, following membership approval and payment of a membership fee of \$25.75 and a convention registration fee of \$50, an individual may attend. Exceptions to the non-member ruling occur only for "registered program chairmen with substantial talent-buying budgets."

Brown Store Doubling as Coffee House

PROVIDENCE, R. I.—Mother Records, a student-owned-and-operated record store situated on the Brown University campus, has also functioned as a coffee house during the past year. From there, Mother Records and WBRU-FM have sponsored a series of live FM broadcasts featuring artists such as David Bromberg, Guns and Butter and Bobby Whitlock.

After two years of operation, Mother Records has continued to offer members of the university and customers from local Providence competitive prices on records and tapes. The concert series has been a more recent development, however, and Jimmy Zisson, manager of the store and producer of the concerts, noted the promotional value of the broadcasts, stating, "The concerts provide great exposure for new artists, are a great spur to record sales in the area, and are also a unique experience for radio listeners."

WBRU-FM, the university's station, has long operated virtually autonomously, and, for some time, the station has been Providence's only full-scale progressive rock FM station. With a potential audience of two million in the city's metropolitan area, it has been estimated that 30-40,000 people have listened to the concert broadcasts.

The room used both for sales and for coffee house broadcasts has a capacity of 250. At the coffee house-store, the concerts have been mixed using the facilities of the Pedco Audio truck, a 16-track remote recording van which operates out of Providence. Fred Ehrhardt of Pedco and a staff of technicians from WBRU-FM have collaborated in mixing the sound and then transmitting the stereo signal via phone lines to the station, where it is then broadcast to the community.

In commenting on the success of the series, Zisson indicated that there are plans for making the concerts a regular biweekly series.

What's Happening

By SAM SUTHERLAND

Frank Shargo, who has been actively involved in the distribution of Columbia Records' IBS Convention Live Album, notes that some stations have not received the special college radio release as yet. For stations that did not get the set, which features the **Kenny Loggins Band With Jim Messina**, and **Dave Bromberg's** acoustic set, both recorded during the Columbia party at their 30th St. Studios in N. Y., contact Shargo at Columbia Records, 51 W. 52 St., N. Y.

★ ★ ★

From **Chuck Lackner** at **KCLC-FM** comes the following message, passed along with congratulations to Elektra: "KCLC-FM, The Lindenwood Colleges, St. Charles, Mo., wishes to thank Elektra Records for the designing of its new logo. Elektra did this without charge. Bob Brownstein and everyone at Elektra thank you for all your help and kindness."

★ ★ ★

Tony Yoken at **Syracuse University**, Syracuse, N. Y., has announced that he has taken over as Music Director at **WAER-FM**, that campus' station. All product should now be referred to Yoken at the station's offices at 107 Carnegie Library, Syracuse, N. Y. 13210.

The station will be broadcasting 24 hours a day throughout the summer.

★ ★ ★

Seasonal Changes

Summer is here, and while the time may be right for dancing in the streets, the Campus News page has already begun shrinking, possibly from the heat, but largely because most campuses are closing down, and along with them, their stations, booking activities and student performing. For those students heading out, up or elsewhere, the decline of activity on this page won't really matter.

For those otherwise disposed, which includes the professionals in the music industry, college radio people manning their stations during the summer, and the campus editor, business will continue at least partially, if not as usual.

This column will run throughout the summer, and, as long as correspondents continue to send in playlists, Picks and Plays will be run. Depending on the drop in the total number of stations, the format will be adjusted to accommodate more selections per station: music directors may now send in three picks, identifying both station and selections fully, as in the past. Whether or not the expanded format will be viable will depend upon the response.

And, at the risk of leaning dangerously close to polemic, it may be pointed out that such a format does offer music directors an excellent reason/excuse to broaden the range of their communication. Many music directors have expressed fear and trembling over the function of this playlist and the radio programmer's responsibilities in making selections.

For the record, as it were, Picks and Plays is not a promotional device with which to sustain or improve record service. Indeed, record companies respect college radio for its autonomy, or what must be considered as such relative to the constraints of commercial radio. With all due respect to the Stones, it really doesn't educate college radio people or industry pros to list "Tumbling Dice" three weeks running and, if anything, it diminishes the value of the college market as a place for breaking new musical personalities and ideas.

This summer, it might be worth considering the playlist as an opportunity to demonstrate in what ways a college station does **not** resemble a Top 40 or "underground" format. And possibly even talk about the music that can't be found elsewhere, that music which is considered too eclectic or simply out of fashion.

We might all learn something.

★ ★ ★

PICKS AND PLAYS: MIDWEST—Ohio—WMUB-FM, Miami University, Oxford, Rog Hamlyn reporting: "Where Is Love," **Roberta Flack & Donny Hathaway**, Atlantic. . . . **WRHA**, Univ. of Akron, Akron, Joe Hart reporting: "Argus," (LP), **Wishbone Ash**, Decca. . . . **WFAL**, Bowling Green State Univ., Bowling Green, Rock Southward reporting: "Lunch," (LP), **Audience**, Elektra. . . . **Michigan** **WORB**, Oakland Community College, Farmington, Jim Nuznoff reporting: "Feel Good," **Ike and Tina Turner**, United Artists. . . . **WJMD**, Kalamazoo College, Kalamazoo, Paul Raben reporting: "Crossings," (LP), **Herbie Hancock**, Warner Brothers. . . . **WAYN**, Wayne State Univ., Detroit, Rob Wunderlich reporting: "Until We Meet Again," **Chesapeake Juke Box**, Greene Bottle. . . . **WMUK-FM**, Western Michigan Univ., Kalamazoo, Phil Verheyen reporting: "Midnight Sun," (LP), **Midnight**, Kapp. . . . **WEAK**, Michigan State Univ., East Lansing, Michael Roche reporting: "The Snake," (LP), **Harvey Mandel**, Janus. . . . **Illinois—**WIDB, Southern Illinois Univ. at Carbondale, Todd Cave reporting: "Take It Easy," **Eagles**, Asylum. . . . **WKDI**, WKDI-FM, Northern Illinois Univ., De Kalb, Curt Stalheim reporting: "School Is Out," **Alice Cooper**, Warner Brothers. . . . **Wisconsin—**WSRM, Univ. of Wisconsin, Madison, Bruce Ravid reporting: "Take a Sad Song," (LP), **Godfrey Daniel**, Atlantic. . . . **Minnesota—**WMMR, Univ. of Minnesota, Minneapolis, Michael Wild reporting: "Tame the Lion," **Emitt Rhodes**, Dunhill.

SOUTH—Georgia—WREX-FM, Georgia Tech, Atlanta, Mike Caldwell reporting: "Eric Dolphy," (LP), **Eric Dolphy**, Prestige. . . . **WVVS-FM**, Valdosta State College, Valdosta, Bill Tullis reporting: "Bootleg Him!," (LP), **Alexis Korner**, Warner Brothers. . . . **Florida—**WUSF-FM, Univ. of South Florida, Tampa, Dave Dial reporting: "Walking the Blues," (LP), **Otis Spann**, Barnaby. . . . **WFPC**, Florida

(Continued on page 31)

JUNE 10, 1972, BILLBOARD



Sharing is Caring

Every child matters to The Salvation Army. Your Christmas donation, dropped into a kettle or mailed to the nearest Salvation Army headquarters, will provide toys, warm clothing, and turkey and trimmings for many children who might otherwise miss out on Christmas.



WAYN SETS A MARATHON

DETROIT—WAYN, student radio station at Wayne State University, is seeking sponsors for a special radio marathon that is being held to raise money for the March of Dimes. The marathon will start at 11:59 p.m. on June 9, and is scheduled to continue for at least 11 days, during which WAYN will remain on the air 24 hours a day.

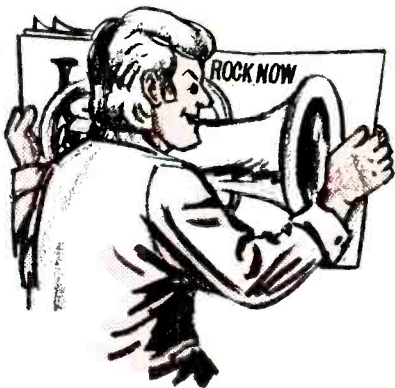
"Sponsorship" of an hour's worth of programming on the station is being set at \$10 for each person, club, organization or company. The donations are tax deductible.

The marathon will also seek to break the two-man college radio endurance record.

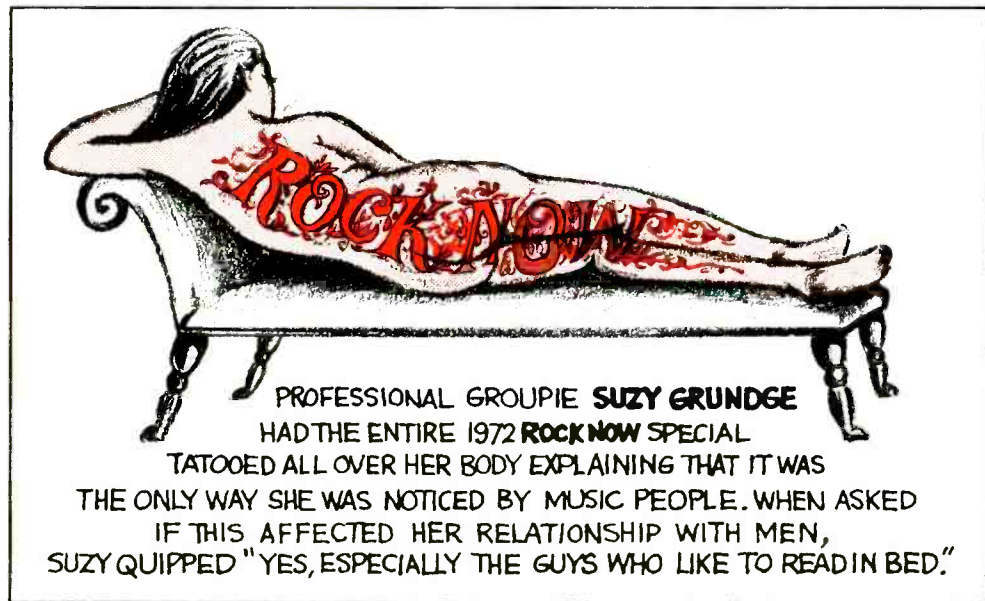
Additional information regarding sponsorship may be obtained by calling the station at (313) 577-4200, between 8:00 am and 9:00 pm.

Rock Now's Believe It or Don't!

1970'S **ROCK NOW** CAUSED A SENSATION IN THE MUSIC INDUSTRY WHEN IT INTRODUCED THE FIRST FOLD-OUT OF A NUDE TUBA, WHICH LEFT NOTHING TO THE IMAGINATION. HOWEVER, MANY PEOPLE CLAIMED THEY USED **ROCK NOW** FOR ITS SUPERIOR EDITORIAL CONTENT; NOT FOR THE PURPOSE OF SEEING A NUDE TUBA, WHICH THEY CLAIMED WAS AIR-BRUSHED ANYWAY.

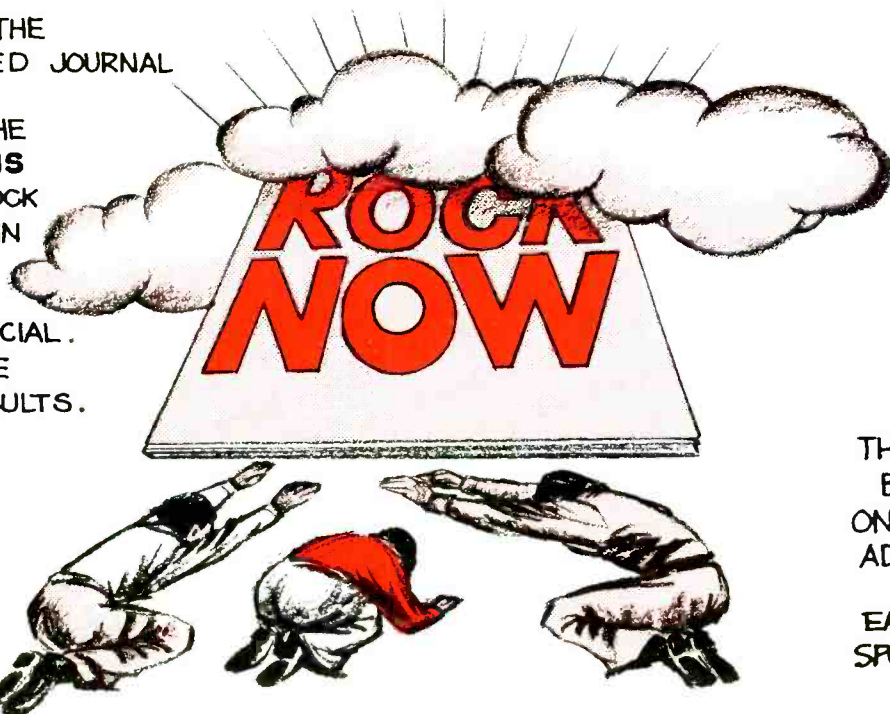


ROCK IMPRESSARIO, WALDO FARNSWORTH, THREATENED TO LEAP FROM A BUILDING IF HE DID NOT GET HIS COPY OF **ROCK NOW**, WHICH KEPT HIM UP TO DATE ON THE EVER-CHANGING ROCK SCENE. ODDLY ENOUGH THE CROWD DID NOT YELL FOR HIM TO JUMP. THEY DID, HOWEVER, DEMAND THAT HE SET HIMSELF ON FIRE!



PROFESSIONAL GROUPIE **SUZY GRUNDGE** HAD THE ENTIRE 1972 **ROCK NOW** SPECIAL TATOODED ALL OVER HER BODY EXPLAINING THAT IT WAS THE ONLY WAY SHE WAS NOTICED BY MUSIC PEOPLE. WHEN ASKED IF THIS AFFECTED HER RELATIONSHIP WITH MEN, SUZY QUIPPED "YES, ESPECIALLY THE GUYS WHO LIKE TO READ IN BED."

ROCK NOW IS THE MOST RESPECTED JOURNAL OF ITS KIND. READ ABOUT THE **METAMORPHOSIS** OF TODAY'S ROCK MUSIC SCENE IN BILLBOARD'S 3rd ANNUAL **ROCK NOW** SPECIAL. THE ROCK ISSUE THAT GETS RESULTS.



THE FAMED ROCK GROUP, "**MANIC DEPRESSIONS**" BARELY ESCAPED WITH THEIR LIVES WHILE ON A WORLD-WIDE TOUR, RESULTING FROM AN AD IN **ROCK NOW**. ON THE FINAL LEG OF THEIR TOUR, THE GROUP WITNESSED LANDSLIDES, EARTHQUAKES AND POISONED AIR. AS A RESULT A SPOKESMAN SAID THAT THE GROUP WOULD NEVER APPEAR IN LOS ANGELES AGAIN.

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Tape Cartridge

EYES CARTRIDGE TV

Mo. Store Moves Easily Into 'Q' Units

By EARL PAIGE

SPRINGFIELD, Mo.—Jim and Ben Hurd started House of Sound, Inc. here with a few 8-track car stereo players and some tapes. They weren't, of course, pioneers and now speak only vaguely of 4-track. But today they are pioneers in four-channel and ready for cartridge television.

Tracing the early history of the firm, the older brother said Craig is the only line that remains from the beginning. Some of the early brands are gone now. "We went through a lot of different ones."

In car stereo, the firm carries

Craig, Sanyo and Car Tapes Inc. Best sellers are in the general area of \$39 to \$69. "We step up from \$39 in increments of \$10 to \$79," he said. Of course, four-channel will be slightly higher and he intends to start a promotion involving a liberal trade-in on a two-channel car unit to switch people to four-channel.

Compacts consist of Sanyo and Electrophonic mainly, with the best selling units in the \$100 to \$200 range. AM/FM/FM and 8-track combinations being most popular.

The store's component lineup includes brands such as Sony, Sansui, JVC "and a smattering of Sanyo." Hurd also carries Teac and Akai straight control amplifiers. "At least 50 percent of our component sales are amplifiers without receivers. The reason is that we're in a predominantly FM country radio market and the young people just don't dig country."

In speakers, the store stocks Epicure Products, Inc. (EPI), Altec Lansing and a private label model. This is the only instance of private label use.

Promotions are a regular thing (Billboard, June 3). Recently, the Hurds drew 3,000 people to kick off the EPI line and had Win Burhoe, the president of EPI, here for the event.

Other aspects of the promotion, however, included a Playboy center-fold playmate, a remote broadcast over KICK (local top 40) and the first showing of Electro Voice's four-channel amplifier, which has a logic selection for adapting to any of the various matrix systems.

How does Hurd feel about hardware in general?

"There are good and cruddy models in every line and you have to be damned shrewd about cherry picking the good units. Warranty is a problem, parts availability is a problem. We just don't believe the manufacturers' advertisements. We check everything out."

He said the store's routine on

(Continued on page 28)

CONSOLES/CAR UNITS

Motorola to Push Audio

CHICAGO—Motorola Inc. announced last week its intention to concentrate in the audio field principally via consoles. At the same time, financial analysts were told at a meeting here, the firm will have continued growth in automotive two- and four-channel equipment.

Although Motorola phased out of smaller consumer electronic products (radios, phonographs, tape recorders) in its consumer products division, Edward P. Reavey Jr., vice president and general manager of the division, said there will be a major push in audio.

The move will come in consoles and will be three-pronged: custom consoles with great flexibility, four push-button four-channel consoles (for monaural, two-channel stereo, matrix and discrete four-channel stereo) and four-channel single unit consoles with "unconventional rear mounted" speaker systems (four-channel from one enclosure).

Oscar P. Kusisto, vice president and general manager of the automotive products division, fielded many questions about the division's acquisition of Autovox S.p.A., an Italian manufacturer, as indicative of interest in Motorola's international growth.

Fred P. Hill, vice president and director of entertainment products said next year four-channel will be 15 to 20 percent of the current two-channel auto business. He said software availability is a "major hurdle." He also said Motorola is working with organ manufacturers to install 8-track recorders.

Kusisto listed several reasons why Motorola can overcome the threat of vertical integration by Detroit auto makers moving to manufacture their own radios and added that European expansion into radio and tape player sales is part of the strategy for Motorola's projected growth.

LONDON PACT

Ampex Plugs 'Q' Tapes

NEW YORK—Quadrasonic sound will find immediate acceptance among selective groups of music buffs who want exceptional sound from their prerecorded tapes and records, according to William Slover, Ampex vice president and general manager of Ampex Stereo Tapes.

Slover's observations were made at the signing of a recent agreement between AST and London Records, giving AST exclusive rights to the manufacture and distribution of specially prepared four channel tape recordings for the quadrasonic marketplace.

The Ampex executive said that if the first three months of this year are any indication, then there should be a sizable consumer demand for quadrasonic 8-track tapes by the end of this year.

He disclosed that his company was experiencing a great demand for quadrasonic 8-track tapes, and that the volume of business being done was improving with the appearance of new equipment manufacturers on the market.

AST has released 12 quadrasonic titles for June, and now has a four channel catalog of 28 titles, with plans for regular monthly increases.

AST's four channel selections, titled, "Quad-8, A New Listening Experience," are list priced at

\$7.95—an increase of \$1 over regular two channel stereo sound. AST's introductory four channel tapes are packaged with an 8-page booklet designed to give the newcomer to four channel a basic idea of the format.

GE Bows New Quad 8 System

NEW YORK—General Electric has stepped gingerly aboard the four channel train with the release of two quadrasonic 8-track player systems, and a decoder amplifier component.

Top of the line is the SC4200, a four channel, 8-track tape player with AM/FM multiplex tuner. The system is in the discrete format, and switches automatically from quadrasonic to two channel stereo. It carries a price tag of \$299.95.

GE's Model SC4000 is also a discrete four-channel 8-track player with air suspension speakers, vertical slide controls, and headphone jacks. This unit without the AM/FM tuner sells for \$239.95.

Unit #QA40 is a decoder amplifier with three four channel functions. Used with an additional stereo amplifier, and a discrete quadrasonic equipment source, it functions as a discrete unit. It can also provide matrixed and synthesized four channel sounds. The price tag is \$99.95.

Rounding off the four channel offerings is the Model SC7300 free-standing component, with AM/FM tuner, stereo 8 player, and jacks for four channel expansion. The price tag is \$499.95.

Other units introduced include a three piece 8-track recorder/player with AM/FM multiplex tuner, built-in automatic level control, and other sundry features. It retails for \$259.95.

The SC3205 is another three piece multi-mode stereo system with AM/FM tuner, 8-track player and record changer. It is tagged at \$249.95.

Also unveiled was the company's Model SC3200, another three piece compact system with 8-track player, AM-FM multiplex tuner and a three-speed record changer. The package sells for \$199.95.

Model SC1080 is an 8-track player with AM/FM tuner and

(Continued on page 31)

JUNE 10, 1972, BILLBOARD



TAPE-RECORD dealer Jim Hurd (left) with Playboy Playmate Crystl Smith and Ben Hurd during recent promotion at the Springfield, Mo., House of Sound, Inc., store opened by the brothers with capitalization of under \$100 and a \$5,000 inventory. Miss Smith appeared in conjunction with the EPI speaker promotion. The store's hours: 10-10 p.m., Mon. through Sat.; service department: 10-6 p.m. (closed Monday). The Hurds' H.O.S Dist subsidiary services mom 'n' pop, Otasok and Western Auto stores and truck stops in the region.

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W. Va. 1-Stop Sets Anti-Bootleg Policy

• Continued from page 1

sources, and he would like to see the industry change the emphasis of its anti-bootleg tactics.

He said he talked with attorneys for the Record Industry Association of America (RIAA). "They tell me their strategy is to dry up the sources of bootleg product—the big guys. But even when they nail one of the big duplicators, take away his machinery and put him out of business in one spot, he flies away to some other state and starts up again. Mean-

while, another outfit opens up where he was operating before.

"However, if the big record companies brought action against two or three key retailers in a bootleg-saturated market, then the other retailers would begin to avoid the pirate product and the bootleggers would be put out of business through lack of retail outlets."

In line with this philosophy, McGlynn has just mailed a two-page letter to all accounts, briefing them on current copyright law and advising that he won't do business with any retailer who knowingly stocks illicit merchandise.

RIAA

"During the past two years,"

(Continued on page 28)

ACCESSORY LINE

Certron's Cassettes 'in-a-can'

ANAHEIM, Calif. — The Certron Corp. will offer a line of "canned" cassettes as part of its 1972-'73 product line scheduled for unveiling at the upcoming Consumer Electronics Show.

The concept utilizes six C-60 or C-90 blank loaded cassettes sealed in a can, and promoted by special point of purchase support programming featuring youth-oriented graphics, and self merchandising cartons.

Other new products to be unveiled by the firm include the "Triple Play," cassette package. A poly-bagged, three to a set item with mini-posters thrown in as a bonus.

There is also a "Double Play" set of twin-pak cassettes that include collectors' cards with gag sayings as a purchase premium.

This set is also packaged in eye-catching polybags with printed header.

The Tape Caddy, another of the 1972-'73 innovations, features 8-track, 70-minute blank tapes in a plastic container that adheres to automobile dashboards, or can be mounted on walls. It is also packaged in an eye-catching shrink-wrapped container.

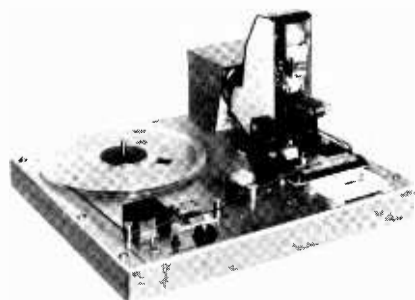
Certron will also release a "Ready Repair Kit" which is an open-assembly housing unit to be used in transferring prerecorded tapes from jammed housing. Guaranteed jam-proof by the company, the substitute housing comes in polybag display racks with a 39-cent price tag.

A number of displays, demonstrations and other promotion projects are planned for the release of the new line.

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Deejay Builds Successful Retail Operation in Detroit

By JOHN SIPPEL

DETROIT—Building an \$850,000 gross from a \$1,250 investment four and one-third years ago is the succinct success story of Mickey Shorr, legendary pitchman-disk jockey in this vicinity.

And the six-foot five, mid-forty tape store owner isn't stopping. He's blueprinted a new building which will house his store and car installation area to open late this year. Shorr, who's been a conservative seer up to now, guesstimates he'll do \$2,500,000 in that building after several years of "maturity."

Shorr attributes his success in tape to a number of reasons. "I was kind of a mythical figure in this town, a kind of human oldie but goodie." He opened the first edition of Mickey Shorr's Tape Shack on Davison in February, 1968, deep in a distribution, industrial area. He was forced into the location. Shorr returned to his hometown late in 1967, hoping for a radio managerial post to follow his very successful operation of the late Leonard Chess's WSDM, Chicago FM outlet which he had turned into a kind of aural "Playboy." But the air deal soured, stranding Shorr.

He looked over various business opportunities. He recalled how much he still enjoyed his car tape installation, then four years old. He originally installed tape playback after borrowing Al Bennett's (then president of Liberty) car, which had a tape machine.

Shorr went to an unidentified local distributor friend for inventory help in opening the retail shop. The distributor turned down Shorr's offer to stock a tape inventory on consignment, with the offer that the distributor could at anytime inventory the tape, which would all come from his warehouse and be paid for any part of it. The distributor said it would be too troublesome. Shorr rented a next-door store front and small garage area in back that would house two cars for installation. The distributor agreed to supply the opening inventory when he saw the adjacent store, but still wanted \$1,250 as Shorr's starting ante in the store. Shorr, a onetime door-to-door pot and pan salesman, loaded his car

Audiophile Adds

CHICAGO, Ill.—Two new loudspeakers with bass drivers made in an unusual way are being introduced at the Consumers Electronics Show in Chicago, June 11-14, by Audiophile, Inc., said owner David Shooks.

The 3-way, 8-inch speakers are the Rogers BBC Monitor and the Sendor Model BC I.

The cones are specially processed, vacuum formed polystyrene with extra short coil sections, enabling larger power output than is normal for speakers of this size.

They operate with an open rather than closed base to allow maximum vibration of air beneath the units.

with aluminum ware and was back in 10 days with the loot.

He hired a combination clerk-installer, Chuck Turner, a black who now owns Motor City Sound. Shorr remembers he carried one of almost everything in tape, if possible, and one of each type, of car playback was on display. "But I got credit from only one tape playback manufacturer, so we made the rest of the units so high that we sold almost nothing but this one unit the first year. He was the only maker to help me, but I found out he charged me so much more per unit because my credit was shaky."

At the start, the Shorr retail store used only a repainted sign on the front of the tiny store to attract customer attention. "But the kids and adults stopped in to talk to me because I was a former jockey. They asked me about radio and the stars I worked with and introduced.

"We started out opening at 9 a.m. and closing 12 hours later six days a week and 15 hours on Friday, but I had a heart attack 10 weeks after the opening," Shorr related. "If it wasn't for my wife, May; my best friend, Sammy Sklar, and Turner, the store would not have made it. I projected \$50,000 the first year. We did \$65,000. Then I found a place on Woodward, a busier retail street. The only way I could get the store was to buy the existing auto-seat cover business. Luckily I had been in that business as a teen. I took the old out-of-date inventory I paid \$6,000 for and made it fit new cars.

"We figured that two stores would do between \$100-\$150,000 the first year. We did \$250,000. It was 65 per cent tapes and 35 per cent units, mostly for cars. The store on Davison got broken into 14 times in 11 months, so we closed it. The new showroom was 760 square feet with a three-car garage. I had six employees, including myself. I carried about \$12,000 in tapes and about \$10,000 in units. I decided to try radio spots. I did some ad lib spots. I did a tradeoff with WGPR-FM here. They went off the air at midnight, so I took the slot from midnight to two a.m. nightly. It caught on well in the black community. I stayed on the air five months, until my doctor said I couldn't take those hours.

"Later," Shorr said, "I worked at WEXL, the long-time country station. I got paid for this. I worked from 6:30 to 9:30 p.m. I had a half-hour of news and several hours of religious after me, but I made it. I let the listeners know I was a Jewish boy from a big town, who didn't know too much about country music, but liked it and wanted them to help me program my show. It worked. I never plugged the tape shop. I bought spots regularly on the station. I added the country fans to our store patronage." It must have worked for Shorr continues the spot program today.

He projected \$250,000 for the
(Continued on page 28)

Project 3 'Q' LP

NEW YORK—Project 3 Records will show a new 4-channel LP at the Consumer Electronics Show, "4-Channel Dynamite," which will feature new presentations in 4-channel of songs originally made hits by the Beatles and Carole King among others.

The label presently has 20 recordings available in 4-channel compatible recordings, 8-track tapes and reel-to-reel tapes. The firm will also have ready a demonstration 4-channel recording and 8-track and reel-to-reel tape. The label has made demo products for a number of hardware firms in the past year.

Project 3 will have a booth at the CES and will have its production staff of Enoch Light, Tony Mottola and Jeff Hest present.

MGA Expands Music Systems

CHICAGO — MGA division, Mitsubishi International Corp. expanded its stereo music systems with the introduction of four AM/FM phonograph systems, a four-channel decoder, an 8-track player and three speaker systems.

The SD-40 four-channel decoder features MGA's "separation enhancement circuit," which will boast db separation, depending upon the need of programs, from a nominal level of 3 db to a point between 15 and 20 db, according to Gordon MacDonald, director of marketing.

The TD-80 8-track unit has automatic program selector as well as manual selection, indicator lights and integral solid-state pre-amplifier.

Other systems are SM-14 AM/FM stereo tuner-amplifier and turntable system and dual-sealed speakers listing at \$199.95. Features include front end controls, AFC, compensated loudness lever switches and jacks for tape recorder and headphones; SM-16 component system consisting of AM/FM stereo tuner-amp, automatic turntable and closed chamber speaker system with 8-in. bass and 2-in. tweeter at \$299.95; SM-19 compact module system with AM/FM stereo tuner, solid state amp, full-size turntable and air-sealed bookshelf speakers at \$299.95; SM-26 component system with amp rated 140 watts total peak power, turntable and two-way air suspension speaker system at \$399.95.

Full complement of features highlight the component systems. The SM-26, for example, features pushbutton operation of front end power on-off controls, main and remote speakers on-off, loudness, noise filter, muting, AFC and tape monitor.

Also in the line are the ST-123 automatic record changer at \$49.95 and the ST-10 automatic at \$69.95.

Speaker systems consist of the SS-16, EM-19 and SS-26 priced respectively at \$69.95, \$89.95 and \$129.95. Highlights include (in the SS-26, for example) 8-in. woofers and 2-in. tweeter rated at 25 watts
(Continued on page 30)

'BIRDWATCHERS'

Cassette Cartridge Expands

NEW YORK—More than two million birdwatchers throughout the U.S. are finding that their favorite pastime has been made surprisingly easy via cassettes from Cassette Cartridge Corp. and extensive research efforts of the Dept. of Ornithology of Cornell University.

The university is offering, on cassettes, the sounds of birds from around the nation, to aid both amateur and professional birdwatchers.

The tapes, from original record-

ings, are mastered and duplicated by the Cassette Cartridge Corp., as part of its expansion and diversification program into the custom duplication of prerecorded educational and commercial tapes.

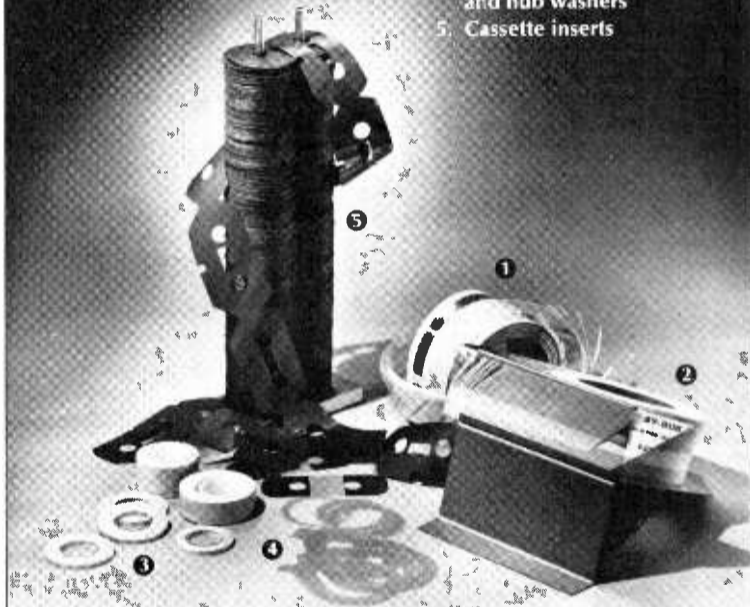
Bird sounds cover but a small percentage of the brave new field into which Cassette Cartridge has been expanding over the past 18 months.

Other non-music product—which is already responsible for an estimated 30 percent of its custom
(Continued on page 30)

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PIONEER recently launched its U.S. automotive 8-track line during a national sales meeting with the following firms in attendance: Paul & Associates, World Wide Products, Elias-Vickers & Associates, Estersohn Associates, Rex De Pillis Co., J. H. Thal Associates, Al Toupin Sales, Inc., Grossman Sales, Inc., Astro Sales Co., Cardinal Sales, Markal Sales Corp., Roach & Associates, Bob Johnson & Associates, Wilkes Marketing Corp., Wilkins-Mason Associates, GUS Marketing, many of whose staff are pictured above.

JUNE 10, 1972, BILLBOARD

Mo. Store Moves Easily Into 'Q' Units

• Continued from page 26

evaluating new models is for he and his brother to take the units home and plug them up. "I have to say we end up not stocking 70 percent of the models we try out, regardless of the specifications claimed. The manufacturers don't mind lying to you."

He said the store sticks by the legitimate warranties of its lines and stocks parts, offering the usual 90 days free labor and parts guarantee. "We have built up our business by establishing a reputation of fixing things quickly. One disadvantage of this is that customers will bring in units with minor defects they would overlook if they had bought them at a discount house. But we go ahead and work on everything."

One key aspect of the firm's hardware philosophy, though not unique, is that the Hurds try to bring the service technicians onto the sales floor. The men rotate from the three service benches to sales.

This is part of the internal expansion of House of Sound. Hurd said recently he was in Chicago for a JVC product unveiling and sat around with others, including officials of Custom Music Corp., St. Louis. Custom Music has steadily expanded into many markets. Hurd, who saw one CMC

outlet close here, said: "We just haven't felt we could think about expanding to other cities while we were growing here at 100 percent a year. We want to control our market. We have developed a personal touch in selling and draw from 100 miles around." He doesn't rule out further expansion, though the firm has already expanded in the sense of developing a wholesale operation.

Hurd has seen nearly every type of hardware gain in popularity. One exception, portables. "The market has been soft. It could be a psychological thing with us in that the portables have given us the most service problems. People treat them roughly," he said, not throwing all the blame on the manufacturers.

"We like the Weltron that's styled like a space helmet. That suction cup bottom will hold it anywhere."

Actually, the firm has made all kinds of installations. This runs from boats (the market embraces one of the country's greatest fishing areas in Table Rock and other lakes) to airplanes, school buses to motorcycles and stock cars to bicycles. In the latter case, the bicyclist went for a cassette with headphones.

Cassette is almost a bad word with Hurd. "We had such poor quality in the beginning. However, this is changing. The new cassette machines, even without dolby systems considered, are a whole new ball game. The problem is convincing people that they can't go cheap. They can't be satisfied with a \$100 deck—there's no compromising. You have to sell them the best."

In terms of four-channel, Hurd said: "The quad deck is the way to lead people to four-channel. We've been stocking the JVC player only model for \$99.95. However, we've just not been able to get enough. Sansui is supposed to be shipping a deck very soon."

As for the future, he believes the consumer will continue to be confused.

He sees some of the mis-spent energy found in the early 8-track vs. cassette days. "I always said if the manufacturers would just spend one-fourth of the R&D money on 8-track they were spending on cassette, we would have been better off. They shoved cassette down our throats."

"We're selling more 8-track re-

orders than cassette machines," he said, "and I mean real cassette machines, not the \$19.95 to \$29.95 models that make cassette look so good in industry figures."

Discrete? He said: "There's no comparison between discrete and matrix." He admitted discrete would entail two software inventories. "That's true, but it's inevitable. Discrete is coming and we might as well be here ready for it."

As for matrix, he feels the various companies offering competitive systems are "blowing in the wind." He said: "We stock the SQ, Sansui and Electro-Voice systems. But these brands shouldn't be concerned so much with the idea of selling the audiophiles. It's not the audiophiles who will be buying the units, it's going to be the young people with money to spend."

"They should stress that the matrix brings out the performance of regular two-channel too. This would be better than Columbia claiming that they have the only really best system."

For the moment, Hurd is plugging matrix and just promoted it via a radio broadcast over KTXR-FM, a local basically EL station. He said: "The level of sophistication in hi fi components today is so above the level of broadcast standards that I decided to supply the station with a manual turntable and Shure cartridge. I also had them use a Sansui four-channel monitor in the studio."

During the four years they have been in business, the Hurds have seen many brands come and go. Sometimes, it has been difficult to replace a brand.

"We found that Belle Wood became a very dependable brand and then they fell apart (Belle Wood was sold). It took us a year or more to find a replacement for the brand."

CTV? Well, the Hurd brothers bought one Akai portable to try out. They feel that their type of outlet will be ideal, once rental of software gets rolling. "The appliance-TV dealer can sell the units but won't know how to handle software—we will."

So at Consumer Electronics Show, the two men will be looking for four-channel car stereo, good quality 8-track units (including recorders) and not much else. "We're pretty well inventoried and feel we can move any way the market moves."

DJ Mickey Shorr's Success

• Continued from page 27

next year and did \$350,000. "The general store atmosphere helped business. I have a comfortable store, it's funky, in fact, it's messy. It makes Russ Solomon's Tower records look like luxury. I have tapes piled all over in quantity. We discount heavily. My clerks are great at suggestive selling. If you ask for a Stan Kenton tape, even my 15-year-old daughter, Debby, who works here, will sell you two more tapes of that kind of music before you leave."

Shorr's last year was pegged for \$500,000. He did \$849,000. "We've got 12 employees. I still buy spots

on Top 40 and progressive rock. Store hours are 10 to 10, Sundays noon to six. Units and tape split 50-50 in our gross. I added about \$6,000 in albums and, in the new store, I'll have more records and we will carry components in a special soundproof audio section. Sure, we still have a pilferage problem, but our new store will stop some of that. I buy surplus and cull it carefully. We have three Billboards on the counter always. Two are current issues and one is last week's so customers can go through them for tapes or records they want."

Shorr recently added his 17-year-old son, Danny, to the installing staff. "Our store is truly a family atmosphere. It's a meeting place. I notice that old and middle-aged people like to mingle with the kids in the store, they have a common bond, music. I'm trying to stock everything from Rudy Vallee to the top rock. Most manufacturers are wisely issuing the tape at the same time the record comes out."

Shorr hopes to open his new building one block north on Woodward on the same side of the street in November. There will be 4,000 square feet, with 2,100 devoted to showroom of tape, records and home equipment. He figures about 40 percent of his inventory cost will be in records and tape and the remainder in equipment.

W. Va. 1-Stop Sets Anti-Bootleg Policy

• Continued from page 26

McGlynn wrote, "the record and tape industry has been seriously damaged by the activities of many manufacturers, distributors and retailers who have duplicated and sold 8-track tape cartridges, commonly referred to in the trade journals as 'bootleg' or 'pirate' tape."

"From the very beginning, Music Man, Inc. has cooperated with the leaders in the RIAA, the Harry Fox Agency, and several of the largest producing manufacturers, including RCA, Columbia and MCA, in their attempts to eliminate this type of product."

The letter defines "tape piracy" under terms of the new federal law and reports the success record companies have been having in prosecuting alleged violators under state laws. Then McGlynn goes on:

"Most of you are already aware of our own opinion and attitude with respect to this problem. We have consistently refused to handle any of the 'bootleg' product. We have advised all of our retail accounts 'not to touch it with a ten foot pole.' We have cooperated with the responsible leadership in the industry in pinpointing and identifying the producers and retailers who are offering the 'pirate' product for sale. We have expanded considerable time and not an inconsequential amount of money in combatting this cancer. We are in daily communication with our suppliers and manufacturers exploring the possibility of taking legal action on our own behalf."

Local Media

McGlynn goes on to say in his letter to dealers, "We regret that, in our opinion, the record industry has permitted the problem to get out of hand by not taking the intensive and coordinated effort two years ago that they now appear to be exerting. In our own marketing area the problem has reached 'crisis' proportions. The problem for the retailer is greater than it has ever been, but there is a bright side to the coin. We have assurances of several manufacturers that they will consider initiating legal action in our area."

McGlynn says that on his own he is planning to inform area consumer-interest groups and agencies of the bootleg problem, and he is seeking the cooperation of the media, including radio stations, in publicizing the problem.

McGlynn is also involved with industry attorneys in drafting a proposed state anti-piracy law, similar to that enacted recently in Tennessee, for introduction in the next regular sessions of the West Virginia, Kentucky and Ohio legislatures.

Price War

Meanwhile, McGlynn reports, the bootleggers have begun to engage in a price war in this area. "The lowest wholesale quotes we have seen have dropped from the \$2.00 level to \$1.35 within the past few months, as compared with the average \$4.25-\$4.40 wholesale price of distributors representing the original manufacturers. We have to ask ourselves, how much quality can there be in an 8-track cartridge tape that is wholesaled at \$1.35?"

McGlynn made this final point in his letter:

Sales Upturn

"The most recent development in the producing manufacturers' fight against the 'bootlegger' has resulted in our receiving notices from two of our most important sources of supply that if we ourselves engage in handling what they consider to be illegal product; or if we service retail accounts which offer this product for sale, we will be 'cut off' or at least drastically curtailed in being supplied with the

original product, both records and tapes, which they manufacture.

"As a result of this notice, we must now inform you, that, effective immediately, we shall refuse to service, or grant credit to, any existing or prospective customer of ours who is handling what is commonly referred to as 'bootleg' or 'pirate' product."

"We realize that there are a few retailers who may be unaware that they are selling tape cartridges, considered by the original manufacturers to be 'bootleg' product. Make sure of where you stand. As the 'bootleg' problem fades from the scene, and we are convinced that it most certainly will, be prepared to take full advantage of the profitable increase in sales that you will enjoy as the problem is solved."

Lloyds Expands

EAST PATERSON, N.J. — Lloyd's Electronics, Inc., here has a big array of products for Consumers Electronics Show including several innovative recorders, and two four-channel units.

A four-channel matrix receiver with 4 air suspension speakers lists at \$229.95.

Another 4-channel system includes built-in changer on top, 8-track, AM-FM stereo radio and speakers and lists for \$299.95.

Just ready in time for the show is a component package designed in high style contemporary, with high gloss white with chrome and black accents. Measuring 36-in. high by 24-in. wide, the separate components include a high gloss white receiver, separate turntable, 8-track playback and record deck, and deluxe white gloss headphones. No model number has been assigned yet to the \$499.95 item.

Another new entry for Lloyd's is a digital stereo clock radio, Model J627, listing at \$59.95.

Also new for the company are five models of 8-track, two-channel recorders. Model Y639 includes record deck, mike, and stand. It features separate record meters and automatic stop, and lists at \$99.95.

Model B642, an amplified playback and record system, has a dual

(Continued on page 30)

Sammy Davis 'Stars' for GE

NEW YORK—The Home Entertainment Division of the General Electric Corp., has signed Sammy Davis Jr. to star in a series of television commercials designed to introduce GE's 1972 line of audio electronics products to the consumer market.

Acquisition of the entertainer's talents for the series is part of a major promotion campaign titled "General Electric—The Great Entertainer," with Sammy Davis, one great entertainer, selling another—General Electric's tape products, stereo components and radios.

The campaign marks the first time that Davis will do a series of television commercials. It will also be the first time that GE has used television for a major campaign to promote its tape, stereo components and radio products.

The promotion will be aired from September until December, and will take the form of 30 and 60-second versions of three commercials filmed in Los Angeles and New York City. A show business angle, rather than a hard-sell approach will be used throughout.

Concept for the campaign was created for GE by the Grey Advertising Agency.

JUNE 10, 1972, BILLBOARD

on tapeTM

See you at the
CE Show -
Booth 207-F

Scotch Recording Tape
MAGNETIC 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 #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) (Amper/Scotch may be assorted)

FAMOUS MAKE
DOLBY CASSETTE DECK

Wollensak Model #4760
List \$299.95, Dealer Price \$197.96

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about recording tape and cassettes . . . and how to merchandise from interior displays for maximum sales profits . . .

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KNOW and offer you the know how that goes with the profit line from Pfanstiehl.

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Tape Happenings

Unique Products, Inc., Rochester, Mich., moved to new headquarters at 320 2nd St. in the same city. **George Lusko** is head of the firm which manufactures cassette components. . . . **Robins Industries Corp.**, College Point, N.Y., will introduce at **Consumer Electronics Show (CES)** June 11-14 in Chicago, a new group of sound enhancement products available to non-franchisees and exclusive distributors. Typifying the new line is the **Dynamic Sound Enhancer (DSE)** Model R46002 for stereo phonograph or tape players listing for \$30. The DSE will offer up to 8 db of dynamic expansion, re-

New Shape Radio

NEW YORK—A camera shaped AM-FM radio (Model FM-277) with a battery charger is one of the new items being introduced at **Consumer Electronics Show** by **Nuvox Electronics Corp.**, here. The list price of \$29.95 could be lowered to \$19.95 and still bring a hefty profit, said a company spokesman. There are new tape units too.

In 8-track, they have added the fast forward feature to Model **NVX 1710** home recorder/player, which lists for \$199.95.

Also new is the Model **CT 894** 8-track and FM multiplex car unit at \$79.95.

In car radios, **Nuvox** will be showing Model **NV 172** AM-push button at \$39.95 and Model **NIC 210** AM-FM push button at \$69.95.

Marantz Bows 4 'Q' Units

SUN VALLEY, Calif.—**Marantz**, div. **Superscope, Inc.**, will bow five four-channel components including two receivers (the 4430 at \$599.95 and the 4415 at \$399.95), two control amplifiers (including the 4100 at \$499.95) and an adaptor-amplifier (the 2440 at \$299.95).

Each of the models features **Marantz' "Vari-Matrix,"** meant for universal compatibility with all matrixing systems. Each is SQ ready, with built-in wiring, switching and receptacle for optional full logic and/or SQ decoder plug-ins. Outboard matrix decoder accessories are not needed.

The line is also meant to be fully compatible with all matrix and discrete systems, including the **RCA/JVC** disk system.

Optional accessories in the line

Mayfair Units

CHICAGO, Ill.—**Mayfair Sound Products, Inc.**, here will introduce three new moderately-priced 8-track models and a portable cassette at the **Consumers Electronic Show**, Chicago, June 11-14, said **Len Kobek**, product manager.

Model 800 is a 3-piece 8-track stereo tape cartridge player with two matching speakers for home use. Features include 117 volt AC, output transformerless I.C. stereo power amplifiers, vertical head indexing and slide type amplifier controls, listing at \$49.95.

Model 480 is also a 3-piece portable 8-track stereo tape cartridge player operating off 117 volts AC or its own internal 9-volt batteries. An adaptor is included for 12 volt source (car, boat, etc.). Speakers are detachable. The player has verticle head indexing, I.C. stereo power amplifiers and slide type amplifier controls. List is \$49.95.

Model 482 is similar to the 480 but with built in AM/FM stereo tuner which incorporates I.C., I.F. amplifiers. It also has a stereo FM indicator lamp, and slide rule dial with vernier tuning. The model retails at \$69.95.

The portable cassette recorder, Model 741, has built-in AM/FM tuner, 117 volt AC or internal 6 volt battery supply, automatic end of tape shut off, push button operation of tape transport, and integrated circuit I.C. intermediate frequency amplifier. List, \$49.95.

storing dynamic range usually compressed during recording and working similar to the **Dolby** system. Other new items include a solid-state stereo speaker protector powered by a minute amount of current from the speaker itself, listing for \$25; a stereo headset with "presence" control for each channel at \$20; a "de-esser" microphone attachment for people with sybilant "s" problems as well as for reduction of other high frequency transients listing for \$25. Items in the line will be blister-packed on self-sell, colorful peg-board cards. **Robin's** subsidiary, **Fairchild Sound Equipment Corp.**, has also introduced a group of audio products including 10-watt and 70-watt power amplifiers, a professional turntable pre-amp and several sound system items to expand **Robins'** market to the audio-visual dealer field. The latter items include the "Ambicon" automatic gain control for public address systems, distribution amplifiers and portable mixing consoles. . . . **Topp Electronics**, Miami, will bow at CES a new modular compact Model **8TR-9000X** featuring AM/FM stereo receiver with 8-track and BSR automatic turntable and a six-way speaker system to list for under \$300. Just a few of the features, field effect transistor; black-out dial; separate sliding controls for volume, balance, bass and treble; lighted station dial pointer; "stereo four," the latter a push-button selector switch which allows the playing of regular two-channel stereo through four-speaker sound. . . .

are the **RC-4** remote control and the **SQA-1** SQ decoder.

Products from **Superscope** to be seen at the **Consumer Electronics Show** include: the **CF-800** cassette recorder with AM-FM radio and digital clock; the **TC-140** portable cassette with built-in condenser mike; the **TC-126CS** portable cassette recorder, with two speakers, tape select switch and tape counter; the **TC-95L** cassette recorder learning laboratory, with built-in condenser mike and teacher/student balance control for separate of simultaneous track playback; the **TC-55** miniature battery operated cassette recorder with a built-in condenser mike and automatic shut-off; and the **TC-45** miniature cassette recorder with built-in condenser mike.

Other **Superscope** products on view at the show will be: the **TC-10** car stereo cassette player with pilot lamp and automatic eject; the **TC-353D** three-head reel-to-reel tape deck with tape select switch, dual VU meter, four-digit tape counter and built-in reel locks; the **TC-353** reel-to-reel deck with three heads, tape select switch and lid-integrated speakers; and the **TC-228** 8-track playback/record deck with dual VU meters, three-way eject system and fast forward and locking pause control.

6 Arvin Units

COLUMBUS, Ind.—**Arvin Industries, Inc.** here will show six new 8-track cartridge tape players at the **Consumer Electronics Show (CES)** in Chicago, June 11-14. The top of the line, Model **80-L-88-18**, with AM-FM stereo radio lists at \$229.95.

A four-channel matrix adaptor for home use, Model **90X11-PK**, that can be used on two-channel systems, lists at \$44.95.

Three compact package units of 8-track components will be offered at open price. The units, such as Model **80-86-PK**, consist of turntable, 8-track player, amplifier, two speakers, stand and cartridge album.

The other two units are similar, but one has the 8-track built into the unit, and the other comes all in one piece.

Two new stereo portables with come-apart speakers are Model **601** 86-19 with AM-FM stereo radio, at \$109.95, and Model **60L 27-19**, without radio, for \$79.95. Both work on AC or batteries.

Cartridge TV

TELL ANALYSTS

Motorola EVR Push Industrial, Educational

CHICAGO—**Motorola Inc.**, continues to regard cartridge television primarily in terms of industrial and educational applications. At least this is the impression from remarks at the firm's meeting here last week with financial analysts.

Asked about new generation consumer products, **Edward P. Reavey Jr.**, vice president, general manager, consumer products division, said: "I don't believe (CTV) will be a big part of the consumer business for at least the next eight years."

There were few questions from the floor but analysts pressed **Reavey** at a coffee break. One asked about recorded football games.

SETS SOFTWARE

Emerson Bows CTV Unit

MIAMI—The **Emerson Television Sales Corp.** will market a **Cartrivision CTV** unit in Chicago, Los Angeles and Philadelphia, with initial deliveries scheduled for this summer.

The unit, **Emerson Imperial (25EVOZS)** will be a completely integrated console system with a \$1,700 price tag. A black & white video camera will be offered as optional equipment.

New CTI Service

NEW YORK—**Primary Television Service**, a joint venture of **Primary Medical Communications** and the **Bell & Howell Corp.**, has been established to provide application services in Illinois and Connecticut.

The operation is designed to provide high speed duplication in varying videocassette formats and will service the CTV duplicating needs of both **Primary Medical Communications**, and other companies requiring the service.

Bell & Howell is the minority stockholder in the recently negotiated pact.

CASSETTE CASTING

Talent Auditions Via Videocassettes

NEW YORK—In a move designed to bring the talents of an estimated 30,000 actors and actresses around the country to hard-pressed casting directors, talent agents, producers and other show business executives, **Cassette Casting, Inc.**, will offer talent auditions on videocassettes, using the **Sony U-Matic CTV** system.

The service, designed to eliminate cluttered offices and cattle call auditions in an organization's quest for new and talented personnel, is available on one-hour videocassettes, to advertising agencies and production houses. Each

"The pace of life in America is such that we're not so interested in yesterday's news." Asked specifically if the record factor will be vital in CTV's success in consumer electronics; he said he did not believe so.

Motorola, the major North American licensee of **CBS'** electronic video recording (EVR) concept, has despite the phase-out of **CBS**, re-emphasized its commitment to providing hardware and software EVR formats for educational and industrial users here and abroad. At the same time, the EVR partnership and a consortium of Japanese electronics manufacturers have joined forces (**Billboard**, May 27).

The unit, with playback and record features, 25 inch diagonal color TV receiver and **Emerson's** special "Permacolor" one-button factory preset total color control, was unveiled at **Emerson's** 37th annual sales convention held here recently.

Emerson will market a comprehensive line of blank and prerecorded cartridges for use with the unit. Blank cartridges will be available in lengths of 15, 30, 60 and 100 minutes, with suggested retail prices ranging from \$11.98 to \$36.98.

Prerecorded cartridges will be available in the same lengths as blanks, and will carry price tags ranging from \$12.98 to \$39.98.

Initial sales are being geared to the consumer market. **Emerson** is not overlooking the system's potential in the fields of commercial and educational applications, sales training and closed circuit hotel and motel use, and assures that plans for its involvement in these markets are already underway.

Special marketing and merchandising programs are planned to coincide with the release of the sets.

Teledyne Aim: 1,000 Units

LOS ANGELES—One thousand units of a \$1,395 cartridge TV console are being marketed this summer by **Teledyne Packard-Bell**. A **Cartrivision** videotape record-playback unit is utilized in the console and **Packard Bell** has an option for a total of 10,000 **Cartrivision** units if the console sells well.

The above suggested retail price doesn't include an optional \$249 black and white TV camera. The console functions as an ordinary 25-inch diag. color TV as well as a viewing screen for **Cartrivision** cartridges in color or b&w. In addition, color shows can be recorded off the air as they are being viewed.

Some 1,300 different cartridge shows will be available for the console, either for purchase or rent. Tapes run up to 114 minutes, enough for most films.

The console is being marketed through **Packard Bell** franchised dealers and is currently making the rounds of distributor shows. A spokesman for the company said, "Even if home cartridge TV in a decorator console isn't ready turns out to be still ahead of mass acceptance, we feel our spectacular in-store demonstrations will be very valuable in attracting traffic to our dealerships."

Finnish Evolution

HELSINKI—Cartridge television progress in Finland will be a process of evolution according to **Ilkka Pulkkinen**, managing director of **Finnvisuals Ltd.**, the Finnish member of the **Nordic Video Group**.

Finnvisuals, a club of leading Finnish book publishers, has reached stage two of this evolution process, marketing. Research and planning began in 1969 before **Finnvisuals** was formed, and is now complete but being kept under wraps.

According to **Pulkkinen**, there are only about 12 pieces of cartridge TV reproduction equipment available, costing as much as \$1,200 each, which is nearly twice the price of a color TV receiver. He reckons that by 1974 this area of activity will have developed to the stage of local cartridge TV repertoire production, but mainly in educational material.

perimeters of opportunity for those wishing to further their careers, but have been stifled through lack of proper exposure.

Stressing that the new concept in talent auditioning will in no way interfere with agents' fees and commissions, **Ms. Booth** said, "Since we never charge a commission or fee, save the initial shooting and duplicating cost, there is never a conflict nor a duplication of commissions."

The **CCI** executive also noted that the service will not eliminate the need for casting departments. "Cassette casting," she said, "does not negate the human factor, nor does it replace the casting departments of advertising agencies or production houses."

CCI has also initiated a series of television audition commercial seminars designed for junior executives in directing, casting, producing and other agencies.

Sessions, which will be moderated by **Cristine Vitale**, former casting director and producer at **DeGarmo Advertising**, will include instruction on TV commercial auditions, the reading of TV scripts, timing and polishing techniques for those already working in television, and other related areas.

The first seminar is scheduled for Friday (26) at 6 p.m.

CTI Million Unit Output

NEW YORK—**Cartridge Television, Inc.**, has developed the capability to produce in excess of one million **Cartrivision** videotape cartridges annually, according to the company's annual stockholders' report released recently.

The increased production capacity results from the recent installation of high speed duplication equipment at **CTI's** manufacturing plant in **San Jose, Calif.** **Cartrivision CTV** units are expected to go on sale to the consumer next month.

In other news from **Cartridge Television Inc.**, the company has re-elected its 11 officers, all of whom have served since **CTI's** incorporation.

The roster is **Ernest S. Alson**, **Alan S. Berk**, **David L. Coffin**, **James R. Dempsey**, **Victor El mulch**, **James R. Kerr**, **Thor W. Rolle, Jr.**, **Arthur Stanton**, **Frank Stanton**, **George S. Trimble** and **Gordon M. Tuttle**. **CTI** has also ratified the appointment of **Arthur Young** as the firm's independent auditors for the fiscal year ending **Nov. 30, 1972**.

Soul Sauce



**BEST NEW RECORD
OF THE WEEK:**
**"STARTING ALL
OVER AGAIN"**
MEL AND TIM
(Stax)

By JULIAN COLEMAN

David Zaan, president of the recently formed booking agency, Banner Talent Associates, announced Banner's expansion into new outlets for artists in both the contemporary and rock revival fields. Banner is particularly interested in developing the night club circuit as a new outlet for its artists. In this regard, the company has booked a May 29th through June 3rd engagement at the Latin Casino, Cherry Hill, N. J., featuring some of the all time greats of the rock and roll era such as **Chubby Checker**, the **Drifters**, the **Angels** and the **Dovells**. Upcoming plans include a European tour for the **Crystals**.

The **Soul Children** played a return engagement for inmates at Lorton, Va., prison. The Stax recording artists first appeared at Lorton in 1969 when they discovered that inmates got very little outside entertainment. Since then, the Quartet performed at several other prisons. Their current album "Genesis" is on both the soul and pop best selling LP's charts.

Something different in concerts, which could become a new outlet for soul and rock groups will take place when the **Commodores**, Mowest recording artists, perform in concert aboard the Ile de France as the French Line steamer sails for Europe. The Commodores, who were the featured act with the Jackson 5 last year, may also do some showcase shows in London or Paris and possibly will stay on the Riviera for concerts.

Quincy Jones has been set by producer George Schlatter as musical director for Bill Cosby's new CBS variety hour.

The Grammy Award-winning composer/conductor, who received an Academy Award nomination for his "In Cold Blood" score, will be undertaking his first television variety show assignment. Jones has over 40 motion picture scores to his credit and has provided theme music for such top television series as **Ironsides** and **Sanford and Son**.

Emmy winner Mark Warren will direct the hour-long Cosby series, which begins taping July 6 for airing Monday nights at 10 on CBS, beginning September 11.

BITS AND PIECES:

Impress Records has the blues with **Sonny Terry** and **Brownie McGhee** having signed a contract. Their first single for the label is "Big Wind." . . . **Myrna Summers**, pop-gospel singer from Washington, D.C., has a new album on Atlantic, "Myrna Summers—Now." The vocalist will make her Las Vegas debut at the Hilton Aug. 9 . . . Fantasy Records composer and keyboard player **Merl Sanders** to make concert tour with **Paul Butterfield**. . . **Esther Phillips**, "Baby I'm for Real," getting great action in Chicago (#36-WGRT—#39-WVON) and with Detroit area. . . Have you been following the Soul Sauce predictions? Well, we are prepared to go out on the limb again in forecasting a Top 5 record for Atlantic's **Roberta Flack** and **Donny Hathaway** "Where Is The Love" and we'll wait a week on the new **Cornelius Brothers** and **Sister Rose** "Too Late to Turn Back Now." . . . **Luther Ingram**'s "If Loving You Is Wrong," on KoKo showing strong signs of becoming a pop biggie. . . **Smokey Robinson** making his last L.A. appearance with **Miracles** at The Forum June 17. Billing will also feature **The Honey Cone** and special guest **Al Green**. . . New gospel releases on Savoy include "Dorothy Norwood with **Lois Sneed** and **The Persians** Choir, **The Dynamic Angelic Choir**, and **The O'Neal Twins** and the **Interfaith Choir of St. Louis, Mo.** . . . **David T. Walker**'s "Hot Fun In The Summertime" on Ode Records breaking big in New York.

NEW AND ACTIONS LP'S:

Delfonics, "Tell Me This Is A Dream." (Philly Grove); **Jackson 5**, "Looking Through The Windows." (Motown); "Maxayn," (Capricorn); **Charles Earland**, "Intensity," (Prestige); **Jon Lucien**, "I Am Now." (Columbia); and **Herbie Hancock**, "Crossings," (Warner Bros.).

SOUL SAUCE PICKS AND PLAYS:

O'Jays, "Back Stabbers." (Philly International); **Jimmy Bricose & Little Beaver**, "Together Together." (J-City); **Benson Brown**, "The Goody Godfather." (Sound Syndicate); **Endeavors**, "Sexy Woman." (Gambit); **Jesse James**, "I Need Your Love So Bad." (Zay); **Bobby Dukes**, "Just To Be With You." (Calla); **Persians**, "Baby Come Back Home." (Capitol); **Smokey Robinson & the Miracles**, "We've Come Too Far to End It Now." (Tamla); **Detroit Emeralds**, "Baby Let Me Take You (In My Arms)." (Westbound); **Aretha Franklin**, "All The King's Horses." (Atlantic); **Stylistics**, "People Make The World." (Avco); **Eddie Kendricks**, "Eddie's Love." (Tamla); **Laura Lee**, "Rip Off." (Hot Wax); **Supremes**, "Automatically Sunshine." (Motown); and **Frederick Knight**, "I've Been Lonely for So Long." (Stax).

Terry Easter, who now handles West Coast promotion for A&M Records, reads Soul Sauce. Do you?

Billboard SPECIAL SURVEY For Week Ending 6/10/72

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	OH GIRL Chi-Lites, Brunswick 55471 (Julio-Brian, BMI)	10	27	28	THAT'S THE WAY IT'S GOT TO BE (Body & Soul) Soul Generation, Ebony Sounds 175 (Posner/Micro-Mini, BMI)	7
2	4	WOMAN'S GOTTA HAVE IT Bobby Womack, United Artists 50902 (Unart/Tracebob, BMI)	7	28	29	I GOT SOME HELP I DON'T NEED B.B. King, ABC 11321 (Pamco/ Sound of Lucille, BMI)	4
3	2	I'LL TAKE YOU THERE Staple Singers, Stax 0125 (East/Memphis, BMI)	11	29	30	PASS THE PEAS J.B.'s, People 607 (Polydor) Dynatone/ Belinda/Unichappel, BMI)	5
4	5	THERE IT IS (Part 1) James Brown, Polydor 14125 (Dynatone/ Belinda, BMI)	5	30	42	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, KoKo 2111 (Stax/Volt) (East/Memphis/Klondike, BMI)	2
5	6	LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	7	31	33	I'VE FOUND A LOVE Etta James, Chess 2125 (Hill & Range, BMI)	4
6	7	OUTA SPACE Billy Preston, A&M 1320 (Irving/Wep, BMI)	6	32	35	NOT ON THE OUTSIDE Linda Jones, Turbo 024 (All Platinum) (Gambit, BMI)	2
7	3	LOOK WHAT YOU'VE DONE FOR ME Al Green, Hi 2211 (London) (Jec, BMI)	11	33	43	RIP OFF Laura Lee, Hot Wax 7204 (Buddah) (Gold Forever, BMI)	2
8	8	JUST AS LONG AS YOU NEED ME (Part 1) Independents, Wand 11245 (Scepter) (Butler, ASCAP)	9	34	37	JEALOUS Little Royal and the Swingmasters, Tri-Us 912 (Starday-King) (Tri-Us, BMI)	3
9	11	YOU'RE THE MAN (Part 1) Marvin Gaye, Tamla 54221 (Motown) (Jobete, ASCAP)	4	35	20	WALK IN THE NIGHT Jr. Walker & the All Stars, Soul 35095 (Motown) (Jobete, ASCAP)	10
10	12	I'VE BEEN LONELY FOR SO LONG Frederick Knight, Stax 0117 (East/Memphis/ Lowery, BMI)	9	36	21	SMILIN' Sly & the Family Stone, Epic 5-10850 (CBS) (Stone Flower, BMI)	7
11	17	TROGLODYTE Jimmy Castor Bunch, RCA 48-1029 (Jimpire, BMI)	4	37	39	AIN'T THAT LOVIN' YOU (For More Reasons Than One) Isaac Hayes & David Porter, Enterprise 9049 (Stax/Volt) (East/Memphis, BMI)	4
12	9	ASK ME WHAT YOU WANT Millie Jackson, Spring 123 (Polydor) (Will-Du/Bill-Lee/Gaucha/Belinda, BMI)	13	38	18	DOING MY OWN THING Johnnie Taylor, Stax 0122 (Conquistador, ASCAP)	9
13	19	FUNK FACTORY Wilson Pickett, Atlantic 2878 (Erva, BMI)	3	39	44	PUT IT WHERE YOU WANT IT Crusaders, Blue Thumb 208 (Famous) (Four Knights, BMI)	5
14	10	LITTLE BITTY PRETTY ONE Jackson 5, Motown 1199 (Recordo, BMI)	7	40	40	WHY DO FOOLS FALL IN LOVE Ponderosa Twins + One, Horoscope 104 (All Platinum) (Patricia, BMI)	3
15	13	LOVE'S STREET AND FOOL'S ROAD Solomon Burke, MGM 14353 (Kid's Music, BMI)	11	41	41	TELL ME THIS IS A DREAM Delfonics, Philly Groove 172 (Bell) (Nickel Shoe, BMI)	2
16	36	I WANNA BE WHERE YOU ARE Michael Jackson, Motown 1202 (Stein & Van Stock, ASCAP)	2	42	—	PEOPLE MAKE THE WORLD Stylistics, Avco 4595 (Bellboy/Assorted, BMI)	1
17	32	YOU SAID A BAD WORD Joe Tex, Dial 1012 (Mercury) (Tree, BMI)	3	43	38	ARETHA, SING ONE FOR ME George Jackson, Hi 2212 (London) (Happy Hooker/Jec, BMI)	3
18	23	VICTIM OF A FOOLISH HEART Bettye Swann, Atlantic 2869 (Fame, BMI)	5	44	49	EDDIE'S LOVE Eddie Kendricks, Tamla 54218 (Motown) (Jobete, BMI)	2
19	16	WALKING IN THE RAIN WITH THE ONE I LOVE Love Unlimited, Uni 55319 (MCA) (January/Sa-Vette, BMI)	12	45	—	ALL THE KING'S HORSES Aretha Franklin, Atlantic 2883 (Pundit, BMI)	1
20	26	SUPERWOMAN Stevie Wonder, Tamla 54216 (Motown) (Stein & Van Stock/Black Dull, ASCAP)	3	46	—	BABY LET ME TAKE YOU (In My Arms) Detroit Emeralds, Westbound 203 (Chess/ Janus) (Bridgeport, BMI)	1
21	22	GIVING UP Donny Hathaway, Atco 6884 (Trio, BMI)	5	47	48	DREAMING OUT OF SEASON Montclairs, Paula 363 (Jewel) (Frye/Pollyday, BMI)	3
22	24	GOTTA BE FUNKY Monk Higgins, United Artists 50897 (Tippy, BMI)	6	48	—	WE'VE COME TOO FAR TO END IT NOW Smokey Robinson & the Miracles, Tamla 54220 (Motown) (Jobete, ASCAP)	1
23	14	FIRST TIME EVER I SAW YOUR FACE Roberta Flack, Atlantic 2864 (Storm King, BMI)	11	49	50	JODY, COME BACK & GET YOUR SHOES Bobby Newsome, Spring 125 (Polydor) (Groovesville, BMI)	2
24	25	I ONLY HAVE EYES FOR YOU Jerry Butler, Mercury 73290 (Butler, ASCAP)	4	50	—	TOO LATE TO TURN BACK NOW Cornelius Brothers & Sister Rose, United Artists 50910 (Unart/Stagedoor, BMI)	1
25	15	EVERYTHING GOOD IS BAD, EVERYTHING BAD IS GOOD 100 Proof (Aged In Soul), Hot Wax 7202 (Buddah) (Gold Forever, BMI)	13				
26	31	AUTOMATICALLY SUNSHINE Supremes, Motown 1200 (Jobete, BMI)	5				

Lloyds Expands

Continued from page 28

purpose. The speakers can be unplugged and used as deck. They can be plugged into turntable, deck or FM tuner. It lists at \$129.95.

Another 8-track is Model B624, a portable AC-DC, 12V playback and record system with microphone, AM-FM radio with stereo multiplex. Suggested list is \$149.95.

Model M614 incorporates an AM-FM radio with 8-track record and very large air suspension speakers. It has a 16 watt RMS rating, automatic stop, pause control, individual fast forward control and recording meters. for \$199.95.

The deluxe Model M134 features AM-FM stereo radio, record changer built-in top, 8-track play record, and two speakers each four feet high, listing at \$269.95.

Cassette Cartridge Expands

Continued from page 27

duplicating activities—include how-to-cassettes and cartridges on financial analysis, accountancy, the stock market, and automotive tune-ups.

According to George P. Scott, director of commercial and educational sales at Cassette Cartridge, academic courses, radio commercials, religious and sales training, and stories for children, are also among the major projects now being undertaken by his company.

Cassette Cartridges non-music customers include such organizations as the AFL/CIO, Sylvania, Xerox, the Roman Catholic Church, numerous schools and colleges, major broadcasting companies and individual mailings.

Scott feels non-entertainment tape growth will also overcome the inherent danger of illegal non-

music duplicating. He believes that bootlegging will hardly become the bane of this segment of the industry as it had done in music tapes, as copyright laws are less complicated and policing is better organized.

Scott also feels that the growth of the non-music tape industry will result in a gradual de-emphasizing of high-end equipment and greater concentration on good quality monaural compacts.

MGA Expands

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(PMS) per channel capability. Each chamber is loaded with acoustic damping fiber. Each woofer is impregnated with a special, very compliant half-roll surround or free edge.

What's Happening

• Continued from page 24

Presbyterian College, St. Petersburg, Steve Graves reporting: "In the Megan Manner," (LP), **Megan McDonough**, Wooden Nickel. . . . Louisiana—WLSU, Louisiana State Univ., Baton Rouge, Jimmy Beyer reporting: "Geronimo Black," (LP), **Geronimo Black**, Uni. . . . Maryland—WMUC, Univ. of Maryland, College Park, Sheldon Michelson reporting: "You Need A Mess of Help," **The Beach Boys**, Brother/Reprise. . . . WMRA-FM, Madison College, Harrisonburg, Anthony Segraves reporting: "Ridin' High," **Everly Brothers**, RCA.

EAST—New York—WGSU-FM, State Univ. College at Geneseo, John A. Davlin reporting: "Crossings," (LP), **Herbie Hancock**, Warner Brothers. . . . WAER-FM, Syracuse Univ., Syracuse, Tony Yoken reporting: "Drinking Man's Friend," (LP), **Eric Quincy Tate Band**, Capricorn. . . . WLHC, Lehman College, Bronx, Gene Iannuzzi reporting: "Honky Tonk Angel," (LP), **Ellen McIlwaine**, Polydor. . . . New Jersey—WFDU-FM, Fairleigh-Dickinson Univ., Teaneck, Tony Loving reporting: "You Don't Mess Around With Jim," (LP), **Jim Croce**, ABC. . . . Pennsylvania—WDCV, Dickinson College, Carlisle, Richard Woodward reporting: "Ranadan," (LP), **Jayson Lindh**, CTI. . . . WKDU, WKDU-FM, Drexel Univ., Philadelphia, Jay Meyers reporting: "Mighty Mighty and Roly Poly," **Mal**, RCA. . . . Massachusetts—WRBB, WRBB-FM, Northeastern Univ., Boston, Donna Hochheiser reporting: "Grave New World," (LP), **Strawbs**, A&M.

WEST—California—KEG, Sacramento State College, Sacramento, Peter Ceccato reporting: "Looking for My Lady," **James Gang**, ABC. . . . KFJC-FM, Foothill College, Los Altos Hills, Steve Alt reporting: "Layla," **Derek & The Dominoes**, Atco. . . . Washington—KUGR, KUGR-FM, Washington State Univ., Pullman, Mike Makela reporting: "Too Late to Turn Back Now," **Cornelius Brothers & Sister Rose**, United Artists. . . . Wyoming—KUWR, KUWR-FM, Univ. of Wyoming, Laramie: "A Lonely Man," (LP), **Chi-Lites**, Brunswick.

From The Music Capitals of the World

DOMESTIC

• Continued from page 16

on a new album by **Reni Crook**, whose big hit was **Tina Turner's** "I Idolize You," and a new single by **Sid Herring**. Also working on an album at TMI is **Ronnie Stoots**. . . . **The Minits** are working at Sounds of Memphis. **Willie Mitchell** is completing a new single by **Al Green** at Hi, and **Bill Taylor** is working on **Hugh Prestwood**, a singer from Texas, shooting for an album at Hi.

The 1973 Shower of Stars benefit for St. Jude Children's Research Hospital will be headlined by country music superstar **Johnny Cash**, his wife **June Carter** and the **Carter Family**, **Danny Thomas**, founder of the hospital, has announced. With the notes of the 1972 Shower still echoing, Thomas looked toward next year, saying the lineup also would include singer **Wayne Newton**, who appeared this year.

It was a night for bellbottom jeans, tee shirts, tennis shoes and hair in ponytails for both guys and girls as the **Jeff Beck Group** headlined a program at the Coliseum. More than 5,000 attended the concert also featuring **Malo**, a 10-member group from San Francisco. . . . Stax has releases out on **Terry Lynn** and the **Community Choir**, "His Love Will Always Be" on Gospel Truth label; the **Rev. W. Bernard Abant Jr.** and the **St. James Gospel Choir**, "Don't Let the Green Grass Fool You," on Gospel Truth; and **Little Sunny**, "Going Down Slow, Part 1 and Part 2," on Enterprise label. . . . The Memphis Symphony Orchestra will feature singer **John Gary** on its Sept. 15 pop concert. . . . Dates and matching guest stars are beginning to fall into place for this summer's Overton Park Shell free concert series. It will open July 6 with singer **Marguerite Piaza** as soloist. Other firmly set dates and stars include soul singer **Isaac Hayes** on July 18 and operatic soprano **Nancy Tatum** on Aug. 1. **JAMES CORTESE**

MIAMI

Rod Stewart and **Faces** and six acts from the **Rock and Roll Circus** performed before 9,100 people Friday night, April 28 at the Miami - Hollywood Sportatorium. Gross was \$50,050. **Rick Bowen** of **Concerts West**, was the promoter. **Moody Blues** played before a capacity crowd (15,000) at the Sportatorium April 8, grossing \$75,000. **Lee Michaels** appeared May 5, **Rare Earth** (Saturday, May 13) promoted by **Leas Campbell's Purple Crackle Productions**, **Free** and the **Rock and Roll Circus** (May 14), and **Poco** May 27. . . . The **Guess Who's** final concert of the spring season takes place June 3 at the Sportatorium. The group will have played over three dozen one-nighters before then. . . . **Bobby Whitlock**, formerly with **Delaney and Bonnie** appeared May 15 at the University of Miami, then into the **Flick**, Coral Gables, May 16 for a five-day engagement.

Sally Jessy's PM-Miami television show over WPLG (Ch. 10) Sunday evenings picking up momentum with such guests as jazz organist **Jackie Davis** and jazz pianist **Ramsey Lewis**, April 30; **Orson Bean**, **The Platters** and **Herb Reed** April 23; **Lionel Hampton**, **Oliver**, **Dick Jansen**, **Skitch Henderson** and **Julie Wilson**. Miss Jessy began a three-hour talk show on WQAM April 30 and does a daily radio over WAVS, Fort Lauderdale. . . . **Nick Clooney**, TV personality from Cincinnati due in town to look over possibility of doing a TV show with sister **Betty** who's now in Las Vegas.

Brownsville Station on tour have been hitting some southern cities including Mobile, Ala.; Orlando, Fla. (May 7); Jacksonville (May 10); Panama City, Fla. (May 11), and Tampa, Fla. (May 19). . . . "Today Is a Good Day to Die" an original rock opera with music and lyrics by award-winning composer **Ladd McIntosh**, had its southern premiere in the Penthouse Showroom of the Playboy Plaza,

May 12 for an indefinite engagement.

The **Main Street Singers** in The American Scene opened May 16 in LeCafe nightclub at the oceanfront Carillon Hotel. . . . The Top of the World at the Contemporary Hotel Walt Disney's World, Orlando featured **Jane Powell**, May 2-14, followed by the **The Kids Door**, May 16-25 and then **Jimmie Rodgers** comes in May 3-June 11. . . . Jazz organist **Jackie Davis** who recently closed Walt Disney's World after a 30-week booking, opened this week at The Cloisters a new restaurant and cocktail lounge in North Miami. . . . The **Impact of Brass** opened at the Crossway Airport Inn. . . . **Sonny and the Sound Ltd.**, plus the **Ninth Floor Symphony** at The Swinger. . . . **Tommy Strand** and the **Upper Hand**, plus **Georgie Porgie** and the **Cry Babies** at the Musketeer Room, Deauville Hotel. . . . **Pete Argiro Trio** and the **George Anaya Combo** still holding forth at Sneaky Pete's. . . . **Ruey**

Rhodes Revue featuring the **Jet Set** at Tom Jones. . . . Organist and pianist **Sir Julian Gould** at the Harbour Lounge. . . . **Four Bits** and **Thomas Crown Five** at Miami Airport Inn. . . . The **Faculty** at Fascio's, Fort Lauderdale. . . . **Dave Yuen Show** at the Boom Boom Room Fontainebleau. . . . Korean singer **Lee Sohn** at the Place Pigalle.

The Miami Beach Jazz and Pop Festival was edged out by the Republican Convention which is coming to the Beach in August. The Miami Beach Tourist Development Authority, while maintaining interest in the music festival, declined to set definite dates for August 1973. . . . The Deauville Hotel will house the Democratic Party's fund-raising telethon during the Demo Convention here in Miami Beach. More than 100 stars are scheduled to appear including **Paul Anka**, **Carol Burnett**, **Paul Newman**, **Andy Williams**, **Shirley MacLaine**, **Glen Campbell**. The event will be televised over

the ABC network. The telethon is a brand new idea to create money to pay the \$9 million plus debt load acquired in the 1968 campaign and won't be a straight pitch for cash, but will be emphasizing entertainment. The 19 hours of continuous entertainment is being produced by **Bob Banner** (of the Carol Burnett Show and the Academy Awards and **Bill Foster** (Academy and Emmy Awards). Talent co-ordinator is **Ruth (Mrs. Milton) Berle**. **SARA LANE**

GE Bows Quad 8

• Continued from page 26

matched speaker system. The set has a lighted slide rule dial and channel indicator lights on the tape player. It is fair traded at \$129.95.

TA700 is a cassette record/playback deck with VU meters, bias switch, dual record level controls and two mikes. Its list price is \$109.95.

BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	2	A LONELY MAN 7 Chi-Lites, Brunswick BL 754179	7	26	27	L.A. MIDNIGHT 15 B.B. King, ABC ABCX 743	15
2	1	FIRST TAKE 10 Roberta Flack, Atlantic SD 8230	10	27	23	FROM A WHISPER TO A SCREAM . . . 16 Esther Phillips, Kudu KU 05 (CTI)	16
3	3	BEALITUDE/RESPECT YOURSELF . . 13 Staple Singers, Stax STS 3002	13	28	29	INNER CITY BLUES 26 Grover Washington Jr., Kudu KU 03 (CTI)	26
4	5	ROBERTA FLACK & DONNY HATHAWAY 5 Atlantic SD 7216	5	29	31	CRUSADERS 1 13 Blue Thumb BTS 6601 (Famous)	13
5	6	DONNY HATHAWAY LIVE 14 Atco SD 33-386	14	30	32	LOVE UNLIMITED 8 Uni 73131 (MCA)	8
6	7	I GOTCHA 7 Joe Tex, Dial DL 6002 (Mercury)	7	31	30	DON'T TURN AROUND 13 Don't Ivory, Today TLP 1005 (Perception)	13
7	4	LET'S STAY TOGETHER 17 Al Green, Hi SHL 32070 (London)	17	32	—	YOUR PRECIOUS LOVE 1 Linda Jones, Turbo TU 7007 (All Platinum)	1
8	10	STYLISTICS 28 Avco AV 33023	28	33	28	STANDING OVATION 21 Gladys Knight & the Pips, Soul S 736 L (Motown)	21
9	9	ALL DAY MUSIC 29 War, United Artists UAS 5546	29	34	—	LOOKIN' THROUGH THE WINDOWS . . 1 Jackson 5, Motown M 750 L	1
10	12	MUSIC OF MY MIND 11 Stevie Wonder, Tamla T 314 L (Motown)	11	35	37	COMMUNICATION 30 Bobby Womack, United Artists UAS 5539	30
11	15	STILL BILL 4 Bill Withers, Sussex SXBS 7014 (Buddah)	4	36	39	WHAT'S GOING ON 52 Marvin Gaye, Tamla TS 310 (Motown)	52
12	8	YOUNG, GIFTED & BLACK 17 Aretha Franklin, Atlantic SD 7213	17	37	36	LOVE STORY 8 Whispers, Janus JLS 3041	8
13	14	I WROTE A SIMPLE SONG 9 Billy Preston, A&M SP 3507	9	38	44	IT'S WHAT'S UP FRONT THAT COUNTS 3 Counts, Westbound WB 2011 (Chess/Janus)	3
14	11	MALO 15 Warner Bros. WS 2584	15	39	40	GENESIS 10 Soul Children, Stax STS 3003	10
15	17	IT'S JUST BEGUN 7 Jimmy Castor Bunch, RCA LSP 4640	7	40	41	GOIN' FOR MYSELF 9 Dennis Coffey, Sussex SXBS 7010 (Buddah)	9
16	19	SHAFT 44 Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax-Volt)	44	41	42	IN THE WEST 13 Jimi Hendrix, Reprise MS 2049	13
17	13	SOLID ROCK 20 Temptations, Gordy G 961 L (Motown)	20	42	33	JACKSON 5's GREATEST HITS 23 Motown M 741 L	23
18	21	FLOY JOY 2 Supremes, Motown M-7511	2	43	43	WILD HORSES/ROCK STEADY 8 Johnny Hammond, Kudu KU 04 (CTI)	8
19	22	QUIET FIRE 27 Roberta Flack, Atlantic SD 1594	27	44	—	PEOPLE . . . HOLD ON 1 Eddie Kendricks, Tamla T 315 L (Motown)	1
20	20	BLACK MOSES 26 Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	26	45	46	REVOLUTION OF THE MIND/RECORDED LIVE AT THE APOLLO . . 25 James Brown, Polydor PD 3003	25
21	16	WHATCHA SEE IS WHATCHA GET . . . 22 Dramatics, Volt VOS 6018	22	46	34	IN THE BEGINNING 12 Isaac Hayes, Atlantic SD 1599	12
22	24	MESSAGE FROM THE PEOPLE 4 Ray Charles, ABC ABCX 755/TRC	4	47	38	PAIN 17 Ohio Players, Westbound WS 2015 (Chess/Janus)	17
23	18	GOT TO BE THERE 19 Michael Jackson, Motown M 747 L	19	48	47	BEST OF FREDA PAYNE 10 Invictus ST 9804 (Capitol)	10
24	26	INDIVIDUALLY & COLLECTIVELY . . . 9 Fifth Dimension, Bell 6073	9	49	49	MOTHER NIGHT 2 Columbia KC 31304	2
25	25	DROWNING IN THE SEA OF LOVE . . . 12 Joe Simon, Spring SPR 5702 (Polydor)	12	50	48	STRAIGHT FROM THE HEART 5 Ann Peebles, Hi SHL 32065 (London)	5

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	2	4	SONG SONG BLUE Neil Diamond, Uni 55326 (MCA) (Prophet, ASCAP)	6
2	2	3	5	IT'S GOING TO TAKE SOME TIME THIS TIME Carpenters, A&M 1351 (Colgems, ASCAP/Screen Gems-Columbia, BMI)	7
3	5	5	7	DIARY Bread, Elektra 45784 (Screen Gems-Columbia, BMI)	7
4	2	1	1	CANDY MAN Sammy Davis Jr., MGM 14320 (Taradom, BMI)	15
5	6	8	9	NICE TO BE WITH YOU Gallery, Sussex 232 (Buddah) (Interior, BMI)	12
6	4	4	3	(Last Night) I DIDN'T GET TO SLEEP AT ALL 5th Dimension, Bell 45-195 (Almo, ASCAP)	12
7	8	16	36	LIVING IN A HOUSE DIVIDED Cher, Kapp 2171 (MCA) (Peso, BMI)	4
8	12	20	37	HOW CAN I BE SURE David Cassidy, Bell 45-220 (Slacсар, ASCAP)	4
9	11	15	17	DADDY DON'T YOU WALK SO FAST Wayne Newton, Chelsea 78-0100 (RCA) (Jewel, ASCAP)	6
10	10	11	14	LOVE THEME FROM "THE GODFATHER" (Speak Softly Love) Andy Williams, Columbia 4-45579 (Famous, ASCAP)	10
11	7	6	2	MORNING HAS BROKEN Cat Stevens, A&M 1335 (Irving, BMI)	10
12	13	13	16	I SAW THE LIGHT Todd Rundgren, Bearsville 0003 (Warner Bros.) (Earmark/Screen Gems-Columbia, BMI)	6
13	20	24	33	AMAZING GRACE Pipes and Drums and the Military Band of the Royal Scots Dragon Guards, RCA 74-0709 (Sunbury, ASCAP)	4
14	9	10	10	ME & JULIO DOWN BY THE SCHOOLYARD Paul Simon, Columbia 4-45585 (Charing Cross, BMI)	9
15	14	14	15	THE YOUNG NEW MEXICAN PUPPETEER Tom Jones, Parrot 40070 (London) (Pincus & Sons, ASCAP)	8
16	17	17	20	THE MASTERPIECE Charles Randolph Grean Sounde, Ranwood 922 (September, ASCAP)	7
17	19	23	30	LIFE & BREATH Climax, Rocky Road 30061 (Bell) (Warner/ Brown's Mill, ASCAP)	5
18	18	19	25	AUTOMATICALLY SUNSHINE Supremes, Motown 1200 (Jobete, ASCAP)	5
19	28	33	34	WE'RE FREE Beverly Bremers, Scepter 12348 (Pocketfull of Tunes, BMI)	5
20	15	9	8	FIRST TIME EVER I SAW YOUR FACE Roberta Flack, Atlantic 2864 (Storm King, BMI)	14
21	30	38	—	LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	3
22	32	36	—	I NEED YOU America, Warner Bros. 7580 (WB, ASCAP)	3
23	23	38	32	VANILLA OLAY Jackie DeShannon, Atlantic 2871 (Plain & Simple, ASCAP)	4
24	36	—	—	DAY BY DAY Godspell, Bell 45-210 (Valando/New Cadenz, ASCAP)	2
25	29	32	—	OUTA SPACE Billy Preston, A&M 1320 (Irving/Wep, BMI)	3
26	27	29	40	GONE Joey Heatherton, MGM 14387 (Dallas/Hill & Range, BMI)	4
27	25	30	38	WEAVE ME THE SUNSHINE Peter Yarrow, Warner Bros. 7579 (Mary Beth, ASCAP)	4
28	38	—	—	SEALED WITH A KISS Bobby Vinton, Epic 5-10861 (CBS) (Post, ASCAP)	2
29	16	12	11	DAY DREAMING Aretha Franklin, Atlantic 2866 (Pundit, BMI)	11
30	31	40	—	BUTTERFLY Danyel Gerard, Verve 10670 (Pending, ASCAP)	3
31	34	—	—	MY GUY Petula Clark, MGM 14392 (Jobete, BMI)	2
32	35	—	—	BEAUTIFUL Gordon Lightfoot, Reprise 1088 (Moose, CAPAC)	2
33	—	—	—	ALONE AGAIN (Naturally) Gilbert O'Sullivan, MAM 3619 (London) (MAM, ASCAP)	1
34	—	—	—	AFTER MIDNIGHT J.J. Cale, Shelter 7321 (Capitol) (Moss-Rose, BMI)	1
35	—	—	—	THE HAPPIEST GIRL IN THE U.S.A. Donna Fargo, Dot 17409 (Famous) (Prima-Donna/Algee, BMI)	1
36	37	—	—	OH GIRL Chi-Lites, Brunswick 55471 (Julio-Brain, BMI)	2
37	—	—	—	WHERE IS THE LOVE Roberta Flack & Donny Hathaway, Atlantic 2879 (Antisia, ASCAP)	1
38	40	—	—	SMILE Reunion, Bell 45-222 (Bourne, ASCAP)	2
39	39	—	—	MAGNIFICENT SANCTUARY BAND David Clayton-Thomas, Columbia 4-45603 (Racle/ Beechwood, BMI)	2
40	—	—	—	PEOPLE MAKE THE WORLD GO ROUND Stylistics, Avco 4595 (Bellboy/Assorted, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 6/10/72

Classical Music

British Decca Bows Chiara

LONDON—New recording opera star "discovered" by British Decca in Vienna had her first record issued on June 2. She is Maria Chiara, young soprano heard by Decca's classical repertoire manager, Ray Minshull, singing in Puccini's "Madam Butterfly" in Vienna a few months ago.

Chiara's debut record is a recital of opera arias on containing well-known excerpts from Donizetti's "Anna Bolena," Bellini's "I Puritani," Verdi's "Aida," Boito's "Mefistofele" and four Puccini operas: "La Boheme," "Suor Angelica," "Manon Lescaut" and "Turandot." There is also an excerpt from Mascagni's rarely-heard opera "Lodoletta." Orchestra is the Vienna Volksoper, under Nello Santi.

Rich's, Labels in Big South Push

• Continued from page 1

the two weeks was some \$15,000 in sales.

The store featured the more popular classical works by labels such as Philips, RCA, Vanguard, London, Columbia and DGG as well as rare pieces by the companies, which sold extremely well, the store claimed. Personal appearances by Columbia artist E. Power Biggs and by Beverly Sills aided in the cause. In addition, publicity on the Fair was extensive, utilizing television, radio and widespread local newspaper advertising. Local disk jockeys broadcast di-

rectly from the Fair, interviewing customers from the floor during their programs. Rich's reported that mail and telephone orders were very heavy. These were not included in the over-all sales volume total.

The Fair packed over 13,000 records on display, encompassing more than 4,000 titles, into an area of 25 by 50 feet.

The entire Mercury and Philips catalog was on display, with artist pictures, individual record posters and three-dimensional, multicolor display units on view. The Philips recording of Verdi's "I Lombardi" reportedly sold very well.

RCA had co-op advertising throughout the Fair, highlighting product. And set up, in conjunction with the Fair, a classical rack in the Base Commissary at nearby Camp McPherson. The rack was so successful that the base re-ordered classical product during the Fair's run, according to RCA.

M. Scott Mampe, Mercury's classical division director, led a list of record executives present, which included Mike Donahue, Godwin Distributors, Rod Bankston, ABC Records rack agent, and Columbia's Pierre Bourdain.

Because of the Fair's success, Rich's plans other similar projects in country, jazz and pop fields.

Biggs made an in-store appearance to autograph albums and chat with customers. The event was heralded by ads in the Atlanta papers, advertising his new Columbia releases. Signs were placed throughout the store and a special hour-long Biggs radio interview, with highlights of his new releases, was broadcast by WLTA with commercial spots for Rich's.

Pierre Bourdain, Columbia's director of classical merchandising, accompanied Biggs on the trip. "Everyone associated with the marketing of classical recordings is encouraged by the expansion of full line retailers who are once more exposing these records to a public that has always been there," said Bourdain. "What's happening in Atlanta is an indication of what can happen in many other markets."

DGG's display featured "The Metropolitan Opera Gala," in addition to other product, all backed by co-op advertising. Sid Love, the classical division's national sales manager, attended.

Arts Grant To Franklin

PHILADELPHIA—Franklin Institute has been awarded a \$22,988 grant from the National Endowment for the Arts to develop its Moog synthesizer. The grant must be matched dollar for dollar by the institute.

Jerry Porter, director of programs at Franklin Institute, said that the money will be used to refine the Moog's electronic equipment and to explain through a graphic exhibition the history and operation of the Moog. Porter said that the improved Moog will be exhibited next January.

The Franklin Institute first exhibited its Moog synthesizer in March, 1970. The exhibit, which was scheduled to run three months, lasted 17 months, and marked the first time the Moog was developed for visitors' use. The National Endowment's grant comes under its program to aid special exhibitions in museums.

Re-Releases Boom In U.K. Market

By EVAN SENIOR

LONDON—Market boom here is in re-releases.

An example is the EMI Treasury series launched in March. "It's success has exceeded our expectations," said classical promotion manager Douglas Pudney. "This is due to a number of reasons. We thought that the time was right to bring some of these performances back to the light of day, and the selection and arrangement of the material by Bryan Crimp has proved exactly right for the market. We're presenting them in the best possible way, and we've not attempted to tart up the sound in mock stereo or in any other way. The re-mastering has improved the original sound without tampering with it in any way."

He revealed that the "Great Tenors" disk has sold best, and that regular releases are planned. Of special interest is a reissue of Gustav Holst's popular suite "The Planets." Holst himself recorded this in 1927 with the London Symphony Orchestra.

Another composer conducting a Treasury issue comes this month with Sir Edward Elgar conducting some of his own works. June releases on Treasury also include Elgar's great Violin Concerto, played by its greatest interpreter, the late Albert Sammons, with Sir Henry Wood conducting the Queen's Hall Orchestra.

RCA is not behind in reissuing much of their riches of the past. RCA London classical marketing manager Ralph Mace told Billboard, "This is a market that has only become important in the last few years, but it is becoming more and more important all the time. We've reached the point where we're reconsidering our approach to it, since we have such an important legacy of recordings which originated not only in the States but from Europe. We're planning considerable increases in reissues in the future, of vocal, operatic and orchestral recordings."

Product

The most important thing in this stage, in reissuing this kind of product, said Mace, is to think of it in terms of quality of sound. Over the years there had been many reissues from 78's and cylinders, many of them loaded with crackle and hiss. But if real technical care were taken, it was possible to reissue this material with far better sound than ever before.

"We have achieved considerable critical success over the last couple of months in this way with our Toscanini edition, which has been re-mastered, with no artificial attempts to boost the sound. They've just been cleaned up, and the sound has an immediacy which people

don't remember hearing on the Toscanini records before. They're in mono, with no mock stereo. And this is the standard we're aiming for in the future reissues. We will always wait until we believe we have achieved the best possible sound."

British Decca, too, has a legacy of past performances which are now being reissued on a number of different Decca group labels. Some of these, particularly the opera performances, are from Decca's days of association with RCA, including Sutherland's first recording of Norma, Solti's Falstaff with Sir Geraint Evans, the recently reissued Leinsdorf Ariadne auf Naxos, and Fritz Reiner's Verdi Requiem.

For reissues, Decca uses its Ace of Clubs and Ace of Diamonds labels, with other on the Eclipse series the World Of series, and the Bargain Boxes. Because this is later material than the RCA and EMI historical performances, all is in stereo of origin.

Phonogram, Deutsche Grammophon and other companies, having started later, do not have much of this type of recorded material available. CBS has used more recently recorded performances in its new Harmony series, drawn mostly from the U.S. Columbia Masterworks catalog.

"Sales have been uniformly successfully," said CBS classical manager Bill Newman. Placing them in supermarkets and department stores has helped sales and, I think, has introduced many thousands of musically non-initiated people to classical music, and this is bound to have an effect on full-performance full-price issues. The Harmony series has been helped, too, by the interest shown by the BBC, which has featured recordings on its mass-listening programmes such as Housewives' Choice, Album Time, Family Favourites and Your Hundred Best Tunes."

Harmony series are now being issued simultaneously on disk, tape cassettes and cartridges, with about three releases a year. CBA is putting up Harmony performances in special dealer packs, with sales-boosting leaflets and promotional information.

Jeff Kruger's Ember label, distributed by Pye, hitherto confined to more popular material, has reaped success with its GVC series of reissues of old recordings by famous opera stars of the past. GVC has already issued albums of older recordings, by Dame Nellie Melba, three of Caruso singing, discs of John McCormack, Beniamino Gigli, Feodor Chaliapin, Richard Tauber and Jan Peerce.



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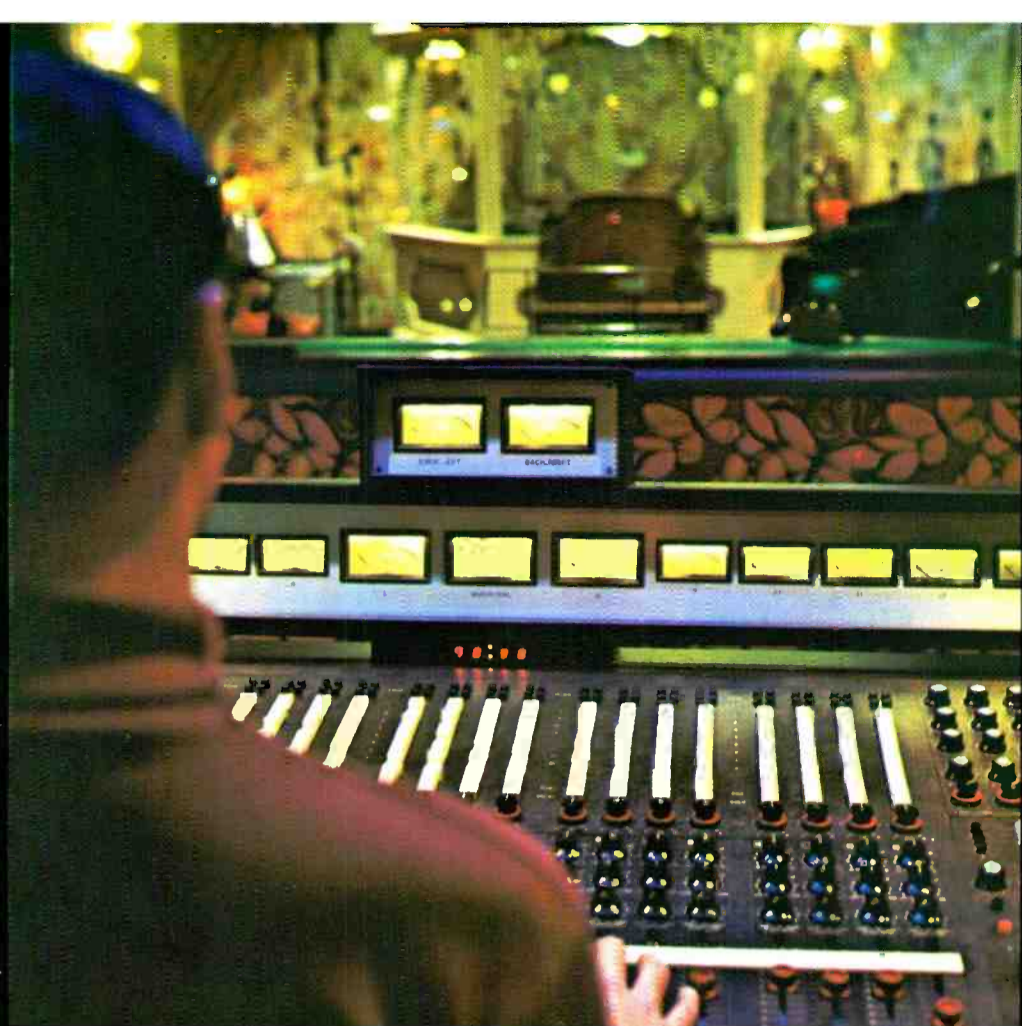


**Jack
Clement**



**Nashville's
Pied Piper**

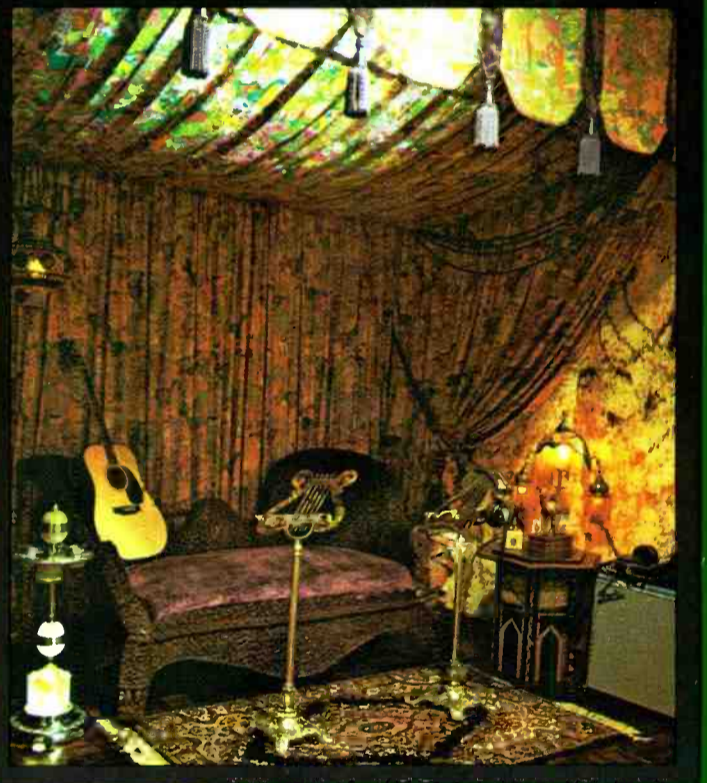




Nashville's Magic Studios

SOME OF THE HITS FROM CLEMENT RECORDING

"Everything Is Beautiful"	Ray Stevens	Barnaby
"My Love"	Sonny James	Capitol
"Easy Loving"	Freddie Hart	Capitol
"I'd Rather Love You"	Charley Pride	RCA
"That's How I Got To Memphis"	Bobby Bare	Mercury
"Don't Keep Me Hanging On"	Sonny James	Capitol
"The Mornin' After Baby Let Me Down"	Ray Giff	Royal
"Here Comes Honey Again"	Sonny James	American
"Gwen (Congratulations)"	Tommy Overstreet	Capitol
"Travelin' Minstrel Man"	Bill Rice	Dot
"Another Lonely Night"	Jean Shepard	Capitol
"Baby, You've Got What It Takes"	Charlie Louvin/ Melba Montgomery	Capitol
"Turn Your Radio On"	Ray Stevens	Barnaby
"Our Sweet Love Lifted Me"	Ferlin Husky	Capitol
"An American Trilogy"	Mickey Newberry	Eek
"My Hang-Up Is You"	Freddie Hart	Capitol
"Endless y"	Sonny James	Capitol
"Heavenly Sunshine"	Ferlin Husky	Capitol
"Come Sundown"	Bobby Bare	Mercury
"I Don't Know You (Anymore)"	Tommy Overstreet	Dot
"Gone Girl"	Tommy Glaser Brothers	Capitol MGM
"Marty Gray"	Billie Jo Spears	Capitol
"I Could Have Been Me"	Billie Jo Spears	Capitol
"Sweet Misery"	Ferlin Husky	Capitol
"The Morning After"	Jerry Wallace	Challenge
"A Woman Lives For Love"	Wanda Jackson	Capitol
"Empty Arms"	Sonny James	Capitol
"Ann (Don't Go Funnin')"	Tommy Overstreet	Dot
"Leavenworth"	Roy Rogers	Capitol
"We Gotta Get You A Woman"	Runt/ Todd Rundgren	Capitol Ampac
"Fancy Satin Pillows"	Wanda Jackson	Capitol
"Bright Lights, Big City"	Sonny James	Capitol
"Happy Anniversary"	Roy Rogers	Capitol
"Backwoods Woman"	Diane Davidson	Janus



Jack
Clement

Recording Studios

3102 BELMONT BOULEVARD
NASHVILLE, TENNESSEE 37212
TELEPHONE: (615) 383-1982

Studio Director / Chief Engineer
CHARLIE TALLENT



"The Gazebo," or drum hut, in the new studio. New York theatrical set designer Jim Tilton patterned this design for the original studio's rhythm section enclosure.



Studio manager-chief engineer Charlie Tallent and his Gal Friday, Shirley Adams, in the control room of "The Big Studio."

Clement Studios: A Success Story

By Bill Williams

It would be entirely within reason to say that there has never been an unsuccessful day of operation for the Jack Clement Recording Studios since the debut of the facility on Dec. 10, 1969, in Nashville.

According to studio manager Charlie Tallent, even the first year was incredible. "Everybody was cutting at that time; the music business was really hot. Then, next year, the music business was down, nearly crushed. But we still had a 10 percent increase over the previous year. And we've continued to beat every record we've ever set."

From the time Clement and Tallent began planning, the studios have been a labor of love.

Clement did his building after first structuring a prominent recording career—in the control rooms of many other studios across the nation for more than a decade. Those years were successful, and Clement learned a lot about what makes a good studio. In subsequent years, he stayed on top of technology. These innovations became combined with the features he considered desirable in the studios he had worked in previously. A "dream" concept was built in his mind.

During those same years, Charlie Tallent was working toward a Ph.D. in electrical engineering at Vanderbilt University, was participating in medical research concerned with the human auditory process, and was working part-time in a Nashville-area recording studio, Bradley's Barn.

Tallent was the man Clement wanted, and he got him. Between the two of them, they built the facility generally regarded as one of Nashville's best studio organizations and plants.

When they opened for business in 1969, they had incorporated their dreams. The recording room was beautifully decorated, with relaxing color coordination and variable lighting arrangements. The overall acoustic design made possible the capacity for all musicians to hear what everyone else was doing while, at the same time, permitting strict, controllable iso-

lation of all instrumental and vocal sound resources.

One of the most significant innovations is the recessed string alcove, or violin room. This area was designed specifically for the recording of string sections, taking into account the acoustical properties of stringed instruments. It is more live than the rest of the studio.

The control room is considered a masterpiece. The most modern 16-track equipment available has been employed and is maintained to a degree of technical perfection. The facilities are so structured that a change in function can be effected with a minimum of control room changes: no re-patching for over-dubbing, etc. The result is a more efficient use of studio time, with a greater potential for versatility.

Almost immediately upon commencement of operations in the Big Studio, it became evident that auxiliary studio facilities would be needed, for over-dubbing, re-mixing, and so forth. In May of 1970, construction was begun in an adjacent building. Within three months, the installation was complete and in operation.

But other developments, combined with the demands from the industry for studio time at the Clement complex, made it necessary to expand upon this facility, even before the new addition was six months old. It grew into what is called the "Magic Studio."

Construction began in earnest in Feb. 1971. By the following July, the new studio was operating. Nothing, however, could persuade Clement to make it available to the industry until late in October. For three months it was an experimental laboratory for Clement and his close associates.

In announcing the new facilities, Clement said: "The thinking we put into this came down to one point: for us to excel competitively, we will have to contribute to the over-all appeal of Nashville as a national recording center." Recognizing that Nashville had other good studios, he said his aim was to "attract artists and producers who haven't been here before."

Clement outlined a plan to give musicians vast amounts of extra incentive, spirit and drive.

To create the interior design and to supervise its completion, Clement brought to Nashville a New York theatrical set designer and interior decorator, Jim Tilton. Among his other credits was "Oh, Calcutta." He also designed the sets and was art director for Clement's first motion picture, "Dear, Dead Delilah."

Tilton set out to make the facility "totally unlike a recording studio, something comfortable." He continued: "We began by dividing the room into several different areas and moods, so that one could go into almost any area and get a different feel. We carried this 'disguise' concept further by putting various textures of draperies over the control room windows. We have it so the control room personnel can see into the studio, for instance, but the musicians in the studio are almost totally unaware of the control room window. The drapes can be opened or completely closed. We even have a closed-circuit television camera and monitor system to help the producer and engineer view the studio activity unobtrusively."

Tilton furnished the recording room with an assortment of antiques and other fixtures ranging from a pierced-teak sofa from India, to a marble fireplace, an antique gas chandelier, and various other tables, carvings, and pieces of furniture. The walls are covered with crushed velvet, and there are large reproductions of Oriental rugs. Tilton next designed a gazebo, or drum hut, especially for the studio, basing his ideas on the revolutionary rhythm section enclosure in the original studio next door. Technologically, "Studio B" differed from "Studio A" only in that Quadraphonic mixing capabilities were incorporated into the control panel. There is 360-degree panning on each mike, not on just the four master channels. Quadraphonic can be put on each of the individual 16 tracks.

The acoustic conditions in the new stu-

dio are different from the characteristics of the original studio. They moved to a more conservative, deader type because of space limitations and because they planned to make different kinds of records there, with smaller groups, and with musicians who prefer using headphones. Tallent designed a unique echo chamber system, and constructed special remote starting switches and illuminated read-outs unavailable anywhere else.

Tallent, who is chief engineer and studio manager, has an engineering staff of three men. They work long hours, doing it all to maintain quality control. They currently do about 1,200 sessions a year, and feel they could handle 1,600. But they are satisfied with the present balance. Tallent also is involved production wise.

The blue chip accounts are well satisfied, and keep coming back. They include Capitol, Dot, Elektra, Heartwarming and scores of independent producers, such as Joe Johnson. Many artists specifically request sessions there. Among these have been Ray Stevens, Kris Kristofferson, Sonny James, Freddie Hart, and others. There are studios in town with lower prices, but that has not been a handicap.

Tallent says many artists have problems with final mixes. "After they've worked on a record over and over again in many different studios, with no total satisfaction, they finally come to us."

The studio's primary work has been with master record sessions. There has been an increasing amount of jingle work, but masters are the specialty of the house. Fewer than 15 of the sessions have been demos. The studio has never solicited business.

Tallent concludes: "We're very proud of the fact that, to the best of our knowledge, we've probably averaged more chart records than any one studio anywhere over the last two years. For a while, we were averaging 10 a week. That's a mighty big percentage for one studio, if you think about all the studios there are—in Los Angeles, Bakersfield, Atlanta, Memphis, New York—and Nashville."

Social scientists and philosophers say a man often is the product of his background. If that theory were to be applied to Jack Clement, there would have to be many, for he has multiple backgrounds.

Perhaps it's the variety of backgrounds that makes Clement such a colorful character, and that he is. The incredible thing is that he excels in his varied endeavors.

While he amazes his friends and associates daily with his ever-expanding range of interests and involvements, dominating all descriptions of Clement are his phenomenal successes in the music business. Clement is a leading record producer, songwriter, music publisher, recording studio owner and operator, and the list is seemingly unending.

He was a U.S. Marine in the early 1950s, stationed in Washington, D.C., where he served as a member of the Marine Corps Drill Team which took part in official U.S. governmental ceremonies. He also was involved with the Marine Corps Institute. While stationed in the Capital, Clement attended the Washington Bible Institute and George Washington University. It was here he began his close involvement with music.

He's been down the road as a picker and singer, and in doing so he's experienced first-hand the struggles of a musician trying to earn a living. After Washington, he worked in nightclubs in Boston and Wheeling, West Virginia. As part of the WWVA Jamboree, he was the 'Jack' of Buzz and Jack, the Bayou Boys.

Clement returned to his home town of Memphis in 1954 and began playing steel guitar for local country bandleader Slim Wallace. The two formed their own record label, Fernwood, and Clement began his production career in a home-made studio built in a garage.

While maintaining his involvement with music, Clement's urge for diversity of experience caused him to spread himself in other directions. He attended Memphis State University, studying everything from nutrition to physics. But he concentrated his program of study on English and literature, and he was beginning to write songs.

With a side interest in construction, he worked with a building supply firm in Memphis. But he and Slim Wallace put out their first record, and that's all they did—put it out. There was no distribution.

Jack Clement Leads Varied Life In Music

Clement took his record to a new Memphis firm for mastering. This was Sam Phillips' Sun Recording studio, and Phillips already had proven himself among the greats.

When Clement came to Sun to pick up his tape, Phillips said he wanted to talk to him. As a result of this, Clement went to work for Phillips. Within a few months, Sam was giving considerable amounts of production responsibility to Jack.

Beginning with Johnny Cash, Clement began a string of record masterpieces that today are considered milestones in the development of American music. The sides included country, pop and rock musical forms. Some of them were written by Clement, including "Ballad Of a Teen-Age Queen," "Guess Things Happen That Way," "Just About Time" and more. Working with Jerry Lee Lewis and Carl Perkins, writing for them and producing their records, Clement continued to make early rock history with such titles as "Fools Like Me" and "It'll Be Me."

His creativity showed up in other respects, too. He began to experiment, adding new dimensions to sound.

Three years later Clement struck off on his own and moved to Nashville. He continued to commute to Memphis, where he had an interest in a recording studio, and where he had formed Jack Music, Inc., the first of what were to be numerous Clement-owned publishing companies.

In Nashville, as an assistant to Chet Atkins at RCA, Clement was in actuality one of the first independent producers to work for a major label in Nashville. His relationship with RCA is still very strong. Among other things, he brought the label Charley Pride.

In those early Nashville days, Clement wrote his highly successful "Miller's Cave" and the big Jim Reeves and Charley Pride hit, "I Know One."

Clement also began working with other songwriters. He brought Dickey Lee and Allen Reynolds, fellow Memphians, into his firm. They contributed hit songs such

as "She Thinks I Still Care" and later, hit records, like Dickey's million-selling "Patches."

By 1963, Jack Clement had become involved with the operations of recording studios in Beaumont and Houston, Texas, working with his close friend Bill Hall. Major hit records came out of the Texas operation, including "Patches" and "I Saw Linda Yesterday," and Rod Bernard's "Colinda."

George Jones recorded many of Clement's songs during this period. Jones also made a hit out of Dickey Lee's "She Thinks I Still Care," a masterpiece that has been recorded everywhere.

In 1961, Clement and Bill Hall became partners in the formation of Hall-Clement Publishing. They displayed confidence in two young writers just getting started. By 1970, Jerry Foster and Bill Rice had become the hottest writing team in Nashville.

During this period, Clement was sharpening his skills as a producer. As an example, Johnny Cash summoned Clement to arrange, play lead guitar on, and participate in the production decisions that gave him another gold record, "Ring of Fire." Cash frequently still consults Clement.

In 1964, a family country music group struggling for success formed a relationship with Clement. He had first met The Stonemans during his Marine Corps days in Washington. In 1964, he produced their first album for World-Pacific Records in California. Later he brought them to Nashville and to a contract with MGM. He wrote many of their early hits, and aided them as they moved into syndicated television. He assisted in the group's management and direction from then on.

As time passed, Clement's financial foundation broadened, and he found himself able to respond to interests outside the music industry. This diversification includes such areas as burglar alarm systems and other electronic security devices.

By the end of 1964, Clement had written more hit songs: "The One On the Right Is On the Left," "Everybody Loves a Nut," "Back to Nashville, Tennessee," and "Now I Can Live Again."

In February 1965 Clement decided to stop the time-consuming trips between Nashville and Texas, and he centralized his operation in Nashville.

It was that same time that Clement, ignoring the critics, took Charley Pride into a recording studio, paying all costs out of his own pocket. His first record was released in December by RCA. By 1971, Pride was Entertainer of the Year and Favorite Male Vocalist of the Country Music Association.

In 1966, Jack began recording studio work with Tompall and the Glaser Brothers. By 1970, they were Vocal Group of the Year.

Late in 1968, Clement knew he would have to divest himself of most outside obligations to devote full time to music. The following spring, he began construction of his recording studios. One month after the studio opened, there was no question as to its ranking as a Nashville music industry institution. One of the biggest selling records of the year was recorded there—Ray Stevens' "Everything Is Beautiful." Within a year expansions were necessary. By 1971, Clement was forced to relocate his offices. Then he expanded in all directions, and eventually formed his own record company.

Practically every positive thing can be found in the work of Jack Clement: he is clever, he has insight, he is capable of poetry, his blends are perfect, and he has those rare characteristics of honesty, reality, and objectivity—not to mention creativity. Clement's work, then, is the best description of Clement himself.

Because of his increasing interests in other areas of the entertainment world, Clement has reduced the roster of recording artists he now produces. He has, however, continued with several select acts in whom he is greatly interested. These include, in addition to Charley Pride, Doc Watson (Poppy), Rex Allen (J-M-I), Dickey Lee (Rivertown Productions, for RCA), Kenneth Threadgill (a production involvement with Kris Kristofferson and Waylon Jennings), and Mac Wiseman (RCA). He also has resumed production of Townes Van Zandt (Poppy).

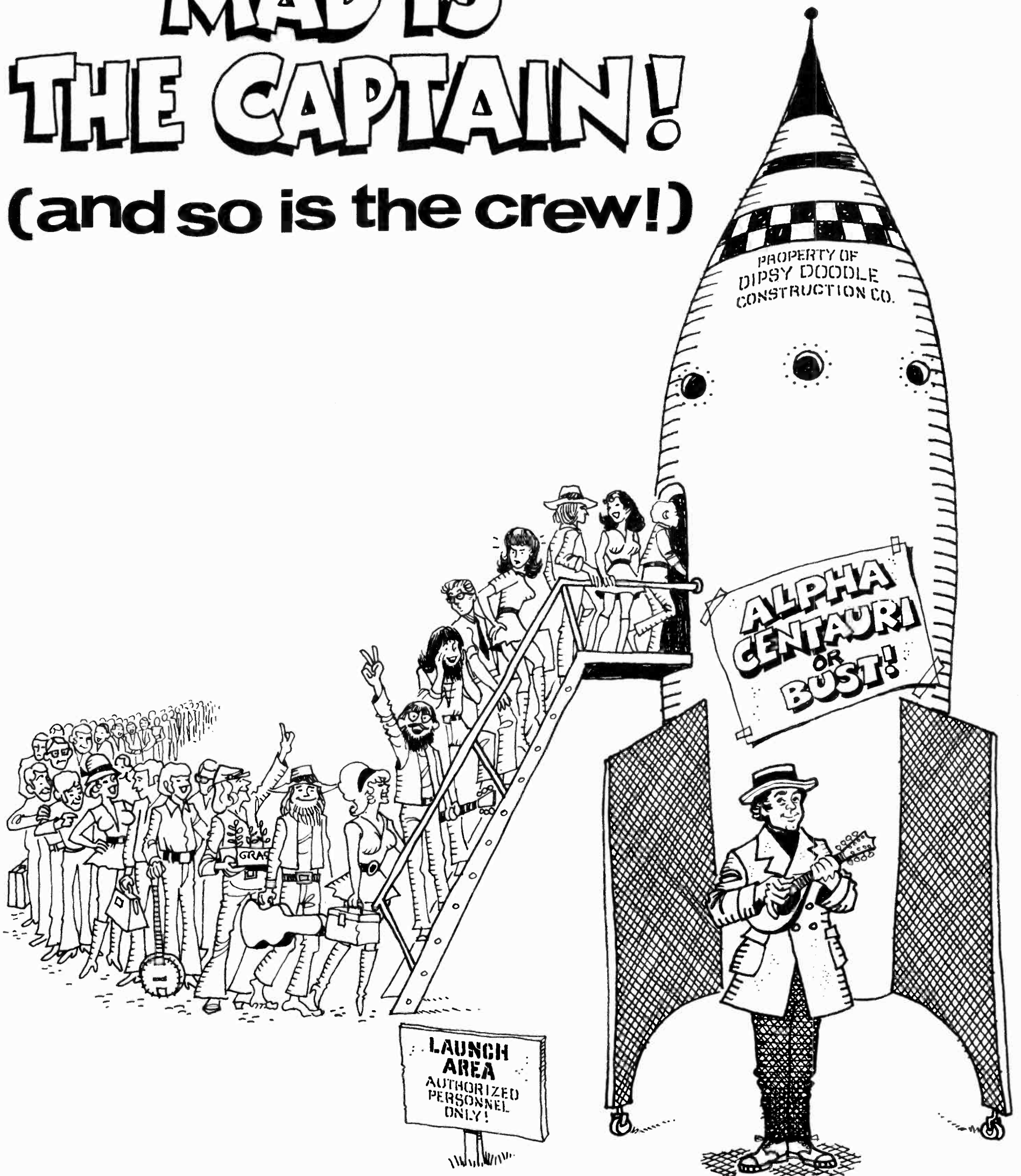


J-M-I marketing and promotion director Bob Alou (left) and sales manager Lynn Shults (center) share a big laugh with "Cowboy" Jack Clement during an informal meeting.



Artist-executive Allen Reynolds (left) and Jack Clement. Reynolds is Clement's chief operating executive for the various Jack Clement businesses in Nashville. He also is a songwriter, producer and artist. His extensive background in business includes a period as branch manager for a Memphis bank.

MAD IS THE CAPTAIN! (and so is the crew!)



Congrats, Cowboy, from "the Crew!"

JMI Records Operates With An Open Attitude

Having his own record company has been a life-long ambition for Jack Clement. It has been, in fact, more of a specific intention. Throughout his early professional years he spoke often about it.

His yearning was converted into actuality early in the summer of 1971; by late summer, J-M-I Records was in business, although functioning quietly in the background.

Clement had just completed the new studio addition. It became the scene of some of the first recording sessions for the new company.

Most importantly, "The Magic Studio" became the physical embodiment of what Clement wanted to do musically, on record, in the future. He and his colleagues wanted to do something different, to give free rein to musical creativity, to forget about musical categories, to take full advantage of the inventiveness aching to get turned loose by Nashville's artists and studio musicians.

Most important, and underlying the whole operation, was the desire to have fun and be comfortable throughout the whole process of making records.

One way these objectives could be realized, they felt, would be for the whole J-M-I organization to be kept as simple and as

gimmick-free as possible. Thus, all personnel were free to ignore all existing "rules" and "procedures" except for those of a legal or contractual nature. J-M-I devised its own way of doing things.

For nearly four months, Clement kept this studio exclusively for himself and his J-M-I producers and artists. It became their laboratory, and they spend literally hours and weeks experimenting and learning. The operation began to take shape. They'd book the facility for three full sessions per day—covering about 11 actual hours—and they would stay there for as long as they felt comfortable. Food was brought in for everyone, and no one watched the clock.

Normally only three or four musicians would accompany the solo artist, but they were all free to experiment, to create, to innovate. Because there was all the time they needed, they could over-dub to their hearts' content whenever they felt the urge, even during the actual master sessions if they felt they were on the trail of something hot. Furthermore, all sessions were completely closed to outsiders, eliminating interruptions and distractions.

Allen Reynolds is chief operating executive for all Clement's businesses, with emphasis on J-M-I Records. He also is an artist and songwriter. Clement announced Reynolds' appointment last October, and in November



Reynolds, Bob Alou, and Lynn Shults. Reynolds heads a&r and is Clement's over-all operating executive; Alou is national marketing and promotion director; Shults is the sales manager.

he announced the formation of the label.

Reflecting on the formative months, Reynolds says: "There are so many people in the organization that were involved with Jack in the early years, back in Memphis and Beaumont. And it seems that about two years ago, all these people began coming together, as if everyone suddenly became of one mind. And everyone was all grown up, ready to do their work. . . . We got the feeling that people were ready for something new . . . and we were wanting to experiment."

Reynolds said the studio was a money-maker from the start.

"Then he built the art studio and got into movie production. Because we were able to relieve him of a lot of administrative detail—which he hates, anyway—he was then free to concentrate on being a visionary. And that's one of the areas in which he truly excels. . . . His modular concept is ideal, no matter how you look at it; his various companies are all self sustaining, yet they are available to aid each other.

"The record company fits into that picture 100 percent. Not only is it an outlet for the great songs in our publishing catalogs, but it is also our guarantee that these songs will be done well."

If a corporate philosophy has been verbalized, Reynolds has expressed it well:

"We don't want strangeness or gimmicks, and we don't want to preach. We just want to create music that people will enjoy listening to. . . . We have removed petty paperwork details and other kinds of busy-work from the producers. All they need to worry about is completing their Time Card and a simple one-page form. We take it from there.

"We want to enjoy our work, and we want our work to be enjoyed by others. We want to do things simply, quietly, with honesty and dignity."

Thanks, Jack...

For giving us the opportunity to become THE art & photography studio for Nashville's great music industry!



PINWHEEL
Art & Photography Studio

1308 16th Avenue South,
Nashville, Tennessee 37212
(615)385-0570

**Jack
Clement,
You're a
good man
too!**

Johnny Cash

Jack Music Is the 'Cornerstone' Firm

The chief operating executive for the various Jack Clement enterprises is songwriter-artist Allen Reynolds, who's been a close friend and associate of Clement's since their days with Sam Phillips in Memphis in the 50's.

Reynolds, who probably knows the complex Jack Clement better than anyone else, says: "Jack's publishing company, his main one anyone, is the nearest thing to his heart. I'm sure of it."

Clement contends that his whole business structure is. But,

after a pause, he adds: "Jack Music is where the songs are, the copyrights, and where the songs are is where the whole thing is."

Jack Music has been the cornerstone for everything Clement has built. Some of his businesses are, in fact, divisions of the publishing company.

The publishing company became a reality late in the 1950's after Clement moved off on his own, separating himself from total involvement with Sam Phillips and Sun Records.

After Clement had relocated in Beaumont, some of the songs he had written for the publishing company began hitting. "Miller's Cave" was one, for both Hank Snow and Bobby Bare. George Jones had a smash with "Not What I Had In Mind." Jones also recorded "She Thinks I Still Care," a Jack Music song written by Dickey Lee, and another Clement tune, "A Girl I Used to Know," about the same time. There were others as well, including "The One On the Right Is On the Left," recorded by Johnny Cash.

By 1965, when Jack had returned to Nashville, he made his connection with Charley Pride, and more Jack Clement and Jack Music hits were about to come onto the scene. There were many hits by other artists such as the Willis Brothers, Tompall and the



In charge of professional services for Jack Music, Inc., (from left to right) Dickey Lee, Don Williams and Bob Webster. Lee is a top-selling RCA recording artist and a songwriter; Williams, also a songwriter, formerly was with the Pozo Seco Singers; and Webster, formerly of Beaumont, is a long-time friend and associate of Clement.

Glaser Brothers—a whole string of the latter.

By 1969, an extremely solid financial foundation had been built, along with a solid catalog of great songs.

Clement's first major expansion, his recording studio, came in December of 1969. Then, a few months later, his art studio, and then the motion picture division, followed by the Rivertown Group, production and publishing firms run by Reynolds, Clement and Dickey Lee, another Memphian, and finally Information Services.

All of these organizations are closely tied to Jack Music. The professional service operations are run primarily by three men:

Bob Webster (who came to Nashville from Beaumont with Clement and Bill Hall), Dickey Lee (who is also an RCA recording artist), and Don Williams (formerly a member of the Pozo-Seco Singers).

Jack Music has a small but intensely active and versatile staff of writers. Included are Susan Taylor, Vince Matthews, Bob McDill, Jim Casey, Ken Lauber, in addition to Lee, Reynolds and Williams. Of course, Clement's material goes into the company.

Other writers are informally affiliated with the company; they are not under long-term contracts.

General office routine is administered by Dorothy Mansfield, a Nashville music industry vet-

eran thoroughly steeped in copyright and catalog administration. Mrs. Mansfield is also controller. Foreign representation is handled in part by Ivan Mogul in New York.

The most recent Jack Music song to achieve hit proportions is "Everybody's Reaching Out For Someone," recorded by Pat Daisey for RCA. A recent album cut is "Melva's Wine," a Vince Matthews composition recorded by Johnny Cash for his latest Columbia LP. The new Gordon Lightfoot album contains a song getting heavy airplay, "On Susan's Floor," written by Shel Silverstein and Vince Matthews.

Jack Music employs 45 full time people with an annual payroll of \$250,000.



Susan Taylor, J-M-I artist and songwriter, whose "collateral duties" frequently involve assistance in promotion and album cover concepts.

Your talent.

Our boards.

A good mix.

THANKS JACK. WE'RE PLEASED THAT YOU WANT ALL THOSE GOOD SOUNDS TO GO THROUGH US.



**quad/eight
electronics**

11929 Vose Street, North Hollywood, California 91605
Telephone: 213/764-1516

Jack,
Thank
you.

NCA Records and Tapes

Movies a Logical Expansion

MAKING movies has been a life-long ambition of Jack Clement. As it has turned out, realization of his dream also is anchored to solid logic.

Not only does a movie company fit Clement's modular approach to doing business, it also provides him with another outlet for his company's publishing properties. The same is true for his record company, J-M-I Records. Further, J-M-I Records becomes an outlet for the musical product originating initially for the motion picture division.

Clement, in his Motion Picture Division, simply goes after the best people he can find and turns them loose to do whatever they want to do, refusing to interfere, while remaining available to assist.

Running parallel to his administration methods is his principle of self-training. For example, to learn how to make movies, Clement procured a story property, a director, a camera crew, a string of major film actors (headed by Agnes Moorehead), and then said: "Let's make a movie."

"Dear, Dead Delilah," the first production, is a horror drama and was filmed 100 per cent on location in Nashville. Its primary purpose was to give Clement some experience as a film producer. He not only observed, but assumed the leadership role.

Next, Clement sought experience in film distribution. Rather than make an outright sale to an established distributor, Clement became involved, getting this

additional experience on a multi-level basis, i.e., limited geographic territories at first.

"Delilah" has led to other projects, now in the active planning stage. But they will be different. If he does a musical, it will be a radically different kind of musical. He just happens to be working on one.

Another major project is a television special revolving around country music's Charley Pride. Clement has been Pride's recording producer from the beginning, even before RCA signed him to a contract. Every recording ever made by Pride has been produced by Clement.

Clement's chief technical officer in the Motion Picture Division is Ron Dorfman, who also acts as a creative contributor. He functions much as a recording studio engineer; he has the technical know-how that enables Clement to implement his creative objectives.

Dorfman first became interested in theater at the Putney School in New England. He worked as a director, actor, stage manager, lighting designer, prop man, etc. From there he went to Carnegie Tech and acquired a total background as an actor-director.

During the summers, he immersed himself in Shakespeare at Burlington, Vt., as a state manager and actor. He later worked the Oregon Shakespeare Festival. After graduation, he worked first as assistant stage manager and then stage manager. Dorfman later worked several jobs, all the while experimenting on his own

with film. At NYU, he received his master's degree, and won a film award. He then did lighting, sound and stage operations for the famous Cafe Au Go-Go in 1967. Shooting some film there, it later led to his assignment as director for the critically acclaimed movie, "Groupies."

Dorfman also shot the film coverage of The Rolling Stones during their appearance at Altamont, Calif. His camera work caught the knifing of a young man in the riots which caught coverage became the movie, "Gimme Shelter."

Even before "Groupies" was released, Clement had hired Dorfman as editor for "Dear, Dead Delilah," a position Dorfman wanted because it was a totally theatrical film.

One piece of equipment Clement purchased for the Motion Picture Division gives Dorfman and the rest of the staff the most complete editing facility available. Called the Steenbeck, it is the most advanced film editing device in existence except for another unit which costs \$250,000. The machine is made in West Germany, and there is an eight-to-nine month waiting period on orders.

With the Clement machine, it is possible to work with both 16 and 35mm, and the editor can work with both picture and soundtrack.

Dorfman is assisted by Christine Hayden, of Perth, Australia, whose professional background began at the age of 15 when she did film apprenticeship in Perth.

Pinwheel Studios Pinpoint Companies' Graphic Needs

Pinwheel is a full-service art and photography facility geared specifically toward meeting the unique requirements of Nashville's still-expanding record-music industry.

Although only two years old, it already is recognized as a one-stop for clients' visual representational requirements. Yet the Pinwheel operations are far from confined to work for the music business.

Another enterprise of Nashville music industry leader Jack Clement, the Pinwheel Art and Photography Studios are located in the heart of the city's Record Row on 16th Ave. South. The facility is managed and directed by Herb Burnette, formerly of Louisville. In that city, he was recognized as one of the foremost commercial artists.

Pinwheel has everything necessary, in terms of equipment and personnel, to provide all services.

The photo studio is as well equipped as any studio in New York, for example. There is a wide range of specialized commercial art equipment found in very few major studios. Among other things, photostat equipment is found there.

The firm is deeply involved in the manufacture of album covers, record sleeves, and advertising-promotional material.

"The need for this kind of operation in Nashville has been

acute," Clement says. "People have begun to recognize the critical relationship of visual representation of the auditory, or recorded, product." The Pinwheel staff has done everything from designing trade publication advertising spreads to brochures, album covers, press kits, even stationery and letterheads for artists and corporations. Pinwheel even supervises outside manufacturing or fabricating operations.

Burnette is studio manager and chief commercial artist. He began his formal art training at the Ringling School of Art in Sarasota, then went to the University of Florida, and then to the Chicago Academy of Fine Art.

Pinwheel's first employee, Marshall Givens, is a specialist in photo re-touching, but is superbly skilled in all other phases of commercial art.

John Donegan is director of photography. A Vanderbilt graduate in civil engineering, he also taught there. Taking up photography as a sideline, he became so proficient at it that he successfully free-lanced before joining Pinwheel.

An additional commercial artist will be joining the staff almost at once. He is the former president of the Nashville Art Director's Guild, and had headed up the art operations for the Shelby Singleton organization.

genius is spelled
with a "j"

success is spelled
with a "c"

J. C.

'NUFF SAID!

sam phillips

Friend Jack,

We didn't need this ad
to tell you how much we
appreciate you!

Charley and Jack



The Studio Scene: Bright & Unique

People and the facilities of the Clement Recording Studio are bright, breezy, and uniquely unusual. Top left photo shows engineers and assistants Garth Fundes, Ronnie Dean and Curtis Allen in the control room of the little studio. Top right photo shows a view of the "magic studio" with its velvet covered walls, and antique furniture including a reed organ. Left center photo showcases a hand-carved antique teakwood sofa from India and an electric smoking stand from the 1930's in the new studio. On a more modern note, the rhythm section enclosure in the original studio has clean lines (bottom left), and Tilla Marshall, is the smiling a&r coordinator of J-M-I Records.



Phillips Lauds Clements Promo Efforts

"I hope that every distributor, every promotion man, every radio station will pay very close attention to what Jack and his staff are doing and to the product that will be coming out of his companies. They're doing what I'd do if I were starting up another label, and their organization, and more like it, is what the industry needs, very urgently."

The comments are from Sam Phillips who founded Sun Records in Memphis in 1953, and whose brilliant pioneering work in subsequent years made possible such phenomenal historic contributions as Elvis Presley, Jerry Lee Lewis, Johnny Cash, and many others. Phillips in turn provided a training ground for his young protege, Jack Clement.

Starting from scratch in 1949, Phillips built Sun Records into a multimillion-dollar independent label which, perhaps more than any other single force, steered the world onto a new course in popular music.

"I think their total concept is to run their company very conservatively, from a business standpoint. He and I have discussed this in depth, and I'm sure that he means it. Even if he has two or three hits in a row, I don't believe he'll get excited and start turning out 50 records every couple of months.

"Jack is a very unconventional fella, as everyone knows, and I think this is probably the best single trait he'll have in this business. While he has a few weak spots as a result of his unconventionality, he makes up for it by surrounding himself with some very good people . . . qualified

people; he has a very qualified staff."

Phillips recalls that Sun Records was formed at the time in record business history when popular music was controlled by only four or five major record companies. The only successful independent labels were those dealing mainly in "race music," or early rhythm and blues.

Fully aware of Nashville's dominance of country music, even though the development had hardly begun, Phillips refused to try to compete; he sought something different.

Elvis Presley was his first acquisition in that area. Carl Perkins was his next.

At about that time, Jack Clement joined the staff.

"He picked and sang for me," Phillips recalls. "I noticed right off that he was an excellent bluegrass-type of guitar picker. But that didn't excite me too much, what with all the good bluegrass pickers around at the time. And he sang a few songs for me, and I didn't see it there either . . . not that he wasn't talented, but it just wasn't off the beaten path enough for me to feel that I could do anything with it."

"But as we talked on, he said he'd like to come in and work with me and try to help me create some things."

The full significance of the resulting team can be measured by Phillips' account of the discovery of Jerry Lee Lewis.

"Jerry Lee had been trying to see me for some time. He was living in Ferriday, Louisiana, and

he had come up to Memphis a number of times to see me, but I was always gone on the road or something.

"On one occasion, I was down in Florida. Jack had started with me by then. So he recorded Jerry Lee while I was gone. And when I got back, Jack said, 'We got something we want you to hear.' So, we went back to the control room, and he put this thing on—I believe 'You Win Again' was the first one. And it just knocked me out!

"Here was what I was looking for. At that time everybody was picking guitars, but here was a man whose total soul was going into his voice and his piano. Here was a man that was playing a piano with some feel, not just filling in; he was picking that piano!

"So I said, 'Man, if we can just get this guy off the ground! There's nobody playing piano as a lead instrument . . . and this guy . . . I can just tell from his touch, from his feel, that he can rock 'em out of here!'"

Prior to Clement's departure from Sun Records and Phillips' tutelage in 1959, Jack was involved with many successful recordings, including most of the early Jerry Lee Lewis hits, Johnny Cash hits, and others like "Raunchy," by Bill Justis.

Clement had written many of them; but, most important, he had laid the groundwork for his own career and had prepared himself for his own version of a role of leadership within the ranks of the "independents" of the record industry.

Information Services Handles Many Clients

Information Services is a division of Clement's operation, which now provides communications aids to outside clients as well as its parent.

Foremost among the firm's special operations is the In-Field Publicity Service, which was designed specifically and exclusively for the Porter Wagoner roadshow personal appearances. This service was designed by Information Services Manager, Paul W. Soelberg. It went into operation for Wagoner's personal appearances occurring after January of this year, and in every instance its acceptance and success has been overwhelming.

The staff prepares various types of publicity and public relations material in Nashville for distribution to all media in the territory where the Porter Wagoner Show will be appearing.

Information Services works closely with the local promoters. A 10-week saturation campaign is designed for each appearance. Wagoner has purchased the service on an exclusive basis, and makes it available to his buyers at no cost to them.

Soelberg also has devised a low-cost fan mail processing service for major country artists who have become over-burdened with correspondence from fans. The new service, while satisfying the fans' desires for communication with the artists, also is designed to summarize and report back to the artists and their management

on such vital points as geographic origin of the mail, quantity of incoming mail, general categories of content, response to new records, reports of difficulty in purchasing records, and so forth.

The Information Services Fan Mail processing bureau is patterned in some ways after offices designed to handle fan mail coming into the major motion picture and television studios in New York and Hollywood. The significant difference, however, is that the Information Services pays more attention to reporting back to the artist on the content of the incoming mail.

The service also operates standard industry and consumer press publicity programs, including news release services and other types of public relations projects.

The volume of outgoing material is heavy. Production is supervised by Larry K. West, a native of Nashville. Soelberg, who came to Nashville in 1967, after a three-year record business background in San Francisco, designs the various programs and supervises the creative operations.

In addition to having access to the commercial art and photography personnel and equipment at the Clement Pinwheel Art and Photography Studios a half-block away, Information Services has a full range of its own completely modern, highly specialized communications, duplicating, processing, and mail-handling equipment.

We're proud to have the Cowboy write for us! (And we hope he re-signs!*)

WE'RE ESPECIALLY PROUD OF THESE AWARD WINNERS!

● I KNOW ONE

- JIM REEVES
- CHARLEY PRIDE

● JUST BETWEEN YOU AND ME

- CHARLEY PRIDE

● NOT WHAT I HAD IN MIND

- GEORGE JONES

● (JUST SOMEONE) I USED TO KNOW

- PORTER WAGONER & DOLLY PARTON

● CALIFORNIA GIRL AND THE TENNESSEE SQUARE

- TOMPALL AND THE GLASER BROTHERS

● GUESS THINGS HAPPEN THAT WAY

- JOHNNY CASH
- PATTI PAGE

● MILLER'S CAVE

- BOBBY BARE
- HANK SNOW

● LET THE CHIPS FALL

- CHARLEY PRIDE

● THE ONE ON THE RIGHT IS ON THE LEFT

- JOHNNY CASH

● A GIRL I USED TO KNOW

- GEORGE JONES

● EVERYBODY LOVES A NUT

- JOHNNY CASH

● BALLAD OF A TEEN-AGE QUEEN

- JOHNNY CASH

PROFESSIONAL STAFF:

BOB WEBSTER ● DON WILLIAMS ● DICKEY LEE

* Re-signs is two words!

Jack MUSIC
INCORPORATED

P. O. BOX 1333
NASHVILLE, TENNESSEE 37202

Jack's Friends Easily Cite His Top Talents

To his close associates, Jack Clement is known as "the Cowboy." And his associates are meaningful people. Here is what Chet Atkins and Charley Pride have to say about Clement:

Atkins: "I don't remember the year we got started together. It was after he had some success in Memphis. It was right after he had come off those hits with Jerry Lee and Johnny Cash. I was impressed with what he'd done in the past, of course, and I thought he was a clever guy because of his past reputation.

"I liked the way he talked and the ideas he had. So he worked around here with me some. He would commute between here and Memphis. And it didn't work out too well. At that time he was younger and, I think, he was a little awe-struck with Anita Kerr and me and a lot of other people. I think he didn't express himself like he does now. He's gained a lot of confidence in himself. And he knows how to get a record when he gets into a studio. He knew then, when we'd leave him alone.

"He did some good things for us, and I always liked the way he thought. He's never afraid to try anything different; in fact, he would never make a record unless he could do something a little different. And that's where it's all at anyway.

"He's still getting mileage out of songs he wrote years ago. He's a very good writer, and it's a shame he doesn't pursue it more.

"He would come in and see

me and play me things after he'd moved to Beaumont. Played me his new material occasionally and also when I would play out there I would see him. I played in Beaumont once, he took me over and showed me his studio and his swimming pool . . . that he built with his hands, I think.

"He found Charley Pride for us, you know. I thought the guy was good, a good hillbilly. I'd have never known he was black. I think Jack was like me; he knew it was something different. He knew that, plus he knew that Charley was a good singer.

"Jack is a very intelligent man, you know; he's well schooled and everything, and I don't think he has an ounce of prejudice, so that wouldn't enter into it at all.

"People like Jack make life interesting in Nashville. I remember when they put all the stars in the walkway up here at the Country Hall of Fame, Jack got down in front of his building over here on 18th with some white paint and made himself a star. Cowboy Clement; he did it with white paint on the sidewalk, and people talked about that or years.

"And I remember when he put detergent in the CMA pool fountain, and it ran suds all out in the street. And then he went and wrote a song about it, blamed Big Joe Talbot, his best friend.

"He's having a good time doing all this expansion. Eventually he'll do well, like he does in everything else. He's really showing courage in trying some of these things. And, you know, he might be doing the ground

work for the coming thing in Nashville. I've always thought this could be a very important television center and movie center. I'd worry about him if he were doing all the business matters himself, because he's too artistic. He'd rather play his steel guitar and his mandolin. But I know he's smart enough to surround himself with good, intelligent people, and honest people, and that's where it's at, being able to delegate authority and to let somebody else take care of those things you don't have a talent for.

"About the only successful deal we've—RCA—had, has been with Jack; RCA doesn't do too much work with outside producers. So we continue in various areas with him. When he wants to try something, well, we go along.

"Jack's always been, and I hope will continue to be, one of my dearest friends, and I treasure his friendship. We dream and talk about someday working together, I mean closely together, but I don't know if that'll ever happen.

Pride: "I think anybody who's been around the music business at all knows that Jack is a highly regarded, greatly talented man. And I'm proud that we've developed a real good relationship over the past six or seven years. We've had our differences on occasion, but we've always resolved them. Now we're close friends, too.

"I met Jack D. Johnson first; he introduced me to Jack. Jack

was the one who suggested a recording session for me, and he got the wheels going. They gave me seven or eight songs to learn, while I was on vacation and visiting my father in Mississippi. I was supposed to mail them back, but I drove them up in person, instead. Jack Clement had me sing the songs there, with a guitar, after he had asked me if I was ready. I sang the songs, and Clement looked over at Johnson and said without hesitation, "He's ready."

Jack and I understand perfectly what we have to do in the

recording studio. We both want to keep on getting the same basic sound and approach that we got when we first started. And what I admire so much about Jack is that he keeps on getting it. This is what we both want.

I know Jack has expressed high regard for me, too, and I believe he's also expressed confidence about my future. I'm proud that he feels that way, and if he's as good at making accurate predictions as he's in the control room during my record sessions, the future will really be great for all of us."



The recording room of Clement's original studio, highlighting the rhythm section enclosure, or "drum hut." The string alcove is to the right and to the side of the control room window.

WE LOVE YOU SO MUCH,

YOU A—H—, YOU!

THE BOYS IN THE BAND

&

BECKY



Song of the Year "Easy Loving"
recorded in Jack Clements' Studio

Bless Your Heart
FREDDIE HART



My Hang-Up Is You
FREDDIE HART



Easy Loving
FREDDIE HART
Write It All In
The Whole World Holding Hands
If Fingerprints Showed Up on Skin



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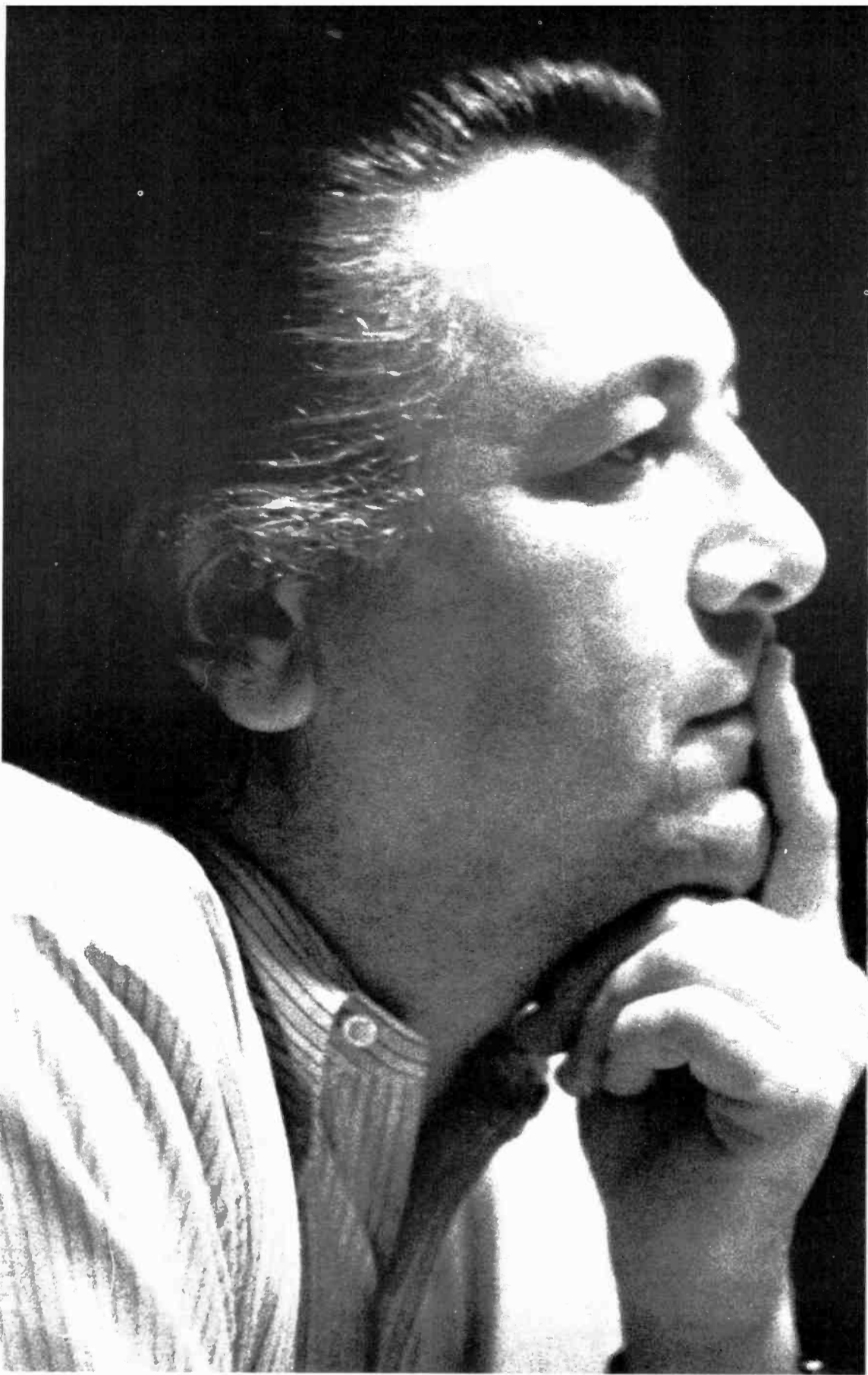
ASCAP

Joins

His Many Friends In Saluting

JACK CLEMENT

One of the Great Music Makers!



Jack Clement's life is music. These photos show the man at a Charley Pride recording session (top left), nattily attired in his studio (above); co-producing with Bob Ferguson the first Lester Flatt-Mac Wiseman RCA effort (below) and receiving six gold records for his work with Charley Pride. Wally Cochran and Chet Atkins flank Clement.



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— Bill Justis
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Ficken, Gesundheit!

Harry Jenkins

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FOR CONTINUED
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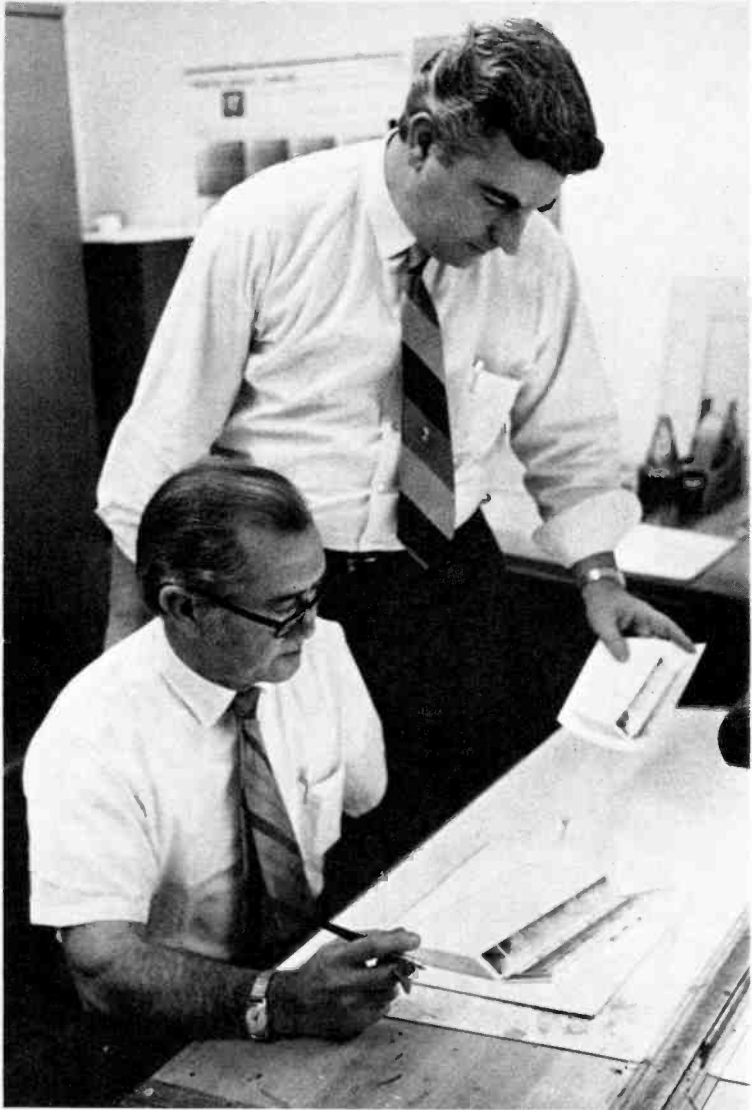
DON ROBERTSON MUSIC CORPORATION,
HOLLYWOOD, CALIFORNIA

ALL THE BEST TO:

**jack
jack h. music
&
cowboy carle**

AN UNBEATABLE COMBINATION

john farris "dear, dead delilah"

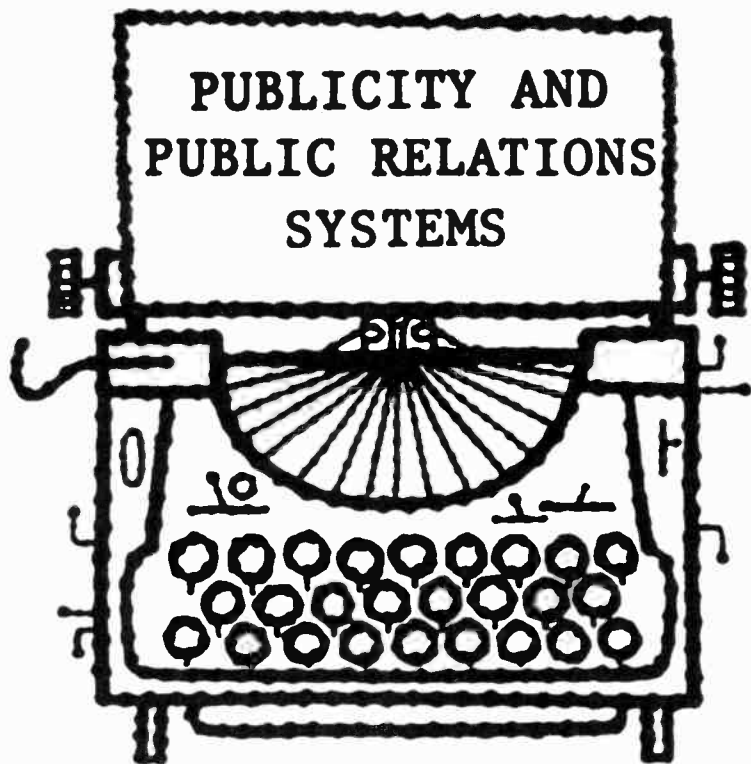


Pinwheel Studios artist Marshall Givens (seated) confers with manager Herb Burnette (above). J-M-I Records sales manager Lynn Shults (top center) keeps a steady eye on product movement.



Women in Jack's life: Dorothy Mansfield (seated), the controller and accounting manager for the entire organization, with her assistant, Susan Philpot. Bob Alou (bottom center), J-M-I's national marketing and promotion director, keeps abreast of radio station reaction to new releases.

For The Nashville Music Industry...



Fan Mail
Processing Services

- Press Kit Servicing and Administration
- News Release Programs
- Biographical and Discographical Research
- Specialized projects, personalized mass correspondence

Paul W. Soelberg Manager

WORKING ON OUR CLIENTS' BEHALF

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- Accurate, up-to-date mailing lists



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A DIVISION OF JACK MUSIC INCORPORATED

THANK YOU,
JACK
LARRY BUTLER

**CON
GRAT
U
LA
TIONS**

JACK

**Boudleaux & Felice
Bryant**

**House of Bryant
Publications**

**COWBOY,
WE LOVE YOU,**

—
**AND WE DO THINK
YOU'RE CRAZY.
BUT NOBODY IS SMART
ENOUGH TO PROVE IT.**

—
JOE TALBOT & ASSOCIATES

**UNITED
RECORD PRESSING, INC.
PRECISION
RECORD PRESSING, INC.
M.F.P., INC.**

western union **Telegram**

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MR COWBOY JACK CLEMOFF
1226 16TH AVE SOUTH NASHVILLE TENN

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CONTINUED SUCCESS EISCH SUFFEISCHUNING!!

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CAROLYN SELLS
JOHNNY JOHNSON
ARTHUR ALEXANDER
DANNY EPPS
ROB GALBRAITH
KRIS KRISTOFFERSON
RAY PENNINGTON
BILLY SWAN
CINDY WALKER

FRED FOSTER
JOHNNY MCCREA
CAROL PHILLIPS
LEE CLAYTON
DONNIE FRITTS
CHRIS GANTRY
DENNIS LINDE
MARTHA SHARP
BOB TUBERT
TONY JOE WHITE

WU 1201 (R 5-69)



Congratulations Cowboy!

~~~~~  
You're a great talent...

A great guy...

A great Friend!

— Walter Forbes

*Cowboy, we wish you success  
in all your future endeavors!  
Let's go out and play sometime.*

*Chet and Leona*

**ver.sa.tile** \ 'vər-sət-ə1 \  
Embracing a variety of  
subjects, fields, or skills.\*

*syn;*

Jack  
Clement



**Jack Stapp**  
president

**Buddy Killen**  
executive vice president

*Tree International*

708 17th Ave., South Nashville, Tennessee 37203

\* Webster's dictionary



# Congratulations Cowboy, and Thanks.



*The Nashville Edition*

DOLORES, RICKY, HURSHL & JOE



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PAUL BOMARITO — PRES.  
GENE LUCCHESI — V.P.  
WILLIE BEAN — NATL. PRO. DIR.  
DAN GREER — GEN. MGR.

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TURNS ME ON!**



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ULATIONS  
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**WELL,  
JACK?**

*- Chuck*

*Congratulations to a great friend and to a great talent who comes up with hits just*

## TIME AFTER TIME

After Time

After Time

After Time

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AID TO LAW STUDENTS  
AND HIS OTHER  
CONTRIBUTIONS TO  
LEGAL EDUCATION  
AT VANDERBILT.

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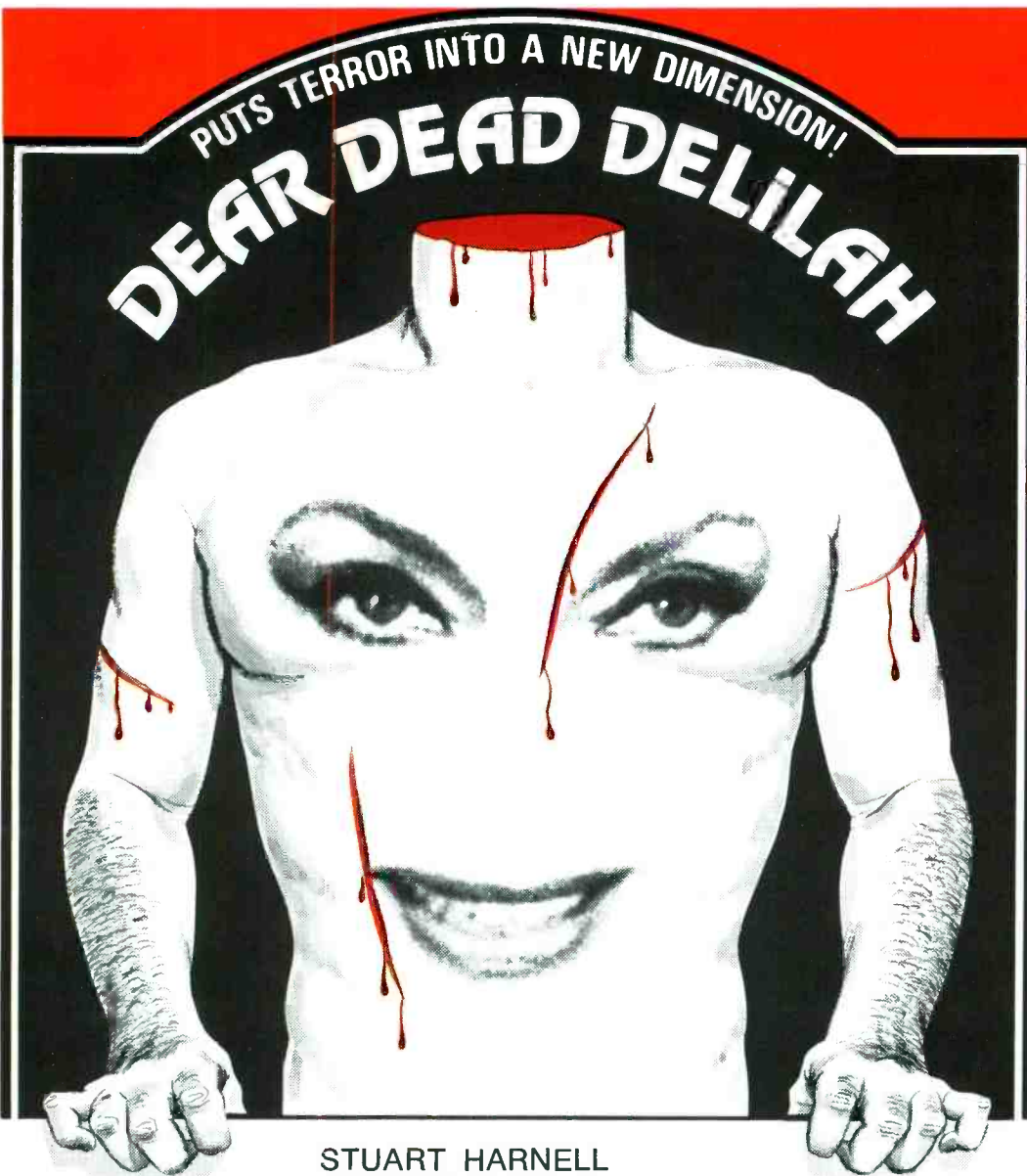
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This ad will tell you nothing, but if you're looking for new talent I'll send you a tape. If that does nothing—we're both wasting our time. Prefer all-night show or aft.; experienced with 1st ticket in Prog. Rock, but would consider MOR with accent on Folk; will include references. I'm Easy To Reach: Chuck Flag, 918 E. Knapp St., #2, Milwaukee, Wis. 53202. je10

TAMPA, ST. PETERSBURG FLA. area. Don Ray, WPTH, Fort Wayne, Ind. is seeking an announcing or news position in your area. You may call my current employer. 7 yrs. experience, 29, family man, looking for challenge. Don't want Chicago or New York. If the position is right, I'll stay with you. 219-493-1476. 6/10

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Radio personality with 6 years exp. seeking modern MOR station in the Midwest. Good production—PD exp.—Some College. Larry Darnell, 9504 W. 38th, Wheatridge, Colo. 80033 or (303) 424-0476. je17

FIRST PHONE DEEJAY WANTS CHANGE. 25 years old, mature, prefer Top 40. Major market experience and can handle anything. Call or write Alan J. Hoffman (513) 761-5207, 636 Blanche Ave., Cincinnati, Ohio 45215. je17

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# Vox Jox

• Continued from page 20

Martin C. Staudenrauss who worked with him at KCLA in Humble City, N.M., to contact him. . . . John Person, who'd gone off the air to concentrate on sales, is now back on the air at WIGO has added a new mid-day gospel music show 10-noon hosted by the Rev. Alvin Mitchell, who also does . . . 10, 1972, BILLBOARD

Stoney Richards, WGAR, Cleveland, last Sunday did his show on the front lawn of the station. People started coming by. Yep, it's the nutty season, all right. . . . Jim Maddox is now working part-time on XPRS, Los Angeles. . . . Steve Clark, 516-766-2376, is looking for work on a major market by 40 station. He'd been with WPX-FM New York.

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- Distribution Services
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Back copies of BILLBOARD are available on microfilm dating from November 1894 to December 1970. Microfilm copies of articles from any of these issues may be obtained from Billboard Publications at a cost of \$1.50 per page. For further information contact:

Dennis Hyland,  
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COUNTRY AND WESTERN, \$3 PER 100 different titles. Global Record Sale, 1914 Fairmount Ave., Philadelphia, Pa. 19130. (215) 769-0900. tfn

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. eow

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## BUSINESS OPPORTUNITIES

STEREO ACCESSORIES — SMALL INVESTMENT—Big Opportunity. Stereo accessory and maintenance line needs new distributors. \$100 buys you inventory of all items. Be your own boss. Operate from your home with no overhead. Send \$5.00 for samples (worth \$8.43), price and fact sheets. Don't delay. Dept. B1-2, United Stereo Accessories, P.O. Box 524, Costa Mesa, Calif. 92627. je10

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### PROFESSIONAL AUDIO TAPE

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Medium sized Southwestern record merchandiser looking for experienced working salesman. Must have references, history of performance, proven ability to obtain best from men and customers. Please send resume and request for interview. Good starting salary and fringe benefits. Performance will produce rewards.

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WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as \$1.00. Your choice. Write for free listings. Scorpio Music Distributors, 6612 Limekiln Pike, Philadelphia, Pa. 19138. Dealers only. tfn

BUY WHERE PROFIT IS. SEND FOR free list of 45 RPM oldies, prices can't be beat! Free assorted 45 RPM Records. Minimum shipment is 1,000 records. Freight Approximately 1¢ per record in advance. Global Records Sale, 1914 Fairmount Ave., Philadelphia, Penn. 19130 (215) 769-0900. tfn

DISTRIBUTING SERVICES—LOOKING for one-stop with fastest service, lowest prices, free phone calls, plus special bus dollar-up. Call collect or write: Molaman Record Dist., 12038 Wilshire, Los Angeles, Calif. 90025. (213) 477-1037. tfn

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# Country Music

## Hap Peebles Traces Country's Evolution

WHEELING, W. Va.—In a keynote address to the annual Eastern States Country Music convention here, veteran promoter Hap Peebles said that country music has "come of age."

A veteran of 40 years of promot-

## Richards Tops Diskery's A&R

NASHVILLE—Earl Richards of Golden Horn Productions has entered into a working relationship with Ace Southern Recordings, Inc., High Point, N.C., to handle all productions of the firm's Ace of Hearts Records.

Richards said the agreement was reached with Ace Southern board of directors Jerry Wilson, Hugh Wallace and Charles Wallace, all of High Point.

Richards will be manager of Ace of Hearts Records with offices here, and all production will take place here.

The label's roster includes Wild Bill Emerson, the Four Aces, Claudine Velvet, and two contemporary rock groups, Heavy Feather and Milk and Honey.

Richards, who has been in the music business 17 years, is with United Artists records. In addition to Golden Horn Productions, he has two publishing firms, Blue Music and Golden Horn Music, and Partridge Records and Richards Enterprises. The latter invests in various business properties.

ing country shows, Peebles said country music has reached "the place it so rightly deserves in the heart of America." He called it the Music of the 70's.

From its humble beginning 40 years ago, country music has overcome the handicap of snob opposition and today country music has won its place as the greatest form of entertainment in the world," Peebles said.

He said country music grew with the likes of Roy Acuff, Tex Ritter, the Carter Family, Bill Monroe, Ernest Tubb, Pee Wee King and Bob Wells, whom Peebles managed at the start of his career.

He recalled that "early country music was played in school houses, under tents, on street corners or wherever we could play."

Peebles noted that 60 per cent of the records pressed daily are country music or country oriented. "Top artists from the pop field are now covering country music hits. It is the feeling of the pop acts that, to reach today's market, they have to get that 'country feeling' to achieve a million seller."

He said people who have opened new doors include Merle Haggard, Charlie Pride, Johnny Cash, Loretta Lynn, Porter Wagoner, Dolly Parton and Glen Campbell.

Peebles is a former newspaper editor from Wichita, Kan., and is president of the International Country Music Promoters Association. One of the founders of the Country Music Association, he has several times served as a director or officer.

## Kustom Sounds Mighty Good To Many Country Music Ears

NASHVILLE—Kustom Sound, which branched strongly into the country field a little more than a year ago, has in this time won 17 separate awards, and has involved itself in the total community here.

The Chanute, Kansas, firm has virtually taken over the sound systems for music events held here, and now is on the threshold of providing a new sound for the Municipal Auditorium.

Behind this activity has been Earl Owens, who is the national director of country public relations for Kustom, and who also heads public relations for the Buddy Lee Talent Agency.

Three of the awards to Kustom were from the Country Music Association, while another came jointly from CMA and from WSM, Inc., for providing the first sound system ever used at Opryland, and for the first International Fan Fare. The other awards, for various functions, have come from Mega, RCA, MGM, ASCAP, Dot, United Artists, Capitol, Columbia, Decca, NARAS, the Kidney Foundation, the Tennessee Mental Health Association, and from Governor Win-

field Dunn for Kustom's work with the music program in the field of mental health. The company also was honored by the Nashville Area Chamber of Commerce.

Utilizing the sound systems of Kustom, more than \$400,000 has been raised in charitable work here and at a special telethon for the flood victims in West Virginia. The annual Cerebral Palsy Telethon here used Kustom for the first time.

Owens also took Kustom equipment for use at the Music City Pro-Celebrity Golf Tournament. Owens handled the highly successful NARAS Nominees show here. Kustom has been contracted now to do the sound for the International Air Show here.

### Artist Usage Up

The men behind all of this close association are Bud Ross, president of Kustom, and Chuck McKinney, vice president, who have made frequent trips here to coordinate the work with Owens. The firm now does virtually all of the remote sound for WSM-TV.

Big inroads also have been made with the artists, almost none of whom used Kustom equipment a year ago. They include Danny Davis and the Nashville Brass, Tommy Cash, Jeannie C. Riley, Hank Williams Jr., Jean Shepard, Sammi Smith, Bobby Goldsboro, Buddy Mize and the Cowboy Love Band, Diana Trask, Charlie Harris, Waylon Jennings and Jimmy Dickens. In addition, many of the artists also are using Camco Drums and the Goya Guitar, both products distributed by Kustom.

Kustom also has moved equipment into two mental institutions, and Owens has led drives to provide musical instruments, radios, television sets and the like for these places.

The year ahead is completely locked up. Kustom now has the contracts for doing a television special with WSM, which will be

shown in 150 markets, and will handle every major gathering in the city. It just completed doing the sound for the Country Music Radio Seminar.

The firm's biggest move, however, has been in the field of helping new, unknown artists with equipment and instruments. Owens has taken a keen interest in every new singer, and has worked closely with them.

Danny Davis' Kustom equipment is used exclusively in his new album, recorded live at The Club in Birmingham, Ala.

## UTI Acquires 4 New Artists

NASHVILLE — United Talent, Inc., organized a few months ago by Conway Twitty and Loretta Lynn, has announced its first expansion in the booking business.

Jimmy Jay, director of the agency, said the firm has added Canadian artists Ray Griff and Stu Phillips, and songwriter-performer L.E. White. Anthony Armstrong Jones already was a part of the roster. More will be added later.

White, long associated with Twitty, has written 27 of the songs performed by the Decca artist. He also manages Twitty Bird Publishing Co.

Phillips, a long-time RCA artist, has just moved to Capitol and his first release is due out almost immediately. Phillips also is a writer and a businessman.

Griff is the co-founder of Blue Echo Music, Inc., and his string includes 400 songs recorded. He also owns two other publishing firms.

The various artists will be booked individually by Jay, but will also be available for packages.

## Nashville Scene

By BILL WILLIAMS

Billy C. Cole moved from Denver to Nashville to make it as a singer in the country field, and wound up a disk jockey for WSM-FM. He did have a few releases, but they were not big ones. When Mike Hoyer exited WHO, Des Moines, Billy moved there to take over. Now that he's gone from Nashville, he may have a hit on his hands. Mega has picked up his recording of "She's a Waitress, She's a Lady," which was written by David Allen Coe and produced by Pete Drake. Everyone concerned feels it's a winner. Now what does Billy do? . . . Rumors concerning Ralph Emery are only rumors at this stage. He has not submitted his resignation to anyone officially. . . .


Anne Christine has a strong record of "It's Gonna Take a Little Bit Longer," the same tune which Charley Pride has out. Anne recorded it last fall, and waited until now to release it so all of the promotion could be prepared. Meanwhile it was given to Charley by writer Ben Peters, who said he didn't think Anne was going to release it. At any rate, it's a good enough song to have two great versions. . . . On the subject of Ben Peters, he has three songs on the charts again. He has joined the ranks of the regulars, and then some. . . .

Tommy Overstreet picked up a German Shepherd puppy in Omaha, and now it's part of his menagerie. He named the dog Lady Ann. . . . Sherwin Linton, the longtime favorite from Minneapolis, has a new publicity manager with an interesting background. Skip Spaulding is a parolee from the South Dakota State Penitentiary. Sherwin met him while doing a show there, became impressed with his work, and hired him on his release. He's off to a strong start, and everyone is with him. . . . Charlie McCoy became the first in the nation to play a harmonica version of the National Anthem at a major league ball game. He did it in Pittsburgh, while there for a promotional show with WEEJ Radio. The Pirates asked him to do it after they learned he wanted to see them play. . . . Genial and capable Mike Shepard is back at Mountain. . . .

(Continued on page 38)

KENT WESTBURY'S

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**Exclusively On  
WILLEX RECORDS**

## NYC's Municipal Station Adds Country Segments

NEW YORK—The Municipal Broadcasting System will originate the city's only country music program series here every Tuesday evening for 25 minutes.

Dorothy Horstman, hostess of the show, is a songwriter, former associate editor of Country Music Star Life, and a student of the country sound.

Mrs. Horstman's first program, broadcast last week, sampled selections from the 50-year history of country, ranging from Vernon Dalhart to Charley Pride. Subsequent programs will feature a two-

part roundup of "Grand Ole Opry" performers since its beginnings in 1925, and a profile of the late Jimmie Rodgers, tracing his influence to the modern day.

Richard Pyatt, WNYC Radio program manager, is presenting this series to fill the country music gap in the Metropolitan New York area, and to introduce a new musical sound to those listeners who have never experienced this arm form.

It presents a strong contrast to the many live and taped broadcasts of classical music heard on both the AM and FM stations.

**Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .**

Brite Star's Pick Hits

"VIRGINIA"—Jean Shepard (Capitol)

"CRYING IN THE RAIN"—Del Reeves and Penny Dehaven  
—(United Artist)

"RAIN"—The Innovations—(Condaye)

"WHY DON'T WE GO SOMEWHERE AND LOVE"—Sandy Posey—(Columbia)

"SWEET SIXTEEN"—B.B. King—(Kent)

"DON'T LET ME GO"—Earl Connally—(Maycon)

"IT WOULDN'T LAST TOO LONG"—Norm Burns—(Sterling)

"THANKS FOR THE MEM'RIES"—Barbara Fairchild—  
(Columbia)

"ARROW MOUNTAIN"—Tom Jesse—(Music Towne)

"COWBOYS SWEETHEART"—Vainta Mae—(Music Towne)

"COME BACK EAST"—Larry Lake—(Lake Records)

"RED HOT END"—Steve Scott—(Bards)

"I PRAY"—Leigh Allan—(SRC)

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For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contracts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mart Today; SEND YOUR RECORDS FOR REVIEW TO: Brite-Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. (615) 244-4064.

Brite Star's Pick Hits

**Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .**



# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 6/10/72

★ STAR Performer—Singles registering greatest proportionate upward progress this week.

| This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)                                                                    | Weeks on Chart | This Week | Last Week                                                                                                     | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)                                | Weeks on Chart |
|-----------|-----------|-------------------------------------------------------------------------------------------------------------------------------------|----------------|-----------|---------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|----------------|
| 1         | 1         | HAPPIEST GIRL IN THE WHOLE U.S.A. 12 Donna Fargo, Dot 17409 (Famous) (Prima Donna/Algee, BMI)                                       |                | 39        | 44                                                                                                            | LET'S ALL GO DOWN TO THE RIVER 3 Jody Miller & Johnny Paycheck, Epic 5-10863 (CBS) (Altam, BMI) |                |
| 2         | 4         | KATE Johnny Cash & the Tennessee Three, Columbia 4-45590 (Mariposa, BMI)                                                            | 6              | 40        | 47 JUST PLAIN LONELY Ferlin Husky, Capitol 3308 (Hall-Clement, BMI)                                           |                                                                                                 | 8              |
| 3         | 2         | LONESOMEST LONESOME/THAT'S WHAT LEAVING'S ABOUT Ray Price, Columbia 4-45583 (Screen Gems-Columbia, BMI/Charlie Boy/Rae-Jane, ASCAP) | 9              | 41        | — SWEET DREAM WOMAN Waylon Jennings, RCA 74-0716 (Blackwood/Back Road, BMI)                                   |                                                                                                 | 1              |
| 4         | 3         | (Lost Her Love) ON OUR LAST DATE 11 Conway Twitty, Decca 32945 (MCA) (Acuff-Rose, BMI)                                              | 11             | 42        | 41 GIRL IN NEW ORLEANS Sammi Smith, Mega 615-0068 (Danor, BMI)                                                |                                                                                                 | 8              |
| 5         | 7         | MADE IN JAPAN Buck Owens & His Buckaroos, Capitol 3314 (Blue Book, BMI)                                                             | 7              | 43        | 37 SMELL THE FLOWERS Jerry Reed, RCA 74-0667 (Vector, BMI)                                                    |                                                                                                 | 11             |
| 6         | 8         | ELEVEN ROSES Hank Williams, Jr., MGM 14371 (Williams, Jr., BMI)                                                                     | 7              | 44        | 46 ONE MORE TIME Joanna Neel, Decca 32950 (MCA) (Cockeroach, BMI)                                             |                                                                                                 | 8              |
| 7         | 10        | THAT'S WHY I LOVE YOU LIKE I DO 5 Sonny James, Capitol 3322 (Beechwood, BMI)                                                        | 5              | 45        | 51 BORROWED ANGEL Mel Street, Royal American 64 (Levisa, BMI)                                                 |                                                                                                 | 3              |
| 8         | 12        | I'VE FOUND SOMEONE OF MY OWN 6 Cal Smith, Decca 32959 (MCA) (Mango/Run-A-Muck, BMI)                                                 | 6              | 46        | 48 YOU ALMOST SLIPPED MY MIND 7 Kenny Price, RCA 74-0686 (Danor, BMI)                                         |                                                                                                 | 7              |
| 9         | 11        | LOST FOREVER IN YOUR KISS 10 Porter Wagoner & Dolly Parton, RCA 74-0675 (Owepar, BMI)                                               | 10             | 47        | 53 A SEED BEFORE THE ROSE 4 Tommy Overstreet, Dot 1741B (Famous) (Terrace, ASCAP)                             |                                                                                                 | 4              |
| 10        | 5         | GRANDMA HARP/TURNIN' OFF A MEMORY 12 Merle Haggard & the Strangers, Capitol 3294 (Blue Book, BMI/Blue Book, BMI)                    | 12             | 48        | 56 THANKS FOR THE MEM'RIES 3 Barbara Fairchild, Columbia 4-45589 (Duchess, BMI)                               |                                                                                                 | 3              |
| 11        | 13        | SHOW ME 9 Barbara Mandrell, Columbia 4-45580 (Tree, BMI)                                                                            | 9              | 49        | 54 GOOD MORNING COUNTRY RAIN 4 Jannie C. Riley, MGM 14382 (Acuff-Rose, BMI)                                   |                                                                                                 | 4              |
| 12        | 6         | ALL THE LONELY WOMEN IN THE WORLD 13 Bill Anderson, Decca 32930 (MCA) (Stallion, BMI)                                               | 13             | 50        | 55 GONE (Our Endless Love) 3 Billy Walker, MGM 14377 (Anne-Rachel/Best-Way/Venomous, ASCAP)                   |                                                                                                 | 3              |
| 13        | 9         | ME & JESUS 13 Tom T. Hall, Mercury 73278 (Hallnote, BMI)                                                                            | 13             | 51        | 52 LET HIM HAVE IT 6 Jan Howard, Decca 32955 (MCA) (Peters, BMI)                                              |                                                                                                 | 6              |
| 14        | 15        | WHAT AM I GONNA DO 11 Bobby Bare, Mercury 73279 (Screen Gems-Columbia, BMI)                                                         | 11             | 52        | 57 HOT ROD LINCOLN 6 Commander Cody & His Lost Planet Airmen, Paramount 0146 (Famous) (4 Star, BMI)           |                                                                                                 | 6              |
| 15        | 17        | THE KEY'S IN THE MAILBOX 12 Tony Booth, Capitol 3269 (Fort Knox, BMI)                                                               | 12             | 53        | 63 SAD SITUATION 4 Skeeter Davis, RCA 74-0681 (Window, BMI)                                                   |                                                                                                 | 4              |
| 16        | 16        | SEND ME SOME LOVIN' 11 Hank Williams Jr. & Lois Johnson, MGM 14356 (Venice, BMI)                                                    | 11             | 54        | 65 IT TAKES YOU 2 Bob Luman, Epic 5-10869 (CBS) (Jack & Bill, ASCAP)                                          |                                                                                                 | 2              |
| 17        | 18        | CAB DRIVER 7 Hank Thompson, Dot 17410 (Famous) (Blackhawk, BMI)                                                                     | 7              | 55        | 58 LOVE ISN'T LOVE (Till You Give It Away) 3 Bobby Lee Trammell, Souncot 1135 (Terrace/Barlow, ASCAP)         |                                                                                                 | 3              |
| 18        | 20        | I'LL BE THERE 8 Johnny Bush, Million 1 (Hill & Range, BMI)                                                                          | 8              | 56        | 50 TRAVELIN' MINSTREL BAND 7 Carter Family, Columbia 4-45581 (Jack & Bill, ASCAP)                             |                                                                                                 | 7              |
| 19        | 25        | REACH OUT YOUR HAND 4 Tammy Wynette, Epic 5-10856 (CBS) (Algee/Altam, BMI)                                                          | 4              | 57        | 67 ONE WOMAN'S TRASH (Another Woman's Treasure) 2 Bobbie Roy, Capitol 3301 (Tree, BMI)                        |                                                                                                 | 2              |
| 20        | 14        | MANHATTAN, KANSAS 11 Glen Campbell, Capitol 3305 (Tree, BMI)                                                                        | 11             | 58        | 61 DARLIN' 2 Wayne Kemp, Decca 32946 (MCA) (Blue Echo, ASCAP)                                                 |                                                                                                 | 2              |
| 21        | 27        | WOULD YOU WANT THE WORLD TO END 6 Mel Tillis, MGM 14372 (Sawgrass, BMI)                                                             | 6              | 59        | 69 MAMA BEAR 5 Carl Smith, Columbia 4-45558 (Green Grass, BMI)                                                |                                                                                                 | 5              |
| 22        | 19        | CHANTILLY LACE/THINK ABOUT IT DARLIN' 14 Jerry Lee Lewis, Mercury 73273 (Glad, BMI/Jack & Bill, ASCAP)                              | 14             | 60        | 75 I'M ONLY A WOMAN 2 Dottie West, RCA 74-0711 (Singleton, BMI)                                               |                                                                                                 | 2              |
| 23        | 31        | DELTA DAWN 5 Tanya Tucker, Columbia 4-45588 (Big Ax, ASCAP)                                                                         | 5              | 61        | 64 THEY CALL THE WIND MARIA 5 Jack Barlow, Dot 17414 (Famous) (Chappell, ASCAP)                               |                                                                                                 | 5              |
| 24        | 32        | LOVING YOU COULD NEVER BE BETTER 4 George Jones, Epic 5-10858 (CBS) (Altam, BMI)                                                    | 4              | 62        | — SOFT, SWEET & WARM 1 David Houston, Epic 5-10870 (CBS) (Algee, BMI)                                         |                                                                                                 | 1              |
| 25        | 22        | IF IT FEELS GOOD DO IT 13 Dave Dudley, Mercury 73274 (Passkey, BMI)                                                                 | 13             | 63        | 66 SUNSHINE AND RAINBOWS 4 Roy Drusky, Mercury 73293 (Green Grass, BMI)                                       |                                                                                                 | 4              |
| 26        | 21        | AIN'T NOTHIN' SHAKIN' 15 Billy "Crash" Craddock, Cartwheel 210 (Arc, BMI)                                                           | 15             | 64        | 45 ANYTHING'S BETTER THAN NOTHING 9 Mel Tillis & Sherry Bryce, MGM 14365 (Sawgrass, BMI)                      |                                                                                                 | 9              |
| 27        | 33        | IS IT ANY WONDER THAT I LOVE YOU? 8 Nat Stuckey, RCA 74-0687 (Jack & Bill, ASCAP)                                                   | 8              | 65        | 71 COUNTRY MUSIC IN MY SOUL 5 George Hamilton IV, RCA 74-0697 (Acuff-Rose, BMI)                               |                                                                                                 | 5              |
| 28        | 24        | BE MY BABY 11 Jody Miller, Epic 5-10825 (CBS) (Mother Bertha/Trio, BMI)                                                             | 11             | 66        | 68 SHE'S DOING IT TO ME AGAIN 5 Ray Pillow, Mega 615-0072 (100 Oaks, BMI)                                     |                                                                                                 | 5              |
| 29        | 23        | DO YOU REMEMBER THESE 14 Statler Bros., Mercury 73275 (House of Cash, BMI)                                                          | 14             | 67        | 72 DO YOU WANT TO DANCE 3 Jack Reno, Target 0150 (Mega) (Clockus, BMI)                                        |                                                                                                 | 3              |
| 30        | 35        | A SPECIAL DAY 9 Arlene Harden, Columbia 4-45577 (RPM, ASCAP)                                                                        | 9              | 68        | 74 VIRGINIA 2 Jean Shepherd, Capitol 3315 (House of Cash, BMI)                                                |                                                                                                 | 2              |
| 31        | 26        | JUST FOR WHAT I AM 15 Connie Smith, RCA 74-0655 (Blue Crest/Hill & Range, BMI)                                                      | 15             | 69        | 73 WHY DON'T WE GO SOMEWHERE AND LOVE 3 Sandy Posey, Columbia 4-45596 (House of Gold, BMI)                    |                                                                                                 | 3              |
| 32        | 30        | I'M THE MAN IN SUSIE'S MIND 12 Glenn Barber, Hickory 1626 (Acuff-Rose, BMI)                                                         | 12             | 70        | 70 A ROSE BY ANY OTHER NAME (Is Still a Rose) 4 Ray Sanders, United Artists 50886 (Pocket Full of Tunes, BMI) |                                                                                                 | 4              |
| 33        | 29        | TOUCH YOUR WOMAN 14 Dolly Parton, RCA 74-0662 (Owepar, BMI)                                                                         | 14             | 71        | — WOMAN (Sensuous Woman) 1 Don Gibson, Hickory 1638 (Acoustic, BMI)                                           |                                                                                                 | 1              |
| 34        | 39        | IN THE SPRING (The Roses Always Turn Red) 5 Dorsey Burnette, Capitol 3307 (Brother Karl's Music, BMI)                               | 5              | 72        | — HOW I LOVE THEM OLD SONGS 1 Jim Ed Brown, RCA 74-0712 (Acuff-Rose, BMI)                                     |                                                                                                 | 1              |
| 35        | 60        | IT'S GONNA TAKE A LITTLE BIT LONGER 2 Charley Pride, RCA 74-0707 (Pi-Gem, BMI)                                                      | 2              | 73        | — NO RINGS—NO STRINGS 1 Del Reeves, United Artists 50906 (Acoustic, BMI)                                      |                                                                                                 | 1              |
| 36        | 43        | MY HEART HAS A MIND OF ITS OWN 3 Susan Raye, Capitol 3327 (Screen Gems-Columbia, BMI)                                               | 3              | 74        | — HE WILL BREAK YOUR HEART 1 Johnny Williams, Epic 5-10845 (CBS) (Conrad, BMI)                                |                                                                                                 | 1              |
| 37        | —         | LISTEN TO A COUNTRY SONG 1 Lynn Anderson, Columbia 4-45615 (Jasperilla, ASCAP)                                                      | 1              | 75        | — BIG BLUE DIAMOND 1 Jacky Ward, Target 0146 (Mega) (Fort Knox, BMI)                                          |                                                                                                 | 1              |
| 38        | 28        | SOMEONE TO GIVE MY LOVE TO 14 Johnny Paycheck, Epic 5-10836 (CBS) (Jack & Bill, ASCAP)                                              | 14             |           |                                                                                                               |                                                                                                 |                |

BREAKING OUT NATIONALLY!

# "ASHES OF LOVE"

RCA #74-0710



## DICKEY LEE

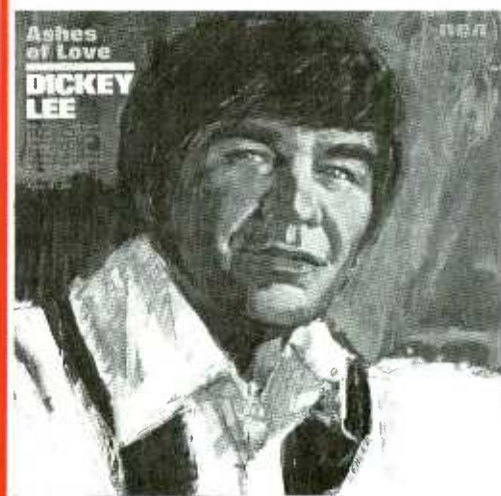
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Latest Album

"ASHES OF LOVE"

RCA #LSP-4715

WE LOVE YA, "COWBOY!"



# Jan Howard



DECCA 32955  
**'LET HIM HAVE IT'**  
 another hit single  
 from the album



Love Is  
 Like A  
 Spinning  
 Wheel

## Country Music

### Nashville Scene

• Continued from page 36

his old friend, Fred Foster, after a round trip to the West Coast where he worked for Barnaby.

While **The Stonemans** were performing at Sunset Park in Westgrove, Pa., on Mother's Day, someone discovered that Mom Stoneman was in the audience. They gave her a fiddle, and brought her up to perform with the group. Nine other members of the family (including the established group) were there, and it was a no-dry-eye affair. . . . **Conway Twitty**, after grounding his jet aircraft and going back to the bus, saw his bus wrecked in an accident during its first week of operation. . . . **Danny Davis** still has his original aircraft (a beauty) on the ground at Fort Lauderdale, Fla., and will sell it at an incredibly low cost. It costs him a fortune to operate his latest one. . . .

While **Del Reeves** was performing at a show recently, he looked around to see **Sammi Smith** gagging it up on stage. She was dressed in men's clothing, her hair swept up under a cap, playing rhythm guitar. Del and the boys got even. While Sammi was performing, they came out in short dresses, doing a leg-kick across the stage. It broke up the audience, and Sammi. . . . **Rebel Recording Company** of Mt. Rainier, Md., has signed **Ralph Stanley** and **John Duffey** to exclusive, long-term contracts. **Cliff Waldron**, whose seventh LP for the label has just been released, has been re-signed. The **Pike Brothers** have been reassigned to Rebel's subsidiary, Zap. **Bobby Shannon** and the **Country Gentlemen** have departed. . . .

Dot's **Donna Fargo**, who has made a lot of people happy, flew to Nashville to do "Hee Haw," back to the coast to do the **Merle Haggard Show**, then goes to the **Landmark** in Las Vegas for three weeks, and takes off on a cross-country tour. . . . **George Hamilton IV** won accolades for his part in the show for the **Prince Edward Island Retarded Children's Association** in the town of Charlottstown. Aside from his crowd-pleasing ways, he sang mostly Canadian songs. . . . When **David Rogers** opened the plush **Western Palace** in Dallas, they had advance reservations for 490. The club seats only 500, and there was a huge turnaway crowd. His new single and album are due out immediately, and he has become one of Columbia's consistent good-sellers.

**Bob Sparrow** is booking a big series of shows into Iowa in early September. They include **Grandpa Jones**, **Sons of the Pioneers**, **The Stony Mountain Cloggers**, **Ferlin Husky**, **Dottie West**, **Sammi Smith** and **LeRoy Van Dyke**. It's the Midwest Old Settlers and Threshers show at Mt. Pleasant. . . . **Jim Ed Brown** has recorded the third version of **Mickey Newbury's** "How I Love Them Old Songs." Mickey did the first, **Carol Channing** the second. . . . **The Esquire III** recorded at RCA in Nashville under the guidance of **Ricci Mareno** and **Jerry Gillespie**, who co-wrote one of the songs. The record is on Cameo. . . .

On June 4th, a baseball game took place between the **WPNX Country Giants** and the **Music City baseball team** which included the same luminaries who played at the **Atlanta Braves stadium** earlier. . . . **Roy Drusky** is thinking seriously about a motorcycle franchise operation. It's a mighty big thing these days. . . . **Mrs. Tex Ritter** is president of the **Nashville Arts Foundation**, which aids cultural institutions. **Joe Francis** is president and acting director. He's with **Equity Dynamics**, which is involved in the music industry. Others on the board include Mr. and Mrs. **Buddy Killen**, and Mr. and Mrs. **Irving Waugh**. . . .

# Billboard Hot Country LP's

Billboard SPECIAL SURVEY  
 For Week Ending 6/10/72

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

| This Week | Last Week | TITLE—Artist, Label & Number (Distributing Label)                                                | Weeks on Chart |
|-----------|-----------|--------------------------------------------------------------------------------------------------|----------------|
| 1         | 1         | <b>BEST OF CHARLEY PRIDE, Vol. 2</b> . . . . . 12<br>RCA LSP 4682                                | 12             |
| 2         | 2         | <b>CRY</b> . . . . . 10<br>Lynn Anderson, Columbia KC 31316                                      | 10             |
| 3         | 3         | <b>A THING CALLED LOVE</b> . . . . . 7<br>Johnny Cash, Columbia KC 31332                         | 7              |
| 4         | 4         | <b>MY HANG-UP IS YOU</b> . . . . . 14<br>Freddie Hart, Capitol SD 11014                          | 14             |
| 5         | 5         | <b>THE "KILLER" ROCKS ON</b> . . . . . 7<br>Jerry Lee Lewis, Mercury SRM 1-637                   | 7              |
| 6         | 8         | <b>ONE'S ON THE WAY</b> . . . . . 11<br>Loretta Lynn, Decca DL 75334 (MCA)                       | 11             |
| 7         | 7         | <b>REAL McCOY</b> . . . . . 11<br>Charlie McCoy, Monument Z 31329 (CBS)                          | 11             |
| 8         | 9         | <b>LET ME TELL YOU ABOUT A SONG</b> . . . . . 10<br>Merle Haggard, Capitol ST 882                | 10             |
| 9         | 10        | <b>BEDTIME STORY</b> . . . . . 10<br>Tammy Wynette, Epic KE 31285 (CBS)                          | 10             |
| 10        | 11        | <b>I CAN'T SEE ME WITHOUT YOU</b> . . . . . 11<br>Conway Twitty, Decca DL 75335 (MCA)            | 11             |
| 11        | 6         | <b>SINGS HEART SONGS</b> . . . . . 29<br>Charley Pride, RCA LSP 4617                             | 29             |
| 12        | 12        | <b>FOR THE GOOD TIMES</b> . . . . . 93<br>Ray Price, Columbia C 30105                            | 93             |
| 13        | 16        | <b>BUCK OWENS: LIVE AT THE NUGGET</b> . . . . . 5<br>Capitol SMAS 11039                          | 5              |
| 14        | 14        | <b>BORDER LORD</b> . . . . . 12<br>Kris Kristofferson, Monument KZ 31302 (CBS)                   | 12             |
| 15        | 15        | <b>LEAD ME ON</b> . . . . . 18<br>Conway Twitty & Loretta Lynn, Decca DL 75326 (MCA)             | 18             |
| 16        | 19        | <b>INNERVIEW</b> . . . . . 13<br>Statler Brothers, Mercury SR 61358                              | 13             |
| 17        | 22        | <b>ANNIE</b> . . . . . 5<br>Anne Murray, Capitol ST 11024                                        | 5              |
| 18        | 21        | <b>THIS IS JERRY WALLACE</b> . . . . . 8<br>Decca DL 75294 (MCA)                                 | 8              |
| 19        | 13        | <b>WE ALL GOT TOGETHER AND</b> . . . . . 8<br>Tom T. Hall, Mercury SR 61362                      | 8              |
| 20        | 28        | <b>GEORGE JONES</b> . . . . . 3<br>Epic KE 31321 (CBS)                                           | 3              |
| 21        | 23        | <b>SOMETHING OLD, SOMETHING NEW, SOMETHING BLUE</b> 4<br>Sammi Smith, Mega M31-1011              | 4              |
| 22        | 17        | <b>IT'S FOUR IN THE MORNING</b> . . . . . 12<br>Faron Young, Mercury SR 61359                    | 12             |
| 23        | 20        | <b>SMELL THE FLOWERS</b> . . . . . 11<br>Jerry Reed, RCA LSP 4660                                | 11             |
| 24        | 18        | <b>BIGGEST HITS OF SONNY JAMES</b> . . . . . 14<br>Capitol ST 11013                              | 14             |
| 25        | 25        | <b>STREET FAIR</b> . . . . . 6<br>Magic Organ, Ranwood R 8092                                    | 6              |
| 26        | 26        | <b>SHE'S ALL I GOT</b> . . . . . 25<br>Johnny Paycheck, Epic E 31141 (CBS)                       | 25             |
| 27        | 24        | <b>EASY LOVING</b> . . . . . 38<br>Freddie Hart, Capitol ST 838                                  | 38             |
| 28        | 27        | <b>I'M A TRUCK</b> . . . . . 18<br>Red Simpson, Capitol ST 881                                   | 18             |
| 29        | 36        | <b>DAY LOVE WALKED IN</b> . . . . . 5<br>David Houston, Epic KE 31385 (CBS)                      | 5              |
| 30        | 30        | <b>AIN'T WE HAVIN' US A GOOD TIME?</b> . . . . . 5<br>Connie Smith, RCA LSP 4694                 | 5              |
| 31        | —         | <b>THAT'S WHY I LOVE YOU LIKE I DO</b> . . . . . 1<br>Sonny James, Capitol ST 11067              | 1              |
| 32        | 31        | <b>ROSE GARDEN</b> . . . . . 77<br>Lynn Anderson, Columbia C 30411                               | 77             |
| 33        | 33        | <b>IN THE BLUE CANADIAN ROCKIES</b> . . . . . 9<br>Moms & Dads, GNP Crescendo GNPS 2063          | 9              |
| 34        | 35        | <b>HE TOUCHED ME</b> . . . . . 4<br>Elvis Presley, RCA LSP 4690                                  | 4              |
| 35        | 37        | <b>TWO SIDES OF JACK &amp; MISTY</b> . . . . . 4<br>Jack Blanchard & Misty Morgan, Mega M31-1009 | 4              |
| 36        | 34        | <b>GOOD HEARTED WOMAN</b> . . . . . 15<br>Waylon Jennings, RCA LSP 4647                          | 15             |
| 37        | 38        | <b>ME &amp; CHET</b> . . . . . 5<br>Chet Atkins & Jerry Reed, RCA LSP 4707                       | 5              |
| 38        | 39        | <b>WHEN YOU SAY LOVE</b> . . . . . 7<br>Bob Luman, Epic KE 31375 (CBS)                           | 7              |
| 39        | —         | <b>ORIGINAL TRAVELLIN' MAN</b> . . . . . 1<br>Dave Dudley, Mercury SR 61365                      | 1              |
| 40        | —         | <b>SINGS FOR ALL THE LONELY WOMEN IN THE WORLD</b> 1<br>Bill Anderson, Decca DL 75344 (MCA)      | 1              |
| 41        | 42        | <b>HANK WILLIAMS, JRS' GREATEST HITS, Vol. 2</b> . . . . . 2<br>MGM SE 4822                      | 2              |
| 42        | 45        | <b>LONELY PEOPLE</b> . . . . . 2<br>Eddie Arnold, RCA LSP 4718                                   | 2              |
| 43        | —         | <b>WHAT AM I GOING TO DO</b> . . . . . 1<br>Bobby Bare, Mercury SR 61363                         | 1              |
| 44        | 43        | <b>BEST OF ROGER MILLER</b> . . . . . 18<br>Mercury SR 61361                                     | 18             |
| 45        | —         | <b>SOMEONE TO GIVE MY LOVE TO</b> . . . . . 1<br>Johnny Paycheck, Epic KE 31449 (CBS)            | 1              |



# Jukebox programming

## 5 YOUNG BROTHERS

### W. Va. Boxes Avg. \$40 Week; Shop Nationally for Records

By RAY BRACK

CLARKSBURG, W. Va.—One of the biggest, brightest brother acts in the business is averaging \$40 a week from jukeboxes, impressively above national averages. A big part of the formula is imaginative programming and aggressive record buying, sometimes as far away as Lieberman's One-Stop, Omaha.

As impressive as the average revenue is, some will be even more impressed to learn that these brothers range down in age from a grand old 33 to a 19-year-old high school senior, and they've been in business only five years.

Sons of a West Virginia coal miner, the Shaffer brothers—Joe, 33; Jim, 31; Mike, 27 and sometimes 21-year-old Martin and high schooler Donnie—are building American Vending Corp. here into a showcase music, games and marginal vending (cigarettes, soft drinks, candy) operation.

Expansion is constant, the brothers modestly report, and diversification into other vending areas is imminent. (Even as Jim took time out of a busy day for an interview two of his brothers were attending a vending school in St. Louis.)

As with most of these new-look operations—and they're beginning to dominate the industry through numbers and influence—American Vending's total effectiveness can be traced to careful attention from the beginning to the jukebox side of the ledger. It's the jukebox, the brothers feel, that gives you entry to the traditional location, and it's imaginative programming and diligent service which keeps you there with all your other equipment.

Decisions bearing on this successful formula result from easy-going fraternal discussion between Joe, company president; vice-president Jim and route salesman Mike. Martin, who has worked summers in the business, is now at West Virginia University deciding whether he wants to be a lawyer or accountant, either of which professions he might one day put to good use in the business. Donnie works part-time on the routes. And, Jim adds, "There are five sisters who have a lot of suggestions for us."

Jim speaks with particular satisfaction of how the Shaffer team has had great success "following other operators into a location and tripling the jukebox take." He cites as typical a local joint that had a nickel jukebox for years. The Shaffers went in, after taking some pains to sell a skeptical proprietor, on three-for-a-quarter play, switched to two-for-a-quarter (with dollar-bill validator) in six months and along the way brought the location up from \$30 to \$90 a month in music.

Integral to that and scores of other healthy case histories on the American Vending books, Jim and his brothers point out, is the fact that they were the first in their market to make the two-for-a-quarter breakthrough. New to the business, they just ignored or were oblivious to the adverse arguments. They started three years ago, making the switch every time they put in a new machine. Today they have 75 percent of their music spots on two-for-25 cents. I haven't changed anyone back to three-for-a-quarter and haven't lost any locations," Jim says. "They're all on 50-50 (commission split)."

While the new machine generally paved the way for the switch, the brothers often had to sell hell out of the idea. Jim explained: "We were going two-for-a-quarter, five-for-a-half, so we would point out to the reluctant location that this was ten cents a song anyway. But sometimes to cinch it we'd take in past performance records from locations we'd changed over and prove it to them in black and white."

With two-for-a-quarter reaching route saturation, the Shaffers are ready to take a crack at contracts. Currently they have none. "We'll have to have something to offer to get them to accept contracts," the vice president admits. "We'll do it with improved service. We're planning to add another serviceman for the express purpose of having a strong service sales point."

#### Programming

Jim adds that in switching pricing the brothers adopted a programming feature that has delighted locations: addressed, postage-

(Continued on page 43)

## 45's in Stores Program Key

MT. PLEASANT, Mich.—Watching what the discount stores and record shops are moving is one of the jukebox programming practices Dale L. Meier of Bill Taylor & Sons Dolphin Coin Co. here uses to good advantage. He needs the extra class reference because he programs as many as 15 new records per change.

This doesn't mean that Meier, 28, buys that many new records for each stop each week. Another of his practices is to watch take-offs very closely. When he sees some new release coming back too soon, he will merely put it out again in a location that hasn't had the record.

Thus, considering the way he switches records around until they finally catch on, his average number of new releases per change runs around six. "There's no reason not to put on 15 new records if it's a good stop," he said.

At least 35 percent of the route here is checked every week and the route is about 75 percent two-for-a-quarter play.

Meier said the firm decided that one person should take care of the record programming. "We tried it with several doing the buying and it didn't work out." He said he would like to have all disks on every location logged but that there just wasn't that much time in a day.

Oldies have really revived in the area. He said he had the original "Lion Sleeps Tonight" by the Tokens on his own jukebox in his basement but when he tried to buy it for the route he couldn't. He has had to look far and wide for certain oldies.

#### No Albums

Jukebox albums don't pan out. "We tried some years ago and found they are basically good for just easy listening spots. Usually, there is just one or maybe two good songs on a whole album."

He may have to consider albums, however, because so many groups that are popular with college students in the area make few singles. Moody Blues is one example. The group's LP's are very popular in the local stores but only two singles have been available since last July, according to Star Title Strip Co. lists. However, there's no Moody Blues jukebox LP either.

## Urge Look At Long 45's

By EARL PAIGE

CHICAGO—One of the leading critics of long singles has called for wider attention to the problem. Noting that singles are still averaging over 3 minutes, Wayne Hesch, Rolling Meadows, Ill. operator, said: "The jukebox manufacturers, one-stops and more operators have to look at this."

Hesch, a director of Music Operators of America (MOA), has long complained that lengthy singles consume too much prime playing time in the locations. MOA has promised to poll its members on the subject. At a recent board meeting, MOA president John Trucano said: "We are by no means resigned to long singles."

The current top ten on the "Hot 100" averages 3:08 with Roberta Flack's big hit the longest at 4:15. A year ago, Carol King's "It's Too Late" (3:42) and "Brown Sugar" by the Rolling Stones (3:39) paced the 3:05 minute average of the top ten.

Five years ago, the longest record was "Rainy Day Woman #12 and 35" by Bob Dylan at 4:25. But there were three under 2 minutes holding the average to 2:42. A group of bullet singles moving into the top ten now average 3:25 paced by Elton John's "Rocket Man" (4:35), and Bill Withers' "Lean on Me" (3:45).

## Coin Machine World

### ILL. ASSN

A cocktail reception Friday, June 16 and a business seminar revolving around commission payment formulas Saturday are some of the events planned by the Illinois Coin Machine Operators Association in East Peoria at Holiday Inn East.

### WURLITZER SCHOOLS

At Albany, N. Y. (Hank Peteet instructor): David Nicholson, Playtime Dist.; Bill Ogden, Albany Amusement; Glen Crowningshield, Valley Vending, Lewis; John Dutcher, Dutcher's Amusement, Colliersville; John Peek, Bud's Music, Schenectady (Greenville, S. C. with instructor Harry Gregg); Wayne Scott, Ray Rankin, Rickey Farmer, James Parent, Bob Harkins, Bruce Campbell, William Stokes, Burney Crowson, Barry Addison, Bill Morris, Bruce Sheppard, Collins Music; Nelson L. Leslie, Witt Music; Dan Bright, Nick's Music; Dean Kirby, Kirby Vending, Hendersonville, N. C.; E. B. Trammell, Trammell Music; Kim Dodgens, Anderson Amusement, Anderson, S. C.; Carlton Patterson, Fred Alexander Jr. Seneca, S. C.; Jim Lindsey, Qwik Serv Music & Amusement, Asheville, S. C.; (Southern Music, Ltd., Calgary, Canada with instructor Robert Harding) Ray Dufresne, Central Alberta Music Systems, Red Deer; Peter M. Picklyk, Alberta Shuffleboard Edmonton, Ltd., Edmonton; Ralph Harrison, Ken Standell, Dale

McMillan, Dennis Schmick, Elbert Erickson, Wayne Johnson, Walter R. Robertson, Alex C. Sinclair, James O. Gallagher, John K. Muri-son, Don Rathy, Harry W. Drader, Mel J. Bowe, Victor Lawrick, Tony Fisher, William F. Boyd, Bruce Montgomery, J. H. Stokes, Southern Music; David G. Anderson, Bob Anseeuw, Inter-City Leisure Ltd., Winnipeg; A. Jack Pardue, Central Alberta Music System; Frank Manzara, Manzara Music, (Continued on page 40)

## Singer, Jukebox Operator Team

BUCHANON, Mich.—One way to crack the jukebox singles market is to team up with an operator as your producer. This is exactly what veteran performer/songwriter Gary Edwards and well-known local businessman Frank Fabiano have done.

Edwards, now in nearby Niles, Mich., was on the road for 12 years with the Koachmen and the act Gary Edwards & the Abominable Snowmen. He also produced records with Tommy James and Bob King.

Fabiano, an innovative jukebox programmer, as well as an industry leader, said he enjoys "indulging in the creative side of the record business." The pair's newest release on Paul Glass' and Sy Gold's Chicago-based U. S. A. Records is "Your Lovin' Comes Easy/Hanky Panky Daddy's Gonna Spanky."

# Miami FM Stations Research Includes Jukebox Poll

• Continued from page 3

riodic check on all research areas, we couldn't have come up with a formula for success, Wittberger claimed. "We constantly research; we need up-to-date data to isolate or pinpoint our audience and try to zero in on specific groups. We've found our methods or research, when coupled with current market information, to be a valuable tool in determining what our audience wants to hear."

Using as many mediae as there are available—request lines, jukeboxes, record stores, record sales, trade charts—Wittberger contends he has put together a quality research program and has covered the market with proper research techniques. He may be right since the year-old station is the top FM station in the area, in reaching more rock listeners than any of the others, according to the March-April Hooper Radio Audience Index. And, as indicated by the latest ARB rating, WMYQ was tied in popularity with WQAM, Miami's No. 1 Top 40 station.

"Jukebox surveillance plays only a 20 to 25 percent in our research procedures, but though the percentage is a small one, it is

a vital part in the overall picture," Wittberger said.

"We get a good indication from our request lines (which operate 24 hours a day with a Dade County and Broward County line) what the young audience wants. But we go directly to our jukebox people to find out what the older, over 35 age group is listening to."

To be really objective, the majority of requests come from 10-16 year olds and particularly girls. "They seem to be more prone to picking up the phone and calling in," said Johnny Dark, music research department chief, "so we have to adjust that in our thinking. We find the majority of housewives are too busy to pick up the phone to call in a request. This is why, we contact Mar-Tab and Mellow Music, who service a variety of jukeboxes in this area, and find out which singles they are putting on the boxes."

#### Radio-Boxes

Dark explained that while the trade charts reflect what's happening on a national scale, WMYQ is more interested in what's happening in South Florida.

"A record could be a national hit, yet bomb here in Miami,"

he said. "We do get an indication of the record's progress by watching the charts. If it is No. 10 with a bullet, for instance, we track it very carefully."

Mar-Tab and Mellow Music programmers work closely with WMYQ's research team, exchanging lists of records being played on jukeboxes and those used by the station.

"It works out advantageously for all of us," Dark continued. "They report which tunes they are using and we give them our advance list of what we're going to be using."

WMYQ does not lead the field in playing the newest records. Quite the opposite. When a record is added to their playlist, it is already showing in sales; is a fairly heavily request item; and is virtually on every trade chart.

"We've found in conversations with jukebox people that they want records which will be hits and ones which have staying power—not the ones some people think will be potential hits," said Dark.

#### Reaction

"If we find an extremely hot item on the boxes that we're not playing, it could be because it's on

the border line and wouldn't appeal to our audiences. If the record's had a moderate amount of requests, yet shows little in sales, we're inclined to think it only has teen appeal. On the other hand if a very heavy report comes in from the jukebox people, on a certain record, we'll put it on—unless it is way out of line for our station. One of our key lines is—it's not what you don't play that's so important, it's what you do play. We played 'Jungle Fever' after other stations dropped it, but we got phone calls from mothers complaining about it—saying it was a dirty record, 'an orgasm set to music.' I made a management decision and said that if we pulled that record our listeners would not call the station saying we're not going to listen because you're not playing 'Jungle Fever.' Again, our ideology is that it's not what we don't play that's important, it's what we do play that has an effect. The audience isn't aware of what we don't play, but they are very much aware of what we do play. That's the reason we pulled 'Jungle Fever'—it definitely was offensive to a certain small percentage of our listeners." Because WMYQ plays only

established hits, Wittberger contends his station acts as a barometer for other Miami stations.

"If we add a record, other stations usually follow with it because we don't take chances on what might be a hit," he said. "Jukebox people benefit from this too. When we give them the list of records we're adding—four, five, six or even 10 per week—they know if they haven't scheduled at least three of these on their boxes, they're really way off-base. On the other hand, if they're playing a lot of new records we're not using, they're probably too far ahead and can't expect the play they want until the record becomes established. Best sellers are around a long time. Al Green's 'Let's Stay Together' for instance, is still on the boxes—or at least it should be. We'll use a song no matter how old it is and play it in heavy rotation so long as it is one with which our audience can relate. We feel it's much better to play one like this than jump on a hot new record because the new one is still an unknown factor."

Next week: Wittberger's views on popularity meters and jukebox data.



# INTERNATIONAL BUYER'S GUIDE OF THE MUSIC-RECORD-TAPE INDUSTRY

Categories to be included in the 1972-73 International Buyer's Guide are:

## RECORD MANUFACTURERS

Budget Labels  
Children's Labels

## INDEPENDENT RECORD PRODUCERS

(please list label credits)

## MUSIC PUBLISHERS

(please indicate affiliation)

## SHEET MUSIC JOBBERS

## RECORD & TAPE WHOLESALERS

Distributors  
One Stops  
Rack Jobbers  
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Printers & Lithographers  
Promotion & Publicity  
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BRANCH OFFICES (U.S. & INTERNATIONAL)

# What's Playing?

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

## Baltimore; Country Locations

Jerry J. Eanet, programmer,  
Evans Sales & Service

### Current releases:

"Happiest Girl in the Whole U.S.A.," Donna Fargo, Dot 17409; "Do You Remember These," Statler Bros., Mercury 73275; "To Get to You," Jerry Wallace, Decca 32914.

## Beaver Dam, Wis.; Polka Locations



Ruth Sawejka, programmer,  
Coin-Operated Amusement Co.

"Who Stole the Keeshka," Frankie Yankovic, Columbia 45555; "Tick Tock Polka," Frankie Yankovic, Verve 506.

### Oldies:

"Will Glahe's Big Band Hits," London 1014 (Little LP); "Somewhere My Love," Verne Meisner, Cuca 1292.

## Chattanooga, Tenn.; Country Locations



Lloyd Smalley, programmer,  
Chattanooga Coin Machine Co.

### Current releases:

"Borrowed Angel," Mel Street, Tandem 005; "If I'm a Fool for Leaving," Gene Watson, Wide World 1014; "To Get to You," Jerry Wallace, Decca 32914.

### Picks:

"Sweet Dream Woman," Waylon Jennings, RCA 0716.

## Columbus, Ind.; Easy Listening Locations

B. W. Pennington, programmer,  
Pennington Music Co.

"Nice to Be With You," Gallery, Sussex 232; "Candy Man," Sammy Davis Jr., MGM 14320; "Back Off Boogaloo," Ringo Starr, Apple 1849.

### Oldies:

"Crying Time Again," Ray Charles; "For the Good Times," Ray Price.

## Greenville, S. C.; Pop Picks

Collins Music Co.

"Getting It One," Dennis Coffey & the Detroit Guitar, Sussex 237; "Living in a House Divided," Cher, Kapp 2171.

## Madison, Wis.; Easy Listening Locations



Lou Glass, operator,  
Pat Schwartz, programmer,  
Modern Specialty

### Current releases:

"Living in a House Divided," Cher, Kapp 2171; "It's Going to Take Some Time," Carpenters, A & M 1351; "Daddy Don't You Walk So Fast," Wayne Newton, Chelsea 0100; "How Can I Be Sure," David Cassidy, Bell 220; "Outa Space," Billy Preston, A & M 1320.

## Mankato, Minn.; Campus/Young Adult Locations



Barb Walther, programmer,  
C & N Sales Co.

### Current releases:

"Old Man," Neil Young, Reprise 1084; "Isn't Life Strange," Moody Blues, Threshold 67009; "Diary," Bread, Elektra 45784.

### Picks:

"Someday Never Comes," Creedence Clearwater Revival, Fantasy 676; "Living in a House Divided," Cher, Kapp 2171; "Too Late to Turn Back Now," Cornelius Bros. & Sister Rose, United Artists 50910.

## New Orleans; Campus/Young Adult Locations



John Elms Jr., operator,  
Henry Holzenthal, programmer,  
Tac Amusement

### Current releases:

"I Saw the Light," Todd Rundgren, Bearsville 0003; "Coconut," Nilsson, RCA 0718; "Nice to Be With You," Gallery, Sussex 232.

### Notes:

Holzenthal said he is programming "Woman Is the Nigger of the World" only on college spots and bought 10 copies.

## Portland, Ore.; Country Locations



Don Anderson, operator,  
Margaret A. Barnes, programmer,  
A & A Amusement

### Current releases:

"Happiest Girl in the World," Donna Fargo, Dot 17409; "Someone to Give My Love To," Johnny Paycheck, Epic 10836; "If It Feels Good Do It," Dave Dudley, Mercury 73274.

### Oldies:

"Ring of Fire," Johnny Cash; "Happy Heart," Susan Raye.

## Rock Island, Ill.; High School Age Locations



Orma Johnson Mohr, operator,  
Liz Christiansen, programmer,  
Johnson Vending

### Picks:

"Long-Haired Lover From Liverpool," Little Jimmy Osmond, MGM 14376; "How Can I Be Sure," David Cassidy, Bell 220; "We're on Our Way," Chris Hodge, Apple 1580.

# Coin Machine World

• Continued from page 39

Calgary; Brad Weiss, Dale Dist., Richmond, B. C. Machine, Super Star 3600.

## SUMMER MEETINGS

Music Operators of America (MOA) president John Trucano will attend the Illinois meeting (see separate item) and at least two more summer gatherings of juke-

box businessmen. The Montana operators will meet July 22 but have not chosen a site. The South Dakota Music & Vending Association will meet Aug. 20-21 at Howard Johnson's in Rapid City, Trucano's home base. MOA executive vice-president Fred Granger is set for the North Carolina Coin Operators Association meeting in Charlotte at Holiday Inn South June 11.

JUNE 10, 1972, BILLBOARD



# OUR NEW MINIATURE MUSICAL MINT COINS MONEY IN TIGHT PLACES.

In locations where space is a problem, the Rock-Ola 449 fits right in.

Only 31 $\frac{7}{8}$ -inches wide, the slender 449 can turn previously unusable corners into real money makers.

But just because it's slender, don't think the 449 is short on features. It's got every feature that's made Rock-Ola the industry standard.

Plus these brand new 1972 features: An all new 10-Key Numbers-In-Line Selection System and Computer Play Status Indicator that make this machine easier and more fun to operate than any previous phonograph.

A Rock Power Amplification Switch that lets you turn on booming double volume without a trace of distortion.

And just look at the styling. The sloping angles and graceful contours of the 449's daring new profile have their basis in a very practical concept called Sightline Programming. It entails getting the program deck up top where it grabs the eye and stimulates action. And slanting the deck to the optimum reading angle.

Then, the 449's design was executed in gleaming chrome, rich wood tones, and a compelling blend of light, animation, and color.

We didn't sacrifice anything in designing the 100-selection 449. It's got every feature you need to coin money in tight spots.

**ROCK-OLA**  
THE SOUND ONE



449

THE MINIATURE MUSICAL MINT



# Billboard Album Reviews

JUNE 10, 1972



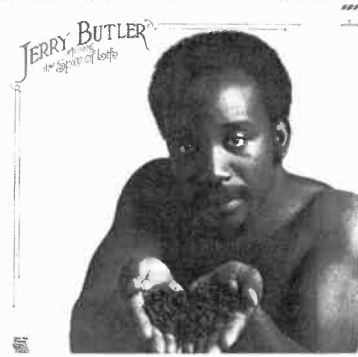
**POP**  
**TOM JONES—**  
Close Up.  
Parrot XPAS 71055 (London)

More top chart material from the ever popular Jones. Weaving his own magic into such songs as "Tired of Being Alone," "You've Got a Friend" and "Kiss an Angel Good Morning," Jones proves again he can handle any type music. He offers super readings of David Gates' "If" and "All I Ever Need Is You." Fine production work by Gordon Mills; also includes his current chart single "The Young New Mexican Puppeteer."



**POP**  
**STEPPENWOLF—**  
Rest in Peace.  
Dunhill DSX 50124

Steppenwolf was the latest in the succession of sixties-seeped "hard" rock bands to bite the dust. This album eloquently captures the raw guts and subtle interplay that distinguished them from their predecessors and heir apparents. A compilation of primarily previously little-known cuts this is a worthy epitaph for John Kay and Co. Best cuts include "Renegade," "Your Walls Too High" and "Foggy Mental Breakdown."



**POP**  
**JERRY BUTLER—**  
Spice of Life.  
Mercury SRM 2-7502

Butler is no stranger to pop and soul buyers and he's equally at home on both best selling charts. This superb two-record set should keep him there. "You Can't Always Tell," and "Close to You" features the sweet voice of Brenda Lee Eager. Album also includes Butler's latest single "I Only Have Eyes for You" as well as "All Kinds of People," "One Night Affair" and "I Need You." Another winner for the Ice Man.



**POP**  
**FERRANTE & TEICHER—**  
Play Hit Themes.  
United Artists UAS 5588

The magic pianos of the popular duo are at work again, this time with hit themes from movies, old and new. Cuts run from "Summer of '42" to "Shaft" back to "Midnight Cowboy" and even farther back to "Tara Theme" (from "Gone With the Wind"). A dynamite package sure to prove a favorite with easy listening stations which will lead to heavy sales. Super production by George Butler.



**POP**  
**DAVID BOWIE—**  
The Rise and Fall of Ziggy Stardust and the Spiders from Mars.  
RCA LSP 4702

Nineteen and Seventy-Two may well go down as the year Davy Bowie put the glitter and glamour back into rock. He is almost indestructibly sensitive lyricist in popdom: already an avant-garde superstar this album will make him accessible to the masses for home consumption. His vocal flamboyance scores most obviously on "Star," "Suffragette City" and "Starman."



**POP**  
**SPENCER DAVIS—**  
Mousetrap.  
United Artists UAS 5580

Spencer's first album since the dissolution of his partnership with Peter Jameson is a resounding affirmation of the talent that this gentle man doth possess. Ex-school teacher Davis has undergone the transition from hard rock to a largely folksy repertoire with amazing ease. He along with his new performing partner Trete Fure ramble along on "Tumble-Down Tenement Road," "In the Hills of Tennessee" and "Sunday Walk in the Rain."



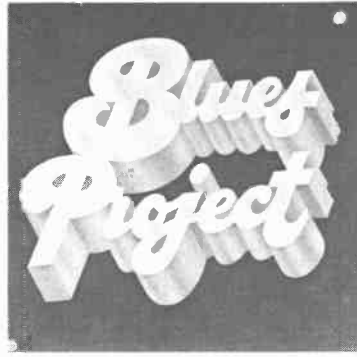
**POP**  
**THE PIPES AND DRUMS AND MILITARY BAND OF THE ROYAL SCOTS DRAGOON GUARDS—**  
Amazing Grace.  
RCA LSP 4744

Steeped in tradition and historic glory come these beautiful Pipes and Drums. With their current phenomenal success of the single "Amazing Grace" the Guards will continue making music waves with this strong LP sure to receive much play and heavy sales. "Cornet Carillon," "Slow Air" and "Evening Hymn (Abide With Me)" are among the cuts on this LP produced by Pete Kerr.



**POP**  
**FREDDIE KING—**  
Texas Cannonball.  
Shelter SW 8913

This King puts it on you about the blues and just how strong it feels. The old "twelve bar" never sounded so gutsy and ill-tempered nor so sweet and sensitive as when Freddie puts it down and on these tracks he does get down. First-rate assistance on the production and musical backing is done by Leon Russell and friends. Be listening for "Me and My Guitar" and "Lodown in Lodi" to tear up the airwaves.



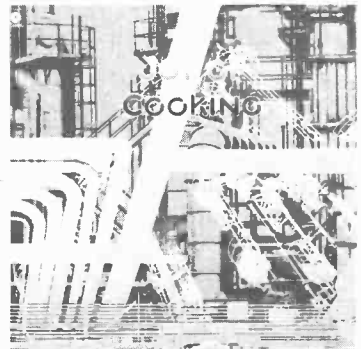
**POP**  
**BLUES PROJECT—**  
Capitol CMAS 11017

The Blues Project is very much alive and doing consistently well. The superior artistry of all its members, especially Danny Kalb's fine blues guitar and Tommy Flanders' comforting voice keeps sparking their kind of New York blues. They still hold on to that thriving originality we all remember existent from the birth of this group. Their contributions to music have not been forgotten nor has their attitude towards the blues been topped, and this album proves it.



**POP**  
**HARVEY MANDEL—**  
The Snake.  
Janus JLS 3037

The unique and intelligent guitar work of Harvey Mandel has become an institution in the realm of progressive music. His acquaintanceship with Skip Taylor and friends provides that extra bottom that makes this album more than just pleasurable—it's a grand experience. Progressive airmen beware, your afternoons will slither on by with this "Snake."



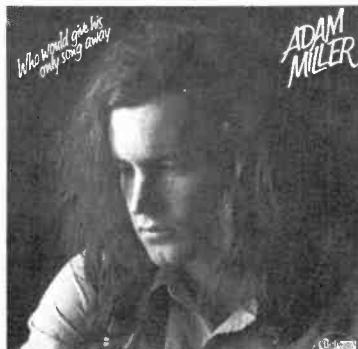
**POP**  
**JOY OF COOKING—**  
Castles.  
Capitol ST 11050

Joy of Cooking is a group full of fresh ideas and voicings. Terry Garthwaite has one of the most subtly sensuous voices in rock, her voice moving in and out of the melodies like spun sugar. Their songs are nicely rhythmic and basically uncomplicated. Standouts include Blind Lemon Jefferson's "Bad Luck Blues" and Toni Brown's "Don't the Moon Look Fat and Lonesome" and "Let Your Love Carry You Along."



**POP**  
**STAN KENTON—**  
Today/Recorded Live in London.  
Phase 4 BP 44179-80 (London)

Kenton's recent and triumphant concert tour of Europe featuring his current nineteen-piece band of two years was climaxed and given an exceptional recorded treatment in this two-record set in live performance in London. Band displays new fire, excitement and freshness in "What Are You Doing the Rest of Your Life," "Malaguena," "Artistry in Rhythm" and Johnny Richards' "Walk Softly," to name a few.



**POP**  
**ADAM MILLER—**  
Who Would Give His Only Song Away.  
Chelsea CHE 1000 (RCA)

This is an album that virtually demands recognition and respect. Adam Miller is a formidable new talent who writes songs that are almost without exception melancholic and introspective. Wes Farrell's production is tasty and carefully constructed. Miller's powerfully smooth voice is likable and choice cuts include "Hope I Win," "Who" and "Run Like the Wind."



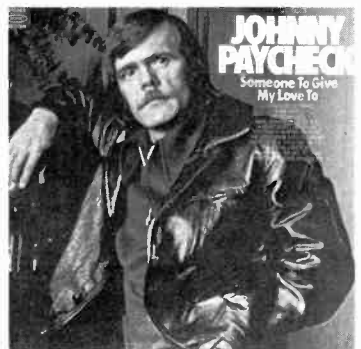
**COUNTRY**  
**DAVE DUDLEY—**  
The Original Traveling Man.  
Mercury SR 61365

With his recent chart winner, "If It Feels Good Do It," spotlighted, this top package has dynamite sales appeal. Along with the hit, Dudley is in fine form with a great updating of "Rocky Top," plus strong readings of Bill Anderson's "My Body's at Home," and two originals, "You've Gotta Cry Girl," and the title tune.



**COUNTRY**  
**BOBBY BARE—**  
What Am I Gonna Do.  
Mercury SR 61363

Bare is currently riding the singles chart with the title tune of this exceptional new package. Outstanding cuts for programming here include top Bare treatments of Carl Belew's "Lonely Street," Tom T. Hall's "When Love Is Gone," and Kristofferson's "Darby Castle." Country reading of the pop "Roses Are Red," and "Just in Case" are equally standouts.



**COUNTRY**  
**JOHNNY PAYCHECK—**  
Someone to Give My Love to.  
Epic KE 31449 (CBS)

The title tune, a top 10 single for Paycheck, is showcased in this super LP, produced by Billy Sherrill. Some very strong cuts include "The Rain Never Falls in Denver," "It's Only a Matter of Wine" and "Love Is a Good Thing" (strong single candidate). Paycheck does a great job on two classics "Something" and "Mr. Bojangles."



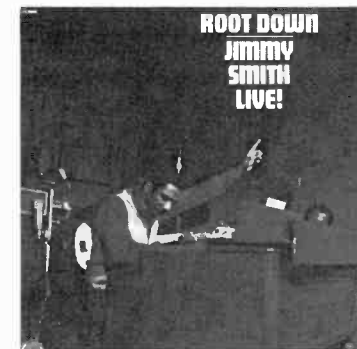
**CLASSICAL**  
**WALTER CARLOS—**  
Sonic Seasonings.  
Columbia LSC 32134

The phenomenal success that Walter Carlos has experienced with his moog will be continued with the quick and universal acceptance of this fine two-record set. Each of the seasons is spotlighted in a special way with the sounds of nature to the point that the listener will feel encompassed by the outdoors. A very special, well done LP.



**CLASSICAL**  
**MY FAVORITE DEBUSSY—**  
Van Cliburn.  
RCA LSC 3238

Another of Van Cliburn's "favorite," sure to be as warmly and successfully received as the others. His piano genius interprets the beautiful Debussy on such numbers as "Clair De Lune," "Jardins Sous La Pluie," "Feux d'artifice." John Pfeiffer produced, again capturing Van Cliburn's talent on record.



**JAZZ**  
**JIMMY SMITH—**  
Live!/Root Down.  
Verve V6-8806

Here's a driving high flying record from start to finish. It's jazz at its exciting best as Jimmy Smith's zippy organ work lead real quality playing by Paul Humphrey (drums), Wilton Felder (bass), Buss Clarke (congas & percussion), Arthur Adams (guitar) and Steve Williams (harmonica). "After Hours" and the title track are just two standouts in this live performance.



**JAZZ**  
**CHUCK MANGIONE QUARTET—**  
Mercury SRM 1 631

The members of the Chuck Mangione Quartet, Gerry Niewood, Joel Di Bartolo, Ron Davis, and Mangione, have taken the path of cool, sweet jazz in the current Mercury LP. The beauty of the melodies and their variations flows naturally. The cuts, all extended in length, include "Land of Make Believe," "Self Portrait," "Manha de Carnival," "Floating," and "Little Sunflower" and they are excellent ensemble pieces.



# SPECIAL MERIT PICKS

## POP

**ROD MCKUEN**—Grand Tour, Vol. 3. Stanyon 5042  
Volume Three of McKuen's grand tour of '70 and '71 is equally as strong as the first two for programming and sales. The live performances included here took place in New York, London, Santa Monica, and Denver with the audience reaction being powerful at each site. Material featured includes "A Man Alone," "Bend Down and Touch Me," and "Soldiers Who Want to Be Heroes."

**HERALD GRIFFITHS**—Good Ol' Boy. Atlantic SD 7215  
Devotees of the likes of Arlo Guthrie and Tom Paxton might find a new hero in Herald Griffiths. His is a fresh talent with simple warmth and casual intimacy his main assets. Fourteen songs, most of which were written by him, range in theme and style from folksy blues to topical expressions to intimate love songs and the highlights include "Give Back the Song," "Final Score After Two Overtimes," "Watching Pigeons Chasing Shadows on the Ground," and "Another Dream."

**MARLIN GREENE**—Tiptoe Past the Dragon. Elektra 75028  
Composer-performer Greene comes up with a strong program of original material that has it to bring him to the charts with impact from both FM and Top 40 play. Strong programming cuts include "Grand Illusion," "Masquerade Ball," "Gemini Gypsy," and the title tune of the package.

**JOHN PAUL HAMMOND**—I'm Satisfied. Columbia KC 31318  
Absorbing influences from just about all the blues greats, John Hammond reflects them in his unique and intense way. The superior artistry of the man who has been long overdue for popular recognition will, with this release, gain the acclaim given him by his musical contemporaries. He plays the blues because he feels it, to understand John Hammond you gotta play it.

**WISHBONE ASH**—Argus. Decca DL 7-5347 (MCA)  
Wishbone Ash is one of the better of the new wave of British bands to emerge during the last three years. Lyrically subscribers to the metaphysical-romantic school, their arrangements are intensely inventive and provocative. The energetic movement of the four instrumentalists meshing into tight, cogent melody lines. Impressive cuts include "The King Will Come," "Blowin' Free" and "Throw Down the Sword."

**LOU REED**—RCA LSP 4701  
Composer-performer Lou Reed, cut in England, makes a solid, commercial debut on RCA. He rocks his way through, with appeal for Top 40 and FM, his original material with standouts that include "I Can't Stand It," "I Love You," and "Love Makes You Feel."

**FINNIGAN AND WOOD**—Crazed Hipsters. Blue Thumb BTS 35 (Famous)  
Crazed Hipsters they may well be but Finnigan and Wood play a very nice brand of imaginative, uninhibited rock & roll. Their vocals are vibrant and inventive and the backings are well-balanced and impeccably played. Ray Loockie's tenor sax is particularly scintillating and exuberant. Enjoy "Rock and Roll Show," "Lady Lady" and "Highway."

**DADDY COOL**—Teenage Heaven. Warner Bros. MS 2088  
Australia's Daddy Cool is the latest in the succession of rock & roll revivalists who are inundating the country. Picture yourself making out in the back seat of a '56 Chevy and your mind will have attained that state of vacuous euphoria necessary for full enjoyment of this album. All you submarine race watchers out there in radioland will groove to "Hi Honey Ho," "Baby Let Me Bang Your Box" and poignant epistle to teen love "Drive In Movie."

**GERONIMO BLACK**—Uni 73132 (MCA)  
That tall, dark, slightly ominous looking Ex-Mother Jimmy Carl Black plays a far from over-bearingly aggressive role in the music of Geronimo Black. The sounds vary from Jimmy's boogie man vocals on "Low Riding Man" to the celestial sounding "Siesta." This is a group of contrasts a curious combination of opposite sounds and back-grounds meshing to form a cohesive, coherent whole. The all too true "L.A. County Jail '59 c/s" is a highlight.

**TIM DAVIS**—Pipe Dream. Metromedia KMD 1054  
Composer-performer-producer Davis offers a variety of refreshingly original material. From side one, cut one "On the Rocks," he captures the listener's attention and holds it with uncomplicated lyrics, except for the epic, "Buzzy Brown" and good old rock 'n' roll, "Boogie Woogie F.C.B." and "Rich Kid Blues." There's more than smoke to the former Steve Miller Band member's pipe dream.

**JIM CROCE**—You Don't Mess Around With Jim. ABC ABCX 756  
Jim Croce singing authoritatively and with great skill and vitality has fashioned an album that is at once intriguing yet deceptively simple. His style is devoid of vestigial embellishments. A buoyantly joyful mood is prevalent, standout cuts include "You Don't Mess Around With Jim," "Rapid Roy (The Stock Car Boy)" and the plaintive "Photographs and Memories."

**SPRING**—United Artists UAS 5571  
This is immediately recognizable as a Brian Wilson production. The sound Spring (Marilyn and Dianne Rovell and their cousin Ginger) create could be favorably compared to the Beach Boys circa 1969. The harmonies are delightfully intricate and delicate. Best cuts are "Tennessee Waltz," "Everybody" and "Sweet Mountain."

**MAXAYN**—Capricorn CP 0103 (Warner Bros.)  
It's not easy to get mileage from "Gimme Shelter" after so many versions have appeared but Capricorn's new group Maxayn, featuring lead singer Maxayn Lewis' unique interpretation is excellent. Other great cuts are "Trying For Days," "Doing Nothing, Nothing Doing" and "Let Me Be Your Friend." Group will score both soul & pop. Good bow.

**SWALLOW**—Out of the Nest. Warner Bros. BS 2606  
A Big Band (eleven count them eleven members) Swallow makes a most auspicious album debut. The texture of the music stands out, it is stimulating and tension-filled moving in colorful patterns. The sheer intensity of their playing, the tough percussive line, and the gutsy horn section carry the listener along. George Leh is a vocalist of brimstone and fire excelling on "Why Am I Treated So Bad," "Aches and Pains" and "Confusion, Sadness and Trouble."

**FOGHAT**—Bearsville BR 2077 (Warner Bros.)  
Foghat is comprised of three ex-Spooky Toothers, Tony Stevens, Roger Earl and Dave Peverett and guitarist Rod Price. Their first album is produced by that staunch rock & roller Dave Edmunds and it could well land them on the top of the rockpile. They're adept at playing the kind of rock which so definitely British cloaked in feedback and wah-wah pedals. A poppourri of oldies and newies best are "I Just Want to Make Love to You," "Fool's Hall of Fame" and "A Hole to Hide in."

## COMEDY

**REDD FOX**—Sanford & Foxx. Dopto DTL B53  
Sanford and Foxx Volume 1 is pure fun and coupled with Redd Foxx's current successful TV series "Sanford & Son" (Redd's real name is John Elroy Sanford), this should prove to be an important album. A superb collection of choice, clean material performed in Foxx's inimitable style.

## CLASSICAL

**DVORAK: CZECH SUITE/ VORISEK: SINFONIA IN D**—English Chamber Orch. with Charles Mackerras. Phillips 6500 203  
The typical warm and rollicking Dvorak symphonic-folk sound is in evidence throughout this rarity, well-recorded by Phillips with the English Chamber Orchestra. Conductor Charles Mackerras did some early scholarship studies in Prague and has a deep understanding of Czech music. Backed with Vorisek's charming but rarely-heard "Sinfonia" of the same period.

## BLUES

**IKE TURNER**—Blues Roots. United Artists UAS 5576  
The strength of Ike's style does lie in his "Blues Roots." Producing himself on this package of blues images, including some material of blues great Willie Dixon and other masters, Ike proves his ability as a writer and artist of the blues as well as his development as a single performer. No horns, no kettles, no frills—just clean, pure blues from the roots.

## RELIGIOUS

**DANNY LEE AND THE CHILDREN OF TRUTH**—Spread a Little Love Around. RCA LSP 4714  
With professional musicianship and great sensitivity Danny Lee sings his tribute to the Lord. He has a talent for using popular music trends and combining them with spiritual, message lyrics to create what could become gospel classics of the '70's. Produced by Hal Spencer and supported by the Children of Truth, Lee comes up with a dynamite LP sure to be an airplay and sales hit. Cuts include "Get It on With Jesus," "Listen to the Man (From Galilee)," "When Will We Learn" and the title cut.

## SPOKEN WORD

**YEVTUSHENKO**—Readings From His New York & San Francisco Poetry Concerts. Columbia S 31344  
Poetry is a very special extension of man's creativity, no two people viewing a poem from the same perspective. The readings enshrined here are the monumental achievements of one of this century's finest poets. Aided by Lawrence Ferlinghetti, Allen Ginsberg, Viveca Lindfors and Richard Wilbur, Yevtushenko's readings obtain a high level of emotional intensity.

## ALBUM REVIEWS



### BB SPOTLIGHT

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

### SPECIAL MERIT

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

### FOUR STARS

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

# ACTION Records

## NATIONAL BREAKOUTS

### SINGLES

**ROLLING STONES** . . . Exile on Main Street, Rolling Stones COC 2-2900 (Atlantic)

### ALBUMS

**WHERE IS THE LOVE** . . . Roberta Flack & Donny Hathaway, Atlantic 2879 (Antisia, ASCAP)

## REGIONAL BREAKOUTS

### SINGLES

No Regional Breakouts This Week.

### ALBUMS

**DREAMING OUT OF SEASON** . . . Montclairs, Paula 363 (Jewel) (Frye/Pollyday, BMI) (ST. LOUIS)

# Bubbling Under The HOT 100

101. AIN'T THAT LOVIN' YOU . . . Isaac Hayes & David Porter, Enterprise 9049 (Stax/Volt)
102. TELL ME THIS IS A DREAM . . . Delfonics, Philly Groove 172 (Bell)
103. WE'VE COME TOO FAR TO END IT NOW . . . Smokey Robinson & the Miracles, Tamla 54220 (Motown)
104. DARLING BE HOME SOON . . . Association, Columbia 4-45602
105. GOTTA BE FUNKY . . . Monk Higgins, United Artists 50897
106. SOMEDAY I'LL BE A FARMER . . . Melanie, Neighborhood 4204 (Famous)
107. POOR LITTLE FOOL . . . Frank Mills, Sunflower 122 (MGM)
108. I'VE FOUND A LOVE . . . Etta James, Chess 2125
109. WHY DO FOOLS FALL IN LOVE . . . Ponderosa Twins & One, Horoscope 104 (All Platinum)
110. I CAN FEEL YOU . . . Addriss Brothers, Columbia 4-45610
111. CAT'S EYE IN THE WINDOW . . . Tommy James, Roulette 7126
112. PUT IT WHERE YOU WANT IT . . . Crusaders, Blue Thumb 208 (Famous)
113. SMALL BEGINNINGS . . . Flash, Capitol 3345
114. MILLION TO ONE . . . Manhattans, Deluxe 8459 (Starday/King)
115. LOOKING FOR MY LADY . . . James Gang, ABC 11325
116. MEN OF LEARNING . . . Vigrass & Osborne, Uni 55330 (MCA)
117. MOTHER EARTH . . . Tom Rush, Columbia 4-45584
118. HOLD YOUR HEAD UP . . . Argent, Epic 5-10852 (CBS)

# Bubbling Under The TOP LPs

201. JIM NABORS . . . Way of Love, Columbia KC 31336
202. CARROLL O'CONNOR . . . Remembering You, A&M SP 4340
203. WAYNE NEWTON . . . Daddy Don't You Walk So Fast, Chelsea CHE 1001 (RCA)
204. DON IMUS . . . Imus in the Morning/1200 Hamburgers to Go, RCA LSP 4699
205. BOB WEIR . . . Ace, Warner Bros. BS 2627
206. DAVID CLAYTON-THOMAS . . . Columbia KC 31000
207. DAVID BOWIE . . . The Rise and Fall of Ziggy Stardust and the Spiders From Mars, RCA LSP 4702
208. TOWER OF POWER . . . Bump City, Warner Bros. BS 2616
209. JOHN MAYALL . . . Jazz Blues Fusion, Polydor PD 5027
210. LOU REED . . . RCA LSP 4701
211. COUNTS . . . It's What's Up Front That Counts, Westbound WB 2011 (Chess/Janus)
212. RANDY NEWMAN . . . Sail Away, Reprise MS 2064
213. DELLS . . . Sing Dionne Warwick's Greatest Hits, Cadet CAS 0017 (Chess/Janus)
214. BOBBY GOLDSBORO . . . California Wine, United Artists UAS 5578

## ★★★★ 4 STAR ★★★★★

### POPULAR ★★★★★

**VARIOUS ARTISTS**—The '50s Greatest Hits. Columbia G 30592  
**MIDNIGHT SUN**—Kapp KS 3667 (MCA)  
**BILLIE HOLLIDAY**—Gallant Lady. Monmouth Evergreen MES 7046

### LOW PRICE COUNTRY ★★★★★

**JOHNNY CASH WITH JUNE CARTER**—Give My Love to Rose. Harmony KH 31256 (CBS)

### JAZZ ★★★★★

**RUSTY BRYANT**—Wild Fire. Prestige PR 10037 (Fantasy)  
**JERRY HAHN QUINTET**—Arhoolie 8006

### BLUES ★★★★★

**BIG BLACK & THE BLUES**—Uni 73134 (MCA)

### RELIGIOUS ★★★★★

**VARIOUS ARTISTS**—Celebrate Spring. Impact R 3181

# W. Va. Boxes Avg. \$40 Week; Shop Nationally for Records

• Continued from page 39

paid request cards. This way they can be sent out instantly with no waiting for the next visit of the routeman.

For the most part, programming is under Jim's aegis, and he works something like this:

- Constant attention to trade press and radio play.

- Picking up on records "before they make the top fifty."

- Avoiding putting a record on machines (particularly in country locations) before patrons have heard it on the radio. "Sometimes we're too early, have to take it off at the location's insistence, then put it back on a week or so later after they hear it on the radio."

- Getting overnight delivery from Redisco in Baltimore, ordering one morning with delivery the next morning.

- Getting programming tips from his secretary (you could call her a programming assistant) and younger brothers.

- Paying close attention to requests for older records and beating the bushes nationally to get them. (They have most success with National Record Mart in Pittsburgh but range widely to places like Liberman's.)

Jim draws an interesting comparison between the typical country-music tavern—the firm's bread-and-butter stop—and the typical campus-oriented location, often just as profitable. He makes the

point that the campus spot, while grossing as much, perhaps, requires more records to sustain that play level. We change records twice as often in the college spot," he says, "and use probably a third more records. But the good sides in the country location are hangers, with a long, profitable play life."

Hungry for ideas, the Shaffers have begun to haunt industry conventions and seminars. They all attended a recent Music Operators of America seminar in Las Vegas and came back determined to immediately implement one idea. All their personnel are soon going into uniform.

"Think of a UPS man delivering a package in sloppy shirt and slacks," Shaffer says.

The prime outlet for jukebox albums these days—provided they can be found—is some of the college spots, Jim reports. College students jump, for example, on an old Otis Redding album.

Yes, American Vending is plagued periodically with flawed singles. "It varies. Six months we'll go without any and then we'll have a rash of trouble calls that turn out to be skips of failures to reject because the records are faulty. About all we can do is raise hell with the one-stops."

Asked to reduce his jukebox programming philosophy to the nitty gritty, Jim Shaffer replies: "It's a personality thing. You have to get acquainted with each location and then play each one differently."

# Canadian News Report

## Maple Music Junket Lets Canada Put Its Best Talent Forward

TORONTO—The Maple Music Junket is quite clearly the biggest thing that has ever happened to the Canadian record industry.

Not only that—the scope and likely repercussions of the event now underway are of such immense proportions that it looms as one of the most significant endeavors yet undertaken in the global pop music industry.

Never before has a nation attempted to promote its pop music on an industry and country-wide basis. Never before has any government agreed to put funds into pushing pop music. Never before have a group of record companies been able to present a united front when ultimate individual profit is the key incentive.

Canada has given other nations of the world an education in how to market and export its contemporary culture. In the past, individual record companies attempted to promote their product by taking the media to a particular spot and then doing their best to favorably impress them. But it's never been done on a national basis.

Before taking a look at just what Canada offered its Maple Music Junket visitors, it is well to briefly explore the role of nationalism in a culture which has proven itself to be intensely international. That is what the Junket was all about.

Ever since rock 'n' roll began in the early 1950's, this form of music has demonstrated qualities which appeal to young people in every corner of the globe, regardless of religion, language or race. By its very nature, rock has achieved a completely global domination of the minds of young people. It is true that classical music has at times enjoyed the same universality, but for vastly different reasons.

Nationalism has never been part of the rock scene. Even though American pop music of the 50's and 60's demonstrated obvious feelings of love for a local lifestyle, it espoused the theme on a global level. Accordingly a teenager in Melbourne, Australia and another teenager in Helsinki, Finland, could identify with and dislike precisely the same things for the same reasons.

Because of this, rock music became the international instrument of youth communication. Today's

rock musicians have great respect for their universality and have flaunted it with considerable aptitude.

The only time when nationalism crept onto the world rock scene was in the early 60's, shortly after the massive U.S. breakthrough of the Beatles and Stones. For a couple of years, it was in to be English and hundreds of artists capitalized on it. With the subsequent recovery of U.S. creativity, the nationalism slipped back into obscurity.

Then in 1971 it re-emerged—in Canada. Ever since rock began, Canada had been a huge sleeping giant of a market for American music. The Canadian charts from 1955 through 1970 were an almost exact reproduction of the U.S. Hot 100. Listening to any Canadian major market radio station was the same as tuning in WABC, WLS or KHJ in the States.

It wasn't only the Canadian music scene that was dominated by Americans. Almost every aspect of the Canadian way of life received heavy pressure from American media—to this day the majority of Canadians read U.S. magazines and watch U.S. television. Politically Canada may have been separate from its southern neighbor, but socially and culturally there were far less differences.

For years the Canadian public lapped up the cream of American music as determined by American popularity surveys. Canada was the largest market in the world for U.S. and U.K. record product. If you created a U.S. hit, it was inevitable that your production repeated that success in the north country.

Such was not the case in Britain or France or Germany or any other market. In every country of the free world, there was a local recording scene which garnered varying degrees of international success. Even before the Liverpool invasion of the States, there were a number of very popular local stars in the U.K. (Cliff Richard, the Shadows, Adam Faith).

So Canada was unique in its total acceptance of foreign product. For years, Canadians were a nation of copiers.

There was no market for originality because there was no market for any Canadian music. Canadian

music of the Sixties wasn't bad, it just never went down on record or radio. Priceless early 60's performances of The Band (then known as Levon and the Hawks) were never captured on wax, despite the fact that the group played superbly together in Toronto for five years. There was no Canadian recording industry . . . there were just a few distributors of foreign music. As a result, there are hardly any Canadian-owned record companies.

As the new decade dawned, however, big changes were in the north country air. A series of events triggered off the most significant and successful invasion of the world music scene since the Liverpool breakthrough in 1964. Prior to that time, the world music scene had been thoroughly dominated by the U.S. There is no doubt at all that America still has a strong grasp on the creative impetus of the global rock scene but since 1964, there have been other creators.

There have been Britons and now there are Canadians. In 1971 alone, Canadian musicians put 25 singles and 17 albums onto the U.S. charts, many of them into high positions. Only two years earlier, there had not even been three titles from Canada achieve any Stateside success.

The reasons behind this remarkable blossoming of Maple music talent are quite complex but are well worthy of brief investigation. As Canada entered the 70's, the first signs of a "new nationalism" were being sighted by perceptive observers. This mood was manifest first in the music industry, through the appointment by the Government of a new body to supervise the broadcasting business. The previous Board of Broadcast Governors had lacked any real fire. The Canadian Radio-Television Commission (CRTC) was headed by Pierre Juneau, a very remarkable man with a belief in the logic of Canadian content.

Shortly after its inception, the CRTC began to explore the lack of Canadian music and ultimately realized that the vacuum was caused by two key factors—the domination of the Canadian record industry by foreign corporations not particularly interested in local chauvinism and the blind dedication to U.S. market indicators by



Prime Minister Pierre Trudeau attends a Crowbar concert and is presented with a medallion by the group and an old CKOC microphone. The station is the flagship of the Maple Leaf System.

almost every broadcaster in the country. There was obviously little the CRTC could do about the chauvinism of record companies, and Juneau decided to act on broadcasters with Canadian content legislation. The reasoning behind this move was that by creating the need for Canadian records on the radio, the producers would immediately step up production. The legislation has to do with quantity—quality is an evolutionary achievement, and will only come once there is quantity.

To be truthful, there were not a lot of people in Canada at the time who could see the wisdom in the CRTC decision. To them, U.S. domination of Canadian culture was a fait accompli, something that could not be altered unless 200 miles of no man's land was set up between the two countries and jamming of American radio and TV was instigated.

"You can't legislate culture" was the common cry of the alienated, and perhaps they were right. But the CRTC was not trying to create culture—it was merely trying to take positive steps to unpress

a culture which had been there all along.

Juneau and his team were not really taking a long shot chance in gambling that contemporary Canadian culture would emerge once the creators were allowed a medium to take their wares to the public. Even though Canadians in Canada had been silent throughout the 60's, they had made one heck of a lot of noise in the States. Canadians in California have been contributing to the world rock scene for several years. Their ranks include Neil Young, Joni Mitchell, Steppenwolf and David Clayton-Thomas.

The Canadian content regulations went into effect in January 1971. As a result of them, several Canadian-owned record companies have sprung up and a few are prospering. More importantly, there has been a stream of Canadian talent flowing out of the "woodwork" and onto the world charts. There seems to be no end to this talent flow as it continues unabated fully 18 months after the Canon regulations began.

The CRTC regulations were the first indication of the New Nationalism in Canadian culture and of the Government's awakening interest in the affairs of the youth culture.

In most other countries (particularly the U.S. and Great Britain) there is absolutely no dialog or communication between the pop music scene and the Government. The Government is seen in most countries as the very core of the Establishment, and the international rock culture is nothing if not anti-Establishment.

Each side views the other with the sort of suspicion normally accorded spies in wartime. Since rock is the communications medium of the world's youth, it is little wonder that there is such a generation gap between most governments and young people. These same governments have actually fostered the growth of the so-called alternative culture. By not having anything at all to do with

(Continued on page 46)

JUNE 10, 1972, BILLBOARD



Media supporters of the Maple Music Junket in London from the left: Jack Meehan, UPI Syndicate; Paul Phillips of Music Week; Ritchie Yorke; Andy Gray of New Musical Express; Doreen Davies, Radio One, BBC; and David Hill of Weekend Magazine.





# Canadian Talent Showcase.

The Canadian Music scene has grown tremendously over the past year, and Capitol Records is proud to have played a major role in its development.



Fergus Christopher Kearney Anne Murray Shirley Eikhard Pepper Tree  
 Crowbar Aarons & Ackley Edward Bear Martin Peltier Gene MacLellan Tommy Graham

# Best Talent Forward In Maple Music Junket

• Continued from page 44

rock, the Establishment has prevented mainstream national culture from absorbing any of the innovations of the subculture (and therefore eliminating it). The result is that there is now in existence a genuine and near-workable subculture throughout the world.

Nobody in their right mind would make an outright claim that Canada has managed to bridge that gap between the cultures, but there are plenty of firm indications that the north land is miles ahead of all other competitors. Whether such a philosophical lead has been achieved by the federal government in Canada or whether Pierre Trudeau's government are involved in a series of unrelated coincidences cannot yet be judged.

In December 1969, Pierre Trudeau became the first ever head of state to meet with a rock personality when he spent an hour talking with John and Yoko Lennon

in his Ottawa office. Lennon said later that the talks were extremely encouraging and the former Beatle was stunned that such a meeting had taken place after the British Government had done its best to ignore the exploits of its foremost export. In that spirit, Lennon arranged the highly publicized but ultimately ill-fated Toronto Peace Festival. It was not yet the right time.

In 1970, the CRTC began its Canadian content crusade which has resulted in millions of dollars finding their way into the patched pockets of Maple musicians.

In the fall of last year, the Prime Minister made his next foray into the contemporary culture arena when he invited the hot new Canadian group, Crowbar, to perform during his visit to the Perth (Ontario) centennial celebrations. Pictures were taken of the PM wearing a fringed suede jacket, long hair and a crowbar medallion, holding an old microphone (a gift

from CKOC, flagship of the Maple Leaf System network of suddenly Maple Music-oriented radio stations) and glancing at a copy of a Canadian rock paper.

In November, England's Procol Harum recorded a breakthrough rock classical album with the Edmonton Symphony. The LP is now moving rapidly up the world charts. For years Procol had wanted to work the London Philharmonic, but no one from the orchestra was interested. Edmonton is a city of less than half a million people, a long way from anywhere.

Crowbar met up with the Prime Minister again in March, when he presented them with a gold disk for their "Larger Than Life (And Liver Than You've Ever Been)" album. Trudeau went back to Ottawa with an armful of tapes and records and Crowbar lead singer Kelly Jay's suggestion of a quiet meeting somewhere to discuss the new mood of Canadian youth.

A few weeks ago, Kelly Jay spoke for an hour about that topic with one of the Prime Minister's key assistants in Ottawa.

It's worthwhile to repeat that we're now talking about the elected leader of a nation, not a minor politician trying to pick up some of the 18-year-old vote. Mr. Trudeau is not really in need of the publicity.

To cap it off, the Prime Minister last week came through with the tour de force. His government had already made the unprecedented step of sinking money into a unique plan to promote Canadian music to European media, and Mr. Trudeau followed up with a special letter to the guests.

The letter said: "Our contemporary music expresses in a unique, enjoyable and often powerful way our ideas and emotions as a people. Knowing and appreciating our music enables us and music lovers from other countries to know Canadians better.

"I congratulate the members of Maple Music Inc., for organizing the Maple Music Junket. Your efforts to expose European writers, editors, broadcasters, producers and film-makers to the contemporary music of Canada will, I am certain, result in exciting rewards.

"I am pleased to welcome to Canada our European visitors and wish them a happy and enjoyable visit." (signed) Pierre Elliot Trudeau.

Such government recognition of the rock music scene is absolutely unique and provides plenty of proof of the Maple Music pudding.

The Junket itself came about through a series of at best tenuous situations. The concept was born in May last year, when New Musical Express managing editor, Andy Gray, and Ritchie Yorke, the Canadian rock journalist, were lunching in London. Yorke was asking Gray why his paper didn't devote more space to Maple Music and Gray suggested that there was lack of interest in music from Canada and that no one even knew what music originated in Canada. Gray felt the only way to overcome this was to take a party of European opinion-makers to Canada for a firsthand look at what was happening.

Yorke returned to Toronto, wrote about the Maple Music Junket idea and then sat down to organize it. He obtained early support from CRTC chairman, Pierre Juneau, who set up the meetings which led to eventual Government backing for the Junket.

In September Yorke was invited to attend the annual meeting of the Canadian Recording Manufacturers Ass'n to pitch his idea and to try to enlist CRMA financial support. The possibility of government involvement pushed the usually cautious trade body into voting yea and the project was begun in earnest.

A Board of Directors was appointed, consisting of Capitol's Arnold Gosewich (president), Columbia's Fred Wilmot, Evert Garretsen of Polydor, Trans Canada's Jean-Paul Rickner, Quality's Lee Farley, Bert Betts, secretary of the CRMA, and Yorke. Additional honorary directors included Dr. Jan Matejcek of CAPAC, BMI's Harold Moon, Jack Richardson of CIRPA, and the Ontario Council for the Art's Louis Applebaum.

It was the first time Canadian record companies had united in a plan whose intent was to stimulate sales in a foreign market for the industry as a whole. When product is involved, record companies in Canada have traditionally acted like record companies everywhere—they are friendly but distant competitors.

Les Perrin's PR office in London was contracted to handle European representation of the Junket in co-

operation with Enterpress, and record companies in Canada pledged large amounts of staff to help organize the Junket. Some 150 Canadians actively worked on the Junket and they came from a dozen different record companies.

Many problems were encountered along the way. Since it was the first time anything of this nature had been attempted, organizers were often working in the dark. A maximum of co-operative effort was needed from everyone involved and that applied equally to the talent.

It is significant to state that Maple Music artists demonstrated a very rare breed of camaraderie in allowing their talents to be used on the Junket. They were selected by an independent talent selection committee, they were limited to 30 minutes performance time, the show order was decided by the producer and a network TV executive, and they were paid scale. They also turned over TV rights to Maple Music Inc., the nonprofit company which produced the Junket. They had almost no control over the event.

The original intent of the Junket was to make European media aware of the emergence of Maple Music. But as the organization proceeded, it became obvious that a secondary purpose could be achieved—that of informing the Canadian public at large of how much was going on under their noses. Negotiations were carried out with the CBC to make a special film of the Junket which would subsequently be supplied to various European TV stations and networks free of charge by Maple Music Inc.

Invitations were sent out to youth media VIP's in 15 European countries while in Canada, the itinerary for the guests was put together. It was decided to fly in a special party of 20 French-speaking journalists and broadcasters two days ahead of the Junket for an examination of the Quebec music scene. Two special concerts were set up for a French-language audience.

The rest of the guests were flown in by chartered CP Air jet to Montreal on the afternoon of Sunday last (4). During their first day on Canadian soil, the guests were taken on a tour of Montreal; attended a lunch thrown in their honor by the Mayor of Montreal, Jean Drapeau; and saw a selection of Canadian films at the National Film Board headquarters.

On Monday evening (5), they will be guests of honor at Maple Music Spectacular No. 1, the first of three showcases of Canadian musical talent. The concert features Andre Gagnon, Moe Koffman, Frank Mills, Anne Murray, the Poppy Family, the Stampeders and Tapestry, and will be produced on an honorary basis by Don Tarlton of Donald K. Donald Productions at Place des Arts.

On Tuesday morning (6), the guests will be transported to Toronto on two special railway coaches attached to a normal train. Following a reception at the Royal York Hotel, they will attend Maple Music Spectacular No. 2, which includes Gary Buck, Bruce Cockburn, the Perth County Conspiracy, Fergus, Christopher Kearney, the Mercey Brothers and Murray McLachlan at Massey Hall.

Breakfast will be served at Manta Sound Studios on Wednesday morning, followed by a tour of Ontario Place, a futuristic architectural dome on Lake Ontario. After the official Maple Music Junket dinner, they will return to Massey Hall for Maple Music Spectacular No. 3, which features April Wine, Chilliwack, Crowbar, Edward Bear, Fludd, Lighthouse and Mashmakhan. Both Massey Hall concerts will be produced for the Junket by Martin Onrot of

(Continued on page 48)

**CANADIAN MUSIC IS HAPPENING**

**LIGHTHOUSE Mainline**  
"First Class Pop Music"  
Don Heckman, New York Times.

**Beverly Glenn-Copeland**  
"Absolute Style-setter of Toronto Bands"  
Peter Goddard, Toronto Telegram.

**DR.MUSIC**  
"A Marvelously Talented Young Vocalist"  
Jack Batten, The Globe & Mail.

**COUNTRY GOLD**  
"Incandescent, Compelling Spirit" The Vancouver Sun.

**Moe Koffman**  
"A Band That Plays Superfine Rock & Roll" Dave Bist, Montreal Gazette.

**Country Gold**  
"Trail-blazing Performance" Peterborough Examiner.

**Moe Koffman**  
"Just Warm and Beautiful" Beetle Magazine.

**Moe Koffman**  
"An Exquisite Rendering" Bruce Kirkland, The Toronto Star.

These Artists Made GRT The RPM "Canadian Content Company Of The Year".

GRT OF CANADA LIMITED, 150 CONSUMERS ROAD, WILLOWDALE, ONTARIO



# STAMPEDERS

IN CONCERT MAPLE MUSIC JUNKET—MONTREAL



## Voted Canada's TOP GROUP 1971



RPM \*Gold Leaf "JUNO" Award

\*Based on a poll of Canadian Radio and Television Stations, Newspaper Critics, Record Companies and Record Retail ~Sales Outlets.



CURRENT HIT:  
**"WILD EYES"**

U.S. Label: BELL RECORDS  
CANADA: M.W.C. RECORDS/QUALITY RECORDS, LTD.  
U.K. & HOLLAND: E.M.I.  
REST OF THE WORLD: PHILLIPS  
PRODUCER & PM: MEL SHAW  
BOOKING AGENCY: XXX



## Conference Held On Canadian Music Policy

BANFF, Alberta — More than 250 serious music organizers and performers from across the country journeyed to Banff for the three day annual Canadian Music Council Conference. The theme for the conference was The Development of a Music Policy for Canada, which was formulated through six topic discussion groups.

A flock of Federal and Provincial government VIP's were on hand for the conference and various receptions, held at the Banff School of Fine Arts. The Secretary of State was represented by Andre Fortier and Carl Lochnan. Canada Council's music officer, Guy Huot and CRTC commissioner, Mrs. Patricia Pearce, rounded out the Federal party.

Provincial arts-oriented politicians included Ontario's Secretary for Social Development, Robert Welch; Quebec's minister of culture, Mme. Claire Kirkland-Casgrain; and Alberta's minister of culture, youth and recreation, Horst Schmid.

The CBC's head of radio music and variety, John Roberts, arranged three concerts to entertain Conference delegates.

Receptions and dinners were hosted by CAPAC, BMI Canada, Yamaha Canada Music Limited, the Secretary of State, the Province of Alberta.

The recommendations of the conference topic discussion groups are to be presented to the Canadian Music Council, and will ultimately be passed along to the appropriate parties.

The six groups were (a) Creativity (chaired by Louis Applebaum with Maryvonne Kendergi and Samuel Dolin as panelists); (b) Performance (Gilles Lefebvre with Leopold Simoneau, John Holger and Georges Little); (c) Education (Jean Papineau-Couture with Murray Schafer, Lucien and D. F. Cook); (d) Role of the Media (Patricia Pearce with John Barnes, Gabriel Charpentier, Jack Craine, John Roberts and R. I. Yorke); (e) Service and Promotional Agencies (John Hobday with Keith MacMillan, Jan Matejcek, Gilles Potvin and Iyse Richer-Lortie); and (f) Funding the Arts (Jean-Paul Jeannotte with Carl Lochnan, Guy Huot, Walter Kaasa and Robert Sunter.

## Canada Puts Best Talent Forward

• Continued from page 46

Encore Productions, again on an honorary basis.

On Thursday morning of the final day, they will lunch with Canadian artists and composers and representatives of the Canadian media. Their charter flies back to Europe that evening.

Two U.S. observers will also be on hand for the duration of the Junket—Billboard's International Editor Ian Dove and Bob Hamilton of the Radio Report. A party of European music trade executives has flown over at their own expense, and a large group of U.S. record men are also attending the event.

All of the Junket promotional

material and moreover, the entire Junket philosophy has been directed towards hope rather than hype. No outrageous claims about the talents of Canadian artists are being made; there is no boosting of Maple Music at the expense of music from other countries.

The organizers say they are simply trying to provide the European guests with a look at what is happening in the north country. If the Europeans like what they see—then all the better. The Junket lacks the high pressure hype of many record company-sponsored press junkets.

It is costing Canadians in the vicinity of \$100,000, of which \$30,000 was contributed by the Federal Government. The balance comes

from the two performing rights societies CAPAC and BMI (which each donated \$3,000) and members of the CRMA.

Although there really are no tangible methods of evaluating the immediate results of the event, organizers are hoping that if the guests enjoy any of the artists and music they hear, then they will subsequently draw it to the attention of their audiences.

It is a bold move. It is pioneering country. Yet one can't feel that something very real is taking place in the north country and that that sleeping giant of a market for foreign product has finally climbed to its feet and is beginning to realize its own creative potential.



Backers of the Maple Music Junket include from the left: Guy Bertrand of Polydor; Bert Betts of CRMA; Phil Anderson of Arc Records; Fred Wilmot of Columbia Records; Arnold Gosewitz of Capitol Records; Lee Farley of Quality Records; Louis Applebaum of the Ontario Council for the Arts, and Jan Matejcek of CAPAC.



### CITIZENS FOR A BETTER ENVIRONMENT

Rock'n and Roll'n

C.B.E. will be staging summer benefit concerts and festivals throughout the United States.

Our first concert will be at the Ash Grove in Hollywood with Earthrise and Train, June 5. Then we Boogie at the Fox Theatre June 22, Greek Theatre in July, the Hollywood Bowl will be following. Then a 3-day festival in August.

We need all your support and will cover most expenses.

Attention Superstars 1972:

|                          |                    |
|--------------------------|--------------------|
| Rolling Stones           | Jefferson Airplane |
| Sly and the Family Stone | Train              |
| Malo                     | Elton John         |
| Santana                  | John and Yoko      |
| Louis Casca              | T. Rex             |
| El Chicano               | George Harrison    |
| Grateful Dead            | Etc., Etc., Etc.   |

In times of today the music industry has put man's finest art in an awkward position. You write it—you sing it. Now, make it happen, make it real—put your money where your music is! We are working to make your art reality.

Citizens for a Better Environment is a national non-profit environmental fund-raising organization. Our objective is to continue to support several dozen organizations throughout the United States which are aggressively engaged in preserving and improving this country. California, the most beautiful state of all, is the only one which is losing the battle on all fronts.

For further information contact (Citizens for a Better Environment) festival and concert director:

R. ZAMORA  
(213) 274-9396

9056 Santa Monica Blvd.  
W. Hollywood, Ca. 90069

## From The Music Capitals of the World

### TORONTO

Axe Records has announced the release of the first album through its distribution deal with London. The LP is titled "Thundermug Strikes" and it features London (Ont.) band, **Thundermug**, produced by **Greg Hambleton**. A special mailing of album, Poster and Axe matches has been made to radio stations. . . . Capitol's **Christopher Kearney** is now on tour in the U.S. . . . **Jethro Tull** currently on tour across Canada with concerts in Quebec City (2), Ottawa (3), Toronto (4), Edmonton (8), Calgary (9) and Vancouver (10)—the group is accompanied on tour by **Wild Turkey**. . . . Several stations have banned the new **Crowbar** single, "Ask Me No Questions" because of the "goddam" in the lyric. . . . **Frank Mills'** "Love Me Love Me Love" has become the biggest selling Canadian single so far for Polydor, exceeding even "Stay Awhile" by the Bells. Mills appears with a string section at the Maple Music Spectacular No. 1 at Place des Arts (5).

The Eatons' department store chain have made Waldo De Los Rios, "Great Movie Themes," the album of the month. . . . Tamarac's **The Cycle** have a new hit on their hands with "Coming Back Again," a **Paul Clinch** production. . . . Capitol's **Edward Bear** performed at a school for emotionally disturbed children last week as part of their policy of charity performances. . . . Capitol U.S. is rush-releasing their single "Masquerade" this week.

The **Procol Harum** single, "Conquistador" is the group's first single hit in several years. It was recorded with the Edmonton Symphony last November. . . . **April Wine** in Toronto this week cutting a new album for Aquarius. . . . **Evert Garretsen**, back from Spanish vacation, in Toronto (24) with **Guy Bertrand** for Maple Music Junket

Board meeting—also present was **Brian Chater** of Much Productions and **Ken Middleton** of Kinney.

**Pinky's** "Tell Me Who" was the winner on the MLS this week, beating out **Pepper Tree's** "Love Is a Railroad." . . . The CRTC has introduced new operating regulations for campus broadcasters. . . . The new **Murray McLauchlan** single is "Jesus Please Don't Save Me (Till I Die)."

RITCHIE YORKE

### MEXICO CITY

RCA released the Spanish-language version of **Nilsson's** "Without You" and are using leather collars as part of the promotion for the disk. . . . **Sergio Mendes** and **Brasil 77** played a benefit for poor children at the Palace of Fine Arts. . . . **Middle of the Road** are expected in Mexico in July. . . . Singer **Olga Breeskin** has recorded a Spanish version of the **Donny Osmond** title, "Puppy Love." . . . The film theme "Friends" by **Elton John** has been released on a Gamma LP and as a single by Tizoc. . . . Argentinian singer **Leo Dan**, now living in Mexico, has completed a new album and visits Argentina for three films, remaining there for six months. . . . Argentinian singer **Sandro**, currently working in Mexico, is preparing to record in English for the first time at the Columbia studios in the U.S. . . . **Vikki Carr** has recorded a Spanish language album which she will debut at the CBS convention in London in August. . . . Gamma have released a "best of" album by singer **Karina**, expected in Mexico in two months time. . . . Mexican group **Los Baby's** have built their own studio for their own recordings. They are also looking for talent. . . . **Enrique Gutierrez Zamora**, international a&r for RCA, will assume the additional responsibility for the A&M catalog in Mexico. **ENRIQUE ORTIZ**

### TOKYO

Toshiba Onko will distribute **Avalanche Records** in Japan. It is a label of the UA Music group. . . . **Mari Amachi** CBS/Sony, presented a one man concert at Hibiya Hall, May 28. . . . Tokuma Onko is releasing a new album by Japanese group, **Takao Hirata** and the **Sellstars** on June 10. . . . Toshiba Onko will distribute Capitol group, **East**, in Japan and the first single under the contract will be released June 25, with an album following July 5. . . . The winning song from the Tokyo Music Festival "I Will Not Cry" by **Izumi Yukimura** will be released by RCA, June 5. . . . **Chicago** will visit Japan in June. The trip was originally set for March but was postponed. . . . **Roger Williams** gave his first Japanese concert, May 27, at Kosei Nenkin Hall. . . . U.K. conductor **Frank Chacksfield** is currently in Japan with his orchestra, playing concerts until June 16. . . . **Enrico Macias** is on a Japanese concert tour, playing 25 dates until the middle of June. It is his fifth Japanese tour. . . . **Brenda Lee** will perform in 27 cities during her current Japanese tour. She is also scheduled to record in Japan. . . . **Swingle Singers** are on a concert tour of Japan. . . . Singer **Dusty Springfield** will tour Japan in August with concerts already set in Tokyo, Osaka and Kobe. . . . **Osibisa** will be in Japan at the end of June—their first visit. They will give two concerts in Tokyo. **ALEX ABRAMOFF**

### BUENOS AIRES

**Mercedes Sosa**, Argentinian folk singer, returned from her Mexican tour. . . . Guitarist **Eduardo Falu** appeared in Los Angeles, San Francisco, San Diego and Houston on a short U.S. tour. . . . **Sicamerica SA** will open a branch to (Continued on page 50)

JUNE 10, 1972, BILLBOARD



# CHILLIWACK



Personal Management:  
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P.O. BOX 5100  
VICTORIA, B.C.

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ON A&M RECORDS AND TAPES

# International News Reports

## London Rock Theater Sale is Found Valid

LONDON—Biffo Music's claim to the lease of the Rainbow Theater was upheld in the High Court last week. Justice Ackner rejected an application for an injunction against the sale, which was sought by Recording and Broadcasting Associates, the rival company bidding for the theater.

The lease of the Rainbow was put up to tender two weeks ago by the Sundancer company liquidator Keith Wickenden. Biffo Music, whose two principal shareholders are Chris Wright and Terry Ellis of Chrysalis, bid \$62,000 — which was \$625 less than Recording and Broadcasting Associates. The minor discrepancy between the two bids however, is believed to have been purely technical. Biffo Music's bid did not include the cost of the stocks in the Rainbow's bars.

Wickenden accepted the Biffo Music offer and last week Record-

ing and Broadcasting Associates made an application for an injunction against the liquidator selling the lease on the grounds that its bid was the highest. On Friday however, Justice Ackner decided the sale of the Rainbow to Biffo was valid.

The chairman of Recording and Broadcasting Associates is Derek Randall, a former actor who has been involved in theater promotions. "I formed the company in May last year with this kind of function in mind," Randall told Music Week. "I'm still tentatively interested in running a rock theater."

Randall, who was also involved in the production of the Rolling Stones film at London's Marquee Club last year, was advised in his bid for the Rainbow by Danny Wright, the theater's former accountant.

## Cap. Canada Distrib. Page's U.K. Label

TORONTO — Capitol Records (Canada) Ltd. signed a distribution deal with Page International Records of the U.K. The agreement was set up between Capitol president, Arnold Gosewich, and Larry Page of Page International.

The deal calls for Capitol to issue product on the Penny Farthing label, but the first release "Beautiful Sunday" by Daniel Boone, a current U.K. chartmaker, is being rushed out on Capitol while new labels are being prepared.

## Polydor Promo On French Disk

MONTREAL — French Canada's leading recording artist, Robert Charlebois, has released his first album through the Barclay label.

The album is completely in French but has been receiving extensive airtime on CHOM-FM, the top English language FM rock station in Montreal. Polydor intends to mount a special English promotion on the LP. Despite his enormous success in Quebec, Charlebois has yet to break through in the English market.

## Singer Joins Wife on RCA

MONTREAL — RCA Canada has signed Dick Nolan to a long-term recording contract. Nolan's first album for RCA, "Fisherman's Boy," will be released later this month. Nolan has been a headliner for several years at Toronto's country music spot, Horseshoe Tavern. His wife, Bonnie Lou, also records for RCA. A duet album is planned for release later in the year.

## Toronto Artists To Axe Label

TORONTO—September Productions' Axe label had signed Toronto musicians Gary Weeks and Dave Beckett. A debut single, "Can't You Do it Now," penned and produced by September's Greg Hambleton, has just been released through London distribution. Weeks and Beckett will soon begin work on an album.

## Odeon, Philips TV Production

RIO DE JANEIRO — Odeon and Philips (Companhia Brasileira de Discos) signed an agreement to make joint television productions featuring their artists. The productions would be built around artists singing their current releases.

Until now Brazilian artists have made sporadic appearances on TV shows as guest artists. Elis Regina (Philips) however has been appearing in a special weekly half hour show on TV-Globo.

## 'Mammy Blue' Writer Cancels

RIO DE JANEIRO — Ricky Shane, composer of worldwide hit, "Mammy Blue," cancelled his scheduled appearance at Rio's large Municipal Theater, pleading failure of instruments to arrive and a bad cold.

## TV, AM-FM Programs On Music Junket

TORONTO — The Canadian Broadcasting Corporation announced this week that it will produce two separate AM and FM radio programs and a television special on the Maple Music Junket.

There will be two 60 minute radio specials entitled "Maple Music—Ahead of the Record." On the AM network, the first program will be broadcast July 1 at 1:03 p.m. and the second will follow on July 7 at 8:03 p.m. Both programs will be broadcast on the CBC FM network.

The television special, to be produced and directed by Athan Katsos, will be a 90-minute color film tentatively titled "Maple Music." It will be shown on the CBC network in September. All three programs will be taped "at and around" the three Maple Music Spectaculars in the Maple Music Junket.

The prime objective of the programs, says the CBC, will be to showcase Canadian recording talent as it is expanding from North America to Britain and Europe. The AM radio audience in Canada has already created a \$10-million a year industry in only 24 months, largely as a result of the Canadian Radio-Television legislation on Canadian content which began in

January last year. Prior to this, Canadian musicians had to emigrate to the U.S. to make records as local broadcasters were not interested in programming domestic productions.

The CBC programs, unique in that hitherto the Corporation had indicated very little concern with contemporary music culture, will present the best musical performances from the concerts and documentary coverage of other details of the Junket, including interviews with performers, visiting media and music industry guests and Canadian music people.

The radio programs will be produced by Paul Mills, himself a Canadian composer. TV producer Athan Katsos' credits include several recent Anne Murray specials. All of the CBC programs will be written by Bill Howell. The sound will be recorded on 16-track equipment by Enactron, under the supervision of Brian Ahern and engineer Chris Skene.

Arnold Gosewich, president of Maple Music Inc. (the nonprofit company which is producing the Junket) said that negotiations have been completed with the CBC for film and tape copies of all programs to be distributed free of charge to interested European stations and networks.

## From The Music Capitals of the World

• Continued from page 48

handle the Atlantic, Warner and Reprise lines. . . . Brazilian singer Roberto Carlos did night club work during May. . . . U.K. singer Malcolm Roberts played concerts and did television appearances during May. . . . The Bee Gees are set for an Argentinian tour, including television, in July.

RUBEN MACHADO

## RIO DE JANEIRO

Philips is recording the Brazilian version of "Jesus Christ Superstar" on the Sinter label. . . . Carlos Ramirez, Columbia singer, returned to Brazil after a 10-year absence for TV and nightclub work. . . . Imported records in Sao Paulo are sold at about \$11, in Rio at about \$9. . . . Valdick Soriano (RCA) whose bases his performance on past songs and style and romantic ballad singer Claudio Barroso (Continental) are leading a trend towards simplicity in the local chart. HENRY JOHNSTONE

## DUBLIN

"Mini-monsters" are proving to be a big success for Pye—and there are plans to release many more in the next few months, at the rate of one or two new titles a month. The disks offer four tracks and cost about the same as a single. Pye's biggest success so far has been John Kerr's "Three Leafed Shamrock," which has been 14 weeks on the Irish chart, three of them at No. 1. The next mini-monsters will feature Margo and Red Hurley. . . . Pye will issue the first record by Dublin close-harmony group Unison during mid-summer. The group won the premier award of the "Star-Trek '72" contest organized by St. Gabriel's Community Center, Dollymount, Dublin. . . . EMI issued the first album by the Big 8 on Talisman. Produced by Walter J. Ridley, it includes solo vocals by Brendan Bowyer, Tom Dunphy, Twink, Dave Coady and Jimmy Conway. Among the 12 tracks are "Sunday Mornin' Comin' Down," "Is This

the Way to Amarillo" and Gilbert O'Sullivan's "Matrimony" (sung by Jimmy Conway), which may be issued as a single. . . . Tir na nOg's "The Lady I Love" was chosen as the Irish entry for May on "European Pop Jury," emceed by Larry Gogan on RTE Radio. . . . Skid Row, in a trip home from London, played the National Stadium. . . . Quintessence, whose new album, "Self" (RCA), is distributed thru Irish Record Factors, played dates in Cork, Galway and at Christ Church Cathedral in Dublin.

One of the hottest new groups on the folk scene, Planxty (the word means a lively air) are on a nationwide tour that will last until July 1. A member of the group, Christy Moore, has an LP doing well in the U.K. folk album charts, "Prosperous" (named after the County Kildare village) and the backing musicians include Andy Irvine, Donal Lunny and Liam Og Floinn, who have since joined Christy to form Planxty. . . . Female singer Dick (real name: Barbara Dixon) returned from Canada to join the Royal Showband. Dick used to be a member of the now dissolved trio of Maxi, Dick and Twink. All three members of the group are with various showbands.

Because of very strong dealer demand, Polydor Ireland has re-released an album by the Band and Choir of the 11th Panzer Grenadier Division, which was deleted both in Germany and the U.K. Polydor's Derek Hannan says that the track that is in particular demand is "Erica." . . . Roy Orbison and Lindisfarne are among the artists who will be visiting Ireland in August. KEN STEWART

## STOCKHOLM

Seven million people attended the Swedish Folkparks during 1971, a record total representing a 16.5 percent increase, and Olle Johansson, managing director of Folkparkernas Centralorganisation, expects an even better 1972 result. (Continued on page 55)

JUNE 10, 1972, BILLBOARD

COMING  
SEPTEMBER  
18,  
1972  
BILLBOARD  
SPOTLIGHT  
ON  
CANADA





**Billboard congratulates  
the enterprise and endeavor demonstrated  
by the Canadian Music Industry  
in organizing the Maple Music Junket;  
the largest music promotion  
ever conducted by a single nation.**

**We join in welcoming  
members of the European media  
to the North American continent.  
We too believe something very special  
is happening up in the North Country.**

# OVATION

*Bonnie  
Koloc*



"BONNIE KOLOC has got it! . . . Take any available transportation and go down to see her." Patricia O'Haire/New York Daily News . . . "Bonnie Koloc is possessed of a truly stunning talent." Dan Bottstein/Billboard . . . "Hers will be an important voice for years." Rich Aregood/Philadelphia Daily News . . . "It looks like Bonnie Koloc is on her way." Al Rudis/Chicago Sun-Times.

These are just some of the raves after Bonnie Koloc's live performances and following the release of her first album for Ovation, "After All This Time." When she first came to Chicago, she had nothing more than seven dollars, an old guitar and her magnificent voice. With "After All This Time" making its mark, Bonnie is well on her way.

NEW OVATION QUADRAPHONIC RELEASES IN JUNE, include Bonnie Koloc's latest and three on Ovation's Black Jazz label, all encoded with the Sansui QS System:



Ovation OVQD/14-26:  
Bonnie Koloc—"Hold on to Me."



Black Jazz BJQD/7:  
Henry Franklin—"The Skipper."



Black Jazz BJQD/8:  
Doug Carn—"Spirit of the New Land."



Black Jazz BJQD/9:  
The Awakening—"Hear, Sense and Feel."



# FOR SANSUI

A pioneer in quadrasonic software, Ovation Records has already issued a number of albums encoded with the Sansui QS System. But Ovation's pacesetter president, Dick Schory, is once again in the forefront of a new and exciting development in the industry, four-channel sound. Actually, he's been experimenting with the new medium for 10 years, well before most of us heard about four channels. In fact, the Sansui QS Encoding System is not the first one or the only one he's worked with—but it looks like the last. He doesn't mind telling you why either:



"Over the years, I've tried every technique I could get my hands on. And I've come to grips with the special problems and special capabilities of this great new medium. So my decision to go with Sansui is not a casual one. There were solid reasons.

"Essentially, we were looking for a system that

could fulfill two major requirements. It had to be able to reproduce accurately the exact placement of program material as we intended in the original four-channel mix. It also had to reproduce that material, without any loss or distortion, when played back in stereo or monaural modes. We wanted a single disc version of each release.

"After a thorough study of the various matrix systems now available, we have elected to use and strongly endorse the Sansui QS System. With this encoding process, our product reproduces extremely well in monaural AM broadcast, in standard stereo and in decoded form in the various standard matrixing systems. It is my professional opinion that Sansui QS Encoding offers complete compatibility with all present home equipment and extensive four-channel possibilities when used with various decoders."



Why not find out for yourself what Ovation has already discovered? Add the Sansui QS studio encoder and here's what you'll have going for you:

**TOTAL LOCALIZATION.** In every direction of the sound field, with no dropouts, cancellations or shifts in position. You don't have to worry about where you place performers. The acoustic perspective is exactly the same as for discrete tapes—and so is your freedom of movement.

**TOTAL COMPATIBILITY.** Everybody's "totally compatible" because everybody defines the term differently. We're so sure we've covered all bases that we'll let you define it, any way you like. Sansui encoding is compatible with two-channel stereo playback of encoded recordings. With four-channel playback (ambience synthesis) of conventional two-channel stereo recordings. With other matrix decoders. With all existing home hardware as well as professional equipment. With present broadcast standards and equipment. Did we leave anything out?

**ONE DISC DOES IT ALL.** When you play back Sansui-encoded material in conventional two-channel stereo, you get an entirely correct stereo perspective. The rear-channel sounds are spread out outside the two speakers, to produce a broadened and enlarged stereo perspective, rather than being jammed unnaturally into the space between the two speakers. In practical terms, this means that you do not need to produce separate four-channel and two-channel records.

**EASY BROADCASTING.** There's no need to

wait for the FCC to adopt an independent system. Just add an encoder and you're transmitting a completely compatible two-channel stereo signal that meets all broadcast standards and legal requirements.

In fact, the broadcaster doesn't even need an encoder, unless he's originating live material or wants to transmit discrete four-channel sources. All he has to do is put encoded discs—your discs—on his turntable, set his present tone arm with its present cartridge down in the groove, and transmit. That's exactly what's happening right now at hundreds of FM stereo stations everywhere.

**HOME DECODING TODAY.** Sansui alone, with its complete line of add-on decoders and converters and complete four-channel receivers, already accounts for over 100,000 homes in which encoded four-channel material can be reproduced as intended, with more hardware being sold every day. And, because the decoders of most other manufacturers will do the job too, there are well over half a million four-channel systems in use today worldwide that can handle Sansui-encoded records.

The Sansui encoder is simple to adjust, easy to use and reliable. Try it. Experiment with your own material, in your own way. Learn for yourself what Ovation and other recording and broadcast studios everywhere have already found out. Including labels like ABC-Dunhill, Project 3, Command, Impulse, Audio Treasury and Ode.



For a demonstration or literature, call or write to any of the locations shown here:

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U.K.

6 Frankfurt am Main, Reuterweg 93. Tel.: 33538.  
Thornhill Southampton SO9 5QF. Southampton 44811. Cable: VERNITRON SOTON. Telex: 47138.

## 40-Year-Old Sonora Name Change: Phonogram

By KJELL GENBERG

STOCKHOLM — AB Sonora changes its name to Phonogram in the 40th year of its existence in line with the policy of all Philips companies throughout the world.

Sonora was founded in 1932, pressing foreign disks at first, and began producing its own records the following year. During its first 24 months, Sonora operated with the help of Radio Sweden technicians, and then appointed its own staff.

From 1933 until 1958, Sonora made approximately 9,000 recordings, then was taken over by Philips in 1958 after years of mixed fortunes, including the 1946 dispute with STIM (the performing right organization) which almost stopped all recording in Sweden and the departure in 1947 of recording manager Helge Roundquist to found his own label Cupol, now linked with Swedish CBS.

Philips had initially operated in Sweden as manufacturer of phonographs and other electrical equipment, and began its record activities in a small room at Gavlegatan in Stockholm where engineer Arne Wigren and one assistant were located.

The artist roster increased with releases in 78 rpm form, and Philips also started pressing foreign repertoire. The pace accelerated with the advent of the LP, and in 1953 Philips acquired local rights to the American Columbia catalog.

The company's music department became independent in 1956, and two years later it bought out Sonora, following the death of Sonora founder Erik Ljungberg. Philips-Sonora moved into a large location at Kungsgatan, and the music publishing subsidiary Sonora Musikforlags AB was launched. The latter is now independently operated under the management of Olle Bergman.

From 1952 through 1959 Alf Edelgardt was managing director for Sonora and Philips-Sonora. He was followed by Lars Billeng (1960-61), Bo Lofberg (1961-65), Eddie Landqvist (1966-68), and

## Promo Drive Centers On French Records

PARIS — Phonogram France, under the company's new public relations director Louis Nucera, is to mount a major summer promotion campaign this year, centering around the Cote d'Azur area on the Mediterranean.

Nucera will spend nearly two months at Nice, co-ordinating live performances and radio and television coverage of the many Phonogram acts expected to appear in the south of France this summer.

The promotion will open at the Rose d'Or Song Festival at Antibes in early July and will continue through late August. Assisting Nucera will be Daisy Lama, handling night clubs, and Gregoire Collard who will co-ordinate radio and television coverage.

Phonogram is also sending an executive, Jean-Louis Jannes, to work on the Atlantic coast, while the northern France resorts will be handled by the Paris bureau.

## Brazil Disks, Tapes Increase

RIO DE JANEIRO — Sales figures for the first three months of 1972 in Brazil showed a 23 percent increase in record and tapes, compared to the same period last year.

Cassettes jumped by 223 percent.

Male singers sold 52 percent of the disks, groups 10 percent, orchestras 10 percent and female singers 7 percent.

then the present incumbent, Boo Kinnthorpe, who took over in 1968 from Landqvist, now manager of the International Federation of Phonographic Industries.

The newly named Phonogram AB's labels include Amadeo, DJM, Golden Hour, Hot Wax, Invictus, JAM, Marble Arch, Mercury, Pye, Uni, Philips, Fontana, Vertigo, Sonora, Dux, Frituna, and Svenska Ljud.

It also represents Alegro Entertainment, B&C Records, Big Tree Enterprises, Clearlight Records, Family Productions, Flying Dutchman, Interband Productions, Lansdowne, Revue, Shamley, Quality Records, Red Bullet Productions, September Productions, Shelter Recording, Stereo Dimension, Tony Stratton Smith Records, Tara International, Octave Records, Somethin' Else Productions, and Starcast.

Phonogram is situated at Banergatan 43 in Stockholm with a mailing address of Fack, 100 55 Stockholm 10. Phone number is 08/670440 and the telex number is 10750. The cable address is Phonogramab.

## Despite \$\$ Losses, 2nd U.K. Fest. Planned

LONDON — The directors of Great Western Festivals are presently planning a second festival, to be held in August, following the claimed success of the Spring Bank holiday weekend's Lincoln Festival. "We lost money on the festival, but we look on it as a long-term investment, and Lincoln has been very encouraging," company director Malcolm Nixon told Billboard.

The total loss for the company is estimated at \$125,000 — the festival cost up to \$62,000 more than the original \$450,000 estimate. "We were hit by a hurricane which kept the audience numbers down and gave us additional expenses," Nixon commented. The exact losses will not be known until auditors have scrutinized the company's books.

The company directors, however, are confident the festival was not in contempt of the court injunction forbidding it to be held "in such a way as to cause a nuisance."

"As far as we can gather the local reaction to the festival was very favorable," said Nixon.

## No Brazilian Support for Super Festival

RIO DE JANEIRO — Augusto Marzagao, president of the International Federation of Music Festival Organizers, claimed his efforts to stage the "Festival of Festivals" in Brazil this year met with no local support.

He alleged non-cooperation from the Rio and Sao Paulo Tourist departments. As a result, he said, the Festival of Festivals would be based in Mexico.

Marzagao was formerly director of Rio's annual International Song Festival. This year's Rio Festival, held in September, will include two composers and singers from each of 15 countries — in previous years the Festival included one song from more than 30 countries.

Marzagao also criticized the list of countries invited to this year's Rio Festival which, he said, excluded socialist countries and only had Brazil, Mexico and Argentina representing Latin America.

The Rio Festival will be directed by Jose Otavio Castro Neves of TV Globo, sponsors of the Festival.

## Bill Urges More Brazil Music on Air

RIO DE JANEIRO — A new bill requiring Brazilian radio and television stations to program more local than foreign music has been presented to the National Congress.

Presenting the bill, Deputy Si-queira Campos of the interior state of Goias said it would require a minimum of 60 percent Brazilian music and a maximum of 20 percent foreign music. Penalties for violation would range from fines to suspension of license.

Campos stated: "Brazilian music, which is considered all over the world to be of exceptional quality, meets enormous obstacles to its development within Brazil."

Other similar bills have been presented to the National Congress but never came up for a vote.

Film exhibitors are obliged to show a percentage of Brazilian product and some cinemas have been temporarily closed for failing to do so.



SINGER BOBBY Vinton on the set of the film, "Train Robbers" in Durango, Mexico. Left to right, Vinton, ABKCO promotion man Pete Bennett, Ann-Margret and John Wayne. The film will be released through Warner Bros.



JOE SMITH, the newly appointed president of Warner Bros., together with Ian Ralfini, second from left, the managing director of WEA-UK, recently presented the group, America, with gold disks for a million sales of the group's album, "America." Also at the presentation was the group's manager, Jeff Dexter, left.

## Guilty Verdict Is Given Singapore Piracy Case

SINGAPORE—A guilty verdict in a recent test case against a dealer has given the record industry in Singapore an encouraging boost in its campaign against tape piracy.

Because of doubts whether the Singapore Copyright Act covered tapes as well as records, Singapore has developed into one of the worst areas for illegal tape duplication in the world.

However, on May 17 a dealer/sub-wholesaler trading under the name of Golden Sound Records was accused in court of handling pirated tapes. Although claiming that he did not know the tapes were pirated, having bought them from a travelling Chinese salesman from Malaysia, Golden Sound was fined \$200 and the cassettes and cartridges were ordered to be re-

turned to the copyright owners—CBS, Cosdel, Decca, EMI and Phonogram.

"This case has clearly established that unauthorized copying as well as selling such products is a criminal offense under the laws of Singapore," commented T.A. van Holten, managing director of Phonogram. "The record companies are determined to take all necessary measures to eradicate this form of theft. A second offense under the law will render the offender liable to a term of imprisonment."

"We consider the issue as very important as Singapore, with its advanced economic and social development, holds a leading position in South East Asia, which, as a whole, is one of the most serious piracy areas in the world."

## Canadian Co Sets Six Hour '50's Rock Concert

TORONTO — Ave. of America Records will produce an album of 1950's nostalgia by presenting a six-hour rock festival Sunday, June 18.

The local company has lined up six Canadian bands to perform songs of the '50's at the noon to 6 p.m. free concert on Center Island.

Gary Salter, the company's general manager, explains the concert will be held in a park area which can hold 25,000 people. Ferry boats will transport people to the island off Toronto every 20 minutes.

The label is tying in its concert with the release June 9 of the LP, "Rock On." There will be no major name musicians playing at the concert, Salter says. This is

intentionally done, according to the executive, to emphasize that Ave. of America's successes are with carefully prepared cover albums. These albums are done by musicians and singers in studios very reminiscent of the original hit interpretations.

The year-old company issues new releases every six to eight weeks based on thematic material and hits off the charts. This is the first time it has put together a concert to promote an LP.

## \$60 Benefit

RIO DE JANEIRO — Nancy Wilson gave a benefit concert at the Copacabana Palace. Tickets were priced at \$60.



# HITS OF THE WORLD

## BELGIUM (Dutch)

(Courtesy: Humo)

- This Week**
- 1 WEET JE NOG DIE SLOW—Willy Sommers (Vogue)
  - 2 FREEDOM—Mac & Katie Kisson (Y.B. Records)
  - 3 APRES TOI—Vicky Leandros (Philips)
  - 4 MEMORIES—Earth & Fire (Polydor)
  - 5 ELA ELA—Axis (Barclay)
  - 6 VERLAAT ME NOOIT—Salim Seghers (Monopole)
  - 7 LET'S DANCE—Cats (EMI)
  - 8 SAMSON AND DELILAH—Middle of the Road (RCA)
  - 9 BEAUTIFUL SUNDAY—Daniel Boone (Penny Farthing)
  - 10 BUDDY JOE—Golden Earring (Polydor)

## BRITAIN

(Courtesy Record & Tape Retailer)

\*Denotes local origin

- This Week**
- | This Week | Last Week | Title                                             | Artist                     |
|-----------|-----------|---------------------------------------------------|----------------------------|
| 1         | 1         | METAL GURU—T. Rex                                 | T. Rex                     |
| 2         | 5         | ROCKET MAN—Elton John                             | Elton John                 |
| 3         | 8         | AT THE CLUB/SATURDAY NIGHT AT THE MOVIES          | Drifters                   |
| 4         | 15        | OH BABE WHAT WOULD YOU SAY—Hurricane Smith        | Hurricane Smith            |
| 5         | 29        | VINCENT—Don McLean                                | Don McLean                 |
| 6         | 19        | LADY ELEANOR—Lindsay Charisma                     | Lindsay Charisma           |
| 7         | 3         | COULD IT BE FOREVER—Cherish David                 | Cherish David              |
| 8         | 2         | AMAZING GRACE—Royal Scots Dragoon Guards          | Royal Scots Dragoon Guards |
| 9         | 6         | A THING CALLED LOVE—Johnny Cash                   | Johnny Cash                |
| 10        | 4         | COME WHAT MAY—Vicky Leandros                      | Vicky Leandros             |
| 11        | 34        | CALIFORNIA MAN—Move                               | Move                       |
| 12        | 14        | LEEDS UNITED—Leeds                                | Leeds                      |
| 13        | 24        | ISN'T LIFE STRANGE—Moody Blues                    | Moody Blues                |
| 14        | 7         | TUMBLING DICE—Rolling Stones                      | Rolling Stones             |
| 15        | 22        | A WHITER SHADE OF PALE—Procol Harum               | Procol Harum               |
| 16        | 27        | SISTER JANE—New World                             | New World                  |
| 17        | 13        | TAKE A LOOK AROUND—Temptations                    | Temptations                |
| 18        | 30        | DOOBEDOOD, NDOOBE—Diana Ross                      | Diana Ross                 |
| 19        | 23        | ME AND JULIO DOWN BY THE SCHOOLYARD—Paul Simon    | Paul Simon                 |
| 20        | —         | MARY HAD A LITTLE LAMB—Wings                      | Wings                      |
| 21        | 20        | AMAZING GRACE—Judy Collins                        | Judy Collins               |
| 22        | 43        | ROCKIN' ROBIN—Michael Jackson                     | Michael Jackson            |
| 23        | 39        | WHAT'S YOUR NAME—Chicory Tip                      | Chicory Tip                |
| 24        | 17        | RUNNIN' AWAY—Sly & The Family Stone               | Sly & The Family Stone     |
| 25        | —         | TAKE ME BACK 'OME—Slade                           | Slade                      |
| 26        | 9         | RADANCER—Marmalade                                | Marmalade                  |
| 27        | 31        | LITTLE PIECE OF LEATHER—Donnie Elbert             | Donnie Elbert              |
| 28        | 11        | SWEET TALKING GUY—Chiffons                        | Chiffons                   |
| 29        | 18        | STIR IT UP—Johnny Nash                            | Johnny Nash                |
| 30        | 21        | OPEN UP—Mungo Jerry                               | Mungo Jerry                |
| 31        | 38        | SONG SUNG BLUE—Neil Diamond                       | Neil Diamond               |
| 32        | —         | SUPER SONIC ROCKET SHIP—Kinks                     | Kinks                      |
| 33        | 10        | RUN, RUN, RUN—Jo Jo Gunne                         | Jo Jo Gunne                |
| 34        | —         | THE FIRST TIME EVER I SAW YOUR FACE—Roberta Flack | Roberta Flack              |
| 35        | —         | LITTLE BIT OF LOVE—Free                           | Free                       |
| 36        | 26        | WITHOUT YOU—Nilsson                               | Nilsson                    |
| 37        | —         | OH GIRL—Chi-Lites                                 | Chi-Lites                  |
| 38        | 40        | DON'T LET HIM TOUCH YOU—Angelettes                | Angelettes                 |

- 33 CHANTILLY LACE—Jerry Lee Lewis
- 28 BEAUTIFUL SUNDAY—Daniel Boone
- 12 BACK OFF BOOGALOO—Ringo Starr
- 16 DEBORA/ONE INCH ROCK ETC.—T. Rex
- 25 THE YOUNG NEW MEXICAN PUPPETEER—Tom Jones
- THIRD FINGER LEFT HAND—Pearls
- JUNGLE FEVER—Chakachas
- 49 LOOK WHAT YOU DONE FOR ME—Al Green
- NUT ROCKER—B Bumble
- COCONUT—Nilsson
- 32 EVERYTHING I OWN—Bread
- 35 WADE IN THE WATER—Ramsey Lewis

## CANADA

(Courtesy: Maple Leaf System)

- This Week**
- 1 POOR LITTLE FOOL—Frank Mills
  - 2 OLD MAN—Neil Young
  - 3 WILD EYES—Stamper
  - 4 MASQUERADE—Edward Bear
  - 5 TAOS NEW MEXICO—R. Dean Taylor
  - 6 WE GOTTA MAKE IT TOGETHER—Marty Butler
  - 7 JUBILATION—Paul Anka
  - 8 THE THEME—Robbie McDougall
  - 9 GUNS, GUNS, GUNS—Guess Who
  - 10 YOU COULD HAVE BEEN A LADY—April Wine

## DENMARK

(Courtesy Danish Group of IFPI)

\*Denotes local origin

- This Week**
- 1 SOEMANDEN OG STJERNEN—Comets
  - 2 HOW DO YOU DO—Mouth & MacNeal
  - 3 SCHOEN IST ES AUF DER WELT ZU SEIN—Roy Black
  - 4 HVIS JEG VAR DEG—Ulla Pia
  - 5 A SUMMER PRAYER FOR PEACE—Archies
  - 6 SOMEDAY NEVER COMES—Creedence Clearwater Revival
  - 7 TURN YOUR RADIO ON—Ray Stevens
  - 8 A THING CALLED LOVE—Johnny Cash
  - 9 AMAZING GRACE—Military Band of Royal Scots Dragoon Guards
  - 10 DET VAR LIGE DET JEG SAE—Gert Kruse

## HONG KONG

(Courtesy Radio Hong Kong)

\*Denotes local origin

- This Week**
- 1 TOO BEAUTIFUL TO LAST—Engelbert Humperdinck
  - 2 JESUS/MR. CLOUD—Cliff Richard
  - 3 HEART OF GOLD—Neil Young
  - 4 A HORSE WITH NO NAME—America
  - 5 INKPOT—Shocking Blue
  - 6 PUPPY LOVE—Donny Osmond
  - 7 BEG, STEAL OR BORROW—The New Seekers
  - 8 MOTHER AND CHILD REUNION—Paul Simon
  - 9 JUANITA—Dawn
  - 10 THE FIRST TIME I SAW YOUR FACE—Roberta Flack

## ITALY

(Courtesy Discografia Internazionale)

\*Denotes local origin

- This Week**
- 1 PAROLE PAROLE—Mina
  - 1 GIARDINI DI MARZO—Lucio Battisti
  - GRANDE GRANDE GRANDE—Mina
  - MY WORLD—Bee Gees
  - WITHOUT YOU—Harry Nilsson
  - ANCORA GIORNO—Adriano Pappalardo
  - THEME FROM SHAFT—Isaac Hayes
  - MONTAGNE VERDI—Marcella Melodi
  - JESAHIEL—Delirium

- 10 ALL THE TIME IN THE WORLD—Louis Armstrong
- 11 PER CHI—Gens
- 12 IMAGINE—John Lennon
- 13 HOW DO YOU DO?—Katy & Gulliver
- 14 HOW DO YOU DO?—Windows
- 15 GIU' LA TESTA—Ennio Morricone
- 16 NA JA TA TA—Royal Browery
- 17 IO VAGABONDO—Ornella Vanoni
- 20 NASCERO' CON TE—Pooh
- 21 UN ALBERO DI TRENTA PIANI—Adriano Celentano
- 22 IMPRESSIONI DI SETTEMBRE—Premiata Forneria Marconi
- 23 NEVER BEFORE—Deep Purple
- 24 LA DECADANSE—J. Birkin & S. Gainsbourg
- 25 VIAGGIO DI UN POETA—Dik Dik

## JAPAN

(Courtesy: Music Labo, Inc.)

\*Denotes local origin

- This Week**
- 1 SETO NO HANAYOME—Rumiko Koyanagi
  - 2 TAIYO GA KURETA KISETSU—Aoi Sankaiyugi
  - 3 YOAKE NO TEISHABA—Shoji Ishibashi
  - 4 YURUSARENAI AI—Kenji Sawada
  - 5 KOI NO TSUISEKI—O Yan Hui
  - 6 MOTHER OF MINE—Neil Reid
  - 7 KOZURE OKAMI—Yukio Hashi
  - 8 KEKKON SHIYO YO—Takuro Yoshida
  - 9 KONO AI NI IKITE—Hiroshi Uchiyamada
  - 10 HATOBIA MACHI—Shinichi Mori
  - 11 KITAGUNI YUKIDE—Eiko Shuri
  - 12 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers
  - 13 MOTHER AND CHILD REUNION—Paul Simon
  - 14 HACHI NO MUSASHI WA SHINDANOSA—Takao Hirata
  - 15 DAREKA GA KAZE NO NAKADE—Tsunechiko Kamijyo
  - 16 SARUBIA NO HANA—Motomaro
  - 17 CHIDANA KOI—Mari Amachi
  - 18 FURIMUKANAIDE—Honey Nights
  - 19 SAYONARA O SURUTAMENI—Billy Ban Ban
  - 20 FUTARI WA WAKAKATTA—Kiyohiko Ozaki

## MEXICO

(Courtesy: Radio Mil)

- This Week**
- 1 NO SE HA DADO CUENTA—Roberto Jordan
  - 2 PUPPY LOVE—Donny Osmond
  - 3 WITHOUT YOU (SIN TI)—Nilsson
  - 4 CORAZON DE ROCA—Los Fresno
  - 5 PERDON CARINO MIO—Massimo Ranieri
  - 6 HORSE WITH NO NAME—America
  - 7 ME HE QUEDADO SOLO—Juan Gabriel
  - 8 DONDE ESTAS—Sonora Santanera
  - 9 VIDA—Los Sonadores
  - 10 POR QUE—Los Baby's

## NORWAY

(Courtesy Verdens Gang)

\*Denotes local origin

- This Week**
- 1 BEG STEAL OR BORROW—New Seekers
  - 2 TAG EMOT EN UTSTRAEKT HAND—Ann-Louise Hanson
  - 3 APRES TOI—Vicky Leandros
  - 4 MOTHER AND CHILD REUNION—Paul Simon
  - 5 SON OF MY FATHER—Chicory Tip
  - 6 AMAZING GRACE—Royal Scots Dragoon Guards
  - 7 DA ER DET SKJOENT AA VAERE TIL—Roy Black
  - 8 HEART OF GOLD—Neil Young
  - 9 SACRAMENTO—Middle of the Road
  - 10 RATITI—Eivind Loeberg

## SPAIN

(Courtesy of "El Musical")

\*Denotes local origin

- This Week**
- 1 SON OF MY FATHER—Chicory Tip
  - 2 YO NO SOY ESA—Mari Trini
  - 3 GIVE IRELAND BACK TO THE IRISH—Wings
  - 4 AMARILLO—Tony Christie
  - 5 I LOVE YOU BABY—Tony Ronald
  - 6 VE CON EL—Basilio
  - 7 UN BESO Y UN FLOR—Nino Bravo
  - 8 MY WORLD—Bee Gees
  - 9 AMERICAN PIE—Don McLean
  - 10 WITHOUT YOU—Nilsson

## SWITZERLAND (German)

(SRG, German Service, Swiss Broadcasting Corp.)

- This Week**
- 1 APRES TOI—Vicky Leandros
  - 2 AM TAG, ALS CONNY KRAMER STARB—Juliane Werding
  - 3 SAMSON AND DELILAH—Middle of the Road
  - 4 ONE WAY WIND—Cats

• Continued from page 50

About \$10 million has been spent during the last three years improving stage, dance floor and accommodation facilities, and entertainment set for the Folkparks this year includes a comedy circus, operetta, carabet, legit theater, and music acts such as Dutch group Ekseption, Monica Forberg, George Harris, Nina Lizell, Bertice Reading, the Lasse Kuhler trio, Eva Rydberg and Bjorn Skifs, Laila Westersund, and Inger Ost.

Stockholm's European Music Agency has launched a sub-company in London headed by Colin Richardson and situated at 21-25 Goldhawk Road, London, W. (01-749 2281). The London office is managing and has an agency for Gringo (MCA), Woods Band (Greenwich), Steve Tillotson (Transatlantic) and Gilberto Gil (Paramount). It is also promoting the new group Palamino, and will work with Swedish exchange groups in England. EMA is the biggest privately owned agency in Sweden, and promotes up to 40 tours each year. . . . Jerry Lee Lewis (Philips/Mercury) triumphed in two concerts at Gothenburg and Stockholm, following a Phonogram AB press party for him at Torslanda Airport outside Gothenburg. There are 21 albums and 12 musicassettes featuring Lewis available in Sweden, the latest LP being "The Killer Rocks On." . . . Metronome has released "Exile On Main Street" double album by the Rolling Stones at a retail price tag of \$10. . . . RCA is promoting "Samson And Delilah" by Middle Of The Road ahead of the group's midsummer tour here. . . . Radio Sweden planning an Elvis Presley series totalling 12 hours produced by Lars-Magnus Jansson and Mans Rosander and starting in September. . . . RCA's Nina Lizell, mostly based in Germany, will tour Sweden this summer with Norwegian magician Tore Torell, singer Anna-Margaretha Gustafsson and the Arne Bill orchestra, and RCA country singer Charley Pride here after a Norwegian tour, where country music is even more popular than in Sweden.

EMI has signed new quartet Pastellerna, winner of an amateur contest, and their first disk, a Swedish version of "Beg, Steal Or Borrow," is a hit. . . . Frituna Production AB has moved to Vartavagen 15, Stockholm (08/63 13 45), where it continues to be run by Silas Backstrom, Goran Waltner and Katinka Kant, and represents Helmer Bryd's Eminent-Five (Sven-

- 5 BEG, STEAL OR BORROW—New Seekers
- 6 BEAUTIFUL SUNDAY—Daniel Boone
- 7 HOW DO YOU DO—Mouth and MacNeal
- 8 NEVER BEFORE—Deep Purple
- 9 BACK OFF BOOGALOO—Ringo Starr
- 10 ES FAHRT EIN ZUG NACH NIRGENDWO—Christian Anders

## WEST GERMANY

(Courtesy: Musikmarkt)

- This Week**
- 1 BEAUTIFUL SUNDAY—Daniel Boone
  - 2 ES FAHRT EIN ZUG NACH NIRGENDWO—Christian Anders
  - 3 AM TAG, ALS CONNY KRAMER STARB—Juliane Werding
  - 4 SAMSON AND DELILAH—Middle of the Road
  - 5 HOW DO YOU DO—Windows
  - 6 BEG, STEAL OR BORROW—New Seekers
  - 7 POPPA JOE—Sweet
  - 8 KOMM, GIB MIR DEINE HAND—Tony Marshall
  - 9 HEART OF GOLD—Neil Young
  - 10 ONE WAY WIND—Cats

## From The Music Capitals of the World

ska Ljud), Bernt Staf (Metronome), Osten Warnerbring (Philips) and others. . . . "Jesus Christ Superstar" double album (MCA) has now been on the chart for 28 weeks with nearly 90,000 copies sold in Sweden since its release in November 1970, and composers Andrew Lloyd Webber and Tim Rice received awards here in April for 75,000 sales.

RCA singer Thomas Ledin appearing at Marbella in Spain for 10 days, and the same label has released the new Elvis Presley album "He Touched Me." . . . CBS has signed the Mendoza group, and released an album. . . . Scaon Svenska AB is marketing the Ampex 220, a new cassette for cleaning and demagnetizing of toneheads. . . . Metronome, Polydor, CBS and EMI are all releasing the music from Stanley Kubrick's movie "A Clockwork Orange," with Metronome having the soundtrack album. . . . Fly's 10-man American band Gasolene making short Swedish promotion tour organized by EMA. . . . Sonet publicity manager Lars-Olof Helen brought the Johnstons (Transatlantic) here for TV appearance. . . . the Frituna Productions AB music publishing company has been formed to be administered by Sonet, and its first two copyrights are "Fabodpsalm Fran Mora" and "Indoktrineringsvisan Sjung Och Var Glad" recorded by Tommy Korberg on Sonet. . . . Sonet Grammofon AB has acquired representation of Scepter Records in Sweden, and the first release is "Rock And Roll Lullaby" by B.J. Thomas. . . . Sonet Music professional manager Ove Hanson has been in Paris and London visiting associates. . . . EMI has gained Swedish representation of Asylum Records, and released four LPs from the catalog.

KJELL E. GENBERG

## WELLINGTON, N. Z.

Singer Suzanne, now in New Zealand for night club work and television appearances, has her first release for some months, "Can't Let You Go" by Russ Ballard. . . . Australian singer Johnny Farnham currently appearing in the touring version of "Charlie Girl." . . . Recent artists visiting New Zealand included Oscar Peterson, Jose Feliciano and the UNICEF country artists tour (Leroy Van Dyke, Connie Smith, Tom T. Hall, and Freddy Weller). . . . Former Battle of the Bands winners, Hi Revving Tongues have reformed in Aus-

(Continued on page 56)

## Mercury Tries Television

CHICAGO—Mercury Records here is conducting a test of television advertising as part of a promotion of Uriah Heep's new "Demons and Wizards" LP. The campaign will also involve contests, specially prepared biography, T-shirts and print advertising.

Lou Simon, senior vice-president and director of marketing, said the test will involve one specially prepared spot using audio and still shots but prepared in such a way "that a definite feeling of movement is attained."

The Marvin H. Frank Agency prepared the spots which will run initially on one station. The test will be conducted only in Chicago.

"We're actually looking at three basic aspects: What kind of act is best promoted via TV, what kind

of programs should be developed with the spot and what kind of spot we need.

"We're not going to use the traditional photos of the group performing, we're after a different kind of footage."

As for the time buys, Simon said that was being determined. "We're also seeking an audience profile. Perhaps we won't buy in prime time. It will depend on the programming that is best suited for the spots." Mercury's TV promotion interest was reported earlier (Billboard, April 15).

Mercury's promotion and sales staff will set up an intense four-week marketing chart of daily response to the TV campaign keyed to distributor action on the product and coinciding with the other aspects of the promotion.

Other promotion areas involve trade press and consumer rock press print ads, radio spot advertising, an expanded press kit including the bio and T-shirt, local promotion man contests and bonus incentives and the tour of Uriah Heep.

The June 15-30 TV spot test coincides with some dates in the tour, highlights of which are Pittsburgh (23), Toronto (24), Long Beach, Calif. (30-July 1), Vancouver (8), Chicago (22) and New York (26 in Central Park) and Staten Island (29).

## Pincus Starts European Trip

NEW YORK—Publisher George Pincus enplaned Thursday (18) for London and the Continent, where he will scout talent, tunes and attend recording sessions of artists handled by Pincus' English production firm, Gil Recording and Artists, Ltd. Artists being recorded include Smile, Bobby Sanson, Steve Waller. Pincus will also audition writer-artists.

The London activity will be followed by trips to Paris, Milan and Rome to visit manufacturers and publishers and seek material and talent.

Prior to taking off from the U.S. Pincus signed management deals with Walker Daniels and Chris Van Cleave, writer-artists in the folk-rock field.

## Johnson Sets Disk, Pub Co.

NEW ORLEANS—Eldridge R. Johnson, III has formed Snakeroot Productions, Inc., a blues-oriented recording and publishing operation based in New Orleans. Johnson is

## Newton Suit on Repackaged LP

LOS ANGELES—Wes Farrell's Chelsea Records, an RCA custom label, and Wayne Newton have filed suit in Superior Court here, seeking an injunction to halt MGM Records release of the album

"Wayne Newton Daddy's Favorite Songs."

The album is a reissue of material Newton recorded under a previous MGM contract. The Chelsea suit alleges that the "Daddy's Favorite Songs" jacket illustrates the lyrics to Newton's current hit single, "Daddy, Don't You Walk So Fast."

According to the suit, Wayne Newton's former MGM contract gives him approval rights over all album jacket graphics and texts. The complaint charges MGM Records with misrepresenting "Daddy's Favorite Songs" as an album containing Newton's present single hit and asks damages in excess of \$1.3 million.

Chelsea and MGM have both entered into a written stipulation under which MGM agreed not to market or advertise any Wayne Newton records with the word "daddy" featured on the jacket until a June 12 hearing.

## Barry Exits 20th Century For Florida

NEW YORK—Paul Barry, vice president of 20th Century Music Corp., has left that company and will headquarter in Florida. During Barry's four-year tenure the company's financial picture showed substantial growth, with a profit of almost \$1,000,000 in 1971 as against slightly more than \$500,000 in 1968. The increased revenues accrued from performance income, mechanicals and printed copies.

Prior to affiliating with 20th, Barry discovered Laura Nyro. Barry and Artie Mogull published her copyrights in Celestial Music. This company was subsequently acquired by Miss Nyro for \$500,000. A prior firm of Barry's, Weiss & Barry, was sold to Gene Autry and ultimately to Pickwick International.

Barry's move to Florida, where he maintains a home, is also predicated on the fact that the area has become increasingly active as a music center.

Herbert N. Eisenman has been named president of the 20th music operation.

## Streisand Benefit Single Released

NEW YORK—Columbia Records has released, as a single, the Barbra Streisand version of "Sweet Inspiration" which the singer performed at the McGovern Benefit in Los Angeles.

Streisand appeared on the benefit with James Taylor and Carole King.

## Letters To The Editor

• Continued from page 6

earlier material (most of which was never supplied in the first place).

With the exception of three or four labels my "pleas" have been ignored.

WOCN-FM presents jazz, blues, and Latin 8-12 midnight Monday through Saturday.

Any artists, companies, etc., who read this are more than welcome to contact me regarding air-play.

Thanks Mr. Simon.

Sincerely,  
Terry Smith  
Program Director  
WOCN AM/FM Miami

## Quarterly Bought By Belwin Mills

NEW YORK—Belwin Mills Publishing Corp. has purchased the magazine The Piano Quarterly and appointed Robert Joseph Silverman as editor. The move is the latest in a program to expand and diversify the activities of Belwin Mills.

evaluating prospects for national distribution of Snakeroot product, and initial plans include several reissue programs slated to offer remastered material by notable blues artists.

In addition to a previous production of "Harmonica Williams and Little Freddie King," for Aural-Mazda Records, Johnson is working on a reissue project composed of blues material recorded by Mrs. Lillian McMurry of Trumpet Records in Jackson, Miss. Johnson has purchased 48 songs from Trumpet, including previously unreleased tracks by artists such as Sonny Boy Williamson and Big Joe Williams. A three-record set of these performances is being projected as the first national Snakeroot release.

## Coleman Unit Album Rush

NEW YORK—London Records is mounting a promotion and merchandising boost on a new single by the Cy Coleman Co-Op, a group assembled by pianist-composer Cy Coleman.

Walt Maguire, London's vice president for pop a&r, and Coleman's personal representative, Eric Colodne, stated that the record, "What Are Heavy?," is based on a poem written 100 years ago by poetess Christina Rossetti. Coleman composed the music.

The promotion is being launched by a poster reprinting the lyrics of the poem. Yes-Art Poster Co. is printing the posters. Coleman will make a series of television appearances in support of the single and has already taped a segment on the Mike Douglas Show which will be aired shortly.

## LA Gets 2nd Stones Concert

LOS ANGELES—The Rolling Stones have added a second Forum show here June 11. They will now play a pair of concerts at 4 and 8 p.m.

Promoter Bill Graham is selling the extra show only by mail, to avoid a repetition of the long lines and crowds that swamped local computer ticket agencies with 200,000 requests for the 18,500 Forum seats within three hours after tickets went on sale. No more than two tickets will be sold with each mail order, to cut down the possibility of scalping. Tickets are sealed at \$5.75 and \$6.75.

## From The Music Capitals of the World

• Continued from page 55

tralia under the name **Caboose**. They are currently completing their first RCA album and are set for a New Zealand tour. . . . Winner of last year's Battle of the Bands, **Tramline**, signed with Impact Records. Their first single is "Money Don't Make A Man." . . . New Christchurch produced television pop program, "Pop Co." features local artists and **Bartholomew John**. . . **Larry Morris'** new manager, **Barbara Doyle** purchased his new Polygram album for release on her own label, Gemini. . . . **Gene Pitney** is set for a New Zealand tour, his first in five years. . . . New group **Taylor** has drawn personnel from other local groups **Farmyard, Tangent, Chapt** and **Timberjack**. Their first album, "Taylor" has been released by Polydor. **JOHN P. MONAGHAN**

## MILAN

RCA vice-president **Giuseppe Ornato** has been named as the new president of Hertz Italiana, a company jointly-owned by RCA America and Fiat. . . . Last month, EMI Italiana launched a new line of budget cassettes under the BLE (Budget Line EMI) logo. The initial release in the new series included tapes by **Louis Armstrong, Charles Aznavour, Ray Charles, Nat King Cole, Edith Piaf, Frank Sinatra** and **Al Bano**. . . . The Second festival of Avant-Garde Pop & New Trends was held last week in Rome. . . . Folk singer **Gipo Farasino**, previously with Fonit-Cetra, has signed with Phonogram. A new LP, "ly Begianen," has recently been issued by the singer. . . . **Gens** have also signed with Phonogram, switching from CAM. . . . New jazz group **Amhush**, which comprises **Charlie Mariano** (sax), **Barre Phillips** (bass), **Stu Martin** (drums) and **Peter Warren** (cello and bass), toured Italy last month. The group has no recording plans at present.

**Delirius** has filmed an hour-long television spectacular for Swiss TV featuring their hits "Jesahel" and "Cante Di Osanna" together with tracks from their album "Dolce Acqua" ("Sweet Water") . . . Disk jockey **Nice Metta** has started touring Italian discotheques with his film and music act "Bop Show." . . . Singer **Adriano Celentano** has started work on his own two-part TV show titled "C'e' Celentano's" (Celentano's Here). The programs are based on the artists' new CLAN album, "I Mali Del Secolo" (The Century's Evils). . . . Three Ricordi groups, all from the U.K., have recently completed successful tours of Italy. They are the **Strawbs** (A&M), whose latest LP "Grave New World" was released to coincide with the concerts, **Curved Air** (Warner Reprise) and **Hookfoot** (A&M).

DANIELE CAROLI

## SAN JUAN

The present **Supremes, Jean Terrel, Mary Wilson** and **Lynda Lawrence** (Motown) in their first club date at El Flamboyant Hotel. . . . Local recording talent: **Awilda** (Borinquen) at The Great End Club. . . . Veteran **Daniel Santos**, the most recorded Puerto Rican artists, at Hipcampo Club. . . . **Ednita Nazario**, recently signed by UA Latino, will have her own half-hour TV show over Channel 7. Capitol Records has released a new album "Viva" by **Trini Lopez** singing in Spanish.

**Juan A. Estevez**, Gen. Mgr. of Alhambra Records of Spain, is responsible for the rapid growth of this company in our market. Pressing records either locally or in New York-Miami, from masters originating in Spain, this label has scored this year with two top-ten hits: "Vals de Las Mariposas" by **Danny & Donna** and "Como El Alamo Al Camino" by **Julio Iglesias**. Both these artists from Spain were rather unknowns in Puerto

Rico. Estevez, an attorney, was formerly based in both Cuba and Spain.

**Lucesita**, Puerto Rican singer (Hit Parade Records), will travel once more to Spain to record her next album. This time she is joined by another Hit Parade artist, **Tato Diaz** who will also record in Madrid. . . . Pan American Airways introduces another musical "first" by presenting Puerto Rican guitar-vocal trios in their daily 707 jet flights between San Juan and New York. This will benefit our native musicians with more regular employment and create demand for the tunes played on these flights, later on, on records.

ANTONIO CONTRERAS

## SYDNEY

Tempo Records—promoting and distributing product from local independent companies since 1967—launched their own label, Image. U.S. group, **Dalton, James** and **Sutton**, and Australian singer **Broderick Smith** are the first releases. . . . Astor Records held an on-campus reception at Monash University to push Sydney band, **Company Caine's** album, "Product of a Broken Reality." Melbourne group, **Langford Lever** was also featured. . . . EMI started operations with their new rack label, Axis Records and report good reaction for \$2.50 albums. Strongest sellers are **Johnny Farnham** and **Slim Dusty**. . . . **Little Richard** canceled his Australian tour because of visa problems. . . . In concert this week are Nashville artists, **Tex Ritter, Tom T. Hall, Ray Sanders, Wanda Jackson** and **Leroy Van Dyke**. The artists are part of a United Nations-CMA tour with proceeds going to Bangla Desh refugees. . . . Set for Australia tours—**Manfred Mann, the Carpenters** and **Jacques Loussier**. . . . **Bill Fleming** named professional manager, Quaver Music. . . . Newly appointed chairman of the Phonograph Performance Co. of Australia is **A.W.T. Smith**, managing director, Australian Record Company, vice president CBS Records International. Smith is also elected president of the Association of Australian Record Manufacturers. . . . **Ed Owen**, professional manager of Castle Belinda Music has left for the U.K., with **Neil Waterman** succeeding him. . . . **Alan Crawford**, head of M7 Records returns to the U.K. now that his consortium has been given permission to establish Radio SOL in Spain. **Ron Hurst**, 2UF station manager, heads up M7.

JAN MURRAY

## AMSTERDAM

Associated Artists International has acquired selling rights for Holland to the Starlett label. The company has also concluded a deal with **Pat Fairley** for representation of the Catrine and Carnbro music catalogs. . . . Basart Publishing has picked up representation of **Gordon Lightfoot's** Early Music catalog. . . . Philips Eindhoven reports a growth rate of sales of portable TV sets in Holland of 1,000 percent during the last four years.

Dutch musician **Thijs Van Leer** has produced his first solo album for the international market called "Introspection." The album, for CBS Holland, features several classical compositions as well as self-penned numbers. . . . Parts of **Steve Stills'** concerts with his band **Manassas** in Amsterdam recently will be broadcast on June 5 in a "Top Pop Special" program. Meanwhile Polydor reports heavy sales for **Stills'** new double album, "Manassas." . . . Following the success of concerts by the **Grateful Dead** held in Amsterdam and Rotterdam on May 10, 11, Polydor is planning to release two albums by the group, "Vintage Dead" and "Historic Dead," both of which were recorded in 1966.

BAS HAGEMAN

JUNE 10, 1972, BILLBOARD





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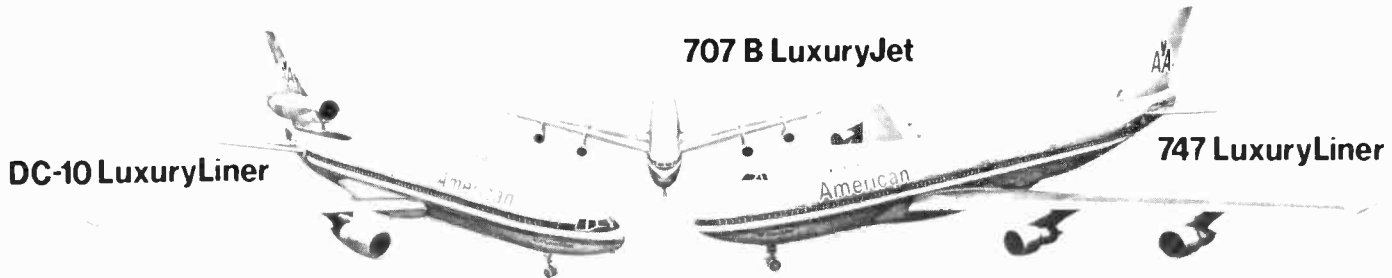
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NUMBER OF  
SINGLES REVIEWED  
THIS WEEK  
**68**

LAST WEEK  
**124**

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

### JAMES BROWN—HONKY TONK PART I (3:05)

(prod: James Brown) (writers: Doggett-Shepherd-Glover-Scott-Butler) (W&K/Islip, BMI) Flip: "Honky Tonk Part 2" (3:29) (W&K/Islip, BMI) **POLYDOR** 14129

RADIO ACTION: WAWA (Milwaukee)

### BARBRA STREISAND—SWEET INSPIRATION/ WHERE YOU LEAD (6:02)

(prod: Richard Perry) (writers: Penn-Oldham/King-Stern) (Press/Screen Gems-Columbia, BMI) Flip: No info available. **COLUMBIA** 4-45626

### BREWER AND SHIPLEY—YANKEE LADY (3:38)

(prod: Michael Brewer & Tom Shipley) (Fourth Floor, ASCAP) Flip: No info available. **KAMA SUTRA** 547 (Buddah)

RADIO ACTION: KGKL (San Angelo, Texas); KGRC (Quincy, Illinois)

### LOBO—A SIMPLE MAN (2:52)

(prod: Phil Gernhard) (writer: Lobo) (Kaiser-Famous, ASCAP) Flip: "Don't Expect Me to Be Your Friend" (3:34) (Kaiser-Famous, ASCAP) **BIG TREE** 141 (Bell)

### PAUL STOOKEY—SEBASTIAN (4:07)

(prod: Jim Mason & Ed Mottau) (writer: Stookey) (Songbirds of Paradise, ASCAP) Flip: No info available. **WARNER BROS** 7602

RADIO ACTION: KGKL (San Angelo, Texas)

### APOLLO 100—TELSTAR

(prod: Miki Dallan/Youngblood Productions) (writer: Meek) (Campbell/Connelly Inc., ASCAP) Flip: No info available. **MEGA** 615-0080

### ANDY KIM—WHO HAS THE ANSWERS? (3:45)

(prod: Andy Kim) (writer: Kim) (Joachim, BMI) Flip: No info available. **Uni** 55332 (MCA)

### B.W. STEVENSON—SAY WHAT I FEEL (2:09)

(prod: David M. Kershenbaum) (writer: Murphey) (Miller/Mountain Music Farm, BMI) Flip: No info available. **RCA** 74-0728

## also recommended

**SOLOMON BURKE—We're Almost Home (2:26)** (writer: Burke) (Hastings, BMI) **MGM** 14402

**NETTY GRITTY DIRT BAND—Baltimore (3:40)** (prod: William E. McEuen) (Unart, BMI) **UNITED ARTISTS** 50921

**ED AMES—Distant Drums (3:15)** (prod: Joe Reisman) (writer: Walker) (Combine, BMI) **RCA** 74-0726

**MIDDLE OF THE ROAD—The Talk of All the U.S.A. (3:12)** (prod: Giacomo Tosti) (writer: Stott-Capuano-Capuano) (Sunbury, ASCAP) **RCA** 74-0732

**SYLVERS—Fool's Paradise (2:28)** (prod: Jerry Butler) (Lion Tracks, BMI) **PRIDE** 1001 (MGM)

**DIXIE LEE INNES—Black Paper Roses (2:22)** (prod: Rick Jarrard) (writer: Gonzales) (Maribus, BMI) **BELL** 45-230

RADIO ACTION: KGRC (Quincy, Illinois)

**LOU REED—I Can't Stand It (2:34)** (prod: Richard Robinson & Lou Reed) (Oakfield Avenue, BMI) **RCA** 74-0727

**DOVE—Toy Train (2:58)** (prod: Dan Dalton) (writer: Blackwell) (Blue Book/Bresnahan, BMI) **VANGUARD** 35140

**FOUR LEAVES—Don't Let the Sun Catch You Crying (2:35)** (prod: M. Curb-T. Scotti) (writer: Marsden) (Pacemaker, BMI) **WGM** 14399

**CLOVER LEAF—Tell the World (2:18)** (prod: J.R. Prod) (writers: de Nijs-Albar-Lemans) **Web IV**, (BMI) **BANG** 594

**JASON—I've Been Down (2:34)** (prod: David Lipton & Steve Metz) (writer: Thoy) (Dramatis, BMI) **AMSTERDAM** 85023 (Flying Dutchman)

## SOUL

**JAMES BROWN—HONKY TONK PART I (See Pop Pick)**

**SOLOMON BURKE—WE'RE ALMOST HOME (See Pop Pick)**

**SYLVERS—FOOL'S PARADISE (See Pop Pick)**

## also recommended

There are no Soul Also Recommended this week

## HOT CHART ACTION

- 9 \* (17) **OUTA-SPACE**—Billy Preston, A&M
- 19 \* (23) **AMAZING GRACE**—Pipes and Drums and the Military Band of the Royal Scots Dragoon Guards, RCA
- 23 \* (32) **ROCKET MAN**—Elton John, Uni (MCA)
- 35 \* (43) **HOW CAN I BE SURE**—David Cassidy, Bell
- 38 \* (49) **I WANNA BE WHERE YOU ARE**—Michael Jackson, Motown

## COUNTRY

### JODY MILLER—THERE'S A PARTY (2:36)

(prod: Billy Sherrill) (writers: Sherrill & Sutton) (Algee/Flagship, BMI) Flip: No info available. **EPIC** 5-10878 (CBS)

RADIO ACTION: WPNX (Columbus, Ga.); WVOJ (Jacksonville); WUNI (Mobile); KMAK (Fresno); WIVK (Knoxville); KCKN (Kansas City); WKDA (Nashville)

### JOHNNY PAYCHECK—LOVE IS A GOOD THING (2:42)

(prod: Billy Sherrill) (writers: Foster-Rice) (Jack & Bill, ASCAP) Flip: No info available. **EPIC** 5-10876 (CBS)

RADIO ACTION: WVOJ (Jacksonville); WMAK (Fresno); WPNX (Columbus, Ga.)

## also recommended

**CARL BELEW & BETTY JEAN ROBINSON — You're the One (3:08)** (prod: Joe E. Johnson) (writer: Robinson) 4 Star, BMI) **DECCA** 32970 (MCA)

RADIO ACTION: KVET (Austin); WBAP (Ft. Worth); KAYO (Seattle); KFDI (Wichita)

**DICK CURLESS — Stonin' Around (2:55)** (prod: Joe Allison) (writer: Tillis) (Cedarwood/Sawgrass, BMI) **CAPITOL** 6527

RADIO ACTION: WBAP (Ft. Worth)

**CRYSTAL GAYLE — I Hope You're Havin' Better Luck Than Me (2:20)** (writer: Harris) (Convention, SESAC) **DECCA** 32969 (MCA)

RADIO ACTION: KVET (Austin); WBAP (Ft. Worth); KCKN (Kansas City); KFDI (Wichita)

**DUANE DEE — Cold January Morning (2:59)** (prod: Ron Chancey) (writer: Putman) (Green Grass, BMI) **CARTWHEEL** 215

RADIO ACTION: KVET (Austin); WKDA (Nashville)

**JERIS ROSS — Old Fashioned Love Song (2:42)** (prod: Scotty Moore & Rayburn Anthony) (writer: Williams) (Almo, BMI) **CARTWHEEL** 214

RADIO ACTION: WWVA (Wheeling); WCKN (Kansas City); WKDA (Nashville); WQYK (Tampa)

**BUZZ CASON — Texas (2:58)** (prod: Buzz Cason Prod) (Cason, ASCAP) **CAPRICE** 1002 (Mega)

**JOHN REEVES — I Remember When (2:18)** (prod: Dick Heard) (writers: Peterson-Heard) (Atlanta, ASCAP) **ROYLA AMERICAN** 61

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For Week Ending June 10, 1972

# HOT 100

# Billboard

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart                                                                                                      | THIS WEEK | LAST WEEK | TITLE, Weeks On Chart                                                                                                                      | THIS WEEK | LAST WEEK | TITLE, Weeks On Chart                                                                                                      |
|-----------|-----------|----------------------------------------------------------------------------------------------------------------------------|-----------|-----------|--------------------------------------------------------------------------------------------------------------------------------------------|-----------|-----------|----------------------------------------------------------------------------------------------------------------------------|
|           |           | Artist (Producer) Label, Number (Distributing Label)                                                                       |           |           | Artist (Producer) Label, Number (Distributing Label)                                                                                       |           |           | Artist (Producer) Label, Number (Distributing Label)                                                                       |
| 1         | 4         | <b>CANDY MAN</b> 14<br>Sammy Davis Jr. (Mike Curb & Don Costa), MGM 14320                                                  | 33        | 37        | <b>LIVING IN A HOUSE DIVIDED</b> 4<br>Cher (Snuff Garrett), Kapp 2171 (MCA)                                                                | 67        | 78        | <b>THE HAPPIEST GIRL IN THE WHOLE U.S.A.</b> 2<br>Donna Fargo (Stan Silver), Dot 17409 (Famous)                            |
| 2         | 1         | <b>I'LL TAKE YOU THERE</b> 10<br>Staple Singers (Al Bell), Stax 0125                                                       | 34        | 34        | <b>LOVE THEME FROM "THE GODFATHER" (Speak Softly Love)</b> 10<br>Andy Williams (Dick Glasser), Columbia 4-45579                            | 68        | —         | <b>WHERE IS THE LOVE</b> 1<br>Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2879                      |
| 3         | 2         | <b>OH GIRL</b> 10<br>Chi-Lites (Eugene Records), Brunswick 55471                                                           | 35        | 43        | <b>HOW CAN I BE SURE</b> 4<br>David Cassidy (Wes Farrell), Bell 45-220                                                                     | 69        | 90        | <b>WE'RE ON OUR WAY</b> 2<br>Chris Hodge (Tony Cox), Apple 1850                                                            |
| 4         | 12        | <b>SONG SUNG BLUE</b> 6<br>Neil Diamond (Tom Catalano/Neil Diamond), Uni 55326 (MCA)                                       | 36        | 42        | <b>DADDY, DON'T YOU WALK SO FAST</b> 8<br>Wayne Newton (Wes Farrell), Chelsea 78-0100 (RCA)                                                | 70        | 73        | <b>GUNS, GUNS, GUNS</b> 4<br>Guess Who (Jack Richardson), RCA 74-0708                                                      |
| 5         | 5         | <b>SYLVIA'S MOTHER</b> 11<br>Dr. Hook and the Medicine Show (Ron Haffkine), Columbia 4-45562                               | 37        | 41        | <b>IMMIGRATION MAN</b> 6<br>Graham Nash & David Crosby (Graham Nash, David Crosby, & Bill Haverson), Atlantic 2873                         | 71        | 70        | <b>AN AMERICAN TRILOGY</b> 6<br>Elvis Presley, RCA 74-0672                                                                 |
| 6         | 8         | <b>NICE TO BE WITH YOU</b> 16<br>Gallery (Mike Theodore & Dennis Coffey), Sussex 232 (Buddah)                              | 38        | 49        | <b>I WANNA BE WHERE YOU ARE</b> 3<br>Michael Jackson (Hal Davis), Motown 1202                                                              | 72        | —         | <b>TOO YOUNG</b> 1<br>Donny Osmond (Mike Curb & Don Costa), MGM 14407                                                      |
| 7         | 3         | <b>THE FIRST TIME EVER I SAW YOUR FACE</b> 15<br>Roberta Flack (Joel Dorn), Atlantic 2864                                  | 39        | 39        | <b>LONG-HAIRED LOVER FROM LIVERPOOL</b> 8<br>Little Jimmy Osmond (Mike Curb & Perry Botkin Jr.), MGM 14376                                 | 73        | —         | <b>SEALED WITH A KISS</b> 1<br>Bobby Vinton (Bobby Vinton), Epic 5-10861 (CBS)                                             |
| 8         | 6         | <b>MORNING HAS BROKEN</b> 11<br>Cat Stevens (Paul Samwell-Smith), A & M 1335                                               | 40        | 40        | <b>AUTOMATICALLY SUNSHINE</b> 6<br>Supremes ("Smookey"), Motown 1200                                                                       | 74        | 89        | <b>FUNK FACTORY</b> 3<br>Wilson Pickett (Dave Crawford & Brad Shapiro), Atlantic 2878                                      |
| 9         | 17        | <b>OUTA-SPACE</b> 8<br>Billy Preston (Billy Preston), A&M 1320                                                             | 41        | 25        | <b>SLIPPIN' INTO DARKNESS</b> 21<br>War (Jerry Goldstein), United Artists 50867<br>Harry Chapin (Jac Holzman), Elektra 45770               | 75        | 77        | <b>KATE</b> 5<br>Johnny Cash & the Tennessee Three (Larry Butler), Columbia 4-45590                                        |
| 10        | 11        | <b>(Last Night) I DIDN'T GET TO SLEEP AT ALL</b> 11<br>5th Dimension (Bones Howe), Bell 45-195                             | 42        | 53        | <b>TOO LATE TO TURN BACK NOW</b> 3<br>Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50910                               | 76        | —         | <b>PAPA WAS A ROLLING STONE</b> 1<br>Undisputed Truth (Norman Whitfield), Gordy 7117 (Motown)                              |
| 11        | 7         | <b>TUMBLING DICE</b> 7<br>Rolling Stones (Jimmy Miller), Rolling Stones 19103 (Atlantic)                                   | 43        | 44        | <b>THERE IT IS (Part 1)</b> 6<br>James Brown (James Brown), Polydor 14125                                                                  | 77        | 83        | <b>FRANCENE</b> 4<br>ZZ Top (Bill Ham), London 179                                                                         |
| 12        | 15        | <b>IT'S GOING TO TAKE SOME TIME</b> 7<br>Carpenters (Jack Daugherty), A&M 1351                                             | 44        | 56        | <b>LAYLA</b> 5<br>Derek & the Dominos (Dominos), Atco 6809                                                                                 | 78        | 81        | <b>VICTIM OF A FOOLISH HEART</b> 3<br>Bettye Swann (Mickey Bockins & Rick Hall), Atlantic 2869                             |
| 13        | 19        | <b>TROGLDYTE (Cave Man)</b> 5<br>Jimmy Castor Bunch (Castor-Pruitt Prods), RCA 48-1029                                     | 45        | 58        | <b>YOU SAID A BAD WORD</b> 4<br>Joe Tex (Buddy Killen), Dial 1012 (Mercury)                                                                | 79        | 82        | <b>BEAUTIFUL</b> 3<br>Gordon Lightfoot (Lenny Waronker), Reprise 1088                                                      |
| 14        | 14        | <b>WALKING IN THE RAIN WITH THE ONE I LOVE</b> 11<br>Love Unlimited (Barry White), Uni 55319 (MCA)                         | 46        | 46        | <b>WALK IN THE NIGHT</b> 11<br>Jr. Walker & the All Stars (Johnny Bristol), Soul 35095 (Motown)                                            | 80        | —         | <b>COCONUT</b> 1<br>Nilsson (Richard Perry), RCA 74-0718                                                                   |
| 15        | 16        | <b>DIARY</b> 8<br>Bread (David Gates), Elektra 45784                                                                       | 47        | 59        | <b>SUPERWOMAN</b> 4<br>Stevie Wonder (Stevie Wonder), Tamla 54216 (Motown)                                                                 | 81        | 85        | <b>GIVING UP</b> 5<br>Donny Hathaway (Jerry Wexler & Arif Mardin), Atco 6884                                               |
| 16        | 18        | <b>I SAW THE LIGHT</b> 10<br>Todd Rundgren (Todd Rundgren), Bearsville 0003 (Warner Bros)                                  | 48        | 64        | <b>IF LOVING YOU IS WRONG I DON'T NEED TO BE RIGHT</b> 2<br>Luther Ingram (Johnny Baylor), Koko 2111 (Stax/Volt)                           | 82        | 80        | <b>YOUNG NEW MEXICAN PUPPETEER</b> 7<br>Tom Jones (Gordon Mills), Parrot 40070 (London)                                    |
| 17        | 10        | <b>LOOK WHAT YOU DONE FOR ME</b> 11<br>Al Green (Willie Mitchell), Hi 2211 (London)                                        | 49        | 75        | <b>ALL THE KING'S HORSES</b> 2<br>Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2883                                    | 83        | 93        | <b>IN A BROKEN DREAM</b> 3<br>Python Lee Jackson (Miki Dallan), GNP Crescendo 449                                          |
| 18        | 9         | <b>HOT ROD LINCOLN</b> 12<br>Commander Cody & His Lost Planet Airmen (Bob Cohen & Commander Cody), Paramount 0146 (Famous) | 50        | 55        | <b>HOW DO YOU DO</b> 7<br>Mouth & Mac Neal (Hans van Hemmert), Phillips 40715 (Mercury)                                                    | 84        | 84        | <b>JUST AS LONG AS YOU NEED ME, PART 1</b> 5<br>Independents (Art Prod), Wand 11245 (Scepter)                              |
| 19        | 23        | <b>AMAZING GRACE</b> 4<br>Pipes and Drums and the Military Band of the Royal Scots Dragon Guards (Pete Kerr), RCA 74-0709  | 51        | 54        | <b>DAY BY DAY</b> 4<br>Godspell (Steven Schwartz), Bell 45-210                                                                             | 85        | 87        | <b>I ONLY HAVE EYES FOR YOU</b> 4<br>Jerry Butler (Samuel F. Brown III), Mercury 73290                                     |
| 20        | 26        | <b>LEAN ON ME</b> 8<br>Bill Withers (Bill Withers), Sussex 235 (Buddah)                                                    | 52        | 57        | <b>HOT 'n NASTY</b> 6<br>Humble Pie (Humble Pie), A&M 1349                                                                                 | 86        | 91        | <b>BABY LET ME TAKE YOU (IN MY ARMS)</b> 2<br>Detroit Emeralds (A. Katouzzion Prod.), Westbound 203 (Chess/Janus)          |
| 21        | 13        | <b>LITTLE BITTY PRETTY ONE</b> 8<br>Jackson 5 (Mel Larson & Jerry Marcellino), Motown 1199                                 | 53        | 50        | <b>YOU'RE THE MAN (Part 1)</b> 4<br>Marvin Gaye (Marvin Gaye), Tamla 54221 (Motown)                                                        | 87        | 94        | <b>GONE</b> 3<br>Joey Heatherton (Tony Scotti & Tommy Oliver), MGM 14387                                                   |
| 22        | 27        | <b>I NEED YOU</b> 4<br>America (Ian Samwell with Jeff Dexter and America), Warner Bros. 7580                               | 54        | 79        | <b>TAKE IT EASY</b> 2<br>Eagles (Glyn Johns), Asylum 11005 (Atlantic)                                                                      | 88        | —         | <b>NOBODY BUT YOU</b> 1<br>Kenny Loggins with Jim Messina (Jim Messina), Columbia 4-45617                                  |
| 23        | 32        | <b>ROCKET MAN</b> 6<br>Elton John (Gus Dudgeon), Uni 55328 (MCA)                                                           | 55        | 63        | <b>CONQUISTADOR</b> 3<br>Procol Harum (Chris Thomas), A&M 1347                                                                             | 89        | —         | <b>BED AND BOARD</b> 1<br>Barbara Mason (Jim Bishop), Buddah 296                                                           |
| 24        | 24        | <b>TAXI</b> 14<br>Harry Chapin (Jac Holzman), Elektra 45770                                                                | 56        | 45        | <b>EVERYTHING GOOD IS BAD, EVERYTHING BAD IS GOOD</b> 11<br>100 Proof (Aged in Soul) (Greg Perry & General Johnson), Hot Wax 7202 (Buddah) | 90        | —         | <b>RIP OFF</b> 1<br>Laura Lee (Williams Weatherspoon), Hot Wax 7204 (Buddah)                                               |
| 25        | 28        | <b>SOMEDAY NEVER COMES</b> 6<br>Creedence Clearwater Revival (Creedence Clearwater Revival), Fantasy 676                   | 57        | 61        | <b>WOMAN IS THE NIGGER OF THE WORLD</b> 4<br>John Lennon/Plastic Ono Band with Elephants Memory (John & Yoko and Phil Spector), Apple 1848 | 91        | —         | <b>EDDIE'S LOVE</b> 1<br>Eddie Kendricks (Frank Wilson), Tamla 54218 (Motown)                                              |
| 26        | 20        | <b>I GOTCHA</b> 19<br>Joe Tex (Buddy Killen), Dial 1010 (Mercury)                                                          | 58        | 72        | <b>AFTER MIDNIGHT</b> 4<br>J.J. Cale (Audie Ashworth), Shelter 7321 (Capitol)                                                              | 92        | 92        | <b>I GOT SOME HELP I DON'T NEED</b> 6<br>B. B. King (Ed Michel), ABC 11321                                                 |
| 27        | 29        | <b>ASK ME WHAT YOU WANT</b> 12<br>Millie Jackson (Raeford Gerald & Don French), Spring 123 (Polydor)                       | 59        | 74        | <b>PEOPLE MAKE THE WORLD GO ROUND</b> 2<br>Stylistics (Thom Bell), Avco 4595                                                               | 93        | —         | <b>I DON'T NEED NO DOCTOR</b> 1<br>New Riders of the Purple Sage (Steve Barneard & the New Riders), Columbia 4-45607 (BMI) |
| 28        | 21        | <b>BETCHA BY GOLLY, WOW</b> 16<br>Stylistics Featuring Russell Thompkins Jr. (Thom Bell), Avco 4591                        | 60        | 60        | <b>WOMAN'S GOTTA HAVE IT</b> 6<br>Bobby Womack (Bobby Womack), United Artists 50902                                                        | 94        | 97        | <b>GETTING IT ON/RIDE, SALLY, RIDE</b> 2<br>Dennis Coffey and the Detroit Guitar Band (Mike Theodore), Sussex 237 (Buddah) |
| 29        | 30        | <b>ISN'T LIFE STRANGE</b> 8<br>Moody Blues (Tony Clarke), Threshold 67009 (London)                                         | 61        | 65        | <b>WE'RE FREE</b> 7<br>Beverly Bremers (Levine/Brown/Eichner/Metz/Lipton), Scepter 12348                                                   | 95        | —         | <b>BUTTERFLY</b> 1<br>Danyel Gerard (Danyel Gerard & Don Costa), Verve 10670 (MGM)                                         |
| 30        | 22        | <b>ME AND JULIO DOWN BY THE SCHOOLYARD</b> 10<br>Paul Simon (Roy Halee/Paul Simon), Columbia 4-45585                       | 62        | 67        | <b>IT DOESN'T MATTER</b> 3<br>Stephen Stills (Stephen Stills, Chris Hillman & Dallas Taylor), Atlantic 2876                                | 96        | 98        | <b>I THANK YOU</b> 3<br>Donny Hathaway & June Conquest (Curtis Mayfield), Curtom 1971 (Buddah)                             |
| 31        | 31        | <b>OLD MAN</b> 7<br>Neil Young (Elliott Mazer & Neil Young), Reprise 1084                                                  | 63        | 88        | <b>SCHOOL'S OUT</b> 2<br>Alice Cooper (Bob Ezrin), Warner Bros. 7596                                                                       | 97        | 100       | <b>BEAUTIFUL SUNDAY</b> 2<br>Daniel Boone (Larry Page), Mercury 73281                                                      |
| 32        | 33        | <b>I'VE BEEN LONELY FOR SO LONG</b> 8<br>Frederick Knight (E. Walker), Stax 0117                                           | 64        | 69        | <b>POWDER BLUE MERCEDES QUEEN</b> 4<br>Raiders (M. Lindsay), Columbia 4-45601                                                              | 98        | 98        | <b>MOTORCYCLE MAMA</b> 1<br>Sailcat (Pete Carr), Elektra 45782                                                             |
|           |           |                                                                                                                            | 65        | 68        | <b>LIFE &amp; BREATH</b> 6<br>Climax (Larry Cox), Rocky Road 30061 (Bell)                                                                  | 99        | 99        | <b>VANILLA OLAY</b> 2<br>Jackie DeShannon (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2871                            |
|           |           |                                                                                                                            | 66        | 66        | <b>LOVE THEME FROM "THE GODFATHER"</b> 8<br>Nina Rota (Tom Mack), Paramount 0152 (Famous)                                                  | 100       | —         | <b>MY GUY</b> 1<br>Petula Clark (Mike Curb & Don Costa), MGM 14392                                                         |

## HOT 100 A-Z—(Publisher-Licenses)

|                                                                |                                                                       |                                                                           |                                                                                        |                                                           |                                                     |                                                                                      |
|----------------------------------------------------------------|-----------------------------------------------------------------------|---------------------------------------------------------------------------|----------------------------------------------------------------------------------------|-----------------------------------------------------------|-----------------------------------------------------|--------------------------------------------------------------------------------------|
| After Midnight (Moss/Rose, BMI) 58                             | Butterfly (Pending, ASCAP) 95                                         | Getting It On (Interior, BMI) 94                                          | Just as Long as You Need Me, Part 1 (Butler, ASCAP) 85                                 | Morning Has Broken (Irving, BMI) 84                       | Sealed With a Kiss (Post, ASCAP) 8                  | Victim of a Foolish Heart (Fame, BMI) 78                                             |
| All the King's Horses (Pundit, BMI) 49                         | Candy Man (Taradem, BMI) 1                                            | Giving Up (Dekle Trio, BMI) 81                                            | Kate (Mariposa, BMI) 75                                                                | Motorcycle Mama (Singing Wire, BMI) 75                    | Slippin' Into Darkness (United Artists, ASCAP) 41   | Walk in the Night (Jobete, ASCAP) 25                                                 |
| Amazing Grace (Sunbury, ASCAP) 49                              | Conquistador (TQ-Essex, ASCAP) 80                                     | Want to Be Right (East/Memphis/Kindlike, BMI) 87                          | (Last Night) I Didn't Get to Sleep at All (Almo, ASCAP) 10                             | Nice to Be With You (Interior, BMI) 20                    | Song Sung Blue (Prophet, ASCAP) 6                   | Walkin' in the Rain With the One I Love (January/Savette, BMI) 14                    |
| An American Trilogy (Acuff-Rose, BMI) 19                       | Daddy Don't You Walk So Fast (Jewel, ASCAP) 36                        | I'll Take You There (East/Memphis, BMI) 70                                | Layla (Cassero, BMI) 44                                                                | Nobody But You (Jasperilla, ASCAP) 65                     | Superwomen (Stein & Van Stock/Black Bull, ASCAP) 47 | We're Free (Pocketful of Tunes, BMI) 61                                              |
| Ask Me What You Want (Will-Du/Bill-Lee/Gaucho/Belinda, BMI) 27 | Day by Day (Valando/New Cadenz, ASCAP) 51                             | Immigration Man (Giving Room, BMI) 37                                     | Life & Breath (Warner/Brown's Hill, ASCAP) 21                                          | Oh Girl (Julio-Brian, BMI) 31                             | Sylvia's Mother (Evil Eye, BMI) 31                  | We're On Our Way (Mellin, BMI) 69                                                    |
| Automatically Sunshine (Jobete, ASCAP) 40                      | Diary (Screen Gems/Columbia, BMI) 15                                  | In a Broken Dream (Leeds, ASCAP) 67                                       | Long Haired Lover From Liverpool (Burda/Virgin Ear, ASCAP) 29                          | Outa-Space (Irving/Wep, BMI) 9                            | Take It Easy (Benchmark, ASCAP) 54                  | Where Is the Love (Antisia, ASCAP) 68                                                |
| Baby Let Me Take You (In My Arms) (Bridgeport, BMI) 86         | Eddie's Love (Jobete, BMI) 91                                         | Isn't Life Strange (Leeds, ASCAP) 50                                      | Look What You Done for Me (Jec, BMI) 17                                                | Papa Was a Rolling Stone (Stone Diamond, BMI) 76          | Taxi (Story Songs, ASCAP) 24                        | Woman Is the Nigger of the World (Ono/also claimed by MacLen/Northern Songs, BMI) 57 |
| Beautiful (Moose, CAPAC) 79                                    | Everything Good Is Bad, Everything Bad Is Good (Gold Forever, BMI) 56 | It's Going to Take Some Time (Screen Gems/Columbia, BMI/Cogens, ASCAP) 50 | Love Theme From "The Godfather" (Nino Rota) (Famous, ASCAP) 66                         | People Make the World Go Round (Bellboy/Assorted, BMI) 59 | Too Late to Turn Back Now (Unart/StageDoor, BMI) 42 | Woman's Gotta Have It (Unart/Tracebob, BMI) 60                                       |
| Beautiful Sunday (Page Full of Hips, ASCAP) 97                 | How Do You Do (WB, ASCAP) 50                                          | I've Been Lonely for So Long (East/Memphis/Lowery, BMI) 32                | Love Theme From "The Godfather" (Speak Softly Love) (Andy Williams) (Famous, ASCAP) 34 | Round (Bellboy/Assorted, BMI) 59                          | Too Young (Jefferson, ASCAP) 72                     | You Said a Bad Word (Trec, BMI) 45                                                   |
| Bed and Board (Kama Sultra, BMI) 89                            | I Don't Need No Doctor (Ronnie/Leah/Baby Monco, BMI) 93               | I Wanna Be Where You Are (Stein & Van Stock, ASCAP) 38                    | Love Theme From "The Godfather" (Famous, ASCAP) 34                                     | Powder Blue Mercedes Queen (Boom, BMI) 64                 | Troglodyte (Cave Man) (ASCAP) 13                    | Young New Mexican Puppeteer (Pines & Sons, ASCAP) 82                                 |
| Betcha By Golly, Wow (Bellboy/Assorted, BMI) 28                | I Got Some Help I Don't Need (Pamco/Sounds of Lucille, BMI) 92        | I'm a Broken Heart (Leeds, BMI) 67                                        | Me and Julio Down by the Schoolyard (Charing Cross, BMI) 30                            | Ride, Sally Ride (Interior, BMI) 94                       | Vanilla Olay (Plain & Simple, ASCAP) 99             | Your's the Man (Part 1) (Jobete, ASCAP) 53                                           |
|                                                                | India, ASCAP) 7                                                       | I Gotcha (Trec, BMI) 26                                                   |                                                                                        | Rio OH (Gold Forever, BMI) 90                             |                                                     |                                                                                      |
|                                                                | Franzene (Landers, Roberts/India, ASCAP) 7                            | I Need You (WM, ASCAP) 22                                                 |                                                                                        | Rocket Man (James, BMI) 23                                |                                                     |                                                                                      |
|                                                                | Funk Factory (Erva, BMI) 74                                           |                                                                           |                                                                                        | School's Out (WM, BMI) 63                                 |                                                     |                                                                                      |

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.



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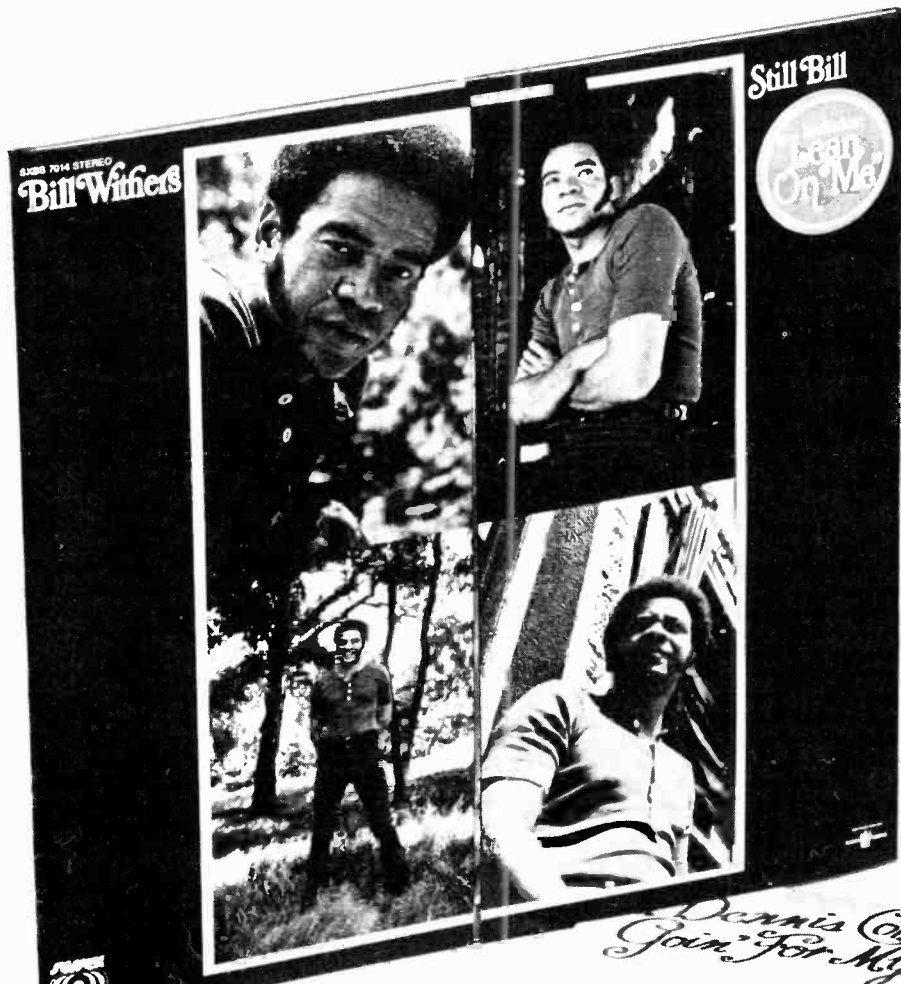
# Billboard TOP LP's & TAPE

| THIS WEEK | LAST WEEK | Weeks on Chart | ★<br>STAR PERFORMER—LP's registering greatest proportionate upward progress this week.<br>ARTIST<br>Title, Label, Number (Dist. Label) | TAPE PACKAGES AVAILABLE |          |              | THIS WEEK | LAST WEEK | Weeks on Chart | Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.<br>NA Indicates not available<br>ARTIST<br>Title, Label, Number (Dist. Label) | TAPE PACKAGES AVAILABLE |          |              | THIS WEEK | LAST WEEK | Weeks on Chart | Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by red bullet). ●<br>ARTIST<br>Title, Label, Number (Dist. Label) | TAPE PACKAGES AVAILABLE |          |              |
|-----------|-----------|----------------|----------------------------------------------------------------------------------------------------------------------------------------|-------------------------|----------|--------------|-----------|-----------|----------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|----------|--------------|-----------|-----------|----------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|----------|--------------|
|           |           |                |                                                                                                                                        | 8-TRACK                 | CASSETTE | REEL TO REEL |           |           |                |                                                                                                                                                                                                                     | 8-TRACK                 | CASSETTE | REEL TO REEL |           |           |                |                                                                                                                                                                                                                          | 8-TRACK                 | CASSETTE | REEL TO REEL |
| 1         | 1         | 4              | JETHRO TULL<br>Thick As A Brick<br>Reprise MS 2072                                                                                     | ●                       |          |              | 37        | 39        | 9              | DEEP PURPLE<br>Machine Head<br>Warner Bros. BS 2607                                                                                                                                                                 |                         |          |              | 73        | 76        | 5              | MOUNTAIN-LIVE<br>The Road Goes Ever On<br>Windfall 5502 (Bell)                                                                                                                                                           |                         |          | NA           |
| 2         | 2         | 17             | ROBERTA FLACK<br>First Take<br>Atlantic SD 8230                                                                                        | ●                       |          |              | 38        | 37        | 12             | EDGAR WINTERS' WHITE TRASH<br>Roadwork<br>Epic KEG 32149 (CBS)                                                                                                                                                      |                         |          | NA           | 74        | 85        | 3              | JOAN BAEZ<br>Come From the Shadows<br>A&M SP 4339                                                                                                                                                                        |                         |          | NA           |
| 3         | 3         | 15             | NEIL YOUNG<br>Harvest<br>Reprise MS 2032                                                                                               | ●                       |          |              | 39        | 38        | 26             | STYLISTICS<br>Avco AV 33023                                                                                                                                                                                         |                         |          | NA           | 75        | 86        | 7              | DR. HOOK & THE MEDICINE SHOW<br>Columbia C 30898                                                                                                                                                                         |                         |          |              |
| 4         | 5         | 7              | STEPHEN STILLS<br>Manassas<br>Atlantic SD 2-903                                                                                        |                         |          |              | 40        | 48        | 12             | STEVIE WONDER<br>Music Of My Mind<br>Tamla T 314 L (Motown)                                                                                                                                                         |                         |          | NA           | 76        | 77        | 7              | MANDRILL<br>Mandrill Is<br>Polydor PD 5025                                                                                                                                                                               |                         |          | NA           |
| 5         | 6         | 5              | JANIS JOPLIN<br>Joplin In Concert<br>Columbia C2X 33160                                                                                |                         |          |              | 41        | 41        | 23             | ROLLING STONES<br>Hot Rocks, 1964-1971<br>London 2PS 606/7                                                                                                                                                          | ●                       |          |              | 77        | 98        | 3              | JUDY COLLINS<br>Colours of the Day/The Best of<br>Elektra EKS 75030                                                                                                                                                      |                         |          |              |
| 6         | 4         | 8              | GRAHAM NASH/DAVID CROSBY<br>Atlantic SD 7220                                                                                           |                         |          |              | 42        | 40        | 28             | ALICE COOPER<br>Killer<br>Warner Bros. BS 2567                                                                                                                                                                      | ●                       |          |              | 78        | 78        | 7              | HENRY MANCINI & DOC SEVERINSEN<br>Brass On Ivory<br>RCA LSP 4629                                                                                                                                                         |                         |          |              |
| 7         | 7         | 7              | CHI-LITES<br>A Lonely Man<br>Brunswick BL 754179                                                                                       |                         |          |              | 43        | 49        | 6              | NEW RIDERS OF THE PURPLE SAGE<br>Powerglide<br>Columbia KC 31284                                                                                                                                                    |                         |          | NA           | 79        | 68        | 17             | MICHAEL JACKSON<br>Got to Be There<br>Motown M 747 L                                                                                                                                                                     |                         |          | NA           |
| 8         | 10        | 9              | HISTORY OF ERIC CLAPTON<br>Atco SD 2-803                                                                                               |                         |          | NA           | 44        | 36        | 17             | ARETHA FRANKLIN<br>Young, Gifted & Black<br>Atlantic SD 8213                                                                                                                                                        | ●                       |          | NA           | 80        | 71        | 24             | JACKSON 5<br>Greatest Hits<br>Motown M 741 L                                                                                                                                                                             |                         |          | NA           |
| 9         | 11        | 5              | ROBERTA FLACK & DONNY HATHAWAY<br>Atlantic SD 7216                                                                                     |                         |          |              | 45        | 44        | 27             | ROBERTA FLACK<br>Quiet Fire<br>Atlantic SD 1594                                                                                                                                                                     | ●                       |          |              | 81        | 61        | 16             | JIMI HENDRIX<br>In the West<br>Reprise MS 2049                                                                                                                                                                           |                         |          |              |
| 10        | —         | 1              | ROLLING STONES<br>Exile on Main St.<br>Rolling Stones COC 2-2900 (Atlantic)                                                            |                         |          |              | 46        | 51        | 7              | SAMMY DAVIS, JR.<br>Now<br>MGM SE 4832                                                                                                                                                                              |                         |          |              | 82        | 84        | 29             | COMMANDER CODY & HIS LOST<br>PLANET AIRMEN<br>Ozone<br>Paramount PAS 6017 (Famous)                                                                                                                                       |                         |          | NA           |
| 11        | 8         | 13             | ALLMAN BROS.<br>Eat A Peach<br>Capricorn 2CP 0102 (Warner Bros.)                                                                       | ●                       |          |              | 47        | 34        | 31             | DON McLEAN<br>American Pie<br>United Artists UAS 5535                                                                                                                                                               | ●                       |          |              | 83        | 66        | 38             | CHER<br>Kapp KS 3649 (MCA)                                                                                                                                                                                               |                         |          |              |
| 12        | 9         | 17             | AMERICA<br>Warner Bros. BS 2576                                                                                                        | ●                       |          |              | 48        | 42        | 29             | LED ZEPPELIN<br>Atlantic SD 7208                                                                                                                                                                                    | ●                       |          | NA           | 84        | 63        | 12             | LILY TOMLIN<br>And That's The Truth<br>Polydor PD 5023                                                                                                                                                                   |                         |          | NA           |
| 13        | 20        | 5              | PROCOL HARUM<br>Live in Concert with the Edmonton<br>Symphony Orchestra<br>A&M SP 4335                                                 |                         |          |              | 49        | 58        | 17             | BILLY PRESTON<br>I Wrote a Simple Song<br>A&M SP 3507                                                                                                                                                               |                         |          | NA           | 85        | 74        | 25             | BADFINGER<br>Straight Up<br>Apple ST 3387                                                                                                                                                                                |                         |          | NA           |
| 14        | 15        | 18             | AL GREEN<br>Let's Stay Together<br>Hi SHL 32070 (London)                                                                               | ●                       |          |              | 50        | 64        | 8              | JIMMY CASTOR BUNCH<br>It's Just Begun<br>RCA LSP 4640                                                                                                                                                               |                         |          | NA           | 86        | 73        | 21             | DRAMATICS<br>Whatcha See Is Whatcha Get<br>Volt V05 6018                                                                                                                                                                 |                         |          |              |
| 15        | 12        | 21             | YES<br>Fragile<br>Atlantic SD 7211                                                                                                     | ●                       |          |              | 51        | 94        | 2              | JACKSON 5<br>Looking Through the Windows<br>Motown M 750 L                                                                                                                                                          |                         |          | NA           | 87        | 72        | 14             | BLOOD, SWEAT & TEARS<br>Greatest Hits<br>Columbia KC 31170                                                                                                                                                               |                         |          |              |
| 16        | 16        | 30             | WAR<br>All Day Music<br>United Artists UAS 5546                                                                                        |                         |          |              | 52        | 47        | 29             | ELTON JOHN<br>Madman Across the Water<br>Uni 93120 (MCA)                                                                                                                                                            | ●                       |          |              | 88        | 88        | 27             | ISAAC HAYES<br>Black Moses<br>Enterprise ENS 2-5003 (Stax/Volt)                                                                                                                                                          |                         |          |              |
| 17        | 18        | 11             | HUMBLE PIE<br>Smokin'<br>A&M SP 4342                                                                                                   |                         |          | NA           | 53        | 91        | 40             | DEREK & THE DOMINOS<br>Layla<br>Atco SD 2-704                                                                                                                                                                       |                         |          |              | 89        | 100       | 3              | SUPREMES<br>Floy Joy<br>Motown M 7511                                                                                                                                                                                    |                         |          | NA           |
| 18        | 21        | 5              | GRAND FUNK RAILROAD<br>Mark, Don & Mel, 1969-71<br>Capitol SABB 11042                                                                  |                         |          |              | 54        | 50        | 13             | CABARET<br>Soundtrack<br>ABC ABCD 752                                                                                                                                                                               |                         |          | NA           | 90        | 90        | 12             | GORDON LIGHTFOOT<br>Don Quixote<br>Reprise MS 2056                                                                                                                                                                       |                         |          |              |
| 19        | 14        | 19             | BREAD<br>Baby I'm-A Want You<br>Elektra EKS 75015                                                                                      | ●                       |          |              | 55        | 65        | 4              | BILL WITHERS<br>Still Bill<br>Sussex SXBS 7014 (Buddah)                                                                                                                                                             |                         |          | NA           | 91        | 81        | 71             | CAT STEVENS<br>Tea for the Tillerman<br>A&M SP 4280                                                                                                                                                                      | ●                       |          | NA           |
| 20        | 13        | 62             | CAROLE KING<br>Tapestry<br>Ode SP 77009 (A&M)                                                                                          | ●                       |          |              | 56        | 43        | 13             | SAVOY BROWN<br>Hellbound Train<br>Parrot XPAS 71052 (London)                                                                                                                                                        |                         |          |              | 92        | 92        | 13             | HOT TUNA<br>Burgers<br>Grunt FTR 1004 (RCA)                                                                                                                                                                              |                         |          | NA           |
| 21        | 19        | 16             | STAPLE SINGERS<br>Beatitude/Respect Yourself<br>Stax STS 3002                                                                          |                         |          |              | 57        | 45        | 27             | CAROLE KING<br>Music<br>Ode SP 77013 (A&M)                                                                                                                                                                          | ●                       |          |              | 93        | 87        | 13             | KENNY LOGGINS w/JIM MESSINA<br>Sittin' In<br>Columbia C 31044                                                                                                                                                            |                         |          |              |
| 22        | 23        | 7              | CREEDENCE CLEARWATER REVIVAL<br>Mardi Gras<br>Fantasy 9404                                                                             |                         |          |              | 58        | 60        | 7              | RAY CHARLES<br>Message From the People<br>ABC ABCX 755/TRC                                                                                                                                                          |                         |          |              | 94        | 97        | 9              | KINKS<br>Kink Kronikles<br>Warner Bros. 2XS 6454                                                                                                                                                                         |                         |          |              |
| 23        | 26        | 10             | GODFATHER<br>Soundtrack<br>Paramount PAS 1003 (Famous)                                                                                 |                         |          |              | 59        | 59        | 35             | GODSPELL<br>Original Cast<br>Bell 1102                                                                                                                                                                              |                         |          | NA           | 95        | 107       | 3              | FREE<br>At Last<br>A&M SP 4349                                                                                                                                                                                           |                         |          | NA           |
| 24        | 29        | 8              | JOE TEX<br>I Gotcha<br>Dial DL 6002 (Mercury)                                                                                          |                         |          | NA           | 60        | 53        | 13             | JACKSON BROWNE<br>Asylum SD 5051 (Atlantic)                                                                                                                                                                         |                         |          | NA           | 96        | 80        | 12             | PARTRIDGE FAMILY<br>Shopping Bag<br>Bell 6072                                                                                                                                                                            | ●                       |          |              |
| 25        | 17        | 16             | SONNY & CHER<br>All I Ever Need Is You<br>Kapp KS 3660 (MCA)                                                                           | ●                       |          |              | 61        | 57        | 16             | JO JO GUNNE<br>Asylum SD 5053 (Atlantic)                                                                                                                                                                            |                         |          | NA           | 97        | 95        | 27             | TRAFFIC<br>Low Spark of High-Heeled Boys<br>Island SW 9306 (Capitol)                                                                                                                                                     | ●                       |          | NA           |
| 26        | 22        | 18             | PAUL SIMON<br>Columbia KC 30750                                                                                                        | ●                       |          |              | 62        | 55        | 10             | TEN YEARS AFTER<br>Alvin Lee & Co.<br>Deram DES 18064 (London)                                                                                                                                                      |                         |          | NA           | 98        | 89        | 19             | MAHAVISHNU ORCH/JOHN<br>McLAUGHLIN<br>The Inner-Mounting Flame<br>Columbia KC 31067                                                                                                                                      |                         |          | NA           |
| 27        | 26        | 17             | GEORGE CARLIN<br>FM-AM<br>Little David LD 7214 (Atlantic)                                                                              |                         |          | NA           | 63        | 56        | 19             | A CLOCKWORK ORANGE<br>Soundtrack<br>Warner Bros. BS 2573                                                                                                                                                            |                         |          |              | 99        | 99        | 15             | CRUSADERS 1<br>Blue Thumb BTS 6001 (Famous)                                                                                                                                                                              |                         |          | NA           |
| 28        | 35        | 5              | JEFF BECK GROUP<br>Epic KE 31331 (CBS)                                                                                                 |                         |          |              | 64        | 52        | 38             | CHEECH & CHONG<br>Ode SP 77010 (A&M)                                                                                                                                                                                |                         |          | NA           | 100       | 83        | 10             | BOBBY VINTON<br>Every Day of My Life<br>Epic KE 31286 (CBS)                                                                                                                                                              |                         |          |              |
| 29        | 31        | 15             | DONNY HATHAWAY<br>Live<br>Atco SD 33-386                                                                                               |                         |          | NA           | 65        | 69        | 11             | FIFTH DIMENSION<br>Individually & Collectively<br>Bell 6073                                                                                                                                                         |                         |          | NA           | 101       | 93        | 54             | CARPENTERS<br>A&M SP 3502                                                                                                                                                                                                | ●                       |          |              |
| 30        | 33        | 10             | ANDY WILLIAMS<br>Love Theme From "The Godfather"<br>Columbia KC 31303                                                                  |                         |          |              | 66        | 62        | 33             | FIDDLER ON THE ROOF<br>Soundtrack<br>United Artists UAS 10900                                                                                                                                                       | ●                       |          |              | 200       | 2         | 2              | BEACH BOYS<br>Pet Sounds/Carl & the Passions—<br>So Tough<br>Reprise 2MS 2083                                                                                                                                            |                         |          |              |
| 31        | 46        | 3              | DONNY OSMOND<br>Portrait Of Donny<br>MGM SE 4820                                                                                       |                         |          | NA           | 67        | 67        | 13             | JAMES GANG<br>Straight Shooter<br>ABC ABCX 741                                                                                                                                                                      |                         |          |              | 103       | 104       | 13             | KRIS KRISTOFFERSON<br>Border Lord<br>Monument KZ 31302 (CBS)                                                                                                                                                             |                         |          |              |
| 32        | 24        | 18             | MALO<br>Warner Bros. BS 2584                                                                                                           |                         |          |              | 68        | 79        | 5              | FLIP WILSON<br>Geraldine/Don't Fight The Feeling<br>Little David LD 1001 (Atlantic)                                                                                                                                 |                         |          | NA           | 104       | 96        | 20             | OSMONDS<br>Phase III<br>MGM SE 4796                                                                                                                                                                                      | ●                       |          |              |
| 33        | 25        | 23             | GEORGE HARRISON & FRIENDS<br>Concert for Bangla Desh<br>Apple STCX 3385                                                                | ●                       |          | NA           | 69        | 75        | 12             | TODD RUNDGREN<br>Something/Anything?<br>Bearsville 2BX 2066 (Warner Bros.)                                                                                                                                          |                         |          |              | 105       | 103       | 27             | BOB DYLAN'S GREATEST HITS,<br>VOL. 2<br>Columbia KG 31120                                                                                                                                                                | ●                       |          |              |
| 34        | 28        | 28             | NILSSON<br>Nilsson Schmilsson<br>RCA LSP 4515                                                                                          | ●                       |          | NA           | 70        | 70        | 8              | FLEETWOOD MAC<br>Bare Trees<br>Reprise MS 2080                                                                                                                                                                      |                         |          |              | 106       | 106       | 8              | JERRY LEE LEWIS<br>The "Killer" Rocks On<br>Mercury SRM 1-637                                                                                                                                                            |                         |          | NA           |
| 35        | 30        | 36             | CAT STEVENS<br>Teaser & the Firecat<br>A&M SP 4313                                                                                     | ●                       |          |              | 71        | 54        | 11             | CREAM<br>Live, Vol. 2<br>Atco SD 7005                                                                                                                                                                               |                         |          | NA           | 107       | 101       | 8              | ELVIS PRESLEY<br>He Touched Me<br>RCA LSP 4690                                                                                                                                                                           | ●                       |          |              |
| 36        | 32        | 43             | SHAFT<br>Soundtrack/Isaac Hayes<br>Enterprise/MGM ENS 2-5002 (Stax/Volt)                                                               |                         |          |              | 72        | 82        | 13             | HARRY CHAPIN<br>Heads & Tales<br>Elektra EKS 75023                                                                                                                                                                  | ●                       |          |              |           |           |                |                                                                                                                                                                                                                          |                         |          |              |



# SUSSEX

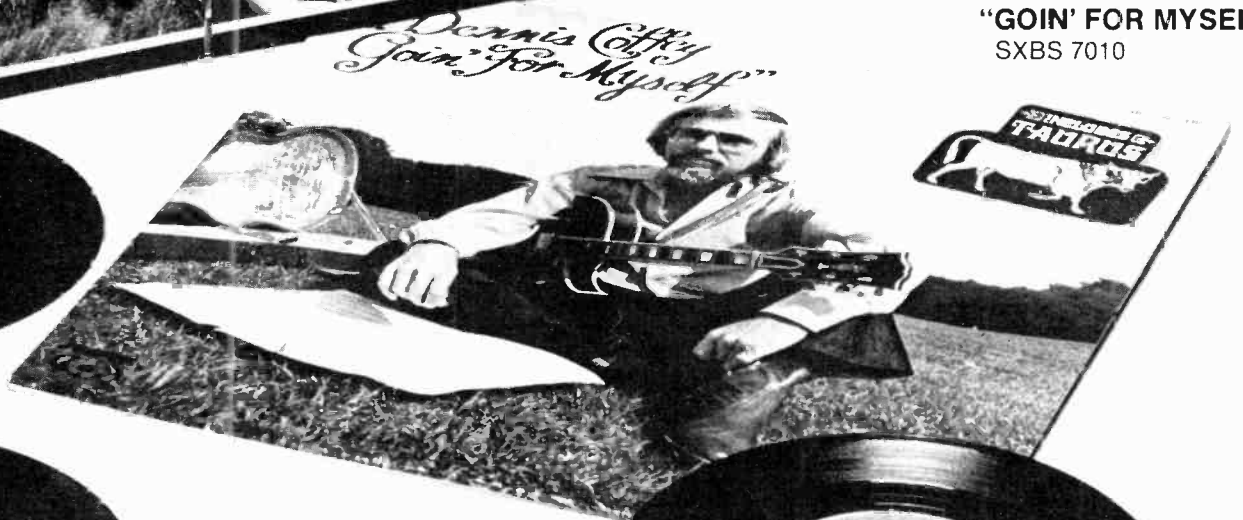
## STORMING THE CHARTS WITH THIS COLLECTION OF HITS



**BILL WITHERS**  
THE ALBUM  
"STILL BILL"  
SXBS 7014  
CONTAINING  
THE  
SMASH SINGLE  
"LEAN ON ME"  
SUX 235

**EDDY SENAY**  
THE ALBUM  
"HOT THANG"  
SXBS 7013  
CONTAINING  
THE SMASH  
SINGLE  
"HOT THANG"  
SUX 230

**DENNIS COFFEY**  
THE ALBUM  
"GOIN' FOR MYSELF"  
SXBS 7010



**GALLERY**  
"NICE TO BE WITH YOU"  
SUX 232  
WITH A SMASH ALBUM  
TO FOLLOW



**THE SOUL SEARCHERS**  
"WE THE PEOPLE"  
SUX 236



THE SINGLE  
"RIDE SALLY RIDE"  
SUX 237

# SUSSEX RECORDS

FROM THE BUDDAH GROUP



# TOP LPs & TAPE

POSITION  
108-200

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title, Label, Number (Dist. Label)                                          | TAPE PACKAGES AVAILABLE |          |              | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title, Label, Number (Dist. Label)                                        | TAPE PACKAGES AVAILABLE |          |              |     |     |    |                                                                                        |  |  |  |  |  |  |
|-----------|-----------|----------------|---------------------------------------------------------------------------------------|-------------------------|----------|--------------|-----------|-----------|----------------|-------------------------------------------------------------------------------------|-------------------------|----------|--------------|-----|-----|----|----------------------------------------------------------------------------------------|--|--|--|--|--|--|
|           |           |                |                                                                                       | 8-TRACK                 | CASSETTE | REEL TO REEL |           |           |                |                                                                                     | 8-TRACK                 | CASSETTE | REEL TO REEL |     |     |    |                                                                                        |  |  |  |  |  |  |
| 108       | 105       | 82             | <b>JESUS CHRIST, SUPERSTAR</b><br>Various Artists<br>Decca DXSA 7206 (MCA)            |                         |          |              | 138       | 146       | 2              | <b>RAY CONNIFF</b><br>Love Theme From "The Godfather"<br>Columbia KC 31473          |                         |          |              | 169 | 174 | 4  | <b>RASPBERRIES</b><br>Capitol SK 11036                                                 |  |  |  |  |  |  |
| 109       | 113       | 6              | <b>Z.Z. TOP</b><br>Rio Grande Mud<br>London XPS 612                                   |                         |          |              | 139       | 142       | 6              | <b>QUICKSILVER</b><br>Comin' Through<br>Capitol SMAS 11002                          |                         |          |              | 170 | 176 | 4  | <b>DAN HICKS &amp; HIS HOT LICKS</b><br>Strikin' It Rich<br>Blue Thumb BTS 36 (Famous) |  |  |  |  |  |  |
| 110       | 116       | 4              | <b>FLASH</b><br>Capitol ST 11040                                                      |                         |          | NA           | 140       | 148       | 2              | <b>EDDIE KENDRICKS</b><br>People Hold On<br>Tamla T 315 L (Motown)                  |                         |          |              | 171 | 149 | 12 | <b>LEE MICHAELS</b><br>Space & First Takes<br>A&M SP 4336                              |  |  |  |  |  |  |
| 111       | 102       | 35             | <b>SANTANA</b><br>Columbia KC 30595                                                   |                         |          |              | 141       | 136       | 31             | <b>CHICAGO</b><br>At Carnegie Hall<br>Columbia C4X 30865                            |                         |          |              | 172 | 170 | 10 | <b>BANG</b><br>Capitol ST 11015                                                        |  |  |  |  |  |  |
| 112       | 114       | 7              | <b>JOHNNY CASH</b><br>A Thing Called Love<br>Columbia KC 31332                        |                         |          |              | 142       | 124       | 41             | <b>BLACK SABBATH</b><br>Master of Reality<br>Warner Bros. BS 2562                   |                         |          |              | 173 | 167 | 6  | <b>JR. WALKER &amp; THE ALL STARS</b><br>Moody, Jr.<br>Soul S 733 L (Motown)           |  |  |  |  |  |  |
| 113       | 111       | 37             | <b>SONNY &amp; CHER LIVE</b><br>Kapp KS 3654 (MCA)                                    |                         |          |              | 143       | 135       | 6              | <b>MAGIC ORGAN</b><br>Street Fair<br>Ranwood R 8092                                 |                         |          | NA           | 174 | 151 | 47 | <b>ALLMAN BROS.</b><br>At Fillmore East<br>Capricorn SD 2-802 (Atco)                   |  |  |  |  |  |  |
| 114       | 108       | 13             | <b>CHARLEY PRIDE</b><br>Best of, Vol. II<br>RCA LSP 4682                              |                         |          | NA           | 144       | 150       | 2              | <b>BLOODROCK</b><br>Live<br>Capitol SVBB 11038                                      |                         |          |              | 175 | 178 | 5  | <b>MEET THE BRADY BUNCH</b><br>Paramount PAS 6032 (Famous)                             |  |  |  |  |  |  |
| 115       | 112       | 12             | <b>DENNIS COFFEY</b><br>Goin' for Myself<br>Sussex SXBS 7010 (Buddah)                 |                         |          | NA           | 145       | 141       | 10             | <b>CHAKACHAS</b><br>Jungle Fever<br>Polydor PD 5504                                 |                         |          |              | 176 | 153 | 32 | <b>DONNY OSMOND</b><br>To You With Love<br>MGM SE 4797                                 |  |  |  |  |  |  |
| 116       | 120       | 7              | <b>JOHN KAY</b><br>Forgotten Songs & Unsung Heroes<br>Dunhill DSX 50120               |                         |          |              | 146       | 126       | 13             | <b>SPIRIT</b><br>Feedback<br>Epic KE 31175 (CBS)                                    |                         |          |              | 177 | 179 | 4  | <b>JOHN HAMMOND</b><br>Wild Horses/Rock Steady<br>Kudu KU 04 (CTI)                     |  |  |  |  |  |  |
| 117       | 110       | 29             | <b>CARLY SIMON</b><br>Anticipation<br>Elektra EKS 75016                               |                         |          |              | 147       | —         | 1              | <b>BILLY PRESTON</b><br>That's the Way God Planned It<br>Apple 3359                 |                         |          |              | 178 | 182 | 2  | <b>GOOSE CREEK SYMPHONY</b><br>Words of Earnest<br>Capitol ST 11044                    |  |  |  |  |  |  |
| 118       | 119       | 6              | <b>CHARLIE MCCOY</b><br>Real McCoy<br>Monument Z 31329 (CBS)                          |                         |          | NA           | 148       | 123       | 34             | <b>THREE DOG NIGHT</b><br>Harmony<br>Dunhill DSX 30108                              |                         |          |              | 179 | 183 | 3  | <b>MANTOVANI</b><br>Ammunzio Paolo Mantovani<br>London XPS 610                         |  |  |  |  |  |  |
| 119       | 125       | 5              | <b>DR. JOHN</b><br>Gumbo<br>Atco SD 7006                                              |                         |          | NA           | 149       | 186       | 4              | <b>ANNE MURRAY</b><br>Annie<br>Capitol ST 11024                                     |                         |          | NA           | 180 | 185 | 4  | <b>BUDDY RICH</b><br>Rich in London<br>RCA LSP 4666                                    |  |  |  |  |  |  |
| 120       | 109       | 32             | <b>T. REX</b><br>Electric Warrior<br>Reprise RS 6466                                  |                         |          |              | 150       | 156       | 4              | <b>B.J. THOMAS</b><br>Billy Joe<br>Scepter SPS 5101                                 |                         |          |              | 181 | 161 | 32 | <b>HUMBLE PIE</b><br>Performance: Rockin' the Fillmore<br>A&M SP 3506                  |  |  |  |  |  |  |
| 121       | 121       | 57             | <b>JETHRO TULL</b><br>Aqualung<br>Reprise MS 2035                                     |                         |          |              | 151       | 152       | 16             | <b>B.B. KING</b><br>L.A. Midnight<br>ABC ABCX 743                                   |                         |          |              | 182 | 165 | 6  | <b>MOM &amp; DADS</b><br>In the Blue Canadian Rockies<br>GNP Crescendo GNPS 2063       |  |  |  |  |  |  |
| 122       | 122       | 23             | <b>GLADYS KNIGHT &amp; THE PIPS</b><br>Standing Ovation<br>Soul S 736 L (Motown)      |                         |          | NA           | 152       | —         | 1              | <b>ARLO GUTHRIE</b><br>Hobo's Lullaby<br>Reprise MS 2060                            |                         |          |              | 183 | 171 | 3  | <b>EDWIN HAWKINS SINGERS</b><br>I'd Like To Teach the World to Sing<br>Buddah BDS 303  |  |  |  |  |  |  |
| 123       | 118       | 8              | <b>MOTHERS</b><br>Just Another Band From L.A.<br>Reprise MS 2075                      |                         |          |              | 153       | 160       | 3              | <b>FOUR TOPS</b><br>Nature Planned It<br>Motown M 748 L                             |                         |          |              | 184 | 190 | 2  | <b>FLYING BURRITO BROTHERS</b><br>Last of the Red Hot Burritos<br>A&M SP 4343          |  |  |  |  |  |  |
| 124       | 117       | 21             | <b>EMERSON, LAKE &amp; PALMER</b><br>Pictures at an Exhibition<br>Cotillion ELP 66666 |                         |          | NA           | 154       | 154       | 13             | <b>ESTHER PHILLIPS</b><br>From a Whisper to a Scream<br>Kudu KU 05 (CTI)            |                         |          |              | 185 | 172 | 88 | <b>SANTANA</b><br>Abraxas<br>Columbia KC 30130                                         |  |  |  |  |  |  |
| 125       | 132       | 21             | <b>PINK FLOYD</b><br>Meddle<br>Harvest SMAS 832 (Capitol)                             |                         |          |              | 155       | 130       | 12             | <b>JOE SIMON</b><br>Drowning In the Sea of Love<br>Spring SPR 5702 (Polydor)        |                         |          |              | 186 | 180 | 6  | <b>JOHN BALDRY</b><br>Everything Stops For Tea<br>Warner Bros. BS 2614                 |  |  |  |  |  |  |
| 126       | 115       | 18             | <b>DAVID CASSIDY</b><br>Cherish<br>Bell 6070                                          |                         |          |              | 156       | 128       | 7              | <b>TOM RUSH</b><br>Merrimack County<br>Columbia KC 31306                            |                         |          |              | 187 | 194 | 2  | <b>BRIAN AUGER'S OBLIVION EXPRESS</b><br>Second Wind<br>RCA LSP 4703                   |  |  |  |  |  |  |
| 127       | —         | 1              | <b>JOHNNY MATHIS</b><br>First Time Ever I Saw Your Face<br>Columbia KC 31342          |                         |          |              | 157       | 143       | 13             | <b>SHIRLEY BASSEY</b><br>I Capricorn<br>United Artists UAS 5565                     |                         |          |              | 188 | —   | 1  | <b>JOY OF COOKING</b><br>Castles<br>Capitol ST 11050                                   |  |  |  |  |  |  |
| 128       | —         | 1              | <b>DILLARDS</b><br>Roots & Branches<br>Anthem ANS 5901 (United Artists)               |                         |          |              | 158       | 159       | 7              | <b>LOVE UNLIMITED</b><br>Uni 73131 (MCA)                                            |                         |          | NA           | 189 | 189 | 4  | <b>BLUE OYSTER CULT</b><br>Columbia C 31063                                            |  |  |  |  |  |  |
| 129       | 127       | 20             | <b>TEMPTATIONS</b><br>Solid Rock<br>Gordy G 961 L (Motown)                            |                         |          |              | 159       | 138       | 50             | <b>YES ALBUM</b><br>Atlantic SD 8283                                                |                         |          | NA           | 190 | 192 | 2  | <b>TOM FOGERTY</b><br>Fantasy 9407                                                     |  |  |  |  |  |  |
| 130       | —         | 1              | <b>FRANK SINATRA</b><br>Greatest Hits, Vol. 2<br>Reprise FS 1034                      |                         |          |              | 160       | 184       | 2              | <b>AL MARTINO</b><br>Love Theme From "The Godfather"<br>Capitol ST 11071            |                         |          | NA           | 191 | 191 | 3  | <b>DAVID PEEL &amp; THE LOWER EAST SIDE</b><br>The Pope Smokes Dope<br>Apple SW 3391   |  |  |  |  |  |  |
| 131       | 129       | 10             | <b>CHASE</b><br>Ennea<br>Epic KE 31097 (CBS)                                          |                         |          |              | 161       | 155       | 41             | <b>AL GREEN</b><br>Gets Next to You<br>Hi SHL 32062 (London)                        |                         |          |              | 192 | 193 | 5  | <b>HILLSIDE SINGERS</b><br>I'd Like To Teach the World To Sing<br>Metromedia KMD 1051  |  |  |  |  |  |  |
| 132       | 131       | 28             | <b>GRAND FUNK RAILROAD</b><br>E Pluribus Funk<br>Grand Funk Railroad SW 853 (Capitol) |                         |          | NA           | 162       | 152       | 24             | <b>GROVER WASHINGTON, JR.</b><br>Inner City Blues<br>Kudu KU 05 (CTI)               |                         |          |              | 193 | 187 | 6  | <b>EL CHICANO</b><br>Celebration<br>Kapp KS 3663 (MCA)                                 |  |  |  |  |  |  |
| 133       | 133       | 5              | <b>DUANE &amp; GREG ALLMAN</b><br>Bold 33-301                                         |                         |          | NA           | 163       | 140       | 18             | <b>ELVIS PRESLEY</b><br>Elvis Now<br>RCA LSP 4671                                   |                         |          |              | 194 | 198 | 4  | <b>ASSOCIATION</b><br>Waterbeds In Trinidad<br>Columbia KC 31348                       |  |  |  |  |  |  |
| 134       | 139       | 6              | <b>BUFFY SAINTE-MARIE</b><br>Moonshot<br>Vanguard VSD 79312                           |                         |          | NA           | 164       | 144       | 30             | <b>SLY &amp; THE FAMILY STONE</b><br>There's a Riot Goin' On<br>Epic KE 30986 (CBS) |                         |          |              | 195 | 195 | 3  | <b>LUIS GASCA</b><br>Blue Thumb BTS 37 (Famous)                                        |  |  |  |  |  |  |
| 135       | —         | 1              | <b>CHUCK BERRY</b><br>London Sessions<br>Chess CH 60020                               |                         |          |              | 165       | 145       | 52             | <b>ROD STEWART</b><br>Every Picture Tells a Story<br>Mercury SRM 1-609              |                         |          |              | 196 | 196 | 2  | <b>ELECTRIC LIGHT ORCHESTRA</b><br>No Answer<br>United Artists UAS 5573                |  |  |  |  |  |  |
| 136       | 138       | 4              | <b>PAUL BUTTERFIELD BLUES BAND</b><br>The Best of/Golden Butter<br>Elektra 7E-2005    |                         |          |              | 166       | 168       | 4              | <b>MCKENDREE SPRING 3</b><br>Decca DL 75332 (MCA)                                   |                         |          |              | 197 | 197 | 2  | <b>PAUL ANKA</b><br>Jubilation<br>Buddah BDS 5114                                      |  |  |  |  |  |  |
| 137       | 137       | 8              | <b>COLD BLOOD</b><br>First Taste of Sin<br>Reprise MS 2074                            |                         |          |              | 167       | 147       | 43             | <b>MOODY BLUES</b><br>Every Good Boy Deserves Favour<br>Threshold THS 5 (London)    |                         |          |              | 198 | 199 | 2  | <b>REDD FOX</b><br>Sanford & Foxx<br>Dooto DTL 853                                     |  |  |  |  |  |  |

## TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

|                      |         |
|----------------------|---------|
| Allman Brothers Band | 11, 174 |
| Duane & Greg Allman  | 133     |
| America              | 132     |
| Paul Anka            | 197     |
| Association          | 194     |
| Brian Auger          | 187     |
| Badfinger            | 85      |
| Joan Baez            | 74      |
| John Baldry          | 186     |
| Bang                 | 172     |
| Shirley Bassey       | 157     |
| Beach Boys           | 102     |
| Jeff Beck Group      | 28      |
| Black Berry          | 135     |
| Black Ivory          | 168     |
| Black Sabbath        | 142     |
| Bloodrock            | 144     |
| Blood, Sweat & Tears | 87      |
| Blue Oyster Cult     | 189     |
| Bonzo Dog Band       | 199     |
| Brandy Bunch         | 175     |
| Bread                | 19      |
| Jackson Browne       | 60      |
| Paul Butterfield     | 136     |
| George Carlin        | 27      |
| Carpenters           | 101     |
| Johnny Cash          | 112     |
| David Cassidy        | 126     |

|                                 |       |
|---------------------------------|-------|
| Jimmy Castor Bunch              | 50    |
| Chakachas                       | 145   |
| Harry Chapin                    | 72    |
| Ray Charles                     | 58    |
| Chase                           | 131   |
| Cheech & Chong                  | 64    |
| Cher                            | 83    |
| Chicago                         | 141   |
| Chi-Lites                       | 7     |
| Eric Clapton                    | 8     |
| Dennis Coffey                   | 115   |
| Commander Cody                  | 82    |
| Cold Blood                      | 137   |
| Judy Collins                    | 77    |
| Ray Conniff                     | 138   |
| Alice Cooper                    | 42    |
| Cream                           | 71    |
| Creedence Clearwater Revival    | 22    |
| Crusaders                       | 99    |
| Sammy Davis Jr.                 | 46    |
| Deep Purple                     | 37    |
| Derek & The Dominos             | 53    |
| Dillards                        | 128   |
| Doctor Hook & The Medicine Show | 75    |
| Doctor John                     | 119   |
| Dramatics                       | 86    |
| Bob Dylan                       | 105   |
| El Chicano                      | 193   |
| Electric Light Ork              | 196   |
| Emerson, Lake & Palmer          | 124   |
| Fifth Dimension                 | 65    |
| Roberta Flack                   | 2, 45 |

|                                |         |
|--------------------------------|---------|
| Roberta Flack & Donny Hathaway | 9       |
| Flash                          | 110     |
| Fleetwood Mac                  | 70      |
| Flying Burrito Brothers        | 184     |
| Four Tops                      | 153     |
| Tom Fogerty                    | 190     |
| Aretha Franklin                | 44      |
| Redd Foxx                      | 198     |
| Free                           | 95      |
| Luis Gasca                     | 195     |
| Goose Creek Symphony           | 178     |
| Grand Funk Railroad            | 18, 132 |
| Al Green                       | 14, 161 |
| Arlo Guthrie                   | 152     |
| John Hammond                   | 177     |
| George Harrison & Friends      | 33      |
| Donny Hathaway                 | 29      |
| Edwin Hawkins                  | 183     |
| Isaac Hayes                    | 88      |
| Jimmi Hendrix                  | 81      |
| Dan Hicks & His Hot Licks      | 170     |
| Hillside Singers               | 192     |
| Hot Tuna                       | 92      |
| Humble Pie                     | 17, 181 |
| Michael Jackson                | 79      |
| Jackson 5                      | 51, 80  |
| James Gang                     | 67      |
| Jesus Christ, Superstar        | 108     |
| Jethro Tull                    | 1, 121  |
| Jo Jo Gunne                    | 61      |
| Elton John                     | 52      |
| Joy of Cooking                 | 188     |
| Janis Joplin                   | 5       |

|                                   |        |
|-----------------------------------|--------|
| John Kay                          | 116    |
| Eddie Kendricks                   | 140    |
| B.B. King                         | 151    |
| Carole King                       | 20, 57 |
| Kinks                             | 94     |
| Gladys Knight & The Pips          | 122    |
| Kris Kristofferson                | 103    |
| Led Zeppelin                      | 48     |
| Jerry Lee Lewis                   | 106    |
| Gordon Lightfoot                  | 90     |
| Kenny Loggins w/Jim Messina       | 93     |
| Love Unlimited                    | 158    |
| Charlie McCoy                     | 110    |
| McKendree Spring                  | 166    |
| Don McLean                        | 47     |
| Magic Organ                       | 143    |
| Mahavishnu Ork w/ John McLaughlin | 98     |
| Malo                              | 32     |
| Henry Mancini & Doc Severinsen    | 78     |
| Mandrill                          | 76     |
| Mantovani                         | 179    |
| Al Martino                        | 160    |
| Johnny Mathis                     | 127    |
| Zubin Mehta                       | 200    |
| Lee Michaels                      | 171    |
| Mom & Dads                        | 182    |
| Moody Blues                       | 167    |
| Mothers                           | 123    |
| Mountain                          | 73     |
| Elton John                        | 149    |
| Anne Murray                       | 179    |
| Graham Nash & David Crosby        | 6      |

|                                  |          |
|----------------------------------|----------|
| New Riders of the Purple Sage    | 43       |
| Nilsson                          | 34       |
| Original Cast                    |          |
| Godspell                         | 59       |
| Donny Osmond                     | 31, 176  |
| Osmonds                          | 104      |
| Partridge Family                 | 96       |
| David Peel & the Lower East Side | 191      |
| Esther Phillips                  | 154      |
| Pink Floyd                       | 125      |
| Billy Preston                    | 49, 147  |
| Elvis Presley                    | 107, 163 |
| Charley Pride                    | 114      |
| Procol Harum                     | 13       |
| Quicksilver                      | 139      |
| Raspberries                      | 169      |
| Buddy Rich                       | 180      |
| Rolling Stones                   | 10, 41   |
| Todd Rundgren                    | 69       |
| Tom Rush                         | 156      |
| Buffy Sainte-Marie               | 134      |
| Santana                          | 111, 185 |
| Savoy Brown                      | 56       |
| Carly Simon                      | 117      |
| Joe Simon                        | 155      |
| Paul Simon                       | 26       |
| Frank Sinatra                    | 130      |
| Sly & The Family Stone           | 164      |
| Sonny & Cher                     | 25, 113  |

|                            |         |
|----------------------------|---------|
| Soundtracks                |         |
| Cabaret                    | 54      |
| A Clockwork Orange         | 63      |
| Fiddler On The Roof        | 66      |
| Godfather                  | 23      |
| Shaft                      | 36      |
| Spirit                     | 146     |
| Staple Singers             | 21      |
| Cat Stevens                | 35, 91  |
| Rod Stewart                | 165     |
| Stephen Stills             | 4       |
| Stylistics                 | 39      |
| Supremes                   | 89      |
| T. Rex                     | 120     |
| Temptations                | 129     |
| Ten Years After            | 62      |
| Joe Tex                    | 24      |
| B. J. Thomas               | 150     |
| Three Dog Night            | 148     |
| Lily Tomlin                | 84      |
| Traffic                    | 97      |
| Bobby Vinton               | 100     |
| Jr. Walker & The Allstars  | 173     |
| War                        | 16      |
| Grover Washington Jr.      | 162     |
| Andy Williams              | 30      |
| Flip Wilson                | 68      |
| Edgar Winter's White Trash | 38      |
| Bill Withers               | 55      |
| Stevie Wonder              | 40      |
| Yes                        | 15, 159 |
| Neil Young                 | 3       |
| Z.Z. Top                   | 109     |



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| <b>WILLIAMS, ANDY</b>                                                | 8T 18-10-0334      | 96-100-0745-0...6.98 |
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|                                                                      | 8T 18-10-0208      | 96-100-0744-9...6.98 |
|                                                                      | CA 16-10-0208      | 92-100-0744-7...6.98 |
| <b>"Call Me Irresponsible" &amp; Other Hit Songs From The Movies</b> |                    |                      |
|                                                                      | LP Columbia CS8971 | 12-100-0736-5...4.98 |
|                                                                      | 8T 18-10-0170      | 96-100-0736-9...6.98 |
| <b>Canadian Sunset</b>                                               |                    |                      |
|                                                                      | LP Columbia CS9124 | 12-100-0738-7...4.98 |
| <b>Christmas Album</b>                                               |                    |                      |
|                                                                      | LP Columbia CS8887 | 12-100-0735-4...4.98 |
| <b>Danny Boy</b>                                                     |                    |                      |
|                                                                      | LP Columbia CS8551 | 12-100-0731-0...4.98 |
| <b>Days Of Wine &amp; Roses</b>                                      |                    |                      |
|                                                                      | LP Columbia CS8815 | 12-100-0734-3...4.98 |
|                                                                      | 8T 18-10-0014      | 96-100-0734-1...6.98 |
|                                                                      | CA 16-10-0014      | 92-100-0734-2...6.98 |
|                                                                      | R3 HC555           | 98-100-0734-4...6.98 |
|                                                                      | R7 Columbia CQ555  | 99-100-2399-1...6.98 |
| <b>Dear Heart</b>                                                    |                    |                      |
|                                                                      | LP Columbia CS9138 | 12-100-0739-8...4.98 |
|                                                                      | 8T 18-10-0026      | 96-100-0739-9...6.98 |
|                                                                      | CA 16-10-0026      | 92-100-0739-7...6.98 |
| <b>Get Together With</b>                                             |                    |                      |
|                                                                      | LP Columbia CS9922 | 12-100-0741-2...4.98 |
|                                                                      | 8T 18-10-0776      | 96-100-0741-6...6.98 |
|                                                                      | CA 16-10-0776      | 92-100-0741-4...6.98 |
|                                                                      | R3 HC1219          | 98-100-0741-8...6.98 |
| <b>Greatest Hits</b>                                                 |                    |                      |
|                                                                      | LP Columbia KCS999 | 12-100-0742-1...4.98 |
|                                                                      | 8T 18-10-0870      | 96-100-0742-2...6.98 |
|                                                                      | CA 16-10-0870      | 92-100-0742-3...6.98 |
|                                                                      | R3 HC1248          | 98-100-0742-4...6.98 |
| <b>Happy Heart</b>                                                   |                    |                      |
|                                                                      | LP Columbia CS9844 | 12-100-0743-1...4.98 |
|                                                                      | 8T 18-10-0688      | 96-100-0743-2...6.98 |
|                                                                      | CA 16-10-0688      | 92-100-0743-3...6.98 |
|                                                                      | R3 HC1170          | 98-100-0743-4...6.98 |
| <b>Hawaiian Wedding Song</b>                                         |                    |                      |
|                                                                      | LP Columbia CS9123 | 12-100-0744-1...4.98 |
|                                                                      | 8T 18-10-0104      | 96-100-0744-2...6.98 |
| <b>Honey</b>                                                         |                    |                      |
|                                                                      | LP Columbia CS9662 | 12-100-0745-1...4.98 |
|                                                                      | 8T 18-10-0422      | 96-100-0745-2...6.98 |
|                                                                      | CA 16-10-0422      | 92-100-0745-3...6.98 |
|                                                                      | R3 HC1024          | 98-100-0745-4...6.98 |
|                                                                      | R7 Columbia CQ1024 | 99-100-2399-2...6.98 |
| <b>In The Arms Of Love</b>                                           |                    |                      |
|                                                                      | LP Columbia CS9333 | 12-100-0746-1...4.98 |
| <b>Love, Andy</b>                                                    |                    |                      |
|                                                                      | LP Columbia CS9566 | 12-100-0747-1...4.98 |

## POPULAR ARTISTS

To place orders, select only the information from data shown below: (1) 10 digit bold face number, (2) artist and title, (3) price (store will enter selling price if different from Mfrs. Sugg. List Price)

|                                                     |                                |                      |                      |
|-----------------------------------------------------|--------------------------------|----------------------|----------------------|
| <b>WILLIAMS, HANK</b>                               | Williams, Hank, & Strings, v.3 | LP MGM SE-4529       | 12-449-0284-8...5.98 |
| <b>Best of Hank Williams, v.2</b>                   |                                |                      |                      |
|                                                     | 8T GRT 8130-4227               | 96-120-0470-4...6.98 |                      |
|                                                     | CA 5130-4227                   | 92-120-0470-2...6.98 |                      |
| <b>First, Last &amp; Always</b>                     |                                |                      |                      |
|                                                     | LP MGM SE-3928                 | 12-499-0240-6...5.98 |                      |
| <b>14 More of Hank Williams Greatest Hits, v.2</b>  |                                |                      |                      |
|                                                     | 8T GRT 8130-4040               | 96-120-0597-8...6.98 |                      |
|                                                     | CA 5130-4040                   | 92-120-0597-6...6.98 |                      |
| <b>14 More of Hank Williams Greatest Hits, v.1</b>  |                                |                      |                      |
|                                                     | 8T GRT 8130-4140               | 96-120-0468-0...6.98 |                      |
|                                                     | CA 5130-4140                   | 92-120-0468-8...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.1</b>  |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.2</b>  |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.3</b>  |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.4</b>  |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.5</b>  |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.6</b>  |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.7</b>  |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.8</b>  |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.9</b>  |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.10</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.11</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.12</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.13</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.14</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.15</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.16</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.17</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.18</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.19</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.20</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.21</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.22</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.23</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.24</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.25</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.26</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.27</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.28</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.29</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.30</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.31</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.32</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.33</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.34</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.35</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.36</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.37</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.38</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.39</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.40</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.41</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.42</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.43</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.44</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.45</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.46</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.47</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.48</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.49</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.50</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.51</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.52</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.53</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.54</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 5130-4918                   | 92-120-0554-5...6.98 |                      |
| <b>18 More of Hank Williams Greatest Hits, v.55</b> |                                |                      |                      |
|                                                     | 8T GRT 8130-4918               | 96-120-0554-7...6.98 |                      |
|                                                     | CA 513                         |                      |                      |

# On Old-Time Radio Shows

• Continued from page 1

Group, who account for 90 percent of disks and tapes legitimately produced and sold in Hong Kong, consists of 15 local manufacturers and distributors.

The IFPI estimates that the record/tape industry in the Hong

Kong area has a sales volume of \$10 million (U.S.), of which some 50 percent is being drained away by pirates.

The action campaign will be implemented by lawyers working in association with the Hong Kong Group and the Asian and Pacific regional office of the IFPI.

A preliminary survey of the activities of retailers, importers, distributors and manufacturers of unauthorized duplicates in Hong Kong has already been made and sent to the government authorities including the department of commerce and industry, the Post Office Inland Revenue Director of Public Prosecutions and the Hong Kong police.

It is estimated that U.S. product accounts for 40 percent of pirated material, with most of the material coming into Hong Kong from Taiwan.

West has just completed a survey of all of Asia and, with the cooperation of all Asian member companies, feels that now is the time for "aggressive steps" to be taken to secure enforcement. The Asian office of the IFPI covers an area from New Zealand to Japan and from the Philippines to Ceylon. West also considers that the action against piracy should be on a worldwide basis.

He stated that, for example, CBS, RCA and Warner Communications, as owners of copyrighted material, have protection in Hong Kong but their licensees do not have the same protection. It is necessary for the original owner of the copyright to take action against the pirates, and West and the IFPI are trying to establish a system of international mandating from the original owners to prosecute correctly under the present law, according to West.

# A&M's Natl. Promo Parley

LOS ANGELES — A&M Records will hold its annual national promotion meeting at the Century Plaza Hotel here June 21-25.

Chuck Kaye and Jerry Moss of the label are set for the keynote presentations. A&M promotion director Harold Childs said his staff will be feted at a Las Vegas Riviera performance of Carroll O'Connor, TV's Archie Bunker, who has an album on the label. The promotion men will also see Michael Murphy and the Strawbs in an A&M night at the Whiskey a Go Go here.

# Mancini, Pickens Award Winners

NEW YORK—The Music and Performing Arts Lodge of B'nai B'rith have named composer-performer Henry Mancini and Jane Pickens as recipients of this year's Creative Achievement and Humanitarian Award at the Award Dinner, June 24.

Jane Pickens (Mrs. William C. Langley), a former singer, helped found United Cerebral Palsy, served as secretary to the National United Cerebral Palsy Association and is presently Secretary of their Research and Educational Foundation, and organized and appeared on 21 telethons in the New York area. She is also a vice president of the New York Heart Association.

NBC radio personality Don Imus will act as MC for the affair, which celebrates its eighth year.

# Executive Turntable

• Continued from page 4

Records, and **Ron Ellison**, Chicago, will cover the Midwest, supplementing the work of **Bobby Patterson**, who has been covering the South out of Dallas. . . . **John Anderson** has been appointed national sales manager for Audio-Video Communications. He will be responsible for developing new sales for the company's custom audio tape duplicating division. Prior to joining AVC, Anderson held sales management posts with Livingston Audio Tapes and Stereodyne, Inc.

★ ★ ★

**Sandy Friedman**, an executive in Rogers, Cowan & Brenner's music department, has been made vice president in charge of the music division of the public relations firm. . . . **Judith Grad** has been named assistant secretary for Screen Gems-Columbia Music, Inc., and Colgems Music Corp. She was also appointed assistant secretary of Screen Gems-Columbia Publications. Miss Grad was general attorney for Columbia's music publishing operations since May 1970. . . . **Jim Freeman** has been appointed a sales representative at AdVantage Sound Studios, where he will work with advertising agency production departments.

★ ★ ★

**Larry Saul** has been shifted from special projects at ABC/Dunhill to national promotion man. **Sammy Alfano**, who joined the labels last week after working as regional promotion man for them in Houston, has also been named national promotion man by **Terry Fletcher**, named last week as national promotion director.

★ ★ ★

**Freddie North**, a recording artist for Nashboro Records who doubles as national promotion director of the Nashville label, has been promoted to vice president of the company. North, who started out as a stock clerk with the label, had a recent hit called "She's All I Got." Promoted to regional director of promotion and sales was **Cliff Spencer**, who'd been manager of purchasing. He'll report to North. North will report directly to label president **Bud Howell**. . . . **Ron Ellison** has been appointed midwest promotion man for Jewel Records. He formerly worked as a promotion man for Chess Records.

# CAM-USA, BMI Pact

NEW YORK—CAM-USA, publishing and production firm, has renewed its performing rights agreement with BMI. The renewal enables BMI to retain CAM-USA's extensive film catalog, which contains more than 5,000 feature film soundtracks. The catalog includes such recent films as "The Anonymous Venitian," Fellini's "The Clowns" and the forthcoming Dustin Hoffman feature, "Till Divoce Do You Part."

# Motown Eyes Mktg.

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Rice produced Wing On Wing and Dick Adams of the Record Plant is developing some projects.

The emphasis will be on albums. "The primary unit we're merchandising is a 12-inch piece of drama," Wilson notes. "If someone wants to extract one piece of that drama we'll follow his actions closely and see whether we should release a single."

On the drawing board is a sort of "Halfway House" as Wilson calls it, where young musicians can come and get advice about their music and/or audition before interested ears.

# BMI Awards Dinner



Left to right, Tommy James, BMI president Edward M. Cramer, Phil Kahl, and Robert L. King.



Left to right, Cramer, Mrs. Theodora Zavin, senior vice president of BMI, Bill Downer of MCA, and Wes Farrell of the Farrell organization.



Left to right, Deanie Parker of Stax Records and Cramer.



Left to right, Cramer, Screen Gems-Columbia Music vice president Irwin Schuster, Wes Farrell, Screen Gems-Columbia Music president Lester Sill, Screen Gems-Columbia Music vice president Danny Davis and Screen Gems-Columbia Professional manager Ira Jaffe.



Left to right, Bill Lowery of Lowery Music, Lynn Anderson, Joe South, BMI vice president (Southern area) Frances Preston, and Cramer.



Left to right, Cramer, Mrs. Zavin and Buddy Killen of Tree Music and Dial Records.



Left to right, Cramer, Mrs. Zavin, Don Kirshner of ATV/Kirshner Group, John Lennon and Lee Eastman, of Eastman and Eastman.





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