Polygram in Bid To Acquire MGM

By PHILIP PALMER
Staff Member, Record & Tape Retailer
LONDON—After over one year of negotiations, the Polygram group has reached agreement in principle to buy MGM Records. The deal has been formulated between MGM president James Aubrey and Joseph Von Der Velden, president of Polygram in Europe. No details of the planned acquisition have been announced, but the deal still has to meet with the approval of Polygram’s largest stockholder, the company’s executive vice president of Polygram in America.

Deal-Making Set for Study

NEW YORK—The art of deal-making at all levels of the music recording industry is becoming increasingly complex. The intricacies of negotiation are even more involved in the global arena. Trends are ever-changing and techniques are being honed to a finer edge as worldwide experts drive to boost their companies. To-day the world is being divvied in a different deal for every country. At one time it is possible to come up with a fair market price for Polygram by setting one worldwide deal.

The factors involved affect all negotiations between artist, manager, agent, independent producers, accountants, publisher, writer, attorney, film company, Broadway, TV.

Hawaii Makes Waves to Set Up Music Industry

By FLIO TIEGEL
HONOLULU—A large scale attempt to create a music industry in Hawaii with the emphasis on contemporary styles, not hula sounds, in its initial stages. The new Assn. For Hawaiian Music has 150 paying members, according to David Dant, its executive director. The goal is 300 by this year.

The organization is being patterned conceptually after the Country Music Assn., Dant, a 14-year veteran with MCA. He has been living here since last summer, helping to start the organization and doing freelance producing for several local record companies.

There is a large contingent of musicians who live on the mainland, and Dant hopes to have them participate in the creation and recording of material by Hawaiian musicians. If a song is written by someone on the mainland and cut by a Hawaiian act, that's music from Hawaii. However, a local group records something by a local composer, that's music from Hawaii. These are the standards to be followed.

Dant believes a contemporary hit by a Hawaiian act can bring focus on the state as a virgin area for recordings. Dant has spoken with this city's record company, MGM, Buddah Records. A prime example of this is the single of material by Hawaiian musicians.

Draws BBC Bon

LOS ANGELES—The music rights alone to the movie "Love Story" may be worth $10,000,000, according to Howard Minsky, the music producer who made the movie and will soon release the new film "Peyton Place." Al De Lory, an independent record producer and recording artist, has been signed to write the music score for "Peyton Place." A hit song from the movie "Exodus," the theme from "Romeo and Juliet," and "1984: A Space Odyssey," the theme from "Peyton Place," are goals of RCA Records' distribution for each country, often in different deals for each country, often in different deals. A prime example is "The Lion in Winter," which was distributed one way in the U.S. and another way in the U.K. RCA has made a deal with the USSR, but the contract was not signed.

RCA Distribu' Aim: Service & Speed

NEW YORK—Speed of delivery and service, together with product awareness and a sense of urgency, are goals of RCA Records' distribution philosophy; and all necessary steps to achieve such an operation are being pursued, according to Eugene Settler, division vice president, marketing. RCA Records, for example, has begun the scheduling of a new distribution point—a stocking satellite—in Atlanta and designed to cover all customers in the Southeast, the area ranging from Florida northward to Virginia and southward.

Settler stated that the creation of this stocking unit, scheduled for mid-March, will save one week's time in fulfilling orders. In addition to the stocking unit, additional salesmen will be located in the Atlanta market.

Heretofore, Settler pointed out, it has taken seven to nine days to fulfill orders from Indianapolis for the area served.

Our Aim

“Our aim,” Settler said, “is to have all orders delivered no later than the second morning following placing of the order. Ultimately, we hope to have next-day delivery in 80 percent of the country. That is the big thrust now.”

Survey Out on Pop Audiences

By EARL PAIGE
CHICAGO—A comprehensive survey of pop concert audiences has revealed that rock fan stations fluctuate frequently, are knowledgeable about closed circuit television, and use copious amounts of blank tape.

Triangular Productions, which conducted the survey, described the project as the first of its kind. Word of the poll has elicited interest from record labels, radio stations, tape record manufacturers, and other business segments. A summary of the poll, attended by 24 principally rock concerts, were solicited by questionnaires over a two and a half month period, according to Dennis B. Reed.

Pro-Eire Disk Draws BBC Ban

By PAUL PHILLIPS
Staff Member, Record & Tape Retailer
LONDON—Latest victim of the BBC's policy not to play records that "incite racial hatred or glorify the use of illegal drugs" is again facing court review. Also at issue is the use of the word "Pro-Eire" as a key word in any record title.

The ban, also imposed by Radio Luxembourg, was introduced in the wake of attendance of 250 deejays at the BBC's annual conference last month.

The ban, according to the BBC, aims at promoting "understanding and unity" between the two countries.


déjà vu all over again...
Although Papa John Creach has become something of a legend, to hard rock fans of Jefferson Airplane and Hot Tuna performing with these bands for the past one and a half years, this 54 year old funky fiddler has played classical, jazz, and Rhythm and Blues for more than thirty years.

He has performed in the past with some of the finest black performers in the world including Big Joe Turner, Jimmy Witherspoon, T-Bone Walker, Jimmy Rushing, and Roy Milton, to name a few.

"The Janitor Drives a Cadillac" and "Over the Rainbow" are the sides to John's first Single (65-0501) from his very successful LP "Papa John Creach" (FTR-1003; P8FT-1003; PQFT-1003; PKFT-1003).
Youth Must Be Heard

The music industry has a unique social responsibility to help bring to the polls the greatest possible number of new 18-20-year-old voters.

Rock music is the art form that today clearly has the strongest appeal with young Americans. And the recently franchised 18-year-old vote, with millions of young people, is a member of the crucial new generation that will have a voice in the government of the U.S. via the media of popular music.

The young will not be willing to be left out of the growing ownership opportunities. They have been recognized by the music industry as a market and now demand a voice at the top of the industry.

As detailed on page one of Billboard last week, a number of music record companies and artists have already taken an active role in communicating with young voters. The music industry is recognizing its responsibility to take steps like inserting registration materials in record packages, printing them on labels, and radio and commercial, or for artists to make onlookers appeal at their concerts.

As Billboard has mentioned more of this, and quickly getting out the 18-year-old vote should be a united industry-wide project. All the major record companies should bring their participation up to the level of the parent companies. The American music industry can register to vote for president right up until the November election.

The reasons for this are certainly not mysterious. These are young people who have grown up with the shattering experience of assassinated leaders like the Kennedy brothers, Martin Luther King Jr. and Malcolm X. And today's young men are continually under the stream of U.S. political opinion and can by no means be described as extremists of either the left or the right. The reasons for more than willing are the many young people who have grown up with the shattering experience of assassinations. Of leaders like the Kennedy brothers, Martin Luther King Jr. and Malcolm X. And today's young men are continually under the real risk of being sent to face death in a war which recent polls show is now agreed with by a majority of Americans.

The young must be "sold" on the concept that necessary progress in America can best be made by voting power. This is not change that will happen if we must accept the right to vote. Voting is a vote right back to the unique power and responsibility of the music industry to bring out the 18-year-old vote.

Can-Base Sets Up Los Angeles Office

LOS ANGELES—Can-Base Records, the new Canadian music publishing firm that has opened its sales, promotion and recording facilities here headed by Billy Sherman.

The company is a subsidiary of Can-Base Industries, a membrane operating, trade on the Vancouver exchange.

The company has been organized and operated by a former Los Angeles personal manager J. Ross Arons, office manager, who is a vice president of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell, Aretha Franklin, John Denver and the former president of Hershorn Productions, a second music subsidiary of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell, Aretha Franklin, John Denver and the former president of Hershorn Productions, a second music subsidiary of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell, Aretha Franklin, John Denver and the former president of Hershorn Productions, a second music subsidiary of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell, Aretha Franklin, John Denver and the former president of Hershorn Productions, a second music subsidiary of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell, Aretha Franklin, John Denver and the former president of Hershorn Productions, a second music subsidiary of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell, Aretha Franklin, John Denver and the former president of Hershorn Productions, a second music subsidiary of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell, Aretha Franklin, John Denver and the former president of Hershorn Productions, a second music subsidiary of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell, Aretha Franklin, John Denver and the former president of Hershorn Productions, a second music subsidiary of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell,Aretha Franklin, John Denver and the former president of Hershorn Productions, a second music subsidiary of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell, Aretha Franklin, John Denver and the former president of Hershorn Productions, a second music subsidiary of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell, Aretha Franklin, John Denver and the former president of Hershorn Productions, a second music subsidiary of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell,Aretha Franklin, John Denver and the former president of Hershorn Productions, a second music subsidiary of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell, Aretha Franklin, John Denver and the former president of Hershorn Productions, a second music subsidiary of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell, Aretha Franklin, John Denver and the former president of Hershorn Productions, a second music subsidiary of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell, Aretha Franklin, John Denver and the former president of Hershorn Productions, a second music subsidiary of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell, Aretha Franklin, John Denver and the former president of Hershorn Productions, a second music subsidiary of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell, Aretha Franklin, John Denver and the former president of Hershorn Productions, a second music subsidiary of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell, Aretha Franklin, John Denver and the former president of Hershorn Productions, a second music subsidiary of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell, Aretha Franklin, John Denver and the former president of Hershorn Productions, a second music subsidiary of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell, Aretha Franklin, John Denver and the former president of Hershorn Productions, a second music subsidiary of the parent company; Steve Donaldson, vice president, who is responsible for such acts as Glen Campbell, Aretha Franklin, John Denver and the former president of Hershor...
Drug Lyrics

continuing from page 1

members of the National Coordina-
ting Council on Drug Abuse and those
in a new brief to the U.S. Court of
Claims. The FCC is currently being
sued, as in previous anti-drug
victory in the Federal Com-
munications Commission, by Trac-
sey Westen of the Stern Communi-
ty Law firm here, and Washington
tutor E. H. Smith. The cur-
rent appeal brief for the
petitions attackers all of the FCC's
drug policy as "vague," "loosely
defined," "overly broad" and uncon-
ventionally permissive of self-censor-
sion among the broadcasters. The FCC
is charged with censoring by im-
plied threat. However, it is difficult
to interpret the drug policy orders
properly can jeopardize the license.
The appeals court is asked to
Order the Commission to rule on the
FCC's drug policy in the various
programming policy, or in the alter-
mate reading of the anti-drug-lyric
policy statements as contrary to the
First Amendment. A third alterna-
tive would be to order the FCC to
censor nothing in the Boyz survey pro-
ceedings on its unclear drug lyric
policy. The 70-page brief goes back
over all of the ironies and con-
fusions arising from the FCC's March 5 call for a broad-
 based screening of all records play.

The FCC's drug policy is "overly
broad and vague." The brief will
be read as a whole in a "song
songwriters, petitioners requested clari-
fication—and got further confu-

The FCC, in May of 1971, said it
had decided it was not going to try
to check each and every record to be
sold. They could designate that
job to deejays or programmers. But
in the case of a doubtful lyric, the
manager was to be consulted and
render the final judgment—
assuming he could distinguish
from the numerous interpretations
of esoteric uses of individual words in
young rock music. Nor did the
FCC offer any guidelines as to
whether the single by The Animals,
"Jesus Christ Superstar" ranged
from minor objection to extreme
objection. The FCC did not say
whether the single should be air-
 able or that it should be
suspended. It did not say what
the appropriate action would
be. The FCC did not say what
would happen if a licensee
decided to play the song anyway.

Also, in the allegedly "clarifying"
statement, the FCC said it would not
review any licensee's judgment to
play a record. Instead, it said
licensors should place a
parently leaving
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THE BEST MUSIC
FROM THE GROUP
THAT STARTED
IT ALL.

"Spinning Wheel"
"You've Made Me
So Very Happy"
"Sometimes in Winter"
"And When I Die"
"God Bless the Child"

BLOOD, SWEAT & TEARS GREATEST HITS

"Lisa, Listen to Me"
"I Love You More Than
You'll Ever Know"
"I Can't Quit Her"
"Hi-De-Ho"
"Go Down Gamblin"

On Columbia Records • and Tapes
CARTRIDGE TV: Eliot Tiegel (L.A.)

JUKEBOX PROGRAMMING Earl Paige (Chi.)

RADIO & TV: Claude R. Hall (L.A.)

MUSIC EDITOR: Paul Ackerman (N.Y.)

YUGOSLAVIA:

NEW ZEALAND: J.

MEXICO: Enrique Ortiz, Nuelo Radio Mil, Insurgentes Sur 1870, Mexico 20, D.F.

HUNGARY: Paul Gyongy, Derek Utca 6, Budapest, Hungary. Tel: 35-88.90.

HOLLAND: Bas Hageman, Hymnestraat 9, Apeldoorn, Holland. Tel: 62735.


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"LOVE ME, LOVE ME LOVE"
A new hit single by a new hit artist
FRANK MILLS
(The Organ Grinder Song)

Distributed by MGM Records
**Gershman Merges Three Interests With Karmic**

NEW YORK — Publicist-manager Mike Gershman, founder and former head of Gershman, Gibson & Stromberg public relations firm, has merged his publishing, production and management interests with Len Kaufman and Fran Fava, owners of Karmic Guardians Studio, Saugerties, N.Y.

The principals will operate within the framework of the new company to be named GershmanGibsonKarmic (GGK), wholly-owned subsidiary of the holding company including Ballon Management, a personal management firm; Blue Mountain Music, a production company; Evis Music, a publishing firm (ASCAP); and Karmic Guardians Studio, a talent development complex.

Looking Glass, a rock quartet signed to Epic Records last fall, is represented by Ballon, Blue Mountain and Evis.

Gershman resigned from his publicist firm last July to manage Looking Glass, whose first single, "Don't It Make You Feel Good," was recently released. The first "Looking Glass" album is due out in March.

Construction is now underway at Saugerties on a new 16-track mastering and recording studio. Facilities are expected to be completed this summer.

**New Album**

**IMIC: Study Is Set**

- **Continued from page 1**


cartridge TV, and other principals in a transaction.

A thorough analysis of the art of negotiation and its present day status will be the purpose of a special seminar at the International Music Industry Conference to be held April 30-May 3 at the Acapulco Princess Hotel, Acapulco, Mexico.

This seminar will treat such topics as cable TV's immense potential for altering the art of negotiation, the artist's requirements of the label, talent's promotional needs, how wise management through negotiation builds an artist's career and how that career is projected into the international marketplace.

Other in-depth seminars will be devoted to the international piracy problem, the youth market, an analysis of key markets throughout the world and the new thinking each has to offer, as well as new sources of profit. A unique session will be conducted by name recording artists and producers in the various musical categories who will record samples of the new trends in their respective fields to dramatize their discussions.

These and other issues facing the international music record industry will be fully discussed at the conference. IMIC is an annual music-record industry conference sponsored by the Billboard and Record World Group of publications, and produced for the publishing company by IMIC, Inc., specialists in management, training and international conferences.

Registration inquiries should be addressed to IMIC, James O. Rice, 1134 3rd Ave., New York, N.Y. 10017.

**Polygram Bids To Buy MGM**

- **Continued from page 1**


talking to FDH regarding the possibility of acquiring the remaining 50 percent take in the U.K., group not held already by MGM.

Bill Singleton, the MGM attorney, has made frequent trips to the U.K. in recent months and is expected back shortly for further talks with what has written his family who hold the majority of the FDH share.

It has previously been reported that, once in possession of the FDH group, MGM will seek a buyer for the entire music publishing complex. However, Singleton is understood to be involved in discussions with a well known British music publisher to head the combined operation so it would seem that MGM will remain in the publishing business at least for the time being.

**Phil Kernheiser Is Dead at 88**

NEW YORK — Philip Kernheiser, former publicist and manager during the heyday of the band era, died here Feb. 24. He was 88 years old. Kernheiser was knowledgeable about the music business and was instrumental in the development of the big band business.

Surviving are his sons, Sidney, an independent consultant to music publishers, and Robert, a vice president with Atlantic Records.

**James Joins SG-Col Music**

NEW YORK — Screen Gems Columbia Music, Inc., has signed composer/songwriter Mark Jones to a long-term recording contract, and at the same time, reached an agreement with Steve Tyrell, who manages James and B.J. Thomas, whereby James, through his BMG Glory Music, will jointly own with Screen Gems-Columbia Music all songs written by James and Tyrell. Screen Gems-Columbia will retain rights in original compositions throughout the world.

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These and other issues facing the international music record industry will be fully discussed at the conference. IMIC is an annual music-record industry conference sponsored by the Billboard and Record World Group of publications, and produced for the publishing company by IMIC, Inc., specialists in management, training and international conferences.

Registration inquiries should be addressed to IMIC, James O. Rice, 1134 3rd Ave., New York, N.Y. 10017.

**Polygram Bids To Buy MGM**

- **Continued from page 1**


talking to FDH regarding the possibility of acquiring the remaining 50 percent take in the U.K., group not held already by MGM.

Bill Singleton, the MGM attorney, has made frequent trips to the U.K. in recent months and is expected back shortly for further talks with what has written his family who hold the majority of the FDH share.

It has previously been reported that, once in possession of the FDH group, MGM will seek a buyer for the entire music publishing complex. However, Singleton is understood to be involved in discussions with a well known British music publisher to head the combined operation so it would seem that MGM will remain in the publishing business at least for the time being.

**Phil Kernheiser Is Dead at 88**

NEW YORK — Philip Kernheiser, former publicist and manager during the heyday of the band era, died here Feb. 24. He was 88 years old. Kernheiser was knowledgeable about the music business and was instrumental in the development of the big band business.

Surviving are his sons, Sidney, an independent consultant to music publishers, and Robert, a vice president with Atlantic Records.

**New Album**

**IMIC: Study Is Set**

- **Continued from page 1**


cartridge TV, and other principals in a transaction.

A thorough analysis of the art of negotiation and its present day status will be the purpose of a special seminar at the International Music Industry Conference to be held April 30-May 3 at the Acapulco Princess Hotel, Acapulco, Mexico.

This seminar will treat such topics as cable TV's immense potential for altering the art of negotiation, the artist's requirements of the label, talent's promotional needs, how wise management through negotiation builds an artist's career and how that career is projected into the international marketplace.

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Surviving are his sons, Sidney, an independent consultant to music publishers, and Robert, a vice president with Atlantic Records.
The only album in the Top 100 without musical instruments, other than the human voice.

THE PERSUASIONS.

STREET CORNER SYMPHONY.

ST-872
Also available on tape.
2 TMI DISKS

*** TMI Records, which announced its manufacturing and marketing agreement with RCA Records last week, has set its first release date.

Scheduled for release this week are singles by St. Andrew's Fairway and Watchpocket.

Watchpocket, a three-member group, is produced by Ron Capone and Jerry Williams, TMI producers. Their initial single, "People Ain't Us," was written by group members Sid Herring, Don Wood and Danny Jones.

St. Andrew's Fairway debuts with "Ruby of Bengal," written by Tim Goodwin and Carl March. Danny Johnson and Carol Rainey are the remaining musicians in the group, which has received Princeton by TMI by Jim Johnson.

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Individual to organize and run a seminar on the recording industry, for salary.

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Earnings Reports

BELL & HOWELL CO.

WANTED

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NEW ISSUE

February 10, 1972

400,000 Shares

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Price $10 per Share

Off the Ticker

Losses at United Artists Records, although less than those of the previous quarter, are comparatively large. Elaborate discussions of the United Artists' improved theatrical results, said Transatlantic Corp., the parent company: Transatlantic's role in the entertainment industry division, which includes RCA Records and United Artists pictures and other operations, has not been income in 1970, $1,005,000, compared with a loss of $17,980,000 a year earlier...

Plan 24 for Offs sober music

"ACTION ON EVERY ROLL"

Only place 5 bets covering all 10 numbers in your favor. Including the 7.

"PLAN 24...show their hands against you in 1/2 rolls --- you don't win. You play 2 rolls and get 50% on all money according to the amount bet. When WINNING with all 10 numbers in your favor, UNLOSSING for 2 rolls, if the dice roll on your number, you win and collect lots of numbers with the 7 in the favor.

"PLAN 24...CLEAN UP A BUNDLE... THEN QUIP. For only $25 don't wait for this fantastic information NEVER BEFORE DISCLOSED.

"PLAN 24...As an added introductory feature, we willはず拉斯...first 2 rolls --- if you do not win, you get 50% on all money according to the amount bet. When WINNING with all 10 numbers in your favor, UNLOSSING for 2 rolls, if the dice roll on your number, you win and collect lots of numbers with the 7 in the favor.

"PLAN 24...CLEAN UP A BUNDLE... THEN QUIP. For only $25 don't wait for this fantastic information NEVER BEFORE DISCLOSED.

"PLAN 24...As an added introductory feature, we will...
I'm Alice.
Fly me to Fort Knox.

Alice Cooper is stunning North America!

December 27, 1971—Pittsburgh Civic Arena—
Broke house record previously held by Grand Funk Railroad. $91,000 gross.

December 31, 1971—Toronto Maple Leaf Garden—
Broke house record previously held by the Toronto Maple Leafs. $125,000 gross.

January 1, 1972—Ottawa Civic Center—
Broke house record previously held by Grand Funk Railroad. $61,000 gross.

Alice Cooper's Next Big Stunner:

"Be My Lover"—a very gold-sounding single—just out—on Warner Bros. Records. (WAR7568)
First Came 1972.
Our January Release.
Warners Exploded 81% of It
Onto the Charts!

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>ALBUM TITLE</th>
<th>CHART ACTION</th>
<th>COMMENTARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>STANLEY KUBRICK- WALTER CARLOS</td>
<td>&quot;A CLOCKWORK ORANGE&quot; (BS 2573)</td>
<td>Billboard 54; Cash Box 60*; Record World 72</td>
<td>Kubrick’s last soundtrack was 2001. A smash motion picture for Warners, too.</td>
</tr>
<tr>
<td>AMERICA</td>
<td>&quot;AMERICA&quot; (BS 2576)</td>
<td>Billboard 37*; Cash Box 43*; Record World 56* (Single: Billboard 20*; CB 20*; RW 20*)</td>
<td>The explosive A Horse with No Name single (Warners 7555) makes England’s #1 group the big sound of '72.</td>
</tr>
<tr>
<td>JERRY GARCIA</td>
<td>&quot;GARCIA&quot; (BS 2582)</td>
<td>Billboard 60; Cash Box 35; Record World 25</td>
<td>The only surprise is how fast it happened to The Grateful Dead’s lead guitarist. Single: Sugaree (Warners 7569).</td>
</tr>
<tr>
<td>MALO</td>
<td>&quot;MALO&quot; (BS 2584)</td>
<td>Billboard 56*; Cash Box 51*; Record World 62* (Single: Billboard 75*; CB 90; RW 99)</td>
<td>Latin rock from Jorge Santana. The lead-the-way single is Suavecito (Warners 7559).</td>
</tr>
<tr>
<td>DIONNE WARWICKE</td>
<td>&quot;DIONNE&quot; (BS 2585)</td>
<td>Billboard 58; Cash Box 58*; Record World 34* (Single: Billboard 119; CB 84*)</td>
<td>The queen moves to Warners with her best album yet. Her just-out single: If We Only Have Love (Warners 7560).</td>
</tr>
<tr>
<td>PETER YARROW</td>
<td>&quot;PETER&quot; (BS 2599)</td>
<td>Billboard 177*; Cash Box 133</td>
<td>Kal Rudman calls it “album of the year.” Watch for Yarrow’s single Don’t Ever Take Away My Freedom (Warners 7567).</td>
</tr>
<tr>
<td>CAPTAIN BEEFHEART</td>
<td>&quot;THE SPOTLIGHT KID&quot; (MS 2050)</td>
<td>Billboard 133</td>
<td>It’s with no little pride that Reprise points to “Beefheart On The Charts.” And yes, even a single: Click Clack (Reprise 1068).</td>
</tr>
<tr>
<td>QUINCY JONES &amp; CO.</td>
<td>&quot;S&quot; SOUNDBRACK (MS 2051)</td>
<td>Billboard 181</td>
<td>They’re calling the emerging Money Runner single (Reprise 1072) “the Shaft of 1972.”</td>
</tr>
<tr>
<td>RY COODER</td>
<td>&quot;INTO THE PURPLE VALLEY&quot; (MS 2052)</td>
<td>Billboard 114; Cash Box 139; Record World 108</td>
<td>Led by his single Money Honey (Reprise 1071).</td>
</tr>
<tr>
<td>DEAN MARTIN</td>
<td>&quot;DINO&quot; (MS 2053)</td>
<td>Billboard 148 (Last Week)</td>
<td>And his single, What’s Yesterday (Reprise 1060) is also an underground MOR hit.</td>
</tr>
<tr>
<td>CRAZY HORSE</td>
<td>&quot;LOOSE&quot; (MS 2059)</td>
<td>Billboard 172</td>
<td>Another big one from the Reprise rock elite. West Coast breakout.</td>
</tr>
<tr>
<td>KENNY ROGERS AND THE FIRST EDITION</td>
<td>&quot;CALICO&quot; (2XS 6478)</td>
<td>Billboard 118</td>
<td>Heavy TV promotion. The single is School Teacher (Reprise 1069).</td>
</tr>
<tr>
<td>DOUG KERSHAW</td>
<td>&quot;SWAMP GRASS&quot; (BS 2581)</td>
<td>Billboard 215</td>
<td>Top Cajun artist, and a steady seller for Warners. Breakout potential.</td>
</tr>
<tr>
<td>TRACY NELSON</td>
<td>&quot;TRACY NELSON/ MOTHER EARTH&quot; (MS 2054)</td>
<td>Billboard 205 (Last Week)</td>
<td>One of the best voices in rock has gotten great applause. Her solo debut LP.</td>
</tr>
</tbody>
</table>

However, Due to Warner/Reprise’s Die Hard Policy of Continued Cranking on Behalf of Good Stuff, the Uncharted 19% Must Be Listed Here as “Strong Contenders”

<table>
<thead>
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<tr>
<td>KENNY YOUNG</td>
<td>&quot;CLEVER DOGS CHASE THE SUN&quot; (BS 2579)</td>
<td></td>
<td>A top writer makes a very auspicious debut album.</td>
</tr>
<tr>
<td>FLUDD</td>
<td>&quot;FLUDD&quot; (BS 2578)</td>
<td></td>
<td>Hit Canadian group tries its wings in the U.S.</td>
</tr>
<tr>
<td>HALF NELSON</td>
<td>&quot;HALF NELSON&quot; (BV 2048)</td>
<td></td>
<td>From Bearsville, an avant group that looks destined to be an early underground favorite.</td>
</tr>
</tbody>
</table>
How Warners Plans on Beating the Odds Again: The February '72 Release.

JESSE COLIN YOUNG
"Together"
Lead singer of The Youngbloods, with a new and superb solo album. On his Raccoon label (BS 2588).

TODD RUNDGREN
"Something, Anything?"
The genius from Bearsville (remember We Gotta Get You a Woman?) in a 2-LPs for $6.98 s.m.a.s.h! (2BX 2066).

JACKIE LOMAX
"Three"
Already heavy reaction to the ex-Apple artist's third album, based on "Preview" packets that intro'd the LP (BS 2591).

ALEX TAYLOR
"Dinnertime"
Kick off for the Warners/Capricorn alliance by the booming, bluesy voiced Taylor. By far his best album yet (CP 0101).

JIMI HENDRIX
"In the West"
Advance airplay from import copies proves that this masterful collection shows no slackening in top quality material (MS 2049).

NEIL YOUNG
"Harvest"
Pure gold already—the long-anticipated masterwork of one of Reprise's most respected artists (MS 2032). Includes Heart of Gold.

GORDON LIGHTFOOT
"Don Quixote"
The distinctive and attractive voice of North America's best-loved troubadour, in another hit-bound Reprise album (MS 2050).

Pregnancy!
Also in Feb., Experience the Earnest Devotion of Warner/Reprise's Kamikazi Merchandisers and Promoters on These Expectant Mothers:

ARTHUR ALEXANDER
(BS 2682) an all-time hit writer.

LITTLE FEAT
(BS 2600) probably the best-reviewed group of '71.

THE ALLMAN BROTHERS BAND
"Eat a Peach"
Smash double album by the group that rock lovers are calling "America's greatest new rock group." Gold album going out!

FANNY
"Fanny Hill"
The now internationally-famed quartet that hit the singles charts with Charity Ball break down more barriers. Very good. (MS 2058).

All These—Treated Lovingly—On

Warner/Reprise
Where They Belong
DOMESTIC

NEW YORK

Tim Rice, lyricist for "Jesus Christ Superstar," has produced an album for Yvonne Elliman, the Mary Magdalene of the rock opera. Titled "Yvonne Elliman," the LP is due for April 1 release by Decca. B.B. King and criminal lawyer F. Lee Bailey will be co-chairmen of the foundation for the Advancement of Inmate Rehabilitation and Rec., which will headquartered in Washington. . . . The Carpenters, RCA's 14-piece band, are guest-star on "The Special London Bridge Spectacle," and Randy Edelman, Sunflower/MGM Records artist, will score the independent film "Sweetheart." (Los Angeles)

Three Dog Night, Dunhill artists, have four weekend dates in March, at Civic Center, Monor, La., Saturday (4); Louisiana State University, Baton Rouge, La., Friday (10); Coliseum, Shenendoah, Saturday (11); Greensboro, N.C., Coliseum, March 12. The Establishment is on a nightclub and concert tour with Robert Goulet. On Wednesday (1), the group begins a 16-week stint in Las Vegas, with appearances at the Sands, Frontier and Desert Inn. Next three weeks in Reno's Nugget, followed by five-week U.S. concert tour . . . Alan Cogan, vice president of Picus Music, commercial music and sound effects creative service, has designed the corporate logo for the new firm. Printed in brown, the logo consists of the Pisces Zodiac Fish symbol incorporated into the first letter of the word "Panic." (A.P.)

FRED WERNER, composer-producer

wishes to thank the Academy of Recording Arts and Sciences for the nomination of the "DESI- DERATA" as performed by Les Crane on Warner Brothers Records.

LOUIS ANGELES

United Artists Records is lining up a super rock star act from the early "in" in their Legendy Sock Hop and Mardi Party early in March, in Los Angeles and Whisky a Go Go. A capacity crowd waited cheerfully for two hours in a darkened Whisky when West Sunset Strip was hit by a freak storm, and it was the opening night of the legendary sock hop. The Paradise Ballroom, a new rock facility being built at the site of the former Factory key-club, is now to include a movie theater, coffee house, restaurant and shopping arcade. The new enterprise has signed a first gold album with "Killer" . . . The "Three Dog Night" . . . (Continued on page 17)

CITY "Best Selling Jazz Album" of the Year . . . Weather Report was also cited for "Best Jazz Performance/Orchestra" . . . While in Japan, the group won a popular poll . . . (Los Angeles Times)

J. GEILS BAND

CAPTAIN BEEFHEART

BILLY JOEL

Academy of Music, New York

The J. Geils Band is one of the most seasoned "new" bands currently touring, and Feb. 18 was a bracing demonstration of the band's ability to play brutally efficient rock 'n' roll.

Since this fall, the band has used some of its visual greasiness but, if J. Geils no longer looks like a dispossessed biker, his guitar work remains impeccably great, always precise yet dramatic. And he gets to keep the girls. (Continued on page 16)

REVS WASH AWAY RUN IN HAWAII

By ELLIOT TIEGEL

HONOLULU — Hawaiian and Polynesian musical revues have taken over the hotel scene in Waikiki Beach as a result of complaints about too much rock 'n' roll in "in" establishments.

Consequently, the trend which began two years ago to establish contemporary music into the local nightclub scene has, for the most part, reversed itself. Music of Polynesia, reflecting the historical aspects of Hawaii and its many native strains, now dominate the showcase rooms of the major hotels.

Pop music is now to be found on a smaller scale in established Hawaiian names remaining in their dominant positions. In this case, once you become a name you stay, one seems to be the axiom.

Don Ho, the Society of Seven, the Alis and Carolie Kai—all establishment names, represent the cream of contemporary musicians.

Representing the historical-tourist associated side of Hawaiian music were Ed Kenney (at the Hilton Hawaiian Village's Tapa Room), and Danny Kaleikini (at the Kahala Hilton), plus revues at the Cinerama Regency Hotel, Halekulani Hotel, Ilikai, Hawaiian Hut and the Royal Hawaiian. The annual world dole (new) Hawaiian review produced by Tommy Davis has lost its prestige. The 1972 dances within a traditional environment, the night club scene, has been halted.

Another complaint about too much rock 'n' roll in "Paradise," is changing owner-

ship again and undergoing renova-
tions. It has lost its prestige show-

ship except for one theatrical perform-

ance. There is no new strong pop vocal-

activity maintains this condition.

From The Music Capitals of the World

Talent In Action

DANNY DAVIS

The Club, Birmingham

When Danny Davis agreed to take his Nashville Brass to The Club in Birmingham, he was aware it would be the first Nashville act ever to be booked at the elite establishment. He was also aware that the patrons of this plush private club rarely packed its sophisticated setting. But he needn't have had concern. His show had been sold out for two weeks in advance.

During his first week there, Davis and his Brass received a standing ovation at the end of each set. It was a formally-dressed audience, but informality quickly took over. Davis began the evening with "Columbus Stockdale Blues," and the audience was his.

He followed with "I'm So Lonesome I Could Cry," and then such favorites as "Kawiga" and "Wabash Cannon Ball." When Davis began to sing his standards such as his "Near You" and "Danny Boy," they stood up and cheered. When he closed with "I Saw the Light," they stood again.

For six days, the phone at The Club rang with angry members who couldn't get in the doors. Manager Ernest McClendon solved that. He held Davis and the Brass over for the following week, and signed contracts for two return engagements this year.

BILL WILLIAMS

Weather Report

MARCH 4, 1972, BILLBOARD
When you're new and your music sells, it feels great.

Get ready for 7 great feelings

K. O. BOSSY
TOYA TSTLP-2003

BOBBY JONES
TOYA TSTLP-2000

THE MURK FAMILY
TOYA TSTLP-2002

JOEL CORY IN GEAR
INN RECORDS INN-TLP-2005
Joel Cory, the new ten-foot voice of Country Western, blasts open with songs of the tracking man.

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By the Little Mighty One...

Lil' Wally

The King of Happiness & Other Artists
NARM Conventioners
Welcome To Miami Beach
(The Home of Lil' Wally)

He is waiting to see you at the...

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DANCE and Be HAPPY
SATURDAY, MARCH 16

16th & Collins Ave.

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with coupon.

Compliments of
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JAY JAY and Drum Boy
Records & Tapes.

Bring this coupon and see Lil' Wally in Action at the Famous Dilido Ballroom.

BELKIN STAGING
AKRON CONCERTS

AKRON, Ohio — Mike Belkin, president of Belkin Producers, Inc., and Milt Cleaveland, has taken over the Akron Rubber Bowl from the University of Akron to stage 20 concerts this year, hoping to be an annual series of summer concerts.

Belkin will work with a variable seating arrangement in the stadium, with capacity from 12,000 to 35,000 depending upon the attraction and where the covered stage is to be placed. Belkin is refurbishing lighting and seating. There will be no reserved seats. Tickets will be sold on an advanced and at-the-door price, as yet not set.

Belkin tees off with Three Dog Night June 16. Chicago works July 9 and Johnny Mathis is already inked for Aug. 5. Other major attractions will be booked, Belkin said.

Wizard of Oz

The Wizard of Oz

The Wizard of Oz

THE MAGIC OF OZ

THE GREAT MUNCHIN

OZ

Dorothy

Scarecrow

The Tin Man

The Cowardly Lion

The Wicked Witch

The Good Witch

Glenda of Oz

1:00 pm
2:00 pm
3:00 pm
4:00 pm
5:00 pm

Dilido Ballroom

The Wizard of Oz

The Wizard of Oz

THE MAGIC OF OZ

THE GREAT MUNCHIN

OZ

Dorothy

Scarecrow

The Tin Man

The Cowardly Lion

The Wicked Witch

The Good Witch

Glenda of Oz

1:00 pm
2:00 pm
3:00 pm
4:00 pm
5:00 pm

Dilido Ballroom

1000 -- $200.00
1000 -- $200.00

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COLOR PRINTS

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$100.00

Send a sample for a BX10 color print and price for other sizes in black & white and full color details will be sent.

3-5-7-9-11-13-15-17-19-21-23-25-27

MAY 3, 1972, BILLBOARD

16

Talent

Talent In Action

DON MCLean
Carnegie Hall, New York

Don McLean has druk deepy from the wellspring of the folk music trend, but has nourished by their waters. And at the opening night of his concert tour, which he considered that his talent was healthy, indeed.

Accompanied by himself on guitar and banjo, McLean sang over a dozen selections from his two latest albums, "American Pie" and "American Pie." His number one record, "American Pie," was served at the end of the program, as a reminder of the chronicle of the brief but grim history against which the under 20 generation came of age. McLean sidonically observed that he had been wafted with questions as to the meaning of the song. He was asked to provide an exegesis. Rather, he delivered a wildly surrealistic Lewis Carrol-type encounter, entailing no discernable reason, "On the Amazon. If you're speaking in the Amazon, de- coding "American Pie," your mind is taken with McLean's put-on tune.

"Magdalen Lane," "Castles in the air," and "Empty Chairs," were out of place, and McLean's artis- tic ability to create evocative atmosphere, often over a dry humor, often informs his compositions. The only reservation one would have was a feeling that he is frequently not touch-mind.

(Continued on page 44)

SOD

JAKE JONES

Whisky a Go Go, Los Angeles

Indicative of the focus MCA Records has on new talent, plus their alive absorption with new heavy groups, the Sod and Jake Jones teams of talent are here.

Whisky here for a showcasing and two acts. In these two acts, the Sod, under the guidance of Sod, on the MCA Decca label, started their session off, with a song that started "Face the Music. Music is a Mirror . . . Of Your Mind."

The second act is the Los Angeles Music Center on April 2.

The Woody Herman band will accompany Miss Bassey, except for the Kalamazoo, Detroit, and Los Angeles stops.

DEAN MARTIN

IN SHOW HASSLE

LAS VEGAS—Dean Martin wants to perform only one show a night. If he gets his way and breaks the traditional pattern of two shows an evening for star and superstar a new policy could start. The new policy, which would have seri- ous ramifications, would be an annual series of summer concerts.

Martin's desire to cut back to one show is at the core of his dispute with the Riviera Hotel, which recently bought back the entertainer's 10 percent stock in the hotel.

Martin had been given the stock three years ago when he signed with the hotel as his entertainment consultant and as a star performer.

Martin will no longer perform at the Riviera. When he refused to perform two shows a night several weeks ago, he reportedly tried to persuade executives to allow him to work one show each evening.

Hotel executives said it would set a bad precedent for the main showroom because other entertainers would also insist on only one perfor- mance nightly.

This clause would have a direct effect on the amount of play in the casino, could force hotels to book more acts to fill out the space of dinner and midnight shows seven days a week.

Although Martin will no longer play the Riviera, the hotel's top president, Ed Torres, states that Martin has been placed under long-

(Continued on page 45)

RECORDS PRESENTS

DON McGlashon

The New Bugle Call

Las Vegas—Don McGlashon, one of the top agents in the city, has taken his record label, The New Bugle Call Records, to a new dedication and a new policy which would have seri- ous ramifications.

McGlashon, an agent for the last two years handling the MCA label's act, has signed with the label and is planning a major promotion and advertising campaign for the acts.

A number that particularly panicked the audience was "Beauty School Dropout," which Teen Angel sings to an un- fortunate audience, but even so, most are hip, to create the period with uncanny sophistication, naivete and hip, to re-create the period with uncanny sophistication, naivete and hip. It was a rock musical of that period. The audience was waiting to see you at the celebrity showcase for musical name talent. The one reservation would be the scheduling, as one day after closing in Las Vegas, he is frequently not touch-minded.

(Continued on page 55)

"Grease' Makes the 1950's Smooth, Smart and Sappy

NEW YORK—Nostalgia plays strange tricks on the mind. The '50s for example, could not have been so crassly charming, so sweetly, as represented in 'Grease,' a rock musical of that era in America. And yet, the show successfully mixes sappiness and sophistication, naivete and hip, to re-create the period with uncanny sophistication. Even the lines of the characters are perfect: Betty Rizzo, Danny Zuko, deejay Vince Fontaine, sing- er Johnny Casino, and a truly in-
Steve Akin's music is alive. This becomes immediately apparent upon first encounter.

His repertoire includes the best of middle-of-the-road, country and top-40 material, but there's more. There's a kind of power behind it which readily communicates with any audience. For example, he can take a simple ballad and fill the room with love, or catch your mind in the rhythm and passions of today.

His versatility with a guitar, balanced with the sincere quality of his voice, creates the unique combination that is Steve Akin.
Radio-TV programming

INTERVIEW:

Top 40 Giving Reasons Not to Listen

EDITOR'S NOTE: This article, an in-depth interview with veteran broadcaster Gene Taylor, is the latest in a series of nitty gritty examinations of the radio industry and its relation to the music field. Taylor, who worked his way up from air personally and its relation to the music field.

Taylor: The thing I'm finding delightful, after all of the years at WLS, just because of the restrictions that I built and the restrictions that the American Broadcasting Co. had built into it—don't associate with record people, you know, the worry about payola, don't do this, don't go to the Gavins convention, don't go to the Billboard meeting ... now, I'm getting out and ... 10 years later ... I'm meeting people that I should have met years ago.

Hall: You did me a favor by speaking at the first Billboard Radio Programming Forum in New York.

Taylor: I got my ass chewed out for that. They asked me what the hell I was doing in town.

Hall: Last year, Hal Neal, president of the ABC-owned-and-operated stations, called me ... I don't know why he bothered ... to tell me that he was going to hold his own educational meeting of the program directors of the ABC stations instead of sending them to the Billboard Forum. I thought it was his business if he wanted to do so, although I would, without question, have rather had all of his program directors and music directors and general managers, too, on hand to contribute to the education of others. He did let Mike McCormick, your former program director at WLS, speak at the Billboards. That's ridiculous, man, when you get around to thinking about it, because we've never lived that far apart.

Taylor: And you're giving me a chance to know some of the world's greatest geniuses.

Hall: I consider Jerry one of the world's greatest geniuses.

Taylor: He seems like a beautiful guy. I wound up getting a chance to know him a little. I went out to his house in Miami and we sat around for a couple of hours talking. I got to meet his wife Shirley and Tim Dowd, Atlantic's engineer-producer, was there. Jerry seems to be a delightful guy.

Hall: He's also a well-read intellectual, which is another facet about him that I admire.

Taylor: What I'm beginning to feel about the whole thing is that I'm sorry I didn't get around to meeting people in the radio industry like him, you like, like this guy and that guy, before—five, eight, 10 years ago—when it would have been to my advantage, to ABC's advantage to be able to know people ... to get on the phone and call them ... there's no doubt in my mind but that if you had some kind of personal relationship with a guy like Jerry Wexler and it got down to the point where there was a big question about a record, you could call the guy and ask if it was really making it or was it just a bunch of BS. Not that you'd call him once a week, but if you ever got into a hassle on a record, you could. Because there are a lot of honest people in this business ... a lot of idiots, too. But you're going to run into them anywhere.

Hall: You're enjoying being free of the corporate restrictions of ABC?

Taylor: Now that I'm able to get out and meet with people, I'm enjoying the fact that I don't have to worry about not saying this or not saying that ... I don't have to worry about whatever I say getting back to ABC and somebody getting hacked at me.

Hall: I've always felt that ABC should have made Rick Sklar at WABC in New York a manager of one of the stations when you left the organization.

Taylor: I haven't talked to Rick since I left ABC. And when they were talking about a man to replace me, my nose out of it. I don't know how bad Rick wanted it. If he wanted it, they should have done it. There's something nice about a radio station and the way it's structured ... ABC let me screw up for a year in running WLS. When I first took over as manager from Ralph Beslinde, the next year was a disaster year. Billing was off $700,000 on the year. Ratings were going to hell because WCFL was in against us and Ken Draper had us up against the wall. And ABC hacked through with me on it. And they made it as hell could figure on doing the same kind of thing with a Rick Sklar. Maybe Rick doesn't know everything about being a general manager of sales, but ... Hall: But he could learn it. He's the student that studies at night.

Taylor: I get the impression out of Rick, though I don't really know...

(Continued on page 19)
Jim Edwards and his wife came by. He's at WMEF, Fort Wayne, as a program director. And looking for work, preferably in Los Angeles. George Savage, who heads up sales for Watermark's "American Top 40" package, has changed his air shift, he changed four sponsors in two and a half shows to Wayne Blackman, also been a powerful sales addition to WKNR, Detroit, and we chatted FM, Babylon, N.Y. manager of WBAB and WBAB-Maverick Management and Gold Rush. Besides, he's about to start building a new station. It's Paul Stelljis. When he hit the air and as music director of the station, he wanted to do at WIXY. And we've got it nailed down pretty damned closed. What's going to make it in the market. And did you do a lot of exciting things when you're trying to make it. Lots of late-night promotions... the jocks were out nearly every night making appearances... they were doing record hops. Hall: Well, ABC stopped the hopes, didn't they? Taylor: I see little of that enthusiasm. We've had in Top 40. The kids have in working in a market like Cleveland, because most of them are coming down and places like Roanoke, Va., Cedar Rapids. We're paying $250 a week and getting $25 a week for salary and some of them were only making $15 a week... and they're happy... and they'll stay. I sit and look at the personnel records and I wonder: how many of these names, for God's sake? Been a lot of bodies go through the station. We've stabilized that. Hall: And some of them were pretty good, too. Taylor: And WIXY lost them over a thousand or a couple of thousand bucks a year. It was false economy. Lose a good jock, for Christ's sake, and you'll have to pay a month or more trying to find somebody to replace him. If you lost a few jocks over a couple of thousand dollars in salary, I think you're actually costing yourself $50,000 a radio station. Hall: I think all radio needs desperately to stabilize the air personality. Taylor: It was the first thing I wanted to talk to WIXY. And we've got that nailed down. You can do it good at the moment. The morning guy is Mike Reneiri who has been there quite a while, the midday guy is Mike Kelly, he's a fantastic kett. And so you do a lot of exciting things when you're trying to make it. Lots of late-night promotions... the jocks were out nearly every night making appearances... they were doing record hops. Hall: Well, ABC stopped the hopes, didn't they? Taylor: I see little of that enthusiasm. We've had in Top 40. The kids have in working in a market like Cleveland, because most of them are coming down and places like Roanoke, Va., Cedar Rapids. We're paying $250 a week and getting $25 a week for salary and some of them were only making $15 a week... and they're happy... and they'll stay. I sit and look at the personnel records and I wonder: how many of these names, for God's sake? Been a lot of bodies go through the station. We've stabilized that. Hall: And some of them were pretty good, too. 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Hall: The thing that bothers me about the system of day-parting is that a station is thus schizophrenic.

Taylor: Not too much though. Hall: It's not?

Taylor: No. We got too much the yuppy thing at WLS. We got too schizophrenic like there were 22 music lists. One for each hour of the day, practically. I don't think you have to do that that far. If you do have to, if you decide you don't want to offend a guy driving to work who might be listening to you, or a housewife who might be listening, if you have a top 40 list, then pull seven or eight of those removed. That still leaves a lot of good music that can be played and music that the listener will recognize. If you pull a record by the Rolling Stones during the period, you can always get back to it very quickly in the evening. The people won't notice the music change, because they'll figure it's all the same anyway.

Hall: But how are you going to fight this new breed of MOR stations coming on the scene? you're playing your music, running the same kind of promotions, using the same old rackets. I think that much as a Top 40 station, and they're usually paying a salary based on their personalities and thus able to get the best personality around.

Hall: That sounds like it'd be fun.

Taylor: It really would. Chicago has a total void in MOR. The stations that you can say MOR, if you want to call them that, WMAQ and WIND. WIND is deep into the oldies thing, and WMAQ in an MOR record now and then. WMAQ doesn't know which way to turn next. Every rating book, they do a two-week-

Hall: They won't get the chance to do much, will they, because they're not the ones.

Taylor: My hottest rumor out of Chicago a while back was that WMAQ was going to hire Howard Miller and put him on the air in the afternoon of Clark Weber. How dumb can you be, man? That would be a moronic move to do much.

Mills: All you're doing is looking for the billions that a guy can bring in... maybe you'll get some ratings, but for sure you'll get billings. But somebody should throw Howard Miller off the air and keep him off. He's a guy that will have worked every station in Chicago for good or well, bring them ratings and dollars. But I wouldn't have him on the air.

Hall: At one time, he was a big cat in Chicago.

Taylor: And still is. But, a station that is simply-

Hall: When you have something new build-

Taylor: A tremendous improvement, but that MOR station have adjusted their personalities and thus able to get the best personalities around.

Hall: You think the guys on the MOR station have adjusted their personalities? Mostly. I think they don't have to push as hard. They think they don't have to push as hard for audience. They're 42 years old and they don't want to fight that hard for audience. They're not going to push as hard for audience. They're not going to push as hard for audience.

Taylor: My rumor out of New York is that about 60 percent of the music played on WNYW and the format is called WNYW.

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un got to know each other. We found out there was an awful lot of people who were working. There was a lot that you did, grab the jocks and get them calmed down so that they don't get fat and you don't get it fat, the sales of the station. Only then, do you get involved in sales and you have to play the game of the station. And it's so easy to do it in. It's the management that gets away from program- ming in general. There's been a lot of ratings to you

self starting to fall in ratings be-

back a little in the last ratings. But
can was super low key, nothing going

sad thing to hear, I guess I should

were always quite a bit more than

go on being a legend as a Top 40

creamed the market

I'm thinking about New York, did

ones who got

uct.

gramming and knowing their prod-

programming.

it's a matter of getting to know

programming.

jockeys with long hair.

do it this way and most managers

and start worrying about that end

then, do you get involved in sales

they aren't going to get fired and

calmed down so that they know

much that we disagreed on and

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Continued from page 20

Giving Reasons Not to Listen

Hall: I think they should let him

Taylor: I think he is.

Hall: George Duncan made a

Taylor: They don't have to get

Hall: A lot of people have

Taylor: We pick cuts from al-

Hall: When did you start in ra-

Taylor: Two thousand years ago.

Hall: But I've felt for a long

Hall: Do you think the

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Taylor: There are a couple of good cuts in

Hall: When did you go to WLS?

Taylor: 1965. Went in as a jock. When Sam Holman went into WABC in New York, I be-

came station manager for a year and a half, then became general manager in the fall of 1966.

Hall: Do you think there is a growth factor in Top 40?

Taylor: Yes. There's bound to be the problem is that people are messing up the format and listening to their ratings them-

selves. Letting the audience determi-

we're more people around today there should be bigger Top 40 audiences. Maybe in the future, going to more album cuts will be the answer. But right now, I think we are too infatuated in the radio in-

industry. We don't talk to the people, we talk to ourselves. So we're way out of where the audience is in music.

Hall: But with singles declining in sales, how is the Top 40 station to form a valid playlist today based on album?

Taylor: We pick cuts from al-

albums—we think things are going to be future singles. But I don't think a Top 40 station has to worry about what its music is from, meaning a single or an al-

bum. When people buy an album, they usually buy it because there are a couple of good cuts in it. Most of the rest of the album cuts are crap. So, stations have to sit down and decide why people are buying records. Price might have a lot to do with it. Or promotion. I don't listen to records at home. It's too much trouble—to take down a whole stack of albums for just a few songs. Because when you go to someone else's house and they put on some albums, what do they do? They listen to one song, maybe, then reject the album and get you to listen to another song on another album. They're being selective. You tell me, because I don't really know. I'm just getting back into the music side of the business. But, isn't that what record companies are doing with singles today—releasing more of the hits from albums.
SITUATIONS WANTED

STUDENT GOING FOR MBA IN MARKETING, with some experience working in the field, seeks part-time position in Sales Promotion/Marketing with record company. Please write to: Josephine Hecht, 1578 First Ave., New York, N.Y. 10028.

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2. Top 40 Deejay with experience of at least one year looking for summer job. Must like Rock & Roll and have good voice. Call Collect: (212) 755-4941.

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KANSAS CITY, MO.—Staffed with a security force of only 26 officers, the University of Alabama gets a full house of 30,000 fans during entertainment events at a coliseum seating 18,000 persons. The secret? Student involvement which guarantees a positive approach toward student entertainment problems.

One student who can take credit for this successful approach is Rick Junkin, Campus Security Investigator at the University of Kentucky, Lexington, Ky., who designed and implemented the Student Ticket System—"The Ticket on Pops Concerts"—at the University of Kentucky. This approach was designed and implemented by Lt. James R. Junkin, Campus Security Investigator at the University of Kentucky.

Junkin, at a seminar titled "Keeping the Lid on (Pops Concerts)" at the National Entertainment Conference in Kansas City, Mo., gave his students an opportunity to show their ideas and solutions to some of the problems which face campus security. Junkin explained that the Student Ticket System has been one of several ideas which have been implemented by the University of Kentucky in an effort to solve some of the problems faced by campus security.

"We have a long tradition of having entertainment events here, and we wanted to make sure that we were able to provide a safe and enjoyable environment for our students," Junkin said. "So, we decided to implement the Student Ticket System, which allows students to purchase tickets directly from the campus security office. This has helped us to reduce the number of tickets which are sold on the black market and has also improved our security measures."
Discrete Q Supporters Rally Behind Concept

LOS ANGELES—Enthusiasts of the "discrete only" concept have been looking for a thoroughly respectable figure to influence industry decision makers of its position.

They have found one. Oscar Kusisto, president of Motorola Automotive Products, first carried the discrete 4-channel cartridge banner and is now the unofficial message-shout of discrete quadrasonic disks.

"A discrete disk system will definitely become the standard of the record industry," he said, "but the standard will probably not be established until later this year or in 1973.

"The system that is victorious must provide compatibility, long life and true discrete performance." Kusisto's commitment and confidence in the discrete concept is total, both in tape and disk. "Only a total system will give the maximum separation and balanced listening area that is so essential for optimum stereo impact," he said.

Discrete records are under development. RCA Records, Panasoni- c and JVC (Victor Co. of Japan) state that they expect a discrete disk system sometime this year. Japan Victor has introduced a discrete compatible disk system in Japan which uses a combination of multiplying and mixing to achieve the four channels.

When the discrete disk system arrives, Kusisto believes, it will be a player developed by JVC, officially labeled the CD-4 discrete quadrasonic disk system. (Billboard, Nov. 27, 1971.)

In turn, JVC is marketing CD-4 disks only in Japan, but RCA, without a total commitment—yet—Panasonic are stating that the full channel separation of the CD-4 disks makes them techni- cally preferable to the necessarily compromised configuration of the various matrixed quadrasonic disks (Electro-Voice, Sansui or CBS SQ5 processing equipment).

RCA's position is clear; it is, in fact, Kusisto's opinion on compatibility, RCA will market discrete disks only when they be- come "fully compatible." (I.e., when no quadrasonic equipment won't compromise subsequent quadrasonic playback.)

As an RCA-Panasonic conference late last year, executives at the companies claimed equal capacity with no compro- mise in signal-to-noise perform- ance with respect to conventional stereo disks.

In the early pioneering stages, CD-4 disks had been limited to about 20 minutes of music per side. The CD-4 format which is to be compatible with stereo equip- ment, even inexpensive stereo players will reproduce all the mu- sic from the side. The sound from the front or back of the player is the same, regardless of what the discrete disk system uses to convey the information.

The "discrete only" camp feels that the "indu- stry badly needs a 4-channel stand- ards commission to halve the wave of confusion that exists in the 4-channel marketplace.

RALLY BEHIND CONCEPT

LOS ANGELES—Home elec- tronics manufacturers are going to try to inform consumers of differences to derive a "true" discrete system this year. RCA, for example, keep no discrete disks under the "manufacturing for the distribution of the original four channels."

"It's difficult for consumers to unravel the basic differences in the systems," Kusisto said. "How many, for example, know there is no 2-channel disk that sounds the same as the 4-track ma- nufacturer when they purchase 4-channel disks?"

Kusisto feels that the matrix concepts are, at best, "a kind of compromise" and that there is no "true" discrete system. He says the proliferation of matrix systems available testifies that no solid, long-term demand will exist for any single matrix sys- tem. He said the discrete con- cept, on the other hand, is a natural progression in the recording tech- niques, which allows the industry great flexibility of record- ing and provides maximum am- bience.

"The deepest problem must continue to advance, the executive believes, but it is up to industry and consumers to try to inform consumers of differ- ences in various 4-channel config- urations, the compatibility factors, the probabilities of life for the system and the availability of software.

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In short, Kusisto feels the "in- dustry badly needs a 4-channel standards commission to halt the wave of confusion that exists in the 4-channel marketplace."

How to Avoid Confusion Is Goal of Q Industry

LOS ANGELES—In layman's terms, there are two basic 4-chan- nel plans. One matrix—thatis all to all transmission or broadcast through a playback network to restore an approximation of the original four channels. Matrix systems use a combination signal by linear addition or subtractions: but this approach does not require frequency detection as in multichannel systems.

Most matrix systems require a decoder (de-matrixer) and two ad- ditional amplifiers to adapt a con- ventional stereo set to 4-channel. To obtain optimum stereo effects the matrix decoder must receive without decoding and decode all signals such as obtained from matrix rec- ords.

There are perhaps a dozen dif- ferent matrix or coding systems in the world. Most of these systems have incompatibility in various de- grees with the other systems. One system does not require more than two stereo amplifiers; another requires four and two decoders. Matrix systems are thus not part of the same family; they tend to derive "hidden sound" signals. They are used for those people who desire to have better ambience. Also on the market are quasi 4-channel matrix systems which use sound effects through complex p h a s e shifting, frequency division synthesis and other techniques which may be simple and complex.

Some companies prefer a broad- casting format, others a home in the U.S. It does not require FCC approval. For optimum effect, pre-matrixed material must be broadcast and only a few of the in-market re- ceivers with four speakers will re- ceive a simulated 4-channel effect.

Plan Push in Tape Service Area

LOS ANGELES—New tape player equipment was introduced by two or more manufacturers at the annual convention of Midland International Co. and the Tape Cartridge Mfg. Co., this week.

TOYO—Model 730, 4-channel/ 2-channel tape player at $279.95 features a 4-band, dynamic range changer and a 4-way speaker sys- tem. The company reports it is the 4-channel 8-track compatible system also plays conventional 8 -track and cassette 4-channel disk.

MOTOROLA—"We're going to put more emphasis on audio in the tape market," said John Hebing, director of consumer affairs. "We will be offering more concentra- tion on audio in the future. In addition, there are a myriad of new audio products, and the entire industry will have to step up training in audio and tape as new technology arrives."

"More intense audio training is definitely needed. We train our service people as well as our engineers," Hebing said.

MAGNAVOX—"We're becoming the standard of 8-track players. We're trying to make the tv dealer a better a u d i o dealer," said Bob McCarthy, audio products manager. "We're increas- ing training programs, offering more promotion pieces, devot- ing more time to audio in our literature, and generally try- ing to upgrade the tape and audio information."

"As audio becomes more sophis- ticated, more knowledgeable tech- nicians will be needed. We think if instruction and repair manuals are better, the field service chairman can work on almost any piece of tape equipment that comes in."

(Continued on page 28)
This is the year cassettes made it big. The year they changed from teeny-bopper tape to a full-fledged recording/playback medium.

And the latest step in this revolution is something called cobalt energizing, or cobalt doping.

It creates, in one stroke, the cassette of the future.

Mallory's Professional Duratape®, the newest development in cobalt energizing, gives your customers a 1980-type cassette right now.

In 1972.

Professional Duratape's cobalt energizing concentrates magnetic particles in the tape to an almost incredible density, allowing a greater signal-to-noise ratio, and producing a fully-extended frequency range: 35 to 18,000 Hertz, plus or minus 2.5 decibels.

Different tape decks give different response curves. But our cobalt-energized cassette, played on optimum equipment, would give your customers one that looks like this:

![Graph showing frequency response](image)

Before, they had to use chromium dioxide tape and a deck with a special chromium dioxide switch to get maximum frequency range. Now cobalt energizing does it without any special switching or circuitry.

Professional Duratape is a cassette so advanced, it's capable of future recording and playback in discrete 4-channel stereo—two front speaker channels and two rear speaker channels.

It's a cassette so complete in its capabilities, it can replace your customers' other playback media: reel-to-reel tape, cartridges, records, the works.

It even permits editing, a great advantage to professional audio people as well as advanced amateur enthusiasts.

What it all adds up to is this: The difference in new cobalt-energized Professional Duratape is so striking, you've got the best in-store demonstration you've ever had. For the toughest, most demanding customers you've ever had.

For more information on what the Cobalt Cassette Explosion can do for your sales, contact your Mallory representative today.

MALLORY

THE NEW COBALT-ENERGIZED PROFESSIONAL DURATAPE.

®Registered trademark of P. R. Mallory & Co. Inc.
**International Tape**

**CASSETTES**

-LONDON—3M is introducing its high energy cassettes in England in two time lengths: C-60 at $3.60 and C-90 at $4.60. Phonomag is introducing a monaural cassette auto player. TDK Electronics is distributing blank cassette and open-reel lines via Peter Bowthorpe and Associates. The Japanese company is offering a low-noise series in 30, 60, 90 and 120 minutes and a professional SD series in four time lengths. Sony has introduced several models to its line, including models HP 239 record deck/tuner/cassette; TC 85 portable cassette replacing TC 12 portable; 610 and 620, both with stereo amplifier/tuner/cassette deck; TC 160 stereo cassette deck; and TC 165 stereo cassette playback/record deck with automatic reverse. -Nivco has introduced an 8-track deck through Denham and Morley, UK distributors of the line. -Golding Audio is distributing the ArrowSound and Internat...
EVERYBODY’S TALKING

When Billboard starts talking tape, everybody listens. Why? Because Billboard has the inside track (4-track, 8-track, 16-track, etc.) on the tape accessories, services and supplies industry. A track record unequaled by any other so-called “music” magazine. A tape showcase that reaches the greatest number of retailers dealing in recorded product and playback equipment.

Billboard, the magazine that reported developments in the tape industry from its inception, has compiled names, addresses, and phone numbers of services, suppliers and accessories. And they’re all there in Billboard’s “Industry Report: Tape Accessories, Services and Supplies”. A standard 5-column section coming in the April 1 issue.

A report more than 33,000 professional people will read. Not including a bonus distribution to tape shows and industry functions.

Billboard’s “Industry Report: Tape Accessories, Services and Supplies” is the “reel” thing with a complete section on:

- Raw tape manufacturers.
- Cartridge parts manufacturers.
- Empty cartridge, cassette and reel manufacturers.
- Home entertainment equipment & car stereos.
- Custom duplication.
- Packaging & labeling.
- Tape dealers’ accessories.
- Design & artwork.
- Printing & lithographing.

Now, with all of that working for you, don’t you think you should contact a Billboard Sales Representative before the ad deadlines?

Four-color advertising deadline: March 10
All other advertising: March 15
Issue Date: April 1, 1972

We’re all available for your advertising in the “reel” thing at any of the following offices:

**NEW YORK**
165 West 46th Street
New York, N.Y. 10036
212/757-2800

**CHICAGO**
150 North Wacker Drive
Chicago, Ill. 60606
312/CE 6-9818

**NASHVILLE**
1719 West End Avenue
Nashville, Tenn. 37203
615/329-3925

**LOS ANGELES**
9000 Sunset Blvd., Suite 415
Los Angeles, Ca. 90069
213/273-7040

**TOKYO**
Shin-Nichibo Building
2-1, 1-chome, Sarugaku-cho
Chiyoda-ku, Tokyo, Japan
294-76-22

**LONDON**
7 Carnaby Street
London W.1, England
437-8090

**MILAN**
Billboard Gruppo srl
Pizzale Loreto 9, Italy
28-29-158
Gabriel Makes Firm Plans in Blank Tape

NEW YORK—Gabriel Manufacturing Co., Stoney Point, N.Y., which recently acquired the fixed assets of Cassette Corp., of America, Carlstadt, N.J., has taken the first step in building a tape division. A separate blank tape division is being formed by Jules Sack, sales and marketing director, to concentrate in the mass merchandising market with a proprietary line of cartridges and cassettes and in the private label business. Blank cassettes will be offered in 30, 60, 90 and 120-minute lengths. Product will be blister-packed, poly-bagged and triple-packed in three molds of boxes: Philips and Ampex-styled and the company's own developed hard plastic configuration, Sack said.

B&H Realigns Sales Forces

CHICAGO — Bell & Howell's consumer products group has re-aligned its sales force into three organizations to achieve product line specialization. The consumer electronics sales organization will focus on franchised electronics dealers except for photo specialty stores and dealers served by the consumer photo sales organization.

The consumer photo sales force will work exclusively on all electronics products to all photo specialty stores. The third sales force group, Canon, will sell Canon photographic equipment.

Gabriel Manufacturing has mold- ing and tape facilities in Stoney Point and an assembly plant in Haiti.

Sack is setting up a network of manufacturer representatives to sell C-Zerox boxes, unassembled parts, cartridge and cassette plastic parts, private label and proprietary tape lines.

"Since buying Cassette Corp., we have been in a building operation," said Edmond Gabriel, president. "Now we plan to move forward."

Don Sterling, Joe Salzberg and Fred Altman, veteran business managers in the music field, have formed a Beverly Hills financial management firm, Sterling, Salzberg, Altman Inc.

Leon Smith has been appointed controller of Fantasy/Galaxy Records. He was formerly with a national accounting firm.

Tim Lane has been named West Coast operations director of Capri- corn Records and has opened a Hollywood office for the Macon, Georgia label.

Bob Klein, international director of MGM Records, has left the company and is to announce future plans shortly.

Joe Ruffino is now production manager of Playboy Records.

John Stanton has moved from MGM Records national promo- tion manager to national marketing coordinator.

Leon Danielle has founded Can- taloupe Productions & Music. He was formerly with Bizarre Records.

Tape Happenings

Dubbing Electronics, Copiague, N.Y., has appointed A-V Tape Sales Corp., Fort Lee, N.J., as its sales representative. In Plainview, N.Y., has appointed three sales representatives for audio and video tape: Lou Vespri of Grand Rapids, Mich., to cover Michigan; McLaren-Donovan Ass,scenes, Kingsville, Texas, to cover the Rocky Mountains; and Professional Representatives, Opelika, Ala., to cover Alabama and Georgia.

Jeanette Sack, of Edmond Electronics, Compton, Calif., has appointed Dynasales Corp. as its sales representative in Florida.

Plan Push In Tape Service

Continued from page 24

equipment. We will continue our national program."

PANASONIC: "Our service di- vision is a part of a globally integrated group," said Sol Feld, general manager of the service division. "We guarantee our sales group the best possible quality, and our job is to make sure merchandise does not go to the customer with a preventive rather than a correct- ive attitude. Both tape and audio products are going to need more intensive training. There is con- stant new technology and fresh techniques. It's also extremely im- portant that the independent serv- icer be able to repair units eco- nomically in addition to repairing them well.

"We're preparing a new audio training course to keep up with the changing technology and we've had a field-tested course on high- end tape recorders."

RCA: "We try to get the same people who work on color tv to work on tape and audio products," said a spokesman. "We have a formal setup for training, going from our headquarters to distribut- ors to retailers. Textbooks and manuals are available.

One domestic manufacturer had some harsh words for importers concerning service: "The importers don't support service," he said. "Their main concern seems to be bringing the goods in and de- ploying on the domestics to repair it."

He was answered by an importer who said, "If he's talking about audio products, then he'd better include himself with the 'importers.' Since 96 percent of the audio prod- ucts are made offshore. In short, everybody is basically an im- porter."

TDK Selling Endless-Loop

NEW YORK—TDK Electronics is marketing endless-loop cartridges in the EC-1 for one minute of record/play time, EC-3 for three minutes and EC-6 for six minutes.

The units are designed to play or record in the forward direction only. To prevent accidental re- versal, an automatic brake is en- gaged whenever the cassette is out or record in the forward direction.

Applications for endless-loop cassettes are in advertising and promotion, background music, telephone answering, educational and industrial.

TDK lists the EC-1 at $4.75, EC-3 at $5 and EC-6 at $5.50.

DRUGS: OBSCENE AND HEARD

WABC Radio, under the direction of program director Rick Sklar, set up a separate program to line phone in and discuss problems, could not be tele- phone in and discuss problems, could not be tele- phone in and discuss problems, could not be tele

Another in the Billboard "bullfighters" series.

WHEN IN MICHIGAN YOU CAN FIND BILLBOARD AT THE

THE SOUND ROOM

3635 28th Street

Grand Rapids, Michigan

"We like FIND. It is a quicker and more accurate service. Customers are impressed with the quick service."
Ticket Handling Is Called Crucial

- Continued from page 23

Paper with "usually 50 tickets around each poster." The poster-less promotion with ping pong balls coming for the balls, which were each painted with the figure 1—a symbol for the group. Often, record labels will pay

Concert Planning

- Continued from page 23

"Artistic control" if you buy the act you must live with the sound the group chooses. Most school kids say they take on the road Artists. was major factor in the success of a record.

MARCH 4, 1972, BILLBOARD

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- Continued from page 23

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MARCH 4, 1972, BILLBOARD

<table>
<thead>
<tr>
<th>BEST SELLING Soul Singles</th>
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<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number</th>
<th>Weeks on</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Respect</strong></td>
<td>Aretha Franklin</td>
<td>Atlantic 12009 (Northeast)</td>
<td>5</td>
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<tr>
<td>2</td>
<td><strong>Standing in for Bobby</strong></td>
<td>Johnnie Taylor</td>
<td>Stax 01114 (Gourveline, BMI)</td>
<td>8</td>
</tr>
<tr>
<td>3</td>
<td><strong>Taurus</strong></td>
<td>Dennis Coffey &amp; the Detroit Guitar Band</td>
<td>Sures 250 (southern, BMI)</td>
<td>2</td>
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<tr>
<td>4</td>
<td><strong>Since I Fell for You</strong></td>
<td>Jackie Wilson</td>
<td>Brunswick 15602 (southern)</td>
<td>1</td>
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<tr>
<td>5</td>
<td><strong>M. P. Ferguson, P. J.</strong></td>
<td>Detroit Emeralds</td>
<td>Westbound 192 (Unart/Tracebob, BMI)</td>
<td>4</td>
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<tr>
<td>6</td>
<td><strong>Three's Company</strong></td>
<td>Ann Peebles</td>
<td>Hi 2205 (London)</td>
<td>4</td>
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<tr>
<td>7</td>
<td><strong>It's All Up To You/Oh My Dear</strong></td>
<td>Joe Tex</td>
<td>7113 (Motown) (Jobete, BMI)</td>
<td>3</td>
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<tr>
<td>8</td>
<td><strong>Your Precious Love</strong></td>
<td>Grover Washington, Jr.</td>
<td>Kudu 902 (CTI)</td>
<td>3</td>
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<tr>
<td>9</td>
<td><strong>Gimmie Some More</strong></td>
<td>Hayes, Atlantic 4067 (Atlantic)</td>
<td>4</td>
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<tr>
<td>10</td>
<td><strong>Breakin' Up Somebody's Home</strong></td>
<td>James Brown</td>
<td>Polydor 14116 (Dynatone/Trenda, BMI)</td>
<td>3</td>
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<tr>
<td>11</td>
<td><strong>Thank God for You Baby</strong></td>
<td>Soul Children</td>
<td>Max 2109 (East/Memphis, BMI)</td>
<td>1</td>
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<tr>
<th>SOUL SINELES: BEST NEW RECORD OF THE WEEK:</th>
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**"HEARSEY" SOUL CHILDREN** (Stax)

By ED OCHS

SOUL SLICES: It's still soft out there, colder'n hell, squawk the marketeers. No wonder. Inside the walls of industry, between ledger lines, labels are scooping and dealing new labels and each other's artists as if rapidly approaching the end of some imaginary trading deadline. Only this deadline is renewable every morning in this business of music. Atlantic nabbed the Spinners, but Motown drafted the Sisters Love for their Motown label. Philly Groove clogged to the disappearing Defilions by their name and an Allen Klein concert (Brenda & the Tab's are dating Columbia, Warner's says the Mat Turner Revolution for the push past tokenism, while labels like Eddie Holland's Music Merchant hit instantly as customers ask for "the new Jackson Five single," actually Brotherly Love's "Mama's Little Baby." Suddenly, there's Avo, Alston, Westbound, Win Or Lose, Hi, Polydor and King where over only the big three dared to roar, so who has the time to look outside? Perhaps the business is moving so fast it might take till next year to catch up to yesterday's deal... .

Week from Joe Simon, "Pool of Bad Luck," the Spring LP. "Drowning in the Sea of Love." Henry Stone's family of Florida labels paused just long enough to dream on Betty Wright's "Clean Up Woman" million before striking back with the LP cut, "I'm Getting Tired, Baby," Thunder, Lightning, Rain on the Dish label are catching quick with the instrumental of "Let's Stay Together" featuring Little Beaver on guitar, while his own regional gem, "Joey," begins to break for real nationally, all spotlighting the writing and producing of Clarence Reid, Willie Clarke and Willie Hale. Whoops, almost forget All The People on Blue Candle with "I Wish I Had a Girl Like You," all coming at you from a fresh, fast track in Hialeah, Fla... . We won't be ignored, says Columbia's Logan Westbrooks, and the company intends to get serious about Beauchamp and Herb's "First in a while, "God Save This World," and the Ebonys' "So Glad I'm Me" on Gamble & Huff's Philly label, along with Billy Paul's "This Is Your Life" from his "Going East" album. Gathering soul play is also doing the hit trick to Pacific, Gas & Electric's "Thank God for You Baby," same goes for the LP by the Free Movement... . We watched it pop for you, so it should be no surprise—Michael Jackson's "Rockin' Robin."...

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RESERVE YOUR AD SPACE IN BILLBOARD'S NARM ISSUE (MARCH 11)

AND TAKE ADVANTAGE OF OUR SHOW DISTRIBUTION

---

29
What About You?

ASCAP:
New York, Dave Combs (212) 595-3050
Nashville, Ed Shea (615) 244-3936
Los Angeles, Herb Gottlieb (213) 466-7681

Soul BEST SELLING

**Soul LP's**

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<th>Artist</th>
<th>Label &amp; Number</th>
<th>Weeks on Chart</th>
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<tr>
<td>5</td>
<td>SOLID ROCK</td>
<td>Templeton, Gentry &amp; 961 L (Motown)</td>
<td>6</td>
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<tr>
<td>1</td>
<td>BLACK MOSES</td>
<td>Isaac Hayes, Enterprise EHS 3-5003 (Stax/Volt)</td>
<td>12</td>
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<tr>
<td>2</td>
<td>JACkSON 5's GREATEST HITS</td>
<td>Motown M 741 L</td>
<td>9</td>
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<td>4</td>
<td>STYLISITICS</td>
<td></td>
<td>14</td>
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<tr>
<td>5</td>
<td>THERE'S A RIRT GON' ON</td>
<td>Sty &amp; The Family Stone, Epic 300966 (Voll)</td>
<td>16</td>
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<tr>
<td>6</td>
<td>WATCH A SEE, WATCH A GET</td>
<td>Dramatics, Volt VOS 6018</td>
<td>8</td>
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<tr>
<td>10</td>
<td>LET'S STAY TOGETHER</td>
<td>Al Green, MG M 32070 (London)</td>
<td>3</td>
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<td>19</td>
<td>GORT TO BE THERE</td>
<td>Michael Jackson, Motown M 747 L</td>
<td>3</td>
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<tr>
<td>9</td>
<td>QUIET FIRE</td>
<td>Roberta Flack, Atlantic SD 1594</td>
<td>16</td>
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<tr>
<td>18</td>
<td>YOUNG, GIFTED &amp; BLACK</td>
<td>Aretha Franklin, Atlantic SD 734 L</td>
<td>3</td>
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<tr>
<td>12</td>
<td>WOMEN'S LOVE RIGHTS</td>
<td>LaVette Lee, Hot Wax MA 708 (Buddah)</td>
<td>7</td>
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<tr>
<td>13</td>
<td>SHAFT</td>
<td>Isaac Hayes, Enterprise EHS 3-5002 (Stax/Volt)</td>
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<td>14</td>
<td>REVOLUTION OF THE MIND</td>
<td>Temptations, Motown M 747 L</td>
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<td>15</td>
<td>SOUTHERN TAPESTRY</td>
<td>Honey Cone, Hot Wax MA 707 (Buddah)</td>
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<td>16</td>
<td>SANTANA</td>
<td>Columbia KC 30976</td>
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<td>17</td>
<td>STANDING OVATION</td>
<td>Gladys Knight &amp; the Pips, Soul 5 736 L (OBG1)</td>
<td>7</td>
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<tr>
<td>18</td>
<td>WHAT'S GOING ON</td>
<td>Marvin Gaye, Tamla TS 310 (Motown)</td>
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<td>19</td>
<td>COMMUNICATION</td>
<td>Bobby Womack, United Artists UA 5599</td>
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<tr>
<td>20</td>
<td>FACE TO FACE WITH THE TRUTH</td>
<td>Undisputed Truth, Gordy G 959</td>
<td>10</td>
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<tr>
<td>21</td>
<td>INNER CITY BLUES</td>
<td>Grover Washington Jr., Enterprise EHS 3-5005 (Stax/Volt)</td>
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<tr>
<td>22</td>
<td>MOVING, JR.</td>
<td>Grover Washington Jr., Enterprise EHS 3-5006 (Stax/Volt)</td>
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<tr>
<td>23</td>
<td>BLUES FOR God's Sake</td>
<td>Luther Ingram, KoKo KOS 2201 (Stax/Volt)</td>
<td>9</td>
</tr>
<tr>
<td>24</td>
<td>I've BEEN HERE ALL THE TIME</td>
<td>Fury Earth &amp; 323 0 (Motown)</td>
<td>27</td>
</tr>
</tbody>
</table>

The charts tell the story — Billboard has THE CHARTS

JERRY BUTLER celebrates a recent week-long engagement in Washington, by meeting the deejays. Left to right are: "A.C.," WOOK; Bill Haywood, WOL; Chuck Magocki, WHTW; and Andre Montell, national R&B promotion manager for Mercury. Not seen, but heard on "Ain't Understanding Mellow" is Brenda Lee Eager.

MARCH 4, 1972, BILLBOARD
We make a big thing of it. On our label are America's best gospel groups and we have available their most soul-healing selections.
Baunach: Dot Hits 68% in Country

NASHVILLE — Dot Records' country product has reached an autonomous state, and is no longer just another part of Paramount, according to Larry Baunach, national sales and promotion manager.

As a result of this change-over, Dot has doubled its percentage of records hitting the country charts during 1971 over 1970. 68% of all country product released last year reached the Billboard chart, while the figure the previous year was only 35%.

The company also released six country albums in 1971, and all of them reached the top 20. Baunach said album and tape sales last year were 2 1/2 times what they were a year earlier, and single sales doubled.

The average sale per release was three times better, both for singles and albums, he said.

Now that the autonomy includes decisions on marketing, promotion and the like, Dot has been able to develop some of its artists. Tommy Overstreet hit with three consecutive top-five singles: Hank Thompson was "revived" with three straight top-ten singles and a big album, and Diana Trask had her biggest single ever, under the direction of Danny Davis. Jack Barlow also is in the development stage, and his "Catch The Wind," tripled any of his previous sellers. Others being pushed rapidly are the Compton Brothers, Joe Stapley and Donna Fargo.

Working closely with Jim Fogelson, the A&R director, the label is concentrating on what it calls "its basic dozen."

"We have cut down the number of releases," Baunach said, "and are working hard on things we really believe in."

Dot has worked out a deal with Pete Drake Productions whereby Drake will produce a minimum of five of the label's artists. Other independent artists are being utilized heavily.

(Continued on page 34)

Former Ink Spot Waxes Country

NASHVILLE — George E. Brooks, who worked with the Ink Spots for many years, has signed a contract with Jewett Records of Shreveport, and has an initial album of mostly country songs.

Brooks now is taking his own show on the road, after having toured with the group and played around the world.

His first LP with Jewett contains such numbers as "Fool Stop," "Your Cheatin' Heart," "He'll" and their attorneys. John L. Cornell, I Could Cry," "Cold, Cold Heart," and "Green, Green Grass Of Home." It is supplemented by six tracks previously unreleased, including those done by the Ink Spots.

The first session, produced here, was handled by Vic Willis at Hilltop Studio. Brooks' career will be handled by Coordinator's Inc., a subsidiary of Financial Coordinators Co. of Nashville.

NARM Shows 'Pride' In Country Showcase

MIAMI—Charley Pride, Country Music Association's "Entertainer of the Year" in 1971, will perform on behalf of CMA at the NARM convention Tuesday (7) here.

The performance will take place at a CMA-sponsored luncheon, the second successive affair for the organization. Last year at NARM the entertainer was Merle Haggard, who had won a like award in 1970. It was here that he made his screen debut in the picture "For My Next Number," which was produced specifically for NARM.

In addition to winning two CMA awards last year, Pride also was named "Artist of the Year" by the Music Operators of America, and was a Billboard award winner.

The merchants will get a strong portion of country music this year. In addition to Pride's performance, RCA will feature all country entertainers.

CMA president Bill Farr will address the luncheon delegation prior to Pride's performance. Mrs. Jo Walker, CMA executive-director, will attend as a guest of NARM.

Arrangements for the "Entertainer of the Year" to appear at NARM for these two years was handled by Jack Goldmark.

Graves Goes To Scruggs

NASHVILLE — Josh Graves, world's foremost Dobro player, has joined the Earl Scruggs Revue in a surprise move.

When Lester Flatt and Earl Scruggs' career will be handled by Coordinators, Inc., a subsidiary of CMA.

Graves also is facing a lot of change now that he has joined the Earl Scruggs Revue in Shreveport, and has an initial album of mostly country songs.

Graves is recognized as one of the leading songwriters in the nation today. He first hit big with "Harper Valley P.T.A." and has continued with one chart record after another. After becoming a recording artist, he began writing songs for himself as well as for other artists. Originally a part-owner of Newkey, he sold out his interest in that publishing firm and formed his own company. It is this firm that will be represented by Selman and Mrs. Dave Davis.

At the Franklin gathering, Hall was cited by the Governor of Kentucky for his outstanding work. He is a native of that state.

The catalog includes Hall's current release, "Me and Jesus."
<table>
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<th>This Week</th>
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<td><strong>BEDTIME STORY</strong></td>
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<td>Tammy Wynette, Epic 5-10180 (CBS) (Alapal/Hypoph, BMI)</td>
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<td><strong>ANN (Don't Go Runnin')</strong></td>
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<td>Tammy Wynette, Capitol 17142 (Famous) (Cason, ASCAP)</td>
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<td><strong>ONLY LOVE CAN BREAK A HEART</strong></td>
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<td>Sonny James, Capitol 2532 (Field, ASCAP)</td>
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<td><strong>GOOD HEARTED WOMAN</strong></td>
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<td>Reba McEntire, RCA 74-4515 (Barnon/Wilson, BMI)</td>
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<td><strong>MY HANG-UP IS YOU</strong></td>
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<td>Merle Haggard, Capitol 356 (Blue Book, BMI)</td>
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<td>Marty Robbins, Columbia 4-45520 (Vector, BMI)</td>
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<td><strong>A THING CALLED LOVE</strong></td>
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<td>J. C. Loth and the Temple Evangel Church, Columbia 4-45434 (Vechter, BMI)</td>
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<td><strong>IT'S FOUR IN THE MORNING</strong></td>
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<td>John Denver, Capitol 75020 (Poskus, BMI)</td>
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<td>Lynn Anderson, Columbia 4-45529 (Vector, BMI)</td>
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### Billboard Special Survey

#### For Week Ending 3/4/72

- **STAR Performer-LP's registering greatest proportionate upward progress this week.**
- **Beginnings**: Brenda Lee, Decca 32918 (MCA)
- **Misty Memories**: Brenda Lee, Decca 32918 (MCA)
- **Red Red Wine**: Billie Holiday, Mercury 72252 (Tallahassee, BMI)
- **Many Obuide**: Jack Greene & Janety Seel, Decca 32996 (Barn, BMI)
- **I've Come Away Close**: Kasey Thompson, Dot 17399 (Famous) (Cousin, ASCAP)
- **Tonight My Baby's Coming Home**: Barbara Mandrell, Columbia 4-45505 (Julien, BMI)
- **The Day That Love Walked In**: David Nelson, RCA 5-4550 (Alapal/Flippin, BMI)
- **Far Far Away**: Dan Gibson, Hickory 1623 (Acuff-Rose, BMI)
- **We'll Sing In the Sunshine**: Alice Creech, Target 0148 (Mega) (Ludwig, ASCAP)
- **Suspicion**: Billie, RCA 74-0580 (CBS) (Flippin, BMI)
- **There's a Kind of Hush**: Brian Collins, RCA 4-10828 (France, BMI)
- **Love Is Like a Spinning Wheel**: Ronnie Scott, RCA 1632 (Acuff-Rose, BMI)
- **I Start Thinking About You**: Johnny Cannon, Epic 5-10183 (CBS) (Green, BMI)
- **You Need You**: David Aames, Columbia 4-45551 (Passkey, BMI)
- **Color My World**: Bobby Vinton, Columbia 4-45522 (Morris, ASCAP)
- **Ballad of a Hillbilly**: Freddy Weller, Columbia 4-45542 (Green Grass, BMI)
- **My Shoulder to Lean On**: Long Rae, Decca 32927 (Wildrose, BMI)
- **What Ain't to Be, Just Might Happen**: Porter Wagoner, RCA 74-0468 (Owepper, BMI)
- **Everybody's Reaching Out for Someone**: Pete Darko, RCA 74-0587 (Jack, BMI)
- **Darlin' Raise the Shade**: (Let the Sunshine In) Lewis Kin, Decca 4-45515 (Alapal, BMI)
- **Kiss The Hurt Away**: Buddy Blank, Decca 32926 (RCA) (Page Box, SESAC)
- **January, April & Me**: Dick Curless, Capitol 3587 (Central Songs, BMI)
- **Arkansas**: Billie Black, Decca 32921 (MCA)
- **Kiss the Hurt Away**: Ronnie Davis, Decca 32919 (MCA) (Mydou/Cha-Fin, BMI)
- **I'm Sorry**: Jim Ed Brown, RCA 74-0564 (Bargain, ASCAP)
- **Yellow River**: Campbell Bros, Dot 17480 (Famous) (Lightning Bull, BMI)
- **It's Time for You to Go**: Joe Winfield, RCA 74-0616 (Stacy Box, BMI)
- **Two Divided by Love**: Jack Greene & Janety Seel, Decca 32996 (Barn, BMI)
The "Professor Darrell Hayden" who sings "Coffee Cream Creek" on Nashville's State Fair Records is really Walter D. Haden, assistant professor of English at the University of Tennessee at Martin. He is a noted folklorist, author of articles, poems and a book, a farmer, a narrator of films, a former disk jockey, and has written tunes recorded by Red Sovine, Jimmie Dickens and Red Petrie. He is completing work on his doctorate. The new Statler Brothers song, "Do You Remember These?" is written by Harold Reid and Don Reid, but the idea came from Larry Lee of the Johnny Cash publishing firm. He wishes his first number one song in some time, took off for the Jackie Gleason Golf Tournament at Fort Lauderdale.

Tickets for the three-day Drippings Spring Reunion are being sold at department stores throughout Texas. The weekend show, beginning March 17, will cost $25. One day tickets are ten-dollars each. While appearing at Hampton, Va., the Wilburn Brothers offered a broken string on Teddy's guitar to the first fan forward. Before the show was over, they had given away all strings on both guitars. The new studio in Lebanon, owned by Bonnie and Marvlet Brown and Buddy Rodgers has done recent demo sessions for Charlie Rich. The girl also have their own publishing company now, and have placed several songs in Nashville. Dama Trask has gone back into the studio for more session work with Danny Davis. She's taking the time to record in between her tours with Charlie Harris and Morey Amsterdam.

Dottie West's personal appearance schedule takes her through six states for the balance of this month, winding up in her hometown of McMinnville, Tennessee. The Frank Jones who records for MCA Records is the Frank Jones who does virtually everything for Columbia in Nashville. Terry Canady and Rudy Perez, who have a single out on Metro-Country, return to Metro-Country, return to Nashville March 13-25 for appearances at the King of the Road, and for more session work. They've had rave reviews wherever they've played. Anne Christine and her band, the Summer Men, appeared at Homestead Air Force Base in Florida for a two-night stand, drove directly to Quincy, Ill. to be at the Pacific House for two weeks, then right back to Pompomino Beach for a one-nighter with The Stompsman and Stan Hitchcock. The CMS artist is booked by Joe Taylor, and is booked solidly until July. Charlie Louvin blew an engine on his bus, and it set him back $4,000 for repairs. Now he needs dates to compensate for his losses. Senator Strom Thurmond of S.C. brought his Okonski State Cloggers to the "Opry" last week where they were warmly received. Melba Montgomery is scheduled for her first single release since last April. Loretta Lynn will do both the Nashville NARAS and Plantation Plows Ahead In Spite of Desist Order

34
DO IT AGAIN! ANOTHER SMASH FOR DAVID HOUSTON

"THE DAY THAT LOVE WALKED IN"

EPIC 5-10830

Published By
ALGEE MUSIC CORP. & FLAGSHIP MUSIC, INC.
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Nashville Office
1516 Hawkins St., Nashville, Tenn., 37203
Norris Wilson, Mgr.

Personal manager TILLMAN FRANKS
604 Commercial Bldg., Shreveport, La., 71101
NASHVILLE—The Singing Rambos, deactivated as a touring group last October, will be going on the road again at the end of June for a series of selective dates.

The family group announced last full it would no longer tour due to the failing health of Buck Rambo. However, after a lengthy vacation and rest in Mexico and the Caribbean, the group feels he is well enough to travel again.

Utilizing leading country acts who have been converted to Christianity, the program also has brought the Rev. Snow, son of “Opry” great Hank Snow, into the fold as one of the nation’s leading evangelists.

Guest artists who have appeared on the program thus far have been Johnny Cash and June Carter, Connie Smith and Marty Robbins. Pat Boone is the next scheduled guest, with members of his family.

The fast-moving, well-paced show includes brief message sermons and an abundance of music, much of it traditional, and some of it of a modern nature. Cash utilities the Evangel choir in his personal appearances and on some of his recordings.

The Rev. Snow, once a country singer, was called to the ministry several years ago. Married to the former Carol Cooper, daughter of the “Opry’s” Wilms Lee and Stoney Cooper, the two have literally built their temple from scratch. The young man’s ability as an Evangelist soon became apparent, and scores of leading country music artists were converted and became members of their congregation.

The Rev. Snow then formulated his own local television program, and his flock grew rapidly. Now the temple membership list boasts probably more leading “names” than any church of its kind anywhere. The magnetism and response led to the “experiment” of having an exciting Gospel show for a country audience. Bud Wendell, “Opry” manager, was primarily responsible for its inception.

The Rev. Show not only hosts the program, but also performs, he “saves.” He calls out the names of the audience to “witness.” During this period, and Dottie Rambo is a finalist in the Grammy nominations for a Soul Gospel award. Three of the Oak Ridge Boys meet with Monty Hall of “Let’s Make a Deal” during a recent show in Las Vegas.

Three of the Oak Ridge Boys meet with Monty Hall of “Let’s Make a Deal” during a recent show in Las Vegas. Left to right, Bill Golden, Tommy Fairchild, Hall and Noel Fox.

Announcing 1972 Grammy Nominations For Best Sacred Performance

ANITA BRYANT for her beautiful album, ABIDE WITH ME. A truly great singer of our time singing sacred songs loved by all.

*WST-8532 1-2-8532 1-WC-8532

PAT BOONE for his acclaimed performance with his wife and daughters on THE PAT BOONE FAMILY album. Unique and warm.

*WST-8536 1-2-8536 1-WC-8536

BE SURE YOU’RE STOCKING THESE TWO GREAT ALBUMS
They’re not just movers — they’re winners!

*record Cakcereio *cassette
CHICAGO—One-stop managers report that more and more jukebox programmers are steering clear of the steady trend to long singles, according to a recent survey of programming markets. Several reported the problem of long singles is more serious.

The latest time comparison shows, on average, three singles are being played every 3:17 minutes, up from just a few seconds one year ago when the average was 3:06. Six years ago, the average was 2:40.

Ten fast-cycling bulb singles averaging 2.19 minutes was the highest singles review last week average 3:57, or nearly 4 minutes.

Several one-stop managers noted that tough singles are also stretching out. Tyrone Davis' newest single, "I Had It All The Time" was listed as

Today's Top Ten

Without You, Nilsson

Chariots of Fire, Motion Picture Soundtrack

Parting Peacefully, Hermon and Worden

Let Me In, Tennessee Williams

Down By The Lazy River, Osmonds

Joe, Apollo 40

Love Songs Tonight, Robert John

Evergreen, Carole King

Sweet Seasons, Carole King

Sees The Rain, Maxine Toler

AVERAGE: 3.04

Top One Ten One Year Ago

One Bad Apple, Apple

Man's Best Friend, Engel

Me and Bobby McGee, Janis Joplin

Jill, Warren Zevon

Golden Lights, Deniece Williams

Shy's A Lula, Tom Jones

For My Baby (I Love You), Ray Charles

Amos Moses, Jerry Reed

My Rule of Love, Ray Charles

Sweet Seasons, Carole King

AVERAGE: 3.09

TIME VARIATIONS

CHICAGO — Slight indications that record companies are conscious of the time problem are seen in the average length of singles available in the popular market.

The one-stop managers were divided 50/50 in their views of the time problem, with some managers stating that one-stop managers are more sensitive to the time problem because of the way they handle the product, while others stated that they handle the product the same way as the jukebox manufacturers.

Desmond, president of Seeburg Dist., said, "I think that the one-stop managers are more conscious of the time problem than the jukebox manufacturers are."

Desmond further stated that he believes that the average length of singles is getting longer because of the way the one-stop managers handle the product.

Weber, president of the program division, said, "I think that the one-stop managers are more conscious of the time problem than the jukebox manufacturers are."

FAMA LOCATIONS

The Florida Amusement Merchandising Association (FAMA) is planning to have a one-stop managers' convention at Las Vegas Sands Hotel in the spring of 1973. The convention is expected to draw 1,000 one-stop managers from throughout the country.

FAMA has also published its first 1972 legislative bulletin outlining 24 bills of interest to jukebox manufacturers.

SOCCER TOURNAMENT

Now that coin operated soccer tours are the first and the finest present to have been held in Los Angeles, coin operated soccer tours are not far out. Eas- body's, Inc., Virginia distributor of

body's, Inc., Virginia distributor of

Los Angeles, coin operated soccer FAMA members as well as provide

programmers

operators

edition.

Now that coin operated soccer

tours are the first and the finest present to have been held in Los Angeles, coin operated soccer tours are not far out. Eas-

bod-
Programming Potpourri

Continued from page 37

of their own single. Trucano asserted that "operators are having to up-grade their employment practices. And this in turn will upgrade the industry and in the long range will be much better for the industry, as a whole."

Public Relations

Still MOA Goal

Continued from page 37

foot he feels is being improved and cited widespread distribution of this book as an effective primer to that end.

The only exception with the over-used, absurd term "public relations," Trucano offered two definitions he felt applicable in the industry's situation. "Public relations is something you do to preserve a good reputation and the reputation is only as good as the way you see about you, think, feel and do anything." Another vehicle for good public relations is the state association. The MOA Seminars on its efforts and achievements in the area of improving the industry's image.

Long Singles: Programmers Now Resigned

Continued from page 37

to whether they are concerned about long singles," he said. "Some are definitely programmed. They feel they can't program the entire "Hot 100." Therefore they use longer record picks that are shorter figuring they don't want to give away too much music for a song they won't play.

We have noticed a lot of the slow songs are getting longer now. I guess one of the longest records I've heard on the market is the Chapin single on Elektra. It's 6:40 minutes.

Radio is one of several reporting that radio stations are also compounding in and along in length of singles.

The length of singles fluctuates week to week. The first ten singles reviewed last week under "Pop," showed two over 5 minutes and another 4:49 minutes long. Paced by "Chuck Berry," "Since I've Had You" at 3:16, the ten averaged almost 4 minutes.

Upgrading Business

Continued from page 37

as if they want it but it will be more profitable and easier."

"It's tough to get operators to admit they don't know something," said Trucano, but he feels that if the operators aren't going back to school for a natural extension of learning how to improve business by an exchange of knowledge, the response will improve.

Trucano admits that anything new and something to sell but he is critical of the 55 who turned out for the first seminar at Notre Dame a "table-loudly successful" sale. "This thing is going to work on the merits of the program. And the only way to measure the success is to over- come the apprehension, is word of mouth.

The operator is going to see his buddy or competitor coming back and doing better because, he learned. Then he will decide to upgrade the next one.

The time is right for operators to make a positive commitment to upgrade their business. Along with the long range Trucano believes he cites the production of increasing associated equipment as an additional factor.

For manufacture of more complex machines Trucano asserts that "operators are having to up-grade their employment practices. And this in turn will upgrade the industry and in the long range will be much better for the industry, as a whole."

What's Playing?

A weekly programming profile of current and old selections from locations around the country.

Ames, Iowa; Teen Location

Vernetta Sorrells, programmer, K-D Music Co.

Current Releases:

"Hello Darlin'," Conway Twitty, 2849.

"Easy Lovin'," Freddie Hart, Capitol 112.

"In The Still of The Night," Andy Williams, Cbs 2456.

"Give It Up To Me," Louis Johnson, Epic 2201.

"Brand New Key," Melanie, Neighbor- hood 9038.

"Easy Living," Freddie Hart, Capitol 112.

"I Shot Loving You Again," Charlie McGhee, Decca 4519.


"Brand New Key," Melanie, Neighbor- hood 9038.

"Easy Lovin'," Freddie Hart, Capitol 112.

Chicago; Easy Listening Location

Baton Rouge, La; Soul Location

Joyce Ashford, programmer, St. Norbert Co.

Current Releases:

"I'm Your Man," Waylon Jennings, Epic 2201.

"Brand New Key," Melanie, Neighborhood 9038.

"Easy Living," Freddie Hart, Capitol 112.

Chicago; Soul Location

Billy McClain, programmer, Eastern Music Co.

Current Releases:

"Two of a Kind," Billy Joe Royal, Cbs 2849.

"I'm Your Man," Waylon Jennings, Epic 2201.

"Brand New Key," Melanie, Neighborhood 9038.

"Easy Living," Freddie Hart, Capitol 112.

"I Shot Loving You Again," Charlie McGhee, Decca 4519.


"Brand New Key," Melanie, Neighborhood 9038.

"Easy Lovin'," Freddie Hart, Capitol 112.

Chicago; Soul Location

Moses Profitt, programmer.

Current Releases:


"Brand New Key," Melanie, Neighborhood 9038.

"Easy Living," Freddie Hart, Capitol 112.

Chicago; Soul Location

Moses Profitt, programmer.

Current Releases:


"Brand New Key," Melanie, Neighborhood 9038.

"Easy Living," Freddie Hart, Capitol 112.

Chicago; Soul Location

Moses Profitt, programmer.

Current Releases:


"Brand New Key," Melanie, Neighborhood 9038.

"Easy Living," Freddie Hart, Capitol 112.
Cabaret by Wurlitzer is undoubtedly the most handsome coin-operated phonograph ever built. Examine its high-styled all-wood cabinet and richly-carved decorative front panels. Glow in its subtle illumination and luxurious living room "look." Admire the breathtaking beauty of Thomas Cole's noted painting "The Departure" on the raised dome. Ideal for even the most sophisticated locations.

Equipped with the location tested, profit-proved, service-free mechanism at work in standard Wurlitzer phonographs, the 200-selection Cabaret includes Little LP capability and offers the truest stereo sound in the industry. Its musical response is exceptional. Two big twelve inch bass speakers are set 30¼ inches apart amidst 16 cubic feet of sound chamber. Proximity of mid-range to bass speakers and a specially constructed sound port bring live performance quality to coin-operated entertainment.

Inside and out, Cabaret by Wurlitzer bespeaks prestige. See and hear it all at your Wurlitzer distributor. Today.
PHILIPS IMPORTS.
EXCELLENCE IN PERFORMANCE.
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Paganini: Violin Concerto No. 3 in E
Szeby, violin; LSO/Gibson 6500 175
Cassette: 7300 103

Mozart: Le Nozze Di Figaro
Dagli Orti: Wiillk; Norman; Frenz; Carazza; Ruffo; Mason; The BBC Symphony Orchestra
Balletttheater Bochum: 6605 163

Grieg: Piano Concerto in A Minor; Schumann: Piano Concerto in A Minor
Stein, piano; BBC Symphony Orchestra/Davis 6605 166

Mahrler: Symphony No. 3
in E Flat, Op. 55

Beethoven: Symphony No. 3 in E Flat, Op. 55
BBC Symphony Orchestra/Davis 6500 072
Cassette: 7300 058

The Last Night Of The Proms
BBC Symphony Orchestra/Davis 6502 001

Puccini: Turandot
Ling,管理部门; London (3 record set)

Verdi: I Lombardi
Domingo; Raimondi; Ruggiero; Philharmonia Orchestra/Gardelli 6703 032
(3 record set)

Scharf Builds Up Steam
As Writer, Ship’s Museum

LOS ANGELES—Walter Scharf, who has received eight Oscar nominations and won an Emmy last year, has written and recorded a 50-minute, eight-movement symphony for use aboard a steamship, and sold as an album.

The composer of over 200 film scores, Scharf was commissioned by Jacques-Yves Cousteau to write the background music for his “Living Sea” museum aboard the Queen Mary, now permanently at anchor at Long Beach.

The museum aboard the famous ship, with exhibits which are enhanced by atmospheric music from Scharf’s new symphony.

“The biggest project of my life,” said the former golf partner of President Eisenhower who added “and it’s a real labor of love. Even though I was paid to write it and guaranteed record sales at the ship’s gift shop. The LP will also be sold nationwide.

“The movements are connected by a central theme that serves as a preface for each movement,” explained the composer. “The movements are atonal because it’s appropriate to the subject matter, and I employ a Moog Synthesizer in the scoring as another orchestral instrument. It’s scored for well over 100 instruments.

The composer, who scored both “Funny Girl” and “Willy Wonka and the Chocolate Factory,” said that “while museum visitors will hear all the pieces of the new symphony in the exhibits, the record album will present the complete symphony” as he intended it to be heard, and he noted that he was given absolute artistic freedom in composing it.

The composer, who has worked with Cousteau on several TV specials, one of which won him the 1970 Emmy for best original score, believes that American television could be an important springboard for new music, but admits that it doesn’t usually work out that way.

“In England, composer like Vaughn Williams and Britten wrote some of their greatest music under BBC commissions. NBC used to commission operas, but those days are over. Today, except for the foundations, nobody gives a commission anymore,” stated the composer. “That’s why I’m so grateful for the Queen Mary project.

“Perhaps it will stimulate some interest in good music. I’m trying desperately to start even a little symphonic music,” stated the former New Yorker who now lives in California.

“There’s really no awareness of music in the United States,” he complained. “In most countries, it’s very different; every little town has its own symphony orchestra. London has five; Tokyo has nine.

In Los Angeles, we have trouble supporting even one symphony orchestra.

“It’s hard to blame young people for turning away from the complexity of traditional orchestral instruments, when the sounds of the electronic instruments are so much easier to play,” explained the composer. “There are also fewer places today than ever before, so many composers can look around by great technicians.”
NEW YORK—Time-Life Records is promoting, on a mail order basis, a book-and-album set containing material from the period and a volume describing the background and the recordings. The promotion includes shipment to potential buyers of sample highlights from Time-Life Records’ series, "The Story of Great Music." Each of the baroque package is a part. Possible customers for the baroque book-and-album also receive a huge color-illustrated catalog outlining the contents of the package.

The four-record album, "The Baroque Era," includes compositions by nine masters of the genre, recorded by such Angel artists as Victoria de los Angeles, Elisabeth Schwarzkopf and Nicolai Gedda, among others, in the studio, which include the Bath Festival Orchestra, the Philharmonic Orchestra and the Virtuosi of Rome. The album, "The Baroque Era," portrays the milieu that produced the music. Comment, story and pictures are used to outline the period. In addition, Time-Life Records provides a "Listener’s Guide to the Recordings" with each album ordered. The "Story of Great Music" series also includes "The Music of Today," "The Romantic Era," "The Early Twentieth Century," "Age of Revolution," "The Spanish Style," "Age of Elegance" and "The Opulent Era." Each of these albums is shipped with a book and "Listener’s Guide." The packages are individually priced at $14.95, plus shipping and handling charges.

**Nashville Paladim Will Open April 3; Top Acts Set**

NASHVILLE—Plans have been announced for the opening of the Nashville Paladim, a massive building which will include a main ballroom for 1,400, a piano lounge for 150, and a VIP lounge to handle another 250 secluded guests. Already booked into the club, which will open April 3, are Wayne Cochran and the Cams, Kenton, Frank Sinatra, Jr., the Platters, Lionel Hampton, Johnny Ray, Danny Davis and the Nashville Brass, Fats Domino, and Charlie Rich.

"It will be basically a pop and poprock club with some uptown country as well," said Lola Wager, the marketing manager for the club. Midway Management, the group which owns the club, has described the music to be played as a cross between pop and country acts. Sinatras will open April 3, are Wayne Cochran and the Cams, Kenton, Frank Sinatra, Jr., the Platters, Lionel Hampton, Johnny Ray, Danny Davis and the Nashville Brass, Fats Domino, and Charlie Rich.

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**Grand Ole Gospel**

Continued from page 38

his group of three at the Holy Land, and Cash and Missy Carter later returned to film a television show there. The group is well planned. Meanwhile, the radio impact is obvious, and the spread of Gospel music among the music business continues.

While not going so far as to predict the impact of "Old Gospel," Lortz is excited about its fast start.

"We have something big here," he said, "and there already is sponsor interest. Each week the audiences have grown, and the warm weather doubtless will bring on overflow.

Although the show is in its infancy, contrasted to the 47 years of " Opry, it has captured an obsession among all for its first-class shows and performances."

Fete Marks Nonesuch Distribution Tie With Transatlantic in U.K.

LONDON—A huge reception helped to celebrate the 77th distribution takeover of the U.S. Nonesuch label in England, Tracey Sterne, director of Nonesuch U.S., said.

"I’m delighted that the valuable Nonesuch label is now again available in the U.K. in all its glory. Nonesuch, previously distributed here by Polydor Records, will be handled by the Transatlantic Music market for the past year, Transatlantic took over the distribution.

First release of 11 titles included Haydn’s Symphonies Nos. 77, played by the Little Orchestra of London under Leslie Jones, the same orchestra under Joshua Rifkin playing Student Music of 17th-Century Leipzig, the first two string quartets of U.S. composer Elliot Carter, and other disks of unusual performances including computer music and piano rags, including Scott Joplin’s Piano Rags played by Joshua Rifkin, which has already sold more than 50,000 in the U.S.

Transatlantic plans to re-introduce some of the older recordings which were previously available here and to bring the Nonesuch catalog up to date with more recent performances. After this week’s initial release Transatlantic will continue with batches of five or six every three months, U.S. sleeve designs are being reprinted in Britain.

Later, it is hoped to introduce Nonesuch’s Explorer series of ethnic music. Later, too, Transatlantic plans a series of rapttime festival concerts which will feature Nonesuch artists. Also attending festivities were Elektra president Jack Holzman and top executives Bill Martin, Carl Posner, David Harris and Sue Roberts, director of international business affairs.

**Time-Life Push on Book LP Package on Baroque Via Mail Order**

NEW YORK—Time-Life Records is promoting, on a mail order basis, a book-and-album set containing material from the period and a volume describing the background and the recordings. The promotion includes shipment to potential buyers of sample highlights from Time-Life Records’ series, "The Story of Great Music." Each of the baroque package is a part. Possible customers for the baroque book-and-album also receive a huge color-illustrated catalog outlining the contents of the package.

The four-record album, "The Baroque Era," includes compositions by nine masters of the genre, recorded by such Angel artists as Victoria de los Angeles, Elisabeth Schwarzkopf and Nicolai Gedda, among others, in the studio, which include the Bath Festival Orchestra, the Philharmonic Orchestra and the Virtuosi of Rome. The album, "The Baroque Era," portrays the milieu that produced the music. Comment, story and pictures are used to outline the period. In addition, Time-Life Records provides a "Listener’s Guide to the Recordings" with each album ordered. The "Story of Great Music" series also includes "The Music of Today," "The Romantic Era," "The Early Twentieth Century," "Age of Revolution," "The Spanish Style," "Age of Elegance" and "The Opulent Era." Each of these albums is shipped with a book and "Listener’s Guide." The packages are individually priced at $14.95, plus shipping and handling charges.

Cassidy Getting A ‘New Image’

NEW YORK—David Cassidy’s image will be videostructured to "20/20" at Madison Square Garden by Joshua Television. The videostructural, which will be seen by the 16,400 fans seated on the stage, Joshuwa White and the Joshua Television staff monitor and select pictures for transmission to the large screen from their mobile units parked on the stage. White describes the process as visual amplification, the same aural amplification which is a feature of every rock concert.

**ATV-Kirshner Acquires ‘Venus’**

NEW YORK—The ATV-Kirshner Music Group has acquired worldwide rights to "Venus," a hit of the ‘50s which was recorded by Frankie Avalon and Johnny Mathis.

During the past year, Sir Lew Grade’s ATV Ltd., bought the Lennon-McCartney catalog from Northern Songs, which is managed in North America by Don Kirshner, president of Kirshner Entertainment Corp., through the ATV-Kirshner Music Group.

SHERMAN ANDRUS, former member of Andrea Crouch’s Disciples, makes his debut in the emerald, the first black to perform as part of a white gospel group. Left to right, Jim Murray, Terry Blackwood, Andrus, Armond Morales, and Joe Moscheo.
Harrison because it took us no political at all. But we can't stop people who are coming out of a politically electric situation like the Beatles and McGuinness Flint records.

"Apple has spent thousands of pounds on producing their records, but money could have been saved.

Despite all the controversy surrounding McCartney's record, Cliff has said that although orders had been coming in too early to tell to what extent.

As far as the +4.3 million annual payment should be increased, following replies by the BBC and the PRS to reach agreement about the reasons behind the banning or the miners' disk which we will also be giving away.

July 1970. Previously Pathé had held the label for three years under licence.

Sunset will be launched with an initial series of 12 albums each retailing at $3.40 and featuring reissues of Shirley Bassey, Ike and Tina Turner and Canned Heat. The series will be launched later in the year.

Under the three-year contract with Decca, which was set up in September 1971, Liberty/United Artists will retain all promotion, commercial, bookings and television responsibilities--all the same terms as the deal made with Pathé-Marconi.

"This is the first major label acquired by DFI, except for the CBS-owned Epic catalog, since the company's inception.

Pathé-Marconi's chief Poulain said that Liberty would now concentrate on building a strong catalogue of current and historic artists, particularly in the field of folk music. We will continue to maintain a strong tie-in with Pathé-Marconi.

The title means "Looking for Freedom" in the U.S. and "Der Liebe Lasst Uns Leben" (Only Love Will Unite Us) in Germany.

The firm has sold a Roy Morris song called "Song Without a Word" to Cilla Black, who for the past two years has been working abroad, and "Grass and "Song Without a Word" to the German publisher, for release in May.

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From the Music Capital of the World

TORONTO—Kinney Canada Music of Maple Leaf System has released for the local market a new product for some 150 dealers. The new product comprises a slide presentation, refreshments and a performance by the Toronto group Folkodd, recently signed by the company in the U.S.

The slide presentation included new titles by the Allman Brothers, the Marshall Tucker Band, Buddy & Yvonne Carter, Hedy Cowdy, Fanny, Peter Yarrow, Jerry Garcia and Dionne Warwicke. The party took place at Sam the Record Man's subsidiary of Sam the Record Man.

French 'Banglo' Disk Issued

PARIS—The first French version of George Harrison's song "Bangladesh" has been recorded by the newly-formed French version of the Bangor label. The single is backed with the album presentation included new titles by the Allman Brothers, the Marshall Tucker Band, Buddy & Yvonne Carter, Hedy Cowdy, Fanny, Peter Yarrow, Jerry Garcia and Dionne Warwicke. The party took place at Sam the Record Man's subsidiary of Sam the Record Man.

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TORONTO

UA's Don McLean into Toronto's Vic-Wells last week to sell the soundtrack sales of his "American Pie" single. UA recently released the Canadian hit in Canada. His new single is "Vincent." McLean was snapped at George's Spaghetti House this week. 

BEVERLY Glen Copeland adds another job to his resume. The former Detroit Lions star, who is now a recording artist, recently recorded a LP called "16" with his wife, the former Mandy Patinkin. The album was produced by Art Garfunkel and released by RCA Victor in Canada. The album features Copeland's version of the Swansong hit "Tomorrow Never Knows." 

SOUTHAMPTON

Continued from page 43

Dansk Grammofonopladelag in Denmark has reported its annual meeting in St. Paul, Minnesota, and vice president Edmilson Kammerman in Cannes.

Talent In Action

From The Music Capitals of the World

FRENCH TAKES EURO SINGER

PARIS—Betty Mars, a 24-year-old singer, has released her first record only two months ago in France. She is now the favorite of the French Eurovision Song Contest. 

Miss Mars, currently appearing in a musical in Paris with fellow Pathé-Marconi star Alexia, plans to perform the song "Come, Come, Madonna" in the contest. The song has already been recorded and is expected to be released soon.

DONALD HULME

Dublin, Strange Strangers, who identified themselves only as "The Dubliners," have signed a new record contract with a company in the label's parent company, Polydor. The group is now working on their debut album, which is expected to be released in the next couple of weeks.

POLYDOR'S Frank Mills, on the other hand, is working with Canadian artist Paul O'Brien. Mills, who has been a regular contributor to the CBC TV series, "The Whiteoaks," is now releasing a 45 rpm album of songs written by O'Brien, including "Broken Marriage Vows." The album is expected to be released in the U.S. shortly.

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MIDEM in Cannes.

Continued from page 43

Winnipeg's CFRW is running a contest entitled "Acapulco Gold" which is expected to be released soon.

A Canadian artist, GRT's Doctor Music, has just wound up an engagement at Bonnie Hawkins' club in London, England. The artist is currently promoting their new album, "This Is My Love," makes his debut at Massey Hall (12) for Cimba Productions. The album will be released by MGM. Mills was the producer of this album.

BRUCE Fludd, recording artist for Warner Reprise Records, has just returned from playing some Stockholm concerts, and recently released an album and single. "The Sunshine of Your Smile," is planed for release.

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Dr. Strange Strangers, who identified themselves only as "The Dubliners," have signed a new record contract with a company in the label's parent company, Polydor. The group is now working on their debut album, which is expected to be released in the next couple of weeks.

Daniela Streit, a singer and songwriter, has just returned from a tour of the Orient. She was backed by the Athens Symphony Orchestra. Her tour, which included classical and modern chamber music performances, was expected to last about a month. She is currently recording a new album for the Polydor label.

REPRESENTATIVE Rolf Ledin, and released an album and single. "I'm Your Man," is expected to be released in the next couple of weeks.

The new two members of Chips is Eleonora O'Reilly, and Rob O'Brien. O'Reilly, whose version of the song "I'll Be Your Man," is expected to be released in the next couple of weeks, has decided to take out Daniel. Daniel, who was born a year ago, has lived here for several years. The royalties from the song are being donated to the families of the Long Kesh prisoners. 

EXUMA

Miss Mouskouri brought the house down with her performance. She whisked through Melanie's "Nickel Song," was moving with her sensitive treatment of "Try to Remember" and her infectious Greek hit "Irene." 

She was backed by the Athenian, and managed to sound like a full orchestra. 

JOE TARAS

From The Music Capitals of the World

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JOE TARAS
**What's Happening**

Continued from page 23

program and the topics of the second and third sessions on March 14 and 21, contact the AWRT at 663 Fifth Avenue, New York, N.Y. (212) 889-6234.

**PICKS AND PLAYS**


**Easy Listening**

show and then go on to New York for the show there. Whatever she does, she is contributing to her MGCM projects.

Billy Walker is still vascillating between the States and Canada. He plans to get the promotion promised on "The Muppet Show" which he might stay with the label.

Hank Snow is going back on the road after cutting up on his paper work during the winter meetings. He also plans a 200-city times playing to coffee houses, and has finally decided to tour back to two of them in Canada. She says he enjoys playing to the intellectual crowds. Last week, he and his young child joined him in a duet on stage last week.

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**ASCAP's Take in 1971 Was $59.5 Million**

Continued from page 3

in that overseas country—Adams noted progress.

He cited several CISAC affiliates which are moving toward crediting ASCAP members. They include societies in Denmark, Sweden, Norway, Israel, England, Switzerland, South Africa.

Domestically, ASCAP has li- censed 2,000 new compositions, adding to 216 colleges, promising Adam's to state: "It becomes quite clear to us that performances on college and university campuses occupy an increasingly important role in the life of the performing arts. ASCAP feels it has a unique role to play in pro-

ASCAP v. WARDEN—Consolidated Edison Co. v. Fisk (Suburban Home, Inc., N.Y.)

**WB's Sleeves For Recycling**

NEW YORK—Warner Bros.-Reprise Records and its affiliated labels will switch the makeup of album inner sleeves and single sleeves to recycled paper to pick up on the trend to recycle after the new sleeves, with new artwork on all LP's and singles. Present stocks are depleted. Current single sides will run out in three months; LP inner sleeves in two months.

Warner Bros.-Reprise's move to recycled paper follows the firm's vow to work with "Green" (Billboard, Feb. 26, 1972).

**RIAA Drive vs. Piracy**

Continued from page 3

product is being piloted, when pha-

counterfeiting was discovered.

For the expanded project was realized through the co-

operation of the RIAA's member companies. It represents a three-

fold increase over last year's anti-

piracy budget.

**Nashville Scene**

Continued from page 34

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CBS Initiates EVR Study; Phase-Out Moves Smoothly

NEW YORK—CBS has initiated an in-depth study of its Electronic Video Recording Division in an effort to determine, among other things, resources that could be tapped in the case of a development of the EVR cartridge TV concept.

The panel of researchers has been selected from various areas within CBS, including the Electronic Television Recording Division and other related fields. They will report back to CBS within two months with recommendations for CBS continued activity in the cartridge TV industry. The investigation team will also look at areas where CBS admittedly made mistakes in the development of EVR; and will scan and report on activities generally in the industry.

Meanwhile research and experiments with the EVR concept continue in CBS. CBS/Comtec and EVR Partnership working closely with U.S. counterparts.

Dispelling industry speculations that disenchantment with the cartridge TV format has set in for CBS winding down its activities in this field, Ralph Briscoe, president of CBS/Comtec Group, said in a recent interview with Forthofer, EVR, said the move was geared to give EVR wider-ranging opportunities for expansion.

Briscoe conceded that current changes at a giant restructuring process that will not only help in the accelerated development of EVR, but also frees CBS efforts and resources for the development of software for the system.

Meanwhile the winning-down process is involving in hardware training and cassette processing continues smoothly as the Partnership gradually assumes a greater degree of the responsibility.

Briscoe disclosed that a new color electron beam recorder has just been delivered to the Partnership's processing plant in Basildon, England, and that the processing of color programs will soon be handled in England.

The Partnership has also been vested with powers to license new EVR manufacturers and to exploit the U.S. TV market. In an effort to encourage new licensees, CBS has reduced its royalty demands, and is offering other liberal incentives.

On industry reaction to CBS' recent decisions on EVR, Briscoe said that had not had a large adverse effect on competition.

According to Miss Garrison, the service includes the production of three-minute auditions complete with all personal and professional information. "This information," she added, "will be revised and be updated on a periodic basis."

A staff of professional directors, camera people, makeup and lighting personnel and editors are under full-time contract to Utopia.

Commenting on the service, Ms Garrison stressed that it will not call talent for shooting dates, nor will it negotiate contracts. "We are set to work with casting departments, talent agencies and managers, not replace them," she said.

Sony Unit as 'Caster'

NEW YORK—The Sony U-Matic cartridge TV system is being utilized in a new concept called "Sony Talent and Tape Services" which operates under the supervision of casting director Sandy Garrison.

Garrison operates a service designed to provide maximum exposure for actors and actresses while eliminating the considerable time and effort that are generally involved in the industry.

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$2 Mil Deal With Sony Marks Coke's 'Backing of CT Concept'

NEW YORK—In a major endorsement of the cartridge TV concept, the Coca-Cola Co. has entered into a $2 million arrangement with the Sony Corp., for the supply of U-Matic TV players. Coke has contracted to use Sony in its training programs in 150 countries throughout the world.

The program, developed with the cooperation of Teletex Communications International and Sterling Institute, had been in the experimental stages for several months. However, the package was officially bowed at a press conference Feb. 11.

According to J. Paul Austin, chairman of the board of Coca-Cola, the new multimedia learning system is designed to replace conventional classrooms and instruction in his company's business training programs.

First segment of the program involves the study of the production of 20 training courses. Two of these have already been completed, the others are being demonstrated to Coca-Cola bottlers. The system is expected to be broadcast to about 200 Coca-Cola locations across the U.S. by the end of the fiscal year.

According to Dr. J. Sterling Livingston, president of Sterling Institute, use of the Sony U-Matic system in the training world could cut training costs in about $15 per class hour per student," he said.

According to Garrison, the new system will effectively complement his company's existing programs for actors and actresses. The service's mission is to "provide an advanced technological and professional service to people who want to work in the field, and "to help them in their job search."

The new Sony S-T processing technology shows a new path for projection images, especially in light of Eastman Kodak's video player which transmits images from Super 8mm film onto a TV screen. These same films can be used by TV stations in a large area by using a conventional movie projector.

Meanwhile there are proposals developed by Retention Communications Systems and Norco. The RCS system uses a projector with a 14-inch screen which reflects Super 8mm film in cartridges.

According to RCA, its system, called Programmed Individual Presentation (PIP), was developed by Philips of Holland and uses a special Super 8mm cartridge and a projector which synchronizes sound and visual images. The player weighs 18 pounds.

While these systems boost the utilization of movie film, the Sony projection system is the first to advance videotape images, and thus bears watching.

The emphasis in each instance is in the business and educational fields.

U.K. Tanker Fleet Buys EVR Units

NEW YORK—The B.P. Tanker Co. Ltd, of London has contracted Telmar Program Service Ltd., also of London, to supply its entire fleet of oil tankers with EVR cartridge TV units and programing.

The contract will span a three-year period.

Telmar, which has a major contractual agreement with the EVR Partnership, London, for the supply of players, has already installed the first Teleplayer and 20 boxes of playback equipment aboard the tanker B.P. Poplar.

The players will be supplied by Rank Bros. and will be operated by B.P. licensees. Along with 10 programs of programming aboard the tanker B.P. Poplar.

Programs selected for use on the B.P. fleet include television's "The Pursuaders," "Public Eye," "Bird's Eye View," "The Benny Hill Show," as well as various major league football and wrestling matches. Telmar has already signed an exclusive agreement for the use every week of British Football League matches.

According to an official of Telmar, one vital element in the service it is selling to B.P., is the exchange of programs as ships reach service.

Through an exclusive contract with the Electronic Video Recording Equipment (MTE) of Belgium, Telmar has also arranged for worldwide technical service facilities for the EVR equipment on the ships.

Telmar and MTE have also signed an exclusive agreement that provides for the development and U.K. systems that are being developed throughout the world. MTE is a consortium of European marine electronics companies that provides television facilities around the world through RAMAC (The Association of Radio Marine Communications). MTE has negotiated that negotiations with other major shipping lines are also under way.

Sonny to Market Color Videotape Home Projector

LOS ANGELES—Sonny, which already has established a position in the ¾-inch videotape field, has developed a new home projection system utilizing color videotape.

The new development projects videotape images on a 50-inch screen. Sony speaks of marketing the system within the fall in Japan for around $1,360.

The system will also allow for a hookup to a conventional TV set, thus projecting show images also. That special TV set could sell for around $162.

The system basically as a movie projector set about five feet from the screen.

The system involves a small projectors' unit (including a 13-inch Trinitron electron color tube) and the special screen.

Sony speaks of the system as a prototype one and it plans showing it to the public in Tokyo. Films of the winter Olympics in Sapporo will be shown in the Sony building in Tokyo.

Sony plans showing the system in the United States sometime later this year.

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MICHAEL JACKSON—ROCKIN' ROBIN (2:30)  
(Prod. Mel Larson & Young Maracle) (Writer: Thomas) (MCA) (PAPA) Radio Action: WBAP (Ft. Worth) BMI  
Flip: "Save the Planet for Daddy" (2:30) (Writer: Bobbie Harrington) (MCA) (PAPA) Radio Action: WBAP (Ft. Worth) BMI  
Copyright also claimed by Mobbed, BMI—Flip: No info available.  

ARETHA FRANKLIN—DRUNK AGAIN (2:45)  
Copyright also claimed by Atlantic,  BMI—Flip: No info available.  

WINGS—GIVE IRELAND BACK TO THE IRIE (3:42)  
(Prod. The McCarron) (Writers: McCarron-McCarron) Maple—Copyright also claimed by Kidney Punch, BMI—Flip: No info available.  

JACKSON BROWNE—DOCTOR MY EYES (2:55)  
Copyright also claimed by Atlantic—Flip: No info available.  

JONATHAN EDWARDS—EVERYBODY KNOWS HER (1:53) TRAIN OF GLORY (2:25)  
Copyright also claimed by EMI—Flip: No info available.  

MICKEY NEWBOY—MOBILE BLUE (2:20)  
(Prod. Dennis Lindo) (Writer: Newborn) (Even-Face, BMI) BMI—Flip: No info available. Atlantic  
Copyright also claimed by WEA—Flip: No info available.  

EMOTIONS—MY HONEY AND ME (3:30)  

CANNED HEAT—ROCKIN' WITH THE KING (3:12)  
Copyright also claimed by EMI—Flip: "Mama's Prerogative" (3:13) (Writer: Williams) BMI Radio Action: WMLL (Milwaukee) BMI  
Copyright also claimed by ASCAP—Flip: No info available.  

NITTY GRITTY DIRT BAND—JAMBALA-YA (On the Bayou) (2:20)  
Copyright also claimed by EMI—Flip: No info available.  

JERRY GARCIA—SUGAR EEE (4:35)  
Copyright also claimed by Motown—Flip: No info available.  

BOBBY GOLDSBORO—CALIFORNIA WINE (3:54)  
Copyright also claimed by Motown—Flip: No info available.  

PAUL ANKA—JUGGLATION (4:04)  
(Prod. Johnny Harris) (Writer: Harris) (Onyx) BMG—Flip: No info available. Buffalo  
Copyright also claimed by ASCAP—Flip: No info available.  

BUFFY SAINTE-MARIE—CAN'T YOU SEE (3:19)  
Copyright also claimed by ASCAP—Radio Action: KDAY (Los Angeles) BMI  
Copyright also claimed by ASCAP—Flip: No info available.  

ROBERT JOHN BALLACK—SWEET CITY WOMAN (2:43)  
Copyright also claimed by ASCAP—Radio Action: WBAP (Ft. Worth) BMI  
Copyright also claimed by ASCAP—Flip: No info available.  

WILDERNESS ROAD—BOUNTY MAN (3:03)  
(Prod. Jack Richard) for Cumberland 9 (Writer: N. Harris) (Black, ASCAP) ASCAP—Flip: "Dr. Murphy's Revenge" (3:23) (RCA/Farmers) ASCAP Big Tree 132 BMI  
Copyright also claimed by ASCAP—Flip: No info available.  

Copyright also claimed by ASCAP—Radio Action: WBAP (Ft. Worth) BMI  
Copyright also claimed by ASCAP—Flip: No info available.  

100 PROOF (Aquit in Soul—Everything Good Is Bad) (3:14) (Prod. Greg Perry & James Johnson) (Writers: Broad-Johnson-Perry) (Gold Fever) BMI Hot Wax 7002 (Badman) PASCAP—KJLH (Los Angeles) BMI  
Copyright also claimed by ASCAP—Radio Action: WBAP (Ft. Worth) BMI  
Copyright also claimed by ASCAP—Flip: No info available.  

GRUPUS CACKUS—Rhyme and Reason (2:45) (Prod. John Fries) (Writers: Danyon & Low, BMI) BMI ASCAP Radio Action: WNTT (Williams) BMI  
Copyright also claimed by ASCAP—Flip: No info available.  

Copyright also claimed by ASCAP—Flip: No info available.  

COUNTRY COUNTRY COUNTRY COUNTRY COUNTRY COUNTRY

BILLY STRANGE—James Bond Theme (2:00) (Writer: Frank Virtue) WMBN—Flip: No info available.  

Copyright also claimed by ASCAP—Flip: No info available.  

Copyright also claimed by ASCAP—Flip: No info available.  

JEREMY SEYMOUR—Crum and Sugar (1:49) (Writer: Smith) (Papa Joe's Music House) ASCAP—Flip: No info available.  

MARY MILLER—BE MY BABY (See Pop Pick)  
JACK BLANCHARD & MICKY MORGAN—THE LEGENDARY CHICKEN FAIRY (2:17)  
(Writer: Blanchard). 100 Deks-Dietsville, BMI BMI—Flip: No info available. Mega 615-0663  
Copyright also claimed by ASCAP—Flip: No info available.  

JOHNNY RUSSELL & MR. MIDDLE MAN—SEND ME SOME LOVIN' (2:00)  
(2:22) (Jack, BMI) BMI 14207  
Copyright also claimed by ASCAP—Flip: No info available.  

Copyright also claimed by ASCAP—Flip: No info available.  

Copyright also claimed by ASCAP—Flip: No info available.  

JAY SONNY HALL—HOWARD HUGHES IS ALIVE AND WELL (2:04)  
(Prod. Ray Doppert) (Writers: Hall-McReynolds) (Fate Grandstand-BMI) BMI—Flip: No info available. Musicland 83 (50 feet) BMI  
Copyright also claimed by ASCAP—Flip: No info available.  

JEFF YOUNG—SWEET CITY WOMAN (2:43)  
Copyright also claimed by ASCAP—Flip: No info available.  

ARETHA FRANKLIN—DAY DREAMING (See Pop Pick)  
100 PROOF (Aged in Soul)—EVERYTHING GOOD IS BAD (See Pop Pick)  

SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH

JEFFREY DAVIS—SUGAR (3:33)  
(Prod. Jeff Davis) (Writer: Davis) (Ammex, BMI) BMI—Flip: No info available.  

MICHAEL JACKSON—ROCKIN' ROBIN (See Pop Pick)  
Copyright also claimed by ASCAP—Flip: No info available.  

DEVASTATING AFFAIR—I Want to Be Humble (See Pop Pick)  
Copyright also claimed by ASCAP—Flip: No info available.  

Copyright also claimed by ASCAP—Flip: No info available.  

CREATIONS—Nothing's Too Good For You (2:13) (Prod. Frank Virtue) (Writer: Terrant) (Virtuex, ASCAP) Virtue 5230 (Motown)  
Copyright also claimed by ASCAP—Flip: No info available.  

DEVASTATING AFFAIR—I Want to Be Humble (See Pop Pick)  
Copyright also claimed by ASCAP—Flip: No info available.  

1972, BILLBOARD
"Oh My Love"

Side One:
Oh My Love
Day After Day
That's Enough For Me
Anticipation
An Old Fashioned Love Song

Side Two:
I'm Only Sleeping
White Lies, Blue Eyes
Never Been To Spain
Touch Me
It's One Of Those Nights

A new direction on Capitol Records (SW-11010) and Tapes (4XW & 8XW-11010)

Exclusive Booking:
ESTABLISHED 1898
William Morris Agency

Exclusive Personal Management:
Jess Rand Associates
9460 Wilshire Boulevard
Beverly Hills, California
(213) 275-6000

Marketing Direction:
Music Marketing International
Suite 301
7033 Sunset Boulevard
Hollywood, California 90028
(213) 464-6033
Traffic perennialist-twist goes the soft slow with this album, full of new-founding self-generated material. "End," its current single, "An Artist. (Or, 'The Thing')," are rendered beautifully, Stonem on various cuts include fellow Heathen friends Jim Capaldi, Graeme Edge, Neil Finn, and Greg Lake. A fine listen, lets.

**POPULAR**

**ROBERT SANDERS**

"A Rose By Any Other Name" (HMV UK 9017)

One has to play this Robert Sanders at loud volumes to really get the best out of it. Most of the music is blues-infused. Best cuts are "Friday's Girl.Misery," "No Reason," "Silence Night," "Rain On," and "Lavender Green." Adams scoring abroad, Sanders should create considerable impact in the U.K., too.

**CLASSICAL**

**CLOCKWORK ORANGES & GREAT CLASSICAL THEMES FROM THE FILM-- Various Artists. Angel S 56395**

Seldom does a thematic album score with such vivid impact and music power. The album is a history of the theme from childhood and naturalistic pity to the coming of the white man and war, and later, the ghouls of the reanimation. All tunes are good. The nature of the LP demands criticism. "But I Am Happy About You" is extraordinary, beautifully.

**4 STAR**

**POPULAR**

VARIOUS ARTISTS--The People Music. Columbia C 31924

Ray Sanders's a Rose Byany 01

"A Rose By Any Other Name," a male version of "Gypsies, Tramps and Thieves," and "After I Have Faced," are two on the head that would be heard in the heart of the world. The remaining tracks are just as good, and the overall production is a triumph for Sanders. This album is highly recommended for all fans of contemporary music.

**ALBUM REVIEWS**

**88 LIGHTFOOT**

**Best of the album releases of the week in all categories as picked by the B.B. 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 consumer level.

**FOUR STARS**

Alums with sales potential within their category and considerable promise of possible chart success.

**MOVING MAGIC**

From the beautiful, perceptual "Safe and Tender," to the more ramshackle "Raining," this album created a highly pleasant, highly instructive listening experience. What makes the album special is that it's never ordinary. It's a rare, indeed a great album purely for its pop music aspects.

**REGIONAL BREAKOUTS**

**SINGLES**

**LOOK AROUND YOU**

*Black Society, MILWAUKEE* Stax 0115 (Better Town/ East/ Memphis, BMG)

**ALBUMS**

**COUNTRY**

**WILDERNESS ROAD**

*CBS* (Chicago)

**HOT 100**

**101. STEP OUT**

*Mama & Papa,* Dunhill 4201

**102. MAN WHO SINGS**

*Richard Landon,* Dunhill 4202

**103. THANK GOD FOR YOU BABY**

*P G & E,* Columbia 4-45519

**104. TOGETHER AGAIN**

*Bobby Sherman,* Metromedia 240

**105. HIS SONG SHALL BE SONG**

*Lee Rawls,* MGM 4-12499

**106. 20TH CENTURY MAN**

*Kinks,* RCA 74-6620

**107. IN OR OUT OF MY LIFE**

*Marvin & Vandell* (Motown)

**108. WILDFLOWER WEAK--TEMPTATION STRONG**

*Bullet,* Big Tree 121 (Stax/Volt)

**109. EVERYDAY**

*John Denver,* RCA 74-6647

**110. ONE WAY SUNDAY**

*Mark-Almond,* Blue Thumb 206

**111. LOVE THE LIFE YOU LIVE**

*Kool & the Gang,* Dunhill 546

**112. GOOD FRIENDS?**

*Poppy Family,* London 172

**113. I'M SOMEONE WHO CARES**

*Originals,* Soul 35092 (Motown)

**114. BRIAN'S SONG**

*Peter Nero,* Columbia 4-45544

**115. WE GOT TO HAVE PEACE**

*Carlo Mayfield,* Corton 1948 (Buddah)

**116. MISSING YOU**

*Luther Ingram,* Koko 2110 (Stax/Volt)

**117. BREAKING UP SOMEBODY'S HOME**

*Ann Peebles,* Hi 2205 (London)

**118. MONEY RUNNER**

*Quincy Jones,* Warner Bros. 1072

**119. IF WE ONLY HAVE LOVE**

*Dianne Warwick,* Warner Bros. 7560

**120. SON OF MY FATHER**

*Chicory,* Epic S-10637 (CBS)

**121. CANDY MAN**

*Sammy Davis Jr.,* MGM 14230

**122. SOPHISTICATED LADY**

*R.E.O. Speedwagon,* Epic S-10687 (CBS)

**Bubbling Under The**

**TOP LPS**

**201. MAC DAVIS**

*I Believe In Music,* Columbia C 30926

**202. DANNY DAVIS & THE NASHVILLE BRASS**

*Turns To Gold,* RCA LSP 4627

**203. VENTURES**

*Joy,* United Artists UAS 5575

**204. AL MARTINO**

*Summer of '62,* Capitol ST 7932

**205. GUY RAYAN**

*...* Columbia C 31097

**206. FREDDIE NORTH**

*Friend, Mankind 204 (Nashboro)

**207. KENNY LOGGINS WITH JIM MESSINA**

*Sittin' In,* Columbia

**208. ESTHER PHILLIPS**

*From a Whisper to a Scream,* Kulu Ku 05 (CT)

**209. IAN MATTHEWS**

*Tigers Will Survive,* Vertigo VEL 1010 (Mercury)

**210. CHILLIWACK**

*Turns To Gold,* RCA LSP 4627

**211. MIKE CURB CONGREGATION--Softly Whispering I Love You,* MGM SE 4821

**212. JOHN DENVER**

*I'M A MAN,* MAM 3 (Landau)

**213. BUCKWHEAT**

*Movin',* London PS 609

**214. ALBERT COLLINS**

*There's Gotta Be A Change, Tumbleweed 103 (Family)

**215. DOUG KERSHAW**

*Swamp Grass,* Warner Bros. BS 3581

**216. TOMMY JAMES**

*My Head My Bed & My Red Guitar,* Roulette SR 3007

**217. BERNIE TAUPIN**

*Elektra EKS 73070

**218. KING BISCUIT BOY**

*Goodness, Paramount PAS 6023

**219. MOTT THE HOOPLE**

*Beau Coupers,* Atlantic SD 8034

**220. JACKSON BROWNE**

*Asylum SD 5051 (Atlantic)

**221. SWEATHOG**

*Hullabaloo,* Columbia KC 31144

**222. JOHN KONGOS**

*Kongos,* Elektra EKS 75019

**223. CLIMAX BLUES BAND**

*Tightly Knit,* Sire S 5090 (Polydor)

**224. ALABAMA STATE TROOPERS**

*Road Show Elektra EKS 73072

**225. FUNK, INC.**

*Prestige PS 10031 (Fantasy)

**MARCH 4, 1972, BILLBOARD**
NEIL YOUNG

Harvest

Now hear his first solo album, made in '71 and released after the lingering success of 1969's Everybody Knows This Is Nowhere. A community of guitar virtuosity and power, his fans will be thrilled.

CS&N, album of the year and seem instant successes. "Heart of Gold" is, backed Harvest has been the most anxiously awaited entry. There are various places (Berkeley Center, San Diego Center, Isle of Wight) production takes up the slack. The renowned rock artist, as per, "I put my Life on the Road," "Good Times," "Together" and "Summer of '69" and its wondrous quality.

PRODUCER: Eddie Kramer and John Jansen

DEBUT HITS: "Heart of Gold," "Old Man," "A Cowboy's Life," "Never Done" and a duo's "I Don't Want To Do This." The most important thing about this album is that he seems to have had a great time recording it and it is enormous fun to listen.

DONNY HATHAWAY

Live

Also SD 33-386

The two previous albums brought Donny Hathaway by the attention of a lot of people. This package, recorded live in L.A. and the Bitter End in New York, will make all aware. John Lennon's "Jealous Soul" and the long version of "Everyday's Everything" are standouts. This should be Hathaway's biggest.

MICHAEL LEGRAND

Fragile Songs. Themes & Variations

Recorded in London and produced by Rickie Peck, this LP is sure to make a hit. The music is so well written and arranged that it will be easy for the vocalist to come. The instrumentation of the girls (they make this album a strong extra), there is quality throughout. The"Doo-Wop," "Eyes of a Stranger," "I'm a Gonna Give You Love Up," "Bread and Butter" are also strong tracks.

DONNY HATHAWAY

Fat Cat

RCA LSP 3708

The vocalist is on the road now and this LP is sure to be a hit. The music is well written and arranged and the vocals sure and strong. This should be Hathaway's biggest.

BRAVE BELT

Non-Stop

Bearsville 28X 2066 (Warner Bros.)

His only LP debut is a surreal sound experience in which the natural, myriadic and varied vocals of the played "Youthquake" lead vocalist contains entrancing and unique images of the "Youngpeople's" world music canon contains, his LP contains thirteen tracks that are all dream folk songs. His sound and sound are commercial, existing on both the musical and the emotional levels. This is a very good album and should be a "Great Man." "Another Way Out," "Too Far Away" and "Summer Soldier.

ALEX TAYLOR

LP 00001 (Warner Bros.)

Alex Taylor is a radio undernamed performer. Having to compete with not just but also his three brothers he seems to have acquired an ill-deserved reputation as the moon man even on the hometowns. His new, more relaxed, jazz and rock LP comes up with a unique "Calypso" and in "Help!" he" has a guitar, white quality, while his marvelous voice more largely sings. Good sound abound on Stevie Stills' "Fresh Daze Sure.

DONNY HATHAWAY

Love

RCA LSP 3708

The vocalist is on the road now and this LP is sure to be a hit. The music is well written and arranged and the vocals sure and strong. This should be Hathaway's biggest.

LETTRES DE CŒUR

Need & Tales

Earth 87233

Harry Chapin, on the record for particular cuts on his LPs albums, come from several depth and power beyond any of the previous cuts (many written by Young) and supported by strong tracks.

FANNY BELLE

All of the above are standouts. This should be Hathaway's biggest.

FANNY BELLE

This World

Warner Bros. BS 2500

Young's solo LP debut is a surreal sound experience in which the natural, myriadic and varied vocals of the played "Youthquake" lead vocalist contains entrancing and unique images of the "Youngpeople's" world music canon contains, his LP contains thirteen tracks that are all dream folk songs. His sound and sound are commercial, existing on both the musical and the emotional levels. This is a very good album and should be a "Great Man." "Another Way Out," "Too Far Away" and "Summer Soldier.

LITTLE JOHN TAYLOR

Everybody Knows About My Roni

LPS 7530

Bluemercury's first LP for the label is a real hit. Other than the single hit (the title cut) the album also contains "It's My Fault Talking," "Baby Get Hip To Yourself" and "Sweet Soul Woman." Package will come complete with program and new fans for LPS 7530.

THE COUNTRY

Shrink-Wrapped

Bearsville 14X 40001 (Warner Bros.)

Liza Minnelli and Joel Gray who recreate this bright, this LP is sure to be a hit. The music is well written and arranged and the vocals sure and strong. This should be Hathaway's biggest.

THE COUNTRY

Somewhere

Bearsville 8X 2066 (Warner Bros.)

Liza Minnelli and Joel Gray who recreate this bright, this LP is sure to be a hit. The music is well written and arranged and the vocals sure and strong. This should be Hathaway's biggest.

THE COUNTRY

Lucky

Bearsville 28X 2066 (Warner Bros.)

Liza Minnelli and Joel Gray who recreate this bright, this LP is sure to be a hit. The music is well written and arranged and the vocals sure and strong. This should be Hathaway's biggest.

THE COUNTRY

Country Roads

Bearsville 8X 2066 (Warner Bros.)

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Country Roads

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Liza Minnelli and Joel Gray who recreate this bright, this LP is sure to be a hit. The music is well written and arranged and the vocals sure and strong. This should be Hathaway's biggest.
We Love To Say “You Told Us So.”

We told you the first time when their debut album, GOOSE CREEK SYMPHONY (ST-444) was released.

We told you again when their second LP, WELCOME TO GOOSE CREEK (ST-690), was released.

Then, you told us—by making their single (Oh Lord Won’t You Buy Me A) MERCEDES BENZ (3246) #1 in Birmingham and Knoxville, to say nothing of the heavy play in Atlanta, Baton Rouge, Chicago, Columbus, Dallas, Hartford, Little Rock, Los Angeles, Louisville, Memphis, Nashville, Norfolk, Omaha, Orlando, Raleigh, San Antonio, Tampa, and Winston-Salem. And the fantastic chart action.

So, you told us so (finally).

By the way, Goose Creek will have a new album out in April.

You told us so…
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<th>ARTIST</th>
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Continued from page 17

SAN FRANCISCO

Grunt's Hot Tuna due for a new recording in July, along with Grateful
Dead, prior to their April 3 appearance at
New York's Carneige Hall.

DOMESTIC

LAURA DENG

CINCINNATI

Blonde cowman Marian Spelman, long a regular on Bob Braun's "Star Club" on WCLW-T in Columbus, Ohio, has announced an album for Atlantic Records. The album, "Elvis Now," is the station's album of the week.

KRMG radio management says, "Elvis Now" is the station's album of the week.

BRONX

PAUL JAULUS

L.A. VENTURES

L.A. Ventures manager of the band "Silver" is also writing a book on temporary Hotel booking.}

Copyright P

LOS ANGELES—Ten record labels have used the encircled P, which indicates copyrighted, on records received by Broadcast News, Inc., before Feb. 15, 1972.

Behind the IENC 1971 copyright registration, which identifies a copyright, is a record label's indication of its interest in the copyright. Copyright Protection for

Steady Invests in Planned Bway Show; Others Expand

NEW YORK—Steady Records has invested in the upcoming Broadway production of "Brother to Brother," which won awards last year in a national competition for its parodies in America. Film rights to the stage production will be acquired by Metromedia. Last year, steady invested in the Broadway production of "Art," which starred Larry Hagman, who played "Barry Zuckercorn," a 1971 graduate of University of Michigan. The company has also signed the American Original Touring Company and the American Rock Opera Company, both of which produce numerous college dates in the U.S. The company has also produced "Catch My Soul" by the two companies are scheduled prior to the Broadway opening of the show.

Steady is now renewing overseas licensing agreements which expire in March.

Steady has pacted its new artists with a view towards exploiting the sales phenomenon of cafe appearances, singles sales, and radio plays. The company has also signed with Robie, Tony Orlando and Four in the Morning for publishing and a long mail offer on "Walden."
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<th>ARTIST/MUSICIAN</th>
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*Note: The table above lists the tape packages available for each artist. NA indicates not available.*
Steve... getting an incredible response to your performance on television last week of "Ain't No Sunshine" medley of "You Are My Sunshine." Suggest we rush release this single.

Ben
Honolulu Market

**Continued from page 1**

rock stations who claim they will expose music by local groups if the sound is commercial. They avoid traditional rock material, but the goal of the association is to ensure that local groups are petusite the tourist kind of music, but to rather develop commercial music forms.

Johnny Mercer is the first-hand contact for the new TV and radio stations, which are still in the planning stage, and he expects the local radio stations to be on the air by the end of the year. His goal is to ensure that local musicians are given a fair chance to be heard.

Dann Reising, head of a new recording studio chain, said in the last few months there have been signs of a recording center developing in the area, both in Hollywood and in other parts of the state. He has been involved in several projects that have resulted in new recording centers, including one in Honolulu which will be ready for operation in a few months.

Newcomers to the music scene, such as the Hawaiian musicians, are finding that the music scene has become very competitive and that they must work hard to be heard. The market for Hawaiian music is growing, but it is still a small part of the overall music industry.

Continued from page 1

in Los Angeles -based Sunny Burke's Music. They offered to pay him $1,000 for an arrangement of his song, which he wrote while on vacation in Hawaii.

The Allis, managed by Singer Ed Kenney is preparing his next album, which will be released in a few weeks. He is in the process of recording some of his own songs and is planning to release a new album later this year.

There are already two small studios in the area that are recording Hawaiian musicians, and there are signs of a recording center developing. There are also a few independent radio stations who were asked by Hawaiian musicians to record some of their songs. They agreed to record some of the songs and are planning to release them later this year.

Johnnie Schechter, Program One Stop, in New York, Ed Schechter, WBSU-FM, Bayonne, N.J., with Wayne Durrell, KINK-FM, Portland, Ore., and Bill McDermott, WMMR-FM, Philadelphia, are all part of the state's first station, which is celebrating its first year on the air.

In addition, a motion was passed at the meeting; Peter Millman, Spin-Off Records, Bayonne; N.J., with Wayne Durrell, KINK-FM, Portland, Ore., and Bill McDermott, WMMR-FM, Philadelphia, are all part of the state's first station, which is celebrating its first year on the air.

Bill McDermott, also present at the meeting; Peter Millman, Spin-Off Records, Bayonne; N.J., with Wayne Durrell, KINK-FM, Portland, Ore., and Bill McDermott, WMMR-FM, Philadelphia, are all part of the state's first station, which is celebrating its first year on the air.

Don Seyboldt, the manager of the WMMR-FM, Miami Beach, is preparing to release a new album later this year. He is also planning to release some of his own songs and is planning to record some of the songs for his next album.

Smart and Snapes

**Continued from page 58**

having performed for the first time in a new shell and installed all the equipment for the new station. This advertising blitz to which ARD felt subjected was em- phasized by Bill Hirch, who, with his partner George Hoch, runs Action Record Distributors, inc. Hirsch claimed that the record clubs' television ads tell viewers that their records are not sold in record stores and that they are not available to other retailers.

**Honolulu Market**

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Produced by Ed Freeman. From the LP "American Pie."

b/w "Castles In the Air." From Don's first LP "Tapestry."

Single #50887.
Jim Capaldi of Traffic just released his first solo album (SW9314) includes his single "Eye" (1204)

Produced by Jim Capaldi & Chris Blackwell