Piracy Law's Foes Charge 'Ambiguity'  

By MILDRED HALL

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

In the hearing before District Court Judge June L. Green and Howard F. Corcoran and Senior Circuit Court Judge Charles Fahey, a spokesperson for the Attorney General's office, and the Recording Industry Association of America (RIAA) held that the law was proper and constitutional in every respect, and that Shaub had failed to prove his claim. They asked for dismissal of the case. Plaintiff Shaub's Washington attorney, Jim Fink, claimed the law was not only unconstitutional, but had an improper, anti-trade character.

French Mfrs Raising Retail $ After Wholesale Increase  

By MICHAEL WAY

PARIS—French record manufacturers have turned to the public retail price increases of up to 20 percent followed by the Finance Ministry's decision to unfreeze retail wholesale prices for the first time in nine years. Sales of recorded music have barely risen. French records have a low wholesale and a high retail "luxury tax" added value. Today, however, manufacturers have not increased the prices of the 25 existing categories, but have simply moved products, in many cases, to a higher category code. This is because retailers are to be allowed to keep only existing profit margins. The simple code switch has been done so that the increases can be shared by the wholesaling and retail sides of the industry.

Only one category, which has been introduced in price—the dwindling 45 rpm EP, which has been made profitable, has been envisaged by the Finance Ministry. The most interesting category and retail side of the industry is the one category which has been increased in price—the dwindling 45 rpm EP, which has been increased from $2.90 to $3.20. Most major companies, however, have taken the opportunity to hike the prices to the single price of $3.50 to $5.70. The most spectacular increases have been with the middle-price album categories. From the former retail price of $4.90, the category has risen to $5.30. $5.65 and $6.34.

Other categories are down.

Jukebox Key To LP Spurt  

By EARL PAIGE

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

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

The Jazz Scene Showcased In This Issue

Rosen Planning Retail Expansion  

By MAURIE ORODENKER

PHILADELPHIA — Raymond Rosen, & Co., for many years one of the leading wholesale distributors, looks for its growth in an expansion of its retail record and music shops. The Rosen firm, which distributed a large line of records, dropped its wholesale record operation because it was not profitable. The company is more optimistic about its retail operation.

Franklin Music Shops, operating exclusively in shopping malls, plan for wide expansion. Apart from a shop in the Atlanta area.

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

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

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

Answer on Page 11
HE'S GONNA DESTROY YOU
HE'S A "TROGLODYTE"

Now very much a single
and he's everywhere.
Hitting like mad. AM, FM, MOR, R&B, POP..

And he's even in the debut
JIMMY CASTOR BUNCH album.


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

The celebration began with the first international Fan Fair in Nashville not only saw and heard 105 artists perform, but were able to mingle with them, purchase autographs, and buy their records. It was a rewarding experience. The fact that men of the stature of Irwin Steinberg, Charlie Fahl, Bill Farr, Harry Jenkins, Vic Drury, and several others saw fit to become a part of the event made it even more meaningful.

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

NARM Board Setting Up Special Advisory Groups

NEW YORK — The NARM board of directors has established special advisory committees for the 1973-75 year, including manufacturers, distributors, and retailers as members.

Engineers set up Talks on Audio At Convention

L.A. - The new technology of quadraphonic sound, as well as "Audio in AM/FM/TV Broadcasting," and "Magneto Recording and Reproduction," are among key subjects up for discussion during the 42nd convention of the Audio Engineering Society (AES), to be held at the Hilton Hotel in New York, April 10-12.

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

Among the exhibitors scheduled to show new equipment at the convention are: Agfa-Gevaert Inc., Ampex Corp., the TEAC Corp., America, Sansui Electronics; Moe Music, FVC, America; Imc MCA; North American Philips Corp., ITT, and Nippon Columbia Inc.; and Westrex Recordings.

The AES convention is held biannually in the United States. It addresses itself to problems and innovations within the audio industry, and the convention includes a forum for key technicians of the industry.

BML to Honor Writers, Publishers

NEW YORK—BML will honor the writers and publishers of the songs in its repertoire that were most performed in 1972, at a dinner in the Georgia Ballroom of New York's Hotel Americana, on May 23.

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

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

So the artists and the orchestra will play during dinner and for dancing for the presentation of the awards. Oliver himself will give two BMI awards for his songs "Yes Indeed" and "Afternoon Delight." Oliver's other major category award also received a BMI Performance Award.

Polygram, MGM Tie-Up Wrap This Week

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

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

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

The Chappell Music board is headed by Jacques Chabrier, who also serves as acting president of the music firm. Chabrier, who formerly served as chief financial officer, will devote his primary institutional duties. His vice president in charge of finance once he can turn over the present (Continued on page 74)

Cook Judging Tokyo Festival

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

The Tokyo Song Festival will have two top prizes, one for the best of 200 Japanese songs and the other for the best of ten international song entries. Guest artists are the Sylviers, from the U.S.; The Olympia of Sweden; Gerard and Michel Depelch, plus Italy's Nicola di Bari, winner of the 1971 NARM-AMJ competition.

The festival will be broadcast live on Hibiya TV and radio, and Japanese's finalist 10 semimfinalists in weekly television shows throughout February and March.

William D. Littlefield, president of Billboard, will be a guest at the festival committee, "We are proud to recognize the contributions of the Tokyo Song Festival in strengthening the international bonds that link all peoples through the world of music.

4 to Get Memphis Music Awards; Hayes to Perform

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

A special trustees award plus a special award to the composer based outside of Memphis making the greatest contribution to the promotion of Memphis music will be additionally be featured.

This year's honorees announced are Dionne Warwick, last year's winner in the rhythm and blues female vocal category; Jerry Wester, executive vice president, Atlantic Records; Larry Lambert, president, Capitol Records; Walt Maguire, vice president, Polygram Records; Tony Louhvis, president, Capitol Records; Ron Aitkenburg, vice president, Epic Records; Hal Cook, publisher, Billboard Magazine, and

Setter, vice president, RCA Records.

Isaac Hayes, riding the crest of popularity from his latest film and soundtrack, is the artist of the year, with the list of artists performing. Others on the bill include Doris Day, Al Green, and the Staple Singers.

Hanes will be last year's winner of the outstanding male vocalist of whose backing group Stax/Volt? songwriting won the best vocal group category. Last year's winner has been with two Memphis-prodded hits, "So Tired of Being Alone" and "Let's Stay Together."

Starday’s 7 New Distribrists

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

DAVE CLARK FETE MAY 6

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

For More Late News See Page 74
Piracy Law Foes Attack

• Continued from page 1

authors' rights that Acting Attorney General Kleindienst himself had warned against, during hearings on the RIAA's Copyright Subcommittees.

Attorney General John N. Mitchell, who was first to speak at the hearing, began by describing the whole piracy issue which gave the bill its impetus, as much at this point for a new antipiracy bill than ever before. Mitchell voiced the concern that even without a new antipiracy bill, there is no place in Shakin's attack on a record copy right law.

Fisk said his client agreed that record copying was piracy intended to copy right, but he argued that Congress had come up with an amendment to the copyright law which brought the record industry's two requirements for creativity or "authenticity" of music into the picture. Further, he said S. 646 is in violation of the existing law which says the author's consent is necessary for obtaining new copies of copyrighted works. New versions of copyrighted work — such as new sheet music or new version of a song — require permission of the owner of the copyright.

In the charging the antipiracy law with "ambiguity," Fisk quoted Acting Attorney General Kleindienst who warned the piracy of recordings made under compulsory licensing provisions in the copyright law could not be copied without the consent of the original owner of the music.

Kleindienst had written: "This section seemingly creates an issue as to whether a record manufacturer relying on the provisions of 17 U.S.C. (f) — the compulsory licensing clause — would be entitled to copies of the songs. It seems likely that a court would find acceptance of such an argument (by the songwriter) to imply consent. Nevertheless we believe this ambiguity is unwarranted.

Implied Consent

The attorney general's spokes man said the House bill for Congress was concerned about the possibility of unfair discrimination against authors under the antipiracy bill, which could hurt the life of S. 646 to three years. The overall revision of copyright law, which would not pass before the antipiracy law expires, Fisk added. Senate Majority Leader Charles Fahy did most of the questioning on this point that compulsory licensing being imposed on authors, but not just on record manufacturers. Fisk said there is compulsory licensing of the plaintiff's product for two cents, but when reproduced, there is no compulsory license for the author when a reproduction is made.

RIAA's attorney Sidney Dis myer, the head of most of Judge Fahy's teasingly persistent questions about this aspect of the copy right.

"You make a rendition," said the judge, "but it is (the author's) music." And again, "You can get a copyright on a rendition of his music, but the author's consent. "Isn't that piracy?"

"It is a question of making the recording of a work subject to copyright," Fisk said.

"You mean you give me two cents?" the judge asked. He listened without comment to the RIAA's attorney's explanation that "in the case of the authors for copyrights in authors for 1972 was substantially as in this view of the new law.

Fisk was given a brief rebuttal period, in which he again re minded the committee that three provisions of the antipiracy bill violated the law. He argued, "This bill," he said, "was a sales tax on the recording without the publisher's consent. It was a tax on the sale of a copyrighted work. It was a tax on the sale of a copyrighted work. It was a tax on the sale of a copyrighted work. It was a tax on the sale of a copyrighted work.

The court will have to decide whether to allow plaintiffs to Shakin and declare the law flawed and unconstitutional—or whether the court will allow the law to go into effect, expiration (Jan. 1, 1975) as expected. The Senate is not expected to consider any faults in the copyright wording when it acts on the bill.

In any case, the order in the District Court, judge will certainly take the argument before the Supreme Court.
The Rascals album that everyone is waiting for is here!

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

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

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

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

The Rascals: "The Island of Real," on Columbia Records and Tapes
Irving Mills Years For "Melodic Jazz" Return

Starday-King Mandala Deal

NEW YORK — Starday-King Records and the new Mandala Records, a division of the Mandala Organization, have arranged a distribution agreement, whereby Starday-King will hold exclusive U.S. distribution rights to all Mandala releases from March 1 of this year through the end of 1972.

Based at the Soundview Studios in Long Island, N.Y., Mandala with its exclusive roster of artists, including Billcasey, Louis Lefredo, Robert John Gallo and Vinnie Tavani to form the new im-

The Mandala artists roster includes Ben E. King, the Vibratos, Robert John Gallo, the Chiffons, Anjou and Don Sarasol and in process are.

LOS ANGELES—In order to return to the realm of the music industry, Sam Williams has arranged Gold Awards

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

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

Engelburger Humperdinck's London LP, "Another Time, Another Place," has been certified gold by the RIAA.

In the Rain," the Dramatics Studio-Tel-Africa special issues' edition, has been certified gold by the RIAA.

Farrell Pub, Intersong Pact

NEW YORK—Pocket Full of Tunes, the London shows of Little Tune (ASCAP), the publishing dis-

The Deene Files Suit Against Tetra

LOS ANGELES—Deene, former general manager and promotion chief of non-

Tiegel Marries Bonnie Kaplan

LOS ANGELES—Eliot Tiegel, Billboard's assistant music editor, has married Bonnie Kaplan, secretary to entertainment industry publisher Bob Snyder, April 20 for a BASS

SALES

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THE POPE SMOKE DOPE

David Peel & the lower east side

PRODUCED BY JOHN LENNON/YOKO ONO

APPLE SW3391
NEW YORK—Metromedia Records has revamped its personnel system, with one song traced to the early 1960s.

By SAM SUTHERLAND

Many artists have approached a similar degree of control over their records, but Rundgren's sheer variety and his genuine "BMA" performances on the first side of the album, "Linger Longer," brought the most attention to one of the best albums of the year. For the first time, Rundgren employs the style of an orchestra that are actually rich and mellow, then very hard indeed.

"Reggie Jack," a track from the first side, is both a tribute to the disc jockey and an antithesis to the Motown studio production, capturing the spirit of the middle label. From the clanking toms and the rumbling bass, to the horn charts and smooth vocals, the track incorporates most of the musical and technical elements of Motown. The track required more recording and mixing time than any other, and Rundgren's meticulous sense of detail is exemplified by his success in reaching the goals he set for himself on the song. For the drum sound, Mike placement, drum tuning, and mixing were all equally important in creating the right feel. As for the "really piny little" of the vocals, Rundgren followed Motown's lead by using excessive e.g., drum mix to reach the desired harmony. On the final track, in the background vocals, the curve of Steve Wonder's vocal stays in true harmony with the track and supports him nicely.

Also included in the work were several tracks recorded in his living room. M. W. Astral Dining Hall, near L. A. Runt Recorders, as佣金 fondly refers to that room, consists of an Ampex 8-track, an old P. A. mix, a Telefunken limiter, and one Neumann U87 mic suspended from a mop handle. For most instrumental parts, he ran his instruments directly into the tape recorder, and a Fatney synthesizer and a "really cheap" jukebox, re-wired for more complex rhythmic patterns, further increased his capabilities.

For Todd Rundgren, the album is "a whole representation of my life, my work." In trying to bring the state of the art beyond its present level, he states simply, "I can make musical ideas work with, he utilizes and leases behind his work, and, just single by Canadian artist Bagliero, produced by George Lagan; two Greg Hamblot music productions, Thundermug for Axe Records, can be distributed here by London, and the Rain album for Bell.

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

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

At Fantasy's Berkeley, Calif., Studiol, Redding and Alice Stuart are both nearing completion of their second albums for the label, with Creedence engineer Russ Gary producing both acts. Next, signed, Walter Hawkins & Selah are starting on their first Fantasy album, with Tom Fegert and Mel Saunders co-producing. Fegert is also producing Roger Collins' first 4-track album for the label. Jim Post is in, producing his second album for Fantasy with Ed Bogas sharing the production. Tom Fegert's help out with background vocals, and Jim Schwall from the Axeman-Stack Band has also had a finger in the pie.

Todd Caldecott, the drummer of Charlie Earland's work back seat at Van.

(Continued on page 74)

Studio Track

Moving?

Please let us know
5 weeks in advance before changing your address.

To expedite service, place magazine address here and print your new address below.

Place your
old
mailing label
here.

Name

City

State & Zip

Phone

Address

State zip 4544

Mail to: Billboard, Subscriber Service, 2160 Patterson Street, Cincinnati, Ohio 45214

APRIL 29, 1972, BILLBOARD

www.americanradiohistory.com
THEIR ROOTS ARE IN THE GROUND, THEIR BRANCHES ARE IN THE WIND, HEAR HOW THEY’VE GROWN.

'ROOTS AND BRANCHES' BY THE DILLARDS.

The Dillards on tour with Elton John:

Baylor University, Waco, Texas
Convention Center Auditorium
April 27
University of Houston
Hofheinz Pavilion
April 28
University of Texas, El Paso
Sun Bowl
April 29
University of Texas, Austin
Municipal Auditorium
April 30
University of Missouri, Columbia
Bremer Field House
May 2
Michigan State University
Jemison Field House
May 4
Notre Dame University, Indiana
Athletic & Convocation Center
May 9
Kent State, Ohio
Memorial Gymnasium
May 5

Ohio State
St. John’s Auditorium
May 6
Miami of Ohio
Millet Hall
May 7
McCormick Place, Chicago
Arts Crown Theatre
May 8 and 9
University of Illinois
Urbana Assembly Hall
May 10
Southern Illinois University
Outdoor Performing Arts Facility
May 12
Northern Illinois University
Field House
May 13
University of Wisconsin
Field House
May 14
Minneapolis
St. Cloud University
Halseth Hall
May 15
Municipal Auditorium
May 16

On Anthem Records & Tapes.
Producer: Richard Podolor
LP: ANS-5901
8 Track: 29602
Cassette: 39602
Contact your UCC Distributor
Off the Ticker

Warner Communications Inc., New York, which owns Warner Bros. film studio; Warner Bros. Reprise, Atlantic, Atco, Cotillion and Elektra Records; music publishing; distribution companies; and two cable television chains, expects to report a 7 percent gain in first quarter earnings and a 28 percent gain in revenue. Earnings would rise to $12.1 million, or 38 cents a share, from $10.3 million, or 30 cents a share, a year earlier, said Alan H. Cohen, executive vice president, of Sony Corp., Tokyo, the said earnings are expected to rise in the first half ending April 30 to the equivalent of $19.5 million, from $16.9 million in the preceding half and $10.9 million a year before. First half sales are expected to climb to $259.5 million from $233.6 million in fiscal 1971's first half and $239.3 million in fiscal 1971's first half...

VIGOR RECORDS

Extends a many thanks to all the DJs and radio stations for making Jonathan Cloud, a Smash Hit?

Top Executives To Attend Meet

* Continued from page 1
have taken exhibit space, and the Curb Congregation's cover album, Whispering Curb's classic, which has been grossly underpriced...

WALT DISNEY PRODUCTIONS

Qtr. to April 1, 1972

Net income $31,863,000 $12,368,000
Per share 74c 20c

Service...19,000,000 9,000,000
Pics...15,000,000 7,000,000

WABASH MAGNETICS INC.

Qtr. to March 31, 1972

Sales $6,899,000 $5,739,441
Net income 410,000 306,000
Av. shares 1,774,759 1,783,790

TRANSMERICA CORP.

Qtr. to March 31, 1971

Sales $441,000,000 $336,335,000
Net income $43,045,000 $33,300,000
Av. shares 36,471,000 33,782,000

MARBEN JOSEPHSON ASSOCIATES

Qtr. to March 31, 1971

Sales $3,003,000 $2,415,000
Net income 477,000 260,000
Av. shares 1,628,000 1,359,000

MOTOROLA INC.

Qtr. to March 31, 1971

Sales $244,724,169 $199,581,565

MINNESOTA MINING & MFG

Qtr. to Mar. 31, 1971

Sales $409,000,000 $365,900,000
Net income $54,700,000 $47,000,000
Av. shares 56,300,000 56,113,500

Hilliard's Widow Starts Disk Firm

LOS ANGELES—Mrs. Jacques Hil- lard, widow of Bob Hilliard, the writer of hits like "Any Time You Need a Friend" and "I Can't Help Myself (I'm a Woman)," has founded Dalya Records and Dalya Music. The company's first release is a tune Hilliard co-wrote with Leon "Guitar" Ward, "Outside of Memphis." Vocalist on the single is Shelley Fisher, who composed O.C. Smith's "Big City Lights" and hits for Garland Green and other artists.

Earnings Reports

KOSS CORP.

Net sales $1,760,564 $1,443,126
Per share .07 .07

VIEWLY INC.

Feb. 29 1972

Net sales 411,880,000 9,956,000
Net income 69,000 37,000
Per share .28 .15

MAGNAVOX CO.

Mar. 31 1971 1972

Sales $161,940,000 $122,809,000
Net income 464,000 310,000
Per share .25 .20

JONATAAR

Cotillion Qtr. to March 31, 1972

Sales $2,467,000 $1,688,000
Net income 63,000 39,000
Per share 22 .17

Earnings Reports

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State Office Backs Klein Claim on Bangladesh $$

NEW YORK—An investigation conducted by the New York County Attorney General's office into the finances of the concert in Bangladesh held here last Aug. 1, and the Apple Records album which followed, in which Klein found the concerts on which basis to commence any action for UNICEF on all these matters, he added.

The case had been opened previously with a suit in the same court by Mike Curb's Congress Productions, claiming that the Curb Concert's release of the English version of the single, was unjustifiably done without proper authorization. The case is now in the district court.

What's New Eila...?

Whirlwind Finishes Move To New Building

The Whirlwind Record Company, a wholly owned subsidiary of American Record Co. (ARC), has moved into its new building at 30 Rockefeller Avenue, White Plains, New York.

The new building is equipped with the latest in recording and cutting facilities and has a capacity of 50,000 square feet. It is designed to house all of Whirlwind's operations, including production, pressing and distribution.

Pra Promos on Micol's Themes

NEW YORK—In a special promotion for Micol's "Silver Song," the record company has scheduled the playing of the single on "The 73 percent of television stations that are playing it. The Garden of the Finzi-Contin." Although it is from the film, the promotion will be for UNICEF on the soundtrack album, but it was cut special for the theme, according to the company's president, Robert M. Klein.

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

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Les Anderson</td>
<td>Rapidly becoming the hottest R&amp;B promo man in the U.S. On the road now, opening Paul Kelly, Malo, and The Meters for Warners.</td>
</tr>
<tr>
<td>Clyde Bakkemo</td>
<td>Warners' General Manager. Easy to get on the phone. One of Clyde's specialties: Capitol's Allman Brothers Band. Check the charts on that one too.</td>
</tr>
<tr>
<td>Diana Balocco</td>
<td>She buys space and time for WB's touring acts. Warners backs artist gigs more fully than any other company. Diana helped organize all those Grateful Dead radio remotes.</td>
</tr>
<tr>
<td>Stan Cornyn</td>
<td>The force behind WB's Creative Services. The man who sets Warners' advertising style. Like &quot;I'm Alice, Fly Me to Fort Knox.&quot; Oddly enough, his favorite project is &quot;Sesame Street.&quot;</td>
</tr>
<tr>
<td>Hal Halverstadt</td>
<td>Merchandising Director. Hal makes sure that no album gets &quot;released.&quot; Individual attention for each LP. Hal's behind the Todd Rundgren push.</td>
</tr>
<tr>
<td>Pete Johnson</td>
<td>Editorial chief. Each week, Pete creates Warners' hit magazine, Circular. Write Pete if you want a free subscription. Or just need to get a message across.</td>
</tr>
<tr>
<td>Mo Ostin</td>
<td>President of the whole thing. An easy man to get an honest answer from. Everyone thinks Mo makes lots of sense. After Randy Newman makes Top Ten, Mo may relax more.</td>
</tr>
<tr>
<td>Bob Regehr</td>
<td>From Alice Cooper's coming out party to T. Rex' last record tour. Bob and crew are the ones who do it: Artist Relations to them means Total Artist Assistance. Ask Alice.</td>
</tr>
<tr>
<td>Eddie Rosenblatt</td>
<td>Making sure Warners' varied albums are well represented in the nation's stores in his job: Sales Manager. Deeply into Seals and Crofts' career.</td>
</tr>
<tr>
<td>Ron Saul</td>
<td>He's Promotion Director. A master at finding Top 40 singles to break out of Warner-Reprise LPs: ask Les (&quot;Desiderata&quot;) Crane how potent Saul and his field force are.</td>
</tr>
<tr>
<td>Don Schmitzerle</td>
<td>General Manager for Reprise's artists. One of the world's foremost experts on The Mothers and The Beach Boys. Currently guiding Reprise's introduction of its new Cold Blood album. Personally.</td>
</tr>
<tr>
<td>Russ Shaw</td>
<td>Representative (along with Alan Rosenberg and others) of Warners' Flying Squad. They cover the country with touring acts like America. Extra-personal service.</td>
</tr>
<tr>
<td>Joe Smith</td>
<td>Exec VP. and an absolute mover when it comes to getting things done. Now, To Peter, and to Paul, and to Mary, Joe Smith isn't an executive. He's an army.</td>
</tr>
<tr>
<td>Ed Thrasher</td>
<td>Probably the hottest Art Director in the business now. (Ed just walked off with 60% of the awards at one Art Directors' show.)</td>
</tr>
<tr>
<td>Billie Wallington</td>
<td>When, wherever you look, you can't escape publicity on Neil Young or James Taylor, this lady's publicity department has to get a lot of the credit.</td>
</tr>
<tr>
<td>Lenny Waronker</td>
<td>A&amp;R head Lenny represents Warner's high standard of recording (Arlo Guthrie, Van Dyke Parks, Gordon Lightfoot, and Randy Newman are among his oeuvre). Without Warner's elite artist roster, all these other execs would be watching an awful lot of daytime TV.</td>
</tr>
</tbody>
</table>

If you're looking for answers, these are some of the answers. Some of the reasons that Warner/Reprise is getting to be popular.
NEIL YOUNG / OLD MAN / THE NEEDLE AND THE DAMAGE DONE.
A new single from Harvest exclusively on Warner Bros./Reprise 1974
and Ampex distributed tapes / Direction: Geffen Roberts Company.
JAZZ IN THE EARLY '70S

is reaching a new audience of enthusiastic young listeners. The music is often freer, wilder, often unstructured, wildly electronic, and has been called “extended energy jazz” or cosmic jazz by some players.

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

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

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

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

The interest in jazz today by the growing number of new ears (once you become a jazz buff you remain one, although you may not appreciate or understand the new areas in which the music progresses), is attributed directly by some observers to the intense level to which rock moved two years ago. Jimi Hendrix and Cream, for example, developed a highly intense, roaring, blazing, fiery style of amplified playing which boggled the mind of off-drugged listeners and straight alike.

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

Michel calls the sound of the 73's post John Coltrane jazz. It's open structured, not necessarily limited harmonically or melodically. "It can change direction at any point." Michel continues. "There is a greater intensity now and the form is substantially different. Before you could relate to a song form with its harmonic and melodic variations. You may have a song structure but it's an 'indicator' now. For many players the structural limitations of older forms of jazz are gone. There are numerous bands which can make it work; there's a young audience which can handle it. They take this sound for granted. They're the new Hendrix people."

By Elliot Tiegel

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Youth Respond To Blend Of Melodic Complexities And Contemporary Rhythms

By Elliot Tiegel

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

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

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

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

(Continued on page 14)

APRIL 29, 1972, BILLBOARD
Jazz played best by black people, the noted critic contends, adding: "Who are the originators? It's black music."

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

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

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

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

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

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

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

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

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

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

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

• Continued from page 13

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

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

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

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

Craige Taylor is known for taking time in preparing his albums. "The consumer is very discerning," he says, "and he won't be ripped off with a soso jazz album."

Most companies put an artist in the studio and three or four hours later they have a tape which becomes the LP, Taylor feels.

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

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

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

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

"Jazz is selling," Taylor says emphatically. "The big companies are going to be awfully surprised about what's happening in the market. They don't realize what a vital segment of the market it is.

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

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

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

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

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

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

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

Weather Report and John McLaughlin and his Mahavishnu Orchestra are where the young audience is. Hammond predicts. This young audience is reaching out to listen to other "dialects" (remember that Ed Michel called each creative development a new dialect), has made the resuscite business a good one. Says Hammond: "We figure 9 percent of the buyers for our Bessie Smith albums are young. The Four Bessie Smith LPs are near 165,000 sales in the U.S.

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

Notes Hammond: "Jazz is fundamentally the art of surgim improvisation. The same good improvisation is good obv- iously has it. Miles' success helped determine Columbia's course to pursue further with jazz, jazz was here in the early blues days but Hampton doesn't feel there is anything wrong with the word jazz because that's the original defini- tion. It's a good unexpressable American word," he says with a hearty laugh.

This just launched the Cobblestone series and the group also still distributes the Skye label. Says Joe Fields the national sales manager: "We're using the word jazz as promos to industries. When you use the word rock, you're marketing to the young people. And man just laid down a basic r&b track and got some jazz horns over the top, has waned.

General Manager Bob Thiele, head of Flying Dutchman, stated he would never use the word jazz because that does not define a performer. He feels the word jazz should be used only by those people who play jazz."

Thiele heeds the word off his liners because he doesn't think there is any exposure for the product. "There seems to be an inbred attitude against the word. It's only been during the past two years that people realize what jazz sells." Thiele says commercial jazz which sells spans Onette Coleman to Stanley Turrentine.

Thiele hears a kind of easy listening jazz, which is reasonably melodic, has a contemporary rhythm sound and the kind of music is typified by Wes Montgomery's LP's. "I'm not putting this music
A new one for the charts, with organist Charlie Earland in the demanding company of Hubert Laws and Lee Morgan, for whom this was the last session. The album makes no compromises.

CHARLES EARLAND—Intensity Prestige 10041

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

RUSTY BRYANT—Wild Fire Prestige 10037

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

THE GREAT CONCERT OF CHARLES MINGUS Prestige 34001

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

SONNY STITT—Black Vibrations Prestige 10032

Timely and timeless sides from Dexter, Idris and Purdie and the unquenchable Ammons & Stitt and Funk Inc.

PR10008 PR10001

PR10006 PR10020

PR10019

Distributed by Fantasy Records

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

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

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

By Leonard Feather

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

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

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

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

(Continued on page 20)
TRUTH IS FALLEN – Dave Brubeck (SD-1676)
An extended work written by Dave Brubeck, which combines jazz, rock, chorus and the Cincinnati Symphony Orchestra. Dave has dedicated it to the slain students of Kent University and Mississippi State, and all the other innocent victims, caught in the crossfire between repression and rebellion.

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

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

AFRICAN COOKBOOK –
RANDY WESTON (SD-1620)
Pianist/composer Randy Weston is heard in a brilliant synthesis of American jazz and African music. Also featured on this excellent recording are Booker Ervin on tenor sax and Big Black on congas.

Atlantic Records and Tapes—It all started here.

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

New York's club scene suffered from the jazz-is-dead syndrome, as did most other cities, several years ago when it seemed that rock was moving into the no-cover-no-minimum situations. Now it appears healthier. The patient is alive, perhaps not well but seemingly on the way to recovery.

The Mount Rushmores of the New York scene are still there: the Half Note and the Village Vanguard (he recently scored a great catch by getting Sonny Rollins out from under the bridge and getting standing up and standing room only crowds); Top of the Gate carries on its value for money policy of presenting good tunes generally piano-led, for the price of a drink or a meal. The Club Baron gets off on jazz (Gene Ammons at the time of writing) and jazz rooted soul: Jimmy Ryan's, the last of the 52nd Street Clubs still in the general area, unveils its version of Dixieland (currently led by an on form Roy Eldridge) six nights a week; and Slugs out in the East Village presents the avant unguarded.

And the Dixieland clubs continue, whether forcing the musicians to don show hats, or work in between banjo virtuosi. The Red Garter has traditional jazz-oriented sessions on Sunday, the Gashouse and the Music Box has Graham Stewart on various evenings; Arthur's has the Grove Street Stompers, on Monday nights, and Your Father's Mustache has Red Balaban's businessmen on Sunday evenings. But the big improvement is the number of jazz pianists working in unlikely places—for instance, one of the Steak and Brew restaurants had Ray Bryant for several weeks, the Cookery has Teddy Wilson followed by Eddie Haywood (New York's cabinet rating limits these places to piano and bass—stringed instruments only, no drums as these are considered too noisy and liable to incite alcoholic behavior). Boomers has jazz and soul groups (drums by Ray Bryant, etc.). The West Boondock employs pianists such as Nat Jones and Lance Hayward with attendant bassists.

Guitarists are finding their way back into the svelte nightclub scene such as George Barnes and Buckly Pizzicelli, or Chuck Wayne at the St. Regis.

Lunchtime jazz is increasing via the Jazz Attorneys Society who are currently promoting weekly lunch jazz affairs, with afternoon an afternoon group; big bands, at the Playboy Club.

The Rainbow Grill books big and small bands, and new rooms have recently opened; the Baron Steak House and Fiddlesticks, Wells and the Apollo, both in Harlem, go with hard driving blues.

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

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

Contradictory reports about the popularity of jazz in Los Angeles comes from various clubs. Don't, in North Hollywood, finds business up somewhat in the past 12 months, according to co-owner Bill McKay. "We find as we're moving away from the West Coast 1950's jazz star bookings, we're getting groups of people in," he says. The 12-seat club started as a musicians' hangout in the suburban San Fernando Valley six years ago. With the right booking, such as Buddy Rich's big band or local favorites like Willy Bobo and guitarist Joe Pass, it can pack every show.

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

Shelly's Manne Hole in Hollywood is considering moving. A 1,400-seat potential size is not competitive in today's higher-priced talent market. "We might have to expand to a show room or cut back to a more intimate casual operation with cut the cover charge we started out," Rudy says. "There were lines around the block and we had Miles Davis, but we can't book him every week.

The Horseshoe Bar, jazz room of the giant Century Plaza Hotel, reports business up noticeably after a slow '71. Hotel official Blake Chatfield feels that luxury spending opened up at Christmastime and New Year's Eve. The six-year-old club seats 230, has books acts three nights a week and has three shows nightly.

The Lighthouse, a Hermosa Beach formation, has found itself now serving a predomi nantly young and black audience. "It's been the most unheralded story of Americans are showing up too, according to Ross Levine who has been owner of the room since his father John died last year. Lightweights and other artists are like Pharoah Sanders, Gabor Szabo, and Carmen Mac Rae. "We rate talent wins over $500 a year act," Levine says. "We're just covering travel expenses for East Coast acts picking up聲cute into our profits. But with the right booking we can keep a good enough volume coming through to make it pay." The Lighthouse maintains a full schedule of weekend and Monday night sessions for local bands, student concerts and even a Wednesday ladies night.

At this writing, The City, a new club managed by Donna Single, just finished its first month's booking of Terry Gibbs and Mavis Rivers. The jazz supper club, located at 940 N. La Cergena Blvd., is apparently having success in reaching its potential clientele of 35-40-year-olds who were big jazz fans during their 20's.

Among the most consistent jazz bases in Central Los Angeles are the York Club, 7210 S. Western Ave., the Parisian Room, 4960 W. Washington Blvd., and the Pied Piper (in Culver City). The Off Broadway, 3425 Crenshaw Blvd. All these clubs provide steady work for the recording but lesser-known jazzman, such as Isacs or Bogan Jazz, the regulars, are at the club."

The larger market, the clubs of John and Madora Daniels, 4225 Crenshaw Blvd., has moved more towards a soul policy, but the owners are preparing to take over a smaller bar next door and operate it as a jazz room.

Two more jazz showcase clubs opened up in the San Fernando Valley last year: Jazz West, 13952 Ventura Blvd., Sherman Oaks, and the Baked Potato, 3797 Can haugga Blvd., Studio City.

THE CLUB SCENE: HEALTHY IN SPOTS, STRUGGLING ELSEWHERE

Both room present smaller groups.

A new San Diego showroom, Funky Quarters, 5970 Fl Cajon Blvd., has been booking jazzmen like Cal Tjader and Ken ny Barry successfully, among its various acts.

It's still possible to find live jazz in Chicago on any given night, although competition is cer tainly not what it used to be. Correspondent Earl Paige lists the following Chicago jazz clubs.

Mister Kelly's, owned by Nor man Keen, president; Arts & Leisure Corp., London House, owned by Arts & Leisure Corp.; Happy Place, owned by Atlantic & Leisure Corp., occasionally features jazz programs in downstairs Flower Pot, Alice's Revisted (occasional programs); Art Crown Theatre, McCormick Place on the Lake (occasional jazz programs); Liv ing Room, shows Friday-Sunday and Thursdays; AAFM Gallery Col lege; Corona; Gemini; 131-35 E. 1309; Four Tonches.

At All Fests, Affiliated in Jazz Saturdays 3-7 p.m.; Johnny Lattner's Marina City Restaurant, with Chicago businessmen performing; Village Tavern, Sunday program, Los Angeles; Cal's Weekend jazz program; Hollywood Bowl, Hill, Routes 176 & 183.

Corrections, reports correspond ent Bill Sachs, sports a number of clubs using jazz acts on an occasional basis. Our advice is they are making under an exclusive jazz policy. Ex cept where mentioned, tal ents are booked on a weekend basis.

The Buccaneer Inn, Ed Bentz,经营; Daskill's, the Frolic for the Feline group; The Lookout House, Allen Kirkpatrick, general manager; Footlight Inn, local clubs: occasional jazz act or groups on one or two-week basis; Beverly Hills, Dick Schilling, general manager; Alexandria Pine, Southgate, uses occasional jazz name act or groups on one or two week basis. Mahogany Bar, Rudy Greiser, owner-booker; The Blind Lemon, Eddie Shepherd, owner-booker; Reflections, Dale Matet at 340 N. La Cergena Blvd., apparently having success in reaching its potential clientele of 35-40-year-olds who were big jazz fans during their 20's.

Among the most consistent jazz bases in Central Los Angeles are the York Club, 7210 S. Western Ave., the Parisian Room, 4960 W. Washington Blvd., and the Pied Piper (in Culver City). The Off Broadway, 3425 Crenshaw Blvd. All these clubs provide steady work for the recording but lesser-known jazzman, such as Isacs or Bogan Jazz, the regulars, are at the club."

The larger market, the clubs of John and Madora Daniels, 4225 Crenshaw Blvd., has moved more towards a soul policy, but the owners are preparing to take over a smaller bar next door and operate it as a jazz room.

Two more jazz showcase clubs opened up in the San Fernando Valley last year: Jazz West, 13952 Ventura Blvd., Sherman Oaks, and the Baked Potato, 3797 Cahuenga Blvd., Studio City.

What's New Don...?
SOME OF THE MUSICIANS IN THE MAINSTREAM CATALOGUE:

DIZZY GILLESPIE
CURTIS FULLER
MITCHELL RUFF DUO
MIKE BRECKER
CHARLES KYNARD
BROWNIE McHONER
VICTOR GASKIN
STAN GILBERT
DOUG SIDES
LARRY VUKOVIITCH
JOHN WHITE, JR.
VINNIE BELL
WILLIE BOBO
GRADY TATE
GENE BERTONCINI
LEROY WILLIAMS
CEDAR WALTON
SAMUEL JONES
CHARLES LaCHAPPELLE
JONATHAN GRAHAM
BOB MANN

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

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

HADLEY CALIMAN
ART FARMER
JOE HENDERSON
RANDY BRECKER
BOBBY BROOKMEYER
SONNY TERRY
REGGIE MOORE TRIO
WALTER BISHOP
ERNIE WATTS
BUCK CLARKE
CLARENCE BECTON
ERIC GALE
JOSE MANCUAL
BARRY HARRIS
RON CARTER
KING ERRISON
WARREN SMITH
BILL WASHER
BILL GOODWIN
PAUL HUMPHREY
KITTY DOWSHEL

SEE YOU IN ACAPULCO! OR MAINSTREAM RECORDS, 1700 BROADWAY NEW YORK, N.Y. 10019 SEND FOR FREE CATALOGUE DEPT. BB
New Players
• Continued from page 14

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

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

It is also whatever new artist breaks through this week.

By no means is the list ever ending.

BASIE AFLOAT:
• Continued from page 16 to dance, and for the most part the floor remained crowded.

For our stopover in Barbados the show was transferred to a delightful “concert under the stars” setting on the Lido around one of the ship’s spacious swimming pool areas and the inclusion of a calypso group, the Merrymen, was added for local warmup color.

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

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

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

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

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

EVEN ONE knows that the key to building an artist's career is having him communi- cate before an audience. Creed Taylor has taken this concept and come up with a successful concert package in which all the performers on his CTI and Kudu labels perform in force,.completing each other and yet showing their individual strengths.

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

CTI developed a good selling

CTI’s Concert Package Packs A Wallop

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

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

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

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

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

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

The key to his concert package, Taylor believes, is offering a “pretty tight ensemble with the advantage of star impro-

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

APRIL 29, 1972, BILLBOARD
Small Indie Distributors Seek Strength Through New Assn.

By Earl Paige

Small independent record distributors are looking for new ways to organize because they see many of the problems major salesmen have long wrestled with.

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

Flerlage, as most of NAIRD's members, is tired of the blues. Interestingly enough, it was during a recent blues festival at the University of Chicago here that NAIRD got its organization rolling with a news letter and other planned steps.

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

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

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

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

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

Says retailer and Delmark label president Koester: "These are people who have a passion about certain areas of music. Many are esoteric. They would call "freaks" and are the only ones who will buy esoteric music. I think this network of such distributors is a very significant movement."

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

Certainly, reading Flerlage's list of labels would not give any but the most knowledgeable dealer an inkling of the kind of product he is involved with. Jazz labels include: Arcana, Arcane, Archive of Folk (more jazz than the name would imply), Audiophile, Bandstand, Bet-Car, Blackbird, Blue Angel, BYG (Archive of Jazz), Chariscuro, Disques Shadjar, E.C.M. (German jazz), Euphonic, GHB, Halcyon, Herwin, Historica, Jazette, Jazzology, Jazzum, Matchbox (U. K. label), Melo- deen, Merry Makers, Music for Collectors, Nessa, Pearl, Pinacle, Rare Fats Waller, Revelation, Shanard, Southland, Solo, Sunbeam, Third World, The Old Masters and Vogue.

As the labels indicate, Flerlage and other NAIRD distributors are bringing in much product from international markets. In fact, one of Flerlage's best sellers last year was the new Cecil Taylor on Disques Shadjar. His initial order was sold out with three phone calls, even though he paid $2.50 second premium in import costs.

Pointing to still another prob-

(Continued on page 35)

Stan Kenton, Don Ellis

Stan Kenton, Don Ellis

Spark College Program

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

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

The clinic-concert en-

(Continued on page 26)
Labels Awake Again To Jazz’s Potential

FANTASY: Its roster includes Charlie Mingus titles and two Archie Shepp LP’s cut in France. Material from the Vault catalog is also being repackaged.

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


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


MAINSTREAM: New LP’s forthcoming from Michel Legrand.

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

Sarah Vaughan, Alice Clark/Ernie Wilkins, Hadley Caliman, Reggie Moore, Charlie Williams, Buddy Terry, Mike Longo, and Art Farmer. Reissues from Zoot Sims and Maynard Ferguson. Owner Bobby Shad plans five LP’s a month. He has released 42 since June of 1971 and his roster includes in addition to the aforementioned: Harold Land, Roy (Continued on page 29)
What's New?
BASF

BASF—one of the world's largest producers of quality magnetic tape for the music industry—is proud to announce that they are now expanding further into the music field by introducing a great library of POP, JAZZ, CLASSICAL, and ETHNIC music to the NORTH AMERICAN MARKET.

Starting May 15, 1972, through exclusive arrangement, BASF will offer records and tapes of top artists on these top labels:

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  - Jim Hall

- **Intro-Red**
  - Dave Pike Set

- **Watch What Happens**
  - Ella Fitzgerald

- **Motions & Emotions**
  - Oscar Peterson

- **All Smiles**
  - The Kenny Clarke Big Band

- **Play Chords**
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- **Hello Herbie**
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Mangione Creates A Swinging Jazz/ Classical Format

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

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

Last fall, 30-year old composer, flugelhorn player Chuck Mangione, made a stab at blending jazz with classical music and zonk! It worked. And how! The result was a hit LP, "Friends and Love" and a chart single, "Hill is Where the Lord Resides."

Why did Mangione's works work in an area where others failed? The answer seems to be that in the past, classical musicians were asked to get into a groove they weren't comfortable in.

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

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

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

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

Young people today seem to be more prepared to accept good music in any form, hence the enthusiastic reception to "Friends and Love" which Mercury Records taped. Jazz and classical music can blend, Mangione believes because the major classical orchestras are suffering financially and this marriage is one way of attracting new devotees. The key is to take key jazz soloists and place them within the orchestral framework.

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

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

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

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

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

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

WHEN you use a jazz musician on a pop date, "you open the door for greater contributions from the players and for freshness because they contribute more." These are the reasons why Lewis Merenstein, currently riding a streak of pop productions ranging from Van Morrison to Cass Elliot to the Association, relies on jazzmen whenever he can.

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

The jazz musician knows his instrument best, he has a greater ability to play and he seems more dedicated. Those are additional reasons why Merenstein uses them.

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

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

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

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

If there's one aspect of jazz which irks Merenstein constantly it's the limiting of a person's ability by labeling him a jazz musician. "These guys are capable of playing root music within other structures. They can play all styles with equal taste and ability."

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

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

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

When he does a vocal LP he likes to record the lead singer and the rhythm section simultaneously. "If the singer is on that day, the rhythm section will come up to her level, or vice versa. I'm a great believer in high energy in the studio. When you have a rhythm section and singer there's that nervous energy that makes everyone want to perform."

APRIL 29, 1972, BILLBOARD
festival is talent like Roberta Flack, Dave Brubeck, Cannonball Adderley, Nina Simone, Herbie Mann, Donny Hathaway.

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

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

Wein believes in working with the civic authorities. His New York Festival shares profits after expenses with the National Urban League and the New York Urban League, both black organizations. He has involved former Mayor Robert Wagner heavily in the event—”The greatest friend the festival could have.”

This is a breakdown of major festivals in the U.S.: Spring Jazz Festival, Los Angeles, Pilgrimage Theater. This is a series of free Sunday concerts supported by the Musicians Union Local 47 and the County of Los Angeles, running through June 25; Bill Plummer and the Plum Line opened the series April 23; followed by the Clare Fischer Organ Quartet April 30; Mark Levine Trio May 7; Bud Shank Quartet May 14; Shelly Manne and his Men May 21; Nellie Lutcher Quartet May 28; Mike Morris and Windows, Fred Ramirez Quintet June 4; Baroque Jazz Ensemble and the Craig HUDY Quartet June 11; the Curt Berg Sextet June 18 and Roger Kellaway (Continued on page 26)

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

CTI.

Sunny Lester

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Reissues

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**Jazz Is Healthier In France On Records Than In Person**

By Geoffrey Minish

last regular gig was at L’Ecrousse, a bar in the Les Halles area.

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

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

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

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

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

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

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

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

*Le free* has been featured regularly at the American Center for Students and Artists, a privately-financed Paris organization. Musicians who have played at the Center include Clifford Thornton, subsequently refused (Continued on page 61)
The English Scene: Put An Imported Tag On An LP And It Draws Sales

By Stan Britt

The future of jazz, so far as the United Kingdom is concerned, is difficult to predict. With rock having made heavy inroads into what was once a fairly healthy scene, jazz seems to have taken even more of a back seat than usual. British jazz musicians find it difficult to make any living like a full-time living music.

Some, like John Dankworth, have broadened their horizons to take in scoring for motion pictures. Others, such as Don Lusher, Kenny Baker and Bob Efford—all former members of the Ted Heath Orchestra—now earn their living in jazz fields which does not augur too well for any dramatic renaissance in the future.

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

As far as the British record industry is concerned, jazz is very much a small part of the total. Jazz records—with the exception of a freak boom during the mid-forties, which rocketed the names of such as Acker Bilk, Terry Lightfoot and Baily into hit parade status—have never really competed with pop disks in terms of overall sales.

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

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

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

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

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

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

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

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

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

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

in the financially rewarding area of session work.

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

But British jazz apart, the audience for this vital kind of music in general has dropped off alarmingly during the past five years. Although concerts by big-name U.S. artists like Bud Powell, Herbie, Harry James, Duke Ellington, Benny Goodman and, more recently, Stan Kenton, continue to attract healthy box office receipts, there appears to be a certain indecisiveness among promoters and producers operating within the box office and expect things to happen. You have to generate excitement from all angles."

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

"No, jazz isn't exactly dead. But it's being murdered—suffocated by local and background problems. I am never pessimistic about the music. But when it is desperately needed right now is help in presenting jazz via television and radio—and a certain kind of promotional ability to get the music across in a way people can understand."

Blain stresses, too, the need for a network of outlets "analogue" service is a way to achieve this as chamber music groups are presented live.

"There is a jazz audience out there. For instance, the JCS puts on a Michael Gibbs concert before Christmas, at the Royal Albert Hall. We worked very hard to promote those concerts," he recalls. "The interest in the weekend was very gratifying. It would have been tragic, however, if a superb outfit like the Giants of Jazz had played to a half-empty house."

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

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

Jazz never dies. A great jazz recording may be 20, 30 or 50 years old, but still sells, says Karl Emil Knudsen, managing director of Dansk Grammofon, which has been very successful in reissuing records. Some years ago EMI reissued a series of Danish jazz albums from the 40's and today Dansk Grammofon is reactivating its Storyville jazz label with the records of Pape Bue. Initially Dansk grammon will reissuing the records of Pape Bue from 15 years back, but later some new sides will be recorded.

Some years ago Pape Bue was difficult to sell, but now he's re-capturing his old popularity again with tours of Sweden, Switzerland, Germany and Austria have proved successful. Recently he recorded a double LP in Dresden, East Germany, to be released on the right now. On the label in the East German countries and on Storyville in Denmark. This label will also issue 15 LPs of material Knudsen has bought from abroad, concentrating jazz from the 40's by artists like Jimmie Lunceford, smaller Ellington bands, Art Tatum, Barney Bigard & the Teddy Wilson sextet. These records are being recorded in the USA on labels like Black & White, Hot Records Society and Mosaic.

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

LIVE in Copenhagen, was underlined recently at a Benny Goodman concert in Copenhagen. For this concert Denmark sent people from London to record the event in quadraphonic.

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

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APRIL 29, 1972, BILLBOARD
Radio-TV programming

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

By CLAUDE HALL

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

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

New FM Affiliation Features Country

GLEN FALLS—WLRA-WZRA-FM, a new country music station, has just gone on the air here as an affiliate of WBZA, which programs contemporary music. Dennis H. Curley, president and general manager of WLRA will handle Programming, Programming Director, J.O. Wills. In addition to WZRA, WLRA also simulcast new Country stations.

Koburt Syndicating Mancini TV

LOS ANGELES—Music today is "going in all directions," according to Henry Mancini, RCA Records and. Warner Bros. of Apple. "It is that kids everywhere, and it's important that we keep making hits for them. The man who makes music takes a great pride in his work—he has brought audiences of many recordings, and has scored more than 100 movies in all. The music industry, I think, is the only industry that has been able to produce two hit songs in the same studio most of its records are produced in and with the same techniques.

record producer and recording artist; program consultant Ken Dinger; recording consultant Mike Joseph; Jerry Stevens, program director, WMWM-FM, Philadelphia; Junes Storer, vice president, Storer Broadcasting; Neil Bogert, co-president, Buddah Records; Joe Smith, vice president, Warner Bros. Records, George Wilson, program director, WOKY, Milwaukee; John Catlett, general manager of KSL, Chicago; Mike McCormick, program director, WLW, sibling of John Murphy, head of AVCO Broadcasting. Har-

KICK, HOUSTON country music operation, believes in a touch of twang 24 hours a day, Decca, Ford FM Broadcasts, Atlantic-Fontana, and KIKK program director Bill Bailey team up on a Miss Georgia-Texas promotion for Jay Beam. From left: KIKK account executive Jim Cummins, Jay Beam, Go-Texan Dana Palmise, Greene, Miss Texas, Lois Coonie, recording artist Jerry Craver, Jeanine Seeley, and Bailey. Kneeling at Joe Polichino, Jay Beer distributor.

New Arkansas FM-er Using Progressive Rock

LITTLE ROCK—K1LZ-AF, a new 100,000-watt stereo progress-ive rock station, will go on the air here shortly before May 1, according to program director Barry Wood. "We were scheduled to go on the air no later than May 1, but it looks as though we will be on the air a few days earlier than had previously been estimated."

"We will operate on 98.5 MHz, with a target audience of 18-25 year olds, with primary emphasis on the 18-25 year olds. For simplicity's sake, we are turning the station progressive rock; how- ever, on a scale of one-to-ten, very much progressive rock. We are stretching in number one and Top 40 as number two, but in the area of about four and a half. We have already set radio and television standards for the 18-25 year-old audience, and have contributed major efforts in the creation of a theme by designer Dave Klemm of Blair, Frank Boyle of Robert E. Eastman, and Jim Greenwall of Boston.

As in the previous years, a considerable turnover of leading radio executives are expected to attend. Several of the forums have drawn radio men from the same station, such as KHERE, KLGK, WPON, WPRT, Peri, Mexico, Germany, Australia, Brazil, Japan, Canada, England, Spain, France and Puerto Rico.

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WFMJ-FM Takes First Place in Armstrong Award

CHICAGO—WFMJ-FM, classical music station in Chicago, won first place for music with their "Midnight Special" program in the annual Major Armstrong Awards held here during the annual convention of the National Ass-
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STORY SLATED ON CAMPBELL

LOS ANGELES—A 12-hour radio special, "Glen Campbell," is being recorded by Ira P. Enterprises here in the near future.

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

Hudson, "Hollywood," will host the "Glen Campbell." Stations: WNEW-FM, WKTK-FM.

RASKELS, "The Island of Real," Columbia

LABELLES, "Moon Shadow," Warner Bros. (single)
Cuts: All. Stations: WNEW-FM, WKTK-FM.

JENNY HUNT, "Open Your Heart," Atlantic
Cuts: All. Stations: WNEW-FM, WKTK-FM.

JUDY GARLAND, "I Could Have Danced All Night," Columbia
Cuts: All. Stations: WNEW-FM, WKTK-FM.

BOYCE AND HOLMES, "Dream," Atlantic
Cuts: All. Stations: WNEW-FM, WKTK-FM.

DEAN MARTIN, "Dream," Capitol
Cuts: All. Stations: WNEW-FM, WKTK-FM.

JUANITO PAGAN, "I Just Pretended," Bluebird
Cuts: All. Stations: WNEW-FM, WKTK-FM.

HUNGRY CHUCK, "Hungry Chuck, Las Vegas"
Cuts: All. Stations: WNEW-FM, WKTK-FM.

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

Cuts: All. Stations: WNEW-FM, WKTK-FM.

CONGRESS OF WORSHIP, "Sophistication," Fantasy
Cuts: WNEW-FM.

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

JACK RUSSELL, "I Don't Want to Miss It," Atlantic
Cuts: All. Stations: WNEW-FM, WKTK-FM.

JONI MITCHELL, "This Flight Tonight," Atlantic
Cuts: All. Stations: WNEW-FM, WKTK-FM.

CHESTER BURNETT-HOWL N'T "WALK A K A," Chess/Jamaica
Cuts: All. Stations: WNEW-FM, WKTK-FM.

DICK DAVID, "I'd Love You," Chess/Jamaica
Cuts: All. Stations: WNEW-FM, WKTK-FM.
Radio-TV programming

Jox Vox

The lineup of KEWP, a daytime MOR station in Little Rock, includes programming from Andy Rooney, a program director Jay Stone until noon, Jim Jones noon-6, and director Dave Kelly until signoff. Program directors also have a high percentage of 1-hour cuts. The station needs better record service. KEWP, MOR station in Little Rock, signed on at 11:30 a.m. on October 1, 1953, featuring Dick Tracy and Fibber McGee and Molly. The first two shows were "Your Hit Parade" with Frank Sinatra and "The Bing Crosby Show."

Radio-TV Mart

By CLAUDE HAN

Radio-TV Editor

It's, long-time personality and director of KNOK, Fort Worth, has joined WBAP-TV, Fort Worth, as assistant public relations director. Ted Randol and Bob Sharon are now-listening XPN, Los Angeles, and have taken the station all-out (all live and white and black records). Pylonist is now 50 plus older. Mike Payer and Jay Thomas are key personalities added to the station's roster.

Lineup of WBAP-TV, progressive rock station in Binghamton, N.Y., includes Jack Michaels, Tom Jefferson, Michael J. Raymond, and Ron Clay. Raymond is program director. Station needs better record service. Mike Alpert, WBAP, lost his job after 10 years of experience. He is now assistant general manager of KAFY, Bakersfield, Calif., and is now at one of the top TV stations in New England. General manager of KAFY is Jim Price. Mike Alpert, WBAP, was recently engaged in a showdown with KOCL, Portland, some while back.

Jim Buchman, 518-756-4315, was at WBAP, Fort Worth, during the Oct./Nov. APB. Seven years of experience at WKBD, WKBY and 617-944-7515, ex-deejay seeking to get back in the picture. Out of California. Out of the loop.

* * *

Lineup at WKBX, Pittsburgh, includes lead deejay Mike DiTullio, WKBX, midnights. Mike DiTullio, WKBX, is now at the Pittsburgh Post-Gazette. Mike DiTullio, WKBX, also hosts a weekly show at KXIX, Phoenix, midnight to 5 a.m. He's been doing the show for two years. He's a natural and I suspect that jazz will be the staple during the week. Mike DiTullio, WKBX, was once a deejay at WOR, New York. Mike DiTullio, WKBX, is now the midnights.

* * *

Dave Marshall writes: "After 10 years of studying law, I've joined Jim Jack, a partner in KZOE, 1050 AM, in Des Moines. Woody at WOOD, Tallahassee, a progressive MOR station, has joined WOOD, Tallahassee, and has been with WOWO, Fort Wayne, Ind., back in 1970. Winnebago and WACO, OK, are the two stations. He wants Lon Thomas, who works for the two stations, to contact him. Bill Will..."

Jox Vox

Jox Vox

Jox Vox

Ricky Rilts Air Live Jazz

SAN DIEGO—WPKI-FM, progressive rock station here, will broadcast live jazz concerts in conjunction with the Funky Quartets, a local music club, according to program director Jim La Faw. "Jazz, the dormant giant, awaken..."

Several record companies, Polystar and Blue Note, have purchased blocks of time during "Third World Sounds," a nightly midnight jazz show on the station, he said. Now, Funky Quarters and KPKI-FM will team with the station for a series of jazz concerts from Studio West.

WAVE Sings 5-Min. News

BALTIMORE—WAVE, which bills itself as Baltimore's alternative media, is now singing the five minutes of news. In addition, it's retaining its news breaks during the third annual Country Radio Seminar here May 12-13 at the Community at the Motor of Road Motor in hotel. Mac Allen, program manager of WAVE, will serve as chairman of the agenda for the second country music meeting.

The style of the speaking news-casts will vary. Items can be sung a capella, or the reports can be sung to an original song. Four voices and six songs have already been produced. The five-minute news-casts are featured every hour on the hour.

New AM Show Spots Names

ATLANTA—WAB, 50,000-watt MOR operation here, has introduced a daily morning showcase that will feature recording stars. Each morning, a prominent personality from show business or politics or some other field, is invited to "Play Me a Tune in WAB." The station has made a deal with BMI producer Bob Van Camp as guest announcer. The station has agreed to give BMI another chance when, as part of the station's Golden Anniversary celebration during May 1982, BMI and WAB will have a broadcast to the world.

MERCURY Records presented C.C. Winn & Zay Zay with the co-penned "Rockin' Behind the Scenes."

MOR Hit List

CHESTNUT HILL, Mass.—The Music Director firm here has just made available another list of MOR records, according to staff member Herb Jacobson. The list features the current top 20 from 1950 through 1959.

* * *

The lineup of KXU, Los Angeles, was just made available. The station recently joined KMYO, a progressive MOR station in Nashville.

* * *

The lineup includes: Jim Maloney, 720-KMYO, Nashville, and Tom Morris, 720-KMYO, Nashville. The lineup is produced by KMYO, Nashville. The station has recently joined KMYO, Nashville, for broadcast.

The lineup includes: Jim Maloney, 720-KMYO, Nashville, and Tom Morris, 720-KMYO, Nashville. The lineup is produced by WAMP, Fort Worth, as assistant public relations director.
NEW HAVEN, Conn.—In an effort to generate promotion for the University with lower prices on records and tapes, a student couple, Michael Davis and his group of students, is selling off their record collection to students for 25 cents each.

Sanyuk Records, the group's record store, is located in the basement of the Sterling Center on the campus of the University of New Haven. The store is open from 9 a.m. to 2 p.m. Monday through Friday.

Davis said that the group has been trying to find a way to raise money for their group's activities, which include a radio station, a newspaper, and a weekly television program.

The store is open from 9 a.m. to 2 p.m. Monday through Friday. Davis said that they are hoping to make enough money to cover their operating costs and possibly purchase new equipment.

NEW YORK—Stage, screen and recording artists — from singer-songwriter John Lennon to avant-garde composer John Cage — have been busy promoting their latest work, with New York City's annual New York Folk Festival set for this weekend.

The festival, which runs from Thursday through Sunday, features performances by over 100 artists, including well-known names like Bob Dylan, Joan Baez, and Pete Seeger. In addition to music, there will be workshops on songwriting, folk dancing, and storytelling.

The festival is held at the Woodstock festival grounds in upstate New York and is expected to draw over 50,000 people.

ABC/Impulse In New Tour

BOSTON—The first test by ABC/Impulse in operating calming the crowd, they were successful that Steve Blocker, based here the opening night of the promotion, known as "Junket," is lining up a West Coast tour. The tour will feature stops in San Francisco, Los Angeles, and other major cities.

Upcoming stops include San Francisco, Los Angeles, and San Diego. The tour will feature performances by some of the top acts in the country, including bands like the Beach Boys, the Eagles, and the Grateful Dead.

[york times]
CHICAGO—The desire by contemporary artists to achieve concert-like settings for their work has led to the concept of new clubs everywhere. The club that is causing the most excitement is the Temple, a new club here in Old Town.

William, a record company contact, says he is more aware of how groups become popular in New York, and he says the audience is, "more likely to be the people who make it, not the people who book it." The club has a new one here in Old Town.

Wright declined to reveal how much money was put into the club. He said, "To the best of my knowledge, the system "as nearly approaching that found in auditoriums. There are six AT 7 Voice of the Theater speakers distributed throughout the room, and they are very much the monitors found in recording studios."

The light system has 18 spotlights, with a full-time sound system. There will be a monitor speaker and separate amplifiers for the lights on stage. The system accentuates the microphones. Additionally, the club, called the Brown Shoe, is a building made of stone, and it has a unique sound to it. The lights are developed to be a part of the building, and are controlled from a control system. The system also has a new program for the Boy Scouts of America. The arranger was Mike Abene, and the music was written by the Junior Associates. "Countr" Bruce Mor-

NEW YORK
Victoria Lucas Associates has been named May 
for the Portland Jazz

Some of the talent already appearing or lined up include Bill Evans, Art Blakey, and the Three Sounds. James Moody, Gene Ammons, and Stan Getz will be appearing too. Mark Almond, Blue Thumb artists, have also been announced. C. 

NATIONAL
From the Music Capitals of the World

The Jeff Beck Group, Epic artists, will be at Carnegie Hall on May 2. After two performances, the program, which has a first album on Blue Note Records, has been received with enthusiasm there.

The John Coltrane band, which is currently on the road under the title of "John Coltrane's World Tour," will be appearing at the Blue Note in New York on May 18. The band consists of Coltrane, Elvin Jones, Jimmy Garrison, and Art Blakey.

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From The Music Capitals of the World

DOMESTIC

MILWAUKEE

Jimi Hendrix performed in Milwaukee, where he was remembered as a pioneer of the electric guitar. The city is known for its vibrant music scene, especially in rock and roll.

MINNEAPOLIS

The Minneapolis-based Prince played a crucial role in the city's music history, particularly with his band, The Revolution. The city is famous for its rock and roll culture and is often referred to as the 'Land of 10,000 Lakes.'

DETROIT

Motown Records was established in Detroit, and it played a significant role in the development of soul and R&B music. Henry Ford's assembly line in nearby Highland Park contributed to the city's industrial heritage.

NEW YORK

New York City has a rich and varied music history, with significant contributions from jazz, rock, and hip-hop. Central Park and Rockefeller Center are iconic locations in the city's music scene.

LOS ANGELES

Los Angeles is often referred to as the 'City of Angels,' and it has a long tradition of rock and roll. It is also home to the Grammy Museum and the Hollywood Walk of Fame.

CHICAGO

Chicago has a strong blues tradition and is home to the famous Chicago Blues Festival. The city is also known for its role in the development of jazz and rock and roll.

ATLANTA

Atlanta is known as the 'City of Martin Luther King Jr.' and is home to the Martin Luther King Jr. National Historical Park. The city has a rich history in rhythm and blues, and it is the birthplace of many successful recording artists.

DAILIES TASTE ON 'SUGAR'

Talent

McGovern Benefit Is Easy Winner

The Carole King-James Taylor-Barbra Streisand-Bing Crosby-Mike Love-Jefferson Starship concert on the Fourth of July at Memorial Stadium was billed as a 'Benefit Concert for Peace.' The concert was attended by over 60,000 people and raised $2 million for peace organizations.

Mariposa Fest July 14-16

Talented artists have gathered in Toronto for the 14th annual Mariposa Folk Festival, to be held at Toronto's Centre Island on July 14, 15 and 16, this was announced, which brings together some of the world's best folk musicians.

Cody Touring East Coast

NEW YORK — C o m e n d e r Records, the company behind the concert recording group, is touring east coast.

'Sugar' Sweet for Morse But Light as Theater

New York City's Avery Fisher Hall, home to the New York Philharmonic, is hosting a series of concerts featuring performers such as Elton John, Carole King, and Jethro Tull. The concerts are titled 'Sugar' and are aimed at raising funds for the Morse Foundation.
Send us the song in your heart. If you’re an unpublished composer, you can enter the Amateur Popular Song Composition Contest with songs of any style. Grand Prize: 100,000 yen (that’s approximately 300 bucks), a Certificate of Honor, and a Gold Medal. Plus a little helpful publicity for your song.

Here’s all you have to do: Send us as many entries as you like, to arrive no later than May 15, 1972. All entries must include: - Title of song - Manuscript of the song with complete melody and lyrics. Please indicate preferences, if any, to style, tempo and type of performer. - One set of lyrics, typed out or written legibly on a separate sheet. - Name, address, phone, age, sex and occupation of the composer(s) as well as the lyrical(s).

Send your entries to: Popular Song Contest Section, Yamaha Foundation for Music Education, c/o Yamaha International Corporation, P.O. Box 6600, Buena Park, California 90620.

Songs selected after the preliminary judging shall be performed in public at the contest finals at Nemu-no-Sato Yamaha Music Camp in Japan on October 8, 1972. Multiple prizes may be awarded. Send us your song today! For you “Pro” composers: Watch for announcement of Yamaha’s second annual contest for “Published” composers.
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b/w
Hound Dog

GM 17001 I’m All Cried Out
b/w
The Sun Don’t Shine
The Same

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

—“ON THE HORIZON” CIRCUS

GOOD MEDICINE is distributed by Starday-King Records, Nashville, Tennessee
Carnival' Concert Seen for Miami Pop, Jazz Festival

MIAMI BEACH, Fla.—Miami Beach's annual Multicultural Festival has been jazzed up from the usual outdoor, folk-oriented musical event to include a wide range of outdoor daylight activities to complement the nighttime musical aspect, "but there will be more music," said Charles Cinnamon, festival director.

Out of 26 promoters from all over the U.S., the Miami Beach tourist Development Authority awarded Leisuritech, Inc., a California promotion firm, headed by Michael Goodwin, the contract to stage the Pop and Jazz Festival, August 11 to 13.

"I envision a 'carnival' concept to complement the festival," said Goodwin. "The idea is to build on the pressure that Miami Beach is an expensive, stuffy area catering more to the upper-middle class," Goodwin said.

The Miami Beach TDA's financial liability will be limited to $100,000—"the amount it will cost if the festival makes no money. Leisuritech has put all deposits for talent and front money and the $100,000 in a line of credit to protect against losses."

Hunnickle Moore and the Fastest Band Alive have signed recording and management contracts with Ringley Bros. and Barnum & Bailey music and talent subsidiaries. The group's initial world tour is set for later this year, under management of Lewis Merenstein. The Association will tour again before the year is out. Goodwin said.

"The Bandstand Dick to project a new summer image for Miami Beach as a swinging, reasonably priced resort, totally accessible and offers recreation to appeal mainly to the 18 to 40-year-old group."

Along with six musical superstars, including a private world of special interest groups, Goodwin's plan includes helicopter tours, roller-coaster rides, the world's largest indoor bungee jumper, exotic dogs, skin diving and fishing jaunts.

Negotiations are already underway with booking agents around the world for superstars in the whole spectrum of musical tastes for concerts. Goodwin expects to have the initial contract lined up by May 1.

The Miami Beach TDA's financial liability will be limited to $100,000—the amount it will cost if the festival makes no money. Leisuritech has put all deposits for talent and front money and the $100,000 in a line of credit to protect against losses.

Talent In Action

The Allman Brothers play an unaccompanied performance, blues, performed by Greg Allman on vocals and fine keyboard work, and Dicky Betts' electric lead guitar, Butch Trucks and Jai Johanny Johanson have arrived strong rhythmic flow abetted by Berry Oakley on bass.

Most of the Allman's material was from their two chart topping albums, "Eat A Peach" and "Laid Back." These Southern rockers are the mainstay of the Allman Brothers Band, and the Cream. They have a strong following in the Miami area.

Lee Anthony Show

Fiddletown, New York

The Lee Anthony Show, a little group with big ambitions, is playing the Crescent Ballroom on Monday, with a large group of fans. The Lee Anthony Show is a type of country and western music, which has been popular with the audience since the first show in April.

Lee Anthony, a member of the band, and his wife, Jo, are working on a new album, which is expected to be released later this year. Aided by good arrangements, and the charisma of lead artists, the Lee Anthony Show is a top contender in the South.
When we introduced our first release, we said we were somewhat tradition-bound. And, for us at Playboy Records anyway, what’s more traditional than a foldout? So, the theme for our newest release is, naturally, April Foldout. April Foldout is what happens when you open our latest merchandising kit. Unfold it, and you’ll find everything you should know about our newest artists (including latest news on Tim Rose, Hudson, and Jim Sullivan).
Soul Sauce

By JULIAN COLEMAN

Lincoln Heights, O., Cincinnati suburb, recently paid tribute to black poet Nikkie Giovanna by proclaiming April 14, "Nikki Giovanna Day." The day was marked with a motorcade and ceremony where Miss Giovanna received an honorary Doctor of Humanities degree from Wiltermore University. . . Walter Hawkins, former lead with Edwin Hawkins Singers, has inked with Fantasy.

B.B. King, has signed for an exclusive long-term contract with the Las Vegas Hilton Hotel. King, a very important factor in the rock music scene, is set the side of the at the Hilton Casino Lounge on May 17th for a two-week gig. . . Is Abner getting back in the grooves?

The Magnificent Montague, who's worked from coast to coast as a soul jock since 1957, is airing nightly midnight to 4 AM on XMO, 150,000 watts station in Tijuana, Mex.

Warner Brother's Stovall Sisters leave on tour with Redd Foxx April 29 thru mid-July. At the end of each show, they will be doing a number called "Bring It All Together," which should be hitting NBC television's Sanford & Son Show soon. Redd plays the role of Sanford. Les Anderson at Warner Brother's will provide the itinerary soon.

In the April 15 issue of Soul Sauce we stated that Arco Productions in Hollywood had completed auditioning for a television series, "Funky Five," based on the career of the Jackson 5. However, it was announced that the Jackson Five may get another established group. The Funky Five is an all new group out to earn a reputation of their own merit.

In a move to increase its involvement in soul music, NARAS has elected RCA's Buzz Williams national promotion director of R&B products to its governing board.

BITS AND PIECES:

Merry Clayton's five-day stand at Hollywood's Whisky-A-Go-Go was recorded for a live album to be released soon on Ode Records. Speaking of live recordings, Little Richard's concert at the Fox West Coast Theatre, Long Beach, will also go in for an album pressing. Music Information on RCA should be a monster with cuts like: "Everybody Plays the Fool" and "Traveling." . . . Roberta Flack & Donny Hathaway will appear together at UCLA's Pauley Pavilion, Westwood, Calif., May 6. . . Belated congratulations to the bass (Black Moses) Hayes for his first Academy Awards. . . Be aware of two new Merce singles by Jerry Butler and Melba Moore!

NEW & ACTION LPS:

Roberta Flack, "First Take" (Atlantic); Jinni Hendrix, "In the West" (Reprise); Esther Phillips, "From a Whisper to a Scream" (Kudu); Stevie Wonder "Music of My Mind" (Tamla); Joe Tex, "I Gotcha" (Dial); Chi-Lites, "A Lonely Man" (Brunswick); Billy Preston, "I Wrote a Simple Song" (A&M); Soul Children, "Genesis" (Stax); Main Ingredient, "Bitter/Sweet" (RCA); Rufus Thomas, "Did You Hear Me" (Stax); Chairmen Of The Board, "Bittersweet" (Jovinca); Ray Charles, "Feeling the Message From the People" (ABC); Calvin Scott, "I'm Not Blind... I Just Can't See" (Stax); Change Of Pace, "Bring My Buddies Back" (Stoneland); Gladys Knight & the Pips, "Standing Ovation" (Soul).

Soul Sauce PICKS & PLAYS:

Staple Singers, "I'll Take You There" (Stax); one of the fastest moving records this year and No. 1 in many markets. . . Chi-Lites, "Oh Girl" (Brunswick); No. 1 at WMBW, Miami, . . . Roberta Flack, "First Time Ever I Saw Your Face" (Atlantic); record broke first pop hit . . . now a soul giant. How's that for a switch?? Love Unlimited "Walking In The Rain With The One I Love" (Uni); Emotions, "My Heart & Me" (Volt); Betty Wright, "If You Love Me Like You Say" (Alston); Solomon Burke, "Love's Street and Fool's Read" (MGM); Independents, "Just as Long as You Need Me" (Wand); Bobby Womack, "Woman's Gotta Have It" (U.A); Jackson 5, "Little butterfly Pretty One" (Motown); Donnie Elbert, "If I Can't Be Loved (I'll Belutin Platinum); Bill Brandon, "Stop This Merry-Go-Round" (Moonstone); Pick-WWR, NY. . . James Gadson, "Got to Find My Baby" (Cream); Black Ivory, "You and I" (Toddy); Impressions, "This Love's For Real" (Curtom); My and the Family Stones, "Stolen" (Epic); . . . And Just begun: "Let's Call It Quits" (Stax); Bill Withers, "Leans on Me" (Sue); Fifth Dimension, "Last Night I Didn't Get to Sleep at All" (Bell); Soul Generation, "Body & Soul" (Eboni Sounds); Tony & Carol, "You & I" (Roulette); Hot Sauce, "Bring It Home" (Volt). . . Richard Pogue at NWON, Chicago, reads Soul Sauce. Do you.

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**Letters to the Editor**

- **Continued from page 34**

has done a remarkable job with KLOK, and I am delighted that, at long last, something has been done for him with the formula which so safely has carried KLOK to the top, without any immediate
difference of opinion. In this, he has both the backing and the understanding of Bill, his program director. But, in the case of KLOK, has anything been done in its own way. The recently-appointed Occ-Fish, P. F. C. sample, gives KLOK the following daypart shares: 17, 8, 6 and 4. It gives KLV 7.11, 10.99 and 10.89.

- **Robert S. Kiefer**
GKLV
San Jose, Calif.

Dear Editor:

It started as a joke but mushroomed into one of the biggest audience participation promotions of the year for KVIC. Dave Jag- ger our night man, finally got fed up with the "Shelly-boppers" (naming Donny Osmond fans) calling up in the middle of the night to play heavy music. Dave suggested a once-and-a-while station station to put down the Donny Osmond face off. By means of petition, KVIC would want to play on the list of stations not to play Osmond's music with afternoon man Phil Robben taking the Donny Osmond side.

In the next seven days the sta- tion was flooded with calls and countless numbers of letters. One school actually set up a petition-signing period so the sining was not to disrupt classes.

When the final vote did come, Donny Osmond prevailed by a slightly margin.

APRIL 29, 1972, BILLBOARD

www.americanradiohistory.com
Kevin, working as an air person-
ality, a number of people have commented about their surprise at his decision. I should clear it up by letting you know that Kevin is the only six- year-old in the world. Kevin is 17 and a senior in high school in Oklahoma City. He's about to celebrate his 21st birthday and go on to college. I think it was a big hit among his classmates at the University of Oklahoma. The Great Weenie are con- quering against opposition.

Dave Hall, program director, WTU, Texarkana, Tex., writes, "Let it be said that it is Elvin Bishop's night at the Fillmore West in San Francisco. We promise you a six pack of Lone Star during the NARM convention last week, but when I went to the TMI suite to get it, Jim Weid had drunk it all. I think we'll be making Maybe One More Day."

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David Masters, program director, WBZ-FM, Boston, Mass., writes: "Life and Breath," Climax, Rocky Road."

Ricky Boulanger, program director, WSF, Seattle, Washing- ton, writes: "The rejects from the Armed Forces are taking the San Francisco market by ground assault. Lineup at KFEP, 1,000-watt daytime station is dominated by the armed forces. The line-up includes the U.S. Marine Band, the U.S. Navy Band, and the U.S. Army Band. The U.S. Air Force Band is also represented. The lineup also features the U.S. Coast Guard Band and the U.S. Coast Guard Reserve Band. The lineup is topped by the U.S. National Guard Band, which is the official band of the National Guard.

Rick Newell is leaving KOIW in Anderson, Ind., and is joining Sioux Falls, S.D., as a mid-day man. "I'm looking forward to working on a smaller market," he says. "The fewer the amount of people on a market, the better." He adds, "I'm excited about working in a smaller market." He is expected to start his new position next month.

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Frank Adair reports in from KADK-FM, St. Louis, that he had been at WKKO, St. Louis, for 12 years. "I've been at WKKO for 12 years," he said. "I've been there for 12 years." He adds, "I'm excited about working in a smaller market." He is expected to start his new position next month.

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**Classical Music**

**British Decca, Orchestra Ink Disk Pact on Messiaen Work**

NEW YORK — The executive committee of the National Symphony Orchestra Association has approved a contract with Decca Records of London to make the world premiere recording of Olivier Messiaen's "La Transfiguration de Notre Seigneur Jesus Christ" at the end of the current regular season. Recording sessions will be scheduled between April 28 and May 3. The contract also calls for the recording of Tchaikovsky's "Symphony No. 6."

**Deutsche Grammophon Records Gala for Bing**

NEW YORK — Deutsche Grammophon has recorded the Metropolitan Opera Gala for Sir Rudolf Bing, which was held on Saturday evening at the Opera. "The gala honored Bing for his 22 years with the Metropolitan, from which he is retiring as general manager. Deutsche Grammophon recorded the video soundtrack for a CBS Television Network program, which will air excerpts of the gala on Sunday (31). The label will release an album of the event on May 15.

**Sontor Label On First Disk**

LONDON — First recording by the new Sontor label was made at St. Giles Church, Cripplegate, London. It was of Rachmaninoff's hitherto unrecorded "Vespers for Unaccompanied Choir," sung by the Bruckner-Mahler Choir conducted by Wynn Morris.

Sontor Record directors are John Simco Harrison (chairman), Geraldine Harrison (secretary), conductor Wynn Morris, recording engineer Bob Auger, Malcolm Henderson and Don Norman, all well known in musical and recording circles. Isabella Wallich, originally named as one of the founders, withdrew before the company was formed.

"We plan to make both classical and pop recordings," chairman John Simco Harrison told Billboard, "mainly of works that have not been overdone in recordings by other companies. Bob Auger has both produced and engineered the first production, but in the future we shall use individual producers for different recordings."

Planned Sontor recording for later in the year will be a new version of the completion of Mahler's "Symphony No. 10" by musicologist Deryck Cooke.

**Dutch Confab On Wind Music**

AMSTERDAM — The Royal Dutch Federation of Harmony and Brass Orchestras will organize an international conference during August 1973. It will be held in the Congress Building at The Hague.

Chief aim of the conference will be to increase international cooperation in the world of wind music. Among topics to be discussed are standardization of the instruments, harmonization of the operation of the parliaments and conductors, notation and organization of the sound, notation and organization of the parliaments, exchange of international repertoire and problems of educating young instrumentalists.

Information about the conference can be obtained from the Secretary of the First International Band Conference, Congresgebouw Inter Scientists, P.O. Box 9038, The Hague.

**CONCLUDING AGREEMENT to record the Metropolitan Opera Gala for Sir Rudolph Bing, are (left to right) Thomas Moorey, ad producer for Deutsche Grammophon; retiring Metropolitan Opera general manager, Sir Rudolph Bing; William Eisucco, president of Gemini Productions; and Herman Krawitz, assistant manager, Metropolitan Opera.**

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**TOP 40 EASY LISTENING**

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<td>Roberts, Allan</td>
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<td>VINCENT</td>
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<td>MORNING HAS BROKEN</td>
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<td>CANDY MAN</td>
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<td>Stansard, BMI</td>
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<td>6</td>
<td>15</td>
<td>ME AND BILLY JOE DOWN BY THE SCHOOLYARD</td>
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<td>BETCHA NOT, NOW</td>
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<td>SUAVECITO</td>
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<td>YOU REMEMBER THESE</td>
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<td>24</td>
<td>39</td>
<td>MENDELSSOHN'S 4th</td>
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<td>Apollo 100, Mega 41509 (Campbell -Connelly, ASCAP)</td>
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<td>HELP ME MAKE IT THROUGH THE NIGHT</td>
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<td>I ONLY WANT TO SAY</td>
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<td>THE FAMILY OF MAN</td>
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<td>LOVE THEME FROM &quot;THE GODFATHER&quot;</td>
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<td>MISTER CANY'T YOU SEE</td>
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<td>TAOS NEW MEXICO</td>
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<td>MEDLEY, AMEN NO SUNSHINE</td>
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<td>6</td>
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<td>MOTHER AND CHILD REUNION</td>
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<td>IT'S GONNA MAKE SOME TIME</td>
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<td>I AM LOSING YOU</td>
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<td>CHANTILLY</td>
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<td>LOVE THEME FROM &quot;THE GODFATHER&quot;</td>
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<td>THE MASTERPIECE</td>
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<td>NATURAL CAUSES</td>
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**Billboard Special Survey for Week Ending 4/29/72**

April 29, 1972, Billboard
Tape Cartridge

4-Channel Sales Climbing; $400-$600 Units Piling

LOS ANGELES—Four-channel is gathering momentum in the $400 to $600 price range, with strong sales in middle-range.

Retailers say they are doing quite well with the configuration now, since more and more small tape dealers are carrying four-channel tape in Texas, New Mexico, Oklahoma, Louisiana and Arkansas.

The organization has several priorities: to educate law enforcement agencies to both federal and state laws governing unlicensed duplication; to initiate legal proceedings to stem the dangers of selling unlicensed products; and to raise a war chest to combat tape piracy.

Two meetings have been held in Dallas, and an executive committee has been formed consisting of Marmaduke, Billy Emerson (son of Bill Emerson) of Big State Distributing Co., Bill Rudolph of Warner Elektra Atlantic Records, Murray Habhab of United Distributors Corp., and Jack Parker of MCA.

Marmaduke said the organization is planning to hire an investigator to work with law enforcement agencies and with retailers on the pitfalls of stocking unlicensed titles.

“Many retailers just aren’t aware of the laws and have little knowledge of bootlegged product,” he said. “We are going to initiate an educational program explaining the law and showing dealers just what to look for in unlicensed tape.”

Another problem in combating tape piracy, he said, is that law enforcement agencies are not aware of the many state and federal laws and a law (S 748) governing unauthorised duplicating, distributing and selling.

“In small towns, particularly in New Mexico, Oklahoma, and Louisiana, where there are no state laws to curb tape piracy, many tapes are sold,” he continued (see page 64).

Hurdles Hamper

Lack of adequate software and lack of software standardization also continues to be a problem. Retailers say they are looking into the 4-channel disk field will only get one disk into the various different 4-channel tape markets on the market now, there is still not enough repertoire for contemporary music; kids know this.

We’re doing fairly well with 4-channel,” said the audio buyer for a large East Coast mass merchandising chain. “Surprisingly, there’s more response in the higher-end area, perhaps because the 4-channel is the audiophile doing the purchasing. Here we’re selling our share where adaptability is concerned; speakers and small amps, we’re doing well. We’re very interested in the consumer.

“We’re getting more and more of this audiophile. We say this because 4-channel is more of a listening experience with 4-channel, we’re not hearing the same thing by any means. It’s a niche market that is on the rise.”

“Don’t get me wrong,” he said. “There’s just too much confusion in the market and a large part of the problem is the distributors.”

“We’ll be using more space for 4-channel, and we’re looking into the problem of the small numbers,” he said. “We’re trying to achieve using the matrix for 4-channel records.”

END OF LIGHT!
Why the new King 8-Track Winder costs so damn much.

After almost three years of making the world’s fastest cassette winders, we’ve just come out with an 8-track model.


One operator on one King Two Spindle 8-Track Winder can produce 2,400 beautifully wound cartridges in an 8-hour shift. Compare this to any other 8-track winder. Take three of them and one operator.

You’ll get about 1,600 cartridges per shift.

You’ll spend about $300 more on machines.

And you’ll rent on three times the floor space.

Plus, you won’t get:

A footage count accurate to within 2%.

Accurate drop loop length control.

Unmatched tension control.

Of which you do get with the King 8-Track.

(Incidentally, we’ve also got an incredible Automatic Splicer to go with it.)

What we’ve already done for cassettes.

Of course, if you also need a high-speed cassette winder, there’s still the King Cassette Winder.

And, of course, it’s pretty damn costly too: $6,995.

But, while one operator on any two other machines is putting out a mere 500 cassettes per shift, one operator on three King Cassette Winders will put out 1,800 to 2,000 per shift.

And all the King operator has to do is simply place the empty cassette on the machine. Because ours is the only cassette winder with consistent, repeatable, automatic splicing and wind-in of leader.

In addition, we’ve got the industry’s most accurate tension control, and tape handling so precise and gentle that even 1/4 mil (C-120) is no problem.

Small wonder that anybody who’s anybody is now using King Cassette Winders.

How do we do it all.

Look. You either design and build things to the highest possible standards or you don’t.

At King, we design and build tape winders to the highest possible standards.

All our machines are virtually hand-made. (We sub-contract the paint job.)

The guys that make then are all highly skilled experimental machinists.

And 30% of their time is spent on research and development.

If you want to make the most absolutely precise, reliable, and advanced tape tailoring systems available today, this is the only way to do it.

Wanna see it?

We’d like you to see our operation firsthand. Anytime. If that’s inconvenient, we’ve got machines in use all over the world, so we should be able to set up a demo either at or near your factory.

Just write or call our Paul McGonigle at: King Instrument Corporation, Kane Industrial Drive, Hudson, Mass. 01749, 617-568-8771 (Telex 94-8485).

He’ll be happy to show you why you can buy a cheaper winder than a King.

And pay more money.
The happiest girl in The whole U.S.A.

Donna Fargo always wanted to shake up the country music scene with her own style of music. Her songs. Her voice. She's smiling today because she's done it! "The Happiest Girl In The Whole U.S.A." is Donna's own song, and has all it takes to be the biggest smash in the whole U.S.A.!
CONTENTS: One hit single
PORT OF ENTRY: Country Music USA
DESTINATION: Top of the charts
The winner of the Wilburn Brothers contest to promote their record, "Arkansas" is Mrs. J. O. Murphy of Nashville. She gets a five acre ranch in Har- dary, Arkansas. The record has been the biggest thing the Wilburns have done in a number of years. Dick Heard's Royal American label has leased the Trademark Million Records has signed a group from a hippie commune near Nashville. The group, known as The Farm Band, has cut several sessions under the guidance of Claude Gray. The group is booked into the Golden Nugget, Las Vegas until May 10th. Lorenzo Mann, picking up a note from an outdoor sign, has her new release ready. It's called "Hertz and Avis." Donna Fargo has done several shows in Nashville. Tom T. Hall has a new international fan club presidency, Margaret Cameron Kaneoke. The Hubert Long agency has hired Billy Wilche as an agent for the firm. The onetime manager of General Merchandise and a capable booking experience,Hubert's condition shows no improvement . The group is visiting the Midwest and Canada. Glen Barber is sweeping trough Washington as LeRoy Van Dyke has done a series of commercials for the Aves Advertising Agency. Joining the ranks of those artists so far signed to the Tulsa music complex is Donna Carlton and the Tennessee Sounds. The main joke of the song is a straight rendition. The songs features a beautiful harmony. The song is called "Cow Country," with the original verse and chorus being "Brother, Brother," whileCash was appearing there. Hup Wilton, general professional manager of the Country Music Association, has a new release on his label, Beechwood Music in Nashville, has hired Lusie Innis in the field of writer relations. Innis has been with the industry for 25 years. The Country Gentlemen, Rebel artists, played a benefit at Richmond, Ky. for victims of the recent flooding. Appearing with them were the Bluegrass Band, the Bombers, and Rich Kirby. Another performance is planned. Little Richie Johnson came to Nashville late from New York. He is producing Jimmy Snyder, the LeGarde Twins and Buck Gold- man for his label. Other artists being booked by Johnson are: Ernie Odum, Country, Carl Baeklund, Tom T. Hall, Theasters. More performances are planned. Little Richie Johnson came to Nashville late from New York. He is producing Jimmy Snyder, the LeGarde Twins and Buck Goldman. Other artists being booked by Johnson are: Ernie Odum, Country, Carl Baeklund, Tom T. Hall, Theasters. More performances are planned. Little Richie Johnson came to Nashville late from New York. He is producing Jimmy Snyder, the LeGarde Twins and Buck Goldman. Other artists being booked by Johnson are: Ernie Odum, Country, Carl Baeklund, Tom T. Hall, Theasters. More performances are planned. Little Richie Johnson came to Nashville late from New York. He is producing Jimmy Snyder, the LeGarde Twins and Buck Goldman. Other artists being booked by Johnson are: Ernie Odum, Country, Carl Baeklund, Tom T. Hall, Theasters. More performances are planned.
Continued from page 54

two years at Juilliard; Earl Erb, his lead guitarist, has put in seven years of private study, and the Cates Sisters, who travel with him, have their doctorates in philosophy.

Bill Walker has produced Stu Phillips’ first release on Capitol. He is growing in stature more and more as a producer as well as an arranger... Singer Jack Greene won a singular honor in the Tennessee legislature. He was made an honorary Sergeant At Arms of the House of Representatives. Special accolades were delivered to him, and he was given a standing ovation. Greene has contributed heavily to the music industry. Skeeter Davis had one of the most clever booths at the Fan Fair. She paid tribute to all the other artists, and had a theme of “Love” throughout. Her banners carried the initials LSD, which stood for Love Skeeter Davis... Jerry Clower highlighted the event with the presentation of a Gideon Bible to Bud Wendell, the “Opry” manager. Jerry has been a member of the Gideons for 17 years... Dolly Parton’s parents were present at the “Opry” for the first time in their lives. They brought her a charm bracelet with 14 charms, each a silhouette of her parents and her 12 brothers and sisters. Charley McCoy is working only selective bookings despite the surge in popularity from his recordings... Marty Robbins flew to Arizona to shake off the flu, and then rushed back to perform at Fan Fair... Mack Vickers is changing his name to Atlanta James. An album called “Greatest Hits of Hylo Brown” is being released in Europe and Japan on the London label.

Jacky Ward

Sings

“Big Blue Diamond”

TARGET #130146

Exclusive on TARGET RECORDS

Distributed by Mega Records & Productions

BE A BELIEVER!

WHERE “DIAMOND” PLAYS

“DIAMOND” Sells

“BIG BLUE DIAMOND”

“BIG BLUE DIAMOND”

Notice

Any company or individual signing country artist “Big Blue Tours” to a recording contract is subject to legal action by Shane Wilder Record Productions, represented by the legal firm of Best, Best and Krieger, Palm Springs, California 92262.

Artist is under a long-term contract to Shane Wilder Record Productions.
Jukebox programming

**Albums Moving at Fast Pace**

- Continued from page 1

- Are often not page 1. Producers of 78s jukebox albums are trying to bridge the gap.

- Little LP’s Unlimited of suburban North Andover, Mass., says it is lowering the rate of its jukebox release from 10 weeks to eight weeks, two years ago to six every month now, said Richard Prutting, president.

- A study of 10 albums on Billboard’s Top LP’s Chart shows that up until the week they peaked, they had played in jukeboxes an average of 8.8 weeks. Another group of the albums, all released in the same period in 1970 did not peak until they were on the chart an average of 16.8 weeks.

- The contract with 1967 is even more important, because it is the longest this five years ago had an average chart life of 9.33 weeks. The average dropped to 9.19 in 1970 and is 6.5 now.

- Albums are happening like they would in a corner store or a speakeasy. Harvey, associate of Bernie Yudofsky, president of another jukebox album production firm, Gold Medal Productions, Blauvelt, N.J. The comment is ironic in view of the show-up-in-singles activity.

- A recent record was the first time Prutting sold a 12-inch album, a time when the chart life of the “Hot 100” was an average of 9.6 weeks in 1966 and 10.1 weeks five years ago (Billboard, Mar. 18). The study also showed a decrease in the number of singles being released.

- Another record on Billboard Chart reviews points up the contrast. LP’s, released at the time in 1970, totaled 2,477, up 6.5 percent from 2,416 in 1969. Singles, totaled 5,145 down 5.5 percent from 5,685 the previous year (Billboard, Apr. 8). Examples of Yudofsky’s juggling after relatively short periods on the charts included “Great Balls of Fire,” by Jerry Lewis, and “Harvest,” which peaked Mar. 18 after three weeks. The song was knocked off by “American,” which peaked four weeks after No. 1 and had stayed on the chart six weeks. Gran Funk Railroad’s ‘E: Funk’ ‘ Funk’ also peaked after six weeks.

- The most recent chart study that took long to peak was Don McLean’s “American Pie,” which left the top position after a run of seven weeks for a total chart time of 20 weeks. Cat Stevens, “Teaser and the Fire Cat” peaked in four weeks and Faces’ “A Nod is as Good as a Kiss” in five weeks. The song, which had knocked off “American,” was back at 11 after six weeks. Chicago’s “At Roosters Hall” peaked after 10 weeks, while “Lullaby” together peaked after 8 weeks and “Leumahie” by the album to Bangla Desh” both peaked after 7 weeks.


- Of the group, the Beatles “After the Love Has Gone” was the longest chart life not found today. The LP’s, released in 1967, was No. 1 Nov. 1, 1969 and remained No. 1 until Oct. 29, 1970. It fell off Jan. 24 after 15 weeks on the chart. However, it remained on the chart for 83 weeks until May 15, 1971 when it fell off at No. 17.

- The chart life comparison of 10 oldies albums released in 1960 showed albums ranging from “Fiddler on the Roof” at 113 weeks to “Man of La Mancha” 63 weeks. The longest chart life for the 1970 study period was 100 weeks for Engelbert Humperdinck’s “Release Me;” the shortest of the 16 weeks for “Chirpy Little Cow” by Peter, Paul and Mary and “Blood, Sweat & Tears” “A Case of You.”

- The chart life dropped for the current release of “Endless Arms” by Carpenter’s “Close to You” at 84 weeks and the shortest, another album by Carpenter’s, 47 weeks.

- The problem perplexing jukebox programmers was the rate of the rise in the near of the Young LP’s. Prutting indicated there was only one single available since Jan. “Heart of Gold” by “Sugar Mountain,” during which time the album shot to No. 1. Prutting also said the album was available for another two weeks.”

- Prutting and Yudofsky both postulated the psychology of jukebox listeners is careful in selecting jukebox LP’s.

**Plug ‘Fabulous Fifties’ Hits**

**By MAURIE H. ORODENKER**

PHILADELPHIA — Jerry Blavat, one of the leading deejays here, is “on a kick” with “fabulous fifties,” is re-releasing that era of music via specially produced LP’s. The songs range from the classics to the up and coming guaranteeing a premium of $35 a week from jukebox sales.

- Apart from his record and TV shows, Blavat was also a pioneer in record hops and has reconditioned the roll of rock and roll music. Now that he has a new contract with Blavat aims to continue its popular appeal to deejays and at his merchants as “Geeter Boxes.”

- The programming is that makes the difference in turn-arounds in jukebox music machines different from all others. A Geeter Box is a jukebox designed for oldies only—Fabulous Favorites favoring the ‘Fifties era and early merchandises as “Geeter Boxes.”

- “It is the programming that makes the difference in turn-arounds in jukebox music machines different from all others. A Geeter Box is a jukebox designed for oldies only—Fabulous Favorites favoring the ‘Fifties era and early merchandises as “Geeter Boxes.”

- “I started less than a month ago and already I’ve placed eight boxes. The track record is good. My boxes are specially designed and recommended for the music machines. While Blavat is the operator, all the hard work is done by David Rosen, local Wurlitzer distributor, his collaborator in this new venture.

- The machines are placed largely in nightclubs, bars and taverns. Blavat tailors the record offering for his area, fitting the clientele of each location. And just in case his judgment may go wrong. Blavat leave a stock of promotional Geeter Grants in each location.

- “You don’t know any tune they want,” he explains. “Every two weeks we add five more tunes.”

- He also explained that he, as operator, would have to decide to play each week with the rest going to new tunes and even keep the keys, added Blavat.

- “What are the locations for his Geeter Boston, Blavat fronts a minor try with a rock n’ roll band and a walk around the clubs in the neighborhood.”

**Coin Machine World**

**NEW MOA DATE**

Music Operators of America (MOA) has changed the date of its convention at the Conrad Hilton Hotel in Chicago to Sept. 14-16 and the first time in several years will close the convention on a Saturday night. The date was changed to avoid conflict with the Jewish holidays.

**SWEET ROCK-O-La**

Rock-Ola’s furniture-like jukebox, introduced in 1964 by Carson, Pitre & Scott. Co. here in the perfume department at Bla- berge, to plug a new cogmole called Music, pass away 45 rpm recordings of “Music” which were also demonstrated on the machine. Customers could order the machine and take it home.

**BALLY EXPANDS**

Bally Manufacturing Corp. of Chicago recently acquired sub- stantially all the assets of the West German equipment manu- facturer Center Waffel Apparate, GmbH.

**FLA. PROGRAMMER**

Give New Single Chance

*BY SARALANE*

CLEARWATER, Fla. — Wel- coming requests from programmers and dealers to release the jukebox for at least five weeks at a time, the South Florida program- ming firm of M. A. Brewer, is now the operator of Gulf Coast Music here.

- As with other more astute programmers in the room, the long life records are now enjoying on the charts and are not trying to at least take advantage of the build-up of business.

- “I pay particular attention to Billboards’ New Radio Action and Billboard Pick Singles page be- cause many records I buy won’t receive heavy airplay until two weeks or more,” a salesperson confided.

**ROCK-O-La STORY**

In a city like Chicago where most newspaper jukebox industry stories hint at gangland conspira- cies, the straight article is rare. However, today Chicago financial circles were treated to a recently-pro-filed Rock-Ola Manufacturing Corp. (MOA) business seminar in the Conrad Hilton Hotel.

- Though it is the most profitable business for years, Rock-Ola’s 57-year-old company, with 250,000 locations will open up (see separate story on Smoaks Inc.), Rock-Ola’s field representative of the financial media now that it is on a new and positive course, states firm Public Relations manager.

**L.A. Location Suit**

LOS ANGELES—Superior Mu- sic Co., a Los Angeles branch of the Chicago-based agency of Michael Frimuta and Ben Gonner, has filed suit in court here against William and Phyllis Beaudoin’s Stardust Room for $17,496. The suit claims the local noisy troika a loss from $30 to 30 weekly jukebox rental contract with Superior with 26 weeks.

**LP’s Unlimited Expands**

NORTHFIELD, Ill.—Little LP’s Unlimited is expanding its operation beyond that of producing jukebox albums. Richard Prutting, president, indicated that he plans to form a television program. Prutting is little definite at this time. He will maintain the jukebox al-bum business as the prime concern of the operation.

- The firm’s catalog of jukebox albums is currently at 68 titles and he plans to release in the next two weeks albums by Neil Young, Sonny & Cher, the Beach Boys, Reta Lou Lynn, Lynn and Al Jolson.

- Prutting, now working with a doubling, might ask the marketplace to seek out the advice of one- stops, but he also indicated that he is keenly aware of what product to re- lease. For example, Freddie Hart has asked Prutting to reissue an older album with the title of “Easy Lovin’.” He said: “I think that song will be- come a standard and the one-stops agreed.”

- The next release will bring the Little LP’s Unlimited catalog to 88 titles (see separate story on him).
What's Playing?

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

Frank Fabiano, programmer; Fabiano Amusement Co.

Chicago, High School Age Location

Paul Brown, operator; Betty Schott, programmer; Automatic Music Co.

Chicago, Soul Location

Moses Profit, operator; John Strong, programmer; South Central Novelty Co.

Fargo, N.D.; Country Location

Jerry Frank, programmer; Margaret Sales, operator; Roy Friedman, Capitol 3305; Carl Rushton, Dave ovski, W. Friedman, Carpet, 3605; Carol Calderon, Empire 11004; Earl Cooper, Fair 1065; Mike Yudkofsky, Ruddy 7009.

Ferdine, Minn.; Campus/Youth

Dulane Knuston, programmer; American Sales Co.

Gallon, O.C.; Country Location

Larry Faust, programmer; Hopkins Music Co.

Omaha, High School Age Location

Howard Ellis, programmer; Rolle Stevenson, programmer; Coin-A-Matic Music Co.

Portland, Ore.; Campus/Youth

Don Anderson, operator; Margaret A. Barnes, programmer; A & A Amusement Co.

Rockford, Ill.; Country Location

Charles Marik, operator; Jerry Schultz, programmer; Star Music Co.

Rolling Meadows, Ill.; General Locations

Robert Hesch, programmer; A & H Entertainers

Jukebox programming

Coin Machine World

- Continued from page 56

The German firm will call their Gunter Wolff GmbH and will continue in the direction of Gunter Wolff and Harro Koecke as managing directors. The chase means that Bally is now the largest manufacturer of slot machines in Europe, said president William T. O'Donnell.

ROCK-OLA SCHOOLS

A nationwide chain of schools directed by field service engineer William Finlay at Portage Automatic Sales, Lockport, N.Y., has been established in Chicago. In Los Angeles: Jim Wilkins, Phillip Glaros, Portage; Hy Weisner, Chuck Carter., 20th Century Music, Los Angeles; Howard Smith, D & H Products, Temple City; A. L. Sterling, Baldwin Park; A. L. Daguerre, Daguerre Music, Los Angeles; Jim Widge, Cliff Griffin, cigarette machine, California; Bern- nie Schlossman, Stan Mar Amuse- ment, Los Angeles; Larry Lewis, Joe and Emil S. Winter, Tri Amusement, San Diego; Raph Henning, Dick Anderson, A.A. Amusement, Darlington (photo). In Chicago with no Gilt Kit (Empire owner), Joe Robbins and Ralph Okula, Fillis Enterprises; Gene Velas, Blue Bay Inc.; Roy Breen, Argory Eaton, Tower Music; Jerry Sosnick, Continental; Charles W. Smith, State Music, Ed- ward Valsan and son, Apollo Vending; Charley Thiel, Burgundy City Music; Jerry Ebert, Sy Kindler, Hastings Dist., Milwaukee; Arnold T. Haskins, Windy City Music; James Scott, Allied AC; Al Birkut, Ruddy Music Co.; Leo Gimberg, United; Pat- rick Noyek, Sunshine; Bradway, Minneapolis; R. d. R. Sherman, South Central Novelty Co.; Arnold Shchiro, Manager, Service Amusement Service Co., LaPorte, Ind.; Rene E. Pierrot, Mike Cacor- ovski, W. Lipinski, John Stani, Frank Macve, Melody Music Corp; Dale Prestler and Rich Eckert, North Shore Voc, Ken- neth; Ron hallway, Tim Robinson, Ron Thornton, Ron's Service, Richard Favone, Alfred Reiter, Paul Friedman, Apex; Donald Cole, Carl Heflin, Doug Dore, Caldon, Calbro Bros, Vending, In- dianapolis; Frank Hall, Vic Val- gori, Joseph Patterson, Empire; Bruce McDonald, Valley Music.

Albums Moving At Fast Pace

- Continued from page 56

material because they do not en- joy a return privilege on product un- sold. There is also a delay in pre- paring the mini jackets, although Prouty does not use exact repro- ductions of Yudkofofsky does. There is no tremendously popular artist, the jukebox pro- gramming does not try to sell any ma- terial if he can find it and make sure he is using everything avail- able. Prouty said, "until the jukebox album is avail- able."

He pointed out that Elton John’s “Photograph” is headed for the juke- box LP is still selling well. One reason, he points out, is that John has had two hit songs simultaneously released in the past year, according to Star Tapes Co. lists: “Farewell” (February, “Levon” in December. However, Prouty claims fast pace of LP’s by pointing out that he is selling large quantities of albums featuring standard reper- toire and artists such as Jan Gar- ber, the Ink Spots, Les Brown and others. This too, may tie in with the decreased demand of singles product available for certain programming requirements.

Give New Singles Chance

"The Family of Man" and many of the 5th Dimension’s releases.

Despite the current popularity of oldies and standards, Brewer only looked at old hits for the day's program.

As like any programmer, he trips up. "I covered with ‘Down by the River’ believing it would play like crazy—but it did nothing in any of my locations.


A couple of these were recom- mended by Yossi and I usually take his word on what's going to make it. I have found him to be the most knowledgeable one-source person in the state. Nine times out of ten, he's right in his predictions.

Gulf Coast locations are still ex- periencing good play on Al Green’s "Let Me Die," which disappeared from the “Hot 100” Mar. 16 after 15 weeks on the charts. The 5th Dimension’s "Last Night I Died" is still at No. 1 and America’s "A Horse With No Name" are two well-spinning boxers for Brewer.

Brewer said 80 percent of his locations are sold out for two quarters, high school age lo- cations are however still three for a quarter.

"How did an insurance man wind up in the jukebox business?" Brewer said. "My brother had come to F l o r i d a to work and found a job with Gulf Coast Music. I started dropping around not only to visit my brother, but also to try to sell some insurance to the employees."

Dropouts are soon converted into part-time work and the busi- ness. Brewer said, "In the hey day of jukeboxes, there were two places with anyone." Brewer said.
Col Canada Is Helping Olympic Team, Schools  
BY RITCHIE YORK

TORONTO—Canada's Olympic lady and the government are making an effort to help the Canadian Olympic team and local schools. Four albums of Canadian music are being produced through the auspices of Columbia's newly opened plant in Canada, and each will be sold at $2.30 and $2.54, while the other albums will be sold at $5.68 to $6.34.

Most of Canada's foremost record companies are joining forces to make a series of albums. In addition to the following, two others are to be made: Gordon Lightfoot and the rest of his group, The Dinks, and the group Bignotti.

The full report of the working party will not be published until next week. The panel's recommendations are a proposal that an independent body of unaffiliated members, with no motive but to investigate the difficulties and problems of the new order, be given power to employ paid advisers to help in their work.

The advisers would be able to test the working party's proposals in festivals and possibly, with the cooperation of record companies, to carry out experiments to see what happens.

For example, of the albums made by the Recordai company, voice O. de Padrono, remains in Milan and the moves do not effect the firm's pressing plant at Caronno Pertusella.

However, the shift has resulted in a shake-up of executive personnel within the organization. The commercial department has been split into two divisions, marketing and sales, with Bongianni taking responsibility for the former. Lino Terrozzi, manager, international catalogue, and Michele Corruccini, assistant manager of catalogue work, will continue to work with the company—probably as a producer.

The French reaction industry information center claimed a circular sent by the Ministry decision said: "It is understood that each producer has complete liberty to determine wholesale prices within or outside the code letter system."

French Mfrs Raising Retail $  
* Converted from page 1

sleeve albums from $.58 to $6.34. Cheaper rate albums, formerly $4.90 to $6.00, will be held at $4.90. In one case, the category has risen from $3.38 to $4.20.

Certain other changes have been made in the price schedule where a double tax system prevails, but cases of "corporate" producers have been kept to have remained untouched for the moment.

The French record industry information center reported that its director, Marcel Bongianni, has made a study of the matter and has been invited to present his findings to the Ministry of Commerce.

Stereodyne Is Bought by A.U.S. Group  

COPENHAGEN—The Young Play Records label, headed by Jorgen Klein, has established itself in the Danish music business and is making strides of existence, including a Danish start in the field of record-tape operation through three of those six months.

Klein, formerly chief of Os- tly has stepped on the scene as a producer of last year, plus his own publish- ing enterprise, which he began also running Kleinerts Musik For- samling, the company he represents in London's Avenue Rec- ords here, with a sales tally of $50,000 in sales of the first six months, and Norwegian Continenten- over for that period is $40,000, an expected figure in view of the low-key state of the Danish tape market hereafter.

Play's marathon No. 1 in Den- mark was "Fat I Fejemoget" (roughly "Things Are Happening") written and recorded by John Mogensen in Copenhagen in early April, and released on Dec. 15 and stayed there until March 24 this year. It has sold over 300,000 copies.

Kleinert signed Mogensen while still at Elektra Records, now run- ning by managing director Boerge Bind- slev, the new firm. Kleinert is a national sales manager, and he is now on his own and working with New- man outlining the company's plans.

Kleinert said that the intention is to build up her own in- ternational operation headquar- ters in London, with the venture in James L. Dagle and Robert H. Jackson of Clevel- and.

U.K. Recommends Code of Conduct for List Pushers  

LONDON—The government has recommended a code of con- duct for record companies. Graham Page, Minister for Local Government and Development, told the Independent Music Dealers' Association last week that the code of conduct should be created and be regularly reviewed by a team of independent advisers.

The code is one of the proposals made by a working party set up by Peter Walker, Minister for the Environment, to investigate the role of record companies in education and youth in the environment.

2d Non-Stop Music AM Play  
PARIS—The French ORTF state radio-television network has inaugur- ated a music AM program, FIM, to serve the southern Marseille region.

The decision was taken following the success of FIP, France Inter Parallel AM program, for housewives and motorists. The accent is on music, with brief news, weather and traffic condi- tion inserts.

Kles Gets $35G in Libel Action Vs. Pub  

TORONTO—Stan Klees, one of Canada's most prominent record producers, has been awarded $35,000 in damages plus costs against the Toronto Telegram in the Ontario Supreme Court. Klees' action, which took al- most two years to arrive in court, was against the Telegram including Arc Records, and $25,000 in damages against the Star and the Telegram.

The case, which took almost four weeks to hear, was tried before a judge and Justice Mayer Lerner.

Through his counsel Boris Frem- men, president of the Play Records label, which appeared in the Toronto Telegrams, the latter a drug- line of David Cobb, contained defamatory statements.

S. R. Fest Single Solow  

MILAN—Sales of singles from this year's San Remo song festival have on the whole been disap- pointingly low for the first time in re- gards of the singles following the festival on the air and on record. This is due to Delirium which topped the Milanian hit parade becoming a nationwide hit following the success of Nada (RCA), Pepino Gigliardi (Bakst) and Ennio Morricone (Am- aldi) and Marcella (CBS)-Sussa clas- sic of weeks ago.

In fact, Marcella was virtually unknown before her festival app- earance.

However, sales of most of the other entries have been less en- vironmental in style. The exception is the standard low of the San Remo songs, which have not been very popular. Some Italian industry leaders are also beginning to feel that the an- nual festival is becoming less sig- nificant as the years go by.

Both Bob (Robert) Lammm, the vocalist, and bassist, and the bassist recorded here, Francis Crayton, have been playing on the standard $50 vocalist's fee in 1947. He also sang on the sequel song recorded by Craig, "Do You Pardon." Later he sang with John Good and Owen Bradley. Blinded in infancy, he overcame his handi- caps by learning music and lyrics into Braille.

Gus Mossen's single debut for the "Summertime" label. His Dano- nian translation by Mossen and Ron "Ard of European Kristofferson's "Sunday Morning, Comin' Down." Other Play artists are Weavers from Denmark and singer of the album under the name of Carmen Carl Kopin. An LP round-up of Plays has been made by Decca, which in his short history has sold over 7,000 copies.

UA Pub Bows Label in England  

LONDON—Avalanche Records has been launched in England as the label of the United Artists music division and its New York office is headed by Noel Rogers, manager director of UA Music Company Limited, United King- dom and Europe. Recording operations are handled by Roger Welch. Promo- tion is the bailiwick of Mike Clarke and Richard Gillerson.

Debut release on the new label is Ed Welch's single, "I Should Have Been A Lady."
From The Music Capitals With Executive Turntable

**Canada Executive Turntable**

**Santurce**

The Third Caribbean Music Festival takes place from July 7-9.

-Greg Mosher

**RCA New J.K. U.K. Outlet For Fantasy-Prestige**

LONDON—New outlet for the Fantasy-Prestige catalog in the UK will be RCA. The American company has acquired the label, previously with United Artists, on a three-year licensing deal and will be releasing it in a series of bargain-price double albums. Deal also includes the tape rights, but not until after June 30 when Fantasy’s arrangement with Ampex expires.

-Stephen Thomas

**Presidintti to Tour Britain**

HELSINKI — Tassavallinen Presidintti, a leading Finnish heavy band, have signed a Low Records contract, will be the first group from this country to tour Britain when they begin a month of UK engagements on May 12.

-Alex Hulme

**Polydor to Issue First Infl Disk by Anderson**

STOCKHOLM — Polydor artist Lena Anderson, 17, gets her first international disk release of the year when Polydor issues "Sjöveckt En Sang"—"Better To Have Loved At All"—in Britain and several other European markets. The B side is "Cecilia."

-Polydor

**Philips-Sonora Gets a Trophy**

STOCKHOLM — A double disk trophy has been awarded by Philips-Sonora for over 50,000 sales of the LP "Pippa Rymden Mod Pippi Langstrump" (Escaping With Pippi Longstocking). Receiving the award are the Pippi children, who are the Pippa Nilsson (Pippi), Per Gessle (Per), and Hakan Pontén (Skurvelo), who have been "awarded for their ability to add a new dimension to the sales of 1,800,000." 200,000 sales are entitled to receive the trophy, worth 300 crowns. The award will be presented next week at a press conference in Stockholm.

-Philips-Sonora

**Sonet Deal With Venice**

AMSTERDAM—Following negotiations between Art and Dorothy Rupi of Venice Music Inc., Hollywood, the Dutch Sonet Sweden and Joop Portengen of Sonet-Holland, the Dutch Sonet company will now represent Venice in Holland. Venice continues as one of the world’s most important rock catalogs with records by Elvis, Paul McCartney, the Beatles and Tom Jones among others.

-April 29, 1972, Billboard
of the log was a year contract of the name of the new Hurk label issued four LP's within a week. They are by the band 40 plus young Tracy & the Grassroots and the Dublin City Rambles. The new label's first artist is from Costello Ltd. by Brian Ireland in May are Rod Stewart of the Faces Split who called McKuen, Tom Paxton and Kris Kristofferson. The new Sandy's for RCA will be "Salvation Sally." The first album by the band is "A Song of Love." Tony Joe White and the three members of the group have signed a contract for the release of their new album. The group will be promoting their new single, "The Lonely Man." The new album by the group will be "The Lonely Man." The group's new single, "The Lonely Man," has been released. The new album by the group will be "The Lonely Man." The group's new single, "The Lonely Man," has been released.

**DUBLIN**

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**TORONTO**

RCA Bob Cook announced that the label's new album will introduce four new LP's within a week. They are by the band 40 plus young Tracy & the Grassroots and the Dublin City Rambles. The new label's first artist is from Costello Ltd. by Brian Ireland in May are Rod Stewart of the Faces Split who called McKuen, Tom Paxton and Kris Kristofferson. The new Sandy's for RCA will be "Salvation Sally." The first album by the band is "A Song of Love." Tony Joe White and the three members of the group have signed a contract for the release of their new album. The group will be promoting their new single, "The Lonely Man." The new album by the group will be "The Lonely Man." The group's new single, "The Lonely Man," has been released. The new album by the group will be "The Lonely Man." The group's new single, "The Lonely Man," has been released.

**Johannesburg**

June Fiolein arrived here April 4 for a series of concerts in the Republic. She will be playing dates at several venues during her stay. She is accompanied by her bassist and drummer Paul Langson and road manager Robyn for a series of concerts in Eutha Kitt, who will be appearing before European audiences. She is touring the British group Grinho here on the new tour of tour. She has been a regular in the audience at the Concert, and she will be appearing in the Republic. She has been a regular in the audience at the Concert, and she will be appearing in the Republic.

** fruity Pebbles**

The first Bee-er-erican Song Festival, held in the United States, will be held in October. The festival will be held in October. The festival will be held in October.

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**HITS OF THE WORLD**

**AUSTRIA**

**SINGLES**

This Week

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<tr>
<th>Track</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td>30</td>
<td>34</td>
<td>COULD IT BE FOREVER—</td>
<td><strong>Phil Collins</strong> (RCA)</td>
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<td>30</td>
<td>33</td>
<td>IT'S ON—</td>
<td><strong>Duran Duran</strong> (Parlophone)</td>
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<td>30</td>
<td>32</td>
<td>NIGHTS—</td>
<td><strong>Yvonne Elliman</strong> (Sire)</td>
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<td>30</td>
<td>31</td>
<td>AMERICAN PIE—</td>
<td><strong>Don McLean</strong> (MCA)</td>
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<td>ONLY IN THE NORTH (OM DE) CD—</td>
<td><strong>Huey Lewis &amp; The News</strong> (4)</td>
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<td>30</td>
<td>29</td>
<td>THE BEATLES—</td>
<td><strong>The Beatles</strong> (RCA)</td>
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<td>28</td>
<td>THE BARRETT TWINS—</td>
<td><strong>The Running Backs</strong> (Edelweiss)</td>
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<td>30</td>
<td>27</td>
<td>BLUE IN THE COLD—</td>
<td><strong>Diana Ross &amp; The Supremes</strong> (Motorcity)</td>
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<td>30</td>
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<td>NEW YORK—</td>
<td><strong>John Roderick</strong> (Disney)</td>
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<td>25</td>
<td>MY MEMORY—</td>
<td><strong>Hany P—</strong> (Columbia)</td>
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**BELGIUM**

**Dutch**

**SINGLES**

This Week

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<td>30</td>
<td>34</td>
<td>GO AWAY—</td>
<td><strong>Mick Jones</strong> (CBS)</td>
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<td>COME ON—</td>
<td><strong>Gary Lewis</strong> (RCA)</td>
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<td>I'M IN THE MOOD—</td>
<td><strong>P.J. Proby</strong> (RCA)</td>
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<td>30</td>
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<td>WALLENSTEIN—</td>
<td><strong>Alfons Legrand</strong> (Philips)</td>
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<td>IS IT IMPOSSIBLE—</td>
<td><strong>Jorgen Ingmann</strong> (Polydor)</td>
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<td>SINGLES – NEW CD—</td>
<td><strong>The Furniture</strong>* (RCA)</td>
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<td>WE SHOULDN'T BE TOGETHER—</td>
<td><strong>The Bachelors</strong> (Novacan)</td>
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<td>30</td>
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<td>WELCOME TO THE MACHINE—</td>
<td><strong>Marty Wilde &amp; The Blue Routes</strong> (Ariola)</td>
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<td>WE DREAMED—</td>
<td><strong>The Dreamers</strong> (CBS)</td>
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<td>OSLO—</td>
<td><strong>Oslo</strong> (Sony)</td>
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**BRAZIL**

**RIO DE JANEIRO**

**Country Radio & Top 10 Hits**

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<td>DA CORRENTE—</td>
<td><strong>Dona Elida</strong> (ATV)</td>
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<td>A BARRIGA—</td>
<td><strong>Fernando Marques</strong> (Arista)</td>
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<td>VIVA O MEU LUGAR—</td>
<td><strong>Jiro Matsumoto</strong> (RCA)</td>
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**SWITZERLAND**

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**Jazz Is Healthier on French Records**

France, but hardly flourishing. This is evidence that even a healthier on the record scene. Particularly encouraging is the French company's recent interest in releasing programs of which the most spectacular is that to dance a new, multi-colored cultural complex in Les Halles. (The show's title: "What's Back to the future?"") The Plastic Lacy pigs regularly in Paris, and the Plastic Lacy group in the second concert in the Paris University, Colombar and recorded the soundtrack music for the Franco-Canadian film "Les Stances A Zwinger." Live jazz, then, is surviving in France.

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**Tape Happenings**

**Japan**

Continued from page 27

A limited number of travel grants, sponsored by the IRTF Foundation, are being made available to schools outside the 100-mile radius of New York City. Special hotel accommodations were arranged at the Hotel Commodore.

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**Spain**

(Exclusive of "El Musical"")

Continued from page 5

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**Mexico**

Continued from page 50

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**Poland**

Continued from page 50

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**Pano**

Continued from page 50

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**Puerto Rico**

Continued from page 50
Between 1972 and 2013. 

The TV star of "McCloud," and formerly "Gunsmoke," whose singing disk debut was made in the late '60s, has been on the road and recording as Dennis Lambert. His latest effort, "Bugs & Things," is a deeply sensitive exploration of man's struggle for love, which he has termed "a million people." It's a major emotional experience. 

The album's title track, "I'm Only In It For the Money," is the most successful single to come out of Lambert's camp since his days with "Gunsmoke." The album features Lambert's hallmark vocal style, which he describes as "a million people." The album also features contributions from guest artists including "I'm Only In It For the Money," and "I'm Only In It For the Money," the latter of which was written by Lambert himself.

The album is a major achievement in Lambert's career, and is widely regarded as one of his finest works. The album's success led to a string of hits, including "I'm Only In It For the Money," which became a major hit in its own right. The album was also nominated for a Grammy Award for Best Pop Vocal Performance, Album, which it ultimately won.

The album's success was not limited to its commercial success, however. It was also praised by critics, who praised its lyrical depth and emotional intensity. The album's success helped to cement Lambert's place as one of the leading voices of the era, and he continued to be a major force in the music industry for many years to come.
Who is Billy Joel and why are people saying such nice things about him?

There are people in the industry who’ve started noticing Billy Joel, and are saying nice things about him. We’d like to thank them.*

For those of you who don’t know about Joel yet, a short story. Billy Joel started writing music when he was seven. He was too lazy to read his Bach or Schubert, so he’d make up parts to fake out his mother.

The story continues with young Joel growing up with other people’s music, until he got tired of trying to be hip and started thinking for himself.

His first album is a personal one, out of his life and his thoughts. He plays an incredible grand piano, and is backed up by some great people. Larry Knechtel, Rhys Clark, Denny Siewell, Sneaky Pete, Sal De Troia and Don Evans.

We hope you like “Cold Spring Harbor”. But as Billy says, “If you’re not crazy about it, it makes a great frisbee.”

* Thank You List

Al Aronowitz—N.Y. POST
Adam Di Petto—N.Y. SUNDAY NEWS
Don Heckman—N.Y. TIMES
Gary Kenton—FUSION MAGAZINE
Henry Edwards—HI-FI
Janice Schact—CIRCUS
Petie Salmier—NEWSBEAT
WABC-TV—EYEWITNESS NEWS
CHANGES MAGAZINE
Todd Everett, Robert Adels—CASHBOX
Bob Glassenberg—BILLBOARD
Jeff Thomas—THE HOLLYWOOD REPORTER
Bill Pollock—HERALD-EXAMINER
Liz Murphy, Fred Kirby—VARIETY
Tony Lawrence, Mike Sigman—RECORD WORLD
Mr. Music—L.A. STAFF
Bob Emmer—U.S.C. TROJAN

Gary Cohen of COLLEGE RADIO
BOB HAMILTON REPORT
George Meir of WALRUS
Kal Rudman of FRIDAY MORNING QUARTERBACK
Phil Elwood—SAN FRANCISCO EXAMINER
John Wasserman—SAN FRANCISCO CHRONICLE
Jonathan Takiff—PHILADELPHIA DAILY NEWS
Steve Apple—THE DAILY PLANET
Jack Lloyd—PHILADELPHIA INQUIRER
Bob Talbert—DETROIT FREE PRESS
Lynne Van Matre—CHICAGO TRIBUNE
Jerry Zenick—FORT WORTH STAR-TELEGRAM
Gus Dava—ZOO WORLD
Chuck Pulen
Peter Greenberg
**SPECIAL MERIT PICKS**

- **POW!**

**SOUL**

**CALVIN SCOTT** — I’m Not Blind. 1970 A&M. Calvin Scott has come up with a debut album that is sure to prove to be hit. He’s at his best with Holland, Duster & Holland’s “Call Me Rhythm,” “Shame on the Family Name” and “I’ve Never Found a Girl.” Nice soul vocal, moody pop.

**CLASSICAL**

**PHILIP GREEN: SAINT PATRICK’S MASS** — London, Macdonald/Trinity College, Dublin. RALPHA 3071. This is a charming oddity that will probably be heard in concerts in years to come. It is on a choral mass setting that is in the key of the new Pope.

**JAZZ**

**HERBIE FREDERICAL: BLUE NOTE** — Blue Note 831. This is a very interesting jazz band featuring Clark Terry. The music is swinging and the sound quality is excellent.

**RELIGIOUS**

**RALPH CARMICHAEL** — Hymns at Sunset. Light LP 8009. This is a very powerful album featuring Clark Terry. The music is swinging and the sound quality is excellent.

---

**TV Dealers Utilize Tape and Audio**

- Continued from page 49

Hall’s Appliances is a five-store chain.

"We’ll retain our present appliance TV in terms of space, inventory and attention," Miller said, "but we’ll become known as one of our best deals or stores with a great reputation." The chain plans to recruit salesmen from a nearby university, capitalizing on the youth with whom they can sell youth better than anyone.

Miller said that the decision to go into tape/audio products was made largely because a large portion of the surrounding area's population is over 50 and there are not too much competition among the relatively free-speaking youth at a youth segment of the community.

Howard Cohen of Ken Cran’s Magnavox City, Hawthorne, California, said that his company’s experience with tape/audio products, particularly those systems priced under $250, has been very successful and tends to generate a significant amount of the day-to-day sales volume.

The general feeling among dealers who carry only one or two lines was that at more independent dealers become involved with a 2,000-dio, the consumer will begin to think of such outlet as good audio sources.

---

**COMEDY**

**SHELLY LAFAYETTE** — Shelly White, Vice President. Laff 2046

**POLKA**

**LI LILY** — Illegal Mates, Jay Jay.

**ARTS**

**MADIBA** — Make It Through the Night. Kudu 7206

---

**ALBUM REVIEWS**

**REVOLUTION** — Best of the album releases of the week in all categories will be picked by the RR Review Panel for top sales and consumer satisfaction.

**SPECIAL MERIT**

---

**BILL GERRARD TO Y-VON** — Faith Still Holds. Anzil LP 5007

**9 MUSICAL PACKAGES** — World Artist Singers. The World of Leonard Bernstein. Light LP 5007

**CARMICHAEL** — Hymns at Sunset. Light LP 8009

**GOSPEL**

**VARIOUS ARTISTS** — Make It Through the Night. Kudu 7206
TO EVERY RECORD RETAILER AND WHOLESALER WHO RESPONDS TO THIS AD.

There's 53,280 terrific reasons why the FIND Catalog belongs in your store.
And not a single good reason why it shouldn't.
Write or phone today for your complimentary FIND Catalog.
It will pay off...in profits!

Applications for open accounts are now being accepted.
Postage and handling charges prepaid on orders of 25 units or more.

Fill in the FIND Application below...MAIL IT TODAY!

Application
FIND / P.O. Box 775
Terre Haute, Ind. 47808
Phone (812) 466-1282

1. I have checked below the type of outlet with which I have answered the questions below and will hear from you as soon as you have reviewed my application. I understand that this application puts me under no obligation whatsoever.

Qualification Data
1. I have checked below the type of outlet with which I am associated.
   - Record/Tape Store
   - Home Entertainment/Appliance Store
   - Department Store
   - Rack Merchandiser
   - One Stop

2. I am: □ An independent retailer, operating _______ (state how many) outlets;
   □ Part of a chain-store operation with _______ (state how many) outlets;

3. I handle the products checked:
   - LP Records
   - 8-Track Tapes
   - Cassettes
   - Open-Reel Tapes

4. My record/tape department is:
   - Clerk-serviced
   - Self-serviced
   - Self serviced with clerk assistance

5. I buy my record/tape product from:
   - Distributors
   - One-Stops
   - Serviced by Rack Merchandiser

6. I subscribe to Billboard. Yes _______ No _______

Store Name: ____________________________________________
Individual: □ Owner: □ Manager: ______________________
Telephone: ____________________________________________
Address: ______________________________________________
City, State, Zip: ________________________________________

BB 42972

www.americanradiohistory.com
The records listed on this page represent the new additions and picks of more than 150 radio stations in 50 markets polled each week for Top 40, MOR, country and soul, along with the picks of the Billboard Review Board. The picks are based upon the commercial potential of the disc.

NEIL DIAMOND — SONG SUGN BLUE (3:15) (prod: Tom Catalano/Neil Diamond) (Warner Bros./ASCAP) Flip: "Broken Gears" (3:30) (proven; ASCAP) UNI 55230 (MCA)
RADIO ACTION: WXIX (New Orleans)

ELTON JOHN - ROCKET MAN (4:35) (prod: Gus Dudgeon) (writer: John-Taylor) (James, BMI) Flip: "Tumbleweed" (3:29) (James, BMI) MCA 55230 (MCA)

JOHN LENNON / PLASTIC ONO BAND WITH ELEPHANT MEMORY — WOMAN IS THE NIGER OF THE WORLD (3:15) (prod: John & Yoko/Hil St Plement) (writer: Lennon-Din) (One World excepted by Martin/Williams Songs, BMI) Flip: "Silent & Suffer" (2:46) (One, BMI) APPLE 1608
RADIO ACTION: KXAY (Los Angeles)

BRENDA LEE EAGER & PEACHES — In My World (2:40) (prod: Billy Butler & James Blumberg) (writer: Butler-Bowles-Brown-Pickervick) ASCAP Flip: "The Lost Woman" (2:10) (Butter, ASCAP) MERCURY 72392

ASSOCIATION — DARLING BE HOME SOON (3:14) (prod: Lewis Merenstein) (writer: Sebastian) (Koppelman-Rubin, BMI) Flip: No info available. COLUMBIA 4-5502

JACKIE DeSHANNON - VANILLA OLAY (3:01) (prod: Jerry Keller, Tom Sand & All Modlin) (writer: DeShannon) (Plain & Simple, ASCAP) Flip: No info available. ATLANTIC 2877

RAIDER'S — BLUE MAGIC MEW QUEEN (2:38) (prod: N. Lindberg) (writer: Lindsey) (Boom, BMI) Flip: No info available. COLUMBIA 4-5501

ED WELCH - CLOWNS (2:38) (prod: Harvey/Waters) (writer: Welch-Paulet) (United Artists, ASCAP) AVALANCHE 36010 (United Artists)

PIES AND DRUMS AND THE MILITARY BAND OF THE ROYAL SCOTS DRAGONS GUARD — AMAZING GRACE (2:19) (writer: Sgtr. (Traditional) (Sony) ASCAP) Flip: No info available. BCA 740709

LAURA GREENE - MEMORIES AND SOUVENIRS (2:40) (prod: Van McCay & Joe Cobb) (writer: McCay-Cobb) (McCay, BMI) Flip: No info available. CAPITOL 2305

SCHERRIE PAYNE-V.I.P. (See Pop Pick) CRUSADERS — PUT IT WHERE YOU WANT IT (2:50) (prod: Stewart Lorten (writer: Sample) (Brown Knights, BMI) Flip: No info available. BLUE THOMAS 203 (Fame)
RADIO ACTION: WGST (Atlanta), KGU (San Francisco), KERN (Los Angeles)

COUNTRY

SONNY JAMES — THAT'S WHY I LOVE YOU LIKE I DO (2:42) (prod: Butch Hirst) (writer: Alex Mardis (Brewerk, BMI) Flip: "She Made Me A House" (2:10) (Hill, BMI) CAPITOL 3222
RADIO ACTION: WOB (Tampa), WMCN (Memphis), ECKC (Kansas City) Flip: No info available. EPI 10085 (BMI)

TAMMY WYNETTE — REACH OUT YOUR HAND (2:50) (prod: Billy Sherrill) (writer: Sherrill/Sherrill) (Arlene/Almar, BMI) Flip: No info available. EPIC 2-09813 (BMI)
RADIO ACTION: ECKC (Kansas City)

GEORGE JONES — LOVING YOU COULD NEVER BE BETTER (3:01) (prod: Billy Sherrill) (writer: Montgomery-Montgomery-Tate) (Arlene, BMI) Flip: No info available. EPI 2-09813 (BMI)
RADIO ACTION: ECKC (Kansas City)

RADIO ACTION: BOW (Batesville), WMBP (T. Worth), WNAD (Nashville), ECKC (Kansas City)

RADIO ACTION: KJAC (Jackson, WY), WWOZ (New Orleans), KSD (San Diego), WOLA (Los Angeles), WAFB (W. Worth)

RADIO ACTION: ECKC (Kansas City), WMBP (T. Worth)

BOBBY WRIGHT — SOMEBODY BREAKIN’ MY HEART (2:22) (writer: Marva Davis) (writer: Davis) (Scepter, BMI) FLIP: "There She Goes" (2:40) (Stax, BMI) BECCA 12924 (MCA)
RADIO ACTION: KJAC (Jackson, WY), WFOX (Tampa), KSD (San Diego), WOLA (Los Angeles), WAFB (W. Worth), KJTC ( Wichita), WWOZ (New Orleans)

COUNTRY

JAMES BROWN — THERE IS IT PART 1 (See Pop Pick)

ISAAC HAYES & DAVID PORTER—AIN’T THAT LOVING YOU FOR MORE REASONS THAN ONE (See Pop Pick)

BRENDA LEE EAGER & PEACHES — IN MY WORLD (See Pop Pick)

LAURA GREENE — MEMORIES AND SOUVENIRS (See Pop Pick)

CURTIS MAYFIELD — BEAUTIFUL BROTHER OF MINE (See Pop Pick)
Jerry Wallace is covering all the bases with 'TO GET TO YOU'

Country  MOR  POP
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>I've Been Lonely For So Long</td>
<td>Frederick Knight</td>
<td>(WALKER)</td>
<td></td>
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<tr>
<td>I'm Movin' On</td>
<td>Edward Kendell</td>
<td>(SMITH)</td>
<td></td>
</tr>
<tr>
<td>Iko Iko</td>
<td>Dr. John</td>
<td>(POLICIOUS)</td>
<td></td>
</tr>
<tr>
<td>Changes</td>
<td>David Bowie</td>
<td>(QUINCY)</td>
<td></td>
</tr>
<tr>
<td>Money Runner</td>
<td>Quincy Jones</td>
<td>(JONES)</td>
<td></td>
</tr>
<tr>
<td>Telegraph Sam</td>
<td>T. Rex</td>
<td>(VALENTINE)</td>
<td></td>
</tr>
<tr>
<td>Lean On Me</td>
<td>Billy Wrights</td>
<td>(WILLIAMS)</td>
<td></td>
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<tr>
<td>Cotton Jenny</td>
<td>Neil Young</td>
<td>(TAYLOR)</td>
<td></td>
</tr>
<tr>
<td>Old Man</td>
<td>Neil Young</td>
<td>(TAYLOR)</td>
<td></td>
</tr>
<tr>
<td>Love Theme From the Godfather</td>
<td>Tina Turner</td>
<td>(DONOVAN)</td>
<td></td>
</tr>
<tr>
<td>It's Going to Take Some Time</td>
<td>Carpenters</td>
<td>(DAUGHTER)</td>
<td></td>
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<tr>
<td>Ain't Wastin' Time No More</td>
<td>Al Green Band</td>
<td>(GODFATHER)</td>
<td></td>
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<tr>
<td>American Music</td>
<td>Steve Albers</td>
<td>(CRANBERY)</td>
<td></td>
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<tr>
<td>Upsetter</td>
<td>Grand Funk Railroad (Terry Knight)</td>
<td>(CAPITOL)</td>
<td></td>
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<tr>
<td>Taos New Mexico</td>
<td>R. Dean Taylor</td>
<td>(DEER)</td>
<td></td>
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<tr>
<td>Simple Song of Freedom</td>
<td>Brian Allen</td>
<td>(DILLERMAN)</td>
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<tr>
<td>Vahevella</td>
<td>Ken Loggins</td>
<td>(SELMA)</td>
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<tr>
<td>Beg, Steal or Borrow</td>
<td>New Seekers</td>
<td>(DAVID)</td>
<td></td>
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<tr>
<td>Ain't That Peculiar</td>
<td>Ronnie (Richard Perry)</td>
<td>(REPRISE)</td>
<td></td>
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<tr>
<td>Daddy Don't You Walk So Fast</td>
<td>Wayne Jones</td>
<td>(DAVID)</td>
<td></td>
</tr>
<tr>
<td>Love's Street and Fool's Road</td>
<td>Solomon Burke</td>
<td>(BARKER)</td>
<td></td>
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<tr>
<td>Too Beautiful to Last</td>
<td>Eppie &amp; Humphead (Gordon)</td>
<td>(LINDSAY)</td>
<td></td>
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<tr>
<td>Eve</td>
<td>Jim Capaldi</td>
<td>(BLACKWELL &amp; JIM)</td>
<td></td>
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<tr>
<td>Love Theme From the Godfather (Spook Softly Love)</td>
<td>Al Martinez</td>
<td>(CHAPIN)</td>
<td></td>
</tr>
<tr>
<td>I Just Wanna Be Your Friend</td>
<td>Johnny Cash</td>
<td>(LEONARD)</td>
<td></td>
</tr>
<tr>
<td>Mendlesohn's 4th</td>
<td>Apollo 10</td>
<td>(DAVIS)</td>
<td></td>
</tr>
<tr>
<td>Questions</td>
<td>Bing (Mick)</td>
<td>(CAMPBELL)</td>
<td></td>
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<tr>
<td>Long-Haired Lover From Liverpool</td>
<td>Little Jimmy Wonder (WALKER &amp; BERNIE)</td>
<td>(MORRIS)</td>
<td></td>
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<tr>
<td>We're Free</td>
<td>Beverly Brown</td>
<td>(BROWN)</td>
<td></td>
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<tr>
<td>Young New Mexican Puppeteer</td>
<td>Tom James</td>
<td>(GORDON)</td>
<td></td>
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<tr>
<td>Where There's A Will There's A Way</td>
<td>Steve Albers (al, Mike &amp; Deloney Bramlett)</td>
<td>(ALABAMA)</td>
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</tbody>
</table>
Buy this album and get another hit single free.

We released "Rockin' Robin" and "Got To Be There" and had two Number One records. Now we're about to release "I Wanna Be Where You Are" and have another Number One hit. And there's more where those hits came from. Get them all from the source: Michael Jackson's Top Ten album "Got To Be There." It's one long-playing line up of hits.

From one incredible talent.
CONGRATULATIONS

JOHNNY CASH

A PHENOMENAL SUCCESS IN HIS LAS VEGAS DEBUT AT THE HILTON

Nothing but Rave Reviews...
like this one from the Los Angeles Times...

Robert Hilburn

Cash a Superstar in Vegas Debut!

Las Vegas, which has been sorely in need of new superstars to return some lost glamour to its showroom marquees, looks as if it found one Thursday night in Johnny Cash.

In both artistry and audience response, Cash's opening show at the Las Vegas Hilton, Cash's opening show at the Las Vegas Hilton, was a triumph of the highest order. Not since Elvis Presley's return here three years ago have I seen an opening with as much emotional impact.

Making his first local appearance in more than 10 years, Cash received a standing ovation when he walked onstage for the dinner show Thursday and two more ovations before he left the stage an hour later. He received three more standing ovations at the midnight show.

In the two shows, Cash demonstrated once again he is a man with a deep sense of musical integrity and purpose, unwilling to compromise either quality just to win an audience's favor.

Thus, Cash refused to engage in any of the Las Vegas showroom cliches. (He didn't even Presley continues to do), didn't feel compelled to use an orchestra and, thank fully, ignored all the songs you'd find in almost all night club acts these days (such things as "The Impossible Dream," "Bridge Over Troubled Water" and "For Once in My Life").

Instead, Cash stuck with the songs and musical format that have made him, most will agree, the most important country music figure since the late Hank Williams and the late Jimmie Rodgers (not the current pop singer).

Though Cash has long been recognized as one of our most valuable artists, the excellence of his Hilton show, both from a pure entertainment standpoint, and in its refusal to compromise with Las Vegas showroom tradition, makes Cash's stature even greater.

Not only has the Hilton got a new superstar in Cash (whose engagement runs through Wednesday), but the future of Las Vegas' entertainment picture has been enriched.

we are proud to announce Johnny Cash's return
(DATE TO BE ANNOUNCED)

LAS VEGAS HILTON
THE INTERNATIONAL HOTEL

VOLATILE ATTRACTIONS, LTD. PERSONAL MANAGEMENT
Saul Holiff, President

AGENCY FOR THE PERFORMING ARTS, INC.
Marty Klein, Vice President

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<table>
<thead>
<tr>
<th>POSITIVE</th>
<th>LP #</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>PROD.</th>
<th>PRICE</th>
<th>QUANTITY</th>
<th>CURRENT</th>
<th>LAST</th>
<th>WEEK</th>
<th>WEEK</th>
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<tr>
<td>111</td>
<td>112</td>
<td>7</td>
<td>GLADYS KNIGHT &amp; THE PIPS</td>
<td>Soul 1 7 6 6 (Motown)</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>-</td>
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<tr>
<td>113</td>
<td>114</td>
<td>66</td>
<td>RED SCRATCH</td>
<td>Every Picture Tells a Story</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
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<td>115</td>
<td>116</td>
<td>4</td>
<td>ALLMAN BROTHERS BAND</td>
<td>At Fillmore East</td>
<td>RCA SP 130</td>
<td>NA</td>
<td>NA</td>
<td>-</td>
<td>117 118</td>
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<td>119 120</td>
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<td>120</td>
<td>121</td>
<td>22</td>
<td>PETE NERD</td>
<td>Second Story</td>
<td>Columbia C 3105</td>
<td>NA</td>
<td>NA</td>
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<td>123 124</td>
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<td>125 126</td>
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<td>127 128</td>
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<td>124</td>
<td>125</td>
<td>29</td>
<td>QUINCY JONES</td>
<td>Smackwater Jack</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
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<td>127</td>
<td>128</td>
<td>19</td>
<td>JAMES BROWN</td>
<td>Bivouac of Mind/Recorded Live at the Apollo</td>
<td>Bell 6071</td>
<td>NA</td>
<td>NA</td>
<td>-</td>
<td>130 131</td>
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<td>130</td>
<td>131</td>
<td>17</td>
<td>HARRY CAMPBELL</td>
<td>Heads &amp; Tales</td>
<td>BS 64003</td>
<td>NA</td>
<td>NA</td>
<td>-</td>
<td>133 134</td>
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<td>135 136</td>
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<td>137 138</td>
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<td>133</td>
<td>134</td>
<td>12</td>
<td>AL GREEN</td>
<td>Let Me Be There</td>
<td>BS 64002 (Columbia)</td>
<td>NA</td>
<td>NA</td>
<td>-</td>
<td>136 137</td>
<td>-</td>
<td>138 139</td>
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<td>140 141</td>
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<td>138</td>
<td>139</td>
<td>25</td>
<td>GROOVER WASHINGTON, JR.</td>
<td>Inner City Blues</td>
<td>Columbia C 3107</td>
<td>NA</td>
<td>NA</td>
<td>-</td>
<td>141 142</td>
<td>-</td>
<td>143 144</td>
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<td>24</td>
<td>MELANIE</td>
<td>Make Me Happy</td>
<td>Columbia C 3109</td>
<td>NA</td>
<td>NA</td>
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<td>147 148</td>
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<td>24</td>
<td>FANNY</td>
<td>Kenny's Hill</td>
<td>BS 64003</td>
<td>NA</td>
<td>NA</td>
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<td>153 154</td>
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<td>155 156</td>
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<td>157 158</td>
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<tr>
<td>154</td>
<td>155</td>
<td>14</td>
<td>HENRY MANCINI, HIS ORCHESTRA &amp; CHORUS</td>
<td>Big Screen, Little Screen</td>
<td>Columbia C 3107</td>
<td>NA</td>
<td>NA</td>
<td>-</td>
<td>157 158</td>
<td>-</td>
<td>159 160</td>
<td>-</td>
<td>161 162</td>
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</tbody>
</table>

Complied from National Retail Store by the National Retail Store Journal in conjunction with the Record Market Research Department of Billboard. A indicates not available.

184 185 7 JERRY LEE LEWIS "The Killer" Rocks On Capitol ST 7304 (CIA) NA NA - 1 SOUL CHILDREN Genesis Titles STS 1101 1426
185 186 8 JERRY LEE LEWIS "What’s Shakin’" Capitol ST 6173 (CIA) NA NA - 1 JIMMY CLIFF Jamaican Nightingsale UA SP 1403 (CIA) 432
186 187 5 ESTHER PHILLIPS Verve V 2070 (CIA) NA NA - 1 JIMMY CLIFF Paris UA LSP 1075 (CIA) NA NA
187 188 6 BLACK SABBATH Paranoid Warner Bros. WBS 9804 (CIA) NA NA - 1 JIMMY CLIFF Stay UA LSP 1076 (CIA) NA NA
188 189 7 BILLY PRESTON I Wrote a Simple Song Columbia CS 9101 (CIA) NA NA - 1 KENNY CLARK Yours & Mine On UA SP 1077 (CIA) 50
189 190 3 SUMMER OF ’62 Soundtrack Columbia CS 9102 (CIA) NA NA - 1 BUFF BURCHETT San Francisco UA LSP 1078 (CIA) NA NA
190 191 4 LES MCCANN In the Year of the Dragon Atlantic SL 1603 (CIA) NA NA - 1 JIMMY CLIFF Sista UA LSP 1101 (CIA) NA NA
191 192 5 DENNIS COFFY & THE DELTA GUITAR BAND Soundtrack Soundtracks SRS 1004 (RCA) NA NA - 1 STANLEY BROWN The Greatest Hits Atlantic SD 2103 (CIA)
192 193 5 BOBBY WHITLOCK Marianne Black Magic Atlantic SD 2104 (CIA) NA NA - 1 JOHN BUTLER JOHNNY RODGERS/JOHN BUTLER/JOHNNY RODGERS Atlantic SD 2105 (CIA)
193 194 9 MARTHA REEVES & THE VANDELLAS Black Magic Riverhead RS 9110 (CIA) NA NA - 1 JIMMY CLIFF Misty Morning UA LSP 1102 (CIA) NA NA
194 195 7 CHARLEY PRIDE Sings Hank Songs Columbia CS 9103 (CIA) NA NA - 1 JACKY BROWN The Kneeling Stone UA LSP 1103 (CIA) NA NA
195 196 10 ISAAC HAYES In the Beginning Atlantic SL 1609 (CIA) NA NA - 1 TEDDY PIERCE One Way UA LSP 1104 (CIA) NA NA
196 197 3 WHISKEY PIEGE Best of Whiskey PIEGE Capitol ST 6204 (CIA) NA NA - 1 ELVIN BROWN The Greatness UA LSP 1105 (CIA) NA NA
197 198 5 TAMMY WYNETTE Bedtime Story EMI Capitol C 3105 (CIA) NA NA - 1 TEDDY PIERCE Mr. Magic UA LSP 1106 (CIA) NA NA
198 199 5 NEIL DIAMOND Unchain My Heart Uni LSP 1031 (CIA) NA NA - 1 ELVIS PRESLEY Return to Sender RCA LSP 1032 (CIA) NA NA
199 200 9 JIMMY CLIFF Cheering You Along Uni LSP 1107 (CIA) NA NA - 1 TEDDY PIERCE Ultraphonic UA LSP 1108 (CIA) NA NA
200 201 5 BOBBY WHITLOCK Marianne Black Magic Atlantic SD 2104 (CIA) NA NA - 1 JOHN BUTLER JOHNNY RODGERS/JOHNNY RODGERS Atlantic SD 2105 (CIA) NA NA

Awards RIAA and sales for 1 million dollars at manufacturer’s level. RIAA seal and optional upon request. Figures in parenthesis indicate red bullet. * indicates not available.
On the morning of April 16, 1972, Apollo 16 was launched into orbit on a journey to the moon. A few mornings earlier Uni Records launched a new Elton John single into a world-wide orbit. WHAT A TRIP! Both launchings bound to set new records.

ELTON JOHN

ROCKET MAN

Produced by Gus Dudgeon

Univ 55328
MUSICAL ISLE SPOTS TO BACK LP PRODUCT

NEW YORK — Musical Isle of America, in Chicago, is marketing a key hit album product with in-depth marketing plans for both a domestic and European market. The label is in-the-black with $5 million in sales, and is planning an extensive promotional drive in the next six months. The label is known for its strong marketing approach and has a reputation for producing quality records.

Sparks Seeking Pact Release

LOS ANGELES — Randy Sparks has signed an exclusive agreement with a prominent record company to release 13 of his artist’s recordings. Sparks signed with the label in January, and his contract was transferred to MGR Records.

Polygram, MGM Tie

Cont. from page 3

dency of the music firm to a success-casual client. Each of the firms operating under the Polygram label, PolyGram-Aussie, will continue to function autonomously. The deal only transfers ownership of the labels. The recording artist and executive with Columbia Records for 10 years.

MM’s New Look

Cont. from page 8

duced from sales and promotion departments, and is considering a new product for future sales.

CAP WAFTS SCENTED ‘LP’

LOS ANGELES — Capitol Records is utilizing a raspberry fragrance in a new series of records that are being released in the album by the raspberries.

The stickers have been designed by the company, and are being attached to selected records, including the albums of both Capitol and A&M. The stickers are being placed on the records, and are being sold for 10 cents each.

The group’s debut LP is being released in conjunction with the group’s concert tour.
WOMAN IS THE NIGGER OF THE WORLD

SHE: "WOMAN IS THE NIGGER OF THE WORLD"
MARCH 1969 THREE SHILLINGS AND SIXPENCE

JOHN LENNON
PLASTIC ONO BAND
with Elephant's Memory
and Invisible Strings

YOKO ONO
PLASTIC ONO BAND
with Elephant's Memory
and Invisible Strings

Apple 1948
Annie is Anne Murray
and she's recorded an album for herself, for you.

ST-11024 (U.S.)  Produced and Arranged by Brian Ahern  ST-6376 (Canada)