

# Billboard®

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The International  
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## Oldies Make Charts Via Rock, Pop Acts

By DAN BOTTSTEIN

NEW YORK — Contemporary rock and pop artists are reviving former pop singles and making Hot 100 chart hits of them, with radio stations reflecting the trend. At WABC, for example, program director Rick Sklar reported that the station's playlist has consistently included revived oldies for the past six months.

Just two weeks ago, WABC, which has a tight playlist, was airing "The Lion Sleeps Tonight," Robert John's revival of the Tokens' hit; "Rockin' Robin," Michael Jackson's treatment of Bobby Day's success; "Walkin' in the Rain," Love Unlimited's version of the Ronettes' hit; the Jackson 5's rendition of Bobby Lewis' powerhouse, "Little Bitty Pretty One"; and "How Can I Be Sure," by David Cassidy, an updating of the Rascals' chart rider. The Love Unlimited, Jackson 5 and David Cassidy singles are also on the Hot 100 this week, as is Roberta Flack's "The First Time Ever I Saw Your Face," which Mary

Travers had recorded on an early album. The Flack record had climbed to the top of the charts a week ago.

Artists whose main activity is concentrated on album product are hastening to include former pop hits in their sets. Nilsson has used Shirley & Lee's "Let the Good Times Roll" on his LP. Paul McCartney sings Mickey & Sylvia's "Love Is Strange" on his "Wings" album, and NRBQ reaches all the way back to "Accentuate the Positive" on their package. The Nitty Gritty Dirt Band features "Jambalaya" on their set; Taj Mahal dusts off "Ain't Nobody's Business But My Own," and Daddy Cool turns back to "I'll Never Smile Again."

Bob Abramson, owner of the House of Oldies in Greenwich Village, has been involved with oldies for 12 years.

He predicted that "this whole revival will be dead in about a year." His store attracts record buyers who are students of past

(Continued on page 10)

## Bookers Boost Nashville Take

By BILL WILLIAMS

NASHVILLE—The 22 established talent booking agencies of Nashville, or those setting dates for artists based here, brought some \$17.3 million into the city's economic community through their activities last year.

A study of the gross receipts of the 226 artists on booking engagements, a compilation of the tax receipts by the booking agencies, and discounting the "no-pay" or bad check payments, the following conclusions were reached:

The actual amount of booking money grossed amounted to \$26,702,112.50.

Figuring on a percentage study of money retained by the artist, the \$17.3 million figure was the amount funneled back into the greater-Nashville area.

The average artist, it was determined, retains about 65 percent of his gross receipts (this was an estimate on the part of both agents

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## Blacks Sizzling On the Hot 100

By PAUL ACKERMAN

NEW YORK—Black acts are dominating the key positions on the Hot 100 chart in the greatest show of strength ever. The first five positions are held by black artists, as well as a total of 11 out of the top 20 and 37 out of the hot 100.

Here is the top five rundown on the current chart: "Oh Girl" by the Chi-Lites on Brunswick is No. 1, up from second slot last week; "I'll Take You There" by the Staple Singers on Stax, No. 2, up from third position; Roberta Flack's "The First Time Ever I Saw Your Face," Atlantic, in third place after six weeks in the top slot; Al Green's "Look What You Done for Me," Hi, No. 4, up from fifth as of last week; and Sammy Davis Jr.'s "Candy Man," on MGM, fifth, up from last week's 11th slot.

In addition to the above, black acts in the Top 20 include Joe Tex's "I Gotcha," on Dial, in eighth position, down from last

week's fourth; Fifth Dimension's "(Last Night) I Didn't Get to Sleep At All," on Bell, up from 13th; The Stylistics' "Betcha By Golly, Wow," on Avco, 14th, down from seventh last week; Aretha Franklin's "Day Dreaming," on Atlantic, in 15th as compared to 11th last week; the Jackson 5's "Little Bitty

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## 2 Night Raids Hit Tape Cos.

By EARL PAIGE

CHICAGO—Authorities are moving vigorously against alleged tape bootleggers here. In two separate raids, over 10,000 alleged bogus tapes were seized stemming from a class action suit filed by Mercury Records and involving Record Industries Association of America (RIAA) investigators, one of whom operates a record store here.

Representing Mercury were the law firms Arvey, Hodes & Mantynband, and Levin & Berger, according to Gary Friedman of the former firm.

Believed the first such raids here

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## Japan March Output Dips

By ALEX ABRAMOFF

Staff Member, Music Labo-Billboard, Japan

TOKYO—Production figures for March throughout Japan for records dropped by 12 percent, compared to the same period in 1971 and also declined money-wise by 8 percent. Compared to February, production dropped by 5 percent, while the financial end showed a 10 percent decline.

However, tape manufacturers

experienced a slight sales increase.

Compared to the February figures, production went up by 6 percent, sales by 2 percent.

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## Labels Upgrade Jukes' Service

By EARL PAIGE

CHICAGO — Label promotion people are becoming more sophisticated in their approach to servicing jukebox programmers with samples and the more enlightened methods are being welcomed. One example is United Artists' mini LP's originally designed mainly for radio station exposure but now aimed at key jukebox programmers as well.

Veteran promotion people such as Tommy Wills, president, Juke Records, have learned that samples arriving in a package with no explanation are most often disregarded. In fact, Wills has designed a questionnaire to determine if

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## Havens Cuts Drugs Spot

By SAM SUTHERLAND

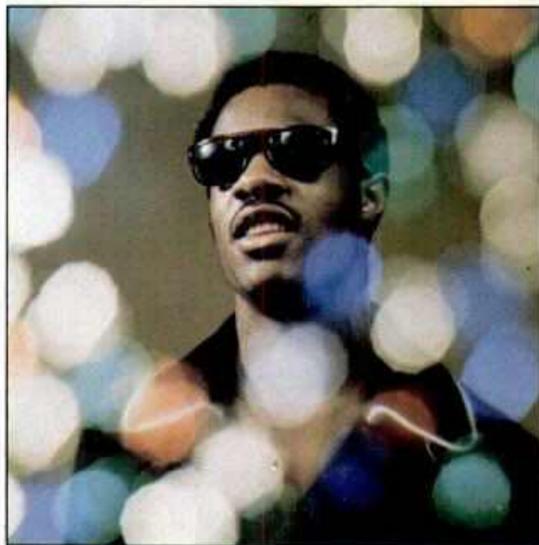
WASHINGTON—Singer Richie Havens has donated his services here for a 30-second pilot film on drug abuse prevention for the Student Union Board Association. The pilot is designed as the first in a series of similar films, and the SUBA is approaching other major artists for future spots.

The Havens film, which will be receiving initial exposure via Washington television, is designed for national distribution as a public service announcement. Several large corporations have already agreed to provide support, with other firms being approached to help distribute both the film and a radio spot culled from the film.

Jason L. Stern, SUBA president, the film's producer, noted that the

(Continued on page 66)

## The IMIC-4 Report See Pages 29 to 36



STEVIE WONDER GATHERS WITH THE ROLLING STONES. Touring with the Stones . . . doing his new kind of sound . . . the things he really cares about is Motown's multi-talented man. And while Stevie's away, his latest album "Music of My Mind" and new single "Super Woman" are home and charting well. Listen to Stevie . . . you'll be surprised at what you hear.

## Programmer Forum Scans New Horizons

LOS ANGELES—The very existence of Top 40 radio is being questioned on all sides by program directors today and will be one of the major topics to come under fire at the fifth annual Billboard Radio Programming Forum Aug. 17-19 here.

Research on the Forum has now been completed and some 200 potential topics of discussion will be submitted to an advisory panel of record and radio executives during the next couple of weeks. Based upon the advice of that panel, the final selection of topics will be made.

But it's already obvious that certain matters will be a must for the Forum. For one thing, there's need for better and more comprehensive research and behavioral psychographic studies of personal tastes in music. Jingles, commercials, and news may be one of the answers. Data on this will be presented during the Forum.

Trends in jingles, music, and radio formats will also be discussed. Several jingles firms and music syndication firms plan to exhibit product at the Forum. The Forum, which will be held at the Century Plaza Hotel here, has been the yearly focus point of all aspects of radio and record problems.

Registration fee this year is \$135 and should be sent to Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069. As in years

(Continued on page 8)

(Advertisement)

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Performed and recorded live in Boston and New York

John Mayall/harmonica/guitar/piano

Bibi Mitchell/trumpet

Larry Taylor/bass guitar

Clifford Solomon/saxes

Freddy Robinson/guitar

Ron Selton/percussion

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**RCA** Records and Tapes



# Songwriters Add 31 To Its Hall of Fame

NEW YORK—Thirty-one U.S. composers and lyricists were ushered into the Songwriters Hall of Fame in ceremonies held at the Americana Hotel.

The ceremonies took place during the second annual awards banquet of the Songwriters Hall of Fame, attended by more than 600 artists, writers and other members of the music industry.

Also honored were 10 songs which received special citations as historic standard songs.

The songs included "Darktown Strutters Ball," written by Shelton Brooks; "Happy Birthday to You," with words by Patty Smith Hill and music by Mildred J. Hill (originally "Good Morning to All"); "How High the Moon," Nancy Hamilton, Morgan Lewis; "I'm Just Wild About Harry," Noble Sissle, Eubie Blake; "I Wonder Who's Kissing Her Now," Frank R. Adams, Will M. Hough, music by Joseph E. Howard and Harold

Orlob; "Oh Johnny, Oh Johnny, Oh," Ed Rose, Abe Olman; "Rudolph, the Red-Nosed Reindeer," Johnny Marks; "Tennessee Waltz," Pee Wee King, Redd Stewart; "Whispering," Melvin Schonberger; and "Won't You Come Home, Bill Bailey," Hughie Cannon.

The songwriters elected to the Hall of Fame included: Harold Adamson, Milton Ager, Burt Bacharach, Jerry Bock, Irving Caesar, Sammy Cahn, Howard Dietz, J. Fred Coots, Hal David, Benny Davis, Sammy Fain, Arthur Freed, Ted Koehler, Burton Lane, Edgar Leslie, Frederick Loewe, Joseph Meyer, Mitchell Parish, Andy Razaf, Leo Robin, Arthur Schwartz, Pete Seeger, Carl Sigman, Jule Styne, Ned Washington, Mabel Wayne, Paul Francis Webster, Jack Yellen, and Sheldon Harnick.

Also included in the awards were deceased writers posthumously. (Continued on page 4)

# Rick Hall Contracts UA To Handle Fame Globally

LOS ANGELES—In a major new recording alliance, United Artists will now merchandise, promote and distribute worldwide all product of the Fame label, Rick Hall's pioneering Muscle Shoals, Ala., operation.

As a key factor in the label affiliation deal, UA vice president Bob Skaff takes the added title of Fame general manager and executive vice president. Skaff is an old friend of Hall's and has been with UA since 1959. He will supervise all non-production functions for Fame while continuing to headquarter at UA's New York offices.

Hall's Fame Studios put Muscle Shoals on the map as one of the world's most important recording centers. Hall produced gold records for artists ranging from the Osmonds to Aretha Franklin. His own Fame label had million-sellers with Candi Staton, Clarence Carter and Jimmy Hughes.

"UA gave me the best deal of any major record company I discussed a new distribution arrangement with," said Hall. "Most of these custom label deals are just cop-outs to get a good producer for practically nothing. But I'm very impressed with the entire current UA operation."

### Lengthy Pact

The affiliation between Fame and UA is described by the parties as "long-term." Fame is to deliver a minimum of 4 albums and 16 singles annually. Hall plans to cut off all his personal production responsibilities outside the Fame label, except for the Osmonds, Clarence Carter and Mac Davis.

Hall has three other producers working at his studio and is currently expanding facilities in both Muscle Shoals and Memphis. Fame Records will also seek to purchase masters produced by independents and Skaff will be heavily involved in this element of the company. (Continued on page 8)

# Charlotte Tape Executive Gets Jail Sentence

CHARLOTTE, N.C.—A 20-day imprisonment sentence was handed down by Judge Fred Snapp in general court of justice here to J.H. Pettus, a principal in a local tape duplicating company (see separate story). The judge held Pettus was in criminal contempt of an injunction which he had previously handed down in a lawsuit filed in 1970 by UA, Capitol, MCA and Columbia against Eastern Tape Corp. and G & G Sales, both local firms involved in tape duplication and tape distribution.

The court had ruled that the defendants be restrained from duplicating product by the plaintiff firms. The court also held G & G Sales, Eastern Tape Corp. and William T. Anderson in criminal contempt and fined each \$250. All defendants were ordered to show the court evidence that they are no longer violating the preliminary injunction to purge themselves of civil contempt.

Jack Floyd of Greensboro represented the plaintiffs.

# Troubadour Establishing Location Recording Fees

LOS ANGELES—The Troubadour has established an on-location recording fee for taping in its facilities. Owner Doug Weston is asking \$1,500 for the first night, \$1,250 for the second night and \$1,000 for each additional night.

Weston also wants companies to use Far Out Productions personnel and its remote equipment.

Weston is also asking for 1 percent of the LP's retail sales as an

additional condition for allowing a record label to use his club, a leading showcase location for pop and folk acts.

As a result of these conditions, a number of record companies have cancelled plans for taping their artists at the club. And one recording studio, contacted about taping several of these dates, did not land the business.

Over the years, a number of LP's have been done at the Troubadour by American and British artists, giving the club appropriate credit in either the title or in the liner notes.

# NARM Antipiracy Meet June 6

PHILADELPHIA — The first meeting of the nine regional chairmen of the NARM Anti-Piracy Committee is slated for June 6, 1972, at the O'Hare Hyatt House in Chicago. Along with the National Chairman of the Committee, James Schwartz of District Records, Inc., in Washington, D.C., the men who will lead the nationwide campaign will meet with NARM Executive Director, Jules Malamud; Charles Ruttenberg of the NARM law firm of Arent, Fox, Kintner, Plotkin and Kohn; and

David Press, NARM President, of D&H Distributing Co., Harrisburg, Pa.

The campaign, designed to combat the sale of pirated product, was coordinated with the RIAA and the Harry Fox Office. Jules Yarnell, leading the special investigative efforts of the RIAA, and either John Clark or Robert Osterberg of the Harry Fox Office will also be in attendance.

In announcing the meeting, Jules Malamud stated, "The purpose of the meeting will be to set forth and coordinate an initial program which will be handled through the nine regional chairmen of the Anti-Piracy Committee. Each regional chairman has a regional committee with whom he will work. All members of the Anti-Piracy Committee, both at the chairman and member level are volunteers, who have expressed

their eagerness to participate. The committee members will be in constant touch with their regional chairman, who will in turn report to Jim Schwartz, National Chairman.

"We also believe that once this program is tested by the Anti-Piracy Committee, members, the entire NARM membership will also follow through. Full disclosure of the plan cannot be made until the regional chairmen meet. Even though it may seem at this point that bootlegging is actually on the increase, I feel that a definite turnaround is forthcoming in the near future, and that the second half of 1972 will see a slackening of bootleg activity and a tremendous increase in the sale of legitimate tape product."

NARM's regional chairmen are: New England (includes the States (Continued on page 10)

# Nash, Crosby Tour Is Set

NEW YORK — David Geffen, president of the Geffen/Roberts Co., has announced that Graham Nash and David Crosby will embark on a major concert tour of American and Canadian cities, accompanied by a new group of musicians featured on the duo's current Atlantic album.

Beginning in August, the two artists will appear with Russell Kunkel, Leland Sklar, Craig Doerge and Danny Kootch. The tour will be the artists' first in nearly a year and will cover small to medium-sized auditoriums, with tickets scaled at moderate prices to accommodate younger audiences.

Also appearing on the tour, and opening their concerts, will be Asylum Records artist Jackson Brown, who will also be accompanied by a new band. Brown has had recent chart successes with his album and his single.

The August tour will be booked under the auspices of the Geffen/Roberts Co.

# GE CLAIMS EARPLUG AIDS ROCK MUSICIANS

MILWAUKEE, Wis.—General Electric's Medical Systems Division here has begun consumer marketing of a personalized earplug system. GE reports that rock musicians testing the Peacekeeper device stated they could hear their own amplified live performances more accurately when using the device.

The company is investigating music merchandising applications of the earplug, which will retail for \$10 through Zenith hearing aid outlets. The Peacekeeper has already been marketed for a year to industrial users.

The device comes as a packet of soft, claylike plastic which hardens to a permanent rubbery consistency after 20 minutes exposure to the air. This plastic is placed into the ear by a second person and forms itself into an individually shaped re-usable earplug that blocks out extra-loud noises.

# Sarah Vaughn, Michel Legrand Mainstream's New Jazz Team

By ELIOT TIEGEL

LOS ANGELES—Bobby Shad is building a catalog of new titles for his Mainstream line because "Jazz is six months away from exploding and when it happens, I want to be sitting there with a big catalog and I want 95 percent of my catalog to be brand new."

By the end of this year, he anticipates having 100 LP's of which 15 will be reissues by such names as Lightnin' Hopkins, Maynard Ferguson, Zoot Sims, Clark Terry, Sonny Terry and Brownie McGhee, Ruth Brown and Morgana King.

Shad's label is among those at the forefront of helping build impetus for the jazz around the country.

He has just released his second Sarah Vaughan LP and the first collaboration between the singer and arranger Michel Legrand.

As a result of a first Vaughan LP, "A Time In My Life," released last December and reaping lots of radio play, Shad's distributors ordered double on the second album.

Miss Vaughan hadn't been recorded in five years. "Sarah said she couldn't understand why no one had recorded her before I did," Shad says. He first recorded her in the 1950's, so this new five-year contract is a reunion of jazz believers.

The production costs on the second LP are double that of the first. Legrand used 58 pieces and 16 voices and the tunes are all his compositions.

Shad claims he had spoken to Miss Vaughan's managers and agencies about signing her and always received big money demands. He finally spoke to the performer herself during a club engagement and she brought up the subject. Shad chooses not to disclose the terms of their deal.

A&M had shown interest in signing her, but negotiations got tangled up, so the road was clear for Shad.

As to why no other company sought her, Shad opines: "The new breed of a&r man who is only interested in current sounds, is not aware of Sarah or a Carmen McRae per se, and frankly you don't get tremendous volume with them."

"My theory with Sarah was to start from scratch and introduce her with new material, not the old songs she's been doing in her nightclub act. I had to let people know this was a new Sarah, so she sang 'Imagine,' 'Inner City

Blues' and 'Universal Prisoner.'" The ballads got the play on radio, so Shad thought of the lush LP and hence Legrand.

Shad says his business is aimed at the retail store and big chains which carry catalog. "The stores you'd want your product in are buying more jazz than the racks," Shad says. Shad doesn't push his product on racks. "I want them to buy, not just stock," is his answer.

Shad looks for jazzmen who play modern music, are involved with electronics, play a hard funky sound, are free swinging and tinged with blues. Any of these categories interests him.



NEW TEAM: Sarah Vaughan is flanked by producer Bobby Shad and arranger Michel Legrand during the recording of their new LP. Bassist Ray Brown creates the silhouette effect.

# N.C. Depositions Disclose Duplicators' Sophistication

By JOHN SIPPEL

CHARLOTTE, N.C.—The sophistication of operation of a typical unlicensed tape duplicator is shown in depositions, filed recently in the late 1970 suit filed in general court of justice here by UA, Capitol, MCA and Columbia records. Defendants are Eastern Tape Corp. and G & G Sales, both located here.

Daniel W. Summers, who described himself as a onetime program director for G & G, "choosing music we used as product," said he set up in late 1941 a firm called Copyrights Consultants, which coordinated and paid all royalty payments to publishers for different duplicators in the area. Summers described a copyright search operation through a Washington, D.C.,

woman, Barbara A. Harris, who researched copyright proprietors of song titles used by duplicators, such as Sound Duplicator Service, Gaffney, S.C., which he said reported to him that they duplicated 20,000 units of tape product per week. He said he made one cent profit on each royalty payment he made for his clients.

He described how he also set up a local mastering service for duplicators, which he called Sound Stage Studio. He said he hired Tom Anderson as engineer. Anderson had previously been an engineer for one of the defendant firms. In his deposition, Anderson said his job was installing and keeping in condition duplicating equipment and also doing the mastering for the defendant. Anderson testified that he made trips to inspect new equipment and noted that in 1971, an emergency recording session in South Carolina intruded on a trip he was going to make to New York to the Audio Engineering Society's convention, where he intended to look over "new equipment." Both Anderson and Summers said they charged about \$100 for each mastering of a tape album for their clients.

Summers said that his firm had done work for C&W Productions, Winston Salem; and B & H Production, Greer, S.C. Summers said that he worked out his initial royalty payment plan with a local law firm which had been handling such work. He stated that he did about two mastering jobs a week for G & G and six or seven weekly for Sound Duplicators. Summers said his income was \$400 per week. He said that he would go to Nashville or New York to buy new album releases which would not

be available until later here. Summers originally worked for Dixie News, which he identified as a record wholesaler, before moving to G & G and his own business. He said Dixie had no connection with his later businesses.

Anderson, in his deposition, said that he was given instructions to remaster and delete recordings from the plaintiff firms when Judge Frank Snapp issued an injunction ordering the defendants not to duplicate the plaintiffs' masters. He said he made \$200 a week, working for G & G and later \$300 a week at the studio. His testimony included comment on returns, rejects and bad tapes which G & G encountered.

Jerry Pettus, who identified himself as a vice president of G & G, said that he tried to dissolve the firm in October, 1971. He said G & G sold its duplicating equipment to American Music, Vale, N.C.; C&W Productions; Sound Duplicator Service and an Atlanta firm whose name he could not recall. He stated that each of the two defendants in March, 1972, when all depositions were taken, had two or three employees. Earlier testimony by him placed the number of employees around 30. He said his brother, Jim, was primarily concerned with "collecting accounts receivable," and was paid \$225 weekly.

Two printed catalogs indicated that the defendants had issued catalogs, each of which contained about 300 different tape titles, about 20 percent of which were hit compilations. Repertoire was primarily soul, rock and country.

Mark Levinson represents UA in the litigation and is assisted by Sara Boyers.

## Mobile High School Jazz Band Contest

MOBILE, Ala.—Another manifestation of high school jazz interest takes place here June 7-10 when the first annual "All American High School Stage Band Festival" takes place, sponsored by the Mobile Jazz Festival.

The melding of high school music interest and music professionals in clinics (Billboard, May 20) will take place here when 15 high school big bands meet competitively and also with a group of professionals. Clinicians, who will head morning sessions, include: Mundell Lowe; Urbie Green; Richard Payne, New Orleans bassist; Dr. William Fowler, music director of the local Springhill Jesuit College, where daytime sessions will be held; Lt. Ken Green and members of Airmen of Note, President Nixon's personal jazz ensemble, who are guest artists at the festival; Ira Swingle, brother of Ward Swingle, leader of the Swingle Singers and local pianist; Bill Lagman, local trumpeter; and Cathy Preston, who is Mrs. Urbie Green.

Afternoons will be devoted to jam sessions, while evenings the 15 bands move to Municipal Theater, where they will compete for the first award and a Hammond organ. Admission is \$1.50.

Marion Winkle Jr., festival chief, said he expects all 50 states to participate in 1973. This year's winning competition will be privately recorded and marketed by the festival. Radio Stations WKRQ, WABB and WMOB and WKRQ-TV are aiding in publicizing the event.

## Songwriters Add 31

• Continued from page 3

mously elected. These were Egbert Van Alstyne, James Brockman, Harry Carroll, Will D. Cobb, Raymond Egan, Woody Guthrie, Isham Jones, Bert Kalmar, Huddie Ledbetter, Ballard MacDonald, Jack Norworth, Ed Madden, Ethelbert Nevin, Harry B. Smith, Ted Snyder, John Philip Sousa, and Harry Tierney.

The affair also featured guest performances by various celebrities and was hosted by Johnny Mercer, Hall of Fame president. Among the performers were Tony Award-winner Phil Silvers, Tony Bennett, Gwen Verdon, and a series of appearances by a group of songwriters performing their own compositions.

Following the presentation of miniature "pianola" statuettes to the newest entrants into the Hall of Fame, an antique film of five different composers performing their most memorable songs was screened.

## BASY Records Set National Distributors

NEW YORK — Following a swing around the U.S., Herbert Heldt, national sales manager of BASF Records, disk offshoot of the European tape firm, has set up a full line of distributors.

BASF concentrate on jazz, ethnic, classical and pop music and handle the MPS, Harmonia Mundi and Cornet lines. They announced their first major release on May 15.

Distributors include: Record Merchandising, Los Angeles; Independent Music Sales, San Francisco; Pan/American Record Supply, Denver; Transcontinental Dis-

tributing, Hartford, Conn.; Southland Record, Atlanta; Summit, Chicago; All South, New Orleans; Heilicher Bros., Minneapolis; Sam Goody, New York; David Rosen, Philadelphia.

Big State Record, Dallas; ABC Records and Tape Sales, Seattle, Wash.; Tell Music, Madison, Wis.; Joseph M. Zamolski, Washington/Baltimore; Music Sales of Florida, Miami; Music Merchants of New England, Woburn, Mass.; Commercial Music, St. Louis; F&F Arnold, North Carolina; Record Sales Corp., Memphis; Record Service, Houston.

## GSF in Producer/Artist Talent Deals

NEW YORK—GSF Records, newly formed label, has completed three major new producer-artist deals, said Len Sachs, vice president.

Under the first arrangement, Lloyd Price is slated to produce Garnett Mimms, previously with the Enchanters and also a solo talent.

Producer Jerry Williams, also known as Swamp Dogg, who has produced hits by Gene Pitney and Freddy North among others, will produce two new groups for GSF, the Hypnotics and the Passions.

The third signing involves German-born Canadian artist, Hans Staymer, whose first single has already been recorded, and was produced through Staymer's Vancouver firm, Zanadu Productions, by Don Hamilton. It was brought into the GSF complex by Wally Roker of Artists Financial Management.

All three artists, together with

Bruce MacPherson of Peter Casperson's Castle Music group, will have initial product shipped in June.

## N.Y. NARAS to Honor Gillespie

NEW YORK—The New York chapter of the Record Academy (NARAS) will salute jazz trumpeter Dizzy Gillespie at a special membership gathering on June 5 in A&R Studios at 799 Seventh Avenue.

The event, "A Dizzy Evening to Remember," will be produced by chapter director George Simon, and arranger Manny Albam, Father Norman O'Connor and trumpeter Jimmy Owens.

Besides honoring Gillespie, the evening—\$1 for members, \$2 for non members—will raise monies for the chapter's scholarship funds.

## Executive Turntable

Mo Ostin has been raised to the newly-created position of board chairman of Warner Bros. Records. Joe Smith takes Ostin's spot as president of WB, promoted from executive vice president and general manager. Ostin has been with Warner Bros.-Reprise since the founding of Reprise in 1960 and became president of WB in 1970. His first record business executive position was as secretary of the Verve and Jazz at the Philharmonic labels. Joe Smith was a disk jockey, TV personality and broadcasting executive before joining Reprise in 1961. Among his posts with Warner-Reprise was national promotion director.

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Stuart Love has been appointed director, contemporary a&r, East Coast, for Columbia Records. He comes to the label from Warner/Reprise, where he was East Coast director of a&r. At the same time, Don DeVito has been promoted to director, East Coast popular album product management. Most recently, he was associate director, popular album product for Columbia. . . . David F. Miller has been appointed to the newly created position of director, marketing-SelectaVision, for RCA Consumer Electronics. He will direct the total marketing effort related to the launching and business development of the new RCA Selecta-Vision MagTape System. Miller has been involved since 1969 in RCA's activities in home video recording and playback. . . . Bernie Sparago, United Artists national accounts sales director, has been named to the additional post of national sales manager for Blue Note Records, UA's jazz label. . . . Paul Kasander has been appointed director of videocassette programs for Teletronics International, Inc. Previously, Kasander had held executive positions with MPO and PGL Productions, was producer on the Big Payoff and Double or Nothing television shows, and was a staff director at the CBS Television Network. . . . Bruce Lang has resigned as Teletronics vice president, videocassette programs, to join his family's business in Rhode Island. He will be active in the management of family leisure time and real estate interest.

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Joe Taras has resigned as general manager of Record Source International, and will announce future plans later. He continues with Billboard as an airlines programmer and reviewer on a free-lance basis. RSI's new manager is Nancy Erlich, who was formerly publicity assistant at Polydor Records and a member of Billboard's charts and review staffs. . . . Stewart Sank has been named national promotion manager for records for GSF, and Jim O'Loughlin has become head of promotion activities for Access and Erstwhile Music, the GSF publishing affiliates. Sank has been with the Mutual Broadcasting System in New York and was an account executive with WYSP radio in Philadelphia. O'Loughlin was formerly general professional manager for Majoli Music, the American wing of the Gem group of England, and assistant general manager of Profound Productions. . . . Ken Silverman, previously director of advertising and publicity for Trans-Lux Theatres, has been appointed to the newly created post of director of film development of GSF Productions. He will be responsible for all of GSF's future film acquisitions. . . . Albert K. Mina has been named plant engineer for Viewlex-American Record Pressing Co., the record pressing and tape duplicating facility which is part of the Viewlex Custom Services Division. He was formerly a mechanical engineer with Hod Engineers in Ipsilanti, Mich.

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Writer-producer Billy Jackson has left Columbia to pursue an independent production career. He will work in association

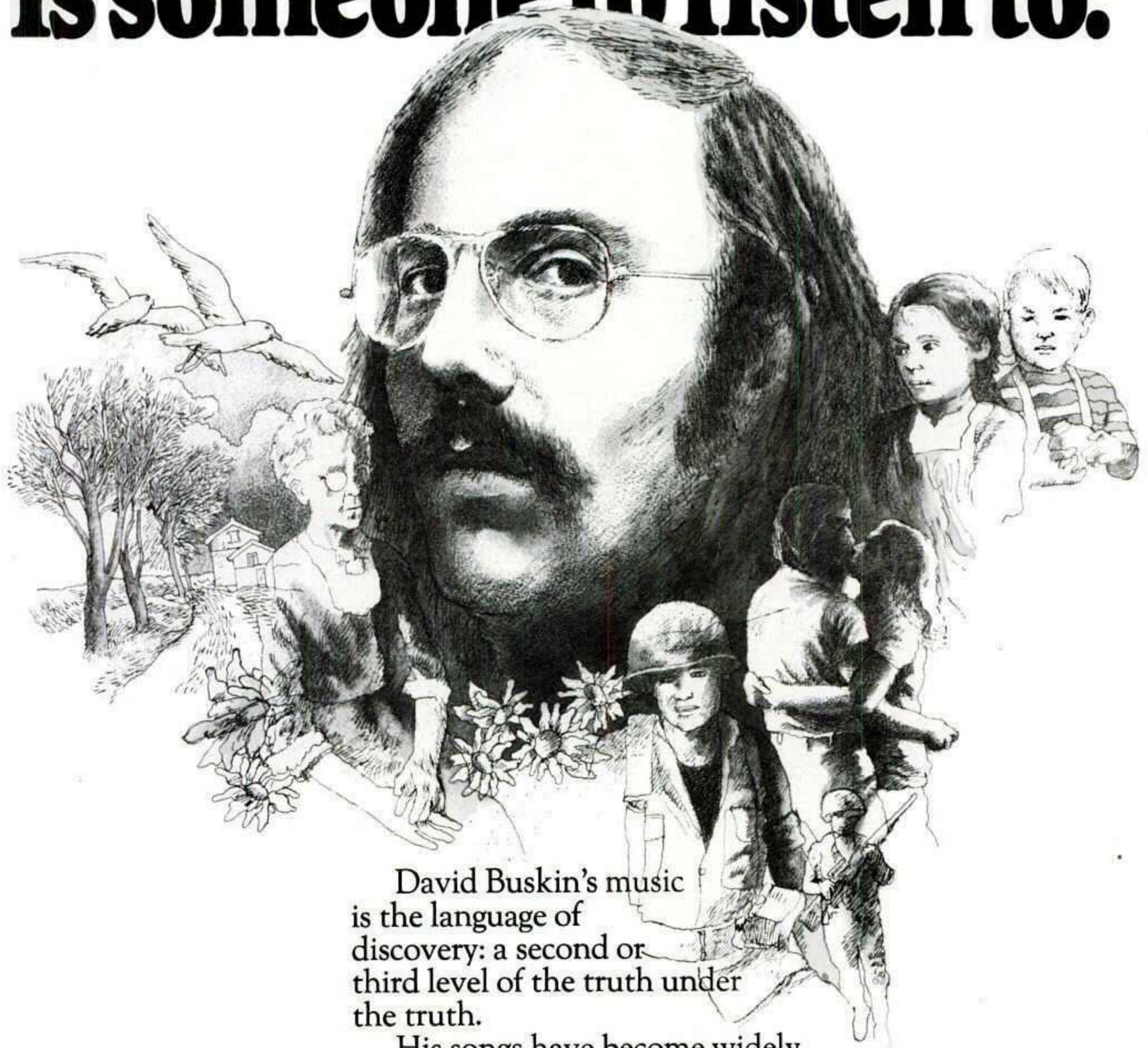
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"And you can let the music take you,  
Follow where it leads,  
Or turn it any way you want to,  
And make it what you need."

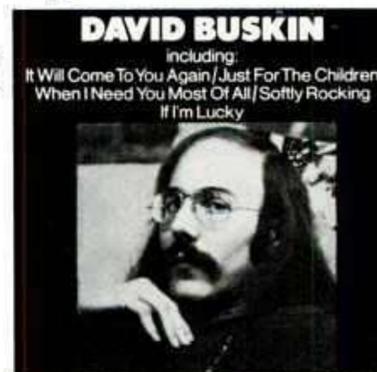
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This One



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# Billboard

The International Music-Record-Tape Newsweekly

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## EDITORIAL NEWS BUREAUS

**CHICAGO, Ill.** 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818  
Bureau Chief, Earl Paige  
**LONDON:** 7 Carnaby St., London W.1. Phone: 437-8090  
Cable: Billboard London, Bureau Chief, Mike Hennessey  
**MILAN:** Piazzale Loreto 9, Milan, Italy. Tel: 28.29.158., Bureau Chief, Germano Ruscitto.  
Cable: Billboard Milan.  
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Area Code 202, 393-2580. Bureau Chief, Mildred Hall

## FOREIGN CORRESPONDENTS

**ARGENTINA:** Ruben Machado, Lavalle 1783, Buenos Aires.  
**AUSTRALIA:** Jan Murray, 145 Marshall St., Ivanhoe, Victoria 3079, Australia.  
**AUSTRIA:** Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27. Tel: 43.30.974.  
**BELGIUM:** Al de Boeck, Co-operator BRT, Zandstraat 14, 2410 Herentals, Belgium. Tel: 014-23848.  
**BRAZIL:** Henry T. Johnston, Av. Rio Branco 25, Rio de Janeiro. Tel: 233-4977.  
**CANADA:** Ritchie Yorke, 15 Austin Crescent, Toronto 4, Ontario.  
**CZECHOSLOVAKIA:** Dr. Lubomir Doruzka, 14, Zeleny pruh, Prague 4 Branik. Tel: 22.09.57.  
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**HOLLAND:** Bas Hageman, Hymnestraat 9, Apeldoorn, Holland. Tel: 62735.  
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**PUERTO RICO:** Antonio Contreras, 26 Gertrudis St., Santurce.  
**SCANDINAVIA (Denmark and Norway):** Espen Eriksen, Bestumveien 21d, Oslo, Norway. Tel: 55.71.30.  
**SPAIN:** Maria Dolores Aracil, Andres Mellado, 22, Madrid. Tel: 449.14.68.  
**SWEDEN:** Kjell Genberg, P.O. Box 84, 137 01 Vasterhaninge, Stockholm. Tel: 075022465.  
**SWITZERLAND:** Bernie Sigg, Im Sonnenhof, 8371 Oberwangen Switzerland. Tel: 073 41 11 72.  
**REPUBLIC OF S. AFRICA:** Peter Feldman, 51 van Riebeeck Ave., Alberton, Transvaal.  
**URUGUAY:** Carlos A. Martins, CX8 Radio Sarandi, Montevideo.  
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**WEST GERMANY:**  
Munich: Ursula Schuegraf, Prinzregentenstrasse 54, Munich 22. Tel: 29.54.32.  
Hamburg: Walter Mallin, 334 Wolfenbittel, Hermann-Lons-Weg 6. Tel: (05531) 3267.  
**YUGOSLAVIA:** Borjan Kostic, Balkanka 30, Belgrade. Tel: 64.56.92.

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## REGIONAL OFFICES

**CHICAGO, Ill.** 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818  
Steve Leppin  
**JAPAN:** Shin-Nichibo Building 2-1, 1-Chome Saragaku-Cho, Chiyoda-Ku. Tel: 294-76-22  
Bureau Chief, Henry Drennan  
**LONDON:** 7 Carnaby St., London W.1., Phone: 437-8090  
Andre de Vekey, Regional Publishing Director  
**LOS ANGELES, Calif.** 90069, 9000 Sunset Blvd. Area Code 213, 273-7040  
Bill Moran, National Talent Coordinator  
**NASHVILLE, Tenn.** 37203, 1719 West End Ave. Area Code 615, 329-3925  
John McCartney  
**NEW YORK, N.Y.** 10036, 165 W. 46th St. Area Code 212, PL 7-2800  
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## INTERNATIONAL SALES

**United Kingdom:** Andre de Vekey, Billboard Publications, 7 Carnaby St., London W.1.  
Phone: 437-8090, Cable Billboard, London  
**Italy:** Germano Ruscitto, Billboard Gruppo sri., Piazzale Loreto 9, Milan. Tel: 28.29.158  
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**France:** Olivier Zameczkowski, 14 Rue Singer, Paris 16  
**Mexico:** Enrique Ortiz, Nucleo Radio Mil, Insurgentes Sur 1870, Mexico, 20, D.F.  
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Vol. 84 No. 22

## General News

# Letters to the Editor

## "Simon Says" Answers

With reference to the recent "letter" from George Simon carried in your publication. . . . I could not agree more that there needs to be far more co-operation between radio stations, record distributors, artists and management than there now is if jazz (big bands, etc.) are to "come back" or survive.

As the host of a jazz show on Philadelphia's WIBF-FM as well as being local ad agency exec, I am keenly aware of the lack of support jazz radio (WIBF, because it really is Philly's only honest jazz station) gets. It is pretty sad when deejays (Dave Solomon, Buzz Allen, me) have to go out and purchase new releases just so they get exposure . . . and that happens pretty frequently.

I had the pleasure of having George Simon guest on my show recently and he is a real "master" in the field. The industry should listen to what George says . . . I know we did.

Sincerely,  
Dr. Ted Taylor

George Simon's letter really hit home with why jazz has been taking a back seat to all other musical fields. When we have asked certain record companies to keep us up to date with their jazz happenings, the response from them has been almost nil. It is as if we interrupted them, and they did not want to be bothered with something trivial. As George mentioned in his letter, it just seems that record companies could care less when it comes to jazz.

One big bright spot that we have found has been the emergence of Schwartz Brothers Dist. of Philadelphia. Thanks to the efforts of Jack Wellmon and Bob Hamburg and their great interest in jazz, we have been able to become Phila.'s top jazz station. Atlantic and Columbia records have also been giving us good service.

A company that shall go unnamed was called on by us for the purpose of obtaining some of their back releases so that we could present a well rounded program of jazz. We were told that the company will not send a station any back items because "We are concerned with today and not yesterday." Today just happens to be rock etc.

This incident seems to be just plain stupid. Here the company has a chance to revive so much back product through air play and make a few dollars on items considered to be wash outs. I feel George's point was well made.

I do not blame the artists themselves for being upset about the situation. Their great product just lays around in a warehouse and gathers dust. In my candid opinion this just plain stinks! ! !

From our experiences in Philadelphia it seems that the general public is just apathetic. We have to pull teeth to get any kind of response from the people. We are laying out 35 of the greatest hours of jazz in the country. Jazz from the twenties on up is the greatest musical art form and the least appreciated.

Like George said in his letter, if the companies, rack jobbers, record stores etc. would get together and stop trying to hustle just what is currently popular, jazz would get the respect it deserves from the public. If groups of people would stop getting together their own jazz societies for a select group of friends, just for the purpose of trading and swapping jazz records, that they do not want anymore and concentrate their efforts to helping out the radio stations that are playing the music and the stores that are selling it. These different ego clubs have got to deflate themselves a little and get together and unify themselves into one big unit, then jazz will get the respect and support it deserves.

Any artists, record companies etc. that read this letter are welcome to get in touch with me or Buzz Allen and Ted Taylor here at WIBF to start getting it all together. Our jazz programming ranges from The Original Dixieland Jazz Band to Maynard Ferguson. This is too big an area to go ignored.

Once again, thanks to George Simon for pointing out the need to put jazz in its proper perspective.

Sincerely,  
Dave Solomon  
Jazz Program Director  
WIBF-FM  
The Benson East  
Jenkintown, Pa. 19046

## Boss Boost

My last letter to you came from the keyboard of WELK in Charlottesville, Va. I whined about the lack of professionalism, as I then saw it, in small town radio. You told me to keep the faith and that one day I'd get to a bigger market and that things would indeed get better. It was Spring, 1969.

They did.  
I was hired by Bob Harper, operations manager of KQV, Pittsburgh, in June 1970. Recently I left KQV and the pollution of its surroundings for the sun of Phoenix and KRIZ. But it is about my experiences at KQV that I write. Hopefully my words will give some poor overworked, underpaid jock the spark of encouragement it takes to continue doing Funeral Hour, or whatever.

Have I noted a trend in the trades? Seems to be the "in" thing is to knock the ABC chain. Realizing that no one or company is perfect, let me hasten to set the record straight. In my almost two years with ABC, I was constantly impressed with the caliber of its personnel and their real concern for the staff lowlies. I suppose I am easily impressed, but when Hal Neal took the time to go out of his way to speak to each and every one of us on the staff at a party, and when he LISTENED to what was said to him, my mind boggled.

Verrily it is written that an executive who listens is the very best of his kind.  
Unfortunately, I remain an idealist in an industry where most of the ideals held are green ones. Another one of Wood's Axioms: "Hey there, young fledgling jock, KEEP your ideals. Maintain a realistic attitude, though, until you get to a position of power. THEN whip it out and start your crusade."

And Lo, there's more.  
I cannot even imagine a person more closely resembling my vision of the perfect person to work for than Bob Harper. I should say work WITH, not for. He somehow manages to win people over to his side and lookout, you've got a team. He is the most considerate, intelligent, honest (got that, Jack Anderson?), professional, and competent radio man I have ever met.

Once Bob got a hold of some research that showed him that some element of "the radio station in his head" would not work through our transmitter. He then proceeded to dump that part of his dream station, and program realistically for the Pittsburgh market.

Another time Bob came back to the station after hours and wall-papered the studio with some full size billboards he had been saving to brighten up the room. He felt that his jocks should have a cheerful studio from which to create a cheerful show and he didn't stop till we had it.

My point is this: Though we'd all give our trusses for even union minimum New York scale, people like Bob Harper can make any city The Major Market.

Guess I had better get back to my production. It might focus some eyes that are open and trying to see.

Bob Wood  
KRIZ  
Phoenix

## Nifty Promotion

This week we turned back the clock to the 50s and listeners were invited to ask the jocks questions using the words and phrases they used in the fifties. Winners (those who stumped the jocks) received copies of the Mercury album by the Statler Brothers which includes the cut "Do You Remember These."

It was the first time we turned it around and let the listeners ask the questions and nearly always the jocks failed to answer correctly.

Some of the terms used were "duck tails," "suicide knobs," "chopped and channelled."

Every week we give away copies of our feature album and our "Nifty Fifties" contest proved to be the most popular in the series.

Larry Daniels  
Operations manager  
KTUF, Phoenix

## Radiothon Effort

I also noticed your mention of the KTAR-TV upcoming telethon for a drug abuse organization in Phoenix. We here at WAEB are preparing our second annual "Radiothon" for Confront, a similar organization here in Allentown. Last year, we received pledges of \$47,000; this year we are aiming for \$100,000. The Confront Radiothon will start Friday, June 9.

Gene Werley  
Program director  
WAEB, Allentown, Pa.

## Love Lines

Thanks for the mention in the NAB issue. We are now on over 100 stations internationally and always pick up a few more whenever something appears in your column.

We are setting up "Love Lines" telephone help lines in different cities, to be in operation while the show is aired. We have the local numbers on tape carts which are played during the program, and have local Jesus People standing by to talk and pray with the callers. The results at WDGY in Minneapolis were so phenomenal that after the first week extra phones were added to accommodate the calls. WAXC in Rochester, N. Y., and WMVA in Martinsville, Va., have Love Lines in operation now, and two stations in Bridgeport, Conn.—WICC and WSHU-FM—will have them shortly.

We have been trying something new also. The last two weeks we recorded the show live at WAXC where Larry Black is now the morning man. With the live tie-ins we are able to work closer to the audience and also generate more listenership for the show and hopefully the station as well.

We plan to do the live remotes more often now as the staff is enlarging and we are able to move around more. Anyone interested should contact me as far as arranging things goes.

For Jesus,  
Alan Belknap  
Music director  
The Scott Ross Show  
Freeville, N. Y.  
(Continued on page 20)

## A. CONRAD TO RCA DIVISION

NEW YORK—The RCA record division, previously part of RCA NBC subsidiary, will become the responsibility of Anthony L. Conrad, RCA president, from June 1. The realignment was planned when Conrad took office as president last Aug. 1 but was delayed to assure orderly transition.

The division is headed by Rocco Laginestra.

# IT TOOK A 77-MAN GROUP AND PROCOL HARUM TO RECORD THIS SINGLE.



## “Conquistador”

From their new album: Live In Concert  
with the Edmonton Symphony Orchestra (SP 4335)

On A&M Records

# Rick Hall Contracts UA To Handle Fame Globally

• Continued from page 3

Skaff had been instrumental in bringing to UA artists like the 5th Dimension, Cher and Johnny Rivers.

"I went down to Muscle Shoals to see Hall about producing some artists for us and discovered that he was interested in setting a new kind of distribution deal," Skaff said. "He was negotiating with a number of majors." The UA-Fame affiliation was personally closed by

Mike Stewart, president of United Artists records.

Rick Hall said, "As far as I'm concerned, the standard custom label arrangement doesn't work. In my own experience, I found myself making a lot of hits for other labels, but my own Fame Records releases with major distribution were duds. Yet all the sides were produced in the same studio, with the same band, same engineer, utilizing the same songwriters. I can only assume the Fame Records stiffed because the majors who were distributing them didn't put out the same promotion effort for their own in-house product."

Candi Staton's version of "In The Ghetto" is the first Fame product to be released by UA. Shortly following will be product by Travis Wammack and a Liza Minnelli album cut by Hall at Muscle Shoals shortly before Miss Minnelli signed with Columbia Records.

"I've already proved my track record as a producer and founder of a new recording center," said Hall. "My challenge now is to build a major record company from scratch."

# WB Surfers' Movie Single

LOS ANGELES—Warner Bros. is releasing a single of the title song from an Australian surfing movie, "Morning of the Earth," with full soundtrack album to follow if the single and movie reception warrants.

The movie was a hit in Australia earlier this year and will be released on the surf circuit in the U.S. this summer. Australia Warner Bros. had a national chart album with the soundtrack LP. The film was produced by David Elfick, former Billboard Australian correspondent.

# FILLMORE SITE AUCTION SET

NEW YORK—The shuttered Fillmore East Theatre, with the four story studio-office building of which it occupies the first floor, will be sold at auction on June 15. Handling the sale will be the Henry Brady real estate firm.

# Signpost Inks Seven Artists

LOS ANGELES—Signpost Records, founded by former Capitol executive Artie Mogull and distributed by Atlantic, has signed seven artists and had a Billboard top 50 single since starting Jan. 1.

Signpost's very first acquisition, the English Congregation, sold some 500,000 singles of "Softly Whispering I Love You," according to Mogull. The group's new single, "Jesahel," was Italy's No. 1 song and is due for U.S. release this week.

Signpost's first two albums will be released in June. They are by Seattle singer-writer Danny O'Keefe and drum superstar Ginger Baker with African percussionist Fela Ransome-Kuti. The label plans to have six albums for EMI release in England by October.

Also signed to Signpost is Bones, group produced by Richard Perry; Canadian singer-writer-actor Bob Ruzicka; English singer Steve Tilston; soul writer-singer Dee Ervin, currently recording at Muscle Shoals; and Skip Battin of the Byrds, whose solo album is being produced by himself with Kim Fowley.

# Darin Summer TV

LOS ANGELES — MoWest recorder Bobby Darin will head the summer replacement show on NBC TV for "The Dean Martin Show," starting July 20. Series, which terminates Aug. 31, is produced by Saul Ilson and Ernie Chambers.

Producers describe the show as a "comedy show with music."

# Programming Forum Scans New Horizons

• Continued from page 1

past, college students may apply for special scholarships by writing the same address. Early Forum registrants will receive a special discount on their hotel rooms.

The Forum will get underway on a Thursday with a luncheon. Then two keynote speakers—one

for music and one for radio—all will signal the start of the Forum at a general session. This will be followed by a panel of recording artists discussing music trends in Top 40, MOR, Country and Soul music as it reflects upon radio programming. The day's activities will be followed by a cocktail reception hosted by Billboard.

On the next day, a series of workshop sessions will be held throughout the day—all related to radio programming, records and record promotion, and other aspects of radio programming. Workshop sessions will take up all of Saturday morning and an Awards Luncheon will end up the Forum. Awards to radio program directors, air personalities, and record promotion executives will be presented, all based on competitive factors. Details on the record promotion men competition will be announced in a few days.

# Monster CCCI Talent Windup

DALLAS — Approximately 100,000 participants of the national convention of the Campus Crusade for Christ, Intl., will end a five-day instructional meeting June 17 with an eight-hour outdoor music festival.

Larry O'Nan, director of the music ministry, said that Johnny Cash and his entire troupe; Connie Smith; Reba Rambo; Kris Kristofferson; Jeanne Greene; Vonda Van Dyke; Larry Norman; Barry McGuire; Love Song; Danny Lee and the Children of Truth; Andre Crouch and the Disciples; the Speer Family and many others will work 15-minute segments of a program that begins at 7 a.m. and ends at 3 p.m.

City has set aside a huge lot, six blocks by two blocks, where an outdoor stage will be erected. Entire program will be televised for TV by Walter Bennett agency, who will also syndicate the show.

# Studio Track

By SAM SUTHERLAND

The following interview was conducted by Billboard's Earl Paige three days before Chess/Janus announced the appointment of Ralph Bass as the new head of GRT-Ter Mar Studios, the Chicago operation that has been involved in that city's blues scene for many years.

The Chicago studio scene will bounce back despite the recent closing of RCA's facility and the rumored shuttering of Columbia's studio, according to **Ralph Bass**, a Chicago producer for 30 years and now heading up **GRT-Ter Mar** studios in the old Chess building. "Nothing is stable in the music business," he said. "When we get a few local hits, everyone will be wanting to come here. We still have the best funky sound in the business, always have had."

Bass wants it known that **Ter Mar** is aggressively booking time and has what he claims is one of the best lacquering channels around, as well as a top engineer in **Gary Starr**. As for price, he would only say, "We're going to be very competitive." Hours at the old building on E. 21st Street are flexible too, he indicated.

It's his belief that Chicago's studio situation is merely cyclical. Said Bass, who was with Chess when the city's second studio was opened there, "We were never on the level of New York or Los Angeles. Most of the early studio musicians in Chicago were drawn from traveling bands. They were finally drawn off to New York and Los Angeles and elsewhere.

"It's all changed gradually. I remember the first studio was **Universal** with **Bill Putman**. The first engineer I can recall is **Malcolm Chisholm**, and he's still here at **Paragon** and is the oldest engineer in the city. We were busy day and night at Chess. A lot of good producers and arrangers were coming to Chicago.

"I can remember some of the early **Etta James** things where I used **Riley Hampton**. People started calling from New York asking who did the arranging and then everybody was coming here because of arrangers like **Riley** and others."

Did Chicago develop a "Chicago Sound"? Bass said he never really went along with the whole "sound" image as it developed in Nashville, Memphis, Detroit, Muscle Shoals and elsewhere. "The sound is really just the style of music the musicians in those cities developed. I brought Nashville studio men to Chicago: was that sound a 'Nashville-Chicago' sound?"

The cycle here started to switch gradually, he believes, when young, independent producers found difficulty in breaking records in Chicago. This has accelerated recently "WYOM became top 40 oriented and with only **WGRT** basically remaining, producers grew discouraged. You had a situation where you might record in Chicago but had to take the record all over the country to break it."

Studios flourished and only as recently as last year Chicago Unlimited listed 22. Bass claims a lot of the work still derived from out-of-town bookings. "Even with Columbia, very little of the activity there was with the label's artists. A lot of people thought there were some golden plums in Chicago and we just had too many studios going," said Bass.

"I look for more stability now. It's going to be a for-real situation in Chicago," he stated. Like others, he agrees that many of the studios in Chicago will continue to do well with jingles, commercials and other activities before the recording set cycle changes back.

Bass disagrees with the idea that the union situation was instrumental in the current decline. "I have recorded everywhere, and I still

think the situation here is very liberal in that regard."

Turning to the Chess building studios, he said that the **Rolling Stones** visited it first when they came to America. "They knew that this was where all those great old **Muddy Waters** and **Howlin' Wolf** and **Chuck Berry** things were recorded. They were just knocked out.

"Our Studio B still has the same old board where we did the **Chuck Berry** things. It's the funkiest studio around." Why? "It's a combination of many elements. I don't really know why. It's the closeness of it, the way musicians react. Who can tell? I never liked to bring small groups into big studios, and our Studio A is big, large enough for a symphony orchestra. Studio B is small. As for the large studio, it is great for the sound that is happening right now."

Bass, with chief engineer **Gary Starr** and engineer **Charles Stephany**, hopes to maximize that studio's potential for those new sounds.

"That's why we're going after business."

\*\*\*

At **Sunset Sound Recorders** in Hollywood, recent activity has included **David Anderle's** production of former **Burrito Rick Roberts'** first A&M album.

Also at **Sunset** is none other than **Van Dyke Parks**, whose first Warner Brothers album, "Song Cycle," was one of the more awesome, ambitious productions at the time of its release. Parks is now working on his second album.

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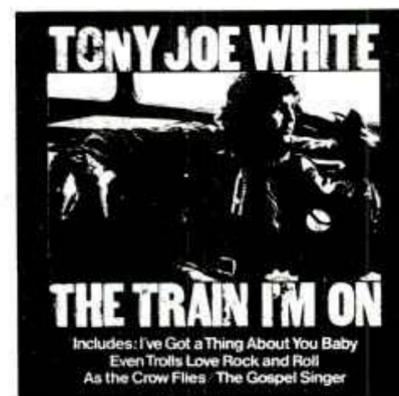
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A SINGULAR SINGLE  
FROM

**TONY  
JOE  
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AVAILABLE ALSO WITHIN  
TONY JOE'S NEWEST ALBUM,  
"THE TRAIN I'M ON"  
(BS 2580) FROM REPRISE.



# WB/Reprise Steps Up Its Voter Drive; Frontlash Tie

BURBANK, Calif.—Warner Bros./Reprise Records is continuing its commitment to the voter registration movement by working closely with Frontlash, a non-partisan voter registration and voter

education campaign directed at young people, in aiding that organization's efforts.

Warner Bros. has been actively involved in distributing voter registration material through information sheets inserted in all Warner/Reprise albums, through advertising tags with a registration message, and through specially prepared posters for display in stores.

Bob Eegehr, Warner Bros.' director of artists relations, is now assembling an album of voter registration spots featuring a selection of the label's top recording artists, and the albums will be made available to radio stations nationally.

In working with Frontlash, Warner/Reprise Records has provided that organization with a quantity of selected albums to help that operation's registration drive. Charlotte Roe, executive director of Frontlash, noted that the albums have been utilized as incentives for Frontlash workers across the country. Each volunteer who either works four hours or registers 20 people will receive an album courtesy of Warner Bros./Reprise Records and Frontlash.

The record company has also sent Frontlash a large quantity of four-color "Vote For Your Life" posters, for distribution to their branches across the country. The posters were prepared by Ivy Hill Litho, the company which handles the printing for all Warner/Reprise album covers and has cooperated with Warner Bros. at every stage of its involvement with voter registration.

## NARM Girds Piracy Force

• Continued from page 3

of Maine, Vermont, New Hampshire, Massachusetts, Rhode Island, Connecticut)—Roy Rice, Portland Records, Inc., Portland, Me.; Middle Atlantic (New York, New Jersey, Pennsylvania, Delaware, Maryland, Virginia, West Virginia, Washington, D.C.)—Joseph Martin, Apex-Martin Co., Hillside, N.J.; Southeastern (North Carolina, South Carolina, Georgia, Florida, Tennessee, Alabama, Mississippi)—Jay Jacobs, Knox Record Rack Co., Knoxville, Tenn.; North Central (Eastern) (Ohio, Kentucky, Indiana, Illinois, Wisconsin, Michigan)—Harry Losk, Susan Distributors, Skokie, Ill.; North Central (Western) (Minnesota, Iowa, Nebraska, South Dakota, North Dakota, Kansas, Missouri)—Amos Heilicher, J.L. Marsh Co., Minneapolis, Minn.; South Central (Texas, Oklahoma, Arkansas, Louisiana)—Sam Marmaduke, Western Merchandisers, Inc., Amarillo, Texas; Mountain (Wyoming, Utah, New Mexico, Idaho, Montana)—S. William Davis, Music Merchandisers of Denver, Denver, Colo.; Northwest (Washington, Oregon, Alaska)—Charles Blacksmith, ABC Record & Tapes Sales, Seattle, Wash.; Far West (California, Hawaii, Arizona, Nevada)—Russ Bach, Musical Isle of America, Los Angeles, Calif.

## Blacks Sizzling On the Hot 100

• Continued from page 1

"Pretty One" on Motown, 13th, up from 15th last week, and "Walking In the Rain With the One I Love," on Uni, 20th, up from 28th.

Last week, the top seven positions were held by black acts, in the order named as follows: Roberta Flack's Atlantic disk, "The First Time I Ever Saw Your Face"; The Chi-Lites "Oh Girl" on Brunswick; The Staples Singers, "I'll Take You There" on Stax; Joe Tex's "I Gotcha" on Mercury; Al Green's "Look What You Done For Me" on Hi; Michael Jackson's "Rockin' Robin" on Motown, and the Stylistics' "Betcha By Golly, Wow" on Avco.

# Morse Electro Will Produce SQ Equipment

NEW YORK—Morse Electro Products Corp. has initiated production of SQ equipment, following its agreement to become Columbia Records' 20th SQ licensee.

As a manufacturer and distributor of medium priced stereo consoles and compacts, Morse Electro Products' (amex) sales have grown from \$8.5 million in 1967 to \$80.1 million for the nine-month period ending December, 1971.

Under the leadership of its founder, chairman and president Philip S. Morse, the company produces a wide variety of audio home entertainment products marketed under the "Morse" and "Electro-Phonic" brand names, as well as exclusively designed equipment for private label customers. These products are sold by leading department, furniture and appliance stores, as well as major mass merchandisers.

## Natl. Tapes —Chapter XI

CHICAGO—National Tape Dist. has filed Chapter XI of the Bankruptcy Act, in the U.S. District Court here. The firm has executive and corporate offices here in suburban Rosemont, 9501 W. Devon and an original facility in Brookfield, Wis. James Tiedjens, board chairman, has new offices in Milwaukee. Matthew J. Betley is president.

Principals in the firm could not be reached for comment at press-time.

NMC Corp., Oceanside, N.Y., which had been dickering for the acquisition of NTD, announced that, "in view of the events affecting National, it appears highly unlikely that the proposed acquisition can be consummated."

## Net Tourney Aids SHARE

LOS ANGELES—The first annual Music Industry Tennis Tournament brought out 125 participants and all profits went to SHARE. Attorney Jay Cooper, tournament chairman, said next year's event is already being planned.

Winner of the open men's doubles were studio musicians Al Gaspar and Mike Chosen. The open mixed doubles were won by attorney Larry Nagler and Linda Ahern of his office staff. Nagler also took the open men's singles. Saxophonist Tom Scott and his wife, Julie, won the "C" mixed doubles.

## Rock, Pop Acts: Oldies on Charts

• Continued from page 1

pop hits, and he said that people coming into the place are very much aware that contemporary artists are recording oldies at a rapid rate. These customers, Abramson has observed, are purchasing albums as well as singles from this awareness.

Where the oldies revival is headed is problematic, but at present the phenomenon has affected performers in all areas, from Claudine Longet, who has recorded the Rolling Stones' "Let's Spend the Night Together," to Ry Cooder, who has revived Clyde McPhatter's "Money Honey." And Sha Na Na has made a reputation through their repertoire of oldies, though the group does poke fun at the 50's tunes.

# Market Quotations

As of closing, Thursday, May 18, 1972

NAME	1972 High	Low	Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	8	723	22 3/4	20 7/8	21 7/8	+ 1 1/8
A&E Plastik Pak Co.	127 1/2	3 1/2	257	6 1/2	5 7/8	6 1/8	Unch.
American Auto Vending	15 3/4	6 7/8	79	13 1/2	11 3/4	13 1/4	+ 1 1/2
ABC	76 1/4	25	540	71 1/4	67 5/8	71	+ 3 3/4
Ampex	25 1/2	7	925	8 1/2	7 3/4	8	+ 1/8
Automatic Radio	14 1/4	5	44	7	6 1/4	6 1/2	- 1/8
ARA	178	117	323	173	165 1/2	171 3/4	+ 6 1/4
Avco Corp.	20 1/2	12 1/2	598	16 1/4	15	15 1/4	- 1/8
Avnet	15 1/2	8 1/4	792	13 1/2	12 1/8	13	+ 3/4
Bell & Howell	68 3/4	32 1/2	359	67	65 1/4	67	+ 1 1/2
Capitol Ind.	21 1/2	7 1/4	175	8	7 1/4	7 1/2	- 3/8
Certron	8 3/8	2 1/8	189	4 1/4	3 7/8	4	Unch.
CBS	57 1/2	30 1/2	1541	51 1/2	50 1/8	51 1/2	+ 1 1/2
Columbia Pictures	17 3/4	6 1/2	634	12 1/2	12	12 3/8	+ 1/8
Craig Corp.	9	2 1/2	97	4 7/8	4 1/2	4 1/2	- 1/8
Creative Management	17 3/4	7 3/8	300	15	13	14 1/4	+ 1 1/4
Disney, Walt	181 3/4	77	750	181 3/4	169 7/8	181 3/4	+ 12 1/2
EMI	6	3	193	5 1/2	5 1/8	5 1/2	- 1/8
General Electric	70 1/2	52 7/8	2316	68 1/2	66 1/4	68 1/2	+ 2
Gulf + Western	44 3/4	19	799	41 3/4	39 3/4	41 3/4	+ 2 3/8
Hammond Corp.	13 1/2	8 1/2	138	9 3/4	9 3/8	9 3/4	+ 1/4
Handleman	47	27 3/4	306	31 1/4	29	30 3/4	+ 1 1/2
Harvey Group	8 1/2	3 1/8	762	6	4 1/2	5 1/2	+ 1 1/4
Instruments System	12	4 1/2	308	5 1/2	5	5 1/2	Unch.
ITT	67 3/4	45 7/8	4667	55 3/8	52 7/8	55 3/8	+ 2 1/2
Interstate United	13 1/2	6	281	7 1/2	7 3/8	7 1/2	Unch.
Mackie	16 1/2	8 3/8	169	16 1/8	15 1/8	15 3/4	+ 1/2
Matsushita Electric Ind.	28 1/2	16 1/4	1148	27 1/8	25 7/8	25 7/8	- 1 1/8
Mattel Inc.	52 1/4	18 1/2	2170	24 3/4	21 7/8	24 1/4	+ 2 1/4
MCA	35 3/4	17 3/4	198	30 1/2	29 1/2	29 1/4	- 1/4
Memorex	79 1/2	19 1/4	1130	33 3/8	31 1/4	33 1/8	+ 1/8
MGM	26 1/2	15 1/2	179	19 1/4	18 3/8	19	+ 5/8
Metromedia	38 1/2	17 3/4	144	36 1/2	33 3/8	36 1/8	+ 2 1/4
3M	150 1/2	95 1/2	691	150 1/2	141 3/4	150 1/2	+ 8
Motorola	109	51 1/2	736	109	98 1/8	109	+ 10 1/4
No. American Philips	38 1/2	21 7/8	178	38 1/2	36	38 1/2	+ 3
Playboy Enterprises	25 1/2	16 3/4	223	22 1/4	21	21 7/8	+ 7/8
Pickwick International	49 7/8	32	57	48	46 1/2	48	+ 1 3/8
RCA	45	26	2503	37 1/2	35 1/2	36 1/4	- 1/4
Servmat	40 1/4	25 1/2	252	29 1/2	28 3/4	29 1/4	- 3/8
Sony Corp.	41 1/2	14 1/4	1339	40 1/4	38	38	- 7/8
Superscope	32 1/2	9 1/2	234	16 7/8	14 1/2	14 3/4	+ 1/4
Tandy Corp.	49	30 3/4	654	44 3/8	41 1/2	44 7/8	+ 2 7/8
Telex	22 3/4	7 3/4	688	10 1/2	9 3/4	10 1/8	+ 1/4
Tenna Corp.	11 1/2	4 1/4	183	9 1/2	8 1/2	8 3/4	- 1/2
Transamerica	23 1/2	14 3/8	2147	20 5/8	19 7/8	20 3/8	+ 3/8
Triangle	22 3/4	14 3/8	19	17 3/4	17 1/2	17 1/2	+ 1/8
20th Century-Fox	17	7 1/2	434	13 1/4	12 1/2	12 1/2	- 1/8
Vendo	17 1/2	9 1/2	396	17 1/2	15 3/8	17 1/2	+ 2 1/2
Viewlex	12 1/2	5 1/2	260	8 1/4	7 7/8	8	- 1/8
Warner Communications	47 1/2	25 1/2	1612	47 1/4	44 1/2	47 1/4	+ 2 1/2
Wurlitzer	20 1/4	10 1/8	42	18 1/8	17 3/4	17 7/8	Unch.
Zenith	54 1/2	36 3/4	605	47 1/4	44 1/2	47 1/4	+ 2 1/2

As of closing, Thursday, May 18, 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 1/4	5	5	Magnetic Tape Eng.	8 3/8	7 1/2	7 1/2
Audiophonics	4 1/4	3 7/8	4	M. Josephson Assoc.	16	15 3/4	15 7/8
Bally Mfg. Corp.	49 1/4	46 3/4	49 1/4	Mills Music	11 1/2	11 1/8	11 1/8
Cartridge TV	35	34	34	NMC	10 1/2	9 3/4	9 3/4
Data Packaging	8 1/2	8 1/4	8 1/2	Perception Ventures	3 1/4	3	3 1/4
GRT Corp.	4 1/2	4 1/4	4 1/2	Recofon	4	3 3/4	4
Gates Learjet	14	13 1/2	14	Schwartz Bros.	9 1/4	8 1/4	9 1/4
Goody, Sam	8	7 1/2	8	Telecor Inc.	32	31 1/8	31 1/8
Integrity Entertain.	9 1/4	9	9 1/4	Teletronics Int.	15	13 3/4	14 3/4
Koss Electronics	11 1/4	10	11 1/8	United Record & Tape	3 3/8	3	3 1/4

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

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

# Executive Turntable

• Continued from page 4

with Miles Davis Productions. . . . **Bruce Weber** has left Billboard after four years to join Audio Magnetics Corp. He had been the magazine's tape editor for three years. . . . **Elizabeth (Liz) Murphy** has become assistant publicity director at Elektra. She had been a reporter for Newsweek and Daily Variety, and written TV scripts. . . . **Jeff Janning** has been appointed professional manager for Playboy Music and After Dark Music, replacing **Lindy Blaskey** in the Playboy post. Janning was previously with RCA's Sunbury/Dunbar Publishing in Los Angeles.

★ ★ ★

**Sean LaRoche** and **Sandra Foster** will head Shadrack Artists, Ltd., the newly re-aligned subsidiary management company of Direction Unlimited. La Roche had been an agent with Premier Talent Associates; Miss Foster was formerly an agent with General Talent, Inc. . . . **Herbert Spar** has been named head of International Famous Agency's New York concert department. He was previously chief of the Millard Agency. . . . **Nicholas J. Perazzo**, formerly plant manager of Dubbing Electronics, has joined A-V Tape Sales Corp. of Port Lee, N.J. . . . **Bruce Nichols** has been appointed to the New York staff of Agency for the Performing Arts. His primary responsibility will be booking pop artists in the Southeastern U.S. . . . **Edward Diresta**, formerly president of MGM Merchandising, has been named president of Plaza General, the licensing and merchandising division of Plaza Group, Inc. . . . **Bob Runstein**, former technical director and chief engineer for Boston's Intermedia Sound Studios, has become head of a&r for North Country Productions, a wing of **Peter Casperson's** Castle Music complex in Boston.

MAY 27, 1972, BILLBOARD

**COL INKS SONNY JAMES**

NASHVILLE—Clive Davis, president of Columbia Records, hosted a luncheon to announce the signing of Sonny James to an exclusive recording contract.

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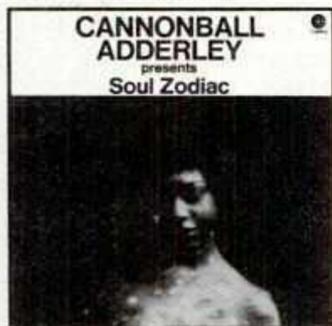
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# WE'LL NEVER FORGET WHAT'S THEIR NAME...

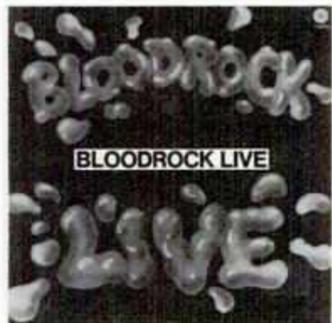
The only constant in the music business is change . . . changes in the music, in artists, in companies, in the taste of the people who make things memorable. Some names last longer than others . . . there are flukes and formulas, none of which are foolproof. Constant change creates the beauty and excitement that is the business. One of the most rewarding aspects of our job is being able to offer you something new. Something we feel is memorable . . .

## New on Capitol



### Cannonball Adderley - Rick Holmes Present Soul Zodiac (SVBB-11025)

Rick Holmes is a d.j., actor, poet, starwatcher. Together with Cannonball Adderley, the Nat Adderley Sextet, and David Axelrod, they have put together a jazz adaptation of the signs of the zodiac. Holmes created and narrates the twelve signs on two records. A low priced set that has your sign inside.



### Bloodrock—Bloodrock Live (SVBB-11038)

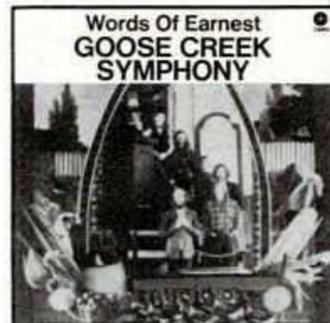
This high energy live recording contains the best of Bloodrock. Side one begins with the pre-concert announcements, including the Drug Rescue requests, and moves through the very live performance. As a two-record, low priced set, BLOODROCK LIVE offers the young fan a complete collection of Bloodrock at a very live price.



### Blues Project—Blues Project (SMAS-11017)

"A legendary band . . . the group gave ample justification for their reputation. Lead singer Tommy Flanders has all the earmarks of a major star . . . The group includes Danny Kalb

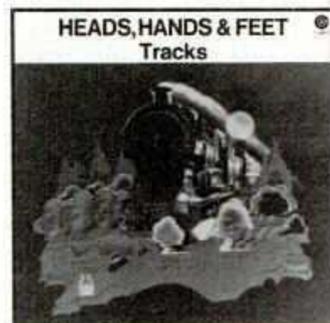
and Bill Lussenden on guitars, David Cohen on organ, Don Kretmar on bass, and Roy Blumenfeld on drums. Gabriel Meckler sat in on piano. All performed very well indeed." —Todd Everett, CASH BOX



### Goose Creek Symphony—Words of Earnest (ST-11044)

Goose Creek "... sound like no other band of that ilk (country-rock) and belong in a class all by themselves . . . this group relies almost exclusively on straight-out good-time and/or bluegrass country quality . . . their appeal is universal in sound . . ." —r.a., CASH BOX

All material in the new album is original except for their hit single "Mercedes Benz."



### Head Hands & Feet—Tracks (ST-11051)

It's no wonder that just prior to the group's formation they were all in top demand as British session musicians.

Albert Lee, dubbed England's Guitarist's Guitarist, appears on this album playing guitar, piano and organ.

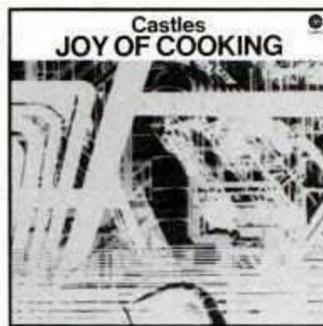
Tony Colton (producer, composer, and vocalist)—winner of seven "Album of the Year" awards.

Ray Smith (composer and guitarist).

Pete Gavin (drums).

Charlie Hodges (bass).

Mike O'Neill (piano and organ).



### Joy of Cooking—Castles (ST-11050)

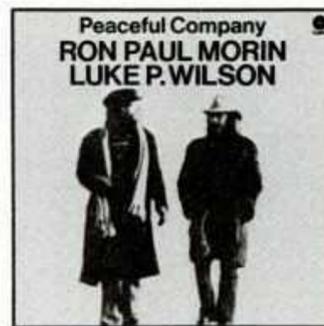
"Joy of Cooking is not only the complete Berkeley contemporary music product, it is also close to the ideally composed folk-rock ensemble. Terry Garthwaite is a sensuous, gummy vocalist and a brilliant guitarist and Toni Brown is a keyboard artist with a grand manner as well as being a fine, mellow singer . . . with bassist Jeff Neighbor and conga player Ron Wilson joining drummer Fritz Kasten in rhythmic support . . . the Joy has unlimited possibilities in their presentations . . ." —Phillip Elwood, S.F. EXAMINER.

Add Shelter Record's incredible Jim Horn arranging strings and horns, and you have CASTLES, Joy of Cooking's third album.



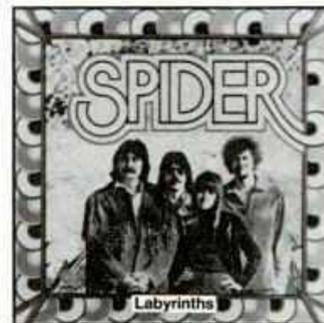
### Al Martino—Love Theme From the GODFATHER (ST-11071)

Al Martino (accept NO substitutes) is Johnny Fontaine. This album follows the success of the single, and features a very special treatment of "Speak Softly Love," as well as "The Godfather Waltz (Come Live Your Life With Me)," and "I Have But One Heart." Add seven more tunes popular in the 40's, and you have an album as big as the movie. And, we'll make you an offer . . .



### Ron Morin/Luke Wilson—Peaceful Company (ST-11052)

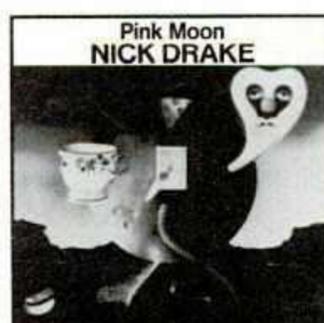
From Sovereign Records, comes a complete change of pace. When you've had one of those days, take a moment to close the door, put your feet on your desk, and drift away with Peaceful Company. All except one track on the album are composed by Wilson/Morin. They both sing and play acoustic guitars, Luke also plays banjo. Try some.



### Spider—Labyrinths (ST-11046)

Spider begins in Denver with: Michael Clough, rhythm guitar—percussion—vocals; Michael Crowley, 6 & 12 string guitar—vocals; Rusty Cope, bass—vocals; Karen Brian—vocals. LABYRINTHS is also blessed with the contributions of friends like Larry Knechtel, Jim Gordon, Jim Horn, Mike Deasy, Lee Sklar, Carl Radle, and Jim Keltner among others. Spider . . . new, and well worth the listen.

## New on Island



### Nick Drake—Pink Moon Island (SMAS-9318)

Nick Drake rarely performs live,

but there is no doubt that he does communicate through his music and lyrics. Nick's first album (called "Nick Drake") came out last July and started a definite Nick Drake cult. Stephen Holden in Rolling Stone just recently reviewed the first album and said, "the beauty of Drake's voice is its own justification. May it become familiar to us all."



### The Sutherland Brothers Band—Island (SW-9315)

The Sutherland Brothers Band developed their style in the clubs and colleges in the South of England during 1971 and recorded the material for this album in February of this year. As in all Island product, this album is tastefully put together. A soft country rock feel, acoustic guitars, close two-part harmonies and good lyrics all contribute to an excellent album.

## New on Shelter



### Freddie King—Texas Cannonball (SW-8913)

This is Freddie King—big ballsy black blueser. Freddie's audience has grown tremendously in the last year through tours with Leon Russell, B. B. King, and now a long awaited summer tour with Creedence Clearwater. Backing up side one of TEXAS CANNONBALL are the Shelter people. Side two features Leon Russell and Booker T's M.G.s backing up. The great Al Jackson is on drums (Al Green's records). Favored cuts are "Lowdown in Lodi" (also a single), and an unbelievable "Ain't No Sunshine."

## Europe: Small Marts/High Prices

Billboard undertook a survey through some of its European correspondents on the subjects of the U.S. Artist in Europe, following a front page story concerning highly paid foreign artists in Holland promoters there complained that U.S. acts were pricing themselves out of the markets in Europe, a frequently heard complaint.

The following is part 2 of the survey.

### ITALY

U.S. artists' fees are not the real problem for Italian concert promoters, writes **Daniele Caroli**. What worries the promoters in Italy is the incidence of high overheads which makes it impossible to book an American artist for appearances in Italy alone.

This, anyway, is the feeling of Tony Tasinato, a music publisher who is also a well-known concert promoter (he brought 30 foreign groups to Italy last year).

"The only solution to the problem of heavy expenses," he says, "is to work in collaboration with other European—especially British—tour organizers and to try to fill some spare dates with Italian concerts. Even this does not always work as the promoters are not usually given any help by the local record companies."

When Tasinato plans an Italian tour by a foreign group he does so without counting on any support from the group's Italian record company "because they are either not interested in any properly organized promotional activity, or else they have already spent too much money in acquiring the catalog. This last attitude is short sighted because personal appearances help sell the catalog."

Neither does Tasinato expect any help from Italian publishers. "So unless I can count from the start on a very full attendance—and this can only happen when the artist is already established in Italy through record sales or previous appearances—I have to be very careful. Sometimes, to avoid losing money, I have to abandon the project, even though I may be dealing

with a very good act which has great potential in the Italian market.

"Things would be far better if I could get a helping hand from the Italian record companies and publishers, with good promotion through posters, displays in record shops, advertisements in consumer and trade papers, and TV appearances."

Tasinato finds things have improved slightly of late but he still insists that better co-operation on tours from the record companies would be to the advantage of both promoters and record firm.

### NORWAY

**Espen Eriksen** writes:

American acts cost too much for the Norwegian market, according to pop promoter Gunnar Eide. Some of the biggest stars may be a practical and profitable proposition, despite their high price tags—but some American stars do not attract the same interest and enthusiasm in Norway as they do back home.

"The main problem," says Eide, "is that Norway is a comparatively small country whose capital, Oslo, has only 400,000 inhabitants. So there is not a large enough market to sustain the high fees demanded by American acts. Those demanding \$10,000 plus are just out of the question. It is impossible to recuperate this from Oslo-sized audiences."

Eide says that Norway wants to have the biggest stars and he himself has booked into Oslo acts costing as much as \$5,000 and \$7,000 a day, but while some concerts had proved successful, others had lost money. The gamble was much greater in a small city like Oslo than in the larger European capitals.

"Booking an act usually entails first class air fares from San Francisco to Oslo for up to a dozen people, renting the venue, promotion, press reception, NCB copyright fees, hiring equipment, police and other ancillary expenses. Thus U.S. acts have to draw capacity audiences to make

the promotion economically viable," said Eide.

"On the other hand I have found that some U.S. acts do not want to come to Norway because they consider it too small a country. But in my opinion this should not only be a question of money. An artist should take into account the obligations he has toward his loyal fans in various countries."

Eide said another important economic factor was the possibility of selling the television rights of the concerts. But because TV in Scandinavia operates under government auspices, impresarios could never be assured of selling the TV rights.

### SPAIN

Francisco Bermudez, general manager of Bermudez Espectaculos Internacionales, is another European promoter who feels that American artists' fees are too high, writes **Maria Aracil**.

"All the benefits tend to go to the artists since they are invariably paid in advance," says Bermudez. "If the fees asked were more reasonable, we could bring many more acts to Spain."

Bermudez said that promoters might get some help from record companies with posters, photographs and postcards, but the record companies seldom paid for any advertising. And if the artist concerned had no current record release, the record companies would do nothing at all to help—even though future record sales might be stimulated by the personal appearance.

"Another complication," says Bermudez, "is that sometimes when we are negotiating a contract we include some TV appearances along with the payment so that we can amortize the costs. But it can happen that the record companies will offer these TV opportunities for free, so we cannot compete."

Jose M. Ribera, managing director of the Agencia de Espectaculos Cortes, does not consider that the fees demanded by American artists are too high on the whole—but he agrees that promoters run a considerable risk of losing money, "because not even tremendous international popularity can guarantee a full house—as was proved with the Beatles when they came to Spain."

Ribera said the artists often demanded that their fees be deposited in a certain bank, or that they be paid directly by special courier in London or Paris, before making the trip to Spain. "They sometimes want their money a month in advance and we always have to pay in dollars. It is difficult to get your money back from most venues in Spain and the solution could be—with acts of great drawing power—to use the 'bullrings.'"

### SWEDEN

**Kjell Genberg** writes:

The major promoting organization in Sweden is the Folkparkernas Centralorganisation (FPC) which books talent for 200 amusement parks, and its managing director, Seymour Osterwall, believes that American artists and managers should understand that they have to be more reasonable in the matter of fees if they are really interested in the Scandinavian market.

Over the last few years tours of the Swedish folkparks have been undertaken by such artists as Paul Anka, the Osmond Brothers, Miriam Makeba, Quincy Jones, Ray

(Continued on page 16)

## 10 Countries for Blood, Sweat & Tears

NEW YORK—Blood, Sweat and Tears have a concert tour that stretches until September and includes concerts in the U.K., Germany, France, Italy, Israel, Denmark, Holland, Belgium and Canada.

Before leaving the group is set for a Carnegie Hall date, July 3 and appearances in Boston, Chicago and Los Angeles.

## Talent In Action

### KENNY ROGERS & FIRST EDITION

*Persian Room, New York*

Rock 'n' roll at Radio City Music Hall. A rock group at the Plaza Hotel's plush Persian Room. Is nothing sacred? Hopefully not, and more acts like Reprise's Kenny Rogers & the First Edition will grace the gloss of New York nightclubs, updating the show biz traditions of those historically staid spas. On their opening night on May 15, the First Edition performed with smooth, professional grace, bantered onstage and invoked audience participation. Kenny Rogers, singing the group's hit single of a few years back, "Ruby," reminded one that, apart from his now sleek showmanship, he has a strikingly unique, effective vocal style. He also pleased in his rendition of "King of Oak Street," a country tune.

Group member Mary Arnold sang in lively, bright tones, and shone in her solo of "Crazy Love."

Rock at the Plaza. Can the Metropolitan Opera House be far behind? **DAN BOTTSTEIN**

### JETHRO TULL WILD TURKEY

*Nassau Coliseum, Uniondale, N. Y.*

Both shows at the Coliseum had been sold out in six hours, and one might have reasonably expected no small measure of tension in a crowd of those dimensions, particularly in view of the near-riot Jethro Tull had inspired at the Garden during their last tour. Yet Sunday's performance was marked by extraordinary courtesy on the part of the audience.

The band didn't put them to sleep. Mixing music with prerecorded tape and anarchic vaudeville, their set began with an hour and twenty minutes of "Thick as a Brick," their latest and easily most ambitious Reprise album—which showed off the band's last year of development. The loose grouping of basic themes which forms the album was further expanded here, yet the band sustained an awesome intensity throughout their performance.

There were the customary extended solos, but it was clearly the ensemble playing that offered the most exciting music.

Opening the evening was Wild Turkey, (Reprise) founded by ex-Tull bassist Glenn Cornick. Building a carefully structured, percussive style with Cornick's bass shoring up the drumming, the band succeeded in undermining the audience's initial indifference and replacing it with excited approval. A strong band, indeed, and a good evening overall.

**SAM SUTHERLAND**

### STAPLE SINGERS

*Lindy Theater, Los Angeles*

The Staple Singers at The Lindy Theater proved once again that they have few equals when it comes to closing any gap that may exist between pop soul-gospel, and blues.

Still displaying the style and close harmony of their early gospel days the Stax artists include in their set a few gospel flavored numbers as evident in the toe-tapping "Are You Sure." Sparked by Pop's electric guitar, and the rich tenor voice of Mavis up front they superbly delivered "You've Got to Earn It," an old Motown hit.

Another surprise of the evening was the impressive debut of Ode Record's new group The Robinson Family Plan of Seattle, a family of six with a lot of power and drive in their set. The concert marked the debut of the former Lindy Opera House as a rock site and once they get a clearer sound system it should be rather nice. **JULIAN COLEMAN**

### RAY PRICE JERRY REED

*Oakland Coliseum, Oakland, Calif.*

RCA's Jerry Reed and Columbia's Ray Price shared co-billing honors in an evening of good country music at this 15,000 seat auditorium. Unfortunately only about 2,000 persons turned out for the poorly publicized and promoted show. But what this audience lacked in numbers they more than made up for it in enthusiasm.

Country singer/songwriter Jerry Reed, making his first Bay Area appearance, showed that he is an accomplished singer, guitarist and songwriter as he treated this audience to a solid forty minutes of outstanding country entertainment. Included in his show were his own self-penned hits "Amos Moses," "When You're Hot, You're Hot," "Guitar Man" and "Georgia Sunshine."

A special highlight of his performance was the five tune Chuck Berry medley which included "Johnny B. Goode."

Ray Price, backed by his concert sized orchestra, is still one of country music's super-giants. His relaxed style and natural approach combined with his romantic phrasing continue to show why he has been on top in country music since the 50's. During his forty-minutes on stage he sang such Price classics as "Help Me Make It Through the Night," "Heartaches by the Number," "Release Me," "The Good Times" and "Spanish Eyes," and "Danny Boy."

Called in as a last-minute replacement for the hospitalized Judy Lynn was a five-man country-rock group, The Hear and Now. She was missed. **PAUL JAULUS**

### GOOSE CREEK SYMPHONY BONNIE RAITT

*Gaslight Au Go Go, New York*

While the number of young electric bands building their style from country music continues to grow, Goose Creek Symphony has succeeded in developing a somewhat distinct synthesis of rock'n'roll and traditional country music. Having largely bypassed contemporary country and the influence of the blues, this group has established a style which is often exciting, generally amusing, and nearly always entertaining.

Unfortunately, the personality of both the act and the music threatens to become somewhat cloying, relying as it does on the image of the Stoned 'Hillbilly.' Despite this caricature, the band won the Gaslight audience with interesting, if unexceptional, originals, and their enthusiasm underscored every tune.

Bonnie Raitt, who provided the opening set, has been described as one of the finest young interpreters of the blues, and her Gaslight performance gave ample evidence of the accuracy of such a description. Miss Raitt's absorption of blues styles has been so beautifully balanced, and the resulting style is so natural, that she has transcended the rigidity of most white blues players. More to the point, however, she has chosen to adapt the feeling and techniques of the blues to modern material, and her presentations of songs by Randy Newman, Eric Kaz, Stephen Stills, and other young songwriters were remarkable in their lack of pretension. Her voice projects the loneliness and sensuality that have always been characterized as blues elements, yet these qualities become fresh and very accessible in her performances.

As an acoustic guitarist, Miss Raitt—a Warner Bros. talent—supports her vocals with superbly balanced, restrained lines.

**SAM SUTHERLAND**  
(Continued on page 16)

## Paradise (Almost) Lost —L.A. Club 'Sketchy'

LOS ANGELES—On opening night at least, the Paradise Ballroom got together all those freaky energies and overtones of hip decadence that make a new Hollywood club and place to be. Actors Jack Nicholson, Warren Beatty and George Hamilton were in the invited crowd, rubbing elbows with music notables like Lou Adler, Wolfman Jack and Bobby Goldsboro.

The Paradise Ballroom is a \$250,000 rock dance hall housed in the sprawling West Hollywood structure which formerly housed the exclusive but now-defunct Factory keyclub. Organizer of the whole operation was Jerry Brandt, who ran Manhattan's Electric Circus for two years before selling out to a syndicate which proved unable to keep the place open. Previously, Brandt had founded the pop music division of William Morris Agency.

Main financier of the Paradise Ballroom is mutual fund tycoon Bernie Kornfeld. And a series of policy disagreements between Kornfeld and Brandt shortly before the opening have distinctly clouded the future of Paradise.

A report in a local underground newspaper that the Ballroom had closed down within a week of opening is apparently premature. Kornfeld has installed his own manager, Peggy Nestor, in the facility and Brandt is seemingly taking a less active role in administration of the hall.

Advance booking policies of the Paradise Ballroom currently are extremely sketchy. The hall is charging a \$4 admission price and serves only soft drinks and snacks inside. No seats are in the main showroom and approximately 1,000 can be accommodated on the floor.

The Paradise Ballroom proved on opening night, at least, to be extremely promising physical plant for showcasing contemporary music. For the benefit of the entire music industry, hopefully it will be able to remain in operation.

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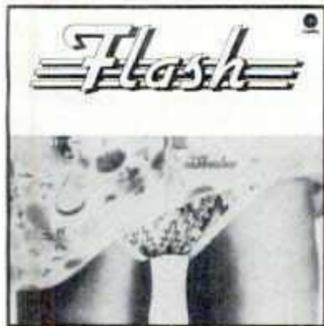
# AND, REMEMBER...

## From Capitol Records



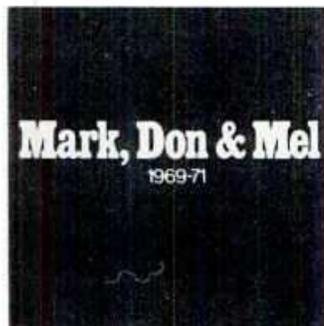
### Bang—Bang (ST-11015)

As Jim Link in the *GLENDALE NEWS* said: "... if hard rock is your cup of custard, then you'll be absolutely blasted by BANG." Bang has achieved immediate sales success as their first album and single continue to climb. Coupled with a fantastic ongoing tour schedule, BANG is unquestionably the next of the heavies. Any QUESTIONS?



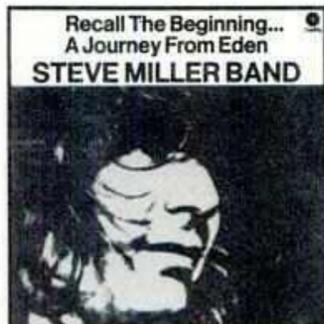
### Flash—Flash (SMAS-11040)

First came the success of the import on East Coast radio ... and the Capitol/Sovereign album continues to pull outstanding critical acclaim, airplay, and sales. FLASH features Pete Banks and Tony Kaye from YES "... it wouldn't surprise me a bit if FLASH soon became a huge recording and stage act. In fact, we should do everything possible to insure their success. Music must be left to the musicians, and FLASH certainly qualify." —k. kerner, CASH BOX



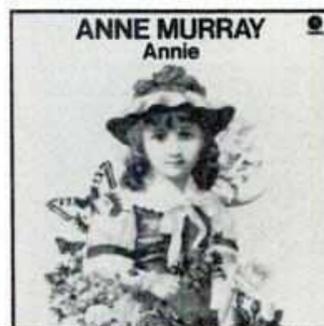
### Grand Funk Railroad—Mark, Don and Mel 1969-71 (SABB-11042)

The Number One Rock Group in the country. A double album containing only Grand Funk Solid Gold, produced by Terry Knight. A specially priced two-record set, complete with souvenir poster. Remember, your customers are the ultimate critics.



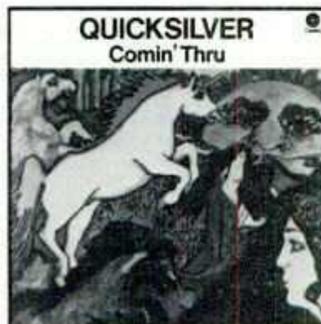
### Steve Miller—Recall The Beginning, A Journey From Eden (SMAS-11022)

Some feel that this album may be Steve Miller's best to date. As Bud Scoppa said in his *ROLLING STONE* review: "... I wouldn't have believed Steve Miller has anything left if I hadn't heard this album, but I'm awfully glad he does—and I'm just as glad he found a way to get it out with humility. This is certainly Miller's most cohesive album since his third, BRAVE NEW WORLD, and it's the most personal one he's ever made." A single from the album, FANDANGO, has just been released.



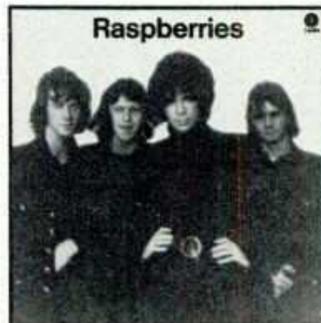
### Anne Murray—Annie (ST-11024)

A few unsolicited lines from Robert Mitchell as appeared in the Kai Rudman sheet ... "This deserves to be as big as Carole King's TAPESTRY. In Canada, where they respect their own when it's good, it will no doubt surpass it. Anne has not reached half her potential here, but with a taste of airplay on any cut here, things will change mighty quick. This LP defies criticism because it is so fresh, open and honest with itself and the audience. The material is superb ... Do not judge Anne by your past impressions. Meet her for the first time now."



### Quicksilver—Comin' Thru (SMAS-11002)

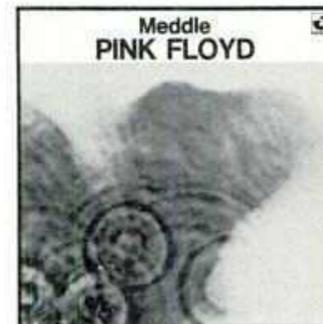
"Many bands currently have no individual characteristics that set them off from the crowd. Any or all of the personnel could be changed, and the sound would be the same. Dino Valenti is Quicksilver's guarantee this can never be said about them ... Listening to a new Quicksilver LP is always a treat ... We need their music." — Bill Schiffman, *INSIGHT*. Quicksilver, once again, COMIN' THRU. The single, "Doin' Time In The U.S.A." has just been issued.



### Raspberries—Raspberries (SK-11036)

As the *BILLBOARD* album pic said, RASPBERRIES not only sound good but they smell good too. We found the ultimate way to check on stock, which you'll want to have on hand as their national tour continues. Their second single, by popular demand, is "Go All The Way." Raspberries is the Bananas.

## On Harvest Records



### Pink Floyd—Meddle (SMAS-832)

"The music of Pink Floyd ... is easily the most intellectual music in rock." — *Rolling Stone*. "MEDDLE brings Pink Floyd to a well deserved resting ground, an acid filled waterhole by which they can set down their battered spaceships and sip wine. Perhaps a furry little creature or two will drop by. Perhaps they will run into the Pict with which the furry creatures grooved and together they can sit back and plan Pink Floyd's next undertaking, which perhaps will bring them back into favor with the hosts of impatient yearners who snobbishly declare their time to have come and gone, a very fashionable thing to do this year." — Vernon Gibbs, *METROPOLITAN REVIEW*

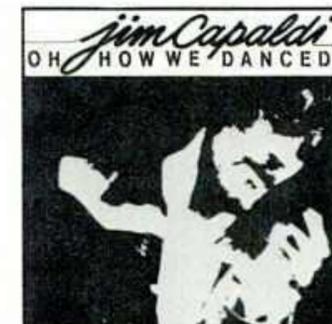
## On Invictus Records



### Freda Payne—The Best of Freda Payne (ST-9804)

Freda Payne has had fantastic success with her singles, "Band Of Gold" (already a classic), "Bring The Boys Home" and "Deeper And Deeper," all of which are included in this entertainment packed album. Freda Payne has an international audience and sales on this album have proven they want her Best.

## On Island Records



### Jim Capaldi—Oh How We Danced (SW-9314)

Jim Capaldi's debut album. The name is familiar because he is a member of Traffic. Patrick Carr of *ROLLING STONE* said: "Oh How We Danced" adds up to an impressive debut for Capaldi, mastermind—certainly the equal of THE LOW SPARK OF HIGH HEELED BOYS and a tasty morsel from one of the most inspiring vintage rock bands." The title tune, "Oh How We Danced" has just been issued as a single.

## On Shelter Records



### J. J. Cale ... Naturally (SW-8908)

J. J. Cale just keeps growing. Linda Solomon, in *CRAWDADDY*, said: "NATURALLY is unaffected and unpredictable, a really fine amalgamation of J. J.'s ultra-cool Oklahoma-bred smoothness and the relaxed, totally competent skill of the studio musicians in Nashville. It's a beautifully produced package of down-home music by and for down-home musicians, wherever they may be ... my nomination for Best LP out of Nashville, circa 1971." The new single, "After Midnight," has been well received. Naturally ...

## Concert Demand Falling Off—L.A. Club Owner

LOS ANGELES—The Fillmore East and West rock theaters may have been closed, but California promoter Arlyn Pritchard has found that the 2,500-seat house, booking weekend rock concerts, is still a valid format.

His Long Beach Fox operation, which began Jan. 7, is averaging a total weekend attendance of 7,000 for Friday through Sunday shows, Pritchard claims. To date, the most crowded show at the

facility was a bill headed by Dave Mason with It's A Beautiful Day.

Other acts to have played the Long Beach Fox are: Spirit, Dr. John the Night Tripper, Delaney & Bonnie, Batdorf & Rodney, the Youngbloods, Judee Sill, Elvin Bishop, the Chambers Brothers, Little Richard. Definitely contracted to appear within the near future are: Malo, Richie Havens, Fleetwood Mac and Uriah Heep.

Pritchard began with Darlin' Arlyn Productions as a concert promoter in the San Francisco area two years ago. "I feel that the demand for concerts in large auditoriums is definitely falling off," he said. "Audiences just can't see and hear the artists well enough in a 15,000 seat hall and I know for a fact that a number of top acts have been bombing out on recent concert dates."

Pritchard is betting that the under-3,000-seat facility is the rock concert hall of the future. He charges \$3 for advance tickets and \$3.50 at the door. His goal is a five-theater circuit in California. He holds lease options on theaters in Oakland and Sacramento so far. His opening in Sacramento is now set for early June but there is no definite date yet for starting the Oakland operation.

"The Long Beach Fox and the other theaters I have in mind are former vaudeville houses, so they don't need very much structural changes to work as rock halls," Pritchard said.

The Long Beach theater is on the city's main street, alongside a beach area. Pritchard gives away free oranges or apples at each concert and reports no crowd control problems with his private security force on the job. Alice's Restaurant sound has a stereo system for the audiences' speakers and a quad-sonic breakdown for the onstage monitors. Photon Drive is in charge of the light show and old movies are screen during band set-ups.

## CTI Summer Jazz For New York

NEW YORK—CTI and Kudu Records will present "CTI Summer Jazz" at Madison Square Garden's Felt Forum on June 30.

Assembled by CTI and Kudu president Creed Taylor, the concert package will feature trumpeter Freddie Hubbard, guitarist George Benson, flutist Hubert Laws and organist Johnny Hammond. Also onstage will be alto and tenor sax jazzmen Stanley Turrentine, Grover Washington Jr., Joe Farrell and Hank Crawford. Rounding out the instrumental lineup are South American percussionist Airto, drummer Jack DeJohnette, bassist Ron Carter and Bob James at electric piano.

Esther Phillips will be the vocalist and Frankie Crocker of WBSL (formerly WLIB-FM) will serve as MC.

"CTI Summer Jazz" is a follow-up for the CTI/Kudu package which began with a Hollywood Paladium concert last July, and also played Cincinnati, Cleveland, Chicago and Detroit last February.

## 'Don't Bother Me'—Buoyant, Black Musical

NEW YORK—"Don't Bother Me, I Can't Cope," at the Playhouse Theater, is a spirited, buoyant black musical, which is presented as a series of related music and dance numbers, rather than through the traditional means of a book.

But the show's exuberant mood is sustained throughout its two acts by virtue of Micki Grant's Obie Award winning music and lyrics, and excellent performances by a cast which includes Obie

Award winner Alex Bradford. Hope Clarke is an exceptionally graceful dancer, and she sings with verve and feeling. Bobby Hill is also a standout performer, projecting dynamism in both his singing and dancing.

Miss Grant's lyrics frequently sparkle with wit, though a minor quibble would be that they are occasionally predictable. And the music pulsates with electric energy. The original cast album is on Polydor Records.

DAN BOTTSTEIN

### NEW YORK

**Kenny Rogers & the First Edition**, Reprise artists, gave a special concert on May 15 for members of the Plaza Hotel staff as a "hello," prior to their opening at the hotel's Persian Room on that date. . . . Scepter group, the **Independents**, on the charts with "Just as Long as You Need Me, Part 1," are on the bill with the **Delfonics** (Philly Groove) at Harlem's Apollo Theater through Tuesday (23). Also performing are **Kool and the Gang**, **Love Unlimited** and the **Whispers**. . . . Scepter's **Beverly Bremers** tapes the **Mike Douglas Show** on Monday (29). . . . RCA's **Julie Budd** has moved from the William Morris Agency to International Famous Agency.

Vocalist **Leon Thomas** and his group and the **Ernie Wilkins/Chris Woods Quintet** will alternate sets at the Top of the Gate in Greenwich Village on Monday (22), in a program presented by Jazz Interactions. . . . **Reed Kailing**, a former **Archies** voice, has become a member of the **Grass Roots**. . . . Polydor artist **Irene Reid** is at Harlem's Club Baron in a return engagement through Sunday (28). She performs at the Lee Morgan Memorial Concert at Lincoln Center on Saturday (20), and on Sunday (21) she sings at the Harlem Prep Benefit at Alice Tully Hall in Lincoln Center. Miss Reid will also be seen on July 13 on the new PBS network program, "Jazz Set," in an in-depth interview.

**Tony Bennett** is in his fifth engagement at the Empire Room of the Waldorf-Astoria through Saturday (27). **Melba Moore** headlines at the nightclub June 1-17. . . . **White Cloud** is at Max's Kansas City from Tuesday (23) to Sunday (28). . . . **Steve Metz** and **David Lipton** of Catalyst Management have signed their artist, **Marley Sims**, to the cast of "Godspell." . . . **Bernard** and **Arlene Keil**, president and vice president respectively, of Candy Stripe Records, are the parents of an eight pound boy, named **Scott**, born May 1 at the Long Island Medical Center in New Hyde Park. . . . **Rosebud**, a new rock group, is in residence at Trude Heller's until July 11. . . . Poppy artist **Chris Smith** will be at the Ash Grove in Los Angeles from May 30 through June 4. . . . **Dick Gregory** of Poppy at St. Mary's Center for Learning, Chicago, Friday (26), and the Anchorage Self Help Welfare Rights Organization, Anchorage, Alaska, Saturday through Monday (27 through 29). . . . Poppy's **Townes Van Zandt** at the Rubiyat in Austin, Tex., June 13-17.

**Joe Sirola** has recorded voice-overs for Remington Youth Shaver at **Dick Lavsky's Music House**. **Don Stevenson** was agency producer for Delehanty, Kurnit & Geller, Inc. . . . A girl, **Katherine Callahan**, was born to J.M.I. artist/writer **Bob McDill** and his wife, **Nancy**, at Baptist Hospital in Nashville. Elektra's **J.F. Murphy & Salt** at the Palace Theater, Watertown, Conn., Saturday (27).  
DAN BOTTSTEIN

### LOS ANGELES

All **Rolling Stones** concert tickets for their Southern California appearances sold out in two hours as a couple of location computers broke down and some 2,000 youths camped in the Forum parking lot the night before. . . . **Michael Ochs**, recently resigned as Columbia West Coast publicity director, announced plans to become a professional surfer. . . . UA signed for a twin-disk set of the **Wind Harp**. It's exactly that, a 20-foot-high harp built on a secluded hill and played by the

## From The Music Capitals of the World

### DOMESTIC

winds. Album is edited down from 60 hours of tape, cut over a year's time by Bruce Patch Productions of Boston. . . . **Sonny Charles** touring southwest clubs. . . . KFAC opera disk jockey **Carl Princi** acts in "Voice in the Night," starring restaurateur-tenor **Alberto Sarno**. . . . **Billy Joel** pulled out in the middle of his Troubadour gig on doctor's orders. Post-operative exhaustion after having a tumor removed from his leg.

Paramount Recording going into 24-hour shifts due to business crush. . . . According to a Playboy Records spokesman, a thief who broke into jacket designer **Norman Seiff's** studio took only **Michael Jarrett Playboy** albums and left the new **Stones** product. . . . Greyhound cancelled their **Osmonds** charter deal when the group's fans covered the bus with loving graffiti.

**Wild Turkey** stayed an extra night at Lafayette, La. to play a benefit for local club owners who'd been closed down in a legal hassle. UA promotion man **Chris Crist** married **Cheryl Denzler** of Capitol promotion staff.

**Merry Clayton** and **Loggins & Messina** starred in the "Ripoff" pilot film for a TV music syndication series. . . . **Herbie Hancock** moved his jazz piano into the Whisky a Go Go, May 21-23. . . . "Jesus Christ, Superstar" sold out a 14-show limited engagement at the Las Vegas Hilton 800-seat theater.

**Johnnie Ray** is chairman and star of the HEAR Foundation's June 5 benefit aboard the Queen Mary. . . . Movie sexpot **Edy Williams** to record an album of erotic poetry. . . . **Jethro Tull** headlining the Forum June 23-24.

Disneyland's annual Memorial Day Weekend Big Band Festival features **Count Basie**, **Lionel Hampton**, **Buddy Morrow** and **Charlie Barnet**. . . . Also in Anaheim, **Eric Burdon** coming into the Warehouse nitery.

Concert Associates eliminated the \$1 parking fee for San Diego Sports Arena by upping ticket prices 25 cents and found the crowd up 2,000 over what was expected for their first show at this policy. . . . **Procol Harum** touring Japan.

Shelter Records sets a concert showcase for **Freddie King** and other label artists at Resurrection Cabaret in San Francisco June 5. . . . **Peggy Lee** touring the northeast. . . . **Mark-Almond** made final performance of their "City" and "Ghetto" numbers in closing their U.S. tour at Santa Monica Civic Auditorium. **NAT FREEDLAND**

### MEMPHIS

**Dionne Warwick** sang 32 minutes of a medley focused on composers **Burt Bacharach** and **Hal David**, appearing in a pop concert before an audience of 5,028 with the Memphis Symphony Orchestra. . . . **Jerry Lee Lewis** has bought a half interest in **Billy Hill's** Night Lights, one of the oldest night clubs in the city. It may have been Jerry Lee's way of celebrating the birth of a daughter, **Lori Leigh Lewis**, who weighed in at 5 pounds, 5 ounces. Mother **Jaren Lewis** is doing fine.

The Metropolitan Opera will present three operas the week after the Memphis Cotton Carnival: **Otello** on Tuesday (16), **La Boheme**, Wednesday (17) and **La Fille du Regiment**, Thursday (18). . . . During the Carnival there will be more jazz and blues than at any time since the heyday of Pee Wee's Saloon on Beale Street. Events include the Carnival Blues and Jazz Festival, featuring **Georg Brunis**, old-time jazz trombonist, and his **Bayou Stompers**; ragtime pianist **Jean Kittrell**; blues singer **Olive Brown**, and the **Don Ewell Morton Trio**; and the Jos. Schlitz Co. free show featuring **Roberta Flack**, **B.B.**

**King**, **John Sebastian**, **Earl Scruggs**, **Dizzy Gillespie**, **Thelonious Monk**, **Art Blakey**, **Kai Winding**, **Al McKibbon** and **Sonny Stitt**. **Harry Godwin** is the man behind the Jazz and Blues Festival.

Hopes are high at Trans-Maximus for the company's latest release of **Manuel**, an Armenian pop singer with a large following in Europe. The release is "Make My Life Beautiful," backed by "In Your Mind," a combined arrangement and production effort of **Glen Spreen**, **Steve Cropper** and **Ronnie Capone**. . . . **Ronnie Stouts** has a new single due out soon from TML. . . . **Carla Thomas** and Continental Artists' management top-per **Betty Burger** are just back from a three-week tour of Europe with the **Temptations**. **Carla** and **Betty** then took off for a week in the West Indies, where **Carla** has a concert in Barbados, to be followed by a five-day vacation.

Two other Memphis musicians are in Europe at present, touring with **Wilson Pickett**. One is **Prince Philip Mitchell**, a singer-guitarist-composer, who has just signed with **Willie Mitchell** (no relation) of Hi Records. **Prince Phil's** a new Memphisian, having moved here from Muscle Shoals, where he's written for **Pickett**, **Mavis Staples** and others. The other is **Veniece**, a young singer on Hi who also works as receptionist at Radio WLOK.

American Studios has been recording **Billy Lee Riley**, who had a big hit some time ago on "Flying Saucer Rock and Roll." They've cut eight songs so far and plan to do several others before picking one for release.

"Rufus Thomas Presents," a syndicated TV special produced in Memphis with **Thomas**, **Isaac Hayes**, the **Bar-Kays**, **Jean Knight** and **Carla Thomas**, has now played Kansas City and Cincinnati, and is booked in five other cities. . . . **Isaac Hayes** Day was celebrated at his alma mater, Manassas High School, where he was presented a trophy created by art Students. **Hayes** is appearing in another revival of the Memphis State U. Evening of Soul (8, 10, 12, 13). . . . The **Netherlands Chamber Orchestra** played a Memphis date in the Fine Arts auditorium of Memphis State. . . . The **Temptations** did a one-nighter at the Mid-South Coliseum.  
JAMES CORTESE  
(Continued on page 40)

## Signings

Singer-songwriter **Bobby Hebb** has signed with Chess/Janus. His first record on the Cadet label is "I Was a Boy When You Needed a Man" b/w "Woman in the Window," produced by **Esmond Edwards**, vice president of a&r for Chess/Janus. . . . **Wolfman Jack**, syndicated DJ based in Los Angeles, has signed with **Wooden Nickel**. . . . The **Johnstons** have signed with Mercury, and their debut album for the label is "If I Sang My Song." The group will tour U.S. colleges in support of the LP. . . . British singer **Julie Rogers** will be released in America by Mega Records, via an agreement between her label, Ember, and the Nashville-based company. Her initial single, "Where Do You Go?," will be followed with an album shortly. . . . Singer-composer **Sonny Flaherty** has signed with General American Records. His first GAR single, "Because," is slated for early summer release and an LP will follow. . . . **Sunshine** signed with Scepter. Their first single for the company, "Isn't It Past Our Bedtime?," was produced by **Steve Metz** and **David Lipton** of **Victrix Productions** and  
(Continued on page 16)



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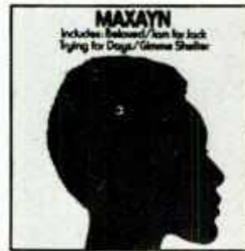
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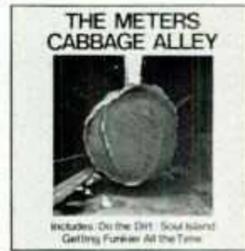
## Maxayn.

Former Ikette and Bobby Bland star transcends R&B and rock with a great impact. Capricorn 0103.



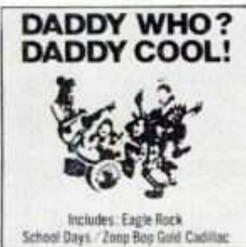
## Jeffrey Cain.

Powerful yet restrained rock by one of America's greatest undiscovered talents. Produced by Jesse Colin Young. Raccoon 2613.



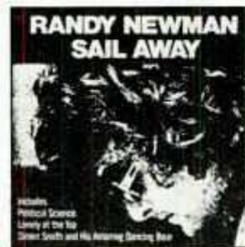
## Meters.

Everybody's "best instrumental R&B group" break new ground in this album. Reprise 2076.



## Daddy Cool.

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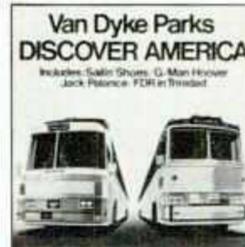
## Randy Newman.

The artist who's going to be everyone's belated discovery this year, with 12 stunning songs. Reprise 2064.



## Eric Quincy Tate.

Southern style blues, by a rock band that does it all. A very impressive album. Capricorn 0104.



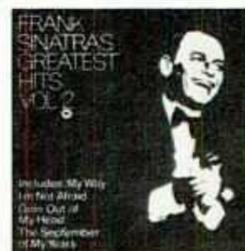
## Van Dyke Parks.

Progressive pop, from the creator of the legendary "Song Cycle" album. Warners 2589.



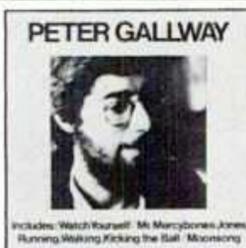
## Foghat.

Three former members of Savoy Brown rock the blues with dynamic effect. Bearsville 2077.



## Frank Sinatra.

My Way, Cycles, September of My Years, and many, many more. Reprise FS 1034.



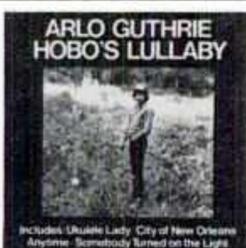
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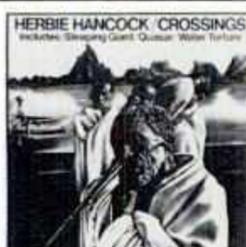
## Arlo Guthrie.

His biggest-sounding album yet, with many star sidemen. An artist at his best. Reprise 2060.



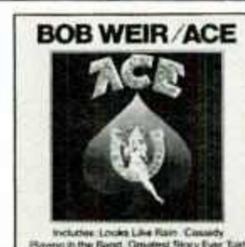
## Tower of Power.

A breakout album for this San Francisco area soul band. This one does it. Warners 2616.



## Herbie Hancock.

Modern instrumental ear-openers by the most honored pianist in pop music. A must. Warners 2617.



## Bob Weir.

First solo album by the Grateful Dead's guitarist/vocalist. Recorded in San Francisco. Warners 2627.

## Fillmore Film Runs Into 4-Letter Snag

NEW YORK — "Fillmore," the documentary film about the closing last year of Bill Graham's Fillmore West, has been delayed from commercial showings pending an appeal to the Association of Motion Picture and Television Producers on the film's "R" rating.

The restricted classification, which prevents anyone under 17 who is unaccompanied by a parent or guardian from seeing a motion picture so rated, was unofficial at press time. However, the AMPTP had indicated to Medion Inc., which produced "Fillmore," and 20th Century-Fox, which is releasing the film, that the picture would most likely receive an "R."

According to Claude Jarman, executive producer of "Fillmore," the presumptive "R" is based solely on the language used in the film by Bill Graham. "There's a four letter word," said Graham, "that's part of everyday language. The word is never used with a sexual connotation. Everyone learns the word when they're five years old."

Jarman, who said that Medion and 20th Century-Fox would appeal for a PG rating from the AMPTP, asserted that "we won't

edit the film." A PG classification (Parental Guidance suggested) would permit anyone to view the picture. Jarman also stated that, should the indicated "R" rating stand, "Fillmore" will be released anyway, in its uncut form. The appeal will be made on or about June 1, he said.

"Fillmore" was produced by Herbert Decker and directed by Richard Heffron.

## Europe: Smaller Marts, High Prices for U.S. Acts

• Continued from page 12

Charles, Duke Ellington and many other great bands. Foreign attractions are mainly booked in the summer between May and August.

But in recent years the FPC's bookings of American acts have declined because they have simply not drawn audiences big enough to cover their fees. And when the artist tax was raised in January last year from 25 percent to 43 percent, it became close to impossible to book the big names.

### YUGOSLAVIA

Borjan Kostic writes: American pop acts visiting Yugoslavia are very rare, largely because concerts in Yugoslavia are organized by state enterprises whose directors belong to the older generation. They show less interest in pop music than they do in jazz. Thus, while there are regular tours by jazz artists such as Duke Ellington, Miles Davis and others, pop acts are almost never in evidence.

Last year Blood, Sweat and Tears came here on a State Department tour but there has been little other pop activity. This is less a question of money than a general lack of interest by those in a position to promote the concerts.

### UNITED KINGDOM

Rob Parkridge writes: "Do American acts charge too much? It depends on the artist," says Arthur Howes, one of Britain's leading promoters. "I don't feel the acts I handle charge too much, considering the additional expenses they have to pay—air fares, transport costs and so on."

Britain, as one of the major centers of international rock talent, still attracts the premiere U.S. acts. Bob Dylan for instance, chose the Isle of Wight Festival for his return to live performing in 1969. But it is only the few giant festivals which can afford to pay artists a comparable American fee—British concert halls and clubs cannot compete with the prices asked in the United States.

It is essential therefore, that American artists recognize the limited price scale which operates in Britain. Frank Zappa recently underlined this limitation. "The economics of it are pretty staggering because what we earn in Britain will be less than half that for a similar tour in the United States. "Certain things remain constant

## Calypso Reggae To N.Y. Festival

NEW YORK — The Calypso and Reggae Festival comes to Madison Square Garden for the fourth consecutive year on June 24-25.

Presented by Madison Square Garden Productions and Earl Harris Productions, the carnival offers calypso performers, a steel band and limbo dancers.

Artists include Francisco Slinger (Mighty Sparrow), Calypso Rose, Tomorrow's Children, Ken Booth, the Shell Invaders Steel Band from Trinidad; Dave Martin and the Trade Winds, and the Maytals.

## JAZZ 'WORLD SERIES,' MAY 27

SAN ANTONIO — The fourth annual World Series of Jazz is scheduled for May 27, here in Trinity University's Laurie Auditorium. This year's contest will match Jim Culum's Happy Jazz Band of San Antonio against the World's Greatest Jazzband of Yank Lawson and Bob Haggart. As an extra attraction, cornetist, Bobby Hackett, will appear as guest star with the Happy Jazz Band.

## Talent In Action

• Continued from page 12

### JOE COCKER STEVIE WONDER

Forum, Los Angeles

It was sad but inspiring to see a Joe Cocker with only fractions of the energy of his former self, pulling himself through an incredibly demanding performance on sheer guts and professionalism. Everything he does, except a somewhat quieter interlude of "St. James Infirmary" is sung in front of the tour's entire monstrously dynamic three-drummer big band. Cocker had to push and rasp to get up to a few of the big climaxes here and there, but although these weren't his best notes he still didn't miss any. There wasn't nearly as much arm-flailing as before, either, although Cocker did show a lot of his unique epileptic finger twitches and maniacal grimaces.

The full young audience of 18,000 wasn't worrying about nuances. They gave Cocker three standing ovations and any number of formidable rushes down the aisle. The British wildman, who made a Rod Stewart possible, isn't adding anything new to his legend this time around, but it's great to have him back under any circumstances.

Stevie Wonder (reviewed fully in Billboard April 15) turned in a brilliant opening set as last-minute addition to the show. His music has become the avant-garde wedge of soul rock, featuring the most effective and ambitious onstage use of a mini-synthesizer keyboard yet.

NAT FREEDLAND

### B. W. STEVENSON

Quiet Knight, Chicago

If determination is what "Buckwheat" Stevenson needs to succeed in the folk singer/songwriter field, he has a good measure of it. The RCA artist performed all weekend with an abscessed tooth because he said the club has had so many cancellations lately he just decided "to go through with it."

His very short sets with harmonica player Hickey Raphael and bassist Richard Sanders (who joined B. W. after release of his first album) included "Say What I Feel" and "Highway One," from the LP and "Maybe Mexico," the latter more in the rock vein that shows promise of a new direction.

Perhaps because he was forcing his voice, he sounded more robust than on the record. Originally signed for six songs, Stevenson said another LP is planned and a single ("Say What I Feel/Lonesome Song") is just out. He opened the evening here for the feature act Dr. Hook & the Medicine Show, now clicking with "Sylvia's Mother" on Columbia Records.

EARL PAIGE

### STORIES

BETTE MIDLER

Bitter End, New York

Perhaps basic professionalism seems a mundane quality to single out in an act, yet Stories, Kama Sutra recording group, does initially impress the listener as an admirably stable, unified act. For a band barely two months old, such coherence and consistent control are indeed promising.

As their set progressed, their style revealed itself as something rather unusual in recent months. While most U.S. bands have returned to more direct confrontations with American folk and blues, Stories appears to be composed of Anglophiles, and their writing and playing reflects a fairly balanced absorption of U.K. pop music since the Beatles.

While bassist and lead vocalist Ian Lloyd is the most obviously Anglicized in his vocal style, Michael Brown, electric pianist and, with Lloyd, guiding force for the band's style, provides some insight into Stories' late '60's English ro-

manticism through his earlier association with the Left Banke.

The resulting style is hardly radical, but the music is both warm and commercially viable in a natural, positive way. Guitarist Steve Love contributes concise, varied lines, while drummer Bryan Madley understands the value of restraint.

Miss Midler has been previously reviewed. Her set was a nicely personalized time warp, and very well received. SAM SUTHERLAND

### PASTOR BROS.

Shepherds, New York

The Pastors, sons of the late bandleader Tony Pastor, work, as befits the room, a solid MOR act accompanying themselves on piano, guitar and tambourine, with a back-up drummer, Louis Abrunze. Their material is familiar—they rerun through "Save the Country," "Games People Play," "What the World Needs Now" and the like.

The trio, Guy, John and Tony Jr. record for Alithia and establish themselves as a strong competent group. IAN DOVE

### GNP

TIM DAVIS

Castle Hill, Ipswich, Mass.

GNP (Gross National Productions) isn't really gross. The Metromedia group is, rather, a funny-friendly aggregation of seven musicians whose onstage performance is highly visual and theatrical.

In its March 10 concert, appropriately held in a circus tent, GNP effectively dramatized selections from their debut album, "P-Flaps and Low Blows." Lead singer Doug Stevens was introduced as "Matt Maverick, Mr. Show Business," and the zaniness was on. "She Must Be Crying Now" spoofed 50's rock. ("She Thinks I'm Rotten," sang Stevens. "Well, I am.") Trumpeter Tom Dempsey bounded onstage, dressed to a tee as a bee. There hasn't been much nationwide concern, but according to the song "Bees," bees are all around us. How they fly around and hound us. "Can't We All" was another dip into that eternal vat of 50's nostalgia. ("Can't we all be bad? Haven't I the right to feel glad?")

Besides Stevens and Dempsey, GNP includes Artie Johnson, bass; Joe Botti, drums; Tony Bertolini, reeds; and Gary Rutstein and John Press, guitars.

Metromedia artist Tim Davis, formerly with the Steve Miller Band, performed briefly as the temperature fell. His vocals are alternately forceful and caressing, and his drumming sets up hard driving blues rhythms. His first Metromedia album is "Pipe Dream," and Davis should be establishing himself as a successful featured performer shortly.

DAN BOTTSTEIN

## Signings

• Continued from page 14

Norman Bergen. . . . Rock singer Lori Lieberman has signed with Fox-Gimbel Productions (Charles Fox-Norman Gimbel) and will record an album. . . . Clara Ward has signed with United Artists, which plans an early summer release of an LP and singles. . . . Former Byrd Skip Batten has signed with Artie Mogul's Signpost Records. . . . Robbie McDougall, brother of Guess Who guitarist Don McDougall, has signed with RCA. He is managed by Guess Who manager Don Hunter. . . . Singer-songwriter Will Pate has signed with Wednesday's Child Productions in Hollywood.

Jubal, a group of five Nashville writer-artists-producers, has signed with Elektra.

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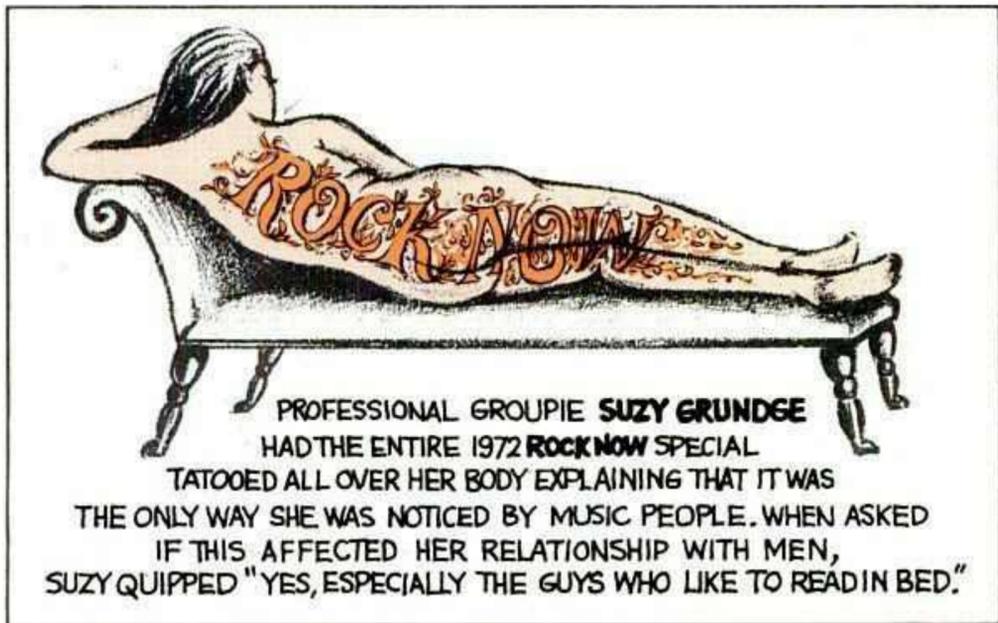
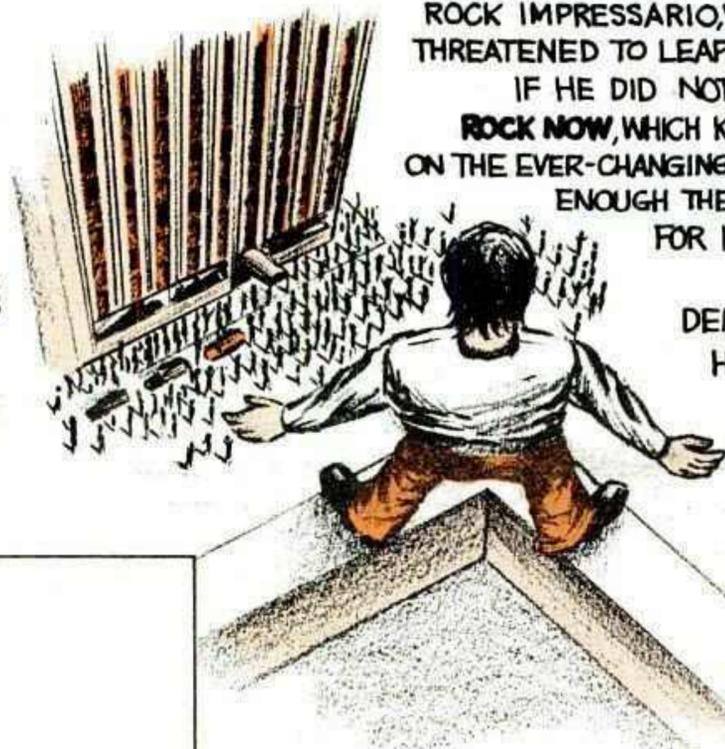
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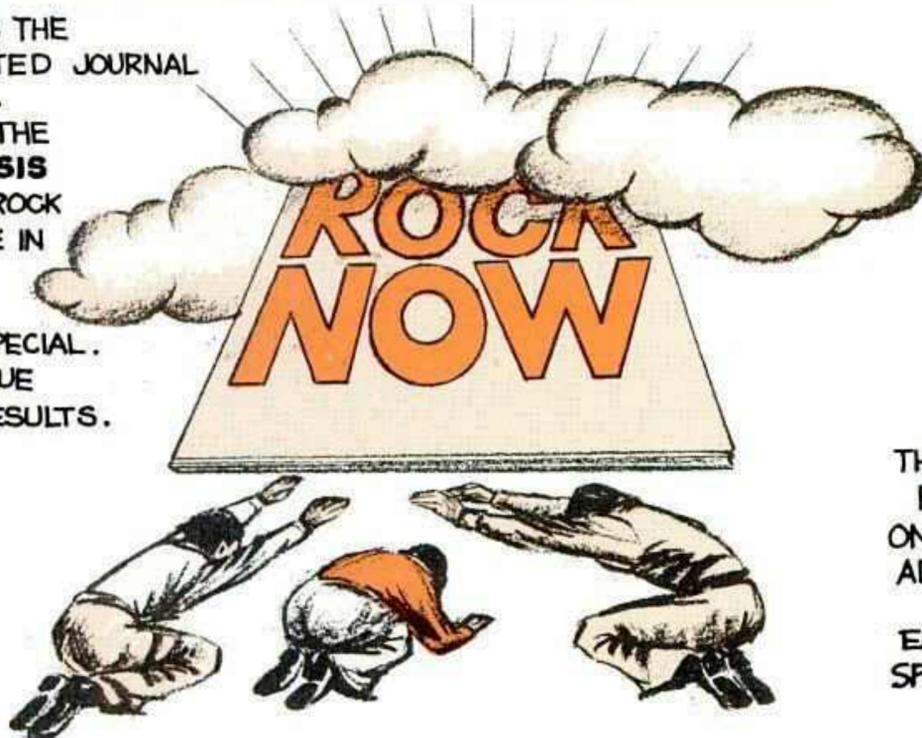


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# Radio-TV programming

## Bill Drake Plans Country Show; Assays Programming

**EDITOR'S NOTE:** This is the latest in a series of in-depth interviews with men who've made outstanding contributions to radio. Here, Bill Drake of Drake-Chenault Enterprises, unveils his viewpoints on various aspects of radio and records. Drake, whose name has become a generic term for a particular type of refined Top 40 radio, started in radio in Georgia. His advancement to fame came when he took over the programming of KHJ, Los Angeles, as a programming consultant and built it to the No. 1 station in the market. Then followed other RKO General stations and other successes and the development and marketing of jingles and syndicated programming services. Today, his acumen in radio is virtually unsurpassed. Conducting this interview was Claude Hall, Radio-TV Editor.

**CLAUDE HALL:** Did the album experiment, on the radio stations you consult, work?

**BILL DRAKE:** Well, in some areas it did, other areas didn't work out so great. The main problem was in getting an audience reading or reaction on what we were playing. Mostly, we found that record stores were looking at our list and giving us back our own information. It's almost impossible to list four cuts per album . . . or all of the cuts that you're playing . . . and unless the store was looking at a radio station list, we got watered information. If they were looking at a list, we got our own information. But most album cuts we went on had a way of ending up as a single anyway.

**HALL:** Are your stations still playing album cuts?

**DRAKE:** Oh, yeah.

**HALL:** Are the air personalities identifying them as such?

**DRAKE:** It depends. You would for a while, but after it becomes a big single, you wouldn't necessarily mention it as being from the album. Sometimes you would. But how many times could you say it? After a while it would become redundant.

**HALL:** Are you advising the use of more LP cuts in some of your markets than others?

**DRAKE:** Yes. Each situation is different. In some places, it's more advantageous to be tighter; in others, it's better to have a larger variety of music on the air. It's all relative to the competition in that individual market.

**HALL:** To some extent, we still see singles sales declining. They're not going to die tomorrow. But it seems that singles sales are slipping.

**DRAKE:** As far as I'm concerned, I don't think that singles sales really reflect the mass.

**HALL:** So, the fact that singles are declining doesn't make any difference to the programmer?

**DRAKE:** Well, you still have to look at singles sales . . . and you have to evaluate them. In singles today, you have an awful lot of r&b records selling. And you have the diddybop stuff. Unfortunately, it's not so simple to merely say those are the most popular records. They're not necessarily what the mass wants to hear or are even buying.

**HALL:** Well, how do you reflect in programming today what the mass really wants to hear?

**DRAKE:** You have to go on a thing combined of singles and album cuts . . . cuts which are researched. I think the day is over when you have your lay-back lennies going; 'Wow, man, here's a far-out cut I found on such and such album with so and so playing flute.' That's bull, you know. I think most FM progressive stations

are now doing that. But progressive rock stations were suffering, generally, until some got a little more objectivity into their programming. Those FM stations that are more objective are those making the strongest gains now.

**HALL:** You mean mainly the ABC-FM stations?

**DRAKE:** KLOS-FM, certainly. I think progressive stations before were a bunch of gobbydegook with guys getting haired to the middle of their back and running around doing a whole number pretending to be far out . . . and the public gets as tired of that as they do anything else. ABC have done very well with their format

approach to progressive rock . . . better in some markets than in others. But, I think on a relative basis in comparison to what they're doing and what's on other progressive rock stations, there's no comparison.

**HALL:** FM, in general, continues to grow, doesn't it?

**DRAKE:** It has become one of the most important aspects of our entire operation. We make a hell of a lot more out of the FM things that we do than all of our other activities.

**HALL:** The syndication programming services? How many markets are you in now?

*(Continued on page 19)*



WETA AIR PERSONALITY Dick Cerri, center, chats with the Country Gentlemen, a bluegrass group managed by the Lendel Agency, Warrenton, Va. Cerri does a 1-6 p.m. show on the station, playing a wide variety of music. From left: Bill Emberson, Doyle Lawson, Cerri, Charlie Waller, and Bill Yates.

## PD's Differ Over Formats' Future

**EDITOR'S NOTE:** This is the latest in a series of discussions on the future of the various formats of radio, including Top 40, country music, soul, MOR, and progressive rock.

LOS ANGELES—Top 40 radio isn't dead, according to Robin Walker, program director of WIRL, Peoria Top 40 station. "For the past 15 years, they have been laying Top 40 and/or contemporary radio to rest and it just won't die. At one time, sing-along radio was going to wipe us out, then MOR. Now country music.

"The fact remains that Top 40 is the most flexible format of all formats. We can play a country record if it's a hit without driving our listeners away. A country station can't play a rock hit. The mid-road music director spends his days looking for a Perry Como version of a Leon Russell record, while Top 40 stations can play a Perry Como if he has a hit and, at the same time, be comfortable with the heavy beat stuff.

"If Top 40 is doomed, why in hell do other formats steal every innovation we come up with?"

Bob O'Brian, music director of KGY, a Top 40 station in Olympia, Wash., said that the only thing that struck him at the moment is how Drakers or modified Drakers are destroying the personality market with their jukebox type of radio. He pointed to KING in Seattle and KGW in Portland, adding that "they can put a scare into what was a good personality station such as KJR in Seattle and make them program to the super-teenybopper. This is not true, however, in the case of a real Drake station such as KHJ, Los Angeles. I think that stations who run a makeshift copy of Drake will find out in the end, concerning ratings, that it does not pay to shove out more-music crap onto the public unless they do it in a professional way."

### Donahue Views

Dave Donahue, program manager of country-formatted WITL in Lansing, Mich., said: "The future of radio? Man, that has been kicked around since the McLendon days way back when I had a crew-cut and rolled my bluejeans up to make cuffs. It's a little hard to believe that I can remember when Tommy Edwards was considered a rock 'n' roll artist.

"But, regarding rock, there was a time the local rock could pull all of the numbers in the most prime adult groupings. Today, since MOR has moved so totally within the rockers' format, it's not so. In some markets, the MOR stations' music playlists will be different in about 10 records. Many rockers find that the album cuts are the way to a form of music that the

MOR stations do not dare to duplicate. This is causing an increase in album sales, but at the same time is also causing the rocker to be more targeted for numbers under 24. And, in many cases, the 18-24 age group is becoming the target group. It's either target for under 24 or over 24. And then the problem is selling.

"The more music concept was good for the major markets. And it nearly ruined radio for the medium and small market stations. Especially those that are followers. Too often, I heard attempts to try and be like the big markets. Try more music with 18 commercial minutes an hour. I've even heard More Music jingles and two commercials after it. Clustering eliminated some of those problems . . . but then comes effective sales in the medium and small markets. Explain to a client why his spot was between two others. Why did More Music work for Drake and others? It just ain't the music. It's also the personality A pro . . . with time for show preparation . . . a guy that can follow instructions to the T. That's another problem with small rockers: The clown on the air thinks he's mister star. Whatever happened to the days when a jock perfected something in the production room before trying it on the air? Most young jocks lack forethought. But the real problem may be lack of direction . . . from the very program director who is the common cause of those problems. Too often the only way a jock learns anything is getting himself in a corner on the air, then getting chewed out by the program director. Which is funny . . . why chew out a man after the damage is done on the air? Too many program directors lose their tempers when a jock blunders, never considering that if they'd showed the jock how to avoid the problem, it would never have happened.

"Another problem with radio is that it holds onto the idea that managers can program a radio station. There is a breed of people who're advancing every day into programming who feel it'll be their life's work. But most of these 16 and 18-hour a day men are being eventually forced into sales or management to make a decent living. When are ownership and management going to realize that in today's radio, with ratings being harder than ever to get, the programmer should be treated on the same level as the sales manager . . . and there is no reason he shouldn't make the same money.

"Then, there's the decision on who'll be the next station manager . . . why do radio stations always pick the sales manager who only sees a radio station a couple of hours a day? If you look at the word **station manager** and ask yourself who's around the station more, the sales manager or the program manager, the choice should be obvious. Also, most sales managers were never in programming or air personality work . . . or if they were, it was 30 years ago. Times have changed. The program manager could pick up on the sales and billing angles easily enough, if his daily task has included working with the sales department. Anyway, isn't the programmers job, all the way from day one, one of selling?

### Country Potential

"As for country music radio, it has come a long way since its birth. The hillbilly aspect is gone. For the most part, the music is better. Also, it's the way that it's programmed . . . and the people moving into the country music radio field are applying the successful aspects of other types of radio, namely Top 40, to country. Country radio has got to be the field with the most open possibilities to advance. And many people who

*(Continued on page 20)*

## 12-Hr. British Rock History

EUGENE, Ore.—A 12-hour rock documentary called "The British Are Coming" will be available July 1 for syndication by Film House here, according to Bill Gruber, vice president.

The show will be provided on disks and cost will depend on the market size. Gruber and Tom Lasley, director of marketing, said the show can be used in its entirety or programmed in two-hour segments. There are nine spot availabilities per hour. Terry McManus, air personality on KOL, Seattle, is host of the show, which was originated and provided by Cliff Wayne.

Clay Lawson is president of Film House, which operates its own 8-track recording studio here and is also into the production of albums as well as other radio syndication material.

## New TV Pop Syndication

LOS ANGELES—A new half-hour syndicated rock television show is being launched by Pasetta Productions. The show, "In the Attic," will be syndicated by McCann-Erickson of Portland, Ore.

Marty Pasetta, president, Pasetta Productions, will produce and direct the show and serve as talent coordinator. First show, to feature Loggins and Messina of Columbia Records, will be videotaped in the near future at Cinema General Studios here. Each show will be titled after the artist or group preparing in that particular show, thus the first show will be "Loggins & Messina in the Attic." Twenty-six shows are planned in the series.

### ANNOUNCING

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# Vox Jox

**Roger A. Skolnik** has been named program manager of WOWO, Fort Wayne, Ind. He replaces **Alan Mitchell**, who has been transferred to a similar post at KDKA, Pittsburgh. Skolnik had been advertising and promotion manager at WIND, Chicago; all three stations belong to Group W Broadcasting. . . . **Lige Richardson**, 29 married, is looking for Top 40 radio work. Would also consider a soul radio position. Several years of experience in air personality work and news. . . . **Don Hinson** has been promoted to music director of KFOX, Los Angeles country music station; he'll continue his air personality work on the station. . . . **Steve Crowley** 617-472-3535, writes that he'd like to "get in somewhere that has a heads-up program director and management that could teach me some of the finer points and I'm willing to go anywhere for the right gig." He has a first ticket and two years of experience and is single.

**Ray Potter**, program director of KERP, El Paso, sent me the March Pulse. And KERP has 25 6-10 a.m., 22 from 10 a.m.-3 p.m., 32 from 3-7 p.m. and 41 from 7-midnight. KHEY, the country music station, is second in the market, but KINT-FM has a 16 at night so you certainly can't ignore them for exposing records. KHEY has 17, 16, 13, and 12. KINT has 5, 4, and 6. KSET has 8, 10, 10, and 6. KROD has 9, 9, 8, and 2. I guess the big Mexican station in the market would be XEWG with 4, 4, 3, and 3. . . . Lineup at KTAP, Top 40 station in Austin, Tex., includes **Dave Harper** 6-10 a.m., program director **Lee Thompson** until noon, **J. Gordon Lunn** noon-4 p.m., and **Jim Stewart** until signoff. It's a daytime station.

**Jimi Kaye**, music director, is out at WAKE, Valparaiso, Ind. He'd really given the station an excellent image as a breakout station for singles. Kaye, who's real name is **Dale Dawson**, said he was involved in an "economic cutback." For the past five years, I've been fortunate enough to make a lot of friends in the record business through my radio work in Gary and Valparaiso. To all of the great people who helped make my job a lot easier, please say thanks. Anyone needs a good man can reach **Dale**, alias **Jimi Kaye**, at 219-464-1587.

Whatever happened to **Joey Reynolds**? . . . **George Lester** departed KBER, San Antonio, to join a Nashville radio station. **Glenn Dean** replaced him at KBER. . . . **Hal Hanna**, KXEL-FM, Waterloo, Iowa, writes: "We hear a lot about what FM stations are doing these days. When our sister, KXEL, went all country last October, we at KXEL-FM, by popular demand, went to four hours a day of stereo polka music." And he added that the station is getting tremendous response. . . . Winning SESAC awards this year were **Drue Smith** of WLAC, Nashville, and **Lin Folk** of WPLN-FM, Nashville. The

By **CLAUDE HALL**  
Radio-TV Editor

awards were presented at the annual convention of the American Women in Radio and Television held recently in Las Vegas. . . . And then I'll follow up that announcement with this letter from **Ellen R. Holsberg**: "I read your column faithfully and am surprised to note no trickle, let alone influx, of announcements concerning what females in this profession are doing. I know from hard-earned it's not easy to decide you want to work in broadcasting—the parts of it that make it a different profession such as production, announcing, programming—and you happen to be a girl. Finally, after a college degree, a first ticket, experience in various aspects of radio and hundreds of dollars on postage and phone calls, I have received my big break with the management of KFKA here in Greeley, Colo. I am, finally, a deejay."

Found a man who remembers "Toolpusher From Snyder." It's **Dave Stone** of KPIK, Colorado Springs, Colo. And Stone told me who had the record—**Slim Willet**. To the first man who can send me a copy of that record, either on disk or tape, I'll send a cassette interview that I've done with someone in radio. . . . San Diego Mayor **Pete Wilson** has commended KGB for their efforts at providing voter registration information and Wilson also added: "Having read your ratings and appreciating the fact that I am just a bit above the average age of your typical listening audience, I nevertheless confess I do cheat and listen to KGB at various times." Anyway, above and beyond the plaudits of the mayor, I hope all of you guys have been feeding voter information to the public. It's necessary. Vitality necessary. And more necessary every second, unfortunately. More and more, it's obvious that encouraging our children to grow up and become president is like buying their burial plot. We may turn out to be the only nation in the world where mothers will want their children to become garbage collectors or another similar safe calling.

**Dan Timbrook** writes: "Loved your **Charlie Tuna** and **Gene Taylor** things. By the way, I now have a giant **Charlie Tuna** Notebook. I've been staying up nights trying to think of something to put in it. All of the pages are still blank. If any ambitious young DJ would like to buy a **Charlie Tuna** Notebook blessed by **Gene Taylor** in almost new condition, send 500 dollars in small unmarked bills and six Bud can tops to **Dan Timbrook**, KHGX, Harrison, Ark." . . . Linup at KOYY in El Dorado, Kan., now includes **Rick Milhon** 6-8:30 a.m., program director **Joe Myers** until 1:30 p.m., **Forrest Lowery** until 7 p.m. and **Harvey** until 1 a.m. The station simulcasts with KOYY-FM until sign-off and then the FM carries up until that 1 a.m. time. Myers pleads for uptempo MOR record service and then adds: "I was in Kansas City last weekend and was really impressed with radio there. KCMO and KMBZ are both solid, as usual. And **Johnny Dolan** at WHB does one helluva job. WHB consistently sounds great." **Dave McCoy** is general manager of KOYY.

**Johnny Canton**, program-music director of WDGY, Minneapolis, sent me the Jan./Mar. Pulse for the market. And, of course, WCCO slaughters everyone there in the morning with a 47. But here's how WDGY shapes up throughout the day: 8 from 6-10 a.m., 10 from 10 a.m.-3 p.m., 17 from 3-7 p.m., and 16 from 7-midnight. WCCO has 47, 21, 18, and 8.

KDWB has 6, 7, 11, and 8. QQRS has 3, 4, 9, and 13. **Deane Johnson**: You need a program director. . . . **Jim Atkinson** is a fairly young guy who hangs out at 2020 Webster Rd., Route 1, Lansing, Mich. 48917, and puts out his own record report. You can get it free by putting him on the mailing list for your playlist. He sends it mostly to Michigan stations at the moment, but intends to expand all over the midwest in June.

**George Burns** has left Pacific & Southern Broadcasting; he'd been national program director of the chain for many years and one of the best programming men in the world, in my opinion. He'll be operating his own consulting firm and I think he's going to stay in Denver for a while. At any rate, he'll be staying with Pacific & Southern through September. Can you imagine anyone having to give a firm three-month's notice? Staff lineup at WMC-FM, Memphis rock station, includes program director **Mike Powell**, **Jon Scott**, **David Day**, **Greg Hamilton**, and **Ron Michaels**. **Dean Osmundson** manages the station as well as WMC. . . . **Bob Clarke** is now doing a full-time show on WGTO, Cypress Gardens; he had been doing weekends on the station. Program director **Ronnie Gee** is still looking for a good rock jock for the station. . . . Got a note from **Kenneth W. Mellgren**, operations manager of WJIB-FM, Boston, who says that **John Evans** and **Bob (Bob Caruso) Cinelli** have joined the weekend staff of WJIB-FM. **Evans** had been a part-time deejay with WHIL-FM and **Cinelli** a part-time deejay with WHAV, both in the Boston area.

Most sought-after job in TV: The post vacated by **David Frost**, who's giving up his daily syndicated talk-variety show for Group W. . . . **Frank Ragan**, program director of KPAR, Albuquerque, N.M., writes that the station is achieving a lot of good response with its "100 percent album trip on the AM band." Staff includes **Larry Ashby** 6-10 a.m., **Wally O'Brien** until 2 p.m., **Ragan** until 6, and **Phil Black** 6-8 p.m., with **Paul St. John** and **Black** doing weekend work. . . . And, speaking of New Mexico, would you believe that I picked up KOB, Albuquerque, on the car radio here one morning.

**Tommy Walker** is back at WDAT, Daytona Beach, Fla., as music director. Staff also includes **John Lindsey**, **Rick Lewis**, and weekend man **Fred Shaeffer**. **Walker** wants me to say hello for him to **Bob Belz** at WCRO, Johnstown, Pa. Ach, so that's where **Belz**

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## Bill Drake Plans Show

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**DRAKE**: I couldn't really be accurate, but I'd say 70-75. Twenty-four hours a day, seven days a week.

**HALL**: This includes the Hit Parade '72 package as well as the Solid Gold package . . . are you planning any more programming services?

**DRAKE**: Yup. Going to do a country package.

**HALL**: Who's going to put that together for you?

**DRAKE**: Well, I want to be involved in it. I like country music. At least, I would help.

**HALL**: You're just involved in too many other things to devote full time to it?

**DRAKE**: Not only that, but I think anyone who does it would have to do it as a full-time occupation.

**HALL**: Have you lined up the people yet?

**DRAKE**: We've talked to several and we have some ideas of whom we want, but we haven't made any decision yet.

**HALL**: When do you speculate having that package available?

**DRAKE**: It really depends on other production schedules. Because we won't have any trouble on research and putting the ingredients together. But production time will . . . well, we're building another studio. The load has been increasing so much that we're often working in shifts around the clock on our programming services.

**HALL**: We were talking about album cuts a minute ago and how most progressive rock stations, in your opinion, weren't really professional enough. But they did make an impact?

**DRAKE**: They did . . . I think they opened the way for objectivity to come into progressive rock radio. But in every instance I've seen where the subjective lay-back lennie operation is pitted against a station who researches their music, the lay-back lennie gets kicked in the head. The listener says: Later, for those things.

**HALL**: The research aspect should come stronger into other formats, too, don't you think? Do you listen to the country stations in Los Angeles?

**DRAKE**: From time to time, but with so many other things that I have to listen to, I don't have much free time. About the closest I get to country music anymore is when I invited some friends up who I know dig country music and we get about half bombed and listen to a bunch of old country albums.

**HALL**: The country music syndicated programming that you're going to do, will it be done on the same order of your Solid Gold service?

**DRAKE**: There'll be some similarities, but what it will be is basically a fairly straight approach to playing damned good country music.

**HALL**: Are you going to research the music?

**DRAKE**: Yes.

**HALL**: But in country music it's said that up to 95 percent of the singles sales are to jukebox operators.

**DRAKE**: So, we'll research jukeboxes.

**HALL**: But how many of country music radio listeners actually go into bars where jukeboxes are located mostly?

**DRAKE**: Obviously, a hell of a lot of them.

**HALL**: Okay.

**DRAKE**: We'll pay attention to the country music trade charts, of course, and research store sales. But it's also obvious that a large part of the people who go into bars enjoy that type of music on the jukeboxes, otherwise jukeboxes wouldn't be buying country records. Of course, bars are mood places. You might find that a certain record had 404 plays on the jukebox and it'll turn out that was because of the same guy who's been drunk there for four days.

**HALL**: Getting back to Top 40, is it more and more of a problem to research singles?

**DRAKE**: Well . . . it is. You can tell fairly well how they're selling, if you don't get too much of the hype and the freebies and that sort of thing. I think that the people we deal with are being legitimate and accurate with us.

**HALL**: Record company executives and promotion men?

**DRAKE**: I was referring to the record stores. I think that, so far as sales are concerned on singles, you can determine them fairly accurately. But then, you have the problem of whether that figure means necessarily what people want to hear.

**HALL**: How much weight would you put on singles in programming?

**DRAKE**: That's hard to say. I'd say 50 percent of this radio business is feeling anyway. You have to look at the sales, determine if they're legitimate, and then determine objectively which of those records reflect the type of audience you're going after . . . your target audience in programming. It's intrigued me that you don't have record companies jumping up and down in anger because **KPOL** doesn't play their records . . . because it's No. 14 in Omaha . . . because it isn't being played on **KMPC** or **KOST**. Somehow, record people feel we are required to

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## Gavin To Speak

**LOS ANGELES** — **Bill Gavin**, publisher of the record news sheet called the **Gavin Report**, will speak on "Radioland U.S.A.—Attitudes, Trends, and Program Formats" May 23 before the California Copyright Conference at the Sportsman Lodge here. Reservations for the 6:30 p.m. event may be made by calling HO 2-1108.

## PBS TV AIRS FR. SERIES

**NEW YORK** — A series of 12 programs of concerts and operas, produced by the French ORTF, France's national TV network, will be aired in the U.S. starting in October on TV stations of the Public Broadcasting Service courtesy of a \$500,000 grant by the General Electric Co. Two of the programs will be Stravinsky's "Firebird" ballet with Stravinsky conducting his own music and Oscar Wilde's "Salome" adapted for TV.

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## Bill Drake Plans Show

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play a given record. But we program just like they do. For sound, we have to. But they'll say: My God! It's No. 26 in town, it's sold 18,000 records. I say: Fine. But how would that sound on KOST? Granted, it might fit more with our sound. But people really think that the typical Top 40 station was designed to give them the kind of exposure they needed. But the fact that George Beverly Shea's record is No. 3 in a market doesn't mean that the Top 40 has to play it, not if that's not the type of sound you're trying to create. That is part of research, but research still has to be weighed from an objective view of what sound you want. It's just like programming a computer . . . you feed it errors and it'll throw them right back at you. But a lot of people misunderstand that any program director 'programs' his station and a Top 40 program director has the same right to do that as a KOST or KJOL-FM or KMPC program director.

HALL: In other words, they have the right to be selective?

DRAKE: Sure. Because that is the only way to maintain the image of a station like KMPC. Why don't MOR-prone record labels complain when KMPC puts on a ball game for four hours . . . because that's robbing the record company of exposure time for their product? It gets absurd. But it somehow seems to me, that where a Top 40 station is concerned, the general theory of its rank, when a record is No. 36 in Billboard with a star we don't play it.

HALL: The argument is not valid?

DRAKE: I don't think it is. Because you have to try to relate programming to a market, to the competition, the particular direction of a radio station and the type of audience it's trying to attract. If you're going after a mass audience, you have to de-

sign your programming to reflect that mass audience.

HALL: I've now got a loaded question for you. How do you tell a record promotion man that you're not going to play his record? What are the tactics you use?

DRAKE: I never tell them anything. You've got to remember that the final word on that would come from the radio station anyway. That's where the record promotion man would get his information. We can't sit back and dictate that anyway.

HALL: But your word means a hell of a lot at the station level.

DRAKE: I can only say what I think. The situation gets a little weird sometimes.

HALL: Do you know that a lot of record promotion people have their jobs, or that last salary raise, because they claim to know you?

DRAKE: That's really weird. I've been in this town seven or eight years now. I know a lot of people here. But I've also run into people I'm supposed to know that I never met in my life. I've found that some of the greatest experts on Bill Drake have never talked to him at all.

HALL: I'd like to meet an expert on Drake someday. But to get back to my loaded question, how do you tell a man you can't play his record?

DRAKE: I don't really come in contact with record people in talking about records. Most of the people I've known for a long time in the record business, . . . I just don't get into discussions about records . . . it's a total drag, otherwise. I like being around record people and radio people and talking about records and radio in general, but not specifically.

*This is the first in a series. In the next installment, BILL DRAKE reflects on the question: Do you find that record people know radio very well?*

## 'Pioneers' Veteran Points Up Western Music Radio Drought

LOS ANGELES—Western music is being ignored by most country music radio stations . . . and it's a pity, feels Tommy Doss, a one-time member of the Sons of the Pioneers who is coming out of retirement to rejoin the group for the summer. Doss, who sang on such legendary records as "Cool Water" and "Tumbling Tumbleweeds" recorded by the 38-year-old group, claims that country music radio stations are overlooking one of the musics of their heritage—"a part of our life. The western song was a descriptive thing . . . the lyric had a lot of meat to it, especially the songs written by Bob Nolan and Tim Spencer. Even Nolan's love songs were western type of love songs.

"But western music is now almost completely ignored. The cowboy or western classics are just not being played on radio anymore. Although KWBR in En-

terprise, Ore., still plays a lot of the records by the Sons of the Pioneers. Gene Wilson over there likes that kind of music."

He spoke of a television special that claimed to be an in-depth documentary of country music which did not include even a mention of the Sons of the Pioneers nor a tune like "Cool Water." Bill Wylie, a Pioneers fan and organizer of the recent reunion dinner in honor of the group, quickly pointed out that the record had sold more than five million copies "and that was as of 15 years ago."

Because of the lack of recognition on most country stations, the traditional type of close-harmony country group has faded away. Gone are Foy Willing and the Riders of the Purple Sage and Andy Parker and the Plainsmen.

But the Sons of the Pioneers are still singing all of the old great songs and more. Doss, with the group from 1949 until around 1958, now lives in Imnaha, Ore. He's filling in with the group while they hunt for a new member to replace departed Billy Armstrong, the fiddle player. The group is still quite active playing club dates, rodeos, and backing Roy Rogers on his personal appearances. Doss is currently recording a solo album at Goldstar Recording Studios in Los Angeles.

### Country Ups Billing

SPRINGFIELD, Mo. — KTTS, under program director Don Paul, has increased its billing twice that of any month in its history in its new month-old country format. The station previously featured an MOR format. Staff at the country station includes Paul, Bob Kinney, Rick Warren, Bob Steele, and all-night man Larry Night.

## Letters To The Editor

• Continued from page 6

In regard to the letter on Page 12 of your May 13, 1972 issue, headed "Simon says—Need Jazz Music Association." Well, Simpson says—"Right on, George!"

I have been programming jazz on my "Jazz on the Beach" show in the Cape Kennedy area (East Central Florida) on FM radio (and now AM/FM simulcast) for several years. It is the only jazz aired in this eleven station 250,000 market.

I agree with Mr. Simon; most of us concerned with jazz promotion are dedicated. I emcee jazz events, produce benefit shows featuring jazz artists, and work with high school and junior college music educators in an attempt to expose more young people to more jazz. I have been fairly successful in obtaining promotional service from some, but not all of the record companies who do produce jazz. It does however, require a great deal of correspondence, telephone calls to record promotion people and continuous follow up. I also recognize the plight of the small independent who cannot afford a major promotion effort. I'm sure much of the promotion he does attempt is wasted on non-jazz programming stations.

I shudder at the thought of the hundreds of promotional copies of jazz albums resting quietly in radio stations around the country where

*(Continued on page 40)*

## Black Drama

CINCINNATI—General American Productions, subsidiary of General American Records here, has joined hands with WKRC-TV to produce an hour-long black music-dance show, "Soul Street," for possible syndication. Pilot was shot last week under the direction of Bob Lanier, GAP vice-president-general manager. Former WCPO-TV staffers Jim (Oscar) Welch and Ron Moraes are assisting as producer-director, respectively, on a freelance basis.

Pilot guests included the Four Tops, the Funkadelics, Bill Doggett and Tommy Sears. James Brown has agreed to cohost every fifth stanza, starting with the second, Lanier says.

Guests lined up for succeeding shows, according to Lanier, are Gladys Knight and the Pips, Eighth Day, Chase, Carl Thomas, Soul Children, Major Lance, the Emotions and the Chi-Lites.

## Lang Managm't Company Forms

NEW YORK—B. A. Lang, a new management, recording and publishing company has been formed by Bernie Lang, former vice president of Kirshner Entertainment.

Associated with Lang in the venture are Leslie Grade, U.K. impresario and agent, and Trevor Chinn, managing director of the Lex Service Group Ltd.

## Radio PD's Differ Over Stations Formats' Future

• Continued from page 18

have worked in rock radio for 10 or more years are finding it out. It is the young announcer who usually disdains to work in country. But the smooth rock jock who has made it to the top medium market and sat for years and been passed over, surely should look at country today. Advancing into a major market situation shouldn't be too hard right at this point.

"One reason for the growth of country radio is that rock is turning off the over-25 listener and too many MOR stations do have identity today . . . or they identify too much with rock. Country has identity. Thus, country stations are gaining MOR listeners."

He mentioned the need for a specialized country music radio network news service. And he called for radio stations to free their program directors from having to perform air stunts.

Dick Byrd, program director of KSPQ, modern country music station in Spokane, said he also believed "the most promising formats, with respect to future growth, are modern country and MOR. MOR because of its all-encompassing flexibility and country because of its basic realism."

Bill Coleman, program director and air personality at KLOG, a rock station in Kelso, Wash., exhibited a doubtful faith in Top 40. "The only future for Top 40 lies in communicating with people. A lot of program directors say this, but so few practice it. If you say **communicate**, a lot of program directors think you mean **talk a lot**. It's a well-known fact (at least around this station) that you can say one hell of a lot without using a lot of words. The first rule is **relate**; I've yet to learn what is relative about a phrase like "keeping you cookin'" or "trucking on with. . . ." I take that back. It seems to be relative to rock radio on the AM side at this time and there are a lot of stations who

will hire a ballsy voice who uses the correct trite phrases. This is **not** communication. It's an insult to the intelligence of the Top 40 listener. And I feel that if you insult your listeners, you will soon have none. As far as jocks are concerned, we'd all best learn to communicate. Because a machine can push a button and soon they'll find one that is as tight as you are at production and one that can scream louder. Keep on shoving out More Music jungles and time and temperature; it'll work for a while but soon you'll find a bunch of your audience listening to the uptempo MOR down the street."

Rod Russell, acting program director of WJPS, Evansville, Ind., said: "I feel Top 40 has a bright future. If I didn't, I'd soon get into another business. Problems seem to exist in the area of promotions; it's hard to have an effective, good promotion on any type of format station with the Federal Communications Commission rules as they are. Not that they aren't right, but it just automatically dampens the spirit of getting something going. As for the music scene in Top 40, it seems to be getting brighter."

*The discussion on the future of radio formats will be continued in a future issue.*

## Cleveland FM-er Resumes 'Q' Shows

CLEVELAND — WDBN-FM, located in nearby Medina, has launched quadrasonic broadcasts a half-hour each evening Monday through Friday and will integrate quadrasonic records throughout the day in quarter-hour segments, according to Jeff Baxter, vice president of programming.

The system used is the Electro-Voice matrix system. The station had broadcast before in quadrasonic, but ceased for lack of product. With both CBS and RCA making quadrasonic product, the station decided to go back to broadcasting as much as possible quadrasonic material.



PROGRAMMING CONSULTANT BILL Drake and KHJ program director Ted Atkins were about those attending a premiere of the Bangla Desh film in Los Angeles. From left: Saul Swimmer, director of the film; Drake; Pete Bennett, director of promotion for Apple Records; and Atkins.

## DINF Offers 2 New Anti-Drug Sets

PHOENIX—Do It Now Foundation, a non-profit organization involved in anti-drug abuse education, is launching two new sets of public service announcement records, according to Vic Pawlak, director of a new national media center just established here by the Foundation. One of the albums is a public service program on street dope taped with Dr. Eugene Schoenfeld, who uses the name of Dr. Hippocrates. On the flipside are a few speed spots, plus a new Frank Zappa spot and some spots by Blood, Sweat & Tears covering all different kinds of dope.

The second venture is a double album set, which can be used by radio stations as a three-part public service program. "It's a combination of music and talking, with comments ranging from people such as Richard Alpert, one of the early psychedelic experimenters who has now become a recognized authority

on this subject as well as a religious leader, to kids sitting around stoned, talking about whether drugs really take you anywhere," Pawlak said. "Also, the chief of the Boston police department gives legal viewpoints and comments on addictive-prone personalities. The whole set is about one-third music and two-thirds talk." If a station doesn't want to air the whole LP set, it may lift out certain comments or portions to create its own drug special.

The last LP set took a full year to assemble. "Due to the greater costs involved in producing both of these records, we're asking that stations donate \$5 for the first LP and \$10 for the second LP set to help us defray our costs. However, this is only a suggestion that we make after they get the records and determine whether they can use any of the material or not," Pawlak said. Radio stations can write him at P.O. Box 5115, Phoenix, Ariz. 85010.

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YES, THIS DOES SOUND LIKE ALL THE OTHERS, but if you have an opening for an air personality, be your format modern country, contemporary, or rock, please read on. Give a starving youngster a chance. I'm reliable, trustworthy, brave, clean, and reverent. I should have been a Boy Scout. My ticket is a 3rd endorsed, 2 yrs. part-time, can do production, and character voices. I graduated from college May 21. If you need someone, I need you. Write G.A. Jerolamon, 614 5th Street, Spencer, N.C. 28159 for air check. 6/3

I have 6 years experience in radio and am looking for a Top 40 or MOR spot in a larger market. 1st phone, 22, single, no draft worries, willing to relocate anywhere. 3 years of college Telecommunications with AAS degree, P.D. last 18 months. Good voice, good production, available immediately. Tape and resume upon request. Mike McDonald, 9607 Linkmeadow, Apt. 24, Houston, Texas 77025, AC 713-664-7236. If no answer, call AC 512-756-2147. 5/27

Florida please. My boss says perfection comes before personality, so we're half automated up here in West Virginia. But I still have my morning show so I'll hang on regardless until I find something in the state I'd really like to live in. Three years in the biz so far, and a first phone too. Top 40, contemporary or Up MOR. All Florida markets welcome—but I sure love the coast! 412-745-6479. 6/10

My name is Bob Mays, I am 23, married, intelligent, mature, personable, easy-going but dedicated, good on production, and run a tight boat. I have a 3rd ticket, an excellent voice, and much raw talent to be cultivated. I was a television and radio sportscaster for eight months with the American Forces Network key station in Saigon; I have been a Top 40 rock-jock for almost a year; and for eight months I was a part-time news-caster. I am looking for a position as a radio or T.V. sportscaster (preferably play-by-play), or combination radio sportscaster and jock. My knowledge of most sports and most types of music, coupled with my varied experience should provide me a good springboard for an outstanding career in broadcasting. I left my last job rather than advertise for alcoholic beverages. I will be available for work June 18th. Sorry, I am not a salesman. For more information, phone 317-463-6910; for a tape and resume, write me at: 23-B Hilltop Drive, West Lafayette, Indiana 47906. 5/27

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First phone with college and broad based pro background looking for Top 40 or progressive gig after programming for an automated chain. Good production, good ideas and an ear for picking hits and dynamite references. Looking for a chance to grow some more with p.d. that knows how to teach others what he's learned. Tell me something about you and your station when you write. Box 497, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. 5/27

WANNA BUY A DERBY? . . . Oh well. Say, how about a summer-time jock? Yeah? Great!!! "Just another heavy Deejay from LA." ahh, via Gary. Got to finish College though, so just for this summer. Hurry. It's May already! Remember . . . That's "Just another heavy Deejay from LA." 3672 Jefferson Street, Gary, Indiana 46408. No stamps, please. 6/3

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. eoi

YOUNG MARRIED COLLEGE GRAD with a "1st Phone" and two years campus radio experience can be reached by writing to 5904 N. Calhoun Blvd., No. Hollywood, California 91601 or by calling (213) 985-3103. "Ask for Steve Iker." 6/3

## POSITIONS OPEN

Have you ever locked yourself outside the radio station while you were on the air??? Been arrested for loitering in front of a foot long hot dog stand??? Have you ever kissed a sheep??? Do you tap dance??? If so, do you own your own tap shoes??? Would you be willing to join the Army Reserve as a promotional stunt??? If you have answered any, all, some or none of the above, send me a tape for a morning show at a Top 25 Market. An Equal Opportunity Employer, M/F. Box 499, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. 5/27

A LOT OF GOOD PEOPLE HAVE WORKED HERE. Unfortunately, they all want to be stars, and they always take the first medium market gig they can get, even at less money. Phlegm on them. I am looking (ever so HARD!) for a young, talented, creative person, with a first ticket, who wants to work with a small market station that has everything. I want someone who's ready to give a piece of his life to building a giant. I want an intelligent jock and production man who's willing to sell himself in a market of 90,000, and love it. This is no hype. I have seven years of dis-appointments behind me, but WYCL is unreal! My name is Richard Irwin, and I am the station's Program Director. Call me and let's talk about you and this station. 803-684-4241. Or send me a tape and resume, and I'll write back. P.O. Box 396, York, S.C. 29745. My only considerations are salary, ability, and willingness to work, which means WYCL is an equal opportunity employer. If you're the one, help me get this thing together. Please 5/27

FM Station in large eastern U.S. city seeks outstanding Program Director with a proven winning record. If you are our man, we'll make it worth your while. Phone: (215) 473-8910. 5/27

I want a genius that works hard on his show. Must be witty, aggressive, bright and very talented pro with morning experience to be a part of a great Two-Man morning show at Top 25 market rocker. Send tape and resume . . . only pro's considered. An Equal Opportunity Employer, M/F. Box 498, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. 5/27

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DISTRIBUTING SERVICES—LOOKING for one-stop with fastest service, lowest prices, free phone calls, plus special buys dollar-up. Call collect or write: Molaman Record Dist., 12038 Wilshire, Los Angeles, Calif. 90025. (213) 477-1037. tfn

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## Portable Newport Folkfest A Load It Could Not Carry

By SAM SUTHERLAND

LIME ROCK, Conn. — Sometimes even the most worthwhile bargains are overlooked in the college concert marketplace, and the Portable Newport Folk Festival, a program of concerts and workshops conducted by traditional and contemporary folk artists on campus, appears to have suffered this fate during the last year.

Following the last presentation of the festival at Lehigh University in Bethlehem, Pa., Michael Cooney, himself a folk singer and one of the prime movers behind the Portable Festival concept, discussed the problems plaguing bookings during recent months. Cooney spoke of the relationship between the original Newport festivals and the traveling festival program.

Cooney noted that the idea itself began as an outgrowth of the original Newport Folk Festivals of the '60's. "Every year, for many years, the Newport Folk Festival was held at Newport several weeks after the Jazz Festival," Cooney said. "And every year, when the Newport Jazz Festival had problems, the town took it out on the folk festival."

The decision to cancel last year's folk event was, Cooney said, "a retaliatory number," prompted by the town's reaction to the disorder at the Jazz Festival. The Newport Folk Foundation, sponsors of the

Folk Festival, which is entirely separate from George Wein's jazz presentation, was faced with the problem of presenting and perpetuating folk music.

While Cooney was not a member of the Newport Folk Foundation, he was on the board of three other festivals, and he attended Newport meetings in New York and Washington. During those meetings, the two-day traveling festival concept was designed, and Cooney soon found himself handling much of the business.

"If the school could pay room and board and cover the transportation costs," Cooney stated, "the Foundation would pay the performers' salaries." He added that the package also requires that a ticket price of \$2.50 be set for the evening concerts, leaving the workshops free of charge. The Festival would take 100 per cent of the gate until they broke even, with any additional profit being returned to the schools.

Cooney noted that the Festival had anticipated an average attendance of 500 for the evening concerts. Yet, when the performers arrived at Fairfield University for the weekend, it was discovered that the administration had failed to advertise the event as previously agreed. Cooney and his fellow performers found that the very association with Newport, which

they had assumed would help identify their show with its origins and increase their draw, had compelled the school to suppress advertising because they feared a riot.

### Duality

The duality surrounding the Newport Festivals has hurt the Portable Festival in potential bookings as well. Cooney noted that the reaction to the disorders at the Jazz Festival recurred among many potential customers who applauded the concept, yet feared potential problems. Cooney noted that the Folk Festival had never really generated any problems comparable to the first attempts to present rock at the Jazz Festival.

While Cooney is still evaluating the outcome of the programs, he did say that "It cost the schools transportation and boarding fees, but it cost us thousands." While Cooney himself has personally helped to pay the performers, the Foundation still owes those artists money.

Considering the artists' fees, this problem is perhaps more unsettling. "The artists were to be paid \$250 each," Cooney stated. "That's really nothing, especially when compared to what a rock band gets."

That students attending the shows and workshops found them worthwhile has been demonstrated by the reaction the performers met. Jim Cameron of WLVR at Lehigh described the festival there as one of the most exciting events he had seen at the school, and Cameron's remarks have been echoed by students at other Pennsylvania schools that sponsored the shows.

### Great Things

"They were great things," Cooney said, "People were really inspired. And that's what we were aiming for, people being inspired and not just impressed."

Despite the financial problems that remain, Cooney said that plans for some kind of festival were being made for next year, and the portable concept may be continued with some alterations. Notably, the Festival's backers must be assured that they will at least break even.

The format for the Portable Newport Festival was built on the concept of rotating artists rosters, with equal numbers of traditional folk artists like Elizabeth Cotton and John Jackson and young folk singers like Cooney and Lou Killen. The workshops covered various folk styles, instrumentally and thematically.

## Arts Center For Texas U.

ODESSA, Texas—A college of fine arts and performing arts center, including a 3,000-seat auditorium and concert hall and from one to three theaters, has been included in a construction program for the University of Texas at Austin recently authorized at a meeting of the System Board of Regents in Odessa.

The entire program is the largest single construction program ever undertaken by the university at one time. The estimated cost for all building will be \$60 million.

Initial plans for the performing arts facilities are designed to provide the school with badly needed space for music and drama. The school has relied on the 1,275 seat Hogg Auditorium since 1932.

A special events building, envisioned as an all-purpose facility and expected to seat 20,000, will also be included in the building program.

## What's Happening

By SAM SUTHERLAND

Claude Hall has announced that the **Billboard Radio Programming Forum** will be held at the Century Plaza Hotel in Los Angeles, Aug. 17-19. Among speakers slated to appear is Jerry Wexler.

Student registration is \$50, which will give campus programmers an opportunity to confront the radio industry on its home ground. Your intrepid campus editor will also be there, hopefully getting together one of those full-throttle bull sessions that keep everyone alive and occasionally produce practical ideas.

Inquiries and registration should be directed to the "Billboard Radio Programming Forum," 9000 Sunset Boulevard, Los Angeles, Calif. 90069. As for more general questions, contact Sutherland here in New York.

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**SERVICE STATION:** Summer is upon us, with personnel changes and cries for aid from those stations that are remaining on the air this summer. Please note that those stations still have audiences, and they need support if the music is to remain fresh. Among those stations already reporting their activities for the summer are **KCLC-FM**, the **Lindenwood Colleges**, St. Charles, Mo., where **Chuck Lackner** will remain as music director and will respond warmly to service; and **WDFM-FM**, **Penn State University**, in University Park, Pa., where **Kevin Nelson** handles all rock product. . . . Another seasonal phenomenon, staff changes, continues in full force. At **WJMD**, **Kalamazoo College** in Kalamazoo, Mich., **Phil Verheyen** has stepped down as station manager, with **John ("Hamster") Hampel** taking over. Meanwhile, Verheyen is moving across town to **WMUK-FM**, at Western Michigan University, where he will finish the year by helping music director **Larry Cox** incorporate more progressive rock into their format. Both stations would appreciate service, and **WJMD** will be on all summer. . . . At **WOCR**, **State University College of N.Y.** at **Oswego**, **John Krauss** takes over as general manager, while **Ed Garsten** is the new program director. **Patty O'Connor** and **Karen Shull** will be music directors there. . . . At **Boston College**, Chestnut Hill, Mass., **WVBC** announces that **Tom Forlenza** has stepped down as music director, with **Charlene D. Darrow** now holding that slot. Forlenza is now operations director. . . . Last, but hardly least, **R. Bryan Jackson**, general manager at **WNYT-FM**, New York Tech, reports that they've completed work on their new studios at 888 7th Avenue in New York. Now that technical problems have been solved, Jackson faces the more mundane, but often more persistent, problem of record service. Jackson notes that the station is planning a syndication service to other college stations, but, "without an artist's music to support our proposed program, it can only remain 'proposed.'"

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**PICKS AND PLAYS: MIDWEST—Ohio—WFAL**, Bowling Green State University, Bowling Green, Rock Southward reporting: "Hungry Chuck" (LP), **Hungry Chuck**, Bearsville. . . . **WERC**, Univ. of Toledo, Dan Myers reporting: "Manassas" (LP), **Stephen Stills**, Atlantic. . . . **WDUB-FM**, Denison Univ., Granville, Jeff Clark reporting: "Argus" (LP), **Wishbone Ash**, Decca. . . . **WKSU**, Kent State Univ., Kent, Jon Horning reporting: "Darlin' Be Home Soon," **Association**, Columbia. . . . **WRHA**, Univ. of Akron, Joe Hart reporting: "Thank You," **Tranquility**, Epic. . . . **WMUB-FM**, Miami Univ., Oxford, Rog Hamlyn reporting: "Tom Fogerty" (LP), **Tom Fogerty**, Fantasy. . . . **Illinois—WLUC**, Loyola Univ. of Chicago, Jim Benz reporting: "Come from the Shadows" (LP), **Joan Baez**, A&M. . . . **WPGU-FM**, Univ. of Illinois, Champaign, John Parks reporting: "Out of School," **Alice Cooper**, Warner Brothers. . . . **WRSE-FM**, Elmhurst College, Elmhurst: "Billy Joe" (LP), **B.J. Thomas**, Scepter. . . . **WKDI**, **WKDI-FM**, Northern Illinois, Dekalb, Curt Stalheim reporting: "Take It Easy," **Eagles**, Asylum. . . . **Michigan—WJMD**, Kalamazoo College, Kalamazoo, Paul Raben reporting: "Luis Gasca" (LP), **Luis Gasca**, Blue Thumb. . . . **WEAK**, Michigan State Univ., East Lansing, Michael Roche reporting: "After Midnight," **J.J. Cale**, Shelter. . . . **WIDR**, Western Michigan Univ., Kalamazoo, Bill McKettrick reporting: "Joplin in Concert" (LP), **Janis Joplin**, Columbia. . . . **WCCH**, Catholic Central High, Detroit, Richard Wyant reporting: "Simone," **England Dan & John Ford Coley**, A&M. . . . **Wisconsin—WLHA**, Univ. of Wisconsin, Madison, Susan Leakey reporting: "Darling Be Home Soon," **Association**, Columbia. . . . **WVSS**, Stout State Univ., Menomonie, Bob Barwa reporting: "Angel from Montgomery," **Bonnie Koloc**, Ovation. . . . **Indiana—WGRE-FM**, Depauw Univ., Greencastle, "Hold Your Head Up," **Argent**, Epic. . . . **Iowa—KDIC-FM**, Grinnell College, Grinnell, John Seeley reporting: "B.W. Stevenson" (LP), **B.W. Stevenson**, RCA.

★ ★ ★

**SOUTH—Virginia—WMRA**, Madison College, Harrisonburg, Anthony Segaves reporting: "Cool Breeze" (LP), **Solomon Burke**, MGM. . . . **Kentucky—WEXU-FM**, Eastern Kentucky Univ., Richmond, Hal Bouton reporting: "Jubilation" (LP), **Paul Anka**, Buddah. . . . **Tennessee—WMOT-FM**, Middle Tennessee State Univ., Murfreesboro, Robert Mather reporting: "Finally Getting Home" (LP), **Susan Taylor**, JMI. . . . **Louisiana—WLPI**, Louisiana Polytechnic Institute, Ruston, Pete Royer reporting: "Last and Lonely Child," **Savoy Brown**, London. . . . **Florida—WFPC**, Florida Presbyterian College, St. Petersburg, Steve Graves reporting: "Ethiopian Knights" (LP), **Donald Byrd**, Blue Note.

**WEST—Oregon—KLCC-FM**, Lane Community College, Eugene, Dave Chance reporting: "David Buskin" (LP), **David Buskin**, Epic. . . . **Wyoming—KUWR-FM**, Univ. of Wyoming, Laramie, Fred N.

(Continued on page 41)

MAY 27, 1972, BILLBOARD

## Glenburn 1974 Goal— 100,000 Turntables Weekly

NEW YORK—Glenburn Co., a new group of companies set up by Dr. Daniel McDonald, turntable pioneer, has targeted production of turntables at 100,000 units a week—that's about half the current annual worldwide sales for the product—by 1974, convinced it can cut in on a big chunk of the OEM and retail business.

The 67-year-old McDonald, who sold out his interest in BSR, a firm he founded, obviously does not think small.

Glenburn is ready to produce two turntable models for the OEM

market: will add additional models, including units for the retail trade by January; plans to market audio/January; plans to market auto/home 8-track players, eventually with a car unit with FM radio also; and is even entering the vacuum cleaner field.

The company previewed prototypes of the new turntables and 8-track equipment in New York late last week. Glenburn, with U.S. offices and distribution facilities in Glen Rock, N.J., and plants in England, Scotland and Germany, is using a U.S. industrial design firm for the new products.

Glenburn showed two models of turntables, one which would retail for \$29.95 and the other for \$49.95. OEM and retail pricing, stressed William A. McDaid, Glenburn president, will be competitive with other major producers—Garrard, BSR and VM—and is banking on engineering, feature, and styling innovations.

McDaid, also formerly with BSR, said Dr. McDonald now has three separate engineering teams working on future products.

Glenburn plans to use the same basic mechanisms for all its turntables and for its home deck and car tape equipment. McDaid said the engineering teams also are working to cut the time it takes to assemble a turntable—about an hour—in half.

Glenburn does not plan to introduce a complete line of home electronics tape/audio equipment, planning to stick to the mechanical rather than electronic end of the business. However, it does plan to make its own FM receivers to be built into car 8-track units.

The company already is seeking OEM work on turntables and plans to enter the retail stage of the business by next January's winter Consumer Electronics Show.

McDaid estimates that 10 to 11 million turntables are sold annually worldwide, with about 60% of the market in the U.S. McDaid said Glenburn eventually may assemble products in the U.S.

## Disk Courses At Eastman

NEW YORK—Courses on basic and advanced recording techniques will be included in the summer program at the University of Rochester's Eastman School of Music. Guest lecturers announced for the series will include Sidney Feldman of Mastertone Recording Studios and president of the N. Y. Section of AES, along with several other top engineers from the New York studio scene.

Classroom and laboratory sessions for Basic Recording Techniques begin July 10, with advanced sessions scheduled to commence July 17. The courses will include helping with and observing live recording sessions, as well as active participation in mix-downs.

The guest-lecturing faculty includes Ros Ritchie, coordinator of the Institutes; Manny Albam, composer, arranger and conductor; John Eargle, of the Altec Division of LVT Ling-Altec; David Greene, from Manta Sound in Toronto; Neil Muncy, Suburban Sound; Don Puluse, Columbia Records; Phil Ramone, of A&R Recording Studios; John Woram, Vanguard Records, and Rayburn Wright, professor at the Eastman School.

# Classical Music

## DGG Bows Opera Gala; Plans Massive Promo

NEW YORK—Polydor, Inc., is rushing into release a Deutsche Grammophon album of "Highlights from the Metropolitan Opera Gala Honoring Sir Rudolf Bing." The album, recorded "live" at the Metropolitan Opera House on April 22, contains selections from the performances given at the Metropolitan Opera's gala evening of farewell to Sir Rudolf Bing on the occasion of his retirement after 22 years with the Met.

"The Metropolitan Opera Gala" is simultaneously being released in cassette 8-track configurations and on reel-to-reel by Ampex. Deutsche Grammophon reports that advance orders for the collection are the heaviest for any album ever issued throughout the history of the company.

In a special marketing program, Deutsche Grammophon will be shipping the "Metropolitan Opera Gala" on a baker's dozen basis—

buy 12, get one free. This program will be instituted for all retail outlets—and the policy applies to both records and tapes.

Opera luminaries heard on the album include Martina Arroyo, Montserrat Cabelle, Franco Corelli, Placido Domingo, Robert Merrill, Birgit Nilsson, Leontyne Price, Regina Resnik, Richard Tucker and Teresa Zylis-Gara. All make appearances in a collection of opera favorites ranging from Verdi to Mozart. Conductors on the album include Kurt Adler, Karl Boehm, Richard Bonynge, Francesco Molinari-Pradelli and James Levine.

Deutsche Grammophon recorded the Metropolitan Opera Gala as part of its continuing program of international expansion. The extended program includes recording the Boston Symphony Orchestra on Deutsche Grammophon and the Boston Pops on Polydor as well as other classical orchestras and performers. A televised version of the Metropolitan Opera Gala was broadcast on the CBS Television Network on April 30.

Deutsche Grammophon plans an extensive series of "Premiere" performances to be aired over many classical radio stations throughout the country. The Gala will be heard in special "Premiere" presentations on WQXR (New York), WRR (Dallas), KKKH (San Francisco), WGMS (Washington, D.C.), WCLV (Cleveland), WCRB (Boston), WFMT (Chicago), WFLN (Philadelphia), KING (Seattle), KFAC (Los Angeles), and KPFT (Houston).

In conjunction with release of the album, Deutsche Grammophon and Polydor Inc. plan extensive merchandising, advertising and promotion campaigns. Merchandising aids will include window streamers, easel backs, album jackets and in-store browser cards. Doubleday bookstores will feature the album in a lavish window display.

Deutsche Grammophon also plans extensive advertising in magazines. Additional advertising will be directed toward specific newspapers in selected areas; special ad mats are being prepared.

A massive promotion campaign, designed to give the album maximum radio coverage, will also be instituted with classically oriented radio stations being serviced with the album. The "Highlights from the Metropolitan Opera Gala Honoring Sir Rudolf Bing" will be sent as a bonus to subscribers to Deutsche Grammophon's Classical Radio Programming Service. The album will not be counted as a selection to those stations.

### Nashville Unit, Goldsboro Concert

NEW YORK—Bobby Goldsboro, a top pop-country singer, will join the members of the Nashville Symphony for the annual Spring Pops Concerts in War Memorial. The concerts, under the sponsorship of Commerce Union Bank and conducted by maestro Thor Johnson, will be held at 8 p.m. on Friday and Saturday, May 19 and 20. Goldsboro, whose current hit song "California Wine" is now among the Top 10 songs, will perform both with the symphony and with his own group. The symphony also will play a group of Goldsboro's greatest hits, which will be specially arranged for these concerts.

Mussorgsky-Ravel "Pictures at an Exhibition." Also to be recorded are Mussorgsky's "Night on Bald Mountain" and the Introduction and Dance of the Persian Slaves from "Khovanshchina."

Sessions will take place in the new Calvin C. Flint Center for the Performing Arts, on the campus of DeAnza College in Cupertino. The place was chosen by Angel's chief recording engineer, Carson Taylor.

Taylor and his engineering staff will transport specially designed recording equipment from Los Angeles, and the recordings will be produced by Patti Laursen and George Sponhaltz of the Angel Artists and Repertoire Department. Robert E. Myers, general manager of Angel Records, expects that the new recordings will receive full international distribution: "Our EMI affiliates in Europe and Japan are eager to release these recordings as well," explains Myers. "Ozawa's Euporean reputation—especially in Paris—is extremely high. And publicity for the orchestra's big European tour next spring will create a great curiosity about their records."

Ozawa's Angel recordings with the Chicago Symphony Orchestra include Bartok's "Concerto for Orchestra" with Kodaly's "Dances from Galanta," Janacek's "Sinfonietta" with Lutoslawski's "Concerto for Orchestra," and the best-selling "Scheherazade" of Rimsky-Korsakov with the Polovtsian Dances from "Prince Igor" by Borodin.

## Angel to Record San Francisco

LOS ANGELES — The San Francisco Symphony will record again, after 12 years of commercial recording inactivity, and for the very first time on the Angel label. First sessions, under the Orchestra's music director, Seiji Ozawa, are scheduled this week, according to Brown Meggs, vice president for Marketing of Capitol Records, Inc., which manufactures and distributes Angel records. The initial release is set for early fall.

The first new San Francisco Symphony recording will be the

## 'Yevtushenko' Album on Col

NEW YORK—Columbia Records is releasing "Yevtushenko," an album of the Russian poet Yevgeny Yevtushenko's recent sell-out New York and San Francisco appearances. The album was produced by Eugene Paul.

Supported by theater stars Viveca Lindfors, Barry Boys, poetry stars Allen Ginsberg, Lawrence Ferlinghetti, Richard Wilbur and others, Yevtushenko's sell-out concerts attracted largest audiences even for poetry. Included is "Bombs for Balalaikas," the poem Yevtushenko wrote about the bombing of Sol Hurok's office. Also in the album is "City of Yes and the City of No," "Babi Yar," and the controversial "Freedom to Kill," which has been banned in some localities.

## Col Adds to 'Greatest Hits'

NEW YORK—This month, in conjunction with an overall popular and classical greatest hits program, Columbia is issuing four new composer's greatest hits in its

### Green LP Gets Double Promo

NEW YORK—Project 3 Records and King Instrument Co. have entered into a joint promotion in support of trombonist Urbie Green's latest Project 3 album, "Bein' Green."

The LP is being offered at special prices to all instrument dealers that King does business with, and King is mailing 10,000 Project 3 fliers to these dealers.

The label is also advertising on FM and college radio stations.

### Bremers Hot on Commercials Front

NEW YORK—Scepter artist Beverly Bremers is active in voice-overs and singing spots via Wes Farrell's commercials division. Currently in the Broadway production of "Hair," Miss Bremers is being aired in commercials for products which include Faberge's new "Music" line fragrance, Coty, Snow Crop, Enna Jettick, Ideal Toys, Schick, Brylcreme and Dial.

MAY 27, 1972, BILLBOARD

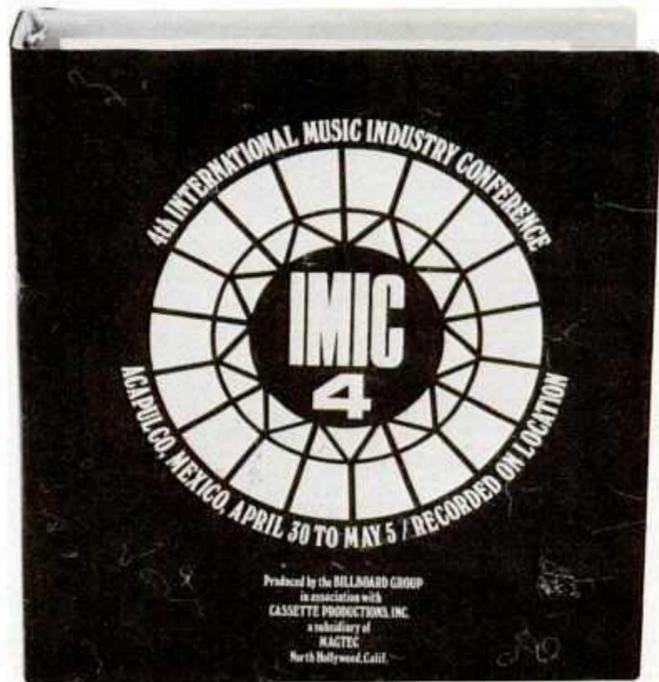
# TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

Wk. Ago	Wk. Ago	Wk. Ago	TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Wkts. On Chart
1	4	5	<b>CANDY MAN</b> Sammy Davis Jr., MGM 14320 (Taradom, BMI)	13
4	13	26	<b>SONG SONG BLUE</b> Neil Diamond, Uni 55326 (MCA) (Propbet, ASCAP)	4
5	6	17	<b>IT'S GOING TO TAKE SOME TIME</b> Carpenters, A&M 1351 (Colgems, ASCAP/Screen Gems-Columbia, BMI)	5
3	2	3	<b>(Last Night) I DIDN'T GET TO SLEEP AT ALL</b> 5th Dimension, Bell 45-195 (Almo, ASCAP)	9
7	11	16	<b>DIARY</b> Bread, Elektra 45784 (Screen Gems-Columbia, BMI)	5
2	1	4	<b>MORNING HAS BROKEN</b> Cat Stevens, A&M 1335 (Irving, BMI)	8
6	5	2	<b>VINCENT</b> Don McLean, United Artists 50887 (Mayday/Yahweh Tunes, BMI)	10
9	9	9	<b>NICE TO BE WITH YOU</b> Gallery, Sussex 232 (Buddah) (Interior, BMI)	10
8	3	1	<b>FIRST TIME EVER I SAW YOUR FACE</b> Roberta Flack, Atlantic 2863 (Storm King, BMI)	12
10	10	6	<b>ME &amp; JULIO DOWN BY THE SCHOOLYARD</b> Paul Simon, Columbia 4-45585 (Charing Cross, BMI)	7
14	14	7	<b>LOVE THEME FROM "THE GODFATHER" (Speak Softly Love)</b> Andy Williams, Columbia 4-45579 (Famous, ASCAP)	8
11	12	12	<b>DAY DREAMING</b> Aretha Franklin, Atlantic 2866 (Pundit, BMI)	9
16	21	34	<b>I SAW THE LIGHT</b> Todd Rundgren, Bearsville 0003 (Warner Bros.) (Earmark/Screen Gems-Columbia, BMI)	4
15	15	21	<b>THE YOUNG NEW MEXICAN PUPPETEER</b> Tom Jones, Parrot 40070 (London) (Pincus & Sons, ASCAP)	6
17	30	35	<b>DADDY DON'T YOU WALK SO FAST</b> Wayne Newton, Chelsea 78-0100 (RCA) (Jewel, ASCAP)	4
36	—	—	<b>LIVING IN A HOUSE DIVIDED</b> Cher, Kapp 2171 (MCA) (Peso, BMI)	2
20	23	31	<b>THE MASTERPIECE</b> Charles Randolph Green, Sounde, Ranwood 922 (September, ASCAP)	5
12	7	8	<b>BETCHA BY GOLLY WOW</b> Stylistics Featuring Russell Thompkins Jr., Avco 4591 (Bellboy/Assorted, BMI)	12
25	34	—	<b>AUTOMATICALLY SUNSHINE</b> Supremes, Motown 1200 (Jobete, ASCAP)	3
37	—	—	<b>HOW CAN I BE SURE</b> David Cassidy, Bell 45-220 (Slacsar, ASCAP)	2
21	26	30	<b>TO GET TO YOU</b> Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	4
19	16	19	<b>TOO BEAUTIFUL TO LAST</b> Engelbert Humperdinck, Parrot 40069 (London) (Colgems/Horizpic, ASCAP)	10
30	38	—	<b>LIFE &amp; BREATH</b> Climax, Rocky Road 30061 (Bell) (Warner/Brown's Mill, ASCAP)	3
33	—	—	<b>AMAZING GRACE</b> Pipes and Drums and the Military Band of the Royal Scots Dragon Guards, RCA 74-0709 (Sunbury, ASCAP)	2
29	—	—	<b>LOVE THEME FROM "THE GODFATHER"</b> Nina Rota, Paramount 0152 (Famous, ASCAP)	2
27	27	40	<b>THIS I FIND IS BEAUTIFUL</b> Storm, Sunflower 120 (MGM) Bealin/Weiss, ASCAP)	4
26	25	18	<b>DOCTOR MY EYES</b> Jackson Browne, Asylum 11004 (Atlantic) (Open Window, Companion, BMI)	8
32	—	—	<b>VANILLA OLAY</b> Jackie DeShannon, Atlantic 2871 (Plain & Simple, ASCAP)	2
40	—	—	<b>GONE</b> Joey Heatherton, MGM 14387 (Dallas/Hill & Range, BMI)	2
38	—	—	<b>WEAVE ME THE SUNSHINE</b> Peter Yarrow, Warner Bros. 7579 (Mary Beth, ASCAP)	2
31	40	—	<b>AN AMERICAN TRILOGY</b> Elvis Presley, RCA 74-0672 (Acuff-Rose, BMI)	3
32	—	—	<b>OUTA SPACE</b> Billy Preston, A&M 1320 (Irving/Wep, BMI)	1
34	37	—	<b>WE'RE FREE</b> Beverly Bremers, Scepter 12348 (Pocketfull of Tunes, BMI)	3
22	22	15	<b>BEG, STEAL OR BORROW</b> New Seekers, Elektra 45780 (Leeds, ASCAP)	7
28	28	32	<b>HOT ROD LINCOLN</b> Commander Cody and his Lost Planet Airmen, Paramount 0146 (Famous) (4 Star, BMI)	5
36	—	—	<b>I NEED YOU</b> America, Warner Bros. 7580 (WB, ASCAP)	1
13	8	10	<b>SUAVECITO</b> Malo, Warner Bros. 7559 (Centerbury, BMI)	11
38	—	—	<b>LEAN ON ME</b> Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	1
18	18	22	<b>DO YOU REMEMBER THESE</b> Statler Brothers, Mercury 73275 (House of Cash, BMI)	7
39	—	—	<b>BUTTERFLY</b> Danyel Gerard, Verve 10670 (Pending, ASCAP)	1

Billboard SPECIAL SURVEY For Week Ending 5/27/72

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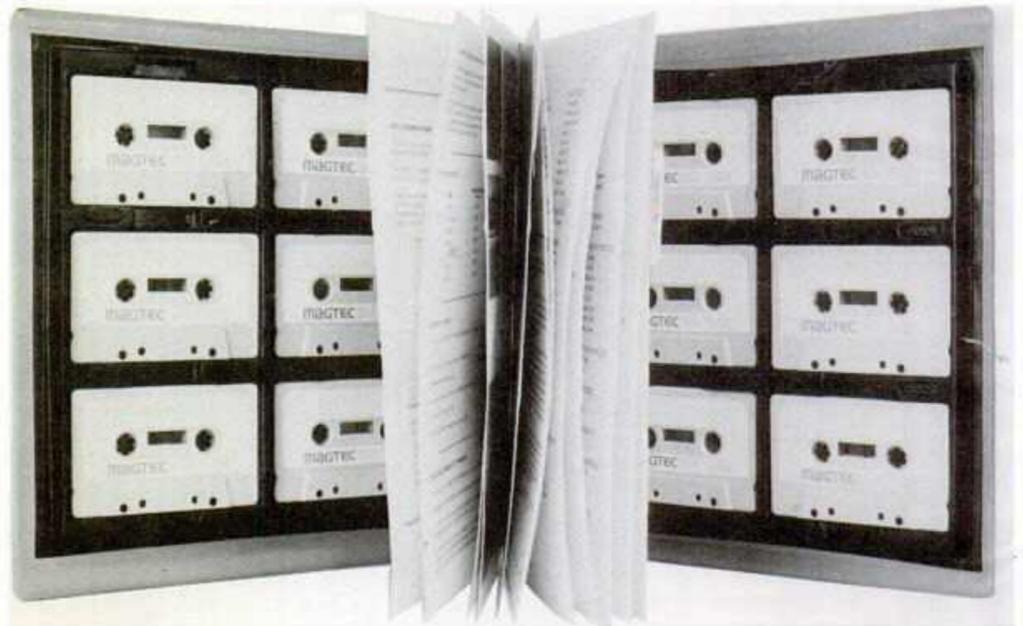
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Report On



IMIC participants include clockwise: Stan Gortikov, Luis Baston Talamantes, Mike Curb, Misa Watanabe, B. B. King, Sasch Rubinstein, Hal Cook, George Wein, Manuel Villareal, Kenny Rogers, Snuff Garrett, Abe Somer, Ruben Fuentes, George Greif, Jay Lasker, Mayayoshi Uekusa, Heinz Voight, and Phillip Brodie.

## World Leaders Gather to Discuss Piracy and the Sounds That Sell

By Eliot Tiegel

The Fourth International Music Industry Conference produced new proposals to help stamp out the scourge of illegal duplication of music—proposals begun two years ago at IMIC-2.

The Acapulco setting, with its tropical beauty amid the grandeur of the magnificent new Princess Hotel, did not diminish the fervor and determination of world music leaders for continuing the legal campaign begun at IMIC-2.

Over 700 persons attended the April 30-May 5 conference, where the serious aspects of world piracy were discussed, where a program of 15 panels analyzed the serious and fun sides of the international music business, where for the first time artists gave concerts and where for the first time, panelists infused examples of their musical products to make this year's IMIC the most musical in the event's short history.

An exhibition area, ranging from 4-channel phonographs to regular stereos to a cartridge TV system to a Canadian record company which makes cover LP's of American hits, all drew interested spectators.

And for the third year in a row, a

technical development made its debut before the world music community. This year it was the 4-channel discrete system called "Quadrasonic" developed by JVC, Matsushita and RCA which was showcased with a demonstration and officials from all three companies presenting brief papers.

Last year CBS had debuted its matrix SQ 4-channel disk at Montreux, Switzerland. Two years ago, RCA and Motorola used IMIC-2 in Mallorca, Spain, to unveil their discrete 4-channel 8-track cartridges.

The opening session of IMIC-4 presented a discussion on combatting bootlegging, counterfeiting and piracy, and the fact that the audience showed a large amount of confusion over each of the terms, indicated that lasting definitions for the world industry would be welcome.

Phillip Brodie, managing director of EMI in London and a representative of the International Federation of the Phonographic Industry, capped the conference with two suggestions for how the industry could attack illegal duplication. First, Brodie suggested that all record companies and trade associations ask their governments to ratify the Geneva Treaty negotiated last year. And second, Brodie suggested

that wording be printed on record sleeves and LP jackets warning patrons against illegally manufactured products and stating the product they held was legally and rightfully produced.

It was at IMIC-2 that record executives banded together to call for an international treaty which would produce legislation against illegal duplication of music. Ratification of that treaty began last October when 23 out of the 50 nations attending the Geneva meeting signed the document at the negotiating table. Their governments are now studying the treaty, and Brodie's statement urged industry figures to press their governments to sign the document.

The resolution was unanimously passed.

AMPROFON, the Mexican Phonographic Industry Assn., was the hosting body, and there was a greater participation by Latin nations as panelists and attendees.

The Japanese influence on the world market was omnipresent, both in terms of persons attending the discussions and as exhibitors and participants in the development of the discrete album.

The value of a world fact presenting conference was emphasized in the sec-

ond day's program which provided insights into the sales of records and tapes in Japan, Europe, Latin America and North America.

There were many predictions about how the music/record industry would be structured in the future, with American attorney Abe Somer predicting the end of exclusivity between an artist and a record company and an era in which performers would work on a one LP basis, much the way film actors work for studios.

The future of classical music, as opposed to the more stable selling categories of rock and soul, provided a contrast in market conditions. A panel on jazz drew a lot of interest but ran out of time, while the Latin market and country music, both provided interesting examples of successful marketable products.

A true dialog between peoples from all over the world highlighted the closing session which sought to put into focus tomorrow's industry. Representatives of England, the U.S. and Japan answered a myriad of questions from the audience about how one could break into their markets. Latins were specially interested in the Japanese market, called the number two music market in the world.

# World Markets Affected by Bootlegging, Counterfeiting, Piracy



Bobby Weiss



Howard Smith



Ernest Meyers

Smith later stressed that bootlegging was a form of robbery and that the record pirates have "spent hundreds of thousands of dollars to hire lawyers to fight us and organize campaigns to oppose the laws."

An Interpol type of system is being developed to obtain information on an international basis, Meyers revealed.

Phoenix distributor Leonard Singer noted that Arizona laws have cleaned up legitimate outlets, but he wondered how swap meets could be taken care of.

Smith suggested the police be told and that the bootleggers be arrested. "A \$50 or \$100 fine is a cheap license," Smith said. "You have to educate the police and judges that it's as bad as stealing a car."

Panelist Bobby Weiss of Daybreak Records noted that \$200 million is lost each year to pirates, with the U.S. accounting for half of that and Far East pirates now supplying European sources.

Philip Brodie, managing director of EMI in London, modified that to read \$100 million in Europe, \$100 million in the U.S. and \$200 million in the Far East.

Luis Bastib Talamantes, president of AMPRAPHON, moderated the discussion.

Manufacturers worldwide were encouraged to use the new self-destructive stamp, which costs about one cent each, plus \$5 for each checking machine. It was explained that the manufacturer sends to a pressing plant only the exact number of stamps for each album pressing run.

Musicians' unions the world over might greatly assist in policing and finding unlicensed duplicators, it was suggested. Musicians, while unemployed, might be engaged to ferret out pirates to benefit their own craft.

Sasch Rubinstein of Magtec suggested that blank tape manufacturers cooperate by supplying names of all customers who buy large quantities of blank tape. Printers of record and tape covers should also disclose when they receive counterfeit plates, it was recommended. Sound recording studios, too, could report instances where unlicensed duplicators use their facilities.



Mike Curb



Roberto Jordan

## Youth Follows, Not Leads Musical Styles

Youth, unless it is emotionally involved with a peer group idol, buys what its older brothers and sisters are into, stated Mike Curb, MGM Records president, during a discussion on the youth market.

Curb was asked whether there were any age breakdowns on country and soul fans, and he said he didn't know of any act that was strictly a young person's favorite.

"The young don't lead the market," the young executive said. In the country field, there is tremendous loyalties from the fans and that means people of all ages, not just kids, support the music.

"People buy the kind of music they like," Curb observed. "We can't tie it to a lyric or a melody. The real problem is how to reach the youth. In marketing to the sub-teen field, MGM has people who cover the teen fan magazines and this is a valuable communications/promotion tool."

Julie Lipsius, an American living in Paris, brought morality into the discussion when she asked: "How do you get young

people to accept the principal of only buying legitimate records? It's the American way to get the best deal."

Stephen Mindich, publisher of Boston After Dark, continued that train of thought by adding this query: "How do you retain the notion of capitalism and retain sympathy for moral and integral causes?"

Miss Lipsius countered with: "You can't expect people to buy records for \$5 if they can get it cheaper."

Mindich asked where the musical leadership for youth would come from. Panelite Dewey Hughes of Washington, D.C., answered young producers and songwriters would provide the new paths for music, with songwriter/producer combinations taking on greater importance.

Roberto Jordan of RCA Mexico noted that youth wants truth in its music.

Shiro Yamazaki, an FM disk jockey in Tokyo, noted that new sounds are presented on that medium while AM plays single material and there are two distinct audiences in Japan.

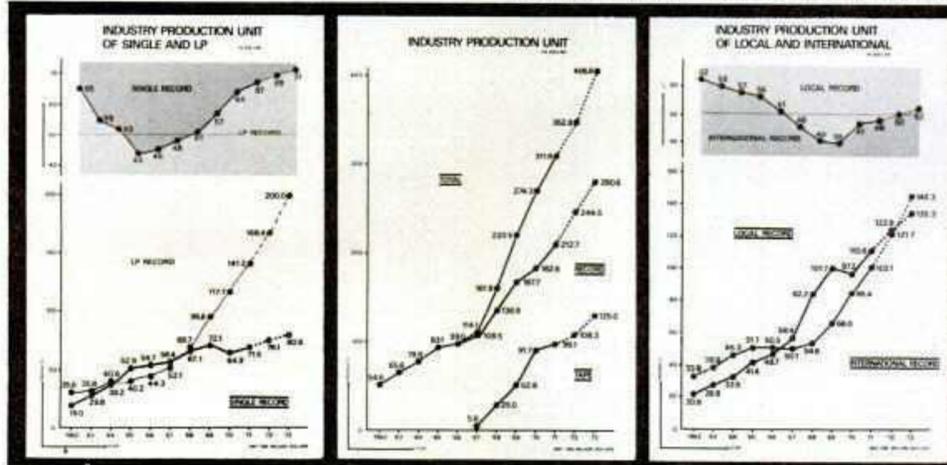
A panel on how to combat bootlegging, counterfeiting and piracy, came up with 1972 definitions of each of the terms.

Counterfeiting is the simulating or copying the name of a record manufacturer who first manufactured the record, explained Ernest Meyers, general counsel of the Recording Industry Assn. of America. The name can appear on the label or LP cover.

Bootlegging embraces the recording or taping of a live performance, and piracy embraces the act of taking a product which bears the name of an artist, or a pirate manufacturer who appropriates an original recording.

On an international scale, Meyers continued, various countries give protection to sound recordings in varying ways. The U.S. and U.K. have copyright laws. France has unfair competition laws and in Italy it's the neighboring rights concept. Japan has penal sanctions.

Howard Smith, of the Los Angeles firm of Mitchell, Silberberg and Knupp, suggested that the record industry take advantage of the consumerism movement in the U.S. by showing the immorality of accepting bootlegged products. "There are people with valid intellectual credentials who question the intellectual or legal basis for protecting the phonograph record," Smith said. "We have to point out it is uneconomically and artistically, intellectually or morally indefensible to allow anyone to bootleg an artistic endeavor."



Kei Takahashi Atsutako Torio Hideki Hayashi

## Japan's Projection: Upward Sales for Disks, Tapes

Recorded music on records and tapes continues an upward spiral in Japan. That was the observation presented during a panel on the Japanese market.

Atsutaka Torio of JVC presented these statistics: last year the total dollar volume of both records and tapes was \$311 million, of which \$54 million was in tapes.

By the next two years, tape will account for an estimated \$362 million and the aggregate of tape and disks will be \$402 million.

Last year, records accounted for \$212 million or a 117 percent increase over the

previous year; tape's rise was 108 percent to \$99 million.

Record sales are estimated to top \$224 million within the next two years. Pre-recorded tapes this year are estimated to reach \$108 million or a 9 percent rise. In 1973 they are predicted to hit \$125 million.

The two-channel distribution system which is the traditional method in Japan was explained thusly:

There are some 2,500 retailers and 15

major wholesalers and 3,500 small dealers.

Ten percent of the distribution action is via book publishers, door-to-door salesmen and direct mail.

Hideki Hayashi of Apollon Music explained the tape market thusly:

Gasoline stations are an important outlet for tape sales. Sixty percent of all tapes are sold thusly, with the remaining 40 percent through record shops.

Kei Takahashi of Nichion, explained the role of radio-TV in presenting musical presentations.



Hugo Montenegro, composer on the first pop Quadradisc album and one of the IMIC hostesses.



RCA president Rocco Laginestra    Matsushita's Keiichi Takeoka    Motorola's Oscar Kusisto



RCA's Quadradisc exhibit booth is jammed with interested listeners.

# Quadradisc Debuts, Hardware Licensees Develop

A 4-channel discrete LP, called Quadradisc by RCA, made its world debut through the sounds of Hugo Montenegro's "Theme From The Godfather" album.

That was the product used by RCA during its demonstration—an event prepared in association with JVC and Matsushita, the other principals in the development of the discrete LP format.

Hal Cook, Billboard's publisher who opened the demonstration discussion, called quadrasonic the "sound for right now."

RCA's president Rocco Laginestra, in claiming a "new era for recorded entertainment," emphasized that "no one, the consumer, the retailer, the distributor, the manufacturer has to be inconvenienced by two inventory problems. We will not have to re-live those years of confusion which existed during the mono-stereo conversion."

All executives emphasized the compatibility of discrete, which can be played on mono and stereo phonographs as well as on new quadrasonic equipment.

Matsushita's Keiichi Takeoka noted that with discrete, the sound in the mixing room is what the listener hears at home. He called matrix an intermediate technology until discrete came along.

Harvey Stein of RCA consumer electronics, said it took 50 years from mono to stereo, with 4-channel cartridges being introduced in 1970. RCA plans a line of Quadradisc equipment (and is one of 12 companies committed to manufacturing the phonograph hardware).

Motorola's Oscar Kusisto noted that with the rock generation a new audience has evolved which is "totally engulfed in sound, like at rock festivals," and this young audience wants to hear recorded sound in a new way.

## Marketing "Growing Pains" Affect Europe, U.K.

Andre Toffel, a&r coordinator, Philips, called the Latin American market as 200 million Spanish and 100 million Portuguese-speaking people, with each country from Mexico south differing in its record buying potential, during a marketing analysis discussion.

Some countries will grow at a 2 to 3 percent rate, while Brazil looks for 100

percent growth, he said. Price stability, too, changes from country to country, with Mexico an example of real stability while in Colombia an LP sells for as little as \$1.27.

Manuel Villareal, CBS vice president, said that more different age groups interested in music, better distribution, population growth and growing number of mu-

European executives Alex Grob, Norrie Paramor and Heinz Voight confer with Latin officials.



sicians and performers will buoy all Latin countries. Radio exposure shows good signs of increasing, he added.

Toffel said that Colombia had replaced Cuba as major source of "tropical music." All panelists admitted that they could not supply specific figures but that national recording associations should get stronger and provide better indications of the future.

When asked why Latin companies are so slow in paying royalties, all explained that national governments still exert tight currency restrictions. It was advised that publishers carefully canvass a Latin country to get adequate representation.

Enrique Ortiz, Billboard's Mexico representative, said that vocal music is still more popular than instrumental. Spanish music still holds a strong position in Latin countries because of good performances and composers, he added.

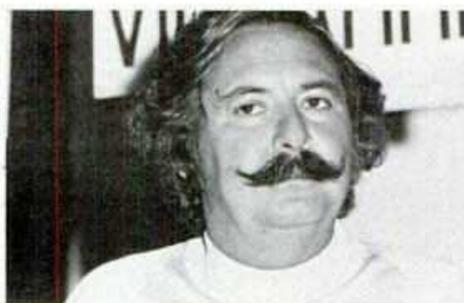
Most Latin countries are enforcing more restrictions on foreign-made music to nurture domestic product. Ortiz blamed too much product flow for hurting business.

Villareal said that heavy import duty will stall quadrasonic hardware. In that virtually no hardware is made in Latin America, he saw a slow growth for 4-channel.



Enrique Ortiz

## Latin Nations Differ in Disk Buying Habits



Manuel Villareal



Lucho Gatica



Andre Midani

The United Kingdom and continental Europe are beginning to experience the same marketing "growing pains" as the U.S., according to a panel of European executives.

Discount is eroding price and profit structures, with the result that the big dealer is supplanting several small retailers in an area. Rack jobbing, now in its third or fourth year through Europe, is accounting for about 10 percent of the business, but shows great growth potential.

Biggest problem today facing Europe is the impending Common Market and the fact that it will permit transshipping of record/tape product.

Heinz Voigt, president, Intersong Intl., Amsterdam, sees more publishers following the American lead of producing records of their own songs. Voigt said that good TV exposure is also helpful to a copyright on the Continent.

When asked how an artist is affected when he cannot sing in the national language on a tour, Alex Grob, Intl. Entertainment Assocs., London, said that only in Italy and France does this cut into his draw. Norrie Paramor, now an independent producer in London, said he feels it cuts down concert attendance in England, which is "insular." Paramor cautioned that the advent of commercial radio to Britain next year might not be the panacea some expected, saying that "commercial radio will get great pressures."

Panelists, when queried from the floor, said that country music is still a small part of European business, but that shows, like the recent Nashville-type TV in England, assist greatly.

Bobby Weiss, Daybreak Records, Los Angeles, recommended that all record manufacturers quickly supply their European affiliates with such essentials as tapes, color separations and label copy to get the all-important simultaneous release.

# "Limitless Future" Predicted for North American Cos.



While panelists on the Orient, Latin America and Europe cautiously eyed the future, Larry Uttal, president of Bell Records foresaw a "limitless future" for U.S. and Canadian record business.

Illustrating his point, Uttal played a series of different 30 and 60-second radio spots as just one type of new advertising approach. He explained that the U.S. market is so competitive that spots now must be especially tailored for the repertoire.

He played a recent Fifth Dimension commercial, wherein portions of a lengthy recorded interview were used as basis for the spot, with music playing only as background. Uttal later played a 30-second TV spot, which he explained had been used at the end of the "Partridge Family" TV show four times prior to Christmas. He said the resultant gift buying showed the spot to be "terribly effective."

Arnold Gosewich, president, Capitol Records of Canada, said he felt that Dominion business would increase 8 to 10 percent over the next three years, with tape up 3 to 5 percent. He estimated total annual retail in Canada at \$150 million. John Mills, general manager and

counsel, Composers, Authors and Publishers Assn. of Canada, said that the provinces are ASCAP's best contributor. He urged European publishers to make separate deals for Canadian publishing and not make blanket North American pacts.

Gosewich said Canada is not playing follow the leader to the U.S. lead as once was true. The forthcoming Maple Music junket, wherein the Dominion's music industry and the government are funding a travel junket for primarily European press and TV representatives, is a bid by Canada for international recognition.

Charles B. Seton, Rosen, Seton and Sarbin, New York, explained how it is becoming increasingly difficult for the smaller label to survive. He said that every new star now wants his own label.

Stuart Schwartz, executive vice president, Schwartz Bros., Washington, illustrated how rack jobbing now is almost solely a function of serving the chain store record department, with few independent stores serviced. The demise of the small independent retailer almost forced the mass merchandiser into opening his own store chain.



## Artist Exclusivity: A Hot Question

By John Sippel

The continually growing complexity of artists relations may explode with the end of the exclusivity clause in a contract, as envisioned by Abe Somer, attorney with Mitchell, Silberberg and Knupp, Beverly Hills, Calif.

During a seminar on contractual negotiations, Somers alluded to the demise of the exclusivity clause in movie pacts as a parallel. The panel, which also included

Dag Haeggqvist, general manager, Sonet Grammofon AB, Stockholm; Jay Lasker, ABC-Dunhill president; Frederick A. Patmon, president, Patmon, Young & Kirk, management corp.; and Walt Yetnikoff, CBS Records Intl., inspired the forecast with a discussion of such recent events as Neil Diamond's signing with Columbia several years before the expiration of his present pact with Reprise. Yetnikoff wondered if such a premature signing might bring forth a rash of "an eye for an eye" signings by rival firms.

Somer foresaw a "record by record deal." Lasker countered that recording companies needed the exclusivity factor because of ballooning costs of maintaining an artist and building new acts. Various factors inflating firms' artist costs today include: domestic and international promotion tours, longer recording and mixing sessions, and increasingly longer periods it takes to make a new act. Haeggqvist noted that these cost factors have little bearing in Scandinavia.

Record company representatives on the panel and in the room universally commented that they felt the day of an artist negotiating separately for international rights was over. Today's necessity for almost universal, simultaneous release requires that the record company be able to go through one organization worldwide to make this instantaneous release.

Seymour Heller of Attarack Mgt., Los Angeles, during a discussion of the current vogue of an artist having a business manager, attorney and personal manager as well as a lawyer counselling him, asked that the record firm recognize the personal manager. "We are not attorneys or business managers, but we want to be recognized," he said.

Yetnikoff and others noted that while Europe, Asia and Latin America do not have many of the artist problems of the U.S. today, the encroaching discount and return movement into those areas will manifest themselves in new artist problems.



Jay Lasker



Fred Patman



Mort Nosatir

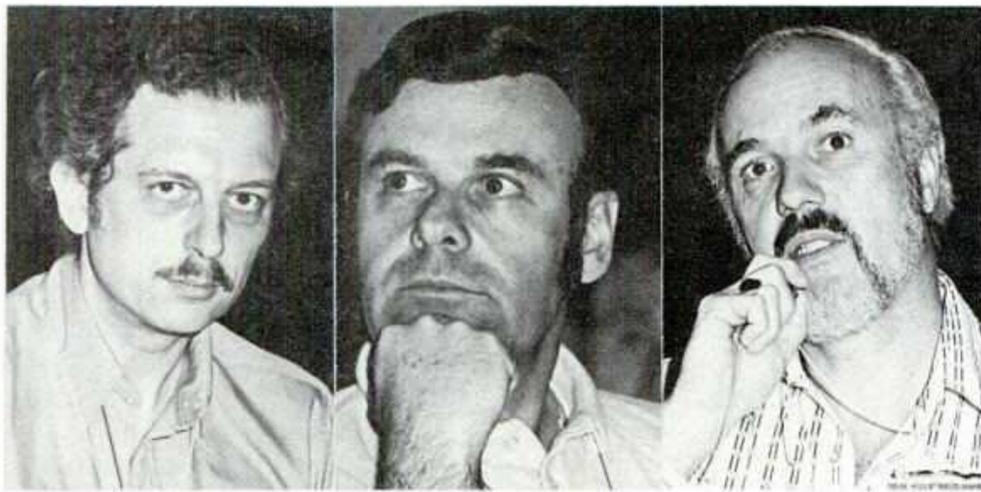


Abe Somer



Walter Yetnikoff

# Classical Music Gets a Boost



Len Marcus

Martin Bookspan

Warren Syer

Classical music is getting a boost from the persisting trend to release more and more pop-oriented albums and the use in motion pictures.

The development of quadrasonic sound will also help, agreed a panel, composed of Martin Bookspan, classical manager of ASCAP; Leonard Marcus, editor, High Fidelity, and Warren B. Syer, vice president, Billboard publications.

Proper classical inventory stocking is a major loophole, all three agreed. Bill Wardlow, chief of FIND, Billboard's special order division, backed up the comment by citing that of all special orders received from over 1,800 outlets, 14 percent of the record and 18 percent of the tape orders are classical. A New York City

retailer set up a separate cash register recently to tabulate classical sales and the owner found that 25 percent of all business was in classics.

Bookspan pointed out that only 20 classical stations remain in the U.S. today. "We lack great interpreters today," he said. Syer disagreed.

All agreed that 4-channel will pick up classical sales because collectors will want their favorites on quadrasonic. Marcus urged that composers specifically use quadrasonic as a vehicle for writing.

Bookspan said that domestic classical orchestras need an "equitable recording rate in the U.S. and the American Federation of Musicians and the marketplace" must find agreement.

# Seek New Markets for Profits



Artie Mogull

Arthur Hamilton



Lester Wunderman

With radio and store exposure diminishing, Lester Wunderman, president, Wunderman, Ricotta & Kline, architect of the

Columbia Record Club and a pioneer in creating additional sales opportunities, encouraged a seminar audience to study new market approaches.

He pointed to the recent successes of major mail order and TV "nostalgia" album campaigns to substantiate the potential.

Repackaging of performances for budget is being decimated as an extra-profit source, Artie Mogull, president, Signpost Records, said, by the expanding practice of including master reversion clauses in major artists' pacts.

He stated that with the continual personnel switches, "the guy who made the contract won't be there when the masters revert anyway." Ron Anton of BMI and Arthur Hamilton of ASCAP both questioned the value of repackaging for the songwriter. The royalty slash from the statutory rate to a half-cent and no promotion of the reissue LP were the rub, both agreed.

Wunderman pointed out that the enormous direct mailing made by a record club assists the writer and artist. He cited his experience with increased book sales through Book of the Month inclusions.

Anton said the college music market shows profit promise, as illustrated by the excellent royalty accruing when a football half-time TV show includes several musical performances.

# Rock Creators Find Many Sources of Inspiration

A panel on the state of rock music today presented wide open differing attitudes about where the art is going.

Jack Richardson of Nimbus 9 Productions in Toronto, said there was no trend and that everything is available for success so long as you have the right material.

Knox Phillips of Sam Phillips Productions in Nashville, felt that rock is now the culmination of several root forms of music.

Kenny Rogers of the First Edition heard a move away from what he called "volume rock." "We're also going back to a more country oriented sound," he said.

Snuff Garrett of Garrett Music Enterprises, noted that good melodies are what's important and that "melodic melody bridge songs stay popular."

Asked by moderator Horst Schmolzi of

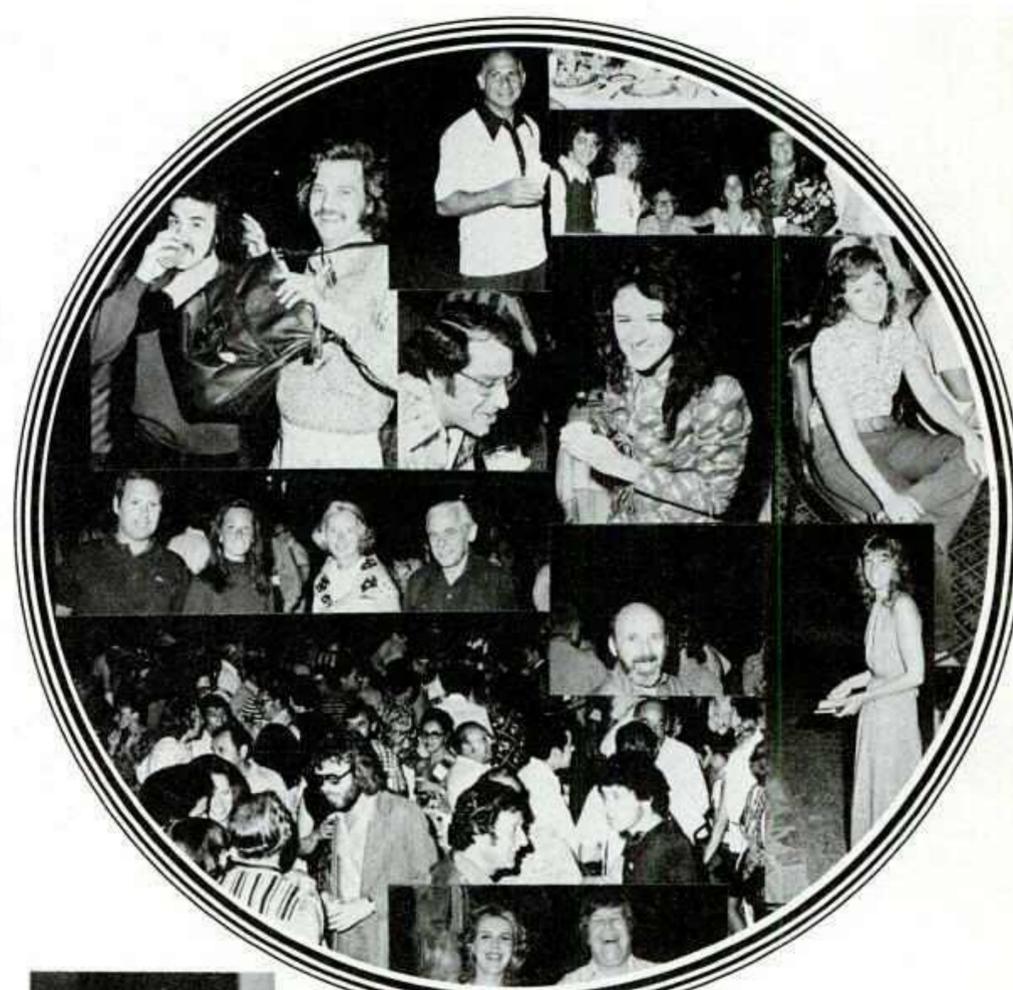
Polydor in Hamburg whether he felt "loud, noisy sounds" are disappearing, Garrett answered, "No."

"It depends on the group," Richardson contributed.

Was rock reaping any benefits from classical music? "It's always had some influence," Garrett said. "You can get some great bass lines from the classics," Phillips said.

On the matter of touring acts, Rogers felt it was becoming a negotiable point after an act had its first record released.

Ken Kragen, a Los Angeles personal manager, raised the question of a record company's responsibility in not just tossing a new artist out onto the concert tour field before the act was ready for in-person work. "Personal appearances are an important adjunct," Kragen said, "but they have to be seriously thought out."



Personal manager Ken Kragen talks about only having qualified acts do concerts.



Snuff Garrett

Knox Phillips



Horst Schmolzi

Shiro Yamazaki



Kenny Rogers

Jack Richardson



## Soul Bridges the Past, But Needs Promotion



B. B. King



Marvin Stuart

Soul music, according to B.B. King, is "like the hands of a clock, revolving around to some of the things done in the past, but with new ideas."

Jerry Schoenbaum of Polydor U.S. backed King up by stating that blues music has always been with us, "but it's coming into its own as the artists hit the charts more and more. It is big business."

The veteran traveling bluesman held the spotlight during a panel on soul music. He made a strong pitch for artists helping charities, noting his charity is concerts for prisoners.

One problem in the past has been the lack of promotion for blues LP's. Ron Mosley of Sussex Records noted that companies are now getting blues LP's before black audiences which do have the funds for these purchases. "If blues records are presented and promoted properly, the public will buy them," King asserted.

Asked about whether black pride affects black performers, Mosley noted that it doesn't have any effect on the music. When an act gets involved with the black pride movement, Mosley felt the act relegates himself to the movement.

Marvin Stuart, of the Curtis Mayfield organization, stressed that Mayfield's message songs don't reflect black pride, but rather are pride for everyone and are concerned with human dignity.

King stressed that blues can make it and truly become an integral part of the music business if they are continually promoted.

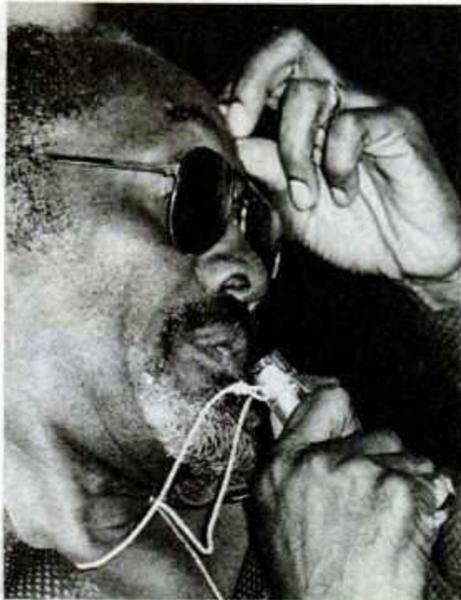


Ron Mosley

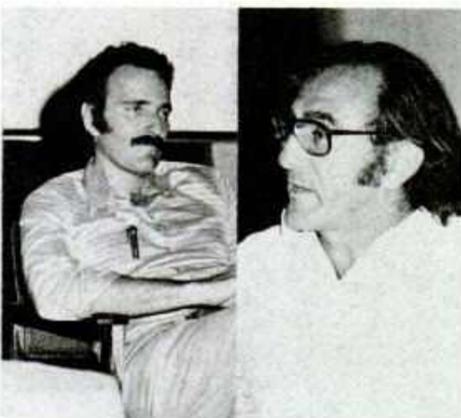


Jerry Schoenbaum

## Jazz Concerts and Record Sales Can Appeal to Different Audiences



John Levy



Jerry Moss

Bobby Shad

Live performance is the key to selling jazz, asserted concert impresario George Wein. The only problem, countered Bobby Shad of Mainstream Records is that Wein's concerts promote old jazz names which don't mean anything as far as record sales are concerned.

Wein defended his festivals as blending in the old, established and the new acts. "Radio won't broadcast jazz on AM and during the daytime," Wein said. "Jazz will always have an appeal to a minority of the population. The reason goes into the definition of what jazz is. As a protagonist for it, I believe jazz is an emotional music with strong intellectual appeal. Once you are a jazz fan you are always a jazz fan."

Personal manager John Levy succinctly said one way to build jazz record sales is to promote the products like pop or rock LP's.

Jerry Schoenbaum of Polydor stressed he had tried unsuccessfully to break drummer Tony Williams, adding: "You just can't promote a jazz artist like you do a pop act."

Wein interjected that he felt if record companies could find the promotional money from some source other than from an act's royalties or publicity budgets, the funds would be justified.

Shad, whose company is very active with new LP releases, said his new releases outsell any of his reissues and that jazz was moving toward a r&b sound.

Jerry Moss of A&M Records noted his partner Herb Alpert's love for jazz was the reason the company was involved. "We made a great investment which has not been totally profitable, but you have to make associations sometimes which are not just profit. We find it the most exciting form because it's experimental and we will always be with jazz." Moss singled out the late Wes Montgomery as the kind of great performer the company looks for.

Luis Baston Talamantes of Polydor, Mexico, noted that jazz in his country had only recently showed signs of developing new players. These musicians were experimenting with a blending of rock and jazz.

## Country Music Draws Upon Its Roots



Jo Walker



Bob Tubert

Mary Reeves Davis

Country music has many creative strains and songwriter Bob Tubert of Excelloric Music in Nashville brought along a special tape to demonstrate that point.

He had the same song interpreted in a traditional country style and then sung and arranged in a hard, driving style. "It's all country music," Tubert said and that set the tone for the country music panel which included as participants Mary Reeves Davis, president of Jim Reeves Enterprises, and Jo Walker, executive director, of the Country Music Assn.

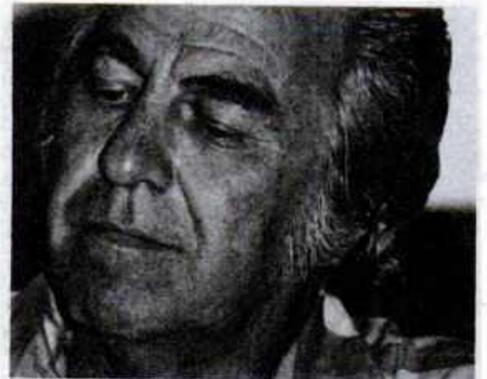
Country music reaches people all over the world with an appeal that exceeds the died-in-the-wool fan, Mrs. Walker pointed out. Its record sales are very healthy and it receives major support via television and radio exposure.

Asked whether country music people are doing anything to prepare artists for this world market, Tubert answered that visually good looking performers with a complete entertainment value are what's required. "Country music realizes the disk is not show business but a key to show business," he answered.

## Latinos Love Romantic Music



Ruben Fuentes



Andres Toffler

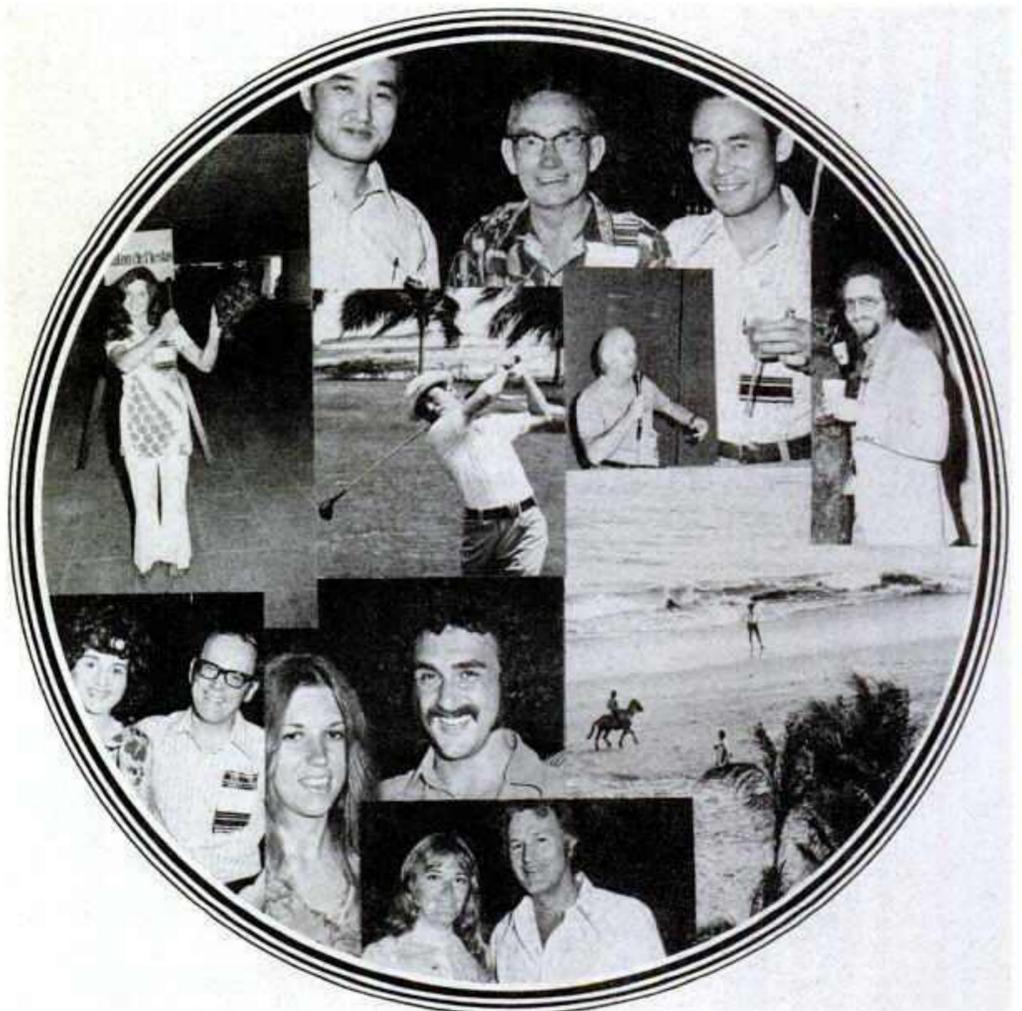
Romantic music is predominant in Latin America, Ruben Fuentes of Mexico City explained, but the Latin publishers are hopeful there will be break-throughs for their songs now that Armando Manzanero has gained international recognition.

Manzanero's two best known copyrights are "Yesterday I Heard the Rain" and "It's Impossible" and many Latin publishers are hoping the world music fraternity will come looking for other romantic songs.

"Two years ago we were still playing music of the 40's," Fuentes said. Now the situation is different. And there is hope.

Mexican executive Andre Toffel noted a movement in some countries to retreat from a dominance by British and U. S. records.

Manuel Villarreal of CBS supported this feeling, stating that 65 percent of the selling acts in Mexico are local artists. Thirty-five percent of the remaining sales are what he called "international music."





The Mexican delegation to the conference salutes its brothers in the international music fraternity.

# Industry Leaders Cite Expansion Ideas



Irwin Steinberg

There are some big days ahead for recorded music as long as creativity in product and marketing and sincere interest by industry executives acts as a catalyst, the final day's panelists prophesied.

Misa Watanabe, president of the Watanabe complex of music companies in Japan, illustrated the extent to which an industry entity can go to be successful.

She took her entertainment complex from five music and vocal instruction schools in different Japanese cities through the resultant 400 different artist she has under recording contract.

Like the onetime entertainment complex created by Irving and Sidney Mills in the U.S., the Watanabe concept doesn't miss a bet with its own booking agency, public relations agency, music publishing company and new roots in CATV and cartridge TV.

Steinberg felt that "giantism" will become more evident because it takes so much money to maintain a roster of artists and also to maintain a 90-to-120 day aging report on sales.

He urged that talent should be considered for record executives of the future, noting the vital experience they get as artists. Philip Brodie, EMI, London, noted the demise of the company-financed house a&r staffer.

The independent producer, he continued, rejuvenates a company's talent production. He said companies must find top executives to direct independent and



Stan Gortikov



Misa Watanabe

house producers to get the best results. Mrs. Watanabe said that if major companies remain "feudalistic," there will always be a number of independents.

Steinberg predicted that new hinterland recording spas will continually pop up. He placed great emphasis on soul music coming from small population areas in the Deep South as potential hits of tomorrow. Certain U. S. product, which uses specialized vernacular, will have a hard time in a foreign country where the populace does not understand its true lyric significance, he added.

Stan Gortikov, president, Recording Industry Assn. of America, serving as moderator, chided the absence of record company top executives at anything but panels in which they were directly involved during the conference. More direct involvement by top management is required for success in all ventures in the industry, he stated.

the white dinner jacketed El Tercer Ojo band.

Jazz was represented by the World's Greatest Jazz Band, which played three gigs on three different nights, including the dinner/dance.

Nimbus Nine Productions of Canada played a sampler tape during one of the sessions which showed off the various forms of Canadian pop music with which it is involved.

Curtis Mayfield's brand of message

song highlighted the soul discussion while some neophyte Mexican jazz/rock bands were played during the jazz session along with the more traditional, romantic Mexican music.

Country music's vitality came through clearly via a demonstration tape in the country session.

And then there was the premiere of the 4-channel discrete Quadradisc, with music from Hugo Montenegro's RCA LP, "Theme From The Godfather."



The World's Greatest Jazz Band performs in the Princess Hotel's nightclub.



FIND contest winners who won a trip to Acapulco enjoy the dinner/dance. From the left: Bill Wardlow, FIND'S president, Andy Csida (of Billboard Publications), Helen and Barry Ware, Jacque and Kathryn Clark, Bill and Barbara Koehler and Bob and Judy Wright.

## Rock, Jazz, Soul, Country, Mexican Music Stimulate Discussions

This was a musical conference, highlighted by the styles of jazz, contemporary rock from a number of nations and the romantic beauty of Mexico's own artists.

The hosting Mexican Phonograph Indus-

try presented two of its top artists at a dinner/dance: the Mariachi Oro y Plata de Pepe Chavez and dramatic vocalist Maria De Lourdes.

Interlude dance music was provided by

Maria De Lourdes, one of Mexico's top dramatic singers, entertains.



The Mariachi Oro y Plata de Pepe Chavez performs during the dinner/dance.



# Ave. of America Records Reaps Benefits as an Exhibitor



Ave. of America general manager Gary Salter (right), and Manny Brot, his associate, display one of their triple packs. The other photos show other exhibitors and the graphic look of their displays.



Ave. of America Recording, Ltd., of Toronto was one of nine IMIC exhibitors, and as a result of its participation, the company signed up 11 corporations as its licensee in 19 countries.

The year-old company had never exhibited its product anywhere before. So IMIC to Gary Salter, its exuberant general manager, "was a good place to license product. It's definitely a great marketplace and a great place for a small company to make deals."

Salter was the only record company exhibiting and he feels there should have been more small labels present. "They will be there next year, because it's definitely a good marketplace," he predicts.

Salter says that the IMIC people were very interested in his firm's company approach to cover product.

There are companies which sell tracks, the young executive says. "We license our company's product, rather than tracks."

Ave.'s albums are meticulously done under the a&r, arranging aegis of English-born Alan Caddy. Ninety percent of the material is recorded in London.

Salter works with London-based Ave. Records, which helps him line up the singer and musicians. There is an uncanny

vocal similarity to the people Salter uses and the original artists. There are packages of hits by Tom Jones and Andy Williams, for example, in which the Ave. record's singer sounds very, very close to the original.

Salter has 75 LP's in his catalog and that was what he was showcasing in his booth. He puts out a release every six to eight weeks.

When his licensee network is functional, Salter will ship masters and negatives for the covers. The releasing label will share joint cover credits with Ave. of America.

The company does its own distribution in the U.S., with Salter's father Abe in Los Angeles two weeks ago to sign up chain accounts. The LP's sell for \$1.98 and \$5.95 for triple packs. The most recent triple pack is "40 Pieces of Gold, Vol. 3" which has recent top hits.

IMIC's other exhibitors were RCA, Panasonic and JVC all showing Quadradisc 4-channel equipment, Sony showing its U-Matic cartridge TV system. Yamaha, with a line of phonograph hardware, Magtec, which taped the conference for a series of 12 cassettes, King, which sold cassette and 8-track tape winders, and FIND, the Billboard special order dealer service.

# Attorneys Attend to Business as Usual

IMIC as a marketplace for legal matters to be negotiated between American and foreign contacts, was a beehive of activity this year.

A large contingent of young American attorneys made their presence very obvious during the discussion sessions and at private meetings they developed for their clients around the Princess Hotel.

One Beverly Hills attorney from a large entertainment industry-oriented firm summed up the legal mood when he stated: "I'm here to learn about the international aspects of music so I can better represent my clients, but I'm also doing business in their behalf outside of the sessions."

Owen Sloane, a Century City, Los Angeles attorney, came to Acapulco for several reasons.

He wanted to learn what was happening from a production standpoint as he represents around 40 entertainment industry clients, and he wanted to learn where interested companies can be contacted. He also wanted to meet on a non-business level some of the European and Japanese contacts with whom he does business via mail and the phone.

Sloane made four or five potential deals for licensees for Shelter Records, one of his clients. He also completed a settlement negotiation on a dispute involving some master recordings produced by one of his clients. And he started negotiations on a production deal between an artist client and a producer.

Negotiations often took place around the pool and in the coffee shop in an environment which the lawyers called informal and friendly. "When you actually had to do paperwork," Sloane noted, "there were places you could go."

# Publishers Move Toward National Groups



Felix Faecq

A move is afoot to have national groups of music publishing associations identified thusly in the Light Music Division of the International Publishers Assn.

Chairman Felix Faecq made this recommendation during a meeting of the body, noting that the nations be grouped as follows: North America (the U.S. and Canada), Latin America (Mexico, Argentina, Brazil, etc.), and a Far East Group (Japan and the Philippines).

The 29 publishers attending the meeting agreed to this idea, and the suggestion was continued until the group's next meeting, which took place May 15-20 in Paris.

Faecq expressed concern that the division build into an information providing body, and not merely be a group of loosely tied publishers.

Faecq hopes to have English language reports mailed to IPA members on such topics as videocassettes, satellites, cable television, phonograph record protection, sub-publishing and sub-lyric rights.

# Anti-Piracy Message Suggested for Disks



Philip Brodie

Here is the suggested anti-piracy copy for album liner jackets and inner sleeves as prepared during IMIC:

"This is a copyrighted product. All existing laws and contracts have been observed in its production. All contributing parties receive fair payment for rights inherent in this product. It has been created, recorded and manufactured in conformity to the highest artistic, technical and production standards.

"The recording industry is engaged in a major attempt to eliminate inferior and illegal duplications of this and other recordings which, regardless of price, interfere with recorded culture.

"Beware of unauthorized and illegal reproductions of legitimate recordings. Those engaged in duplication, manufacturing or sales of illegal products are subject to full prosecution under the law."

Record company attorneys are studying this wordage and will be making their suggestions to such bodies as the RIAA.

# Text of Resolution for Producer Protection

IMIC-2 was the catalyst for the gathering in Geneva last year of a convention to write protection for producers of records. This year's IMIC saw a resolution presented asking for international recognition for the rights of record producers.

Here is that resolution as read by Philip Brodie of EMIC:

"The Geneva Convention constitutes a breakthrough in the battle of piracy of the utmost significance. It will enable the industry in any country that ratifies the convention to take action against the pirate recording at all industry levels.

"To support the continuation of the campaign which has been successfully initiated, the following resolutions are proposed: IMIC-4 expresses its appreciation for the speedy action taken by governments participating in the Geneva Diplomatic Conference Oct. 1971 and calls for governments to ratify the Geneva Convention without delay; supports the Federation of Latin American Phonographic producers, the Recording Industry Assn. of America and the International Federation of the Phonographic Industry in their work in furthering the campaign for national and international recognition of the rights of producers of phonograms throughout the world."

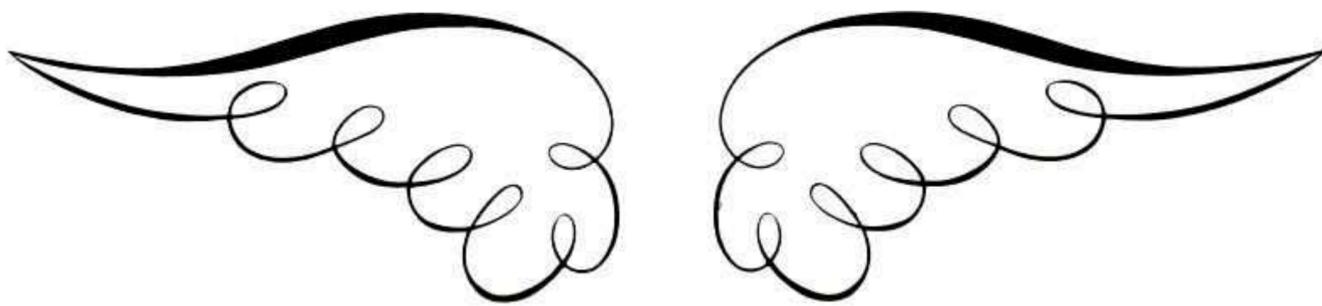


*Reflections*



MERCURY

*Charting Progress for Twenty-Five Years*



**BY JOVE!**

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Phonogram International B.V. Headquarters : Baarn, The Netherlands

# TALK ABOUT HITS! MERCURY RECORDS BATTING 1,000 FOR 25 YEARS

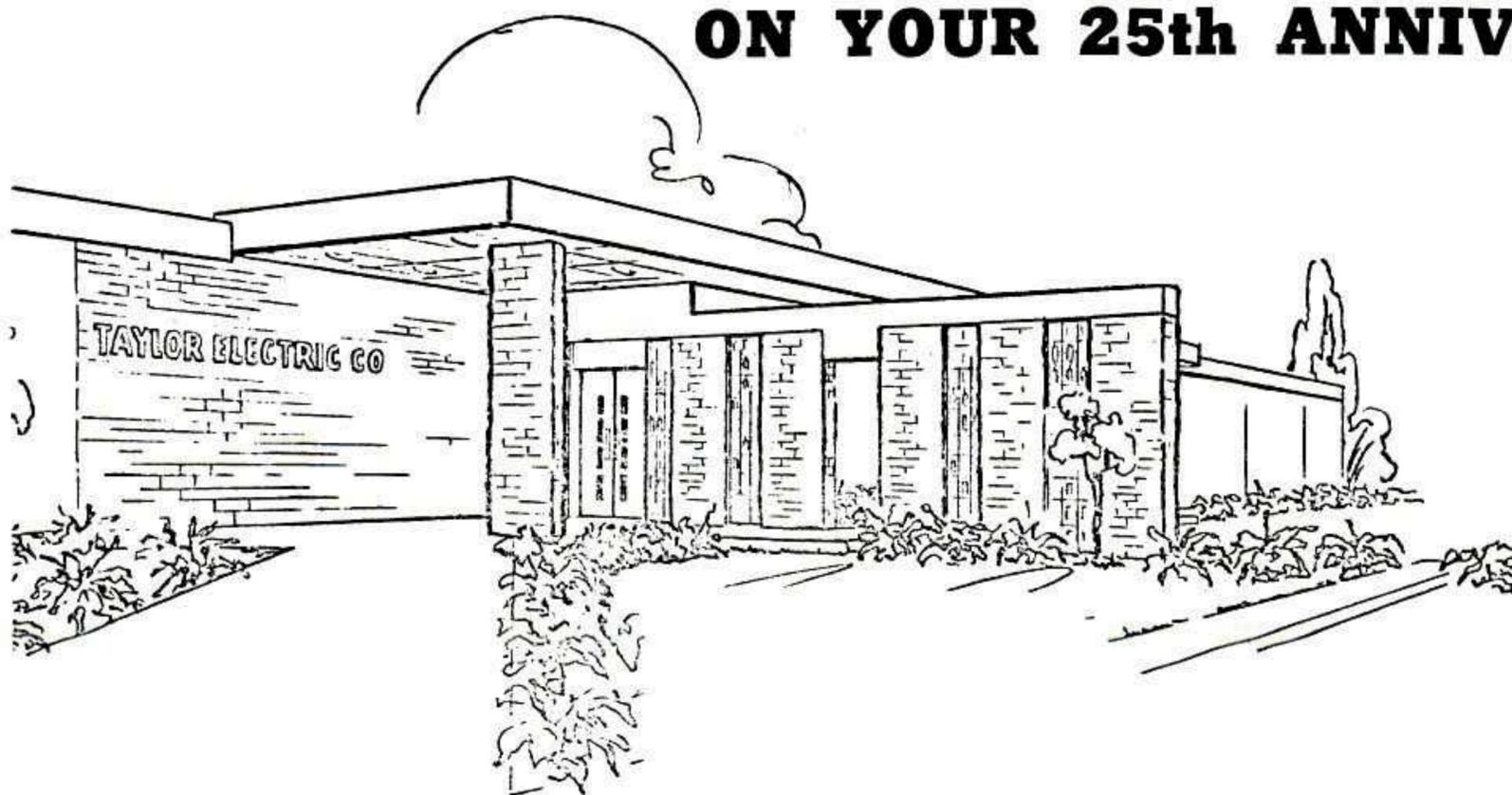


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# Eddy to Buddy Bopper to Rod Hit to Hit

Twenty-five years is a long time if you think about it. Just 25 years ago, the United States was recovering from what was thought to be the final war. Harry S. Truman was president and not given much chance for re-election the following year. Israel became a nation. France was starting her illfated involvement in Vietnam.

And 25 years ago, Mercury Record Corp. was formed. Unlike most record companies that appeared or were active at that time, it's still around, as strong as ever.

Actually, Mercury Records was being distributed as early as 1945 under the banner of Mercury Radio and Television Corp., but on March 1, 1947, four separate corporations were enclosed under one roof—known as Mercury Record Corp.



Eddy Howard

The executive lineup at that time was Berle Adams as chairman of the board, Irving B. Green as president (which he was until 1969), and Art Talmadge as vice president. Also serving as chief accountant at that time was a person recently discharged from the Army—Irwin H. Steinberg, current president of Mercury.

The company has been an innovator, quick to act on various projects, part of which stems back to the early days which saw Mercury jump into the record business full force. The company owned its own pressing facility, and had its distribution totally lined up ahead of time so it didn't have to wait to have product pressed by outsiders when the company soon got hot. Artist promotions, artists tours, unbreakable records, well-advanced recording techniques all came from Mercury (see separate story).

The company didn't have to wait long to have a hit. Mercury's first million seller was in 1947, "That's My Desire" by Frankie Laine (who went on to have four other gold records for the company).



The Diamonds

From that point on, it was no stopping the company. In early 1948, Mercury purchased the entire Keynote R&B catalog and in October of that year, Mercury bought out Majestic Records. That was a very key move, since it firmly established the company as the fifth leading record company in America, behind Columbia, RCA, Capitol and Decca. In fact, those four companies all bid for Majestic, but none beat the price Mercury afforded. The deal included old Eddie Howard masters (worth millions) and led to a Mercury contract with Howard.

From the very start Mercury was aware of the impact of radio, and immediately went into disc jockey mailing soon after incorporating.

In 1948, Mercury got into jazz with immediate success through Norman Granz "Jazz at the Philharmonic" multi-volume set. Volume nine and ten in the series both made Billboard Top 10 LP charts, the first Mercury albums to do so.

In early 1949 Mercury became the second major to enter the LP market, believing that the 12-inch, 33 1/3 r.p.m. disc would eventually overtake the three or four 78 r.p.m. disc then being combined into one package to form an album. By mid 1949, the company had already moved 60,000 LP's.

An historic day came in late September of 1949 when Mercury had the No. 1 and No. 2 best selling singles (the topper was "You're Breaking My Heart" by Vic Damone and No. 2 was "That Lucky Old Sun" by Frankie Laine). The following week, just to keep things interesting, the two exchanged places and eventually became million sellers. After that the company consistently had five to seven records on the Top 30 survey each week.

## Rod Here in '48

Sometimes it takes a while for a record company to break an artist. Take Rod Stewart. It took Mercury 23 years from the first issue of a Stewart Mercury single to get him a gold record.

Actually there's a catch. The first Stewart single was by a Rodney Lambert Stewart way back in 1948, one year after the formation of Mercury Record Corp. He cut four songs, although only two were ever released: "Gussie G" and "Perido." The tunes were released in December 1948.

In 1971, Roderick David Stewart scored a gold single for "Maggie May." At the time of his predecessor's first single, Rod the 2nd, was age three years, eleven months.

From 1950 through 1959, Mercury Record Corp. garnered 31 million-selling singles, ranging from the now-classic Frankie Laine's "Mule Train" to the historic rocker "Chantilly Lace" by the Big Bopper (J.P. Richardson).

Mercury signed Patti Page in 1950 (she recently returned this time to the label's country roster) and it was a profitable association for both parties. Ms. Page became the leading female vocalist in the 1950's and had six gold records in a five year period from 1950 through 1954.

The 1950's also saw the dawn of Mercury's classical division (now 20 years old), debuting with a recording of "Pictures at an Exhibition" recorded by the Chicago Symphony Orchestra. The LP was recorded in "Living Presence" sound and signaled a new direction in recording techniques.

Mercury's first overseas licensee, Pye Ltd. in London, was also contracted in the early 1950's, allowing Mercury product to be distributed in Europe. In the 1960's, of course, Philips of Europe handled the overseas business for Mercury.

Mercury's first subsidiary label, EmArcy (i.e., the phonetic spelling of the firm's initials, M.R.C.), was formed in the mid-1950's to produce jazz product. Mercury was the first major label company to separate and devote an entire division to the production and interpretation of jazz music.

The mid-1950's proved to be a turning point for the industry in general with the advent of rock and roll. The early rock came mostly with small labels by black acts, with the majors doing cover versions of these songs and getting the hits. Mercury had the million selling "Sh-Boom" by the Crew Cuts (a cover of the Chords version), which several people pin point as the first rock and roll song.

But Mercury's big rock act was the Platters. Although much of the group's music was ballad material, it was with an emotion that characterized the black vocal groups' sound in the early-1950's. The smoothness and emotion of these songs (notably the Platters first gold record, "Only You" plus "Smoke Gets in Your Eyes" gave the group an appeal to both the rock and adult audience, practically unheard of at that time.

The rock hits for Mercury in late 1950's consist of many of the classics of that era. Songs like "Sea of Love" by Phil Philips, "Chantilly Lace" by the Big Bopper, "Little Darlin'" and "The Stroll" by the Diamonds. "The Stroll" was very significant because it's the first record that started a dance craze.

In 1959, the company formed a Special Products Division to provide a department to sell and promote Mercury's first subsidiary pop label, Smash Records, headed up by Charlie Fach, now vice president/director of A&R for Mercury. Soon after the formation of Smash Records came the Creative Service Division, formed to incorporate all the functions designed to service the then burgeoning sales department.

The beginning of the 1960's saw the formation of the Limelight label which had John Coltrane and Roland Kirk among others replacing EmArcy for jazz product. 1960 also saw the startling success of "Running Bear" by Johnny Preston, which was on the Billboard charts for 27 weeks. It was also the year of Mercury's first gold album, "The Platters."



John Coltrane

A period of transition set in during 1961, as North American Philips purchased the company in November. With the purchase brought a licensing agreement with Philips Records in Europe (which continues today under the new Phonogram set-up). With the licensing agreement came the formation of Philips Records on Feb. 1, 1962, which went to be a major force, not only in the Mercury organization, but in the industry as well. Lou Simon, currently senior vice president/director of marketing, headed the label. Mercury also gained European product from Fontana Records through Philips.

Soon after the sale, Mercury went to a product manager setup for its four

MAY 27, 1972, BILLBOARD

Copyrighted material

company owned labels; Mercury, Philips and Smash-Fontana. The idea came from Irwin H. Steinberg, then vice president of the company, who modified it from a booklet put out by General Motors about its divisional setup. Each label was made an independent company, in effect, with separate product, promotion, advertising and publicity. The only things commonly shared by all was accounting and manufacturing.

The relationship of Mercury with Philips has been one of the most fruitful for both labels in the industry's history. Many records from Philips/Fontana in England and Europe became massive hits here with Mercury returning the favor with hits from America.



Rod Stewart

The first gold records for the Philips label was "Hey Paula" by Paul and Paula, although "Dominique" by the Singing Nun was the most unusual. Sung entirely in French, it was instant smash, topping the charts for weeks. The album, "Singing Nun," made over a million dollars.

It was around this time that a comedy duo working mostly folk clubs around the

country began making national noise. The handsome, stand-up bass player was a perfect foil for the jokes of the funny, and oftentimes misunderstood, one. But the audiences laughed at Tommy and Dickie Smothers.

The team's relationship with Mercury was beneficial for both themselves and the company, as witnessed by the Smothers Brothers three gold albums and very successful television show.

Just as the Smothers Brothers began happening in 1964, Philips, acquired the Four Seasons, at that time, one of most successful vocal groups in the world. Already owning two gold singles and a string of Top 10 hits when acquired from Vee Jay Records, the quartet went on to score three gold albums and two gold singles (plus a gold single for a solo by the group's lead singer Frankie Valli).

And as if the Four Seasons' success couldn't keep a label busy, Roger Miller burst on the scene with Smash Records in 1964. Five of his first eight singles were Top 10, including his million selling "King of the Road." At the 1965 and 1966 Grammy Awards he won 11, an as yet unmatched feat. Miller also had three gold albums for the label.

But the Smothers Brothers, Four Seasons, and Roger Miller were all domestic acts. Mercury and family of labels had considerable success with British rock, as chronicled elsewhere in this special.

The mid-1960's saw Mercury again take a lead in the industry with the introduction of computers to help process shipping orders. The use of computers remains an important factor in nearly all daily workings of each department in the company.

The year 1966 was one of the best in Mercury's history. The company received five gold singles and five gold albums (with the New Vaudeville Band, the Four Seasons and Roger Miller accounting for two gold records each).

A key addition to the label in 1967 was Jerry Butler. He had always been a strong R&B market seller, with some pop success, but he really blossomed with Mercury, Butler has had several Top 30 singles (including two gold) and many chart albums.

The recession hit many of the industry companies in 1968 and 1969, and Mercury felt the effects, although hit product (like Blue Cheer, Mother Earth, Paul Mauriat and the Sir Douglas Quintet) was being released. But the time did call for a rethinking of certain company policies.



Uriah Heep

When Irwin H. Steinberg assumed the presidency of Mercury, there was a restructuring of the company. The product manager system was dropped and artists on both Smash and Fontana were moved to Mercury and Philips, and the Smash label was made inactive. Fontana continued to release European product.

Steinberg and Mercury also vigorously sought British acts beyond those available through licensing agreements. The immediate results were spectacular: Rod Stewart and Uriah Heep. Stewart has become one of the largest acts in the business and Uriah Heep has become concert headliners around the world.



The Four Seasons

Buddy Miles also began his climb from the Electric Flag days at the time. The album "Them Changes" was on the Billboard charts for more than a year and still continues to sell after two years. Successive albums also established Miles as a concert headliner.

Nineteen Seventy one was the year for Mercury though. "Maggie May" by Rod sold over two million copies in the U.S. and the album, "Every Picture Tells a Story" has sold two and 1/2 million copies. That and other single and album successes boosted Mercury in September and October of 1971 to the two biggest months in its entire history.

Of course, 1972 is not at the halfway mark, but already Mercury has two gold singles for the year with Joe Tex's "I Gotcha" on Dial (now distributed by Mercury) and Jerry Butler and Brenda Lee Eager's "Ain't Understanding Mellow." Jerry Lee Lewis recorded a rock album, and it looks to be his biggest in several years, and acts such as Jade Warrior, Mouth and MacNeal and Andy Brown are on the verge of breaking.

And, naturally, Stewart, Miles and Uriah Heep continue their success. But they can be chronicled in the 50th anniversary special.



Buddy Miles

## Mercury Radio & TV Forerunner to M.R.C.

Because of a great deal of news the world heard about it a week late, but on Oct. 13, 1945, Billboard Magazine printed the first announcement of the formation of the record company called Mercury Radio and Television Corp., the forerunner of Mercury Record Corp., as it is known today.

The announcement stated that Mercury was initially shooting for sales of 700,000 disks within a year. In Billboard's recap of 1946, Mercury's first full year on the market, the company was sixth in the best selling retail pop records category.

The original idea for a record company came from a meeting in August of 1945 between Irving Green of Olsen and Tilger Manufacturing Co. Inc. and Berle Adams, a talent manager and booking agent. For the first two years of existence the entire Mercury operation, including pressing, distribution, recording, etc., was under separate roofs. Olsen and Tilger, Record Distributor Inc., Green-Lee Plastics Inc. and Mercury Radio and Television Corp. were the forerunners of what became and still is a major force in the recording industry.

Under the first President, Berle Adams, Mercury initially moved into the specialized fields centering around polka and rhythm and blues, the latter involving such greats as Tiny Hill and Eddie (Cleanhead) Vinson. By April of 1946 Mercury had broadened its horizons, pacting such future greats as Frankie Laine, Tony Martin, Erroll Garner and Buddy Rich. In that same year Mercury had become established both in jukebox play (a major portion of the record business at that time) and in retail sales. The first Mercury chart single appeared on the Billboard Top 15 exactly a year after the Green-Adams meeting gave birth to the company. It was Tony Martin's "To Each His Own" charting on August 17, 1946.

The year 1946 was also significant for Mercury and the record industry because of the introduction of a heretofore untried outlet for record sales. Mercury paved the way into the 7,000 strong chain of Western Auto stores.

In 1947 Berle Adams became chairman of the board and Irving Green was appointed vice-president, later to become president. Mercury's trek to the top of the recording industry was underway.



The Platters

# Mercury and McGovern



At first we just wanted to wish Mercury Records a happy 25th birthday and success in the next 25 years.

Then we started to reminisce about Mercury's past achievements, the whole record industry in general and what the next 25 years hold for all of us, as a nation.

And we decided we better *do* something about it. Our industry has raised its voice before for humanity, for justice, for peace. But this year we can do something—vote.

The election of Senator George McGovern in November is the best way to start 25 more successful years for Mercury, and for all of us.

**AGI**

# Mercury's Years Filled With Firsts

It has been written many times in many places about the efforts and innovations that small independent labels came up with in the 1940's and 1950's. But no indie label, certainly of the size and stature of Mercury, came up with as many "firsts" in the fields of record pressing, promoting and recording. Mercury changed the industry.

The initial innovations came in early 1948 with the advent of the first record company sponsored promotion tour for an artist. The 12-date tour of one-nighters featuring Frankie Laine, Jan August and his Trio and the Harry Cook Orchestra, traveled to appearances in a special railway car which carried the Mercury logo on the side. Mercury distributors handled the tickets, selling them through retail record stores from \$1 through \$2.50.



Frankie Laine—went on very first record label sponsored tour.

Most tickets for similar shows at the time were \$3.60 top. The experiment paid off for Mercury (Laine had five records to go over a million sales for the label) and resulted in similar tours for other artists including a successful tour for Sarah Vaughn, an R&B artist at the time.

Mercury was also the first to work a disk jockey contest now common to radio stations. It was conducted with 150 deejays around the country and had listeners picking their favorite record by Frankie Laine. The contest was worked around Frankie Laine once again and his then current single, "That Lucky Old Sun." Mercury supplied contest scripts and rules to the stations for promoting the contest. The consumer found out contest information through disc jockeys and retail sales outlets. The result was stimulated sales of Laine's record catalog (which included "That's My Desire" and "Shine"), plus helped make "That Lucky Old Sun" his third million seller.

While Mercury didn't invent the long playing, 12-inch 33 $\frac{1}{3}$  disc, it was the second company to enter the field. In 1948, with the country firmly entrenched with 78's for album and single use, this was a daring move.

At about the same time, Mercury also became the first company to put both singles and albums on nonbreakable records instead of laquer. Beyond the obvious factor to the consumer of now having little to worry about a record breaking, it drastically reduced the cost of shipping records around the country to distributors and dealers. The lighter records (pressed on Merco-Plastic) permitted Mercury to go into a completely different freight structure which the company battled for on behalf of the entire industry. Part of the high freight cost at the time was generally attributed to the fragile nature of the record (freight companies had to recoup the loss of merchandise). Since the breakage disappeared with Merco-Plastic, Mercury was able to go before a federal freight committee to

MAY 27, 1972, BILLBOARD

**Mercury Shooting At 700,000 Disk Within the Year**

CHICAGO, Oct. 6.—Another boost toward putting Chi on the map as a record-producing center came this week with the opening of the Mercury Record plant here. New independent label, which is already pressing plenty platters a week, intends to hike production to 700,000 disks weekly, within the next year with 72 presses in St. Louis and 48 in their Chi outlet.

The Mercury label appears as a definitely permanent bid for recognition among diskeries because Irving Green, prexy of the firm and a veteran manufacturer of plastic and resin manufacturing equipment, has set up a self-sustaining unit for making biscuits in both the Chi and St. Louis outlets. Present set-up includes all the equipment that is necessary to make the record.

Mercury's plant is being watched by the industry because of its completely automatic pressing line. Which, because of a number of revolutionary timing devices, enable a novice to turn out a well-pressed record. At the present time, the entire pressing line is manned by women who previously have had no experience in record-pressing. Currently both plants are working on an 8-hour day shift, but Green asserted that he was doubling the shift within a couple months. Mercury's complete automatic pressing plant helps it to overcome the current shortage of workers needed to handle manual presses used by most other firms.

**Windy City Gets Some New Pressing**

(Reprinted From Billboard, October 13, 1945, p. 24)

this day, members of the Chicago Symphony Orchestra, recorded extensively by the technique, prefer those recordings to some modern day stereo.

The single mike technique was developed by C. Robert Fine, then chief recording engineer and technical supervisor for Mercury, as was the remote truck. This recording studio on wheels afforded Mercury the opportunity to maintain the same technical consistency at all sessions regardless of geographical location. The sound truck visited many places while recording, including Milano, Italy, to record Maria Callas in her interpretation of "Medea" at the La Scalla Opera House and to record in Russia (see classical story). Mercury is of course still active in remote recording, most recently with Chuck Mangione's live album, "Together."



Mercury's mobile sound truck—very first of its kind in the industry.

bring a whole new freight pricing structure for the industry.

In the 1950's, Mercury came up with two innovations that literally shook the industry. One was the single microphone technique (or "Living Presence" sound as

it was known) and the remote sound recording truck.

The "Living Presence" technique was based on optimum placement of a single ultra-sensitive mike in the focal point of the auditorium or recording studio. The

reason for using only one microphone was to capture the exact musical performances of classical artists and to avoid the musical exaggerations and changes in balance, dynamics and interpretations resulting from multi-mike recording. In one of those recording sessions, the controls were never altered by the engineer once the mike position had been located, the levels set and the performance begun. To

In the early 1950's, Mercury was also the first record company to structure its promotion department along the line used to this day. It had men in key markets contracted to the company exclusively working through distributors in the markets. In conjunction with this, Mercury was the first to expand contact with radio stations through these promotion men.

While stereo is beginning to seem old with the coming of quadrophonic, 10 years ago it was just coming into its own. But almost 20 years ago, Mercury realized the coming potential of stereo and began recording many of its sessions on multi-track tape. These tapes were then released in monaural but stereo mixes were made for the time in the late 1950's when stereo was finally marketable. When that happened, many record companies, including almost all of the majors, were electronically reprocessing past and current LP's for stereo. But Mercury had many albums available in true stereo.

As someone recently pointed out, in its initial years Mercury accomplished nothing but firsts in its field. Mercury's experiments of over 20 years ago still strongly effect the modern recording industry.

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Now we're looking  
forward to the  
next 25

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Material compiled and written by Mercury's Chicago based publicity department; classical story by Bill Williams. Photos from the Mercury files.

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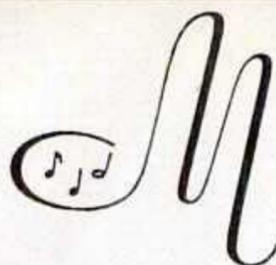
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# Mercury Classical; A Leader In Music, A Leader In Sound

On April 23, 1951, Mercury engineers positioned a single Telefunken microphone 25 feet above the conductor's podium in Chicago's Orchestra Hall and a new era in sound was born. With their recording of Moussorgsky's "Pictures at an Exhibition," Rafael Kubelik and the Chicago Symphony Orchestra became partners with Mercury in a major departure marking the most realistic depiction of symphonic sound ever committed to disc.

Mercury's history reads like one milestone after another: "Living Presence" sound, pioneering, of deluxe packaging, recording of modern American music and modern music in general, experimentation with stereo long before other companies were making stereo recordings, 33mm. magnetic film recording and the historic first American recordings in Russia.

Previous to 1951 Mercury had released European recordings (including some marvelous performances by Mengelberg conducting the Amsterdam Concertgebouw). But, beginning with the initial Chicago recordings, Mercury, under the expert guidance of David Hall (presently curator of the Rodgers and Hammerstein Archives of Recorded Sound at Lincoln Center in New York), immediately made itself felt in no uncertain terms. "Living Presence" was no advertising slogan dreamt up by some obscure publicity man, but a uniquely musical approach to recording. For mono it meant that only one microphone would be used, as opposed to the spotlight, knob-twiddling method popular at the time. Mercury's technique insured that: (1) the natural concert-hall perspective would be maintained and that (2) only the conductor would be in complete charge of such matters as dynamics, balance and nuance. From the very first release, "Living Presence" sound was characterized by the widest dynamic range on records, the truest dynamic contrasts, a realistic aural perspective and an almost X-ray clarity of instrumental lines. What this all boils down to is that the listener feels the presence of the orchestra right in his living room.

The reception of the Chicago recordings was so overwhelming that Mercury signed another young conductor, Antal Dorati, and his Minneapolis Symphony Orchestra (Now the Minnesota Orchestra) to an exclusive contract. Although Dorati recorded much of the standard repertoire, he embarked on a number of "firsts" with Mercury, recording the first complete performances of the three great Tchaikovsky ballets, "Swan Lake," "Sleeping Beauty" and "The Nutcracker," Ravel's "Daphnis and Chloe," Delibes' "Coppelia"—all of which were packaged in opulent deluxe sets. Dorati also figured heavily in popularizing his fellow Hungarian and former teacher Bela Bartok's music with acclaimed first recordings of the master's works. Maestro Dorati recorded more than 100 titles with Minneapolis for Mercury in the '50's, selling more than 1½ million copies during that decade. And in early 1963 he received the industry's gold disc award for his recording of Tchaikovsky's "1812 Overture," signifying record sales of over one million dollars, a rare feat for a classical product.

Mercury instituted an American Music Series in 1952, acquiring Howard Hanson and the Eastman-Rochester Symphony Orchestra on exclusive contract. Among the many first recordings in this series were music of Barber, Piston, MacDowell, Hovhaness, Cowell, Ives (long before he became fashionable) and Hanson himself. Frederick Fennell also participated in this

series, conducting the Eastman Symphonic Wind Ensemble in concert band masterpieces by, among many others, John Philip Sousa. Fennell's collaboration with the Wind Ensemble was later to produce a spectacular two-volume commemoration issue on the Civil War, its sounds and music, which garnered unprecedented critical acclaim.

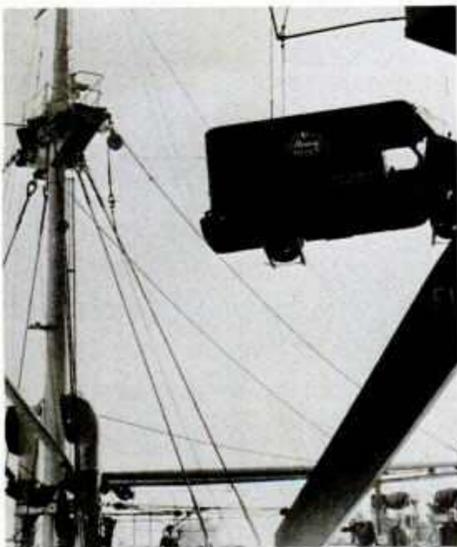
1952 was a busy year for Mercury because the company also signed a recording agreement with Paul Paray and the rejuvenated Detroit Symphony Orchestra. Previously disenchanted with recording techniques, Maestro Paray was so enthusiastic with Mercury's "Living Presence" process that he immediately launched into a project to record the entire repertoire of French music! So impassioned was Paray at the first session that his feet were audible as he exhorted his musicians to greater heights, thus all of his recordings were made with the Maestro in bedroom slippers.

The stereo ear commenced with Mercury again leading the industry. Mercury's Wilma Cozart and Harold Lawrence (now manager of the London Symphony Orchestra) had experimented in this direction with recording engineer Robert Fine since 1953 and Mercury's earliest stereo releases remain among the finest of the art. The "Living Presence" technique was easily adapted for the medium by recording on three channels — the middle channel acting to plug the gap between the two loudspeakers. As before, the sound was completely true to the performance given by the conductor and orchestra.



Howard Hanson, recording with single mike.

which allowed a greater dynamic range totally free from background hiss and distortion. Transient response was better, frequency range extended and instrumental timbre was improved. Some of the recordings made on 35 mm. film were the Rachmaninoff "Third Piano Concerto," Copeland's "Billy the Kid" and "Appalachian Spring," Berg's "Wozzeck" excerpts and Richter's classic performances of the Liszt "Piano Concerti."



The Mercury mobile studio truck is shown being unloaded from a ship to the dock in Moscow (top) and then parked in front of St. Basil's Cathedral in Red Square. Later it was used to record an album of Balalaika music at the Tchaikovsky Conservatory.



The London Symphony Orchestra, conducted by Colin Davis, recording Berlioz's "Requiem."

But it was now possible to vividly recreate the depth, direction and spaciousness of the orchestra in its own hall.

One of Mercury's most important innovations of the early '60's was its pioneering of 35 mm. magnetic film recording



Arthur Grumiaux

Perhaps the auspicious in this series, however, was Byron Janis' recording of Prokofiev's "Third Piano Concerto" and Rachmaninoff's "First Piano Concerto" with Kyril Kondrashin conducting the Moscow Philharmonic Orchestra — the first recording ever made in Russia by an American technical and musical staff and equipment. Recorded by Mercury on location in Moscow in June, 1962, the album was the result of over four years of diplomatic negotiations. The huge task of transporting Mercury's famous 4½ ton recording van to Moscow is amusing in retrospect, but its dark passage across the Atlantic Ocean and Baltic Sea to rendezvous with a Russian freighter in Rotterdam assumed nightmarish proportions when the truck's rail trip from Leningrad to Moscow was delayed until just six hours before the first scheduled recording session. Upon arrival, the truck lurched off the railway flatcar, dropped two feet on to the unloading platform, swayed 40 degrees — and then righted itself. The recording session proceeded that evening without a hitch.

January 1, 1962 is an important date in the history of Mercury classics because on that date Mercury began distributing the magnificent catalogue of the European



Irving B. Green, then president of Mercury, presents Antal Dorati with a gold record in 1963 for the conductor's recording of Tchaikovsky's "1812 Overture".

Philips label in the American market. Pressed and remastered in America by Mercury engineers, the first release included the Sviatoslav Richter recordings of the two Liszt "Piano Concerti," still recognized as the finest ever recorded, and the Bach "Sonatas and Partitas" by Violinist Arthur Grumiaux.

This was a period of nurturing the young Philips' artists who were, as yet,

certgebouw, I Musici, Eduard van Beinum and several others.

September 1969 marked a new turning point for Philips Records under the leadership of Classical Division Director Joe Bott with the release of Colin Davis' recording of the Berlioz "Te Deum"—the first Philips record to be imported directly from Holland. Public approval was such that the "Te Deum," another in Davis' heralded Berlioz cycle, remained on the classical best seller charts for 23 weeks. Since the debut of Philips' imported pressings in America, the public response has increased considerably and many of the Philips' American pressings have been converted to the imported line. With these changes, the majority of classical output has been assumed by Philips.

Probably the most important classical recording in history was released in June 1970—a release which "made" both Philips and conductor Colin Davis. The first complete, uncut recording of Berlioz's opera "Les Troyens," sent record reviewers scrambling for superlatives. The sales were astronomical and the best seller charts sported "Les Troyens" for close to a year. Since this historic issue, Phillips' classical sales have increased enormously under Director M. Scott Mampe's supervision.

The last two years have not only been good for Philips Records, but good also for Philips' artists. Through concerts and recordings, their personalities and talents are being indelibly imprinted in the public's mind throughout the entire world.



Rafael Kubelik conducting the Chicago Symphony Orchestra rehearsal. (Chicago Tribune Photo)

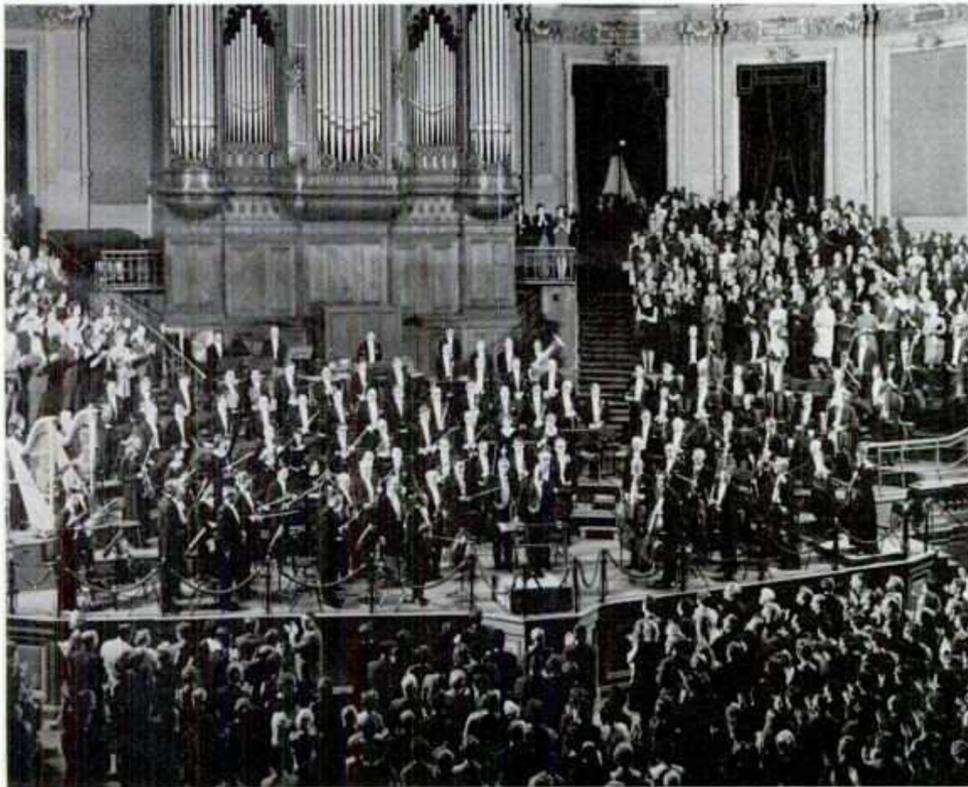
Mahler cycles with the Concertgebouw and the Liszt Symphonic Poem cycle with the London Philharmonic have been universally acclaimed and his 1971 U. S. tour with the Concertgebouw reestablished that orchestra as one of the finest in the world today.

1971 also saw Colin Davis emerge as one of today's great opera conductors. His recordings of Berlioz's "Les Troyens," Mozart's "Idomeneo" and "The Marriage of Figaro," and Tippett's "The Midsummer Marriage" established his eminence in recording history. Grammy Awards have recognized Davis' excellence with four awards in the past two years: in 1970, "Les Troyens" won Best Record of the Year and Best Opera Recording awards, and in 1971, his Berlioz "Requiem" received the awards for Best Engineering and Best Choral Performance (other than opera). Last year, at the ripe age of 44, he was entrusted with the leadership of the Royal Opera House at Covent Garden — no small appointment.

Antal Dorati has also returned to the spotlight, following several years building young orchestras in Europe, to be named musical director of the Washington National Symphony. From all available critical evidence, it will soon be esteemed as one of the finest orchestras in the country.

The encouragement of young artists is a "must" for Philips Records. Several who appear destined for musical stardom and have added excellent recordings to the catalogue are Stephen Bishop, Edo de Waart, the Netherlands Wind Ensemble, Eliahu Inbal, Daniel Chorzenpa and Christine Walevska. The excitement and growth of Philips Records has also brought established, mature artists to the label. Among them are Raymond Leppard, Neville Marriner, Alfred Brendel, Herman Prey, and two artists signed in the early '60's by Mercury but who now record for Philips, Henryk Szeryng and Rafael Puyana.

The years ahead are exciting for both Mercury and Philips Records. Our artists are acclaimed throughout the world for their personal appearances and recordings, and Philips' classical line is recognized to be peerless in the industry today. In honor of the 25th anniversary of Mercury Records and its many recording triumphs during these years, M. Scott Mampe has announced the reissue of the initial historic recordings of the Chicago Symphony Orchestra conducted by Rafael Kubelik. The excellence of sound and performance achieved in 1951 with this incomparable ensemble has not dimmed. It is indicative of Mercury's stature in the recording world — yesterday and today.



Concertgebouw Orchestra of Amsterdam

relatively unknown. During these formative years. Some of the release highlights were Handel's "Messiah," Mozart's "Requiem" and Berlioz's "Romeo et Juliette" conducted by Colin Davis. Bernard Haitink recorded several Bruckner symphonies and began his Mahler cycle with the Amsterdam Concertgebouw. Claudio Arrau committed his performances of the complete Beethoven "Sonatas" and "Piano Concerti" to disc, and the Quartetto Italiano began their cycle of Beethoven "Quartets." Arthur Grumiaux recorded the Mozart and Beethoven "Violin Concerti" and won the Stereo Review Record of the Year Award of 1968 for his superb recording of the Berg and Stravinsky "Violin Concerti." Mstislav Rostropovitch and Sviatoslav Richter collaborated in an outstanding set of the complete "Piano and Cello Sonatas" of Beethoven. These are but a few of the leading albums released by upcoming artists during the first few years of Mercury's connection with Philips.

In 1966 Philips introduced its World Series line, a budget label drawing the finest recordings available to the worldwide Philips group for special re-release. For only \$2.50 record-buyers could hear performances by such artists as Clara Haskil, Pablo Casals, the Amsterdam Con-

Bernard Haitink is now principal conductor of two major international symphony orchestras, the Concertgebouw Orchestra of Amsterdam and the London Philharmonic which he has single-handedly built into a foremost performing and recording ensemble. His Bruckner and



Frederick Fennel



Colin Davis



Bernard Haitink

# Congratulations Mercury, on your 25th Anniversary!

We are happy to be a part of the Mercury family,  
and consider their distribution of our product an  
integral part of our success.



● Joe Tex ● Johnny Lee ● Don Wayne  
● Dutch Ross ● The Nashville Edition ● Gunilla Hutton

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**Jack Stapp**  
president

**Buddy Killen**  
executive vice president

# 'Cleanhead' And a Cast of Thousands

The recent gold records for "Ain't Understanding Mellow" by Jerry Butler and Brenda Lee Eager and "I Gotcha" by Joe Tex, plus the success of the albums containing these hits ("The Sagittarius Move-

The first review about a Mercury artist appearing in Billboard was on Vinson in December of 1945 (written, incidentally, by John Sippel, who later became product manager for the company and now is news editor of Billboard Magazine).

Mercury was also the first major label to record an R&B orchestra in the 1940's, cutting several sides with the Buddy Johnson orchestra aimed at the black market.

Around 1950, when Fats Domino was making his first impact on the R&B scene, a man by the name of Roy Byrd had his only national hit for Mercury, "Bald Head," although he was a massive regional success in the Southeast area for many years. Byrd's group went under the name of Professor Longhair and the Shuffling Hungarians, and their strong rhythms later influenced many rock acts. Byrd's piano playing was a model for the current styles of Leon Russell and Dr. John.

Mercury in the early 1950's was one of

more successful companies in the industry to take R&B songs and turn them into pop hits by using cover versions, then an industry practice. Although most of the original flavor and grit was often lost in "white" versions of R&B songs, Mercury artists kept much of original R&B feel in the cover versions. Songs such as "Sh-Boom" by the Crew Cuts and "Dance With Me Henry" and "Tweedle Dee" by Georgia Gibbs, among others, kept the basic R&B feeling while being million sellers.

Original R&B was also a Mercury special, however, in the 1950's, with artists like T. Bone Walker, Big Bill Broonzy, Johnny Otis, Brook Benton, Dinah Washington and Sarah Vaughan churning out hits. The latter three people also went on to huge success in the pop markets in the late 1950's. Among the R&B records that turned into pop million sellers for the trio are "So Many Ways" by Benton, "Baby (You've Got What It Takes)" by Benton and Ms. Washington, and "Broken Hearted Melody" by Ms. Vaughan.

The Platters were probably the most successful black vocal group from 1955 through 1960, but their highlights are covered in the general Mercury Records history story.

Mercury in the 1960's for R&B was very hot, including such names as Jerry Butler (still with the label), James Brown, Gloria Lynne (recently re-signed), Big Mama Thornton and many others.

Butler was the most successful for Mercury in the mid-'60's (and still is for that matter). His always massive soul records frequently crossed over and became huge pop hits including "Never Give You Up," "Hey Western Union Man," "Only the Strong Survive" (a million seller), "Moody Woman," "What's the Use of Breaking Up" and, of course, "Ain't Understanding Mellow."

James Brown also has a series of big selling albums for the Smash label in the mid-1960's, mostly featuring his flashing organ work, but also scoring big on one of his most influential vocal singles, "Out of Sight."

The 1970's started off right with a gold record for Gene Chandler's "Groovy Situation" in the summer of 1970 and the massive success of Buddy Miles in both the pop and R&B markets.

Led by Miles, Butler and Joe Tex, the future looks bright for Mercury's R&B roster which includes Melba Moore, Brenda Lee Eager and Peaches, Gloria Lynne, Symtec & Wylie, Marion Love, Bill Brandon, David Camon, The T-Boxes and Marvin Sims. A healthy list to support Mercury's belief in black product.



Joe Tex

ment" by Butler and "I Gotcha" by Tex) shows Mercury as being one of the Top 5 companies in the soul market.

This is to be expected of course from a label such as Mercury with the vast soul/R&B success it has had right from the beginning of the company. Mercury has always been a vital force in the soul market. From the earliest days of Eddie (Cleanhead) Vinson and Dinah Washington (originally promoted in the late 1940's/early 1950's as an R&B artist) to Butler, Tex, Ms. Eager, and others, the hits haven't stopped. In fact, the first records released by Mercury were R&B (and some country, then referred to as folk records).



James Brown



Brook Benton and Dinah Washington

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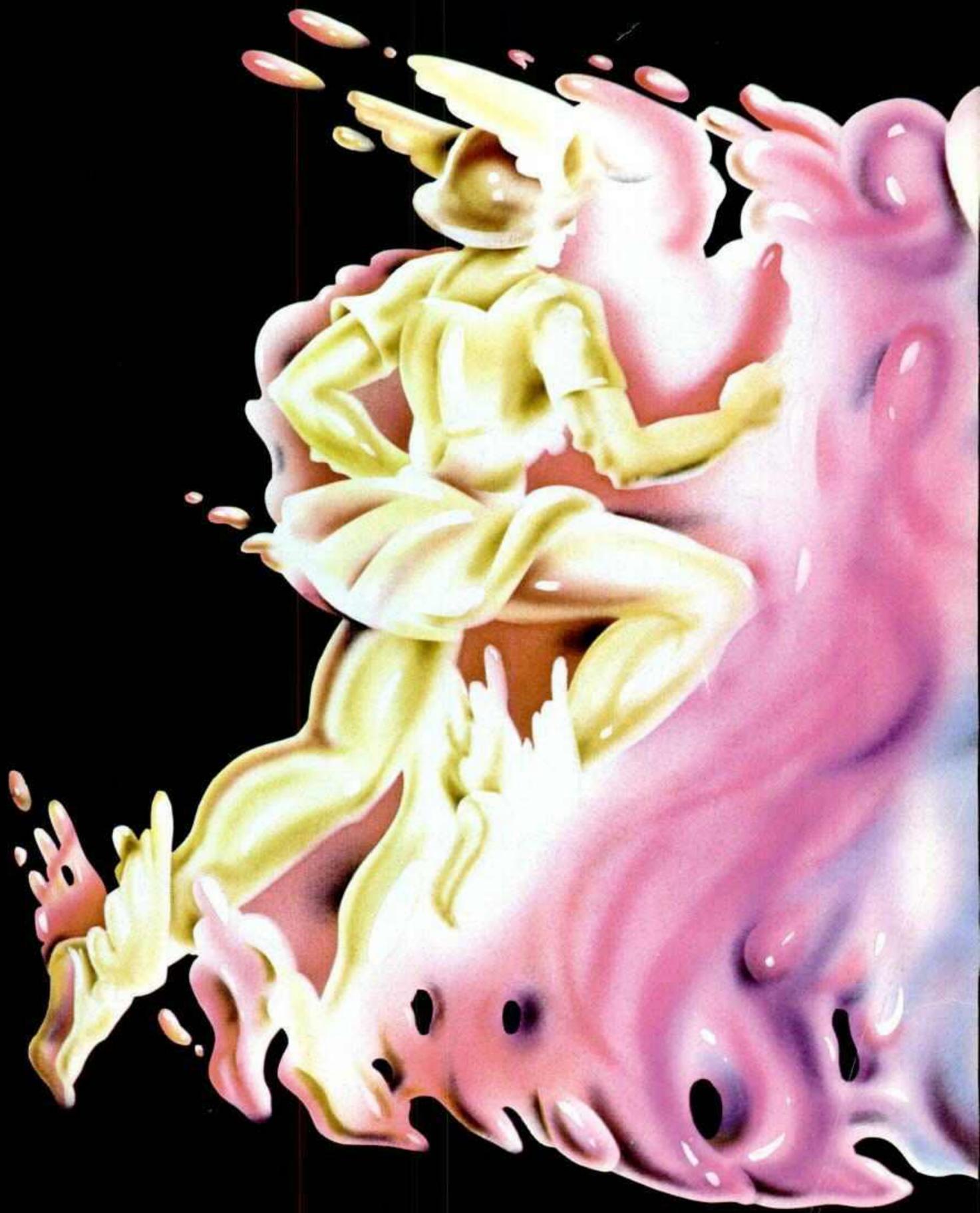
Dear Mercury,

Thank you for "BED OF ROSES", "NEW YORK CITY", "PICTURES",  
"YOU CAN'T GO HOME", "DO YOU REMEMBER THESE" and  
"JERRY KENNEDY."

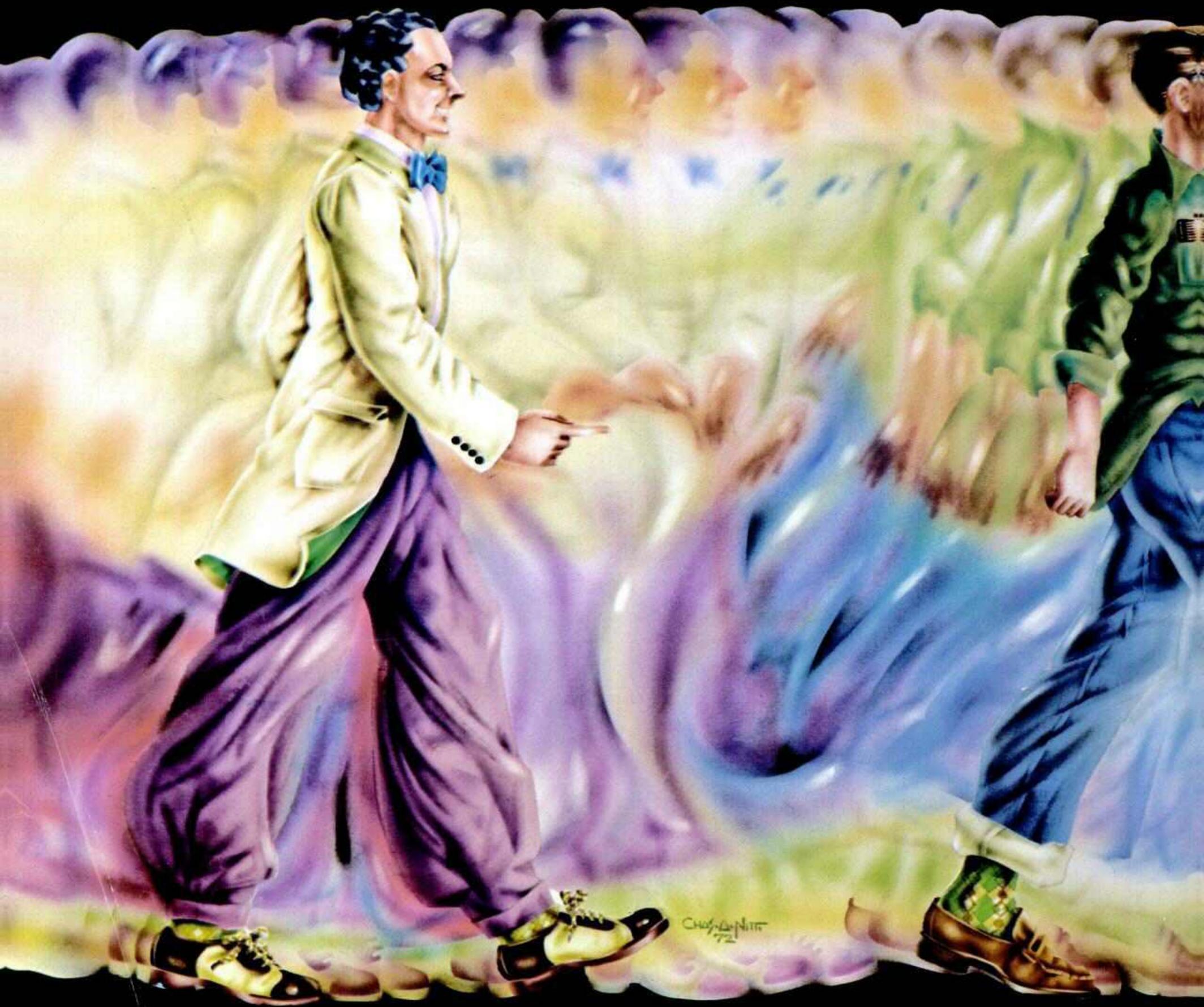
Jerry Kennedy is a funny song title! (Do not take  
candy from this man.)

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- Gene Johnson
- Frankie Krupa
- Tony Laine
- Charlie Martin
- Buddy Parker
- Bill Samuels
- Billie Rich
- T-Bone Vinson
- Dinah Washington
- Josh White
- Lester White
- Gene Young
- Pearl Bailey
- Brook Benton
- Big Bopper
- Clifford Brown
- John Coltrane
- Xavier Cougal
- Crew Cuts
- Jimmy Dean
- Diamonds
- Rusty Draper
- Billy Eckstine
- Maynard Ferguson
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- Georgia Gaylords
- Dizzie Gibbs
- Harmoniacs
- Woody Herman
- Eddy Heywood
- Eddie Howard
- George Jones
- Quincy Jones
- Louis Jordan
- Ramsey Lewis
- Clyde McCoy
- James McPhatter
- Gerry Moody
- Nichols & May
- Patti Page
- The Penguins
- Oscar Peterson
- Edith Piaf
- The Platters
- Pretty Things
- Max Roach
- Sophie Tucker
- Conway Twitty
- Sarah Vaughn
- Cannonball Adderley
- Chuck Berry
- Blue Cheer
- Jacques Brel
- James Brown
- Eric Burdon

a perspective of the past...c

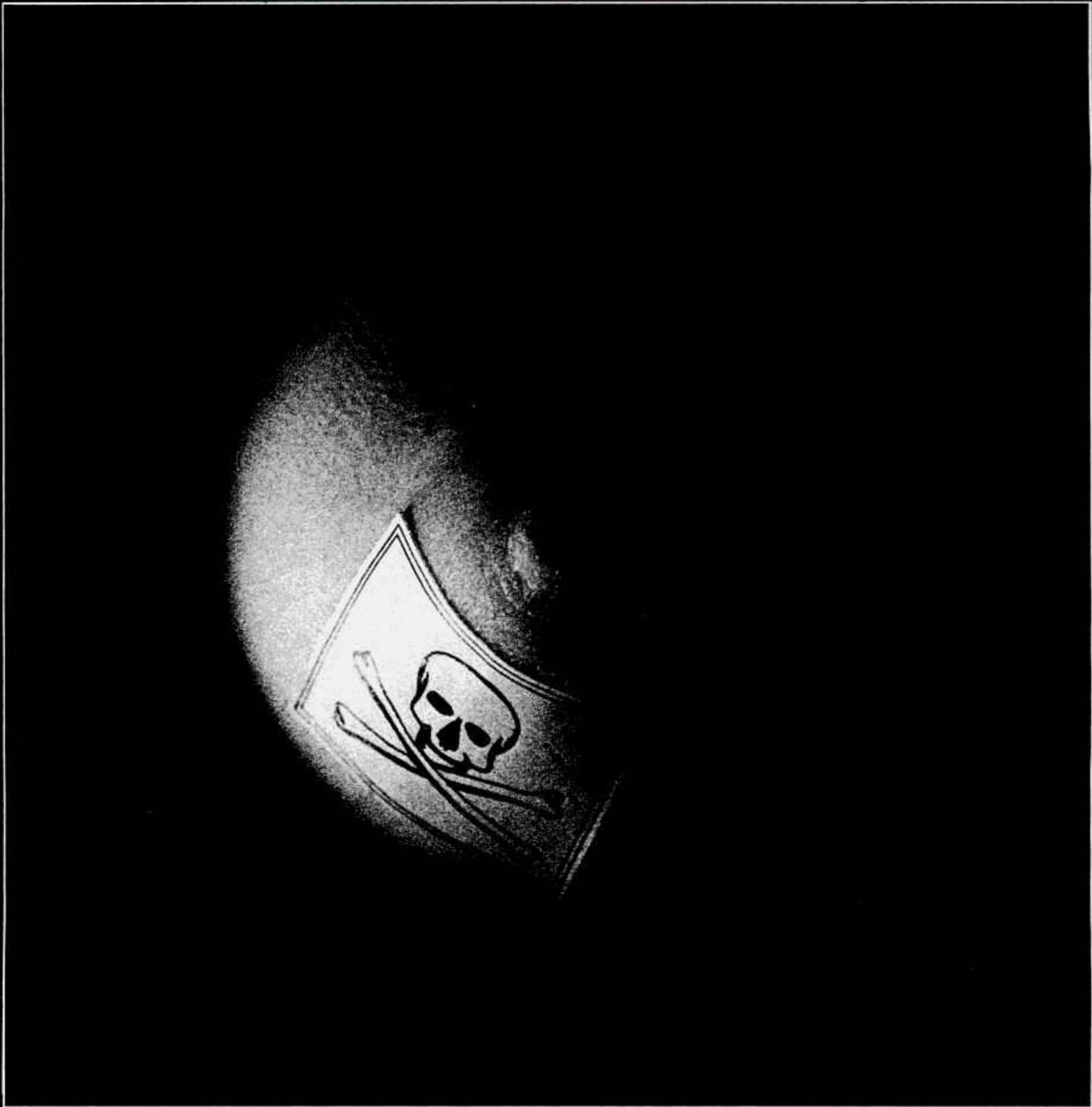


- Four Seasons
- Leslie Gore
- Coleman Hawkins
- Brian Hyland
- Horst Jankowski
- Roland Kirk
- Miriam Makeba
- Johnny Mann
- Paul Mathis
- Roger Mauriat
- Mindbenders
- Charlie Mingus
- Yves Montand
- Johnny Preston
- Second City
- Serendipity Singers
- Shangri-Las
- Nina Simone
- Singing Nun
- Smothers Brothers
- Dusty Springfield
- Ray Stevens
- Walker Troggs
- Brothers
- Bobby Bare
- Graham Bond
- Andy Bown
- Bull
- Jerry Buller
- Roy Drusky
- Dave Dudley
- Jerry Foster
- Tom T. Hall
- Uriah Heep
- Johnston
- Jerry Kennedy
- Vicky Leandros
- Linda Lee Lewis
- Marian Lewis
- Gloria Love
- Chuck Mangione
- Gap Mangione
- Ian Mangione
- Roger Matthews
- Buddy Miller
- Melba Miles
- Mouth and MacNeal
- The Nice
- Patto
- Peaches
- Mike Seeger
- Sir Lord Quintel
- The Staller Brothers
- Rod Stewart
- Stray
- Joe Tex
- Domenic Troiano
- John Van Horn
- Jade Warrior
- Faron Young

vision of the future.

having a brilliant past helps us have a brilliant future. because our experiences over 25 years have equipped us to foresee change. in music. in technological development. in our society. it's this vision which has foreshadowed the pioneering we've done and will continue to do. today, the fires of activity and excitement pervade our offices... sparked by our becoming part of the phonogram international family, an entertainment network headquartered in holland whose activities stretch over more than 100 countries—and we anticipate our name will become phonogram, inc. and so, as always, we break new ground.

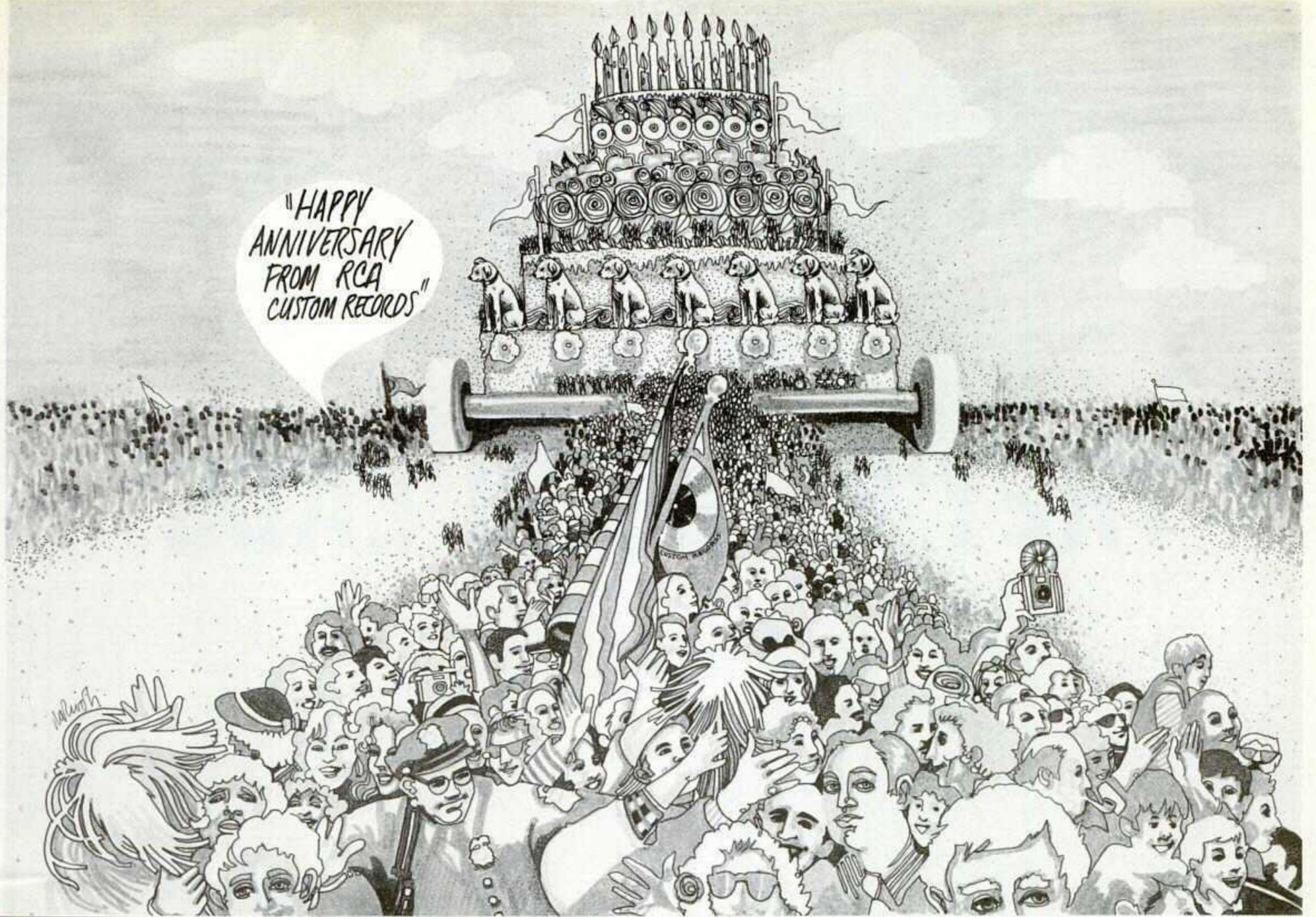




what we feed mother earth,  
mother earth feeds us.



a message concerning the survival of this planet from marvin h. frank & co., advertising agency for mercury records whose 25th anniversary we salute.



# Really... you don't look 25!

**Congratulations Mercury  
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**“THEY’RE GOOD LADS”**

**ROD STEWART**

**BILLY GAFF**

# A Golden (Record) Anniversary

1947

That's My Desire, Frankie Laine, 27 weeks on chart.

1948

Shine, Frankie Laine, 7 weeks.

1949

Again, Vic Damone, 24 weeks.  
Lucky Old Sun, Frankie Laine, 16 weeks.  
You're Breaking My Heart, Vic Damone, 19 weeks.

1950

Mule Train, Frankie Laine, 18 weeks.  
Cry of the Wild Goose, Frankie Laine, 13 weeks.

1951

Tennessee Waltz, Patti Page, 32 weeks.  
Mocking Bird Hill, Patti Page, 26 weeks.  
(It's No) Sin, Eddy Howard, 22 weeks.

1952

I Went to Your Wedding, Patti Page, 19 weeks.  
Kiss of Fire, Georgia Gibbs, 13 weeks.  
Gambler's Guitar, Rusty Draper, 9 weeks.



Patti Page

1953

Doggie In the Window, Patti Page, 29 weeks.  
Changing Partners, Patti Page, 15 weeks.  
Pretend, Ralph Marterie, 14 weeks.  
Tell Me You're Mine, The Gaylords, 16 weeks.

1954

Cross Over the Bridge, Patti Page, 16 weeks.  
Sh-Boom, The Crew Cuts, 18 weeks.

1955

Dance With Me Henry, Georgia Gibbs, 15 weeks.  
Tweedle Dee, Georgia Gibbs, 16 weeks.

1956

Only You, The Platters, 22 weeks.  
Great Pretender, The Platters, 23 weeks.  
Allegheny Moon, Patti Page, 27 weeks.  
My Prayer, The Platters, 22 weeks.

1957

Little Darlin', The Diamonds, 20 weeks.

1958

Silhouettes, The Diamonds, 17 weeks.  
Twilight Time, The Platters, 14 weeks.

1959

The Stroll, The Diamonds, 21 weeks.  
Chantilly Lace, Big Bopper, 25 weeks.  
Smoke Gets in Your Eyes, The Platters, 19 weeks.  
Broken Hearted Melody, Sarah Vaughan, 19 weeks.  
It's Just a Matter of Time, Brook Benton, 18 weeks.  
Sea of Love, Phil Phillips, 18 weeks.  
So Many Ways, Brook Benton, 16 weeks.

1960

Baby (You Got What It Takes), Brook Benton and Dinah Washington, 15 weeks.  
Running Bear, Johnny Preston, 27 weeks.  
The Platters (LP), The Platters.

1961

Wooden Heart, Joe Dowell (Smash), 16 weeks.  
Boll Weevil Song, Brook Benton, 16 weeks.  
Encore, Golden Hits (LP), The Platters.

1962

Hey Baby, Bruce Channel (Smash) 15 weeks.

1963

Hey Paula, Paul and Paula (Phillips), 15 weeks.  
My Boyfriends Back, The Angels (Smash) 14 weeks.  
It's My Party, Leslie Gore, 13 weeks.  
Dominique, Singing Nun (Phillips), 13 weeks.  
1812 Overture (LP), Antal Dorati  
Singing Nun (LP), Souer Sourire, (Phillips).

1964

Rag Doll, Four Seasons (Phillips), 12 weeks.

1965

King of the Road, Roger Miller (Smash), 13 weeks.  
The Game of Love, Wayne Fontana and the Mindbenders (Fontana), 11 weeks.  
More Encore of Golden Hits (LP), The Platters.  
Return of Roger Miller (LP), Roger Miller (Smash).

1966

Sunny, Bobby Hebb (Phillips), 15 weeks.  
Winchester Cathedral, New Vaudeville Band (Fontana), 15 weeks.  
Wind Thing, The Troggs (Fontana), 11 weeks.  
Let's Hang On, Four Seasons (Phillips), 13 weeks.  
Groovy Kind of Love, The Mindbenders (Fontana), 13 weeks.  
Think Ethnic (LP), Smothers Brothers.  
Dang Me (LP), Roger Miller (Smash).  
Golden Hits (LP), Roger Miller (Smash).  
Gold Vault of Hits (LP), Four Seasons (Phillips).  
Winchester Cathedral (LP), New Vaudeville (Fontana).

1967

Can't Take My Eyes off of You, Frankie Valli (Phillips), 16 weeks.  
Second Gold Vault of Hits (LP), Four Seasons (Phillips).  
Two Sides (LP), Smothers Brothers.

1968

Love Is Blue, Paul Mauriat (Phillips), 18 weeks.  
Blooming Hits (LP), Paul Mauriat (Phillips).  
Purple Onion (LP), Smothers Brothers.

1969

Only the Strong Survive, Jerry Butler, 13 weeks.  
Edizone D'Ore (LP), Four Seasons (Phillips).

1970

Groovy Situation, Gene Chandler, 15 weeks.  
Na Na Hey Hey Kiss Him Goodbye, Steam (Fontana), 16 weeks.

1971

Maggie May, Rod Stewart, 21 weeks.  
Every Picture Tells a Story (LP), Rod Stewart.

1972 (through May 20 Billboard)

I Gotcha, Joe Tex (Dial) still active on charts.  
Ain't Understanding Mellow, Jerry Butler and Brenda Lee Eager, 17 weeks.



Jerry Butler and Brenda Lee Eager

## Wild Thing You Made Our Heart Sing

If someone mistakes Mercury Records for an English label, he can't be blamed too much. Presently enjoying the huge success of Rod Stewart and Uriah Heep, Mercury is also working with England's Andy Brown, Jade Warrior, Stray, Thomas F. Browne and Henry Buckle. It's a list that really started in the early 1960's.

Artists on Mercury and its family of Smash, Philips and Fontana read like a Who's Who of British rock: the Troggs, Walker Brothers, Manfred Mann, Wayne Fontana and the Mindbenders, Pretty Things, Herd and the most unusual of them all (and the most short-lived), the New Vaudeville Band.

The very first British product in the U.S. for Mercury was Millie Small's 1963 hit, "My Boy Lollipop," a song which has a reggae feeling that predates the British and limited American success that type of music has had recently.

In January of 1964, just before the Beatles invaded America, Dusty Springfield came onto the charts with "I Only Want to Be With You" on Philips. With that tune and the follow-up smash "Wishin' and Hopin'" a few months later, she quickly established herself as the leading female vocalist from Great Britain.

Freddie and the Dreamers hit in the spring of 1965 for Mercury with "I Understand" and "Do the Freddie," closely followed by another act, the Silkie, hitting Top 10 with a Beatles' tune, "You've Got

to Hide Your Love Away" for Fontana Records.

In early 1965, Fontana Records, under the direction of Charlie Fach, scored its first million seller with Wayne Fontana and the Mindbenders' "The Game of Love." That hit started off a string of gold records and Top 10 hits for the Mercury family with British acts that has yet to end.

One group that wasn't a hit, but is still mentioned quite a lot when people talk of rock from Great Britain, is the Pretty Things on Fontana. The group took its name from an old Bo Diddley song and sounded very much like the very early



The Troggs

Rolling Stones, not surprising since a member, Dick Taylor, was an original Stone.

But several more groups did make it—and big. In late 1965 a record with a wall of sound technique similar to Phil Spector was released by Smash. The song, "Make It Easy on Yourself," became an instant classic by the Walker Brothers, three Americans who lived in England. Their follow-up record was even bigger, "The Sun Ain't Gonna Shine (Anymore)." Incidentally, the members of the bands weren't brothers, and none were named Walker.

Also in the spring of 1966, the Mindbenders returned without Wayne Fontana and sold a million records with "A Groovy Kind of Love." Just as that peaked, Fontana Records released a song that Jimi Hendrix later called "The English and American national anthem." "Wild Thing" by the Troggs was perhaps the first "sex rock" song and it was an instant No. 1 million seller for Fontana. The song inspired many comical versions of the same song, including one by "Senator Bobby," plus it became a set closer for Jimi Hendrix' live performances.

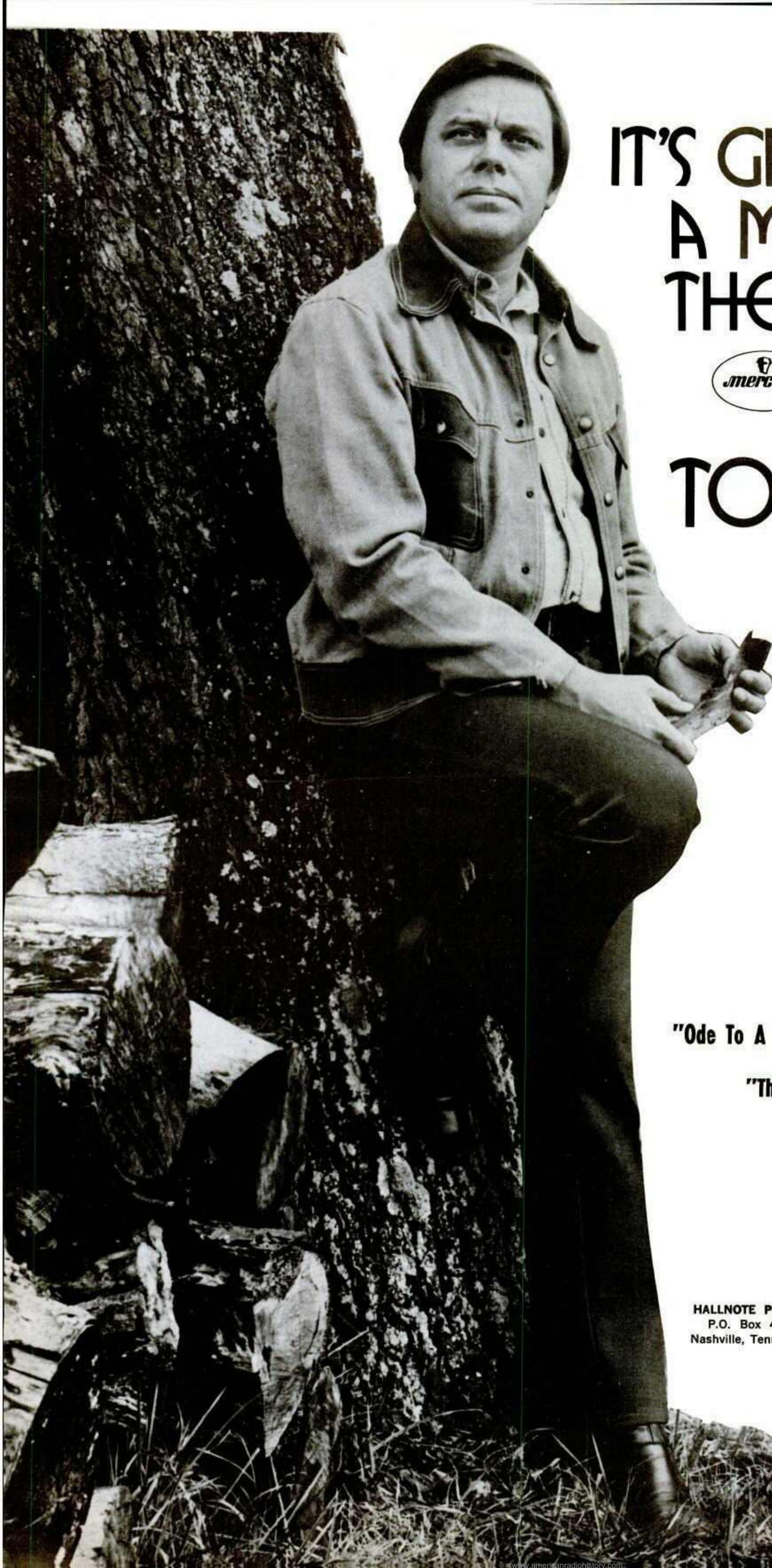
Fontana also brought 1966 to a funny close with "Winchester Cathedral" by the New Vaudeville Band. Not really rock (the song and performance owing more to Rudy Valee than Frankie Valli), it nonetheless exploded on the charts and quickly sold one million records. The album that

followed, titled "Winchester Cathedral," also sold a million dollars worth.

The following two years saw success for Mercury with domestic product for the most part, but in 1968 the Troggs followed "Wild Thing" with "Love Is All Around" heard on nearly every radio station in the country. Mercury had acquired Manfred Mann, who had been successful in the past with hits like "Do Wah Diddy Diddy" and "Pretty Flamingo." He immediately hit with Dylan's "The Mighty Quinn," featuring a drum sound obtained by recording a table (an Indian drum) at normal speed and playing the tape back slower. The producer on that session was Gerry Bron, now producer/manager for Uriah Heep.

Also at this time came the Herd, who were as big as the Rolling Stones in England and Europe, with a smaller amount of success in the U.S. The group spawned Peter Frampton (co-founder of Humble Pie) and Andy Bown, who recently had his first solo LP released by Mercury called "Gone to My Head."

As Mercury continues to produce giants like Rod Stewart with Uriah Heep growing stronger, acts like Bown and Jade Warrior are just coming into their own. The new alignment with Phonogram in Europe promises even bigger success English and European continent acts (witness Holland's Mouth and MacNeal and Germany's Vicky Leandros). The future looks bright indeed.



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TOM T. HALL

"Ballad of Forty Dollars"

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"Shoeshine Man"

"Homecoming"

"I Miss A Lot of Trains"

"Salute To A Switchblade"

"One Hundred Children"

"Ode To A Half Pound of Ground Round"

"The Year Clayton Delaney Died"

"Me and Jesus"

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# Jazz and Merc; Partners From the Start

With the burgeoning of Chuck Mangione to critical acclaim and consumer awareness, Mercury again has an artist now familiar to the jazz world.

Of course, almost from the beginning of the company Mercury was involved with



Roland Kirk

jazz. In fact the first jazz product released by the label in album form was the now-historic "Jazz at the Philharmonic" series. These were albums of several jam sessions recorded in the late 1940's featuring some of the classic and legendary players and singers of the time including Charlie Parker and Billie Holiday. This multi-volume set was one of the very few jazz albums to make the Top 10, with both Volumes eight and nine attaining Top 10 status in the 1940's.

If the "Jazz at the Philharmonic" series was an auspicious beginning for jazz, Mercury jazz in the 1950's and '60's was equally impressive.

The people that performed for Mercury (plus the EmArcy label in the '50's and Limelight in the '60's, both from the Mercury family) is seemingly neverending.

Among the jazz greats who performed for the Mercury family are: Cannonball

Aderly, Buddy Rich, John Coltrane, Count Basie, Coleman Hawkins, Clifford Brown, Roland Kirk, Woody Herman, Dizzie Gillespie and many others.

The mid to late 1950's was a golden age for jazz in general and Mercury (EmArcy) jazz in particular. Miles Davis did a jam called "Walkin'" that stunned everyone and influenced many of the classic EmArcy jazz sides of the 1950's.

And indeed, many of the albums were classics: "Dinah Jams" with Dinah Washington, Clifford Brown and Max Roach; "No Count Sarah" with Count Basie and Sarah Vaughan; "Study in Brown" with

Clifford Brown and Max Roach; "Erroll" by Erroll Garner, who's still with Mercury today, and "Max Roach plus Four at Newport." Mint pressing of some of the albums today command many times the original list price among collectors.

The 1960's saw the dawn of the Limelight label, initially just for jazz product, but eventually expanding to include any unusual product, including electronic music and avant-garde rock.

The Limelight series was unusual because it was the first jazz label to concentrate on elaborate packaging, most of which has never been equalled by any

label to date. The packaging included gatefold sleeves, with the inclusion of a booklet on special design. The liner notes were usually extensive (telling about how the album was recorded, who played on the sessions, artist biography, etc.) and constructed to compliment the overall packaging.

But music was Limelight's prime purpose and some fine records were recorded including: "I Talk to the Spirits" by Roland Kirk; "Cannonball and Coltrane" by Cannonball Adderly and John Coltrane; "Last Date" by Eric Dolphy; and "The Charlie Parker Tenth Memorial Concert—3/27/65" by several jazz greats.

Other artists such as Gillespie, Terry Gibbs, Oscar Peterson, Art Blakely, Gerry Mulligan and others recorded for Limelight. However, by 1967 the Limelight label became inactive only to resurrect in 1968, under Robin McBride, now International-Midwest A&R Director in the pop market.

Although some of the material in Mercury's jazz catalog has been deleted, research is currently underway to comprise lists of all jazz sides issued by Mercury through the years with a view to reissuing the classic material.

## A Little Idea That Worked

Can you imagine a midget walking into the office of a major market radio program director, wearing a pair of wings, and asking the p.d. to play a record?

Sound ridiculous? Sure. But it worked for Mercury back in 1946.

In June of that year, Mercury hired Eddie Gaedel, about four feet tall, to help promote their records. Part of his costume was a suit with a pair of angel wings on the back, similar to the Mercury logo at the time.

Gaedel had already earned a national reputation because he had appeared as a pinch hitter for the St. Louis Browns in baseball, and Mercury used his notoriety as a mechanism to stimulate play on its product. It worked, because shortly after Mercury had its first chart single, "To Each His Own" by Tony Martin, and within a year had gained its first gold single, "That's My Desire" by Frankie Laine.



Eddie Gaedel



Chuck Mangione

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# Executives Look at the Future and the Outlook is Bright



**Irwin H. Steinberg, President**

"For Mercury the past is in fact prologue. The music and the poetry, the success and the failures permit us to be effectively in the present. And, as to the future, the Polygram-Phonogram umbrella will permit us to exist effectively amidst a shower of opportunity. Our thanks to the artists and all the people in the record industry who have made it possible for us to have that past, to be excitingly in the present and to be able to look ahead to the future."



**Lou Simon, Senior Vice President/  
Director of Marketing**

"It staggers the mind to reflect over the past 25 years of the recording industry and its changes. I am delighted not only to have been a part of the industry during that time but I have the extra personal gratification of having been associated with Mercury for 24 of those years. Of extreme significance in celebrating the 25th Anniversary of Mercury is that over the past two years, it has again regained its position in the industry and has assumed a leadership role. The current Mercury management philosophy and over all movement clearly established the fact that the best years are ahead, and it is the obvious time for all of us at Mercury to rededicate ourselves to recreating and surpassing the great years."

M-26



**Charlie Fach, Vice President, A&R**

"The record industry is getting more and more to the point where artists are their own A&R people and I suspect the super artists of the future will be complete in that respect. They'll not only write their own material but they'll carry it right through to the production end of it. The artists of today are getting involved in the business at a younger age and are better trained both musically and electronically. They have the advantage of being able to work under some very talented people. The future looks incredible, and Mercury is part of it all."



**Jerry Kennedy, Vice President,  
A&R, Nashville**

"I feel very fortunate to be involved in the record business today. Mercury's growth in the country music field in the past few years has been phenomenal. Much credit should go to our Nashville office staff, our national promotion staff, our fantastic artist roster, the recording facilities here in Nashville and the musicians who make it so easy to produce records."



**David O'Connell, Vice President,  
Treasurer**

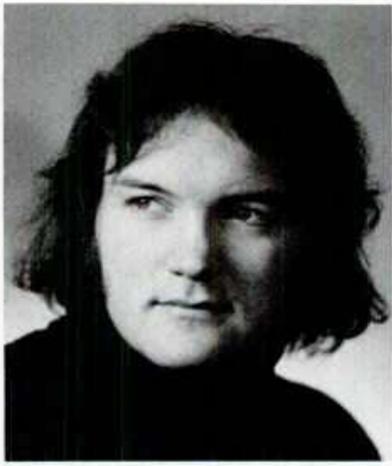
"As Mercury celebrates its 25th anniversary, the relativeness of time becomes very apparent. Only a few record companies have been around long enough to know what a 25th Anniversary means, and so as age relates to record companies, 25 put us in the Senior Citizen category. "From the consumer point of view, the age of 25 is probably right in the middle of the age range of our customers. I'm sure there are few of them who consider themselves to be Senior Citizens. As we enjoy our anniversary, it is our hope to be able to keep abreast of the needs and desires of all generations."



**Harry Kelly, Vice President, Tapes**

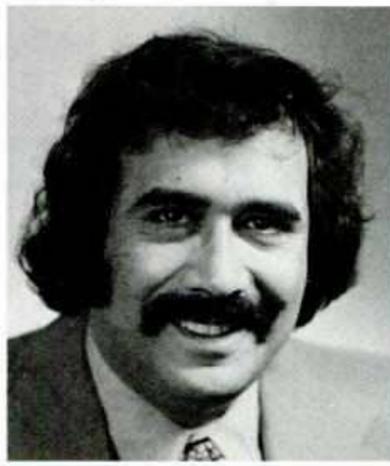
"It's often been said that tapes are the future in the record industry. During the time I've been in charge of the tape division I've seen that belief become fact. Tapes now work side by side with the recorded disc to present an artist and his work. Mercury's had a great 25 years and there's nothing but growth in the future for the company's tape production and sales."

# Expansion and Opportunities for Growth Stimulate Officials



**Mike Gormley, Director of Publicity**

"Twenty-five years ago I was running around in short pants padded for the protection of the furniture and people nearby. Throughout the years I've listened to all kinds of music and couldn't care less what company was putting it out but when I joined Mercury over a year ago I found out I'd been listening to this company most of the time. To be an executive of Mercury and part of a major recording firm is unbelievably gratifying. My thanks must go to the publicity staff and, for that matter, all the Mercury people for their help."



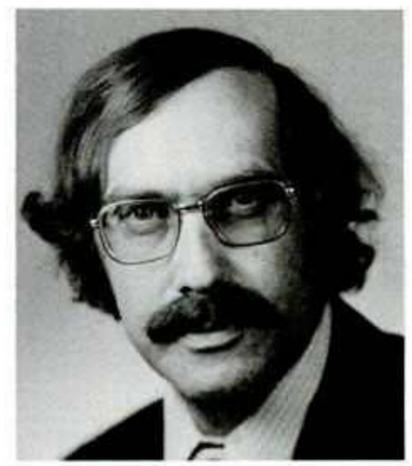
**Stan Bly, National Promotion Director**

"I see the promotion department growing stronger because communication and ideas are flowing at a high point. Everything is coordinated with three national men in the Chicago office, a national man in Nashville, and every regional and local area covered. Right down to the daily conferences with each promotion man, this is a totally organized unit. Everybody works together as a total team, from promotion to sales to marketing."



**Scott Mampe, Director of Classical Division**

"The alliance of Mercury with Philips Records has elicited an overwhelmingly gratifying response from the consumers of classical music. Continuing the pioneering inroads developed by Mercury during the 1950's and 1960's, Philips Imports have established themselves as peerless in the record world for quality of performance, sound and surface. The growing international fame of our artists coupled with the enormous sales increase of the last two years makes the future of Mercury and Philips Classics more exciting than ever before."

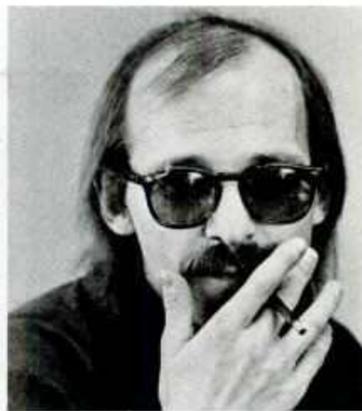


**Jules Abramson, National Sales Manager**

"Being part of Mercury's evolution the past two years has been extremely exciting and satisfying. The tough part of sales today is to intelligently determine the potential of a given market for a particular piece of product. Our four-man regional staff must move quickly in order to take advantage of radio and consumer impact. Acknowledgments should go to the people in distribution who care and give the manufacturer the help he needs. The industry has only one way to go and that's up. I'm confident Mercury is going in the same direction."



**Denny Rosencrantz  
West Coast A&R**



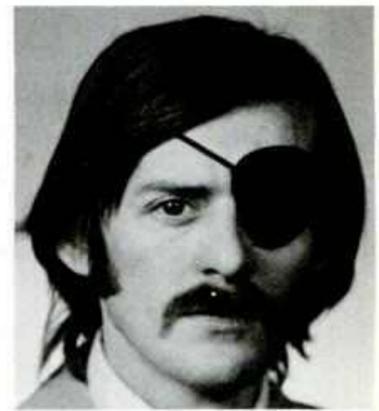
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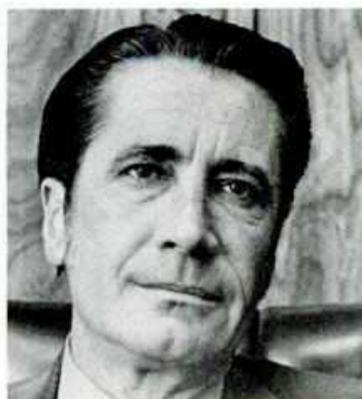
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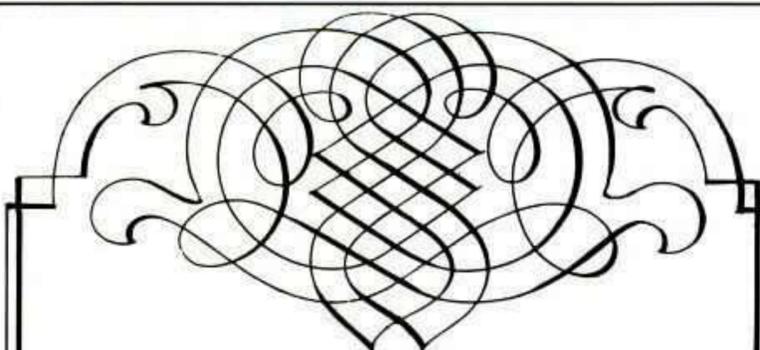


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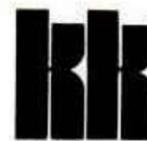
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# Country Music-Mercury Synonymous

Mercury Records has been in Nashville, one way or another, about as long as the music industry has been there.

The first office was in what was known as the Cumberland Lodge, an aging Masonic building virtually next door to WSM, the home of the "Grand Ole Opry." It was a building of convenience which also housed the first Fred Foster Sound Studio, Tree Publishing Co. (later to publish several Mercury hits), and the fledgling Wil-Helm Talent Agency owned by the Wilburn Brothers and Don Helm.

In 1946, Murray Nash, who had just left RCA Victor, was known to Randy Blake in Chicago. He suggested that Nash be contacted to set up a country department, and that's where it all started—some eight years before studio buildings got under way seriously in Nashville. Nash was there until 1950, and then he moved to the 7th Avenue location in downtown Nashville. While continuing to produce the country product for Mercury, he also worked for Acuff-Rose, and searched for a man to take over his duties for the label. He found the man in "Dee" Kilpatrick.

W.D. "Dee" Kilpatrick walked into a tough spot. Nash not only had produced, but has set up all of the southern distributors for Mercury, company-owned at first, and then sold to private individuals. While with Mercury, Nash found a young singer with a group in Knoxville and pro-

duced their first records. The group was called the Sons of the Soil, and the soloist for the group was Don Gibson. He eventually found and produced Sue Thompson, Carl Storey, Lester Flatt and Earl Scruggs, Rex Allen, Bill Carlisle and the Masters Family.

Mercury was strongly into the country field, and had established growing roots in the southern states. Mercury had pioneered the use of echo chamber, and using tapes for recording masters (the best Flatt and Scruggs recordings were done in a radio studio for Mercury). Jerry Byrd, with his "Wabash Wah-Wah Blues," has utilized a true echo chamber for the first time.

At this time Kilpatrick worked both production and sales for Mercury, producing every country artist on the label and many others as well. Kilpatrick formed the Acuff-Rose Artist Corp. and after a stint with Warner Brothers returned to Mercury. During this interim, much of the Mercury product was produced by Pappa Dailey and Don Pierce, and was for a time a Mercury-Starday country label.

Meanwhile, Kilpatrick has brought to the label such artists as Johnny Horton and Jimmy Dean.

Dailey and Pierce, in their periods of association with Mercury, brought in Shelby Singleton, hired as a sales and promotion man in 1957. Singleton later

moved to Mercury's Nashville office as director of a&r. With Dailey, he produced scores of George Jones Records. He also produced hits for James O'Guinn, LeRoy Van Dyke, Claude Gray, Rusty Draper and others. These included songs such as "Walk on By," and "Please Help Me, I'm Falling." In subsequent years, Singleton produced many other big names, both pop and country for Mercury. The country roster included Faron Young, Jerry Lee Lewis, Roger Miller, Roy Drusky, Dave Dudley, Ray Stevens and Joe Dowell. The pop acts were Patti Page, Brook Benton, Clyde McPhatter, Damita Jo, Paul and Paula and Dusty Springfield.

Both Lewis and Miller joined Mercury in 1964, with Miller, primarily a country singer at the time, later scoring big in pop and country with "Dang Me." Lewis was primarily a pop singer at the time, scoring big in the country market. Both remain big sellers today in both markets.

Singleton had a pretty impressive staff of producers who worked with him, including Jerry Reed, Kelso Herston, and Jerry Kennedy.

Then, when Singleton left Mercury to form his own label in 1966, Kennedy became the head producer. He joined the Mercury staff in Shreveport, La., in 1961, and Rex Allen was the first artist produced by him for Mercury. He now produces 11 major country artists. And

the Mercury success under Kennedy has been phenomenal.

In the first three months of 1972, for example, three Kennedy-produced artists reached the number one position on the Billboard country chart. By mid-April, seven were on the chart at one time, including both the No. one and two position. And that is only part of the story.

Consider the roster of artists. They include Tom T. Hall, Jerry Lee Lewis, Faron Young, Roger Miller, Bobby Bare, Roy Drusky, Dave Dudley, Jerry Foster, Linda Gail Lewis, Patti Page and the Statler Brothers.

Kennedy, also known as one of the finest guitar players in Nashville, does some overdubbing of his own productions, and occasionally plays a session with Billy Sherrill. Just for the record, it was Kennedy's guitar licks which were so prominent on Jeannie C. Riley's "Harper Valley P.T.A."

Kennedy's assistant in production is Roy Dea, another product of Shreveport, who has been with Kennedy for the past 2½ years.

The national country sales and promotion manager also stationed in Nashville is Frank Mull. Mull in one year with Mercury devised a plan to take a series of selected cuts from each Mercury country album, and have them reproduced on smaller EP's for the benefit of disk

(Continued on Page M-30)

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# Bright Future for Phonogram-Mercury

The future is positive at Mercury records, based on the first part of this year. The early months of 1972 brought the company two gold records; the return of Jerry Lee Lewis to the pop charts; the signing of several important acts including the Johnstons and Domenic Troiano; and, possibly most important, new ownership bringing Mercury into the Polygram-Phonogram organization.

"I've mentioned previously that we anticipate a synergistic relationship with Europe as a result of the association with Phonogram, Inc.," Irwin H. Steinberg, president of Mercury says. "This synergism is occurring."

The relationship with Phonogram has been beneficial in many ways, most dramatically in the area of a&r. New acts which have come to Mercury through Phonogram include Mouth and MacNeal, with their chart single "How Do You Do," and Vicky Leandros. The latter artist was made available to Mercury shortly after winning the important Eurovision song contest with the tune "Come What May," her present single in America. Also strong support is coming on acts such as Jade Warrior, an early signing of Phonogram of England.

In addition, established artists are benefitting from the new relationship. Jerry Lee Lewis has seen more success in England and Europe in the past two months since his initial success there 13 years ago. His latest single, "Chantilly Lace," entered the English pop charts in May at No. 44, just as Lewis was completing a highly successful tour there. Also Jerry Butler had a revival of his old hit "Moody Woman," in England while "Ain't Understanding Mellow" was striking gold in the United States.

Much of the unity found in the Phonogram-Mercury relationship can be attributed to the fact that the organization involved work as a team. Two ways the Phonogram companies maintain contact are through the International Product Exploitation Team and the International Pop Management Team, both of which meet separately at regular intervals throughout the year.

The exploitation meeting, attended by merchandising managers of the various Phonogram companies plus a merchandising group from Phonogram headquarters in Baarn, Holland, primarily discuss product release and promotion plans on new and established acts. Also reviewed are specific discussions as to which countries

will release certain product with related special promotion. One of the more important results of these meetings has simultaneous release of certain Mercury product in Europe.

The pop management team meetings are attended alternately by Charlie Fachlan and Robin McBride of Mercury's A&R staff. Other members of the management team include representatives from France, England, Germany, Holland and a member of the home office in Baarn in attendance. The management team takes on the duties of coordinating activities and negotiations for key artists at the management level. The team will also advise Phonogram in Baarn on the structure of acquisitions of acts including budget. Other teams, such as the publicity team, have been planned for the future.

"Although Mercury had also worked on an international basis ever since Pye Ltd. of England was contracted as an overseas licensee in the early 1950's, it's now a world-wide organization of greater magnitude," Steinberg says.

"As a member of the Phonogram, Inc., group, before long Mercury will undergo a name change. We are the Phonogram representative in the U.S. and as such

we will take that company's name, just as all the licensees around the world have done. However, the trademarks of Mercury and Philips will continue in use." Steinberg concludes.

## Country Music-Mercury Same

• Continued from Page M-29

jockeys. For the benefit of FM stations and others, every single is now done in stereo, including those which go to the consumer.

A significant development occurred some two years ago when Kennedy, Ton Sparkman and others invested in their own recording studio, Metropolitan. Sparkman, one of the finest engineers ever to come out of the industry, handles every session done by Kennedy, and everything is cut there. Kennedy feels this studio has been instrumental in the success of Mercury. A custom studio, it also is used by others, but Mercury has first call. It has everything in the way of modern equipment.

So Mercury in Nashville is stronger than ever, and still getting the sort of support it needs to remain a giant.

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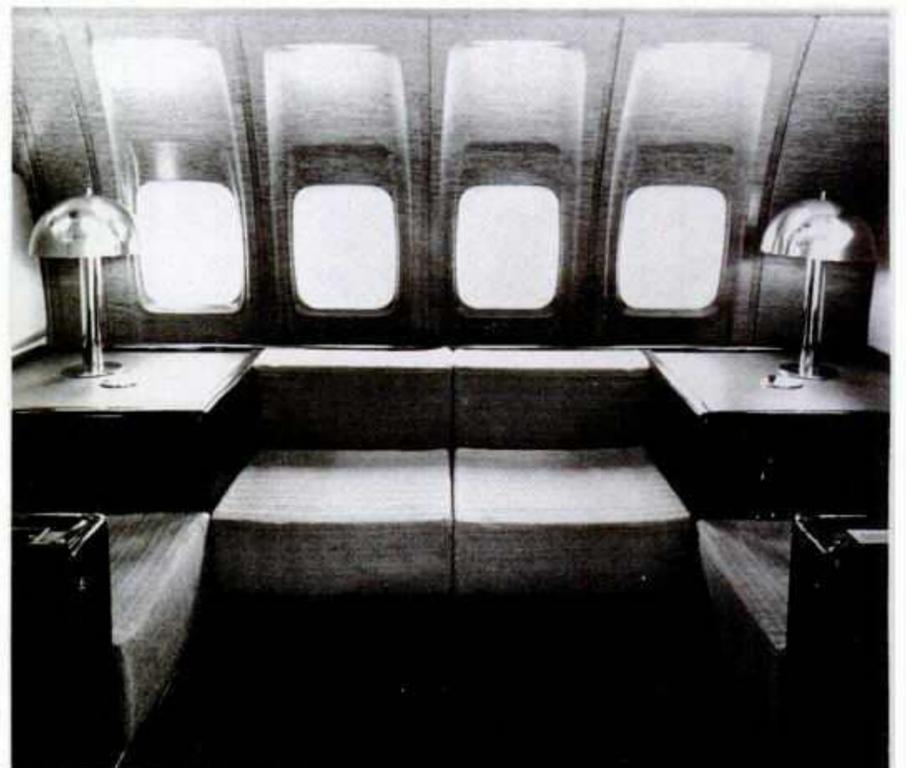
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# Jukebox programming

## U/A's MINI LP's

### Improve Jukebox Sample Service

• Continued from page 1

jukebox programmers want samples. Only one firm turned him down (Billboard, May 6).

Columbia Records jukebox product coordinator Ron Braswell also tries to probe jukebox programmers. He recently mailed a questionnaire keyed to the use of oldies on boxes. Regular mailings of samples always include some type of explanation.

Most recently, Braswell sent out samples of Carl Smith's "Mama Bear Before My Time," 8th Avenue Band's "The Whole Thing/Jennifer," Douglas & Lonero's "Jubilant (Excitation) / This World" and Ray Conniff's "Sleep Shores/With Every Beat of My Heart."

There was at least more than the usual tout in two of the explanations: the 8th Avenue Band record was described as being inspired by the Alka Seltzer commercial (there are several versions of this—Billboard, Apr. 15) and

the Smith disk was described as not only suited for country boxes but "all your boxes."

Moreover, a title strip was attached to each record calling attention not only to the flip side but indicating strips were available. Most important, jukebox programmers say, was the fact that the samples were stock copies; that is, stereo on both sides and both sides different.

Many promotion people continue to service jukebox programmers with radio station copies—one recording, stereo on one side and monaural the other. These are a total waste for jukebox people who have no way to mask the mono side to prevent people from playing it and thus having a comparison of stereo vs. mono.

Les Montooth Phonograph Service program foreman Bill Bush, Peoria, Ill., said jukebox patrons will punch numbers coordinated with a totally blank strip "just to see what will happen." The occasion for this, rare however, is

when a night service man finds a defective disk, and not having a replacement, flips the strip over in the program panel until replacement can be affected the next morning.

Other promotion people innovating sample service include Ben Wasson, Im'press Records' country artist. His contract, in fact, is believed one of the first to ever stipulate that all singles he records must be sample-serviced to the Music Operators of America (MOA) membership list (Billboard, Apr. 22). Wasson's first release was sent as a sample along with a covering letter.

One problem encountered with the MOA roster, and recognized by MOA president John Trucano, Deadwood, S. D., is that programmers are not identified. Trucano is urging MOA to develop a survey to determine programming patterns and help labels pinpoint programmers.

Among promoters who have experienced difficulty in pinpointing jukebox people is Maxine Callaway, KIK-R Records, Freer, Tex. Where she has been successful in reaching through to programmers, good sales are reported, she said recently.

Martin Cerf, director of creative services, United Artists Records, was here promoting the Dillards and visited MOA. He said he wants to locate key jukebox operations for testing the mini LP's the label is releasing (Billboard, Mar. 18).

"Jukeboxes have been around all this time," he said in an interview, "but it seems label people are just now realizing that they are another avenue of exposure as well as sales." He said he realized that the recent Christopher Milk LP repeated one cut in mono. "We won't let it happen again—all our LP's will be exclusively stereo."

UA releases mini LP's as promotion vehicles mailed to stations, rack jobbers, stores, one-stops and jukebox programmers. Cerf is es-

(Continued on page 38)

## NEW LIQUOR LAW

### Youth-Geared Programs Triple Wis. Jukebox \$\$\$

By BENN OLLMAN

MILWAUKEE—Keying jukebox programming to the influx of younger people now that over-18's can drink liquor has resulted in triple jukebox earnings in some cases, a survey shows. Lowering of the age of majority here last February has caused the local industry to be watched very carefully. So far, it looks good.

While some beer-only tavern owners have stormed into the state capital complaining young people are deserting them (many beer bars cannot get liquor licenses), it appears any drop in non-liquor spots may be offset.

Business has not only showed gains as was anticipated, but locations maintain that the two months of experience has allayed fears in some quarters that the newly emancipated youngsters would cause trouble by making teen hangouts of neighborhood taverns.

According to Larry Von Reuden, routeman and programmer for Suburban Vending Co., "Nothing like this has happened. The teens are working out very nicely. Location owners are pleased and we operators are hearing nothing but complimentary

reactions about the way these young people are behaving."

Von Reuden notes that tavern jukebox programming must now be planned with the teen age patrons in mind. "They prefer more of the Top 40 material than we formerly programmed. But we are staying away from heavy rock material because the older people in taverns object to it."

Numbers that Von Reuden has used to cover his routes recently, included Neil Diamond's "Sing Song Blues," and Roberta Flack's "The First Time I Saw Your Face." Both numbers, he claims, are suitable for the teen age trade as well as the young adult customers.

With the appearance of bar patrons in the 18 to 21 year age levels, most taverns now report heavier play for games as well as music.

"But it's mostly music that's been picking up," Von Reuden says. "These young people put on music as soon as they walk into a location. Music is a part of their life style and they play the jukebox before they sit down for a beer."

## TEAMWORK VITAL

### Special Requests Key to Texas Firm's Operation

By ROBERT LATIMER

AUSTIN, Tex.—Jukebox operators are making a serious mistake when they regard requests as a nuisance, according to Mrs. Jan Tuskarich, programmer at Austin Phonograph Co. here. While she is largely responsible for programming, the firm actually has a team that works together on it.

The value of involving everyone close to programming or who expresses an interest is at least twofold: the combination of thinking and the fact that others can fill in during emergencies. As a matter of fact, Mrs. Tuskarich was hospitalized recently and others were able to pitch in.

Others involved aside from Howard Banks, general manager, include Lilly Kiersey, who works on the switchboard, and collectors Richard Dorris and M.N. Menem.

Often the personal interests of the various individuals play a part in programming. For example, Miss Kiersey said: "I'm a country music fan and I put in my two cents worth all the time." She said one main factor is the requests which often tip off Mrs. Tuskarich to a potential big hit.

Mrs. Tuskarich, 34, had no feel for making up phonograph music menus until a year and a half ago, when she went on the payroll as part of Banks' experiment. Banks, eager to keep collectors' time free for collecting, and convinced that women by and large do a better

programming job when a central headquarters is involved, is completely pleased with the results. He now entrusts Mrs. Tuskarich with a heavy load of locations in the Texas capital city.

As a full-time programmer, Mrs. Tuskarich has a unique market—involving a heavy percentage of Spanish-Americans, a huge concentration of college students at the University of Texas, a surprisingly large percentage of black locations, all contrasted against the background of one of the most conservative big cities in the Longhorn state.

She types her own title strips, preferring a neat, uniform appearance on every box, rather than using printed strips. She considers more than one source of information on every record that goes out. "The collectors are most important, of course, since they are in every location every week," she said. "The collectors bring in requests daily, after making that day's stops, and we frequently use requests as a guide for making up the list for other locations of a similar nature. If three or four location owners ask for the same number, we feel safe in programming it for a large number of locations." But even a single request must be considered, since it may lead to a profitable sleeper. "As time goes by I have learned which

(Continued on page 38)

## Political Ties Led to Profile

PEORIA, Ill.—The value of maintaining interest in politics was proved here recently when the Les Montooth Phonograph Co. was profiled in the local newspaper. The story, which covered many areas of programming as well as a review of the business, led from a chance conversation early this spring, Montooth said.

The former Music Operators of America (MOA) president was driving Illinois Republican gubernatorial primary candidate Dr. John Mathis to a meeting. Also in the car was Journal Star writer Jim Mansfield. Mansfield ultimately inquired about Montooth's business and the article grew from this.

The two page story dominated the paper's weekend section, where a new Seeburg Bandshell Firesar was contrasted with a very old jukebox. Montooth route foreman Bill Bush and mechanic Douglas Royal were pictured along with the boss. Some of the material for the story was developed from the MOA "Jukebox Story" brochure.

There is much mention of programming, including Montooth's pet project of using color-coded title strips and mention of the Friday morning programming session (Billboard, Sept. 18, 1971). Montooth believes it's a story many jukebox businessmen can stimulate through contact with politicians and the media.

Fanny Wurlitzer Dead  
NORTH TONAWANDA, N.Y.—Fanny R. Wurlitzer, son of the late Rudolph Wurlitzer and founder of the firm, died May 6 following a long illness. He was 88.

## PROGRAMMER'S POTPOURRI

### 4 Gold Mor Jukebox LP's

By EARL PAIGE

NEWARK, N.J.—Sterling Title Strip Co. here is printing strips for four new Gold Mor Dist. jukebox LP's from London. Artists are Al Green, Tom Jones, Engelbert Humperdinck and Ted Heath. Gold Mor president Bernie Yudkofsky said the firm has over 40 titles now.

Al Green, "Let's Stay Together"; "How Can You Mend a Broken Heart/Judy" b/w "La-La for You/So You're Leaving/What Is This Thing Called Love," BG 81; Tom Jones, "Live at Caesars Palace"; "Bridge Over Troubled Water/

My Way" b/w "Dance of Love/Cabaret/Soul Man," BG 83; Engelbert Humperdinck, "Live at Las Vegas"; "Help Me Make It Through the Night/My Prayer/You'll Never Walk Alone" b/w "My Wife the Dancer/A Little Bit of You/It's Impossible," BG 82; Ted Heath Orch., "Those Were the Days"; "I've Got a Gal in Kalamazoo/The Stripper/When the Saints Go Marching In" b/w "Tuxedo Junction/I'm Gonna Love That Guy/Swing Low, Sweet Chariot," BG 84.

## New York Meeting



NEW YORK jukebox businessmen and members of Music Operators of New York (MONY) heard from tax commission expert David Kominsky (center picture) and label representatives Stan Drayson (WEA Dist., standing in light suit) and Paul Smith (Columbia director

of sales, middle at left) at a recent meeting (Billboard, May 20). Others shown: MONY president Al Denver (seated at left), Seeburg distributor Meyer Parkoff (at mike at left) and MONY counselor Theodore Blatt (at table alone).

MAY 27, 1972, BILLBOARD

# Special Requests Key to Operation

• Continued from page 37

location owners use mature, profit-interest judgment in making requests, and feel that they are just as important as the charts in tailoring the music to the individual location.

Everyone in the Austin Phonograph Company organization which, incidentally, has a handsome, well-identified showroom on E. 7th, one of the city's busiest boulevards, "puts in his two-cents worth" when he has a feeling for a new number which he may have heard on the car radio, at a one-stop, or visiting some other area. Mrs. Tuskarich considers every such tip carefully. She discusses it with manager Banks if she is in doubt, and puts it on only after there have been several affirmatives in that direction. Too busy to listen to numerous hopefuls in her own office, she nevertheless keeps the radio on while at home and listens to the car radio in between.

She has much faith in the recommendations of Harry Butler, head of the San Antonio One-Stop which supplies most of Austin Phonograph Company's records. Where Spanish music is concerned—always a considerable factor in a city located so close to the Mexican border as Austin—she depends upon the prognostications of Rudy Ayala, a department manager at the firm, who usually guesses correctly.

The Texas firm gives its location owners extraordinary service, which tends to make a location owner think twice before recommending a request. For example, every location is serviced each week, with two record changes per week at an average. Most requests are honored (depending upon the importance of the location, of course). One exception is the large concentration of locations in Austin which permit dancing, cocktail lounges, beer taverns, and so on, which represent a far more stable music market.

"I don't have to worry much about dance music," Mrs. Tuskarich said. "I give every location a good solid program of dance music, programming one slow number for each hot rock number as a rule, which satisfies both ends of the scale. We find the dance music stays popular around three or four weeks." Therefore, it is only necessary to make EL changes every three or four weeks, introducing just new rock hits in between.

"Invariably, whenever I program rock I pick an easy-to-dance-to number to compensate for it and find that this has done away completely with any complaints whatsoever from location owners."

Texas, incidentally, is one of the few states where jukebox dancing is extremely common, and of course, a continuing asset for any

operator. Here again, Mrs. Tuskarich makes no effort to trust her own taste, depending upon location-owner requests, collector pronouncements and tips, to come up with the dance music which will spin meters.

Mrs. Tuskarich confesses to having an extremely conservative taste in most recorded music. "Three Dog Nights" music is about as wild as I get," she said. "That doesn't mean, however, that because a number sounds too lively for my tastes that it won't go on the routes. That's when I am likely to call in other opinions." Cross-checks such as these have helped her to quickly effect changes in trends which have paid profitable dividends.

For example, where the high school age music market is concerned—exceptionally important in the Austin area—collectors uniformly tell her that they seem to be switching over to quieter, more easy-listening types of music, with the result that Mrs. Tuskarich is programming much more easy-listening for her youthful market, with extremely good results. Carol King and Elton John are typical of the artists who are getting top-notch teen-age play in Austin. Here again, as in the case of music for dancing, Mrs. Tuskarich is careful to program one slow number for every r&b disk.

It was collector hints, incidentally, which led her to begin scheduling Carly Simon and James Taylor favorites which quickly zoomed to the top in meter play indications.

The college group, a huge factor here, has been a quite different story. Captain Beefheart numbers are typical of the hot rock music which the college crowd wants.

Captain Beefheart is typical of artists and groups which release almost no singles. There is a new Captain Beefheart single now, "Clack Clack/I'm Going to Booglarize You, Baby," but this is definitely an album act. She has noted that stations here playing album cuts usually concentrate on one or perhaps two and this creates the demand for a jukebox single.

Of course, as with jukebox programmers everywhere now, she points out that often the stations are off the cut by the time a single is available. The case of Rod Stewart is typical. Stewart was set against releasing singles until "Maggie May." Stations had been playing it and the eventual flip, "(I Know) I'm Losing Lou," from the LP.

When the single became available, "(I Know) I'm Losing You" didn't do well on jukeboxes, in comparison to the way Mrs. Tuskarich judged its popularity on radio.

Another album-first-single-later hit she did however have good

luck with was "Have You Seen Her" by the Chi-Lites, which agonized many jukebox people before it was pulled from an album last fall. As in other areas, the dominance of the LP is apparent here in soul too.

She noted that Otis Spann's "Hungry Country Girl" finally released from an LP late last year, became a sensational hit here.

The mother of a high school student, Mrs. Tuskarich gives plenty of consideration to her own offspring's musical taste as well. She deplores the fact that there is little opportunity for her to get out in person, visiting spots, talking to location customers, and assessing musical preferences herself. But, through constantly remaining open to suggestion, keeping extremely close records on play on every number programmed at every location, she has quickly developed the proper mix to keep play volume increasing over 80 percent of the route during the past several months.

## Coin Machine World

### SEEBURG SCHOOL

Conducted by Seeburg engineer Harold Baldowsky at Martin & Snyder Co., Detroit. Attending from the host firm, Al Gange, vice president; Ivan Renaud, Zigmunt Studzinski and Dale Yanosy; La Vern Ehlert, Mike Leonard, Bill Ward, Leonard Amusement; Richard Chapman and Roy Heisner, Otto Music; Arlen Bannick of Bannick Music; J. C. Chambers, J. C. Music Co.; Will Johnson, Johnson Music Co.; Fred Zemke, Carlo Rosocco, Zemke Coin Operated Machines; Doug Sroulx, Rob Frenette and Dan Masse, Tally Ho Dist. Co.; Gary Cole of Cigarette Service; Larry Davis and Bill Nadler, D & N Service; David H. Fanale, Len Gleza, Frank Klunayah, B. Matthevis, Union Coin; Tom Venetis and John Heron, Stereo Music div. Interstate United; Don Burke, Bob Drap and Arnold James, A & A Radio; Robert Krausenech, Reginald Niedzinski, John Shaue, Joe Yanna, and Jim Collins, Harry's Amusements; Ron White, Bob Jarvis, Roy Chsmill, Eddie and Everett Warthen, Earl Rolling, Wolverine Entertainers; Andy E. Simon and "Doc" G. W. Raper, Century Coin; John Swiden, Johnny's Amusement; Jerry Tinskey, P. T. Vending; Carl Toebe, Servomation of Lansing; Thomas Kossis, Herb Boyce, Hellenic Vending; Dan Apperson, Les Music Corp.; John M. Sullivan, Sullivan Music.

### ILL. ASSN.

The Illinois Coin Machine Operators Association will discuss several aspects of commissions at the next meeting to be held June 16-17 in East Peoria, Ill. at the Holiday Inn East. Some of the material to be covered will stem from the Music Operators of America and Notre Dame seminars held around the country recently.

## Better Samples

• Continued from page 37

pecially interested in jukebox programmers willing to test LP's, often by artists who have yet to release a regular album or single.

That operators and programmers do welcome samples was brought out at the recent Music Operators of New York (MONY) meeting in Kerhonkson, N. Y. (Billboard, May 20) where one operator specifically asked label people on the panel for samples prior to release.

# What's Playing?

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

### Chesapeake City, Md.; Mixed Locations

Betty Moor, programmer;

Judy Moor, assistant programmer;

Complete Coin Corporation



Rock: "Nice to be With You," Gallery, Sussex 232;

"Tumblin' Dice," Rolling Stones, Rolling Stone 19103;

"Doctor My Eyes," Jackson Browne, Asylum 11004;

#### Country Picks:

"Chantilly Lace," Jerry Lee Lewis, Mercury 73273;

"Kate," Johnny Cash & Tennessee Three, Columbia 45590;

"I'm Only a Woman," Dottie West, RCA 0711.

#### Current releases:

EL: "To Get to You," Jerry Wallace, Decca 32914;

### Chicago; Blues Locations

Moses Proffit, operator;

John Strong, programmer;

South Central Novelty Co.



#### Current releases:

"Gotta Be Funky," Monk Higgins, United Artists 50897;

"Ain't Too Proud to Beg," Z. Z. Hill, Aubrey 224;

"I Got Some Help I Don't Need," B. B. King, ABC 11321.

#### Oldies:

"Hungry Country Woman," Otis Spann, Blues Horizon 304.

### Chicago; High School Age Locations

Betty Schott, programmer;

Western Automatic Music

#### Current releases:

"Rockin' Robin," Michael Jackson, Motown 1197;

"Tumblin' Dice," Rolling Stones, Rolling Stone 19103;

### Chicago; Soul Locations

Paul Brown, operator;

Betty Schott, programmer;

Western Automatic Music



#### Current releases:

"Help Me Make It Through the Night," Gladys Knight & the Pips, Soul 39094;

### Jacksonville, Ill.; General Locations

Chick Henske, programmer;

Henske Music



#### Current releases:

"Rockin' Robin," Michael Jackson, Motown 1197;

"A Cowboy's Work is Never Done," Sonny & Cher, Kapp 2163;

"Every Day of My Life," Bobby Vinton, Epic 10822.

#### Oldies:

"Release Me," Engelbert Humperdinck.

### Jackson, Miss.; High School Age Locations

Marilyn Burkhart, programmer;

Dixie Vending Co.

#### Current releases:

"Song Sung Blue," Neil Diamond, Uni 55326;

"I Saw the Light," Todd Rundgren, Bearsville 0003;

"Someday Never Comes," Creedence Clearwater Revival, Fantasy 676.

#### Oldies:

"American Pie," Don McLean;

"Rock & Roll Lullaby," B. J. Thomas.

### Portland, Ore.; Soul Locations

Don Anderson, operator;

Margaret A. Barnes, programmer;

A & A Amusement Co.



#### Current releases:

"The First Time Ever I Saw Your Face," Roberta Flack, Atlantic 2864;

"I Gotcha," Joe Tex, Dial 1010;

"Look What You Done to Me," Al Green, Hi 2211.

#### Oldies:

"A Natural Man," Lou Rawls;

"Tired of Being Alone," Al Green.

### Rolling Meadows, Ill.; Country Locations

Wayne Hesch, operator;

Robert Hesch, programmer;

A & H Entertainers



#### Current releases:

"(Lost Her Love) on My Last Date," Conway Twitty, Decca 32945;

"My Hangup Is You," Freddie Hart, Capitol 3261;

"The Key's in the Mailbox," Tony Booth, Capitol 3269;

"What Ain't To Be, Just Might Happen," Porter Wagoner, RCA 0468;

"Chantilly Lace," Jerry Lee Lewis, Mercury 73373.

#### Pop Oldie:

"Son of My Father," Chicory, Epic 10837.

### Sussex, Wis.; Campus/Young Adult Locations

Larry Von Rueden, programmer;

Suburban Vending



#### Current releases:

"Sylvia's Mother," Dr. Hook and the Medicine Show, Columbia 45562;

"Song Sung Blue," Neil Diamond, Uni 55326;

"Oh Girl," Chi-Lites, Brunswick 55471.

### Winchester, Va.; Country Locations

Jesse J. Richardson, programmer;

Frye Amusement Co.



#### Current releases:

"Chantilly Lace," Jerry Lee Lewis, Mercury 73273;

"The Key's in the Mailbox," Tony Booth, Capitol 3269;

"Happiest Girl in the Whole U.S.A.," Donna Fargo, Dot 17409.

#### Picks:

"Listen to a Country Song," Lynn Anderson, Columbia 45615;

"Things Have Changed a Lot," Mel Tillis, MGM 14372;

"A Song to Sing," Susan Raye, Capitol 3289.

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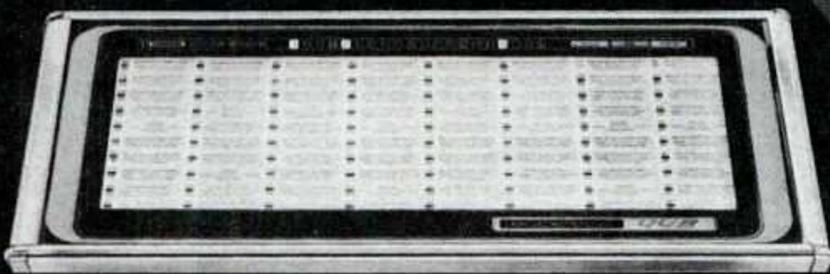
Then there's our all new 10-Key Numbers-In-Line Selection System and Computer Play Status Indicator. They make the 448 easier, quicker, and more fun to play than any previous phonograph. On top of that, the new system lets us replace 28 electro-mechanical switches with just 10 of the more reliable electronic switches.

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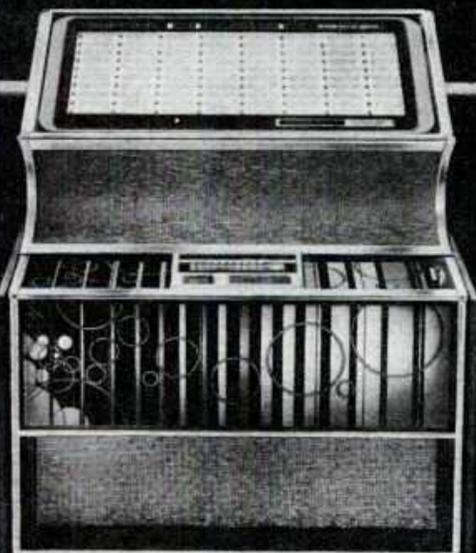
But even with these and a host of other design advances, the 448 is the easiest to service, most dependable phonograph in the business.

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THE MAGICAL MUSICAL MINT

## Soul Sauce



**BEST NEW RECORD  
OF THE WEEK:**  
**"RIP OFF"**  
**LAURA LEE**  
(Hot Wax)

By JULIAN COLEMAN

The National Association of Television and Radio Announcers (NATRA) will hold its annual convention at the Marriot Hotel, Philadelphia, Aug. 16-20, according to executive director Lucky Cordell. See you there.

Garrie Thompson, former personal manager of Joe Simon, died April 23 at his home in Berkeley, Calif. He was 66 and had been in the music business for over 25 years.

In answer to the many questions regarding Cindy Birdsong's replacement, while Cindy takes a turn at being a housewife and an expecting mother, she is Lynda Lawrence of Philadelphia. She has been singing since she was four years old, plays the piano, flute, organ, drums and violin. She worked with Stevie Wonder for two years as a background singer. Linda not only sings background but is an excellent lead singer. She proved it by receiving rave reviews when she subbed for Jean Terrell during a Hawaii engagement. More questions??????

### BITS AND PIECES:

While Andre Montell at Mercury say's "Love is Coming," Remy Roker at Cream Records in Hollywood reminds us "Swamp Dog is Back." . . . The "Backfield in Motion" guys, Mel and Tim are now with Stax Records, their first single for the label is "Starting All Over Again." . . . Barbara Mason's single, "Bed & Board," still going strong on the East coast and Midwest. It's gone pop in Detroit. . . . Currently at New York's Apollo is the Million Dollar Goldie Show featuring Sam & Dave, Ben E. King, The Harptones, Lee Andrews and The Hearts, The Chantels, Bobby Lewis and comedian Pop Foster. . . . Bill Withers included a lot of material from his "Still Bill" album in his return engagement at L.A.'s Troubadour. "Use Me" and "Who is He and Wat is He To You" were big favorites. . . . Columbia Records signed jazz-soul great Ramsey Lewis. . . . Little Royal's "Jealous" has exploded on Try-Up Records, big in Washington, D.C., Chicago, Houston, New Orleans and Atlanta. . . . Atlantic's new artists "Jimmie & Vella" debut album getting FM airplay.

### NEW AND ACTION LP'S:

Supremes, "Floy Joy" (Motown); Jimmy Smith, "Root Down" (Verve); Mokie, J.J. & R.O.B., "Speed Of Light" (Sun, Moon & Stars), Dells, "Sing Dionne Warwick's" (Cadet); Charles Earland, "Intensity" (Prestige); Chuck Berry, "London Sessions" (Chess); Chi-Lites, "Lonely Man" (Brunswick); oe Tex, "I Gotcha" (Dial); Roberta Flack & Donny Hathaway, (Atlantic); Jimmy Castor, "It's Just Begun" (RCA).

### SOUL SAUCE PICKS & PLAYS:

Smoke, "Oh Love," (Mo-Soul); Clarence Reid, "I'm Gonna Do Something Good To You," (Alston); Soul Searchers, "We The People," (Sussex); The Three Degrees, "I Wanna Be Your Baby," (Roulette); Julia Dewitt, "A New Chapter In My Life," (Cord); C & The Shells, "You Can't Do That To Me," (Zanze); Ponderosa Twins, "Why Do Fools Fall In Love," (Astroscope); Linda Jones, "Not On The Outside," (Turlo); Little Royal and the Swingmasters, "Jealous," (Tri US); Ted Taylor, "Bread Box of Love," (Ronn); Henry Shed, "Somethings Drastically Wrong," (Cream); Rolling Stones, "Tumbling Dice," (Rolling Stones); Scherrie Payne, "V.I.P." (Invictus); Luther Ingram, "If Loving You Is Wrong," (Kook); Little Milton, "Before The Honeymoon," (Stax); Brenda Lee Eager and Peachers, "In My World," (Mercury).

National Soul Promotion Chief George Morris, RCA, reads "Soul Sauce." Do You

## Letters To The Editor

• Continued from page 20

they will never be aired, or at best, given away in station promotions to teenagers who will never play them.

Mr. Simon's suggestion of a Jazz Music Association is reminiscent of Stan Kenton's Creative World (highly successful) in pooling the resources of the people who pro-

duce, promote, appreciate — and buy jazz.

I for one, am willing to donate time, effort and money (in form of any dues required) in such an endeavor—the encouragement of jazz in its own land! George, count me in!

Jack Simpson  
WRKT/WKPE-FM  
Cocoa Beach, Fla.

## 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	I'LL TAKE YOU THERE Staple Singers, Stax 0125 (East/Memphis, BMI)	9	26	36	I ONLY HAVE EYES FOR YOU Jerry Butler, Mercury 73290 (Butler, BMI)	2
2	3	OH GIRL Chi-Lites, Brunswick 55471 (Julio-Brian, BMI)	8	27	39	VICTIM OF A FOOLISH HEART Bettye Swann, Atlantic 2869 (Fame, BMI)	3
3	2	LOOK WHAT YOU'VE DONE FOR ME Al Green, Hi 2211 (London) (Jec, BMI)	9	28	29	(Last Night) I DIDN'T GET TO SLEEP AT ALL Fifth Dimension, Bell 45-195 (Almo, ASCAP)	5
4	5	ASK ME WHAT YOU WANT Millie Jackson, Spring 123 (Polydor) (Will-Du/Bill-Lee/Gaucha/Belinda, BMI)	11	29	49	I GOT SOME HELP I DON'T NEED B.B. King, ABC 11321 (Pamco/Sound of Lucille, BMI)	2
5	11	WOMAN'S GOTTA HAVE IT Bobby Womack, United Artists 50902 (Unart/Tracebob, BMI)	5	30	37	PASS THE PEAS J.B.'s, People 607 (Polydor) Dynatone/Belinda/Unichappel, BMI)	3
6	16	THERE IT IS (Part 1) James Brown, Polydor 14125 (Dynatone/Belinda, BMI)	3	31	31	PLEDGING MY LOVE Oscar Weathers, Top & Bottom 412 (Jamie/Guyden) (Lion, BMI)	4
7	12	LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	5	32	33	THAT'S THE WAY IT'S GOT TO BE (Body & Soul) Soul Generation, Ebony Sounds 175 (Posner/Micro-Mini, BMI)	5
8	9	LITTLE BITTY PRETTY ONE Jackson 5, Motown 1199 (Recordo, BMI)	5	33	41	AUTOMATICALLY SUNSHINE Supremes, Motown 1200 (Jobete, BMI)	3
9	15	JUST AS LONG AS YOU NEED ME (Part 1) Independents, Wand 11245 (Scepter) (Butler, ASCAP)	7	34	44	I'VE FOUND A LOVE Etta James, Chess 2125 (Hill & Range, BMI)	2
10	4	FIRST TIME EVER I SAW YOUR FACE Roberta Flack, Atlantic 2864 (Storm King, BMI)	9	35	38	BRING IT HOME (And Give It To Me) Hot Sauce, Volt 4076 (Perk's Music/Su-Ma, BMI)	5
11	7	DAY DREAMING Aretha Franklin, Atlantic 2866 (Pundit, BMI)	11	36	19	BETCHA BY GOLLY, WOW Stylists, featuring Russell Thompkins Jr., Avco 4591 (Bellboy/Assorted, BMI)	13
12	13	OUTA-SPACE Billy Preston, A&M 1320 (Irving/Wep, BMI)	4	37	—	YOU SAID A BAD WORD Joe Tex, Dial 1012 (Mercury) (Tree, BMI)	1
13	14	LOVE'S STREET AND FOOL'S ROAD Solomon Burke, MGM 14353 (Kid's Music, BMI)	9	38	25	LET'S STAY TOGETHER Isaac Hayes, Enterprise 9045 (Stax/Volt) Jec, BMI)	8
14	6	WALKING IN THE RAIN WITH THE ONE I LOVE Love Unlimited, Uni 55319 (MCA) (January/Sa-Vette, BMI)	10	39	—	ARETHA, SING ONE FOR ME George Jackson, Hi 2212 (London) (Happy Hooker/Jec, BMI)	1
15	20	EVERYTHING GOOD IS BAD, EVERYTHING BAD IS GOOD 100 Proof (Aged In Soul), Hot Wax 7202 (Buddah) (Gold Forever, BMI)	11	40	—	SUPERWOMAN Stevie Wonder, Tamla 54216 (Motown) (Stein & Van Stock/Black Dull, ASCAP)	1
16	17	DOING MY OWN THING Johnnie Taylor, Stax 0122 (Conquistador, ASCAP)	7	41	—	WHY DO FOOLS FALL IN LOVE Ponderosa Twins + One, Horoscope 104 (Patricia, BMI)	1
17	18	I'VE BEEN LONELY FOR SO LONG Frederick Knight, Stax 0117 (East/Memphis/Lowery, BMI)	7	42	42	FEEL THE NEED Damon Shawn, Westbound 193 (Chess/Janus) (Bridgeport, BMI)	3
18	10	WALK IN THE NIGHT Jr. Walker & the All Stars, Soul 35095 (Motown) (Jobete, ASCAP)	8	43	45	YOU AND I Tony & Carol, Roulette 7123 (Jamf, BMI)	5
19	8	HEARSAY Soul Children, Stax 0119 (East/Memphis, BMI)	13	44	46	THE GIRL TURNED ME ON Jackie Wilson, Brunswick 55475 (Julio-Brian, BMI)	3
20	43	YOU'RE THE MAN (Part 1) Marvin Gaye, Tamla 54221 (Motown) (Jobete, ASCAP)	2	45	—	BEAUTIFUL BROTHER OF MINE Curtis Mayfield, Curtom 1972 (Buddah) (Camad, BMI)	1
21	22	SMILIN' Sly & the Family Stone, Epic 5-10850 (CBS) (Stone Flower, BMI)	5	46	48	PUT IT WHERE YOU WANT IT Crusaders, Blue Thumb 208 (Famous) (Four Knights, BMI)	3
22	27	GIVING UP Donny Hathaway, Atco 6884 (Trio, BMI)	3	47	50	AIN'T THAT LOVIN' YOU (For More Reasons Than One) Isaac Hayes & David Porter, Enterprise 9049 (Stax/Volt) (East/Memphis, BMI)	2
23	34	TROGLDYTE Jimmy Castor Bunch, RCA 48-1029 (Jimpire, BMI)	2	48	—	DREAMING OUT OF SEASON Montclairs, Paula 363 (Jewe) (Frye/Pollyday, BMI)	1
24	21	POOL OF BAD LUCK Joe Simon, Spring 124 (Polydor) (Assorted, BMI)	9	49	—	JEALOUS Little Royal and the Swingmasters, Tri-Us 912 (Starday-King) (Tri-Us, BMI)	1
25	28	GOTTA BE FUNKY Monk Higgins, United Artists 50897 (Special Agent/Tippy, BMI)	4	50	—	FUNK FACTORY Wilson Pickett, Atlantic 2878 (Erva, BMI)	1



STAX ARTIST Isaac Hayes presented his Academy Award Oscar to his grandmother, Mrs. Rushia Wade, on her 80th birthday. Hayes received the Oscar for "Theme from Shaft" named best song of the year.

## From The Music Capitals of the World

• Continued from page 14

### LAS VEGAS

Hilton star Tony Bennett returned to the U.S. after three and a half months in England during which time he taped the first 13 half-hour shows for a new TV series entitled "This Is Music." Bennett spent \$20,000 of his own money in publicity encompassing ads in newspapers, radio and television spots and billboards in conjunction with his Hilton 10-day gig. While at the Hilton his latest Columbia offering "Maybe This Time" was released.

Delores Fuller, who for 14 years has been writing lyrics for Elvis Presley is negotiating commercials and parts in Hal Wallace and Walt Disney movies for 13-year-old country singer Tanya Tucker (Columbia) who lives in town. . . . Bobby Douglas & the Conspiracy will soon have released their first recording "You Walked Into My Life" backed with "Together" on Conspiracy Records. Both sides were written by Douglas. Distribution handled by Canlas Music of Las Vegas.

Johnnie Swift of KLAJ starting a remote jazz program from the (Continued on page 41)

# Vox Jox

• Continued from page 19

hangs his hat now. . . . Sylvia Clark: Record promotion men don't think you're very pleasant. Not because you don't play their records. Just because you lack courtesy. . . . The Pulse for Jan./Mar. in Jacksonville, Fla., shows WAPE leading the market. WAPE has 19 from 6-10 a.m., mostly on account of a 60 share of teens; 20 from 10 a.m.-3 p.m., 23 from 3-7 p.m., and 23 from 7-midnight. WVOJ has 19, 18, 16, and 11 and does extremely well in men. WPDQ has 12, 5, 5, and 7. WIVY has 4, 5, 11, and then WIVY-FM has 18. WKTZ has 9, 14, 13, and then WKTZ-FM has 15. KOB3 has 10, 12, and 9.

★ ★ ★

Walt Baby Love is going back to New York to rejoin WOR-FM in an afternoon drive slot and KHJ, Los Angeles, is bringing in Jimmy Rabbitt to do 6-9 p.m. and program director Ted Atkins has moved Jerry Butler into a 9-midnight slot. What this means is that Rabbitt probably holds the Round Robin Record for most-stations worked in Los Angeles. He was at KBBQ and KLOS-FM and even KLAC a bit and KRLA and KMET-FM. I think that's all. Not a bad record for a guy who started out deep in the wilds of Texas. . . . Radio Trinidad celebrates its 25 anniversary Aug. 31. Why don't some of you air personalities send them tapes introducing yourself and your station, congratulate Radio Trinidad, then into an oldie. Any oldie going back to 1947. Send to Gabriel Francis, production assistant, Radio Trinidad, Broadcasting House 11B Maraval Road, Port-of-Spain, Trinidad.

★ ★ ★

Dick Pust has just been named program director of KGY, Olympia, Wash. Lineup of the station,

just in the midst of its 50th anniversary promotion, includes Pust 5:30-9:45 a.m., P. J. Kirkland 9:45 a.m.-2:30 p.m., music director Bob O'Brian 2:30-6:30 p.m. and Al Hanna 6:30-midnight, with Stevens doing weekend work. O'Brian says the station just started a new concept in rough called the "Northwest Sound" with new jingles from Gwinsound of Dallas. Part of the jingle package is a two-minute tailor-made jingle for Olympia. Format of the station is Top 40. . . . Jay Franklin, 617-734-4522, seeks Top 40 or MOR personality work. Experienced on-air and production man. . . . Julie Godsey, 513-241-4088, wrote me a note with her Music People Poop Sheet. She's a Cincinnati promotion chick, and a feathery one at that and she handles Epic and Columbia Records in the Cincinnati, Dayton, Columbus, Indianapolis, and Louisville areas. Would some of you gentlemen who have a minute hanging on your hands real loose like, call her and say hello.

★ ★ ★

KMET-FM general manager David Moorhead has hired the firm of Northbeach Productions to consult his progressive rock station. Now most of you don't know who Northbeach is. But it's actually Tom Donahue, his wife Rachell, and his son. Tom will consult the station, spending most of his time in Los Angeles (he's hunting for a house here) and his wife will be music director, assisted by the son. . . . Willis Duff, incidentally, is leaving his position as general manager of KSAN-FM, San Francisco, to become president of Firestone Broadcasting. Glad to see him succeed, but Metromedia Broadcasting is going to be severely hurt without him. Duff was in charge of programming for western Metromedia stations.

# What's Happening

• Continued from page 22

Leemhuis reporting: "Simone," England Dan & John Ford Coley, A&M. . . . California—KFJC-FM, Foothill College, Los Altos Hills, Steve Alt reporting: "Guns, Guns, Guns," The Guess Who, RCA. EAST—Pennsylvania—WLVR, Lehigh University, Bethlehem, Bruce G. Toole reporting: "Pipe Dream" (LP), Tim Davis, Metromedia. . . . WMUH-FM, Muhlenberg College, Allentown, Dave Fricke reporting: "Pipe Dream" (LP), Tim Davis, Metromedia. . . . WVBU, WVBU-FM, Bucknell Univ., Lewisburg, James J. Morrell reporting: "Jeff Beck Group" (LP), Jeff Beck Group, Epic. . . . WDCV, Dickinson College, Carlisle, Richard Woodward reporting: "Demolition Derby" (LP), Sandy Bull, Vanguard. . . . WYCP, York College of Pennsylvania, York, Joan Lichtenwalner reporting: "Oh Girl," The Chi-Lites, Brunswick. . . . WSRN, Swarthmore College, Swarthmore, Roy Perry reporting: "Take It Easy," Eagles, Asylum. . . . WNTE-FM, Mansfield State College, Mansfield, Dave Wood reporting: "Can You See Him," Batdorf & Rodney, Atlantic. . . . New York—WGSU-FM, State University College at Geneseo, John A. Davlin reporting: "Grave New World" (LP), Strawbs, A&M. . . . WOCR, SUC at Oswego, "Slippery Fingers/End Unkind," Grin, Spindizzy. . . . WRNS, Utica College, Utica, Harvey Leeds reporting: "The Fabulous Rhinestones" (LP), The Fabulous Rhinestones, Just Sunshine. . . . WBAU, Adelphi Univ., Garden City, Joe Lewis reporting: "Bootleg Him!" (LP), Alexis Korner, Warner Brothers. . . . WRCC, Rockland Community College, Suffern, Steve Siciliano reporting: "Bob Mosley" (LP), Bob Mosley, Reprise. . . . Massachusetts—WERS-FM, Emerson College, Boston, Alan Dorfman reporting: "I Only Have Eyes for You," Jerry Butler, Mercury. . . . Maine—WNCY-FM, Nason College, Springvale, Lil Deming reporting: "The Fabulous Rhinestones" (LP), The Fabulous Rhinestones, Just Sunshine Records. . . . New Jersey—WFDU-FM, Fairleigh-Dickinson Univ., Teaneck, Tony Loving reporting: "A Little Bit of Love," Free, A&M. . . . Connecticut—WVOF, Fairfield Univ., Fairfield, Fred Muratori reporting: "The Fabulous Rhinestones" (LP), The Fabulous Rhinestones, Just Sunshine. . . . Maryland—WMUC, Univ. of Maryland, College Park, Sheldon Michelson reporting: "Take It Easy," Eagles, Asylum. . . . Washington, D.C.—WAMU, American University, Walt Coombs reporting: "Superhit" (LP cut, The Sidewinders), The Sidewinders, RCA.

MAY 27, 1972, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 5/27/72

## BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	2	FIRST TAKE . . . . . 8 Roberta Flack, Atlantic SD 8230	8	26	26	INDIVIDUALLY & COLLECTIVELY . . . . 7 Fifth Dimension, Bell 6073	7
2	1	LET'S STAY TOGETHER . . . . . 15 Al Green, Hi SHL 32070 (London)	15	27	25	INNER CITY BLUES . . . . . 24 Grover Washington Jr., Kudu KU 03 (CTI)	24
3	3	YOUNG, GIFTED & BLACK . . . . . 15 Aretha Franklin, Atlantic SD 7213	15	28	29	STANDING OVATION . . . . . 19 Gladys Knight & the Pips, Soul S 736 L (Motown)	19
4	5	BEALITUDE/RESPECT YOURSELF . . . 11 Staple Singers, Stax STS 3002	11	29	24	DON'T TURN AROUND . . . . . 11 Black Ivory, Today TLP 1005 (Perception)	11
5	7	A LONELY MAN . . . . . 5 Chi-Lites, Brunswick BL 754179	5	30	30	CRUSADERS 1 . . . . . 11 Blue Thumb BTS 6601 (Famous)	11
6	4	DONNY HATHAWAY LIVE . . . . . 12 Atco SD 33-386	12	31	28	THERE'S A RIOT GOING ON . . . . . 28 Sly & the Family Stone, Epic KS 30986 (CBS)	28
7	9	I GOTCHA . . . . . 5 Joe Tex, Dial DL 6002 (Mercury)	5	32	32	IN THE BEGINNING . . . . . 10 Isaac Hayes, Atlantic SD 1599	10
8	15	ROBERTA FLACK & DONNY HATHAWAY 3 Atlantic SD 7216	3	33	33	IN THE WEST . . . . . 11 Jimi Hendrix, Reprise MS 2049	11
9	6	ALL DAY MUSIC . . . . . 27 War, United Artists UAS 5546	27	34	35	COMMUNICATION . . . . . 28 Bobby Womack, United Artists UAS 5539	28
10	10	MALO . . . . . 13 Warner Bros. WS 2584	13	35	31	JACKSON 5's GREATEST HITS . . . . . 21 Motown M 741 L	21
11	8	STYLISTICS . . . . . 26 Avco AV 33023	26	36	34	LOVE STORY . . . . . 6 Whispers, Janus JLS 3041	6
12	13	MUSIC OF MY MIND . . . . . 9 Stevie Wonder, Tamla T 314 L (Motown)	9	37	36	WHAT'S GOING ON . . . . . 50 Marvin Gaye, Tamla TS 310 (Motown)	50
13	11	SOLID ROCK . . . . . 18 Temptations, Gordy G 961 L (Motown)	18	38	40	PAIN . . . . . 15 Ohio Players, Westbound WS 2015 (Chess/Janus)	15
14	14	I WROTE A SIMPLE SONG . . . . . 7 Billy Preston, A&M SP 3507	7	39	37	GOIN' FOR MYSELF . . . . . 7 Dennis Coffey, Sussex SXBS 7010 (Buddah)	7
15	12	WHATCHA SEE IS WHATCHA GET . . . 20 Dramatics, Volt VOS 6018	20	40	41	GENESIS . . . . . 8 Soul Children, Stax STS 3003	8
16	17	GOT TO BE THERE . . . . . 17 Michael Jackson, Motown M 747 L	17	41	38	STREET CORNER SYMPHONY . . . . . 16 Persuasions, Capitol ST 872	16
17	22	IT'S JUST BEGUN . . . . . 5 Jimmy Castor Bunch, RCA LSP 4640	5	42	43	STRAIGHT FROM THE HEART . . . . . 3 Ann Peebles, Hi SHL 32065 (London)	3
18	47	STILL BILL . . . . . 2 Bill Withers, Sussex SXBS 7014 (Buddah)	2	43	45	REVOLUTION OF THE MIND/ RECORDED LIVE AT THE APOLLO . . . 23 James Brown, Polydor PD 3003	23
19	21	SHAFT . . . . . 42 Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax/Volt)	42	44	44	SANTANA . . . . . 34 Columbia KC 30595	34
20	18	BLACK MOSES . . . . . 24 Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	24	45	39	MOODY JR. . . . . 19 Jr. Walker & the All Stars, Soul S 733 L (Motown)	19
21	20	DROWNING IN THE SEA OF LOVE . . 10 Joe Simon, Spring SPR 5702 (Polydor)	10	46	—	IT'S WHAT'S UP FRONT THAT COUNTS 1 Counts, Westbound WB 2011 (Chess/Janus)	1
22	16	FROM A WHISPER TO A SCREAM . . . 14 Esther Phillips, Kudu KU 05 (CTI)	14	47	49	WILD HORSES/ROCK STEADY . . . . . 6 Johnny Hammond, Kudu KU 04 (CTI)	6
23	19	LOVE UNLIMITED . . . . . 6 Uni 73131 (MCA)	6	48	48	BEST OF FREDA PAYNE . . . . . 8 Invictus ST 9804 (Capitol)	8
24	23	QUIET FIRE . . . . . 25 Roberta Flack, Atlantic SD 1594	25	49	50	MESSAGE FROM THE PEOPLE . . . . . 2 Ray Charles, ABCX 755/TRC	2
25	27	L.A. MIDNIGHT . . . . . 13 B.B. King, ABC ABCX 743	13	50	—	DAVID T. WALKER . . . . . 1 Ode SP 77011 (A&M)	1

## From The Music Capitals of the World

• Continued from page 40

Cosmo lounge in the Moulin Rouge. The lounge has two stages and will feature both big bands and combos using local and out of town musicians. . . . KVOV at Henderson has affiliated with the Mutual Black Network, according to Charles Godwin, vice president for the Mutual Broadcasting System. Cy Newman is president of KVOV. Helen Reedy entertained at the University of Nevada-Las Vegas. Students were admitted free to the show sponsored by the Consolidated Students of UNIV. . . . Jesus Christ Superstar opened a one-week run April 28 at the Hilton Hotel's Theater Royale. Gana Pro-

ductions presented the authorized Robert Stigwood production. Two shows were presented with tickets going for \$7.50. In an unusual move tickets were delivered to patrons. Bobby Curtola, Canada's most popular recording star has been held over indefinitely in the Sands Regency lounge. . . . B.B. King who opens Monday (15) in the Hilton's Casino Theater injured in an auto accident. . . . Pete Barbutti in the Sahara's lounge for four weeks. . . . Glen Campbell holding forth at the Hilton, while Buddy Hackett is at the Sahara. Singer Florence Henderson will have her own four children appearing with her for her four-week Landmark headliner opening Wed-

nesday (17). . . . Beverlee & Sidro with the Armada make their Sahara debut in the Casbar Theater for four weeks opening Tuesday (16). Audrey Arno, the first entertainer ever to be given star billing in the Tropicana's Folies Bergere has unveiled a nearly new act, choreographed by Jerry Jackson. Only Audrey's salute to Maurice Chevalier remains the same. . . . Minsky Burlesque '72 at the Aladdin has musical arrangements by Ken Tiffany. Rudy Eagan is musical conductor. Wayne Newton will be awarded the annual governor's trophy tomorrow (18) as the performer who has contributed to Nevada's fame as the entertainment mecca of the world. . . . Participants in the celebrity division of the Alan King Tennis Classic held at Caesars Palace last week included: Ed Ames, Burt Bacharach, Lloyd Bridges, Jack Carter, Bill Cosby, James Franciscus, Steve Lawrence and George Plimpton. LAURA DENI

# Country Music

## Sonny James Bolts Cap. For Columbia Pact

NASHVILLE—Sonny James, a leading Capitol artist for 18 years, has signed a long-term contract with Columbia Records for an undisclosed sum, but believed by those close to the scene to be a multi-million dollar pact.

Capitol itself had made a massive offer to retain James, and several other companies had bid on his services. "We didn't seek out anyone; the companies came to us with bids," said Eric Kronfeld of New York, one of the attorneys who worked out the contract.

The announcement was made at a luncheon honoring the artist here, hosted by Clive Davis, president of Columbia.

Kronfeld said the contract "would guarantee James' position as a genuine, liquid, dollar millionaire." He said it was a firm contract, of long tenure, with no options. James remained out of the negotiations entirely, leaving it entirely to his attorneys.

Calling it a time of "mixed emotions," James praised the Capitol team, especially Ken Nelson and Wade Pepper, for its "100% co-

operation over the years," coupled with close friendship. At Capitol, James had 28 consecutive number one records on the Billboard country chart.

Davis referred to James as "one of the most respected and admired performers in country music."

His first LP for Columbia, due to be cut next month, will be pointed for both the pop and country field, a Columbia official said. James' last album for Capitol will be released this week, and he has virtually nothing else "in the can."

George Richey will continue to produce his records independently, and there will be no change of scenery as James has long used the Columbia studios here for his ses-

sions, even when they were closed to other custom work. Capitol has no studios here.

James began his career as a member of the Loden Family of Hackleberg, Alabama. As James Loden, the youngest member of the family, he was called Sonny James. He later adopted this name professionally. A child fiddle player, he developed into one of the most commercially successful of all singers. His biggest hit, some 15 years ago, was "Young Love," which branched over heavily into the pop field. Since then, most of his records have sold pop as well as country.

He is managed and booked by Bob Neal.

## Blue Hen Label Spawns Live Network Planning

SEAFORD, Del.—A 316-acre site has been purchased near here for construction of a radio network and live country show complex, and other music facilities.

John C. Greene, president and chairman of the board of the Blue Hen Country Network, said the area would house a 5,000-seat auditorium and other structures including motel accommodations. Other possibilities include a restaurant, a gift and souvenir shop, a country music museum, and a combination record shop and western apparel store.

Greene said his own Universal Investments of America, Ltd., plans to build a mobile home city on a 45-acre wooded area of the property, and a lighted runway to accommodate aircraft used for activities of the Blue Hen Country Network, Inc.

This network firm includes Blue Hen Productions, which produces television and radio shows in the country music field; Blue Hen Record Productions, Inc.; Blue Hen Music, a publishing company; Blue Hen Artist Management, and Blue Hen Road Show Productions, Inc.

## Opry's Bud Wendell Wins 1st Carter Stanley Trophy

McCLURE, Va.—E. W. "Bud Wendell," manager of the "Grand Ole Opry" and vice-president of WSM, Inc. was the recipient of the Carter Stanley Memorial

Award presented here yesterday (21).

The award, given in the name of the late member of the Stanley Brothers group, cited Wendell for his contribution to the field of Bluegrass music. It came at the conclusion of the annual Blue-

grass festival. During the past year, Wendell instituted the first annual Early Bird Bluegrass Festival as part of the "Grand Ole Opry" Birthday Celebration Week, and followed this with a day of Bluegrass music programmed during Fan Fair. He also has been instrumental in promotion of Bluegrass in many ways, including his participation in some of the major festivals.

"WSM and the 'Opry' are programming more Bluegrass Music than ever before," Wendell noted, and described it as one of America's great art forms.

## Honor B. Wills Tex. Birthplace

TURKEY, Tex.—Dedication ceremonies were held here last week marking the birthplace of country music entertainer Bob Wills, the "Daddy of Western Swing."

Members of the original Texas Playboys were on hand to help honor Wills, who made a brief appearance despite failing health. The band performed during a special segment.

Festivities began with an early morning parade through this Texas panhandle town, whose population is 618. An old-fiddlers' contest was held, and a barbecue sponsored by Hall County ranchers.

Wills and his Texas Playboys became internationally famous during the 1940s and 1950s as America's number one western dance and show band. Wills still ranks among the top with country music fans.

## VIOLIN GIFT DELIGHTS OPRY FIDDLE BRIGADE

NASHVILLE—There is a new legend involving a violin, or fiddle, among country entertainers.

An aged watchmaker from Philadelphia, identified only as Mr. Miller, sent an unusual violin to the "Grand Ole Opry," with a written note, entirely in Spencerian script. The watchmaker said he now was too old to play the instrument anymore, and wanted others to enjoy it.

Played for several months by fiddler Paul Warren, he described it as one of the most beautiful instruments he has ever played. It then was passed along to Kenny Baker, another fiddler, who said the same thing. No one has been able to identify the make or its age. Plans now are for the violin to be passed on to others in the same manner, so that the watchmaker may get his wish.

## Nashville Scene

By Bill Williams

For a number of years, Johnny Corso was one of the best-known side men in the business. He worked with many performers, and fronted for a number of years for the late Hawkshaw Hawkins. Now Corso, who was billed as Johnny Kit Carson, is down on his luck and living in Pittsburgh. He desperately wants to get back into the music business, and will take any sort of a job. . . . The Jack Clement movie, "Dear, Dead Delilah," is a bit hit in the Nashville area. . . . Webb Pierce and Koko the Clown observed their 9th anniversary together by playing in the annual Pine Tree Festival Golf Tournament at Swainsboro, Ga. Koko is Rusty Adams.

Faron Young has completed another big session at Metropolitan Music for Mercury, and is off on a big western tour. . . . Hank Locklin's wife, Anita, gave birth to seven-pound, seven ounce Hank Adam. . . . Maggie Cavender has resigned the general managership of the Canadian-controlled label, Boot Records, and its two affiliated publishing firms. . . . Liz and Casey Anderson have purchased a new Piper Aztec, to fly to all her dates. Casey does the piloting. It's a move up from a single-engine to the twin.

Ray Griff is some kind of showman. Appearing at Meridian, Miss., for a date, there was no band to play with him. Instead of walking off, he performed solo for one hour, and got a standing ovation. Ray also will produce an album for GRT Records of Canada. Jack Bailey is the artist. The sessions have been scheduled for Creative Workshop, owned by Buzz Cason. . . . George Gobel has his first release on Souncot, called "Are You a Turtle." It was produced by Ernie Newton.

Tracy Miller, who records for Country Showcase America, is becoming very big in England as well as in this country. She was featured in an article there in Record Mirror, a Billboard publication. . . . Capitol's Bobbie Roi is coming on strong. Signed by the label

after many appearances on the "Noon Show" at WSM, she is going strong in Dallas, Atlanta and Kansas City. . . . Tony Booth followed up his early promotion with still another. It calls attention to a very good record. . . . Jim Halsey has booked Roy Clark heavily through September. Included on the itinerary are three national television shows and some long stands at such places as the Landmark in Las Vegas and the Fairmont Hotel in Dallas.

Ernie Rowell, general manager for Blue Creek Records and Blue Creek publishing, has signed Danny McDaniel of Douglasville, Ga. as writer and artist. The first release will be out right away. Rowell recently had two releases of his own on Prize Records. . . . Dick Shuey and the Nashville Rebels will be appearing live on ABC-TV Thursday (25). Shuey will appear on the special, "Brotherhood in Music," to be broadcast from Fort Bragg, N.C. . . . Skeeter Davis broke her finger playing basketball. . . . The next "Hee-Haw" series starts shooting again this week. . . . A movie is being planned for the life of Bob Willis. Ditto Jimmy Rodgers.

Hank Williams Jr. is back from a wild animal safari in Africa. . . . Roy Drusky has gone into the field of organic farming, and will spend more time off the road next year to make it work. . . . Stoney Cooper remains in poor health, but Wilma Lee continues to work as a solo. . . . Billy Troy is big enough now to be playing in local nightclubs. . . . Dolly Parton has recorded an album of Porter Wagoner songs. . . . Jack Greene, Jeannie Seeley and the Osbornes will perform at the National Life Leader's show at Hollywood Beach, Florida. . . . Jean Shepard says she is on "strike" against her label, refusing to go into the studio until she gets some support. . . . The Wilburn Brothers, after recording sessions of their own, did independent producing for Fran Bowen from Ohio, and Gene Watson of Houston.

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I WILL BE IN NASHVILLE TO ATTEND \_\_\_\_\_

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"WHY DON'T WE GO SOMEWHERE AND LOVE"  
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"GEORGE C"—Mac Letson—(Woodymac)  
"RAIN"—The Innovations—(Condaye)  
"SWEET SIXTEEN"—B.B. King—(Kent)  
"THANKS FOR THE MEM'RIES"—Barbara Fairchild—(Columbia)  
"MIRACLE OF YOUR LOVE"—Rod Rivers—(Weeks Records)  
"ARROW MT"—Jesse T.—(Music Towne)  
"I NEED SOMEBODY"—Eugene Miller—(Music Towne)  
"COWBOYS SWEETHEART"—Bonnie Lou Bishop—(Music Towne)  
"COME BACK EAST"—Larry Lake—(Lake Records)  
"RED HOT END"—Steve Scott—(Bards Records)  
"CAN'T HOLD BACK THE TEARS"—Billy Means—(Picture)  
"ONE MORE"—Gene Tyndall—(Twilight)

**ALBUM OF THE WEEK:**  
"It's A Sin"—Slim Whitman—(United Artist)

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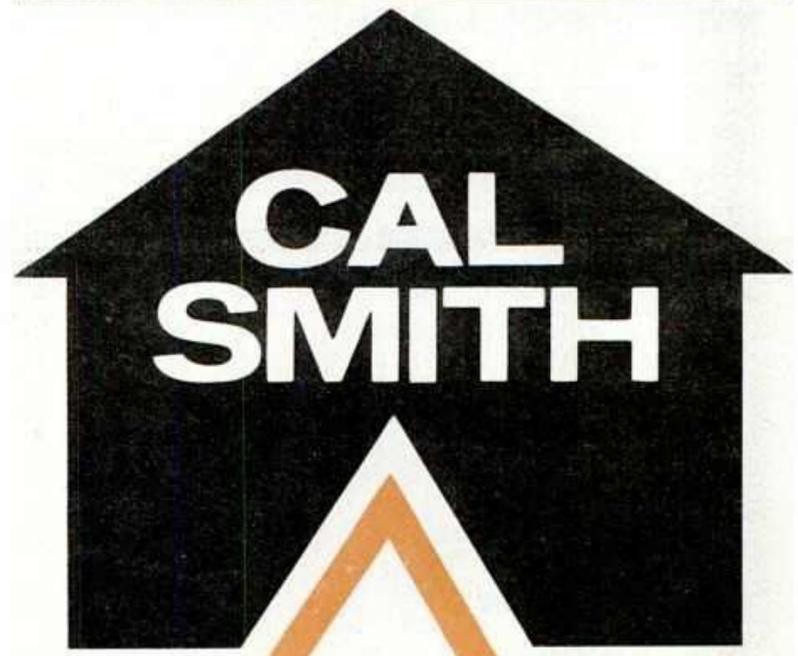
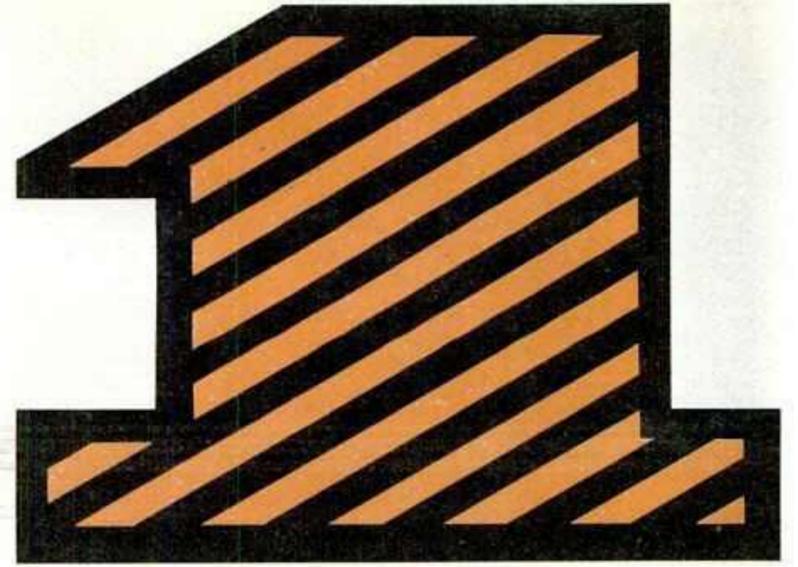
**Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .**

# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 5/27/72

★ STAR Performer—Singles registering greatest proportionate upward progress this week.

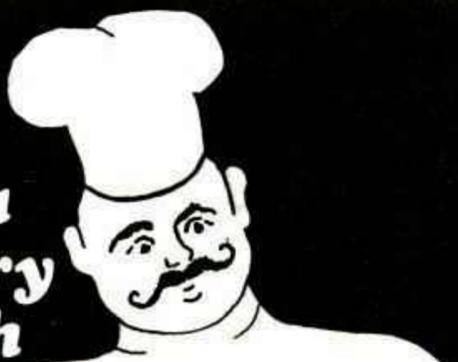
This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	(Lost Her Love) ON OUR LAST DATE . 9 Conway Twitty, Decca 32945 (MCA) (Acuff-Rose, BMI)	9	39	40	JUST PLAIN LONELY . . . . . 6 Ferlin Huskey, Capitol 3308 (Hall-Clement, BMI)	6
2	3	HAPPIEST GIRL IN THE WHOLE U.S.A. 10 Donna Fargo, Dot 17409 (Famous) (Prima Donna/Algee, BMI)	10	40	36	IF YOU EVER NEED MY LOVE . . . . . 10 Jack Greene, Decca 32939 (MCA) (Sawgrass, BMI)	10
3	7	LONESOMEST LONESOME/ THAT'S WHAT LEAVING'S ABOUT . . . . . 7 Ray Price, Columbia 4-45583 (Screen Gems- Columbia, BMI/Charlie Boy/Rae-Jane, ASCAP)	7	41	32	YOU'RE EVERYTHING . . . . . 10 Tommy Cash, Epic 5-10838 (CBS) (Algee/ Flagship, BMI)	10
4	1	GRANDMA HARP/TURNING OFF A MEMORY . . . . . 10 Merle Haggard & the Strangers, Capitol 3294 (Blue Book, BMI/Blue Book, BMI)	10	42	43	TRAVELIN' MINSTREL BAND . . . . . 5 Carter Family, Columbia 4-45581 (Jack & Bill, ASCAP)	5
5	4	CHANTILLY LACE/THINK ABOUT IT DARLIN' . . . . . 12 Jerry Lee Lewis, Mercury 73273 (Glad, BMI/Jack & Bill, ASCAP)	12	43	75	LOVING YOU COULD NEVER BE BETTER . . . . . 2 George Jones, Epic 5-10858 (CBS) (Altam, BMI)	2
6	5	ALL THE LONELY WOMEN IN THE WORLD . . . . . 11 Bill Anderson, Decca 32930 (MCA) (Stallion, BMI)	11	44	27	NEED YOU . . . . . 14 David Rogers, Columbia 4-45551 (Malapi, Jamie, BMI)	14
7	6	MANHATTAN, KANSAS . . . . . 9 Glen Campbell, Capitol 3305 (Tree, BMI)	9	45	38	ANYTHING'S BETTER THAN NOTHING 7 Mel Tillis & Sherry Bryce, MGM 14365 (Sawgrass, BMI)	7
8	8	ME & JESUS . . . . . 11 Tom T. Hall, Mercury 73278 (Hallnote, BMI)	11	46	48	DELTA DAWN . . . . . 3 Tanya Tucker, Columbia 4-45588 (Big Ax, ASCAP)	3
9	22	MADE IN JAPAN . . . . . 5 Buck Owens & His Buckaroos, Capitol 3314 (Blue Book, BMI)	5	47	26	ALL HIS CHILDREN . . . . . 15 Charley Pride, RCA 74-0624 (Leeds, ASCAP)	15
10	10	AIN'T NOTHIN' SHAKIN' . . . . . 13 Billy "Crash" Craddock, Cartwheel 210 (Arc, BMI)	13	48	52	IN THE SPRING (The Roses Always Turn Red) . . . . . 3 Dorsey Burnette, Capitol 3307 (Brother Karl's Music, BMI)	3
11	29	ELEVEN ROSES . . . . . 5 Hank Williams, Jr., MGM 14371 (Williams, Jr., BMI)	5	49	47	TO GET TO YOU . . . . . 22 Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	22
12	20	KATE . . . . . 4 Johnny Cash & the Tennessee Three, Columbia 4-45590 (Mariposa, BMI)	4	50	45	LOVE ME . . . . . 12 Jeanne Pruett, Decca 32929 (MCA) (Moss-Rose, BMI)	12
13	9	DO YOU REMEMBER THESE . . . . . 12 Statler Bros., Mercury 73275 (House of Cash, BMI)	12	51	53	YOU ALMOST SLIPPED MY MIND . . . . . 5 Kenny Price, RCA 74-0686 (Danor, BMI)	5
14	12	JUST FOR WHAT I AM . . . . . 13 Connie Smith, RCA 74-0655 (Blue Crest/ Hill & Range, BMI)	13	52	55	ONE MORE TIME . . . . . 6 Joanna Neel, Decca 32950 (MCA) (Cockeroach, BMI)	6
15	16	LOST FOREVER IN YOUR KISS . . . . . 8 Porter Wagoner & Dolly Parton, RCA 74-0675 (Owepar, BMI)	8	53	63	LET HIM HAVE IT . . . . . 4 Jan Howard, Decca 32955 (MCA) (Peters, BMI)	4
16	21	WHAT AM I GONNA DO . . . . . 9 Bobby Bare, Mercury 73279 (Screen Gems-Columbia, BMI)	9	54	58	A SEED BEFORE THE ROSE . . . . . 2 Tommy Overstreet, Dot 17418 (Famous) (Terrace, ASCAP)	2
17	18	SEND ME SOME LOVIN' . . . . . 9 Hank Williams Jr. & Lois Johnson, MGM 14356 (Venice, BMI)	9	55	51	LEGENDARY CHICKEN FAIRY . . . . . 10 Jack Blanchard & Misty Morgan, Mega 615-0063 (100 Oaks/Birdwalk, BMI)	10
18	13	SOMEONE TO GIVE MY LOVE TO . . . . . 12 Johnny Paycheck, Epic 5-10836 (CBS) (Jack & Bill, ASCAP)	12	56	—	LET'S ALL GO DOWN TO THE RIVER . 1 Jody Miller & Johnny Paycheck, Epic 5-10863 (CBS) (Altam, BMI)	1
19	17	TOUCH YOUR WOMAN . . . . . 12 Dolly Parton, RCA 74-0662 (Owepar, BMI)	12	57	69	HOT ROD LINCOLN . . . . . 4 Commander Cody & his Lost Planet Airmen, Paramount 0146 (Famous) (4 Star, BMI)	4
20	14	IF IT FEELS GOOD DO IT . . . . . 11 Dave Dudley, Mercury 73274 (Passkey, BMI)	11	58	64	GOOD MORNING COUNTRY RAIN . . . . . 2 Jeannie C. Riley, MGM 14382 (Acuff-Rose, BMI)	2
21	31	THAT'S WHY I LOVE YOU LIKE I DO . 3 Sonny James, Capitol 3322 (Beechwood, BMI)	3	59	59	SING ALONG SONG . . . . . 7 Mayf Nutter, Capitol 3296 (Blue Book, BMI)	7
22	15	BE MY BABY . . . . . 10 Jody Miller, Epic 5-10825 (CBS) (Mother Bertha/Trio, BMI)	10	60	60	HIGH ON LOVE . . . . . 4 Carl Perkins, Columbia 4-45582 (Cedarwood, BMI)	4
23	23	THE KEY'S IN THE MAILBOX . . . . . 10 Tony Booth, Capitol 3269 (Fort Knox, BMI)	10	61	—	MY HEART HAS A MIND OF ITS OWN 1 Susan Raye, Capitol 3327 (Screen Gems- Columbia/Manda, BMI)	1
24	25	SHOW ME . . . . . 7 Barbara Mandrell, Columbia 4-45580 (Tree, BMI)	7	62	—	GONE (Our Endless Love) . . . . . 1 Billy Walker, MGM 14377 (Anne-Rachel/ Best-Way/Venomous, ASCAP)	1
25	34	CAB DRIVER . . . . . 5 Hank Thompson, Dot 17410 (Famous) (Blackhawk, BMI)	5	63	—	LOVE ISN'T LOVE (Till You Give It Away) . . . . . 1 Bobby Lee Tramwell, Souncot 1135 (Terrace/Barlow, ASCAP)	1
26	41	I'VE FOUND SOMEONE OF MY OWN . 4 Cal Smith, Decca 32959 (MCA) (Mango/ Run-A-Muck, BMI)	4	64	66	THEY CALL THE WIND MARIA . . . . . 3 Jack Barlow, Dot 17414 (Famous) (Chappell, ASCAP)	3
27	19	FOOLS . . . . . 11 Johnny Duncan, Columbia 4-45556 (Pi-Gem, BMI)	11	65	65	SAD SITUATION . . . . . 2 Skeeter Davis, RCA 74-0681 (Window, BMI)	2
28	11	MY HANG-UP IS YOU . . . . . 18 Freddie Hart, Capitol 3261 (Blue Book, BMI)	18	66	67	SUNSHINE AND RAINBOWS/ THE NIGHT'S NOT OVER YET . . . . . 2 Roy Drusky, Mercury 73293 (Green Grass, BMI/Jack & Bill, ASCAP)	2
29	30	I'LL BE THERE . . . . . 6 Johnny Bush, Million 1 (Hill & Range, BMI)	6	67	—	BORROWED ANGEL . . . . . 1 Mel Street, Tandem 005 (Levisa, BMI)	1
30	28	I'M THE MAN IN SUSIE'S MIND . . . . . 10 Glenn Barber, Hickory 1626 (Acuff-Rose, BMI)	10	68	—	THANKS FOR THE MEMORIES . . . . . 1 Barbara Fairchild, Columbia 4-45589 (Duchess, BMI)	1
31	49	REACH OUT YOUR HAND . . . . . 2 Tammy Wynette, Epic 5-10856 (CBS) (Algee/Altam, BMI)	2	69	70	SHE'S DOING IT TO ME AGAIN . . . . . 3 Ray Pillow, Mega 615-0072 (100 Oaks, BMI)	3
32	24	SMELL THE FLOWERS . . . . . 9 Jerry Reed, RCA 74-0667 (Vector, BMI)	9	70	71	JUST IN TIME . . . . . 2 Charlie Louvin, Capitol 3319 (Window/ Captiva, BMI)	2
33	46	WOULD YOU WANT THE WORLD TO END . . . . . 4 Mel Tillis, MGM 14372 (Sawgrass, BMI)	4	71	72	COUNTRY MUSIC IN MY SOUL . . . . . 3 George Hamilton IV, RCA 74-0697 (Acuff-Rose, BMI)	3
34	35	WE FOUND IT IN EACH OTHER'S ARMS/SUNNY SIDE OF LIFE . . . . . 10 Roger Miller, Mercury 73268 (Miller/ Delousie, BMI/Tree, BMI)	10	72	73	MAMA BEAR . . . . . 3 Carl Smith, Columbia 4-45558 (Green Grass, BMI)	3
35	44	A SPECIAL DAY . . . . . 7 Arlene Harden, Columbia 4-45577 (RPM, ASCAP)	7	73	74	A ROSE BY ANY OTHER NAME (Is Still A Rose) . . . . . 2 Ray Sanders, United Artists 50886 (Pocket Full of Tunes, BMI)	2
36	37	GIRL IN NEW ORLEANS . . . . . 6 Sammi Smith, Mega 615-0068 (Danor, BMI)	6	74	—	WHY DON'T WE GO SOMEWHERE AND LOVE . . . . . 1 Sandy Posey, Columbia 4-45596 (House of Gold, BMI)	1
37	33	WHAT AIN'T TO BE JUST MIGHT HAPPEN . . . . . 14 Porter Wagoner, RCA 74-0468 (Owepar, BMI)	14	75	—	DO YOU WANT TO DANCE . . . . . 1 Jack Reno, Target 0150 (Mega) (Clockus, BMI)	1
38	39	IS IT ANY WONDER THAT I LOVE YOU? . . . . . 6 Nat Stuckey, RCA 74-0687 (Jack & Bill, ASCAP)	6				



I've Found Someone of My Own  
DECCA 32959



# Recipe for a Country Smash



## INGREDIENTS:

- 1 One Hit Song
- 2 One Hit Artist
- 3 One Hot Production Company
- 4 One Hot Record Label
- 5 Two Parts Promotion Company

### DIRECTIONS:

Take One Hit Song

Written by:

Bobby Fischer & Ricci Mareno

Published by:

Terrace Music & Barlow Music

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BOBBY LEE TRAMMELL



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Pour Contents Into Groovy Platter  
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 WPNX • WRVK • KMPL • WGBI • WHIT • KEEN  
 WHYD • WDXN • KFDI • WKOP • WGRV • KARY  
 WSSA • WCRK • WSLR • KBRB • WKOA • KAYO  
 WUNI • KBOX • WMNI • WJJD • WAGG • WCLI  
 WBAP • WCNW • WHOW • WMQM • WAME • KGIN  
 WUBE • WAXX • KDJW • WNGC • KLPR • WONE  
 WIRE • KIKK • WDSL • KVOO • WBRT • WBAY  
 KBUS • WKLM • KFRD • WEEP • WSVL • KCNW  
 WTRQ • KBUC • WEXL • WAKC • KENR • WQSN  
 KOTW • WMGS • WHO • WQIK • WSLV • WTWB  
 WRBI • KOOO • WBBI • WCLE • WVOJ • WCAW  
 KWKY • WGAT • WDNT • WHOO • WINA • KZON  
 WDN • WGRV • WINQ • WCMS • KRNS • WISZ  
 WKOA • WYNK • WEET • KGEM • WSEN • WEKG  
 WSHO • WSL • KLAK • WPOR • WAGG • WWL  
 WDN • KOHU • WMIM • WJIM • KWKH • WWVA  
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Let Simmer & Spin!!!

Results: One Country Smash with enough servings for the world.

HELP YOURSELF!

## Country Music

# Bookers Boost Nashville Take

• Continued from page 1

and artists) if he is a single act. Those utilizing their own band retain about 40 percent of the gross. However, much of the 23 percent (in salaries, expenses, etc.) also is turned to this area.

The "average" artist receives about \$1,000 per performance, although the range is considerable.

The survey was conducted by Billboard, and by Lee Womack and Cindy Meyer, two students in the commercial music course at Peabody College, handled under the auspices of NARAS. The entire course was funded by the NARAS Institute.

In many instances, the bookers, anxious to help in the survey, actually opened their tax books or ledgers to get a totally accurate count. A confidence was pledged on the amounts received by individual artists, or grossed by individual booking agents.

The greatest number of artists booked by any one agency is 70; the least number is one. The average is 10.

The amount of bad checks of non-payment to artists varied with the booking agency, and sometimes reflected the care (or lack of it) in booking talent. Overall they totaled more than \$200,000, or about 1 percent of the gross.

Each agent collected 15 percent of the gross from the artists, (in one case 10 percent), and there were many instances in which the artists had not paid the booking agent.

The majority of artists (about 80 percent) arrived early for appearances in order to help build crowds at shows. Most of the other had such tight schedules they were unable to do this type of promotion.

This was the first such survey ever made in this area, and reflected for the first time the impact the agencies have on the local economy.

## Opryland Medium

NASHVILLE — Five days of videotaping will result in a one-hour musical variety special to be aired on NBC-TV May 30.

The colorcast will feature Tennessee Ernie Ford, the entire Johnny Cash Show, Carol Lawrence, Leslie Uggams, Danny Thomas, Danny Davis and the Nashville Brass, Roy Acuff, Marty

(Continued on page 55)

# Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 5/27/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	BEST OF CHARLEY PRIDE, Vol. 2 RCA LSP 4682	10
2	2	CRY Lynn Anderson, Columbia KC 31316	8
3	8	A THING CALLED LOVE Johnny Cash, Columbia KC 31332	5
4	3	ONE'S ON THE WAY Loretta Lynn, Decca DL 75334 (MCA)	9
5	4	MY HANG-UP IS YOU Freddie Hart, Capitol SD 11014	12
6	6	THE "KILLER" ROCKS ON Jerry Lee Lewis, Mercury SRM 1-637	5
7	5	SINGS HEART SONGS Charley Pride, RCA LSP 4617	27
8	9	REAL McCOY Charlie McCoy, Monument Z 31329 (CBS)	9
9	10	LET ME TELL YOU ABOUT A SONG Merle Haggard, Capitol ST 882	8
10	7	BEDTIME STORY Tammy Wynette, Epic KE 31285	8
11	12	I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca DL 75335 (MCA)	9
12	14	WE ALL GOT TOGETHER AND Tom T. Hall, Mercury SR 61362	6
13	13	LEAD ME ON Conway Twitty & Loretta Lynn, Decca DL 75326 (MCA)	16
14	15	FOR THE GOOD TIMES Ray Price, Columbia C 30105	91
15	11	BORDER LORD Kris Kristofferson, Monument KZ 31302 (CBS)	10
16	17	BUCK OWENS: LIVE AT THE NUGGET Capitol SMAS 11039	3
17	16	IT'S FOUR IN THE MORNING Faron Young, Mercury SR 61359	10
18	20	BIGGEST HITS OF SONNY JAMES Capitol ST 11013	12
19	19	TOUCH YOUR WOMAN Dolly Parton, RCA LSP 4686	9
20	21	INNERVIEW Stallor Brothers, Mercury SR 61358	11
21	22	IN THE BLUE CANADIAN ROCKIES Mom & Dads, GNP Crescendo GNPS 2063	7
22	18	SMELL THE FLOWERS Jerry Reed, RCA LSP 4660	9
23	23	EASY LOVING Freddie Hart, Capitol ST 838	36
24	38	SOMETHING OLD, SOMETHING NEW, SOMETHING BLUE 2 Sammi Smith, Mega M31-1011	2
25	32	ANNIE Anne Murray, Capitol ST 11024	3
26	24	I'M A TRUCK Red Simpson, Capitol ST 881	16
27	25	SHE'S ALL I GOT Johnny Paycheck, Epic E 31141 (CBS)	23
28	29	THIS IS JERRY WALLACE Decca SL 75294 (MCA)	6
29	30	RANGER'S WALTZ Mom and Dads, GNP Crescendo GNPS 2061	29
30	31	STREET FAIR Magic Organ, Ranwood R 8092	4
31	33	AIN'T WE HAVIN' US A GOOD TIME? Connie Smith, RCA LSP 4694	3
32	34	(I've Got a) HAPPY HEART Susan Raye, Capitol ST 875	16
33	28	ROSE GARDEN Lynn Anderson, Columbia C 30411	75
34	35	DON'T SAY YOU'RE MINE Carl Smith, Columbia C-31277	4
35	26	GOOD HEARTED WOMAN Waylon Jennings, RCA LSP 4647	13
36	36	HE TOUCHED ME Elvis Presley, RCA LSP 4690	2
37	39	TWO SIDES OF JACK & MISTY Jack Blanchard & Misty Morgan, Mega M31-1009	2
38	37	WE GO TOGETHER George Jones & Tammy Wynette, Epic KE 30802 (CBS)	30
39	41	WHEN YOU SAY LOVE Bob Luman, Epic KE 31375 (CBS)	5
40	42	DAY LOVE WALKED IN David Houston, Epic KE 31385 (CBS)	3
41	27	BILL & JAN (Or Jan & Bill) Bill Anderson & Jan Howard, Decca DL 75293 (MCA)	16
42	43	VERY BEST OF MEL TILLIS MGM SE 4896	14
43	44	BEST OF ROGER MILLER Mercury SR 61361	16
44	45	ME & CHET Chet Atkins & Jerry Reed, RCA LSP 4707	3
45	—	GEORGE JONES Epic KE 31321 (CBS)	1

## C & W

### ARTIST

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# Tape Cartridge

## Dolby Hardware Outpacing Software

By EARL PAIGE

CHICAGO—There is sure to be more Dolby-equipped units than ever before at Consumer Electronics Show (CES) here June 11-14 as well as various types of sound enhancement products. However, progress in Dolbyized software is too sluggish, according to some buyers.

At the same time, there is a growing consciousness that Dolby should not be a crutch, as Bill Cawfield, of Ampex Stereo Tapes, puts it. Soon to join Harman-Kardon, where he will be involved in hardware, he said Dolby must coincide with other improvements such as better equipment and tape coatings.

Also on the horizon, is the availability of a Dolby chip, which will conceivably lower the costs of hardware utilizing Dolby circuitry, Cawfield indicated.

There is some talk of Dolbyizing 8-track software and feeble hints

about Dolbyized open reel, both welcomed by Roy Cloud, buyer at Rose Discount Record's Madison Street store here.

Cloud is stocking around 150 titles of Dolbyized pre-recorded cassettes and said: "My bigger volume customers won't buy anything else now." However, aside from Columbia, which is producing all cassettes with Dolbyized processing, said Cloud, he can find just certain titles on Ampex duplicated labels and some import titles on London.

"I keep urging the representatives from RCA, Capitol and Angel to start Dolbyizing but I get the bum's rush," he said.

A recent catalog from Dolby laboratories listed seven software companies releasing Dolbyized product and 37 hardware producers under license to Dolby (Billboard, March 11).

Ampex has released Dolbyized

pre-recorded cassettes on ABC, Alston, Ampex, Atco, Atlantic, Asylum, Audio Treasury, Bell, Big Tree, Blue Thumb, Buddha, Capricorn, Cobblestone, Cotillion, Curton, Deram, Disney, Dunhill, Evolution, Family Productions, GWP, Hi, Hot Wax, Impulse, Kama Sutra, London, Motown, Parrot, Prestige, Project 3, Red Lion, Sunlight, Sussex, All Platinum and Soul.

Other labels listed in addition to Columbia and its subsidiaries were Decca Musicassettes (releases of London titles), Musical Heritage Society, Precision Tapes (Pye and World Record Club), and RCA (in U.K. only).

An example of the hardware build-up shows the following brands: Advent, AGS, Allied Radio, Bell & Howell, Benjamin Electronics/Concord, Bigston, Crown Radio, Ferrograph, Fisher, General, Harman-Kardon, Hitachi, JVC (Nivico), KLH/Singer, Kellar, Kenwood/Trio, Lafayette, Lenco, Matsushita (National and Panasonic), Mitsubishi, Nakamichi Research, Nippon Columbia, Pioneer, Planet Research, Rank Wharfedale, Revox, Sansui, Sanyo, Silver/Shin-Shirahana, Sonab, Sony, Standard Radio, Teac, Teleton, Tokyo Shibaura (Toshiba) and Wollensak/3M.

Many companies obviously believe Dolbyization opens a whole new accessory and add-on market. (Continued on page 46)

## Starks Stores/Departments Use Tape as Patron Magnet

NORTH CANTON, O.—Paul David, president of Stark Record & Tape Service Inc., here, stuck his neck out for a \$40,000 introductory program which included special blister packaging and color coding five years ago, but the investment has shown a continuing and growing dividend in tape sales.

David had returned from a national tape conference, his mind filled with grim forebodings about the theft of store inventory and various packaging concepts to defeat pilferage.

### Color-Coded Packaging

He conferred with various packaging firms and decided on a four by twelve-inch "spaghetti" box with die-cut front and back windows. Starting the tape department figured to be a \$40,000 venture, with the primary cost in creating and making the first pilfer-hampering packaging.

The first trial run of the boxes ran way over the budget. Now the

cost runs between three and five cents per unit, depending on the size of the run and the maker. Phil Shannon, general manager for Stark, says they usually run a half-million units or more. Eight-track is color-coded in a blue box, while cassettes are in red.

Shannon feels that the original expenditure has been repaid. He feels that the 44 departments, which Stark mans, and the 14 free standing stores in a five-state area which Stark owns (Billboard, May 20), all of which stock tape, have become community music centers. "You have to stock music folios, sheet music and accessories of all kinds to make people feel you are the record/tape store in the area," he commented.

In Stark's huge central warehouse here, six people continually work on tape, putting it into the Stark custom box and shrink-wrapping it and shipping it out to outlets. Stark also stocks its own custom-designed fixtures, which are fundamentally the same for tape and LP. The tape fixtures go out with special four-and-a-half inch divider cards, which carry a black plastic window into which a red Star (correct) title strip can be placed. Shannon said Stark can use no company-provided divider cards for either LP's or tapes.

Stark stocks the stores and de- (Continued on page 47)

## Certron to Use Faraday Tape

TECUMSEH, Mich. — Faraday, Inc. has granted the Certron Corp. the right to use graphite lubricated tape covered by a Faraday patent. The patent features a lubricated coating for tape that makes 8-track cartridges operate smoother.

Granting of the right to Certron enables the California-based company to move into the development of advanced tape product. The lubricated tape is being included in all 8-track cartridges produced by Certron, according to Edward P. Koeppe, the company's vice president in charge of operations.

## Seize 10,000 Cartridges

• Continued from page 1

and definitely the largest, the action came following suits that named the following defendants: Fred Harvey, Inc. (operator of Toll road restaurants), Julius Magill (pharmacy owner), Albert Gale

NEW YORK—The International Tape Association (ITA) has extended invitations to key Washington-based government representatives to attend the next meeting of the Association, scheduled for June 28, at the Time-Life Building. Among those invited are 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 deputy assistant secretary for business development, U.S. Dept. of Commerce.

Other invitations have gone out to members of the Association for Educational Communications & Technology, the National Education Association, Internal Revenue Service Training Center, Library of Congress, and the U.S. Office of Education and the U.S. Army Audiovisual Division.

(Continued on page 55)

## REGISTRATION UP 27%

## 4-Channel Topic at CES

CHICAGO — Executives from companies with rival four-channel stereo disk concepts will be among panelists in retail-oriented conferences during Consumer Electronics Show (CES) here June 11-14 at McCormick Place. Advance registration is 27 percent ahead of this time last year, said Jack Wayman, staff vice president of Consumer Electronics Group, Electronics Industries Association (CEG/EIA). The conferences are virtually the same as last year.

Audio Conference, chairman Donald J. Harper, president, Fisher Radio and chairman EIA audio division, FTC Ratings; moderator, Larry Klein, Stereo Review; panelists, William Dixon, FTC; Walter Goodman, Harman-Kardon; Richard A. Lewis, GE; Harry Norman, Morse Electro Products; Four-Channel Stereo; moderator Richard Ekstrat, Audio Times; panelists, Stanley J. Kavan, CBS Records; John Pudwell, RCA Records; Richard Schaak, Schaak Electronics; Harold A. Weinberg, Lafayette Radio; Tape Trends; moderator Lee Zhitto, Billboard; panelists, Jeff Berkowitz, Panasonic; John Traynor, 3M; Oscar Kusisto, Motorola; George R. Simkowski, Bell & Howell; Gersh Thalberg, Superscope.

Video Conference, chairman William E. Boddss, GTE/Sylvania and EIA video division chairman;

Programming: moderator Merrill Panitt, TV Guide, panelists Wallace E. Johnson, FCC; Richard Block, Kaiser Broadcasting; William Carlisle, National Association of Broadcasters; Philips A. Rubin, Corporation for Public Broadcasting; David Foster, National Cable TV Association; Receivers: moderator, David Lachenbruch, Television Digest; panelists, Joe Casale, Admiral; Gordon MacDonald, MGA; John McCallister, Zenith; Robert Warren, Motorola; New Systems: moderator, Aaron Neretin, Merchandising Week; panelists, Al Barshop, Panasonic; G. Citron, Norelco; Donald Johnston, Cartridge Television Inc.; Richard O'Brien, Sony.

Marketing conference, chairman Jules Steinberg, executive vice president, National Appliance & Radio-TV Dealers Association; Consumer Electronics Marketing; moderator, Jack Adams, Mart magazine; panelists, William H. Anderson, RCA Consumer Electronics; George Fezell, Magnavox Co.; Ira Fishbein, Mr. Dependable; Bill Fisher, Fisher's Appliance and TV Centers; Legislation: modera- (Continued on page 47)

## ITA Invites Key U.S. Aides to Meet

The confab will explore problem areas within the tape industry, and hopes to establish a closer link between government and industry.

The government representatives will also hear the ITA renew its plea for a moratorium on standards for the cartridge TV industry at this time. According to Larry Finley, executive director of the (Continued on page 55)

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## Magnavox '72 Line —Progressive Units

NEW YORK—Magnavox has unveiled 25 new tape recorder units, ranging from lost cost monaural to high end deluxe stereo music systems, as part of its 1972 line of tape hardware equipment.

Both 8-track and cassette equipment are well represented with such updated features as automatic noise reduction circuitry, automatic reversing, automatic stop, and other features to make recording as simple as possible for both professional and amateur recordists.

Top of the line is a long play music system with an automatic cassette changer that can record and/or play both sides of up to 12 cassettes.

The unit, Model 1V9064, features synchronous motor, separate change motor, special switch for new chromium dioxide tapes and other features. It is available with or without an AM/FM tuner.

Top of the line in the portable cassette series is model 1V9036, with automatic stop and automatic recording level control, as

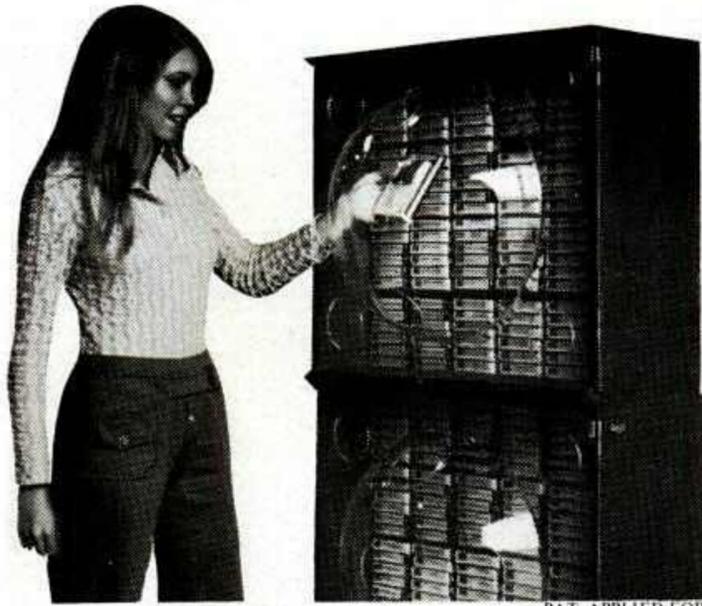
well as a pop-up, omnidirectional condenser microphone. Additional features include a tone control, and a pause control. It can be operated either from internal batteries, house current, or from a car or boat battery through an optional adapter. It comes with a carrying case.

For clock-radio convenience as well as a cassette recording facility, there is Model 1V9042, with a digital clock AM/FM radio and cassette recorder.

The 8-track line of players features Model 1V9072, a contemporary-styled instrument in walnut, matte black and brushed metal. It comes with an AM/FM radio, has 10 watts of IHF music power in a two-way speaker system, fast forward and eject buttons, and a slot into which the cartridge fits without hanging out obtrusively. Companion to this unit is the Model 1V9073 which features record facilities.

The Model 1V9075, of the same basic design as its companions, incorporates a record changer in

*(Continued on page 55)*



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## Dolby at CES

• *Continued from page 45*

For example, Robins Industries Corp., will bow at CES a Dynamic Sound Enhancer designed to restore dynamic range usually compressed in the recording process, according to Jack Friedland, vice president (see Tape Happenings). The unit, which works on a principle similar to the Dolby system, will list for \$30.

There is also progress in FM broadcasting, according to Dr. Ray Dolby (Billboard, April 1), who said about a dozen U.S. stations are now periodically making encoded broadcasts and one full-time Dolbyized transmission.

The recent mention at the Institute of High Fidelity (IHF) shows here that Ampex is considering low-noise, high-output 8-track pre-recorded cartridges, interests Cloud. "I think Dolbyization of 8-track is worth considering," he said. Cloud is also plumping for Dolbyized open reel, though here the steady move to 7 1/2 ips speed may not make Dolbyization less necessary, he pointed out.

Historically, of course, Dr. Dolby first attempted to Dolby adapt 8-track machines, about the same time he was working with KLH on open reel recorders. "... the more work we did with 8-track the less interesting it seemed—not really for technical reasons but for convenience reasons," he said of the period in 1968. He then switched to cassette.

However, the whole tone of the Chicago IHF show put 8-track back in focus as a potential hi fi medium. The catalyst though is four-channel, not Dolby, and software, not hardware.

Cawfield told an IHF audience that 8-track looks like the most viable medium for four-channel because the sales volume is there and the distribution is operable. On the technological side, he said: "It was totally accidental that 8-track had enough capacity for four-channel."

As for software, George Saddler, marketing manager, TDK, said his firm has developed a low-noise 8-track cartridge with a range claimed in the area of up to 20,000-23,000 Hz. "It will make 8-track a hi fi medium," he told IHF.

But even without meaningful talk about Dolbyizing 8-track machines, there are still critics of Dolbyizing cassette units, still doubt, though lessening. And again, the skepticism is linked to software. Howard Ladd, vice president, Sanyo Electric, said recently:

"In the music that's selling today (which has minimal dynamic range) there is a very little audible tape hiss as it is buried beneath the level of the music. Therefore, the extra cost of a Dolby noise suppression circuit or any other noise suppression system is of questionable merit for consumers with little interest in classical music."

Sanyo, while introducing two cassette decks, one with Dolby circuitry, is emphasizing other technological improvements such as the critical engineering problems of tape speed, frequency response and wow and flutter, in line with Cawfield's point of view.

On the software side, Lee Hershberg, director of engineering, Warner Bros. Records, said earlier this year that the label was hesitant about releasing Dolbyized cassettes because there was still not enough hardware and "a new generation of technological advances, like quiet tape, is forthcoming."

Evidently, just as some software producers feel the higher open reel speed lessens the need for Dolbyization, some feel as well that new tape coatings may make Dolbyization a moot point in cassette as well.

The one thing, though, that Dolbyized cassettes have going for them is compatibility. Cloud said there is no problem in this area. "The problem is just not enough Dolbyized software."

## Chicago Cut-Out Jobber Adds Cassettes, Players

CHICAGO—One more indication that tape may be overtaking disks is the fact that jobbers of cut-out merchandise such as Ruby Lawrence here have moved into tape. Lawrence, head of Ruby Sales, just purchased 40,000 pre-recorded cassettes which will be sold 80 percent off list.

While this may reflect ignominiously on the state of pre-recorded cassettes, Lawrence points out that he sells into channels normally untapped by regular merchandisers. Lawrence has added a hardware line too.

Lawrence, who may move 200,000 pieces from just one label, merchandises disks and now tape through giveaway programs, mail order houses and almost anyone looking for product at a price.

"Every store selling tape recorders should have pre-recorded tape," he said, "and offer some kind of giveaway with every player." This has been Lawrence's philosophy in disks which he sells from 15 cents on up, though most sales are in the \$1, \$1.10, \$1.12 range.

In other words, Lawrence, who entered the industry in 1952 and was for 13 years a partner with Tony Galgano here, believes the cut-out jobber has a legitimate place in the business.

"Some would call me an undertaker—I believe I'm a savior, saving labels that have over-produced."

He said he differs from some jobbers in that he never identifies the label in advertisements or mail-out literature.

Another strategy is that the merchandise here in his very neat store on W. Armitage is constantly moved around. "The dealers come in here. If they see something they saw before, that's not good. Also by not having it arranged by label or some other way, they see things they never would have considered."

Not all stock is warehoused here. He often uses public ware-

house facilities. Lawrence has a full-time man on the street now in New York City and a sales office there under the name Worldwide Productions. He said the man is a veteran record salesman but would not identify him. "He goes under a non de plume."

Obviously, there are fine points in dealing with the mistakes labels make, which is essentially Lawrence's bag. He said, "Tomorrow's cut-out may have been sold originally in Chicago and then shipped all around the country only to end up back here. The telephone company and the truckers are really making the big money."

From Lawrence's store he can look across to Galgano's. "We were partners all that time, now he's got 14,000 square feet and I've got 1,400."

Lawrence carries only one or two budget lines (Alshire and Sommerset). With him, everything is budget. He claims to have done exceptionally well with box sets. "If I told you what I pay for some of these items..."

He agrees with his long-time friend and nearby record dealer Andy Andersen, who claims the pricing policies and over production have created a whole sub-distribution industry for people like Lawrence.

"It's interesting to watch the call-back lists from the labels," Andersen said. "While there's not nearly as many tapes released as LP's, the call-back on tape is equal to albums." Andersen has yet to go into tape.

Lawrence has dabbled in tape but the cassette purchase is his first big plunge. He said he isn't worried by the slow sales reported for cassettes.

"I've sold a lot of product people said couldn't be sold. I was the first Audio Fidelity distributor with albums that listed at \$9.95 in the days when everything was \$3.98."

*(Continued on page 55)*

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# Admiral Tape Push

CHICAGO—Admiral Corp. here is making a big push into tape and hi fi components with the introduction of seven component systems including a four-channel unit, seven consoles with built-in 8-track players, six portable tape machines, one television set with built-in 8-track and a cartridge TV system.

Topping the component line is Model STC981 which plays discrete four-channel tape and matrix disks and includes AM/FM stereo receiver and four speaker enclosures—suggested list \$269.95. Other units: STC971 (AM/FM stereo, 8-track and record changer—\$219.95), STC961 (AM/FM stereo, 8-track and record changer

—\$169.95), STC951 (same as 971 w/o changer—\$119.95), STC941 stereo radio and STC731 also a stereo radio.

Included in the consoles are three-piece units (control) cabinet and two speaker units), an example, the KS680 available in two styles with suggested list \$449.95.

Two 8-track units and four cassette units constitute the portable line, a highlight being the STP1111, a two-unit machine offering AM/FM stereo and 8-track—\$99.95.

Admiral's deluxe 5L5568 color TV has an 8-track player. The CTV unit (Orion 5VT5608) features recording/playback, 25-in. color TV receiver and instant replay camera for home shooting.

# Seize 10,000 Cartridges

• Continued from page 45

the place down," he said. The other raid occurred at night as well.

Friedman said he understood defendants planned no defense at a scheduled May 19 hearing, such

## 4-Channel Topic

• Continued from page 45

tor Earl Lifshy, Home Furnishing Daily; panelists, Michael Lemov, House Interstate and Foreign Commerce committee; Armin E. Allen, Philco-Ford; J. Edward Day, CEG/EIA; Allan Wurtzel, Wards Co.; Servicing: moderator Larry Steckler, Radio Electronics; panelists, Ed Reich, Wholesale TV; Jack Rice, Paul Rice Appliance; Prof. Frank Steckey, CEG/EIA; Ray Yeranko, Magnavox.

Conferences: Marketing, 9-11 a.m., Monday; Video, 9-11 a.m., Tuesday; Audio 9-11 a.m., Wednesday.

# Starks Stores/Departments

• Continued from page 45

partments via a 12-week catalog, specifically created from printout runs for each individual store. Product buyer Joe Bressi automatically includes new releases which are issued between catalogs into each store's inventory. Each department or store stocks around 3,000 different tape titles. The ratio between 8-track and cassette is between eight and ten to one depending on the store.

### Cutout Bins

Shannon has found that cutout tape product can be sold best by completely separating it from the

hearings being statutory within 15 days in cases of an injunction without notice, which also call for an automatic motion to dissolve such injunctions.

The action was based on state laws. Friedman said his firm is studying action based on the new Federal laws pertaining to tape bootlegging too. Also, a brother-in-law of Gale, Alvin Rubin, (dba Tabu Enterprises), another wholesale firm, was served recently with an injunction in what Friedman said is stepped up action here in the market.

Friedman's firm earlier this year represented Capitol and Columbia in injunctions against five tape marketers exhibiting at the housewares shows here (Billboard, Jan. 29). Named then were International Tape, Inc., Parlin, N.J., Telecor Industries, Inc., Fairfield, N.J., Matthew Productions, Inc., Columbus, O., Eastern Tape/Super His, Charlotte, N.C. and Goldman Co., Skokie, Ill.

fixture-stocked tape product. Stark again has designed and produced a very modernistic wooden dump bin with metal base to isolate the budget-priced cutouts.

The Stark stores and departments keep a continual register-eye on the sale of tapes, with one of the eight keys being a tape-only key. So far, they are stocking only Columbia SQ quadrasonic tape, but will soon be adding RCA.

A complete line of tape accessories is carried in each of the 57 outlets.

Shannon estimates that tape utilizes about half as much store space as does the LP inventory.



An inventory of several thousand different tape titles, safeguarded against pilferage by Stark's custom-designed spaghetti boxes, are the lure that helps make Camelot Stores and manned departments the community music center.

MAY 27, 1972, BILLBOARD

# Cartridge TV

## Telesette Subsidiary —Audiovisual Service

By RADCLIFFE JOE

NEW YORK — Video Services — a subsidiary of Telesette, Inc. has been formed here to offer a diversity of audiovisual services, and service packages, in various video formats, to community groups and individuals.

Initial projects will include a package for Manhattan's West 71st Association to dramatize to the City Planning Board the Association's concern over growing traffic congestion in the Broadway 72nd area.

Another package has already been prepared for New York's Project Quiet City to demonstrate to West Side groups the need for noise abatement, and also to help achieve the first noise abatement clause in New York's City Construction Contracts now being enforced in subway construction in the city.

Officials of Video Services disclose that other projects on a group level include packages to communi-

cate information and ideas to community groups by the Community Planning Board and the Metropolitan Transit Association.

At the level of the individual, a video baby book is being developed. Utilizing the old concept of a baby scrap book, the cassette — the Sony U-Matic videocassette is being used — will tell the story of baby's growth, from its first trip from the hospital to its home, and continuing through the many and varied moments of growth and development.

Other services which will be made available on cassette and other video formats include group therapy sessions, community action groups, weddings, anniversaries, and Bar Mitzvahs.

Video Services will also make playback equipment available to its subscribers on a low-cost rental basis. Rental prices have not yet been established.

## CTV & VTR vie to Automate Cable TV

By EARL PAIGE

CHICAGO—Marketers of units that stack cartridge television players for automating cable TV broadcasting pushed the concept vigorously at the cable TV show here. Lyle O. Keys, president, TeleMation, said there will be stronger demand for software. But skepticism of the concept exists too.

TeleMation, 3M/Wollensak, Panasonic and Sony all showed National Cable Television Association (NCTA) delegates how Sony's U-Matic 3/4-in. video cassette units can be used in cable TV. But open reel concepts were plugged very hard too.

There were several exhibits of blank tape, including 3M's. Panasonic also showed its half-inch cartridge units to be delivered later this year.

International Video Corp. (IVC) bowed its IVC Autocaster, a unit Keith Y. Reynolds, VTR product manager, said will do for cable broadcasters what automation has done for radio stations. The unit open reel can switch automatically from one to two or more reels to provide continuous programming in color or monochrome. The control section alone sells for \$2,100.

Engineers are skeptical of how the U-Matic units will stand up over a long period of time. Several mentioned the potential problem of "time base stability," which is erratic behavior of the picture (one manifestation is a folding over of the picture at the top of the screen).

IVC is marketing time base correctors and showed its IVC 960 coupled with the IVC 960 machine. Reynolds said the correctors could

## Modern Television Videorecord Deal

WESTPORT, Conn. — Modern Television Corp. will distribute in New York City a wide range of CTV program packages developed by the Videorecord Corp. of America, according to an exclusive agreement signed recently by both companies.

The pact gives VCA the strength needed to establish a comprehensive distribution network in the New York area. Emphasis will be placed on the distribution of program packages designed specifically for use by companies involved in health care, education, business, and civic and social activities.

VCA is headed by Dr. Stafford L. Hopwood, Jr., while Modern Television Corp's president is Sanford Schlitt.

only be used with machines of exceptional stability such as the 960. IVC has other time base correctors as well (Model 4100 and 4102).

Keys said in terms of time base stability the U-Matic is "very good, as good or better than most open reel machines. We feel they are adequate for the use intended." A spokesman in the TeleMation exhibit said TeleMation is, however, working on a time base corrector.

As for software, Keys said: "For the first time, program duplicators are coming alive." He mentioned a Pittsburgh duplicator that he said has allotted a half million dollars to program duplication.

The idea for TeleMation's \$9,420 T-Matic unit that stacks four U-Matics occurred to Keys at the recent radio broadcasters convention here and was rushed into production in less than 14 days. TeleMation recently ordered 500 U-Matic units (Billboard, Mar. 18).

## Japanese, EVR Join In Global Campaign

NEW YORK—In a move designed to strengthen the image of the CBS Electronic Video Recording System (EVR) as a viable contender for the CTV stakes, the EVR Partnership and a consortium of Japanese electronics manufacturers have joined forces to exploit the system's potential globally.

The Japanese firms involved in the agreement include chemical manufacturer, Teijin; Hitachi, the largest electronics company in Japan; Mitsubishi Electric; and Mainichi Broadcasting System, one of Japan's leading television networks.

Unofficial reports claim that, as a result of the agreement, Teijin will own 44.6 percent of Nippon EVR Ltd., and will produce film stock with Hitachi and Mitsubishi (both of which are already licensed to manufacture EVR hardware) and Mainichi Broadcasting, a major Japanese producer of EVR software.

The remaining 33 percent will be financed by Imperial Chemical and CIBA Geigy, original members of the EVR Partnership in England.

The massive expansion program will also include the formation, in

## Bow Study at VidExpo '72

NEW YORK—Highlights of a recent major study on the potential of audiovisual concepts on the European market over the next decade, will be presented to delegates attending VidExpo '72, the Billboard Publishing Group's second international video media conference and exhibition, slated for Aug. 21-24 at the Roosevelt Hotel.

Peter Wiegand, head of Prognos, the Swiss research center which prepared the study, will make the presentation. He will explore such areas as "The Future Demand for Audiovisual Programs," "The Semi-professional Market," "Demand Structure According to Application Areas," "Demand Structure of Programs," "The Consumer Market," "Forecast of Demand for Audiovisual Sets," and "The Varying Market Potentials in the European Countries."

The Prognos Study covers an 11-country survey of both consumer and semi-professional markets, including forecasts of demands for all hardware configurations including open reel, the videodisk and Super 8 film.

Other speakers selected to impart their knowledge of the audiovisual field with conference attendees include Kevin O'Sullivan, director of professional development, National Audiovisual Association; Herbert Winter, secretary general, International Publishers Audiovisual Association; and Robert O'Boyle, acting director, Dept. of the Army Audiovisual Agency, technological and applications directorate.

## Sony, Gordon TV Systems in Deal

NEW YORK—The Sony Corp. of America has appointed Gordon Television Systems, Inc., Los Angeles, Calif., to mass produce videocassettes for the Sony U-Matic CTV System.

Gordon's Television Systems, described as one of the largest Sony VTR equipment dealers on the West Coast, has purchased the Sony D-100 Duplicator Printing System for production of the cassettes.

The unit has been installed at the video facility of Consolidated Film Industries.

England, of EVR Ltd. which will be funded to upwards of 33 percent by Japanese yen, with 66 percent in pound sterling coming from the British partners.

Physical ramifications of the project include the construction, in Japan, of a \$6 million EVR processing facility. Construction work on this is expected to get under way by October. The plant is expected to produce between 200,000 and 300,000 cartridges a year after it reaches its peak production potential next summer.

The agreement, which has the blessing of the Japanese government, was signed jointly by top executives of the Japanese firms involved, Lord Harvey of Prestbury, U.K. Chairman of CIBA-Geigy, P.J. Massey of ICI, and John Lewis, managing director of the EVR Partnership, London.

Meanwhile, although CBS continues the planned phase-out of its EVR activities here in the U.S., Motorola, Inc., its major North American licensee, has re-emphasized its commitment to the producing of both EVR hardware and software, and is shipping in sizable quantities to educational and industrial users both here and abroad.

# International News Reports



LEONARD COHEN recently finished a major European tour with three concerts in Israel. He is seen here with Simon Schmidt, left, CBS-Israel managing director, Bob Johnston, his record producer and Carla Kimchi, CBS manager of artists relations.

## Czech Stereo Cos. Into Int'l Market

PRAGUE — Record sales in Czechoslovakia are being prevented from reaching their true potential because of a lack of quality stereo record players.

But now Tesla, the hardware manufacturer, has introduced several new models which should improve the situation.

Apart from the home market, Tesla is also having great success with exports. At the recent International Trade Fair in Brno over \$3 million worth of orders were taken from countries such as Rumania, Poland, Hungary and Bulgaria.

But surprisingly the biggest orders came from Holland, home of the Philips hardware giant.

Alongside the domestic equipment Tesla is also having great success with its automatic electronic equipment for schools and pedagogical work. A recent test on this type of equipment rated Tesla's and the French Mitzi product the best in their field.

Artia, distributing company for Tesla, has also announced that export sales for Czech records last year was over the 1,250,000 mark.

## 2 Million Sales Increase Is Forecast By U.K. Line

LONDON — U.K. budget line label Music For Pleasure is homing in on a best-ever financial year and when fiscal 1971-72 ends in June, expectations are of sales being two million records higher than in 1971.

If current projections are fulfilled, MfP's year-end figure will be in excess of nine million records, with CFP classical albums accounting for 900,000 copies and the Surprise Surprise children's label hitting the 1.5 million mark — an achievement estimated as being the equivalent of three percent of total U.K. singles sales.

"We anticipated boosting our sales just slightly over last year's figure of 7.5 million records — but in fact we look like ending the 12-month period not less than 30 percent up," commented man-

aging director Richard Baldwin. The boom sales of 1971-72 will bring MfP's gross sales in the six years of its existence to 34 million records.

The results over the past 12 months have been particularly encouraging for the EMI subsidiary after a lean spell in the previous year when the growing strength of the competition had its affect on MfP's market share. It was, according to Baldwin, "our most difficult year" and still wary of the growth potential of the budget market, MfP only back a modest increase.

As the opposition gained momentum, MfP found its outlet strength being trimmed, with shops which had perhaps devoted two or more racks to MfP releases, cutting down the space allocation to allow for experimentation with other low-price labels.

Although profits were adequate, to combat the situation, Baldwin and his deputy managing director Tony Morris, agreed on a drastic pruning of the catalog and immediately lopped off 100 slower-moving titles to bring the total down to 200, which Baldwin would like to see reduced by a further 50.

Baldwin noted that of the company's Top 20 best-selling

MfP's alltime best-selling album remains Sound of Music (864,000 copies), and among the label's other successes have been the first Seekers LP (650,000), Geoff Love's Big Western Film Themes Vol. 1 (353,000) and a George Formby LP which sold 209,000 copies. On the CFP label, the "1812 Overture" by the London Philharmonic Orchestra has passed the 60,000-mark, while one of the surprise successes of the budget classical label has been another LPO recording, of Mahler's Fourth Symphony, which in 12 months has sold 30,000 copies.

## Pye-U.K. Set Two Deputy Man. Directors

LONDON — In a reorganization of top management structure, Pye-U.K. managing director Louis Benjamin has appointed two deputies—Walter Woyda, managing director of Precision Tapes, and Derek Honey, financial director.

The appointments, revealed in a surprise announcement give Woyda responsibility for control of the commercial aspects of the whole Pye operation, with Honey taking a larger share of finance and administration matters. Concurrent with his new duties, Woyda will continue to manage the autonomous Precision tape subsidiary and the Soho retail chain, which will be absorbed into Precision.

Appointment of two deputy managing directors is unprecedented in the history of Pye—possibly in the British recording industry, too—but is brought about by Benjamin's belief in the need to strengthen the chain of command at Pye, which occupies only part of his time, the rest being devoted to directing ATV's Moss Empires theater chain.

The appointments follow the departure of general manager Geoffrey Bridge to the BPI and Monty Presky to Damont Records, both senior directors, neither of whom were immediately replaced.

Announcing the appointments, Benjamin said, "I've seen the problems both here and abroad which stem from lack of top management control, and I think these appointments are in the very best interests of Pye, particularly in view of the strong product and new artists we shall be introducing."

Through a production deal with Peter Walsh, Pye will release product by former hitmakers, the Troggs and the group's first single, "Everything's Funny" will be released on June 2. In the near future Pye will issue an album by David McWilliams, previously with the Major Minor label, and this week releases "Whole Lotta Shakin' Goin On" by Cuddles who recently stormed the stage at a recent Jerry Lee Lewis concert at the London Palladium. The record has been acquired from Mervyn Conn who currently has his own label distributed through Phonogram.

## Major U.K. Probe for 3D Night

LONDON — Probe is to start a major promotional campaign for the Three Dog Night at the Great Western Festival on May 26. The ABC-Dunhill label's London office, in conjunction with EMI, has produced 25,000 flexi-disks featuring Three Dog Night, together with tracks by John Kay, BB King, the James Gang and Gladstone, which will be distributed free to the festival audience.

The disks, costing in the region of \$2,500, have been manufactured by Lyntone. They will be packaged in coloured bags featuring the Great Western Express logo together with details of the albums from which the tracks have been taken. The disks, titled "With Love from Absent Friends," will be distributed from the EMI/Probe/Sounds newspaper marquee at the Festival.

Probe will also distribute 25,000 Three Dog Night stickers, featuring the cover of the group's forthcoming album, "Seven Separate Fools" which is due for release this summer. A new maxi-single, "Family of Man" will be released on May 26.

## From The Music Capitals of the World

### LONDON

First releases on Cube, the label offshoot of the Essex Music Group, have been issued. Cube is the new label name for the 18-month-old Fly label and although product will be issued on a new logo, prefixes for singles and albums will remain the same. As previously reported, Cube will be handled through EMI, with Polydor International handling overseas releases with the exception of the U.S. and Canada where no label deal has yet been fixed. First releases are albums by the Gasoline Band and Harvey Andrews with singles by Timothy Jones, discovered by Jonathan King and a single taken from Andrews' album. The Gasoline Band, Harvey Andrews and Jimmy Helms (who will debut on Cube with "So Long Love" next month) will be appearing in a special concert, organized by Essex, at the Criterion Theatre in London on May 17. . . . A major promotional campaign has been devised by WEA for the company's first Beach Boys album, "Carl and the Passions—So Tough." WEA sales representatives will be visiting each area where the group will be appearing in concert to construct window displays for local dealers. The company is also making available 15,000 campaign stickers, posters and album sleeves. Meanwhile WEA has appointed Contempo International to handle product release and promotion for the Atlantic label's soul music catalog. Contempo, operated by John Abbey, will work in conjunction with Janet Martin of Atlantic in deciding the label's release policy and future promotion plans. Contempo also has similar responsibilities for Polydor's Mojo and Stax labels and the company's agency adjunct Contempo Artists, is presently promoting a major British tour by Atlantic artist Wilson Pickett. . . . Screen Gems Columbia Music has formed a new music publishing company, Round Music, with producer Dave McKay. Ray Walter, managing director of Screen Gems in the U.K., accompanied by McKay—who produces the New Seekers for Leon Henry Productions—were in America recently to conclude the worldwide deal. Apart from handling Round Music, Screen Gems Columbia will also be involved in some of McKay's production activities.

EMI is to make its first full release of quadrasonic records in June. Following a delay earlier this year when the company reduced its scheduled release to one album—a sampler—all problems have now been overcome and 10 albums, the first quadrasonic disks to be manufactured in this country, will be released. The initial release includes albums by John Lennon, Deep Purple, Marvin Welch and Farrar and Manuel and the Music of the Mountains and Ron Goodwin. . . . A&M is planning to develop its existing activities in promoting via the appointment of four new field representatives. Reporting to marketing manager Robin Blanchflower, the four men, apart from visiting record dealers, will be responsible for liaisoning with clubs, universities and local radio stations. The four men are Tony Cannon, Frank Pritchard, Ken Phillips and Alan Fitter. There are also two new appointments at A&M in the promotion and art departments respectively. Jan Leary, assistant to Brian Hutch at WEA will join the company on June 1 as assistant to Tony Burfield. Wendy Booth, who worked in the WEA art department joined A&M this week as assistant to art director Mike Doud. . . . Cees Van Zijveld, who runs

his Inter Music publishing company in Holland, has joined Morgan Music to run its publishing activities. Van Zijveld, who has represented Morgan Music and its subsidiaries in Holland for the past four years, will divide his time between Holland and London.

Decca chairman Sir Edward Lewis has concluded a deal with Kermit Schafer whereby Decca will release the "Pardon My Bloop" series of albums. . . . Dave Collins, who with Ansell Collins, had a hit with "Double Barrel" on the Trojan label, has been signed by Creole Records to record as a solo artist for EMI's Rhino reggae label. Collins' first record will be "Shackatac." . . . Publicist Marion Rainford leaves Tony Barrow International at the end of the month to look after the business and public relations affairs of the Kinks. At TBI Miss Rainford has been responsible for handling press and publicity for the Kinks since 1970.

PHILIP PALMER

### TORONTO

Reprise's Brave Belt into the Whisky a Go Go (May 28-30), to be followed by three days at San Francisco's North Beach Revival. The group's latest single is titled "Another Way Out." . . . Lanny Morry from the chairman's office of the CRC is in Toronto this week, representing the Commission at the Maple Music Junket press conference. . . . Bill Orr deputized for Ontario's minister for social development, Robert Welch. . . . Tommy Graham back from European stay with a new single, "After the Goldrush." . . . The Niagara College of Applied Arts and Technology is sponsoring a series of summer courses covering various aspects of the performing arts—the program is being directed by composer Howard Cable, jazz musician Phil Nimmons, recording engineering Roy Smith and Lewis Roth, a New York publisher.

Axe label's Rain have undertaken a hefty promotion schedule to push their latest single, "Stop Me From Believing." . . . Parrish and Gurvitz, recent George Martin discoveries, are being managed by the Global Talent Division of AHED Music Corporation.

Canada's Bobby Curtola has been held over at the Regency Lounge of the Sands Hotel in Las Vegas for an indefinite period. . . . The Howard Hughes-owned hotel is also reported to have offered Curtola a minimum of \$1,500,000 for a contract guaranteeing 150 weeks of appearances over the next five years. . . . GRT continues to enjoy large singles success with "Brandy" by Scott English, despite the fact the disc was not a U.S. hit. . . . Doctor Music reported to have broken up. . . . The Rolling Stones North American summer tour will include three Canadian dates—the Pacific Coliseum in Vancouver (June 3), Maple Leaf Gardens in Toronto (July 15), and the Montreal Forum (17). . . . CHUM FM broadcast a special hour-long live concert of Whiskey Howl, Toronto blues band performing at the Colonial Tavern. The show was hosted by Larry Green. CHUM FM has been very active in the broadcasting of live concerts by Canadian artists. . . . Polydor's Allan Nicholls is now working on a solo album of originals. . . . Several Canadian symphonies reported to be interested in talking to Procol Harum about the possibility of a collaboration, in view of the artistic and sales success of the group's concert with the Edmonton Symphony. . . .

RITCHIE YORKE

(Continued on page 50)

## Fludd Sign Publishing Deal

TORONTO — Kinney group Fludd's publishing company, Underwater Music (CAPAC) has signed a sub-publishing deal for Britain with ATV-Kirschner Music.

ATV-Kirschner is now working on a proposed Fludd European tour, to take place at some time after the group's appearance on the Maple Music Spectacular No. 3 (June 7) as part of the Maple Music Junket.

## Bang/Raspberries

NEW YORK—Capitol groups Bang and Raspberries will have their product released worldwide by EMI. Bang, managed by Rick Bowen, is slated for a European tour. Raspberries, produced by Jimmy Lenner, is now touring the U.S. with the Grass Roots. Both groups material is published by CAM.



**Mary Had A Little Lamb**  
a single record from your old chums wings

**release date 12 May**  
R5949

## Government Officially Backs Canada Junket

OTTAWA — The Canadian government this week officially announced its involvement with the Maple Music Junket in a special statement which applauded the recent actions of the music industry in this country.

Issued by the office of the Secretary of State, the government's decision to give \$30,000 to the Junket as indication of Ottawa's first entry into subsidization of the mass art forms. The Canadian government has long cherished the belief that money is needed to stimulate and effect the growth of the arts, as witnessed by the CBC, Canada Council, the National Film Board, and the Canadian Film Development Corporation.

Government statement said: "Ottawa is adding government support to a campaign of industry promotion supported by all aspects of the Canadian pop music scene—record manufacturers, record distributors, talent management, performers, broadcasters, organizations representing composers and publishers, and the elements of the trade and general press concerned with the performance and marketing of Canadian popular music.

"The inspiration for the Maple Music Junket grows out of several contradictions concerning the lack of acceptance of Canadian product on the other side of the Atlantic. This means, in effect, lack of acceptance in a record-buying market larger than North America.

"One of these contradictions is the notable European successes

over the years by individual Canadian performers. Another is the growing acceptance of Canadian groups in the U.S. as well as Canada. A third is the fact that, behind the U.S. and Britain, Canada can now be said to be the world's third leading producer of international hit records. In large part, the music press attributes this recent burgeoning to CRTC insistence on significant use of Canadian recordings by the nation's radio stations."

The Junket will cost close to \$100,000 and the balance is being financed by members of the CRMA, along with CAPAC and BMI Canada. CRTC chairman, Pierre Juneau, will attend a dinner and concert in Toronto.



THE LAST gold disk presented by Philips-Sonora of Sweden—now Phonogram AB—was for the LP "Emil i Lonneberga," a soundtrack album. Philips group manager in Sweden, Olle Franzen (above, left) presented gold disks to the actors and producers connected with the film; and then presented the first Phonogram AB gold disk—only 20 seconds after the company's name-change—to Bruno Glenmark (center), arranger and conductor of the Svensktoppen LP. On right is Phonogram managing director, Bosse Kintorph.

## Philips Sweden —Name Change

STOCKHOLM — The Philips record company in Sweden has changed its name from Philips-Sonora to Phonogram AB. The new name was presented at a press reception in Stockholm and, in order to communicate it to record buyers, Phonogram released an LP with ten current hits from the Svensktoppen chart — the Swedish Top 20 which celebrates its tenth anniversary this year.

The LP features the new company name on the cover of the album, advance orders for which topped 25,000 — which in Sweden means a gold disk.

Phonogram AB in Sweden markets Philips, Mercury, Contana, Vertigo, Sonora, Dux, Svenska Ljud, Frituna, Pye, Dawn, Hot Wax, Invictus, Flying Dutchman and Amadeo. Also represented are B & C Records, Big Tree Enterprises, Clearlight Records, Family Productions, Lansdowne, Quality Records Ltd., Red Bullet Productions, September Productions Ltd., Shelter Recording Co. Stereo Dimension, Tony Stratton Smith Records Inc., Charisma, Octave Records Inc., Somethin' Else Production and Starcast.

## Swiss Band— Medal Winners

PRAGUE—At the International Amateur Jazz Festival in Prerov, the seventh annual event, Switzerland's Mani Planzer Big Band was awarded a gold medal and was included in the European "Extra-Class" classification.

Planzer also won the prize for the best composition. Others in the Extra-Class category included the Polish Jazz Carriers and five Czechoslovakian groups.

Participants and guests came from eight countries this year including American clarinetist Albert Nicholas who recorded an album at the Prague Traditional Jazz Studio before the festival started.

The festival also hosted a meeting of the newly-formed Czech Jazz Musicians' Union which it is hoped will boost jazz activity in Czechoslovakia.

## Talent Rolls In Canada

MONTREAL—Donald K. Donald Productions Jethro Tull concert pulled in 16,000 people for an \$88,000 gross at the Montreal forum.

The Savoy Brown-Long John Baldry-Malo concert at the Ottawa Civic Centre drew 5,500 fans. This was a co-production with Harvey Glatt of Treble Clef.

Upcoming events include Jethro Tull in Quebec City (June 2), the Maple Music Spectacular No. 1 at Place Des Arts (5), Led Zeppelin at the Montreal Forum (7), Humble Pie-Edgar Winter-Ground Hogs at the Forum (27), and the Rolling Stones, also at the Forum (July 17). Potential gross for the Stones concert is \$107,000.

## From The Music Capitals of the World

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### HELSINKI

The recent famine of foreign acts visiting Finland is now ending with appearances by Free (Island), Sweet (RCA), Los Pop Tops (Metronome) and Gringo (Island). Others on the way are Island artists Amazing Blondel, Fairport Convention and Mott The Hoople for concerts in Helsinki and Turku, and Polydor bandleader James Last arrives June 1 with his orchestra and chorus after their Russian tour. Also possible for a Finnish visit are Polydor group Slade, who may appear at the Fifth Helsinki Festival. . . . The Mita Suomi Soittaa (What Finland Plays) chart is ending through lack of interest and co-operation. The list was first introduced in 1960 when it was used by the music magazine Iskelma, followed later by Intro and Suosikki pop magazines, and was officially approved by the Finnish Federation of Record Retailers. Record retailers apparently are no longer sufficiently enthusiastic to provide statistics necessary for the compilation of the chart, and Suosikki magazine is even experiencing difficulty in getting a monthly chart together.

M. A. Numminen (Love) visited Stockholm earlier this month to complete his album of children's songs recorded in Swedish for distribution through Music Network in Sweden, and also made some personal appearances. . . . "Allitali," the program which represented Finland in the recent Montreux Golden Rose TV festival, won a bronze rose with equal third place in the judging. It was produced by Oy Yleisradio Ab, and featured actors Heikki Kinnunen and Leo Lastumaki, dancer Pirjo Viitanen, who appeared in Cliff Richard's Scandinavian show, and M. A. Numminen.

Finland continues to be a good, receptive market for Eurovision Song Contest entries. The Finnish entry this year, "Muistathan" sung by Paivi Paunu and Kim Floor (Polydor), is currently No. 2 in the chart here, and other strong-selling Eurovision songs are "What Do I Do" by Sandra and Andres, "Après Toi" by Vicky, and "Beg, Steal Or Borrow" by the New Seekers, which has been covered in Finnish by Sonet act Tapani Kansa. . . . Columbia's Marion, who has just recorded an album of songs in Yiddish, visits Denmark in June, and in September has been booked for top Swedish TV show "Hyland's Horna." . . . With bagpipes topping the U.K. chart, there is an equally historic event here with French artist Michel Delpech reaching No. 1 with his Barclay disk of "Pour Un Flint." It's the first French chart topper, although French acts have made the top 10 in the past, including Edith Piaf, Gilbert Becaud, Sylvie Vartan, Jean-Claude Pascal, France Gall, Jacqueline Boyer and Danyel Gerard. . . . Irish recording and TV personality Brendan O'Riley was here for an appearance on the Mainos TV program "M Show." The show's host Timo T.A. Mikkonen has just made his disk debut with a Finnish version of "Hello Young Lovers."

KARI HELOPALTIO

### HAMBURG

In support of the West German record industry's fight to get the tax on records reduced to that paid on books, the German section of the International Vereinigung der Phonographischen Industrie (IVPI) has issued a document called "The Acknowledgment of Sound Carriers As a Cultural Medium." In his capacity as president of the International Music Council, Yehudi Menuhin states in the document that the agreement, promoted by UNESCO, comprising the import of materials

for education, science and culture in the Agreement of Florence "unfortunately is far away from granting the same preferences to disks as to books and films." Menuhin points out that sound carriers are an important contribution for musical education. "Future generations of music teachers without a doubt will badly need the audio visual successor of the record player." . . . In conjunction with the Bundesverband der Phonographischen Wirtschaft, the Josef Keller publishing company has produced a 1,500-page catalog featuring all local companies, artists, authors and records. The Gemeinschaftskatalog for 1972-1973 has been compiled by electronics data processing and will initially sell at around \$24. There will be a 300-page supplement added to the catalog in October. . . . Polydor International's growth rate in the next few years will be between 20 and 30 percent, according to senior vice president J. Dieter Bliersbach. Writing in the Polydor International house magazine, "Gazette," Bliersbach says that at present tape accounts for about 25 percent of the market. "We even believe that in about 1975 tape will catch up with records and share the market 50/50." He continues by saying that he feels that the stereo record market is still not fully exploited and that the step from stereo to quadraphonic recordings—particularly in the pop field—is not so fundamental as that from mono to stereo." In his article, Bliersbach pointed out that Polydor of India, "has again chipped off a piece of the market share of EMI" and that, "our subsidiary was able to double its turnover last year."

The Aberbach music publishing company has entered into independent record production because it feels that a publisher should be able to have some control over its copyrights through to the finished disk. Aberbach, which has already concluded a number of production deals, has recently produced "Morgen Ist Auch Ein Tag" (Tomorrow Is Another Day) by Nizza Thobi, an Israeli singer living in Hamburg. . . . To coincide with the centenary of composer Max Rega, Da Camera is to release a complete edition of Rega's organ, chamber music and piano works. The works will be released on six boxed sets, each containing up to 12 LP's. There will be a special subscription price for the sets from September until March 1973.

The official presentation of the Golden Europa will be held on June 20 at the Halberg Castle. The Golden Europa, awarded by the Saarland Radio Station, went to Wolfgang for his song "Troedler Abraham," to Juliane Werding for "Am Tag Als Conny Kramer Starb" and to the duo Inga and Wolf for "Gute Nacht, Freunde." Other prizes will also be presented to Freddy, Heino, Tony Marshall, The Can and Marianne Mendt.

WALTER MALLIN

### BELGRADE

Eight teams of three singers each, sponsored by various newspapers, are competing in the second annual Singers Cup which started on May 12 and will finish on June 30. The concerts, in Belgrade and Sarajevo, will be televised and winners will be chosen by viewers' votes. . . . Zagreb's new record company, Studio, has had remarkable success with its first releases. Miso Kovac's first single with the label achieved gold record status with sales over 100,000, and Duske Lokin's "Placem Sad Sam" received a silver disk. . . . Miso Kovac's last single for Jugoton, before he joined Studio, sold over 200,000 copies, a rare achievement in

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## U.K. Groups Defy Union— Set South African Concerts

By PETER FELDMAN

JOHANNESBURG—Two U.K. groups, Christie and Edison Lighthouse, defied a British Musicians' Union ban and made an unexpected visit to Johannesburg on May 2 to play concert dates to try to recoup more than 10,000 rand dollars in tour losses.

The groups were scheduled to play a 10-concert tour of Zambia, and then return home. During the group's fourth concert at Lusaka's Independence Stadium rain put their sound equipment out of commission. This led to chaos, thousands of young Zambians attacked the group members in the darkness, hurling bottles and bricks as the musicians tried to escape in their coach.

The groups' manager, Brian Longley and four members were injured. Longley spent four days in hospital with a head wound, caused by a bottle, which necessitated 12 stitches.

Christie and Edison Lighthouse, fearing further incidents at the airport, decided to head for Rhodesia. When they got to the border the Rhodesian authorities refused to allow them in.

Their air tickets from Lusaka were no longer valid and the members were virtually penniless. The authorities impounded the parts of their equipment they managed to salvage.

To add to the problems, the British Musicians' Union stepped in and said if the groups played dates in Rhodesia—because of the situation between Rhodesia and

the U.K.—the groups would be expelled from the Union and would no longer be able to work.

Meanwhile, Christie and Edison Lighthouse were given 24-hour permits and held under "hotel arrest" at Victoria Falls.

Longley borrowed money from Rhodesian impresario, Arthur Gibbons, and flew to London to sort out the problems with the Union. Said Longley: "It took three days, but I convinced them that we were in dire trouble. The Union eventually agreed to us playing dates in the country to get air fare for the journey home. But they stipulated that after Rhodesia we must return to Britain immediately."

Rhodesia extended the permits to a month and the groups began performing in the main centers. However, the groups were unable to earn enough money to pay off debts and fly home.

"So we decided to head for Johannesburg and play concerts there in an effort to recoup more than 10,000 rand dollar losses sustained during the tour. We were forced to borrow money for equipment and, most important, to live," said Longley.

Five concerts were arranged in the Johannesburg City Hall and on May 9, the group left for London. Longley said he did not feel that the Union would be hard on them because they played dates in South Africa. "We didn't do a tour," he said, "but were forced to play dates in one city out of necessity."

## CBS Israel to Release Russian Underground LP

JERUSALEM—CBS Israel has just released "Silent No More," an album of Russian Jewish underground songs based on tapes which were recently smuggled out of the USSR. The album has been co-sponsored by the Hebrew University and the American Jewish Congress.

The record is sung and narrated by Theodore Bikel with music arranged and conducted by Issachar

Miron. The songs were collected by U.S. scholar Ben Zion who recently visited Moscow during a research project. Zion recorded the material at the Moscow Synagogue and at chance meetings with the Jewish community.

The album was originally produced by the American Star Record company although CBS is now to market "Silent No More" on a worldwide basis. A special version with Hebrew narration by Bikel is presently being recorded for release in the near future.

Proceeds from the album will be donated to the Hebrew University for scholarship and fellowship aid for new immigrants from the Soviet Union.

## Europe Jazz Fed Meeting

VIENNA—The European Jazz Federation will hold its general assembly in Nice July 15-17, immediately prior to the Nice Jazz Festival (July 18-20). The EJJF will also present a special jazz program (July 17) featuring European jazz groups.

Meanwhile plans are going ahead to secure for the EJJF official membership of UNESCO's International Music Council.

## Belgian Duo In Mexican Fest

BRUSSELS—Belgian duo Two Man Sound, whose song "Copacabana" has made the Top 20 in Holland and Belgium and is now breaking in Germany, will take part in Mexican Song Festival in July.

The duo, which represented Belgium at the 1971 Rio Festival, was recently in Spain on a promotional visit.

"Copacabana" is shortly to be recorded in Germany by Tony Marshall.

## Harum Album —Local Content

OTTAWA — The CRTC announced this week that it regards the new Procol Harum album, "The Concert with the Edmonton Symphony Orchestra" as Canadian content. The album was recorded Nov. 18 at the Jubilee Auditorium in Edmonton by Wally Heider for A&M Records.

The Commission feels that all tracks of the album, including the "Conquistador" single, qualify as Canadian content.

## Alithia, Quality Of Canada Deal

NORTH BERGEN, N.J. — Alithia Records Ltd. has licensed Quality Records of Canada to produce and distribute its product in that country. It is Alithia's first international expansion move.

The agreement was signed jointly by Vito Samela, vice president and general manager of Alithia, and George Struth, vice president and assistant general manager of Quality.

First Alithia product to be released in Canada by Quality under the agreement includes "Walden" and "Everybody Hears a Different Drummer."

## Mainline Burlly 'Revue' Album

TORONTO — GRT of Canada group Mainline are wrapping up final mixing details at Thunder Sound for the new "Bump and Grind Revue" LP. The album was cut on Thunder's mobile equipment with producer Adam Mitchell.

The actual revue took place at the Victory Burlesque in Toronto on Feb. 26 as part of the Communications Three weekend.

MAY 27, 1972, BILLBOARD

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Yugoslavia. . . . The Komedija Theatre of Zagreb is to stage the musical "Dundo Maroje," written by Djelo Jusic leader of the Dubrovacki Trubaduri group. . . . Count Basie was the main attraction recently at Belgrade's Domsindikata hall when a concert titled "Kansas City Jazz and Blues Festival" was held. Singer Joe Williams and trumpeter Roy Eldridge were also featured. **BORJAN KOSTIC**

### TOKYO

Pye Records, U.K., will be distributed throughout Japan by Teichiku records. They were previously distributed by Nippon Columbia who will continue to sell previously released product until Sept. 30. . . . Emerson, Lake and Palmer are set for a Japanese tour in July, with one concert scheduled for the Korakusen baseball stadium. They will also visit Osaka. . . . Jethro Tull is also set for Japan for three concerts, July 15-17. . . . Nichion and Warner Bros. Music have extended their contract for three years as a result of negotiations between Ed Silvers, Warner Bros. Music president, and Shigeru Akimoto, Nichion's president. . . . Ike and Tina Turner visit Japan in June for two concerts in Tokyo and they will also appear at Mugen. . . .

CBS/Sony has established a new label, Odyssey which will specialize in modern folk music. Takuro Yoshida is the first artist signed with an initial release set for August. . . . Enka singer Hiroshi Itsuki turns to rock with his new Tokuma Onko single, "Matteiru Hito" which was released May 15. . . . Sylvie Vartan (RCA) touring Japan with concerts in Tokyo, Fujisawa, Kyoto, Osaka, Yamagata, Sendai, Wakayama, Hiroshima, Kobe, Nagoya, Kanazawa

and Niigata. . . . Jose Feliciano ended a 13 country concert tour with five concerts in Tokyo. . . . Nippon Phonogram has released the English language version of two hit singles by Kiyohiko Ozaki — "Love and Fools" and "On My Way to Tomorrow." The company plans worldwide promotion on the artist who was recently in the U.S. He has also been invited to London for BBC appearances.

O Yan Hui Hui gives her first solo concert at Kobe on July 8 and follows it with a similar concert at Osaka, July 9. . . . Nippon Phonogram presented a gold disk award to Paul Mauriat. He visited Japan to serve on the jury at the Tokyo Music Festival. . . . Neil Reid visited Japan to promote his King Records single, "Mother of Mine." During his stay he recorded a Japanese language version of his Top Ten hit. . . . The "All Japan Jazz Festival," which ran from 11:30 pm until 5 am the following day, featured Yosuke Yamashita, George Otsuka with Motohiko Hino, Nobuo Hara and Sharps and Flats, Sato Watanabe, Terumasa Hino and Masaaki Kikuchi. . . . A folk concert held May 13 featured Shigeru Izumitani, Hiroshi Mikami, Morio Agata, Jun Fukamachi, Kazuniko Yamashira, Mops, Hiroshi Kamayatsu, Happy End and Garo.

ALEZ ABRAMOFF

## U.K. Producer King Launches Own Label

LONDON—Jonathan King, top singles producer in the Music Week 1971 chart survey, is to launch his own label, U.K. Records, through Decca worldwide. The contract, for two years with a one-year option, gives King the benefits of a licensing arrangement, but also total control over product and scope to direct his own promotional activities, in which he will have the assistance of Decca.

It is broken into two parts — with London for North America, and with Decca for Britain and the rest of the world. "I shall have my office in London and one, perhaps, two, offices in America," said King.

June 2 is the provisional date for the release of the first titles, both here and in the U.S. Scheduled are three singles by King, Tina Harvey, and Paul Gabriel. King has also signed another newcomer, Angelo, who's yet to be recorded.

King has decided to go for his own label after a notable run of chart entries either under his own name or in various guises such as Nemo and Weathermen, and as

producer of other acts such as St. Cecilia and the Piglets, but apart from his own-name recordings with Decca he has specialized in one-off deals.

King will be in the market to purchase independently produced masters and to run his London office he is looking for a general manager and two promotion men. Next week he will be visiting America to recruit staff for offices he proposes to establish on the East and West Coasts.

## UA Hinterland Route Aids Dillard's Success

By NAT FREEDLAND

LOS ANGELES—The Dillard's have just received some of the most intensive on-the-road exposure ever obtained for a tour's second-billed act, as representatives of United Artists Records creative services group traveled with the artists throughout their 17-city jaunt with the Elton John package.

The Elton John tour covered mostly colleges in the southwest and midwest, playing before a total audience of 30,000 in Texas alone. At each stop, Billy Roberts or Martin Cerf of UA creative services "hand-carried" the highly cooperative Dillard's to all key local radio stations, newspapers and record outlets.

"We put on press parties in towns that had never heard of such a thing," said Roberts. "We made sure that everyone who counted in the local music scene was covered with tickets, from college disk jockeys to key retail clerks." The Dillard's played live in radio studios throughout the tour.

In release for only some 10 days, the new Dillard's album "Roots and Branches," is prominent on the Billboard FM Action chart and according to UA has already sold about 25,000 copies, a much faster start than any previous Dillard's products.

### Two-Year Job

"Roots and Branches" is the Dillard's first album on Anthem, the Ted Feign-Lee Lasseff label distributed by UA under a 50-50 profit sharing arrangement. The album was nearly two years in the making, produced by Richard Podolor, known for his painstaking techniques with Three Dog Night and Steppenwolf. It is more rock oriented than purer bluegrass efforts released by the Dillard's on Elektra.

According to UA's Martin Cerf, the current Dillard's push is the label's biggest effort since last year's Don McLean campaign. "UA is just now at the point where

we have a number of artists going out on major concert tours," Cerf said. "The success of our Dillard's promotion is going to be a model for future campaigns."

Cerf and Roberts will next be on the road with the Groundhogs, an English group unknown here but with a consistent top-ten chart history at home. Throughout the summer, the Groundhogs will be appearing on tours with Black Sabbath, Free, Humble Pie and Edgar Winter.

## Realign at WEA-U.K.

LONDON—Major staff realignments have been introduced at WEA to coincide with the company's official change of name from Kinney to WEA.

Terry Stanley, financial controller, has been appointed a director of the company. Stanley has been with WEA/Kinney since its inception. Des Brown, formerly the director of press and promotion, and Phil Carson, the marketing manager, have been given the joint position of company manager.

Additional emphasis is also being placed on establishing the individual identities of the three labels. Brian Hutch, previously the head of artists liaison, will now be responsible for the Warner and Reprise labels, together with Janet Martin of Atlantic and Elektra's Jonathan Clyde.

Annie Evil will assume Brown's previous press responsibilities and Bill Fowler will head the promotion team working for all the company's labels. Sales manager Ron Smith will assume control of sales promotion and will work in liaison with Lionel Rose, production controller, on stock control. Alan Seifert is now responsible for all the company's business and legal affairs, with Martin Sanders continuing as chief accountant.

### RIO DE JANEIRO

CBS artist composer Roberta Carlos celebrated his eighth year with the company. . . . Philips is issuing rock product on its labels, Polydor, Philips, Mercury, Island, with a "Rock power" logo, following the success of the idea in Mexico, according to Alberto de Carvalho, head of the international division. . . . Waldick Soriano left Continental to sign with RCA. He specializes in waltzes done in 1930's style. . . . Jorge Amiden of the Terco group is negotiating with Odeon. . . . Successful imports in Brazil currently include Isaac Hayes "In the Beginning" and "Pink Floyd." Imported albums sell for around \$8. . . . Seven members of the Tapajos Band died in an automobile accident near Salvador, Bahia. . . . The Ministry of Education and Culture has appointed a committee to suggest ways for spreading the popularity of Brazilian music. The group has already suggested favored tax treatment for records and an annual prize for the year's best recording. . . . Gravacoes Electricas Continental Records now represent MCA Records in Brazil. The company was previously with Chantecler. . . . Marilia Perra's show based on Carmen Miranda is scheduled to run in the Lisbon and Portuguese colonies. The show has a cast list of 50.

Odeon is releasing Clara Nunes' fifth album, produced by Adelson Alves and featuring the music of Brazilian composers — Cartola, Cavaquinho, Dorival Caiami and Caeto Veloso. . . . Brazilian country music is experiencing a revival in modern form through Rui Mauritti and Jose Miquinotti's work on Sigls/Som Livre. Odeon has also released a country-style album by a group formed by Gutemberg Guaraoira, Luis Sa and Ze Rodrix. . . . Paulinho da Viola finished his stay at the No One Club and was followed by Philips artist, Maysa. . . . Ricky Shane, who recorded "Mammy Blue," made personal appearances in Rio, Sao Paulo as well as appearing on local television. He is distributed by RGE Records in Brazil. . . . The return of composer-artists Caetano Veloso and Gilberto Gil, from more-or-less political exile in Europe, was very successful with full houses for their concerts in Rio, Sao Paulo and Salvador, Bahia.

HENRY JOHNSTON

# HITS OF THE WORLD

## AUSTRALIA SINGLES

- This Week**
- 1 WITHOUT YOU—Nilsson (RCA)
  - 2 HORSE WITH NO NAME—America (Warner Bros.)
  - 3 MOST PEOPLE I KNOW—Aztecs (Havoc)
  - 4 AMAZING GRACE—Band of the Royal Scots Dragoon Guards (RCA)
  - 5 MORNING HAS BROKEN/I WANT TO LIVE IN A WIGWAM—Cat Stevens (Island)
  - 6 AMERICAN PIE—Don McLean (United Artists)
  - 7 MOTHER AND CHILD REUNION—Paul Simon (CBS)
  - 8 RANGER'S WALTZ—Mom and Dads (Crescendo)
  - 9 JOY—Apollo 100 (Youngblood)
  - 10 DAY AFTER DAY—Badfinger (Apple)

## LPS

- This Week**
- 1 AMERICAN PIE—Don McLean (United Artists)
  - 2 NILSSON SCHMILSSON—Nilsson (RCA)
  - 3 TEASER AND THE FIRECAT—Cat Stevens (Island)
  - 4 A NOD IS AS GOOD AS A WINK TO A BLIND HORSE—Faces (Warner Bros.)
  - 5 LED ZEPPELIN—(Atlantic)
  - 6 HARVEST—Neil Young (Reprise)
  - 7 AMERICA (Warner Bros.)
  - 8 JESUS CHRIST SUPERSTAR—Various Artists (MCA)
  - 9 AZTECS LIVE—(Havoc)
  - 10 MUSIC—Carole King (Ode)

## BELGIUM SINGLES

- This Week**
- 1 APRES TOI—Vicky Leandros (Philips)
  - 2 SAMSON AND DELILAH—Middle of the Road (RCA)
  - 3 FREEDOM—Mac & Katie Kissoon (Y.B. Records)
  - 4 VERLAAT ME NOOIT—Salim Seghers (Monopole)
  - 5 WEET JE NOG DIE SLOW—Willy Sommers (Vogue)
  - 6 BEAUTIFUL SUNDAY—Daniel Boone (Penny Farthing)
  - 7 INKPOT—Shocking Blue (Pink Elephant)
  - 8 SON OF MY FATHER—Chicory Tip (CBS)
  - 9 DON'T GO DOWN TO RENO—Tony Christie (MCA)
  - 10 ELA ELA—Axis (Barclay)

## BELGIUM (Dutch) LPS

- This Week**
- 1 MIDDLE OF THE ROAD—Middle of the Road (RCA)
  - 2 TOP OF THE POPS—D.A. (Discobel)
  - 3 HOLLANDSE HITPOURRI VOL. 8—Various Artists (11 prov)
  - 4 TOP STAR FESTIVAL—Various Artists (Philips)
  - 5 MARDI GRAS—C.C.R. (EMI)

## BELGIUM (French) LPS

- This Week**
- 1 MARDI GRAS—Creedence Clearwater Revival (EMI)
  - 2 MACHINE HEAD—Deep Purple (EMI)
  - 3 ACCELERATION—Middle of the Road (MCA)
  - 4 LIVE IN JAPAN—Shocking Blue (Decca)
  - 5 TOP STAR FESTIVAL—Various Artists (—)
  - 6 JULIEN CLERC—Julien Clerc (EMI)
  - 7 OLYMPIA 72—Gilbert Beaud (EMI)
  - 8 THICK AS A BRICK—Jethro Tull (Barclay)
  - 9 COZ I LUV YOU—Slade (Polydor)
  - 10 MOUTH & McNEAL—Mouth & McNeal (Decca)

## BRAZIL RIO DE JANEIRO SINGLES

- This Week**
- 1 POP CONCERTO SHOW—Pop Concerto (Top Tape)
  - 2 SOLEY SOLEY—Middle of the Road (RCA)
  - 3 UN GATTO NEL BLU—Roberto Carlos (CBS)
  - 4 THER'S NO MORE CORN—The Walkers (C I D)
  - 5 ORACAO DE UM JOVEM TRISTE—Antonio Marcos (RCA)
  - 6 SUMMER HOLIDAY—Terry Winter (Philips)
  - 7 MAMMY BLUE—Ricki Shaine (Young)
  - 8 MY WORLD—Bee Gees (Polydor)
  - 9 POR DEUS EU JURO—Claudia Barroso (Continental)
  - 10 SO PARA MIM—Joelma (Continental)

## LPS

- This Week**
- 1 ROBERTO CARLOS—Roberto Carlos (CBS)
  - 2 BANDEIRA 2 INT.—Various Artists (Som Livre)
  - 3 MOACIR ESPECIAL—Moacir Franco (Copacabana)
  - 4 O Primeiro Amor—Trilha Sonora Som Livre
  - 5 Tim Maia—Tim Maia (Polydor)

- 6 EXPLOSAO MUSICAL—Fevvers (London)
- 7 WINGS WILD LIFE—Paul McCartney (Apple)
- 8 MEMORIAS DE UM SARGENTO—Martinho da Vila (RCA)
- 9 CONSTRUCAO—Chico Buarque (Philips)
- 10 CLAUDIA BARROSO—Claudia Barroso (Continental)

## BRAZIL SINGLES

- This Week**
- 1 SUMMER HOLIDAY—Terry Winter (Beverly)
  - 2 UN GATTO NEL BLUE—Roberto Carlos (CBS)
  - 3 SOLEY SOLEY—Middle of the Road (RCA)
  - 4 SON OF MY FATHER—Giorgio (Fermata)
  - 5 GOT TO BE THERE—Michael Jackson (A&P)
  - 6 EU NUNCA MAIS VOU TE ESQUECER—Moacyr Franco (Copacabana)
  - 7 MY WORLD—The Bee Gees (Polydor)
  - 8 LOUISIANA—Mike Kennedy (RCA)
  - 9 SO PARA MIM—Joelma (Continental)
  - 10 SUCH A FUNNY NIGHT—Aphrodite's Child (Philips)

## BRAZIL (SAO PAULO) LPS

- This Week**
- 1 ROBERTO CARLOS—Roberto Carlos (CBS)
  - 2 O PRIMEIRO AMOR—Trilha Sonora (Som Livre)
  - 3 MOACIR ESPECIAL—Moacyr Franco (Copacabana)
  - 4 BANDEIRA 2 INTERNACIONAL—Trilha Sonora (Som Livre)
  - 5 WINGS: WILD LIFE—Paul McCartney (Odeon)

## BRITAIN

- This Last Week**
- 1 9 METAL GURU—T. Rex (Wizard)
  - 2 1 AMAZING GRACE—Royal Scots Dragoon Guards Band (Harmony)
  - 3 3 COULD IT BE FOREVER—Cherish David Cassidy Bell (Carlin) (KPM)
  - 4 2 COME WHAT MAY—Vicky Leandros (Louvigny-Marquee)
  - 5 7 ROCKET MAN—Elton John (D.J.M.) (Gus Dudgeon)
  - 6 4 A THING CALLED LOVE—Johnny Cash/Evangel Temple Choir (Valley) (Larry)
  - 7 5 TUMBLING DICE—Rolling Stones (Essex)
  - 8 19 AT THE CLUB/SATURDAY NIGHT AT THE MOVIES—Drovers, Atlantic Screen Gems/Columbia
  - 9 6 RADANCER—Marmalade (Decca)
  - 10 8 RUN, RUN, RUN—Jo Jo Gunne (Asylum)
  - 11 10 SWEET TALKING GUY—Chiffons (Robert)
  - 12 11 BACK OFF BOOGALOO—Ringo Starr (Apple)
  - 13 17 TAKE A LOOK AROUND—Temptations, Tamla Motown (Jobete/Carlin)
  - 14 20 LEEDS UNITED—Leeds (Hushabye/Carlin)
  - 15 18 OH BABE WHAT WOULD YOU SAY—Hurricane Smith (Columbia)
  - 16 12 DEBORA/ONE INCH ROCK ETC.—T. Rex (T. Rex)
  - 17 21 RUNNIN' AWAY—Sly & The Family Stone, Epic (Kinney)
  - 18 14 STIR IT UP—Johnny Nash (CBS)
  - 19 29 LADY ELEANOR—Lindisfarne (Hazy)
  - 20 23 AMAZING GRACE—Judy Collins Elektra (Harmony)
  - 21 22 OPEN UP—Mungo Jerry (Dawn)
  - 22 26 A WHITER SHADE OF PALE—Procol Harum (Magni Fly)
  - 23 24 ME AND JULIO DOWN BY THE SCHOOLYARD—Paul Simon (CBS)
  - 24 39 ISN'T LIFE STRANGE—Moody Blues (Threshold)
  - 25 13 THE YOUNG NEW—Tom Jones—Decca (Ambassador)
  - 26 15 WITHOUT YOU—Nilsson (RCA)
  - 27 31 SISTER JANE—New World RAK (Chinnichap)
  - 28 25 BEAUTIFUL SUNDAY—Daniel Boone Penny Farthing (Stirling)
  - 29 36 VINCENT—Don McLean (United Artists)
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# Billboard Album Reviews

MAY 27, 1972



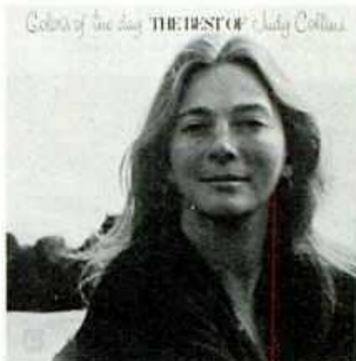
**POP**  
**SUPREMES—**  
Floy Joy.  
Motown M 7511

The Supremes have a sound and style that bring about excitement with every release. In this set they offer nine tunes all written or co-written by their producer Smokey Robinson. Splendid selections include "Your Wonderful Sweet Sweet Love," (good single possibilities), "Now the Bitter Now the Sweet" and "Oh Be My Love." The title track and their current single "Automatically Sunshine" are highlights.



**POP**  
**DONNY OSMOND—**  
Portrait of Donny.  
SE 4820

From the wealth of Osmond family talent comes another top performance by the million selling Donny. With brother Alan helping in the production, Donny has a strong package that will delight his millions of fans, offering super readings on "Hey There Lonely Girl," "Promise Me" (written by several Osmonds) and "I've Got Plans for You." Includes his monster hit "Puppy Love." Another dynamite LP from the young star!



**POP**  
**JUDY COLLINS—**  
Colors of the Day/The Best of.  
Elektra EKS 75030

The material contained in this "Best of" album is so familiar and well-loved that the only way to spotlight it is to list the cuts. In addition to her forthcoming single, "Someday Soon," Ms. Collins offers "Both Sides Now," "Who Knows Where the Times Goes," "My Father," "In My Life" and "Amazing Grace." A collector's dream.



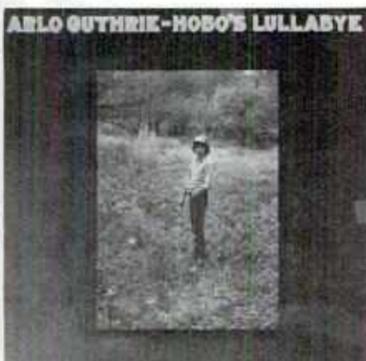
**POP**  
**FRANK SINATRA'S**  
GREATEST HITS, VOL. 2—  
Reprise FS 1034

Some of Sinatra's finest performances on singles are included in this strong, commercial package. Featured in one LP for the first time are such greats as "My Way," "September of My Years," "Love's Been Good to Me," and "Cycles." "Goin' Out of My Head," and "Bein' Green" are equal standouts.



**POP**  
**RAY CONNIFF & THE SINGERS—**  
Love Theme From "The Godfather."  
Columbia KC 31473

More of the splendid Conniff treatments of pop hits here in this strong LP sure to go right up the charts with much easy listening airplay and heavy sales. Snuff Garrett produced and Mr. Conniff arranged such numbers as "Hurting Each Other," "Ways of Love," "Precious and Few" and "A Horse With No Name." Super job on "Theme From 'Shaft'." More chart material for Conniff and his singers.



**POP**  
**ARLO GUTHRIE—**  
Hobo's Lullabye.  
Reprise MS 2060

It's been a long time since LP releases and Guthrie's latest was worth the wait. His performance is generally mellower and his choice of material well directed. "City of New Orleans," "Hobo's Lullabye," "Anytime," "Ukelele Lady," and his own "Days Are Short," should be among the more popular cuts heard on the radio and the LP should be among the best sellers in a short time.



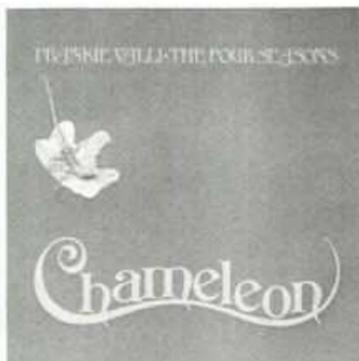
**POP**  
**VARIOUS ARTISTS—**  
Hot Wax Greatest Hits.  
Hot Wax HA 710 (Buddah)

With the inclusion of several super hits under one cover, this package has it to make a hefty chart dent. Among the big singles included are, the Honey Cone's "Want Ads," Laura Lee's "Women's Love Rights," the Flaming Ember's "Westbound #9," and "Stick Up" by the Honey Cone.



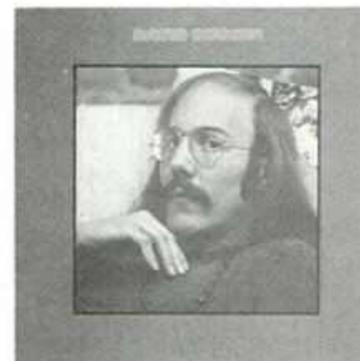
**POP**  
**LIZA MINNELLI—**  
Live at the Olympia in Paris.  
A&M SP 4345

The electricity and excitement this super performer generated during her third tour of Paris is captured in this powerful package recorded in live concert performance at the Olympia. Highlights include "I Will Wait for You," "There is a Time," "Nous On S'Aimera" and her special material "Liza," sung in French. The timely "Cabaret" from her film is a super ending to an exceptional concert.



**POP**  
**FRANKIE VALLI—THE**  
FOUR SEASONS—  
Chameleon.  
Mowest MW 1081 (Motown)

Valli and the Seasons are back and stronger than ever in their move to Motown's Mowest label. With a total "today" sound via some wild rock arrangements by Joe Scott, Charlie Calello, and Dave Blumberg, highlights include "Sun Country," and "You're a Song." Gaudio's material "When the Morning Comes" is strong and "A New Beginning," co-penned with Bob Crewe, has singles possibilities.



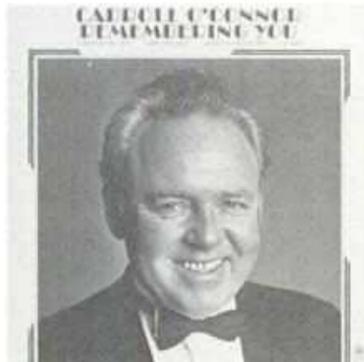
**POP**  
**DAVID BUSKIN—**  
Epic KE 31233 (CBS)

Buskin, via this debut LP on Epic, has the wear with all to prove the most significant and exciting composer-performer of '72 thus far! His "Morning Glory," a success for Mary Travers, is highlighted here along with other exceptional original material such as "When I Need You Most of All," "Flying Child," and "It Will Come to You Again." "Just for the Children" equally displays Buskin's sensitivity.



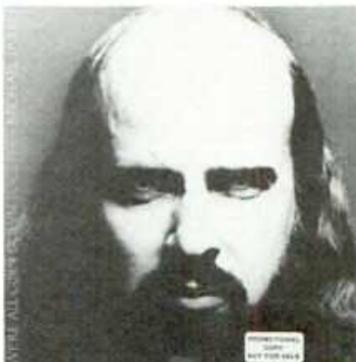
**POP**  
**EDDIE KENDRICKS—**  
People . . . Hold On.  
Tania T 315L (Motown)

Ex-Temptations' second solo album features 10 cuts of fine material and is Kendricks' best performance to date. "Let Me Run Into Your Lonely Heart," "Day by Day," "If You Let Me" and his latest single "Eddie's Love" are included. Good arrangements and variety.



**POP**  
**CARROLL O'CONNOR—**  
Remembering You.  
A&M SP 4340

The star of TV's "All in the Family" goes nostalgic and serious in this delightful package of standard song material out of the '30s. He ties it all together with a narration of world happenings of that era which leads into the song material. He may not be competition for Sinatra, but he delivers the lyrics of "I'll Never Be the Same," and "Sweet and Lovely" with much sensitivity. His TV success should bolster sales.



**POP**  
**MICHAEL JARRETT—**  
We're All Goin' Down Together.  
Playboy PB 104

The Playboy label has a strong chance for a Neil Diamond success story with this super creative talent . . . composer and performer. From the strong opener "I'm Leavin'" (with singles potential), onward to the rockin' "Going Down," to the plaintive, meaningful "Sunday in L.A." Other heavy cuts include "Go Where You Go" and "On My Way Tomorrow." Potent LP.



**POP**  
**STEVE LAWRENCE & EYDIE GORME—**  
The World of Steve and Eydie.  
MGM SE 4803

Come travel around the world with Mr. and Mrs. Lawrence; from Portugal ("Tristeza") to Japan ("Shiretoko") on to Mexico (Un Poquito Mas"). A fine LP from the duo, produced by Don Costa and Mike Curb, backed by the Mike Curb Congregation and a very clever idea for packaging. It's been a while since their last release and they are returning to the LP scene in fine form with a super performance.



**POP**  
**TRINI LOPEZ—**  
Viva.  
Capitol SK 11009

In Lopez's move to Capitol, he comes up with a potent, commercial package that should prove big both in the pop and international market since it is performed in Spanish. However, the material is all pop, familiar material and he gets heavy support from the Larry Muhoberac arrangements. Lopez never sounded better with strong cuts: "Vive La Vida Hoy" and "Y Volvere" . . . good for Top 40 and MOR.



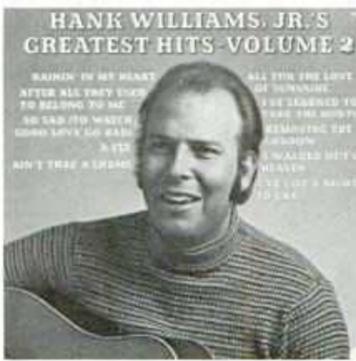
**POP**  
**BLOODROCK LIVE—**  
Capitol SVBB 11038

Bloodrock is a newly arrived member of the growing contingent of "heavy" rock bands and they are quite good of kind. Their high intensity playing is sustained on all four sides of this album which was recorded at the Chicago Amphitheater. Nick Taylor's scintillating guitar work twists in effective counterpoint to Steve Hill's vibrant keyboards. Set your ears upon "Kool-Aid-Kids," "Castle of Thoughts" and "Gonna Find a Way."



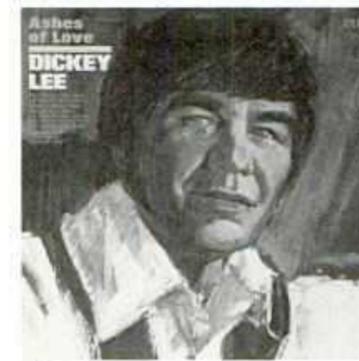
**COUNTRY**  
**SONNY JAMES—**  
That's Why I Love You Like I Do.  
Capitol ST 11067

His current fast chart climber, the title tune, kicks off a potent James package. Along with the hit, he turns in exceptional performances on Tom Springfield's "Island of Dreams," his own "Take Care of You for Me" (co-penned with Carole Smith), and "I'm in Love With You" (co-penned with Bob Tubert). "Out of Sight, Out of Mind" is equally a standout.



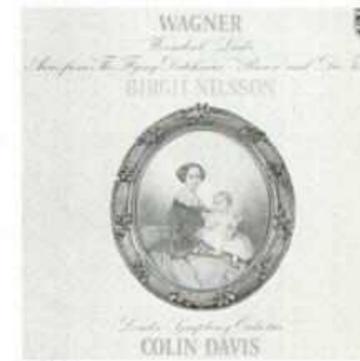
**COUNTRY**  
**HANK WILLIAMS JR.'S**  
GREATEST HITS, VOL. 2—  
MGM SE 4822

Williams has another sure-fire chart winner in this dynamite package containing more of his biggest hits. Included are his top duos with Lois Johnson, "So Sad," and "Removing the Shadow," as well as his work with the Mike Curb Congregation on "Rainin' in My Heart," and "All for the Love of Sunshine."



**COUNTRY**  
**DICKEY LEE—**  
Ashes of Love  
RCA LSP 4715

With the spotlight on his recent hit, "I Saw My Lady," and the new "Ashes of Love," Lee comes up with his strongest programming and sales package here. Featured are such potent performances as "Catfish John," "Got Leavin' on My Mind," and "She Still Thinks I Care." His treatment of Faron Young's hit, "It's Four in the Morning" is equally well done. Top LP.



**CLASSICAL**  
**WAGNER: WESENDONK LIEDER AND OPERA ARIAS—**  
Birgit Nilsson/Colin Davis.  
Philips 6500 294

Nilsson's magnificent vocal instrument brings to life a Wagner rarity, the composer's song cycle set to the poems of his platonic friend, Madame Wesendonk. The LP is balanced with early Wagnerian arias from "The Flying Dutchman," "Rienzi," and "Die Feen."



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their profit margin. ■ Yes, there is such a place and it's waiting for you. ■ It's called FIND (Full Inventory National Dealer Service) and it's yours for the asking. ■ FIND is your music "UTOPIA" with 55,000 LP's and tapes available for same day shipment. It is an idyllic place that is now accepting open accounts and pre-pays postage and handling on 25 units or more. ■ This is FIND. ■ *Stop looking for UTOPIA. You just found it.*

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| <input type="checkbox"/> Department Store                   | <input type="checkbox"/> Supermarket    |
| <input type="checkbox"/> Rack Merchandiser                  | <input type="checkbox"/> Drug Store     |
| <input type="checkbox"/> One Stop                           | <input type="checkbox"/> Other:         |

2. I am:  An independent retailer, operating \_\_\_\_\_ (state how many) outlets;  
 Part of a chain-store operation with \_\_\_\_\_ (state how many) outlets;

3. I handle the products checked:

- |                                     |  |
|-------------------------------------|--|
| <input type="checkbox"/> LP Records | <input type="checkbox"/> 8-Track Tapes   |
| <input type="checkbox"/> Cassettes  | <input type="checkbox"/> Open-Reel Tapes |

4. My record/tape department is:

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| <input type="checkbox"/> Self-serviced                       |
| <input type="checkbox"/> Self serviced with clerk assistance |

5. I buy my record/tape product from:

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| <input type="checkbox"/> One-Stops                     |
| <input type="checkbox"/> Serviced by Rack Merchandiser |

6. I subscribe to Billboard. Yes \_\_\_\_\_ No \_\_\_\_\_

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Individual: \_\_\_\_\_  
 Owner:  Manager.

Telephone: \_\_\_\_\_

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

BB 52772

# Album Reviews

## SPECIAL MERIT PICKS

### POPULAR

**NEW BIRTH**—Coming Together. RCA LSP 4697  
The New Birth popularity can only increase with material as fine as the 10 cuts in this their second RCA album. In addition to the current single "Unh Song" the group (consisting of 15 members) also includes songs like "Two Kinds of People," "African Cry" and a refreshing treatment of Gladys Knight's "I Don't Want to Do Wrong." This entry features a wealth of excellent soloists, one of the tight back-up bands around (The Nite-Liters) and the superb production of Harvey Fuqua III.

**LES REED ORCHESTRA AND CHORUS**—The Spectacular Les Reed. Chapter One BP 39004/5  
The composer of such hits as "It's Not Unusual," "Delilah," "Les Bicyclettes de Belsize," "Daughter of Darkness," and many more offers a strong two-record set of his material played by an enormous big band that truly does justice to the exceptional song matter. Tremendous programming material that should induce sales action.

**ALEXIS KORNER**—Bootleg Him. Warner Bros. 2XS 1966  
Alexis Korner is considered by many to be the father of British blues. He has headed more groups and given more aspiring artists their first break than could possibly be recounted here. This album is divided into two distinct parts, one is an audio chronicle of some of his best work during the last decade, the other all newly recorded material. Some of the best cuts include "I'm a Hootchie Cochie Man," "Operator" and "Evil Hearted Woman." Alexis Korner has successfully surmounted the barriers of being white, British and solvent to sing the blues.

**GUNS & BUTTER**—Cotillion SD 9901  
Guns & Butter is a completely eclectic musical experience. They are so uniquely and compellingly magnificent that it literally boggles the mind. Consider their music an uncontrived blend of classical, jazz and rock all melding together to form a sound so immensely enjoyable as to be a near revelation. Singer Jeff Lyons brings a feeling of real emotional and spiritual involvement which complements the crimson flavored backings. Exquisitely performed are "I Am," "Our Album" and "Family."

**SIDEWINDERS**—RCA LSP 4986  
The Sidewinders make an indelible impression on their debut LP. They seem to bubble over with enthusiasm, zest, excitement and all those other youthful virtues. Their songs are energetically compelling and are distinguished by Andy Paley's invigorating vocal dynamics. Probably more closely geared to the Top 40 phenomenon than underground, they show promise and appeal on "O Miss Mary," "Moonshine" and "Parade."

**JEFFREY CAIN**—Whispering Thunder. Warner Bros. BS 2613  
Jeffrey Cain's second album is aptly titled, it rolls and rocks, but his folk and country roots are easily recognizable. He sings with undiminished fervor a tantalizing twang inherent to his stylings. Jesse Colin Young's tight production is well conceived. Prime cuts include "Soul Train," "Mockingbird" and "When I'm Thirsty."

**SWINGLE SINGERS**—Bachanalia. Philips PHS 2-5400  
Here is a timely re-release of two of the Swingle Singers' popular LP's at a special price. More and more creative people are combining rock with serious music, and the good taste and superb musicianship of these LP's, recorded in the early '60s, sounds as innovative as when it was first released.

**GODFREY DANIEL**—Take a Sad Song. Atlantic SD 7219  
This is a wonderfully preposterous LP, a blast from the past the way the past never was but rather the way we wish it had been. Godfrey Daniel has utilized such rock standards as "Woodstock," "Honkey Tonk Woman" and "Hey Jude" as starting points for a musical voyage that travels back to the '40s and '50s for its inspiration and where it stops nobody knows. The arrangements and harmonies are brilliant, an album that must be experienced!

**CRYSTAL MANSION**—Rare Earth R 540L  
A fluid rhythmic feel permeates the texture of the Crystal Mansion LP. Johnny Casswell has a strong, although not overpowering, voice which he uses to good effect. Their arrangements are uncomplicated and clean, their sound chiefly blue-eyed soul. Standout cuts include "Boogie Man," "Satisfied" and "Earth People."

**DEWEY TERRY**—Chief. Tumbleweed TWS 104 (Famous)  
Dewey Terry progressed right along with the best of them since his days of "Don (Sugar) Harris" and Dewey. The activity on this album provides a renewed interest in the blues type of Rock 'n' Roll that seems to have been overlooked and underplayed. With the help of such notables as the Sugarcane and Harvey Mandel, the Chief makes the kind of music you've been looking for but had such a hard time finding done so well.

**MORIN AND WILSON**—Peaceful Company. Capitol ST 11052

Morin & Wilson are a new British duo whose vocals bear an uncanny resemblance to those of the Taylor family. Their songs are lovely laments, evocative of woody ponds and summer mornings. A laid-back, pleasant album that makes for some very calming listening. Cling to "Hard Luck Dreams," "Speaking Sounds of Love" and "Goodbye to Alameda."

**PETER ANDERS**—Family FPS 2705 (Famous)  
Peter Anders is a creditable performer and writer. Upon carefully constructed arrangements he lays his excitement-filled vocals. Aided and abetted by the likes of Danny Kootch, Mike Deasy, Paul Harris, Billy Joel, Lee Sklar, Burton & Cunico and Clyde King, Anders has produced a readily accessible album. Choice cuts include "My Love Don't Die Easy," "Yesterday's Too Many Dreams Away" and "There Is a Song."

**FABULOUS RHINESTONES**—Just Sunshine JSS 1 (Famous)  
Cut one, side two, "What a Wonderful Thing We Have," humbly understates the Rhinestones' case. Led by Harvey Brooks (former Electric Flag) the mellow sound of their "Easy as You Make It" and "Living on My Own Time" should make their first Sunshine debut a smashing success.

**CANADIAN ROCK THEATRE**—Lion LN 1003 (MGM)  
The Jesus Movement is alive and well and sure to pick up additional support via the Canadian Rock Theatre. This mini-army of inspired folk wait on selections from Jesus Christ, Superstar and Godspell. Most requested cuts will probably be "Anthem (We the People)," "O Bless the Lord, My Soul" and "Save the People."

**ROGER COOK**—Meanwhile... Back at the World. Kama Sutra KSBS 2056 (Buddah)  
The intense energy generated by the composer-performer envelopes the listener. Especially engaging are "Greta Oscawina," "I'll Bet Jesus is a Lonely Man," "Sweet America" and the title cut, "Meanwhile... Back at the World."

**GLADSTONE**—ABC ABCX 751  
Contemporary music that is soft, rooted in the country tradition, and that features tight harmony is becoming more and more popular and the new group, Gladstone, fits most comfortably into this musical mainstream. "Marietta Station," "A Piece of Paper," "Don't You Think I Can Love You," "Red Bird" and "Livin' in the Country" are the best sounding cuts in a totally agreeable debut LP.

**CHRISTOPHER KEARNEY**—Capitol ST 11043  
Christopher Kearney paid his dues performing with some of the leading artists and groups of the field, including Gordon Lightfoot. Here, he steps out on his own with bright acoustical sounds on "20% Off," "Loosen Up," and "Let It Be Gone." The flavor is slight folk, but the accent is rock and Kearney with this LP firmly establishes himself as an artist to be reckoned with.

**LOOKING GLASS**—Epic KE 31320 (CBS)  
Looking Glass has a sound that is at once extremely ingratiating and enormously commercial. Their music is resoundingly enjoyable, all tracks having definite appeal but Top 40 programmers should make special note of "Jenny-Lynne," "Golden Rainbow" and "Don't It Make You Feel Good."

**SEA DOG**—Buddah BDS 5104  
Sea Dog dramatizes music the way a lot of groups wish they could. The pace keeps pushing while the rhythms are still there to carry a powerful feeling from beginning to end. While some of the music breaks into a light-hearted honky tonk style there is no rest in the meaningful lyrics that make this album a full-bodied listening experience. Look for radio action on the easy "Touch You in My Mind" and the rockin' "Rock N' Roll Business."

**BOB McDILL**—Short Stories. JMI 4001  
Bob McDill gives off a very gentle feeling with this book of "Short Stories." He mixes the attitude of folk with the style of the blue grass balladeers to evoke a tender and endearing feeling. The softness of his singing voice and the playmanship of his sidemen puts this release on top of the list for listening pleasure.

**BILL STAINES**—Evolution 3012  
Authenticity blends with commercialism in Staines' debut LP on Stereo Dimension's Evolution label. Staines' folk-oriented sound is very easy to take; clean and most listenable. Highlight cuts include "On the Road Again," "Rye Whiskey Joe," and his arrangement of the traditional "Kentucky Moonshiner."

**HAVENSTOCK RIVER BAND**—Im'Press IMP5 1615  
The Havenstock River Band (former sidemen for Glenn Yarbrough) have created an album that is boldly imaginative and colorful. They're country rock with fresh melodic contours and rhythmic inventiveness. Lead singer Archie Johnson has a gutsy robust feel to his voice and a sure clean manner of handling his lyrics. Best cuts are "Rambling Man" (a joyously rollicking number featuring bassist Gordon Curry's vocalizations), "Feet Creek" and "Tucumcari Highway."

### SOUNDTRACK

**SOUNDTRACK**—Cool Breeze. MGM 1SE-355T  
With the film already a hit for the theatergoers this entry is sure to fare as well with record buyers. Listening to the title track "Cool Breeze" will cause you to flash back on the label's Oscar-Grammy winner "Shaft." The music by pop-soul singer Solomon Burke with orchestrations by Gene Page and coordinated by Jerry Styner is outstanding.

### COUNTRY

**BUCK TRENT**—Sounds of Now and Beyond. RCA LSP 4705  
Because of his constant exposure on TV on the Porter Wagoner Show, Buck Trent is one of the most well-known banjo pickers in the nation and he capitalizes on that popularity here with some excellent work featuring three different banjo approaches. "Clover Bottom" is quite interesting. As is "Subway."

### CLASSICAL

**GERMAN OVERTURES**—BBC Symphony Orchestra with Colin Davis. Philips 6500 048  
Fun program music from the German masters—Beethoven, Mozart and the rest—with far less schmaltz and shtick than one might expect from such incidental pieces.

**MENDELSSOHN: SEXTET—PIANO QUARTET**—Werner Haas/Berlin Philharmonic Octet. Philips 6500 170  
Early Mendelssohn chamber works, showing the composer's typical high spirits and instrumental inventiveness.

**BEETHOVEN: TRIO IN E FLAT, OP. 3/TRIO IN D, OP. P. No. 2**—Grumiaux Trio. Philips 6500 168  
The specialized form of the string trio got a mighty workout from Beethoven. This Grumiaux Trio recording bids to become the standard interpretation.

**VERDI: OTELLO**—Highlights McCracken/Jones/Fischer-Dieskau/Ambrosian Opera Chorus and New Philharmonia Orch. (Barbirolli). Angel 5 36827  
Dramatic conflict, between McCracken's Otello and Fischer-Dieskau's Iago, and between Otello and Miss Jones' Desdemona, has been retained on this abbreviated package of Verdi's opera. The principals excel in "Gia Nella Notte Densa," "Credo In Un Dio Crudel," "Diol Mi Potevi Scagliar," and "Piangere Cantando."

**SCHUMANN: SYMPHONIES NOS. 1 and 4**—New Philharmonia Orch. (Inbal). Philips 6500 134  
Young Israeli conducting star Eilihu Inbal turns in a strong interpretation of two of the most charming large orchestral pieces ever written.

**BERIO-LABORINTUS 2**—Various Artists/Musique Vivante, Luciano Berio, conductor. RCA LSC 3267  
A fascinating earlier work by the contemporary Italian composer whose more recent "Sinfonta" won him Grammys and many other honors. "Laborintus 2" is very much in Berio's distinctive style of using atonal scat singing to carry his musical ideas.

**BAZELON: SYMPHONY NO. 5/CONCERTO (CHURCHILL DOWNS)**—Indianapolis Symphony Orchestra (Solomon/Bazonel). CRI SD 287  
Irwin Bazelon's Fifth is characteristically pungent, punching contemporary classical music, full of sharp, jabbing dissonant phrases and ominous silences. Filling out the album, the composer's Churchill Downs Chamber Concerto uses the same technique in a more sprightly mood.

### JAZZ

**JIMMY McGRUFF**—Let's Stay Together. Groove Merchant GM 506  
The most recognized organist of all time, McGruff offers seven top numbers in this package. Included are "Georgia on My Mind," "The Theme From Shaft" and "April in Paris." "Tiki" and McGruff-Schwartz "Old Grand Dad" are both stand-outs. A great entry.

**CHUCK RAINEY COALITION**—Cobblestone CST 9008 (Buddah)  
Electric bassist Chuck Rainey has played with such diverse artists as Janis Joplin, Perry Como, Cal Tjader and The Archies. Gary McFarland co-produced along with Rainey and the result is eminently listenable and intriguing. Choice cuts include "How Long Will I Last," "Got It Together" and "Harlem Nocturne/Zenzile."

### GOSPEL

**Hovie LISTER & THE STATESMEN**—Keep on Smiling. Skylite SLP 6115  
One of the nation's major gospel groups, Hovie Lister and the Statesmen pack a lot of selling power into one album. "Turn Your Radio On," "When We Sing Around the Throne Eternal," and "Can We Get to That" pack the most punch. The spirit rises with every song and the group will have another sales winner here.

★★★★  
**4 STAR**  
★★★★

### POPULAR ★★★★★

**PRAIRIE MADNESS**—Columbia KC 31003  
**SUTHERLAND BROTHERS BAND**—Capitol SW 9315

**JOHN VAN HORN**—Out Back Music. Mercury SRM 1 638

**BING 'N BASIE**—Daybreak DR 2014 (RCA)  
**THE JOHNSTONS**—Mercury SRM 1 640

**RICHIE FRANCIS**—Songbird. Paramount PAS 6030

**GO**—Playboy PB 107

**ODYSSEY**—Mowest MW 115L (Motown)

**MATTHEW & PETER**—Playboy PB 105

**NOEL COWARD AND GERTRUDE LAWRENCE**—We Were Dancing. Monmouth Evergreen MES 7042

**CORLISS**—Natural Resources NR 103L (Motown)

**CHRISTIAN**—Canbase CBI 5001

**GERTRUDE LAWRENCE**—Songs From "Oh Kay!" and "Nymph Errant." Monmouth Evergreen MES 7043

**VARIOUS ARTISTS**—Oldies But Goodies, Vol. 12. Original Sound OSR 8862

**TWO FRIENDS**—Natural Resources NR 101L

### COUNTRY ★★★★★

**BURCH RAY**—Woman on My Mind. Yellowstone LSP 1719

### RELIGIOUS ★★★★★

**OLD-FASHIONED REVIVAL HOUR QUARTET**—Blessed Be the Name. Word WST 8517

### GOSPEL ★★★★★

**VARIOUS ARTISTS**—Meet Me in Canaanland. Canaan CAS 9717

### COMEDY

**VARIOUS ARTISTS**—Golden Age of Comedy, Vol. 1. Evolution 3013  
Radio and television humorists are spotlighted in this clever two-record set. From Ernie Kovacs to Sid & Imogene to Fred Allen, Jack Benny on to Fibber McGee and Molly and George and Gracie and others, the wit and warmth of these fine performers captured on this set is sure to prove a favorite with collectors and nostalgic disk jockeys. A nice tribute to the people who help make the days seem a little brighter.

### BLUES

**HOWLIN' WOLF**—Chester Burnett A.K.A. Howlin' Wolf. Chess 2CH 60016  
Here is a definitive package of Howlin' Wolf material dating from 1951 with "Moanin' at Midnight" and "How Many More Years" to 1965's "Louise" and "Killing Floor." His own adaptations of traditional blues and some popular Willie Dixon material comprise all the selections of this two-record set, which utterly tell the musical story of one of blues' most prolific and influential artists.

**JIMMY McGRUFF & JUNIOR PARKER**—Good Things Don't Happen Every Day. GMI GM 2205  
A blend of jazz, blues, and pop give this LP that teams up Junior Parker and Jimmy McGruff a lot of impact. Sales should be outstanding. Cuts include "Drownin' on Dry Land," "Ain't That a Shame," and "It Ain't What's Cha Got," as well as the title tune. Most of the tunes are soft and pleasant, yet the blues-jazz motif is there and the total effect is highly pleasant.

### INTERNATIONAL

**CHUCHO AVALLANET**—Si Yo Fuera Rico. U.A. Latino L 31078  
"Si Yo Fuera Rico (If I Were a Rich Man)" from the Broadway play and movie "Fiddler on the Roof" is without doubt the key element in this LP, but Chuchó Avallanet's great rendition of that tune is followed by an emotion-packed "Que Protesten" and a very good "Mas Que un Diamante (Diamonds Are Forever)." This LP is a winner!

### 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.

## Chicago Jobber

• Continued from page 46

Lawrence claims he performs "creative merchandising." He said he knows dealers who can move certain items. For example, he is now moving through 200,000 jazz LP's. He also just bought two million 45's, though he normally doesn't deal in singles.

He claims he never overloads a dealer either. "I have to discourage them sometimes."

Lawrence said he could have cleared a half million in bootleg tape. "But I do have a sense of morality." As for his regular jobbing, he said, "I don't steal from the manufacturers and I don't disrupt the marketplace because I sell through other channels."

The outspoken industry veteran enlivened the recent National Association of Record Merchandisers (NARM) when he excused himself with the yiddish expression "Entschuldig Mir" and then called one of the label presidents on a panel a liar.

After all, Lawrence has a slightly different insight into the business than a lot of people.

## Magnavox Product

• Continued from page 46

addition to the 8-track player and AM/FM radio facilities.

Automatic noise reduction circuitry is featured in Model 1K8842 stereo cassette recorder. This unit also features a special switch for standard and low tones, and has slide controls.

The Model 1K8843 is a deluxe cassette deck for the high fidelity buff. It records in stereo in both directions and features automatic reverse. It comes with slide controls, touch-button operations, constant speed synchronous motor, illuminated cassette viewing window.

Further down the line is the 1V9061 stereo cassette recorder/player with AM/FM tuner-amplifier speaker ensemble. It has 10 watts of IHF music power, a tuning meter for AM and FM, sealed two-way speakers, and is finished in charcoal and brushed metal motif.

Rounding out the presentation was the Model 1V9063, a deluxe modular home stereo system featuring a bidirectional record/play, self-reversing stereo cassette deck, dual capstan drive, provision for four-channel operation, and 30 watts of IHF music power.

## ITA Sets Meeting

• Continued from page 45

ITA, his organization intends to discuss openly the problems of the industry before legislation is passed that could affect the future of the CTV industry.

Finley added that the ITA's feeling is that the fledgling industry will eventually shake itself down, and in so doing will establish its own standards.

Meanwhile, at the last video information committee meeting of the ITA, a call was sounded for the extension of copyright protection to the budding audiovisual field, with particular attention to spoken text.

The meeting also urged the establishment of a subcommittee to consider steps the ITA might take to develop means to protect suppliers as well as users of copyrighted video materials, as the cartridge TV concept begins a period of growth and development.

## Opryland Medium

• Continued from page 44

Robbins, Minnie Pearl, and the McGavock High School band.

The entire show was shot on location at Opryland and at the Grand Ole Opry House. The show highlights many types of American music.

Mellodan Productions of Burbank, Cal. put the show together, with Wynn the producer and Digby Wolfe the co-producer and writer.

Opryland opens to the public May 27.

More Album Reviews  
See Page 53

MAY 27, 1972, BILLBOARD

# New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. Items shown in bold face listing are now available from FIND for immediate delivery to FIND dealers. Since many of the items listed below were issued after the cutoff date for the May FIND Catalog, this supplement should be used in conjunction with the catalog. All other listings (not in bold face) have been announced by the manufacturer as a new release. The Music Industry Code (MIC) number, a universal numbering system, is used as the FIND order number, and appears in bold face type.

**ADDRISI BROS.**  
We've Got to Get It on Again  
(LP) Columbia 12-100-2786-3...\$5.98  
(BT) CA31296 96-100-2786-7... 6.98  
(CA) CT31296 92-100-2786-5... 6.98

**ALMEIDA, LAURINDO**  
Best of Everything  
(LP) Daybreak 12-714-9012-0...\$5.98  
DB2013

**ANDERSON, BILL, & JAN HOWARD**  
(LP) Decca 12-423-1290-8...\$4.98  
DL75339  
(BT) 6-5339 96-423-1290-2... 6.98  
(CA) C73-5339 92-423-1290-0... 6.98

**ANDERSON, MILLER**  
Bright City  
(LP) Deram DES18062

**ANDERSON, LYNN**  
Cry  
(LP) Columbia 12-100-2794-3...\$5.98  
(BT) CA31316 96-100-2794-7... 6.98  
(CA) CT31316 92-100-2794-5... 6.98

**ANKA, PAUL**  
Jubilation  
(LP) Buddha 12-412-0166-0...\$5.98  
BDS5114

**AUGER'S, BRIAN, OBLIVION EXPRESS**  
Second Wind  
(LP) Victor 12-160-2426-8...\$5.98  
LSP4703

**BALDRY, JOHN**  
Everything Stops for Tea  
(LP) Warner Bros. 12-415-0290-8...\$5.98  
BS2611

**BASS, FONTELLA**  
Free  
(LP) Paula LPL2213

**BECK, JEFF, GROUP**  
(LP) Epic 12-400-0347-7...\$5.98  
KE31331

**BENSON, GEORGE**  
White Rabbit  
(LP) CT16015

**BLACK'S, BILL, COMBO**  
Juke Box Favorites  
(LP) Mega X M31-1014

**BLAKLEY, RONEE**  
(LP) Elektra 12-405-0315-4...\$5.98  
EK575027

**BONUS, JACK**  
(LP) Grunt 12-715-0005-0...\$5.98  
FTR1005

**BRADLEY, HAROLD**  
Guitar for Sentimental Lovers  
(LP) Harmony 12-401-0428-2...\$1.89  
H31324

**BRADY BUNCH**  
Meet the Brady Bunch  
(LP) Paramount 12-714-5191-2...\$5.98  
PAS6032

**BRIGGS, DAVID**  
Son of a Preacher Man  
(LP) Harmony 12-401-0419-1...\$1.89  
H31188

**BROOKS, GEORGE E., & THE INK SPOTS**  
Sing Country & Their Own Hits  
(LP) Paula LPS2212

**BRUBECK, DAVE, QUARTET**  
Last Set at Newport  
(LP) Atlantic 12-140-0475-7...\$5.98  
SD1607

**BYRANT, ANITA**  
Love Lifted Me  
(LP) Word 12-411-0353-6...\$5.98  
WST8540

**BULL, SANDY**  
Demolition Derby  
(LP) Vanguard VSD6578

**BURTON, GARY & STEPHANE GRAPPELLI**  
Paris Encounter  
(LP) Atlantic 12-140-0474-6...\$5.98  
SD1597

**BUTTERFIELD, PAUL, BLUES BAND**  
Best of Golden Butter  
(LP) Elektra 12-405-0316-5...\$6.98  
7E-2005

**CANDLE**  
(LP) Green Bottle 12-717-0001-6...\$4.98  
GBS1003

**CANNON, ACE**  
Cannon Country—Ace That Is  
(LP) Hi XSHL32071

**CARGOE**  
(LP) Ardent ADS2802

**CARMICHAEL, RALPH**  
Hymns at Sunset  
(LP) Light 12-702-7073-9...\$5.98  
LS5594

**CARSON, WAYNE**  
Life Lines  
(LP) Monument 12-402-0079-6...\$4.98  
Z30906

**CASH, JOHNNY**  
A Thing Called Love  
(LP) Columbia 12-100-2750-1...\$5.98  
(BT) CA31332 96-100-2750-5... 6.98  
(CA) CT31332 92-100-2750-3... 6.98

**CAT MOTHER**  
(LP) Polydor 12-710-8126-5...\$5.98  
PD5017

**CHACKSFIELD, FRANK**  
New York  
(LP) Phase 4 SP44141

**CHAIRMEN OF THE BOARD**  
Bittersweet  
(LP) Invictus 12-703-8014-7...\$5.98  
ST9801  
(BT) 8XT9801 96-703-8014-1... 6.98  
(CA) 4XT9801 92-703-8014-9... 6.98

**CHANGE OF PACE**  
Bring My Buddies Back  
(LP) Stonelady 1001

**CHARLES, RAY**  
Message From the People  
(LP) ABC 12-416-0206-1...\$5.98  
ABCX755

**CHESAPEAKE JUKE BOX BAND**  
Green Bottle  
(LP) GBS1004 12-717-0002-3...\$4.98

**CHI-LITES**  
A Lonely Man  
(LP) Brunswick 12-713-2050-3...\$4.98  
BL754179

**CHRISTIAN, CHARLIE**  
Genius Of  
(LP) Columbia 12-100-2737-4...\$5.98  
G30779

**CLAPTON, ERIC**  
History Of  
(LP) Atco SD2-803 12-403-0160-3...\$6.98

**CLAYTON-THOMAS, DAVID**  
(LP) Columbia 12-100-2798-7...\$5.98  
(BT) CA31000 96-100-2798-1... 6.98  
(CA) CT31000 92-100-2798-9... 6.98  
(R3) CR31000 98-100-2798-7... 6.98

**COLTRANE, ALICE**  
World Galaxy  
(LP) Impulse 12-703-2229-6...\$5.98  
AS9218

**COOKE, SAM**  
That's Heaven to Me, w. Soul Stirrers  
(LP) Specialty 12-711-5040-2...\$4.98  
SPS2146

**COWARD, NOEL**  
Greatest Hits, v. 1  
(LP) Stanyan 12-711-7039-8...\$5.98  
10025

**CRAWFORD, HANK**  
Help Me Make It Through the Night  
(LP) Kudu KU06

**CREQUE, NEAL**  
Creque  
(LP) Cobblestone 12-715-3006-3...\$5.98  
CST9005

**DAVIDSON, DIANNE**  
Backwoods Woman  
(LP) Janus JLS3043

**DAVIS, SAMMY, JR.**  
Now  
(LP) MGM 12-449-0366-9...\$5.98  
SE4832

**DAWSON, JIM**  
You'll Never Be Lonely With Me  
(LP) Kama Sutra 12-413-0058-2...\$5.98  
KSBS2049

**DEEP PURPLE**  
Machine Head  
(LP) Warner Bros. 12-414-0294-7...\$5.98  
BS2607

**DELANEY & BONNIE & FRIENDS**  
D&B Together  
(LP) Columbia 12-100-2795-4...\$5.98  
KC31377  
(BT) CA31377 96-100-2795-6... 6.98  
(CA) CT31377 92-100-2795-6... 6.98

**DR. JOHN**  
Gumbo  
(LP) Atco 12-403-0161-4...\$5.98  
SD7006

**DOE, JOHNNY**  
A Gospel Program  
(LP) Alshire 12-709-2279-6...\$1.98  
SS255

**DOWNING, PAUL**  
In the Beginning God  
(LP) First Foundation 12-801-8902-7...\$4.98  
FE1800

**ELECTRIC LIGHT ORCHESTRA**  
(LP) UA 12-407-0328-9...\$5.98  
UAS5573

**ELLIMAN, YVONNE**  
(LP) Decca 12-423-1293-1...\$4.98  
DL75341  
(BT) 6-5341 96-423-1293-5... 6.98  
(CA) C73-5341 92-423-1293-3... 6.98

**FAT CITY**  
Welcome to Fat City  
(LP) Paramount 12-714-5187-6...\$5.98  
PAS6028

**FEST, MANFREDO**  
After Hours  
(LP) Daybreak 12-714-9011-9...\$5.98  
DB2012

**50 GUITARS OF TOMMY GARRETT**  
Way of Love  
(LP) UA 12-407-0332-4...\$5.98  
UAS5569

**FLACK, ROBERTA, & DONNY HATHAWAY**  
(LP) Atlantic 12-140-0477-9...\$5.98  
SD7216

**FLEETWOOD MAC**  
Bare Trees  
(LP) Reprise 12-415-0373-0...\$5.98  
MS2080

**FORTUNES**  
Storm in a Teacup  
(LP) Capitol 12-150-1202-4...\$5.98  
ST11041

**FOUR TOPS**  
Nature Planned It  
(LP) Motown 12-409-0129-4...\$5.98  
M748L

**FRANK, BOB**  
(LP) Vanguard VSD6582

**GAITHER, BILL, TRIO**  
My Faith Still Holds  
(LP) Heart Warming 12-704-2239-3...\$4.95  
R3161

**GALLAGHER & LYLE**  
(LP) Capitol 12-150-1196-3...\$5.98  
ST11016  
(BT) 8XT11016 96-150-1196-7... 6.98

**GENERAL JOHNSON**  
Generally Speaking  
(LP) Invictus 12-703-8015-8...\$5.98  
ST9803

**GERARD, DANYEL**  
(LP) Verve 12-713-3176-0...\$5.98  
MV5081

**GIORGIO**  
Son of My Father  
(LP) Dunhill 12-417-0130-3...\$5.98  
DSX50123

**GOLDSBORO, BOBBY**  
California Wine  
(LP) UA 12-407-0331-4...\$5.98  
UAS5578

**GOODMAN, BENNY**  
Let's Dance Again  
(LP) Mega M51-5002

**GRAND FUNK RAILROAD**  
Mark, Don & Mel 1969-71  
(LP) Capitol 12-150-1206-8...\$7.98  
SAB11042

**GROCE, LARRY**  
Crescentville  
(LP) Daybreak 12-714-9009-5...\$5.98  
DB2010

**GRUBBS, EARL/CARL GRUBBS**  
Visitors/Neptune  
(LP) Cobblestone 12-715-3010-7...\$5.98  
CST9010

**HALL, TOM T.**  
We All Got Together  
(LP) Mercury 12-427-0448-8...\$4.98  
SR61362  
(BT) MCB-61362 96-427-0448-2... 6.98  
(CA) MCR4-61362 92-427-0448-0... 6.98

**HAMILTON, GEORGE, IV**  
Country Music in My Soul  
(LP) Victor 12-160-2424-6...\$5.98  
LSP4700

**HARPER, LYNN**  
Country Favorites  
(LP) Alshire 12-709-2278-5...\$1.98  
SS258

**HARRISON, RALPH**  
Free Spirit Movin'  
(LP) Gramm HAR1000

**HAWKINS, EDWIN, SINGERS**  
I'd Like to Teach the World to Sing  
(LP) Buddha 12-412-0161-5...\$5.98  
BDS5101

**HAWKWIND**  
In Search of Space  
(LP) UA 12-407-0330-3...\$5.98  
UAS5567

**HAWN, GOLDIE**  
Goldie  
(LP) Reprise 12-415-0372-9...\$5.98  
MS2061

**HOLIDAY, BILLIE**  
God Bless the Child  
(LP) Columbia 12-100-2753-4...\$5.98  
G30782

**HOPE**  
(LP) A&M 12-418-0262-9...\$5.98  
SP4329

**HOUSTON, DAVID**  
Day That Love Walked In  
(LP) Epic 12-400-0341-1...\$5.98  
KE31385

**HOWARD, JAN**  
Love Is Like a Spinning Wheel  
(LP) DL75333 12-423-1291-9...\$4.98  
(BT) 6-5333 96-423-1291-3... 6.98  
(CA) C73-5333 92-423-1291-1... 6.98

**IMUS, DON**  
Imus in the Morning (1200 Hamburgers to Go)  
(LP) Victor 12-160-2420-2...\$5.98  
LSP4699

**JACKSON, WANDA**  
Praise the Lord  
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KH31353

**JONES, JACK**  
Bread Winners  
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LSP4692

**JONES, LINDA**  
Your Precious Love  
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C2X31160

**JOYOUS NOISE**  
Wanderingman  
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**JUSTIS, BILL**  
Enchanted Sea  
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RB093

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**LAMBERT, DENNIS**  
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**LANE, JUDI**  
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SS256

**LAWRENCE, STEVE, & EYDIE GORME**  
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NUMBER OF  
SINGLES REVIEWED  
THIS WEEK  
**92**

LAST WEEK  
**85**

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

### ARETHA FRANKLIN—ALL THE KING'S HORSES (3:43)

(prod: Jerry Wexler, Tom Dowd & Arif Mardin) (writer: Franklin) (Pundit, BMI) Flip: No info available, ATLANTIC 2883  
RADIO ACTION: KKOA (Ft. Worth); KGFJ (Los Angeles); WLIP (New York); KGRC (Quincy)

### NILSSON—COCONUT (3:48)

(prod: Richard Perry) (writer: Nilsson) (Blackwood, BMI) Flip: No info available, RCA 74-0718  
RADIO ACTION: WMAK (Memphis-Nashville)

### ROBERTA FLACK & DONNY HATHAWAY—WHERE IS THE LOVE (2:43)

(prod: Joel Darn & Arif Mardin) (writers: MacDonald-Salter) (Antisia, ASCAP) Flip: No info available, ATLANTIC 2879  
RADIO ACTION: KOL (Seattle)

### STYLISTICS—PEOPLE MAKE THE WORLD GO ROUND (3:28)

(prod: Thom Bell) (writers: Bell-Creed) (Bellboy/Assorted, BMI) Flip: No info available, AVCO 4595  
RADIO ACTION: WLIB (New York); WADQ (Cleveland)

### BOBBY VINTON—SEALED WITH A KISS (2:52)

(prod: Bobby Vinton) (writers: Udell-Geld) (Post, ASCAP) Flip: No info available, EPIC 5-10861 (CBS)  
RADIO ACTION: WPRO (Providence)

### KENNY LOGGINS WITH JIM MESSINA—NOBODY BUT YOU (2:43)

(prod: Jim Messina) (writer: Messina) (Jasperilla, ASCAP) Flip: No info available, COLUMBIA 4-45617

## COUNTRY

### DAVID HOUSTON—SOFT, SWEET AND WARM (2:50)

(prod: Billy Sherrill) (writers: Wilson-Taylor) (Algee, BMI) Flip: No info available, EPIC 5-10870 (CBS)  
RADIO ACTION: WBAP (Ft. Worth)

### TOMPALL & THE GLASER BROTHERS—AIN'T IT ALL WORTH LIVING FOR (3:20)

(prod: Tompall Glaser) (writer: King) (Milene, ASCAP) Flip: "Blue Ridge Mountains" (2:07) (Glaser, BMI) MGM 14390

### DON GIBSON—WOMAN (SENSUOUS WOMAN) (3:16)

(prod: Wesley Rose) (writer: Paxton) (Accoustic, BMI) Flip: "If You Want Me to I'll Go (2:48) (Acuff-Rose, BMI) HICKORY 1638  
RADIO ACTION: WBAP (Ft. Worth); KCKN (Kansas); WKDA (Nashville)

### SAMMI SMITH—I'VE GOT TO HAVE YOU (See Pop Pick)

### BOB LUMAN—IT TAKES YOU (2:44)

(prod: Glenn Sutton) (writers: Foster-Rice) (Jack & Bill, ASCAP) Flip: No info available, EPIC 5-10869 (CBS)  
RADIO ACTION: WXCL (Peoria); WJEM (Oklahoma City); WVOJ (Jacksonville); WEAS (Savannah, Ga.); KMAK (Fresno); WHOO (Orlando); WUNI (Mobile); WWVA (Mobile); WWVA (Wheeling); WKDA (Nashville); KLAK (Denver)

### BUDDY ALAN—I'M IN LOVE (2:00)

(writer: Hart) (Blue Book, BMI) Flip: "The Happiness Song" (1:46) (Blue Book, BMI) CAPITOL 3346

## also recommended

JOHN WESLEY RYLES I—Two Shadows On the Wall (2:56) (prod: Shelby Singleton, Jr.) (writers: Singleton-Bentley-Ryles) (Singleton, BMI) PLANTATION 91 (SSS Int'l)

### UNDISPUTED TRUTH—PAPA WAS A ROLLING STONE (3:25)

(prod: Norman Whitfield) (writers: Whitfield-Strong) (Stone Diamond, BMI) Flip: No info available, GORDY 7117 (Motown)  
RADIO ACTION: WJLB (Detroit); KKDA (Ft. Worth)

### EVERLY BROTHERS—RIDIN' HIGH (2:36)

(prod: Paul A. Rothchild) (writer: Linde) (Combine, BMI) Flip: No info available, RCA 74-0717  
RADIO ACTION: WSBT (South Bend)

### SWEATHOG—RIDE, LOUISE, RIDE (Change in Louise) (3:12)

(prod: Bill Schnee & Joel Sill) (writers: Cocker-Stainton) (TRO An-dover, ASCAP) Flip: No info available, COLUMBIA 4-45609

### MIKE CURB CONGREGATION—SEE YOU IN SEPTEMBER (2:57)

(prod: Don Costa/Perry Botkin, Jr.) (writers: Edwards-Wayne) (Vi-bar, ASCAP) Flip: "The Very Same Time Next Year" (3:20) (Fling, BMI) MGM 14391

### LOOKING GLASS—BRANDY (You're a Fine Girl) (2:55)

(prod: Mike Gershman-Bob Liston-Looking Glass) (writer: Laurie) (Evia/Spruce Run/Chappel, ASCAP) Flip: "One By One" (6:01) (Evia/Spruce Run/Chappel, ASCAP) EPIC 5-10874 (CBS)

### SAMMI SMITH—I'VE GOT TO HAVE YOU (3:11)

(prod: Jim Malloy) (writer: Kristofferson) (Buckhorn, BMI) Flip: No info available, MEGA 615-0079  
RADIO ACTION: WEET (Richmond); WROV (Roanoke)

### JEFF FENHOLT—SIMPLE MAN (2:43)

(prod: Paul Leka & Ray Colcord) (writer: Nash) (Giving Room, BMI) Flip: No info available, COLUMBIA 4-45604

### PERCY FAITH—BACH'S LUNCH (2:37)

(prod: Ted Glasser) (writer: Faith) (Marpet, ASCAP) Flip: No info available, COLUMBIA 4-45619

## also recommended

DONNIE ELBERT—Little Piece of Leather (3:05) (writers: Elbert-Dallas-Dallas) (Gambi, BMI), ALL PLATINUM 2337  
RADIO ACTION: KKDA (Ft. Worth)

CHAIRMEN OF THE BOARD—Everybody's Got a Song To Sing (2:33) (prod: Holland-Dozier-Holland Prod) (writers: Holland-Dozier-Holland Gold Forever, BMI) INVICTUS 9122 (Capitol)  
RADIO ACTION: KYOK (Houston); WWRL (New York)

JOE REED — Don't Run From My Love (2:34) (prod: Joe Reed/Art Munson/Tony McCashen) (writers: Reed-Munson) (Fifth Floor, ASCAP) COLUMBIA 4-45605

RADIO ACTION: KUZZ (Bakersfield); KFDI (Wichita); WGLC (Miami, Okla.); WPUL (Bartow, Fla.)

RED LANE—It Was Love While It Lasted (2:56) (prod: Ronny Light) (writer: Lane) (Tree, BMI) RCA 74-0712

LEON ASHLEY—Ease Up (2:48) (prod: Leon Ashley) (writers: Ashley-Singleton) (Gallico, BMI) ASHLEY 35010 (London)

GARY BUCK—When The Final Change Is Made (2:31) (prod: Jerry Bradley) (writer: Dunham) (Twitty Bird, BMI) RCA 74-0720

## SOUL

### ARETHA FRANKLIN—ALL THE KING'S HORSES (See Pop Pick)

### ROBERTA FLACK & DONNY HATHAWAY—WHERE IS THE LOVE (See Pop Pick)

### STYLISTICS—PEOPLE MAKE THE WORLD GO ROUND (See Pop Pick)

### UNDISPUTED TRUTH—PAPA WAS A ROLLIN' STONE (See Pop Pick)

### DONNIE ELBERT—LITTLE PIECE OF LEATHER (See Pop Pick)

### CHAIRMEN OF THE BOARD—EVERYBODY'S GOT A SONG TO SING (See Pop Pick)

### HENRY SHED—SOMETHING'S DRASTICALLY WRONG (2:50)

(prod: George Tobin) (writer: Beatty) (Chardax/Churn, ASCAP) Flip: "Since You're Been Gone" (3:05) (Butter, BMI) CREAM 1016  
RADIO ACTION: WKND (Hartford)

### TED TAYLOR—IM JUST A CRUMB IN YOUR BREAD BOX OF LOVE (3:44)

(writer: Taylor) (Su-Ma, BMI) Flip: "Houston Town" (3:10) (Su-Ma, BMI) RONN 63 (Jewel)

RADIO ACTION: WACK (Newark, New York); WRIG (Wasau, Wisconsin); KGKL (San Angelo)

BILLY JOE ROYAL—Child of Mine (3:22) (prod: Jerry Fuller) (writers: Goffin-King) (Screen Gems-Columbia, BMI) COLUMBIA 4-45620

EYDIE GORME—Mr. Number One (2:53) (prod: Mike Curb/Don Costa) (writer: Pelham) (Damila, ASCAP) MGM 14397

MAC DAVIS—Baby Don't Get Hooked On Me (3:02) (prod: Rick Hall) (writer: Davis) (Screen Gems-Columbia, BMI) COLUMBIA 4-45618

DENNIS LAMBERT—Dream On (2:51) (prod: Steve Barri) (writers: Lambert-Potter) (Trousdale/ Soldier, BMI) DUNHILL 4314

JOEY SCARBURY—How 'Bout You (2:45) (prod: Mike Post) (writers: Martin-Meskell) (Daria, ASCAP) BELL 45-221

RADIO ACTION: KILT (Houston)

STEVE MILLER BAND—Fandango (3:28) (prod: Ben Sidran) (writer: Miller) (Sailor, ASCAP) CAPITOL 3344

RASPBERRIES—Go All the Way (3:10) (prod: Jimmy Jenner) (writer: Carmen) (C.A.M.-U.S.A., BMI) CAPITOL 3348

BLUE ROSE—Sweet Thing (3:04) (prod: Terry Furlong) (writer: Furlong) (Elterlane/Durango, ASCAP) EPIC 5-10862 (CBS)

QUICKSILVER MESSENGER SERVICE—Doin' Time in the U.S.A. (3:25) (writer: Duncan) (Mobbetta, BMI) CAPITOL 3349

SILVER-STEVENS—Over Our Heads (3:13) (prod: Silver-Stevens Prods.) (writers: Silver-Freda) (Silver Stevens, BMI) LION 105 (MGM)

JERRY NAYLOR—That'll Be the Day (2:12) (prod: Barnhill, Curb & Costa) (writers: Allison-Holly-Petty) (Nor Va Jack, BMI) MGM 14393

JOE TEX—I'll Never Fall in Love Again Part 1 (3:47) (prod: Dave Crawford & Brad Shapiro) (writers: Bacharach-David) (Blue Seas/Jac/Morris, ASCAP) ATLANTIC 2874

ESTHER PHILLIPS—Baby I'm for Real (4:20) (prod: Creed Taylor) (writers: Gaye-Gaye) (Jobete, BMI) KODU 906 (CIT)

GERALDINE with the GEORGE WYLE ORCHESTRA—Don't Fight the Feeling (3:14) (prod: Monte Kay-Jack Lewis) (writers: Wyle-Wilson) (Flip, ASCAP) LITTLE DAVID 721 (Atlantic)

FRIJID PINK—Earth Omen (3:20) (prod: Vinny Testa & Clyde Stevers) (writers: Wearing-Stevens-Zelanka-Webb-Harris) (Knip Unlimited, BMI) LION 115 (MGM)

TREVOR BURTON—Fight for My Country (2:55) (prod: Jimmy Miller) (writer: Burton) (M.C.P.S.) EPIC 5-10851 (CBS)

RADIO ACTION: KMDO (Fort Scott, Kansas); (Wasau, Wisconsin)

C.U.B. On the Ride (You Do It Once, You Do It Twice) (2:32) (prod: Gerrit Jan) (writers: Stoopendaal-Hesselman) (Chappell, ASCAP) CAPITOL 3324

RADIO ACTION: WKQW (Spring Valley, New York); WINX (D.C.)

NANCY ADAMS—I'm Leaving You (2:06) (prod: Brad McCuen) (writers: Huddleston) (Goeder/Astralite, ACAP) MEGA 615-0076

TAPESTRY—Love Me Brother (2:22) (prod: Cliff Edwards) (writer: Winters) (Lovell, BMI) LION 111 (MGM)

MANUEL—Make My Life Beautiful (2:59) (prod: Glen Spreen, Ron Capone, Steve Cropper) (writer: Harvey) (United Artists, ASCAP) TMI 75-0105 (RCA)

SUNSHINE—Isn't It Past Our Bedtime (3:13) (prod: Steve Metz, Norman Bergen & David Lipton) (writers: Bergen-Barkin) (Hexachord, BMI) SCEPTER 12350

## also recommended

JOE TEX—I'll Never Fall in Love Again—Part 1 (3:47) (prod: Dave Crawford & Brad Shapiro) (writers: Bacharach-David) (Blue Seas/Jac/Morris, ASCAP) ATLANTIC 2874

ESTHER PHILLIPS—Baby, I'm for Real (4:20) (prod: Creed Taylor) (writers: Gaye-Gaye) (Jobete, BMI) JUDU 906 (CIT)

TAMS—Numbers (2:57) (prod: Roy Smith) (writers: Smith-Reeves-Benson) (Lowary/Smith/Beau, BMI) APT 26010 (ABC)

CLIFFORD CURRY—Delta Dawn (3:30) (prod: Buzz Cason) (writers: Harvey-Collins) (United Artists/Big Ax, ASCAP) CAPRICE 1003 (Mega)

ERNEST MOSLEY—Honey, You Are My Sunshine (2:30) (writers: Nabors-Wolfolk) (Butter/Time, BMI) CREAM 1017

## HOT CHART ACTION

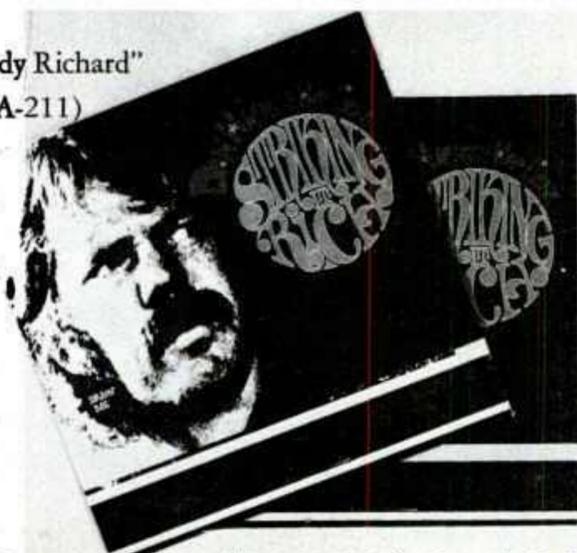
- 5 \* (13) CANDY MAN—Sammy Davis Jr., MGM
- 9 \* (14) SYLVIA'S MOTHER—Dr. Hook & the Medicine Show, Columbia
- 11 \* (21) NICE TO BE WITH YOU—Gallery, Sussex (Buddah)
- 17 \* (29) IT'S GOING TO TAKE SOME TIME—Carpenters, A&M
- 18 \* (27) SONG SUNG BLUE—Neil Diamond, Uni (MCA)
- 29 \* (46) TROGLODYTE (Cave Man)—Jimmy Castor Bunch, RCA
- 31 \* (59) AMAZING GRACE—Pipes & Drums and the Military Band of the Royal Scots Dragon Guards, RCA

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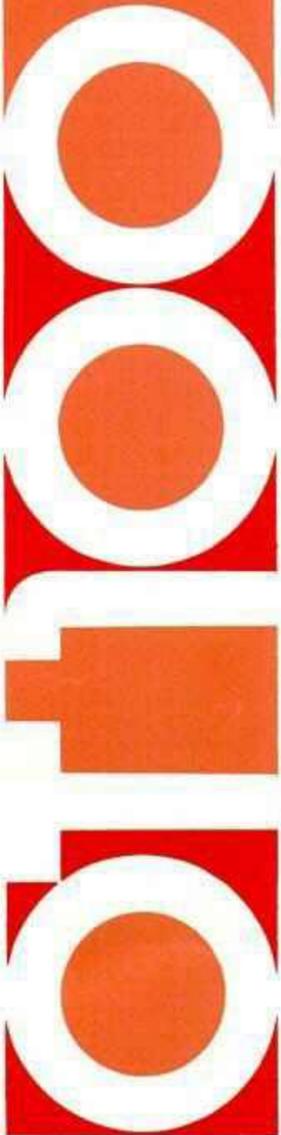
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**STAR PERFORMER**—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

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For Week Ending  
May 27, 1972



**Billboard**

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	2	<b>OH GIRL</b> •	Chi-Lites (Eugene Records), Brunswick 55471	34	40	<b>SOMEDAY NEVER COMES</b>	Creedence Clearwater Revival (Creedence Clearwater Revival), Fantasy 676	58	88	<b>WE'RE FREE</b>	Beverly Bremers (Levine/Brown/Eichner/Metz/Lipton) Scepter 12348
2	3	<b>I'LL TAKE YOU THERE</b>	Staple Singers (Al Bell), Stax 0125	35	38	<b>LOVE THEME FROM "THE GODFATHER"</b>	Andy Williams (Dick Glasser), Columbia 4-45579	69	31	<b>BABY BLUE</b>	Badfinger (Todd Rundgren), Apple 1844
3	1	<b>THE FIRST TIME EVER I SAW YOUR FACE</b> 13	Roberta Flack (Joel Dorn), Atlantic 2864	36	42	<b>LEAN ON ME</b>	Bill Withers (Bill Withers), Sussex 235 (Buddah)	70	74	<b>LIFE &amp; BREATH</b>	Climax (Larry Cox), Rocky Road 30061 (Bell)
4	5	<b>LOOK WHAT YOU DONE FOR ME</b> •	Al Green (Willie Mitchell), Hi 2211 (London)	37	32	<b>YOU COULD HAVE BEEN A LADY</b>	April Wine (Ralph Murphy), Big Tree 133 (Bell)	71	81	<b>POWDER BLUE MERCEDES QUEEN</b>	Raiders (M. Lindsay), Columbia 4-45601
5	13	<b>CANDY MAN</b>	Sammy Davis Jr. (Mike Curb & Don Costa), MGM 14320	38	62	<b>I NEED YOU</b>	America (Ian Samwell with Jeff Dexter and America), Warner Bros. 7580	72	90	<b>DAY BY DAY</b>	Godspell (Steven Schwartz), Bell 45-210
6	10	<b>MORNING HAS BROKEN</b>	Cat Stevens (Paul Samwell-Smith), A & M 1335	39	43	<b>I'VE BEEN LONELY FOR SO LONG</b>	Frederick Knight (E. Walker), Stax 0117	73	—	<b>TOO LATE TO TURN BACK NOW</b>	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50910
7	8	<b>TUMBLING DICE</b>	Rolling Stones (Jimmy Miller), Rolling Stones 19103 (Atlantic)	40	50	<b>ROCKET MAN</b>	Elton John (Gus Dudgeon), Uni 55328 (MCA)	74	72	<b>CHANGES</b>	David Bowie (Ken Scott), RCA 74-0605
8	4	<b>I GOTCHA</b> •	Joe Tex (Buddy Killen), Dial 1010 (Mercury)	41	56	<b>LONG-HAIRED LOVER FROM LIVERPOOL</b>	Little Jimmy Osmond (Mike Curb & Perry Botkin Jr.), MGM 14376	75	73	<b>UPSETTER</b>	Grand Funk Railroad (Terry Knight), Capitol 3316
9	14	<b>SYLVIA'S MOTHER</b>	Dr. Hook and the Medicine Show (Ron Haffkine), Columbia 4-45562	42	45	<b>SMILIN'</b>	Sly & the Family Stone (Sly Stone), Epic 5-10850 (CBS)	76	—	<b>IT DOESN'T MATTER</b>	Stephen Stills (Stephen Stills, Chris Hillman & Dallas Taylor), Atlantic 2876
10	12	<b>HOT ROD LINCOLN</b>	Commander Cody & His Lost Planet Airmen (Bob Cohen & Commander Cody), Paramount 0146 (Famous)	43	53	<b>AUTOMATICALLY SUNSHINE</b>	Supremes ("Smokey"), Motown 1200	77	61	<b>LEGEND IN YOUR OWN TIME</b>	Carly Simon (Paul Samwell-Smith), Elektra 45774
11	21	<b>NICE TO BE WITH YOU</b>	Gallery (Mike Theodore & Dennis Coffey), Sussex 232 (Buddah)	44	47	<b>THERE IT IS (Part 1)</b>	James Brown (James Brown), Polydor 14125	78	95	<b>KATE</b>	Johnny Cash & the Tennessee Three (Larry Butler) Columbia 4-45590
12	19	<b>(Last Night) I DIDN'T GET TO SLEEP AT ALL</b>	5th Dimension (Bones Howe), Bell 45-195	45	54	<b>EVERYTHING GOOD IS BAD, EVERYTHING BAD IS GOOD</b>	100 Proof (Aged in Soul) (Greg Perry & General Johnson), Hot Wax 7202 (Buddah)	79	100	<b>GUNS, GUNS, GUNS</b>	Guess Who (Jack Richardson), RCA 74-0708
13	15	<b>LITTLE BITTY PRETTY ONE</b>	Jackson 5 (Mel Larson & Jerry Marcellino), Motown 1199	46	58	<b>IMMIGRATION MAN</b>	Graham Nash & David Crosby (Graham Nash, David Crosby, & Bill Haverson), Atlantic 2873	80	83	<b>YOUNG NEW MEXICAN PUPPETEER</b>	Tom Jones (Gordon Mills), Parrott 40070 (London)
14	7	<b>BETCHA BY GOLLY, WOW</b> •	Stylists Featuring Russell Thompkins Jr. (Thom Bell), Avco 4591	47	49	<b>WALK IN THE NIGHT</b>	Jr. Walker & the All Stars (Johnny Bristol), Soul 35095 (Motown)	81	82	<b>I CAN'T TURN YOU LOOSE</b>	Edgar Winter's White Trash (Rick Darringer), Epic 5-10855 (CBS)
15	11	<b>DAY DREAMING</b> •	Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2866	48	48	<b>TO GET TO YOU</b>	Jerry Wallace (Joe Johnson), Decca 32914 (MCA)	82	—	<b>THE HAPPIEST GIRL IN THE WHOLE U.S.A.</b>	Donna Fargo (Stan Silver), Dot 17409 (Famous)
16	17	<b>SLIPPIN' INTO DARKNESS</b>	War (Jerry Goldstein), United Artists 50867	49	55	<b>DADDY, DON'T YOU WALK SO FAST</b>	Wayne Newton (Wes Farrell), Chelsea 78-0100 (RCA)	83	93	<b>AFTER MIDNIGHT</b>	J.J. Cale, Audie Ashworth, Shelter 7321 (Capitol)
17	29	<b>IT'S GOING TO TAKE SOME TIME</b>	Carpenters (Jack Daugherty), A&M 1351	50	63	<b>HOW CAN I BE SURE</b>	David Cassidy (Wes Farrell), Bell 45-220	84	—	<b>CONQUISTADOR</b>	Procol Harum (Chris Thomas), A&M 1347
18	27	<b>SONG SUNG BLUE</b>	Neil Diamond (Tom Catalano/Neil Diamond), Uni 55326 (MCA)	51	33	<b>RUN, RUN, RUN</b>	Jo Jo Gunne (Jo Jo Gunne), Asylum 11003 (Atlantic)	85	94	<b>JUST AS LONG AS YOU NEED ME, PART 1</b>	Independents (Art Prod) Wand 11245 (Scepter)
19	25	<b>DIARY</b>	Bread (David Gates), Elektra 45784	52	52	<b>I'M MOVIN' ON</b>	John Kay (Richard Podolor), Dunhill 4309	86	91	<b>AIN'T THAT LOVING YOU (For More Reasons Than One)</b>	Isaac Hayes & David Porter (Isaac Hayes & David Porter) Enterprise 9049 (Stax/Volt)
20	28	<b>WALKING IN THE RAIN WITH THE ONE I LOVE</b>	Love Unlimited (Barry White), Uni 55319 (MCA)	53	64	<b>YOU'RE THE MAN (Part 1)</b>	Marvin Gaye (Marvin Gaye), Tamla 54221 (Motown)	87	87	<b>GIVING UP</b>	Donny Hathaway (Jerry Wexler & Arif Mardin) Atco 6884
21	22	<b>I SAW THE LIGHT</b>	Todd Rundgren (Todd Rundgren), Bearsville 0003 (Warner Bros)	54	75	<b>LIVING IN A HOUSE DIVIDED</b>	Cher (Snuff Garrett), Kapp 2171 (MCA)	88	89	<b>FRANCENE</b>	ZZ Top (Bill Ham), London 179
22	24	<b>ME AND JULIO DOWN BY THE SCHOOLYARD</b>	Paul Simon (Roy Halee/Paul Simon), Columbia 4-45585	55	51	<b>YOU ARE ONE THE</b>	Sugar Bears (Jimmy Bowen), Big Tree 122 (Bell)	89	97	<b>I ONLY HAVE EYES FOR YOU</b>	Jerry Butler (Samuel F. Brown III), Mercury 73290
23	9	<b>BACK OFF BOOGALOO</b>	Ringo Starr (George Harrison), Apple 1849	56	44	<b>HEARSAY</b>	Soul Children (Jim Stewart & Al Jackson), Stax 0119	90	92	<b>QUESTIONS</b>	Bang (Michael Sunday), Capitol 3304
24	18	<b>DOCTOR MY EYES</b>	Jackson Browne (Richard Sanford Orshoff), Asylum 11004 (Atlantic)	57	57	<b>LAY-AWAY</b>	Isley Brothers (R., O. & R. Isley), T-Neck 934 (Buddah)	91	—	<b>VICTIM OF A FOOLISH HEART</b>	Bettye Swann (Mickey Bockins & Rick Hall), Atlantic 2869
25	26	<b>TAXI</b>	Harry Chapin (Jac Holzman), Elektra 45770	58	65	<b>HOW DO YOU DO</b>	Mouth & Mac Neal (Hans van Hemmert), Phillips 40715 (Mercury)	92	—	<b>BABY LET ME TAKE YOU (IN MY ARMS)</b>	Detroit Emeralds (A. Katouzzian Prod.), Westbound 203 (Chess/Janus)
26	6	<b>ROCKIN' ROBIN</b>	Michael Jackson (Mel Larson & Jerry Marcellino), Motown 1197	59	—	<b>I WANNA BE WHERE YOU ARE</b>	Michael Jackson (Hal Davis), Motown 1202	93	—	<b>FUNK FACTORY</b>	Wilson Pickett (Dave Crawford & Brad Shapiro), Atlantic 2878
27	16	<b>VINCENT/CASTLE IN THE AIR</b>	Don McLean (Ed Freeman), United Artists 50887	60	67	<b>HOT 'n NASTY</b>	Humble Pie (Humble Pie), A&M 1349	94	—	<b>IN A BROKEN DREAM</b>	Python Lee Jackson (Miki Dallan), GNP Crescendo 449
28	34	<b>OUTA-SPACE</b>	Billy Preston (Billy Preston), A&M 1320	61	66	<b>WOMAN'S GOTTA HAVE IT</b>	Bobby Womack (Bobby Womack), United Artists 50902	95	96	<b>I GOT SOME HELP I DON'T NEED</b>	B. B. King (Ed Michel), ABC 11321
29	46	<b>TROGLODYTE (Cave Man)</b>	Jimmy Castor Bunch (Castor-Pruitt Prods) RCA 48-1029	62	77	<b>LAYLA</b>	Derek & the Dominos (Dominos) Atco 6809	96	—	<b>BEAUTIFUL</b>	Gordon Lightfoot (Lenny Waronker), Reprise 1088
30	35	<b>ASK ME WHAT YOU WANT</b>	Millie Jackson (Raeford Gerald & Don French), Spring 123 (Polydor)	63	84	<b>SUPERWOMAN</b>	Stevie Wonder (Stevie Wonder), Tamla 54216 (Motown)	97	—	<b>GONE</b>	Joey Heatherton (Tony Scotti & Tommy Oliver), MGM 14387
31	59	<b>AMAZING GRACE</b>	Pipes and Drums and the Military Band of the Royal Scots Dragon Guards (Pete Kerr), RCA 74-0709	64	76	<b>WOMAN IS THE NIGER OF THE WORLD</b>	John Lennon/Plastic Ono Band with Elephants Memory (John & Yoko and Phil Spector), Apple 1848	98	99	<b>BRING IT ON HOME (AND GIVE IT TO ME)</b>	Hot Sauce (Irene Productions), Volt 4076
32	36	<b>ISN'T LIFE STRANGE</b>	Moody Blues (Tony Clarke), Threshold 67009 (London)	65	71	<b>AN AMERICAN TRILOGY</b>	Elvis Presley, RCA 74-0672	99	—	<b>PASS THE PEAS</b>	JB's (James Brown Prod.), People 607 (Polydor)
33	39	<b>OLD MAN</b>	Neil Young (Elliott Mazer & Neil Young), Reprise 1084	66	69	<b>LOVE THEME FROM "THE GODFATHER"</b>	Nina Rota (Tom Mack), Paramount 0152 (Famous)	100	—	<b>I THANK YOU</b>	Donny Hathaway & June Conquest (Curtis Mayfield), Curtom 1971 (Buddah)

**HOT 100 A-Z - (Publisher - Licensee)**

After Midnight (Mot, Reso, BMI)	83	Bring It on Home (And Give It to Me) (Perk's Music/Su-Ma, BMI)	98	The First Time Ever I Saw Your Face (Storm King, BMI)	3	I Can't Turn You Loose (East/Memphis/Time/Rodwal, BMI)	59	I Wanna Be Where You Are (Shim & Van Stock, ASCAP)	59	Love Theme From "The Godfather" (Speak Softly Love) (Andy Williams) (Famous, ASCAP)	35
Ain't That Loving You (For More Reasons Than One) (East/Memphis, BMI)	86	Candy Man (Taradom, BMI)	98	Francisco (India, ASCAP)	88	I Got Some Help I Don't Need (Pamco/Sounds of Lucille, BMI)	88	I Thank You (Cameo, BMI)	100	Me and Julio Down by the Schoolyard (Charing Cross, BMI)	22
Amazing Grace (Sunbury, ASCAP)	31	Castles in the Air (Mayday/Yanow Tunes, BMI)	27	Funk Factory (Erva, BMI)	93	I Need You (WB, ASCAP)	38	Just as Long as You Need Me, Part 1 (Butler, ASCAP)	85	Morning Has Broken (Irving, BMI)	4
An American Trilogy (Acuff-Rose, BMI)	66	Changes (Tantric, BMI)	74	Giving Up (Dekte) (Trio, BMI)	97	I Only Have Eyes for You (Warner Bros., ASCAP)	89	Kate (Mariposa, BMI)	78	Neil to Be With You (Interior, BMI)	11
Ask Me What You Want (Will-De/Bill-Lee/Gaucho/Belinda, BMI)	30	Conquistador (TRO-Essex, ASCAP)	84	Gene (Dallas/Hill & Range, BMI)	97	I Saw the Light (Eazmark/Screen Gems-Columbia, BMI)	21	(Last Night) I Didn't Get to Sleep at All (Alamo, ASCAP)	62	Old Man (Broken Arrow, BMI)	23
Automatically Sunshine (Jobete, ASCAP)	43	Daddy Don't You Walk So Fast (Jewel, ASCAP)	72	Guns, Gums, Gums (Sunbar/Cirrus/Expression, BMI)	79	I'll Take You There (East/Memphis, BMI)	2	Lay-Away (Triple Three, BMI)	57	Outa-Space (Irving/Wep, BMI)	28
Baby Blue (Apple, ASCAP)	69	Day by Day (Valando/New Cadenz, ASCAP)	49	Hearsey (East/Memphis, BMI)	56	I'm Movin' On (Hill & Range, BMI)	52	Legend in Your Own Time (Quackenbush, ASCAP)	77	Pass the Peas (Dynamite/Belinda/Unichappel, BMI)	99
Back Off Boogaloo (Starrling, BMI)	23	Diary (Screen Gems/Columbia, BMI)	15	The Happiest Girl in the Whole U.S.A. (Prima-Donna/Algoe, BMI)	82	In a Broken Dream (Young Blood, BMI)	94	Life & Breath (Warner/Brown's Mill, ASCAP)	12	Powder Blue Mercedes Queen (Boam, BMI)	71
Beautiful (Moose, CAPAC)	96	Doctor My Eyes (Open Window/Companion, BMI)	19	Hot 'n Nasty (Rute One, ASCAP)	60	Little Bitty Pretty (Recordo, BMI)	70	Long Haired Lover From Liverpool (Screen Gems/Columbia, BMI)	32	Questions (C.A.M./B.S.A., BMI)	40
Betcha By Golly, Wow (Bellboy/Assorted, BMI)	14	Everything Good Is Bad, Everything Bad Is Good (Gold, Forever, BMI)	45	Hot Rod Lincoln (4 Star, BMI)	10	Living in a House Divided (Paso, BMI)	54	Long Haired Lover From Liverpool (Birdy/Virgin Ear, ASCAP)	41	Rockin' Man (James, BMI)	90
				How Can I Be Sure (Slacсар, ASCAP)	30	Look What You Done for Me (Jes, BMI)	4	Look What You Done for Me (Jes, BMI)	4	Rockin' Robin (Hollenbeck/Bulge, BMI)	51
				How Do You Do (WB, ASCAP)	58						

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

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ON

**BILL WITHERS**

A SMASH SINGLE (SUX 235)  
FROM THE SMASH ALBUM

**"STILL BILL"** (SXBS 7014)

ON SUSSEX RECORDS  
FROM THE BUDDAH GROUP



MME

# Billboard TOP LP's & TAPE

FOR WEEK ENDING MAY 27, 1972

THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	★ Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by red bullet).	TAPE PACKAGES AVAILABLE		
					8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
1	1	15	★	ROBERTA FLACK First Take Atlantic SD 8230				37	40	8	ANDY WILLIAMS Love Theme From "The Godfather" Columbia KC 31303				73	73	9	FIFTH DIMENSION Individually & Collectively Bell 6073			NA
★	13	2		JETHRO TULL Thick As A Brick Reprise MS 2072				38	32	21	ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7				74	77	6	FLEETWOOD MAC Bare Trees Reprise MS 2080			
3	2	13		NEIL YOUNG Harvest Reprise MS 2032				39	25	7	DEEP PURPLE Machine Head Warner Bros. BS 2607				75	75	25	TRAFFIC Low Spark of High-Heeled Boys Island SW 9306 (Capitol)			NA
4	4	6		GRAHAM NASH/DAVID CROSBY Atlantic SD 7220				40	42	25	ROBERTA FLACK Quiet Fire Atlantic SD 1594				76	68	11	HOT TUNA Burgers Grunt FTR 1004 (RCA)			NA
5	5	5		STEPHEN STILLS Manassas Atlantic SD 2-903				41	41	24	STYLISTICS Avco AV 33023			NA	77	69	18	OSMONDS Phase III MGM SE 4796			
6	6	11		ALLMAN BROS. Eat A Peach Capricorn 2CP 0102 (Warner Bros.)				42	46	36	CHEECH & CHONG Ode SP 77010 (A&M)			NA	78	79	10	TODD RUNDGREN Something/Anything? Bearsville 2BX 2066 (Warner Bros.)			
7	7	19		YES Fragile Atlantic SD 7211				43	43	26	ALICE COOPER Killer Warner Bros. BS 2567				79	70	69	CAT STEVENS Tea for the Tillerman A&M SP 4280			NA
8	3	15		AMERICA Warner Bros. BS 2576				44	45	27	LED ZEPPELIN Atlantic SD 7208			NA	★	103	5	MANDRILL Mandrill Is Polydor PD 5025			NA
9	8	60		CAROLE KING Tapestry Ode SP 77009 (A&M)				45	47	25	CAROLE KING Music Ode SP 77013 (A&M)			NA	★	90	3	MOUNTAIN-LIVE The Road Goes Ever On Windfall 5502 (Bell)			NA
10	11	17		BREAD Baby I'm-A Want You Elektra EKS 75015				★	61	3	JEFF BECK GROUP Epic KE 31331 (CBS)				82	84	5	HENRY MANCINI & DOC SEVERINSEN Brass On Ivory RCA LSP 4629			
★	19	5		CHI-LITES A Lonely Man Brunswick BL 754179				47	38	27	ELTON JOHN Madman Across the Water Uni 93120 (MCA)				83	72	8	BOBBY VINTON Every Day of My Life Epic KE 31286 (CBS)			
12	10	16		AL GREEN Let's Stay Together Hi SHL 32070 (London)				48	48	17	A CLOCKWORK ORANGE Soundtrack Warner Bros. BS 2573				84	87	27	COMMANDER CODY & HIS LOST PLANET AIRMEN Ozone Paramount PAS 6017 (Famous)			NA
★	17	3		JANIS JOPLIN Joplin In Concert Columbia C2X 33160				49	50	14	JIMI HENDRIX In the West Reprise MS 2049			NA	85	89	11	HARRY CHAPIN Heads & Tales Elektra EKS 75023			
14	14	7		HISTORY OF ERIC CLAPTON Atco SD 2-803			NA	50	53	11	CABARET Soundtrack ABC ABCD 752			NA	86	91	6	JIMMY CASTOR BUNCH It's Just Begun RCA LSP 4640			NA
★	34	3		ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216				51	51	9	CREAM Live, Vol. 2 Atco SD 7005			NA	87	76	10	GORDON LIGHTFOOT Don Quixote Reprise MS 2056			
16	16	14		SONNY & CHER All I Ever Need Is You Kapp KS 3660 (MCA)				52	52	4	NEW RIDERS OF THE PURPLE SAGE Power Glide Columbia KC 31284			NA	88	80	11	CHARLEY PRIDE Best of, Vol. II RCA LSP 4682			NA
17	15	16		PAUL SIMON Columbia KC 30750				53	55	11	JACKSON BROWNE Asylum SD 5051 (Atlantic)			NA	89	83	33	SANTANA Columbia KC 30595			
18	18	16		MALO Warner Bros. BS 2584				54	57	10	STEVIE WONDER Music Of My Mind Tamil T 314 L (Motown)			NA	90	94	11	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044			
19	21	28		WAR All Day Music United Artists UAS 5546				55	56	8	TEN YEARS AFTER Alvin Lee & Co. Deram DES 18064 (London)			NA	91	92	17	MAHAVISHNU ORCH/JOHN McLAUGHLIN The Inner-Mounting Flame Columbia KC 31067			NA
20	20	14		STAPLE SINGERS Beatitude/Respect Yourself Stax STS 3002				56	49	10	LILY TOMLIN And That's The Truth Polydor PD 5023			NA	92	88	6	ELVIS PRESLEY He Touched Me RCA LSP 4690			
21	24	21		GEORGE HARRISON & FRIENDS Concert for Bangla Desh Apple STCX 3385			NA	57	59	14	JO JO GUNNE Asylum SD 5053 (Atlantic)			NA	93	97	35	SONNY & CHER LIVE Kapp KS 3654 (MCA)			
22	9	9		HUMBLE PIE Smokin' A&M SP 4342			NA	58	60	31	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900				94	86	25	BOB DYLAN'S GREATEST HITS, VOL. 2 Columbia KG 31120			
23	12	5		CREEDENCE CLEARWATER REVIVAL Mardi Gras Fantasy 9404				59	54	19	DRAMATICS Whatcha See Is Whatcha Get Volt VOS 6018			NA	95	85	6	MOTHERS Just Another Band From L.A. Reprise MS 2075			
★	30	3		PROCOL HARUM Live in Concert with the Edmonton Symphony Orchestra A&M SP 4335				60	62	33	GODSPELL Original Cast Bell 1102			NA	★	125	3	FLIP WILSON Geraldine/Don't Fight The Feeling Little David LD 1001 (Atlantic)			NA
25	22	26		NILSSON Nilsson Schmilsson RCA LSP 4515			NA	★	93	5	SAMMY DAVIS, JR. Now MGM SE 4832				97	78	11	KRIS KRISTOFFERSON Border Lord Monument KZ 31302 (CBS)			
★	39	3		GRAND FUNK RAILROAD Mark, Don & Mel, 1969-71 Capitol SABB 11042				62	65	23	BADFINGER Straight Up Apple ST 3387			NA	98	98	7	KINKS Kink Kronikles Warner Bros. 2XS 6454			
27	27	8		GODFATHER Soundtrack Paramount PAS 1003 (Famous)				63	66	36	CHER Kapp KS 3649 (MCA)				★	135	2	BILL WITHERS Still Bill Sussex SXBS 7014 (Buddah)			NA
28	29	15		GEORGE CARLIN FM-AM Little David LD 7214 (Atlantic)			NA	65	44	15	MICHAEL JACKSON Got to Be There Motown M 747 L			NA	100	99	55	JETHRO TULL Aqualung Reprise MS 2035			
29	26	15		ARETHA FRANKLIN Young, Gifted & Black Atlantic SD 8213			NA	66	63	12	BLOOD, SWEAT & TEARS Greatest Hits Columbia KC 31170				101	102	26	GRAND FUNK RAILROAD E Pluribus Funk Grand Funk Railroad SW 853 (Capitol)			NA
30	31	34		CAT STEVENS Teaser & the Firecat A&M SP 4313				67	58	10	PARTRIDGE FAMILY Shopping Bag Bell 6072				102	104	80	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)			
31	28	29		DON McLEAN American Pie United Artists UAS 5535				68	58	10	PARTRIDGE FAMILY Shopping Bag Bell 6072				103	100	30	T. REX Electric Warrior Reprise RS 6466			
32	33	41		SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)				★	81	15	BILLY PRESTON I Wrote a Simple Song A&M SP 3507			NA	★	166	5	DR. HOOK & THE MEDICINE SHOW Columbia C 30898			
33	23	10		EDGAR WINTER'S WHITE TRASH Roadwork Epic KEG 31249 (CBS)			NA	69	64	22	JACKSON 5 Greatest Hits Motown M 741 L			NA	105	82	32	THREE DOG NIGHT Harmony Dunhill DSX 30108			
34	35	11		SAVOY BROWN Hellbound Train Parrot XPAS 71052 (London)				70	67	25	ISAAC HAYES Black Moses Enterprise ENS 2-5003 (Stax/Volt)				106	96	27	CARLY SIMON Anticipation Elektra EKS 75016			
35	36	13		DONNY HATHAWAY Live Atco SD 33-386			NA	71	74	11	JAMES GANG Straight Shooter ABC ABCX 741				107	95	19	EMERSON, LAKE & PALMER Pictures at an Exhibition Corillion ELP 66666			NA
36	37	6		JOE TEX I Gotcha Dial DL 6002 (Mercury)			NA	72	71	52	CARPENTERS A&M SP 3502										

# QUESTIONS

WHAT NEW GROUP HAS ALREADY ACCOMPLISHED MORE THAN MOST NEW GROUPS EVER ACCOMPLISH?



## ANSWERS

# BANG

### Touring:

Spring and Summer with the likes of Joe Cocker, Alice Cooper, The Guess Who, Deep Purple, Three Dog Night, Black Sabbath—just for starters.

### Airplay:

Thus far—KIKX, KSEE, KTLK, KRSP, KJR, WDGY, KRSI, KOIL, KRCB, KIRL, KUDL, KLEO, KLIF, KFJZ, WKY, KOMA, KEEL, KNUZ, KINT, KTSA, WIFE, WLAV, WVIC, WEAM, WPGC, WLEE, WROV, WINX, WRNO, KAAY, WAIL, WSGN, WDOL, WKIX, WTOB, WIST, WLCY, WSRF, WAPE, WPDQ, WLOF, WMEX, WICE, WEIM, WDRC, WPOP, WAVZ, WPTR, WTRY, WGLI, WBAB, and WBIG.

### Sales and Promotion:

By the finest force in the country.

**The single:**

Questions, #3304

**The album:**

BANG, ST 11015

**The label:**

Capitol, of course. 

Copyrighted Capitol

# TOP LP's & TAPE

POSITION  
108-200

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				B-TRACK	CASSETTE	REEL TO REEL
108	105	39	<b>BLACK SABBATH</b> Master of Reality Warner Bros. BS 2562			
109	111	13	<b>CRUSADERS 1</b> Blue Thumb BTS 6001 (Famous)			NA
110	107	21	<b>GLADYS KNIGHT &amp; THE PIPS</b> Standing Ovation Soul S 736 L (Motown)			NA
111	115	6	<b>JERRY LEE LEWIS</b> The "Killer" Rocks On Mercury SRM 1-637			NA
112	109	10	<b>DENNIS COFFEY</b> Goin' for Myself Sussex SXBS 7010 (Buddah)			NA
113	110	16	<b>DAVID CASSIDY</b> Cherish Bell 6070			NA
114	101	10	<b>JOE SIMON</b> Drowning In the Sea of Love Spring SPR 5702 (Polydor)			NA
115	116	8	<b>CHASE</b> Ennea Epic KE 31097 (CBS)			NA
116	106	18	<b>TEMPTATIONS</b> Solid Rock Gordy G 961 L (Motown)			NA
117	119	5	<b>JOHNNY CASH</b> A Thing Called Love Columbia KC 31332			NA
118	124	4	<b>Z.Z. TOP</b> Rio Grande Mud London XPS 612			NA
119	121	28	<b>SLY &amp; THE FAMILY STONE</b> There's a Riot Goin' On Epic KE 30986 (CBS)			NA
120	117	48	<b>YES ALBUM</b> Atlantic SD 8283			NA
121	113	11	<b>SHIRLEY BASSEY</b> I Capricorn United Artists UAS 5565			NA
122	112	10	<b>LEE MICHAELS</b> Space & First Takes A&M SP 4336			NA
123	108	16	<b>ELVIS PRESLEY</b> Elvis Now RCA LSP 4671			NA
124	132	11	<b>SPIRIT</b> Feedback Epic KE 31175 (CBS)			NA
125	134	30	<b>DONNY OSMOND</b> To You With Love MGM SE 4797			NA
171	4	4	<b>CHARLIE MCCOY</b> Real McCoy Monument Z 31329 (CBS)			NA
153	2	2	<b>FLASH</b> Capitol ST 11040			NA
128	128	29	<b>CHICAGO</b> At Carnegie Hall Columbia C4X 30865			NA
129	114	41	<b>MOODY BLUES</b> Every Good Boy Deserves Favour Threshold THS 5 (London)			NA
130	130	5	<b>TOM RUSH</b> Merrimack County Columbia KC 31306			NA
131	131	30	<b>HUMBLE PIE</b> Performance: Rockin' the Fillmore A&M SP 3506			NA
132	139	19	<b>PINK FLOYD</b> Meddle Harvest SMAS 832 (Capitol)			NA
133	142	8	<b>TAMMY WYNETTE</b> Bedtime Story Epic KE 21385 (CBS)			NA
134	133	16	<b>OSIBISA</b> Woyaya Decca DL 75327 (MCA)			NA
135	137	4	<b>MAGIC ORGAN</b> Street Fair Ranwood R 8092			NA
136	140	3	<b>DUANE &amp; GREG ALLMAN</b> Bold 33-301	NA	NA	NA
137	138	6	<b>COLD BLOOD</b> First Taste of Sin Reprise MS 2074			NA
138	127	50	<b>ROD STEWART</b> Every Picture Tells a Story Mercury SRM 1-609			NA

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				B-TRACK	CASSETTE	REEL TO REEL
139	141	45	<b>ALLMAN BROS.</b> At Fillmore East Capricorn SD 2-802 (Atco)			NA
141	151	8	<b>JOAN BAEZ</b> Come From the Shadows A&M SP 4339			NA
142	143	4	<b>CHAKACHAS</b> Jungle Fever Polydor PD 5504			NA
143	126	27	<b>QUICKSILVER</b> Comin' Through Capitol SMAS 11002			NA
144	146	39	<b>PETER NERO</b> Summer of '42 Columbia C 31105			NA
145	148	15	<b>AL GREEN</b> Gets Next to You Hi SHL 32062 (London)			NA
146	149	2	<b>APOLLO 100</b> Joy Mega M31-1010			NA
147	150	2	<b>PAUL BUTTERFIELD BLUES BAND</b> The Best of Golden Butter Elektra 7E-2005			NA
147	150	4	<b>BUFFY SAINTE-MARIE</b> Moonshot Vanguard VSD 79312			NA
175	3	3	<b>DR. JOHN</b> Gumbo Atco SD 7006			NA
173	5	5	<b>JOHN KAY</b> Forgotten Songs & Unsung Heroes Dunhill DSX 50120			NA
150	156	9	<b>BOBBY WHITLOCK</b> Dunhill DSX 50121	NA	NA	NA
151	144	86	<b>SANTANA</b> Abraxas Columbia KC 30130			NA
152	147	14	<b>B. B. KING</b> L.A. Midnight ABC ABCX 743			NA
153	122	14	<b>DAVE MASON</b> Headkeeper Blue Thumb BTS 34 (Famous)			NA
154	145	26	<b>CHARLEY PRIDE</b> Sings Heart Songs RCA LSP 4617			NA
155	129	24	<b>FACES</b> A Nod Is as Good as a Wink to a Blind Horse Warner Bros. BS 2574			NA
157	136	19	<b>SUPREMES</b> Floy Joy Motown M 7511			NA
158	159	6	<b>J. J. CALE</b> Naturally Shelter SW 8098 (Capitol)			NA
159	160	11	<b>BLACK IVORY</b> Don't Turn Around Today TLP 1005 (Perception)			NA
160	167	22	<b>ESTHER PHILLIPS</b> From a Whisper to a Scream Kudu KU 05 (CTI)			NA
160	167	22	<b>GROVER WASHINGTON, JR.</b> Inner City Blues Kudu KU 05 (CTI)			NA
161	165	2	<b>B. J. THOMAS</b> Billy Joe Thomas Scepter SPS 5101			NA
162	172	5	<b>LOVE UNLIMITED</b> Uni 73131 (MCA)			NA
163	163	4	<b>JR. WALKER &amp; THE ALL STARS</b> Moody, Jr. Soul S 733 L (Motown)			NA
164	164	11	<b>FREDDIE HART</b> My Hang-Up Is You Capitol SD 11014			NA
165	174	4	<b>MOM &amp; DADS</b> In the Blue Canadian Rockies GNP Crescendo GNPS 2063			NA
166	169	8	<b>CONWAY TWITTY</b> I Can't See Me Without You Decca DL 75335 (MCA)			NA
168	155	33	<b>FREE</b> At Last A&M SP 4349			NA
168	155	33	<b>QUINCY JONES</b> Smackwater Jack A&M SP 3037			NA

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				B-TRACK	CASSETTE	REEL TO REEL
169	170	8	<b>LYNN ANDERSON</b> Cry Columbia KC 31316			NA
170	179	8	<b>BANG</b> Capitol ST 11015			NA
172	158	13	<b>FOUR TOPS</b> Nature Planned It Motown M 748 L			NA
173	182	2	<b>CONWAY TWITTY &amp; LORETTA LYNN</b> Lead Me On Decca DL 75326 (MCA)			NA
173	182	2	<b>MCKENDREE SPRING 3</b> Decca DL 75332 (MCA)			NA
175	177	8	<b>EDWIN HAWKINS SINGERS</b> I'd Like To Teach the World to Sing Buddah BDS 303			NA
176	181	7	<b>LORETTA LYNN</b> One's On the Way Decca DL 75334 (MCA)			NA
177	118	9	<b>FREDA PAYNE</b> Best of Invictus ST 9804 (Capitol)			NA
177	118	9	<b>STEVE MILLER</b> Recall the Beginning . . . Journey From Eden Capitol SMAS 11022			NA
179	188	2	<b>DONNY OSMOND</b> Portrait Of Donny MGM SE 4820			NA
180	180	3	<b>JOHN HAMMOND</b> Wild Horses/Rock Steady Kudu KU 04 (CTI)			NA
180	180	3	<b>RASCALS</b> Island of Real Columbia KC 31103			NA
181	192	2	<b>DAN HICKS &amp; HIS HOT LICKS</b> Strikin' It Rich Blue Thumb BTS 36 (Famous)			NA
182	190	3	<b>MEET THE BRADY BUNCH</b> Paramount PAS 6032 (Famous)			NA
183	183	4	<b>JOHN BALDRY</b> Everything Stops For Tea Warner Bros. BS 2614			NA
184	189	2	<b>RASPBERRIES</b> Capitol SK 11036			NA
185	185	8	<b>MERLE HAGGARD</b> Let Me Tell You About A Song Capitol ST 882			NA
186	120	9	<b>MELANIE</b> Four Sides of Buddah BDS 95005			NA
187	178	4	<b>EL CHICANO</b> Celebration Kapp KS 3663 (MCA)			NA
188	162	5	<b>SOUL CHILDREN</b> Genesis Stax STS 3003			NA
189	176	7	<b>DAVID BOWIE</b> Hunky Dory RCA LSP 4623			NA
190	157	5	<b>MARY TRAVERS</b> Morning Glory Warner Bros. BS 2609			NA
191	—	1	<b>MANTOVANI</b> Ammunzio Paolo Mantovani London XPS 610			NA
192	—	1	<b>DAVID PEEL &amp; THE LOWER EAST SIDE</b> The Pope Smokes Dope Apple SW 3391			NA
193	187	8	<b>ROGER WILLIAMS</b> Love theme from "The Godfather" Kapp KS 3665 (MCA)			NA
194	197	2	<b>BLUE OYSTER CULT</b> Columbia C 31063			NA
195	195	2	<b>ANNE MURRAY</b> Annie Capitol ST 11024			NA
196	199	2	<b>BUDDY RICH</b> Rich in London RCA LSP 4666			NA
197	—	1	<b>LUIS GASCA</b> Blue Thumb BTS 37 (Famous)			NA
198	198	2	<b>NITE-LITERS</b> Instrumental Directions RCA LSP 4580			NA
199	—	1	<b>JUDY COLLINS</b> Colours of the Day/The Best of Elektra EKS 75030			NA
200	200	2	<b>ASSOCIATION</b> Waterbeds In Trinidad Columbia KC 31348			NA

## TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Allman Brothers Band	6, 139
Duane & Greg Allman	136
America	8
Lynn Anderson	169
Apollo 100	145
Association	200
Badfinger	62
Joan Baez	140
John Baldry	183
Band	170
Shirley Bassey	121
Jeff Beck Group	46
Black Sabbath	108
Blood, Sweat & Tears	66
Blue Oyster Cult	194
David Bowie	189
Brady Bunch	182
Bread	10
Jackson Browne	53
Paul Butterfield Band	146
J.J. Cale	157
George Carlin	28
Carpenters	72
Johnny Cash	117
David Cassidy	113
Jimmy Castor Bunch	86
Chakachas	141

Harry Chapin	85
Ray Charles	64
Chase	115
Cheech & Chong	42
Cher	63
Chicago	128
Chi-Lites	11
Eric Clapton	14
Dennis Coffey	112
Commander Cody	84
Cold Blood	137
Judy Collins	199
Alice Cooper	43
Cream	51
Creedence Clearwater Revival	23
Crusaders	109
Sammy Davis Jr.	61
Deep Purple	39
Doctor Hook & The Medicine Show	10
Doctor John	148
Dramatics	59
Bob Dylan	94
El Chicano	187
Emerson, Lake & Palmer	107
Faces	155
Fifth Dimension	73
Roberta Flack	1, 40
Roberta Flack & Donny Hathaway	15
Flash	127
Fleetwood Mac	74
Four Tops	171

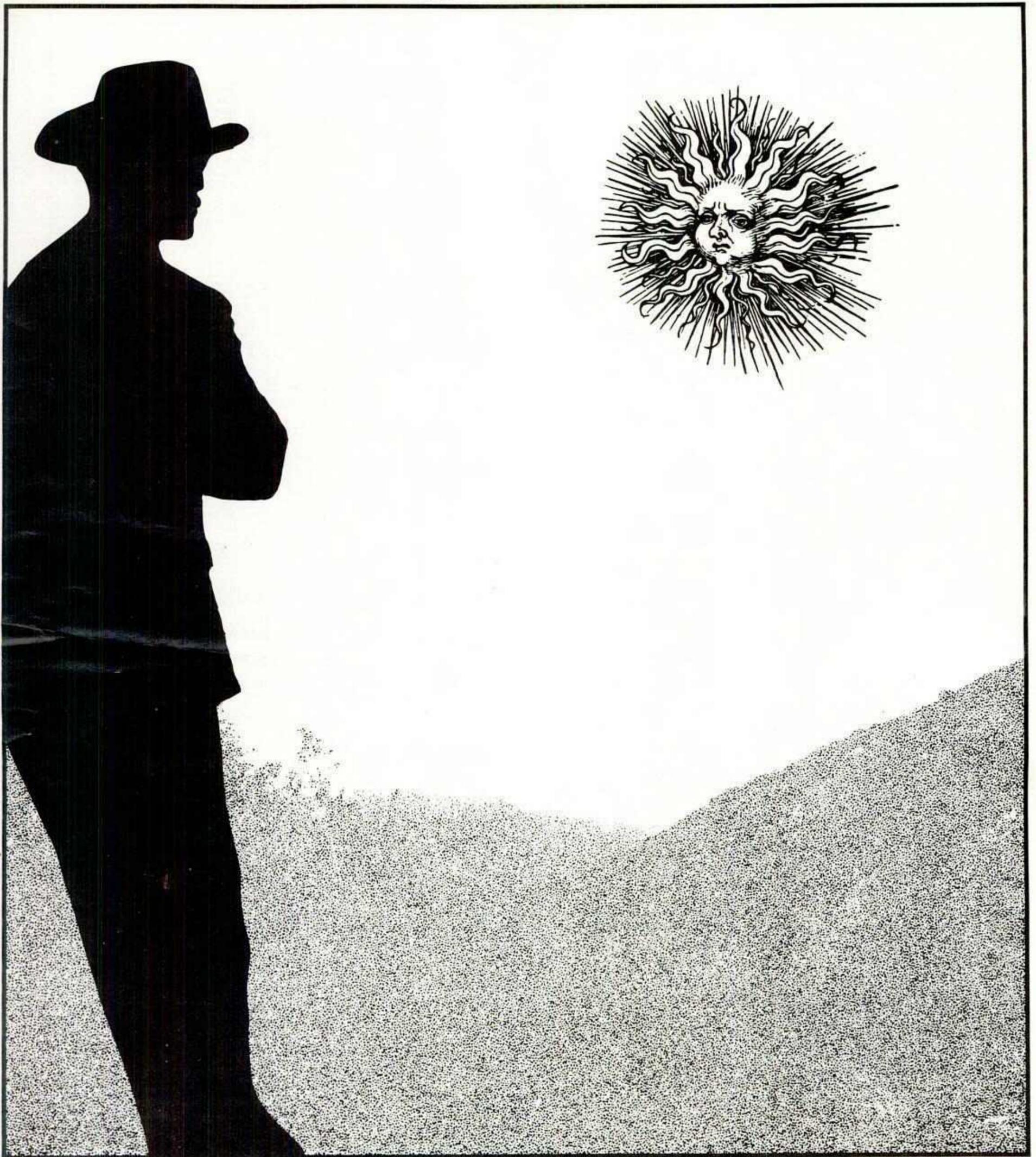
Aretha Franklin	29
Free	167
Luis Gasca	197
Grand Funk Railroad	26, 101
Al Green	12, 144
Merle Haggard	185
John Hammond	179
George Harrison & Friends	21
Freddie Hart	164
Donny Hathaway	35
Edwin Hawkins Singers	174
Isaac Hayes	70
Jimi Hendrix	49
Dan Hicks & His Hot Licks	181
Hot Tuna	76
Humble Pie	22, 131
Michael Jackson	65
Jackson 5	69
James Gang	71
Jesus Christ, Superstar	102
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Jo Jo Gunne	57
Elton John	47
Quincy Jones	168
Janis Joplin	13
John Kay	149
B.B. King	152
Carole King	9, 45
Kinks	98
Gladys Knight & The Pips	110
Kris Kristofferson	97
Led Zeppelin	44
Jerry Lee Lewis	111

Gordon Lightfoot	87
Kenny Loggins w/ Jim Messina	90
Love Unlimited	162
Loretta Lynn	175
Charlie McCoy	126
McKendree Spring	173
Don McLean	31
Magic Organ	135
Mahavishnu Ork w/ John McLaughlin	91
Malo	18
Henry Mancini & Doc Severinsen	82
Mandrill	80
Mantovani	191
Dave Mason	153
Melanie	186
Lee Michaels	122
Steve Miller Band	177
Bobby Womack	165
Mom & Dads	165
Moody Blues	129
Mothers	95
Mountain	81
Anne Murray	195
Graham Nash & David Crosby	4
Peter Nero	143
New Riders of the Purple Sage	52
Nilsson	25
Nite-Liters	198
Original Cast	60
Godspell	60
Osibisa	134
Donny Osmond	178, 125

Osmonds	77, 1
Partridge Family	67
Freda Payne	176
David Peel & The Lower East Side	192
Esther Phillips	159
Pink Floyd	132
Billy Preston	68
Elvis Presley	92, 123
Charley Pride	88, 154
Procol Harum	24
Quicksilver	142
Rascals	180
Raspberries	184
Buddy Rich	196
Rolling Stones	38
Todd Rundgren	78
Tom Rush	130
Buffy Sainte-Marie	147
Santana	89, 151
Savoy Brown	34
Carly Simon	106
Joe Simon	114
Paul Simon	17
Sly & The Family Stone	119
Sonny & Cher	16, 93
Soul Children	188
Soundtracks	
Cabaret	50
A Clockwork Orange	48
Fiddler On The Roof	58
Godfather	27
Shaft	32

Spirit	124
Staple Singers	20
Cat Stevens	30, 79
Rod Stewart	138
Stephen Stills	5
Stylistics	41
Supremes	156
T. Rex	103
Temptations	116
Ten Years After	55
Joe Tex	36
B.J. Thomas	161
Three Dog Night	105
Lily Tomlin	76
Traffic	55
Mary Travers	190
Conway Twitty	166
Conway Twitty & Loretta Lynn	172
Bobby Vinton	83
Jr. Walker & The Allstars	163
War	19
Grover Washington Jr.	160
Bobby Whitlock	150
Andy Williams	37
Roger Williams	193
Flip Wilson	96
Edgar Winter's White Trash	33
Bill Withers	99
Stevie Wonder	54
Tammy Wynette	133
Yes	7, 120
Neil Young	3
Z.Z. Top	118

# "Good-bye Sunshine"



## Dennis Weaver has No Name

Dennis Weaver the album, that is. It has No Name. No Name the song, that is. No Name is the name of the current single from Dennis Weaver's new album named Dennis Weaver. So what does all this have to do with Good-bye Sunshine? Good-bye Sunshine is a new single by Ben Wasson, and it's on Im'press Records (IMPS 715). (Aha!) And so is Dennis Weaver (IMPS 1614). And so is No Name (IMPS 716). If you would like information about a distributor in your area, call us at (213) 654-4522 or write:



IMPRESS RECORDS  
7925 SANTA MONICA BOULEVARD HOLLYWOOD, CALIFORNIA 90046

# ACTION Records

## NATIONAL BREAKOUTS

### SINGLES

I WANNA BE WHERE YOU ARE . . . Michael Jackson, Motown 1202 (Stein & Van Stock, ASCAP)

### ALBUMS

There are no Album Breakouts this week.

## REGIONAL BREAKOUTS

### SINGLES

- EDDIE'S LOVE . . . Eddie Hendricks, Tamla 54218 (Motown) (Jobete, BMI) (ST. LOUIS)
- BOB SEGER . . . Smokin' OP's Palladium P1006
- DREAMIN' OUT OF SEASON . . . Montclairs, Paula 363 (Jewel) (Frye/Pollyday, BMI) (ST. LOUIS)
- VANILLA OLAY . . . Jackie DeShannon, Atlantic 2871 (Plain & Simple, ASCAP) (DALLAS/FT. WORTH)
- BEAUTIFUL SUNDAY . . . Daniel Boone, Mercury 73281 (Page Full of Hips, ASCAP) (MINNEAPOLIS/ST. PAUL)

### ALBUMS

There are no Regional Breakouts this week.

## Bubbling Under The HOT 100

- 101. BUTTERFLY . . . Danyel Gerard, Verve 10670 (MGM)
- 102. TAKE IT EASY . . . Eagles, Asylum 11005 (Atlantic)
- 103. BEAUTIFUL SUNDAY . . . Daniel Boone, Mercury 73281
- 104. I DON'T WANT TO SAY GOODBYE . . . Raspberries, Capitol 3280
- 105. WE'RE ON OUR WAY . . . Chris Hodge, Apple 1850
- 106. I CAN'T QUIT YOUR LOVE . . . Four Tops, Motown 1198
- 107. DARLING BE HOME SOON . . . Association, Columbia 4-45602
- 108. VANILLA OLAY . . . Jackie DeShannon, Atlantic 2871
- 109. MIGHTY MIGHTY AND ROLY POLY . . . Mal, RCA 74-0682
- 110. IT'S SO EASY (To Be Bad) . . . Ranji, Anthem 51007 (United Artists)
- 111. I CAN FEEL YOU . . . Addrissi Brothers, Columbia 4-45610
- 112. HE WILL BREAK YOUR HEART . . . Johnny Williams, Epic 5-10845 (CBS)
- 113. I CAN FEEL IT . . . Chase, Epic 5-10853 (CBS)
- 114. (Lost Her Love) ON OUR LAST DATE . . . Conway Twitty, Decca 32945 (MCA)
- 115. THAT'S THE WAY IT'S GOT TO BE (Body & Soul) . . . Soul Generation, Ebony Sounds 175
- 116. IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT . . . Luther Ingram, Koko 2111 (Stax/Volt)
- 117. PEOPLE MAKE THE WORLD GO ROUND . . . Stylistics, Avco 1486
- 118. MILLION TO ONE . . . Manhattans, Deluxe 8459 (Starday/King)
- 119. WEAVE ME THE SUNSHINE . . . Peter Yarrow, Warner Bros. 7597
- 120. SOMEDAY I'LL BE A FARMER . . . Melanie, Neighborhood 4204 (Famous)
- 121. LOOKING FOR MY LADY . . . James Gang, ABC 11325
- 122. CAT'S EYE IN THE WINDOW . . . Tommy James, Roulette 7126
- 123. POOR LITTLE FOOL . . . Frank Mills, Sunflower 122 (MGM)
- 124. WE'VE COME TOO FAR TO END IT NOW . . . Smokey Robinson & Miracles, Tamla 54220 (Motown)

## Bubbling Under The TOP LP'S

- 201. DON IMUS . . . Imus in the Morning/1,200 Hamburgers to Go, RCA LSP 4699
- 202. ELECTRIC LIGHT ORCHESTRA . . . No Answer, United Artists UAS 5573
- 203. LITTLE FEAT . . . Sailin' Shoes, Warner Bros. BS 2600
- 204. HOLST: THE PLANETS . . . Zubin Mehta w/the Los Angeles Philharmonic, London CS 6734
- 205. ASYLUM CHOIR . . . Look Inside, Smash SRS 67107 (Mercury)
- 206. B.W. STEVENSON . . . RCA LSP 4685
- 207. DAVID CLAYTON-THOMAS . . . Columbia KC 31000
- 208. RATCHELL . . . Decca DL 75330 (MCA)
- 209. REDD FOX . . . Sanford & Foxx, Dooto DTL 853
- 210. AL MARTINO . . . Love Theme From "The Godfather," Capitol ST 11071
- 211. LOU REED . . . RCA LSP 4701
- 212. CAT MOTHER . . . Polydor PD 5017
- 213. BONZO DOG BAND . . . Let's Make Up & Be Friendly, United Artists UAS 5584
- 214. BRIAN AUGER'S OBLIVION EXPRESS . . . Second Wind, RCA LSP 4703
- 215. NEW YORK ROCK ENSEMBLE . . . Freedomburger, Columbia KC 31317
- 216. BOBBY GOLDSBORO . . . California Wine, United Artists UAS 5578
- 217. JOE TEX . . . From the Roots Came the Rapper, Atlantic SD 8292
- 218. BERT KAEMPFERT . . . Six Plus Six, Decca DL 7-5322 (MCA)
- 219. DILLARDS . . . Roots & Branches, Anthem ANS 5901 (United Artists)
- 220. RAY CONNIFF . . . Love Theme From "The Godfather," Columbia KC 31473

# Country Seminar Mulls Pop Play

NASHVILLE—A leading country music program director, Tom Allen of WIL in St. Louis, advocated that country stations play Neil Diamond and Wayne Newton. "Pop radio stations are playing Sonny James and Johnny Cash and other country artists," he said, adding that he felt country stations were not taking advantage of the lished artists such as Bill Monroe,

situation to play records like the current Newton hit. "They blend in well . . . and if you're not playing that Commander Cody record, you're missing a bet."

Allen was one of the speakers May 12-13 during the third annual country Radio Seminar at the King of the Road Motel. Archie Campbell, RCA Records artist, opened the two-day meeting, which was directed by Dr. Will Miles, a local college professor. Biff Collie, UA Records, was one of the seminar coordinators.

Other speakers included Gene Ferguson, Columbia Records; Elroy Kahanek, RCA Records; Mike Allen, WTID, Newport News, Va.; and Jack Reno, WUBE, Cincinnati, in a panel moderated by Mrs. Janet Gavin. On another panel were Dick Blake of the Hubert Long organization; Jim Embry of WROZ, Evansville; Bob Hooper, WESC in Greenville, S.C.; and Lucky Moeller of Moeller Talent. Bill Wheatley of WWOK, Miami, spoke on news programs on a country music station.

### Hall Keynoter

This year's seminar drew more than 150 radio and record executives from across the nation. Keynote speaker of the seminar was Claude Hall of Billboard, who advocated that country music radio program directors open up their minds to playing more LP cuts at night to seek younger demographics and that during the day the program director give serious consideration to the airplay of estab-

## Japan March Output Dips

• Continued from page 1

Actual figures: 10,493,821 records were produced during March, worth \$17,720,020.

During March, 1,685,050 tapes were manufactured, worth \$8,521,034. Broken down: 1,138,742 cartridges were produced, worth \$7,118,294, a 6 percent increase from the previous February in production, 1 percent in sales; 528,112 cassettes, worth \$1,331,301—a 6 percent production increase, 3 percent sales increase, over February; 18,196 open reel tapes, worth \$71,439, were produced—a 15 percent production, 3 percent sales increase over the previous month.

## Havens Cuts Drugs Spot

• Continued from page 1

film, which was written and directed by Donald W. Mitchell, was produced for under \$2,000, but additional funds must be secured for production of subsequent spots.

Stern also stated that the choice to use Havens as the film's star was based on the artist's identification with youth through his performances at Woodstock, on college campuses, and in major concert halls across the country.

"The purpose of these films," stated Stern in a letter to the Youth Task Force, "is to reverse the trend by which folk and rock stars, especially through their music, made drugs much more acceptable to youth. Thus, this program series that we have outlined should have far-reaching effects in changing the attitudes of those addicted or inclined toward drugs." Stern also said that the SUBA felt that major stars, as image makers in their own right, could make drugs "un-fashionable" through such films.

Stern also emphasized the film's lack of self-righteousness in its approach: Havens remarks are designed to reach youth on a "one-to-one" basis, as an equal, not an authoritarian, and Stern believes this approach will be more credible.

"We want to reach different segments of the 14-24 population through different areas of contemporary music," said Stern, who noted that music was the most powerful method of reaching American youth today. "If anything is going to educate young people about drugs and show them that it's not a glamorous thing, it has to be through radio and television. And it has to be done with these artists."

Stern noted that the SUBA has a tax-exempt status.

## Far Out, Crystal Inds. Battle

LOS ANGELES—Crystal Industries and Far Out Productions are suing each other in Superior Court here, over an Oct. 1970 agreement for Crystal to manufacture a portable recording-overdubbing-remix console which was to be marketed by Far Out, a firm operated by Jerry Goldstein and Steve Gold.

The contract called for Far Out to advance money with which Crystal would build a prototype console. Crystal is now suing for

\$2,679 allegedly owed since Aug. 20, 1971. The counter claim filed by Far Out alleges that the prototype console which they were delivered was not in adequate working order, thus breaching the contract.

## Chess/Janus in Hot Sales Meets

NEW YORK—Regional meetings held recently in four cities by Chess/Janus Records to introduce new albums have resulted in new sales records for the label.

Album releases by Chuck Berry, the Dells, Bo Diddley, Muddy Waters, Harvey Mandell, Funkadelic, Aretha Franklin and other artists were introduced to distributors at regional meetings in New York, Atlanta, Chicago and Las Vegas through an audio presentation. Executive vice president Stan Hoffman described the reaction from distributors as the most receptive ever.

Ernest Tubb and others who are more or less overlooked now in country radio.

Reno called for better relations between record and radio men. Ferguson pointed out that although there were many more country music stations today than 10 years ago, there were fewer country records being sold. He said it was easier to get a bad record played by some artists than a good record by a new artist and called for radio stations to give newer acts some exposure. Earlier, Allen of WTID had complained that he was not getting good record services. Kahanek mentioned one station which didn't even know it already had a record on the air it said it had never received.

In reply to Tom Allen's comment about playing more pop records, King Edward IV of WLSL, Roanoke, said that he didn't play Commander Cody, that he played Johnny Bond's earlier version of the tune "Hot Rod Lincoln." Allen, in his earlier speech, stated that he'd done away with the "hot clock" format approach to WIL and had cut the playlist down from 50 to 40 records. However, the station plays a lot of new records now only during the day, but a B list after 6 p.m. One of the concepts that has been very successful at WIL is a checklist for the air personalities to keep in mind. On this list are the names of 20 major country acts. The air personality has to constantly check this list to make sure he's concentrating on these artists. And Allen said he was appalled at the lack of country stations he'd heard around the nation who were not playing oldies. During a request show Saturday 6 p.m.-midnight, 95 percent of the calls are for oldies, he said.

### Concert Promotion

Two different aspects of promoting a live country music show were discussed during the seminar. Embry, WROZ, advocated that a station promote its own live concerts. Hooper, WESC, said that his station found it better to let someone else promote the concerts while they made a tidy profit by printing a magazine distributed free at the concerts. The station sells advertising for this magazine and "we make more money out of the magazine than we could make out of promoting the show ourselves."

Moeller said that he felt a radio station should analyze their market regarding how many concerts they could promote, but that he hoped a station could repeat about four times a year and that once a year was enough exposure for any artist in a market. Blake of HLI felt that, in order for a radio station to promote a concert itself, it had to detract from the time its personnel could spend programming the radio station and thus the station would suffer to some extent.

Other speakers during the seminar included Tom McEntee of MGM Records. A banquet and show Saturday capped the seminar.

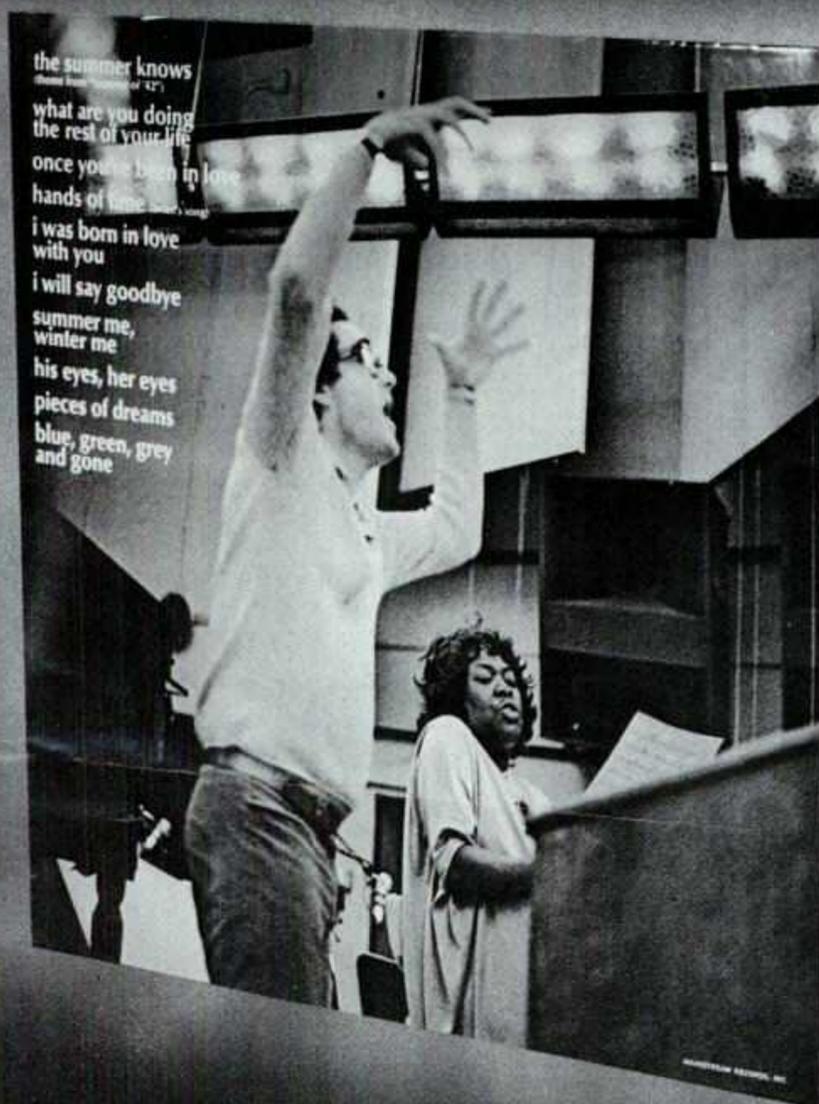
## REPRINTS AVAILABLE ON 'ROYALTIES PAID' AD

PHILADELPHIA—The NARM office is making available to its members reprints of a recent trade advertisement. The advertisement, which was placed in the music industry press by the National Music Publishers Association and the Harry Fox Agency, is headlined "Attention Record and Tape Dealers" and is a strong statement regarding legends such as "All copyright royalties paid," which appear on much pirated product.

Dealers are cautioned by the notice that such statements are misleading, and that those retailers selling such unauthorized recordings are liable for severe penalties under the law, regardless of what may be printed on the package.

NARM executive director Jules Malamud, in announcing the move, stated, "Reprints of the advertisement are available in any quantity necessary to NARM members, for distribution to dealers in their areas. We commend the National Music Publishers Association and the Harry Fox Agency for this forthright statement, and for disseminating it on an industry-wide basis. The NARM membership is grateful to the music publishers and their representatives for their staunch and continuing fight against bootleg product."

# There's a love affair going on! Sarah Vaughan ♡ Michel Legrand



the summer knows  
what are you doing  
the rest of your life  
once you've been in love  
hands of time  
i was born in love  
with you  
i will say goodbye  
summer me,  
winter me  
his eyes, her eyes  
pieces of dreams  
blue, green, grey  
and gone

PHOTO: SARAH VAUGHAN - MICHEL LEGRAND/VAUGHAN/AM RECORDS

sarah vaughan  
orchestra arranged and conducted by  
michel legrand



Over 100 people had a love affair during the production of this album.

**KEYBOARD**

David Grusin  
Mike Wofford  
Artie Kane

**FRENCH HORNS**

Vince De Rosa  
Bill Hinshaw  
Art Maebe  
George Price  
Sinclair Lott  
Ralph Pyle  
Dick Perissi  
Dick Macker

**GUITAR**

Tom Tedesco

**BASS**

Ray Brown  
Chuck Berghofer  
Bob Magnusson

**FENDER**

Chuck Rainey

**DRUMS**

Shelly Manne  
John Guerin

**PERCUSSION**

Larry Bunker

**OBOE**

Arnold Koblenz

**WOODWINDS**

Bud Shank  
Pete Christlieb  
Jerome Richardson  
Bob Cooper  
Bill Hood  
Bernie Fleischer

**TRUMPET**

Buddy Childers  
Chuck Findlay  
Conte Candoli  
Gary Barone  
Al Aarons

**TROMBONE**

Lloyd Ulyate  
Charley Loper  
Frank Rosolino  
Grover Mitchell  
Bob Knight  
George Roberts

**TUBA**

Tommy Johnson

**VIOLINS**

Israel Baker  
Ralph Schaeffer  
Arnold Belnick  
Marvin Limonick  
George Berres  
Shirley Cornell  
Sam Freed  
Alex Murray  
Thelma Beach  
Bernie Kundell  
George Kast  
Herman Clebanoff  
Carl Lamaga  
Joe Stepansky  
Anatol Kaminsky  
Irv Geller  
Joe Chassman  
Nate Kaproff  
Dorothy Wade  
Mort Herbert  
Hal Dicterow  
Glenn Dicterow  
Erno Neufeld  
Jake Krachmalnick  
Gerry Vinci  
Jim Getzoff

**VIOLA**

Allan Harshman  
Milt Thomas  
Rollice Dale  
Alex Neiman  
Myer Bollo  
Bob Ostrowsky  
Virginia Majewski  
Mary Newkirk  
Dave Schwartz  
Myra Kestenbaum

**CELLO**

Ed Lustgarten  
Ray Kramer  
Fred Seykora  
Ron Cooper  
Marie Fera  
Emmett Sagent  
Jesse Ehrlich

**BASSES (ARCO)**

Milt Kestenbaum  
Abe Luboff  
Mickey Nadel  
Pete Mercurio  
Ray Siegel

**HARP**

Dorothy Remsen  
Verlye Mills

**VOICES**

Evangeline Carmichael  
Sally Stevens  
Suzy McCune  
Sara Jane Kane  
Jackie Ward  
Betty Jane Baker  
Sue Allen  
Peggy Clark  
Ron Hicklin  
John Bahler  
Stan Farber  
Tom Bahler  
Gene Merlino  
Mitch Gordon  
Jan Smith  
Gene Morford

**CHAPLAIN**

Victor Carew

**NURSE**

Linda Williams

**PRODUCER**

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**PHOTOGRAPHERS**

William Hennigar  
Charles Fretzin

**CONSULTANT**

Marshall Fisher



# **RANDY NEWMAN** **Has a New** **Reprise Album** **SAIL AWAY**



**"the best songwriter now working."**  
L.A. Herald Examiner (Ross)

**"a very funny guy."** L. A. Free Press

**"the most authentic pop music talent  
to come along in the last 20 years."**  
Philadelphia Daily News

**"the success story of the year."**  
Minnesota Daily

**"extraordinary originality."**  
N.Y. Times (Heckman)

**"he is also a weirdo."**  
New Yorker (Willis)