

# Billboard

NEWSPAPER

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HOT 100 PAGE 64

TOP LP'S PAGES 66, 68

TAPE CARTRIDGE PAGE 32

## Pirate Tapes Flood U.K.; 20 Cos Linked

By RICHARD ROBSON  
Staff Member, Music Week

LONDON — Nearly 100,000 bootleg and pirate tapes have been sold in the U.K. in the last 12 months according to the Mechanical Copyright Protection Society—staggering evidence of the growth of the illegal cassette and cartridge market. Bertram Pratt, the MCPS's managing director, further revealed that there are now nearly 20 organizations distributing unauthorized tapes by virtually every major British and American recording artist.

Bootlegging and piracy is rife in U.S. where the illegal tape market was estimated last year to have been worth £62 million but the problem now also looks like becoming the biggest headache the

## Dealers Urged to Alter Life Style

NEW YORK—Harold Brown, merchandising manager of RCA classical records, has called upon many retailers to renovate buying and merchandising techniques or face "disaster."

"Many retailers for too long have flirted with survival because of a lack of 'mix' and an unimaginative, narrow-minded approach to marketing," he said. "The dollar per square foot philosophy is extinct. What should be done is to carry a broader-based inventory, one in which all types of product are sold, classical, pop, middle of the road, etc. This complete concept must help the dealer. The only alternative he had pre-

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## MONEY Told Tax Office in Tougher Line vs. Bandits

By ROBERT SOBEL

KERHONKSON, N. Y. — The New York City Tax Commission has revealed a three-point program designed to crack down on unlicensed jukebox locations. The plan, bared by David Kominsky of the Commission, during the Music Operators of New York (MONY) convention held here May 5-7, entails a change in licensing, similar to the cigaret vendors; a change in the filing procedure, and the setting up of a licensing device that would

identify each machine and location. "This program will help us considerably in enforcing tax collections and will help in keeping out pirates." Since 1959, operators have been taxed, along with other coin-operated amusement devices, \$25 per machine.

Other subjects discussed were the upgrading of equipment, a discussion by Theodore Y. Blatt, Mony attorney, on problems facing the amusement business, and

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## Atlanta Lures Chips Moman

By BILL WILLIAMS

MEMPHIS—Chips Moman, veteran producer and owner of American Studios, will move his operation to Atlanta.

Moman, who has produced for dozens of labels and has turned out many chart records, said Memphis had become "too big a record town" for him.

"There is a studio or a publishing company on every corner," Moman said. "In the old days we could get all the good songs we wanted; now it's spread much too thin. I think it will be a whole new ballgame in Atlanta."

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## Price Board Grants WCI 2.3% Increase

By MILDRED HALL

WASHINGTON — The Price Commission has approved (May 1) an increase in price requested by Warner Communications, Inc., for its record production and sales divisions. Warner requested a 2.50 percent hike in record prices, but was granted a 2.30 percent raise, resulting in an estimated 0.57 percent revenue increase for the firm.

The Price Commission notes that the increase requested was reduced by volume and productivity offsets, and reflects increased costs incurred after the date of the last price increase. Increases of up to

6 percent above the base price may be effected on items accounting for no more than 10 percent of the total sales volume of the items or services covered by the order. The price increase is not applicable to any item produced prior to April 25, 1972.

Capitol Industries, Inc., was denied a request to increase prices without allowable cost justification. The Price Commission ruled that no gross inequity or undue hardship existed, and therefore denied the requested exception to regulations.

In other action, the Commission has cited Metro-Goldwyn-Mayer, Sears Roebuck Acceptance Corp., and Playboy Enterprises, among 400 others in high-income companies for failure to file required quarterly reports. Firms doing business of at least \$100 million annually (Tier I, comprising about 1,200 companies), are required to

(Continued on page 10)

## High Schools Digging Big Bands

By IAN DOVE

NEW YORK — Not only U.S. colleges but also high schools are becoming receptive to big bands—particularly those bands which present a clinic, seminar or workshop for young music students, says Willard Alexander, head of the Willard Alexander booking agency.

Alexander stated that an "increasingly healthy situation" had existed for big bands for some time at the college level.

"But the clinic/seminar has got on to a broader base now with high schools booking such bands as Stan Kenton, Buddy Rich and Woody Herman, who go into the schools with education and entertainment."

He stressed: "And it's new business."

However, Alexander claims that the record companies are not lending support to the movement. "There is a lack of recognition at

the commercial level. If any one company put up the kind of money they use for rock group promotions, in big bands they would see positive results so quickly it would scare them," he commented.

The veteran booking agent said that this new audience would not detract from the audience for rock groups but complement it.

Kenton Credited

Stan Kenton is credited by Alexander as being the pioneer in the clinic/seminar field. "Kenton

## S. Africa Radio In Lyrics Ban

By PETER FELDMAN

JOHANNESBURG—The South African Broadcasting Corp. will clamp down on pop music which incites, corrupts, blasphemes or encourages drug taking. This was made clear when the corporation's annual report for 1971 was tabled in Parliament.

It states: "During the year the presentation of pop music, particularly in youth programs, received close attention."

"The corporation will continue, as in the past, to refrain unconditionally from broadcasting any number which is of an inciting, corrupting or blasphemous tendency, or that might be regarded as encouraging the use of harmful drugs."

"The board emphasizes once more that young people take a

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started the jazz-orchestra-in-residence idea and has been a tremendous influence," he said. Currently Kenton goes into colleges and high schools for one, two or three days and longer. The format involves demonstrations, lectures, clinics for individual instruments, films and concerts.

Kenton's standard price, listed in his brochure, runs from \$2,500 per day on an "off day" (Sunday through Thursday) to \$3,000 for a Friday or Saturday. Any additional day is \$2,000 and a full week which permits a Saturday concert runs to \$12,000.

The Woody Herman band also has a one-day full concert-seminar format available for colleges and schools. Buddy Rich's big band, according to Alexander, had a recent 60-day concert schedule that

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## EIA Study For 'Q' Radio Plans

By CLAUDE HALL

WASHINGTON—More than 25 companies and organizations took part in the Electronic Industries Association's first organizational meeting of its National Quadrasonic Radio Committee held here May 9—evidence of the strong industry interest in quadrasonic radio transmission. The purpose of the EIA special committee will be to evaluate various approaches to

(Continued on page 10)

## Columbia Fortifies Black Artist Roster & Promotion

By JOHN SIPPEN

LOS ANGELES — Columbia Records is making its bid more strongly for the burgeoning black market, with an accelerated recent artist signing campaign, the acquisition of a specially-oriented public relations firm and additional specialized promotion men.

The Ramsey Lewis Trio, for over 14 years with Chess, has been signed to augment a jazz roster that already includes Miles Davis, Ornette Coleman and Charlie Mingus. In addition, Brenda and the Tabulations, a Philadelphia

group last with Top & Bottom, and Vera Hamilton, to be produced by veteran Johnny Otis, have been pacted.

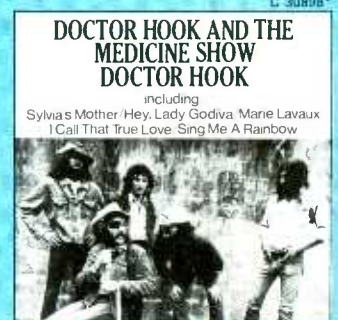
To bulwark its black promotion nationally, Logan Westbrooks, director of soul promotion, has added five men: Chuck Offutt, New York City; Armond McKissick, Philadelphia; Bill Craighead, Detroit; Glenn Wright, Cleveland; and George C., who will cover the Southeast out of Miami. Already working were: Lou Willis, western

(Continued on page 10)

Produced By Ron Haffkine

"Sylvia's Mother" is making "Doctor Hook."

"Sylvia's Mother" is riding the charts with bullets.  
And "Doctor Hook" (the disc that bore her) is hot on her heels.



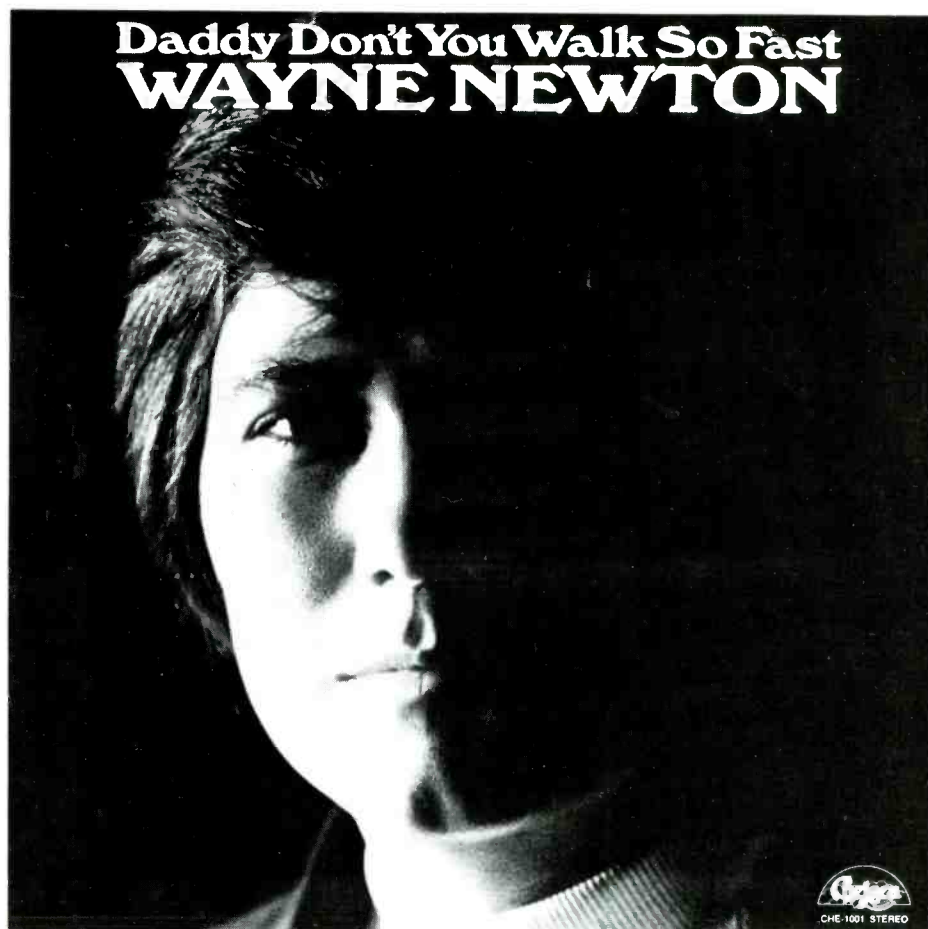
On Columbia Records®

\*Also available on tape

COLUMBIA RECORDS, INC. NY, NY



**Wayne Newton's new album is shipping now.**



CHE-1001; P8CE-1001; PKCE-1001

**And it includes the current hit single,  
"Daddy Don't You Walk So Fast"**

**Billboard 55★ Cash Box 43● Record World 38●**

Produced by Wes Farrell for Coral Rock Productions  
Manufactured and Distributed by RCA Records

# FCC Drug Lyrics Ukase Under Fire

WASHINGTON—The legal battle to force the Federal Communications Commission to revoke or clarify its controversial drug lyric notice of March, 1971, is pushing toward action in the U.S. Appeals Court here. Court actions were first filed in June and October of 1971 when petitioners, represented by Washington attorney Tracy Westen of the Stern Community Law firm, had failed to get the commission to modify or hold hearings on its warning against the airing of lyrics that might "promote or glorify" the use of illegal drugs.

Briefs from both sides are before the court. The FCC still claims the drug lyric notice merely requires "reasonable judgment" in the matter of screening out drug-oriented records before air-play. (A follow-up notice indicated that the task of would not require prescreening of screening records might be relegated to programmers and deejays—but the licensee would be held accountable for compliance.)

The petitioners, including the 97-member National Coordinating Council on Drug Abuse, Education and Information, accuse the commission of dodging the issues of censorship raised in their court filings. The Westen brief also accuses the FCC of violation of the First Amendment, and going counter to its own rules in refusing to review a proposed program policy of petitioner Yale Broadcasting (WYBC-FM). The Yale station would choose announcers with expertise in music programming, but would not require pre-screening of records.

A new irony has been added to the situation by the FCC's recent plans to de-regulate radio, easing the administrative burden on radio licensees. In a recent speech to broadcasters, John W. Pettit, general counsel for the commission, said the FCC plans to drop some radio rules, and will modify "those that are difficult to understand or clumsy to apply." However, in Pettit's brief to the Appeals Court, he does not appear to think the drug lyric notice falls into that category.

The FCC brief has acknowledged

that "undue verification" can be inhibiting to broadcast freedom to program (the commission being forbidden by law to censor programming materials except for specific categories such as obscenity and lottery information). But the agency insists that the drug lyric notice "imposed no new burden on licensees."

The petitioners say the FCC knows better. "Petitioners have detailed at great length the difficulty of ascertaining the words and meanings of contemporary record lyrics."

The Westen brief notes that the leading authorities scoff at the notion that song lyrics with drug terminology have any impact on illegal conduct—nor has the FCC itself ever suggested that drug lyrics, "even drug-oriented ones, are illegal."

### Gortikov Quote

The brief also quotes RIAA president Stanley Gortikov's recent remarks to the National Commission on Marijuana and Drug Abuse, that "Music reflects and mirrors a society more than it molds and directs that society."

Music is a "protected form of expression" under the constitution's First Amendment, the Westen brief points out, yet music and lyrics are being kept off the air "to protect broadcast licensees from commission retaliation." The FCC claims that its drug lyric notice was merely a warning of broadcaster responsibility, in keeping with past commission practices. Petitioners answer that the bureaucratic vagueness of language forces self-censorship on broadcasters because no one knows exactly what he can be held accountable for.

The Yale Broadcasting request for a declaratory ruling on whether its proposed manner of handling the record programming would meet the FCC requirements under the Drug Lyric notice was refused on the grounds that the issues it presented were "abstract." Petitioners say the shoe is on the other foot—it is the FCC that is abstract, vague, while the Yale licensee put out a definite procedure for judgment, and is entitled to a ruling on its proposal.

# Chiantia Unleashes Attack on All Infringers of Copyrights

NEW YORK—A vigorous attack on "infringers of copyrights in all fields" was delivered by Salvatore T. Chiantia, president of the National Music Publishers' Association, at the organization's annual meeting, held at the Drake Hotel on May 9.

"Modern technology has made the act of infringement easier and the protection of copyrights more difficult," said Chiantia in his report.

Deploping a diminishing respect for the rights of creative artists and the increasing profits which professional infringers reap by appropriating copyrights, Chiantia stated that "copyright proprietors are confronted, on the one hand, by tape and record pirates who profit from their criminal activities, and, on the other hand, by those who, out of ignorance or for their own convenience, reproduce our printed product."

"As to the 'professional in-

fringer,' it is the obligation of NMPA to fight them with every resource at its command. As to the others, we must maintain constant vigilance to search out all the old and the new forms of infringement and conduct a program of education. Organizations which should know better must be made aware of their sins."

### Decision Hailed

Robert C. Osterberg, of Abeles & Clark, counsel for the Harry

Fox Agency, the licensing division of NMPA, hailed the recent decision of the Ninth Circuit Court, which stated that the compulsory license provisions of the U.S. Copyright Statute may not be invoked for the purpose of duplicating existing recordings, but only for new recordings.

The court had rejected a recent petition by the defendants for rehearing. Osterberg observed that  
(Continued on page 10)

# Filmways/Heider Deal

LOS ANGELES—Wally Heider Recording, a wholly owned subsidiary of Filmways, has renewed the contract for another five years. And as part of the deal, Filmways issued Heider \$500,000 to build two more San Francisco area studios and install a portable recording truck in the bay area. The new twin studios will be located just across the Golden Gate Bridge in Sausalito.

All the new Heider facilities will be capable of 24-track recording. In fact, Heider is now in process of converting each of his studios and trucks to 24-track. He is utilizing 3M tape recorders and custom consoles from Automated Processes Inc. of New York. A

\$50,000 API console is now being delivered to Heider's Los Angeles studio one.

Already operating are three Los Angeles Heider studios and two remote trucks, two San Francisco studios and a Manhattan truck shared with the Record Plant.

"We've been located in San Francisco 3½ years and the current business upsurge has convinced me there's room for our two new 24-track studios in the area," said Heider. Projected opening date for his Sausalito facility is Oct. 1. Heider will be based mainly in San Francisco for the next 12 months, to get his newly expanded operation off the ground.

# Prison Jazz Concerts Set

NEW YORK—A special series of jazz concerts in New York area prisons has been organized by the New York chapter of NARAS, with the assistance of the New York Foundation for the Arts.

The series started with a May 15 concert by Chico Hamilton, at Cossache Prison, followed by the Thad Jones-Mel Lewis band at Greenhaven Correctional Facility, May 17.

Other artists featured include Earl Hines, Auburn, May 29; Herbie Mann, Eastern, June 12; and Marian McPartland, Greenhaven, June 14.

Mann and McPartland are NARAS Board of Governors members. Assisting are two other governors, Manny Albam and Howard Scott. Albums, books and instrument repair kits have been donated by the New York chapter.

## ISLAND MUSIC, ACKEE DEAL

NEW YORK—Ackee Music Inc. has become the sub-publisher in the U.S. and Canada for Island Music Ltd., via an agreement concluded in London between Walter Schaefer, president of Ackee, and Lionel Conway, director of Island.

Ackee will represent the catalogs of Steve Winwood's Fantasy Songs Ltd., Jim Capaldi's Freedom Songs Ltd. and Cat Steven's Freshwater Music Ltd., as well as the catalogs of Island and Blue Mountain Music.

# Certron Sued on Nonpayment

LOS ANGELES—Certron Corp., the blank tape manufacturer that took a year-long flyer in record distribution during 1970-71, is being sued for some \$219,000 in Superior Court here. The suit stems from a dispute over Certron's purchase of approximately 160,000 record albums and 20,000 tapes of Capitol Records Latino product in Nov. 1970.

Capitol assigned its allegedly unpaid Certron debt to Jemama Investment Co., the parent company of American Creditors Bureau of Los Angeles. Jemama filed the suit.

Certron's counterclaim states that Capitol Records refused to accept returns of the Latino product between April and December, 1971. Certron discontinued its record distribution business in June, 1971. The written agreement be-

tween Certron and Capitol gives Capitol sole discretion on acceptance of returned goods. However, Certron is claiming that the disks and tapes at issue are of inferior quality and were known by Capitol to be so before the deal was made.

The original contract called for Certron to purchase some 75,000 Cap-Latino albums at 75 cents per unit; 85,000 Discos Torre albums at 50 cents apiece, and 10,000 each tape cassettes and cartridges for \$1.50 per unit.

# Court Dismisses SLC Marketers' Suit vs. CBS, ABC, RCA & Ampex

SALT LAKE CITY—The Federal District law suit filed in Judge Willis W. Ritter's court here in early November 1971 by two local tape marketers against RCA Corp., Columbia Broadcasting System, the American Broadcasting System and Ampex Corp., was dismissed Monday (8).

Counsel appeared before Ritter indicating that the case had been settled out of court, resulting in the order for dismissal.

Tape Head, Inc., local record and tape retail outlet, owned by Stan D. Shubach, and R.A. Ridges Dist., recorded sound wholesaler, had originally filed suit against

the four defendants, seeking to obtain the court's approval to duplicate any recorded performance made before Feb. 15, 1972, the date the record copyright federal law became effective. Ritter dismissed this charge without prejudice.

On Dec. 6, 1971, the plaintiffs amended their class action to include the record and tape divisions of each of the defendant firms and also added a second amendment, not a class action, charging the defendants with a series of violations of the Sherman antitrust law. This amendment was dismissed with prejudice.

Counterclaims filed by the defendants against the two local marketers were dismissed without prejudice.

The suit was triggered, according to A. Bob Jordan of the firm of Rogers, Travis and Jordan, Oklahoma City (Billboard, Nov. 20) when the plaintiffs received form letters from the defendant companies, demanding they stop selling tapes manufactured by others than the defendants when using a sound originally recorded by the defendants. Howard Smith of Mitchell, Silberberg and Knupp, Los Angeles, and Ray Gardiner, Denver, represented the defendants.

## BUILDING SET BY GROSSMAN

NEW YORK—Jack Grossman Enterprises, Inc., retail chain, has opened its new warehouse at 333 Crossways Park Drive, Woodbury, N.Y. President Grossman, noting that the warehouse becomes operational May 15, expressed himself as being very bullish about the future of the record business. He added: "The industry is as vibrant as ever; its profile and chemistry is changing, but the excitement is still there."

For More Late News  
See Page 70

# M'media Buys Royal American

NASHVILLE—Metromedia Records is buying Royal American Records, the country label owned by Dick Beard.

John Kluge, head of Metromedia Inc., and Jack Weidemann, chief of Metromedia Records negotiated the deal with Beard. Beard continues to operate the label out of New York for Metromedia.

# Marketers' Anti-Piracy Group

DALLAS—The Southwestern Association of Record Merchandisers (SWARM) officially organized last week (Billboard, May 6), with officers being elected by a 20-member meeting here.

Sam Marmaduke, Western Merchandisers, Amarillo, is president. Others include: Johnny Gonzales, Zarape Recording Co. and Jack Parker, MCA branch manager, vice presidents; Jack Bernstein, general manager, All Tapes, treas-

urer; and Bill Emerson, Jr., secretary. All are from Dallas.

SWARM intends to hold its next meeting in Houston to enlist more dealer-distributor-rack jobber participation from that vicinity. It is hiring a special investigator to head its anti-piracy drive. Copies of the recent Texas anti-piracy statute will be sent to all the state's district attorneys. Marmaduke said that all personnel of record marketing entities in the

state will be enlisted in the drive to stamp out record and tape piracy.

SWARM intends to gain membership in a five state area, including Oklahoma, Mississippi, Louisiana and Alabama.

## STONES, KLEIN ABKCO SETTLE

NEW YORK—All "outstanding differences" between the Rolling Stones, ABKCO Industries and Allen Klein have been settled "to the satisfaction of all parties," it was announced by the Allen Klein office.

# Braun & Wilkes Form Multi-Service Firm

LOS ANGELES — Wilkes & Braun, Inc., a corporation designed to offer a number of industry-related services to music companies across the nation, has been formed here by Craig Braun and Tom Wilkes.

Formation of the organization brings such Craig Braun subsidiaries as Craig Braun, Inc., Sound Packaging Corp., and Rockreations—a division of CBI, under the umbrella of Wilkes & Braun.

According to Braun, the new company will continue to offer the leisure time industries such essential secondary services as graphic design, custom packaging production, and advertising. "In addition to these," he continued, "we now have the facilities for developing an entire marketing and merchandising campaign from a single idea."

Initial product to be released by Wilkes & Braun will include packages and sales campaigns for forthcoming albums by Cheech & Chong, and Alice Cooper; as well as the development of graphics for Robert Altman's film adaptation of Raymond Chandler's detective story—"The Long Goodbye."

Prior to his association with Tom Wilkes, Braun, through his New York companies, created and produced special packages and campaigns for such albums as "Sticky Fingers," by the Rolling Stones; "E. Pluribus Funk," Grand Funk Railroad; the Carpenters, "Carpenters;" and Joe Cocker's, "Mad Dogs & Englishmen."

Braun plans to gradually scale down his New York operations, and beef up all areas of art and print production in Los Angeles. The main reason for his move is

(Continued on page 10)

# A-R Resumes V-J Selling

LOS ANGELES — Apex-Rendezvous has appealed the local Superior Court temporary restraining order halting it from reissuing the Oldies 45 catalog of Vee-Jay Records. The attorneys for Apex-Rendezvous have advised their client that perfection of an appeal stays a restraining order until the matter is heard in court. Apex is, therefore, continuing to market its Vee-Jay Oldies 45 album re-packagings while requesting an early court date here.

This latest round of litigations is only the current phase of a tangled web of lawsuits begun in mid-1969 over ownership of Vee-Jay Oldies 45 (Billboard, May 6).

The new Apex appeal, plus a motion for summary judgment seeking to give Apex legal possession of the Oldies 45 rights, makes the claim that Modern's restraining order didn't name the actual labels issuing Vee-Jay Oldies 45 product. These labels, Upfront, Trip and Springboard, are corporately related to Springboard

International Ltd. and not to Apex, legal counsel.

In addition, the Apex lawyers claimed that a Modern letter to some 500 record distributors and other wholesalers misinterpreted the language of the restraining order, thus widening its application for actual halting of Oldies 45 sales.

In a brief recapitulation of the dispute between Modern Distributors and Apex-Rendezvous: Betty Chiappetta and Randall Wood formed Modern to buy the assets of the bankrupt Vee-Jay soul & gospel label in 1966. Modern borrowed \$130,000 from Dante Pugliese's Apex-Rendezvous record distribution holdings. The Vee-Jay Oldies 45 Catalog was the collateral. Apex-Rendezvous is represented by Gerald Neiter of Dolman, Kaplan, Neiter and Hart.

Apex now claims Modern defaulted on loan repayments, while Modern maintains the position that no such default exists because of contract breaches by Apex.

# 5G in Tapes Seized in N.Y.

NEW YORK—More than \$5,000 worth of allegedly pirated music tapes were seized, May 10, in the Bay Ridge section of Brooklyn, during a raid carried out by detectives of the Brooklyn D.A.'s Racket Bureau, and the Police Dept.

The raid on Anticos General Merchandising Plumbing Supply, 4714 Seventh Ave., netted more than 600 prerecorded stereo-8 cartridges, allegedly dubbed from legally produced tapes recorded by such artists as Stephen Stills; Creedence Clearwater Revival, Dean Martin, Frank Sinatra and the "Jesus Christ Superstar" production.

Arrested in the raid were Charles Thompson of 672 45th St., Bay Ridge; and Joseph Antico of 868 59th. Both men have since been released on their own recognition.

The raid culminated more than a month of investigations by members of the D.A.'s office. Further investigations are still underway.

# Seventy-7, Luna Singles Released

NEW YORK—Seventy-7 Records has released two singles, and its newly formed subsidiary label, Luna Records, has released two singles and acquired two masters. The parent complex of the two companies is J.R. Enterprises, Inc., of Nashville.

Seventy-7 has issued "Please (Don't Let Me Down)," by Willie Hobbs, and "Ain't Nothin' But a Habit," by Net Wt. 14 Karet Black. Luna has released "I've Got to Pay the Price," by Geator Davis, and Jerry Hooker's first record for the label, "Put Your Hand in the Hand."

At the same time, Luna has acquired a single by Alder Ray Black, produced at Fame Studios by Sunny Limbough, and master material by Bobby Foster, produced by John Phillips at Select Studios of Memphis.

# S.F. Recording Veteran Dies

SAN FRANCISCO — Lloyd Pratt Jr., 53, vice president and general manager of Coast Recorders' Inc., a subsidiary of United Recording Corp., Los Angeles, died Tuesday (9).

Pratt was a bassist and an original member of the Page Cavanaugh Trio, and once played with Count Basie's orchestra. In 1962 he joined Commercial Recorders here, which operation was absorbed by Coast in 1969.

He is survived by three children.

# Herb Newman Back With 2-Label Firm

LOS ANGELES—Herb Newman, president of Era records, is reactivating that label and adding a new one, RTV (Records/Tapes/Video), which will distribute through independents starting in June.

Newman recently settled his contract with Ampex, where he had been producing recordings which were released through Happy Tiger and Ampex labels. Newman has acquired album rights to Santa Fe, a rock group which he produced for Ampex, which group will be released on RTV. RTV also will soon release albums on Pequod and Jerry Ray. Newman emphasized both labels will be broad in their repertoire scope.

Era's first release will be 12-year-old album, "The Original George Carlin." Era is also two new oldies series: "Back To Back Hits," which covers hits over the past 15 years, and "Antique Gold," a vintage series of 45's which includes Pinky Tomlin, Rudy Vallee, Ted Lewis, Slim Gaillard, Jack McVea and Sir Lancelot.

RTV and Era albums will be price coded on their spines. Both labels have a \$5.95 list.

Domestic distributors set include: Southland, Atlanta; General, Baltimore; Music Merch., Boston; Record Sales of Ohio,

Cleveland; Summit, Chicago and Cincinnati; Big State, Dallas; H.W. Daily, Houston; Krupp, El Paso; Sound Classics, Indianapolis; Seaboard, Hartford; Record Merch., Los Angeles; Hot Line, Memphis; Music Sales of Fla., Miami; Heilicher, Minneapolis; Wendy Newark; A&L, Philadelphia; Arc, Phoenix; Fidelity, Seattle; and Eric Mainline, San Francisco.

# Polygram Gets MGM Records

LOS ANGELES—Polygram formally acquired MGM Records last week, one year after negotiations began for the sale of the record division by its parent, Metro-Goldwyn-Mayer (Billboard, April 22).

Mike Curb, president of MGM Records, will head the new division, which will retain its autonomy within the Polygram American operation. That operation includes Mercury and Polydor Records.

Metro retains its complete ownership of Robbins-Feist-Miller, the long established ASCAP publishing company. Last September Metro purchased 20th Century-Fox's remaining one-third interest in the Big Three operation.

Polygram in buying MGM Records acquires all the assets of the record company, including the Verve masters and the MGM Record Studios here. The acquisition was for an undisclosed amount of cash.

Curb came to MGM in December of 1969 when a number of executives from Transcontinental Entertainment Corp. were given control of the operation of the record division.

TEC had been formed by Transcontinental Investing Corp. in December of 1968 as the music creativity company of TIC which was the owner of a chain of major rackjobbers.

Curb had joined TIC earlier in 1968 when his Sidewalk Productions firm was purchased by the publicly held company. Robert E. Brockway is president of Polygram Corp. in the U.S.

# NARAS to Hold Meet

NEW YORK—Reappraisals of the NARAS Grammy Awards procedures will be among subjects discussed by the 24 national trustees of NARAS at a three day meeting starting May 19 in Nashville.

Also under discussion will be plans for next year's Awards presentation, the possibility of closer ties with other record company organizations, future of the NARAS institute, the Academy's educational wing, and a look at the aims and achievements of NARAS.

Wesley Rose, national president, NARAS, will be chairman and representatives from Los Angeles, New York, Chicago, Nashville and Atlanta will attend.

# Metronome, CTI in Deal

NEW YORK—CTI Records has obtained exclusive distribution for Sweden's Metronome jazz label.

The Swedish line will be introduced in the U.S. with the immediate release of "Ramadan," by flutist Jason Lindh, and will be marketed exclusively through CTI's 25 U.S. distributors and in its own CTI branch in Los Angeles.

Vic Chirumbolo, CTI general manager and marketing director, described the Metronome agreement as the first of other projected distribution deals involving international jazz labels. He stated that Lindh LP and subsequent releases will receive the same treatment as CTI and KUDU product, with promotional emphasis in jazz, college and underground markets.

# MAJOR ARENA TESTING USHERS' EAR PLUGS

LOS ANGELES—Ear protection devices currently on the market are being tested for issue as standard equipment to ushers at Anaheim Convention Center.

Bill Palethorpe, the Center's service manager, said, "I don't know of any auditorium in the U.S. where ushers don't carry cotton to stuff in their ears when rock concerts get overly loud. We thought we'd try to find something better for our own staff."

Anaheim Convention Center is purchasing several sets of all noise-suppressant earplug devices on the market. At each rock concert, a different group of ushers tests the devices. With the current rate of concerts coming into Anaheim, it will take several months before the overall tests are completed.

Among the devices being tested are earplugs devised for workers at rifle ranges and airports. The criteria for noise shields being sampled at Anaheim is that they must be easily cleaned, reusable and not requiring individual fittings. The earplug must also allow the ushers to hear what audience members are saying to them, even while high-decibel rock volume is blocked out.

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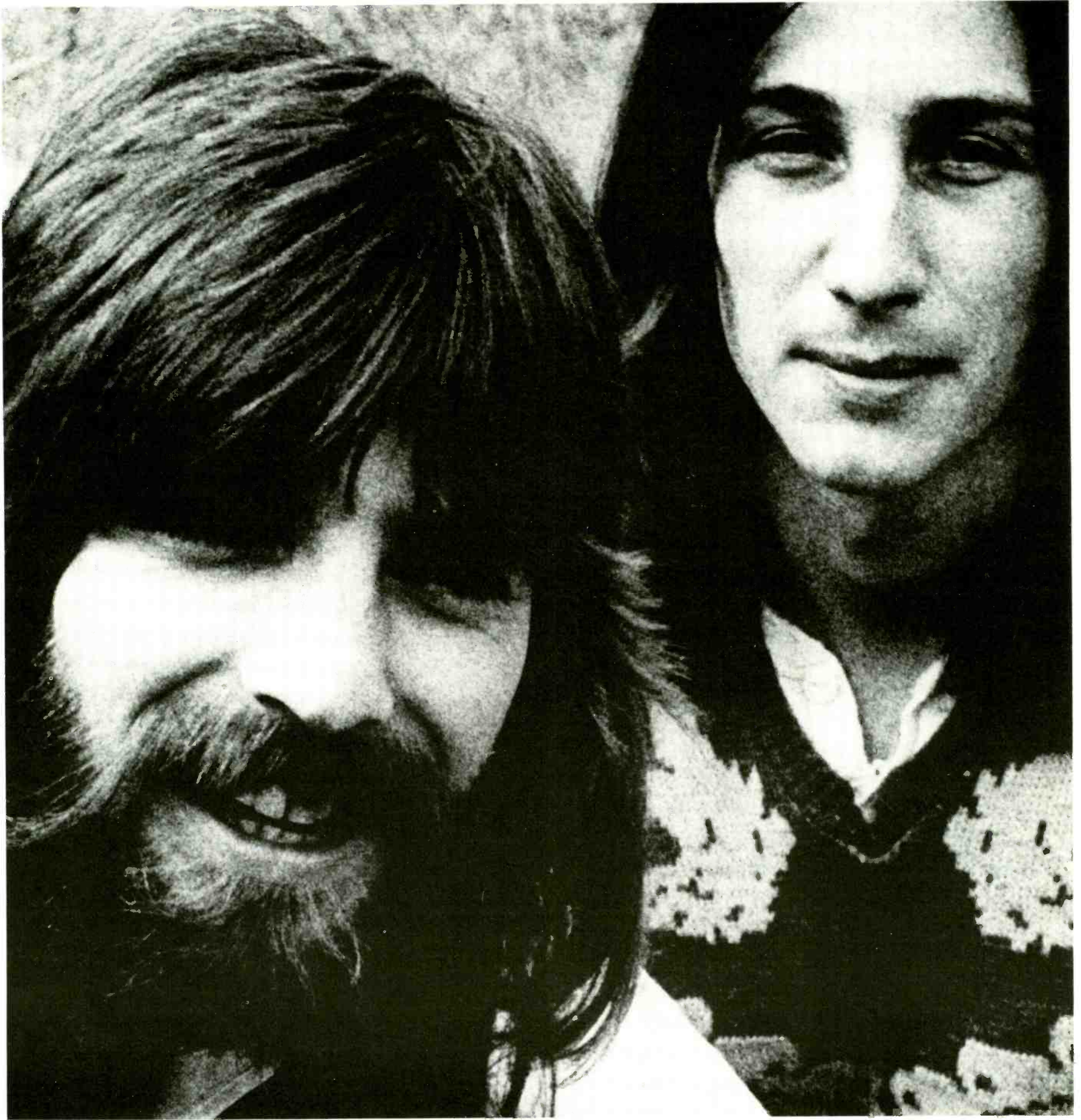
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**The encore everyone's demanded  
from some of the most exciting concerts this year.  
"Nobody But You."  
Loggins and Messina's new single on Columbia.**



Loggins and Messina have had people on their feet  
all over the country. Now comes the single that's going to break them wide open.  
"Nobody But You" backed with "Danny's Song."  
It'll be a long time before anyone forgets it.

**On Columbia Records** 



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# Executive Turntable

Vince Cosgrave has been promoted to director of national sales for MCA Records. Since joining the company in 1970, he has worked in field sales and promotion, mostly for Kapp Records. . . . Irv Biegel, who had formerly been vice president and general manager, has been appointed executive vice president of Bell Records. Biegel has been with the label for the past five and one-half years. . . . Dr. James Vollmer has been appointed general manager, RCA Palm Beach division. He will direct operations at the firm's West Palm Beach Gardens, Fla., facility, which is continuing to fulfill RCA's existing commitments for commercial general purpose computer systems hardware. With RCA since 1959, Dr. Vollmer was director, Advanced Technology Laboratories, Camden, N.J., the research and development arm of RCA Government and Commercial Systems, at the time of his appointment.



BIEGEL



SACHS



HODES

Richard Whitehouse has left MGM Records as executive vice president to join Transcontinental Music Corp. in Woburn, Mass., as vice president for administration and legal matters.

Len Sachs, most recently director of recordings for The Richmond Organization, has joined GSF Records as vice president in charge of sales and promotion. Prior to his Richmond post, Sachs had been vice president and general manager of Commonwealth United Records. Earlier, he was with Atlantic Records for 10 years. Rosemary McGovern, formerly a staff accountant with Price Waterhouse & Co., has been named controller for GSF. . . . Mark Hodes and Mike Berns have joined Buddah Records' promotion staff. Hodes will be based in New York, and will concentrate on the Eastern half of the country. Berns' primary responsibilities will be the Western states. Hodes was previously in charge of LP promotion for FM and college stations for Polydor Records. Berns was recently music director and DJ at KLOS-FM, Los Angeles.



BERNS



JOHNSON

Paul Johnson, who came to Atlantic Records in 1971 as a member of the New York promotion staff, has been appointed assistant to Mark Meyerson, Atlantic's coordinator of a&r. Johnson was disk jockey, "Fat Daddy" on stations WWIN, WSID and WITH in Baltimore. . . . Abe Jacobs, previously with McCune Sound Service of San Francisco, has been named president of Electric Lady Studios in New York. . . . Three new executive appointments have been made at 20th Century-Fox Film Corp. Herbert N. Eiseman, formerly general professional manager for Jobete Music Co. and Stein & Van Stock, Motown's publishing divisions, is in the newly created position of president, 20th Century Music Publishing Co., a division of Fox. William J. Immerman, previously vice president of American International Productions and assistant secretary of American International Pictures, Inc., has become vice president, business affairs of 20th Century-Fox Film. Ashley A. Boone, Jr., is now executive assistant to the president of Motown Records. All three will be based in Los Angeles.

Leonard Schammel, an account executive with CBS Television Stations National Sales for four years, has been named a district manager of affiliate relations, CBS Television Network. . . . Myrna Post has joined Solters & Sabinson, Inc. as a staff publicist. Previously employed by the Harold Rand Co. and 20th Century-Fox, she recently completed a five-month assignment on "Cabaret." . . . Charles Mitchell, former director of

(Continued on page 10)

## Evolution/SD to Move

NEW YORK—Evolution/Stereo Dimension Records will move to new headquarters here in New York. Loren Becker, Evolution president, said the move was made because of an upsurge in business and new additions to the staff. Joe Fechner, formerly a distributor in New Jersey, has joined Stereo Dimension to handle the worldwide distribution of the "Let's Pretend" children's line. Larry

Finn, formerly record buyer for the E.J. Korvette stores, is now working with Fred Edwards, national sales and promotion director, as marketing manager.

The new offices will also serve as headquarters for monthly meetings with the label's newly formed field staff. They include: Paul Ellis, handling the West Coast; Andy Janis, Midwest region; and Beverly Hall, who will handle Evolution for the Detroit market

## Music-'Lower Priority'-Brokaw

NEW YORK—The major problem in the recording industry is "reaching a restless customer," said Kurt Brokaw, creative advertising and sales promotion manager, RCA Records. He was speaking at a three-day Idea Workshop before 300 promotion executives in Chicago.

He commented: "People are plowing around in snowmobiles and taking quickie European vacations and standing in line to see 'The Godfather' . . . they're bored, worried and uncertain.

"That means music has a lower priority today than last week or two years ago. The record industry has to be puzzled and jittery."

Also involved in the presentation was RCA artist Buddy Rich.

## Atlanta Lures Chips Moman

Continued from page 1

Moman said that he and Bill Lowery were friends, and he felt he could lean heavily on Lowery-published material to get hit songs again.

Moman said it would be an "overnight" move on his part. He has found a studio location in Atlanta, and will prepare the soundproofing and other necessary arrangements before moving.

"Once everything is ready, we can just pick up the console and whatever we need and move on down. That way we can be in production right away," he said.

Moman also said he would take his Thomas Street Band with him, and indicated other key personnel at American also would make the move. "They feel the same way I do," he said.

Moman is pushing his own label entrance and its artists, and has just begun again producing for other companies. In one 18-month period, Moman produced 64 chart records. Among those he produced were the Gentrys, B. J. Thomas, the Box Tops, Dionne Warwick, Sandy Posey and others. His studio was used for recordings by Joe Tex, Joe Simon, Ella Washington and many more.

## Rising Sun Label Formed

NEW YORK—Rising Sun Music has been formed by Arthur Aaron, Jimmy Curtiss and Jeffrey Delinko, formerly of Perception Records.

Rising Sun is active in the production of music for radio and television commercials, and plans to release its first record product in the fall. The new company has established Rising Sun Music as its ASCAP affiliate and Breakaway Music as its BMI affiliate.

## Low Price LP Of 'Godfather'

NEW YORK — Pickwick/33 Records has released an economy-priced version of the musical score from the movie "The Godfather." The album is available in disk form, with the tape version scheduled for an early release.

Pickwick/33, a division of Pickwick International, Inc., has previously released economy-priced versions of such soundtrack and Original Score albums as "Love Story," "Jesus Christ, Superstar" and "Shaft." The Superstar album was awarded NARM's 1971 citation for best-selling economy-priced album.

Robin & Jo's A&M debut is an

# **OLDIE BUT NEWWIE.**

**CHAPEL OF LOVE**

(E. Greenwich - J. Barry - P. Spector)



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Time: 3:20  
(2315)

**ROBIN & JO**

Produced by Jeff Barry

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1358

**Chapel Of Love** (AM 1358)

Written by Jeff Barry, Ellie Greenwich, and Phil Spector

PRODUCED BY JEFF BARRY

On A&M Records

# Music Maximus Spinoff

NEW YORK—Music Maximus, the publishing company of Jay Morgenstern and Frank Militare, has spun off a production company and a personal management firm.

Maximus Productions has an upcoming single release on Bell with Bruce Roberts, 20-year-old writer-singer. Signed to Avco is the duo of Lainie Sorrell and Beverly Hill. Jason, a 19-year-old writer-artist, is out on Flying Dutchman with

"Happy Birthday to You, Girl."

All these acts are signed to Maximus Management and are published by Music Maximus. Other new Maximus artists not yet signed to record contracts are Joanne Jonas, Steve Nathan and Howard Sposeller Jr., all from the Manhattan company of "Godspell."

Music Maximus will publish the score from the movie version of "Godspell" being filmed this summer, plus "Comedy," a Broadway musical due this fall with score by Hugo and Luigi and George Weiss.

"Music Maximus has gotten into production and management simply as a back-up to our publishing interests," said Jay Morgenstern. "We wanted to be able to control the destiny of our songs for the writers."

# Scott Seeking Faster Verdict

LOS ANGELES—Bobby Scott has transferred his suit claiming half the grosses for "He Ain't Heavy, He's My Brother," from Federal District Court to Superior Court here, in hopes of a speedier trial date. The suit against the estate of the late Bob Russell was originally reported in Billboard when filed in local Federal Court last July.

Scott, composer of songs like "A Taste of Honey," claims co-authorship of "He Ain't Heavy, He's My Brother," with Bob Russell, who died Feb. 18, 1970. The suit alleges that Russell assigned the publishing of the hit song to his own Harrison Music without Scott's knowledge, then turned over administration of the tune to Larry Shayne Music, also without authorization from Scott. Hannah Russell, the songwriter's widow, is cited in Scott's suit as current president of Harrison Music.

# Buck Owens' Syndicator

LOS ANGELES—The "Buck Owens TV Ranch Show" has been syndicated to 18 markets during its first week of worldwide acquisition by TV Cinema Sales Corp. here.

Jerry Weisfeldt and Art Greenfield of TV Cinema Sales announced that 60 half-hour color shows will be produced for the new Owens series, with five specials shot on location. TV Cinema Sales also syndicated the first Buck Owens series, currently shown in 81 markets.

# Studio Track

By SAM SUTHERLAND

This week marks the professional bow of the first American-made computerized control for disk cutting. The Capps Varipitch, a solid state IC design tailored for the Scully lathe, is now fully operative at New York's Mastertone Studios.

Mastertone's president, Sid Feldman, cited Capps' long-term specialized involvement with disk cutting as a key factor in the studio's decision to incorporate the Varipitch into their operations. As the first studio to offer the system, Mastertone is confident that customers will be benefitting from the system's virtual elimination of master rejects and various forms of distortion, thus saving customers' time. Feldman also stated that Mastertone would not be increasing their rates.

The system utilizes computer real-time control to preview and monitor the tape, then determine the pitch and depth of the groove, all prior to the actual cutting. The master produced is, they feel, "perfect" by comparison to conventional mastering methods. Moreover, the system is being set up to handle quadrasonic mastering in all available formats.

Meanwhile, at Allegro Sound Studios, the man of the moment is Tony May, replacing Bruce Staple as head of recording operations. Most recently with A&R Studios, May is a veteran of sessions with artists as diverse as Steve Lawrence and Eydie Gorme, Chuck Jackson, The Band, Gil Evans, Wayne Shorter, Van Morrison and Aretha Franklin, as well as a number of film soundtracks and Broadway shows.

At least one major producer has already signaled May's arrival at Allegro by bringing artists in: Bob Theile has booked sessions for Leon Thomas and Gato Barbieri, and Theile's high regard for May could well result in a healthy relationship between Allegro and Flying Dutchman's roster.

In announcing the appointment, the studio has committed itself to a massive expansion program of several hundred thousand dollars in new equipment.

From Elektra Records in Los Angeles, a flurry of activity has been reported as the studio hosts both labels and custom work. Mark Abramson is mixing a single from "Someday Soon," the Judy Collins performance of Ian Tyson's tune first offered on Ms. Collins' eighth album and now being included in her forthcoming-greatest hits album. Jac Holzman himself is also busy, mixing Harry Chapin's next single, while John Haeny is working on Geoff and Maria Muldaur's next Warner Brothers album.

At New York's Hit Factory, Harriet Calandrillo reports recent sessions for B.B. King, produced by Joe Zagarino for ABC/Dunhill Records; Jimmy Carol, whose A&M Records album is being produced by Joey Levine; and Valerie Simpson, producing her

next album together with old friend Nick Ashford for Motown.

Remote activity in the past month has been notable. Location Recorders caught John Herald & Friends at Max's Kansas City in Manhattan. The performances, over April 13-16, will be used in Herald's first Paramount album, produced by No-Soap Productions' Bob Neuwirth and Arthur H. Gerson. Aaron Baron engineered. Also under the Location belt are sessions for the TONY Awards from the Broadway Theater, where the outfit handles the sound for ABC-TV; and Rod McKuen's Carnegie Hall appearance, produced by Stanyan.

Finally, Fearless Fred Ehrhardt of Fedco Audio Labs in Providence, R.I. reports upcoming remotes with the Mark-Almond Band and Dan Hicks & His Hot Licks, both for Blue Thumb. Bruce Botnick will be engineering those dates. Ehrhardt also described a recent Fedco date for Lexicon Productions and Light Records, which brought Fedco's crew to Carnegie Hall for the Jesus Joy Concert. The target was Andrae Crouch & The Disciples, with William Cole producing the date and Rod McBrien mixing. The sessions went smoothly, although Fred was forced to watch his language.

Catching up on sessions at the Record Plants, activity in the New York studio has included sessions with Elephant's Memory, produced for Apple by John Lennon and Yoko Ono with Roy Cicala engineering. Bob Ezrin has been producing Alice Cooper there for Nimbus Nine, with Cicala handling those dates as well, while Bob Shad has brought in Alice Clark and Pete Yellin to work on their next Mainstream albums. Engineering for the Clark and Yellin sessions is being done by Carmine Rubino.

Also in: Randy Burns & The Sky Dog Band, produced by Barry Siedel for Polydor with Tom Flye engineering; Artie Kornfeld for neighborhood Music, with Jack Adams engineering; and Buzzy Linhart, for Buddah, engineered by Shelley Yakus.

At the West Coast Record Plant in Los Angeles, Phil Schier is engineering Little Richard's sessions for Warner Bros., and Tom Wilson is producing Home for Motown, with Bob Hughes as engineer on those dates.

At Muscle Shoals Sound Studios, Sam Duncan reports sessions with Kim Weston for Stax; produced by Al Bell. Dates with Luther Ingram and Tommy Tate for Stax are also planned, but a date with Wilson Pickett, produced by Brad Shapiro and Dave Crofford for Atlantic, has been postponed due to last minute sabbaticals for Jimmy Johnson and associates, working with Criteria's remote on Joe Cocker live concerts in Tuscaloosa and Dallas.

From Quadrafonic Sound Studio in Nashville, news of sessions has

arrived, with J. J. Cale in for Shelter Records, produced by Audie Ashworth of the Hubert Long Agency. Gene Eichelberger is engineering those sessions, as well as dates with Natchez Trace, that being a singing-writing couple named Sam and Marcia Routh. The Natchez Trace work is being done for Elektra Records, with Norbert Putnam producing.

# Dealers Urged to Alter Life Style

Continued from page 1

viously to compete was to cut prices. This now gives him the opportunity to compete in a different way: with complete browseability in mind. And it must help him economically.

"To simply stock the top 100 will lead to the road of disaster. . . . The catalog is the means. From this base can come unmeasured success in reaching the 25 to 60 age market, the most affluent buying community. To do less would be self-defeating. Restriction on ordering all kinds of product will only mean economic ruin for the retailer. . . . The entire industry must recognize that these are the economic factors of life. Don't limit, don't pick. The retailer should not defeat the will to buy," Brown said.

Brown speaks from a platform of authority, having been a retailer and a wholesaler on a national level.

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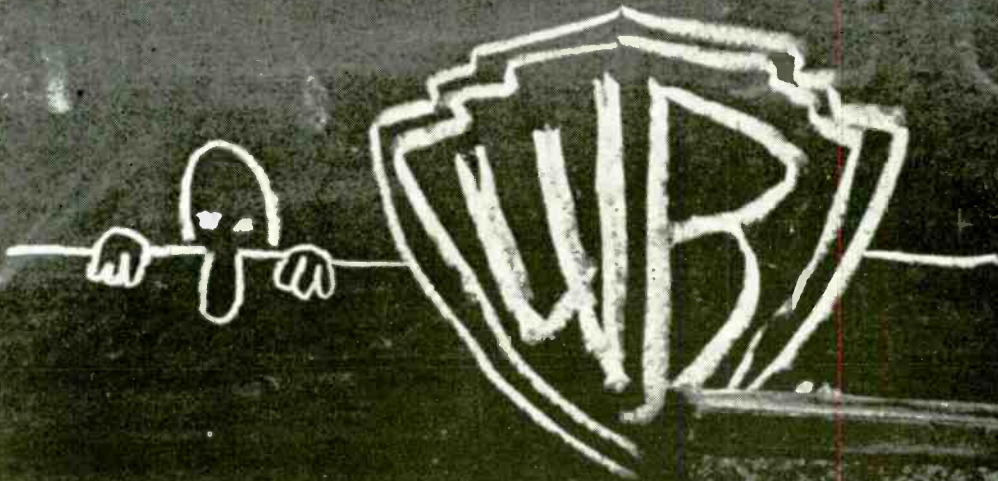


SCHOOL'S  
OUT



New  
Single  
ON

WARNER BROS.



# Chiantia Unleashes Attack

• Continued from page 3

this decision, together with the extended penalties provided under the Anti-Piracy Act of 1971, are new weapons in the publishers' arsenal against pirates. He cited a number of successful actions undertaken by his firm, as well as the many actions in various stages of litigation throughout the country. Cooperation and coordination of the drive against pirates with the RIAA and law enforcement agencies is developing effectively, Osterberg said.

"Music publishers devote their energies and invest their money in creating and re-creating catalog and then find their writers and themselves cheated by looters," Chiantia said.

Leonard Feist, executive vice president of NMPA, summarized copyright developments of the past year. He described the association's successful activity in domestic anti-piracy legislation and the international Anti-Piracy Convention, as well as its role as an adviser to the U.S. Delegation to the Conferences for the Revision of the Universal Copyright Convention and the Berne Convention.

He cited as a major accomplishment the exemption of lyrics of musical works from compulsory license provisions which were written into the revised conventions.

Leon J. Brettler, on behalf of the board of directors of the Harry Fox Agency, and Al Berman, managing director of the agency, brought the meeting up to date on the agency's progress. Reduction of the agency's commissions on mechanical royalty collections to 3 1/4 percent a year 18 months ago had not in any way diminished the agency's effectiveness, it was asserted. It was stated that although the commission is the lowest for such services of any licensing and collection agency in the world, the number of principals who license through the agency continues to increase and the volume of royalties handled continues to mount.

## Earnings Reports

**WARNER COMMUNICATIONS**

1st qtr. to Mar. 31	1972	a1971
Revenues	\$114,530,000	\$ 84,621,000
Net income	12,122,000	10,291,000
Per share	.58	.50

**MATSUSHITA ELECTRIC IND.**

1st qtr. to Mar. 31	1972	1971
Sales	\$802,110,000	\$633,773,000
Net income	51,455,000	33,747,000
aPer share	.57	.54

a—Per American Depository Share.

**MCA INC.**

Qtr. to Mar. 31	1972	1971
Revenues	\$ 80,227,000	\$ 78,868,000
Net income	5,318,000	a4,444,000
Per share	.65	a.54

a—Restated.

**CAPITOL INDUSTRIES INC.**

Qtr. to Mar. 31	1972	1971
Sales	\$ 27,102,000	\$ 33,674,000
Net loss	570,000	694,000
9 mo. share	a.15	.08
Sales	96,582,000	118,716,000
Income	692,000	362,000
Spec credit	c2,438,000	
Net income	b3,130,000	362,000
Com shares	4,580,000	4,629,000

a—Based on income before special credit. b—Equal to 68 cents a share. c—Consists of a gain from the sale of Pickwick International Inc. stock for \$7,770,000, less \$4,639,000 provision to cover estimated returns for exchange of product sold prior to July 1, 1971.

## Market Quotations

As of closing, Thursday, May 11, 1972

NAME	1972		Week's Vol. in 100's	Week's High		Week's Low		Week's Close	Net Change
	High	Low		High	Low				
Admiral	27	8	353	23 1/4	20 3/8	20 3/4	—	1 1/8	
A&E Plastik Pak Co.	127 1/8	35 1/8	124	6 3/4	6	6 1/8	—	5/8	
American Auto Vending	15 3/8	6 7/8	91	12 3/8	11 1/4	11 3/4	—	5/8	
ABC	76 1/4	25	503	68 3/8	65 3/8	67 1/4		Unch.	
Ampex	25 7/8	7	1219	8	7 1/2	7 7/8		+ 1/8	
Automatic Radio	14 1/4	5	64	7	6 5/8	6 3/4		+ 1/8	
ARA	178	117	180	165 1/2	154 3/4	165 1/2		+ 4 1/2	
Avco Corp.	20 7/8	12 1/2	613	16 5/8	15 7/8	15 7/8		— 1/8	
Avnet	15 5/8	8 1/4	907	12 7/8	11 3/4	12 1/4		— 1/2	
Bell & Howell	68 3/4	32 1/8	185	67 1/4	64 1/4	65 1/2		— 3/4	
Capitol Ind.	21 7/8	7 1/2	228	8 3/8	7 1/2	7 7/8		— 1/4	
Certron	8 3/8	2 1/8	340	4	3 1/2	4		+ 3/8	
CBS	57 7/8	30 1/8	1062	51	48 1/2	50		— 5/8	
Columbia Pictures	17 3/4	6 5/8	460	12 1/4	11 3/8	12 1/4		— 1/8	
Craig Corp.	9	2 5/8	98	5	4 1/2	4 3/4		Unch.	
Creative Management	17 3/4	7 5/8	106	13 3/8	12 1/4	13		Unch.	
Disney, Walt	174 7/8	77	694	171 3/8	166 1/2	169 1/4		— 7/8	
EMI	6	3	138	5 1/2	5 3/8	5 1/2		Unch.	
General Electric	70 1/8	52 7/8	2457	66 7/8	64	66 1/2		+ 1/4	
Gulf + Western	44 3/4	19	1716	42 3/8	39 3/8	39 3/8		— 2 5/8	
Hammond Corp.	13 7/8	8 1/2	140	10	9 1/4	9 3/8		— 1/2	
Handleman	47	27 3/4	175	30 5/8	27 3/4	29 1/4		— 1 1/4	
Harvey Group	8 7/8	3 1/8	70	4 3/4	4 1/8	4 3/8		— 1/8	
Instruments Systems Corp.	12	4 5/8	318	5 1/2	5	5 3/8		Unch.	
ITT	67 3/8	45 7/8	4927	55	52 1/4	53 1/4		— 7/8	
Interstate United	13 1/2	6	742	7 3/4	7 1/8	7 5/8		+ 5/8	
Macke	16 1/2	8 3/8	139	16 1/4	14 7/8	15 1/4		— 1	
Matsushita Electric Ind.	28 5/8	16 1/4	1289	27 3/8	26	27		+ 1/8	
Mattel Inc.	52 1/4	18 5/8	874	23 1/2	21 7/8	21 7/8		— 1 1/8	
MCA	35 3/4	17 3/4	206	30	28 1/4	29 1/2		+ 1	
Memorex	79 1/2	19 1/4	1973	33	30 1/4	33		+ 1 1/2	
MGM	26 7/8	15 1/2	131	19 1/8	18	18 3/8		— 3/4	
Metromedia	38 7/8	17 3/4	237	34	32 7/8	33 7/8		+ 1/2	
3M	149 5/8	95 1/8	700	142 1/2	139 1/4	142 1/2		+ 2 1/2	
Motorola	104 7/8	51 1/2	613	100 3/4	97	98 3/4		— 1 3/4	
No. American Philips	37 3/4	21 7/8	172	37 1/8	35 3/8	35 5/8		— 1	
Pickwick International	49 7/8	32	220	47	46 1/4	46 5/8		+ 1/8	
Playboy Enterprises	25 1/8	16 3/4	353	21 7/8	20 1/4	21		— 1/2	
RCA	45	26	2853	36 3/4	34 1/4	36 1/2		— 1/8	
Servmat	40 1/4	25 1/2	177	30	29 3/8	29 3/8		— 3/8	
Sony Corp.	41 1/2	14 1/4	1311	40	38 1/4	38 7/8		+ 1/4	
Superscope	32 5/8	9 1/8	177	14 7/8	12 7/8	14 1/2		Unch.	
Tandy Corp.	49	30 3/8	462	43 1/8	40 1/2	42		— 3/8	
Telex	22 3/8	7 3/4	1096	10 1/4	9 5/8	9 7/8		— 1/8	
Tenna Corp.	11 1/2	4 1/4	389	9 1/4	8 1/8	9 1/4		+ 1/4	
Transamerica	23 1/2	14 3/8	2294	21 5/8	20 1/4	20 1/4		— 7/8	
Triangle	22 3/4	14 3/8	32	18	17	17 1/2		— 3/4	
20th Century-Fox	17	7 3/8	649	13	12	12 3/4		+ 1/8	
Vendo	17 1/2	9 7/8	122	16	15 1/8	15 1/4		— 1/4	
Viewlex	12 7/8	5 5/8	465	8 3/8	7 1/2	8 1/8		+ 1/8	
Warner Communications	47 5/8	25 7/8	1403	44 3/4	42	44 3/4		+ 1	
Wurlitzer	20 1/4	10 1/8	81	18	17 1/8	17 7/8		+ 1/8	
Zenith	54 7/8	36 3/8	530	44 7/8	42 3/8	44 5/8		+ 1/2	

As of closing, Thursday, May 11, 1972

OVER THE COUNTER*	Week's High			Week's Low			Week's Close		
	High	Low	Close	High	Low	Close	High	Low	Close
ABKCO Ind.	6 1/2	5 1/4	5 1/4						
Audiophonic	4	4	4						
Bally Mfg. Corp.	46 3/4	43 1/4	46 3/4						
Cartridge TV	36 7/8	35	35						
Data Packaging	8 1/2	8 1/2	8 1/2						
GRT Corp.	4 1/2	4 1/4	4 1/4						
Gates Learjet	14 5/8	13 5/8	13 5/8						
Goody, Sam	7 3/4	7 1/2	7 3/4						
Integrity Entertain.	10 1/2	9 1/4	9 1/4						
Koss Electronics	18 1/2	11	18 1/2						
Magnetic Tape Eng.	8 1/2	8 1/2	8 1/2						
M. Josephson Assoc.	16	15 3/4	15 7/8						
Mills Music	11 1/2	11 1/8	11 1/8						
NMC	18	10 5/8	18						
Perception Ventures	3 1/2	3	3 1/2						
Recoton	37 1/8	37 3/8	37 3/8						
Schwartz Bros.	10 1/2	9 3/4	9 3/4						
Telecor Inc.	31 1/4	31	31 1/8						
Teletronics Int.	16	13 3/4	13 3/4						
United Record & Tape	3 1/4	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.

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## EIA Study For 'Q' Radio Plans

• Continued from page 1

the multi-channel FM broadcasting, and to give the Federal Communications Commission the benefit of its thinking.

The committee, which closely parallels the EIA's stereo radio committee of over a decade ago,

## 'Q' Radio Plans

will have six panels on system specifications, interconnecting facilities, broadcast transmitters, broadcast receivers, field tests and subjective aspects. In an earlier announcement EIA named Norman Parker, Motorola Inc., as head of the systems specifications group.

Among others, the EIA committee will study the discrete system of Lou Dorren, whose sponsor, James Gabbert, KIOI-FM, San Francisco, has petitioned the FCC for rulemaking to approve the Dorren system for radio transmission of discrete 4-channel sound. General Electric has submitted a report to the FCC on its own system and its authorized experimental broadcasts over its Schenectady N.Y., station, but has not requested rulemaking.

Systems not presented at the May 9 meeting are invited to submit information by July 15, 1972. Participation in the NQR is open to any organization having an interest in quadrasonic sound. Indication is that the NQR will try to make a recommendation within a year.

Among the organizations represented at the first meeting were the FCC, the National Association of FM Broadcasters, the Canadian Broadcasting Corp., and the Japan Light Machinery Information Center. Twenty companies were represented including CBS Laboratories, Delco Electronics, Electro-Voice, Fisher, GTE Sylvania, Gates, GE, JVC America, Magnavox, Motorola, Panasonic, Philco-Ford, Quadracast Systems, RCA Records, Rogers Broadcasting Ltd., H.H. Scott, Pioneer, Warwick Electronics, Zenith.

## Col Black Artist

• Continued from page 1

regional; Granville White, Midwest; Fred Ware, Atlanta; and Sam Beasley, East coast.

The public relations firm of Ed Wright, former Cleveland soul air personality and National Association of Radio and Television Artists president, is being considered to aid in black media penetration.

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## Board Grants Hike

• Continued from page 1

due quarterly reports on profits, due May 1.

The Commission suspends price increases for firms that fail to file. The Commission expects to release the names of more than 1,100 non-reporting companies in Tier II, those with an annual volume in the range of \$50 million to \$100 million.

However, a number of the firms tagged for non-reporting have protested that Price Commission computers have unfairly reported out firms which do not do business on a calendar quarterly basis, but on a fiscal one. Also some firms insist that they have filed their reports, but were mistakenly included in the listing. Others have claimed that they have not only filed, but sent receipts for it, and have not been told anything was improper in their filing—but are nevertheless on the delinquent list.

## Executive Turntable

• Continued from page 6

Santa Monica's First Liberty Church, has been appointed general manager of Takoma Records. The Santa Monica-based label also named **Jon Monday** promotion director and assigned **Kerry Fahey** to handle sales and merchandising. . . . **Michael Ray Arciaga** has been appointed to the new post of special media representative for A&M's publishing division, Irving-Almo Music. Formerly with Peter Rachtman Management and the William Morris Agency, Arciaga will represent Irving-Almo material to films, TV and radio. . . . **John Mahan** has been promoted to vice president of Playboy Records and Music. He joined the company as general manager of both the record and publishing divisions. . . . **Dick La Palm** has left GRT Music Tapes, where he had been advertising-sales promotion manager since 1970. La Palm was with Chess Records in Chicago for eight years before joining GRT's Sunnyvale, Calif., headquarters. He ran the Cedet Jazz division for Chess.

## Braun & Wilkes Form

• Continued from page 4

that the West Coast is the creative center of the recording industry" he said. "Ultimately we hope to headquarter all our companies on the West Coast with a single office in New York."


Wilkes stressed that the merger was no indication that the company planned to build up big

clients. He said, "We will actually deal with fewer accounts in an effort to give them thorough custom-tailored services."

The Rockcreations division of the firm which focuses on rock star jewelry, posters, and badges, will be expanded to serve artists and entertainers outside of the music industry.

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## Talent In Action

### OSIBISA LITTLE FEAT

*Whiskey A Go Go, Los Angeles*

Osibisa is seven beautiful black men giving the gift of happiness through music. Their collective virtuosity pulled their listeners into a spider's web of spellbinding rhythms. An ordinary whistle triggers the start of a magnificently flamboyant set, with the sense of the dramatic inherent to their presentation. Opening with their self tribute "The Beautiful Seven" they created an audio intoxicant, getting themselves and their audience higher with each drumfall. Robert Bailey's incisive organ work exploded into decibels of excitement eloquently underscoring the fire of the horn and percussion sections. Throwing tambourines out into the crowded dance floor, they concluded with the hypnotically criss crossing rhythms of "Woyaya" leaving both the stage and the audience tired but happy.

Little Fest makes music which is superficially exciting but which lacks staying power and memorability. Instrumentally tight, their vocals are indistinct and uninspired. **SHELLEY HEBER**

### BETTE MIDLER

*Sahara Hotel, Las Vegas*

A capacity group was in the Congo Room because Johnny Carson was the star. Opening the act was Bette Midler newly signed with Atlantic Records making her major nightclub debut.

If her outlandish make-up and campy outfit outfits cause people to notice her and thereby hear her voice then the gimmicks served their purpose. Unfortunately, Miss Midler doesn't realize that she has enough genuine singing talent to eliminate the put-ons.

With the lights down and playing it straight with a pleasant piano backing her Miss Midler sounded and even looked good doing the

Carpenters' hit "Superstar." But she ruined the effect when midway through the song she starting flopping her legs and her bosom bounced out of her bodice.

She has a voice. She has comedy timing. There is a part for her someday in a Broadway musical. She showed that she could act brash, loud and dramatic, but she never let on that she could act like a lady. **LAURI DENI**

### JEFF BECK GROUP LOOKING GLASS

*Carnegie Hall, New York*

Since his return to active duty during the last year, Jeff Beck has been keeping his shirt on, working toward keeping a somewhat tighter rein on his band and developing the kind of co-ordinated unit that can support his awesome guitar work.

Beck's playing remains exciting even during those moments that threaten to collapse into wretched excess. He's always been a technician, fascinated by the searing howls that can be wrenched from his instrument and perfectly willing to share those cries with his audience.

As for this audience, Beck's playing generates a certain loyal hysteria. At the same time, his second band, now settling into its own style, still needs work before it can be properly called a band and not a back-up. Beck's guitar still looms a bit too powerfully over the excellent piano, bass, and drums, and his lead vocalist is all but inaudible for most numbers. Granted, the vocalist executed some nice Rod Stewart microphone grooves, but, on the strength of the few phrases that managed

(Continued on page 54)

## SPECIAL REPORT

# The Problem of the U.S. Artist In Europe

Last week (May 13) Billboard front-paged the problems in Europe of promoting concerts by highly paid foreign artists. Said top Dutch promoter Lou van Rees: "Two years ago a promoter could cover costs with a 60 percent sale of tickets; today you have got to sell over 80 percent to avoid losing money."

Rees added that because the public was reluctant to pay more than \$10 for a ticket, it was almost impossible to get major artists to appear in concert in Holland.

What is the situation in other European countries? Are foreign acts—and US acts in particular—pricing themselves out of the European market?

It has been a frequently heard criticism among European promoters that U.S. managements were greedily unrealistic in expecting to have their artists pick up similar fees in Europe to those current on the U.S. concert circuit.

But is there really a real problem here, or is it simply a question of overambitious European promoters getting in over their heads and then looking automatically across the Atlantic to find a scapegoat?

Billboard undertook a survey through some of its European correspondents on this subject and it emerged that the problem is at its most acute where the smaller European countries are concerned.

There is no disagreement among music industry principals in all European countries that personal appearances by U.S. artists can dramatically stimulate record sales. But because promoters in the smaller countries cannot pay realistic fees, particularly where big names are concerned, personal appearances can only be considered if the U.S. or local record company is prepared to subsidize them as promotional occasions.

Further, some European promoters point out that until American artists are established in Europe they should not expect to command the same fees this side of the Atlantic, where they have no appreciable following, as they are used to in the U.S. where they are household names. Imagine the situation reversed, they

say. Udo Juergens, for example, is one of Germany's highest paid artists—but how much would an American promoter be prepared to guarantee him for a personal appearance in New York?

### AUSTRIA

**Manfred Schreiber** writes: One of Austria's biggest pop tour promoters, Joachim Lieben, says that \$3000 is about the ceiling fee that Austrian promoters can afford. "But some U.S. acts ask for as much as \$15,000."

Most Austrian pop concerts are staged in the 1,900-seater Vienna Konzerthaus, but the 16,000-seater Stadthalle has to sell around 4,000 tickets before any profit is made. Lieben says his experience indicates that big package shows are not successful in Austria. People prefer to go to concerts to see one artist only.

A spokesman for Konzertdirektion Brabee and Co., which was responsible for staging the last Austrian concerts by Ella Fitzgerald, Count Basie and Oscar Peterson, said American fees were generally "far too high" and could not be viable for Austria. The risks, he said, were too great and since taxes, rental charges and other overheads accounted for 50 percent of the receipts, the agency preferred to organize concerts for American promoters.

Promoter Theo Cieplik said that his limit for fees was \$1,000 and this meant he could only present American unknowns. "Established artists demand far too much," he said.

### DENMARK

**Espen Eriksen** writes:

The major difficulty facing Danish impresarios who wish to present American acts is the fact that Danish concert halls have a very limited seating capacity, says Jerry Ritz of Copenhagen's International Concert Organisation.

Ritz explained that Danish venues which cannot accommodate more than 2,000 paying customers cannot produce sufficient revenue to meet the fees expected by American artists. But he finds it difficult to convey this fact to the artists.

Admission prices for Copenhagen (Continued on page 16)

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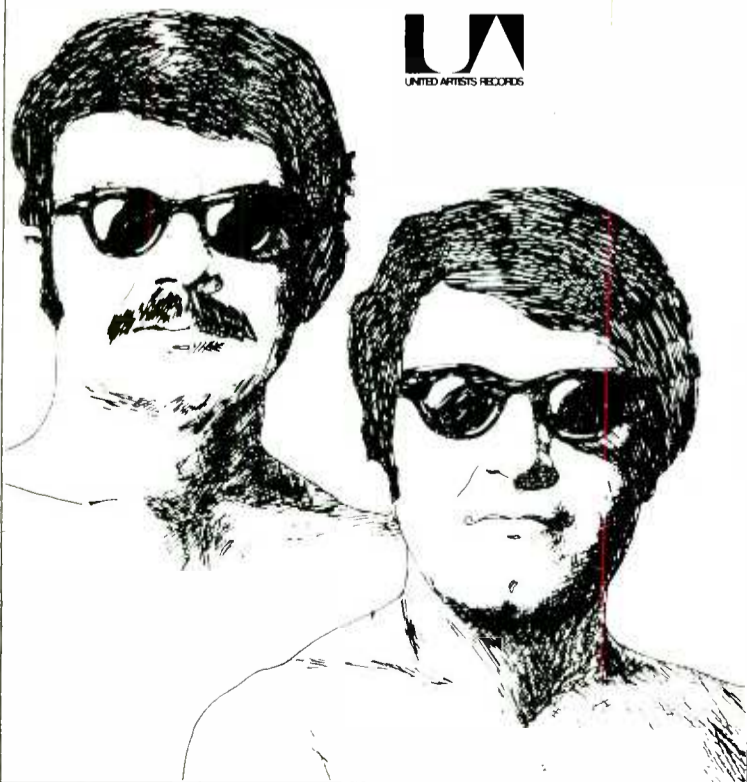
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# Rock Invades Home Of the Rockettes

By SAM SUTHERLAND

NEW YORK—Rock 'n' roll has finally invaded America's showplace, with the thundering, eternal kitsch of the hall's organ succeeded by the howl of a brisk boogie floating up from the unseen depths of the orchestra pit. As Dewey Terry's band ascended into view, a gasping audience temporarily forgot the Rockettes and sat back for the benefit concert to aid the Environmental Policy Center.

The very idea of booking rock into Radio City Music Hall, and the reality of its presentation there, might have justified the evening for many, but, happily, there were enough genuine high points in the music itself. While sound problems did occur, the overall coordination of the program was remarkably smooth, with little waiting time between acts.

Dewey Terry's opening set was rather uneven, for Terry, in his "Chief" incarnation, occasionally approaches a hybrid of Sly and Little Richard in his performing style. Terry's band offers an impressively tight rhythm section, but the front man himself might have spent less time on guitar and more at the keyboard, where he appears

most promising. Terry records for Tumbleweed.

Todd Rundgren's nine-piece band has been together for roughly two months, and that unit's music consequently needs a bit more time to coalesce. With that in mind, please note Rundgren's presence as an artist: he drew one of the most intense reactions of the evening, presumably on the strength of his rich sense of the absurd.

Decca artists McKendree Spring have tempered their style with over three years of hard work, and their set was a triumph of skill and energy. McKendree's vocals were warm as usual, and Michael Dreyfuss' electrifying violin was showcased in "God Bless the Conspiracy," the band's live classic. Martin Slutsky's Lesleyed guitar provided a rich texture beneath.

Epic Records' Chase turned in a set of bright, spit and polished presentations of rock flavored brass numbers.

Last, but certainly not least, Billy Preston played as God planned it. The A&M Records artist exalted audience and God Squad alike with a joyful set of his best tunes.

# dennis lambert

the vote on his being a  
superstar or hype  
from key opinion makers  
was

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19½% Hype  
4½% Not sure

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from his new album was  
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# The Problem of the U.S. Artist In Europe

• Continued from page 14

hagen concerts usually have a \$7 ceiling, but obviously they vary according to the artist concerned. Occasionally it is possible for raise the price to a maximum of \$17 for visiting acts with a strong local following, like Tom Jones.

"If American artists want to come to Europe on promotional concerts to sell their records, they should be willing to modify their fees," said Ritz, whose ICO books tours through Europe for American acts and has handled the European dates of the Steve Miller Band. "Fees just cannot be as high as in the USA," he said, "and we cannot spend too much time haggling with unwilling American artists. We have our own continental and British acts to take care of and they are often just as popular as the Americans."

## FINLAND

Leo Heinonen, managing director of Finnshow Promotions, the leading booker of international pop acts, agrees that most U.S. artists are too expensive, but says it is unreasonable to blame the artists for this because there are many facets to the situation, writes **Kari Helopaltio**.

Finland is often seen as an important area for big international talent, mainly because of the remote geographical location and the many miles of water that separate Stockholm from Helsinki. "Groups using vans," says Heinonen, "can travel fast on a good motorway, but the only possibility of crossing the Baltic is to take a ferry. Air travel is too expensive and often complicated. Thus transportation problems are one reason why U.S. artists are so expensive. Another is that acts today involve many more people than they used to."

Heinonen also complains that Scandinavian promoters take too big a share of the cake. If Finland books an act direct from London or New York it can be less expensive than going through a middleman in one of the other Scandinavian countries.

Heinonen regretted that there were insufficient concert locations in Finland. New concert halls tend to be built to house only 1,500 or 2,000 people which puts stringent limits on the selection of suitable acts. For example, Heinonen said, for a Santana concert that he was handling, tickets should realistically have been priced at \$15 to cover expenses even with a full house. Yet the Stockholm promoter was able to get by with tickets at \$7; and, even so, Finnish fans consider anything over \$4 too expensive for a pop concert ticket. Johnny Winter's concert in 1970 had tickets priced at \$6 and Heinonen lost \$5,000.

Heinonen said he hoped record companies would sponsor more visits by good jazz and blues acts whose fees were normally more in accord with the Finnish market.

## FRANCE

**Michael Way** writes:

Jean-Pierre Rawson, a former promoter who is now head of Box Office productions, an independent

record company, maintains that many top American artists are too costly for personal appearances in France to be viable. Unless record companies can subsidize the appearance in the interests of promoting record sales, the gamble is too great for French promoters.

"To ask \$10,000 for one appearance may be feasible in the U.S. but it cannot be done in France. For a promoter to make money in a case like that he would need to take \$15,000 at the box office, which is virtually impossible here."

Rawson said for really top names a long run at a venue like the 2,200-seater Olympia might be viable, but he added that not all top U.S. artists were certain of success in France.

"When I brought the Rolling Stones to France some years ago for five performances they asked \$10,000 a night and I just broke even. But with Tom Jones who came over in 1966 for a three-week tour at \$1,200 a performance, I lost \$20,000," Rawson claimed.

He said record companies could rarely be counted on for assistance except in the matter of posters and occasionally paying travel expenses.

## GERMANY

**Walter Mallin** writes:

For leading Hamburg promoter Hans Werner Funke it all comes down to a question of exchange rates and relative living standards. If the fees demanded by American artists are too high, it simply meant that very few seats in a concert hall—no more than 300—could be sold at the lowest price category. The next price category could cover up to 700 seats but even for a top artist, there might be difficulty in filling these.

Funke reported that when Sammy Davis Jr. made his eight-city tour of Germany his own fee was 10,000 marks a night (\$3,077) and, in addition to this, a first class big band had to be paid for. The result was that only the concerts in Hamburg and Berlin showed a profit.

Said Funke, "The great risks involved in booking top American talent tend to make promoters reluctant to take a chance."

Booker Fritz Rau, of the Lippmann and Rau agency, told Billboard that the promotion of top American acts was a matter of experience and skilled judgment. "You evaluate the popularity of the artists against the fees they demand and then you take a calculated risk if you have a reasonable expectation of getting your money back."

However Rau feels that Americans tend not to appreciate that a fee of \$10,000 for a one-night stand (more than 30,000 marks) represents an absurd, astronomical figure by German standards.

Rau has worked for many years in association with Norman Granz and claims to have been very successful in booking such artists as Ella Fitzgerald. "But you always have to have a very sure idea of the market value of any particular artists at any given time," he says.

(Part One of a Two Part Series)

# Miami Rock Festival Off, Set for 1973

MIAMI BEACH—With the Republicans' Presidential nominating convention definitely switched here from San Diego, the projected two-week Pop Festival being organized by this city's Tourist Development Authority has been postponed until next summer.

Michael Goodwin, whose Sacramento, Calif., Leisuretech promotion company has been contracted to set up the Miami Beach Pop Festival, will retain the same re-

sponsibility through the summer of 1973. Goodwin said he is already negotiating dates for next August and hopes that the longer, time now available to plan the debut Miami Beach Festival will make it more successful.

Miami Beach is anxious to host a music festival to boost the normally slowed-down summer tourist season. However, the GOP convention dates conflicted with festival schedules, forcing a cancellation.

MAY 20, 1972, BILLBOARD



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# Dutchman Label Forms Artist Booking Agency

NEW YORK — The Flying Dutchman group of labels has formed an in-house booking agency for several of their artists, titled Old Reliable Movers.

Said Dutchman head, Bob

Thiele: "We find that several of our jazz artists do not have managers and we are able to provide this booking service for them."

"Flying Dutchman takes no commission on this service, it's just a way to sell more records by giving our people more exposure."

Dutchman artist Gato Barbieri was booked into a Philadelphia club via this service, said Thiele, and also into the Princeton and Toledo universities. The same service was provided for poet Gil Scott Heron, who also records for the label, with concerts in Temple, Lafayette and Albany universities. Singer Leon Thomas was also booked in Lafayette and the three artists were set for a Howard University date.

Thiele stated that the label tied in with campus stores and radio stations in the area, bought airtime, hosted a reception for the artist. "We find it pays off in increased sales," he commented.

Old Reliable Movers is run from the Flying Dutchman office by Lillian Seyfert, assistant to Thiele.

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## NEW YORK

The "Jazz Adventures" series at New York's Playboy Club has been extended through May. Luncheon concerts are scheduled by the **Johnny Hartman Trio** on Friday (19) and the **Frank Foster Big Band** on Friday (26). . . . **Tom Jones** at Madison Square Garden, May 31. On the same bill are **Pat Henry, Rock Flowers** and the **Jeff Sturges Universe**. . . . Having returned from their Japanese tour, the **Country Gentlemen, Rebel** recording group, are at Max's Kansas City through Sunday (14). **Pearls Before Swine** (Reprise) and **Sandy Bull** (Vanguard) hold forth at Max's from Wednesday (17) through Sunday (21).

Three tunes in the Peer-Southern Organization Library of Recorded Music are being used commercially. Young & Rubicam has selected "Air in G String" for a 60 second New York Telephone Co. radio commercial; Corelli-Jacobs has chosen "Pizzicato Polka" for a Mennen TV commercial; and "Combustion" is being utilized as intro and fade out music for the CBS-TV tennis special, "Wide World of Tennis." . . . For the third consecutive month, Spark

## From The Music Capitals of the World

Records LP "Keith Michell Songs of My Time/Henry VIII Songs of His Time" has appeared on the Columbia Record Club lists. Michell's feature film, "The Six Wives of Henry VIII," is scheduled for summer release.

Currently at the Troubadour in Los Angeles through Sunday (14), Family Productions artist **Billy Joel** makes his first European tour on Monday (22). His initial concert will be the Rock Festival in Frankfurt, Germany. Other dates include the Great Western Festival in England on May 28; Olympia Theater, Paris, May 29; Croyden Hall, Fairfield, England, June 4; Odeon Theater, Manchester, England, June 10; Royal Albert Hall, London, June 12. . . . Comics **Cheech & Chong** (Ode) at Carnegie Hall on June 30. . . . Ode's **Robinson Family Plan** group booked for Atlantic City's Steel Pier for the end of July.

**Donald Harvey Nyer**, 69, drummer and member of New York Local, Musicians Union 802, who was the last surviving member of **Tommy and Jimmy Dorsey's** orchestra, ("Dorsey's Wild Canaries"), died April 14 in Beekman Downtown Hospital. Burial was on April 18 at Rosedale Cemetery, Linden, N.J. . . . **Jack Clement**, president, and **Allen Reynolds**, vice president and general manager of J-M-I Records, were in New York recently for exploratory meeting on J-M-I international records and tape rights. The first J-M-I albums, "Short Stories," by **Bob McDill**, and "Finally Getting Home," by **Susan Taylor**, were recently released.

Poppy artists itineraries: **Dick Gregory** at the University of Wyoming, Laramie, Monday (15); **Fisk University**, Nashville, Tuesday (16); **Miami University**, Wednesday (17); **Iona College**, New Rochelle, N.Y., Thursday (18); and **Madison, Wis.**, Friday (19). **Chris Smither** at the Cafe York, Denver, Monday-Saturday, (22-27). **Linda Cohen** at Drexel University, Philadelphia, Friday & Saturday (19 & 20). **Townes Van Zandt** at the Castle Creek in Austin, Tex., June 5-10.

DAN BOTTSTEIN

## LOS ANGELES

**Bette Midler's** freakiness won a standing ovation from the allpress audience at troubled Paradise Ballroom. . . . **Mike Curb** hosted a gala for **Danyel Gerard** as MGM records releases a U.S. version of the Frenchman's international hit, "Butterfly." . . . The L.A. Lakers championship playoffs drive knocked **Gene Kelly's** "Clownaround" extravaganza out of the Forum. . . . Record session stars **Mike Melvoin** and **Tom Scott** have formed Rush Productions to package film-TV and record material. . . . **B.B. King** went from a Chino Prison concert Monday (15) to a lecture-demonstration on the blues at UCLA the next day. . . . **Judy Canova** stars in "No, No, Nanette" at the Music Center.

**Delaney and Bonnie** headline a San Diego Free Clinic Council benefit Saturday (27). . . . **Buffy Sainte-Marie** in concert at the Music Center June 4. . . . Capitol has attached raspberry-scented stickers to their debut album by **Raspberries**. . . . **Michel LeGrand** stars in his first American TV special, taping this summer. . . . **Spectrum**, Australian EMI's top-selling group, to be represented worldwide by Binder-Porter Productions. . . . **Elton John**, fresh from U.S. customs vainly attempting to find some smuggled drugs in his high bootheels, visited Houston, Texas, Manned Spacecraft Center to meet some real "Rocket Man." . . . According to their managers, neither **James Taylor** nor **Carole King** are doing any live concerts in 1972, besides their appearances for Sen. McGovern.

**Three Dog Night** closed its spring concert tour with three house records at Nashville, Nassau County Auditorium, and Buffalo grossing \$208,288 and playing before 36,921. . . . San Diego Community Concourse and Sport Arena hustling for dates to fill the July 27-Aug. 27 gap left by the GOP Convention pulling out. . . . **Donny Hathaway** signed to score "Come Back Charleston Blue," sequel film to "Cotton Comes to Harlem." . . . **Marvin Gaye** soundtracking "Trouble Man."

**David Sherriff** wrote the music to "The Ballard of Frasier, the Sensuous Lion," lyricized by the president and veep of Lion Country Safari. . . . **Fred Werner** is musical director of the upcoming Liza Minnelli TV special.

**Bread** taping a syndicated 30-minute TV segment. . . . **Lionel Newman**, at 20th Century-Fox since 1943, got another year as creative music head. . . . **Freda Payne** opens in Bermuda. . . . **Ginger Baker's** new album is with African star percussionist **Fela Ransome-Kuti**. . . . **Guess Who** records live May 22-23 at Seattle's Paramount Theater. June release set for twin-record pack. . . . **Fabian** and **Annette Funicello** to guest on the **Monty Hall** TV special.

**Don McLean** off to European concert tour. . . . So is **Rod McKuen**. . . . **Poupee Bocar** to Chicago's Continental Plaza Hotel. **Billy Joel** to Frankfurt's Hockenheim Festival.

NAT FREEDLAND

## Signings

**Kim Fowley** has signed with Capitol. His first album for the label is scheduled for mid-summer release. . . . **Dino Martin**, **Dean Martin's** son has signed with Reprise **Van Dyke Parks** will produce his debut single for the company. . . . **Don Marley** has signed with Metromedia. His initial Metromedia single is "Bicycle Ride." **Vinny Testa**. . . . The **Revolutions**, a nine-man instrumental group ranging in age from 15 into the 40's, has signed with Gold Star Productions. . . . The **Family Pride** has signed with Gold Star Productions. The four-girl group will be produced by **Lewis Peters**. . . . Also signed to Gold Star are the **Magi**, a country-rock act. A single is slated for summer release. **Delbert & Glenn** have signed with Clean Records. **Earl McGrath's** custom label distributed by Atlantic. . . . **Manchild**, a foursome which hails from Louisiana, has signed with Capitol. . . . **Femme singer Cory** and male singer-composer **Troy** have signed with Columbia. They were brought to the label by **Joe Diamond**, head of April/Blackwood Music.

(Continued on page 54)

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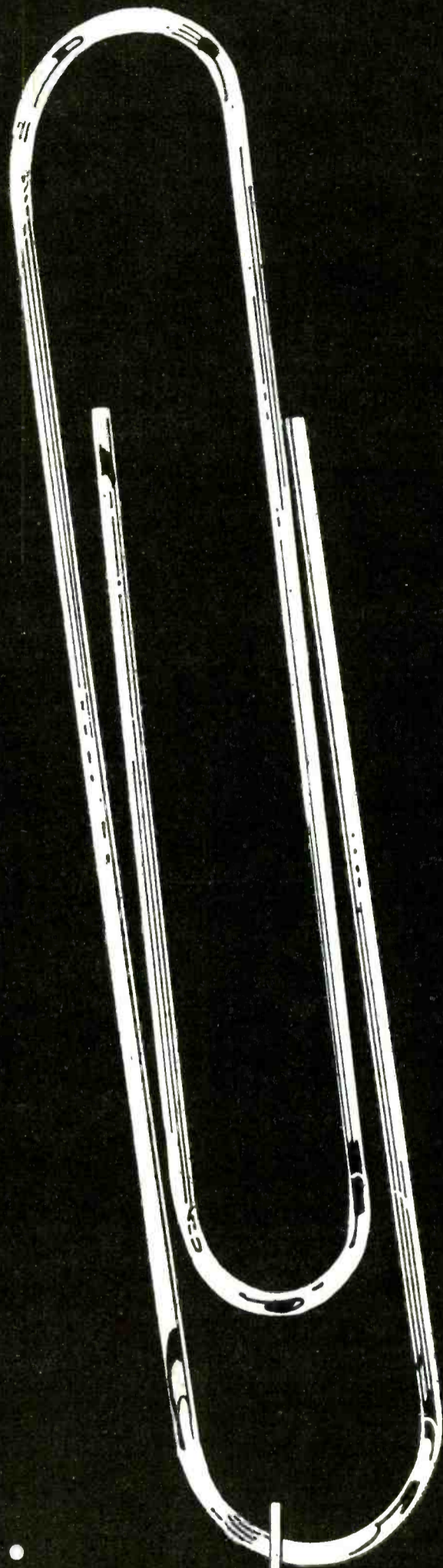
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# Radio-TV programming

## Prog. Dirs. Forecast Radio's Continual Upgrading

**EDITOR'S NOTE:** This is the second in a series on the state of the art of radio—a series of discussions of the future of Top 40, soul, country music, progressive rock, and MOR formats. The discussions are based on a survey, conducted among some 600 radio program directors coast-to-coast, compiled by Claude Hall, Radio-TV Editor.

LOS ANGELES—Many program directors believe that radio "is still in infancy" and that Top 40 radio, in order to survive, will increasingly take on sophistication. Some program directors feel that MOR is rapidly replacing Top 40 as the major format. Some believe that FM radio, in general, will drastically hurt existing AM radio stations in all formats.

Jon Holiday, program director of KIRO, Seattle, said that there is so much overlapping of formats

### N.W. Country Air Jamboree

SPOKANE—KGA, 50,000-watt country music station here, will launch a regular two-hour live broadcast show from the stage of the Kennedy Pavilion June 29. At first, the show will be scheduled only every two weeks, but the hope is that the show will become a weekly show about the end of summer.

Wesley Monroe, owner of the giant country music powerhouse, is starting the show to give more prominence to northwest country music talent and the show, although featuring an established country name, will serve as a springboard for new talent. Called "Northwest Jamboree," the 8-10 p.m. show will be produced by KGA's staff, according to program director Bill James and Jack McRedmond, 10 a.m.-2 p.m. air personality and promotion manager. Kennedy Pavilion is located on the campus of Gonzaga University and seats 3,800. Ticket prices will be kept low to assure a capacity live crowd each show.

KGA is heard throughout the northwest and parts of Canada.

### 10th Year Festival

CEDAR RAPIDS, Iowa—Celebrating its 10th birthday May 1, KLWW has resurrected a set of old jingles and played the hits of the past 10 years. All on-air promotions hinged on 1962. The listener who brought in the oldest playlist won a transistor radio, said program director John Long.

today that the current cliché designations urgently need revision. "The MOR station of today is not the MOR station of a few years ago. The Top 40 of today is no longer, really, a Top 40 station. Country music is now more pop than country. Progressive rock is a fad and will fade away.

"The whole problem evolves from the fact that we always want to have an ultra oversimplification of everything, and thus hang labels on programming that are not truly descriptive. At the same time, since the advent of Top 40, we have always assumed that all radio stations are formatted according to specific and specialized and rigid ideas. When people ask me what KIRO's format is, I've gotten to the point where I say it's a no-format, since we don't fall into what most people think is a Top 40, soul, country, or progressive rock station. They call KIRO an MOR station, which is just about as big a misnomer as calling Raquel Welch a soft boy."

Regarding Top 40, Jim Heath, operations manager and program director of KAKE, Wichita, said he didn't know the answer. "I think it'll always be dominant if it continues to stay on top by offering what's new and changing in music today. Less attention should be paid to charts or sales and more on what's available. An obscure record artist needs to really be lucky to get a tune to be a hit today. Everybody is afraid to play his record unless it's charted somewhere."

#### Contemporary MOR

As for MOR, Heath said that uptempo MOR is winning in many markets by appealing to the hip adult "who continues to increase in numbers. That adult likes to be contemporary, but doesn't like the screaming bubblegum approach of most Top 40 air personalities. And this, by the way, is my format approach here—contemporary MOR. Country radio continues to pull big numbers . . . it appeals to the 'down home' in all of us. The uptown country future continues to look good, although the old-style does well in many markets. Country is too big to ignore. And progressive rock, while good for what it does, will never be the No. 1 thing going. It just doesn't appeal to the mass. But FM is the future, I think. Set penetration is increasing. It's easier and more pleasant to listen to. FM will be what AM is today."

Todd Wallace, program director of KRUX, Phoenix Top 40 station, said that he felt FM would equal AM by 1977 in penetration, although AM may still have a slight competitive edge in cars. "However, I also feel that in 1977 or 1982, improvements will be made on the AM transmitter to allow AM the same quality and features that make FM desirable (only with a larger coverage area).

"With regard to the format of the future, I firmly believe that contemporary Top 30 radio, either on FM or AM, will always be the most listened-to format, because there will always be a majority of listeners who'll say 'my favorite songs are . . .'. As music tastes broaden, the style of music will no doubt be different in 1977 or 1982 (as dictated by future society) than it is in 1972, but the approach of playing the top 30 most popular songs will always win. It will be simply a matter of surveying the mass audience for what they most want to hear. Remember, in 1977 or 1982, we will certainly have more advanced research techniques to evaluate the most popular tunes (we're already into some of them now at KRUX)."

George Gilbert, program manager, WARM, Scranton, Pa., said that his Top 40 station would never have a problem. "I am sure there are many markets in the U.S. where AM is overwhelming FM; we average 25 percent of the listening audience in a 22-station market. We do not own an FM station simply because we would be defeating our purpose as an AM broadcaster, but I do have theories. AM could very well be nothing more than an all-news and information medium in the future and FM could very well sound as AM does today."

Jim Ashbery, program manager of WNEF, Binghamton, N.Y., was stronger in his feelings about the future of FM. "FM will become the dominant entertainment medium. Stereo, better sound quality, and other innovations in FM will

attract the music listener. AM will become the service medium—news, weather, sports, talk. In general, formats will come and go. The demographic audience breakdown will remain. Most will continue to improve and grow. MOR will dominate the many formats as it appeals to the widest spectrum of people today, and more so in the future, listeners will want a wide variety of music—classical to rock."

Dick Starr, programming consultant, Miami, said that he felt a revolution was brewing in Top 40 in regards to music, sound and production techniques, as well as total sound of station concept. He saw a growing fractionalization of target audiences and a growing FM strength. MOR stations will return to being full-service stations, simultaneously narrowing their target appeal. Country stations will continue to grow along old Top 40 lines. Soul stations will be the voice of the revolution with stronger segregation of services to blacks. Progressive rock stations will experience high formatization, growing into a type of Top 40 station but playing albums.

#### Vance Suggests Terms

Bill Vance, assistant to the president of KOOH, Houston soul station, said that he did not like the terms 'Top 40' and 'MOR.' "Personally, I prefer 'progressive' and 'conservative.' At this stage, it would be extremely difficult to break down the various types of broadcasters and say that country music will be increasingly influential or soul radio will be more influential. I think all of the spectrums of radio have a bright, bright future. I can't help but envision that radio is still in its infancy.

"This would particularly apply to Houston. Within just 15-20 years, Houston will be five million plus in population (it's now 1.3 million). The future of radio will be geared, as will all other businesses, to this tremendous growth rate that's expected. So, how could the future be anything but bright? Already, I feel Houston radio outrates or equals radio in any other major market as far as quality, technique, and innovation are concerned." One thing that looks good for radio, too, he said was that young people coming into radio are better prepared than in years past and there are probably James Gabberts around every corner. It's going to be highly interesting to be involved in radio during the next 20 years or so."

John Long, program director of KLWW, Cedar Rapids, Iowa, said, "To sound trite, rock 'n' roll is here to stay. However, I believe that in the coming years radio will see many changes, particularly Top 40 radio. I don't feel that Top 40 will dominate as many large markets as we see today. The larger market audiences will begin to be more selective in their listening. Quadrasonic FM will be the catalyst. It will take a little longer for this to affect the secondary markets, but

#### KWKH-FM Change

SHREVEPORT, La.—KWKH-FM has changed its call letters to KROK-FM, reports general manager Jack Timmons. The stereo station features a rock format. James Lynn is program director and hosts two air stints 6-9 a.m. and 7:10 p.m. Other air personalities include Charlie Brown, Ron Evans, Gene Kent, and Sun Ray.

#### Rona's Radio Show

LOS ANGELES—Harry O'Connor Productions here has launched a syndicated radio show featuring Rona Barrett interviewing record acts and TV personalities. About 20 one-minute reports will be provided to radio stations weekly on a single reel.

it'll eventually get us all. What will happen then to all of us in Top 40? We'll all become record promotion men or put out music tip sheets or haul ashes. But I think sophistication is the distant cry of the late 70's."

Budd Clain, program director of WSPR, Springfield, Mass., said that he felt a "well-programmed and publicized radio station can be successful no matter what the format. It depends on the people and the

(Continued on page 24)

### FM-TV Wed For Rock Show

DETROIT—A television station here and a progressive rock station in Canada have teamed up to simulcast a new TV program called "International Rock Service." The show, hosted for the most part by CJOM-FM air personalities, is aired at 8 p.m. Thursday and 11 p.m. Saturday on WXON-TV, channel 62, here and on CJOM-FM, located across the border in Windsor. The FM station carries the audio in stereo, providing a better sound for music fans than that provided over a TV set. Among the hosts of the show so far have been Greg Frith, Dave Lonca, Stu Grant, Dave Tollington, and Don Scott, all from CJOM-FM; and Dave Miller, former announcer at the old Grande Ballroom, Detroit. Among the artists who've appeared on the show were Detroit, the 8th Day, the Flaming Embers, SRC, Third Power, Ted Nugent & the Amboy Dukes; Mind, Body & Soul; and the Pacific, Gas & Electric.

### KSP Pairs Up King & Meader

LOUISVILLE, Ky.—King Sound Productions, a new production house and recording studio complex operated by Danny King, has introduced a new radio ID series called "You've Got a Friend" and is currently producing two radio series for Christmas programming.

King is a former program director of WINN here. Associated with him in the studio as a producer-writer is veteran comedian Vaughn Meader, who recently had a Buddah album called "The Second Coming." Main effort of the 4-track Ampex studio is to produce radio programming aids and radio commercials.

### Capitol Jazz Push

SAN DIEGO—Capitol Records, to support its jazz series, is sponsoring a weekly jazz hour of KPRI-FM, the progressive rock station here. Featuring a tie-in with local dealers, the show will highlight a different LP from the 10-record set every Friday. Stan Kenton, Miles Davis, Art Tatum, Gerry Mulligan and Coleman Hawkins are among the artists on which the show focuses.

### EPISODES SYNDICATED

BOSTON—Hap Day Industries here is launching a new minute-and-a-half comedy series into syndication. "Tortoise Man" is about a super hero who is half man, half turtle and lacks the best qualities of both. The 65 episodes were written by Dan Greenburg, author of the LP "How to Be a Jewish Mother," who also plays the tortoise, said Hap Day, general manager Merrill Barr.



RUDY MAUGERI, music director of KFI in Los Angeles, receives a "family-type" visit from Percy Faith and members of Columbia Records. The object of the visit, of course, was to promote Faith's "Theme From 'The Godfather'" album. From left: Steve Tendrock, Valley State College Representative for Columbia Records; Faith, Maugeri, and Paul Rappaport, local promotion manager for Columbia Records.

### ANNOUNCING

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Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Details of topics and speakers will be sent to you at a later date.

**THE UNITED ARTISTS FOR MAY.**

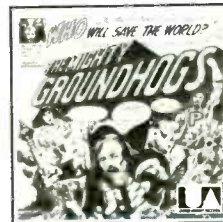
When Ferrante & Teicher record a motion picture theme it's often the version by which the song is known. Their newest album features their unique ability and style on some of the most current themes like The Godfather, Summer of '42, Shaft, and A Clockwork Orange.

LP: UAS-5588  
8-Track: U-8422  
Cass: K-0422

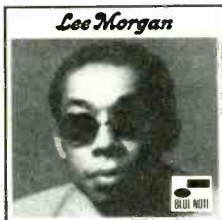


**FERRANTE & TEICHER**

**GROUNDHOGS**



The Groundhogs are one of England's top charted groups. Their just released album, Who Will Save The World, will be followed shortly by an extensive concert tour of the U.S. and supported by a total advertising and promotional effort that'll make them as popular in this country as they are in their own.  
LP: UAS-5570  
8-Track: U-8374  
Cass: K-0374



**LEE MORGAN**

Lee Morgan's musical career began with Dizzy Gillespie's big band and in the three decades since, his trumpet has become a major creative jazz voice. This new two-record set is one of his greatest achievements.  
LP: BST-84901  
8-Track: 04062

**SPRING**



**LEON WARE**

Spring is Marilyn and Diane Rovell. They've sung on a lot of Beach Boys albums and now they have one of their own with Brian Wilson as their producer. It's relaxed, easy, and unpretentious music that recalls an earlier time when all music did was make you feel good.  
LP: UAS-5571

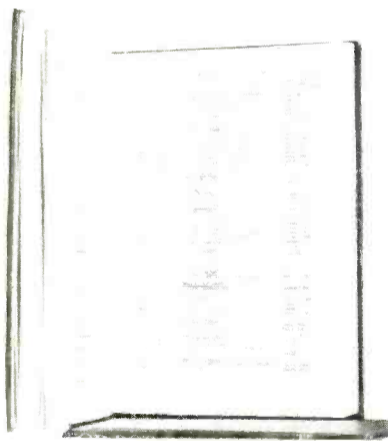
Leon has written songs for Ike & Tina, Bonnie & Delaney, The Isley Brothers, Diana Ross, Bobby Womack, Martha & The Vandellas, Michael Jackson, and others. Now he's written some for himself and performs them on his new album appropriately called Leon Ware.  
LP: UAS-5582



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## Radio-TV programming

# Timing Thwarts Congressional Action on Copyright Revisions

By MILDRED HALL

WASHINGTON—In the recent Teleprompter decision declaring Cable TV free of copyright liability under present law, a federal court has again strongly put it up to Congress to provide copyright guidelines for such new technological uses as CATV pickup of TV and radio programming.

Unfortunately, the urging will go unheard in this session of Congress, as prospects for any action on copyright revision dwindle to zero. Election and other pressures will relegate the revision to the next Congress. There is even very little hope of action by the Senate Copyrights Subcommittee, whose chairman, Sen. John L. McClellan, must campaign for reelection back home in Arkansas.

The delay means worry for everyone engaged in making sound recordings, because the next Congress will conclude at the end of 1974—and the present antipiracy law protecting new copyrighted recordings from unauthorized duplication will also come to an end Dec. 31, 1974, unless a revision bill is passed before that date. Interim extension for holders of expiring music copyrights could also die at the end of this year, Dec. 31, 1972.

### CBS Setback

The cable-copyright decision by the New York Federal District Court has held that even sophisticated CATV systems, importing distant stations and originating their own programs, are not liable for copyright on stations they pick up for their cable subscribers. This finding was a severe blow at CBS, which brought the infringement suit against Teleprompter Corp.

Southern District Court Judge Constance Baker Motley followed the reasoning of the Supreme Court in its earlier "Fortnightly" decision, which declared CATV's were not liable for copyright in pickup of local TV station programming. Judge Motley said that until Congress amends the present copyright law, the CATV service does not qualify as a broadcaster-type of performance," as CBS claimed. Judge Motley held the station pickup was only an extension of the ability to view the original performed.

The cable TV service has agreed to accept copyright liability under the revised copyright law, but the Teleprompter decision gives CATV more bargaining power in deciding how much it will pay copyright owners. The CATV section of S. 644, the revision bill, would make CATV liable for copyright payments on a sliding scale, based on a percentage of each system's revenues, and under a compulsory licensing arrangement.

The crowning irony of the present situation is that all of the worst problems surrounding the

controversial CATV regulation and copyright fees have been ironed out at this point. The FCC has produced the long-awaited regulations, and a consensus of the parties—broadcasters, CATVs and copyright owners—has finally just cleared the way for a revision bill. The bill could have gone through Congress without the crippling fights over CATV that have held up the copyright legislation for over six years.

Earlier this year, it was hoped that action on S. 644 would be completed on the Senate side in this session—and at the least, that a draft bill could be reported out of the Copyrights Subcommittee without time-consuming hearings. However, as subcommittee counsel Tom Brennan has pointed out, the chairman may decide prospects are too dim for the action to be useful.

In any case, the bill could not go any farther than committee action, with the entire Senate absorbed in elections. Only top-priority matters of national concern will get consideration in the short stretches of time left over from party conventions and general electioneering.

## Rustic Station Fetes Birthdays

CHARLESTON, S.C.—WQSN, 1,000-watt country music station here, has created considerable audience impact with a series of spotlight days and mini concerts on the birthdays of name country artists. "On celebrities birthdays, we spotlight their music by playing every oldie they have had and by playing four mini concerts of their unknown music. The mini concerts run from 15 minutes to half-an-hour, depending on commercial load, and the oldies are programmed into our total station sound, which we call 'The Sound of Real America,'" said air personality Mike McGann. Other air personalities on the station include Dan Moon, Ray Walters, Charlie Bird Lindsey and Silent Sam.

## Darin Substitutes 'Dino' Summer '72

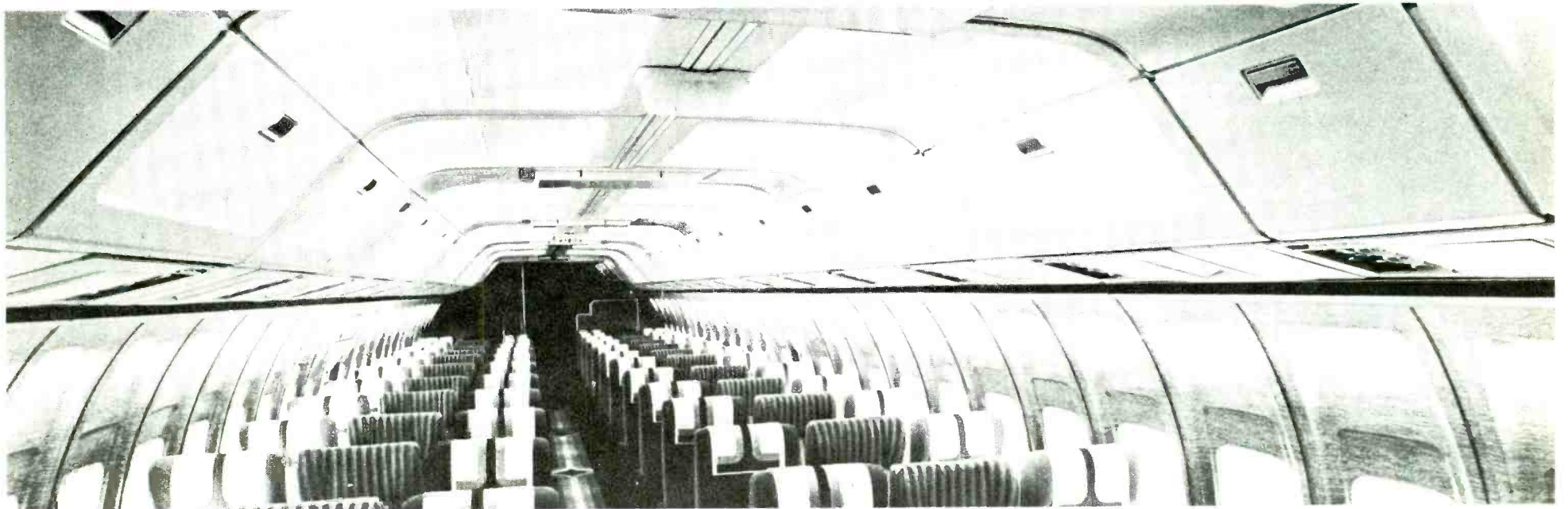
LOS ANGELES—"Dean Martin Presents the Bobby Darin Show" will be the summer replacement for Martin on NBC-TV network this summer 10-11 p.m. Thursdays starting July 20. Saul Ilson and Ernest Chambers will produce the program, which will be taped before a live audience at the Burbank studios here. The show is being billed as a comedy show with music. Top name guests will appear on the show.



LARRY SCOTT, left, all-night air personality and music director of KLAC, Los Angeles, present RCA Records artist Charley Pride with an award commemorating his winning of a listener poll for best male vocalist of the year.

# THE 707 RE-BORN.

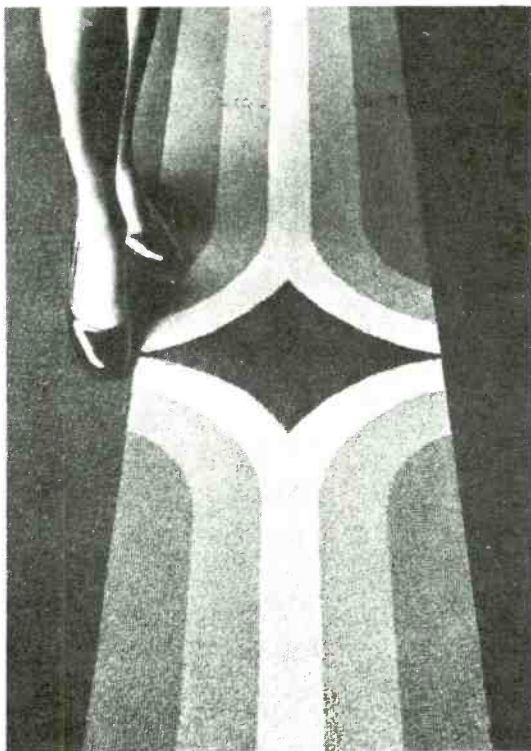
American Airlines new 707 LuxuryJet.



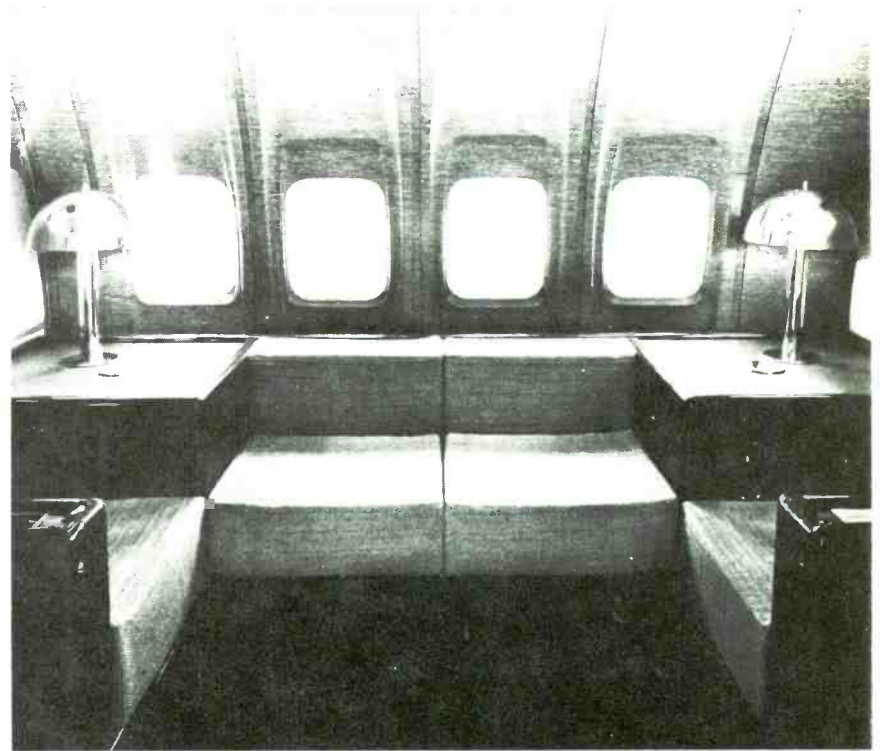
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And since nobody else has even one, why fly any other airline?

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# WRFD Apes WGAR: Oldies Switch Hailed as Successful

COLUMBUS, Ohio — WRFD, daytime station here owned by Nationwide Communications, has switched to an oldies format similar to WGAR, Cleveland, a sister station. New program director Len Anthony bills the station as "All the hits, all the time."

The music system was set up with help by John Lund, WGAR's

program director, said Anthony, and myself. Since we are a sister station of WGAR, we are being advised by Jack Thayer, general manager of WGAR, and Lund. However, we have a real pro at the reins here at WRFD, new general manager Dick Via, who came to WRFD from a sales position at WWDC, Washington.

"Our format has taken off like a 747 jet in Columbus . . . In fact, we have forced four other radio stations to play more oldies, the unique part of our format. We also include current hits within our hotclock. The new releases are charted on Billboard."

The lineup at the station includes Robert W. Knight 6-10 a.m., Greg Campbell until 2 p.m., Anthony 2-5 p.m., and Mick Titer until 9 p.m. Knight also serves as music director. The 5,000-watt clear channel radio station is heard all over the state.



KLAC AIR PERSONALITY Bob Jackson gets an assist from RCA Records artist Jim Ed Brown, who guested on the station prior to his appearance at the Palamino Club in Los Angeles.



DON IMUS, WNBC air personality, tries to teach Lily Tomlin, right, how to play a harmonica. Or perhaps he's trying to steal it from her, who knows? Miss Tomlin appeared on the New York morning show to promote her "And That's the Truth" album on Polydor Records and she and Imus ad-libbed an entire show.

# Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Whew! I merely announce the dates of the Billboard Radio Programming Forum and three registrations arrive in the next mail. Registered so far are **John Lund**, WGAR, Cleveland; **Stephen Q. Shannon**, WOW, Omaha; **Paul Michels**, WFBS, Spring Lake, N.C. First 200 people to register will get a cut rate on their hotel rooms at the Century Plaza in Los Angeles. Everybody after that will have to pay the regular rates, I'm afraid. To register for the Forum, send \$135 to: Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069. Just to give you a little information about the Forum, topics and speakers are being compiled from the results of a survey conducted among more

than 600 of the nation's radio station program directors. One record company executive that the majority wanted to hear talk on music was **Jerry Wexler**, man who has produced countless million-selling records over the years for Atlantic Records, and Jerry has already agreed to deliver a keynote address. I also hope to have speakers on all aspects of radio and radio programming; these topics and speakers will be announced in the near future. As in years past, one of the highlights of the Forum will be the awards presentation for radio, and this year, for the first time, Billboard will pay tribute to the nation's leading record promotion men with awards.

★ ★ ★  
**Robert E. Lee** called to say he was the first man to bite the dust at WCFL, Chicago. He was program director of the station. Anyone needs a veteran program director can call him at 321-664-1687. You may have to leave word or call back if you get no answer, because I think Lee was going to be out cruising on his boat for a couple of days. . . . The lineup at KCMS and KED-FM, Manitou Springs, Colo., includes **Rick Martin** 6-10 a.m., program-music director **Steve Scott** until 2 p.m., production director **Mike Shannon** 2-6 p.m., **Jack Jennings** 6-10 p.m., **Terry Wilson** until 2 a.m., and **Chuck Browning** 2-6 a.m.

★ ★ ★  
**Tom (Gary Shields) Iannicari** is the new drive man at WKXY in Sarasota, Fla. He'd been all-night man at WKOP-FM, Binghamton, N.Y., under the name of **Tommy Aaron**. Lineup at WKXY includes program director **Harlie Lawrence**, **Bob Green**, **Steve Summers** and **Shields**. . . . **Bill Anderson** has left

★ ★ ★  
**WJIC** in Salem, N.J. to join WSTW-FM, Wilmington, Del. WSTW-FM needs MOR albums. . . . **Bill Brink**, morning drive personality at KRAK, Sacramento, Calif. country music station, to join KYAK, Anchorage. As of May 15, KRAK needs a good air personality. Good operation. Talk to **Jay Hoffer**.

★ ★ ★  
First tape to arrive for the annual Billboard Air Personality Competition was from **Don Keith**, WVOK, Birmingham. Sort of wish you men would put your entries on the best quality tape you can find because judging tapes wore out my last tape deck and now I have a new TEAC TCA 42 and I don't want oxide shedding all over the tape head. I realize that this may seem rather picayunish; I'm not demanding, just requesting. Tapes should be on seven-inch reels, unedited, and more than a half-hour long. In fact, put as much of a radio show on the reel as you can get, because I honestly enjoy listening to you and I feel that, from the hundreds of tapes submitted each year, I gain a pretty good working knowledge of the state of radio. All entries must be in the Billboard office, 9000 Sunset Blvd., Los Angeles, CA 90069, by May 26.

★ ★ ★  
**Hueck Urban**, 309-829-5092, is looking for a new gig. He'd gone recently to WJBC, Bloomington, Ill., but it didn't work out. Has seven years of experience. . . . WGLD-FM, Chicago, has added an oldies show 7-midnight Sundays. Program director **Ed Shane** will host the show. . . . **Keith Randall**, P.O. Box 548, Montreal 154, Canada, is seeking a West Coast radio job. Has 13 years of experience in radio-TV. . . . The lineup at WJRI, Lenoir, N.C., includes **Brent Keever**, **Kent Atwater**, **Arnie (Scott)**  
(Continued on page 26)

# Forecast Radios Upgrading

• Continued from page 20

market conditions. I think Top 40 is losing ground in many markets and that MOR is on the upswing. Country is making it in markets that are large enough to support a country station. Ditto for talk radio. Progressive rock does well in some markets. But I personally think that the success of any station depends on the people and not the format."

**Denny Long**, music director of WOOO, MOR station in Minneapolis, said he felt that all formats have been progressing to a more sophisticated presentation of music. Country and soul stations may lose some audience because of the diffusion of cross-over material. In some cases, a market may become very similar in sound and stations will lose a good portion of their uniqueness.

**Lee Rogers**, program manager of KSD in St. Louis, said, "As more and more stations search for their specialized music niche, the audience fragmentation will continue. Only the good and the fortunate stations will command a broad mass audience. How long has it

been since a WHB controlled 50-60 percent of the Kansas City audience? And how many WOOO's are these now? In any case, operational efficiency will become more and more an emphatic necessity."

**Ed Shane**, program director of progressive rock station WGLD-FM, Chicago, said he felt Top 40 stations will have to gear to a lower age group if singles records are to continue to be the basis of their programming. MOR stations will put less and less emphasis on music and more on information; not just news, but information of all kinds including information about music. Country stations will do well in larger markets. Progressive rock stations have a lot to learn from the KMOX's, the WSB's and the WGN's, such as how to make every minute of every day relevant to every member of the audience. Again, information is the key.

**Eric G. Norberg**, program director of KMBY, Monterey, Calif., said: "What does the future hold for Top 40 radio? Nothing new, I hope, since the essence of what constitutes Top 40 is eternal, reflecting the mass consciousness of the time, playing the complete spectrum of mass-appeal music, drawing from all fields of music as appropriate, and seeking aggres-

sively to seek out and serve the needs of the community. There will be innovations in the way Top 40 fills its obligations, techniques, etc. But these will reflect the changes in the mass consciousness.

"When Top 40 fails, it is often through the introduction of an irrelevant concept . . . such as the recent failures of large and small Top 40 operations across the country to integrate progressive rock into their Top 40 formats. Which invariably fails. It fails because progressive is an eclectic type of music, in many ways similar to classical and jazz, whereas pop music is not, even though it may contain elements of the eclectic. It fails because progressive radio is basically a personality playing what pleases him, in the expectation that it will please others, which narrows the appeal. Whereas Top 40 radio is the relentless and predictable playing of music which the audience likes, regardless of the tastes of the personality.

"In other words, progressive and Top 40 are opposites, and tend to cancel audience appeal completely when combined, since both forms are thus diluted."

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# Vox Jox

• Continued from page 24

**Robbins Podair**, and **Jim Davenport**, with **Dale Franklin** and **Doc Joines** doing weekend work. The station rocks 19 hours a day and needs better record service. Podair is music director and guarantees to play just about everything record companies send him.

Charles Kramer became operations manager of WRNJ, Atlantic City, N.J., on May 15. Says that he's going to add a "hint of jazz" to the sound of background music

station. "This is something a lot of background music stations are afraid to try. They'll feature a rock instrumental before playing jazz, thinking that they will get young people. But the audience I hope to reach is 30-plus." Lineup at the station includes **Tony Scott**, **John L. Sullivan**, **Bern Penrose** and **Kramer**. Owner **Eddie Newman** does a nightly jazz show on the station. . . . A letter from **Joel Sebastian**, WMAQ, Chicago: "I noted both Ben Noe's note regarding my age and high school days and **Earl Paige's** story on WLS with interest. Ben's because I remember Redford High School but not him; and Earl's story because I was never asked how old I was. It was someone else's fantasy, not mine. However, it was rejuvenating to be 32 and not 39 if only for a day. If you would like to be 32, Ben, you have my blessings. However, if **Jack Benny** can be happy at 39, I guess I can make the adjustment, too."

**Ira Hatchett** has been named operations manager of KALO, Little Rock, and **Richard Brady**, former air personality and program director with the station, has now been named sales manager. . . . **John David Anderson**, program director of KCLV, Clovis, N.M., reports the following lineup: **John Gentry**, **John David**, **Charlie Brown**, **Terry Moore**, **Kay**, and **J.P. Superstar**. New manager of the station is **Hugh McEvoy**. . . . **Jim Davis** has been named program director of WDAI-FM, Chicago.

**Ed Thomas**, music director and air personality, KSAY, San Francisco, is now also program director of the country music outlet. . . . **Ron King** is the new program director of KIDA, San Francisco soul station. . . . Lineup at WGOM, Marion, Ill., now includes **Graig Weston**, **Chuck Anthony**, and music director **Chuck Crane**. Station needs better record service. . . . **Skipper Lee Frazier** has returned to the air. On KCOH, Houston. He was absent from radio for the past few years, working as manager of **Archie Bell and the Drells**. But there are only a few air personalities as well known in soul radio as Mr. Frazier. So, the lineup on the station now includes **Wash Allen** 6-9:30 a.m., **Gladys "Gee Gee" Hill** until 1 p.m., **Paris Eley** 1-4 p.m., and **Frazier** until signoff, Wash, incidentally, does a weekly



show called "Talent Unlimited" on KHOU-TV in Houston. . . . **Rode-way Inns of America** is going to barter two 12-hour radio specials on **Burt Bacharach** and **Jerry Lee Lewis** produced by **Diamond P. Enterprises**, Los Angeles. Stations will get the shows free, plus an unnamed number of the spot holes for local use.

**Joe Black**, veteran air personality of the Cleveland area, is now doing a Saturday night and a Sunday morning show on WJW, Cleveland. Black started in radio on WHK in 1943, which makes him older than **Ben Noe**, **Joel Sebastian**, and me put together. He was with WGAR in Cleveland from 1958 to 1970 and since then has been working with WHK on a free-lance basis. . . . The lineup at XPRS, the big-wattage station that booms into Los Angeles from a transmitter in Mexico, includes **Frank (King Hot Dog) Halison** 6:30-10 a.m., **Ted Quinlan** until 2 p.m., **Tom Reed** 2-6 p.m., **Mike Payne** 6-9 p.m., and **J. Thomas Smith** until midnight. . . . **Don Zihlman** is now working at WNIO, Niles, Ohio, under the air name of **Don McKenzie**: he'd been helicopter producer at WLW, Cincinnati, and wants to thank all of the guys there who helped him develop into a jock.

**David W. Klahr**, program director of W102-FM, Philadelphia, has been transferred to another CBS-FM owned operation—WEEI-FM, Boston. "The station is currently running a tape service, but that will change. We're getting new offices, new equipment, and a new transmitter. I do need old and new stereo record service desperately: The format will be contemporary." So, all of you record guys help him out. David is a good guy. Anyway, I'll bet he'll also be seeking a couple of air personalities as time goes by. And W102-FM probably needs a program director about now. . . . New lineup at WRNC, Raleigh, N.C., includes **J. Michael Graves** 6-10 a.m., program-director **Joe London** until 2 p.m., **Dan Cameron** 2-6 p.m., **Mark Silver** 6-7 p.m., **Terry Young** 7-midnight, and all-night man **Ken Sweet** with **Dave Scott** doing weekends.

**Paul Drew**, throwing up smoke screens left and right, writes in from Cincinnati that he was in the city looking for another **Wally Phillips**. . . . **Art Fleming**, WYAL, Scotland Neck, N.C., writes that he does a country music show from noon until 2 p.m. and "then pull a Clark Kent and do a soul show from 2-6:30 p.m. Great! This makes at least five black personalities who do country music radio shows. Fleming says: "Someone told me it couldn't be done. But I'm doing it and it sure is fun." . . . **Dave Solomon**, air personality on WIBF-FM, Philadelphia, wants me to plug the Atlantic Records LP "Take a Sad Song" featuring **Andy Solomon**, a cousin. Actually, Andy plays only six instruments on the LP; Andy's father **Charles Solomon** plays another five.

Ever wonder whatever happened to. . . ? Well, **Ira Cook** and **Peter Potter** have just joined the air staff of KVFM-FM located in the suburb of Panarama City, Calif. The MOR station, managed by **Norm Allen**, plays "the best of the old and the best of the new" and Cook does a 3-5 p.m. Sunday show, while Potter works 3-6 p.m. Saturday and 9-midnight Sunday. Both "have voices of gold," Allen said, "and all of the money in the world. They just came out of retirement for the fun of it." The station keys a great deal of its programming on standards created by **Frank Sinatra**, **Tony Bennett**, **Nancy Wilson** and similar artists because Allen believes those records are as great as ever and peo-



ple want to hear them. **Scott Ellsworth** will soon join the station to do a jazz show.

**Bill Vancil**, program director of WISM, Madison, Wis., reports that his lineup now includes **Clyde Coffee** 5-9 a.m., **Chuck Bailey** until 1 p.m., **Franklin Smith** 1-2 with a talk show, music director **Jonathan W. Little** 2-6 p.m., **Robin Steele** 6-10 p.m., **Neil Gavin** until 2 a.m., and **Dick Baldwin** until 5 a.m. **David Ross** and **Dave Douglas** do weekends and, in addition, Baldwin, Ross and Douglas work on the semi-automated MOR-formatted FM affiliate. . . . KSEM in Moses Lake, Wash., is MOR 5:30 a.m.-6 p.m. and then rocks until midnight, according to program director **Mark A. Benecke**, who does the sign-on show. Rest of staff includes **Marty Burgess** 9 a.m.-2 p.m., **Skip Olson** 2-6 p.m., **Roberto Lopez** with a Spanish music show 6-7 p.m., and **Jaye Jackson** from 7-midnight.

KTTV-TV, Los Angeles, had a little cocktail party for **Jack Anderson**, the columnist who has alluded to payola in the record-music industry a couple of times. I went over and had the opportunity to talk with Anderson for a while. First of all, Anderson didn't write the columns about payola, they were done by an assistant of his named **Les Whitten**. Anderson, however, says that he edited the columns and was aware of everything and was to sit down and present the facts to **Dean Burch** of the Federal Communications Commission May 12. Anderson says his informants are top-level record people and that the stations involved were mostly major-market Top 40 stations, but that the use of drugs as a form of payola had spread even into medium and smaller markets. He did not know definitely what kind of radio stations were involved; they might have been progressive rock FM stations instead of Top 40 AM stations, he admitted when I questioned him. He said his sources, all unnamed, felt there was Mafia involved in some record companies, but that he didn't know this himself. I personally felt, from talking with Mr. Anderson that his information about payola was nebulous for the most part and that it was not as widespread as his columns would have you to believe. I tried to talk to him and tell him that I felt most radio people were damned nice guys, college-trained, hard-thinking businessmen, especially at the programming level. He indicated to me that he realized not everyone was involved in payola and then his mind sort of turned me off. He turned away, as if purposely, to talk with other people. So I didn't get to tell him that his columns hurt the majority and that I felt, if he really had some facts, he ought to come out in the open. It's my opinion that the truth may hurt some people, but it's basically good for the industry in the long run and that we should rid ourselves of any cancerous elements if they exist. However, I honestly believe in radio as a viable medium composed of decent, intelligent craftsmen with families—men who're more worried about their fellowmen than anyone gives them credit for being. And columns that blindly attack the industry are not a credit to the man who writes them. Or, at any rate, puts his name to them.

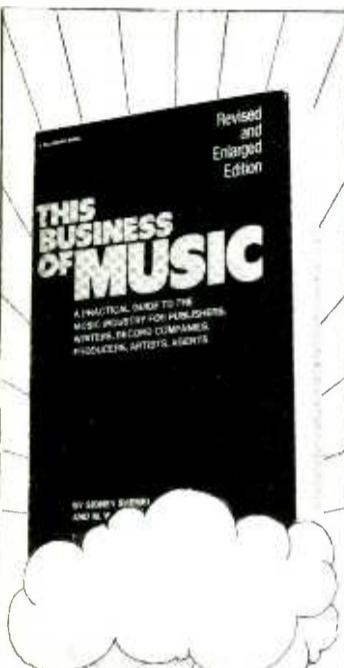
WSJM, top-rated Top-40 station in St. Joseph, Mich., seeks an experienced morning man. Talk to **Chuck Hoffman**. **Hal Martin** has just left WSJM to join WJEF in Grand Rapids, Mich. . . . **Jack Adamson** is the new general manager of KIRO, Seattle, replacing **Wayne Killmer**, who has resigned. Adamson had been in sales at

KMBZ, Kansas City. . . . **Ray Lawrence** is now program director of W102-FM, Philadelphia, and the lineup on the air includes **Jeff Dean** 6-10 a.m., **Lee Meredith** until 3 p.m., **Jeff Mathieu** 3-7 p.m., **Bill Fantini** 7-midnight, with **Joe Young** and **Bill Brittan** sharing the all-night slot and **Kevin Fennesy** doing the weekend work.

**Mike McGann**, WQSN, Charleston, S.C., wants **Rex Spencer** to contact him. . . . **Eddie Daniels** has returned to KBER, San Antonio, and is working a 2-6 p.m. show. Staff of KBER now includes **Gene Crockett** 6-10 p.m., **Max Gardner** until 2 p.m., **Daniels**, **Jack McKee** 6-midnight (as KEER-FM takes over) and **Dick Marshall** midnight-6 a.m. . . . **Stan Webb**, station manager of KITY-FM, San Antonio, writes that his lineup includes **Dan Daly** 6-10 a.m., **John Harmon** until 3 p.m., **Phil (Joel Clayton) Gardner** 3-7 p.m., **Dennis Wood** 7-midnight and **Paul Kirby** midnight-6 a.m. Daly is a heavy-weight of such stations as WIL and KXOK, St. Louis, while Harmon was at KCMO, Kansas City.

Staff at WMAS, Springfield, Mass., a country music station, includes general manager **Otto Blaha**, operations manager **John Peters**, program director **Rollie Dumas**, **Mike Williamson**, **Fred Stevens** and **Jonathan Shiloh**. . . . **Wolfman Jack** has signed a recording contract with Wooden Nickel Records, distributed by RCA Records. **Jim Golden**, president of Wooden Nickel, made the deal. First single by the Wolfman, now an air personality on KDAY, Los Angeles, will be out shortly. An LP will be out in the summer. Wolfman has been the topic of tunes by many acts such as **Leon Russell** and **Todd Rundgren**. Now, I suppose, he can return the favor by writing and singing songs about them.

**Bob Casey** is the new program director at KNIN, Wichita Falls, Tex. He writes: "If your memory is good enough, you may remember a dude named **Bruce Angel** at either KEYS in Corpus Christi or Victoria, Tex. Well, that was me. I have spent a few years in the service, then with KEWD in Brownwood, Tex. For an idea of where it is, it's just about 40 miles north of Brady and everybody knows where Brady is." Sure, Brownwood is where all of the roads dip under the railroad tracks. Anyway, the lineup at KNIN now reads **Casey** 5:30-10 a.m., **Larry Walker** until 2 p.m., **Johnny Brown** 2-7 p.m., and **Steve Parks** 7-midnight.



## THE GOOD BOOK A Bible of the Music Industry

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(Continued on page 29)

## Letters To The Editor

Dear Editor:

In your article on radio and jazz, you neglected to mention WBFO-FM which programs some of the finest jazz in Buffalo weekdays from 12 to 1 p.m. and on the weekend has 25 hours of minority programming.

One useful feature you neglected in the rundown of records companies putting out jazz were their addresses. This would have been helpful for radio stations in getting service from those companies they do not currently receive records from. Hopefully, this could be corrected in a future issue.

Pax Vobiscum  
A. Scott Field  
Rock music coordinator  
WBFO-FM  
Buffalo, N.Y.



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## Brubeck Views Contemporary Scene With Qualified Optimism

By SAM SUTHERLAND

NEW YORK — While students and music industry professionals alike continue to debate the viability of the campus market and the problems facing live presentations on campus, Dave Brubeck, who introduced the college concert with his first California dates nearly 20 years ago, views the contemporary musical arena with qualified optimism.

During the postwar era, Brubeck's stature as an artist grew both on the strength of his innovations in technique and his awareness of a broader audience for contemporary music. Today, Brubeck is actively trying to reach young audiences with his music, but he is now joined by sons Darius and Chris, both professional musicians who often play with their father.

Darius and Dave Brubeck recently agreed to discuss their music and their perceptions of American music and the college audience, and both men offered praise for changing tastes and some criticism of the music industry which, they feel, often inhibits a truly beneficial development of those tastes.

In commenting on the ups and downs of jazz's popularity for the youth market, they repeatedly viewed music and audience alike in terms of the American culture itself. "The youth grow up in the culture that the 'established' people present to them," Dave remarked, "and I'm happy to see that we're starting to present them with better music." That trend is a recent one, he feels, and he cites past industry stances on contemporary music as an instance of failure.

"When the record companies decided not to keep alive what is valuable at a financial sacrifice, they sold out the country in terms of what their rightful purpose is: to keep alive the greatness of the

past, set the stage for what will be great in the future, and keep going in the present." Brubeck feels that this failure stems largely from the methods of exposing audiences to new music and sustaining the culture. "Exposure is the whole secret," Brubeck notes, "and at what level that exposure occurs. And this is only the level the industry sets."

Darius Brubeck compares the presentation of music here with the relative durability of varied styles in Europe, where, he feels, "There are many areas where it does work. They're aware of the avant-garde, of the forward-moving music. They're also much more aware of classicism."

### A Difference

"This is the difference," Dave noted. "In Europe, fads come and go, without destroying the past. Here, there seems to be a lack of respect."

Darius views that attitude as an outgrowth of the focus on popular music. "There's a tendency to popularize only the newest music," he states, comparing this approach with the European reception to the radicalism of Stravinsky and Stockhausen. "Their outrageous musical works, despite adverse critical reaction, were subsidized by the musical world there. Here, the popular is stressed instead of the forward moving, and you tend to get stuck in the present."

"My feeling is that, if you can get to the young audience, whether you're Segovia, or Rubinstein, if you're on equal terms with pop and rock, they'll still be the fantastic audience that youth has always been," Dave states. When told of campus radio programmers' fears that jazz cannot be successfully integrated into progressive radio programming, Brubeck dismisses the alternative of "diluting" jazz or "sneaking" it onto a playlist. Dave

notes that he plays the same way for all audiences, and his ability to gain strong audience acceptance at the recent Mary Y Sol Festival seems to substantiate his remarks. As for the music director who balks at programming even popular jazz artists such as Miles Davis, Brubeck notes the culpability of commercial radio in jazz's decline and campus radio's potential as a medium that can provide "the awareness, the intelligence and the respect that the musicians and the audience have."

"You have to play jazz," he suggests. "And you can't stop with Miles."

While Dave Brubeck has devoted much of his time to more classical oriented pieces, such as his recent Atlantic album, "Truth is Fallen," performed with son Chris' band, The New Heavily Blue, both Dave and Darius still play less formal concerts for college audiences. With Larry Bennett of Sutton Artists handling their booking, all the Brubecks are focusing on the college audience as one of the most vital possibilities for a renewed growth in the jazz idiom.

## APB-TV Sets Fall Service

BOSTON—With videotape units in more than 150 college unions across the country, and expansion scheduled to increase that number to 200 by fall, APB-TV, the American Program Bureau Television Network, has announced that its fall programming will offer both original programming, produced by APB's production arm, and outside programming as part of its overall service.

The network is seeking "film or videotape productions of any length that will appeal to the tastes of the sophisticated and selective college audience," according to Robert Manosky, Executive Producer. Both Manosky and Executive Producer Michael Keady are encouraging outside production operations to distribute their programming via APB-TV's half-inch installations.

Now ending its first year of operation, APB-TV is also seeking shorter programs to fit into a programming concept scheduled for fall release and entitled "Viddy Gritty." Comprising 12 basic one-hour "core" programs, "Viddy Gritty" has been designed as a presentation of topics which, Keady states, "We think college students care most about seeing on TV in a totally uncensored and honest presentation."

As a subsidiary of the American Program Bureau, the nation's largest agency, APB-TV currently offers 27 hours of programming for distribution over both APB furnished playback and monitor units and student-owned equipment. In announcing the company's search for outside programming, both as new "core" programming and as additions to existing APB series, Manosky stressed the company's belief that the inclusion of such work would make APB-TV "more of a real network."

At the same time, Manosky noted, the in-house production company would be freed to develop additional programming while working on existing series concepts. "We want programs on any conceivable subject, in any style, that will excite our campus viewers," Manosky stated.

The American Program Bureau is located at 850 Boylston Street, Chestnut Hill, Massachusetts 02167.

## What's Happening

By SAM SUTHERLAND

Judy Mullen of WLUC, Loyola University of Chicago, notes that the station will sponsor a benefit concert by **The Ship** at Loyola's Community Theater on May 20. Funds raised will be used to help launch a non-profit community FM station that will serve Chicago's north side.

★ ★ ★

Service Station: Staff and format changes are rife, and many stations are reporting their turnovers. **WBKE, Manchester College**, in North Manchester, Indiana reports that next year's staff will include **Scott Brittain**, station manager; **David Anthony**, program director; and **Mike Inlow**, music director. . . . At **Ohio State University** in Columbus, **WOSR** has **Tim Akers** as their new general manager. **Terry Wilson** remains as program director, while **Cliff Gold** takes over as music director for the progressive station. . . . **WIUS**, at the **University of Indiana** in Bloomington, notes that the new staff will include **Patty Zimmerman** as the general manager; **Jason Horn**, station manager; **Dave McGillen**, program director; and **Bob Weingart**, music director. **WIUS** is the world's largest carrier-current station. . . . At **Saint Francis College** in **Biddeford, Maine**, a new 10-watt educational FM station is now underway. **WBSF-FM** replaces **WWAS**, the school's carrier current operation, and Music Director **Jim Walsh** will be the man to refer all service to.

All of the above stations have asked that the personnel changes be noted for the service they'll hopefully be receiving from record companies.

★ ★ ★

**Anne Moore** has announced that she'll be leaving **United Artists** this week, heading for points unknown. Ms. Moore, during her tenure at UA, belonged to that select group of students and professionals who consistently place the music before the mechanism of the industry, and her departure will sadden many members of the college radio community at every level.

★ ★ ★

PICKS AND PLAYS: EAST—**New York**—**WAER-FM**, Syracuse University, Tony Yoken reporting: "Instant Death," (LP), **Eddie Harris**, Atlantic. . . . **WNPC**, State University College at New Paltz, David Salkin reporting: "Stories," (LP), **Stories**, Kama Sutra. . . . **WNTC**, SUC at Potsdam: "Ain't That Peculiar," **Fanny**, Reprise. . . . **WCVF**, SUC at Fredonia, Dave Blumstein reporting: "F is Not a Dirty Word," **David Peel & The Lower East Side**, Apple. . . . **WKGO**, SUC at Plattsburgh, Gary Hobish reporting: "Flash," (LP), **Flash**, Capitol. . . . **WOCR**, SUC at Oswego, Patty O'Connor reporting: "The Island of Real," (LP), **The Rascals**, Columbia. . . . **WSUA**, SUNY in Albany, Eric Lonschein reporting: "Roberta Flack & Donny Hathaway," (LP), **Roberta Flack & Donny Hathaway**, Atlantic. . . . **WNYT**, New York Tech, Old Westbury, Dan Vogel reporting: "Hold Your Head Up," **Argent**, Epic. . . . **WBAU**, Adelphi Univ., Garden City, Joe Lewis reporting: "Jeff Beck Group," (LP), **Jeff Beck Group**, Epic. . . . **WEOS-FM**, Hobart and William Smith Colleges, Geneva, Gary Goldstein reporting: "Sittin' In," (LP), **Kenny Loggins with Jim Messina**, Columbia. . . . **WRUR**, **WRUR-FM**, Univ. of Rochester, Darrell Varley reporting: "Feel Alright," **Cargoe**, Ardent. . . . **WRUC-FM**, Colgate Univ., Hamilton, Mike Carey reporting: "Bare Trees," (LP), **Fleetwood Mac**, Reprise. . . . **WVBR-FM**, Cornell Univ., Ithaca; Ken Smalheiser reporting: "Freedomburger," (LP), **N. Y. Rock Ensemble**, Columbia. . . . **WYUR**, Yeshiva Univ., New York, Michael Axelrod reporting: "Merrimack County," (LP), **Tom Rush**, Columbia. . . . **WRFH**, Hunter College, New York, Pamela Murcell reporting: "Solo Flight," (LP), **Charlie Christian**, Columbia. . . . **Massachusetts**—**WVBC**, Boston College, Chestnut Hill, Charlene Darrow reporting: "Eclipses," (LP cut, The Island of Real), **The Rascals**, Columbia. . . . **WRBB-FM**, Northeastern Univ., Boston, Donna Hochheiser reporting: "Merrimack County," (LP), **Tom Rush**, Columbia. . . . **WERS-FM**, Emerson College, Boston, Alan Dorfman reporting: "I Can Feel It," **Chase**, Epic. . . . **WTCC**, Springfield Technical Community College, Springfield, Peter Flynn reporting: "Day by Day," **Godspell**, Bell. . . . **WCSB**, Grahm Junior College, Boston, Ro Guelpa reporting: "Ratchell," (LP), **Ratchell**, Decca. . . . **WRSR**, Rivers School, Weston, Don Brecher reporting: "Mirror," (LP), **Charlie Mariano**, Atlantic. . . . **Connecticut**—**WUHF-FM**, Univ. of Hartford, Jim Shanahan reporting: "Nursery Cryme," **Genesis**, Charisma. . . . **New Jersey**—**WFDU-FM**, Fairleigh-Dickinson Univ., Teaneck, Tony Loving reporting: "Flute In," (LP), **Bobby Humphrey**, Blue Note. . . . **Pennsylvania**—**WRCT**, Carnegie-Mellon Univ., Pittsburgh, Brad Simon reporting: "All Day Music," **War**, United Artists. . . . **WLVF**, Lehigh Univ., Bethlehem, Jim Cameron reporting: "Good Times Comin'," (LP), **Hookfoot**, A&M. . . . **WDCV**, Dickinson College, Carlisle, Richard Woodward reporting: "The Pope Smokes Dope," (LP), **David Peel & The Lower East Side**, Apple. . . . **WKUL**, Waynesburg College, Waynesburg, Gary

(Continued on page 41)



Dave and Darius Brubeck

## 'Roots of Rock' Package

CHICAGO — Blues promoter Loren Coleman and Ralph Bass of Chess/Janus are collaborating in the development of "The Roots of Rock," a lecture-concert package designed to provide college audiences with a concise picture of the blues and its impact on contemporary rock music.

"The Roots of Rock" will include an afternoon lecture by Bass, during which he will discuss various seminal figures in the Chicago blues tradition and the songs they produced. Bass will focus particularly on those compositions that have been covered in recent years by English and American rock groups.

Following the lecture, the program will offer a concert by an "All-Star Band" composed of original Chicago blues artists such as Willie Dixon and Sunnyland Slim. Both Bass and Coleman have pointed out that these musicians are "the original cats that did those

tunes in the studio," in Bass' words.

Dixon is a prolific blues composer whose work has been heavily covered by artists ranging from Mose Allison to Led Zeppelin and Jeff Beck, and tunes such as "Seventh Son" and "I Ain't Superstitious" have become standards for many rock hands.

Also featured in the concert will be the Jordan Singers, a gospel group, and their set would also be geared to demonstrating the impact of these musical styles on rock.

In discussing the package, Bass noted that the idea had begun with several lectures he had done on campus. When a lecture at Columbia generated strong audience reaction, Bass discussed widening the concept with Coleman, who now acts as producer for the package. "I wanted to do it with a little twist," Bass noted, and his solution was to offer "the originals

(Continued on page 41)

## Impulse in Tour of Acts

SARATOGA, Calif.—Following the success of a Northeastern tour for several of its artists during April, Impulse Records has announced a Northwest tour for label artists Alice Coltrane, Michael White and John Klemmer during May. All tickets for the eight dates on the tour will be \$2.00.

Beginning at the University of Washington on May 11, the tour will visit Portland State University (12); Grant High School in Port-

land, Ore. (13); and the University of Oregon in Eugene (14). California dates will include Chico State College (18), San Jose State (19), the Berkeley Community Theatre (20), and Santa Monica Civic Auditorium (21).

Archie Shepp will replace Michael White for the Berkeley date, and all four acts will appear in Santa Monica. Ms. Coltrane's group will be augmented by an electric string quartet on all dates.

# Vox Jox

• Continued from page 26

WLAQ, Rome, Ga., managed by **Tom Lloyd**, is celebrating its 25th anniversary. **Clyde Brendle** is program director of the country station. Good to hear from you, Clyde. . . . **Corky Mayberry**, a fine gentleman, has been appointed program director of KBBQ, Los Angeles. **Pat Shields** continues as music director. Staff includes **Bill Thompson** 6-10 a.m., **Jimmy Rabbit** until 3 p.m., **Corky** 3-7 p.m., **Ron Erwin** 7-midnight, and **Bob Miles** midnight-6 a.m. . . . **Ron Jacobs**, program director of KGB, San Diego, might be willing to syndicate the half-hour tape that he used to shift the Top 40 station into its present format approach—sort of a modern Top 40 or un-top 40, if you will. If interested, call him at the station.

★ ★ ★  
**Jim Rose** writes: "As you once said, San Antonio people never leave the city, they just meander to another of the some 20 local stations in the market. This was when I left the programming job at KBUC and went the KBAT route. Well, I must partially prove your statement wrong. I left KBAT here and moved into news at KBOX, Dallas, then to KLIF and then, what do you know I landed in news at KITE, San Antonio. That old 'stable' Dallas market has

really been letting a lot of talent loose on the streets in the past few months. Wow, but radio can really be a downer sometimes. Still, I know of nothing else that would satisfy this person. It gets in your blood and is impossible to shake."

★ ★ ★  
**Ed (Ted McAllister) Prijatelj** is the new production director of WEBN-FM, Cincinnati; he'd been production director at WSAI, Cincinnati. . . . **Doug Silver** and **Jim Cavanaugh** are now weekend air personalities at WSAI, Cincinnati, and **Ed Prijatelj**, WEBN-FM, wants to hear from **Wayne Shockley**. Says "last I heard he was pulling a mid-day slot at WINZ, Miami." . . . **Tom Donahue** is slated to join KMET-FM, Los Angeles progressive rock station, as program director.

★ ★ ★  
Lineup at WOAM, Miami, includes program director **Jim Dunlap** 6-9 a.m., **Scott Sherwood** until 2 p.m., **Tom West** 2-7 p.m., **Mark Flanagan** 7-midnight, and **Dave Berges** until 6 a.m. **Ted Green** does weekends. . . . **Forrest (Skip) Wilkerson** has been appointed director of operations for WHBQ-FM, Memphis. He'd been FM recording engineer of the station for the past two years. . . . **Ron McCoy**, program director of KNAC-FM, Long Beach, Calif. progressive rock station, writes: "I'm still getting calls

from people in the business who read the article **Jay Ehler** did on KNAC-FM and me. Not only did a lot of people become aware of what has been going on over here for the past three years, but I lost another jock to KLOS-FM, Los Angeles. **Jerry Longden**, who won the Billboard progressive rock jock award this year, has now joined another one of our ex-staffers, **Jim Ladd**. If you print something in your column about this air piracy, maybe the ABC executives will lay

off for a while. We have highly talented people here and it's kind of hard when you just sit here waiting for the 'biggies' to pick your crop. But, even with those problems lurking about, I am still grateful for the article. The current lineup is: **Jolle** 6-noon (back after a swing at KKDJ-FM, Los Angeles), myself until 6 p.m., **Bob B. Blue** 6-midnight and **John Clark** midnight-6 a.m. **Mike Fox** and **Dion Jackson** do weekends. April 30, we move to the new KNCC-

FM studio in the F&M Building, Long Beach."

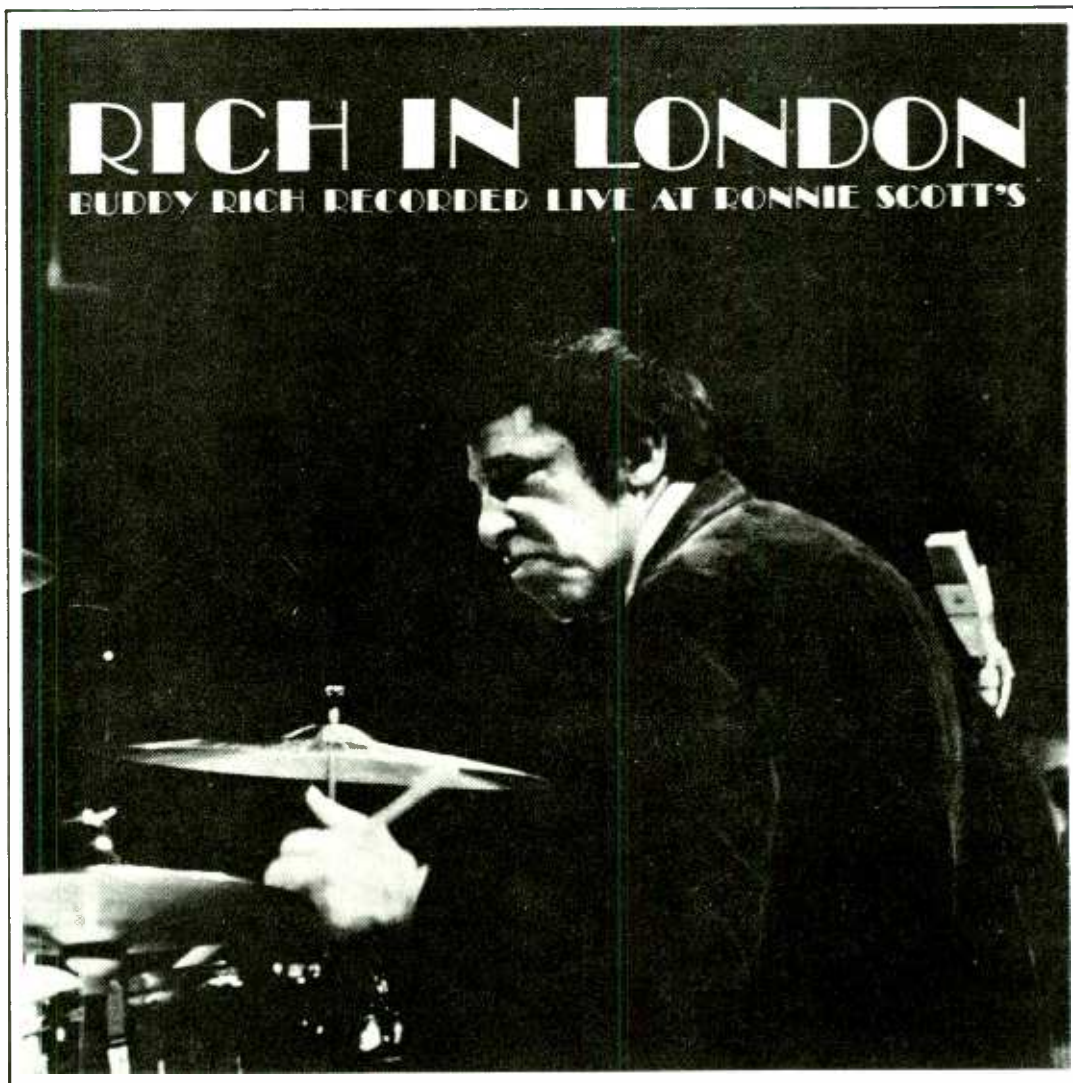
★ ★ ★  
**Tom Campbell**, KLOK, San Jose, Calif., is the lone disk jockey named to the newly-formed Young Voters for the President committee. Campbell, along with several TV actors and sports figures will speak to youth in their cities about voting, and provide feedback back to Washington about the attitudes of young people and about ways  
(Continued on page 30)

## Radio-TV Mart

See Page 30

**WHY IS THIS MAN SMILING?**

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Billboard  
165 W. 46th St.  
New York, N.Y. 10036

## POSITIONS WANTED

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

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 on Top 40, contemporary or Up MOR. All Florida markets welcome—but I sure love the coast! 412-745-6479. 6/10

Announcer age 24, married, college degree, graduate study in journalism. Would like small-medium market to produce local spots, cover news, etc. Versatile, will relocate for broadcast opportunity. John Bretzer, 1011 Knob Oak - 102, Dallas, Texas. 5/20

## Vox Jox

• Continued from page 29

to reach the new generation of 18-year-old voters. Campbell, who is also an American Forces Network personality, first began working with the government in 1969 when he helped develop an ad hoc committee of disk jockeys to present ways to help fight the growing use of drugs among young people. He received a Billboard Trendsetter award for these efforts. Sen. William Brock of Tenn. will head the committee which reports back to the president.

★ ★ ★

Al Perry has recently taken over as general manager of WBCN-FM, Boston, and Nor Winer as program director. Air personalities include Charles Laquidara, Jim Parry, Tom Rades, Maxanne Sartori, John Brodey, Andy Beaublein, and Dinah Vaprin. Rades writes that the station has installed a Burwen Laboratories Dynamic Noise Filter to give the station a clean, noise-free signal. Also: "WBCN-FM is one of the few remaining

(Continued on page 40)

Dedicated, hardworking, talented air personality experienced in all formats. First phone/PD experience/college degree. What's happening is that I'm at a station that is beginning to achieve national prominence by virtue of its high-speed revolving door. Even so, I have lasted there longer than any other air personality they've had, but my turn is coming and I'd like to make the first move. Complete resume, references, and recent aircheck available at your request. I'm married, willing to relocate (love to), and highly adaptable. Box 496, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. 5/27

SINCERELY LOVE RADIO... have ability, need opportunity to develop... third endorsed... 1 1/2 years experience weekends... small market, modern Country... desire Contemporary MOR or Modern Country... South, Southwest... excellent references... know music... hard-working, dedicated, dependable... college graduate... married... veteran... Danny Church, 3709 Jean Place, Apt. B, McAtire, Louisiana 70002... 504-282-6729, Monday-Friday, 8 am-5pm only... 504 88 1454, Saturday. 5/20

## POSITIONS OPEN

HIRING: Announcer and clown to travel throughout Mid-east U.S. with Thrill Show. Send pictures, salary and background to VARIETY ATTRACTIONS, INC., P.O. Box 2276, Zanesville, Ohio 43701. 5/20

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 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. Pilegm on them. I am looking (ever so HARD) for a young, talented, creative person, with a first phone, 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 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 398, 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 pros 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

# MARKETPLACE

## CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED—50¢ a word. Minimum \$10.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD—One inch, \$25.00. Each additional inch in same ad, \$18.00. Box rule around all ads.
- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

DEADLINE—Closes 4:30 p.m. Tuesday, 11 days prior to date of issue.

CASH WITH ORDER, Classified Adv. Dept., Billboard.

ADDRESS ALL ADS—Erv Kettus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept., 513/381-6450. (New York: 212/757-2800.)

Check heading under which ad is to appear

(Tape & Cartridge category classified ad not accepted.)

- |   |   |
|---|---|
| <input type="checkbox"/> Distribution Services                      | <input type="checkbox"/> Business Opportunities |
| <input type="checkbox"/> Record Mfg. Services, Supplies & Equipment | <input type="checkbox"/> Professional Services  |
| <input type="checkbox"/> Help Wanted                                | <input type="checkbox"/> For Sale               |
| <input type="checkbox"/> Used Coin Machine Equipment                | <input type="checkbox"/> Wanted to Buy          |
| <input type="checkbox"/> Promotional Services                       | <input type="checkbox"/> Publishing Services    |
|   | <input type="checkbox"/> Miscellaneous          |

Enclosed is \$ \_\_\_\_\_  Check  Money Order.  
PAYMENT MUST ACCOMPANY ORDER

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Send all records for review to:

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728 16th Ave. S.  
Nashville, Tenn. 37203  
Call: Nashville (615) 244-4064 tfn

## MISCELLANEOUS

CLOSE-OUT 45s AND LPs. LOWEST prices. Best selection. B.B. Records, 257 Bayard Rd., Upper Merion, Pa. 19082 (215) LE 2-4473 (We Exorb). my20

POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog. (404) 876-4474, H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

WANTED 3-4000 SQ. FT. SPACE IN Manhattan suitable for recording studio. Previous studio acceptable. (212) 874-7660; 874-9871; 874-0274. my20

ATTENTION: OLDIES COLLECTORS. Don't settle for poor imitations. We have the originals. Send "want list" to The Record Hunter, P.O. Box 738, Scarborough, Ontario, Canada. my20

COUNTRY AND WESTERN. \$3 PER 100 different titles. Global Record Sale, 1914 Fairmount Ave., Philadelphia, Pa. 19130. (215) 769-0900. tfn

## SITUATIONS WANTED

YOUNG MARRIED COLLEGE GRAD with a "1st Phone" and two years campus radio experience can be reached by writing to 5904 N. Cahuenga Blvd., No. Hollywood, California, 91601, or by calling (213) 985-3103. "Ask For Steve Iker." my20

## WANTED TO BUY

WE BUY JUKE BOX RECORDS. HIGHEST prices paid. Global Records Sale, 1914 Fairmount Ave., Philadelphia, Penn. 19130 (215) 769-0900. tfn

## DISTRIBUTING SERVICES

ATTENTION, RECORD OUTLETS. WE have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 1135 W. Elizabeth Ave., Linden, N.J. 07036. tfn

## DISTRIBUTING SERVICES

Looking for one-stop with fastest service, lowest prices, free phone calls, plus special buys dollar-up. Call collect or write:

Molman Record Dist.  
12038 Wilshire  
Los Angeles, Calif. 90025  
213/477-1037 tfn

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LPs are low as \$1.00. Your choice. Write for free listings. Scorpio Music Distributors, 6612 Limekiln Pike, Philadelphia, Pa. 19138. Dealers only. tfn

BUY WHERE PROFIT IS. SEND FOR free list of 45 RPM oldies. prices can't be beat! Free assorted 45 RPM Records. Minimum shipment is 1,000 records. Freight Approximately 1¢ per record in advance. Global Records Sale, 1914 Fairmount Ave., Philadelphia, Penn. 19130 (215) 769-0900. tfn

## COMEDY MATERIAL

"FREE" CATALOG... EVERYTHING for the Deejay! Comedy, books, airchecks, wild tracks, old radio shows, FCC tests, and more! Write: Command, Box 26348-B, San Francisco 94126. tfn

NEW COMEDY! 11,000 RIOTOUS CLASSIFIED gag lines, \$10. Unconditionally guaranteed. Comedy catalog free. Orrin Edmund, Mariposa, Calif. 95338. je24

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Chrome	Red
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12 - 25 @ \$0.95 each  
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Terms: FOB your store on Prepaid orders; otherwise shipped COD.

ATLANTEX SALES CO.  
P.O. Box 475  
Atlanta, Texas 75551 my20

OLD 45 RPM RECORDS—ORIGINAL Labels. Groups, Blues, Rock-A-Billy, etc. Send 25¢ for lists to: Wax Age Records, 213 Lexington Ave., Providence, R.I. 02907. my20

LIBRARY OF MASTERS FOR SALE including 1950's, Blues and R & B, some Jazz and C & W. Package deal, bargain for sharp merchandiser. Write, 2104 Lake Ave., Baltimore, Md. 21218, or call: (301) 235-1588. my20

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100 different assorted 45 RPMs. \$6.90  
Top labels and artists.  
Satisfaction guaranteed.

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P.O. Box 403  
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F.C.C. 1ST CLASS LICENSE IN 5 weeks. R.E.I. will train you. For more information call toll free: 1-800-237-2251. V.A. approved. tfn

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## Some important new releases from Atlantic Records

**TRUTH IS FALLEN**—Dave Brubeck (SD-1606)

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

**INSTANT DEATH**—  
EDDIE HARRIS (SD-1611)

King of the electric sax, Eddie Harris is heard in his first studio recording in over a year. His musicianship is, as always, superb.

**AFRICAN COOKBOOK**—  
RANDY WESTON (SD-1609)

Pianist/composer Randy Weston is heard in a brilliant synthesis of American jazz and African music. Also featured on this excellent recording are Ericokey Ervin on tenor sax and Big Elack on congas.

**THE LAST SET AT NEWPORT**—  
THE DAVE BRUBECK QUARTET

Featuring Gerry Mulligan, Alan Dawson and Jack Six (SD-1607)

Recorded live on July 3, 1971 at the Newport Jazz Festival, this recording captures one of the most intense sets ever played by the incomparable Dave Brubeck Quartet.



Atlantic Records and Tapes—It all started here.

# Tape Cartridge

## Fairy Tales Are Readied

STOCKHOLM — Victor Borge will host a 13-part series on Hans Christian Andersen fairy tales with English and Danish versions.

The cartridge TV project is being produced by Gyldendal of Denmark and Norway in cooperation with Gutenberghus of Denmark. These three companies are members of the Nord-Video Group.

The shows will be 13 minutes in length and will be made available for CTV systems. The pilot show, "The Swineherd," is now in production.

Members of the production staff include director Palle Kjaerulff-Schmidt, scriptwriter Benny Anderson, photographer Harry Mortensen and producer Paul Hammerich. Hammerich is coordinating the sale of the program to interested CTV systems from his Copenhagen office. Ceramic artist Bjorn Winnblad is creating special art objects for the programs.

Nord-Video is a Scandinavian group devoted to the development, production and marketing of video-cartridges.

**GO WITH MR. TOPP TAPE IF YOU WANT TO PAY LESS THAN YOU NOW PAY FOR ALL YOUR TAPES!**

Guaranteed low, low prices—All major labels. All tapes duplicated by licensed mfr. only. Catalogues on request. Complete line of accessories. Lowest prices on LP's.

MR. TOPP TAPE CO., INC.  
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## CARTRIDGE TAPES

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213—274-4535

# Audio Magnetics Proves Mattel Strategy Right

LOS ANGELES — More than Barbie dolls and hot wheels is coming out of Mattel Inc., Hawthorne, Calif., these days.

Scan the shelves of many retail stores and what do you find?

Row upon row of toys, of course, but also cassettes, cartridges and open reel tapes and musical instruments.

Investors and analysts who skim the pages of Mattel's annual report are even likely to find a few pictures of clowns and elephants.

As Mattel sees it, it can apply its vast technological and management skills to magnetic and video tape, musical instruments and circuses, rather than maintaining the myopic position that the company's future rested solely on toys.

Firmly stated, for example, is a determination to diversify "into the world of the young," said one executive. When Mattel burst upon the entertainment/leisure time scene a year or so ago, it evoked the image of a David battling Goliaths.

But an abortive merger with Kinney Services (now Warner Communications), terminated after exploratory talks, indicates Mattel is becoming something of a leisure Goliath itself.

Neither company offered any explanation as to what the proposed merger was all about, but the gist of it was that several Kinney operations were to be merged into Mattel, including the record division (Warner Bros.-Reprise, Atlantic and Elektra Records), the motion picture division (Warner Bros.) and the magazine publishing unit.

In short, Mattel is diversifying and is continuing to consider other acquisitions whereby the company can enhance its position in the youth market.

Many on Wall Street agree with Mattel's plans. Burnham & Co. views the recent weakness in Mattel shares as a "buying opportunity."

Its reasoning: "Strong management, participation in areas with bright futures (Audio Magnetics Corp., Gardena, Calif., Ringling-Bros.-Barnum & Bailey Combined Shows Inc., Optigan, among others) and an expected major upturn in consumer spending."

Another analyst, not as bullish on Mattel, did admit, however, that Mattel "knows how to pick winners when it diversifies."

For example, he said, "when it acquired Audio Magnetics it bought a 'bank,' not a manufacturer of tape. It's a hell of a company."

Mattel's acquisition and diversification program looks like this in entertainment/leisure:

Acquired Audio Magnetics and Ringling Bros.-Barnum & Bailey Combined Shows in 1970 and formed Optigan, manufacturer of musical instruments, and Radnitz/Mattel Productions, producer of family feature films, in late 1970.

The result?

"In contrast to our toy business sales and profitability, each of the non-toy subsidiaries is enjoying a year of record sales and earnings," said Elliott Handler, chairman and founder of the 26-year-old company.

Despite last year's adversities—much of it blamed on the West Coast dock strike—one analyst still expects to see a more immediate revival of sales and earnings growth in the more prosperous economy indicated for 1972, especially because of two acquisitions: Audio Magnetics, an already prosperous company, and Ringling Bros.-Barnum & Bailey.

It is easy to note why Mattel

snapped up Audio Magnetics. In 1962, the company's first, it showed sales of \$160,000. Seven years later it had sales of more than \$10 million, a hefty increase even from its sales of \$2.2 million in 1967. In turn, those figures are fractional to figures Audio Magnetics reports today, according to a spokesman.

Audio, with manufacturing plants in Gardena, Compton, Irvine and Indianapolis, all in the U.S.; Mexico, Canada and Portugal, and a sales headquarters in Switzerland, sells tape products in more than 70 nations.

According to Irving B. Katz, president and chairman of Audio Magnetics, the company's future growth will take place in several principal areas: audio cassette, cartridge and open reel magnetic and video tape to consumer, educational and industrial/institutional markets; tape related plastic parts; and tape accessories.

Stating Mattel's attitude in regard to Audio, one executive remarked: "Audio has easily exceeded all its projections and surpassed our wildest expectations."

That statement doesn't surprise the followers of the Irving Katz career, however.

Those who work closely with Katz claim the following: "He doesn't work 24 hours a day. He works 28 hours a day. He borrows four from tomorrow."

Competitors have other reasons for Audio's success story, like:

"He's (Katz) a rock-'em-sock-'em no nonsense guy who is indefatigable. He worked his fanny off when his peers sat on theirs. After 10 years he is idealistic and

(Continued on page 37)



IRVING KATZ, president of Audio Magnetics, has circled the globe spreading the gospel of the tape industry.

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Full line on display, Booth 705, Consumer Electronics Show.

## PEA Crashes Auto Market

LOS ANGELES—Pioneer Electronics of America's initial entry in the automotive field includes seven units, including a 4-channel model.

The company is also introducing five home units and six different models in the speaker line.

The car stereo line includes QT-444E 2/4-channel 8-track at \$119.95 (suggested list), TP-222E mini 8-track at \$54.95, TP-777E deluxe 8-track at \$79.95, TP-700E 8-track with FM/multiplex at \$119.95, TP-8000E 8-track with

(Continued on page 37)

## Tape/Audio Moves to Premium Field

LOS ANGELES—The tape/audio boom is carrying over into the premium field, with manufacturers at the recently-held Premium Show in New York reporting brisk business in most tape and audio configurations, including 4-channel.

Manufacturers also noted that the average selling price of a premium item in tape/audio is up from last year as buyers move away from lower-end products.

Home entertainment products are also playing a more important

role than ever, but not necessarily at the expense of portable units. Both types of systems are showing strength.

The boom at retail in tape/audio, which is being reflected in premiums, represents to many manufacturers a growing interest of the average consumer in tape/audio products.

Most firms exhibiting at the show were selling merchandise to the usual premium buyers—specifically large companies setting up incentive programs, credit card firms, banks, oil companies and through direct mail plans.

Manufacturers also noted that more of these premium buyers were showing an interest in tape/audio than in prior years.

### High-End Interest

"Tape is moving very well as a premium," said Ray Ames of Muntz Stereo Corp. of America. "The larger companies, the banks and the trading stamp people are going more for the expensive premiums. These buyers are interested in 8-track with AM-FM radio."

David Fulkerson, contract sales service coordinator of Magnavox, agreed. "There is a great deal more interest in tape and audio products than in the past in the premium field. I think that everyone wants to get involved in this area (of consumer electronics) and tape and audio seem to have replaced television as the top premium."

"The high-end items go for a less than incentive," Fulkerson continued, "but we're also moving cassettes for businessmen and doing some work with the oil companies."

According to a spokesman from Fisher Radio, "Tape and audio are good items. They're moving at retail, they're desirable, new and exciting. I expect most of our products to move well, including 4-channel."

"Tape is definitely up in premiums," said Fred Benford, manager of catalog sales at Bell & Howell. "We're finding our best results with cassette kits and with the Boom Box cassette. Our business is chiefly in the incentive area, but we also do some work with mailings and banks."

Another company doing well with cassette kits is 3M. "The tape volume is up in premiums," said R.H. Rockholt, supervisor of premium and specialty sales. "We do well with the cassette kits and we aim mainly at the incentive programs, although we do some direct mailing."

Other manufacturers also noted the growing interest in tape and audio and cited several reasons for the growth.

"The trend seems to be away from the traditional pen and pencil premiums to the higher-end items," said Thomas Fallows Jr., customer relations manager for BSR.

## Recoton Sells Divider Labels

NEW YORK—Recoton has introduced a tape and album divider card label printed on vinyl with a pressure sensitive back.

By using a combination of the color coded labels and hot stamped divider cards, the merchandiser is able to identify the category and artists at a glance, said Herbert Hartman, vice president.

## Sanyo Introduces Third Decoder

LOS ANGELES — Sanyo Electric has introduced a third 4-channel stereo decoder/amplifier, model DCA-1600X, at \$129.95.

The unit includes two matrix circuits for 4-channel playback from 2-channel sources, a CBS SQ matrix-logic circuit for playback of SQ 4-channel disks and two amplifiers.

MAY 20, 1972, BILLBOARD

**NOT ALL CHROMIUM DIOXIDE CASSETTES ARE EQUAL...**



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**Krom-O<sub>2</sub>**

There's a lot of performance capability locked up inside chromium dioxide, but it takes the right know-how to liberate it. There is the basic tape, there is the accuracy in slitting, there are the dozens of little cassette-housing construction details and the over-all skill of a world renowned company like TDK that make the difference; after all, it was TDK that created the famous Super-Dynamic cassette. Yes, not all chromium dioxide cassettes are alike.

Of course the KROM-O<sub>2</sub> is the cassette that gives you the widest frequency response, the wide dynamic range and the complete reliability for which TDK is already famous. However, all these advantages will only truly benefit you if you have a cassette machine that can properly be biased for chromium dioxide. If your equipment has only standard bias you may be better off using one of the other TDK superior tapes and cassettes, either the Low-Noise or the Super-Dynamic.

*Remember, TDK cassettes are just a little more equal than the others.*

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## Retailers Push Tape; Gift-Giving Idea

LOS ANGELES — Tape/audio retailers are predicting their strongest spring gift season ever, with portable tape products being joined for the first time this year by components, tape decks and 4-channel equipment as heavy gift items.

Graduation is a traditional occasion for the promotion of tape and audio merchandise, and retailers plan to run strong advertising campaigns for June grads this year.

In addition, many dealers plan to push tape and audio as anniversary and wedding gifts, occasions not usually equated with the electronics field.

The actual products to be pushed will be more varied than ever. Portable tape equipment has always been a strong mover in the spring and summer months, not only as a result of graduation gifts

and holidays, but as a result of the seasonal nature of the product. The mobility idea is tied in with the gift-saving idea.

This year, however, will also see component and compact stereo systems, tape decks and 4-channel equipment, primarily adaptors and extra speakers, getting the gift push.

"Components are going to be big gift items for us," said the audio buyer for an East Coast specialty chain. "People are even coming in to build systems as gifts for other people, so I'm not just talking about prepackaged components."

"The trend is away from compacts," this buyer added. "We find that consumers are just as willing to spend \$300 for a good component system if they plan on giving a gift."

Tape is also looked at as a top gift item by this buyer. "Around this time of year," he said, "the 8-track player unit for the auto becomes popular, especially in the \$40 range. It makes a good graduation gift; people simply have more mobility in the summer."

"Cassette decks are also going to

move well," he said. "A lot of people have friends or family with a good component system in the home, and they give the deck as a gift and as an add-on to the existing system."

John Gross of Bowmans in Harrisburg, Pa., agreed. "We are going to use heavy newspaper ads featuring components and tape in all configurations for the spring gift season," he said. "More and more people are going to the component as a gift," Gross added. "Compacts are suffering because of this change in attitude."

He plans to stress graduation in his gift ads. Gross also said he will probably feature a display which will be tied in with graduation. In the 4-channel area, the dealer feels adaptors and extra speakers will be big sellers.

Another buyer plans to emphasize portable product: the cassette with AM-FM capability is a prime mover, with the best sales going in the \$39.95 to \$49.95 range.

Whatever items the tape/audio retailer decides to push, it is evident that he will be pushing it on a larger scale as gift items.

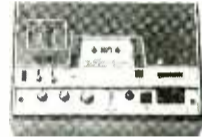
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## British Marketers Differ On Budget Lines' Growth

LONDON—Is low-priced pre-recorded tape needed to combat bootlegging?

Graham Smith, executive at Decca Records, claims that a budget or low-priced catalog is needed to combat the growth of copying.

"Consumers who buy blank tape are creating a big problem," he said. "To eliminate this we need to have a line where the price is near enough to the price of blanks to discourage copying."

Barry Green, EMI's tape manager, is quite adamant that "at this development (of the tape business) the time is not right to introduce low-priced product."

"It took years before a budget market for records could be established," he said. "With market share at about 11 percent for pre-recorded tape, it could damage the full-priced lines. EMI could have the best budget line on the market, but it's much too early to consider that step."

Tony Morris at MFP said that "with all the problems involved in

manufacturing, distribution and stocking, the whole thing is too much of an operation to justify dropping of prices. I think tape needs a market share of 30 percent before it can justify a low-priced market."

Green's theory, however, is that "another six or seven percent share of market (about 16 or 17 percent) would support a healthy budget market."

"In a year's time, when we should have a 16 or 17 percent market share, I would probably be foolish not to consider a budget line."

Precision's Walter Woyda is convinced that low-price tapes do not damage full-price sales. "There is a need for budget product because consumers feel tape is too expensive. But the major market is still in full-price titles."

CBS has restricted its activity in budget product to the classical field via product on Harmony. Saga is also thinking of entering the low-price classical market.

## Dealers Say 'Q' OK, But There's Still Confusion

LOS ANGELES—Four-channel is again going to be more prominent than ever at the Consumer Electronics Show. It's also going to be more confusing.

Consumers, beginning in the fall, will see 4-channel receivers, amplifiers, pre-amps, tape decks, record and tape software—all in matrix, discrete and "universal" modes. These, not to mention various encoders, decoders and adaptors, all promise quadrasonic sound.

This is all very well for the industry. It proves 4-channel is catching on, that manufacturers and retailers think it is a salable item, and that most feel the consumer has gotten over the notion that 4-channel is a gimmick. He now feels it is a genuine innovation.

The consumer and retailer may feel that 4-channel is a real step forward in sound, but he's also completely confused. And this confusion can only get worse unless some form of standardization is reached.

This brings the issue to Columbia and RCA and their current disagreement in software standardization.

At the moment, RCA is getting set to send its discrete disks into

the marketplace, while Columbia is already selling its SQ (matrix) disks.

This is but one example of the current 4-channel confusion.

The average consumer is not an audiophile. He does not know the difference between discrete and matrix or encoder and decoder. The retailer must educate him, and most dealers are doing their best to help consumers.

But it's an extremely difficult job when the retailer himself is often unsure of what he's selling.

"Nobody is asking every manufacturer to make his 4-channel product exactly like his competitors," said a dealer, "but the current situation is ridiculous."

"Columbia and RCA are not the only manufacturers at fault," he said, "but their size almost makes them villains by default. However, there is a certain amount of guilt due all around."

Manufacturers deserve credit for making 4-channel a salable item and for proving it is not a gimmick. But unless some form in standardization is arrived at soon, retailers and consumers are going to get tired and some manufacturers may "confuse themselves" right out of the 4-channel market.

MAY 20, 1972, BILLBOARD

Quality doesn't come cheaply. But it saves you money in the long run. So we take extra steps to provide you with the highest quality 8-track blank tapes and duplicates.

We check and re-check our tapes right down the line. Throughout the entire manufacturing and duplicating process. Because our tight quality control helps keep your costs in control.

When it comes to satisfying customers, it makes good business sense to take an extra step or two. If you agree, give us a call. CARTRIDGE CONTROL. Providing the industry with precision sound.

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## ITA Takes Giant Steps To Push Quality Tape

NEW YORK — The International Tape Association is taking the bull by the horns in an effort to establish quality tape standards.

While individual blank tape manufacturers are working to achieve their own standards, the ITA has formed a Plastics, Raw Tape, Hardware and Duplicating committee to investigate the headaches of irregular software.

The committee has reviewed and tested product from Agfa-Gevaert, Ampex, Audio Devices, Audio Magnetics, BASF, Irish Magnetic Tape, Maxell, Memorex, 3M, TDK and Wabash Tape. After a review of test methods and quality and performance specifications, a report will be submitted to the ITA for consideration, said Larry Finley, executive director of the ITA.

Gene Barker, quality control director of Audio Magnetics and on the advisory board of ITA, outlined a plan the organization is undertaking to insure cassette quality.

"We want to write performance standards for the industry," he

said. "These new standards will assure consumers that the blank cassette will operate for an acceptable length of time under all normal operating conditions. Product meeting the ITA standards will display a seal of approval."

Barker feels that all manufacturers can submit product to a private laboratory for testing. "If the product passes the test," he said, "it will receive an ITA approval sticker. Periodically, lab personnel will go into the marketplace for additional testing."

Testing of cassettes was made by Ampex for the ITA, with Keyvan Mokhtarian, supervisor of product engineering, and Allan E. Heath, project engineer, both of Ampex, preparing a preliminary study.

The test specifications being devised by the ITA committee representatives will conform to the appropriate parts of the documents of the International Electrotechnical Commission.

"Among the many physical and performance tests to be applied

(Continued on page 38)

## MFR CLOSES MAGTEC DEAL

ACAPULCO—Mobile Fidelity Records has signed with the Stereo Tape Division of Magtec for open reel duplication.

Brad Miller, head of the company, whose main attraction is the Mystic Moods Orchestra, negotiated the deal with Stereo Tape's Sasch Rubinstein here during the recent Billboard IMIC-4 conference.

## Mattel Strategy

• Continued from page 32

still works 10 to 13 hours a day charting the course of the company."

What brings grins to executives at Mattel—and frowns to competitors—is the rapid advancements made by Audio Magnetics in videotape.

"Videotape is where the consumer electronics revolution is going to be," said Katz. "Just as the fifties was the decade of television and the sixties the decade of audio magnetic tape, the seventies will be the decade of video.

"It's starting in education and industry," he said, "and when it reaches consumers it will have an enormous impact on many American institutions: entertainment, business, education, publishing, etc."

He is just as excited about developments continuing in magnetic tape, too, especially on the international front.

"If the magnetic tape business is booming in the U.S. today—and it most certainly is—it is because we have succeeded to some extent in the task of satisfying and creating consumer desires.

"The tape business in the rest of the world is still in its infancy. The European market today is where the U.S. market was three or four years ago. The cassette explosion there, for example, is still two or three years away, but when it arrives, it could become a very substantial segment of the industry's business."

On the tape industry itself, Katz feels there is no reason to appear sanguine about economic prospects as they relate to magnetic tape this year.

"While several segments of the tape industry had poor years, our business (in blank tape) turned out to be recession-proof and a trend-bucker.

"Contributing to industry sales gains are emerging technical advances in magnetic and video tape, including improved coatings and formulations, 4-channel tape and disk players, Dolby equipment, increased stereo cassette and cartridge volume and new federal legislation curbing unauthorized tape duplicating."

William D. Schwartz, a vice president of Burnham & Co., New York, said of Audio Magnetics: "I don't know how the company does it, but its profits are tremendous. In a very difficult 1970 and first of 1971, this company made a lot of money."

Competitors, however, know how Katz does it. Said one: "He has a feel for people, a smell for situations and a shrewd grasp of trends."

## PEA Crashes Mart

• Continued from page 34

AM-FM/FM at \$144.95, KP-333 auto cassette with automatic reverse at \$84.95 and TP-6000 in-dash 8-track with AM-FM/multiplex at \$144.95.

Home players include H-33K 8-track playback deck at \$64.95, HR-88K 8-track record/playback deck at \$144.95, H-555K 8-track at \$129.95, H-7000E 8-track with AM-FM multiplex at \$219.95 and QH-666K 2/4-channel 8-track with four speakers at \$239.95.

## Sony U.S. Executives Grid For All-Out Fight

LOS ANGELES — A "new" tough Sony Corp. of America emerged from the firm's annual distributor and dealer convention in Miami last week.

As late as a year ago Sony officials were very careful to present a public image of not bucking American manufacturers head on and of looking for sales in non-competitive areas.

The new Sony, spearheaded by Akio Morita, chairman of Sony America and president of Sony worldwide, expressed not only a willingness to compete, but the intentions to compete aggressively.

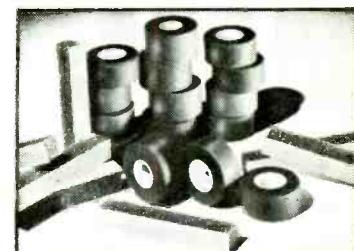
Morita, noting that Sony is no longer a Japanese company—it is a worldwide organization—cited \$630 million in sales in 1971, which approximately \$210,000,000, or one-third, came from the U.S.

Discussing Sony's manufacturing facility in San Diego, scheduled for a July start, he took a jibe at American manufacturers who are opening plants in Taiwan and other foreign havens.

K. Iwama, president, and S. Inagaki, executive vice president

of Sony America, agreed with Morita. Iwama said, "we plan to exert every effort to penetrate the American market to meet the in-

(Continued on page 38)



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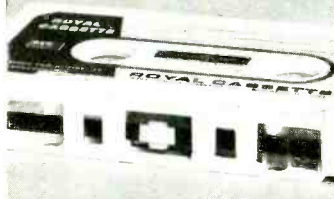
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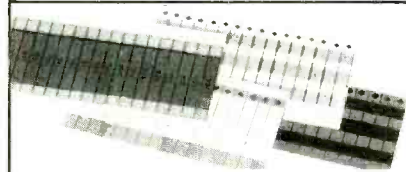
### ALUMINIZED SENSING TAPE, TYPE CC-3817

The perfect sensing tape for splicing 8 track stereo cartridges and new cassettes. Aluminum foil and Mylar maintains essential strength characteristics with minimum thickness. Also available in new "Lower Profile" Sensing Tape, Type CC-3810.



### SPLICING TAPE, TYPE WST-12 OPAQUE

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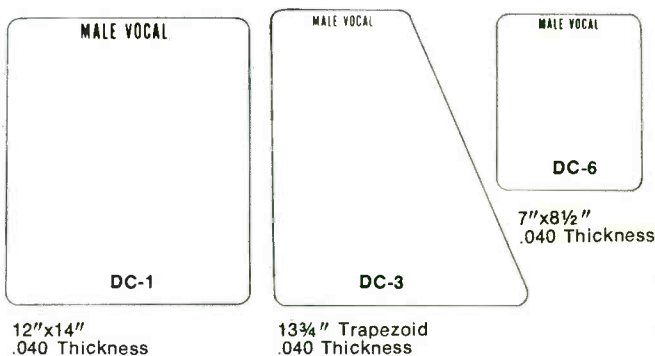
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## Tape Happenings

**Akai America**, Compton, Calif., has allocated \$750,000 for advertising during the last half of 1972, beginning in June, said Arnold Lipman of **Campeau/Lipman Associates**. . . . **Irving B. Katz**, president and chairman of **Audio Magnetics Corp.**, Gardena, Calif., was named man-of-the-year by the United Jewish Welfare Fund. . . . **I. L. Pollock Sales Co.**, Minneapolis, has been named sales representative for **Gibbs Sound Products**, a division of **California Auto Radio**, Downey, Calif., in North Dakota, South Dakota and Minnesota.

**Robert Meinken** has been appointed sales representative for **Lear Jet Stereo**, Tucson, Ariz.,

covering southern New Jersey, eastern Pennsylvania, Delaware, Maryland, Virginia and Washington, D.C. . . . **Recoton Corp.**, Long Island City, N.Y., has added 20,000 square feet of warehousing to its headquarters. . . . **Maxell Corp. of America**, New York, will hold its first national sales convention at the Royal Orleans Hotel in New Orleans, May 25-28. . . . **Audio-Video Communications**, Los Angeles, has moved its facilities to 6330 Arizona Circle, Los Angeles. . . . **CTI (Cartapes)**, Chatsworth, Calif., is marketing car stereo products and speaker systems through 15 Southern California **May Company** auto centers operated by **B.F. Goodrich Co.**, according to Tony Lopuh, CTI sales manager.

## Videorecord CTV Software Distrib for Wiley & College

WESTPORT, Conn.—In two separate programming agreements signed here recently, the Videorecord Corp. of America has become cartridge TV software distributor for product released by

Wiley Films, and medical programs created by the Medical Campus Center of the University of Illinois.

Initial Wiley programs which will be available in the CTV format through Videorecord Corp. for rental or lease, are several award-winning films including "Exploration of the Moon," "The Ravaged Land," a focus on the problem of strip mining in the United States; "The Card Punch" which looks at evolution terminology, social implications, hardware and programming concept of data processing; "Origin of Life," which utilizes animation and live photography to explore the simple compounds from which life emerged under primitive environmental conditions.

John Wiley & Sons, Inc., producers of Wiley Films, is one of the oldest and largest publishers of materials for the educational, professional, scientific and reference markets. Its products include books, journals, encyclopedias and audiovisual materials.

Commenting on the second agreement with the Medical Center Campus of the University of Illinois, Stafford Hopwood, Jr., president of Videorecord Corp. said it would provide his company with programs of contemporary medical information for the general public, on treatment, symptomatology, diagnostic procedures and research findings.

He added, "It also enables a major university to work closely with Videorecord Corp. in providing a new dimension for primary and secondary education." The programs will be made available for playback in public libraries, out-patients clinics and service clubs.

Dr. James Lieberman, vice president of the Videorecord's medical division, predicted that the newly acquired programs will be valuable for providing health professionals and allied personnel with a working basis for an information program directed at patients in a wide variety of subject areas.

Programs available in CTV format include "Prenatal Care," "How Your Body Works," "Health Services for the Aged," "Crisis," "Alcohol and the Pancreas," "Insomnia," "Shock Can Kill," and others.

## All-Out Fight

• Continued from page 37

creasing demands of the consumer for quality products."

As part of this new drive, he outlined plans by Sony to reorganize its service operations throughout the U.S.

Inagaki followed with the question, "Has Sony changed?"

Answering the question and pointing to prior comments by Morita and Iwama, he urged that no one guide himself by past experience with Sony.

Finally, Inagaki, touching on the import situation, said that he hoped the American consumer and the U.S. government will make a fair judgement on imports—one that would benefit the consumer.

To support Sony's U.S. program, Charles Rollins, account executive with Doyle, Dane and Bernbach, outlined a massive print, radio and tv campaign. Special emphasis will be placed on SO quadrasonic products, he said.

Other comments made by Sony executives:

—Price hikes on Sony products will have some effect on sales but nothing of major concern.

—Sony's business increased 39 percent in 1971 and is expected to go up 20 percent in 1972.

—Some 45 percent of Sony's shares are held by non-Japanese, with 40 percent held by Americans.

## ITA Eyes Quality

• Continued from page 37

to cassettes are those covering extended temperature, humidity, life testing, drop testing, wow and flutter, label design and placement, shielding and playing time," Barker said. For purposes of measuring electrical performance, the DIN Reference Tape BASF Pes 12, Batch 0521V, or equivalent, has been adopted as the ITA reference standard.

## International Tape

LONDON—SANSUI has introduced its 4-channel decoder in the UK to be marketed by **Vernitron** electronics company. . . . **Toshiba** has launched a new 8-track car player in the UK through **Hanimax**. . . . An 8-track car player and a cassette portable have been added to the **Binatone** line. . . . **National Panasonic** has introduced a discrete 4-channel car/home cartridge payer in the UK. In addition, the company is offering nine new cassette and cartridge models, including the first two car units to be marketed by the firm in the UK. Among the nine units are a mini cassette recorder with a built-in microphone and three cassette/radio portables. . . . **BASF** is offering a guide to buying and using tapes and hardware. In a promotion timed to coincide with the Olympic Games, BASF is launching a summer campaign for its C-60, C-90 and C-120 blank cassettes.

# Cartridge TV

## Holotape Color Player Is Demonstrated at Show

NEW YORK—RCA's Holotape videoplayer made its first public appearance in this area since its Princeton, N.J. debut in the fall of 1969. A color version of the unit was shown at the recent SMPTE show.

The unit, ridden by bugs over the past two years, had forced RCA into diversifying its activities in the CTV race, and was mainly responsible for the birth of the RCA MagTape videotape player, unveiled to press and industry officials at the company's Indianapolis, Ind. plant last March.

However, according to William Hannan, head of RCA's David Sarnoff Research Center, tremendous improvements have been made on the system, which has now been upgraded to a point where commercial production is once more a possibility.

The RCA executive said that noise, which had been one of the

system's most challenging problems, had been reduced considerably, and that good stereo sound had been added by using a needle-in-groove phonograph approach embossed on the tape along with the holograms.

RCA is also using its "Bivicon" two-gun vidicon as a camera tube to read out the picture—created by a laser beam—in the home player. Hannan explained the two gun vidicon concept permitted the unit to read out images in both color and black and white.

Hannan, who is taking the unit on a countrywide demonstration tour of technical conventions and seminars with interest in the video field, feels the concept of holography, with its utilization of cheap vinyl tape, could be the ultimate CTV system for the consumer market. He feels it could be marketed in about two years with a \$500 price tag, but stressed

that no production plans have been formulated.

The consensus at the demonstration was that the system had improved considerably in picture contrast, sharpness and seize frame application.

## RCA MagTape Demonstrated

NEW YORK—The Magnavox Corp. has held demonstrations here of the new RCA Selecta-Vision MagTape CTV system as part of its unveiling ceremonies for its 1972 line of audio and video products. The company was the first of two licensees to be appointed by RCA to commercially produce the system.

Also shown with the system was a portable color camera designed for use in the production of home movies.

The 6½-pound hand-held camera which can also be used with a tripod, features a built-in electronic viewfinder. It operates with normal room lighting, and has automatic light level control over a 10 to one range of illumination. For a greater range of illumination a standard lens iris control can be used.

Magnavox officials disclosed that portable MagTape equipment will also be developed. Such an innovation, they say, will allow the video user to have instant replay, in color, anywhere.

Although the unit itself is not expected to be available to the consumer before late 1973, Magnavox hopes to market the camera by the fall of this year.

The MagTape CTV unit is expected to carry a price tag of around \$700, with hour-long blank cartridges selling for about \$30. No price is yet available on the camera.

## Cartridge TV Rental Network Is Formed

NEW YORK—Two giants of the cartridge television industry—Columbia Pictures Industries, Inc. and Cartridge Television, Inc., have pooled resources to form Cartridge Rental Network, an organization designed to distribute videotape cartridges for rental throughout the world.

The move is the first definitive one by any major CTV manufacturer to ensure a continuing flow of essential software, once the videocassette players get into the hands of the consumer.

According to Lawrence Hilford, president of Cartridge Rental Network, Columbia Pictures will make most of its feature film library available to the new company, while assuring protection to cinema house owners by not releasing brand new movies for use in cartridges.

Further programming will come from the vast Cartridge Television library through a special purchase arrangement with Cartridge Rental Network.

CRN plans on having an initial library of some 200 motion picture and other program titles available to its soon to be structured distributor network. These will include such film classics as "The Bridge Over the River Kwai," "Dr. Strangelove," and even "I Am Curious (Yellow)."

CRN's immediate plans call for the establishment of 51 area distributorships throughout the U.S. First announcements of the availability of distributorships will be made in full-page advertisements which are expected to start appearing shortly in all editions of *The Wall Street Journal*.

Hilford continued: "At the outset, programming will be contained on the Cartrivision 'Red Cartridge' capable of playing up to 112 minutes of tape, which is sufficient to hold most feature films produced today." The Red Cartridge's specially designed, locked rewind system, limits customers to just one showing for each rental fee.

Hilford stressed that the decision to form Cartridge Rental Network was not a haphazard one. "Instead," he added, "both Cartridge Television, Inc., and Columbia Pictures, have spent several years researching the potential market,

and the marketing approach that would be most suitable to this kind of operation."

The CRN president said that even before his company was formed, more than 100 organizations and businesses had approached both Cartridge Television and Columbia to inquire about entering the CTV rental business.

Hilford was originally vice president and general manager of Columbia Pictures Cassettes, a division of Columbia Pictures Industries, and an organization formed for the development of software for the new CTV industry. He is assisted by executive vice president, Jerry Watner, formerly of Cartridge Television, Inc.

## Japan VTR Hot on Sexploitation Film

By ALEX ABRAMOFF  
Staff Member, Billboard Japan, Music Labo

TOKYO—An estimated 38 percent of all prerecorded VTR software developed in Japan, concentrates on sexploitation films, according to video industry figures released here.

Another 15 percent of the programming is used for promoting different types of industries and enterprises, while the rest is shared between full-length movies, training films, and related subjects.

The report estimated that 46,000 VTR programs developed here during 1971 netted some \$20,000,000 in revenue. However, the figure is still way behind that of 8mm films, and falls far short of original estimates for the industry.

The report said that if the video software industry appears to be sluggish in getting off the ground, the hardware end is even worse. The report blamed the uncertainty on the old chicken and egg situation between hardware and software manufacturers.

The report claimed that due largely to the restricted market for VTRs, hardware manufacturers are producing product in limited quantity. Software producers, on the other hand, arguing that there are no systems on which to play their programs, are avoiding going into

production of original software, and are concentrating, instead, on videotaping old movies and TV programs.

Industry observers here blamed the wide gap between anticipation and reality largely on unit cost of players which is in the \$1,000 range. Software prices, too, are staggering with tags anywhere in the \$100 per program bracket.

Existing price structure of players and programming have taken the VTR concept out of the reach of the average consumer and made it accessible only to industrial and educational fields.

Industry experts also pointed the accusing finger at the lack of standardization, not only among the various CTV systems available, but also among reel-to-reel players. The feeling is that potential customers, becoming more and more confused by the proliferation of players in varying configurations, are holding back from committing themselves to any system.

The VTR report predicted that it would be about five years before there is a big enough market for new video trends to bring prices down to a realistic level. "By then," it stated the retail price of a player should be about \$300, with software being sold at about \$17."

# Classical Music

## Lade Takes Over BBC's Record Program Dept

By EVAN SENIOR

LONDON—New man in charge of the widest single use in Britain of records is John Lade, who took over April 11 as the BBC's head of record programs. He replaced Anna Instone, who retired after 39 years with the BBC gramophone program department. She and her husband, Julian Herbage, will continue the regular Sunday morning Music Magazine program on Radio 3.

Lade, who came to the BBC as helper in the department in 1953 on a three-month contract, worked on many record programs, including the then Third Programme and with Gilbert Harding on Housewives' Choice, stayed on, and became known in BBC circles as the

## Schippers Gets U. of Cincinnati Professorship

NEW YORK—The Board of Directors of the University of Cincinnati has appointed Thomas Schippers, music director of the Cincinnati Symphony Orchestra, as Distinguished Professor of Music and member of the College-Conservatory of Music Faculty. This appointment is the first of its kind for Schippers in his career.

Schippers will devote himself to the teaching of students in orchestral conducting and interpretation beginning in the fall for the academic year of 1972-73. He is contributing his honorarium from the University to the newly established pension fund of the Cincinnati Symphony Orchestra.

This permanent supplemental pension fund, which provides improved retirement benefits for the members of the Orchestra, was created as a result of the recent three-year agreement negotiated between the Cincinnati Symphony Orchestra and the Cincinnati Musicians Association, Local No. 1, American Federation of Musicians.

## EMI Recording Bow in Poland

LONDON—First EMI recording in Poland was being made last week, following the company's first major incursion behind the "Iron Curtain" to make the Karajan "Mastersingers of Nuremberg" in East Germany's Dresden.

Headed by producer David Motley, an EMI crew is making a recording of some of the music of top-ranking contemporary Polish composer Krzysztof Penderecki, al-

"permanent temporary" until he became permanent as chief assistant.

With BBC program using some 82 hours a week of needle-time, Lade will be responsible for the classical record broadcasting, mainly on Radios 3 and 4, taking some 30 hours a week exclusive of the classical music used on the external broadcasting services.

"Naturally, we all hope to have more needle-time for records," he said, "but the important thing in my view is to make the best possible use of the time we have."

Important change in a classical program, from last weekend, was a time alteration for the Saturday morning Record Review broadcast, now earlier at 9.5 a.m. instead of 11 a.m. The review program, playing parts of new releases, will continue until 10.15 a.m., to be followed by an hour devoted to playing complete performances of some of the music previously reviewed in part.

New time could stimulate Saturday morning retail sales by giving listeners and would-be buyers time to take in the broadcasts and reviews before going out on a morning which often sees high classical record sales.

## Dell Concerts Are Set

PHILADELPHIA — Counting on getting \$210,000 from City Council—compared to \$160,000 last summer—and depending on citizens contributing \$150 each to make up the season's budget of \$320,000, plans for the 43rd annual series of outdoor summer concerts at the city-sponsored Rob-in Hood Dell were announced this week by Fredric R. Mann, president of the free concert series.

Starting June 19 and ending July 27, there will be 18 concerts by the Philadelphia Orchestra, including three morning children's concerts with three evening concerts on Mondays, Tuesdays and

ready strongly represented in the classical catalog.

But the new recordings will be the first with Penderecki himself conducting, using the Katowice Symphony Orchestra.

"We have long wanted to record this music with the composer himself directing," said EMI classical promotion manager Douglas Pudney, "and Penderecki himself chose to do it with this orchestra, which we understand is his favorite orchestra in his own country."

## Classical Calendar

Benjamin Lees' adaptation for narrator and orchestra of E. B. White's novel, "The Trumpet of the Swan," will be given its world premiere by the Philadelphia Orchestra on Saturday (13), at the final Children's Concert of the season. The work was written on a commission from William Smith and the Philadelphia Orchestra.

Joan Sutherland and Montserrat Caballe will sing together for the first time this summer when British Decca records them in a new set of Puccini's last opera, "Turandot." Sutherland will sing the role of the Princess Turandot, with Caballe as the slave girl Liu. Luciano Pavarotti is to be the Calaf. The recording will be the operatic debut on Decca of Indian-born conductor Zubin Mehta, directing the London Philharmonic Orchestra.

Diahann Carroll will be solo vocalist on the Cleveland Orchestra Pops concert on Aug. 25 at 8:30 p.m. at Blossom Music Center. Michael Charry, the Orchestra's assistant conductor, will conduct. . . . A special four-concert Bach Festival by the Munich Bach Choir and Orchestra will highlight Lincoln Center's "Great Performers at Philharmonic Hall" series for 1972-73. The concerts will take place between Oct. 4 and 13.

Thursdays each week. Open nights allows for rain dates. The Dells unreserved seats are free. Those contributing a tax-deductible \$150 get two reserved seats for the season.

Soloists set include pianists Rudolf Serkin, Israel Margalit, Andre Watts and Van Cliburn; violinists Itzhak Perlman, Miriam Fried and Kyunk What-Chung; singers Beverly Sills, Jan Peerce and Roberta Peters. Eugene Ormandy, conductor of the Philadelphia Orchestra, will conduct the opening concert and other conductors include Zubin Mehta, Lorin Maazel, Michael Tilson Thomas, Aldo Ceccato and Rafel Fruhbeck de Burgos.

William Smith, assistant conductor of the Philadelphia Orchestra, will lead the morning children's concerts. Mann explained the increased budget on increased fees for the artists. He said it costs almost \$20,000 a night to pay the orchestra plus the conductor, and that artists who "used to get \$1,500, now get up to \$6,000."

## Harmonia Mundi Launches English Music Push

PARIS—Harmonia Mundi, the specialist classical company based in the foothills of the southern French Alps, is launching an English music promotion to coincide with Queen Elizabeth's visit to Paris later this month.

The company, operated by Bernard Coutaz and distributed by CBS France, has an exclusive contract with English counter-tenor Alfred Deller, who spends much of the year near the Harmonia Mundi headquarters at St. Michel de Provence.

The latest Harmonia Mundi release on Deller Recordings is "Folk Songs," featuring Alfred and Marc Deller accompanied on the lute and guitar by Desmond Dupre. The album comprises traditional English folk material.

Other artists featured in the Harmonia Mundi catalog are organist Lionel Rogg, the Bulgarian Quartet and the Stour Music Festival Orchestra. Harmonia Mundi also represent the Arcophon, Balkaton and Musique Vivante labels in France.

# TOP 40 Easy Listening

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

THIS WEEK	Wks. Ago			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	4	5	5	CANDY MAN Sammy Davis Jr., MGM 14320 (Taradem, BMI)	11
2	1	4	4	MORNING HAS BROKEN Cat Stevens, A&M 1335 (Irving, BMI)	7
3	2	3	3	(Last Night) I DIDN'T GET TO SLEEP AT ALL 5th Dimension, Bell 45-195 (Almo, ASCAP)	8
4	13	26	—	SONG SUNG BLUE Neil Diamond, Uni 55326 (MCA) (Prophet, ASCAP)	3
5	6	17	35	IT'S GOING TO TAKE SOME TIME Carpenters, A&M 1351 (Colgems, ASCAP/Screen Gems-Columbia, BMI)	4
6	5	2	2	VINCENT Don McLean, United Artists 50887 (Mayday/Yahweh Tunes, BMI)	9
7	11	16	29	DIARY Bread, Elektra 45784 (Screen Gems-Columbia, BMI)	4
8	3	1	1	FIRST TIME EVER I SAW YOUR FACE Roberta Flack, Atlantic 2863 (Storm King, BMI)	11
9	9	9	15	NICE TO BE WITH YOU Gallery, Sussex 232 (Buddah) (Interior, BMI)	9
10	10	6	6	ME & JULIO DOWN BY THE SCHOOLYARD Paul Simon, Columbia 4-45585 (Charing Cross, BMI)	6
11	12	12	14	DAY DREAMING Aretha Franklin, Atlantic 2866 (Pundit, BMI)	8
12	7	8	9	BETCHA BY GOLLY WOW Stylistics Featuring Russell Thompkins Jr., Avco 4591 (Bellboy/Assorted, BMI)	11
13	8	10	10	SUAVECITO Malo, Warner Bros. 7559 (Centerbury, BMI)	10
14	14	7	7	LOVE THEME FROM "THE GODFATHER" (Speak Softly Love) Andy Williams, Columbia 4-45579 (Famous, ASCAP)	7
15	15	21	22	THE YOUNG NEW MEXICAN PUPPETEER Tom Jones, Parrot 40070 (London) (Pincus & Sons, ASCAP)	5
16	21	34	—	I SAW THE LIGHT Todd Rundgren, Bearsville 0003 (Warner Bros.) (Earmark/Screen Gems-Columbia, BMI)	3
17	30	35	—	DADDY DON'T YOU WALK SO FAST Wayne Newton, Chelsea 78-0100 (RCA) (Jewel, ASCAP)	3
18	18	22	23	DO YOU REMEMBER THESE Statler Brothers, Mercury 73275 (House of Cash, BMI)	6
19	16	19	20	TOO BEAUTIFUL TO LAST Engelbert Humperdinck, Parrot 40069 (London) (Colgems/Horizpic, ASCAP)	9
20	23	31	39	THE MASTERPIECE Charles Randolph Grean Sounde, Ranwood 922 (September, ASCAP)	4
21	26	30	—	TO GET TO YOU Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	3
22	22	15	16	BEG, STEAL OR BORROW New Seekers, Elektra 45780 (Leeds, ASCAP)	6
23	19	11	12	LEGEND IN YOUR OWN TIME Carly Simon, Elektra 45774 (Quackenbush, ASCAP)	8
24	24	36	38	LOVE THEME FROM "THE GODFATHER" (Speak Softly Love) Al Martino, Capitol 3313 (Famous, ASCAP)	4
25	34	—	—	AUTOMATICALLY SUNSHINE Supremes, Motown 1200 (Jobete, ASCAP)	2
26	25	18	18	DOCTOR MY EYES Jackson Browne, Asylum 11004 (Atlantic) (Open Window, Companion, BMI)	7
27	27	40	—	THIS I FIND IS BEAUTIFUL Storm, Sunflower 120 (MGM) (Bealin/Weiss, ASCAP)	3
28	28	32	34	HOT ROD LINCOLN Commander Cody and his Lost Planet Airmen, Paramount 0146 (Famous) (4 Star, BMI)	4
29	—	—	—	LOVE THEME FROM "THE GODFATHER" Nina Rota, Paramount 0152 (Famous, ASCAP)	1
30	38	—	—	LIFE & BREATH Climax, Rocky Road 30061 (Bell) (Warner/Brown's Mill, ASCAP)	2
31	40	—	—	AN AMERICAN TRILOGY Elvis Presley, RCA 74-0672 (Acuff-Rose, BMI)	2
32	—	—	—	VANILLA OLAY Jackie DeShannon, Atlantic 2871 (Plain & Simple, ASCAP)	1
33	—	—	—	AMAZING GRACE Pipes and Drums and the Military Band of the Royal Scots Dragon Guards, RCA 74-0709 (Sunbury, ASCAP)	1
34	37	—	—	WE'RE FREE Beverly Bremers, Scepter 12348 (Pocketful of Tunes, BMI)	2
35	17	14	8	A HORSE WITH NO NAME America, Warner Bros. 7555 (Warner Bros., ASCAP)	11
36	—	—	—	LIVING IN A HOUSE DIVIDED Cher, Kapp 2171 (MCA) (Peso, BMI)	1
37	—	—	—	HOW CAN I BE SURE David Cassidy, Bell 45-220 (Slasgar, ASCAP)	1
38	—	—	—	WEAVE ME THE SUNSHINE Peter Yarrow, Warner Bros. 7579 (Mary Beth, ASCAP)	1
39	39	—	—	ROCKET MAN Elton John, Uni 55328 (MCA) (James, BMI)	1
40	—	—	—	GONE Joey Heatherton, MGM 14387 (Dallas/Hill & Range, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 5/20/72



From left to right, Cristina Deutekom, Placido Domingo, the musical assistant, and Ruggero Raimondi, during the Philips recording session of "I Lombardi" at Brent Town Hall (Wembley Park), England. The release was accompanied by the most extensive advertising and merchandising campaign to be given any Philips release this year.

## Soul Sauce



**BEST NEW RECORD  
OF THE WEEK:**  
**"YOU SAID A  
BAD WORD"**  
**JOE TEX**  
(Dial)

By JULIAN COLEMAN

Augusta, Ga. Mayor Millard A. Beckum, proclaimed the week of April 24 as **James Brown Anti-Drug Week**. The proclamation was presented in recognition of Brown's continuing efforts to curb drug abuse among youngsters in Augusta and throughout the nation. A recent recording of his, "King Heroin," reached the ears of millions of youngsters bearing a powerful anti-drug message. Similar honorary weeks have been proclaimed by the mayors of Savannah, Columbia, S.C., Little Rock, Columbus, O., New York City and Cincinnati.

Motown's **Marvin Gaye** will write the musical score for the JDF/B production, "Trouble Man," for 20th Century-Fox release. . . . Impulse Records is releasing a new album by Archie Shepp. The album, "Attica Blues," commemorates the men who perished there.

More than 5,000 persons filled every available space of Chicago's Tabernacle Baptist Church recently to give **Black Moses Isaac Hayes**, his flowers while their sweet fragrance could still be appreciated. Operation PUSH (People United to Save Humanity) honored Hayes for "The Theme From Shaft". Score won a coveted Oscar. . . . Can hardly wait for a recording by Ode Record's **Robinson Family**

(Continued on page 41)



All we said was  
**TRI-US**  
#912

Washington  
Charlotte  
Memphis  
New Orleans

Chicago  
St. Louis  
Atlanta  
Houston

Nashville and **DID!**

The result? 163,000 in first  
16 days . . . wow . . . Don't be  
**"JEALOUS"** by  
**LITTLE ROYAL**

Just Another  
Super Summer Hit

Distributed by  
**Starday-King Records**  
New York — Nashville — London

Billboard SPECIAL SURVEY For Week Ending 5/20/72

## BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	I'LL TAKE YOU THERE Staple Singers, Stax 0125 (East/Memphis, BMI)	8	26	18	HELP ME MAKE IT THROUGH THE NIGHT Gladys Knight & the Pips, Soul 35094 (Motown) (Combine, BMI)	9
2	2	LOOK WHAT YOU DONE FOR ME Al Green, Hi 2211 (London) (Jec, BMI)	8	27	47	GIVING UP Donny Hathaway, Atco 6884 (Trio, BMI)	2
3	3	OH GIRL Chi-Lites, Brunswick 55471 (Julio-Brian, BMI)	7	28	40	GOTTA BE FUNKY Monk Higgins, United Artists 50897 (Special Agent/Tippy, BMI)	3
4	5	FIRST TIME EVER I SAW YOUR FACE Roberta Flack, Atlantic 2864 (Storm King, BMI)	8	29	29	(Last Night) I DIDN'T GET TO SLEEP AT ALL Fifth Dimension, Bell 45-195 (Almo, ASCAP)	4
5	6	ASK ME WHAT YOU WANT Millie Jackson, Spring 123 (Polydor) (Will-Du/Bill-Lee/Gaucho/Belinda, BMI)	10	30	22	IF YOU LOVE ME LIKE YOU SAY Betty Wright, Alston 4609 (Atlantic) (Sherlyn, BMI)	7
6	7	WALKING IN THE RAIN WITH THE ONE I LOVE Love Unlimited, Uni 55319 (MCA) (January/Sa-Vette, BMI)	9	31	32	PLEDGING MY LOVE Oscar Weathers, Top & Bottom 412 (Jamie/Guyden) (Lion, BMI)	3
7	4	DAY DREAMING Aretha Franklin, Atlantic 2866 (Pundit, BMI)	10	32	35	YOU AND I Black Ivory, Today 1005 (Perception) (Patrick Bradley, BMI)	6
8	8	HEARSAY Soul Children, Stax 0119 (East/Memphis, BMI)	12	33	37	THAT'S THE WAY IT'S GOT TO BE (Body & Soul) Soul Generation, Ebony Sounds 175 (Posner/Micro-Mini, BMI)	4
9	9	LITTLE BITTY PRETTY ONE Jackson 5, Motown 1199 (Recordo, BMI)	4	34	—	TROGLÖDYTE Jimmy Castor Bunch, RCA 48-1029 (Jimpire, BMI)	1
10	10	WALK IN THE NIGHT Jr. Walker & the All Stars, Soul 35095 (Motown) (Jobete, ASCAP)	7	35	33	STOP THIS MERRY-GO-ROUND Bill Brandon, Moonsong 9001 (Mercury) (Moonsong, BMI)	7
11	14	WOMAN'S GOTTA HAVE IT Bobby Womack, United Artists 50902 (Unart/Tracebob, BMI)	4	36	—	I ONLY HAVE EYES FOR YOU Jerry Butler, Mercury 73290 (Butler, BMI)	1
12	31	LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	4	37	39	PASS THE PEAS J.B.'s, People 607 (Polydor) Dynatone/Belinda/Unichappel, BMI)	2
13	21	OUTA-SPACE Billy Preston, A&M 1320 (Irving/Wep, BMI)	3	38	38	BRING IT HOME (And Give It to Me) Hot Sauce, Volt 4076 (Perk's Music/Su-Ma, BMI)	4
14	15	LOVE'S STREET AND FOOL'S ROAD Solomon Burke, MGM 14353 (Kid's Music, BMI)	8	39	41	VICTIM OF A FOOLISH HEART Bettye Swann, Atlantic 2869 (Fame, BMI)	2
15	16	JUST AS LONG AS YOU NEED ME (Part 1) Independents, Wand 11245 (Scepter) (Butler, ASCAP)	6	40	43	HOT THANG Eddy Senay, Sussex 230 (Buddah) (Interior/Sorn, BMI)	6
16	34	THERE IT IS (Part 1) James Brown, Polydor 14125 (Dynatone/Belinda, BMI)	2	41	44	AUTOMATICALLY SUNSHINE Supremes, Motown 1200 (Jobete, BMI)	2
17	17	DOING MY OWN THING Johnnie Taylor, Stax 0122 (Conquistador, ASCAP)	6	42	45	FEEL THE NEED Damon Shawn, Westbound 193 (Chess/Janus) (Bridgeport, BMI)	2
18	23	I'VE BEEN LONELY FOR SO LONG Frederick Knight, Stax 0117 (East/Memphis/Lowery, BMI)	6	43	—	YOU'RE THE MAN (Part 1) Marvin Gaye, Tamla 54221 (Motown) (Jobete, BMI)	1
19	11	BETCHA BY GOLLY WOW Stylistics, featuring Russell Thompkins Jr., Avco 4591 (Bellboy/Assorted, BMI)	12	44	—	I'VE FOUND A LOVE Etta James, Chess 2125 (Hill & Range Songs, BMI)	1
20	20	EVERYTHING GOOD IS BAD, EVERYTHING BAD IS GOOD 100 Proof (Aged In Soul), Hot Wax 7202 (Buddah) (Gold Forever, BMI)	10	45	46	YOU AND I Tony & Carol, Roulette 7123 (Jamf, BMI)	4
21	19	POOL OF BAD LUCK Joe Simon, Spring 124 (Polydor) (Assorted, BMI)	8	46	48	THE GIRL TURNED ME ON Jackie Wilson, Brunswick 55475 (Julio-Brian, BMI)	2
22	24	SMILIN' Sly & the Family Stone, Epic 5-10850 (CBS) (Stone Flower, BMI)	4	47	50	EXPLAIN IT TO HER MAMA Temprees, We Produce 1807 (Stax/Volt) (Stripe/East/Memphis, BMI)	3
23	12	IN THE RAIN Dramatics, Volt 4075 (Groovesville, BMI)	13	48	49	PUT IT WHERE YOU WANT IT Crusaders, Blue Thumb 208 (Famous) (Four Knights, BMI)	2
24	13	LAY AWAY Isley Brothers, T-Neck 934 (Buddah) (Triple Three, BMI)	11	49	—	I GOT SOME HELP I DON'T NEED B.B. King, ABC 11321 (Pamco/Sound of Lucille, BMI)	1
25	26	LET'S STAY TOGETHER Isaac Hayes, Enterprise 9045 (Stax/Volt) (Joe, BMI)	7	50	—	AIN'T THAT LOVIN' YOU (For More Reasons Than One) Isaac Hayes & David Porter, Enterprise 9049 (Stax/Volt) (East/Memphis, BMI)	1

## 'Attica Album Stars Kunstler

NEW YORK—Activist lawyer William M. Kunstler is featured on Impulse album, "Attica Blues" by Archie Shepp. Kunstler is reading poetry by percussionist Beaver Harris.

Both an album and single featuring Kunstler and Shepp will be released simultaneously.

ABC-Dunhill, Impulse's parent company, presented a painting by the Black Artists for Community Action, a New York Lower East side group, to the Harlem Music Center, at a reception to announce the release of the Shepp album.

• Continued from page 30

stations with no playlist structure. Our announcers are free to choose from any album in our 10,000-record library and there are no guidelines as to percentage breakdown of musical types. Rock, folk, jazz, classical, spoken word, and all other types of music are mixed and presented without hype, jingles, or pimple cream commercials. We've been doing this ever since our format changed in 1968 and it's been working well for us." He also mentioned about the station's broadcasts of live concerts from places such as the Harvard Square Theatre in Cambridge and Inter-Media Studios in Boston.

And now a plug for **Victor B. Cowen**, whom I only met once in all my born days, but who is a friend of **Don Owens**, chief of charts for the Billboard. Cowen, formerly writer-director for **Bob & Ray**, now is president of a commercials firm called the New York Hysterical Society. He was speaker at the Radio Day 72 luncheon Apr. 26 at the Mt. Royal Hotel, Montreal before the Station Representative Association and talked on "Radio Is a Colorful Demonstration Medium." Whether it was funny or not, only Canadians know, I guess. But, if you've been a Bob & Ray fan over the years, like me, then you'd expect, like me, that Victor B. Cowen wowed them.

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## Soul Sauce

• Continued from page 40

Plan after their impressive Los Angeles debut. Their contract calls for use of a house, provided by the record firm, for their large family.

Actor **Sammy Davis Jr.** was on hand at Los Angeles's Lindy Theater to present **Stax's Staple Singers** with their gold record "I'll Take You There" after the presentation Pop, Mavis, Cleo, and Yvonne, did just that as they belted out tunes like "Heavy Makes You Happy," "You Got to Earn It" and goldie, "Respect Yourself." Screen Gems-Columbia Publications will release a songbook by the popular group, the **Stylistics**. . . . Featured in the book is the song "You Are Everything" and their latest chart winner, "Betcha By Golly Wow."

## BITS AND PIECES:

New single releases for John Richbourg's Seventy-7 Records include "Please (Don't Let Me Down)" by **Willie Hobbs** and "Ain't Nothin' But A Habit" by **Net Wt. 14 Karet Black**. . . . **Jerry Butler** latest single, "I Only Have Eyes For You," picking up soul stations by the dozen and has started a cross-over already into MOR and Top 40. . . . **Laura Green's** new single on Capitol, "Memories and Souvenirs," getting attention in New York. . . . **B.B. King** appearing at Las Vegas Hilton International Hotel May 17-30. . . . **Singer-Actress Melba Moore** summer-long TV Show on the CBS network begins in June. . . . The new **Luther Ingram** "If Loving You Is Wrong, I Don't Want To Be Right" getting great action in Detroit. (jumped from #38-12 at WCHB). . . . At New York's Apollo Theater **The Delfonics, Cool & The Gang, Love Unlimited, The Independents, and The Whispers**. . . . "Touchdown" by the Blossoms on Lion off to a good start in many markets. . . . Words from Andre Montell at Mercury Record, **Love is Coming "Love is Coming"**. . . . The Newport Jazz Festival opens in New York July 1 and continues for nine days.

J. Thomas Smith, who works the 9 to midnight slot at Radio XPRS, Mexican station with studios in Southern Calif., reads Soul Sauce, Do You?

## What's Happening

• Continued from page 28

Olsen reporting: "Immigration Man," **Graham Nash & David Crosby**, Atlantic. . . . WACC Williamsport Area Community College, Gary Stormer reporting: "A Lonely Man," (LP), **Chi-Lites**, Brunswick. . . . WVBU, WVBU-FM, Bucknell Univ., Lewisburg, James J. Morrell reporting: "Joplin in Concert," (LP), **Janis Joplin**, Columbia. . . . WJRH-FM, Lafayette College, Easton, Frank Urbaniak reporting: "Grave New World," (LP), **Strawbs, A&M**. . . . WYCP, York College of Pa., York, Liza Wilson reporting: "Betcha By Golly, Wow," **Stylistics**, Avco. . . . WDFM-FM, Penn State Univ., University Park, Kevin Nelson reporting: "Feel Alright," **Cargoe**, Ardent. . . .

WEST—California—KDV5-FM, Univ. of California, Davis, David Sterling reporting: "Leda," (LP), **Linda Cohen**, Poppy. . . . KZSU, KZSU-FM, Stanford Univ., Stanford, Paul Wells reporting: "Strike It Rich," (LP), **Dan Hicks & His Hot Licks**, Blue Thumb. . . . KCHO-FM, Chico State College, Chico, Mark Mallicoat reporting: "Me and My Guitar," **Freddie King**, Shelter. . . . Oregon—KLCC-FM, Lane Community College, Eugene, Dave Chance reporting: "Tiptoe Past the Dragon," (LP), **Marlin Greene**, Elektra. . . . Washington — KUGR, KUGR-FM, Washington State Univ., Pullman: "We're Free," **Beverly Bremers**, Scepter. . . . New Mexico—KRWG, New Mexico State Univ., Las Cruces, Gary Pratz reporting: "Backwoods Woman," (LP), **Dianne Davidson**, Janus. . . . Wyoming—KUWR, Univ. of Wyoming, Laramie, Fred N. Leemhuis reporting: "Take it Easy," **Eagles**, Asylum.

MIDWEST—Missouri—KRC, Rockhurst College, Kansas City, Pete Modica reporting: "I Hardly Know Her Name," **The Wackers**, Elektra. . . . KCLC-FM, Lindenwood Colleges, St. Charles, Chuck Lackner reporting: "Roots and Branches," (LP), **The Dillards**, Anthem. . . . KCCS, Univ. of Missouri, Columbia, Doug Carr reporting: "In Search of Space," (LP), **Hawkwind**, United Artists. . . . Michigan — WJMD, Kalamazoo College, Kalamazoo, Paul Raben reporting: "Instant Death" (LP), **Eddie Harris**, Atlantic. . . . WFRS, Ferris State College, Big Rapids: "Rocket Man," **Elton John**, Uni. . . . WORB, Oakland Community College, Farmington, Jim Nuzoff reporting: "Love is a Merry Go Round," (LP), **Ginji James**, Brunswick. . . . WCHP, Central Michigan Univ., Mt. Pleasant; Doug Jones reporting: "Morning Glory," (LP), **Mary Travers**, Warner Brothers. . . . WNMC, Northwestern Michigan College, Traverse City, Gretchen Fischer reporting: "Song Sung Blue," **Neil Diamond**, Uni.

SOUTH—Tennessee—WRVU-FM, Vanderbilt Univ., Nashville, Mike Anzek reporting: "Machine Head," (LP), **Deep Purple**, Reprise. . . . Georgia—WREK, Georgia Tech, Mike Caldwell reporting: "Coquette," (LP cut, Paris Encounter), **Gary Burton and Stephane Grappelli**, Atlantic. . . . Florida—WFPC, Florida Presbyterian College, St. Petersburg, Steve Graves reporting: "Tyler, Texas," (LP), **Gladstone, ABC**. . . . Louisiana—WTUL, WTUL-FM, Tulane Univ., New Orleans, Greg Stec reporting: "Powerglide," (LP), **New Riders of the Purple Sage**, Columbia. . . . North Carolina — WASU-FM, Appalachian State Univ., Boone, Sally B. Edmonds reporting: "Electric Light Orchestra," (LP), **Electric Light Orchestra**, United Artists. . . . Alabama—WVSU, Samford Univ., Birmingham, Henry Parkman reporting: "The Fabulous Rhinestones" (LP), **The Fabulous Rhinestones**, Just Sunshine.

MAY 20, 1972, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 5/20/72

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	1	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	14	26	45	INDIVIDUALLY & COLLECTIVELY Fifth Dimension, Bell 6073	6
2	2	FIRST TAKE Roberta Flack, Atlantic SD 8230	7	27	19	L.A. MIDNIGHT B.B. King, ABC ABCX 743	12
3	3	YOUNG, GIFTED & BLACK Aretha Franklin, Atlantic SD 7213	14	28	24	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic KS 30986 (CBS)	27
4	4	DONNY HATHAWAY LIVE Alco SD 33-386	11	29	29	STANDING OVATION Gladys Knight & the Pips, Soul S 736 L (Motown)	18
5	5	BEALITUDE/RESPECT YOURSELF Staple Singers, Stax STS 3002	10	30	39	CRUSADERS 1 Blue Thumb BTS 6601 (Famous)	10
6	6	ALL DAY MUSIC War, United Artists UAS 5546	26	31	31	JACKSON 5's GREATEST HITS Motown M 741 L	20
7	9	A LONELY MAN Chi-Lites, Brunswick BL 754179	4	32	25	IN THE BEGINNING Isaac Hayes, Atlantic SD 1599	9
8	7	STYLISTICS Avco AV 33023	25	33	35	IN THE WEST Jimi Hendrix, Reprise MS 2049	10
9	15	I GOTCHA Joe Tex, Dial DL 6002 (Mercury)	4	34	34	LOVE STORY Whispers, Janus JLS 3041	5
10	12	MALO Warner Bros. WS 2584	12	35	28	COMMUNICATION Bobby Womack, United Artists UAS 5539	27
11	8	SOLID ROCK Temptations, Gordy G 961 L (Motown)	17	36	33	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	49
12	10	WHATCHA SEE IS WATCHA GET Dramatics, Volt VOS 6018	19	37	37	GOIN' FOR MYSELF Dennis Coffey, Sussex SXBS 7010 (Buddah)	6
13	17	MUSIC OF MY MIND Stevie Wonder, Tamla T 314 L (Motown)	8	38	32	STREET CORNER SYMPHONY Persuasions, Capitol ST 872	15
14	26	I WROTE A SIMPLE SONG Billy Preston, A&M SP 3507	6	39	30	MOODY JR. Jr. Walker & the All Stars, Soul S 733 L (Motown)	18
15	42	ROBERTA FLACK & DONNY HATHAWAY 2 Atlantic SD 7216	2	40	41	PAIN Ohio Players, Westbound WS 2015 (Chess/Janus)	14
16	16	FROM A WHISPER TO A SCREAM Esther Phillips, Kudu KU 05 (CTI)	13	41	38	GENESIS Soul Children, Stax STS 3003	7
17	18	GOT TO BE THERE Michael Jackson, Motown M 747 L	16	42	43	HELP ME MAKE IT THROUGH THE NIGHT Hank Crawford, Kudu KU 06 (CTI)	3
18	11	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	23	43	50	STRAIGHT FROM THE HEART Ann Peebles, Hi SHL 32065 (London)	2
19	20	LOVE UNLIMITED Uni 73131 (MCA)	5	44	40	SANTANA Columbia KC 30595	33
20	21	DROWNING IN THE SEA OF LOVE Joe Simon, Spring SPR 5702 (Polydor)	9	45	36	REVOLUTION OF THE MIND/ RECORDED LIVE AT THE APOLLO James Brown, Polydor PD 3003	22
21	23	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax-Volt)	41	46	46	FUNK INC. Prestige PR 10031	2
22	22	IT'S JUST BEGUN Jimmy Castor Bunch, RCA LSP 4640	4	47	—	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	1
23	14	QUIET FIRE Roberta Flack, Atlantic SD 1594	24	48	49	BEST OF FREDA PAYNE Invictus ST 9804 (Capitol)	7
24	13	DON'T TURN AROUND Black Ivory, Today TLP 1005 (Perception)	10	49	47	WILD HORSES/ROCK STEADY Johnny Hammond, Kudu KU 04 (CTI)	5
25	27	INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CTI)	23	50	—	MESSAGE FROM THE PEOPLE Ray Charles, ABCX 755/TRC	1

Mayfield-Mogull  
Companies Reunited

NEW YORK — Material from the Curtis Mayfield publishing firms, Curtom, Chi-Sound Music and Camad Music will be administered throughout the world, excluding the U.S. and Canada by Ivan Mogull Music Associates.

The long-term agreement reunites Mayfield and Mogull who worked together for three years when Mayfield's companies were first organized.

## 'Roots of Rock'

• Continued from page 28

played as they were first written by the cats that recorded them."

Bass noted that the concert will also feature the performers' comments on their music and how it was created.

Loren Coleman may be reached at 429 W. Arlington Place, Chicago 60614.



INNER CITY LOVE: Following Marvin Gaye's brief address to the student body at Cardoza High School on "Marvin Gaye Day" in Washington, D.C., youthful fans surround their idol and besiege him with requests for autographs. Such was the reaction of Washingtonians throughout the day to a man whose million-selling version of "Inner City Blues" said for the people what they wanted to say for themselves. (A Motown Photo)

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## Program Seminar In West Virginia

WHEELING, W. Va.—"Country Programming, a Search for Self" will be the topic of the programming seminar during the Eastern States Country Music, Inc., convention here May 19-21.

Many of the top program directors from throughout the eastern states will play audio presentations of the sound of their respective stations and will discuss details of the formats that have proven successful in their markets.

The panelists represent a cross-section ranging from major to small markets, from modern to traditional program. Those taking part are Jerry Adams, WWOL, Buffalo, N.Y.; Jim Pride, WRCP, Philadelphia; Bob Williams, WASP, Brownsville, Pa. and Art MacDonald, WCDQ, Hamden-New Haven, Conn.

Registrations for the convention should be sent to ESCMI, Capitol Music Hall, Wheeling, W. Va. 26003.

ESCMCI held the last of its regional talent screening shows at Davies Lake in Rockwell County, N.Y., hosted by Johnny Scott of WRKL and Mac Sullivan of WTBE. The Green Mountain Boys were the winning band. Joe Maclean, Union Beach, N.J., was named Top Male Vocalist, and will cut a single on Countryopolitan Records. Best Female Vocalist was Sue Smith, of Woodcliff Lake, N.J.

Donna Marie Taruto and Sally Ann Geremin, who have a radio show at WWCO in Waterbury, Conn., teamed to win the Best

Duet award. Johnny Scott of WRKL won the Disk Jockey Award. Miss Cindy Ferguson was selected Queen of Country Music for the area.

These award winners will represent the metropolitan New York and New Jersey region, and will compete against other regional winners during the convention here.

## Skeeter Davis Giving Her Promotion Personal Touch

NASHVILLE — RCA artist Skeeter Davis plans to carry both promotional and sales plans with her on all her future bookings, working with distributors and retailers in pushing her records.

The novel idea, formulated by Miss Davis and her producer, Ronnie Light, will include the direct sale of her singles and albums in areas where they are not stocked in retail outlets.

Under the plan, Miss Davis will contact record shops in all areas where she is booked. She will offer to supply the records, which she will purchase from distributors, and conduct autograph parties in stores. She also will visit each city well in advance of the time of her scheduled show, and make herself available for whatever promotion is necessary, including radio and television appearances.

She plans to travel in a limousine with a telephone so she can contact stations as she approaches a booking.

Plagued with the same problem as many other artists who simply cannot find their records in the retail shops, Miss Davis said she

## Open Door Agency Opened By Hofer in Nashville

NASHVILLE—The Open Door Agency, Inc., has officially opened here under the direction of Betty Hofer, a leading public relations specialist.

The agency has been established to "develop talent and create concepts within the music and broadcast industries," Miss Hofer said.

A number of separate divisions will operate underneath the corporate umbrella, with its initial venture including two music publish-

ing companies. They are being established by Miss Jean Zimmerman, formerly with Columbia Records. She will serve as professional manager of the publishing companies and will devote most of her time working with new songwriters.

Miss Hofer, who has an extensive background in broadcasting, public relations and advertising, currently has as clients such artists as Danny Davis and the Nashville Brass, Chet Atkins, Welton Lane and the Oak Ridge Boys.

Miss Hofer, formerly with the Bull Hudson Agency and Noble Dury Public Relations, noted that there is an "extensive amount of activity to be developed in outlying areas of the country," and said business would broaden far beyond public relations.

"Open Door will be working with many of the small market broadcasters," she said, "where others don't want to bother, or simply haven't even tried to be of service."

The agency goes into production this month on a total sales-service package for broadcasters, featuring Davis and the Brass.

## Nashville Scene

By BILL WILLIAMS

Capitol Records has hosted a celebration honoring **Buck Owens** and kicking off "Buck Owens Month" at Knaggs Berry Town in Studio City. The festivities included a special award presentation to Buck from **Bhaskar Menon**, Capitol president. A lot of VIP's were on hand for the occasion. . . . A highly successful country music package featuring **Ray Price**, **Sonny James** and **Faron Young** sold two complete houses in advance of show time at Shady Grove music fair in Gaithersburg, Md. The program was promoted by **Steve Baker** and Mountain Productions, Inc. . . . **Linda K. Lance** is about to sign with a growing label in Nashville.

Former disk jockey **Michael Molinari** has written a book on country music, devoted to the fan. It will be released during the convention in Nashville next October. . . . When producers of the French Television network were turned down for shooting some films in Nashville because of failure to clear with the musician's union, the film turned to action shots of a non-singing nature. . . . **Patsy Montana** follows **Jimmie Skinner** into the **Howard Vokes**-booked show in Pennsylvania. . . . **Hickory's Glenn Barber** has received a certificate of appreciation for his participation in the "We Care" project in Buckley, Wash. Glenn was cited as a "showman, musician and rare humanitarian."

Brothers **David** and **Lefty Frizzell** joined forces for a two-week tour for the Jack Roberts talent agency. They appear together infrequently. Roberts has **Charley Pride** booked for appearances in the Northwest in August. . . . **Dottie West** has changed the name of her band from the **Heartaches** to **Cross Country**. . . . When **Brenda Lee** departs on her 27 city tour of Japan, she'll take along the 17-piece **Sharps & Flats** orchestra. She is scheduled for a recording session in Tokyo. . . . When **David Houston** played the Ramp Festival in Cosby, Tenn., it was the largest crowd ever to witness a show there.

**Billy (Crash) Craddock** had turnaway crowds at the Countryland Club in Denver, according to **Dave Barton** of the Hubert Long Agency. . . . **Hubert Long**, by the way, has been moved to a convalescent home. Although his con-

dition is still bad, he is able to communicate with most of his visitors. . . . **Jim Foglesong** has produced a **Dale Ward** session for Dot. . . . The **Geezinslaw Brothers** have made a visit to Nashville and made several TV appearances. . . . **Donna Fargo** has just completed her second session. . . . RCA engineers are breathing easier. They've been assured that the closing of the studio in Chicago will not affect the position of the Nashville engineers, even though some of the Chicago men have seniority. . . . **Charlie Louvin's** newest ballad for Capitol, "Just In Time," was co-written by **David Alan Coe** and **Jimmy Townsend**.

**Gene Crawford**, front man for the **David Houston Show**, has had his first single released by Chart. It was produced by **Tillman Frank**. . . . Grammer guitars remain popular. The Nashville shop has had its third burglary. This time \$7,000 worth of equipment and parts were taken, including **Doyle Wilburn's** own guitar which was in for repair. . . . The second annual "County Festival U.S.A." is set for the Buck Lake Ranch at Angola, Ind., June 25. Among those on the show are **Loretta Lynn**, **Mel Tillis**, the **Duke of Paducah**, **Hank Williams Jr.**, **Faron Young**, **Anthony Armstrong Jones**, **Conway Twitty**, **Waylon Jennings**, **Lamar Morris**, **Merle Kilgore**, **Gary Shupe** and at least six bands. It was a huge success last year.

During the Fan Fair poll, at the recent fan gathering in Nashville, **Buck Owens** and the **Buckaroos** were named the Best Bluegrass Band. Six-thousand cast their votes. . . . RCA's **Dickey Lee** has recorded the old standard, "Ashes of Love," which also will be the title of his album. The LP contains many standards. . . . Columbia's **John Allan Cameron** has been set as a guest on the Western Canada tour of the **Anne Murray Show**. An intensive promotional campaign will coincide with the tour. . . . **Johnny Western** and his show have been held over two weeks at the Ponderosa Hotel in Reno, and he has been offered a multi-week contract there for this year and next year as well. . . . **David Rogers'** daughter, **Tonya**, suffered severe cuts of her foot while wading in a creek while he was on the road. She'll be on crutches for weeks.

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"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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From The Music Capitals of the World

NASHVILLE

Boss Records has announced the release of its first MOR product, a tune called "Mornin' Glory Girl" by **Chuck Cliatt**. The session was cut at the Lowery Studio in Atlanta and produced by **Mel Bear-den**. **Cernon Craig** is executive vice president of the Nashville-based label, which is distributed nationally by Super Star. **Jimmy Buffet**, one of the Don Light Agency's young talents, played a four-day date at Southern Mississippi University in Hattiesburg, then went to Ruston, La. He was brought back to the same campus later for a show with **John Sebastian**. Buffet is becoming a strongly booked artist, having played in recent weeks The Bistro in Atlanta, the Quiet Knight in Chicago, The Last Resort in

Athens, Ga., Crazy Ophelia's in Key West, and the Raven Gallery in Detroit.

**Natchez Trace** appeared at a benefit show for Walden House here. . . . Recently recording with engineer **Jim Williamson** at Woodland Sound Studios here was **Red Stegall**, who is just back from a vacation with **Dave Burgess**. **Screamin' Jay Hawkins** cut an LP for Corsair Records. It was his first session in Nashville. Columbia's Days End, produced by **Glen Spreen**, cut at Quadrafonic Sound, engineered by **Gene Eichelberger**. **Natchez Trace** has done a series of sessions for Elektra, produced by **Norbert Putnam**.

THOMAS WILLIAMS

MEMPHIS

The lights on the famed Eiffel Tower in Paris glowed (under special arrangement) as a signal that the 1972 Memphis Cotton Carnival was under way, with the music theme, "King Cotton Makes Music." The week included six nights of an "Evening of Soul" featuring **Isaac Hayes** at Memphis State Univ., 110 bands from 11 states, the Schlitz Brewing Co.'s "Salute to the Cotton Carnival," and the annual jazz and blues festival. Tossing the notes on the Schlitz music show were, **Roberta Flack**, **John Sebastian**, **B.B. King**, **Earl Scruggs**, **Sonny Stitt**, **Al McKibbin**, **Dizzy Gillespie**, **The Ionious Monk**, **Art Blakey** and **Kai Winding**. Artists playing on the jazz and blues festival included: **George Brunis** and his **Bayou Stompers**, trumpeter **Alvin Alcorn**, ragtime pianist **Jean Kittrell**, jazz pianist **Don Ewell**, the **Dukes of Dixieland** with blues singer **Olive Brown**, the **Old Time Jug Band** and the **Boll Weevils** from Ann Arbor, Mich. . . . All this musical talent was so appealing to jazz buff **John Hammond**, vice president of Columbia Records, that he canceled previous plans and attended the carnival. . . . As the last note of the Cotton Carnival died away, the Metropolitan Opera arrived for three performances, "Otello," "La Boheme" and "La Fille du Regiment." . . . **James Brown**, the little man with the big blues voice and a frequent visitor to Memphis, returned once again, pleasing a crowd of 4,500 at the mid-south coliseum. . . . The **Bill Black Combo** has a new single on the Mega label produced by **Larry Rogers** at Bloc 6 studios, titled "Harlem Nocturne." Rogers is also producing an album for Mega on **Jerry Ward**. . . . **Steve**

(Continued on page 46)

Opry Tours Set to Roll

NASHVILLE — Formation of the first phase of "Grand Ole Opry Tours" has been announced by Bob Cooper, manager of the activity.

Under the all-inclusive plan, tours coming here for the "Opry" can get an all-inclusive package which covers motel accommodations, admission to the Saturday night show, and visits to Opryland, U.S.A. Visitors are thus assured of both tickets and a place to stay at low rates.

Plans also are in the works, Cooper said, for packaging travel plans through travel agencies, airlines and the like, to offer a one-price trip for all of these attractions.

A visitor thus is assured a ticket to the "Opry" if he works through the "Grand Ole Opry Tours," and utilizes its plan. Heretofore, tickets to the show were exceptionally difficult to come by, particularly in the spring and summer months.

The tours also will apply to autumn conventions here, including the Gospel Quartet Convention and the "Grand Ole Opry" birthday celebration in October.

The packages also are set up to include tours of Nashville and homes of the recording artists, plus a visit to a recording studio and a back-stage tour of the Opry House.

Lynn Bell, who has overseen registration at the October conventions in recent years, will work with Cooper in this project, which is intended to take care of all of the loose ends of a Nashville trip.

Arrangements have been made with virtually all of the motels here to work within this package.

Iowa Bows 'Hoedown'

DES MOINES, Ia.—"Hoedown-U.S.A.," a 90-minute live country music show, opened here last Friday night at Cutty's Barn.

The show will feature a regular cast of Iowa performers in a program of country and gospel music and comedy, aimed especially at the travelling family, using the facilities of the camping resort.

The shows will run twice a night starting May 26 through the Labor Day weekend. They will continue on a weekend basis year-round.

The site of the show is at the entrance to a camping resort on the northwest edge of the city. The announcement was made by disk jockey **Larry Heaberlin** of KWKY.



JOHN MATHEWS (center), president of Sumar Talent Agency, joins in a chorus welcoming the Keystones Quartet to the roster of the gospel booking agency. The Keystones, who record for Superior, are from Buffalo, N.Y.

NOP Nostalgia

CHICAGO — A three-hour weekly oldies show has been launched into syndication here by Number One Productions. Called "American No. 1 Music," the show will be offered on a 13-week basis starting June 1. Hosted by Bob Del Giorgio, 6-10 p.m. personality on WIND, the show features music from the 50's, 60's, and some current hits.



Thanks:

- ED THOMAS
- KSAY, San Francisco
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# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 5/20/72

★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	GRANDPA HARP/TURNIN' OFF A MEMORY Merle Haggard & the Strangers, Capitol 3294 (Blue Book, BMI/Blue Book, BMI)	9	38	40	ANYTHING'S BETTER THAN NOTHING Mel Tillis & Sherry Bryce, MGM 14365 (Sawgrass, BMI)	6
2	4	(Lost Her Love) ON OUR LAST DATE Conway Twitty, Decca 32945 (MCA) (Acuff-Rose, BMI)	8	39	48	IS IT ANY WONDER THAT I LOVE YOU Nat Stuckey, RCA 74-0687 (Jack & Bill, ASCAP)	5
3	7	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot 17409 (Famous) (Prima Donna/Algee, BMI)	9	40	61	JUST PLAIN LONELY Ferlin Huskey, Capitol 3308 (Hall-Clement, BMI)	5
4	3	CHANTILLY LACE/ THINK ABOUT IT DARLIN' Jerry Lee Lewis, Mercury 73273 (Glad, BMI/Jack & Bill, ASCAP)	11	41	57	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca 32959 (MCA) (Mango/Run-A-Muck, BMI)	3
5	5	ALL THE LONELY PEOPLE IN THE WORLD Bill Anderson, Decca 32930 (MCA) (Stallion, BMI)	10	42	30	YOU'RE MY SHOULDER TO LEAN ON Lana Rae, Decca 32937 (MCA) (Forrest Hills, BMI)	14
6	6	MANHATTAN, KANSAS Glen Campbell, Capitol 3305 (Tree, BMI)	8	43	71	TRAVELIN' MINSTREL BAND Carter Family, Columbia 4-45581 (Jack & Bill, ASCAP)	4
7	13	LONGEST LONESOME/ THAT'S WHAT LEAVING'S ABOUT Ray Price, Columbia 4-45583 (Screen Gems-Columbia, BMI/Charlie Boy/Rae-Jane, ASCAP)	6	44	51	A SPECIAL DAY Arlene Harden, Columbia 4-45577 (RPM, ASCAP)	6
8	8	ME & JESUS Tom T. Hall, Mercury 73278 (Hallnote, BMI)	10	45	43	LOVE ME Jeanne Pruett, Decca 32929 (MCA) (Moss-Rose, BMI)	11
9	2	DO YOU REMEMBER THESE Statler Bros., Mercury 73275 (House of Cash, BMI)	11	46	52	WOULD YOU WANT THE WORLD TO END Mel Tillis, MGM 14372 (Sawgrass, BMI)	3
10	11	AIN'T NOTHIN' SHAKIN' Billy "Crash" Craddock, Cartwheel 210 (Arc, BMI)	12	47	47	TO GET TO YOU Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	21
11	10	MY HANG-UP IS YOU Freddie Hart, Capitol 3261 (Blue Book, BMI)	17	48	64	DELTA DAWN Tanya Tucker, Columbia 4-45588 (Big Ax, ASCAP)	2
12	9	JUST FOR WHAT I AM Connie Smith, RCA 74-0655 (Blue Crest/Hill & Range, BMI)	12	49	—	REACH OUT YOUR HAND Tammy Wynette, Epic 5-10856 (CBS) (Algee/Altam, BMI)	1
13	12	SOMEONE TO GIVE MY LOVE TO Johnny Paycheck, Epic 5-10836 (CBS) (Jack & Bill, ASCAP)	11	50	37	WHEN YOU SAY LOVE Bob Luman, Epic 5-10823 (CBS) (Jack & Bill, ASCAP)	17
14	14	IF IT FEELS GOOD DO IT Dave Dudley, Mercury 73274 (Passkey, BMI)	10	51	38	LEGENDARY CHICKEN FAIRY Jack Blanchard & Misty Morgan, Mega 615-0063 (100 Oaks/Birdwalk, BMI)	9
15	15	BE MY BABY Jody Miller, Epic 5-10825 (CBS) (Mother Bertha/Trio, BMI)	9	52	66	IN THE SPRING (The Roses Always Turn Red) Dorsey Burnette, Capitol 3307 (Brother Karl's Music, BMI)	2
16	19	LOST FOREVER IN YOUR KISS Porter Wagoner & Dolly Parton, RCA 74-0675 (Owepar, BMI)	7	53	58	YOU ALMOST SLIPPED MY MIND Kenny Price, RCA 74-0686 (Danor, BMI)	4
17	16	TOUCH YOUR WOMAN Dolly Parton, RCA 74-0662 (Owepar, BMI)	11	54	54	A SONG TO SING Susan Raye, Capitol 3289 (Blue Book, BMI)	8
18	23	SEND ME SOME LOVIN' Hank Williams Jr. & Lois Johnson, MGM 14356 (Venice, BMI)	8	55	55	ONE MORE TIME Joanna Neel, Decca 32950 (MCA) (Cockeroach, BMI)	5
19	21	FOOLS Johnny Duncan, Columbia 4-45556 (Pi-Gem, BMI)	10	56	56	I'LL NEVER FALL IN LOVE AGAIN Liz Anderson, Epic 5-10840 (CBS) (Blue Seas/Jac/Morris, ASCAP)	7
20	29	KATE Johnny Cash & the Tennessee Three, Columbia 4-45590 (Mariposa, BMI)	3	57	59	I'LL BE WHATEVER YOU SAY Wanda Jackson, Capitol 3243 (Combro, BMI)	7
21	22	WHAT AM I GONNA DO Bobby Bare, Mercury 73279 (Screen Gems-Columbia, BMI)	8	58	—	A SEED BEFORE THE ROSE Tommy Overstreet, Dot 17418 (Famous) (Terrace, ASCAP)	1
22	27	MADE IN JAPAN Buck Owens & His Buckaroos, Capitol 3314 (Blue Book, BMI)	4	59	67	SING ALONG SONG Mayf Nutter, Capitol 3296 (Blue Book, BMI)	6
23	26	THE KEY'S IN THE MAILBOX Tony Booth, Capitol 3269 (Fort Knox, BMI)	9	60	60	HIGH ON LOVE Carl Perkins, Columbia 4-45582 (Cedarwood, BMI)	3
24	24	SMELL THE FLOWERS Jerry Reed, RCA 74-0667 (Vector, BMI)	8	61	62	TRY IT, YOU'LL LIKE IT Jimmy Dickens, United Artists 50889 (Acoustic, BMI)	6
25	25	SHOW ME Barbara Mandrell, Columbia 4-45580 (Tree, BMI)	6	62	63	COUNTRY WESTERN TRUCK DRIVIN' SINGER Red Simpson, Capitol 3298 (Central Songs, BMI)	5
26	17	ALL HIS CHILDREN Charley Pride, RCA 74-0624 (Leeds, ASCAP)	14	63	65	LET HIM HAVE IT Jan Howard, Decca 32955 (MCA) (Peters, BMI)	3
27	18	NEED YOU David Rogers, Columbia 4-45551 (Malapi, Jamie, BMI)	13	64	—	GOOD MORNING COUNTRY RAIN Jeannie C. Riley, MGM 14382 (Acuff-Rose, BMI)	1
28	28	I'M THE MAN IN SUSIE'S MIND Glenn Barber, Hickory 1626 (Acuff-Rose, BMI)	9	65	—	SAD SITUATION Skeeter Davis, RCA 74-0681 (Window, BMI)	1
29	33	ELEVEN ROSES Hank Williams, Jr., MGM 14371 (Williams, Jr., BMI)	4	66	74	THEY CALL THE WIND MARIA Jack Barlow, Dot 17414 (Famous) (Chappell, ASCAP)	2
30	41	I'LL BE THERE Johnny Bush, Million 1 (Hill & Range, BMI)	5	67	—	SUNSHINE AND RAINBOWS/ THE NIGHT'S NOT OVER YET Roy Drusky, Mercury 73293 (Green Grass, BMI/Jack & Bill, ASCAP)	1
31	36	THAT'S WHY I LOVE YOU LIKE I DO Sonny James, Capitol 3322 (Beechwood, BMI)	2	68	72	HE WILL BREAK YOUR HEART Johnny Williams, Epic 5-10845 (CBS) (Conrad, BMI)	3
32	32	YOU'RE EVERYTHING Tommy Cash, Epic 5-10838 (CBS) (Algee/Flagship, BMI)	9	69	69	HOT ROD LINCOLN Commander Cody & his Lost Planet Airmen, Paramount 0146 (Famous) (4 Star, BMI)	3
33	20	WHAT AIN'T TO BE, JUST MIGHT HAPPEN Porter Wagoner, RCA 74-0468 (Owepar, BMI)	13	70	70	SHE'S DOING IT TO ME AGAIN Ray Pillow, Mega 615/0072 (100 Oaks, BMI)	2
34	44	CAB DRIVER Hank Thompson, Dot 17410 (Famous) (Blackhawk, BMI)	4	71	—	JUST IN TIME Charlie Louvin, Capitol 3319 (Window/Captive, BMI)	1
35	35	WE FOUND IT IN EACH OTHER'S ARMS/SUNNY SIDE OF LIFE Roger Miller, Mercury 73268 (Miller/Dealousie, BMI/Tree, BMI)	9	72	75	COUNTRY MUSIC IN MY SOUL George Hamilton IV, RCA 74-0697 (Acuff-Rose, BMI)	2
36	31	IF YOU EVER NEED MY LOVE Jack Greene, Decca 32939 (MCA) (Sawgrass, BMI)	9	73	73	MAMA BEAR Carl Smith, Columbia 4-45558 (Green Grass, BMI)	2
37	50	GIRL IN NEW ORLEANS Sammie Smith, Mega 615-0068 (Danor, BMI)	5	74	—	A ROSE BY ANY OTHER NAME (Is Still a Rose) Ray Sanders, United Artists 50886 (Pocket Full of Tunes, BMI)	1
				75	—	LOVING YOU COULD NEVER BE BETTER George Jones, Epic 5-10858 (CBS) (Altan, BMI)	1



# Tommy Overstreet.

## Three <sup>#1</sup> singles and two hit albums later.

He's got a way about him. A country style that sells.

First, there were Tommy's three hit singles that made it to #1 on the charts: "Gwen (Congratulations)", "I Don't Know You (Anymore)", "Ann (Don't Go Runnin')". Then, there were two hit albums!

And now, Tommy's fourth single! Just released: "A Seed Before The Rose". A beautiful ballad. Another winner!

### "A SEED BEFORE THE ROSE"

b/w "How'd We Ever Get This Way"

DOA-1741E



"TOMMY OVERSTREET"

DOS-25992, DO8-25992,  
DOC-25992



"THIS IS TOMMY OVERSTREET"

DOS-25994, DO8-25994m,  
DOC-25994

Tommy Overstreet on Dot Records

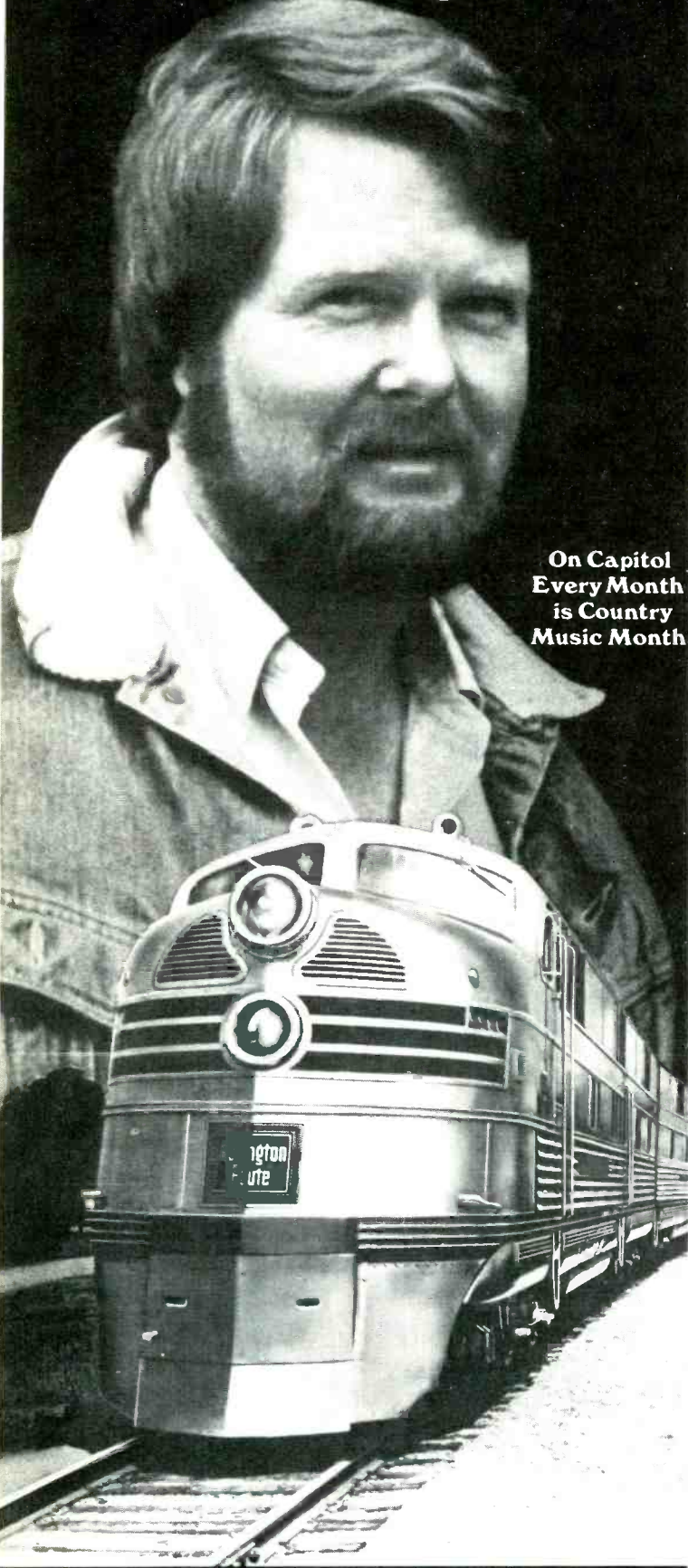
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Ricci Mareno, Executive Producer

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## Country Music

### From the Music Capitals Of the World

• Continued from page 43

Alaimo has a new release on Entrance label distributed by Columbia records, "American Music," produced by Chips Moman at American studio. . . . Al Bell is producing a new release of Billy Eckstine at Stax. . . . The Minits, produced by Dan Greer at Sounds Of Memphis Studios, has a new single, "Still a Part of Me," with the flip side, "Lover Boy." It's on Sounds of Memphis-MGM label, Greer also has a new release on himself, "Shell of a Man." Stax's Staple Singers have a new single, "I'll Take You There." . . . Saxophonist Ace Cannon has gone country with his newest album, "Cannon Country." The LP was

(Continued on page 60)

### Opryland to Open May 27

NASHVILLE—It's official now; Opryland U.S.A. will open to the general public May 27.

To insure the opening schedule, manager Mike Downs took the completion of the facility out of the hands of the contractor and turned it over to the hundreds of Opryland personnel for "finishing work."

This action was not without its problems. The Teamsters Union, upset because some non-union personnel were driving trucks on the ground, set up pickets and threw bricks at some of the vehicles. Downs said the work would go right on. Earlier, during a jurisdictional dispute at the complex, he had made a citizen's arrest of pickets and hauled them to jail for booking.

Opryland is divided into eight entertainment areas that combined live musical shows with other attractions. Five of the areas have been created to present various forms of American music.

### Agents & Writers For Newport Fest

NEW YORK — Seventy-five of the country's top travel writers and agents will convene at the Loews Americana Hotel on Friday (19) for a Loews and American Airlines presentation for the Newport Jazz Festival in New York. The festival opens July 1-9. The Americana has been designated as the official hotel of the festival.

The travel writers and agents will stay at the Americana for two days where they will hear representatives of Loews Hotels, American Airlines and the New York Convention and Visitors Bureau review the festival events and discuss the air fare and hotel packages that will attract out-of-towners.

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# Billboard Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 5/20/72

★ 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	9
2	2	CRY Lynn Anderson, Columbia KC 31316	7
3	3	ONE'S ON THE WAY Loretta Lynn, Decca DL 75334 (MCA)	8
4	4	MY HANG-UP IS YOU Freddie Hart, Capitol SD 11014	11
5	5	SINGS HEART SONGS Charley Pride, RCA LSP 4617	26
6	11	THE "KILLER" ROCKS ON Jerry Lee Lewis, Mercury SRM 1-637	4
7	7	BEDTIME STORY Tammy Wynette, Epic KE 31285 (CBS)	7
8	8	A THING CALLED LOVE Johnny Cash, Columbia KC 31332	4
9	6	REAL McCOY Charlie McCoy, Monument Z 31329 (CBS)	8
10	9	LET ME TELL YOU ABOUT A SONG Merle Haggard, Capitol ST 882	7
11	13	BORDER LORD Kris Kristofferson, Monument KZ 31302 (CBS)	9
12	10	I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca DL 75335 (MCA)	8
13	15	LEAD ME ON Conway Twitty & Loretta Lynn, Decca DL 75326 (MCA)	15
14	14	WE ALL GOT TOGETHER AND Tom T. Hall, Mercury SR 61362	5
15	12	FOR THE GOOD TIMES Ray Price, Columbia C 30105	90
16	16	IT'S FOUR IN THE MORNING Faron Young, Mercury SR 61359	9
17	27	BUCK OWENS: LIVE AT THE NUGGET Capitol SMAS 11039	2
18	19	SMELL THE FLOWERS Jerry Reed, RCA LSP 4660	8
19	20	TOUCH YOUR WOMAN Dolly Parton, RCA LSP 4686	8
20	17	BIGGEST HITS OF SONNY JAMES Capitol ST 11013	11
21	21	INNERVIEW Statler Brothers, Mercury SR 61358	10
22	18	IN THE BLUE CANADIAN ROCKIES Mom & Dads, GNP Crescendo GNPS 2063	6
23	24	EASY LOVING Freddie Hart, Capitol ST 838	35
24	25	I'M A TRUCK Red Simpson, Capitol ST 881	15
25	22	SHE'S ALL I GOT Johnny Paycheck, Epic E 31141 (CBS)	22
26	26	GOOD HEARTED WOMAN Waylon Jennings, RCA LSP 4617	12
27	23	BILL & JAN (Or Jan & Bill) Bill Anderson & Jan Howard, Decca DL 75293 (MCA)	15
28	28	ROSE GARDEN Lynn Anderson, Columbia C 30411	74
29	31	THIS IS JERRY WALLACE Decca SL 75294 (MCA)	5
30	30	RANGER'S WALTZ Mom and Dads, GNP Crescendo GNPS 2061	28
31	32	STREET FAIR Magic Organ, Ranwood R 8092	3
32	44	ANNIE Anne Murray, Capitol ST 11024	2
33	35	AIN'T WE HAVIN' US A GOOD TIME? Connie Smith, RCA LSP 4694	2
34	29	(I've Got a) HAPPY HEART Susan Raye, Capitol ST 875	15
35	36	DON'T SAY YOU'RE MINE Carl Smith, Columbia C-31277	3
36	—	HE TOUCHED ME Elvis Presley, RCA LSP 4690	1
37	37	WE GO TOGETHER George Jones & Tammy Wynette, Epic KE 30802 (CBS)	29
38	—	SOMETHING OLD, SOMETHING NEW, SOMETHING BLUE Sammi Smith, Mega M31-1011	1
39	—	TWO SIDES OF JACK & MISTY Jack Blanchard & Misty Morgan, Mega M31-1009	1
40	40	YOU BETTER MOVE ON Billy "Crash" Craddock, Cartwheel CTW AL 05001	4
41	41	WHEN YOU SAY LOVE Bob Luman, Epic KE 31375 (CBS)	4
42	42	DAY LOVE WALKED IN David Houston, Epic KE 31375 (CBS)	2
43	38	VERY BEST OF MEL TILLIS MGM SE 4896	13
44	—	BEST OF ROGER MILLER Mercury SR 61361	15
45	45	ME & CHET Chet Atkins & Jerry Reed, RCA LSP 4707	2



# Telegram

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THE ENTIRE STAFF AND INMATE POPULATION HAVE ASKED ME TO CONVEY A MESSAGE OF APPRECIATION FOR THE PROGRAM YOU BROUGHT TO CENTRAL CORRECTIONAL INSTITUTION ON APRIL 26.

THE ENTHUSIASTIC RECEPTION YOU RECEIVED, WAS ONLY PART OF THE GRATITUDE WE ALL FELT. ALL OF US HERE, SINCERELY APPRECIATE THE SACRIFICES YOU PERSONALLY MADE IN ORDER TO BRING YOUR \*COUNTRY COLOSSAL SHOW TO US. THE CHARITY AND GENUINE CONCERN YOU DEMONSTRATED, AS WELL AS THE PERFORMANCE ITSELF, IS STILL A POPULAR TOPIC OF CONVERSATION AMONG THE INMATES.

PLEASE ACCEPT OUR DEEPEST APPRECIATION FOR NOT ONLY THE ENTERTAINMENT BUT THE UNSELFISH DONATION OF YOUR TIME AND TALENT. YOU BROUGHT TO THE MEN HERE BOTH BLACK AND WHITE SOMETHING THAT WE CANNOT PROVIDE AND THAT IS A FEW HOURS OF "ESCAPE" FROM THE OVERPOWERING LONELINESS.

PLEASE STOP BY WHENEVER YOU ARE IN OUR AREA AS YOU ARE AN HONORARY INMATE. YOU ARE WELCOME ANY TIME AND UNDER ALMOST ANY CIRCUMSTANCES.

J.W. STRICKLAND, WARDEN

\*COUNTRY COLOSSAL IS A DIVISION OF GLORI-B ENTERPRISES AND THE COUNTRY COLOSSAL SHOW IS NOW TOURING VARIOUS PARTS OF THE UNITED STATES.

REFER TO BILLBOARD'S STORY MAY 13 ISSUE, PAGE 43, TITLED "TARGET IN COUNTRY BROADWAY TYPE SHOW"

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# Jukebox programming

## PLUGS ROYALTY

### Country Artist Estimates 40% of 45's Go on Boxes

By JAY EHLER

BAKERSFIELD, Calif.—Count country music writer/performer Red Simpson among the boosters of jukeboxes.

But while Simpson styles his music with the jukebox in mind and believes programmers buy probably 40 percent of all singles, he has some reservations. He would like to see the jukebox royalty question resolved and feels two for a quarter play is too high.

In an interview ranging over many subjects, Simpson said he is sympathetic to the operators' desires for records under 3-minutes.

He is also conscious of the dominance of the album in today's music business and believes jukebox exposure of records aids LP sales.

Few would doubt Simpson's credentials as an observer of the jukebox scene from the artist's viewpoint. Certainly his central philosophy should please jukebox programmers. He records and writes the sort of songs people want to hear over and over:

"If you get something the public wants to sing along with and play again, then you'll do all right," he said.

Simpson said he is not complaining about the royalty issue. It's been tied up in Congress since 1967 when the Music Operators of America (MOA), the national organization of operators, actually did compromise and agree (along with the manufacturers of jukeboxes) to pay \$8 per jukebox per year to songwriters. However, other amendments objectionable to

MOA are now being fought out in Senate judiciary.

As for the two for a quarter price, Simpson wonders if this may be why he sees more and more background music units in locations. MOA though, was told by Notre Dame professors that the jukebox business has been one of the last to raise prices.

Simpson has been a staff songwriter for eight years with Central Songs (a division of Beechwood Music) under the direction of Cliff Stone and Smiley Monroe in Hollywood. As a performing artist on Capitol he's had a recent hit single entitled "I'm a Truck" and a hit album of the same title presently holding down the number 17 spot of Billboard's "Top Country LP's" chart.

Born in Arizona but raised here in (Little Nashville), he began writing when he was 13. Years later, after learning to play bass,

(Continued on page 49)

## Tougher Line Vs. Bandits

• Continued from page 1

communications between the record manufacturer and operator and one-stop. Meyer Parkoff, Seeburg distributor, moderated the upgrading seminar and urged the operators to update their machines yearly so that "we can stay in business and keep collections as high as possible." He advised the operators that there is a 7 percent tax credit in purchasing equipment.

Paul Smith, sales director of Columbia Records, led the discussion on communications. Just a few comments were expressed from the floor, none carried the rather sharp exchanges of previous years between labels and operators. Touched on only briefly was the longplay single, and a bid was made by an operator to have record companies categorize singles according to music. Another suggestion was made from the floor to have all jukebox operators supplied with complete singles in advance of release.

## LP's Unlimited to Conn.; Plans 4-Channel Product

By EARL PAIGE

DANBURY, Conn.—Little LP's Unlimited will move here from Chicago next month and is set to release the first four-channel mini albums for jukeboxes, according to Richard Prutting, president, who said the move will allow him to be nearer labels. He will adopt the matrix system.

An Easterner originally, Prutting said he will go with the matrix concept, pushed by Sansui, Electro-Voice and CBS, because of the compatibility factor. However, he said: "I am still not fully convinced four-channel will enhance normal two-channel, but I'm ready."

The firm, which works with 14 labels and will soon have 88 titles available, has been approached by

one jukebox manufacturing company already pumping four-channel, he said. Moreover, more and more masters Prutting chooses material from are available in four-channel.

Prutting described normal stereo in the jukebox state of the art as "almost a figure of speech." "So much depends upon speaker placement in locations. Often, regular monaural creates an excellent sound." He said a Coral Gables, Fla., firm has been marketing the former Cameron component jukebox, which separates into four pieces (utilizing four speakers).

Nevertheless, the quality of jukebox albums has spurred interest (Continued on page 49)

## Jukebox Firsts at New MOA



JUKEBOX manufacturer exhibitors at Music Operators of America (MOA) Sept. 14-16 in Chicago's Conrad Hilton Hotel will for the first time in several years demonstrate jukeboxes simultaneously instead of at specified periods and will discipline themselves. Also for the first time since the move from the Sherman House, the exhibition will be in one area, the lower east hall. Label exhibitors will be near the jukebox makers. The Hilton affords 3,000 to 4,000 additional square feet (another area can be opened up adjacent to the east lower hall). Although the MOA show is early (it has been early before), most jukebox manufacturers expect to show new models or prototypes. Pictured at an exhibit planning meeting (left to right seated) Dan Denmond, Rowe; two of MOA's past presidents, Howard Ellis and Lou Ptacek; Ed Doris, Rock-Ola; MOA president John Trucano; Bonnie York and Fred Granger of the MOA office; Stan Jarocki, Seeburg and Henry Leyser, NSM (standing from left) Ray Barker of MOA, Les Rieck, Rock-Ola; MOA treasurer Russell Mawdsley; Jim Newlander, Rowe; A. D. Palmer, Wurliitzer; former MOA president Les Montooth; MOA secretary Harlan Wingrave; Hilton exhibit manager Don Newell and Hilton sales manager Bill Lindley.

## PROGRAMMER'S POTPOURRI

### 6 New Jukebox Albums

Little LP's Unlimited. Neil Young, "Harvest"; "Old Man/the Needle and the Damage Done/Heart of Gold b/w Harvest/Alabama" 183; Sonny & Cher, "All I Ever Need Is You"; "More Today Than Yesterday/I Love What You Did With the Love I Gave You/

Here Comes That Rainy Day Feeling/Crystal Clear—Muddy Waters b/w United We Stand/All I Ever Need Is You" 184; "Best of Al Jolson": "Swanee/You Made Me Love You/Toot, Toot, Tootsie (Goo' Bye) b/w April Showers/Margie/California Here I Come" 185; Freddie Hart, "Easy Loving"; "Write It All In (Put It All In)/Without You/Easy Loving b/w The Whole World Holding Hands/In the Arms of Love/House of Sand" 186; Loretta Lynn, "One's on the Way"; "He's All I Got/One's on the Way/I Can't See Me Without You b/w L-O-V-E, Love/Too Wild to Be Tamed/It's Not the Miles You Traveled" 187; Myron Floren, "Great Polka Hits": "Friendly Tavern Polka/Circus (Continued on page 49)

## OWNERS PICK DISKS

### Programming Latin Locations

By ROBERT LATIMER

AUSTIN, Tex. — Most of the problems normally associated with programming Latin music—knowing what to buy—will disappear if the operator simply transfers the problem over to the location owner, said Bob Helfenstein, general manager at Jerry's Music here.

Latin records on the phonograph menu are not a geographical concern. Helfenstein pointed out, inasmuch as his route is dotted with pockets of Mexican-American residents in every direction. Like many operators new to the area (he transferred to Austin from western Kansas several years ago) Helfenstein at first attempted to select Latin music on his own. "When I found that I had, however, unwittingly programmed some Christmas music in August I gave up," Helfenstein said. "Now, I simply let the location owner buy his own records to fit his individual market, and reimburse him at collection time."

Helfenstein is extremely well

disposed toward requests, buying all of them through Phil's One-Stop in Oklahoma City, which gives him fast, overnight delivery on all records. He feels fortunate that his location owners apparently do not take advantage of his favorable attitude toward requests. He averages only around one request per week for every seven locations. Since the majority of these are for Latin music, Helfenstein simply instructs the location owner to buy his own from any of the Spanish-American stores which dot the downtown Austin district, reminding the location owner that he can eliminate any mistakes in that way.

Helfenstein programs the route with the help of collector Allen Poehl, who, at 25, is already a six-year veteran with Jerry's Music. Helfenstein and Poehl visit around 65 percent of the route once a week, changing four records per stop. The remainder are checked once every two weeks. The music (Continued on page 49)

## Letters To The Editor

Dear Editor:

About a year and a half ago we started to survey our locations as to the type of music being played. The recent articles about oldies and standards prompts me to mention our experience.

We check the three best played records at each location. This information is kept on very simple survey blanks. We then compare the three top records with the locations' record order (what is requested plus what we generally decide will play). We have made several changes.

Please note that we check these locations at least three or four times, each time logging the three most popular records, before we change the type of programming.

We were already finding that many oldies and standards were being played often. I could mention "Cab Driver," by the Mills Bros., "Don't Be Angry," by Stone-walk Jackson, "Born to Lose," "Tombstone Every Mile" and so forth. One especially popular oldie is "Release Me" by Engelbert Humperdinck.

When we analyzed the survey forms and found locations where oldies were getting a lot of play, we set aside sometimes one or even two title strip panels (10 records per panel) for nothing but oldies.

In many cases this helps pick up jukebox play where it has been slow. And in any event, the overall reaction has been very good. The location owners and personnel are happy with our attentive service. They also know the patrons are more apt to hear an old favorite and then spend that other quarter to hear it again.

Our survey blanks are easy to make. I will be happy to supply more information about our success with surveying locations.

Jerry Schultz,  
programmer,  
Star Music Co.  
Rockford, Ill.

## Coin Machine World

### MOA HITS ROAD

Music Operators of America (MOA) president John Trucano (Deadwood, S.D.) and executive vice president Fred Granger (Chicago) are set for state association meetings in Nebraska, Illinois, Montana and Trucano's home state. Both will visit Omaha for the May 21 meeting of Coin Operated Industries of Nebraska. Other meetings, some with dates and sites to be announced, are Illinois Coin Machine Operators Association, June 16-18, Peoria; Montana Coin Machine Operators, July 22-23; Music & Vending Assn. of South Dakota, August.

### BALLY, GERMANY

Harro Koebke, executive of Guenter Wulff Apparatebau, Hamburg, describes the recent acquisition of the firm by Bally Manufacturing Corp. of Chicago as a far-reaching move. "Our tie with Bally will provide a worldwide base for the growth of our company." Loewen-Automaten, Bingen, which represents Bally, said that nothing would be changed in Germany apart from the ownership of the coin machine company.

MAY 20, 1972, BILLBOARD

## Kan. Meeting



JUKEBOX businessmen attended a recent meeting of the Kansas Amusement & Music Association (KAMA, Billboard, May 6). Music Operators of America (MOA) executive vice president Fred Granger (Chicago) chats at left with KAMA president Don Foosee (center) and A. L. Lou Ptacek, former MOA president; Granger addressing regular meeting; KAMA secretary Ronnie Cazal and Mr. and Mrs. Gus Prell.



# What's Playing?

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

## Boulder, Colo.; Campus/Young Adult Locations

Gus Pantelopoulous, programmer, Front Range Music Co.



**Current releases:**  
"Tumblin' Dice," Rolling Stones, Rolling Stone 19103;  
"Love Theme From 'Godfather,'" Andy Williams, Columbia 45579;  
"Old Man," Neil Young, Reprise 1084.  
**Oldies:**  
"American Pie," Don McLean, UA 50856;  
"Brown Sugar," Rolling Stones, Rolling Stone 19100.

## Chattanooga; Soul Locations

Lloyd Smalley, programmer, Chattanooga Coin Machine Co.



**Current releases:**  
"I'll Take You There," Staple Singers, Stax 0125;  
"Hearsay," Soul Children, Stax 0119;  
"Walk in the Night," Junior Walker, Soul 35094.  
**Oldies:**  
"Clean Up Woman," Betty Wright;  
"I Can't Help Myself," Donnie Elbert.

## Connelly Springs, N.C.; Campus/Young Adult Location

Milton Hobbs, programmer, Southern Automated Music & Vending Co.



**Current releases:**  
"The Lion Sleeps Tonight," Robert John, Atlantic 2845;  
"Upsetter," Grand Funk Railroad, Capitol 3316;  
"The First Time Ever I Saw Your Face," Roberta Flack, Atlantic 2864.  
**Oldies:**  
"A Mother's Prayer," Joe Tex, Dial 1010;  
"Rock & Roll Lullaby," B. J. Thomas, Scepter 12344.

## Hilbert, Wis.; Easy Listening Locations

Elmer Schmitz, Jr., programmer, Schmitz Amusements



**Current releases:**  
"Diary," Bread, Elektra 45789;  
"It's Going to Take Some Time," Carpenters, A&M 1351;  
"Nice to Be With You," Gallery, Sussex 232.  
**Oldies:**  
"For the Good Times," Ray Price;  
"Is Anybody Going to San Antonio," Charley Pride.

## Kingsport, Tenn.; Soul Locations

Ann Smith, programmer, Coin Machine Dist. Inc.

**Current releases:**  
"I'll Take You There," Staple Singers, Stax 0125;  
"Look What You've Done for Me," Al Green, Hi 2111;  
"Daydreaming," Aretha Franklin, Atlantic 2866.  
**Oldies:**  
"Hot Pants I'm Coming," Bobby Byrd;  
"Respect Yourself," Staple Singers.

## Mt. Pleasant, Mich.; Country Locations

Dale Meier, programmer, Bill Taylor & Sons Dolphin Coin



**Current releases:**  
"Love Is Like a Spinning Wheel," Jan Howard, Decca 32905;  
"Chantilly Lace," Jerry Lee Lewis, Mercury 73273;  
"Ain't Nothing Shaking," Billy Crash Craddock, Cartwheel 210;  
"I Started Loving You Again," Charlie McCoy, Monument 8529.  
**Oldies:**  
"She Goes Walking Through My Mind," Charlie Walker, MGM 14173;  
"Proud Mary," Creedence Clearwater Revival, Fantasy 619.

## Newburgh, N.Y.; High School Age Locations

Jack Wilson, operator, Bernie Levy, programmer, Wilson's & Conklin's Modern Vending



**Current releases:**  
"Rockin' Robin," Michael Jackson, Motown 11971;  
"The First Time Ever I Saw Your Face," Roberta Flack, Atlantic 2864;  
"I'll Take You There," Staple Singers, Stax 0125.  
**Oldies:**  
"Big Daddy," Boots Randolph;  
"Alley Cat," Bent Fabric.

## Springfield, Ill.; Country Locations

Bud Hashman, programmer, Star Novelty Co.



**Current releases:**  
"Sally Was a Good Old Girl," Dave Gray Bakersfield Brass, Capitol 3276;  
"I Started Loving You Again," Charlie McCoy, Monument 8529;  
"Ain't Nothing Shaking," Billy Crash Craddock, Cartwheel 210.  
**Pick to cover pop:**  
"I Started Loving You Again," Charlie McCoy.

## Washington, D.C.; Soul Locations

Veronica G. Davis, programmer, D. C. Vending Co. Inc.



**Current releases:**  
"Automatically Sunshine," Supremes, Motown 1200;  
"Smilin'," Sly & Family Stone, Epic 10850;  
"Little Bitty Pretty One," Jackson 5, Motown 1199;  
**Oldies:**  
"I Gotcha," Joe Tex, Dial 1010;  
"Take a Look Around," Temptations, Gordy 7115.

## Waverly, Mo.; Easy Listening Locations

Dwight Hilbrenner, programmer, Hilbrenner Coin Equipment Co.



**Current releases:**  
"The First Time Ever I Saw Your Face," Roberta Flack, Atlantic 2864;  
"Candy Man," Sammy Davis Jr., MGM 14320;  
"It's Going to Take Some Time," Carpenters, A&M 1351.  
**Oldies:**  
"Release Me," Engelbert Humperdinck;  
"For the Good Times," Ray Price.

## Owners Pick Latin Records

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menu is varied. About 85 percent of the total is from the tradepaper pop charts. The rest is solid country music, Latin records and only a small amount of easy listening. There are only three or four spots which show profitable play on so-called "easy listening."

Helfenstein has been astonished to find that although Buck Owens was extremely popular when he was operating routes in Liberal, Kansas, there has been surprisingly little demand for this artist in the Austin area—despite the excellent exposure which Owens has received.

Otherwise, the charts, shaped to some extent by the top-40 lists of local stations, have been accurate enough so that Helfenstein doesn't feel it is necessary to make wild guesses on the future potential of a record. Instead, he has benefited from simply following the charts closely, and depending upon his own experience, that of collector Poehl, and location owners, to shape music menus which fit individual spots.

Helfenstein feels that he has the best-trained location owners in the country, from the standpoint of requests. He has successfully urged location owners to order their requests on Friday, which means that the records will be in from the one-stop by Tuesday, for placement in bins for each stop. Request disks are then earmarked for specific route stops through the rest of the week, as Poehl makes his collection rounds.

Jerry's Music has consistently budgeted 15 percent of its gross for new records. Helfenstein feels that wherever figures show from 12 to 18 per cent expended in this fashion, that the route is healthy. Despite the worthwhile experience which many operators have found in retaining old favorites for possible later request use, Helfenstein finds it more practical to discard or give away all take-offs as they accumulate, depending upon the one-stop for coming up with whatever requests are brought in. The only exception is seasonal records, such as Christmas music, which Helfenstein does hold over. Otherwise he believes in eliminating the storage problem well in advance, and in carrying an absolute minimum of records in storage.

A surprising aspect of Helfenstein's operations has been the remarkable anathema for religious-theme rock and ballads. Only one location has requested any of these. "That was a Soul location, incidentally," Helfenstein said. "If we had not followed the charts and depended upon requests to show trends, we might have made the mistake of overbuying in the religious-oriented bracket," he pointed out.

He admits that it might possibly pay to devote large amounts of time to listening to new releases, and spotting them on choice locations for test runs. However, with so many stops, one of the largest strings in the area, Helfenstein has no time for that.

Helfenstein has a healthy respect for the Spanish-American music market, pointing out that this segment of the population is thoroughly sophisticated.

Therefore he doesn't try to force his judgment on them, but has taken such unusual steps as setting the wheels in motion to record the "Eyes of Texas" in Spanish for a sure-fire seller in Spanish-American locations. "I look at a coin-operated phonograph as a salesman," Helfenstein said. "If you don't offer accepted, desirable wares the salesman isn't going to get anywhere. By letting the location owner not only collect requests as his customers voice them, but likewise buy the records himself, we get a lot of enthusiastic cooperation which would be impossible otherwise."

## Jukebox programming

### '2 FOR 25c EXORBITANT'

## Artist Plugs Disk Royalty

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piano and guitar, Red took songs to other singers including Buck Owens and Merle Haggard. To date Owens has recorded 35 of Simpson's songs; Haggard, 7. In addition, Simpson has written for Connie Smith, Roy Clark, Ferlin Husky and Charlie Walker.

He describes his lyrics as geared toward his country audience. His tunes are simple country: love ballads, humorous like "I'm a Truck" (although he did not write it), the kind he believes people might want to hear in a beer bar, restaurant, truck stop.

"I wrote a song in 1964 called 'Close All the Honky Tonks' (sung by Charlie Walker). I've been to places today where it's still on the jukebox. If you have a drinking crowd, you write a song that they're gonna play."

He finds objectionable, and possibly detrimental to the financial success of the jukebox industry in general, the adoption of two for a quarter play. Simpson feels it is too much: "I remember when you could get four or five plays for a quarter. I believe two for a quarter is too much."

He said he would like to see songwriters receive royalties from jukebox play. He notes that for many years the bills and amendments of the issue has been bantered around. "Songwriters are allowed performing rights from radio and television play so why not jukeboxes?"

"I think the writers deserve a break. Jukebox owners and licensees should recognize the writers for what they contribute. Without them there would be no songs, no jukeboxes, no music, we'd all be going around listening to the airplanes. I'm not really complaining. I just like to see that go through for the writer."

Simpson said there has been a change in the tastes of country music over the years—a movement from the simply constructed country and western tunes to what he terms "deep country" with the addition of artists like John Hartford, Kris Kristofferson, Mickey Newbury. "From 'Tiger By the Tail' to 'Gentle On My Mind' is quite a change. The audiences seem to be getting larger too than years ago."

Red describes his style more in the simple, conservatively written country vein. He believes the audience he reaches—more strict country than rock oriented—prefer it.

"The jukebox response and national chart action on 'I'm a Truck' was good. It was well-liked, seemingly, by a good portion of the country audience. The single climbed to number four position nationally on Billboard and Cashbox."

The song received wide and concentrated play in truck stops throughout the land as well. The album of the same title climbed to the number six position nationally.

"As a writer I make most of my money on radio and through retail record sales, mostly albums."

"I think jukebox record play may affect your overall record sales up to as much as forty percent on singles sales. But I also find many people, especially now, will not buy the single, but wait until the album is released and buy it instead. That increases your album sales. So, I guess, indirectly jukebox play can also affect your album sales."

"I was in Atlanta on a record promotion tour, playing and visiting truck stops and concerts where a lot of truckers come by. I talked to one jukebox owner who told me he had worn out three 'I'm a Truck' singles on his machine."

On an artistic level, Simpson believes more rock is sold to jukeboxes than country, simply because the audience is so large. "Eighty percent of the records on

most machines will be rock and there will be maybe only a few country records, usually deep country. But if you go to a country place, I'd say ninety percent of the songs will be country."

He said most country audiences seem to like one style of writing and usually don't deviate. "Eric Clapton would find difficulty in being accepted. Maybe not though," he added.

He prefers the country atmosphere (musically) in Bakersfield to Nashville. He feels the latter is becoming too hectic, too impersonal. He didn't comment on whether or not this would adversely affect the nature of the music and/or the audiences.

Although he believes the jukebox market will remain strong, Simpson said he sees a notable rise in the use of taped music in clubs instead of jukebox play: "I don't know if that has anything to do with the two for a quarter play. I don't think jukeboxes will disappear. But I don't think operators will make as much money at two for a quarter."

Simpson just recorded "Country Western Truck Drivin' Singer" on Capitol and recently played here on the same bill with Merle Haggard and Buck Owens for a convention for the Country and Western Music Association.

## 6 New Albums

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Polka/Clarinet Polka b/w Village Inn Polka/Red Wing/Finger Tip Polka" 188.

Polka. Kay Records: Jolly Joe Allstars, "Bashful Girl Oberek/Debbie Polka" 115. Specialty: London, Z. Z. Top, "Francene (English/Francene (Spanish)), 179.

Italian releases from Peters International. Orietta Berti, "La Vedova Bianca/Semplice Felicitat" 2060-031; I Dik Dik, "Viaggio Di Un Poeta/Oggi No" SRL 10664; Equipe 84, "Pullman/Non Si Puo'" SRL 10667; Mia Martini, "Piccolo Oumo/Madre" SRL 10669; James Jotti, "Mezzo Agosto/Ritagli Di Luce" SRL 10676; Gli Alunni Del Sole, "Un Ricordo/Cosa Voglio" PA/NP 3195; Lucio Battisti, "Elena No/Una" SRL 10666; Rosanna Fratello, "L'Amore E' Un Marinaio/Prigioniero" SRL 10668; Peppino Di Capri, "Amare di Meno/Un Anno Fa" SPH 1009.

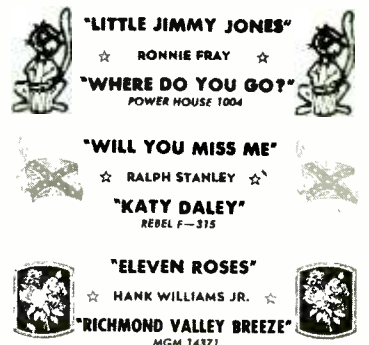
## LP's Unlimited

• Continued from page 48

as much as the repertoire available, he said. For example, Wurlitzer approached him recently and will now offer Little LP's in all Wurlitzer distribution offices.

He said that in two and a half years he has had less than 100 defective albums returned.

Another factor is the popularity of home stereo console styled "jukeboxes," now marketed by Rock-Ola, NSM and Wurlitzer, Prutting claims. He believes other jukebox manufacturers will soon bow such models. Prutting's father works for Seeburg Corp., which several years ago developed a home unit for 12-in. LP's.



JUKEBOX programmers who wish to call attention to recordings can use these strips designed by Star Title Strip Co. general manager Bill Miller and Harvey Campbell of Mobile one-stop, Pittsburgh.

# International News Reports

## 20 Organizations Bootlegging In U.K.

• Continued from page 1

mechanical royalties are not paid—a blatant infringement of the Copyright Act.

Although it is hard to calculate the exact figure, loss of royalties on each tape could amount to anything from 84 cents upward.

The efforts of both the MCPS and BPI to stamp out piracy and bootlegging are being hampered by several shops which seem prepared to risk prosecution and the possibility of being sued for substantial damages and are blatantly selling pirated material.

Commented Pratt: "It's a terrible problem. We are primarily concerned with catching the distributors of illegal product. We have found that quite a lot of distributors just don't realize that they are handling illegal albums and can be prosecuted. We have managed to stop the activities of three people so far just by sending them a solicitors' letter pointing out that they are breaking the law but with 'professionals,' of course, it's a different matter."

Meanwhile the Performers' Protection Bill, the Private Members Bill in the U.K. Parliament which seeks to increase the maximum fine for manufacturing and handling bootleg product from \$120 to \$960 with possible imprisonment for up to two years for a second offense, was given an unopposed second reading in the House of Lords last week.

The Bill's sponsor, Lord Goodman, told the House that bootleg recording was particularly obnoxious to legitimate record companies and particularly obnoxious to artists and composers who failed to receive their royalties.

"The method they use is to take recordings from radio performances, television performances or film reproductions," he explained. "Some actually extract tapes from recording studios and produce unauthorized records which are put on sale to the public at highly competitive prices."

The existing penalties had become "almost derisory" because people did not mind paying a \$120 fine if they had already sold perhaps 13,000 records.

Replying for the Government, the Earl of Limerick, Under-Secretary, Trade and Industry, said it was hoped the Bill would go some

## Barclay To Renew Deal With EMI

OSLO—EMI's deal with Barclay to represent the label in Scandinavia expired at the end of last month, and Barclay export director Cyril Brilliant has been visiting Oslo to set up a meeting on May 20 to negotiate a renewal.

Selling French repertoire in the Norwegian market has always been difficult, but during the two years of the EMI-Barclay pact hits scored by Michel Delpech with "Pour Un Flirt," and Joel Dayde with "Mamy Blue" on the Barclay subsidiary label Riviera have increased interest in French songs here. Brilliant expressed pleasure at the good showing Barclay disks were given at the retail stores he visited in the Oslo area.

Mireille Mathieu, consistently Barclay's best-selling artist in Norway, is no longer represented here through EMI. Her disks are sold on the Ariola label through Nera.

Anticipating the May 20 meet, EMI's managing director here Hans Ro told Billboard: "I hope we may continue our good co-operation, and look forward to future hits from Barclay in Scandinavia."

## 2M World Sales For Dutch Song

AMSTERDAM—"How Do You Do," a song written by Hans van Hemert and Harry van Hoff, and recorded by Dutch duo, Mouth and MacNeal, is the latest chart success for the Intersong-Basart Publishing Group BV, which has rights to the title. Worldwide sales of the title have already passed the two million mark and sub-publishing deals for the song have been arranged by Intersong for virtually every territory.

To date there have been 20 covers of the song, one of which, by German group the Windows, reached No. 1 in Germany, Denmark, Sweden, France, Spain, Italy, Switzerland, Austria, South Africa and the U.S.

way to enabling those who suffered to put the bootleggers out of business.

The Bill has been seconded by EMI director Lord Shawcross and its introduction in the House followed a great deal of behind-the-scenes activity by British Phonographic Industry and its bootleg subcommittee which is headed by Polydor managing director John Fruin.

Commented Geoffrey Bridge, director of BPI: "The Bill seems to be proceeding smoothly although it is got to have a third reading in the House of Lords before going through the House of Commons."

## U.K. Government Forms An Advisory Panel on Festivals

LONDON—Festival promoters this week welcomed the government's decision to create an advisory committee on pop festivals. The formation of the committee, to be chaired by Dennis Stevenson, market research consultant, coincided with the virtual demise of the Night Assemblies Bill which was talked out of the House of Commons last week.

"Stevenson is the best person I can think of to chair the committee. He will do his best to do a good job," said Michael Alfandary, promoter of the Crystal Palace concerts. "I do think the committee has a chance of success. Stevenson was the chairman of the environment committee which called the Night Assemblies Bill 'potentially oppressive' and it's good to think he's now chairing the new committee."

The committee will advise Peter Walker, Secretary for the Environment, on the conditions governing pop festivals. The committee will also prepare a code of practice for promoters and local authorities.

The committee was created as a result of a working party set up by Peter Walker as Britain's con-

tribution to a worldwide environment conference to be held in Stockholm later this year. Stevenson was the chairman of the working party.

One of the proposals in the working party's report was a code of practice which would be created and regularly revised by a team of independent advisors. The code would test the feasibility of festival sites and possibly, with the co-operation of various trust grants, make available finance for non-profit-making festivals.

Before the announcement of Stevenson's appointment, Jerry Wiggin, Conservative member for Weston-super-Mare and sponsor of the Night Assemblies Bill said that a code of practice committee would be incorporated in the bill. Until the bill itself was talked out of the House of Commons by opposition MPs members, the government had hoped the committee would have backed up the Night Assemblies Bill, but now the proposed legislation has virtually no chance of becoming law in the present session of Parliament.

Commented John Martin of Great Western Festivals: "We're very happy with the committee

## Better Balance Through French Increase—Souplet

PARIS—The French record price increases, announced by the industry last month following the Ministry of Finance 'defreeze' (Billboard, April 29) has given manufacturers a profit potential on a par with the rest of Europe, claims Jacques Souplet, president of CBS-France and the newly elected chairman of the SNICOP trade association.

Before the April hike, the French record industry had the lowest pre-tax wholesale price in the European Common Market (EEC) and a retail price below the European average. As a result of the increases, the retail price of French records is now at the same level as other EEC countries, while

the wholesale price is still among the cheapest in Europe.

Prior to April, many French record companies depended on major hits, with sale of at least 300,000, to be sure of a sound financial year. "We were at the mercy of our successes," said Souplet. The balance is now better, with profitability spread throughout the catalog. "This gives us more breathing space—especially as the disk situation in France at the moment is very good and sales are mounting," he commented.

(In January, SNICOP announced that sales in France had reached nearly 73 million units in 1970, an increase of 15.8 percent on the previous year and one of the biggest rises recorded in recent years.)

The price increases came "at the last moment," said Souplet. "If they had not been granted, it is possible that certain companies might have been forced to introduce hikes independent of Finance Ministry authorization in order to survive."

The price increases were carried out by manufacturers moving product up to higher priced categories. Only the single and the EP were automatically raised, both by about 10 percent at retail level.

## Collins Correction

Grenville Collins, manager of Allan Clarke, formerly lead singer with the Hollies, asks us to point out that the singer is not signed to RCA on a worldwide basis as incorrectly stated in last week's issue. Collins is negotiating with a number of U.S. record companies interested in the U.S. rights to Clarke's debut solo album which will be released in the U.K. by RCA.

## Pathe Marconi to Distrib 4 U.S. Labels

PARIS—Pathe Marconi has secured the distribution rights to four U.S. and one U.K. label in the past month and product is presently being prepared for initial release.

The U.S. deals are with Asylum, Audio Fidelity's jazz label Milestone, Art Lupe's Specialty label and the new Neighbourhood label. The U.K. label is the newly formed Sovereign company, formed by U.K. publisher Ben Nisbet. None of the labels were previously represented in France, although Musidisc-Europe has rights on Audio Fidelity product.

Pathe Marconi has also announced that Tamla Motown artist Edwin Starr, together with Esther Ofarim and Raymond Devos will head the roster at the Gala des Ambassadeurs during the Cannes Film Festival this month.

Pathe Marconi publishing affiliate director Alain de Ricou meanwhile is shortly to visit the U.S. to renew French licensing rights on the Jobete and Irving Music catalogs. Editions Pathe Marconi has held Jobete since July 1970 and Irving Music for the past year. De Ricou also has Leonard Cohen, Neil Diamond, Saturday Music and Shelby Singleton catalogs on his files.

## Israel Song Fest Winners

JERUSALEM—The 10th Israel Song Festival has been won by a new trio, The Good, the Bad and the Girl with "Tov li Lashir" ("It's Good to Sing"), written by Shmulik Krause and Ehud Manor. It was the debut performance by the group, which consists of the Israeli duo Dudaim together with Josi Katz, who was formerly with the High Windows group.

The second prize went to Boaz Sharabi (Hataklit) who wrote and sang "Chayai Vecahayecha" ("My Life and Yours"). In third place was Edna Lev with "Keren Shemesh, Keren Zohar" ("Sunlight, Sunshine"), written by Moshe Wilensky and Yoram Tehar-Lev.

A new departure for this year's festival was the inclusion of professional songwriters, who submitted the 12 final songs and chose the artists. The festival was broadcast live on both television and radio and was organized by the Israeli Broadcasting Authority.

The Hed Arzi company however, probably broke all records by rush-releasing the album with all the original songs and artists on the evening of the festival.

## Europe, S. American Licensees, WEA Int'l

NEW YORK—New licensees have been established for the Warner/Reprise, Elektra and Atlantic labels in Mexico, Brazil, Argentina, Venezuela, Holland and Switzerland, following an extended trip to Latin America and Europe by Resuhi Ertegun.

Ertegun is president of WEA International, the new name for the former Kinney Music International operation.

Gamma SA is the Mexican licensee for Atlantic—Warner and Elektra were already handled by the company. In Brazil a new deal was negotiated with Gravacoes Electricas and a new arrangement was also made with Sicamericana in Argentina for the company to handle Atlantic in addition to Warner and Elektra.

A new contract was made in Venezuela with Polydor SA as licensee for Warner and Elektra, as well as Atlantic.

Two new deals were made in Europe by Ertegun and Siegfried Loch, managing director, WEA Germany. Begram will handle Warner, Elektra and Atlantic lines in Amsterdam and Musikvertrieb AG will handle the three labels in Switzerland.

Les Fil de Georges Haddad and Gio will distribute WEA in Lebanon.

Ertegun returns to Europe May

27 to hold discussions with other European countries. Phil Rose, executive vice president, WEA International was in Japan for a directors meeting of the WEA International Japanese arm, Warner Pioneer. Managing director of Warner/Pioneer J. Matsuda, with Brigitta Peschko, resident representative, T. Aoyagi and Y. Sakamoto, will visit WEA companies in the U.S. during May and also visit Toronto and WEA Canada.



JIM MILLS, president of Cincinnati-based General American Records, last week acquired two publishing firms, Slambeat and Gold Spot, from Kenny Smith (left), GAR soul artist. The two companies have been combined under the name of Slambeat, with Kenny heading up the combination.

## From The Music Capitals of the World

### VIENNA

Ariola artist **Udo Juergens**, winner of the 1966 Eurovision song contest, has written the music to a new musical based on **George Bernard Shaw's** "Arms and the Man" which will be premiered on Oct. 27 in the An der Wien theater. Starring in the musical are **Michael Heltau, Irmgard Seefried, Gabriele Jacoby** and **Julia Migenes**. The theater is also planning to present a musical based on the life of **Maurice Chevalier**. . . . Trumpeter **Art Farmer**, a member of the Austrian radio (ORF) big band has recorded an album, produced in Vienna, for ORF and the U.S. Mainstream label. The music for the album was by local writers. . . . CBS Austria and CBS Switzerland are holding a joint promotion campaign to coincide with the release of the company's Greatest Hits series of albums. . . . Actress **Erika Pluhar** has recorded an album for BASF. The album was produced by her husband **Andre Heller**.

The stage version of the **Tim Rice** and **Andrew Lloyd Webber** musical "Jesus Christ Superstar" which was scheduled to open at the Viennese Stadthalle recently was cancelled. The cancellation follows the show's recent failure in Germany. . . . In July and August an Austrian folk show will be presented by **Samy Molcho**. A special hall which will seat 1,500 people is being built. . . . **Mstislav Rostropovitch** and his wife **Galina Wischnjevskaja** are scheduled to appear at the Vienna State Opera house in 1973. He will conduct a presentation of "Tosca" and "La Traviata."

MANFRED SCHRIEBER

### LONDON

Independent film producer **Josef Shafstel** has set up his own music division as part of his expanding film production organization. Shafstel has formed **Alexandra Music** and **Jack Magraw**, former managing director of Screen-Gems Columbia Music in the U.K., will head the music side of Shafstel operation. Magraw's first major project is the setting up of worldwide promotion for the music from Shafstel's film adaptation of **Lewis Carroll's** "Alice in Wonderland." The film is already in production and includes a cast headed by **Sir Ralph Richardson, Dame Flora Robson, Peter Sellers** and **Sir Robert Helpmann**. The music for the film has been written by **John Barry** with lyrics by **Don Black** and will be published by **Alexandra, Magraw** is scheduled to be in the U.S. towards the end of June to arrange worldwide release of the soundtrack album and to negotiate representation of the Alexandra catalog. . . . **Syad Ali**, through his **Scene and Heard** record firm has acquired the 14-strong **Musicaland** record chain from its directors **Lee Gopthal, Alan Firth** and **Barry Creasy**. **Scene and Heard** and **Musicaland** will continue to operate under their respective names but a new umbrella firm is being formed with a new board of directors which will include **Ali** and **Gopthal** with **Alan Firth** taking control of the new chain as managing director. **Creasy** has resigned his post but will remain within the organization. Exact details of the acquisition have not been announced. **Gopthal**, who is also a director of **B&C Records, Trojan Records** and **Charisma Records**, told **Billboard** that **Ali** had acquired the assets and liabilities of **Musicaland**.

**Roger Holt**, a former Atlantic label manager at Polydor and who more recently has worked in the company's a&r department, joins A&M on June 1 as U.S. product manager. Reporting to European

director **Larry Yaskiel**, Holt will be responsible for U.S. A&M product and material from the **Ode, Shelter** and **Sussex** labels. **Yaskiel** will now concentrate on the acquisition and development of U.K. product. . . . To tie in with **Three Dog Night's** first world tour which takes in three dates in the U.K. **Probe** is beginning a promotional build-up which will follow through to the autumn when the tour takes place. An album called "Seven Separate Souls" will be issued just before the tour starts in August.

The **Boots** chain has instructed all its record branches not to stock an album titled "Guns and Songs of the IRA." All stocks of the record currently have been withdrawn from sale. A spokesman for **Boots** said that there had previously been no policy about selling the disk but that very few were held in stock in any case. He commented, "Although censorship of any kind is difficult it would seem more sensible in view of the current crisis not to invite criticism by stocking this sort of record." . . . **Polydor** is launching a new series this week, "Juke Blues" specializing in post-war urban blues music. The series will be marketed under a split **Polydor/Juke Blues** label and will be introduced by three albums. "His Early Years" by **Freddy King**, "Jump Blues" by **Wynonie Harris** and **Eddie "Cleanhead" Vinson** and "In a Heavy Bag" by **Lowell Fulson**. Material for the series has been compiled from the various U.S. labels licensed to **Polydor** in the U.K. and further albums by **Robert Henry, Arthur Crudup** and **Sonny Boy Williamson** will be released in July.

**Peter Barton**, who has spent the past few years working in the U.S., has joined **United Artists** in the U.K. to strengthen the company's promotion department. Formerly an announcer for **WLI Connecticut**, Barton was made programme director of **KZAP California** in 1969 moving last year to **Tower Records** as promotion and marketing manager. At **UA** he will report to **Ronnie Bell**. . . . **Buddy Greco** has been signed to a worldwide recording contract by **Pye Records**. **Greco** is recording his first album for the label in London under the direction of songwriter **Bill Martin**. **PHILIP PALAREE**

### MILAN

The dates of two major Italian music festivals were announced this week by promoter **Ezio Radaelli**. They are June 19-July 8 for the eleventh **Catagiro** and Sept. 30-Oct. 15 for the fourth **Cantaeuropa**. . . . Singer-composer **Herbert Pagani** has been signed to a three-year publishing deal by **Ricordi**. His records will continue to be released by the **Mama** label—previously part of the **CAM** group and now distributed by **RCA**. . . . Also signed to **Ricordi** earlier this month was singer **Rossana Fratello** who recently topped the Italian charts with her single, "Sono Una Donna, Non Sono Una Santa." She is currently being sued by her former label, **Ariston**, which has released a new single by the artist, "To Ti Amo Alla Mia Maniera." . . . Following a concert in Rome and an appearance on the popular TV show **Teatro 10**, the **Bees** are back in the Italian charts with their **Polydor (Phonogram)** single "My World." . . . **EMI Italiana** has picked up distribution of three new labels—**Asylum (USA)**, **T. Rex (U.K.)** and **Sovereign (U.K.)**. . . . **Ariston Records** is to be distributed by **EMI** in Argentina and Venezuela while **EMI-Venezuela** has signed a similar agreement with **PDU** whose roster of artists includes **Mina**, Italy's most popular female singer. . . . **Phonogram** groups **Jethro Tull, Van Der Graaf**

**Generator** and **Gentle Giant** have recently completed tours of Italy.

A group of Italian and foreign students, **Venetian Power** has recorded a rock opera about the tragedy of Venice's decadence. With lyrics partly in Italian and partly in English, the album is titled "The Arid Land" and has been released by **CBS**. . . . **Milan's SASEA**, which represents **BASF** in Italy, has also picked up distribution rights to all product by the jazz and classical pianist **Friedrich Gulda** who is signed to the German **MPS** label. . . . Another German label which has been launched in Italy is **ECM** whose contemporary jazz records are distributed by **EMI Italiana**. . . . **Carosello** has picked up distribution of **Roulette** and the first single to be released under the new deal will be "Nothing To Hide" by **Tommy James**. . . . **Carosello** has also renewed its distribution deal with the French classical label **Erato** whose roster of artists includes **Solisti Veneti** and flutist **Jean Pierre Rampal**. . . . **U.K. group If** currently touring Italy featuring keyboards player **Dave Greenslade**, formerly with **Colosseum**. **Messaggerie Musicali** are distributing the group's United Artists single "You in Your Small Corner" and LP "If 3." . . . Other British groups currently touring the country include **Genesis (Philips)** and **Soft Machine (CBS)**. . . . **U.S. duo Santo and Johnny** recorded a new **Produttori Associati** album in Milan during a recent short visit to Italy. . . . **Rare Earth's** new double album "In Concert" has been released by the **Rare Earth** label packaged in a jute bag with the slogan "No Drugs" stamped on it. . . . **Naples' Mirage** has picked up distribution of the **Mellotron 400**, the electronic instrument used by the **Moody Blues** and **King Crimson** and now used by Italian group **Premiata Forneria Marconi**. . . . Following his recent Italian tour, **Charles Aznavour's** single "Quel Che Non Si Fa Più" (**Barclay**) has entered the charts. **DANIELE CAROLI**

### MADRID

**Alberto Cortez's** new **Hispavox** single "Pobre Mi Patron" (My Poor Boss) previewed on two TV programs, **Estudio Abierto** and **La Gran Ocasión**. . . . **Columbia-Espanola** has released a new single by U.S. artist **Donna Hightower** which comprises two songs written by the singer and **Danny Daniel**. Titles are "This World Today Is A Mess" and "Dreams Like Mine." . . . Italian singer **Pino Donaggio (Hispavox)** has recorded two songs in Spanish for his next single. They are "Una Imagen De Amor" (An Image of Love) and "Como Un Girasol" (Like a Sunflower) which were both written by him. . . . **Julio Iglesias (Columbia Espanola)** left earlier this month for **Puerto Rico** to attend the premiere there of his film "La Vida Sigue Igual" (Life Remains the Same). . . . Vocal group **Aguaviva (Accion)** have started a series of weekly concerts at the **Teatro Bellas Artes** until the end of May when the group flies to **Munich** for a television appearance. They have also been booked by **Swiss TV** to participate at the **European TV Festival** of **Knokke** in June. . . . Last month, Italian singer **Rita Pavone (RCA)** and composer **Stelvio Cipriani (Hispavox)** gave a press conference to launch **Miss Pavone's** new single "Una Vox" (One Voice), theme song from the film "Timanfaya." During their stay in Madrid, they both appeared on the TV program "Siempre En Domingo." . . . **Victor Manuel** gave a series of concerts last month at the **Teatro De La Comedia**. . . . Classical guitarist **Ernest Bittet (Hispavox)** has taped a program for **Dutch TV's ABRO** network and is now touring **Russia**. . . . **Giorgio (Ariola)** recently appeared live on the TV program "Estudio Abierto." During a short stay in Madrid, he promoted his current single "Son Of My Father" which was first released in Spain last year and has now been re-issued. . . . **Malcolm Roberts (EMI)** appeared

on the TV programs "Estudio Abierto" and "A Todo Ritmo" and on several radio programs on the **Cadena SER** network. . . . **Zafiro** is releasing a new single by **Andee Silver**—**Juan Pardo's** song "Mina Terra" (My Land). The track is sung in Galician and was produced by **David and Juan Pardo**. . . . Vocal group **Mocedades (Columbia Espanola)** appeared for three days last month in a musical at the **Teatro De La Comedia**. The play was **Lornan Grayson's** "America Negra" (Black America).

MARIA DOLORES ARACIL

### BARCELONA

After a two-year absence from the recording studios, **Bruno Lomas (Discophon)** has recorded a new single, "Ven Sin Temor" . . . **Belter** has released a new single by **Monica**. . . . **Adriano Celentano** was in Spain earlier this month to tape several TV promotional TV spots. . . . **Augusto Alguero (Belter)**, who with **Ramon Argusa** composed and arranged "Amanece," Spain's entry in the Eurovision song contest, has recorded the title as an instrumental single. . . . **Luis Aguile**, previously with **Movieplay**, has been signed up for recording by **Ariola**. **Ariola** will also distribute **Aguile's** Showman label for which Argentinian singer **Jairo** records. . . . **EMI** has picked up distribution of the **Asylum** label and the first record to be released under the new deal will be **Jo Jo Gunne's** "Run Run Run". . . . **Massiel**, previously with **Zafiro**, has signed a contract with **Ariola** for the recording of a new LP which will include songs by German poet **Bertold Brecht**. Title of the album will be "A Los Hombres Futuros, Yo Bertold Brecht" (To the Men of The Future, I Bertold Brecht). . . . **EMI** starts distribution of the new **Purple** label with **Deep Purple's** new disk, "Never Before."

MARIA DOLORES ARACIL

### DUBLIN

In a breakaway from the usual showband ballroom venues, **Red Hurley, Kelley** and the **Nevada** gave a Sunday night concert at the city's **Gaiety Theater**, with a supporting bill that included **Anna McGoldrick** and the **Liberty Belles**. **Gilbert O'Sullivan** was in for **RTE Television's** "Late, Late Show." . . . Among those featured in **RTE Radio's** "Songwriter of the Week" series were **David Gates** and **Rod McKuen**. . . . **Cahir O'Doherty, Colette Wilkinson** and the **Gentry** are to record for **Polydor**. . . . Groups, **Supply, Demand** and **Curve**, presented their 20-minute rock operetta, "Fred and Mary," at the Examination Hall, **Trinity College, Dublin**, under the auspices of the **Arts Society**. It was originally staged at the **American Embassy** in **January**. As yet, **SDC** has not signed with a record company. . . . **Hawk**, the independent label set up recently by the **Tom Costello** organization, will shortly bow with a publishing wing called **Molco Music** (for **Molloy** and **Costello**). **Brian Molloy**, label manager of **Hawk**, also looks after the interests of the **Cotton Mill Boys**, who have an album among the first batch of **Hawk** releases. Other albums are by **Tracy** and the **Grassroots**, the **Indians** and the **Dublin City Ramblers**. . . . **Hawk's** first hit single is **Tracy and the Grassroots' "I Wanna Get Married."** . . . **Big Tom and the Mainliners** received entries from **Ireland, England** and the **U.S.** for their maxi competition based around "Broken Marriage Vows," the band's latest single for **Denver**. It hit the No. 1 spot a few weeks ago. . . . **CBS Dublin** is setting a promotional and sales center which is likely to be situated in **Grafton Street**, one of the capital's busiest areas. And as of **June 1**, the new center will market and promote the **Kinney Group** of labels. Until that time they are available from **Pye**. . . . **Robin McBride** of **Mercury Records** in **Chicago** has expressed interest in Irish group, **The Dinkees**. . . . **Tom Paxton's** new single, "Peace Will Come" (Reprise) was issued to coincide with his Irish tour. **KEN STEWART**

### COPENHAGEN

The folk club **Vise Vers Huset** opened its seventh season on **May 1**, and will be presenting **Alex Campbell, Hamish Imlach, Billy Connolly** and a number of Danish artists at the **Tivoli Gardens** this year. . . . The **International Concert Organisation** concluded its present season with **Rita Coolidge** and **Kris Kristofferson** at the **Falkoner Center**. . . . Former **International Concert Organisation** staffman **Jerry Ritz** is now a&r manager with **EMI**. . . . **Ivan Meldgaard**, pr manager with **Moercks Musikforlag**, is leaving the music business to join **Gutenberghus Advertisng**.

Rock group **Culpepper's Orchard** signed a pact with **Denver-Oldham** for a month's American tour. . . . Former conductor **Ejvind Breck**, now **BASF** a&r manager, has begun distribution of the labels **MPS, Harmonia Mundi, Cornet, Paradise, Pilz** and **BASF**. . . . **Burnin' Red Ivanhoe** are splitting up. . . . **Jorgen Thomsen** of the **Kashmir** group has first solo album entitled "Spring" released on **Sonet**. . . . **Ulla Pia** recorded local version of "How Do You Do" on **EMI's Odeon** label. . . . Local version of "I Don't Know How To Love Him" by **Ann Liza**, who played the role of **Mary Magdalene** in "Jesus Christ Superstar" . . . **Metronome Music** cassette duplicating plant moves to **Vibevej 31** district, and **Dansk Grammofonpladeforlag** and **Metronome Records** are moving to **Jydeholmen 15, Copenhagen**, where both companies are distributed through **GDC**. . . . from **May 15** **CBS** a shareholder in **GDC**.

Singer **Johnny Reimar**, also managing director of **Magnet Music Production A/C**, is cutting his third LP called "Johnny Reimar Party" . . . **CBS** strongly promoting "The Greatest Hits" by **Everly Brothers, Tremeloes, Bob Dylan, Johnny Cash** and others. . . . Pop group **Made In Denmark** is having hit "Queen of Spades" released in **Australia, Belgium, Finland, France** and **Sweden**. . . . Singer **Gustav Winckler** now producing records with colleague **Bjorn Tidmand**, and scored in the Danish radio chart with "Find Dig En Blomst" . . . **T. Rex's** new single recorded in **Copenhagen's Rosenberg** studio. . . . Actor **Klaus Pagh** arranging presentation of "Godspell" in **August**. . . . **Benny Goodman** made quadrasonic recordings in **Tivoli Gardens** concert hall. . . . **Papa Bue's Viking Jazz Band** and **Viking Music** have opened office at **Aaboulevarden 14 A, Copenhagen N.** . . . Former **Colosseum** member **Tony Reeves** produced new LP by Danish group **Day Of Phoenix** in **Rosenberg** studio. . . . **SBA** presenting **James Last** at the **Falkoner Center June 2** and **Emerson, Lake and Palmer June 8**. . . . **Copenhagen-based tenors Dexter Gordon** and **Ben Webster** to **New York July 1-9** for **Newport Jazz Festival**. **KNUD ORSTED**

### HAMBURG

**Dr. Hans-Werner Steinhausen**, retired executive vice president of **DGG**, was honored at a special reception recently held at the **Hamburg** head office. **Steinhausen** officially retired on **Jan. 1** when **DGG** joined with **Philips** to become **Polygram** Group, which acts as the holding company for **Polydor International** and **Phonogram**. He joined **DGG** in 1951 and was instrumental in the company's post-war growth. He is widely recognized as one of the pioneers of modern production methods and was heavily involved in the development of albums and stereo reproduction. In 1971 the company's **Hamburg** factory produced an estimated 30 million albums and 15 million singles and **Steinhausen** was involved in making the factory the largest in Europe. . . . **DGG** has launched the first "Europa Hymn" featuring the **Berlin Philharmonic** under the direction of **Herbert Von Karajan**. The creation of the Hymn was conceived by a committee of foreign

(Continued on page 54)

# We

## Sansui Quadrasonic is here

The whole story is success. QS is a breakthrough, not a gimmick. One listen just might convince you.

One test of a four-channel coding system these days is: who's using it and for what?

Last year, when A&M pressed its first four-channel LP, the system that Producer Lou Adler chose was the Sansui QS system.

And later he told people that he used Sansui because he wanted Carole King to be right in the middle of all four speakers. And that's where Sansui put her.

We're getting our point across.

Today, all commercial FM stations in Japan broadcast daily four-channel material encoded by the Sansui QS system.

ABC, Dunhill and Command have a dozen albums on the market. All encoded by QS.

Project 3 is offering 12 albums—and plans to release more soon. WFMT in Chicago broadcasts their original four-channel programs encoded by the QS system. Alto-Fonic supplies music tapes encoded by the QS system to an FM network numbering more than 150 stations throughout the U.S.

More.

In Japan, over 200 four-channel records are on sale, and most are encoded by the Sansui QS system. Toshiba (in association with EMI, Electrola, Capitol, Pathe Marconi, Probe, etc.), King (in association with A&M, Decca, Project 3, Barclay, etc.), plus Teichiku and Crown on domestic



labels—they're all on the QS bandwagon.

Not so long ago, Pye of England and Barclay of France talked to us about QS. Pye released three QS-encoded albums in March. Together, these two companies plan to announce more than 100 QS encoded albums by this fall.

It sounds like a trend, doesn't it? It's why we're shooting the works.

Some of Our Advantages Should Be Some of Your Advantages.

If you already know about the Sansui Quadrasonic coding system, you may skip the little box of information below.

But maybe you'd better look again.

### Advantages of the Sansui QS Coding System

1. The QS system prevents possible directional error and loss of information during encoding. It does not place limitations on the recording or the broadcast engineer's technique. It does help to enhance the art of recording. (Ask Lou Adler.)

2. The QS system is the only system that permits, on the decoding end, reproduction of sound both in a full circle and at the dead center of the sound field.

3. The QS system does not degrade current standards of high fidelity sound reproduction. This includes all standards pertaining to noise, distortion, dynamic range and frequency response.

4. The QS system offers dual compatibility with existing two-channel stereo equipment; it actually improves the depth and dimension of conventional two-channel sound, while affording an outstanding "synthesizer" effect.

5. The QS system avoids the use of a high frequency sub-carrier. Resultant encoded material can be effectively played back even by a speaker matrix. And therefore the system is economical and easily popularized.

6. Remember the QS system is a complete encode-decode process.

### But Who Decodes QS?

If you're encoding records, you better be selling a lot of decoding

hardware. Or having other companies making compatible hardware for your system.

We're selling a lot of hardware. Other companies are selling a lot of hardware to decode QS, too.

Who? Panasonic, Toshiba, Onkyo, Hitachi, Sanyo, Mitsubishi, Kenwood, Pioneer, JVC, Toyo, Scott, Nippon Columbia, Fisher, Pilot, Dynaco, Lafayette, Electro-Voice, Marantz, Broadmoor, Utah, Ampex, Admiral, Juliette, Heath, Allied Radio Shack and others, too.

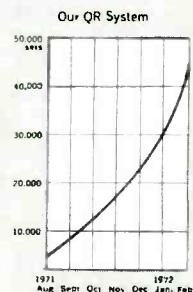
We think you'll agree it's a pretty impressive list.

And that takes us to our sales and our hardware.

### An Interesting Sales Chart.

The little graph below tells an interesting story about Sansui hardware sales.

They keep going up. Modestly, we admit that people are rather enthusiastic about our decoding equipment. We've sold over 100,000 units in the past six months. Worldwide.



QR-500

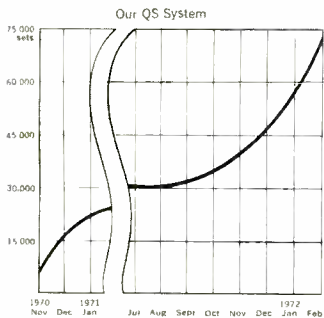
QR-4500



If you'd like to learn more about what we're doing, or if you  
SANSUI ELECTRIC CO., LTD. 14-1, 2-chome, 12-mu, Sugihar  
SANSUI ELECTRONICS CORPORATION 32-17 61st Street, W  
SANSUI AUDIO EUROPE S.A. Discan Bldg., Vestingstraat 5

# repeat:

## to stay.



### Our Hardware.

The same kind of quality that makes our QS coding system so popular also makes our encoding equipment very popular.

Today, we have eight different models on the market in a variety of price ranges. The big one is the QR 6500, a 280-watt control amplifier and AM/FM multiplex stereo tuner. There are other, smaller receivers, too. And a compact four-channel consolidator package, which updates conventional systems at minimal expense.

There's a synthesizer decoder called the QS-1.



For like some technical information, write us at

1-1, Tokyo 100, Japan  
 Sausalito, New York 11377, U.S.A.  
 25, 2000 Antwerp, Belgium.

And two different four-channel rear amplifiers.

They're all selling well.

And they're bound to sell better in the future.

### Get to Know Us a Little Better.

Sansui Quadrasonic is here to stay. Not only because we keep improving it, but because a lot of important people in the industry are sold on it.

If by now you don't know us well, you should probably take the time to get to know us better. (One good place to do just this will be at the IMIC-4 conference at Acapulco, April 30. We'll be in booth number 148. Another good place will be at the AES show in Los Angeles, May 2-5, at the Hilton.)

If we sound awfully confident, it's because we are. The Quadrasonic coding system is an exceptional thing to be confident about.

Frankly, it could change all your thinking about the potential of four-channel stereo.

Frankly, it could change your thinking right now.

If you missed the Sansui QS system report in Billboard two weeks ago, this ad is for you. If you missed the IMIC-4 conference in Acapulco two weeks ago, or the AES show in Los Angeles last week, this ad is for you, too.

The way we see the situation, the QS system is going to be around for a long time.

It's hard to keep a good idea down.

We hope you're getting our message.



QS 4-CHANNEL STEREO

**Sansui**

SANSUI ELECTRIC CO., LTD. 1-1, 2-chome, Izumi, Suginami-ku, Tokyo 168, Japan  
 SANSUI ELECTRONICS CORPORATION 32-17 61st Street, Woodside, New York 11377, U.S.A.  
 SANSUI AUDIO EUROPE S.A. Diacem Bldg., Vestingstraat 53-55, 2000 Antwerp, Belgium.

# Talent In Action

• Continued from page 14

to surface above that wall of noise, it might have been nice to hear a bit more. Beck and friends still record for Epic.

Also on Epic is Looking Glass, a quartet that plays loud, fast and well. While their style might benefit from harmonic and melodic refinement, the raw energy present is promising, and, with a little variety, the band could really hold an audience.

SAM SUTHERLAND

## MICK GREENWOOD BITTERSWEET

North Beach Revival, San Francisco, Calif.

Mick Greenwood (MCA) made his San Francisco debut and was unfortunately afflicted with an audience that seemed more concerned with socializing than with his music. Greenwood is a refreshing writer/musician, who plays acoustic guitar throughout his performance. He is backed by four strong musicians, who occasionally tend to overpower Greenwood's gentle lyrics.

Musically they impressed with their version of "Lady Madonna," which was highlighted by some excellent banjo playing by a member of his group. Lyrically, "Nobody Knows Me," soon to be a Greenwood single record, and the plaintively idealistic "Truth Seeker" best spotlight the talented but still formative writer to best advantage.

Mick Greenwood should concentrate on his more folk-oriented numbers, as these best showcase all aspects of his musical talent. Greenwood has too much potential to condemn himself and his audiences to the realm of rock mediocrity.

Bittersweet, a five-man local rock band, opened the show with a predominately loud electric set. The group's drummer, Ron Potts, is an outstanding musician, and focusing on him one almost ignores the fact that their material becomes repetitive and somewhat boring. The group as a whole showed their capabilities to best advantage in those soft folk-rock numbers that were performed.

PAUL JAULUS

## JULIE BUDD

Copacabana, N.Y.

Julie Budd has been liberated. The stages of the best supper clubs in this city now beckon invitingly. Ms. Budd has come of age.

For more than five years, the RCA recording artist was forced out of the watering holes of this, her native city because the law said she was under age. However, on May 5 two things happened to Ms. Budd . . . she celebrated her 18th birthday—the age of legal consent in New York—and as a gift Jules Podell opened the doors of the Copacabana to her.

She rewarded him, and her first night audience with a bagful of goodies that explained why audiences from the Catskill resorts, to Las Vegas, to London have been toasting her since she was 13.

It is apparent that because of her youth Ms. Budd's voice is continuing to undergo change. However, there is no doubt that she is gifted, and has a vocal range that could help her considerably with almost any musical format she wishes to express herself in.

Ms. Budd is managed by Herb Bernstein who has played, and continues to play a major role in shaping her career.

SAM SUTHERLAND

## THE YOUNGBLOODS BATDORF & RODNEY

Carnegie Hall, New York

Spring had finally made a strong showing, rolling back the gray with bright light and lush green defying all the months of unrelieved boredom, so Sunday's concert seemed all the more appropriate, celebrating good times and good music with more of the same.

The Youngbloods have had a strong following for several years, yet their last few Raccoon albums had seemed a bit too lazy, loose and happy but somehow incomplete. For Carnegie, all such bones of contention were crushed beneath the force of the band's vibrant, varied set. They began casually, wandering onstage and plugging in, settling back for a long, strong performance that offered their best old material, alongside their more recent originals and tunes from Jesse Colin Young's recent solo album.

Electrical Banana was exemplary on electric piano, charging the air with warm, rippling melodic lines. His guitar, banjo and mandolin were equally smooth and refreshing, fitting nicely against Jesse Colin Young's guitars and vocal. Young himself was a comfortable front man, directing most of his efforts into warm, sweet tenor vocals that were alternately soothing and soulful. Young's solo set brought that instrument into clear focus, before settling back for more fine group efforts.

Batdorf & Rodney, Atlantic Records' artists, were appropriately clear, sweet and strong in their opening set. Playing amplified acoustic guitars, they offered originals ranging from gentle, delicate ballads to brisk, spirited tunes that cruised effortlessly, drawing spontaneous bursts of applause and shouts for more. With two excellent sidemen, the duo provided a compelling performance that left initial comparisons behind.

SAM SUTHERLAND

## EDGAR WINTER'S WHITE TRASH

FREE

DR. HOOK

Academy of Music, NYC

Rock was king at the Academy of Music the night Edgar Winter's White Trash opened with "Keep Playin' that Rock 'N' Roll." Feet were stompin' and heads were shakin'.

Edgar Winters astounded his audience not only with his instrumental versatility (piano, organ, celeste, alto sax and drums) but also by an astonishing vocal range. It hardly needs to be said that the white wizard can sing. What does need mention is the electronic quality of his voice, which followed his lead guitar in a range that is almost unbelievable. Winters demonstrated by duplicating the lead guitar note for note, tone for tone and measure by measure in an "instrumental" match.

Free, a Vik. group on A&M, showed sweet, merciless control over their audience. Lead singer, Paul Rodgers "played" the standing microphone, using it with his body to conquer rhythms, strain, strut, stroll and swagger without imitating the prancing practiced by Mick Jagger.

Free displayed excellent musicianship during the soulful/rock sounds of "Fire and Water," "Riding on a Pony," "No Use to Hide" and "Baby Be My Friend."

Dr. Hook, the first group to play, jumped on the sinister-voice-of-evil handwagon. The group, who record for Columbia, sang such downbeat numbers as "Freaker's Ball" and "Makin' It Natural."

CAROL SEILER

## WILDERNESS ROAD JOHN STEWART

Bitter End, New York

Wilderness Road surely absorbed country sounds during their days in Chicago. The Columbia group is charmingly ambivalent about country music; while they kid the pants off the sources from which it sprang, they nevertheless play it expertly and with obvious affection.

Nate Herman, guitar, mandolin, dobro; Warren Leming, guitar, banjo; Andy Haban, bass; and Tom Haban, drums, are Wilderness Road. They all sing. Opening with a stern warning to a presumptive

(Continued on page 56)

MAY 20, 1972, BILLBOARD

## From the Music Capitals Of the World

• Continued from page 51

ministers in January. Side one of the album features the National Anthems of the 17 members belonging to the Europarat Council (The Council of Europe at Strasbourg) Austria, Belgium, Cyprus, Denmark, France, Ireland, Italy, Luxembourg, Malta, the Netherlands, Norway, Sweden, Switzerland, Turkey, West Germany, Great Britain and Iceland. Side 2 contains part of Beethoven's Symphony No. 9 with the final chorus of "Ode An Die Freude" (Joy). . . . **Maurico Kagel's** "Staats-theater" was awarded first prize by the International Competition for Composers of the International Society for New Music (SIMC) in Rome recently. The song was commissioned by the Hamburg State Opera. The work has been released on a two-record set through DGG.

WALTER MALLIN

## SAN JUAN

**Juan Y Juan**, duo from Spain (RCA Espanola) appeared at El Joso Club, also in TV Channel 4 and a tour of our big cities. Next stop for them is Italy where they will record in Italian for RCA Italiana. Kelvinator Sales of P.R., RCA distributors, headed by **Carlos Rom** and **Ignacio Mena**, recording manager, hosted a party for Juan y Juan at El Joso. . . .

**Carlos Javier Beltran**, singer from Argentina (Zelesta Records) played the Hipocampo Club and TV. **Rogelio Lopez**, head of Zelesta and local distributor Allied Wholesale hosted a party for their artist at the Hipocampo. Beltran now leaves for the Dominican Republic and later to Chile, Argentina and then Spain. . . . Local recording talent: **Wilkins** (Mary Lou goes to Brazil to record her next LP and then will represent Puerto Rico in the forthcoming World Song Festival in Mexico City. . . . **Ednita Nazario** signed with UA Latino records. . . . **Papo Roman** to Miami for an LP for Latin Soul Records.

**Gaspar Pumarejo**, veteran TV producer, visited Mexico to arrange for the distribution of his next TV series produced here with many recording artists and to be distributed throughout Latin America. His weekly "Show de Pumarejo" has been for years in one of San Juan's channels and is also televised in New York and Chicago.

ANTONIO CONTRERAS

## Signings

• Continued from page 18

**Bob Ruzicka**, Canadian writer-singer, signed to Artie Mogull's Signpost label. . . . **Sam Russell** signed to Playboy Records. His first single is "Fussin' & Fightin'."

**Happiness Congregation**, an all-male MOR chorus, has been signed by Daybreak Records. Group is managed and produced by **Larry Fotine**. . . . **The Doors** have signed for representation with Associated Booking Corp., to be handled by **Tom Ross** and **John Poodle**.

**Spyder's Gang** has signed with Scepter via a production deal between Scepter and **Joe Messina** of Enchanted Door Production Co. The group's first Scepter single is "Waitin' Line."

## Polydor In U.K. Library Deal, Stores Angered

LONDON — Polydor-U.K. has upset several record dealers by approaching libraries—who normally purchase from a retailer—with a view to supplying them direct with DGG and Polydor material at a 25 percent discount.

Companies which have taken this step in the past have generally been blocked by the GRRC. But the block has been on moral rather than technical or legal grounds and Polydor's general sales manager Eddie Webster is quite adamant that the move is in Polydor's best interests and that he will go ahead.

He has written to GRRC secretary Christopher Foss explaining the reasons for Polydor's decision and stating why, he believes, the direct approach is to the general good of record retailers.

He told Billboard: "People who borrow records from libraries become potential buyers of the records they have on loan."

"After studying catalog lists of libraries throughout the country it has become evident that Polydor-DGG is abysmally represented on the shelves."

"The way to improve this situation is by direct supply. By having more records on library shelves we gain more potential customers which can only be beneficial to dealers."

Foss, however, believes that Polydor has gone about this in entirely the wrong way. Referring to the move as "most unethical" and "a kick in the teeth for dealer-manufacturer relationships" he commented: "It makes you think that Polydor felt it had something dishonorable to hide, they have gone about it in such an under-hand way."

"Even dealers who do not supply libraries are angry about this. It is like dropping bombs before declaring war. The least Polydor could have done was to warn the trade."

"But it seems they want to murder their own customers. It would have been much better if they had sent reps to the libraries with information literature if they thought they were underrepresented but if that is the case then there are several possible reasons."

"It could be that the libraries think that the British recordings are better, for instance."

Dealer Sean Howard of Recordsville, London, thought there was another reason however why Polydor was possibly lagging behind other manufacturers in library representation.

"DGG Records are more expensive than other classical labels, particularly their Archiv series."

## Ex-BSR Chief Back In Record-Tape Business

LONDON—Dr. Daniel McDonald, founder and former chairman of the U.K. BSR turntable-record changer firm, is going into competition with his former company. The Glenburn organization, a firm of precision engineers of which McDonald is principal shareholder, is moving into the record and tape hardware field as part of a general expansion of its activities.

An initial four hardware items were unveiled which will form the basis of the new Glenburn equipment range. The units are two record changer decks, an 8-track home system and an 8-track car system.

All the models shown were prototypes although production is expected to start shortly at the firm's south Birmingham factory. Further record and tape units are

already being planned and additions to the range are expected to be made before the end of the year.

On the tape side, the company is planning to manufacture only 8-track equipment and all products will be sold in the U.S. and European markets.

McDonald sold his shares in BSR in 1970 for \$40 million and "retired" to Geneva. A persistent critic of trade unions, he was said to be disillusioned by growing militancy in his plant.

He said: "Since I left the U.K. and severed all my business and financial connections with BSR, I have been investigating the possibility of setting up plants in Europe to manufacture domestic products for the world market."

## CBS France Get Vox Distrib Rights

PARIS—CBS France has acquired the distribution rights for the U.S. classics label, Vox, which from April has been handled by the CBS affiliate DPI.

CBS has remastered tapes and given new sleeve presentation to the product. The company is is-

## 500 At Teal Record Promo

JOHANNESBURG—Teal Record Company held a press-radio-dealer promotion and showed slides and films of 33 albums to the 500 guests.

Later local recording artists, Cornelia, Jody Wayne and Barbara Ray performed.

Eartha Kitt, whose show opened in the city on May 1, was one of the guests as well as Scottish chart-toppers Middle of the Road who had arrived earlier in the day for a five-week concert tour of the Republic.

Apart from playing three numbers, the group was awarded two gold disks by Gerald McGrath, chief of Teal, for their hits "Soley, Soley" and "Tweedle-Dee, Tweedle-Dum." Both songs topped the 25,000 sales mark in South Africa.

suings Vox product—formerly handled by Iramac in France—in the "medium" and "de luxe" price categories, plus the three-disk Vox Box.

Initial releases for the medium-price Vox Musicalis, retailing at \$5.30, will be 30 albums with a further 10 albums by October. By that date there will be 10 albums in the de luxe Candide series (\$7.70) and 10 Vox Boxes, retailing for \$10.55.

The deal with Vox comes a month after DPI acquired French distribution rights to Liberty-United Artists, previously handled by Pathe Marconi.

CBS president Jacques Souplet, meanwhile, has announced that DPI has signed former Disc-AZ artist Saint-Preux, and the company would add another 10 French artists to the roster by July.

CBS France has also renewed the contract for Joe Dassin, the U.S.-born son of film director Jules Dassin. The new contract runs for four years.

The CBS France Masterwork music instrument subsidiary began operations in Belgium last month with about 40 sales outlets. The company has some 1,000 outlets in France, retailing recorders, harmonicas and guitars.



# Mary Had A Little Lamb

*a single record from  
your old chums Wings*

R5949

# HITS OF THE WORLD

Billboard

## ARGENTINA

(Courtesy: Escalera A La Fama)

- This Week**
- 1 POPPA JOE—Sweet (RCA); Freedom (Odeon)
  - 2 YA NO ME VUELVO A ENAMORAR—Maria Luisa Gueli
  - 3 SON OF MY FATHER—Chicory Tip (CBS); Los Principales (Universal)
  - 4 SOY REBELDE—Jeanette (M Hall); Julietta (CBS)
  - 5 SANSON Y DALILA—Middle of the Road (RCA); Flash (CBS)
  - 6 MEMORIAS DE UNA VIEJA CANCION—Ginamaria Hidalgo (Microfon)
  - 7 UN GATO EN LA OSCURIDAD—Roberto Carlos (CBS)
  - 8 SI SE CALLA EL CANTOR—Horacio Guarany/Mercedes Sosa (Philips)
  - 9 HOW DO YOU DO?—Tek & John (Odeon); Mouth & MacNeal (Philips); Kathy & Gulliver (RCA)
  - 10 SLEEPY SHORES—Johnny Pearson (Penny Farthing)

## AUSTRALIA

(Courtesy: Go Set)

- This Week**
- 1 WITHOUT YOU—Nilsson (RCA)
  - 2 HORSE WITH NO NAME—America (Warner Bros.)
  - 3 MOST PEOPLE I KNOW—Aztecs (Hewoc)
  - 4 MORNING HAS BROKEN/I WANT TO LIVE IN A WIGWAM—Cat Stevens (Island)
  - 5 AMERICAN PIE—Paul Simon (CBS)
  - 6 MOTHER AND CHILD REUNION—Paul Simon (CBS)
  - 7 RANGERS WALTZ—Mom and Dads (Crescendo)
  - 8 AMAZING GRACE—Band of the Royal Scots Dragoon Guards (RCA)
  - 9 JOY—Apollo 100 (Youngblood)
  - 10 DAY AFTER DAY—Badfinger (Apple)

## AUSTRIA

SINGLES

- This Week**
- 1 HOW DO YOU DO?—Windows (Golden 12)
  - 2 POPPA JOE—Sweet (RCA)
  - 3 BEG, STEAL OR BORROW—New Seekers (Philips)
  - 4 HOW DO YOU DO?—Mouth & MacNeal (Philips)
  - 5 SACRAMENTO—Middle Of The Road (RCA)
  - 6 MOTHER AND CHILD REUNION—Paul Simon (CBS)
  - 7 KOMM GIB MIR DEINE HAND—Tony Marshall (Ariola)
  - 8 THE LION SLEEPS TONIGHT—Paul John (Atlantic)
  - 9 HAB SONNE IM HERZEN—Chris Roberts (Polydor)
  - 10 HEY JEAN, HEY DEAN—Pegasus (Philips)

## BELGIUM (French)

(Courtesy: Telemoustique)

- This Week**
- 1 APRES TOI—Vicky Leandros (Philips)
  - 2 KISS ME—C. Jerome (AZ)
  - 3 SAMSON AND DELILAH—Middle of the Road (MCA)
  - 4 SON OF MY FATHER—Chicory Tip (CBS)
  - 5 IL Y A DU SOLEIL SUR LA FRANCE—Stone & Charden (Vogue)
  - 6 EASY RIDER—Dany Joe (CBS)
  - 7 INK POT—Shocking Blue (Decca)
  - 8 LES PLAISIRS DEMODES—Charles Aznavour (Barclay)
  - 9 LIBERTE—Gilles Marchal (AZ)
  - 10 SERAFINA—Serpents Noirs (Vogue)

## BRITAIN

(Courtesy: Record & Tape Retailer)

- This Week**
- Last Week**
- 1 1 AMAZING GRACE—Royal Scots Dragoon Guards Band (RCA) (Harmony) Pete Kerr
  - 2 3 COME WHAT MAY—Vicky Leandros (Philips)
  - 3 4 COULD IT BE FOREVER—Cherish David Cassidy Bell (Carlin) (KPM) Wes Farrell
  - 4 7 A THING CALLED LOVE—Johnny Cash/Evangel Temple Choir (CBS) (Valley) Larry
  - 5 14 TUMBLING DICE—Rolling Stones (Essex) Jimmy Miller
  - 6 9 RADANCER—Marmalade (Decca) (Citrine) Marmalade
  - 7 12 ROCKET MAN—Elton John (DJM) (DJM) Gus Dudgeon
  - 8 6 RUN, RUN, RUN—Jo Jo Gunne—Asylum (Rondor) Jo Jo Gunne
  - 9 — METAL GURU—T. Rex (T. Rex) T. Rex Marc 1 (Wizard) Tony Visconti
  - 10 5 SWEET TALKING GUY—Chiffons London—(Robert Mellin)
  - 11 2 BACK OFF BOOGALOO—Ringo Starr—Apple (Startling)
  - 12 8 DEBORA/ONE INCH ROCK ETC.—T. Rex (T. Rex) (Essex)—Tony Visconti
  - 13 11 THE YOUNG NEW MEXICAN PUPPETEER—Tom Jones—Decca (Ambassador) Gordon Mills
  - 14 15 STIR IT UP—Johnny Nash (CBS) (Rondor)—Johnny Nash
  - 15 10 WITHOUT YOU—Nilsson (RCA)—Richard Perry (Apple)
  - 16 13 UNTIL IT'S TIME FOR YOU TO GO—Elvis Presley, RCA (Essex)

- 17 16 TAKE A LOOK AROUND—Temptations, Tamla Motown (Jobete/Carlin) Norman Whitfield
- 18 27 OH BABE WHAT WOULD YOU SAY—Hurricane Smith Columbia (Chappell)
- 19 20 AT THE CLUB/SATURDAY NIGHT AT THE MOVIES—Drifters, Atlantic Screen Gems/Columbia
- 20 42 LEEDS UNITED—Leeds (Hushabye/Carlin) Les Reed
- 21 19 RUNNIN' AWAY—Sly & The Family Stone, Epic (Kinney) Sly Stone
- 22 23 OPEN UP—Mungo Jerry (Dawn) (Our Music) Barry Murray
- 23 24 AMAZING GRACE—Judy Collins Elektra (Harmony) Mark Abramson
- 24 28 ME AND JULIO DOWN BY THE SCHOOLYARD—Paul Simon (Pattern)
- 25 21 BEAUTIFUL SUNDAY—Daniel Boone Penny Farthing (Stirling MacQueen) Larry Page
- 26 32 A WHITER SHADE OF PALE—Procol Harum Magni Fly (Essex) Denny Cordell
- 27 22 I AM WHAT I AM—(Essex) Denny Cordell Trojan (Screen Gems/Grappul) Dave Bloxham
- 28 26 BEG, STEAL OR BORROW—New Seekers—Polydor (Valley) David Mackay
- 29 — LADY ELEANOR—Lindisfarne Charisma (Hazy) John Anthony
- 30 36 LITTLE PIECE OF LEATHER—Donnie Elbert London (April)
- 31 — SISTER JANE—New World RAK (Chinnichap/RAK) Mickie Most
- 32 31 WADE IN THE WATER—Ramsey Lewis, Chess (Carlin) Esmond Edwards
- 33 44 CHANTILLY LACE—Jerry Lee Lewis (Southern) Jerry Kennedy
- 34 43 THE LION SLEEPS TONIGHT—Dave Newman Pye (Cromwell) Prudence Prod.
- 35 35 EVERYTHING I OWN—Bread Elektra (Screen Gems/Columbia) David Gates
- 36 — VINCENT—Don McLean United Artists (United Artists) Ed Freeman
- 37 30 DESIDERATA—Les Crane (Warner)—Fred Werner/Les Crane (Screen Gems/Columbia)
- 38 25 HEART OF GOLD—Neil Young (Reprise)—Kinney (Neil Young/Eliot Mazer)
- 39 34 ISN'T LIFE STRANGE—Moody Blues (Threshold) Tony Clarke
- 40 29 ALONE AGAIN (Naturally)—Gilbert O'Sullivan—Mam (MAM) Gordon Mills
- 41 17 HOLD YOUR HEAD UP—Argent—Epic (Berulam) Rod Argent/Chris White
- 42 — DOOBEDOOD' NDOOBE, DOOBEDOOD' NDOOBE—Diana Ross, Tamla Motown (Jobete/Carlin) Deke Richards
- 43 18 CRYING, LAUGHING, LOVING, LYING—Iabi Siffre—Pye (Groovy) Labi Siffre
- 44 — DON'T LET HIM TOUCH YOU—Angelettes Decca (Jonjo) Jonathan King
- 45 — SONG SUNG BLUE—Neil Diamond Uni (KPM) T. Catalano/N. Diamond
- 46 — CALIFORNIA MAN—Move Harvest (Roy Wood/Carlin) R. Wood/J. Lynne
- 47 45 THAT'S WHAT I WANT TO BE—Neil Reid (Decca) (Chappell/Soloman) Ivor Raymonde
- 48 40 BLUE IS THE COLOUR—Chelsea Football Team (Penny Farthing)—Larry Page (Stirling MacQueen)
- 49 33 SACRAMENTO MIDDLE OF THE ROAD—RCA Sunbury Gracomo Tosh Garrett
- 50 48 MOTHER AND CHILD REUNION—Paul Simon (CBS)—Paul Simon (Pattern)

## DENMARK

(Courtesy: Danish Group of IFPI)

- This Week**
- Last Week**
- 1 HOW DO YOU DO?—Mouth & MacNeal (Decca) Intersong
  - 2 DABADIO DABADIE—Walkers (Philips) Stig Anderson
  - 3 BEG, STEAL OR BORROW—New Seekers (Philips) Stig Anderson
  - 4 A SUMMER PRAYER FOR PEACE—Archies (RCA) Stig Anderson
  - 5 SAMSON AND DELILAH—Middle of the Road (RCA)
  - 6 FIND DIG EN BLOMST—Bjorn Tidmand (Odeon) Multitone
  - 7 OLD MAN MOSES—Les Humphries Singers (Decca) Intersong
  - 8 WE ARE GOING DOWN JORDAN—Les Humphries Singers (Decca) Butterfly
  - 9 APRES TOI—Vicky Leandros (Philips) Multitone
  - 10 HAR DU KNOKLET SOM EN DJEVEL—Teddy. Chano, Jan & John (Philips) Stig Anderson

## FRANCE

(Courtesy: Centre D'Information et de Documentation du Disque)

- This Week**
- 1 APRES TOI—V. Leandros (Philips)
  - 2 LES PLAISIRS DEMODES—C. Aznavour (Barclay)
  - 3 DE TOI—G. Lenorman (CBS)

- 4 COMME SI JE DEVAIS MOURIR DEMAIN—J. Hallyday (Philips)
- 5 QUI SAURA—M. Brant (CBS)
- 6 HOLIDAYS—M. Polnareff (AZ)
- 7 POUR LA FIN DU MONDE—G. Palaprat (AZ)
- 8 ELLE, JE NE VEUX QU'ELLE—R. Willy Cat (Carriere)
- 9 KISS ME—C. Jerome (AZ)
- 10 LA CAGE AUX OISEAUX/OLGA—P. Perret (Sonopresse)

## INTERNATIONAL

- 1 SAMSON ET DELILAH—Middle of the Road (RCA)
- 2 HOW DO YOU DO?—Mouth and MacNeal (Philips)
- 3 IL ETAIT UNE FOIS LA REVOLUTION—E. Morricone (RCA)
- 4 THE FOOL—G. Montagne (CBS)
- 5 IL ETAIT UNE FOIS DANS L'OUEST—E. Morricone (RCA)
- 6 BABY I FEEL SO FINE—G. Montagne (CBS)
- 7 POP CONCERTO—Pop Concerto Orchestra (AZ)
- 8 THEME DE SHAFT—I. Hayes (Polydor)
- 9 SON OF MY FATHER—Chicory Tip (CBS)
- 10 COZ I LUV YOU—LOOK WHAT YOU DUN—Slade (Polydor)

## HONG KONG

(Courtesy Radio Hong Kong)

- This Week**
- 1 JESUS/MR. CLOUD—Cliff Richard (Columbia)
  - 2 PUPPY LOVE—Donny Osmond (MGM)
  - 3 MOTHER AND CHILD REUNION—Paul Simon (Columbia)
  - 4 TOO BEAUTIFUL TO LAST—Engelbert Humperdinck (Parrot)
  - 5 EVERYTHING I OWN—Bread (Elektra)
  - 6 HEART OF GOLD—Neil Young (Reprise)
  - 7 WITHOUT YOU—Nilsson (RCA) (Ode)
  - 8 SWEET SEASONS—Carole King
  - 9 SACRAMENTO—Middle of the Road (RCA)
  - 10 BEG, STEAL OR BORROW—The New Seekers (Philips)

## ITALY

(Courtesy: Discografia Internazionale)

- This Week**
- 1 GRANDE GRANDE GRANDE—\*Mina (PDU-EMI) Italcari/ PDU
  - 2 I GIARDINI DI MARZO—\*Lucio Battisti (Numero Uno-RCA) Acqua Azzurra
  - 3 MY WORLD—Bee Gees (Polydor-Phonogram) Senza Fine
  - 4 JESAHIEL—\*Delirium (Fonit-Fonit-Cetra) Ugnolo/Universale
  - 5 WITHOUT YOU—Harry Nilsson (RCA)
  - 6 ALL THE TIME IN THE WORLD—Louis Armstrong (United Artists-Messaggerie Musicali) Tevere
  - 7 MONTAGNE VERDI—\*Marcella (CGD-Messaggerie Musicali) Melodi
  - 8 IMAGINE—John Lennon (Apple-EMI) Ritmi E Canzoni
  - 9 THEME FROM SHAFT—Isaac Hayes (Stax) East Memphis
  - 10 I GIORNI DELL'ARCOBALENO—\*Nicola Di Bari (RCA) Cinevox
  - 11 GIU' LA TESTA—\*Ennio Morricone (Cinevox-RCA) Cinevox
  - 12 LA CARROZZA DI HANS/ IMPRESSIONI DI SETTEMBRE—\*Premiata Forneria Marconi (Numero Uno-RCA) Universale
  - 13 LA DECADENCE—J. Birkin & S. Gainshour (Fontana-Phonogram) D.R.
  - 14 HOW DO YOU DO?—Windows (Golden-Durium) RCA
  - 15 E' ANCORA GIORNO—\*Adriano Pappalardo (Numero Uno-RCA) Acqua Azzurra
  - 16 SWEET MEENY/GOOD WISHES, GOOD KISSES—Lally Stott (Philips-Phonogram) Esdra
  - 17 HOW DO YOU DO?—Katy & Gulliver (Original Cast-RCA) RCA
  - 18 NA JA TA TA—Royal Browery (Joker-Saar) Saar
  - 19 SGUARDO VERSO IL CIELO—\*Le Orme (Philips-Phonogram) Esdra
  - 20 WOMEN IN LOVE—Keit Bechingham (Joker-Saar) Saar
  - 21 PAROLE, PAROLE...—\*Mina (PDU-EMI) Curci/PDU
  - 22 IL RE DI DENARI—\*Nada (RCA) ADD
  - 23 PER CHI—\*Johnny Dorelli (CGD-Messaggerie Musicali) Aramando
  - 24 HOW DO YOU DO?—Mouth & MacNeal (Decca) RCA
  - 25 TELEGRAM SAM—Tyrannosaurus Rex (T. Rex-EMI) Wizard

## JAPAN

(Courtesy: Music Labo, Inc.)

- This Week**
- 1 YOAKE NO TEISHABA—\*Shoji Ishibashi (Crown) Crown
  - 2 TAIYO GA KURETA KISETSU—\*Aoi Sankakujyogi (Columbia) All Staff
  - 3 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Philips) Eastern Music
  - 4 YURUSARENAI AI—\*Kenji Sawada (Polydor) Watanabe
  - 5 MOTHER OF MINE—Neil Reid (London) Folster
  - 6 KEKKON SHIYO YO—\*Takuro Yoshida (CBS/Sony) P.M.P.
  - 7 SEITO NO HANAYOME—\*Rumiko Koyanagi (Reprise) Watanabe
  - 8 KOI NO TSUISEKI—\*O Yan Hui Hui (Toshiba) Takarajima
  - 9 MOTHER AND CHILD REUNION—Paul Simon (CBS/Sony) Shinko

- 10 HACHI NO MUSASHI WA SHINDANOSA—\*Takao Hirata & Sellstars (Dan) Tokuma
- 11 CHISANA KOI—\*Mari Amachi (CBS/Sony) Watanabe
- 12 KONO AI NI IKITE—\*Hiroshi Uchiyama & Cool Five (RCA) Uchiyama
- 13 KITAGUNI YUKIDE—\*Eiko Shuri (Reprise) All Staff
- 14 HATOKA MACHI—\*Shinichi Mori (Victor) Watanabe
- 15 DAREKA GA KAZE NO NAKADE—\*Tsunehiko Kamijyo (King) April Music
- 16 TOMODACHI YO NAKUNJA NAI—\*Kensaku Morita (RCA) Sun Music
- 17 FUTARI WA WAKAKATTA—\*Kiyohiko Ozaki (Philips) Nichion
- 18 DAY AFTER DAY—Badfinger (Apple) Shinko
- 19 KOZURE OKAMI—\*Yukio Hashi (Victor) Oriental
- 20 SHE'S JUST MY KIND GIRL—Bjorn & Benny (Epic) Shinko

## MALAYSIA

(Courtesy of Rediffusion, Malaysia)

- This Week**
- 1 MOTHER AND CHILD REUNION—Paul Simon (CBS)
  - 2 STAY WITH ME—Faces (Warner)
  - 3 AMARILLO—Tony Christie (MCA)
  - 4 MY WORLD—Bee Gees (Polydor)
  - 5 SACRAMENTO—Middle of the Road (RCA)
  - 6 POPPA JOE—The Sweet (RCA)
  - 7 HORSE WITH NO NAME—America (Warner)
  - 8 HEART OF GOLD—Neil Young (Reprise)
  - 9 DOWN BY THE LAZY RIVER—The Osmonds (MGM)
  - 10 IRON HORSE—Christie (CBS)

## NORWAY

(Courtesy Verdens Gang)

- This Week**
- 1 BEG, STEAL OR BORROW—New Seekers (Philips) New Seekers
  - 2 APRES TOI—Vicky Leandros (Philips) Thore Ehrling
  - 3 MOTHER AND CHILD REUNION—Paul Simon (CBS) Sonet
  - 4 TAG EMOT EN UPSTRAEKT HAND—Ann-Louise Hanson (Philips) Intersong
  - 5 SON OF MY FATHER—Chicory Tip (CBS) Sweden
  - 6 SACRAMENTO—Middle of the Road (RCA) Liberty
  - 7 RATITI—\*Eivind Loeberg (Columbia) Imudico
  - 8 DA ER DET SKJOENT A VAERE TIL—\*Roy Black & Anita Hegerland (Polydor) Intersong
  - 9 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Philips) Bendiksen
  - 10 MORNING HAS BROKEN—Cat Stevens (Island) Sweden

## SINGAPORE

(Courtesy: Radio Singapore)

- This Week**
- 1 MOTHER & CHILD REUNION—Paul Simon (CBS)
  - 2 HORSE WITH NO NAME—America (WB)
  - 3 ROCKIN' ROBIN—Michael Jackson (Motown)
  - 4 ALONE AGAIN (NATURALLY)—Gilbert O'Sullivan (MAM)
  - 5 PUPPY LOVE—Donny Osmond (MGM)
  - 6 WITHOUT YOU—Nilsson (RCA) (Electra)
  - 7 EVERYTHING I OWN—Bread (Electra)
  - 8 FLOY JOY—Supremes (Motown)
  - 9 BACK OFF BOOGALOO—Ringo Starr (Apple)
  - 10 YOUNG NEW MEXICAN PUPPETEER—Tom Jones (Decca)

## SOUTH AFRICA

(Courtesy: Southern African Record Manufacturers and Distributors Association)

- This Week**
- 1 BEAUTIFUL SUNDAY—Daniel Boone (Penny Farthing) Stirling McQueen (Teal)
  - 2 SON OF MY FATHER—Chicory Tip (CBS) Laetec. GRC
  - 3 MOTHER & CHILD REUNION—Paul Simon (CBS) Laetec. GRC
  - 4 WITHOUT YOU—Nilsson (RCA) Essex. Teal
  - 5 SACRAMENTO—Middle of the Road (RCA) Laetec. Teal
  - 6 HOW DO YOU DO?—Rising Sons (Trutone) Intersong, Trutone
  - 7 MOTHER OF MINE—Neil Reid (Decca) Chappell, Gallo
  - 8 HEART OF GOLD—Neil Young (Reprise) Silver Fiddle, Teal
  - 9 SOFTLY WHISPERING I LOVE YOU—Congregation (Columbia) Cookaway, EMI
  - 10 ROCK & ROLL LULLABY—\*Waterloo (RPM) Laetec. RPM

## SPAIN

(Courtesy of "El Musical")

- This Week**
- 1 YO NO SOY ESA—\*Mari Trini (Hispavox) Hispavox
  - 2 SON OF MY FATHER—Chicory Tip (CBS)
  - 3 GIVE IRELAND BACK TO THE IRISH—Wings (EMI) EGO
  - 4 I LOVE YOU BABY (Spanish)—\*Tony Ronald (Movieplay) Penta/ Quiroga
  - 5 THE WITCH QUEEN OF NEW ORLEANS—Redbone (CBS) Armonico
  - 6 MY WORLD—Bee Gees (Polydor) Fontana
  - 7 SI YO FUERA RICO (Spanish)—\*Nuestro Pequeno Mundo (Movieplay) Chappell Iberica

- 8 EL CHICO DE LA ARMONICA—\*Micky (RCA) RCA
- 9 UN BESO & UNA FLOR—\*Nino Bravo (Polydor) Fontana/Zafiro
- 10 TELEGRAM SAM—T. Rex (Ariola) Essex Espanola

## SWITZERLAND:

(German)

- (Courtesy: SRC, German Service, Swiss Broadcasting Corp.)
- This Week**
- 1 APRES TOI—Vicky Leandros (Philips)
  - 2 HOW DO YOU DO?—Mouth and MacNeal (Philips)
  - 3 AM TAG, ALS CONNY KRAMER STARB—Juliane Werdling (Hansa)
  - 4 SAMSON AND DELILAH—Middle of the Road (RCA)
  - 5 BEG, STEAL OR BORROW—New Seekers (Philips)
  - 6 NEVER BEFORE—Deep Purple (Purple)
  - 7 POPPA JOE—Sweet (RCA)
  - 8 OLD MAN MOSES—Les Humphries Singers (Decca)
  - 9 SACRAMENTO—Middle of the Road (RCA)
  - 10 BACK OFF BOOGALOO—Ringo Starr (Apple)



Continued from page 54

Don Juan, who might be eyeing a lady already spoken for ("If you don't want to, you don't have to get into trouble"). Wilderness Road worked out well in several country blues tunes before moving into the more theatrical part of their set. Truck driving country was spoofed with "Heavily Into Jesus," and the group satirized country radio's blend of religion and commercialism. Wilderness Road runs through some mighty interesting territory.

Warner Bros. artist John Stewart fuses poetry and music into a dramatic mix of resonating aural imagery. Accompanying himself on acoustic guitar, Stewart sings of the spirit triumphant. Fragile, lovely melodies float his lyrics into the mind, where they are likely to remain fixed. "Pirates of Stone Country Road" was one song of particularly piercing beauty. Other standouts were "Arkansas Break-out" and "July, You're a Woman."

DAN BOTTSTEIN

## JIM DAWSON DAVID BROMBERG

Town Hall, New York

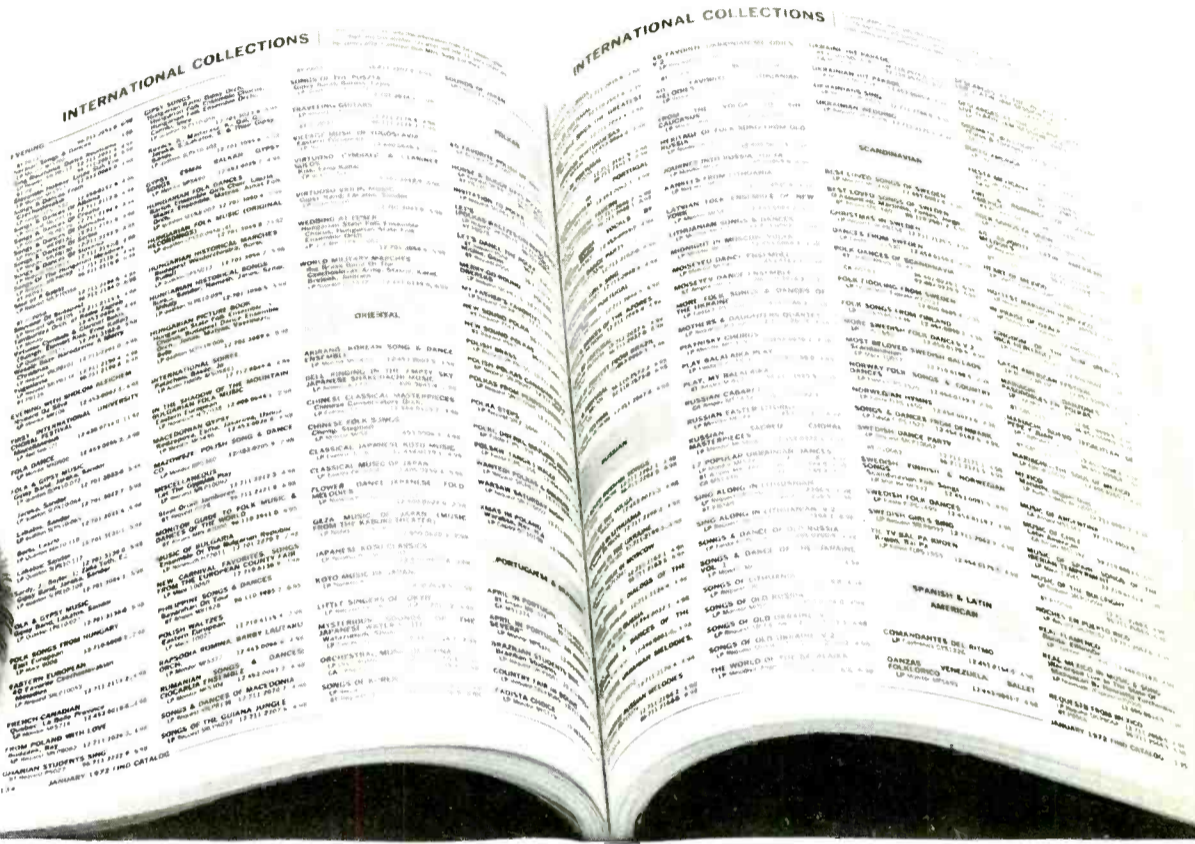
Jim Dawson, singer-guitarist-composer, did not let his virus cold get him down at his May 5 concert. The Kama Sutra artist infected his appreciative audience with good feelings, as he performed in lyrical, romantic style. Most of Dawson's material was drawn from his two albums, "Songman" and "You'll Never Be Lonely With Me." He infused such songs as "Saturday Airplane," "Stephanie" and "Simple Song" with warm, feelingful deliveries. The latter selection was especially pleasing, containing the gentle lyric "we all belong only to time."

David Bromberg, having emerged as a solo singer-guitarist after a career as a sparkling sideman, is having a great deal of fun in the spotlight. He's written a bunch of humorous tunes in a country-blues vein, and, during his set, he displayed the brilliant guitar-picking which he contributed to many albums for other artists. "You've Got to Suffer If You Want to Sing the Blues" detailed the tribulations (all funny) which entitled the sufferer to sing the blues. "The Holdup," written by George Harrison and Bromberg, was a bandit gang's amusing theme song. "Bullfrog Blues," long talking blues number about an unfaithful lady was hilarious in the extreme. Bromberg records for Columbia. DAN BOTTSTEIN



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1. I have checked below the type of outlet with which I am associated.
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|---|---|
| <input type="checkbox"/> Record/Tape Store                  | <input type="checkbox"/> Discount Store |
| <input type="checkbox"/> Home Entertainment/Appliance Store | <input type="checkbox"/> Variety Store  |
| <input type="checkbox"/> Department Store                   | <input type="checkbox"/> Supermarket    |
| <input type="checkbox"/> Rack Merchandiser                  | <input type="checkbox"/> Drug Store     |
| <input type="checkbox"/> One Stop                           | <input type="checkbox"/> Other:         |

2. I am:  An independent retailer, operating \_\_\_\_\_ (state how many) outlets;  
 Part of a chain-store operation with \_\_\_\_\_ (state how many) outlets;

3. I handle the products checked:
- |                                     |  |
|-------------------------------------|--|
| <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:
- |  |
|--|
| <input type="checkbox"/> Clerk-serviced                      |
| <input type="checkbox"/> Self-serviced                       |
| <input type="checkbox"/> Self serviced with clerk assistance |

5. I buy my record/tape product from:
- |  |
|--|
| <input type="checkbox"/> Distributors                  |
| <input type="checkbox"/> One-Stops                     |
| <input type="checkbox"/> Serviced by Rack Merchandiser |

6. I subscribe to Billboard. Yes \_\_\_\_\_ No \_\_\_\_\_

Store Name: \_\_\_\_\_

Individual: \_\_\_\_\_  Owner:  Manager.

Telephone: \_\_\_\_\_

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

NUMBER OF  
SINGLES REVIEWED  
THIS WEEK  
**85**

LAST WEEK  
**104**

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

**SMOKEY ROBINSON & THE MIRACLES—WE'VE COME TOO FAR TO END IT NOW (3:25)**

(prod: Johnny Bristol) (writer: Jones-Brown-Bristol) (Jobete, ASCAP) Flip: No info available. **TAMLA** 54220 (Motown)

**DENNIS COFFEY AND THE DETROIT GUITAR BAND—GETTING IT ON (2:31)**

(prod: Mike Theodore) (writers: Theodore-Coffey) (Interior, BMI) Flip: "Ride, Sally, Ride" (3:06) (Interior, BMI) **SUSSEX** 237 (Buddah)

**ALICE COOPER—SCHOOL'S OUT (3:29)**

(prod: Bob Ezrin) (writers: Cooper-Bruce) Flip: No info available. **WARNER BROS.** 7596

**HELEN REDDY—I AM WOMAN (3:04)**

(prod: Jay Senter) (writers: Reddy-Burton) (Buggerlugs, BMI) Flip: No info available. **CAPITOL** 3350

**LAURA LEE—RIP OFF (3:16)**

(prod: Williams Weatherspoon) (writers: Weatherspoon-Bond) (Gold Forever, BMI) Flip: "Two Lovely Pillows" (3:35) (Gold Forever, BMI) **HOT WAX** 7204 (Buddah)

**REDBONE—MESSAGE FROM A DRUM (2:51)**

(prod: P. Vegas & L. Vegas) (writer: Vegas) (Novalene/Blackwood, BMI) Flip: No info available. **EPIC** 5-10886 (CBS)

**DELANEY & BONNIE BRAMLETT—WADE IN THE RIVER JORDAN (2:04)**

(prod: Delaney Bramlett) (writer: Bramlett) (DelBon/Blackwood, BMI) Flip: No info available. **COLUMBIA** 4-45608

**EDDIE KENDRICKS—EDDIE'S LOVE (3:20)**

(prod: Frank Wilson) (writers: Caston-Poree) (Jobete, BMI) Flip: No info available. **TAMLA** 54218

**RADIO ACTION:** WGRT (Chicago); KATZ (St. Louis); KKDA (Dallas-Ft. Worth)

**PAUL WILLIAMS—MY LOVE AND I (3:31)**

(prod: Michael Jackson) (writer: Williams) (Almo, ASCAP) Flip: No info available. **A&M** 1356

**VIGRASS & OSBORNE—MEN OF LEARNING (3:23)**

(prod: Jeff Wayne) (writers: Wayne-Vigrass-Osborne) (Wayne/Duchess, BMI) Flip: "Forever Autumn" (2:52) (Wayne/Duchess, BMI) **UNI** 55330 (MCA)

**RADIO ACTION:** WDXR (Paducah, Wis.); WDGY (Minneapolis/St. Paul); WGLI (New York)

**WILLIAM BELL—SAVE US (3:17)**

(prod: William Bell) (writers: Bell-Shipp, Jr.) (Azrock/East/Memphis, BMI) Flip: No info available. **STAX** 0128

**STORIES—I'M COMING HOME (2:37)**

(prod: Stories) (writers: Brown-Lloyd) (Buddah/Minuet, ASCAP) Flip: No info available. **KAMA SUTRA** 545 (Buddah)

**BEACH BOYS—YOU NEED A MESS OF HELP TO STAND ALONE (3:40)**

(prod: Beach Boys) (writer: Wilson-Rieley) (Brother, BMI) Flip: "Cuddle Up" (5:20) (Wilajarston, ASCAP) **REPRISE** 1091

**ROBIN & JO—CHAPEL OF LOVE (3:20)**

(prod: Jeff Barry) (writers: Greenwich-Barry-Spector) (Trio, BMI) Flip: "Let's Stay Together" (3:33) (Broadside, BMI) **A&M** 1358

**BOB RUZICKA—STORM WARNINGS (2:42)**

(prod: Danny Davis) (writer: Ruzicka) (Tro-Devon, BMI) Flip: "My Old Daddy Was A Country Mother" (2:32) (Tro-Devon, BMI) **SIGNPOST** 70003 (Atlantic)

**MIKE McDONALD—A GOOD OLD TIME LOVE SONG (4:32)**

(prod: Rick Jarrard) (writer: McGinnis) (Screen Gems-Columbia, BMI) Flip: No info available. **BELL** 45-219

**JIM DAWSON—WHEN YOU FINALLY COME AROUND (2:03)**

(prod: Marty Pekar) (writer: Dawson) (Peer Int'l., BMI) Flip: No info available. **KAMA SUTRA** 546 (Buddah)

## also recommended

**STAMPEDERS—Wild Eyes (3:20)** (prod: Mel Shaw) (writer: Dodson) (Corral, BMI) **BELL** 45-226

**RADIO ACTION:** CKLW (Detroit); KGRC (Quincy, Ill)

**LINDA JONES—Not On the Outside (2:57)** (prod: George Kerr and Sylvia Robinson) (writers: Robinson-Roberts) (Gambi, BMI) **TURBO** 024 (All Platinum)

**RADIO ACTION:** WGRT (Chicago)

**DEEP PURPLE—Lazy (2:40)** (prod: Deep Purple) (writers: Blackmore-Gillan-Glover-Lord-Laice) (Hec, BMI) **WARNER BROS.** 7595

**TONY JOE WHITE—Even Trolls Love Rock and Roll (3:40)** (prod: Jerry Wexler & Tom Dowd) (writer: White) (Moccasin, ASCAP) **WARNER BROS.** 7591

**RADIO ACTION:** KGRC (Quincy, Ill.); WMAK (Memphis/Nashville)

**GREENFIELD & COOK—Only Lies (3:30)** (prod: Jaap Eggermont) (writers: Greenfield-Cook) (Fat Zach, BMI) **POLYDOR** 15032

**RADIO ACTION:** WSPR (Springfield, Mass.); KXLY (Spokane); WRIG (Wasau, Wisconsin); KOWN (Escondido)

**BULLET—Little Bit O'Soul (2:26)** (prod: Bobby Flax & Lanny Lambert) (writers: Carter-Lewis) (Southern, ASCAP) **BIG TREE** 140 (Bell)

**TONY BENNETT—Maybe This Time (4:05)** (writers: Ebb-Kander) (Sunbeam, BMI) **COLUMBIA** 4-45613

**BROOK BENTON—Movin' Day (3:20)** (prod: Arif Mardin) (writers: Michilin-Murtaugh) (Aphorp, ASCAP) **COTILLION** 44152

**CANDI STATON—In the Ghetto (2:54)** (prod: Rick Hall) (writers: Davis) (Screen Gems-Columbia/Presley, BMI) **FAME** 91000 (United Artists)

**EDWIN HAWKINS SINGERS—Ooh Child (3:00)** (prod: Bob Reno) (writer: Vincent) (Kama Sutra/Sleeping Sun, BMI) **BUDDAH** 303

**KINKS—King Kong (3:22)** (prod: Shel Talmy & Ray Davies) (writers: Davies) (Hill & Range Songs, BMI) **REPRISE** 1094

**RASCALS—Hummin' Song (3:24)** (prod: Felix Cavaliere) (writer: Cavaliere) (Pursua, ASCAP) **COLUMBIA** 4-45600

**RADIO ACTION:** KGRC (Quincy, Illinois)

**STREET CHRISTIANS—Love Each Other More (2:28)** (prod: "Bugs" Bower & Bill Dean) (writer: Dean) (Bambar, ASCAP) **P.I.P.** 8935 (Pickwick International)

**ELECTRIC LIGHT ORCH.—10538 Overture (3:55)** (prod: Roy Wood & Jeff Lynne) (writer: Lynne) (Anne-Rachel/Tifflis Tunes, ASCAP) **UNITED ARTISTS** 50914

**GLORIA LYNNE—Just Let Me Be Me (4:36)** (prod: Jerry Butler & Jerry Peters) (writer: Gaye) (Georgia-Glo, ASCAP) **MERCURY** 73294

**JOHN BALDRY—Iko Iko (3:06)** (prod: Elton John) (writers: Jones-Jones-Jones-Thomas) (Arc/Trio/Melder, BMI) **WARNER BROS.** 7597

**NEW RIDERS OF THE PURPLE SAGE—I Don't Need No Doctor (3:05)** (prod: Steve Barncard & the New Riders) (writers: Ashford-Simpson-Armstead) (Renleigh/Baby Monica, BMI) **COLUMBIA** 4-45607

**PUNCH—Sweet Life (3:15)** (prod: Bob Alcivar & Bones Howe) (writer: Manilow) (Pocket Full of Tunes, BMI) **BELL** 45-223

**TOM GHENT—I Stopped Along the Way (2:35)** (prod: Norbert Putnam) (writer: Ghent) (Music In Color, ASCAP) **KAPP** 2172 (MCA)

**GEORGE FISCHOFF KEYBOARD KOMPLEX—Ping-Pong (2:07)** (prod: George Fischoff) (writer: Fischoff) (Record Songs/Fischoff, ASCAP) **PROJECT 3** 1414 (Total Sound)

**DALLAS HOLM—Looking Back (3:01)** (prod: Bob MacKenzie) (writer: Holm) (Dimension, SESAC) **IMPACT** 5126

**ALLAN NICHOLLS—The Joke (2:59)** (prod: Eddie Kramer & Allan Nichols) (writer: Stevens) (Irving, BMI) **POLYDOR** 14120

**CHIP HAND—Welcome Me My Love (2:26)** (prod: Jack Pleis) (writer: Romeo) (Pocket Full of Tunes, BMI) **RCA** 74-0691

**ROCK BOTTOM—Easy To Be (2:29)** (prod: Ron Kramer, Morris Diamond) (writers: Johnston-Hamilton 3rd) (Beverly Culver, ASCAP) **BEVERLY HILLS** 9374

# COUNTRY

**CHARLEY PRIDE—IT'S GONNA TAKE A LITTLE BIT LONGER (2:35)**

(prod: Jack Clement) (writer: Peters) (Pi-Gem, BMI) Flip: "You're Wanting Me To Stop Loving You" (2:51) (Pi-Gem, BMI) **RCA** 74-0707

**RADIO ACTION:** WBAP (Ft. Worth); WIVK (Knoxville, Tennessee); KMAK (Fresno)

**LYNN ANDERSON—LISTEN TO A COUNTRY SONG (2:43)**

(prod: Glenn Sutton) (writers: Messina-Garth) (Jasperilla, ASCAP) Flip: No info available. **COLUMBIA** 4-45615

**RADIO ACTION:** KBBQ (Burbank)

**WAYLON JENNINGS—SWEET DREAM WOMAN (2:56)**

(prod: Ronny Light) (writers: Gorgani-Taylor) (Blackwood/Back Road, BMI) Flip: "Sure Didn't Take Him Long" (2:20) (Baron, BMI) **RCA** 74-0716

**RADIO ACTION:** KCKN (Kansas City); WBAP (Ft. Worth); KMAK (Fresno)

**CLAUDE KING—THE LADY OF OUR TOWN (2:56)**

(prod: Norris Wilson) (writers: Borders II-Hays) (Gallico, BMI) Flip: No info available. **COLUMBIA** 4-45614

**DEL REEVES—NO RINGS—NO STRINGS (2:37)**

(prod: Scott Turner) (writer: Paxton) (Accoustic, BMI) Flip: No info available. **UNITED ARTISTS** 50906

**JOE STAMPLEY—IF YOU TOUCH ME (You've Got To Love Me) (2:19)**

(prod: Norris Wilson) (writers: Taylor-Wilson-Stampley) (Algee/Gallico, BMI) Flip: "All the Praises" (2:20) (Algee, BMI) **DOT** 17421 (FAMOUS)

## also recommended

**SLIM WHITMAN—Little Drops of Silver (2:52)** (prod: Biff Collie) (writers: Murray-Callendar) **UNITED ARTISTS** 50899

**PAUL RICHEY—Children At His Feet (3:00)** (prod: Pete Drake) (writer: Muncy) (Empher/Window/Ensign, BMI) **DOT** 17419 (Famous)

**RADIO ACTION:** KBBQ (Burbank); WSEN (Syracuse); WXCL (Peoria, Illinois)

**JEANNIE SEELY—Pride (2:35)** (writers: Walker-Stanton) (Cedarwood, BMI) **DECCA** 32964 (MCA)

**RAY PENNINGTON—Woman, Go On Home (2:58)** (prod: Fred Foster) (writer: Pennington) (Combine, BMI) **MONUMENT** 8540 (CBS)

**ROY ACUFF—Sing A Country Song (2:31)** (prod: Wesley Rose) (writer: Raven) (Acuff-Rose, BMI) **HICKORY** 1636

**RADIO ACTION:** WBAP (Ft. Worth); KVET (Austin, Texas)

**TRACY MILLER—The Girl Is Used (2:32)** (prod: MGB Prod) (writer: Us) (Terri, ASCAP) **COUNTRY SHOWCASE AMERICA** 120

**RADIO ACTION:** KFDI (Wichita)

**BOB RUZICKA—Storm Warnings (2:42)** (prod: Danny Davis) (writer: Ruzicka) (Tro Devon, BMI) **SIGNPOST** 70003 (Atlantic)

**ANNE CHRISTINE—It's Gonna Take A Little Bit Longer (2:23)** (prod: George Richey) (writer: Peters) (Pi-Gem, BMI) **CME** 4635

**DALLAS HOLM—Looking Back (3:01)** (prod: Bob MacKenzie) (writer: Holm) (Dimension, SESAC)

# SOUL

**SMOKEY ROBINSON & THE MIRACLES—WE'VE COME TOO FAR TO END IT NOW (See Pop Pick)**

**DENNIS COFFEY AND THE DETROIT GUITAR BAND—GETTING IT ON (See Pop Pick)**

**EDDIE KENDRICKS—EDDIE'S LOVE (See Pop Pick)**

**WILLIAM BELL—SAVE US (See Pop Pick)**

## also recommended

**OTIS CLAY—Precious, Precious (3:10)** (prod: Willie Mitchell) (writers: Crawford-Moore) (Cotillion, BMI) **HI** 2214 (London)

**RADIO ACTION:** WGRT (Chicago)

**OSCAR TONEY, JR.—Thank You, Honey Chile (3:40)** (prod: Jerry Williams, Jr.) (writers: Williams, Jr.-Whitehead) (Williams/No Exit, BMI) **CAPRICORN** 0005 (Warner Bros.)

**GLORIA LYNNE—Just Let Me Be Me (4:36)** (prod: Jerry Butler & Jerry Peters) (writer: Gaye) (Georgia-Glo, ASCAP) **MERCURY** 73294

**ROSCOE ROBINSON—I'm Satisfied (3:00)** (writer: McCall) (Su-Ma, BMI) **PAULA** 365 (Jewel)

**MAD LADS—Let Me Repair Your Heart (3:55)** (prod: Don Davis) (writer: Scales) (Groovesville, BMI) **VOLT** 4080

**GLORIA SPENCER—I Got It (3:32)** (prod: Bobby Martin, Inc.) (writer: Kemon) (Planemar, BMI) **JAY-WALKING** 016

**FONTELLA BASS—I Need To Be Loved (2:47)** (prod: Oliver Sain) (writer: Sain) (Saico/Polyday, BMI) **PAULA** 367 (Jewel)

**DAVID CAMON—I Can't Believe I Ate That Whole Thang (2:40)** (prod: Sam Dees) (writers: Moon-Dees) (Moonsong, BMI) **MOONSONG** 9002 (Mercury)

**COTTON—I Know (You Don't Want Me No More) (2:48)** (prod: Stephen Hartley Dorff) (writer: George) (Saturn/At Last, BMI) **DAKAR** 4506 (Brunswick)

**RADIO ACTION:** WRIG (Wasau, Wisconsin)

# HOT CHART ACTION

13 \* (21) **CANDY MAN**—Sammy Davis, Jr. (MGM)

27 \* (35) **SONG SUNG BLUE**—Neil Diamond, Uni (MCA)

42 \* (61) **LEAN ON ME**—Bill Withers, Sussex (Buddah)

46 \* (71) **TROGLDYTE**—Jimmy Castor Bunch, RCA

47 \* (62) **THERE IT IS**—James Brown, Polydor

50 \* (64) **POCKET MAN**—Elton John, Uni (MCA)

# Six neat things Steve Lawrence and Eydie Gorme are doing to help you sell more records.

**1** They'll be headlining at Caesars Palace with the Mike Curb Congregation opening May 18 for a couple of weeks. Vegas audiences love their act...and dig their records too!



**2** Steve and Eydie's new single, aptly titled "We Can Make It Together" (K14383). It was specially composed by the Osmonds.



**3** Their new album features giant selling Number 1 songs from around the world. It's out now. And it's called, naturally enough, "The World Of Steve And Eydie." If you're a numbers man try SE 4803.



**4** Don Costa, producer of Sammy Davis' "Candy Man" and Donny Osmonds "Puppy Love," has composed and produced Eydie's new single "Mr. Number One." (K14397). Steve digs the title.



**5** Danyel Gerard, composer and performer of the 7 million selling international hit "Butterfly" has just completed working with Eydie on her version of the song for the American market. M. Gerard accompanies on guitar.



**6** Meanwhile back at the studio, Steve is currently working on a new project with MGM records that he considers to be "the most unique thing I've done to date." When he tells us, we'll tell you.



## Steve and Eydie. Selling on the label with the Lion.



MGM  
RECORDS

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Dear FIND Dealers:

The final touches are being put on the May FIND Catalog which will be issued the last week in May. Over 55,260 items will be represented in this Catalog with many additional editorial features to help you sell special order product.

TO EXPEDITE SHIPMENT TO YOU, phone your orders in to our Terre Haute office; and ask for UPS service on shipment. United Parcel will expedite shipment of your order.

I HATE TO BE REPETITIVE, but please help us process your order by always showing the FIND order number (the number in bold print in the FIND Catalog) on your order.

Be sure your FIND Center Customer Service Center and/or FIND Floor Unit is on display along with the FIND Catalog. Only by exposure can you gain that extra store traffic and profits!

Meanwhile we are preparing additional sales promotion aids for you. They will be sent to you shortly.

You can help expose FIND to consumers by mentioning the FIND Service in your newspaper ads and/or radio spots.

*Bill Wardlaw*

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Terre Haute, Indiana 47803  
A.C. 812-466-1282

and

FIND Service International  
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9000 Sunset Blvd.  
Los Angeles, California 90069  
Candy Tusken



## SPECIAL MERIT PICKS

### POPULAR

**MOTHER NIGHT**—Columbia KC 31304  
Though this is a new group, they have it all together and in this debut album for Columbia they demonstrate excellent musical and vocal power. Tunes included are "Take a Trip," "Today's Another Day" and "Guitar Man." Entry should fare in both pop and soul markets.

**JESSE, WOLFF & WHINGS**—Shelter SW 8907 (Capitol)

This LP makes a lot of impact on the ear, especially if you turn the volume up extra loud, which is necessary to get all of the music that's being laid down. Musically adept are "Set Me Free," "Shut the Door," "Life in the Country" and "Hard to Win." Jesse, Wolff & Whings is a together sort of group and they're bound for bigger things.

**BO DIDDLEY**—Where It All Began. Chess CH 50016

When the subject of rock & roll comes up in conversation you can hardly not mention the name of Bo Diddle. That's why this entry is aptly titled "Where It All Began." All new material that will prove to be favorites with his fans of old and new. Included are "Hey Jerome," "Woman," "I Had It Hard" and "Look at Grandma." Strong entry.

**LAURINDO ALMEIDA**—The Best of Everything. Daybreak DB 2013

Few people in the world can match the sensitive work on Laurindo Almeida on guitar and he is at his peak on "Love Theme From 'The Godfather'" and "I Was Born in Love With You," as well as the tune from the movie "Summer of '42." Sonny Burke produced.

### COUNTRY

**BEST OF GEORGE JONES, VOL. 1**—RCA LSP 4716

Over the years, few country music artists have been so well received at the record dealer level as has George Jones. And this new packaging features many of the big hits that he has had over the years, including "White Lightning," "Love Bug" and "A Good Year for the Roses." This package is a must-buy for George Jones fans.

### INTERNATIONAL

**MARTINHA**—Otra Vez. UA Latino L 31084  
Sincere lyrics and very emotion-packed interpretations are the hallmarks of Martinha, whose stature continues to build. Best cuts on this LP include "Somos Iguales" and "Solo Tu Amor."

### CLASSICAL

**BACH: THE GREATEST HITS ALBUM**—Various Artists. Columbia MG 31261  
More "Greatest Hits" classics repackaging from Columbia. A twin-disk chockful of goodies from the label's catalog of great performances.

**MOZART: THE GREATEST HITS ALBUM**—Various Artists. Columbia MG 31267  
Mozart gets his own Columbia twin-disk anthology in yet another of the label's "Greatest Hits" repackagings.

**STANLEY BAACK CONDUCTING THE LONDON SYMPHONY ORCHESTRA**—Dvorak Slavonic Dances. Phase SPC 21070 (London)  
Featuring Smetana's "The Moldau" and a series of Dvorak's Slavonic dances, this album by Stanley Baack and the London Symphony Orchestra is a delightful light-classical entertainment package that should have overlapping sales appeal on the pop music market.

**MUSIC FOR TWO HARPSICORDS**—Igor Kipnis/Thurston Dart. Columbia M 31240  
Outstanding stereo-channel separation of the twin harpsichord parts makes this set of forgotten music an audio treat.

**TCHAIKOVSKY FOURTH SYMPHONY**—Anatole Fistoulari with the Royal Philharmonic Orchestra. Phase 4 SPC 21063 (London)  
A new, well-recorded version of Tchaikovsky's "Fourth Symphony" featuring a driving rendition by Anatole Fistoulari and the Royal Philharmonic.

**J.S. BACH: SUITE FOR FLUTE AND STRINGS/2 CONCERTI FOR HARPSICORD**—Rampal/Gilbert. Orion ORS 7275  
Bach did great things with the flute. His suite here is a delight.

**D'INDY AND FRANCK**—Robert Casadesu with the Philadelphia Orchestra (Ormandy). Odyssey X 31274

A sterling rerelease of two well-matched orchestral sketches featuring the piano. It represents a pair of minor composers going beyond themselves.

## ★★★★ 4 STAR ★★★★★

### POPULAR ★★★★★

**MILTON CHESLEY CARROLL**—RCA LSP 4467  
**MIGHTY GROUND HOGS**—Who Will Save the World. United Artists UAS 5570

**VARIOUS ARTISTS**—Sampler. A&M SP 8096  
**ARTIE SHAW FEATURING ROY ELDRIDGE**—RCA LPV 582

**NOEL COWARD**—Greatest Hits, Vol. One. Stanyan SP 10025

**BUNNY BERIGAN, HIS TRUMPET & HIS ORCHESTRA, VOL. 1**—RCA LPV 581

**PULSE**—Thimble TLP 1

**MASON/HARBOR**—Eleventh Hour 1001-5

**SUSAN TAYLOR**—Finally Getting Home. JMI 4022

**CAVRIL**—Ruval RVS 331626

### LOW PRICE POPULAR ★★★★★

**ANDRE KOSTELANETZ**—Love Theme From "The Godfather." Harmony KH 31500

### ORIGINAL CAST ★★★★★

**ORIGINAL LONDON CAST**—The Music Man. Stanyan SP 10039

### COUNTRY ★★★★★

**KOSI GARDNER PLAYS CHARLEY PRIDE**—RCA LSP 4710

### CLASSICAL ★★★★★

**THE AMERICAN ALBUM**—New York Philharmonic (Bernstein). Columbia MG 31155

**COPLAND: PIANO SONATA/CAT & MOUSE/PASSACAGLIA/4 BLUES**—Robert Silverman. Orion ORS 7280

**MOZART: SONATAS IN A, K. 331 and Eb. K. 282/VARIATIONS, K. 455**—Kathryn Deguire/The Siena Pianoforte. Orion ORS 7269

**DUKAS: VARIATIONS ON A THEME OF RAMEAU/ELEGY/D'INDY: SONATA IN E MINOR**—Vladimir Pleshakov. Orion ORS 7266

**RODOLY: DUO/TOCH: DIVERTIMENTO/HAYDN: DUET**—The Schoenfeld Trio. Orion ORS 7267

### JAZZ ★★★★★

**VARIOUS ARTISTS**—The Guitar Album. Columbia KG 31045

**BOBBY HUMPHREY**—Flute-In. Blue Note BST 84379

**INDIANA'S GREATEST JAZZ BAND**—Is Where It's At. BTE S 7202

### FOLK ★★★★★

**VARIOUS ARTISTS**—Ballads of Black America. Folkways FC 7751

### GOSPEL ★★★★★

**ARETHA FRANKLIN**—The Gospel Soul of Aretha Franklin. Checker CK 10009

### RELIGIOUS ★★★★★

**RALPH CARMICHAEL & THE YOUNG PEOPLE**—Have a Nice Day. Light LS 5583

### POLKA ★★★★★

**JOHNNY PECON/LOU TREBAR**—Button Box Polkas. Delta International DL 7022

### 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.

More Album Reviews

See Page 63

## ACTION Records

### NATIONAL BREAKOUTS

#### SINGLES

**AMAZING GRACE** . . . Pipes and Drums and the Military Band of the Royal Scots Dragon Guards, RCA 74-0709 (Sunbury, ASCAP)

**I NEED YOU** . . . America, Warner Bros. 7580 (WB, ASCAP)

**HOW CAN I BE SURE** . . . David Cassidy, Bell 45-220 (Slasars, ASCAP)

**YOU'RE THE MAN (Part 1)** . . . Marvin Gaye, Tamla 54221 (Motown) (Jobete, BMI)

#### ALBUMS

**JETHRO TULL** . . . Thick As A Brick, Reprise MS 2072

### REGIONAL BREAKOUTS

#### SINGLES

**EDDIE'S LOVE** . . . Eddie Hendricks, Tamla 54218 (Motown) (Jobete, BMI) (ST. LOUIS)

#### ALBUMS

**DON IMUS** . . . Imus in the Morning/1200 Hamburgers to Go, RCA LSP 4699 (LOS ANGELES)

**B.W. STEVENSON** . . . RCA (DALLAS-FT. WORTH)

## Bubbling Under The HOT 100

101. VAHEEVELLA . . . Kenny Loggins w/Jim Messina, Columbia 4-45550  
102. TOO LATE TO TURN BACK NOW . . . Cornelius Bros. & Sister Rose, United Artists 50910

103. IN A BROKEN DREAM . . . Python Lee Jackson, GNP Crescendo 449

104. BEG, STEAL OR BORROW . . . New Seekers, Elektra 45780

105. DO YOU REMEMBER THESE . . . Statler Bros., Mercury 73275

106. HE WILL BREAK YOUR HEART . . . Johnny Williams, Epic 5-10845 (CBS)

107. HAPPIEST GIRL IN THE WHOLE U.S.A. . . . Donna Fargo, Dot 17409 (Famous)

108. I CAN'T QUIT YOUR LOVE . . . Four Tops, Motown 1198

109. MIGHTY MIGHTY AND ROLY POLY . . . Mal, RCA 74-0682

110. VANILLA OLAY . . . Jackie DeShannon, Atlantic 2871

111. IT'S SO EASY (To Be Sad) . . . Rangie, Anthem 51007 (United Artists)

112. DARLING BE HOME SOON . . . Association, Columbia 4-45602

113. I CAN FEEL IT . . . Chase, Epic 5-10853 (CBS)

114. I CAN FEEL YOU . . . Addrisi Bros., Columbia 4-45610

115. BEAUTIFUL SUNDAY . . . Daniel Boone, Mercury 73281

## Bubbling Under The TOP LPs

201. JOE TEX . . . From the Roots Come the Rapper, Atlantic SD 8292

202. ASYLUM CHOIR . . . Look Inside, Smash SRS 67107 (Mercury)

203. FOUR TOPS . . . Nature Planned It, Motown M 748L

204. LITTLE FEAT . . . Sailin' Shoes, Warner Bros. BS 2600

205. HOLST: THE PLANETS . . . Zubin Mehta & the Los Angeles Philharmonic, London CS 6734

206. ELECTRIC LIGHT ORCHESTRA . . . No Answer, United Artists UAS 5573

207. JOAN BAEZ . . . Come From the Shadows, A&M SP 4339

208. DAVID PEEL & THE LOWER EAST SIDE . . . The Pope Smokes Dope, Apple SW 3391

209. REDD FOX . . . Sanford & Foxx, Dooto DTL 853

## From The Music Capitals of the World

Continued from page 46

recorded at Allied Recording Studios, and Cannon is scheduled to return next month for another session there, with himself and Lewis Willis producing the session. Cannon formerly recorded at Hi Studio, and recently returned from an 18-day tour of Texas, Louisiana, Florida, Georgia and Alabama. . . . Stax's artist Carla Thomas just completed a week in the West Indies. . . . Diane Colby has a new single on Columbia, "Na Mi Nah," produced by Steve Cropper at Trans-Maximus. Jerry Williams and Ronnie Capone are producing an album on steel guitarist Leo LeBlanc for their TMI label. . . . Chips Moman has completed an LP for his Entrance label on Billy Lee Riley. . . . Nashville artists Chet Atkins, Boots Randolph and Floyd Cramer will play the Auditorium here Friday

(19) . . . College students from a 250-mile radius of Memphis poured in here during Cotton Carnival to take part in a great \$14 entertainment package, brainstormed by the Wesley Foundation at Memphis State. The students attended the carnival music attractions and also took part in rap sessions with musical notables, toured the Stax Studios and WHBQ studios, seeing the TV and AM facilities, plus getting a look at the stations FM computer stereo operation. They learned more about Memphis Music from Bill Heffernan, president of Sounds of Memphis; Steve Cropper of Trans-Maximus; Ewell Rousell of Trans-Maximus; WHBQ's George Klein and Bob Reno; performer-songwriter Paul Kraft, and Marty Lacker, executive director of Memphis Music, Inc.

JAMES CORTESE

MAY 20, 1972, BILLBOARD



# "M" Is for the Many Things You Gave Us. MEMPHIS...MUSIC...MONEY!

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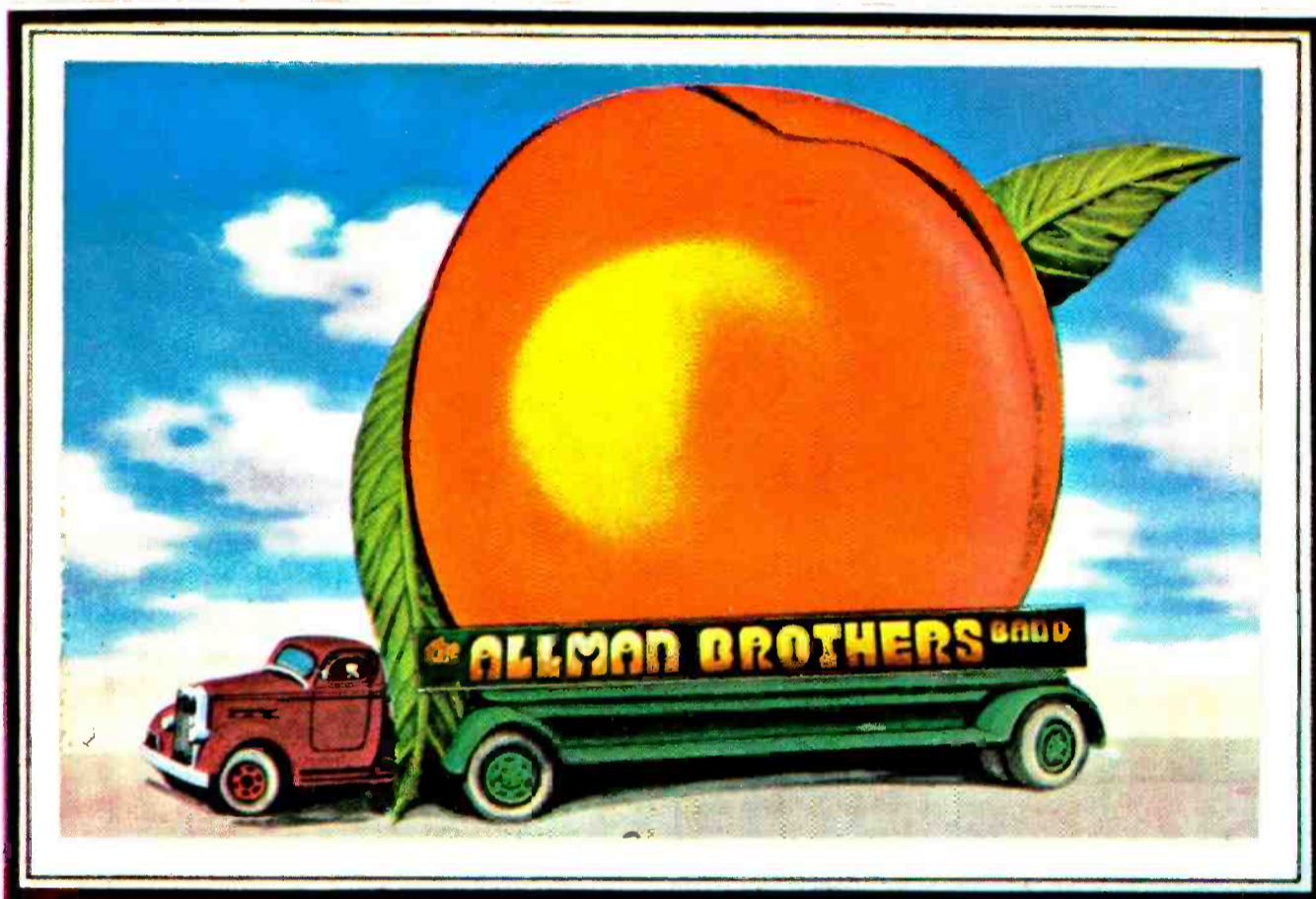
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TWO LP'S OF ROCK DYNAMITE  
FROM  
THE ALLMAN BROTHERS BAND

From Capricorn  
[2CP 0102]

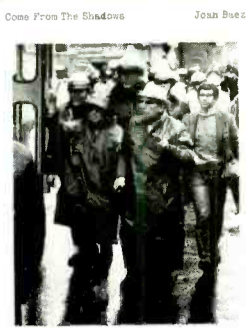
# Billboard Album Reviews

MAY 15, 1972



**JETHRO TULL—**  
Thick as a Brick.  
Reprise MS 2072

Ian Anderson & friends have a penchant for creating albums that delight, amaze and thoroughly entertain, "Thick as a Brick" being no exception. It is a suitable successor to the genius that was "Aqualung" the wildly enigmatic imagery producing a spellbinding fascination. There are no individual songs as such simply side one & two with no separation between the grooves.



**JOAN BAEZ—**  
Come From the Shadows.  
A&M SP 4339

Joan Baez makes a statement and everybody listens. This, her latest release, does not take exception to that fact. She speaks through her own material, "Prison Trilogy," "Love Song to a Stranger," "To Bobby" and "Song of Bangladesh" and through the material of others, Donnie Fritts & Dan Penn's "Rainbow Road" and sister Mimi Farina's "In the Quiet Morning." One to be listened to.



**FLYING BURRITO BROS.—**  
Last of the Red Hot Burritos.  
A&M SP 4343

Their last album and possibly their best is this live recording featuring only one of the original Burritos, Chris Hillman. The pace is fast and the quality of the sound superb. The top country rock band in the country exits in high style, singing, of course, "Devil in Disguise," "Six Days on the Road," "Don't Let Your Deal Go Down," "Ain't That a Lot of Love" and "Don't Fight It."



**JOHNNY MATHIS—**  
The First Time Ever (I Saw Your Face).  
Columbia KC 31342

Mathis' silky vocal style is heard on some recent hit songs in an evenly paced LP produced by Jerry Fuller. Mathis is one of the best contemporary balladeers around and here he wisely sticks of his forte. "Betcha by Golly Wow," "Love Theme From 'The Godfather,'" "I Need You" and the title song are highlights.



**DELLS—**  
Sing Dionne Warwick's Greatest Hits.  
Cadet CA 50017

The exciting Dells turn to the hit factory of Dionne Warwick's and in this outing perform 11 of her all-time great recordings. In their own mellow style the Dells superbly deliver "I Just Don't Know What to Do With Myself," "Walk on By," "Alfie" and "A House Is Not a Home." Truly a fine album throughout.



**ANNE MURRAY—**  
Annie.  
Capitol ST 11024

A new LP from the lovely songstress and her many fans on both sides of the border will welcome it with open ears. With her own special way and with top production work by Brian Ahern songs like "Drown Me," "You Can't Go Back" and Paul Anka's "Everything's Been Changed" are beautifully done. Bodie Chandler's "Everything Has Got to Be Free" and Sonny Curtis' "You Made My Life a Song" are standout cuts.



**AL MARTINO—**  
Love Theme From "The Godfather."  
Capitol ST 11071

Currently climbing the charts with his version of the popular title tune of this LP, Martino spotlights more Italian-flavored songs "A Man Without Love (Quando M'Innamoro)," "You're Breaking My Heart (Maitinata)." A fine LP produced by Pete De Angelis will bring Martino much airplay. Also includes "I Have But One Heart," the song he sings in "The Godfather."



**BONZO DOG BAND—**  
Let's Make Up and Be Friendly.  
United Artists UAS 5584

During their abortive split two years ago a great dark cloud of gloom fell across rockdom while their resurrection put the bomb in the bomb-sha-bomb. They are essentially a rock repertoire company of self-proclaimed zanies. Using their music as a vehicle for some of the swiftest satire this side of Sherwood Forest they astound and amaze on such numbers as "King of Scurf," "Bad Blood" and "Don't Get Me Wrong."



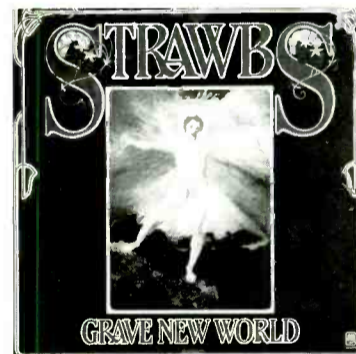
**ASSOCIATION—**  
Waterbeds in Trinidad.  
Columbia KC 31348

A sensational LP which will make fans realize just how much they have been missed. "Come the Fall," "Silent Song Thru the Land," "Indian Wells Woman," and John Stewart's "Little Road and a Stone to Roll" are superbly done. Top production work by Lewis Merenstein. Also includes their current single, John Sebastian's "Darling Be Home Soon" picking up chart action.



**EARL SCRUGGS—**  
I Saw the Light With Some Help From My Friends.  
Columbia KC 31354

Earl Scruggs and company have created a musical experience to savour and relish. Scruggs and guest artists Linda Ronstadt, the Nitty Gritty Dirt Band and Stacey Belson & Arlof Boguslavski (better known as Tracey Nelson & Arlo Guthrie) perform songs ranging from traditional country ("I Saw the Light") to the more contemporary "Never Ending Song of Love."



**STRAWBS—**  
Grave New World.  
A&M SP 4344

The Strawbs have learned the secret of how to perfectly integrate acoustic and electrical instrumentations. Their music has a deliciously ethereal quality which leaves the listener with a feeling akin to suspended animation. Newest member Blue Weaver's keyboard is seemingly ephemeral and fluid. "Queen of Dreams" is standard with its surrealistic electric dulcimer solo.



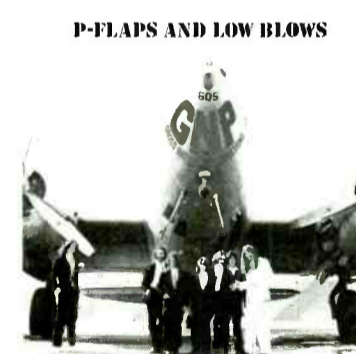
**TOM FOGERTY—**  
Fantasy 9407

Tom Fogerty, since splitting from Creedence Clearwater Revival, has developed nicely as a solo composer-performer. From "Goodbye Media Man," his first single, to the conception and execution of this, his first LP. Mr. Fogerty has obviously undergone some changes. He has matured immeasurably. The aging process can best be seen in "The Legend of Alcatraz," "Lady of Fatima" and "Everyman." An excellent initial outing.



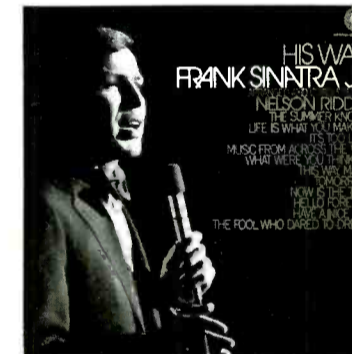
**HOOKFOOT—**  
Good Times A'Comin'.  
A&M SP 4338

Hookfoot's second album is a nearly perfect work. Relying heavily on instrumentation it is immeasurably highlighted by the Caleb Quayle's rippling guitar work. This album reveals an adventurous spirit and persuasive feel. Ian Duck is a superlative rock vocalist, his voice possessing a power and control that is quite impressive. Check out "Flying in the U.S.A.," "Gunner Webb's Changes" and "Good Times A'Comin'."



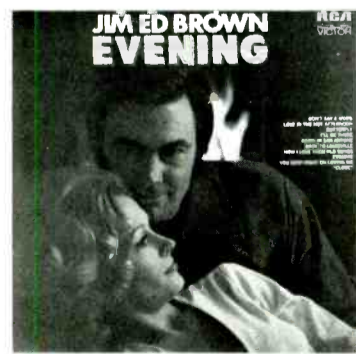
**GROSS NATIONAL PRODUCT—**  
P-Flaps and Low Blows.  
Metromedia KMD 1053

GNP falls between the Mothers and Sha Na Na; the musical satire is more varied than Sha Na Na and more controlled than the Mothers. Hearing the debut LP on Metromedia, an image comes to mind of the group with its 1970's knowhow entering a time capsule and landing back in the 50's. Outstanding cuts are "Goodbye," "Don't Romance Me" and "Bees."



**FRANK SINATRA JR.—**  
His Way!  
Daybreak DR 2011 (RCA)

Frank Sinatra Jr. with the Nelson Riddle Orchestra has come up with a masterful album in the easy listening vein. Vocally Sinatra Jr. still tends to remind one of his celebrated sire (which isn't bad) and the arrangements flow pleasantly. Hit upon "The Fool Who Dared to Dream," "Life Is What You Make It" and "What Were You Thinking," all very pleasant.



**JIM ED BROWN—**  
RCA LSP 4713

This LP will take Jim Ed Brown up the charts in short order with much sales and heavy airplay. Spotting his last chart single (the title cut) the album also included "Dawn in San Antonio," "Back to Louisville" and "You Keep Right on Loving Me." He offers a beautiful reading on "Butterfly." Produced by Bob Ferguson, this LP will be a big winner for Brown.



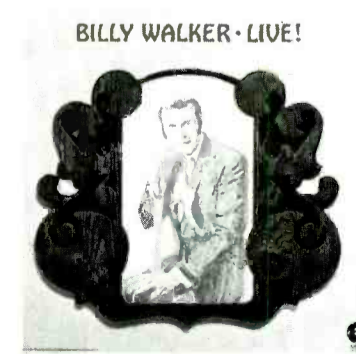
**GEORGE JONES—**  
Epic KE 31321 (CBS)

"We Can Make It" was a big single on the country chart for George Jones and his new single is "Loving You Could Never Be Better." Both are featured on this LP, along with an excellent version of "She's All I Got." "Try It, You'll Like It" is also sort of cute. Jones has another winner in this LP.



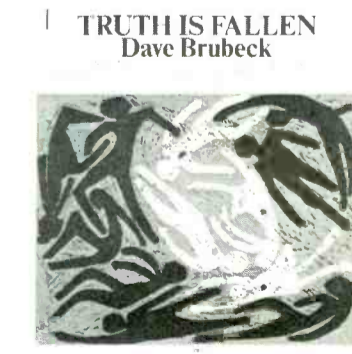
**EDDY ARNOLD—**  
Lonely People.  
RCA LSP 4718

Middle-of-the-road stations will find this LP excellent for programming and, of course, it's dynamite for country music radio stations. Best cuts include "Just Out of Reach," already getting radio airplay; "Born to Lose," "The Last Letter," and the title tune of "Lonely People."



**BILLY WALKER—**  
Love!  
MGM SE 4789

This album should prove a fast favorite with Walker's loyal following and help him acquire some new fans as well. Walker has always been a most effective singer and the enthusiasm of his audience is suitably captured here. Best choices include "The Taker," "She Goes Walking Through My Mind" and "You Gave Me a Mountain."



**DAVE BRUBECK—**  
Truth Is Fallen.  
Atlantic SD 1606

Brubeck and family compose and perform a sensitive composition of the dilemma of our times. The Jazz-Rock cohesion contrasts with the architectural solidity of the chorus and orchestra to symbolize not only the generation gap, but more so an attitude gap. Superb performance by the New Heavenly Blue rock group, and the Cincinnati Symphony Orchestra.

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending May 20, 1972



Chart 1: THE FIRST TIME EVER I SAW YOUR FACE, OH GIRL, I'LL TAKE YOU THERE, I GOTCHA, LOOK WHAT YOU DONE FOR ME, ROCKIN' ROBIN, BETCHA BY GOLLY, WOW, TUMBLING DICE, BACK OFF BOOGALOO, MORNING HAS BROKEN, DAY DREAMING, HOT ROD LINCOLN, CANDY MAN, SYLVIA'S MOTHER, LITTLE BITTY PRETTY ONE, VINCENT/CASTLE IN THE AIR, SLIPPIN' INTO DARKNESS, DOCTOR MY EYES, (Last Night) I DIDN'T GET TO SLEEP AT ALL, A HORSE WITH NO NAME, NICE TO BE WITH YOU, I SAW THE LIGHT, THE FAMILY OF MAN, ME AND JULIO DOWN BY THE SCHOOLYARD, DIARY, TAXI, SONG SUNG BLUE, WALKING IN THE RAIN WITH THE ONE I LOVE, IT'S GOING TO TAKE SOME TIME, SAUVECITO, BABY BLUE, YOU COULD HAVE BEEN A LADY, RUN, RUN, RUN, OUTA-SPACE

Chart 2: ASK ME WHAT YOU WANT, ISN'T LIFE STRANGE, A COWBOY'S WORK IS NEVER DONE, LOVE THEME FROM "THE GODFATHER" (Speak Softly Love), OLD MAN, SOMEDAY NEVER COMES, IN THE RAIN, LEAN ON ME, I'VE BEEN LONELY FOR SO LONG, HEARSAY, SMILIN', TROGLODYTE (Cave Man), THERE IT IS (Part 1), TO GET TO YOU, WALK IN THE NIGHT, ROCKET MAN, YOU ARE THE ONE, I'M MOVIN' ON, AUTOMATICALLY SHINE, EVERYTHING GOOD IS BAD, EVERYTHING BAD IS GOOD, DADDY, DON'T YOU WALK SO FAST, LONG-HAIRED LOVER FROM LIVERPOOL, LAY-AWAY, IMMIGRATION MAN, AMAZING GRACE, MISTER CAN'T YOU SEE, LEGEND IN YOUR OWN TIME, I NEED YOU, HOW CAN I BE SURE, YOU'RE THE MAN (Part 1), HOW DO YOU DO, WOMAN'S GOTTA HAVE IT

Chart 3: HOT 'n HASTY, I HAD IT ALL THE TIME, LOVE THEME FROM "THE GODFATHER", TELEGRAM SAM, AN AMERICAN TRILOGY, CHANGES, UPSETTER, LIFE & BREATH, LIVING IN A HOUSE DIVIDED, WOMAN IS THE NIGGER OF THE WORLD, LAYLA, YOU SAID A BAD WORD, JUBILATION, AINT WASTIN' TIME NO MORE, POWDER BLUE MERCEDES QUEEN, I CAN'T TURN YOU LOOSE, YOUNG NEW MEXICAN PUPPETEER, SUPERWOMAN, LOVE THEME FROM "THE GODFATHER" (Speak Softly Love), DON'T WANT TO SAY GOODBYE, GIVING UP, WE'RE FREE, FRANCENE, DAY BY DAY, AIN'T THAT LOVING YOU (For More Reasons Than One), QUESTIONS, AFTER MIDNIGHT, JUST AS LONG AS YOU NEED ME, PART 1, KATE, I GOT SOME HELP I DON'T NEED, I ONLY HAVE EYES FOR YOU, ME AND JESUS, BRING IT ON HOME (AND GIVE IT TO ME), GUNS, GUNS, GUNS

HOT 100 A-Z - (Publisher - Licensee)

Index table listing song titles and chart positions for all three charts, including entries like 'Ain't That Loving You', 'Baby Blue', 'Candy Man', etc.





# ZZ TOP.

The blues/rock band from Texas that the rest of the country is rapidly discovering.

# "FRANCENE!"

179

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*John Lee Hooker*

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# TOP LPs & TAPE

POSITION  
109-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
109	108	9	<b>DENNIS COFFEY</b> Goin' for Myself Sussex SXBS 7010 (Buddah)			NA
110	106	15	<b>DAVID CASSIDY</b> Cherish Bell 6070			NA
111	114	12	<b>CRUSADERS</b> 1 Blue Thumb BTS 6001 (Famous)			NA
112	81	9	<b>LEE MICHAELS</b> Space & First Takes A&M SP 4336			NA
113	110	10	<b>SHIRLEY BASSEY</b> I Capricorn United Artists UAS 5565			NA
114	112	40	<b>MOODY BLUES</b> Every Good Boy Deserves Favour Threshold THS 5 (London)			NA
115	118	5	<b>JERRY LEE LEWIS</b> The "Killer" Rocks On Mercury SRM 1-637			NA
116	71	7	<b>CHASE</b> Ennea Epic KE 31097 (CBS)			NA
117	117	47	<b>YES ALBUM</b> Atlantic SD 8283			NA
118	109	8	<b>STEVE MILLER</b> Recall the Beginning... Journey From Eden Capitol SMAS 11022			NA
119	119	4	<b>JOHNNY CASH</b> A Thing Called Love Columbia KC 31332			NA
120	123	8	<b>MELANIE</b> Four Sides of, Buddah BDS 95005			NA
121	90	27	<b>SLY &amp; THE FAMILY STONE</b> There's a Riot Goin' On Epic KE 30986 (CBS)			NA
122	75	13	<b>DAVE MASON</b> Headkeeper Blue Thumb BTS 34 (Famous)			NA
123	126	4	<b>RAY CHARLES</b> Message From the People ABC ABCX 755/TRC			NA
124	129	3	<b>Z.Z. TOP</b> Rio Grande Mud London XPS 612			NA
125	196	2	<b>FLIP WILSON</b> Geraldine/Don't Fight The Feeling Little David LD 1001 (Atlantic)			NA
126	122	26	<b>PETER NERO</b> Summer of '42 Columbia C 31105			NA
127	127	49	<b>ROD STEWART</b> Every Picture Tells a Story Mercury SRM 1-609			NA
128	132	28	<b>CHICAGO</b> At Carnegie Hall Columbia C4X 30865			NA
129	124	23	<b>FACES</b> A Nod Is as Good as a Wink to a Blind Horse Warner Bros. BS 2574			NA
130	134	4	<b>TOM RUSH</b> Merrimack County Columbia KC 31306			NA
131	125	29	<b>HUMBLE PIE</b> Performance: Rockin' the Fillmore A&M SP 3506			NA
132	138	10	<b>SPIRIT</b> Feedback Epic KE 31175 (CBS)			NA
133	130	15	<b>OSIBISA</b> Woyaya Decca DL 75327 (MCA)			NA
134	105	29	<b>DONNY OSMOND</b> To You With Love MGM SE 4797			NA
135	—	1	<b>BILL WITHERS</b> Still Bill Sussex SXBS 7014 (Buddah)			NA
136	120	18	<b>J.J. CALE</b> Naturally Shelter SW 8098 (Capitol)			NA
137	145	3	<b>MAGIC ORGAN</b> Street Fair Ranwood R 8092			NA
138	157	5	<b>COLD BLOOD</b> First Taste of Sin Reprise MS 2074			NA

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

NA Indicates not available

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
139	143	18	<b>PINK FLOYD</b> Meddle Harvest SMAS 832 (Capitol)			NA
140	142	2	<b>DUANE &amp; GREG ALLMAN</b> Bold 33-301	NA	NA	NA
141	128	44	<b>ALLMAN BROS. BAND</b> At Fillmore East Capricorn SD 2-802 (Atco)			NA
142	144	7	<b>TAMMY WYNETTE</b> Bedtime Story Epic KE 21385 (CBS)			NA
143	149	3	<b>QUICKSILVER</b> Comin' Through Capitol SMAS 11002			NA
144	136	85	<b>SANTANA</b> Abraxas Columbia KC 30130			NA
145	146	25	<b>CHARLEY PRIDE</b> Sings Heart Songs RCA LSP 4617			NA
146	150	38	<b>AL GREEN</b> Gets Next to You Hi SHL 32062 (London)			NA
147	135	13	<b>B.B. KING</b> L.A. Midnight ABC ABCX 743			NA
148	93	14	<b>APOLLO 100</b> Joy Mega M31-1010			NA
149	—	1	<b>PAUL BUTTERFIELD BLUES BAND</b> The Best of/Golden Butter Elektra 7E-2005			NA
150	152	3	<b>BUFFY SAINTE-MARIE</b> Moonshot Vanguard VSD 79312			NA
151	148	7	<b>CHAKACHAS</b> Jungle Fever Polydor PD 5504			NA
152	133	21	<b>RARE EARTH IN CONCERT</b> Rare Earth R 534 D (Motown)			NA
153	—	1	<b>FLASH</b> Capitol ST 11040			NA
154	139	10	<b>GUESS WHO</b> Rockin' RCA LSP 4602			NA
155	155	32	<b>QUINCY JONES</b> Smackwater Jack A&M SP 3037			NA
156	140	8	<b>BOBBY WHITLOCK</b> Dunhill DSX 50121	NA	NA	NA
157	163	4	<b>MARY TRAVERS</b> Morning Glory Warner Bros. BS 2609			NA
158	158	12	<b>CONWAY TWITTY &amp; LORETTA LYNN</b> Lead Me On Decca DL 75326 (MCA)			NA
159	160	5	<b>BLACK IVORY</b> Don't Turn Around Today TLP 1005 (Perception)			NA
160	137	10	<b>ESTHER PHILLIPS</b> From a Whisper to a Scream Kudu KU 05 (CTI)			NA
161	116	9	<b>BOBBY SHERMAN'S GREATEST HITS, VOL. 1</b> Metromedia KMD 1048			NA
162	159	4	<b>SOUL CHILDREN</b> Genesis Stax STS 3003			NA
163	165	3	<b>JR. WALKER &amp; THE ALL STARS</b> Moody, Jr. Soul S 733 L (Motown)			NA
164	154	10	<b>FREDDIE HART</b> My Hang-Up Is You Capitol SD 11014			NA
165	—	1	<b>B.J. THOMAS</b> Billy Joe Thomas Scepter SPS 5101			NA
166	172	4	<b>DR. HOOK &amp; THE MEDICINE SHOW</b> Columbia C 30898			NA
167	153	21	<b>GROVER WASHINGTON, JR.</b> Inner City Blues Kudu KU 05 (CTI)			NA
168	168	41	<b>WHO</b> Who's Next Decca DL 79182 (MCA)			NA
169	169	7	<b>CONWAY TWITTY</b> I Can't See Me Without You Decca DL 75335 (MCA)			NA

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).

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
170	167	7	<b>LYNN ANDERSON</b> Cry Columbia KC 31316			NA
171	176	3	<b>CHARLIE MCCOY</b> Real McCoy Monument Z 31329 (CBS)			NA
172	179	4	<b>LOVE UNLIMITED</b> Uni 73131 (MCA)			NA
173	175	4	<b>JOHN KAY</b> Forgotten Songs & Unsung Heroes Dunhill DSX 50120			NA
174	174	3	<b>MOM &amp; DADS</b> In the Blue Canadian Rockies GNP Crescendo GNPS 2063			NA
175	180	2	<b>DR. JOHN</b> Gumbo Atco SD 7006			NA
176	181	6	<b>DAVID BOWIE</b> Hunky Dory RCA LSP 4623			NA
177	177	7	<b>LORETTA LYNN</b> One's On the Way Decca DL 75334 (MCA)			NA
178	184	3	<b>EL CHICANO</b> Celebration Kapp KS 3663 (MCA)			NA
179	164	7	<b>BANG</b> Capitol ST 11015			NA
180	182	2	<b>RASCALS</b> Island of Real Columbia KC 31103			NA
181	185	6	<b>FREDA PAYNE</b> Best of Invictus ST 9804 (Capitol)			NA
182	—	1	<b>McKENDREE SPRING 3</b> Decca DL 75332 (MCA)			NA
183	189	3	<b>JOHN BALDRY</b> Everything Stops For Tea Warner Bros. BS 2614			NA
184	141	6	<b>DELANEY &amp; BONNIE</b> D & B Together Columbia KC 31377			NA
185	166	7	<b>MERLE HAGGARD</b> Let Me Tell You About A Song Capitol ST 882			NA
186	186	2	<b>WHISPERS' LOVE STORY</b> Janus JLS 3041			NA
187	187	7	<b>ROGER WILLIAMS</b> Love theme from "The Godfather" Kapp KS 3665 (MCA)			NA
188	—	1	<b>JOHN HAMMOND</b> Wild Horses/Rock Steady Kudu KU 04 (CTI)			NA
189	—	1	<b>RASPBERRIES</b> Capitol SK 11036			NA
190	198	2	<b>MEET THE BRADY BUNCH</b> Paramount PAS 6032 (Famous)			NA
191	191	2	<b>DENNIS WEAVER</b> Im'press IMPS 1614			NA
192	—	1	<b>DAN HICKS &amp; HIS HOT LICKS</b> Strikin' It Rich Blue Thumb BTS 36 (Famous)			NA
193	193	3	<b>WILD TURKEY</b> Battle Hymn Reprise MS 2070			NA
194	178	3	<b>CHAIRMEN OF THE BOARD</b> Bittersweet Invictus ST 9801 (Capitol)			NA
195	—	1	<b>ANNE MURRAY</b> Annie Capitol ST 11024			NA
196	162	12	<b>CANNED HEAT</b> Historical Figures & Ancient Heads United Artists UAS 5557			NA
197	—	1	<b>BLUE OYSTER CULT</b> Columbia C 31063			NA
198	—	1	<b>NITE-LITERS</b> Instrumental Directions RCA LSP 4580			NA
199	—	1	<b>BUDDY RICH</b> Rich in London RCA LSP 4666			NA
200	—	1	<b>ASSOCIATION</b> Waterbeds In Trinidad Columbia KC 31348			NA

## TOP LPs & TAPE

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Black Sabbath	105
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Blue Oyster Cult	197
David Bowie	176
Brady Bunch	190
Bread	11
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J.J. Cale	136
Canned Heat	196
George Carlin	29
Carpenters	71
Johnny Cash	119
David Cassidy	110
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Roberta Flack & Donny Hathaway	42
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Kenny Loggins w/Jim Messina	94
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Billy Preston	81
Charlie McCoy	171
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Henry Mancini & Doc Severenson	84
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Peter Nero	126
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B.J. Thomas	165
Three Dog Night	82
Lily Tomlin	49
Traffic	75
Mary Travers	157
Conway Twitty	169
Conway Twitty & Loretta Lynn	158
Bobby Vinton	72
Jr. Walker & the All Stars	163
War	21
Grover Washington Jr.	167
Dennis Weaver	191
Whispers	186
Bobby Whitlock	168
Who	193
Wild Turkey	193

# Billboard FM ACTION

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

Representing more than 24 of the largest population centers in the nation and Billboard's correspondents for the leading progressive FM stations programming new albums. Artists are listed alphabetically, and the markets research include: NEW YORK: Dennis Elsas, WNEW-FM; Dick Bozzi, WCBS-FM; PHILADELPHIA: Ed Sciaky, WMMR-FM; Harvey Holliday, WDAS-FM; BALTIMORE: Pete Larkin, WKTK-FM; BOSTON: Bill Heizer,

WVBF-FM; NEW ORLEANS: Hugh Dillard, WRNO-FM; PROVIDENCE: Jon Rodman, WBRU-FM; CLEVELAND: Seth Mason, WNCR-FM; Bill Bass, WMMS-FM; DALLAS: Bart McLendon, KNUS-FM; MILWAUKEE: Steve Stevens, WZMF-FM; KANSAS CITY: Bob Ellis, KBey-FM; COLUMBUS: Lou Henry, WCOL-FM; SAN DIEGO: Dana Jones, KPRI-FM; SAN JOSE: Doug Droese, KSJO-FM; LONG BEACH: Ron McCoy,

KNAC-FM; ROCHESTER: Tom Teuber, WCMF-FM; SAN ANTONIO: Ted Stecker, KEEZ-FM; TORONTO: Benjy Karch, CHUM-FM; HARTFORD: Ron Berger, WHCN-FM; FRENZO: Mark Sherry, KFIG-FM; DENVER: Tom Trunnell, KFML-FM; MIAMI BEACH: Michael Dean, WBUS-FM; SACRAMENTO: Robert Williams, KAP-FM; TUCSON: Steve Russell, KWFM-FM; VALDOSTA: Bill Tullis, WVVS-FM.

**MILLER ANDERSON, "Bright City," Deram**  
Cuts: "Alice Mercy," "The Age of Progress," "High Tide—High Water," "Bright City."  
Stations: KWFM-FM, CHUM-FM, WNEW-FM, WMMR-FM, WVVS-FM, WCMF-FM

**JAMES LUTHER DICKINSON, "Dixie Fried," Atlantic**  
Cuts: "Louise," "John Brown," "Casey Jones."  
Stations: KWFM-FM, WBRU-FM

**GREASE, "Original Cast," MGM**  
Cuts: "Freddie My Love," "Mooning," "It's Raining on Prom Night."  
Stations: WMMR-FM

**LOOKING GLASS, "Looking Glass," Epic**  
Cuts: All.  
Stations: WKTK-FM, WMMR-FM

**RASPBERRIES, "Raspberries," Capitol**  
Cuts: "Go All the Way," "I Can Remember."  
Stations: WHCN-FM

**ARGENT, "Hold Your Head Up," Epic (Single)**  
Stations: KWFM-FM, KSJO-FM, WVBF-FM

**BO DIDDLEY, "Where It All Began," Chess**  
Cuts: All.  
Stations: KSJO-FM

**JOHN PAUL HAMMOND, "I'm Satisfied," Columbia**  
Cuts: All.  
Stations: KEEZ-FM, WBRU-FM, KFML-FM

**JIMMY McGRIF AND JUNIOR PARKER, "Good Things Don't Happen Every Day," Groove Merchant**  
Cuts: "Drowning on Dry Land," "Ain't That a Shame," "Good Things Don't Happen Every Day."  
Stations: WBRU-FM

**GIL SCOTT-HERON, "Lady Day and John Coltrane, Flying Dutchman (Single)"**  
Stations: KPRI-FM

**ASSOCIATION, "Waterbeds in Trinidad," Columbia**  
Cuts: All.  
Stations: WNEW-FM

**DILLARDS, "Roots and Branches," Anthem**  
Cuts: "Redbone Hound," "One A.M.," "Last Morning," "Man of Constant Sorrow."  
Stations: WBRU-FM, WMMR-FM, CHUM-FM, WMMS-FM, KZAP-FM

**HEADS, HANDS, AND FEET, "Tracks," Capitol**  
Cuts: All.  
Stations: KNAC-FM

**MAMA LION, "Mama Lion," Family Productions**  
Cuts: All.  
Stations: KNAC-FM

**EARL SCRUGGS, "I Saw the Light," Columbia**  
Cuts: All.  
Stations: WBRU-FM, WCMF-FM

**AUDIENCE, "Lunch," Elektra**  
Cuts: All.  
Stations: KNAC-FM

**EAGLES, "Take It Easy," Asylum (Single)**  
Stations: WVBF-FM, KPRI-FM, WVVS-FM

**HOOKFOOT, "Good Times a Comin'," A&M**  
Cuts: "The Painter," "Good Times A Comin'," "Gunner Webb's Changes."  
Stations: WKTK-FM, WHCN-FM, CHUM-FM, WCOL-FM, WBUS-FM, KFIG-FM, WVVS-FM

**HARVEY MANDEL, "The Snake"**  
Cuts: "The Diving Rod."  
Stations: KFIG-FM, WCOL-FM, KFML-FM

**SMITH PERKINS SMITH, "Smith-Perkins-Smith," Capitol**  
Cuts: "Catcher in the Rye," "Save Me," "Can't Go Back," "So Long."  
Stations: WKTK-FM, CHUM-FM

**JOAN BAEZ, "Come From the Shadows," A&M**  
Cuts: All.  
Stations: KFML-FM, WNEW-FM, CHUM-FM, KSJO-FM, KWFM-FM, WVVS-FM

**EMERSON, LAKE AND PALMER, "Pictures At an Exhibition," Co-tillion**  
Cuts: All.  
Stations: KMUS-FM

**MICHAEL JARRET, "We're All Goin' Down Together," Playboy**  
Cuts: "I'm Leaving," "Sunday in L.A.," "Go Where You Go."  
Stations: KWFM-FM

**JOHN MAYALL, "Jazz Blues Fusion," Polydor**  
Cuts: All.  
Stations: WNCR-FM

**SPIDER, "Labyrinths," Capitol**  
Cuts: "Alive in Wonderland."  
Stations: KNAC-FM

**JEFF BECK, "Jeff Beck Group," Epic**  
Cuts: All.  
Stations: KWFM-FM, WBUS-FM, WRNO-FM, KZAP-FM, KFIG-FM, WMMS-FM

**FABULOUS RHINESTONES, "Fabulous Rhinestones," Just Sunshine**  
Cuts: All.  
Stations: WNCR-FM, WMMS-FM, KBey-FM, WBCN-FM, KFIG-FM

**JIMMY & VELLA, "Jimmy and Vella," Atlantic**  
Cuts: "Do You Really Know How I Fell," "Chic-a-Boom."  
Stations: WDAS-FM

**MOTHER NIGHT, "Mother Night," Columbia**  
Cuts: "Scuffle," "Fools Are You," "Warm Spot."  
Stations: WMMR-FM, WBRU-FM

**STORIES, "Stories"**  
Cuts: All.  
Stations: WCBS-FM, WNEW-FM, WMMS-FM

**CHUCK BERRY, "Chuck Berry London Sessions," Chess**  
Stations: KPRI-FM, WNEW-FM

**FINNEGAN AND WOOD, "Crazed Hipsters," Blue Thumb**  
Cuts: "Rock and Roll Show," "Lady Lady," "Highway," "Laughing Eyes."  
Stations: WKTK-FM, WBUS-FM

**JANIS JOPLIN, "Live in Concert," Columbia**  
Cuts: "Half Moon," "Cosmic Blues," "Move Over," "Get It While You Can."  
Stations: WCBS-FM, WNCR-FM, WMMS-FM, WRNO-FM, KFIG-FM

**MOUNTAIN, "The Road Goes Ever On," Windfall**  
Cuts: All.  
Stations: WCMF-FM, WRNO-FM, WVVS-FM

**STRAWBS, "Grave New World," A&M**  
Cuts: All.  
Stations: WHCN-FM, KFIG-FM, KSJO-FM, WRNO-FM, WMMS-FM, KBEV-FM

**GERONIMO BLACK, "Geronimo Black," Uni**  
Cuts: All.  
Stations: WMMS-FM, KNAC-FM, WBRU-FM, KFML-FM

**FLASH, "Flash," Capitol**  
Cuts: All.  
Stations: WRNO-FM, WZMF-FM

**JOY OF COOKING, "Castles," Capitol**  
Cuts: All.  
Stations: KNAC-FM, WCMF-FM, KPRI-FM

**GERRY MULLIGAN, "The Age of Steam," A&M**  
Cuts: "One to Ten in Ohio," "Maytag," "Grand Tour."  
Stations: WKTK-FM, WMMS-FM

**DEWEY TERRY, "Chief," Tumbleweed**  
Cuts: "Big Boy Pete," "She's Leaving Me," "Well Known Man," "Sweet as Spring."  
Stations: WKTK-FM, WHCN-FM, KEEZ-FM, KFIG-FM, KSJO-FM, WNCR-FM

**BONZO DOG BAND, "Let's Make Up & Be Friendly," UA**  
Cuts: All.  
Stations: WHCN-FM, KWFM-FM, CHUM-FM, KZAP-FM

**FLYING BURRITO BROTHERS, "Last of the Red Hot Burritos," A&M**  
Cuts: All.  
Stations: KEEZ-FM, WNEW-FM, KEEZ-FM, KFIG-FM, WMMS-FM

**PAUL KELLY, "Dirt," Warner Bros.**  
Cuts: All.  
Stations: WCMF-FM

**MYSTIC MOODS ORCHESTRA, "Love the One You're With," Warner Bros.**  
Cuts: "Love," "Love the One You're With."  
Stations: KWFM-FM

**BILLY JOE THOMAS, "Billy Joe Thomas," Scepter**  
Cuts: "Sweet Cherry Wine," "Happier Than the Morning Sun," "Roads."  
Stations: WCBS-FM

**DAVID BUSKIN, "David Buskin," Epic**  
Cuts: "Come With," "Morning Glory," "Winter Comes," "Flying Child."  
Stations: WBRU-FM, WCMF-FM

**FOG HAT, "Fog Hat," Bearsville**  
Cuts: All.  
Stations: WBUS-FM

**EDDIE KENDRICKS, "People Hold On," Tamla**  
Cuts: "If You'll Let Me," "Girl You Had a Change of Mind," "Date With the Rain."  
Stations: WDAS-FM

**WILSON PICKETT, "Funk Factory," Atlantic (Single)**  
Stations: KPRI-FM

**JO THOMAS, "Joy of Cooking," Groove Merchant**  
Cuts: All.  
Stations: WMMS-FM

**JEFFREY CAIN, "Whispering Thunder," Warner Bros.**  
Cuts: All.  
Stations: KFML-FM

**BOB FRANK, "Bob Frank," Vanguard**  
Cuts: All.  
Stations: WNCR-FM

**FREDDY KING, "Texas Cannonball," Shelter**  
Cuts: All.  
Stations: KNAC-FM, KFML-FM

**PAMELA POLLAND, "Pamela Polland," Columbia**  
Cuts: "In My Imagination," "Abalone Dream," "Please Mr. D.J."  
Stations: WMMR-FM

**GORDON WALLER, "And Gordon," ABC**  
Cuts: "I Won't Be Your Ruin," "The Saddest Song," "At the End of the Day," "Stranger With a Black Dove."  
Stations: WCBS-FM, KWFM-FM

**MICHAEL CHAPMAN, "Window," (EMI-Harvest) Import**  
Cuts: All.  
Stations: WMMS-FM

**FREE, "Free at Last."**  
Cuts: "Soldier Boy," "Sail On," "Little Bit of Love."  
Stations: WBRU-FM, WBUS-FM, KFIG-FM, KPRI-FM

**JOHN LENNON/PLASTIC ONO BAND, "Woman Is the Nigger of the World," Apple (Single)**  
Stations: KWFM-FM, WCMF-FM, KEEZ-FM

**PROCOL HARUM, "Live," A&M**  
Cuts: All.  
Stations: WHCN-FM, KFIG-FM, WMMS-FM, KEEZ-FM, WVBF-FM, WRNO-FM

**WHITE CLOUD, "White Cloud," Good Medicine**  
Cuts: "Hoe Bug," "Is That Somebody You," "Qualified."  
Stations: WCBS-FM

**JUDY COLLINS, "Colors of the Day," Elektra**  
Cuts: All.  
Stations: KNAC-FM, WNEW-FM

**LUIS GASCA, "For Those Who Chant," Blue Thumb**  
Cuts: All.  
Stations: WHCN-FM, WDAS-FM

**LOGGINS, MESSINA, AND DAVID BROMBERG, "Live at the IBS Convention," Columbia**  
Cuts: All.  
Stations: WBRU-FM, WMMS-FM, KBey-FM, KEEZ-FM, KPRI-FM

**CHUCK RAINEY COALITION, "Chuck Rainey Coalition," Cobblestone**  
Cuts: "Theme From Peter Gunn," "How Long Will It Last."  
Stations: WCMF-FM

**WISHBONE ASH, "Argus," MCA**  
Cuts: "Time Was," "Blowing Free," "Leaf and Stream."  
Stations: WCOL-FM, WVVS-FM, WBRU-FM, WCMF-FM, KEEZ-FM, WNCR-FM, WZMF-FM

**GODFREY DANIEL, "Take a Sad Song," Atlanta**  
Cuts: "Hey Jude," "Groovin'," "Them Changes."  
Stations: WMMR-FM, WNEW-FM

**GOOSE CREEK SYMPHONY, "Words of Earnest," Capitol**  
Cuts: All.  
Stations: KNAC-FM

**TIM DAVIS, "Pipe Dreams," Metromedia**  
Cuts: All.  
Stations: KSJO-FM

## S.A. Radio Clampdown, 'Wholesome' Music Urged

• Continued from page 1

great interest in contemporary light music, and that radio has an obligation to meet this demand to a reasonable extent.

"The broadcasting of a balanced proportion of wholesome pop music reduces the need for young people to frequent places and gatherings at which unhealthy 'psychedelic' music is played, often accompanied by undesirable behavior," the report adds.

It was also learned that the SABC will not even consider broadcasting new songs unless the recording companies send a copy of the lyrics beforehand.

A department has been formed to scrutinize the lyrics of pop songs and decide whether they are suitable for broadcasting.

A record company spokesman confirmed that there was "a new agreement" with the SABC and that his company was now sending a typescript of the lyrics with all new recordings.

## Polydor Cuts Off-Broadway Black Musical

NEW YORK—Polydor Inc. will record the off Broadway black musical, "Don't Bother Me I Can't Cope," and plan a June 1 release for the album.

The album was produced by Jerry Ragavoy at New York's Hit Factory. Publisher of the "Don't Bother Me, I Can't Cope" music is Fiddleback Music, headed by Tommy Valando and Bill Gallagher.

The musical received two Obies, off-Broadway awards—for the best music and lyrics for an off Broadway musical to Micki Grant, and best performance by a male in a musical to Alex Bradford.

## WPLJ-FM in Live Concerts

NEW YORK—WPLJ-FM, have in conjunction with RCA studios, has scheduled live concerts to be aired by the station and broadcast from the RCA Recording Studios. To be held approximately every six weeks, the concerts were inaugurated with a performance by Kris Kristofferson.

Larry Schnauf, manager of recording operations for RCA Records, stated that the studios had been picked for several reasons, notably the ability to handle large audiences and their decor.



POLYDOR ARTIST Lily Tomlin at Corvette's store in New York during a promotion for her new album, "And That's the Truth." The comedienne appeared in similar promotion at Jordan Marsh's in Boston, Wallich's Music City and May Company in Los Angeles. With Ms Tomlin are UDC regional sales manager Dave Skolnick and Corvette store manager, Jerry Lasher.

## MUSIC MEN

NEW YORK—The Professional Music Men will hold their annual outing on June 14 and 15 at Fred Waring's Shawnee Inn, Shawnee, Pa. Free golf, a golf tournament and after-dinner entertainment are highlights of the outing.

For information, contact Professional Music Men, 212-265-7362, or Hy Ross at Robbins Music, 212-262-2934.

Under this new agreement a single by local group Hocus called "He" has already been banned by the SABC because it considers the song's lyrics "objectionable."

As of June 1, the SABC will be taking over the pop music station, Lourenco Marques Radio.

## Atkins Honored at Dinner

NASHVILLE — Chet Atkins, vice president of RCA here and a friend of everyone in and out of the industry, was honored here last week with the Humanitarian Award from the National Council of Christians and Jews.

At the \$50-a-plate, black-tie dinner, Atkins was cited for his compassion, his concern and his understanding. More than 600 members of the music and business community attended.

In receiving the high honor, Atkins suggested that it was good for his "inferiority complex." Atkins, who has won virtually every award attainable in the field of music, was praised by all concerned for his known and his generally unknown humanitarian acts.

The actual presentation was made by Johnny Cash, a friend and admirer. Words of praise were heaped on Atkins by Governor Winfield Dunn, and president Sterling Brown of the National Conference.

Atkins recalled a ceremony held here five years ago by RCA on his 20th anniversary with the company.

"I told you myself then to remember everything about that because things like that don't happen more than once, and here it is happening again," he said.

Atkins paid tribute to his mother, who was present, and to Mel Foree, national promotion man for Acuff-Rose, who gave

## Andy Williams '45' Sampler

LOS ANGELES — Columbia Records has just released a sampler single by Andy Williams that will greatly help radio station music directors "sample" not only the push single but an entire album. On one side of the single is "Love Theme From 'The Godfather.'" The other side features a medley of tunes from Williams' new LP by the same name; only a portion of each tune is featured. Chuck Thagard, promotion executive with the West Coast branch of Columbia Records, said that other such promotional samplers are planned for the future on key artists.

Atkins his start in the business.

Archie Campbell, one of the first persons to work with Atkins in East Tennessee, was master of ceremonies. Among those present for the presentation was Rocco Laginestra, president of RCA.

## Band Names To Pedagogy

• Continued from page 1

included around 25 high school concerts. Additionally Rich hosted a drum seminar for students.

The Glenn Miller band, now led by Buddy De Franco, will move on to the clinic-seminar circuit, with De Franco teaching clarinet and discussing the arrangements of Glenn Miller.

### Imports

Alexander is also involved in importing the Maynard Ferguson big band from the U.K. for U.S. dates and Ferguson will involve himself in trumpet and brass seminars on his fall U.S. tour this year. Kenny Clarke, co-leader of the Kenny Clarke-Francy Boland Big Band, based in Europe, was in New York last week with manager Gigi Campi for discussions with the Alexander office concerning a U.S. tour, either in the fall or spring, 1973.

"He will probably do a seminar-type thing," said Alexander. "There is tremendous spirit in the music departments in the U.S. colleges and high schools for the big band music and usually in the past a music department would never pioneer anything, certainly not jazz. But it's changed now—to a position where a college such as North Texas State has 12 lab bands. Also we are noticing a corresponding increase in club attendance from young people."

## Stark Opens Camelot Store

NORTH CANTON, Ohio—Stark Record & Tape Service, Inc., here opens its 14th free-standing store in a Cincinnati mall next week, bringing its total of company-owned stores and record departments to 44 in a five-state area.

Phil Shannon, general manager, said that Paul David, Stark president, intends to open about six more stores and departments before the year's end. The Camelot stores, which feature a wide range of varied repertoire in tape and records, opened their first location four years ago.

Stark has stores in Ohio, Tennessee, Kentucky, Pennsylvania and West Virginia.

## WB Will Release 'Malcolm' Track

NEW YORK — Warner Bros. Records will release the soundtrack album from the soon-to-be-released WB film, "Malcolm X," based on the life of the deceased black American.

The album, which combines dialog and music, and closely follows the film line, features James Earl Jones, Billie Holiday, the Last Poets, Duke Ellington and Ossie Davis.

## Past Pop Hits and Oldies Coming Back Via Country

CHICAGO—Country artists are reviving both former pop hits as well as oldies from their own genre at a faster rate than ever, according to Roy Stingley, program manager, WJJD here, and boosting ratings he believes. Aside from extras, 24 percent (nearly one in every four) on WJJD's list are revivals.

Not all labels are able to capitalize on a revival from their own catalog, but Mercury Records here did in the case of Jerry Lee Lewis' "Chantilly Lace" repeat of the initial Big Bopper hit. Moreover, Lewis' version while going to the top of Billboard's "Best Selling Country Singles" chart, also broke pop.

"Chantilly Lace" peaked at 43 on the "Hot 100" and finally dropped off after 10 weeks.

Stingley said it's interesting to note most of the revival activity is from the '50's era and that another country hit, the Statler Bros.' "Do You Remember These," is loaded with nostalgia images from that period as well as before. It also topped WJJD's list recently.

Country revivals of country oldies include Jack Reno's recent updating of Ray Price's "Heartaches by the Number," Billy (Crash) Craddock's "Nothin' Shakin' But the Leaves" which George Jones recorded, Jack Green's repeat of Freddie Hart's "Keys in the Mailbox" and Johnny Bush's version of "I'll Be There," the latter Price's first big hit, Stingley said.

Another extra in the same vein is "Truck Drivin' Man" by Bill Woods and the San Joaquin Brass, recorded by many country artists, according to morning WJJD personality, Art Nelson.

As for pop revivals, the list is mushrooming but Stingley and Nelson believe it's cyclic. "These fads start so quickly," said Nelson. "But it's great because the music is so familiar to the pop listeners who are tuning into country—we get a head start (toward winning them over)." Also, many WJJD personalities, as is true in country radio generally, are former top 40 deejays. Nelson was at KLIF (Dallas) 15 years and before that KFWB and KEWB (both top 40 California outlets at the time).

Among the most successful pop revivals at WJJD was Lynn Anderson's version of the Johnny Ray classic, "Cry," another case where the label was able to capitalize on the revival.

Still others in this vein include "Be My Baby" by Jody Miller, repeating the old Ronettes' hit, Hank Thompson's "Cab Driver" and revival of the Mills Bros.' oldies and Reno's newest, "Do You Want to Dance," originally by Bobby Freeman.

Extras though, include "My Heart Has a Mind of Its Own," by Susan Ray (originally a Connie Francis hit), "You Are My Special Angel" by the Four Guys (the Four Lads had the hit originally)

## Eleventh Hour Record Buildup

VIRGINIA BEACH, Va. — Eleventh Hour Records, in an expansion drive has moved into new offices here. New partner in the firm, headed by Chuck Taylor, is Woody Cohen, local restaurateur.

Three new divisions include: Taco Management, TMA Productions and EGT Music. TMA produces records as well as local concerts, such as the one last week by John Lee Hooker in the area. In addition, Eleventh Hour has re-recorded its recent Mason LP and is launching it into national distribution (all distribution previously was only regional) via a network of 16 distributors including Best, Buffalo and Campus, Miami. New acts just signed to Eleventh Hour include Poly Phoney, Jim Galyon and George Julian.

and several album cuts such as Dave Dudley's uptempo version of "Fools Rush In." The latter is a great record to come off of top of the hour news with, Nelson said.

Probably as much as anyone instrumental in the revival fad is Reno, music director at WUBE-Cincinnati, who clicked with the Vanity Fair oldie "Hitchin' a Ride" several months ago. His effort at repeating a country classic was less successful and now, of course, he's out with the Bobby Freeman oldie, just added to WJJD's list.

Reached in Cleveland, he pointed out that Freeman hit with the song in '58 and the Beach Boys revived it in '65. "I recorded the old Ray Price country hit because I didn't want to be labeled as reviving just old pop hits," said Reno, who agrees the revival rush is a fad.

Maybe the revival race is too crowded. "I'm going to come out with an original, probably a ballad, next time," Reno confided.

## 'Postcards' On Stones Album

NEW YORK—A 12-page accordion-fold illustrated souvenir postcard of the Rolling Stones—captioned on the reverse and suitable for mailing—will be included in the Rolling Stones new two album set, "Exile on Main Street."

The package was designed by John Van Hamersveld and Norman Self and incorporates a collage of 8mm film taken by Robert Frank 30 years ago.

The album is released worldwide May 22. It was recorded with the group's mobile unit in Southern France and mixed at Sunset Sound, Hollywood.

Atlantic's promotional efforts will coordinate with the 1972 Stones' 30-city tour, starting June 3.

## Impulse Coast Jazz Junket

LOS ANGELES—The success of the recent Impulse jazz campus tour in the Northeast (Billboard, Apr. 29) has spawned a 14-to-16 coast concert itinerary which began Thursday (11) at the University of Washington, Seattle.

Steve Backer, Impulse promotion chief, emphasized that tickets will remain at \$2 each for all concerts, except for Santa Monica Civic Auditorium May 21, when duets will be \$2 for students and \$3 for the public. Coast entourage is an expanded one, with Alice Coltrane, Archie Shepp, John Klemmer and Michael White featured. Most of the Boston vicinity dates featured only two acts.

Dates already set by Ted Gehrke include: Portland State U., (12); Grand High School, Portland, 13; Univ. of Ore., Eugene, 14; Chico (Calif.) State College, 18; San Jose State College, 19; Berkeley Community Theater, 20.

## PROGRESSIVE RADIO GROUP

LOS ANGELES — Progressive rock air personalities are banning together to form the National Association of Progressive Radio Announcers. National secretary is Jim Ladd, personality at KLOS-FM here. Purpose of the new organization is to provide "an open forum for the exchange of information," Ladd said. Jerry Longden, also of KLOS-FM, will edit a monthly newsletter to members. Don Schafer of CHOM-FM, Montreal, is the Canadian representative.

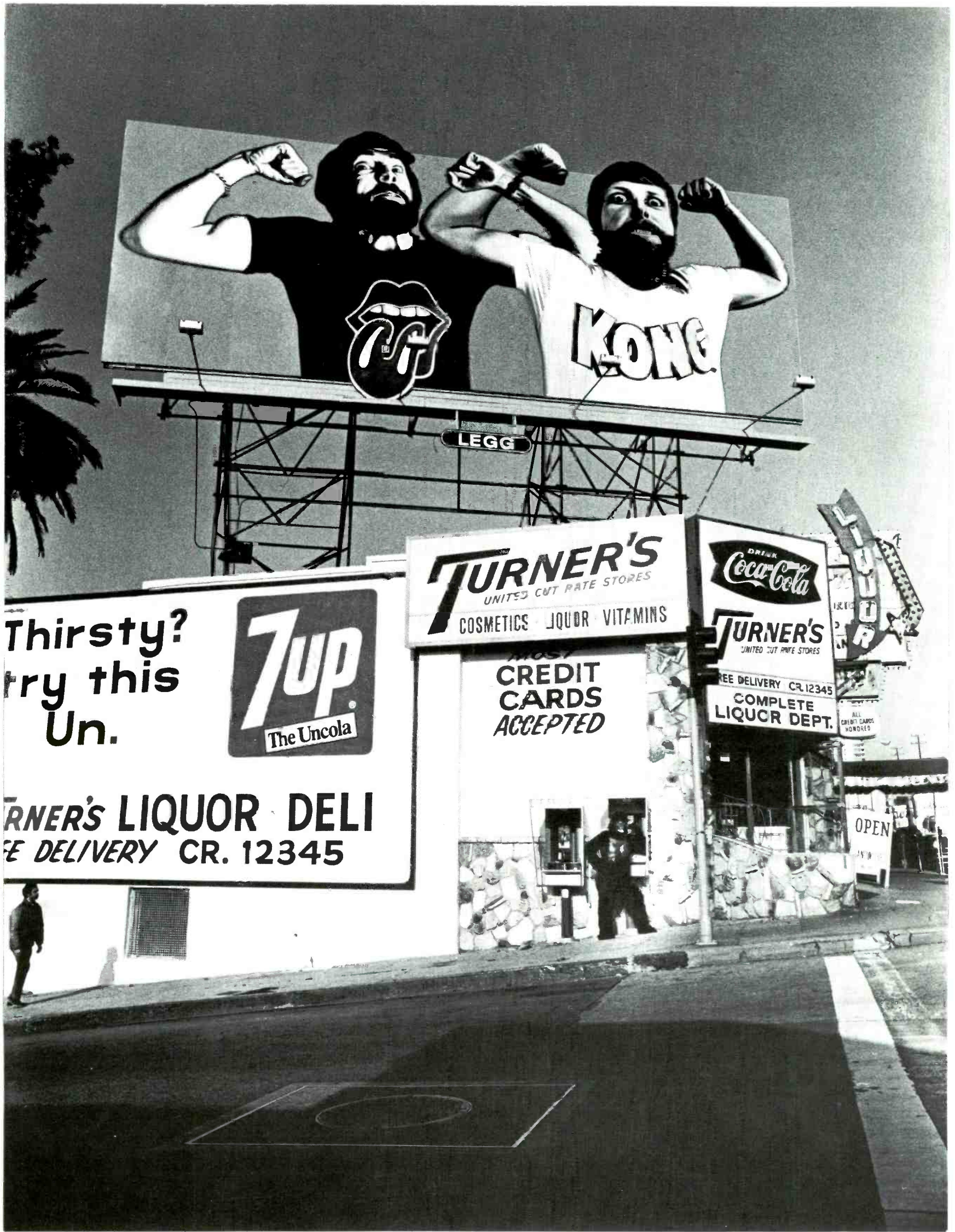


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