

English Promoters Attack Rock Assembly Provisos

By ROBERT PARTRIDGE
Staff Member, Music Week

LONDON — Festival Promoters this week attacked the four amendments to the Night Assemblies Bill — generally regarded as anti-U.K. rock festival legislation — which were approved by the House of Commons Standing Committee in the U.K. Parliament last week.

"The whole thing is a joke—they've now aimed the Bill directly at pop festivals," commented John Martin of Great Western Festivals, one of the major opponents of the Bill.

The amendments, described in Parliament last week as "major concessions," are: 1. Only assemblies of 5,000 or more will be governed by the Bill, instead of the

1,000 minimum figure originally proposed; 2. All assemblies of less than 24 hours' duration will now be exempt. The original Bill made no such distinctions; 3. Local authorities will now be able to approve of a festival site without four months' notice, if the promoters can meet the required

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NARM Hails Georgia Suit

NEW YORK—Jules Malamud, executive director of NARM, concerning the suit filed in Atlanta (see adjacent story), commented:

"The action filed in the U.S. District Court in Georgia makes it clear that the distributors of records and tapes who are being severely injured by the unfair competitive practice of the pirates of sound recordings are going to utilize all of their available legal remedies to assure that piracy, which is draining the life blood of the distributors and retailers—as well as the manufacturers of sound recordings—is halted.

"Without commenting on the merits of the instant case, NARM welcomes efforts aimed at enforcement of the right of the record distributor to distribute his product without being faced by competition resulting from unfair and illegal trade practices. The approach taken in this case by the four NARM member companies is a milestone in the industry's fight against record and tape piracy."

Black Acts Need More Label Help

CHICAGO—Labels will have to assume more responsibility for supporting live performances of black acts. Mercury Records artist Jerry Butler believes. Despite the influence of soul in the music business, he said black acts are finding it difficult to get bookings and radio-television exposure.

Butler, who heads a black songwriters' workshop here and who is also involved in the new Institute of Black American Music (IBAM), mentioned in an interview several factors black acts are confronted with:

- Most of the veteran black promoters "have been tapped out." He mentioned only three left who

(Continued on page 12)

Distributors' Piracy Suit Charges Unfair Competition; WEA Warning

By PAUL ACKERMAN

NEW YORK—In what is regarded as the first case of its kind, four distributor members of NARM—on behalf of themselves and on behalf of the class of all tape distributors—have filed suit in Federal Court in Atlanta alleging bootlegging on the part of the two defendants and stating that defendants' actions constitute unfair competition causing irreparable injury and damage to plaintiffs. The plaintiffs ask that the Court enjoin and restrain the defendants, and the plaintiffs ask damages and such other relief as the Court deems proper.

The suit was filed by attorney Jack J. Goldbart, of the firm of Levine, D'Alessio & Cohn, in the U.S. District Court for the Northern District of Georgia, Atlanta Division. Plaintiffs in this civil action are Gate City Record Service Company, Godwin Distributing Co. and Southland Records Distributing Co., with their places of business within the jurisdiction of the Court, and Warner-Elektra-Atlantic Distributing Co., also in the jurisdiction of the Court. Defendants are Custom Recording Company, Inc., of South Carolina, and Eastern Tape Corporation of North Carolina, both of whom are alleged to do business in Georgia within the Court's jurisdiction.

The term "plaintiffs," the suit notes, includes not only the named plaintiffs, but also the numerous class of tape distributors, and notes that the claims of the named plaintiffs are typical of the claims of the class as whole; and that the named plaintiffs are representative

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Anderson Agrees to Give FCC's Ray Payola Leads

By MILDRED HALL

WASHINGTON — Jack Anderson, whose recent columns have accused record promoters of new outbreaks of payola, including drugs, will meet with Federal Communications Commission officials to discuss his findings.

A meeting between the columnist and Bill Ray, head of the commission's Division of Complaints and Compliance, is being arranged by FCC Chairman Dean Burch. Anderson and the chairman have exchanged letters, in which the columnist said he will be glad to furnish leads, but must protect his sources. In reply, the FCC chairman said this was understandable, and that the FCC too, must in effect, protect its information sources "in this and similar investigations." The Burch letter indicated they would enlighten Anderson about their own efforts to uncover payola.

While the first Anderson column claimed knowledge of scandalous payola in "cash, cars, concubines and the like," his April 21 writing claimed payoffs were also being made in drugs, "marijuana, cocaine, LSD and other drugs."... He said the findings of his associate, Les Whitten, could not reveal the names of informants "be-

cause they fear job reprisals and Mafia enforcers."

However, Anderson noted that "in fairness to the record industry, while payola appears to be epidemic, the drug payola is apparently limited to only a few record

(Continued on page 6)

Classical Seen Back on Track

By EARL PAIGE

ST. LOUIS—The emergence of the independent record-tape retail outlet and the training of sales personnel who can communicate with the consumer is helping to spur the classical record business, according to Mrs. Gladys Hauff Aquado, who for 41 years headed the Baldwin Piano Co. record department here.

Since retiring recently, she and her husband, Edward, have turned their five-bedroom house near the Chase Park Plaza hotel into a kind of historical library of the classical music business. She is sorting through 10,000 records and related memorabilia and thinking a

(Continued on page 40)

WEA Urging Retail Policing

By ELIOT TIEGEL

LOS ANGELES—The Warner, Elektra, Atlantic Distributing Corp. has begun notifying its accounts they had better start policing their markets against tape bootleggers.

"Our admonition to the rack and major retailing segments of the industry is to help police their markets and not to service or extend credit to customers selling bootleg tape," says Joel Friedman, WEA's president.

Last week WEA contacted a

(Continued on page 36)

RCA Tape Plant To Audio Mag

By BRUCE WEBER

LOS ANGELES—Audio Magnetics Corp., Gardena, Calif., manufacturer of magnetic tape, has acquired the assets of RCA's magnetic tape facility in Indianapolis.

The 125,500-square-foot plant is distinctive in several areas: it has capability in industrial audio products; cartridge and open reel manufacturing; and video tape for use in consumer and industrial markets.

Audio Magnetics will now be producing audio tape in seven manufacturing facilities: Gardena, Irvine and Compton, all in California; Indianapolis, Mexico, Canada and Portugal. The company has its European headquarters in Switzerland.

The move paves the way for Audio's diversification of its product lines in both video and magnetic tape.

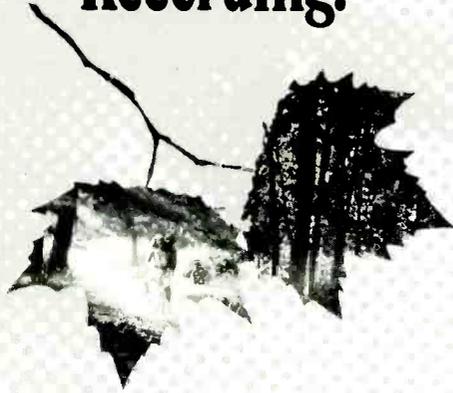
"The acquisition of the RCA plant enables the company to focus on more long-term marketing and manufacturing goals in all segments of the tape industry and provides Audio with a strong base for moving forward in more sophisticated tape areas," said Irving B. Katz, president.

"The future growth of Audio Magnetics will take place in several principal areas: audio cassette,

(Continued on page 8)

(Advertisement)

The Best Foreign Film of the Year is now 1972's most moving Original Soundtrack Recording.



"The Garden of the Finzi-Continis" not only won this year's Academy Award, it won first prize at last year's Berlin Film Festival as well as the David of Donatello Award (Italy's "Oscar").

The picture is a unique triumph for Vittorio De Sica, and *New Yorker* magazine writes:

"It is perhaps the only film that records the halfhearted anti-Jewish measures of the Mussolini period—which were, however, sufficient to wipe out the Finzi-Continis and all they represented?"

Saturday Review, *Time* and *Newsweek*, plus the country's most noted critics (like Pauline Kael and Judith Crist) have praised this fine movie. And the box office is responding:

"Finzi-Continis" is doing excellent business nationwide. Not just in big metropolitan centers. In suburbs. At neighborhood theaters. At colleges.

And now the Original Soundtrack Recording. Featuring "Micol's Theme" composed and conducted by Joe Brooks.

Rex Reed says "It's one of the greatest film scores I've ever heard?"

We might add that this is one Garden that's growing every day.



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Includes the single
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RCA Records and Tapes

ITMA-CBS Countersuits Probe Vital Industry Data

WASHINGTON—The \$45 million libel suit by the unlicensed tape duplicators of Independent Tape Merchants Assn. (ITMA) against CBS, and the CBS \$250 million countersuit, are rapidly heading toward action in the Federal District Court here, under Judge Oliver Gasch.

Judge Gasch set up an informal conference hearing for last week (May 4), at which counsels for

both sides were to reach agreement on hearing and/or trial dates, and other technicalities. The judge also suggested that both parties come prepared to enter into other agreements, including, possibly, a settlement.

Judging by the grim tone of the briefs, interrogatories, charges and countercharges in the battle between the ITMA and CBS, the
(Continued on page 8)

Ripp Ignites Global Push

LOS ANGELES — Artie Ripp, chief of his own production, record/tape and music publishing complex here, has concluded global arrangements for distribution of his Family label recordings and intends to release 10 albums within the next six weeks.

Family, which distributes records through Famous Music and tapes through Ampex domestically, has set up international distribution through Phonogram's Peter Schellevis and Win Schipper. Family/Philips label will distribute worldwide, except for the U.S./Famous deal and Canada, where Quality distributes.

(Continued on page 10)

Radio Combats CATV Music

WASHINGTON—Radio broadcasters are urging the Federal Communications Commission to not allow CATV systems to carry radio programs, or give commercial music background service on multi-channel cable TV.

The comments have come in response to the FCC's separate rule-making proposed for carrying radio signals on cable TV, which provides wired-in video service to subscribers for a monthly fee. Rules for the cable's video service were activated Mar. 31 (Billboard, Feb. 12, 1972).

FM stations have asked the com-
(Continued on page 6)

CIP Dropped; Col Price Cut

By JOHN SIPPEL

NEW YORK—Mass users nationwide hailed the replacement of Columbia's long-time Incentive Plan with an immediate price reduction to \$2.86 for \$5.98 list LP's as a substantial aid to a money-tight industry. Announcement came Friday (28).

Jack Craig, the label's vice president of sales and distribution, explained that CIP was being replaced by the immediate price cut to distributors. Under the old program, the distributor was given a quota, which, if met, meant that 6 percent was rebated to the account a year after the expiration of the quota year. In the new program, Craig pointed out that the price slash is carried on every invoice.

Bill Berger, merchandising man-
(Continued on page 6)

RCA Closes Loop Studio

By EARL PAIGE

CHICAGO—RCA's Mid-America Recording Center, an estimated \$3 million studio complex located on Wacker Drive, was closed on April 26.

It is understood that RCA made a detailed study of recording studio operations, and the Chicago closing resulted from recommendations made in the study. Sources close to the facility indicated that custom work had produced a disappointing profit margin.

(Continued on page 4)

For More Late News
See Page 84

EDITORIAL

To Aid a Cause

The entire recording industry must join in supporting a more fundamental recognition of its continuing contributions to the arts, as exemplified in the Recording Industry Association of America's fourth annual Cultural Award (see adjacent story).

In gathering together over 600, including major figures from record and tape companies and prominent names from the federal government and other branches of the arts, as was accomplished in Washington last week, RIAA President Stan Gortikov and Henry Brief, executive secretary, merit the aid of everyone in our business. By directly citing the helpful contribution of men like Rep. John Brademas (D., Ind.), legislators are encouraged to nurture the arts in general. Brademas, in accepting the award, pointed nationally to the present sub-standard contribution of our federal government in aiding the growth of the dearest contribution to our culture, in comparison to other nation's appropriations.

Such a comment, stemming from the mouth of the chairman of the House Education Subcommittee, is meaningful and lasting.

The entertaining presence of top industry entertainers like Roger Williams, the Carpenters and Paul Anka, made it an event that each year will see more and more influential people attending and cooperating.

RIAA Cites Brademas For His Cultural Role

WASHINGTON — The Recording Industry Association of America honored Rep. John Brademas (D., Ind.) with its fourth annual Cultural Award, at a reception and dinner here last week. Clive Davis, president of Columbia Records, made the presentation to the Indiana Democrat for his "unflinching efforts to win support for the nation's cultural well-being, both in and out of government."

RIAA president Stan Gortikov, together with a large contingent of top executives in the recording industry, hosted more than 100 senators and congressmen, who were among the 630 guests.

Rep. Brademas, who is chair-

man of the House Education Subcommittee, called for far greater federal support. "Our government spends today less per capita on the arts—just 15 cents—than nearly every other country in the western world." For comparison, he cited the per capita spending overseas and in Canada, that ranges from \$1.23 in Great Britain to \$2.42 in West Germany.

Gortikov spoke about the need to cherish and encourage the country's young talent, which happens to be both the creative and financial life blood of recording in this country. Gortikov's frankly

(Continued on page 10)

Mike Gross: Ave Atque Vale

NEW YORK—Mike Gross, former Associate Music Editor at Billboard, died last Friday (21) in New York. He was 49 years old and had been with Billboard since 1963.

For more than twenty years Mike Gross reported on the music-record scene for Variety (1951-1963) and Billboard (1963-1972). His knowledge of pop music, from jazz and rock n' roll to Broadway musicals, was prodigious. His reviews of Broadway and Off Broadway musicals were widely quoted and he became an authority on songs, composers and recordings of American musicals. Many budding composers owed their initial mention to Gross through his review of a show or night club performance. An inveterate "second nighter" Gross knew almost everyone in the theater, especially Broadway press agents, a career he once aspired to.

The record companies that Gross reported on thoroughly over the years included RCA Victor, Columbia and Atlantic. He covered RCA during the stewardship of Larry Kanaga, George Marek, Norman Racusin and the current chief, Rocco Laginestra; Columbia during the presidencies of Jim Conkling, Goddard Leiberson, and today's president, Clive Davis; and Atlantic — headed by Ahmet Ertegun, Jerry Wexler and Nesuhi Ertegun — while it was an indie, when it became part of Warner Bros.-Seven Arts, and when it became part of Kinney (now called Warner Communications).

Mike Gross' career spanned some of the most radical changes ever to affect the music business. When he started with Variety in 1951 Billy Eckstine, Perry Como, Eddie Fisher, Patti Page, Rosie Clooney, Les Paul and Mary Ford, Kay Starr, Johnny Ray and Tony Bennett dominated the charts. From these sweet sounds the music shifted into the rousing country rock of Elvis in 1954, to the soul sound of Ray Charles, then to the Everly Brothers, the Beach Boys, the Beatles, the Stones, and the soul sounds of Aretha Franklin and Isaac Hayes.

In addition to his reporting ability, Gross was also a very talented writer. His liner note credits were in the hundreds and covered all types of music including classical. He started writing about showbusiness while in Lincoln High School in Brooklyn, and a picture of him interviewing Olsen and Johnson of "Hellzapoppin" appeared in the school paper, The Lincoln Log.

Moonlighting Publicist

After a stint in the Air Force in World War II, Gross joined the publicity department of Warner Bros. Pictures. He worked in publicity in the late 40's also for the William Morris office and for Dorothy Ross, who had her own PR shop. At one time he decided to be a Broadway press agent, but to join the union (ATPAM) he needed credits, as an apprentice, with a hit show. Every show he apprenticed for turned out to be a flop, so he decided to turn to another career.

It was during his publicity days that Gross used to pick up some extra income writing one-liners for show business personalities, to be used as column breaks in Winchell, Sullivan, Wilson, etc., an avocation in which Gross became a specialist. His one-liners, according to experts in the field, were "brilliant."

The many years that Gross spent in the music-record business made him one of the trade's best reporters — he broke many key stories over the years — as well as one of the best known. He was constantly sought for advice by managers, press agents, artists, comics, record company execs, etc., due to his warm personality and his willingness to listen, as well as his astuteness. He was held in deep affection by all levels of the music business.

A short memorial service was held for Mike Gross last Monday (24) at Judson Memorial Chapel in Greenwich Village, where Gross resided in New York. (He spent his summers on Fire Island.) He is survived by his wife Edith (a newspaper woman herself, an editor of Vogue Magazine), his mother, Sophie, his brothers, Lee and Jesse (with the Theater Guild).

To Mike: Ave Atque Vale!

BOB ROLONTZ

The family has asked that those who wish to honor his memory can make contributions to:

The Mike Gross Memorial Fund
New York Public Library RLPA
c/o Mr. Thor Wood
Chief of Research
Library of Performing Arts
111 Amsterdam Avenue
New York, N.Y. 10023



LEFT TO RIGHT: Clive Davis and Congressman John Brademas (D-Indiana) are shown at the Shoreham Hotel in Washington at the awards ceremony. Davis presented the outstanding citizen award to Congressman Brademas for his outstanding contribution to the Arts and Humanities for 1972.



CONGRESSMAN Emmanuel Celler of New York (Dem.) Chairman House Judiciary Comm. with Mrs. A. Dick, Recording Industry of America.

NARM Appoints its 1973 Scholarship, Parley Groups

NEW YORK—NARM has appointed its 1973 scholarship and convention committees. Both groups will work directly with Jules Malamud, NARM's executive director. David Press of D&H Distributing Co., Harrisburg, Pa., and president of NARM, is an ex-officio member of all committees.

The scholarship committee will work with William G. Owen, secretary of the University of Pennsylvania and academic advisor to the NARM Scholarship Foundation, in selecting the recipients of NARM's \$4,000 scholarships to employes and children of employes of NARM member companies.

Chairman of the scholarship committee is Jack Grossman of Jack Grossman Enterprises, New York. Committee members are Gerald Friedman, Gate City Record Service, Atlanta; Peter Stocke, Taylor Electric Co., Milwaukee; Dan Heilicher, Heilicher Bros., Minneapolis; Jesse Selter, NMC Corp., Oceanside, N.Y.; Norman Hausfater, Musical Isle of America, St. Louis; Richard Godlew-

ski, Transcontinental Distributing Corp., East Hartford, Conn., and George Souvall, Alta Distributing Corp., Phoenix.

David Lieberman of Lieberman Enterprises, Minneapolis, heads the 1973 NARM convention committee. This group will work with Malamud in planning and executing the 1973 annual convention, which will be held March 2-7 at the Century Plaza Hotel in Los Angeles.

Committee members include Peter Stocke; Harry Apostoleris, Alpha Distributing Co., New York; Jack Silverman, ABC Record & Tape Sales, Des Moines; Jay Jacobs, Knox Record Rack Co., Knoxville; John Cohen, Disc Records Co., Highland Heights, Ohio; Timothy Braswell, Dixie Tape & Record Co., Charlotte, N.C.; George Berry, Musical Isle of America, New Orleans; William Hall, Transcontinental Music Corp., Burlingame, Calif.; Allan Wolk, United Record & Tape Industries, Hialeah Gardens, Fla., and Richard Greenwald, Interstate Record Dist., Hagerstown, Md.

Paul Tannen Joins Drake Firm

NASHVILLE — Paul Tannen, former Eastern Operations Director of Warner Bros. Records, has joined Window Music Publishing Co. and Pete Drake Productions, Inc., as general manager.

The announcement was made by Pete Drake, president of both firms, who also said his companies will now expand in both contemporary and country fields.

Tannen also heads up his own

RCA Closes Loop Studio

• Continued from page 3

One of the studio's steady clients, Dick Schory, president of Ovation Records, commented on the closing. "It's hard to understand," stated Schory. "It will be a loss to the Midwest. It is one of the finest studios between the coasts, with one of the finest staffs and one of the most sought-after engineers, Brian Christian.

"We're going to miss the channel lacquering, too. RCA did all of Motown's lacquering, and this was the only place in Chicago for lacquering."

publishing companies, Ridge Music, Natson Music and Tannen Music, all of which he will administer from here in conjunction with the Drake companies.

Tannen's father, Nat, has been active in country music over 25 years as a publisher and record producer.

The Tannen publishing catalogs contain many award-winning songs, written by such composers as Scott Wiseman, Bascomb Lunsford, Johnny Tillotson, Paul Evans, Paul Parnes, Cy Coben, Chet Atkins, Cindy Walker, Turley Richards, Don Winters, Paul Hampton, Chip Taylor, Joe Sherman, Noel Sherman, Barry Mann, Louis Innis, Bill Carver, Skeeter Davis, Grandpa Jones, Pee Wee King, Redd Stewart, Dick Wolfe and others.

In his new capacity with Drake, Tannen will head Window Music and its affiliated companies working closely with professional managers Jack Drake and Paul Richey. Tannen also will be executive vice president of Pete Drake productions, and will coordinate relations with such labels. He also will oversee negotiations under way with other labels. Tannen also will produce for Drake.

The entire Window Music Building on 18th Ave. will be taken over by the Drake companies.

'Fillmore' Film, Record to Roll

NEW YORK — "Fillmore," a film of the final days of Bill Graham's Fillmore West, will begin its New York engagement at the Plaza Theatre on May 17. Release of the 20th Century-Fox film will coincide with shipping of a Fillmore Records album featuring many of the performances heard in the film. The Technicolor release will feature a four-track stereo soundtrack.

The record album, distributed by Columbia, ships May 15. The three-record boxed set includes performances by Santana, the Grateful Dead, Quicksilver Messenger Service, Tower of Power, Boz Scaggs, the New Riders of the Purple Sage, the Elvin Bishop Group, It's a Beautiful Day, Hot Tuna and Lamb.

The set includes a 24-page booklet of photographs and comments by Graham, a Fillmore ticket, a poster, and a 7-inch Bill Graham interview disk.

IRS Indicts Two Executives

NEW YORK—Following a two-year investigation conducted by the Intelligence Division of the Manhattan district of the Internal Revenue Service, the IRS has indicted Leonard Scheer, of Wheel Records, and Frank Mancini for evasion of federal income tax while both men worked on the marketing and promotion staff of MGM Records.

The Scheer indictment, covering 1965 to 1967, was delivered on April 11 and alleges that Scheer, while director of marketing for MGM, failed to report some \$96,000 in income derived from the resale of unsold records to discount houses. That sum represents the difference between the actual sale price of the records and the figures Scheer allegedly reported to MGM. \$45,000 of that figure represents unpaid tax.

Both men should be brought to trial within six months.

Superscope to Columbia S.Q.

NEW YORK—Superscope Inc. has chosen the Columbia SQ system and becomes the 19th audio manufacturer to obtain a CBS SQ license.

Superscope will introduce its SQ components at the Consumer Electronics Show in Chicago, June 11. The company is the exclusive distributor of Sony tape recorders and magnetic tape in the U.S.

Superscope's SQ license extends to all the company's home entertainment divisions, including the high fidelity Marantz component line, Standard Radio Corp. of Japan and the forthcoming Superscope brand of popular priced audio equipment.

CBS Records confirmed that Connaught Equipment Ltd., a Gibraltar-based international company, has been named the first European licensee of the CBS SQ system (Billboard, March 18).

MGM Acquires Lionel Assets

LOS ANGELES — MGM has acquired the remaining interests in Lionel Records, formerly owned by the Lionel Corp. In buying up the label which has had hits with Coven, Frijid Pink and the Five Man Electrical Band, MGM owns 100 percent of the Lionel Entertainment Corp.'s disk and publishing activities.

All of Lionel's artists will be merged into MGM's Lion Records which will be headed by Clive Fox, head of independent label distribution.

Executive Turntable



AHERN



BROWN



BLANDO

Paul Ahern has been appointed national promotion director for Asylum Records. Previously, he was a branch promotion man for the Warner-Elektra-Atlantic Distributing Corp. in Boston. . . . Harold S. Brown has been named manager, merchandising, classical music, by RCA Records. For the past 15 years, he had been merchandise manager for the record division of Jefferson Stores in Miami. . . . Vito Blando has been named manager, national singles sales, by RCA Records. He will work out of the New York office. Formerly manager, national country sales for the label, he joined the record division in 1958, after serving with RCA Corp. as a public relations representative and as manager of the New York Exhibition Hall and the Chicago RCA Showroom. . . . Matt Gilligan, director of national operations for Warner/Reprise Records, is now responsible for tape as well as record production. Bernie Freedman will serve as Gilligan's assistant. Jeff McGrath has been appointed order service manager for Warner/Reprise tapes.



KAPLAN



GUSICK

Jerry Fischer, formerly executive assistant to MCA Records president Mike Maitland, has become a partner in the business management firm of Carlin, Levy and Fischer. . . . Dennis Kaplan has been named director of business affairs for GSF, Inc. He

(Continued on page 84)

Budget Labels Restrained On Vee-Jay Masters' Use

LOS ANGELES—A restraining order has been issued in Superior Court here, halting Apex-Rendezvous and its Springboard, Upfront and Trip budget labels from selling any product originated in the Oldies 45 catalog of Vee-Jay Records.

Some 500 letters to distributors and other wholesalers informing them of the new restraining order are being sent out by Modern Distributors, local owners of Vee-Jay Records assets.

This restraining order is to hold until the dispute between Ampex and Modern comes to trial. It is the latest in a tangled skein of lawsuits dating back to mid-1969.

Vee-Jay was declared bankrupt in Chicago in 1966. Founded by Vivian and Jimmy Bracken in 1955, the Vee-Jay catalog included material by many r&b and soul gospel artists. A list of top artists with product on the label would include: John Lee Hooker, Jimmy Reed, Jerry Butler, Little Richard, the Staple Singers, Billy Preston, Gene Chandler, Betty Everett, Joe Simon, Sam Fletcher, Gladys Knight and the Pips, the Swan Silvertones and the Five Blind Boys.

Betty Chiappetta had been comptroller and Randall Wood was president of Vee-Jay during its latter period. The pair put together a deal to buy all Vee-Jay catalog rights.

Between 1966 and 1968, Chiappetta and Wood's Modern Distributors company claims to have settled all the debts against Vee-Jay and obtained possession of the masters for over 300 albums, several thousand singles and dozens of never-released tapes.

The controversy between Modern and Dante Pugliese's Apex-Rendezvous holdings began in August-September, 1968. Apex, then a Brooklyn-based rack jobber and retailer, loaned Modern \$130,-

000. Collateral was the Vee-Jay Oldies 45 singles series, legal deposition disclosed.

Financial Arrangements

Several more developments took place within 60 days of this. Apex agreed to purchase \$80,000 worth of Vee-Jay records from Modern. Pugliese then decided to form his own budget label, Springboard International, and Modern licensed Springboard 15 Vee-Jay albums. An advance royalty of \$11,000 was applied against Modern's first two monthly \$5,500 non-interest payments on the Apex loan.

By the end of 1968, Modern entered a distribution agreement with Buddah Records which would have given it royalties of 54 cents for each Vee-Jay album sold and 10 to 11 cents per single. Buddah began taking over the payments to Apex.

The success of Apex's Springboard re-releases of Vee-Jay product made Dante Pugliese want to obtain more licensing rights from Modern in lieu of cash repayment of his loan. This, however, was impossible due to Modern's previous commitment to Buddah.

At this point Apex took the position that Modern was in default on its cash obligation, thus giving Pugliese the option of claiming his Oldies 45 collateral rights. The notes due to Modern for Vee-Jay merchandise purchased by Apex had been transferred to Allentown Record Pressing in payment for earlier Modern debts.

Viewlex Divisions

Allentown Pressing is, like Buddah, a subsidiary of the Viewlex Corp. And when Apex canceled its merchandise order and stopped payment to Allentown, Buddah in turn stopped making payments on the Apex loan to Modern, the deposition continued.

Throughout 1969 and 1970, a series of negotiations took place (Continued on page 84)

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Hot Country Singles

HOT 100

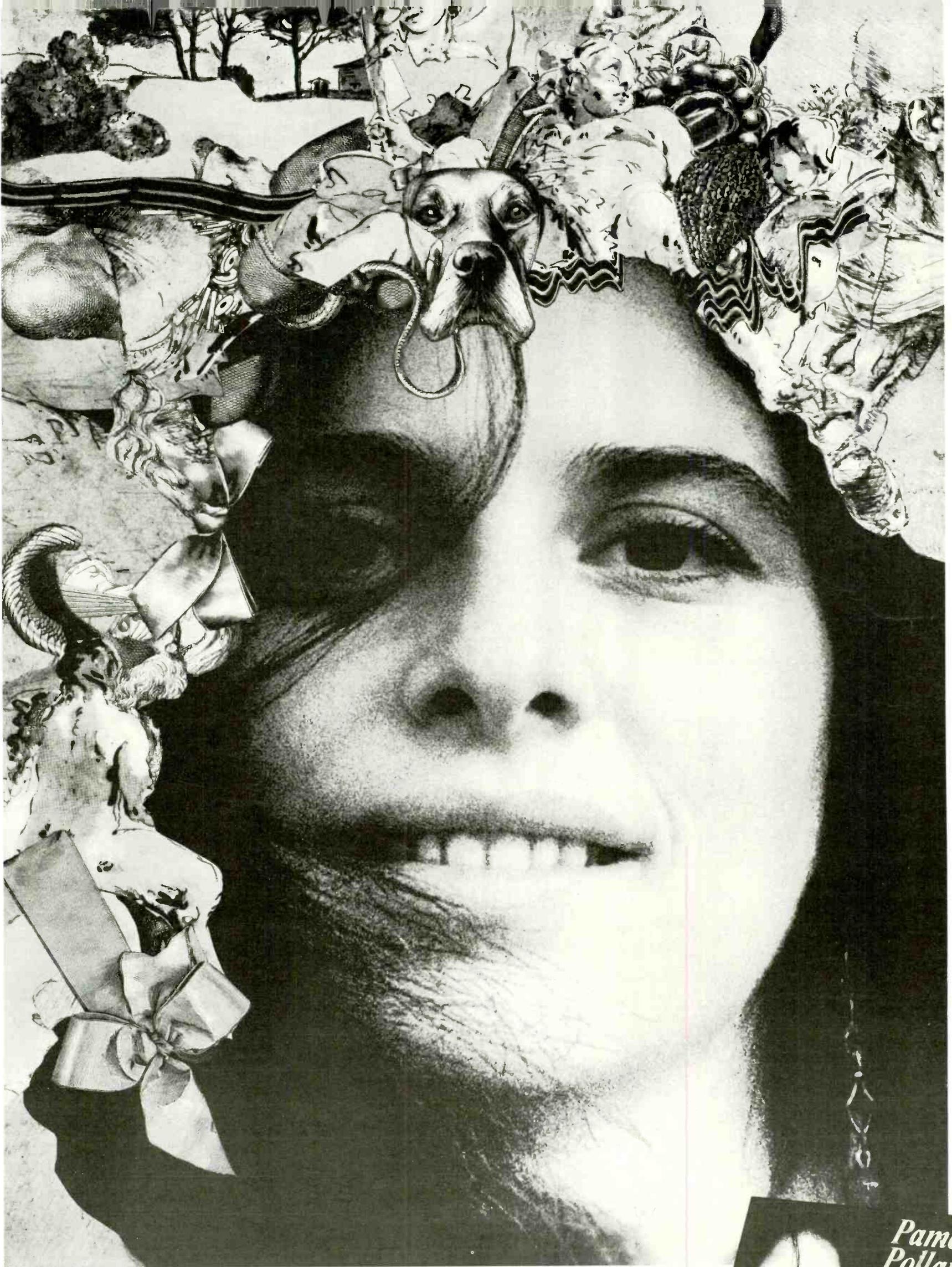
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"Come to life, Come to life,
We can make a party out of living."*

Her first album is abalone dreams, Marin County, mad
dogs, magic rings, sun light, Nicky Hopkins, sisters, brothers,
Taj Mahal, cozy fields, acorn squash, T.M., and life itself.

Pamela Polland fills a very special space.
On Columbia Records and Tapes



KC 31116

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Anderson Agrees to Give FCC's Ray Payola Leads

• Continued from page 1

companies and radio stations." He temporized further toward the end of the column by saying that drug-for-play promotion men "deal mainly in marijuana, although insiders have repeatedly told us cocaine is the 'with it' drug this year in show biz."

Anderson claimed that interviews and written statements attested to such episodes as: promotion by \$20 lots of marijuana; all-day drug bashes held by "a prominent independent promoter-producer;" a weekly drug-drop paid by an artist to a "writer for a record magazine."

Of this last, Anderson said: "Not surprisingly, the record zoomed up on the publication's popularity list even though the artist was almost unknown." This would indicate clearly that the record magazine referred to must be basing its chart-picks on a staffer's recommendation, rather than on the statistics of radio and jukebox play, retail sales, et al, which are the basis for bona fide record charting by legitimate trade publications in the sound recording field.

Gortikov Letter

Anderson also referred to an urgent telephone campaign in March, by RIAA's new and crusading president, Stan Gortikov, to various record company presidents urging them to crack down on any and all evidence of "pay for play," particularly when drugs are involved. "If the payola facts prove accurate," Gortikov urged the industry to do the clean-up job itself, and save themselves from the disastrous type of repercussions suffered by the industry in the 1960's.

Gortikov reportedly urged the industry leaders to track down and root out "those dealing in payola among their own employees and among independent operators working as outside promoters, distributors and producers."

CIP Dropped; Col Price Cut

• Continued from page 3

ager for Disc Records, John Cohen's national store chain based in Cleveland, exemplified the optimistic comments when he said, "We'd rather have the money now, when we all need it. There was always the chance that a bad quarter or even a longer bad period could kill our chance for making quota."

A complete breakdown of the new Columbia pricing was as follows:

List Price	Sub-Dist. Price	Dealer Price
\$5.98	\$2.86	\$3.05
\$4.98	\$2.34	\$2.50
\$6.98	\$3.35	\$3.57
\$5.98*	\$2.78	\$3.05
\$6.98**	\$3.65	\$4.04
45's	\$.45	\$.50

*Classical
 **Tape

Weston Invitation Spawns Dual Elektra Act Booking

LOS ANGELES—Inviting Doug Weston, owner of the Troubadour, to Elektra's first national sales convention last January in Palm Springs, has paid off for the company. Weston has booked two of the label's acts, Carly Simon and Harry Chapin, on the same bill. They opened May 2, and it marks the first time two Elektra artists appear at the prestigious club on the same card.

"Doug saw both performers at the convention and was so impressed, that it wasn't too difficult a sale to make," explains Mickey

At the FCC, Ray had earlier told Billboard that FCC investigations of payola in any form are continuous, but always hampered by a refusal to talk, since both giver and receiver of bribes are liable under the federal anti-payola law. Witnesses of the exchanges are similarly, as Anderson also found out, afraid to talk. (Billboard, April 15, 1972.)

If a full-scale FCC investigation is launched, it will mean that the commission will have to divert whatever investigators it can spare from its relatively small number, into this probe. Up to now, in spite of "constant investigating of charges of payola"—they have apparently not been able to develop a solid case of outright payola among the "few radio stations" said by Anderson to be trafficking in drugs for play.

It will be remembered that when the last payola scandal broke, over a decade ago, the full weight of the House Commerce Committee's investigative and subpoena powers were thrown into a probe which lasted for months before the final payola hearings rounded up the witnesses. Also, in that era a few all-powerful deejays, whose like has never been seen since, could make or break a record on the air, and some, like Dick Clark, had extensive corporate buy-ins in the music publishing and record industry that were easier to uncover.

WWVA Label To Perception

WHEELING, W. Va. — Jamboree USA Records, the label focusing on the WWVA "Jamboree" Saturday night stage show, will be distributed by Perception Records in New York, according to a statement today by Bert Fraser, vice president of operations of Basic Communications, the parent firm of Jamboree USA Inc., which includes the stage show, the record label, and various music publishing interests. Emil Mogul is president of Basic Communications. Perception Records is headed by Terry Phillips and the label previously had been concentrating on soul and jazz product. This move into the country music field marks an expansion for the label.

First record released will be "Daddy Don't Walk So Fast" by Gus Thomas. Other artists signed to the fledgling label include Freddie Carr and Mary Lou Turner. All three are regulars on the "Jamboree" stage show, broadcast live on WWVA, here. The 50,000-watt station is heard throughout most eastern states and in eastern Canada. Producer of the three initial releases was Ray Pennington of Nashville.

Perception has manufacturing and distribution rights to Jamboree USA Records for the world, Phillips said.

The Jamboree recently built an 8-track recording studio at the side of the stage in the Capitol Music Hall in Wheeling. Fraser speculated that many of the other Jamboree acts would be joining the label in the near future.

Radio Combats CATV Music

• Continued from page 3

mission particularly to ban any Muzak-type background music service of the type sold by FM's on their subsidiary channels, to stores and offices. Some radio stations asked that CATV be barred from originating any aural entertainment programming containing commercials, because it would cut in on local station revenue.

Broadcast Music Inc. (BMI) has already commented on the loss of diversification of service to the public, if CATV's are allowed to pick up radio stations instead of devising their own musical programs from the materials available. BMI and CBS have both held that CATV should be fully liable for music use, and should negotiate music licenses just as radio stations do. (CATV's will pay copyright fees for TV station pick-up on a sliding scale, under compulsory licensing.)

Networks Protest

Networks ABC and CBS and the National Association of Broadcasters (NAB) are also opposed to CATV carriage of radio signals, but urge that if the cables do carry either a local or an imported radio station, the system should be required to carry all of the local stations in the area—both FM and AM.

The FCC has proposed having CATV systems carry only the same type of local radio that it picks up—either AM or FM. But broadcasters say the whole radio service will be affected, advertising revenue will deflect to the cheaper CATV rates unless all local stations, both AM and FM, are carried on the cable.

To this, the National Cable TV Association (NCTA) said many CATV's use radio station music from a single station only to background automated channels of news, weather, sports and stock reports. The music of the station is in effect a free service to the video subscriber. However, the system would have to drop the music if it meant all local stations would have to be carried. They claim conversion of AM radio stations to the CATV's FM signals would cost between \$400 and \$500 a station.

NAB has complained that the CATV services sometimes provide very poor FM sound, and should be required to maintain quality with comparable strength of local station signals.

The FCC proposed to bar import of distant radio stations from small markets with a population of 50,000 or less, but some broadcasters have asked that the cable be barred from importing radio in markets of up to 100,000 population.

On the other side, dissenting commissioner Nicholas Johnson has said the FCC's "interim" policy of denying small communities CATV-carried radio services is to deprive listeners of stations they might otherwise hear. For its part, the Cable TV industry begs the FCC not to add further restrictive rules to their service, already suffering from a long freeze. It is particularly unfair, NCTA feels, in view of the growing talk of de-regulation of radio to lighten the burden of the radio broadcasters.

Fania, Cotique Distrib. Pact

NEW YORK — Fania Records will distribute Cotique Records, under terms of an agreement negotiated by Fania president Jerry Masucci and Ed DiNallo, chief of Cotique.

A leading label in the Latin field, Cotique will continue to control their artists and production. The first release under the distribution pact will be a Tito Ramos single.

THICK AS A BRICK

JUDGES DISQUALIFY "LITTLE MILTON" IN LAST MINUTE RUMPUS

ART DEMO FORCES CLOSURE

THREE poets and five painters were arrested yesterday afternoon outside Lady Parrit House after repeatedly causing disturbance and harassing members of the public visiting the museum and gallery throughout the day. They were demonstrating against gallery policy of showing only resident exhibition works, and resident exhibition works, and led by heavily bearded Ahab Gross demanded that the Gal-



Ugly scenes as Constable Grimpace tries to calm the protesters.

lery showed the "work of the people" and gave more attention to new and unknown local artists. Mr. Gross allegedly squirted a tube of Cadmium Yellow oil paint at a police constable and signed his name on the policeman's helmet. Aided by other scruffy members of the action group, Gross tied up the policeman and attempted to auction off the "work of art" to passers by. Said the unfortunate Constable Grimpace later, "I was absolutely disgusted. No one even made even made an offer to help me".

Following the release of the policeman by a number of construction workers who were close at hand, the demonstration moved inside the Gallery where several works were damaged and obscene appendages were drawn on some fine old paintings of racehorses. The arrests took place following a scuffle involving the artists and a group of Womens Lib supporters from Burnley on a three-day outing. Several of the ladies were badly bruised and unfortunately their match with Chelsea F.C. tomorrow has had to be cancelled.

THE SOCIETY FOR LITERARY ADVANCEMENT AND GESTATION, (SLAG), announced their decision late last night to disqualify eight year old prizewinner Gerald (Little Milton) Bostock following the hundreds of protests and threats received after the reading of his epic poem "Thick as a Brick" on B.B.C. Television last Monday night.

A hastily reconvened panel of Judges accepted the decision by four leading child psychiatrists that the boy's mind was seriously unbalanced and that his work was a product of an "extremely unwholesome attitude towards life, his God and Country". Bostock was recommended for psychiatric treatment following examination "without delay". The first prize will now be presented to runner up Mary Whiteyard (aged 12) for her essay on Christian ethics entitled, "He died to save the little Children".

The Literary Competition, which was for children aged from 7 to 16 years of age, was sponsored by leading national newspapers and received thousands of entries from schools all over Britain. Mr. Humphrey Martin, the Headmaster of Moordale Primary School said Gerald, nicknamed "Little Milton" by his English master because of his poetic ability, was mentally advanced for his age, although inclined on occasions to obscure and verbose assertions which led him to being somewhat unpopular with his schoolmates. He went on to say that without doubt the child had a great future academically and that his progress was unsurpassed in the history of Moordale Primary. Gerald and his parents moved to St. Cleve four years ago from Manchester when Mr. Bostock decided for health reasons to live away from the City. David Bostock now does occasional gardening work while his wife

Daphne is well known to the Congregation of St. Cleve Parish Church for her activities in social work and her wonderful buffet luncheon at the fete last Saturday. Well done, Daphne! Mr. Bostock said this morning of "Little Milton's" disqualification, "We are heartbroken at the way the Judges changed their minds, and the loss of the prize money and scholarship means we shall find difficulty in paying the instalments on Gerald's Encyclopaedia Britannica. I shall have to do Dr. Munson's roses next week after all." When he heard of the decision against him, Gerald went to his room and locked the door, "Mrs. Bostock and I are sorely vexed at the way this has turned out", said Mr. Bostock of No. 6 Pollitt Close, St. Cleve.

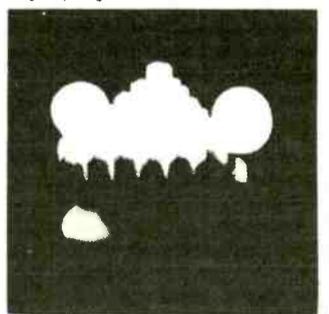
Many local residents are also annoyed and hurt by the news and as some consolation to Gerald and his parents the St. Cleve Chronicle prints the full text of the disqualified

U.F.O. SIGHTING SENSATION

A statement has been issued following last Tuesday's night alleged spotting of an unidentified flying "Object". The following was related to staff reporter, Nigel Turpin, by policy constable Grimpace of the local constabulary. "I was proceeding towards the junction of Tremlett Avenue and High Street, St. Cleve at approximately two minutes past eleven on Tuesday evening when my attention was called to a strange noise." "Subsequent investigation revealed this to be a brightly lit object low in the southern sky over Linwell. After a few bad

"noises" the "Phenomenon" flew away at an "Amazing speed" in the direction of the public library.

Hasty Snap
Fortunately I was able to make a photographic testimonial of the "Ship in the sky" (Reproduced above).



The Grimpace object over the library. The "photograph" and P.C. Grimpace are being "forwarded to East Anglia Divisional Headquarters" for "further enquiries".



Flashback to last week's presentation dinner held in Gerald's honour by the Committee of the St. Cleve District Art and Literary Society at the Parrit Rooms. Left to right: Lord Clive 'Polly' Parritt, Mr. and Mrs. Bostock, Gerald Bostock, Lady Parritt, Julia, Gerald's chum with whom he writes poems.

poem this week on page 7. **G — r**
Many of the viewers who heard Gerald read his work on the "Young Arts" programme on B.B.C. 2 felt that it was not one poem but a series of separate poems put together merely

to appear impressive. Many of the viewers' complaints were centred around "Little Milton's" use of a four-letter word during the interview which followed his reading. The Producer of "Young Arts" Michael Fenwick said later,

"We have come to expect that sort of language from adults on television these days, but to hear it from a child of eight is particularly depressing. When I was his age I did not even know what the word g — — r meant."

LITTLE MILTON IN SCHOOL - GIRL PREGNANCY ROW

A fourteen-year old schoolgirl this week blamed her pregnancy on Gerald Bostock, the eight-year old poet at the centre of this week's major St. Cleve controversy.

The girl, 14-year old Julia Fealey, a junior member of the St. Cleve District Art and Literary Society and a poet in her own right, is known to have been friendly with Gerald for some time and has often written poems with him. The accusation was outrageous, said her family doctor, and there was no question of Gerald Bostock being called upon for a medical test, since the girl was obviously lying to protect the real father, but in her state of anxiety showed no sign of changing her story. Mrs. Daphne Bostock, Gerald's mother already much upset over the events of this

week, told our reporter: "It's disgusting. She's always been jealous of my Gerald."

DIRECTOR ACCUSED

John Bowden, 35, managing director of Tremlett Avenue, St. Cleve, was remanded on bail until December 19 at the Assizes accused of dishonestly handling two blouses at the High Street, St. Cleve between October 13th and October 15th. Bowden was bailed in his own recognisance of £50.

Mongrel dog soils actor's foot

The cameras were rolling film actor Robert E. Levi was addressing his men in the making of his new film "Biggles and the snake-women" when a mongrel dog soiled his foot. The dog belonged to Japanese make-up artist Tatu Tuyu who recently became resident in St. Cleve. He explained later poor Poopsie was taken short. Picture on page 8.

HEAD INJURY
Fifty-two year old Sarah Pickles of the High Street, St. Cleve, cut her head when she tripped over while walking in the High Street, St. Cleve.

3 Dog Night Slates Diamond Dates; Reb Foster Allies With ATI Offices

By NAT FREEDLAND

LOS ANGELES—Bill Utley, co-founder of Reb Foster Associates with Foster and Burt Jacobs, said the 10-year-old management firm expects its biggest year yet in 1972 despite the split-up of Steppenwolf. The reason for this is the plans underway to book Three Dog Night this summer only in major ball parks and stadiums. Projected are 22 outdoor concerts in 11 weeks with a potential gross of \$5 million.

Three Dog Night has already grossed \$1.1 million in 24 dates this year, playing before 223,980 persons. The group now has its own leased 10-seater Falcon Fanjet. Utley said, "Three Dog has gotten to the point economically where it makes sense to keep our own jet. There's no problem flying the commercial airlines direct to major cities, but it becomes really complicated to make connections to the smaller markets the group is concentrating on this spring. A private airplane costs at least half again as much as flying commercial, but there's an artists fatigue factor that becomes important here."

Utley, the business specialist of Reb Foster Associates, said his firm isn't able yet to announce the

22 specific ball parks where Three Dog Night is hopefully being booked this summer. He explained that the nationwide negotiations with stadium owners are proceeding rather delicately, because most

of these locations have never hosted a rock act.

During the summer of 1971, Three Dog played extremely successful concerts at the Dallas Cot-
(Continued on page 84)

Probe Vital Industry Data ITMA-CBS Countersuits

• Continued from page 3

possibility of a settlement during the informal proceeding seemed remote.

The ITMA suit, largely based on a CBS record sales division letter to its distributors and others, said the widespread distribution of the letter had cost them sales of \$15 million. ITMA asked another \$30 million for "malicious" intent by CBS to defame the unlicensed duplicators who claim legality in use of non-copyrighted recordings because they pay music royalty. (Billboard, Jan. 22, 1972.)

The CBS countersuit said ITMA was not incorporated, and so could not sue or be sued, and lacked standing to act on behalf of the class it purports to represent. However, if the action is permitted, the CBS countering class-action on behalf of record manufacturers and licensed tape duplicators, has claimed many high costs in making original recordings and has asked a decision on the basis of unfair competition. A second CBS claim was made on the basis of damaged reputation because of the poor tapes made by the unlicensed duplicators of CBS product. CBS claimed it had spent over \$200,000 a year in legal expenses. (Billboard, Mar. 25, 1972.)

The feud in the counter libel suits, as in the case of the Shaab challenge to the constitutionality of the antipiracy law (Billboard, Apr. 29, 1972) has boiled down to a duel between the unlicensed duplicators' lone Washington attorney, Jim Fisk, and a battery of New York and Washington legal representatives of the recording industry.

CBS has, under federal court rules, presented a list of questions to the ITMA counsel, requiring full documentation on the association's charter and bylaws, its membership lists, names and addresses and letterheads used by the duplicator association. CBS also wants all documents supporting the claim of over \$10,000 damages (needed to bring suit in federal court) and all documents referring to the CBS letter which ITMA claims was libelous.

The letter in question, now part of the ITMA exhibit to the court, was said to have been sent out about the end of March 1971. The contents of the letter, according to the ITMA exhibit copy, was headed: "To all Columbia, Epic and Custom Labeling Customers, in re Buying and Selling of Illegally Duplicated Tape."

The letter purportedly warned that "continued practice on the part of those wholesaling and retailing unauthorized duplicated tape product, with full knowledge, will find themselves subject to action on our part."

The letter said this would happen even if duplicators showed documents indicating that they operated within their interpretation of existing laws. "You know what they are doing is absolutely illegal, law or no law. It is fraud. It is counterfeiting, and you, as our customers, can in no way justify contributing to the continued activity of these various bootleggers," the ITMA copy of the letter continued.

The letter exhibit, signed by Dave Swengress, Sales Manager, Columbia Record Sales Division, noted that "record manufacturers are constantly faced with the criticism that our prices are too high. . . . However, why do you never consider our costs in finding the talent, paying the talent, recording the talent, promoting and advertising the talent, which invariably provides you with pre-sold merchandise?"

Information was asked about names and addresses of unlicensed duplicators, catalogues and samples of tape being offered. The letter warned CBS customers that "legitimate product" is the means by which they can remain in business.

While Fisk was busy answering CBS' interrogatory about the association he represents, in the libel case, he was also presenting a list of questions for record manufacturers in RIAA in connection with the Shaab case, on which oral hearing was recently held.

The Fisk interrogatory wanted to know how many of the RIAA manufacturer members paid as much as \$100,000 claimed in costs of making some records in 1971. He also asked the total number of records costing \$100,000 or more to produce and promote in 1971; who produced them and what were the song titles. He also asked the total number of records produced by RIAA members, the number each separate member produced, total cost of records produced and what each RIAA member spent on the production of his records in 1971.

Fisk also asked if RIAA or its affiliates instituted any surveillance over parties in the case brought by Baton Rouge, La., songwriter-recorder Ronald Shaab, who also traded as Ronco.

Studio Track

By SAM SUTHERLAND

Earl Paige has reported the closing of RCA's Mid-America Recording Center, that company's Chicago facility, which handled a good deal of custom work for Midwestern clients. See separate story on page 1.

Dick Schory, the studio's first customer who used Studio A for his "Movin' On" album, was also the last customer: With the closing set for Wednesday, April 26, Schory was scheduled to bring Bonnie Koloc in for sessions on her second Ovation Records album.

Other recent work at the studio has included dates by the Dells and Terry Collier, both produced for GRT by Charles Stepney; a Von Hiatt album produced by Bob Rozgay; and a single by Chuck and Marty Perrin, produced for Sunlight by Peter Wright.

Meanwhile, at Paragon Recording in Chicago, Jim Atlas reports that Kenny Rogers was in to produce sessions by Stanley Steamer for Ken-Mar Productions. Malcolm Chisholm, who engineered earlier sessions for the band, handled these dates as well.

Rogers is also producing fellow First Edition member Terry Williams, who's recording a solo album with a little help from the rest of the band.

Detroit is home base for a new remote recording outfit, Metro Audio. Charles Buchannon, owner of the operation, spent two years working out details for the service and financing the truck through local p.a. work.

Now Buchannon has finished his truck, and with true pluck is forming plans for eventual expansion into a larger facility. His current truck is by no means inadequate, however.

Using a Chevy Step-Van chassis, Buchannon and his associates have designed their system around a custom-built Audio Design console with 24 inputs (separate e.q. for each) and 16 out. There are four sub-masters on the board, and 24 Audex program busses with 16 stereo-panning pots. The truck is wired for Dolby's, with 18 units to be installed presently.

All lines are phantom-powered, with 35 Audio Design line amps, so that Metro's complement of Neumann's can be used wherever needed. Four Teletronix LA-3A leveling amps have also been installed, while monitoring is accomplished with JBL S 100's driven by a Crown DC 300 amp.

Wiring in the truck apparently follows the lead of several other 16-track remotes, with a 24-input umbilical cord as heart of the hook-up. The truck also has AC line suppression, with four 24-volt DC power supplies available. In the truck, the patchbay offers 520 jacks.

Metro's truck is CCTV equipped, and a flexible talk-back system is also integrated into their stage communication methods, affording several talkback circuits for on-stage assistants. To date, two crew members are used onstage.

The truck is also equipped with synchronization for motion pictures, double system, and TV.

As for choice of tape machines, Metro uses a Scully 16-track and a Scully 2-track in the van, with a second van being used to house a second 16-track.

Mikes used, in addition to Neumann's, are AKG, Sony, Electro-Voice and others.

After receiving its baptism with a recording of a local band, the Werks, at the Rooster Tail, the Metro truck was used to catch the J. Geils Band for Atlantic Records at the Cinderella Ballroom in Detroit on April 21 and 22. Geoff Haslum produced the date, and Metro's chief engineer, Scott Smith, did the remote engineering.

In addition to Buchannon and Smith, the Metro crew includes Marty Jakubowski and two crew

members who handle the onstage duties.

Back east, the established remotes have been busy lately. Record Plant's van has just returned from dates with Elvis Presley for RCA in Richmond and Hampton, Va. During this week, Tom Flye has used the truck to catch live performances by West, Bruce & Laing in New York, Boston, Pas-saic and Philadelphia. Andy Johns is engineering the dates for Windfall Productions, and label negotiations are reported to be underway.

RCA Tape Plant To Audio Mag

• Continued from page 1

cartridge and open reel magnetic and video tape to the consumer, education, industrial/institutional and government markets; tape related plastic parts; and consumer products," Katz said.

The emphasis will be in video tape at the company's new Indianapolis facility.

"Video tape, with its limitless potential, is where the revolution in consumer electronics is now occurring," Katz believes. "When video tape becomes a household word, and there is still much to do in its technological development, it should create new opportunities in every phase of entertainment, business, education and industry."

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Off the Ticker

Ampex Corp., Redwood City, Calif., which recently announced that it expects to lose nearly \$90 million in the year ending April 30, said its financial institutions have worked out an agreement which extends the firm's credit position until June 30. . . . **MCA Inc.**, Los Angeles, which posted gains in the first quarter, is "cautiously optimistic" that full-year results will exceed the \$2.04 per share earned in 1971, according to Lew Wasserman, president. . . . **Sutro & Co.**, Los Angeles, labels **Audio Magnetics**, Gardena Calif.,

manufacturer of blank tape, the "No. 1 company in the blank audio tape industry." The respected brokerage house, in a research report, estimates **Audio Magnetics** has captured the top spot in the industry, with **Certron Corp.**, Anaheim, Calif., a distant second or third. . . . **A&E Plastik Pak Co.**, Los Angeles, has sold its importing subsidiary, **Kraco Products Inc.**, Compton, Calif., distributor of auto stereo tape players, back to the unit's previous owner, Maurice H. Kraines, for the return of 615,231 in shares of A&E common.

Family Label Firms Globe Distribution; 10 LP's Due

Continued from page 3

Ripp pointed out that he is utilizing his Kama-Sutra/Buddah formula, where such acts as Melanie and others, were early in their buildup sent to Europe on promotional tours.

In his meetings with Philips in Holland, it was agreed that Family and Philips mutually bankroll and arrange tours for the label's acts. Billy Joel and an entourage of eight start the first Family European junket May 22 at Hockenheim Festival, Frankfurt, Germany, with three weeks of dates through the Continent and the U.K. Ripp pointed out that he flew Richard Corley of Chrysalis agency, London, to the U.S. nine months ago to personally preview Billy Joel and Mama Lion. Corley acted as catalyst in setting the joint promotion tour for Billy Joel and Mama Lion, whose entourage of nine,

jets to Europe early in June for two to four weeks.

During the next six weeks, Ripp, who previously has released only four LP's in about a year, will release second albums by Kyle and Burton and Cunico, and firsts by Peter Anders; Spooner Oldham; Velveart Turner Group; Sleepy Hollow; Brown Dust; Bloody Mary; and Heavy Cruiser.

Family/Philips will release the Billy Joel LP, "She's Got A Way," and single, concurrent with the tour through Europe.

Ripp stated that domestic and international publishing tie-ins will be announced following next week's IMIC conference in Acapulco, where his vice president and general manager Frank Day will be conferring with publishing executives. Ripp operates Home Grown Music (BMI) and Ripp Arthur (ASCAP).

Earnings Reports

METRO-GOLDWYN-MAYER

28 wks. to Mar. 11	1972	1971
Gross revenue	\$95,437,000	\$92,192,000
Income	5,204,000	4,705,000
bSpec. credit	836,000	236,000
cNet income	6,040,000	4,941,000
aPer share	.88	.80
Avg. shares	5,927,963	5,906,955

a—Based on income before special credit. b—Resulted from sale of office building in Australia and property in Culver City in 1972 and from sale of Borehamwood studio in 1971. c—Equal to \$1.02 a share in 1972 and 84 cents a share in 1971.

PLAYBOY ENTERPRISES

3rd qtr. to Mar. 31	1972	1971
Revenues	\$39,700,000	\$33,400,000
Net income	2,500,000	2,200,000
Per share	.26	a.26
9 mo. per share	.84	a.76

a—Fewer shares.

BELL & HOWELL CO.

1st qtr. to Mar. 31	1972	1971
Sales	\$80,082,000	a\$70,893,000
Net income	3,072,000	2,361,000
Per share	.56	.43
Avg. shares	5,495,000	5,445,000

a—Restated by company, to place it on a basis consistent with 1972 accounting practices.

STORER BROADCASTING CO.

Qtr. to Mar. 31	1972	1971
Brdst. revenue	\$17,028,300	\$14,406,000
Income	1,935,600	d182,900
Spec. credit	267%	a989,200
Net income	1,935,600	b806,300
Per share	.46	

a—Related to the sale of FM stations. b—Equal to 19 cents a share. d—Loss. On a fully diluted basis, per share earnings in 1972 were 44 cents.

ZENITH RADIO CORP.

1st qtr. to Mar. 31	1972	1971
Sales	\$181,718,000	\$149,305,000
Net income	10,108,000	7,874,000
Avg. shares	19,031,000	19,021,000
Per share	.53	.41

GRAHAM MAGNETICS INC.

9 mo. to Mar. 31	1972	a1971
Sales	\$ 6,897,093	\$ 5,657,700
Income	471,348	315,517
cSpec. credit	190,000	372,585
eNet income	661,348	688,102
bPer share	.60	.47
Avg. shares	782,297	668,861

a—Restated by company. Based on income before special credit. b—Tax benefit from loss carry forward. c—Equal to 85 cents a share in 1972 and \$1.03 a share in 1971.

TANDY CORP.

9 mo. to Mar. 31	1972	1971
Sales	\$317,946,604	\$273,453,687
Net income	13,260,899	9,628,024
Per share	1.20	a1.10
Avg. shares	11,078,445	a8,739,160

a—Adjusted to reflect two-for-one stock split in July 1971.

RIAA Cites

Continued from page 3

crusading approach was evidence of his hope that the RIAA would be more united in action, stronger in its role as the lobby for legislation to protect and preserve the creative arts of the music and recording industry. He would like them to be the leaders in battle against the cheapening and weakening inroads of the tape-copiers who penalize songwriters, performers, and recorders alike.

The RIAA's Cultural Award, is given each year to someone in the federal government who has been outstandingly helpful to the arts. The Brademas citation, presented with the crystal obelisk of the Washington Monument, praised him for being a "vigorous champion of the arts and humanities in congress, an avid supporter of the National Endowment for the Arts and an invaluable leader in achieving an expanded federal role for the support of cultural."

Washington faces, familiar and vitally important in the modernization of music and recording copyright, included those of Sen. Quentin Burdick (Dem. N.D.) of the Senate Copyrights, Subcommittee; Rep. "Manny" Celler (D. N.Y.), chairman of the House Judiciary committee, George Cary, register of Copyrights, and Abraham A. Goldman, general council of the Copyright Office, which administers and define the terms of the new copyright for recordings.

The entertainment was a blend of the nostalgic and the brand new, with pianist Roger Williams, and the Carpenters, Paul Anka was master of ceremonies. Williams was called back for an encore of his charmingly schmaltzy piano.

Market Quotations

As of closing, Thursday, April 27, 1972

NAME	1972 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	8	435	23 3/8	21 1/2	23 3/8	+ 1/4
A&E Plastik Pak Co.	12 7/8	3 3/8	396	7 1/2	6 3/8	7 1/4	- 1/8
American Auto Vending	15 3/8	6 7/8	98	12 7/8	12	12 3/8	- 3/8
ABC	76 1/4	25	2012	70 1/4	67	68	- 1 5/8
Ampex	25 7/8	7	2360	8 5/8	7 3/4	8 1/8	- 3/8
Automatic Radio	14 1/4	5	69	7	6 1/2	6 3/8	- 1/4
ARA	178	117	174	178	172 1/2	174	- 1 1/4
Avco Corp.	20 7/8	12 1/2	700	17 3/8	16 3/4	17	- 3/8
Avnet	15 5/8	8 1/4	667	13 7/8	12 3/8	12 3/8	- 1 1/4
Bell & Howell	68 3/4	32 1/8	286	68 1/4	66 3/8	67 3/8	- 3/8
Capitol Ind.	21 7/8	8	196	9 1/2	8 7/8	9 1/8	- 3/8
Certron	8 3/8	2 1/2	202	4 1/4	4	4	Unch.
CBS	57 7/8	30 1/8	696	53 1/8	50 1/8	51 1/4	- 1 7/8
Columbia Pictures	17 3/8	6 5/8	460	13 1/2	12 7/8	13 1/2	+ 3/8
Craig Corp.	9	2 5/8	316	5 1/2	4 3/4	4 7/8	- 1/2
Creative Management	17 3/4	7 5/8	158	14 7/8	13 1/4	13 3/4	- 1 1/8
Disney, Walt	174 7/8	77	482	170	163 3/4	164	- 5
EMI	6	3	175	5 3/4	5 3/8	5 1/2	Unch.
General Electric	70 1/8	52 7/8	2709	69 1/4	66 1/4	66 3/8	- 1 1/4
Gulf + Western	44 3/4	19	1841	43 1/2	40	41 1/4	- 1
Hammond Corp.	13 7/8	8 1/2	206	10 5/8	9 7/8	9 7/8	- 5/8
Handelman	47	29 1/2	1144	32 1/2	31	31	- 1 1/8
Harvey Group	8 7/8	3 1/8	43	5 1/8	4 5/8	4 3/4	Unch.
Instruments Systems Corp.	12	4 5/8	301	6	5 5/8	5 5/8	- 3/8
ITT	67 3/8	45 7/8	5544	56 3/4	54 1/8	54 3/8	+ 1/8
Interstate United	13 1/2	6	154	9 1/4	8 3/4	8 3/4	- 1/4
Mackie	16 1/2	8 3/8	134	16 3/8	15 7/8	15 7/8	- 5/8
Matsumita Electric Ind.	28 5/8	16 1/4	1171	27 1/8	25 7/8	26	- 1
Mattel Inc.	62 1/4	18 5/8	2284	25 5/8	24	25 1/8	- 3/8
MCA	35 3/4	17 3/4	366	32 1/2	29 1/4	30 3/4	- 1 1/2
Memorex	79 1/2	19 1/4	4046	34 7/8	32	33 3/4	+ 1 1/8
MGM	26 7/8	15 1/2	132	20 3/4	19 3/4	19 7/8	- 1/8
Metromedia	38 7/8	17 3/4	363	33 3/4	32 3/4	33	- 5/8
3M	149 3/8	95 1/8	2862	143 7/8	140 1/4	140 5/8	- 2 3/8
Mctrola	104 7/8	51 1/2	535	100 1/4	97	99 1/4	+ 1 1/8
No. American Philips	37 3/4	21 7/8	131	36 1/2	35 5/8	36 1/2	+ 1/2
Pickwick International	49 7/8	32	384	49 3/4	48 5/8	49	+ 1/8
Playboy Enterprises	25 1/8	16 3/4	1046	25 1/8	23	23 1/8	- 1 3/4
RCA	45	26	4033	39 5/8	38	38 1/8	- 1/2
Servmat	40 1/4	25 1/2	176	31 1/2	29 1/2	29 1/2	- 2 1/8
Sony Corp.	39 3/8	14 1/4	1702	38	36 1/4	37 3/8	+ 3/4
Superscope	32 5/8	9 1/8	224	16 1/8	15	15 1/2	- 3/8
Tardy Corp.	49	30 3/8	2616	45	42 1/2	43 1/4	- 1 1/2
Telex	22 3/8	7 3/4	1557	11 1/8	10 1/4	10 1/4	- 3/4
Tenna Corp.	11 1/2	4 1/4	855	10 7/8	9 5/8	9 5/8	- 1
Transamerica	23 1/2	14 3/8	2940	22 3/4	21 1/2	22 3/8	- 1/4
Triangle	22 3/4	14 3/8	30	18 7/8	18	18 1/8	- 7/8
20th Century-Fox	17	7 5/8	1119	14 3/8	13	13	- 1 1/2
Vendo	17 1/2	9 7/8	281	17	15 3/4	16 1/2	+ 1
Viewlex	12 7/8	5 5/8	510	9 3/8	8 3/8	8 1/2	- 1/2
Warner Communications	47 5/8	25 7/8	1622	44 3/8	43	43	- 1
Wurlitzer	20 1/4	10 1/8	115	19	18 1/8	18 1/8	- 5/8
Zenith	54 7/8	36 3/8	749	46 3/4	45	45 5/8	- 1 1/4

As of closing, Thursday, April 27, 1972

OVER THE COUNTER*	High	Low	Week's Close	Week's High	Week's Low	Week's Close
ABKCO Ind.	4 5/8	4	4			
Bally Mfg. Corp.	47 5/8	43 1/2	43 1/2			
Cartridge TV	38 3/4	36 1/8	37 1/2			
Data Packaging	8 7/8	8 1/4	8 1/2			
GRT Corp.	5 3/8	4 3/8	4 1/2			
Gates Learjet	13 5/8	12 1/2	12 1/2			
Goody, Sam	8 1/2	7 1/4	7 3/4			
Integrity Entertain.	11 7/8	11 1/8	11 5/8			
Kirshner Entertain.	4	3 3/8	3 3/8			
Koss Electronics	12 3/4	11 3/4	11 3/4			
Magnetic Tape Eng.	9 1/2	8 5/8	8 5/8			
M. Josephson Assoc.	18 3/8	16 1/8	16 3/4			
Mills Music	13 5/8	12 1/2	12 1/2			
NMC	18 3/8	13 1/4	18 3/8			
Recotone	4 1/2	4	4			
Schwartz Bros.	13 5/8	12 5/8	13 5/8			
Telecor Inc.	36 1/2	32 1/2	32 1/2			
Teletronics Int.	15 1/4	12 1/4	15 1/4			
United Record & Tape	4	3 3/8	3 1/2			

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above contributed to Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc. Member of the New York Stock Exchange and all principal stock exchanges.

Copyright Infringement Charged Santana's Pub.

By PAUL JAULUS

SAN FRANCISCO — Royalty Control Corp., acting as an agent for Thomas (Coke) Escovedo and Jose Rico Reyes, has filed an action in San Francisco's Federal District Court against Santana's music publishing company, Petra Music, the rock group's corporation, Sanco, Inc., its manager, Stan Marcum and accountant Sidney Frank.

The action charges the defendants with copyright infringement of Escovedo's one-half interest in the composition "No One To Depend On" and Reyes' one-third interest in "Guajira," along with conspiracy and misrepresentation.

Neil Boorstyn, president of Royalty Control Corp., the San Francisco-based copyright licensing and royalty collection agency, explained that the copyright infringement action arise out of Petra's claim to the compositions and its non-payment of royalties to date, including the writers share, to either Escovedo or Reyes. Boorstyn further stated in the action that the defendants conspired to prevent Escovedo from receiving payment for studio time and live performances with the Santana group.

The lawsuit seeks to cancel Petra's claims to the copyrights, payment of all sums due Escovedo

and Reyes for royalties earned by their songs in the U.S. and overseas and damages in the total amount of \$250,000.

The complaint, filed by plaintiff's attorney, Robert C. Selvidge, alleges in part that defendants conspired to deprive plaintiff's of their rightful interests in the copyrights and to the royalties derived therefrom. It further states that the defendants have refused to pay any part of the writers' share of royalties unless the plaintiffs waive all their rights as part owners of the copyrights. In addition, the action states that the defendants undertook to handle plaintiff's financial affairs, accounts and monies in a fiduciary capacity but, acted against their best interests.

AFM RATIFIES ITS NEW PACT

NEW YORK—The American Federation of Musicians has voted to ratify the new 16-month contract with the recording industry. The vote was 1,118 to 194. Terms of the new contract were reported exclusively by Billboard in the April 8 and April 22 issues.

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Cap Sues Zell For \$320,000

LOS ANGELES—Capitol Records has filed suit for \$320,000 in Superior court here against Bert Zell's Zell Enterprises International. The suit charges that Capitol never received any money for its Joy Wagon promotional concert package of last fall. Zell was to promote the concerts nationally and turn over all receipts to Capitol after deducting his 10 percent commission.

Twenty-five dates were played by Joy of Cooking, Leo Kottke and Joyous Noise during Sept. and Oct., 1971, on the Joy Wagon concert tour. The Capitol suit also charges that its production advances paid to Zell Enterprises have not been returned.

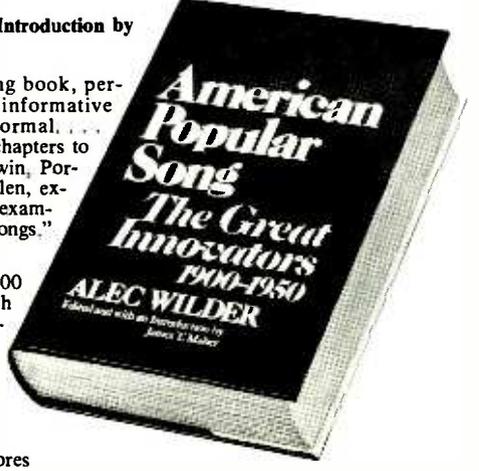
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More Label Responsibility Needed For Black Talent, Says Jerry Butler

• Continued from page 1

operate on a major scale: "Regal Sports in St. Louis, Teddy Powell in New York and Henry Wynn out of Atlanta."

• There seems to be fewer black nightclubs and even fewer black theaters and club owners are increasingly loath to pay top scale for black acts, especially acts no matter how well established, "that are appearing for the first time in a club."

• Most black promoters cannot tie up profits in real estate. "The big guys have all the real estate tied up. Young entrepreneurs don't even have a crack at getting a building on any decent kind of date."

• The talent packaging process at the agency level "has been going kind of crazy." Butler added: "The agencies are so into the super groups that they fail to package with those groups the people (black acts) who established so much of the music the big acts are playing."

• A false hysteria growing out of isolated incidents of riotous behavior still grips auditorium

management. "There are a lot of auditoriums where black acts can't perform unless they're into a certain kind of music such as jazz or happen to be 'soft, easygoing' stylists such as Nancy Wilson or Roberta Flack."

• Top black acts with hit records are still not heard on many pop stations "and very seldom seen on television. The only time I saw Isaac Hayes was during the Grammy and Oscar shows."

Butler stated that he was not complaining "but merely giving my opinions based on what I see going on." About to release his first double-pocket album, one that contains a song lamenting how it's "bad to be put in a bag," he said perhaps the biggest problem of black artists is that of being categorized.

"Music is bagless. It's either good or bad, people either like it or they don't." He said agencies and radio program directors fall into the trap of thinking black artists are in a certain bag that will detract from the acceptance of others acts and other music.

Meanwhile, veteran promoters of black talent are phasing out, there are fewer theaters such as the Apollo and little activity left in black booking so that soul acts must seek new vehicles of exposure.

Talent bookers may not be blind, however, to blending super groups and soul acts. "The problem is that most of the super

groups can fill the average auditorium by themselves and it's a matter of them not wanting to split that particular profit with anybody else." He said also that many rock acts carry two or three acts with them "but these are unknown kind of acts into what the super act is doing."

As for the auditorium hysteria associated with black acts, he said: "I just can't believe because one situation occurs that is bad that this carries over because that gets right back to the form of prejudice of saying all black folks are alike."

Though Butler's views may seem bleak, he said the difficulties of black acts being booked and the aura of the super groups is related. "It's all kind of faddish now. We go through periods when one thing is the hottest thing going. Two years from now the whole situation may change."

But right now, he's discouraged.

The problems of black acts in clubs and auditoriums exist in campus booking areas too. "It just seems that the college buyer and agency people have never really exposed black talent at a level equal to the amount of sales of black artists' records."

He feels the super stars have to some way open the door for black talent exposure.

It may not be only super recording stars that can play a role. He mentioned how Marlene Dietrich "kind of sponsored Dionne Warwick" in Europe once. But in "opening the door for black talent," he said it is not unknown talent that is involved, "but a talent people know and buy (via records) but never see."

Conscious that sponsors are increasingly aware of the black market, he said that in terms of TV exposure for groups such as the Dramatics and Stylistics "and others I never see on TV, it seems the problem is not so much the sponsors at this point as it is stations not wanting to carry certain programming."

This relates to radio too. He is perplexed because Mercury had a going record in Joe Tex's "I Gotcha," while many pop stations failed to play it. Out of modesty, he did not mention his own gold record along with Brenda Lee Eager's, "Ain't Understanding Mellow," which also was skipped by stations.

"They say their format is contemporary music and that they only play top hits and yet when there's a hit like ("I Gotcha") that they're not playing—it's either bad programming or prejudice."

Since it is the labels which are spending the most money to promote black talent, he feels they must support live performances too. Perhaps retail chains can participate, particularly through special sales and encouraging concert attendance. "The labels have to do what management and agents ought to be doing." Thus, he believes labels will have to become more involved in artist management.

"There's got to be more of a marriage between record companies and managers and agents to expose black talent not only from the standpoint of all the radio exposure possible, but all the other exposure that is possible."

Black talent must not be thought of only in terms of the "black market." He said: "If agents are going to sign black talent to participate in the black market through the vehicle of this black talent, then they should offer blacks another vehicle so they can reach the mass market."

Indeed, the chief goal of IBAM, he said, "is to further the recognition, development and projection of black artistic expression in the U.S. and throughout the world."

Talent In Action

JOHN HERALD
GARLAND JEFFRIES

Max's Kansas City, New York

As a student of traditional country music, John Herald first surfaced during the early '60's as a session guitarist and a member of the Greenbriar Boys. His thorough professionalism in mastering flat-picked guitar and country vocals was then balanced against his genuine zeal for his music.

A decade later, Herald has returned from virtual retirement with that enthusiasm undiminished. He has changed, of course, and his music bears witness to the passage of years, offering a somewhat more varied stylistic base, particularly in his originals. At the same time, he has remained faithful to his earlier music, and much of his set was devoted to spirited country standards, such as "Amelia Earheart," that are still fresh and exciting.

With tape machines rolling to catch the performances for Herald's first Paramount album, the singer and guitarist played warm acoustic music, backed by Amos Garrett on guitars, David Kappel's bass, and Alan Stowell's fiddle. All were excellent in support, but of particular merit was Bob Tanner, on mandolin, cello, and vocals.

Opening the performance was Garland Jeffries, backed by Alan Freedman's supple acoustic guitar. Jeffries' originals, several of which were further supported by the addition of violin, reeds, bass, and percussion, provided hypnotic textures and a complementary mood for Herald's set.

SAM SUTHERLAND

provisational treatments of originals, as well as the obligatory standards from the Cream and Mountain repertoires, offered many moments of that power which has eluded many bands lately. That power, of course, being defined by the audience's response.

At the same time, the band fell short of its enormous promise. Jack Bruce left Cream to pursue a solo career marked by the critical acclaim, and popular indifference, which greeted his excursions into much gentler, subtler areas of music. The brooding textures and supple dynamics of those efforts have been traded in for the old sturm und drang of Bruce's astounding lead bass, and, while his work was genuinely thrilling, at least some exposure of his melodic gifts would have broadened the scope of the performance considerably.

Leslie West, premiere high-energy American guitarist, was also singularly committed to sheer power, blunting the promise of some extraordinary electric slide work with brutally loud but otherwise unexceptional leads. West is certainly one of the most gifted guitarists in rock, but his failure to balance his sheer power against interesting thematic ideas and an overall sense of design is all the more irritating.

In short, West, Bruce & Laing may be one of the most powerful rock 'n' roll bands extant. They are capable of becoming one of the most interesting, as well, but that goal can be achieved only through a fuller use of their obvious talents.

SAM SUTHERLAND

ASHTON, GARDNER &
DYKE & CO.
RUBY JONES

Whisky a Go Go, Los Angeles

There is nothing pretentious or presumptuous about Ashton, Gardner & Dyke & Co. They are one of the more accomplished jazz-oriented rock groups and present their music in a clean, straightforward manner with no over-flashy embellishments of dress and mannerisms.

Tony Ashton lends a refreshing note of eccentricity. He is in British parlance your typical "looner," managing to convey the impression that he is simultaneously playing organ, piano and singing. Although Ashton is the obvious focal point of the group he receives ample support and direction from the six

(Continued on page 14)

U.K. Industry Hurt by Albert Hall Rock Ban

By BOB PARTRIDGE
Staff Member, Music Week

LONDON—The Royal Albert Hall's decision last week to ban concerts by "pop and rock" acts has come as a considerable blow to the British music business. The blanket ban—previously extended only to selected acts—once again highlights the lack of suitable large capacity halls in London. And already some promoters are concerned about being able to go ahead with projected touring schedules in which an Albert Hall appearance was planned.

"The worst thing is not that the Albert Hall has banned rock concerts, but that there is simply no alternative venue in London," said Maurice Oberstein, CBS deputy managing director. "The hall was never the best place for presenting rock acts—but where can they play now?" The Albert Hall's decision, coming only a few weeks after the closure of the Rainbow Theater, presents a serious problem for both promoters and record companies.

"I'm shattered by this ban. I've got two concerts, one by Richie

Havens in June and the other by Blood, Sweat and Tears in July, which were originally intended for the Albert Hall," said U.K. promoter Arthur Howes. "Now I have no venue for them in London."

There are, however, a number of uncertainties connected with the Albert Hall's decision. "This is a very difficult situation. We're not against pop music, but what we're determined to stop is bad behavior," commented Frank Mundy, the hall's general manager. The council responsible for the hall has divided pop music into two categories—desirable and undesirable—although Mundy has not clarified the council's decision. "We have been presenting pop concerts at the Albert Hall for the past six or seven years, and the behavior of some audiences is getting worse," he commented.

"There's been a complete lack of respect for property. Chairs have been repeatedly broken, curtains torn down, the balcony rails

(Continued on page 16)

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Roberta Flack on Donny Hathaway:

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Donny Hathaway on Roberta Flack:

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**Roberta Flack and Donny Hathaway
on Atlantic Records and tapes**



Two World Song Fest Set For Lisbon, Nov. 17

LONDON — The Second International Song Festival of the Two Worlds will take place in Lisbon on Nov. 17 through 19. Thirty-five singers representing 32 countries will participate in the event, which is being organized by the OFI international festival enterprise from its European headquarters here in London.

Sponsoring the festival are the Portuguese Ministry of Informa-

tion and Tourism, the Mayor of Lisbon, the city's Hotel Roma, and Radio Peninsula and Radio Voz de Lisboa. A Caetano de Carvalho, the director-general of information and tourism, and Fulvio Vergari of the OFI office are the prime movers in setting up the occasion.

Guests of honor who have accepted invitations to attend are Lovelace Watkins, Eartha Kitt and Ray Conniff (U.S.A.), Peter Ustinov (U.K.), Eddie Calvert (South Africa), Aspettiano Conferma and Nicola di Bari (Italy) and French maestro Caravelli.

Artists confirmed to date as competitors are as follows. Portugal: Valerio Silva and Lenita Gentile (Alfabeto) and Quartetto 1111; England: Desmier (Pye) and Tony Burrows; France: Gansel (Claude Pascal); Belgium: Vivi (Disco Club); Holland: Sandra and Andres and Tony Robins; Norway: Grethe (Bendiksen); Finland: Wendy Wiger (Bendiksen); Sweden: Jan Hoiland; Denmark: Rebecca.

Dominican Republic: Frank Valdez; Indonesia: Babe Pereira; Chile: Pilar Tomas (CBS); Antigua: Sonny Blake; Scotland: Christine Thornton; Malta: Cavalad; Monaco: Claude Merger; Greece: Marina, and Mauritius: Jean Piarroux.

Signings

Artist-composer Neal Rosengarden has signed with Atlantic. His first single is "What Can It Be?" from his forthcoming LP, "Some of the Things We Do," which will be released shortly. Rosengarden arranged and produced the album. . . . Toni Arden has signed for management with Sandy Constantinople and Associates. . . . Artist-composer Myles Chase has signed with Herb Bernstein Productions and Mercury Records. He will record two songs written by Bud Rehak. . . . Veteran vocalist Carl Hall has signed with Atlantic. His debut single for the label is "Need Somebody to Love."

Myrna Summers has signed with Lee Magid Productions for personal management. She makes her West Coast debut on August 9 at the Las Vegas Hilton, where she is on the bill with Elvis Presley. . . . Singer-composers Ennis Jacobs, Ron d'Alessandro and Gale Morris have signed with Quadraphonic Studio Complex, a Miami-based independent record production company. Executive producers Kevin McManus and David Hieronymus will produce the new artists for the company's Quadrant label.

TV-Globo to Set Rio Fest.

RIO DE JANEIRO—Rio's Seventh International Song Festival under the sole sponsorship of TV-Globo will have the music and artists of 15 countries in competition.

The festival's new director, Jose Otavio de Castro Neves, announced that the international competition will be held Sept. 30 and Oct. 1. Each country will present two songs, rather than the one presented in previous festivals.

Castro Neves takes the place of Augusto Marzagão as director. The state tourist department has dropped out as a sponsor. Marzagão is reported to be planning another international festival to be held in Brazil but has made no official announcements.

Countries taking part in the TV-Globo festival were announced as: West Germany, Argentine, Australia, Brazil, Canada, Spain, U.S., France, Greece, U.K., Italy, Israel, Japan, Mexico and Portugal.

3-City Base For Concert Co.

NEW YORK—A new concert promotional organization, Concept Entertainment Industries, has been formed by Dick Klotzman, president of the Baltimore-based National Attractions and Marty Klein, former vice president and head of the concert department, Creative Management Associates. The new corporation, with Klotzman as chairman and Klein as president, will have offices in New York, Washington and Baltimore.

The first concerts are currently being set for June and the operation will aim at large arenas.

Leslee Deal With Dynamic

NEW YORK—Leslee Productions and Dynamic Records of Jamaica have concluded an agreement whereby Leslee will represent all of Dynamic's songs and artists in the U.S., Canada, Australia and England.

Les Harsten, president of Leslee, hopes to expose some of the original reggae music to American listeners. The artist roster includes: Byron Lee and the Dragonaires, and Vic Taylor. The label's catalog includes "Johnny Too Bad," which was recently recorded by Richie Havens.

Harsten plans to produce many of his future albums in Jamaica.

Talent In Action

• Continued from page 12

members and from trumpet player Dave Casswell in particular.

They performed an unusually abbreviated five song set which included "Mr. Freak-O," "I'm Falling" and a magnetically free-form number "It's Gonna Be High Tonight."

For openers, Ruby Jones, Buddha artist, postured about for over an hour, attempting vainly to get the audience to respond.

SHELLY HEBER

THE LETTERMEN

Royal Box Americana Hotel, New York

The Lettermen (Capitol) put on a clockwork smooth performance opening night, April 25, at the Royal Box of the Americana. The audience responded warmly to the songs of their letter-sweater past as well as hand-holding renditions of today's popular tunes.

The neatly coifed three sang "Shangri La," "Goin' Out of My Head," "Maria," and "Raindrops Keep Falling on My Head" in a highly polished, technically well-orchestrated manner appropriate to the nightclub circuit. But a vigorous performance of "MacArthur's Park" was the evening's highlight. It was handled with depth of feeling by the Lettermen and revealed the artistry of pianist Patrick Valentino.

CAROL SEILER

THREE DEGREES

Copacabana, New York

Roulette Records recording act, the Three Degrees, has metamorphosed since its last appearance at this popular East Side nightclub a little more than a year ago.

The group, three girls with a surplus of talent and charisma, has, in the past 12 months, developed a routine that eliminates the mundane and the tedious, and crystallized itself into a fast-paced act, that reaches out beyond the parameters of players and stage and touches the audience.

Although the group's basic working format is essentially a funky blues/soul sound, yet the outstanding versatility of its members enables it to communicate with its audiences in a number of formats including pop and easy listening.

The Three Degrees is Valerie, Sheila and Fayette, working under the musical direction of Richard Barrett. Their opening night offerings included a number of their past hits, as well as selections from their recently released album, "I Wanna Be Your Baby."

RADCLIFFE JOE

PETER YARROW LAZARUS

Troubadour, Los Angeles

This is a totally enjoyable twin bill which is touring the country. It also is Yarrow's solo debut in this room, and his Tuesday (25) opening was a complete artistic triumph.

Yarrow's warm cordiality, his impish smile and his totally communicating way, endeared him to the audience of young people. There were no over-30's folks in attendance, or the people who have stayed with Peter, Paul and Mary during its 10 years of activity.

Nevertheless, Yarrow's mostly mellow voice, tinged at the appropriate places with surges of dynamics, flowed melliflously through one hour of songs or "morsels of my life" as he called them.

The overall tone was two-pronged: seeking out human qualities in life and asserting strong political statements about peace and freedom.

The audience responded strongest for the politically-tinged tunes like "Wings of Time," "Day Is Done" and "Weave Me the Sun-

shine." On the line "don't ever take away my freedom" from "Wings," Yarrow interjected: "sing it for Nixon and J. Edgar Hoover."

His songbag reflected material from his first solo Warner Bros. LP. Yarrow provided moments of love on "Mary Beth" and "Side Road," with strong backing on bass and piano/organ.

Lazarus showed off a fine harmonic ability with its three members holding their voices in line and also performing adequately on piano/organ, guitar/violin and bass.

Yarrow introduced them after coming on stage unannounced and singing "I Shall Be Released."

ELIOT TIEGEL

FLUDD

Abbey Road Pub, Toronto

Kinney's foot-stompin', shakin' four man new band, Fludd, were in residence for the week at the popular spot for young people since the introduction of the 18-year-old drinking law.

The place was crammed for the first show on a Monday night, and Fludd was in dynamic form for the opening set. The dance floor was jammed as Fludd slammed through a well-paced set which included their current single, "Get Up Get Out and Move On." This side has just been released in the U.S. It's a strong song, with some of the breathless energy and rawness of earlier Stones' singles. Another winner was a funky reworking of the Beatles' "Ticket to Ride."

"Underwater Music" nicely demonstrated the ability of guitarist Brian Pilling, while brother Ed delivered a formidable blend of showmanship and vocal power. Drummer John Anderson and bass player Greg Godowita lay down a solid rhythm line to support a strong trio of vocal harmonies.

Fludd use tempo changes very effectively and has the ability to get a crowd into action. Kinney have a potential world act with this English-oriented group.

RITCHIE YORKE

A FOOT IN COLDWATER

Dovercourt Tavern, Toronto

A Foot in Coldwater may sound like a strange name for a hard rock band, but there's nothing strange about this group's brand of music. It's frequently hard and heavy, music which by nature is progressive but still eminently commercial.

One of the highlights of the set was a dazzling performance of the group's debut Daffodil single, "Anything You Want," a Paul Neumann original.

Some numbers have the necessary ingredients to instantly lift them far above the babbling crowd. "Anything You Want" is such a song. It's a beautiful, youthful song.

Coldwater is a savagely tight band instrumentally, which serves all the more to emphasize the ability of vocalist Alex Maichin, who falls somewhere between the styles of The Who's Roger Daltrey and Burton Cummings of the Guess Who.

"Work Song" was an emotional instrumental warm up number which drew the kids to the dance floor. Another potential single was "Who Can Stop Us Now."

It's not often that Canada can offer a new band capable of thoughtful progressive rock music, while still appealing to the simple sensibilities of Top 40 programmers.

RITCHIE YORKE

Rumsey to Open Own Jazz Club

LOS ANGELES—Howard Rumsey is leaving the Lighthouse, where he has been involved in management since 1949, to open his own jazz club. Concerts by the Sea, in Redondo Beach, The Hermosa Beach jazz citadel will be operated by Ross Levine, son of the late John Levine, club founder.

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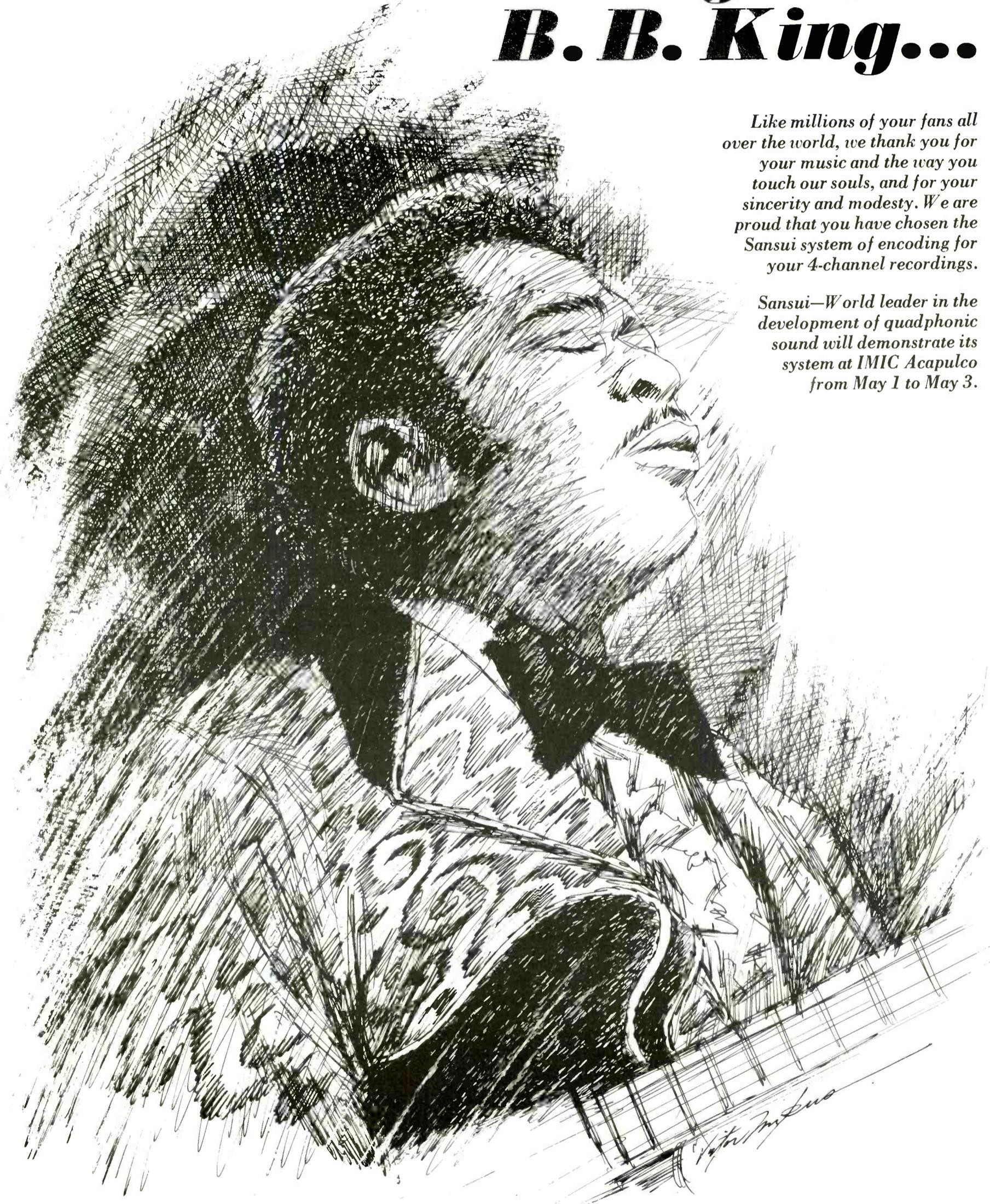
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More Rock Wanted At Las Vegas Center

LAS VEGAS—Promoter Mike Tell, supported by KLUC radio station, wants change in the policy governing rock concerts in Las Vegas' Convention Center.

John Anderson Convention Authority facilities director said that current Authority policy restricts rock events in the Center to once a month. The policy was adopted in December, 1970 after a near riotous concert caused the Authority to place strict rules on such events.

Anderson said Tell and KLUC feel the community can support

rock events at two week intervals. Tell charged that producer Gary Naseef of Gana Productions had a "monopoly" since the concerts must be booked months in advance. Gana Productions has booked the center through next October.

Authority members accepted an invitation from Anderson to attend the Joe Cocker concert Monday (24) to get a first hand view of what goes on.

Anderson listed five factors to be considered by the Authority in making any change in concert policy: The utilization of the Center as a rock concert facility, when the Center's primary function is boating conventions, and the impact on convention people. The feasibility of successful rock concert promotions every two weeks in the Las Vegas community. The increased maintenance costs caused by rock concerts against revenues. The impact on Clark County's law enforcement. The legal recourse of the promoter who has contracted future dates under the existing policy.

While stipulating he was "not arguing against" a change, Anderson said, "I would be less than honest not to say rock concerts are hard on the building.

"There is no other event as hard on the building as these concerts," Anderson related noting next in the damage line are wrestling matches and then roller derbies.

Despite the problems, however, Anderson said the Authority "makes more on concerts—up to \$3,500 on 10 per cent of the ticket sales, \$300 for setting up and removing chairs and a stage and up to \$700 on a 30 per cent take on concessions."

Normal labor costs to the Authority average \$1,700 to \$2,200. Anderson said he also bills promoters for damages. Producers must put up a \$500 bond in advance for each show.

In referring to Gana Production Authority Chairman Robert Broadbent noted the current policy "eliminates any competition before October" unless it is revised.

But Authority attorney George Dickerson said that problems could arise for Gana since it might be predicting ticket sales on the fact that no other major concerts could be held by any other promoter at the Center before October.

Attorney Louis Weiner, appearing in behalf of Tell, suggested the Authority might prefer a \$3,500 guarantee on each concert rather than 10 per cent of the gross. Urging a change in policy, Weiner said, "Life is music to the 16 and 20 year olds. I think we should give them all we can."

Peters Strong In 'Stars'

NEW YORK — "Lost in the Stars," which opened at the Imperial Theater on April 19, and seems settled in for a long run, has the advantages of music by Kurt Weill and a powerful acting performance by Brock Peters.

Set in a small village in South Africa, the play deals with the tragedy of a black minister, Stephen Kumalo (Brock Peters), who loses his son Absalom to the hangman. The only perpetrator who confesses his guilt, the minister's son is condemned for the murder of a white man during an abortive robbery.

Peters is brilliant in the role of the agonized father, lending impressive dignity to the minister whose faith is tested by the imminent doom of his son. His singing is also strong and assured.

Maxwell Anderson's adaptation of Alan Paton's novel, "Cry, the Beloved Country," has dated over the years, and his lyrics are somewhat trite. Nevertheless, it is gratifying to see a play wrestle unashamedly with idealistic issues. By

NEW YORK

Bobby Doyle has left **Blood, Sweat & Tears** because of "conceptual differences in the presentation of music." . . . The first **White Cane** album for MGM has been produced by **Jimmy Ienner** of C.A.M.-U.S.A. The LP is slated for mid-May release. . . . **Toni Arden** is at Dangerfield's through April 29, and guests on the Mike Douglas show on May 30. . . . Poppy artists **Linda Cohen** and **Craig Anderton** will perform at the Mainpoint in Philadelphia, May 1 through 4. . . . Members of "Hair" companies throughout the world and the New York cast of the show will assemble in Central Park on Sunday (7) to celebrate the fourth birthday of the musical. . . . Capitol group **Ashton, Gardner & Dyke** appear Monday (1) at Southampton College, and Tuesday (2) at Syracuse's War Memorial. . . . **Wild Turkey** is at the Nassau Coliseum on Saturday (13). . . . **Dick Lavsky** of the Music House has composed and recorded the music for a four-minute NBC-TV Entertainment Specials preview film. Produced by Cineffects Animation, the film will be screened during the NBC Network Affiliates Convention in Los Angeles, Friday (5). **David Bellin**, director of advertising for NBC, supervised the production.

Beverly Bremers, Scepter artist, tapes the Mike Douglas show on Monday (1). . . . **Steve Reinhardt** is in Toronto to set music for the Canadian production of "Godspell," opening June 1 at the Royal Alexandra Theater. . . . **Bang**, Capitol act, is on the bill with **Alice Cooper** in Houston, Friday (5), and Dallas, Saturday and Sunday (6&7). . . . **Little Jimmy Osmond**, the youngest member of the **Osmonds** (9), debuts as a solo on MGM, with the recently released "Long Haired Lover From Liverpool." The **Mike Curb Congregation** backs Jimmy on the tune, which was produced by **Mike Curb** and **Perry Botkin, Jr.** . . . Poppy artist **Townes Van Zandt** appears at Ohio University's Music Festival, Friday and Saturday (12&13). He also will be at the Last Resort, Athens, Ga., May 15-20, and the Bistro, in Atlanta, from May 22 to 27. . . . **Jose Feliciano**, RCA artist, will appear at Central Park's Wollman Rink, June 15, in his first U.S. concert after a South African tour.

Singer **Edward Rambeau** has the lead in the upcoming Broadway production of "Heathen." . . . **Billy VerPlanck** has written the

end of the evening, "Lost in the Stars" triumphs by virtue of its clumsy power.

Gene Frankel directed with incisiveness and briskness, and Gilbert Price is moving as the son, whose decision to tell the truth and do no more evil costs him his life. **DAN BOTTSTEIN**

DAILIES' POLL ON THE 'STARS'

NEW YORK—"Lost in the Stars," the musical drama based on Alan Paton's novel, "Cry, the Beloved Country," has been revived for Broadway, and had its opening April 18, at the Imperial Theatre. Following are excerpts from daily newspapers reviews.

TIMES (Clive Barnes), "Kurt Weill was the greatest composer ever to write for Broadway, and his genius shone brightly at the Imperial last night, when his last musical, "Lost In The Star," was restaged with resource and imagination."

From The Music Capitals of the World

DOMESTIC

arrangements and incidental music for the upcoming children's television special, "Incredible, Indelible, Magical, Physical, Mystery Trip," produced by **Guy Fraumeni** of Sienna Productions. . . . Comedian **Phil Terry** is booked into Beaver's Lounge in Pittsburgh for two weeks, beginning May 23. . . . **Gordon Wagner** will host a press-celebrity party on Tuesday (9) at the Edison Hotel for **Laura Abrams**, who has a single on the Mishawaka label. (Her father owns Schwabs Drug Store in Hollywood.) . . . Singer **Don Anthony** opens at the Landmark in Las Vegas on May 22. . . . **Leo Kottke**, Capitol artist, plays guitar at Your Father's Place in Old Roslyn, May 16-17. . . . Curtom artist **Curtis Mayfield** will perform at the International Music Industry Conference in Acapulco, held April 30-May 6. **DAN BOTTSTEIN**

LOS ANGELES

The Ash Grove Folk Festival is on May 2-14. Appearing will be **Rosalie Sorrells**, **Bruce Phillips**, **Sweets Mill String Band**, **Mike Seeger**, **Women's String Band**, **Bessie Jones** and the **Georgia Sea Island Singers**, **Kaysa Ohman**.

The **Allman Brothers** bought 400 acres outside Macon, Ga., to build a private city. . . . **Buddy Greco** touring England. . . . **Free** got their tour going again after losing several dates due to the pneumonia of lead guitarist **Paul Kosoff**. . . . Ticketron to handle location sales for Concert Associates. . . . **Isaac Hayes**, **Johnny Carson** and **Ratchell** play Santa Monica Civic SHARE benefit Saturday (6). . . . **Sergio Mendes Brasil '77** sold out every concert in a six-week Far East tour. . . . **Carol King's** new single, "Brother," out. Her "Tapestry" album sold 40,000 copies the week after she won four Grammy awards. . . . **Ray Sinatra**, **Johnny Mercer** and

Harold Adamson signed to soundtrack "A Voice in the Night" starring **Alberto Sarno**.

Lion Country started **Pride Records** to release "Frasier, the Sensuous Lion" single. . . . **Michael Jackson** to sing title tune from "Ben," the sequel to rat hit "Willard." America tapes a half-hour syndicated TV special. . . . **Ten Osmonds** concerts grossed \$529,060.

Paul Williams to record the next **Michael Jackson** album. . . . **Guess Who** make up their Carnegie Hall dates, lost due to laryngitis of lead singer **Burton Cummings**, after current tour ends in June. . . . **Cheech & Chong** break in their new act at Funky Quarters. . . . **Daddy Cool** set for 15 college gigs. **Gamma** plays a Project Hope benefit at Torrance High. . . . **Gladys Knight & the Pips** one-nited at the Climax. **NAT FREEDLAND**

NASHVILLE

Earlier in this column it was reported that the new **Buffy Sainte-Marie** release, "Mister Can't You See," was written by Nashville songwriter **Mickey Newberry** it has since then been pointed out that the song was co-written by another prominent songwriter, **Townes Van Zant**. . . . Singer-Composers **Ennis Jacobs** of Daytona Beach, Fla., **Ron D'Alessandro** of Tampa, Fla. and **Gale Morris** of Atlanta Ga., have recently been signed by Quadrasonic Studio Complex Inc., a Miami based Independent Record production company. (Not to be confused with Quadrafonic studios of Nashville.) Producing for **Kevin McManus** and **David Mieronymus**. . . . **Wishbone, Inc.** is the newly formed independent production company in Muscle Shoals, Ala., headed by **Terry Woodford**, songwriter and publisher, as president

(Continued on page 72)

U.K. Industry Hurt by Albert Hall Rock Ban

• Continued from page 12

denied London audiences the opportunity of seeing such artists. "You can't seriously consider Belle Vue Manchester as the major date in a British tour—but where else is there for acts to play? The Royal Festival Hall is not big enough, the Rainbow is closed and the Rank Odeon's are available for only one day a week. The tragedy is that responsible people in London will not be able to hear any of the major artists. There were even doubts expressed about **Sammy Davis** appearing at the Albert Hall—on that basis perhaps even **Shirley Bassey** might not be able to appear."

Paterson believes the Hall's council should have either retained the system of banning certain artists or have adopted the Royal Festival Hall's approach. "The Festival Hall insist that every promoter supply a list of artists, and if there is a name on that list which the Hall does not want, it is rejected," he commented.

Paterson claimed the Albert Hall authorities charge \$2,750, together with 7½ per cent of the gross for a pop concert, as opposed to \$1,000 and the same gross percentage for a classical concert. "When there's any damage at a concert, the promoter is always billed for it," he added. **Mundy** nevertheless commented: "We have decided it is simply not worth the trouble anymore. We have a restoration fund with a target figure of \$1,250,000 and we've now reached \$950,000—we don't see why we should constantly have to repair the Hall."

torn out. Some staff have been threatened by youngsters who do not have tickets. There are some unthinking artists who encourage this kind of behavior and we've had enough of it."

The major question facing promoters, however, is still unresolved—which artists will be allowed to perform in the Albert Hall?

"I can completely understand the Albert Hall's reasons for banning certain acts, but they've gone about it in the wrong way," said promoter **Robert Paterson**. "For instance, I've put on **Creedence Clearwater Revival** and **Chicago** at the Hall, both without damage, and yet I've now been told that **Chicago** are banned from appearing in September. By making this arbitrary ban, the Albert Hall has

Maxwell Anderson wrote the lyrics and the music for the play was scored by **Kurt Weill**. **Brock Peters** headed the cast.

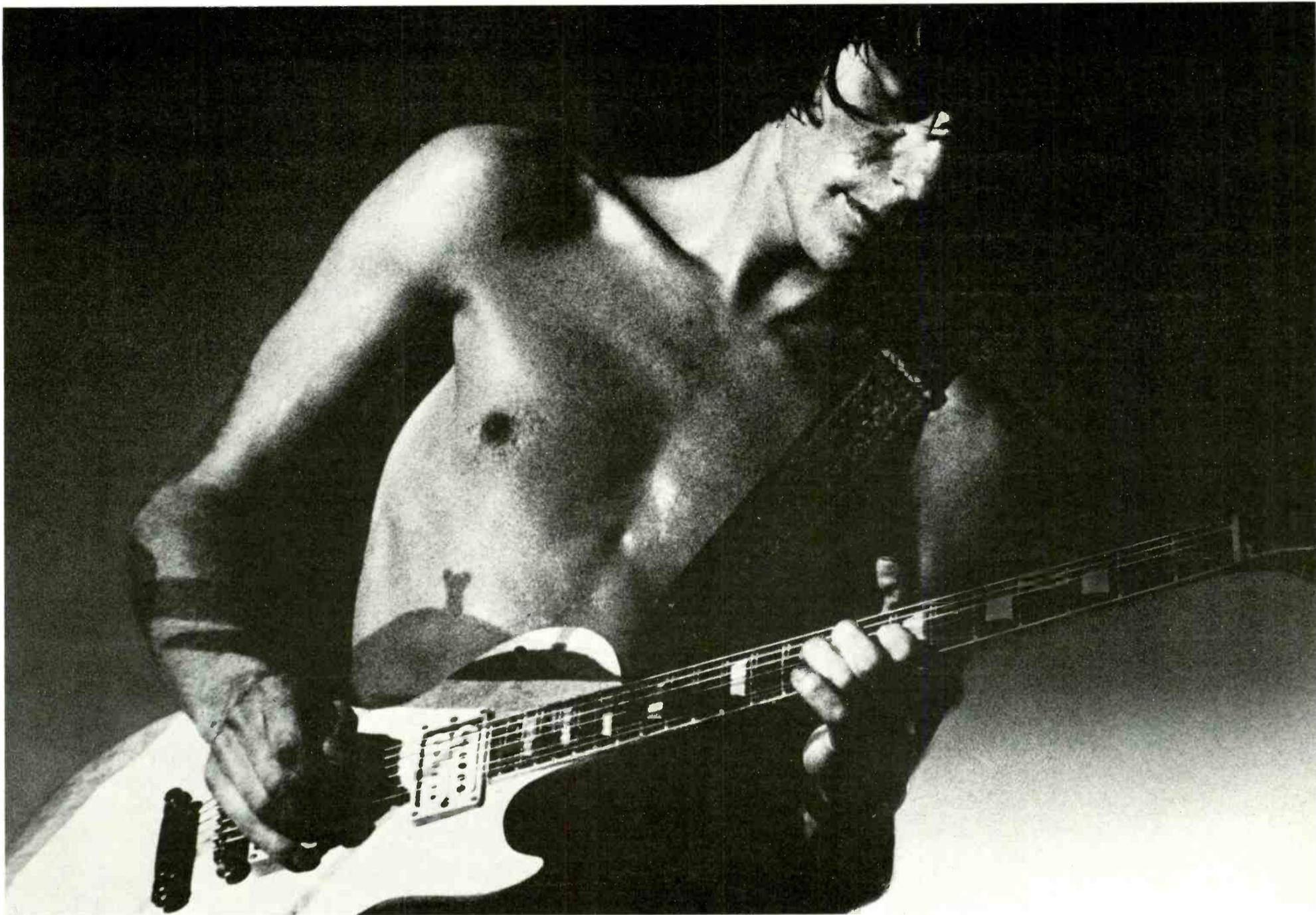
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"Jeff Beck Group." The album that combines Beck's virtuoso guitar work with Steve Cropper's Memphis soul. And features the same musicians who graced the grooves of "Rough and Ready," the album that sold a quarter of a million copies after Beck's two-year disappearance from rock.

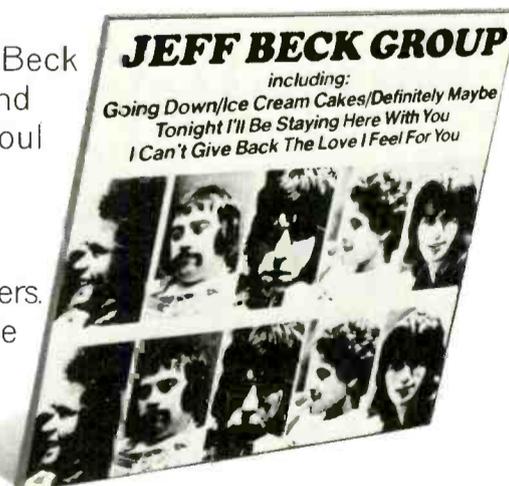
First, Beck's work with fuzz tones and feedback won admiration from the likes of Pete Townsend, Jimi Hendrix and Jimmy Page.

Then, when his stint with The Yardbirds ended, people like Rod Stewart, Nicky Hopkins and Ron Wood played and sang with the first Jeff Beck Group.

Now, on "Jeff Beck Group," Beck and the boys sock soul into songs by Stevie Wonder, Ashford and Simpson and others.

Just one more time that Beck fingers and the famed follow.

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The Jeff Beck Group on tour: May 4—Commack, Long Island, May 5—Carnegie Hall, May 6—Cleveland, May 7—Detroit, May 8—Toronto, May 10—Milwaukee, May 11—Dayton, Ohio, May 12—Frankfort, Ky., May 13—Chicago, May 14—Minneapolis, May 17—Waterbury, Conn., May 18—Boston, May 19—Philadelphia, May 20—St. Louis, May 21—Memphis

Radio-TV programming

W. Phillips' Planned Spontaneity

By EARL PAIGE

CHICAGO—The secret of Wally Phillips' success as one of the top-rated morning drive personalities in any U.S. major market probably lies somewhere between his balance of exhaustive preparation and penchant for spontaneity. But it's more than that, too. The local WGN air personality and telephone dialer has dominated the market since he toppled Howard Miller at WIND in 1968. However, April 17 Miller returned to morning drive at WMAQ, thus ushering in a new assault on Phillips.

The new challenge to Phillips, who was brought here from Cincinnati by Ward Quaal in 1956 after Phillips had worked on three different stations there, comes at a time of great success. New ARB figures put WGN's audience between 6 a.m.-midnight at 1,657,600 adults and show Phillips is up from 363,300 listeners per average quarter hour to 407,100.

Phillips is described by some here as a phenomenon. His on-air work load is indeed phenomenal. He is interrupted by hog market reports, news twice an hour and often 10-minute casts, traffic helicopter reports eight times and still manages to do all that he does in between a spot load that was roughly logged at 62 one morning recently just from 6-9 a.m. (Wally continues to 10 a.m.) The 62 does not count 10-second short announcements for sponsors of which there were several.

He said some mornings it feels to him like his show is 15 minutes. At other times, it really feels like four hours. On the morning he was interviewed, it felt a lot longer because his first plan went awry. He decided to call some expert at the weather bureau to find out if the show average was greater this year. "Someone hadn't tested the connection to the weather bureau," Phillips moaned. The result was some ragged production until the call was finally put through 14 minutes later during which time Phillips played Glen Campbell's "Rose Garden," did four times and temperatures, aired four spots and chatted briefly with his nearly anonymous sidekick Len Johnson.

One of the oddities of the Phillips show is that he is really not alone. Johnson is a personality, too. He definitely contributes. Phillips has always used a partner and said it has "just developed" that the partner never has a high profile on the show.

Johnson Helps

An example of Johnson's quips came after one of Phillips' contests when a listener correctly guessed five fairly hard questions. Phillips commented how smart the listener was. Said Johnson: "You established that when he told us he wasn't married." After the show, Phillips said he couldn't recall Johnson's remark.

Quizzes and tricky contests are Phillips' forte. He said he has a book of questions for geniuses.

Jerry Reed on CBS Summer TV

LOS ANGELES—CBS-TV has signed Jerry Reed, RCA Records artist, to host an hour weekly summer variety show. The Glenco Productions show is scheduled to go on the air June 20 with Jerry McPhee producing and Jack Regas directing. Executive producers will be Rich Eustis, Al Rogers, and Nick Sevano, the same team that worked on the Glen Campbell show on which Reed was a regular the past couple of years. Glenco Productions is a Glen Campbell firm.

"Whenever I haul that out, some member of Mensa (a group with exceptionally high I.Q.'s), always pops up. I might ask, for instance, how long the nose of the Statue of Liberty is and somebody out there knows the answer.

Phillips has developed stock questions for opening up conversations on the phone. He may ask how the listener would want to spend their last day. Or if they were to be hospitalized in a two-bed room for a year who would they want sharing the room. One particularly popular gimmick he has is to propose a dilemma.

He will tell a listener that there are five passengers on a sinking boat and one must be thrown overboard. The five are President Nixon, the Pope, evangelist Billy Graham, the noted psychiatrist Karl Menninger and rocket pioneer Werner Von Braun. Phillips has figured out why the one never thought of as expendable is Von Braun. "He's the one people feel secure about keeping around."

Listener polls are another favorite gambit. Usually these are keyed to a topical item. The other morning, he polled listeners on the baseball strike, ending up with a preponderance of callers in favor of the owners. Phillips' audience correctly prognosticated a political upset here recently when States Attorney candidate Edward Hanrahan won the primary. Hanrahan, under indictment for conspiring to obstruct justice in the celebrated case of two Black Panther members' deaths, was not backed by any media—but Phillips' poll predicted his groundswell months in advance.

Year-Ahead Planning

One of the paradoxes of Phillips' shows is that they are planned as much as a year in advance and yet can be absolutely full of spontaneous effects. For example, a news item caused him to want to play a recording by Nina Von Palandt, the singer made famous by the Howard Hughes episode recently. He had in mind an LP he knew listeners would relate to. But there was a foul-up in the transcription department and during the show he had someone find another record containing her version of "Bei Mir Bist Du Schoen."

Phillips' records are almost always keyed to a topical item or used as a vehicle for a comment on the weather or something. For example, he played Mahalia Jackson's "Take My Hand Precious Lord," because of the Dr. Martin Luther King memorial TV show the night before. Because it was cold, a four-degree wind chill factor, he once said: "Here's a warm piano song," and played the theme from "Romeo and Juliet," not identifying the artists because he feels his music is familiar.

Phillips agrees, apparently, with program manager Bob Henley's guideline of having each show make a point; of having a reason to play something, to say something. Thus, on a cold morning, he will kid into Andy Williams' "Summer Wine" or have some quip as he goes without announcement to David Cassidy's "Could It Be Forever." Yes, Cassidy. He likes to play contemporary artists, selecting material that his basically adult audience can relate to in terms of the performance.

Some mornings, he will play nearly as many records as his heretofore next closest rival locally; Larry Lujack, whom Phillips never has heard much; and other mornings Phillips will air as few as two or three records in an hour. Some mornings he features records. With predictable determination he is unpredictable.

One aspect of his show that could tire listeners is his penchant for anniversary items. Each year, he steals himself for anniversary dates for example, the Titanic sinking. Asked if this doesn't telegraph to listeners or create a deadening redundancy, he said he didn't

believe so. He said each year he will come up with new factors never before known about the Titanic.

Let's Spots Pile Up

Then, of course, there are always new listeners who may phone in. The phone work lends the most spontaneity to his show. He creates this himself by deciding to call Red China. But people phone in and take him by surprise. One morning the daughter of Jim Thorpe phoned. Phillips found her enthralling and spots piled up. He said if he gets hold of someone interesting he will just let them pile up and maybe then apologize to listeners if there are too many in a row.

Although WGN has installed a communications system to handle his tremendous load and his phone budget is apparently unlimited, Phillips dreams of days when he will be "wired in to the world."

"I like the kind of spontaneity that if there's a traffic accident our 'copters bust right in with it. I want it so that I can call any country and be on the phone with the person there and an interpreter at the same time." He said he would like to see an election morning when his contemporaries in New York, Los Angeles, Dallas and so forth could be patched in together to talk about the election in the various cities. He calls it instant radio.

As it is, he has a patch system worked up now with 150 stations around the country so he can be on the spot with a plane skyjack or any big event. He also maintains voluminous files of phone numbers of public relation people connected with all kinds of industry and government agencies.

Local radio columnists and even Phillips himself have noted that he has calmed down in recent years. He has been known for such gimmicks as calling the proprietor of a local store on a Pacific cruise and saying: "We're down at the store where do you keep the fire extinguisher?" He convinced a Southern station owner that the astronauts were picking up the man's signal on the moon. Maybe Phillips has matured, maybe he doesn't need the wacky gimmicks as much now.

But essentially, he knows he has a morning waking-up audience. He said he wants to keep things light and not provoke serious thinking. He noted that talk show host Jerry Williams once tried a morning show here and wasn't successful. Phillips' favorite comic is Lenny Bruce. Still, Phillips' own jokes and jibes are not exactly in the Bruce style.

He maintains a thread of subtle humor throughout the show, sometimes not even apparently conscious of how listeners may react. For example, he reads some commercials. He does a difficult one for a panty hose company. One recalls this when hours later he notes the only accident so far on a 747 was a stewardess ripping her panty hose. He gave a news account of a Kenosha, Wis. mayor closing down the topless-bottomless taverns. Later, in a weather report, he said: "And of course, Kenosha is all covered up at 30 degrees."

Whatever it is that Phillips has going for him, it is successful. Some of it may be the habitual nature of listeners here. But undoubtedly, he has an intuitive knack for satisfying them. Now, facing Miller, who curiously enough once worked in radio at WGN in afternoon drive, Phillips will probably be having more fun than ever.

And so will his listeners.

WLIB-FM Changing

NEW YORK—WLIB-FM, black progressive station here, changed its call letters to WBSL-FM, according to general manager Harry Novik.

3RD AIR PERSONALITY CONTEST CLOSES MAY 26

The third annual Billboard Air Personality Competition gets underway this week. Deadline for entries is May 26. All entries must be at the Billboard office by that date.

As in years past, entries should be unedited airchecks, including all of the music, commercials, and news and other aspects of a radio show and more than a half-hour long. These airchecks must be submitted on seven-inch reels recorded at 7½ ips. Each individual tape should be enclosed in its own box to facilitate filing and handling and insuring against breakage in the mail. Tapes should be sent to Claude Hall, Radio-TV Editor, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

As in past years, entries will be judged on originality, presentation of self and station, craftsmanship in various aspects such as production, voice, intros and outros, presentation of commercials, etc.

Last year and the year before, entries were received from around the world and entries represented formats ranging from Top 40 and progressive rock to MOR, country music, jazz, classical, and religious music.

Plaques will be awarded to first place winners in the first major formats—Top 40, MOR, country music, soul, and progressive rock. Certificates will be awarded in other more-specialized format fields and to the runners-up that show merit.

This year, the awards will be announced and presented at a special awards luncheon during the fifth annual Billboard Radio Programming Forum Aug. 17-19 at the Century Plaza Hotel, Los Angeles.

KIOI-FM Awaits EIA 'Q' Parley Verdict

SAN FRANCISCO—KIOI-FM has decided to delay switching to a discrete quadrasonic broadcasting system—the Lou Dorren system—until after May 9, according to KIOI-FM president James Gabbert. Gabbert had filed intentions with the Federal Communications Commission (Billboard, Apr. 15), to go quadrasonic on May 1. In the meanwhile, however, the Electronics Industries Association has formed a National Quadrasonic Radio Committee (similar to the stereo committee it formed years ago) to investigate the various quadrasonic systems. Gabbert said that, so far, only one discrete system has been proposed to the FCC—the Lou Dorren system. Thus, he's going to delay switching to quadrasonic broadcasting until after the May 9 meeting in Washington of the NORC, of which he is a panel member.

He stated that his petition for a declaratory ruling on Apr. 7 brought about the May 9 meeting. Previously, he felt, everybody was sitting on their heels.

Gabbert had told the Billboard recently that: "It's our belief that, under current FCC rules, nothing says a station can't broadcast in discrete quadrasonic sound. We comply in every way with all existing rules."

His main concern was in countering the growth of matrix quadrasonic broadcasting, which the FCC has stated does not come under its jurisdiction. Discrete quadrasonic broadcasting, however, does call for some FCC attention and, frankly, just how much attention is up for debate.

The Lou Dorren system, a development of Quadracast Systems Inc., San Mateo, Calif., has been before the FCC for a rulemaking for about a year. In the meantime, General Electric filed a field report just in the past month or so on a discrete system they've been testing at WGF-FM in Schenectady, N. Y. All of the tests of WGF-FM were reportedly conducted after normal broadcasting hours. Gabbert, on the other hand, had widely promoted his experimental discrete broadcast on KIOI-FM.

Though planning to wait until the results of the May 9 NORC meeting are known, Gabbert pointed out that he stood ready to switch to quadrasonic sound on KIOI-FM and might do so regard-

less of how the May 9 meeting turns out.

It's Gabbert's opinion that the FCC had to say yes or no, based on current broadcasting rules, regarding his request for a declaratory ruling on Apr. 7. But his reason for waiting is that "there's really only one discrete system up before the FCC—the Lou Dorren system—and the EIA has already stated that only discrete systems would be evaluated by the NORC."

WFBR Tries Star Seance

BALTIMORE—WFBR here attempted to reach the late Janis Joplin, Jimi Hendrix, and Jim Morrison via a seance and the event was broadcast live, according to program director Norman Brooks. The station invited listeners to participate in the seance which was aired starting at 11 p.m., Apr. 30, and ending at 1 a.m., May 1. Mr. and Mrs. Armand LaRogue inquirers in psychic phenomena, conducted the experiment.

"We are attempting to present a balanced view of an area in which there seems to be a great deal of listener interest," Brooks said, but added that the station neither endorses nor condemns spiritualism. Members of the press were also invited to participate in the seance.

WRVR-FM TO SAT. PM JAZZ

NEW YORK—WRVR-FM is launching a weekly jazz show here—"Art D'Lugoff's Jazz Shop." The 4-6 p.m. Saturday show is sponsored by King Karol Records Stores in conjunction with Buddah Records and Flying Dutchman Records.

Thus, Saturday evening becomes almost a jazz evening. At 6:30 p.m., Van Jay hosts a 90-minute jazz show and then Ed Beach does "Jazz From The Archives" 8-midnight; then Van Jay returns to conduct "Jazz by Request" until 7 a.m. Sunday. D'Lugoff operates the Village Gate, jazz showcase.

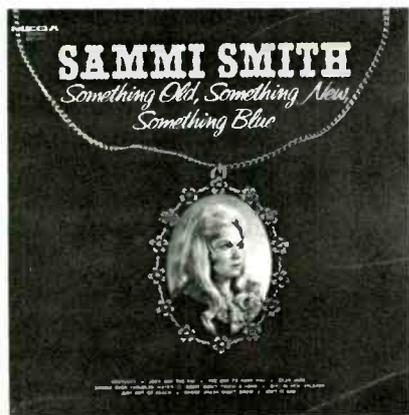
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615-0070 BILL BLACK'S COMBO "Harlem Nocturne" b/w "Sassy Pants"

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A la Carte

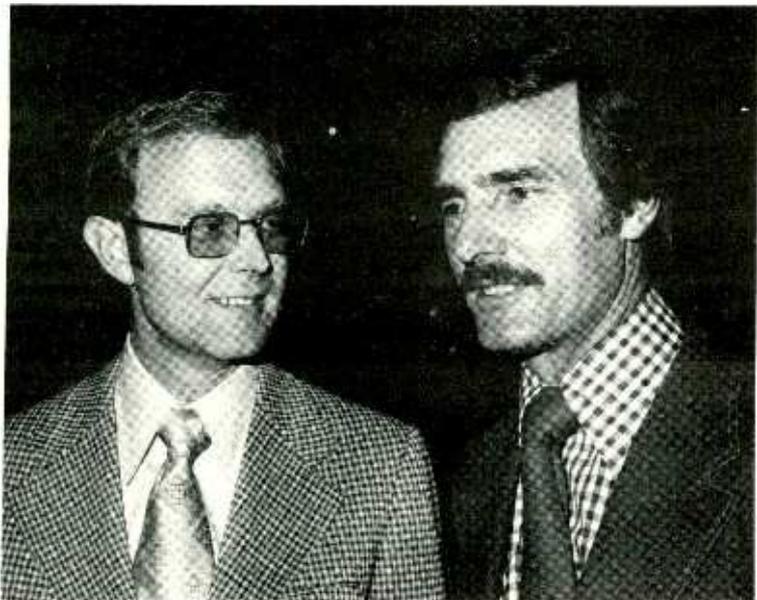
- M31-1012 EDDIE "CLEANHEAD" VINSON — "You Can't Make Love Alone"
*M31-1010 APOLLO 100 featuring Tom Parker — "Joy"
*M31-1009 BLANCHARD & MORGAN — "Two Sides of Jack and Misty"
M51-5003 LEON THOMAS — "Gold Sunrise on Magic Mountain"
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M51-5001 PRETTY PURDIE — "Stand By Me"
M51-5000 LARRY CORYELL — "Fairyland"
*T13-1314 (Target) THE DON TWEDDY ORCH. — "To Lovers With Love"
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KFOX PROGRAM DIRECTOR Bill Wamsley, left, greets new KFOX air personality Dennis Weaver at a cocktail party welcoming him to the staff of the Long Beach country music station. Weaver sat in for a week at the station doing the morning show. Basically, it was also a promotion for his new Im'press Records album.

British Promotion Men Resent BBC Office Move Restriction

By PAUL PHILLIPS

LONDON — Record company promotion men are up in arms over what they consider a ban on their movements at the BBC's Egton House, headquarters of BBC radio producers.

The BBC, however, state that the so-called "ban" is a general security move towards what Radio One chief Derek Chinnery calls "normal business methods."

Said Chinnery: "It shows a general concern within the BBC at the ease with which people come and go. Nobody has a right to walk in unannounced and expect to get in without being asked who he is and what he wants."

"Nobody, however, has been denied access to BBC buildings and producers are at liberty to choose whom they do or don't want to see."

The security check is to see with

whom, a visitor has an appointment. The desk clerk must make the check and if the visitor has an appointment then the producer involved must confirm before the promotion man is allowed to see him.

If the visitor does not have an appointment the desk clerk will still phone through to the producer to see if he is free and wishes to see the promotion man.

In the past the BBC claimed, promotion men have abused their privilege of unlimited access to Egton House by sticking promotional material on walls and by entering producers' offices without knocking and possibly interrupting important meetings.

United Artists promotion manager Ronnie Bell, an experienced veteran, commented this week that he sympathized with the BBC. He had, he conceded, his doubts about the effectiveness of the move, but he felt that to be fair, promotion men would have to go along with the situation until such time as it was proved to either work or not work.

"Sometimes at Egton House on a Tuesday afternoon, it's just like Oxford Circus. It must interfere with producers' routine and no other organization—certainly no record company—would tolerate it."

However, promotion men trying to gain access to the third and fourth floors on Monday (17) were not feeling so understanding. Some felt the suddenness of the move was unprofessional and thought that they should have been warned.

It was difficult to move in the foyer of the building and several of those affected were anticipating reprisals against the BBC in the form of a stop on supplies of promotion copies.

The security check has come unfortunately quickly after the appointment as head of Radio One of Derek Chinnery, a man with a reputed dislike of promotion.

Chinnery told Billboard that he felt promotion men were most useful. "When we need information from record companies, they are out contact and we have to rely on them to a certain extent in planning our programs."

"Those promotion men, who operate in a proper, businesslike fashion, will probably find themselves better treated than those who do not."

However, many people both inside and outside the BBC are convinced that although the security check was ordered from the BBC's central headquarters, it was, in fact, initiated at Chinnery's request.

The promotion men were incensed not so much at the instigation of the new move but at the way in which it has been done. One said: "We didn't know until we got here that anything had changed, but anyone found walking around the building without permission has been escorted out."

"Producers on the fourth floor have made a rule that we can come and see them on Monday afternoons once a fortnight. How are we all going to get in in the space of two or three hours?"

Another commented: "They've been talking about restrictions for three years now. If this is an example of the way they try it out, then they had better find another way. You have to wait in the queue until your turn comes. Then when you've finished, you come out and make another appointment and wait in that line."

One suggestion which seemed fairly unanimous among those queuing for an appointment, some of whom had been waiting for over an hour, was that the BBC should be crossed off the record companies' mailing lists and that records should in future be supplied only to local stations, pirates, Radio Luxembourg and Radio London.

However, it seems likely that once all pluggers are aware of the new system, things will settle down. Larry Page, whose promotion man was one of the waiting many, stated that the move was "not unexpected."

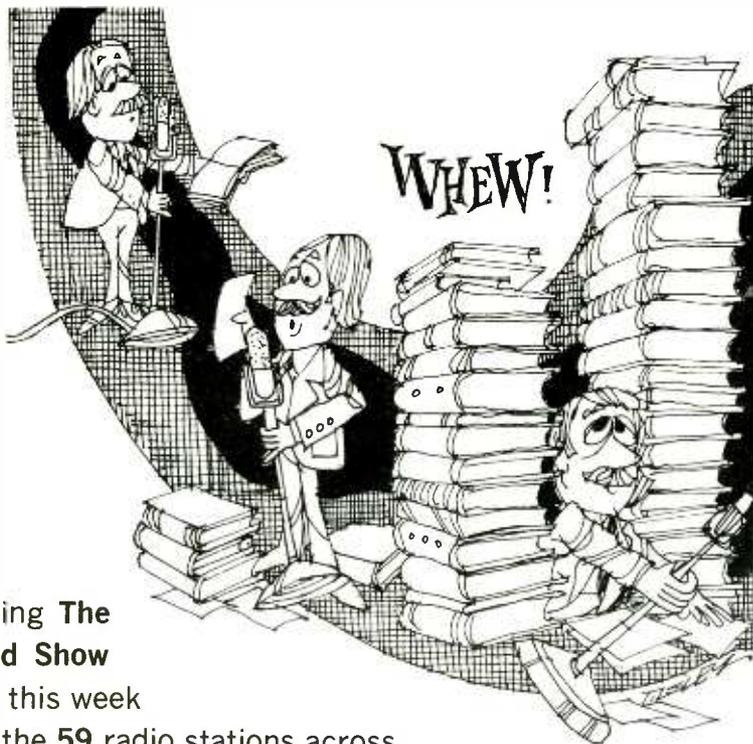
"In defense of the BBC, it only needs one man per record and at the moment they get pluggers from record companies, publishers, agents and independent firms all on the same product."

"It merely means that from now on companies will have to plan ahead a little more."

'Big Band' Full Day Spurs Fans Response

GRAND RAPIDS — WOOD, 5,000-watt MOR station here, devoted an entire day to the music of the big band era the other day with "overwhelmingly favorable" response, according to music director Tom Quain. Artists played included Glenn Miller, Woody Herman, Duke Ellington, Harry James, Ted Heath, and the Dorseys. Vocals were supplied by such stars as Peggy Lee, Kay Starr, Frank Sinatra and Nat King Cole.

"I got the impression that the listeners were starved for this kind of music. The whole day was a fantastic success," Quain said.



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It's a fact. We began offering The Award-Winning Dan Diamond Show just about a month ago, and this week it'll be on the air on most of the 59 radio stations across the country that have booked it so far (total as of April 19, 1972), and more and more stations are subscribing every day.

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ANNOUNCING!

The Billboard Record Promotion Men Awards

In a comprehensive survey of more than 600 radio stations coast to coast, representing all of the major formats, the Billboard Research Department has gleaned a list of the best-known and best-appreciated record promotion men in the United States.

In a week or two, the second phase of the competition begins . . . we're going to let everyone vote. If you read the Billboard, that entitles you to vote. A special full-page voting form will be printed in the Radio-TV Programming section of the Billboard. This form will list all of the record promotion men who've been mentioned in this Billboard survey. If you didn't get one of the original questionnaires, you can still vote . . . including one write-in candidate, if you wish. Every radio station is encouraged to vote. If you're a record company executive or music publisher . . . or just a

reader . . . you can vote, too! The more votes, the merrier.

The votes will be tabulated by the Billboard Research Department. Then, the final announcement of winners will be made at the Awards Luncheon of the Fifth Annual Billboard Radio Programming Forum Aug. 17-19 at the Century Plaza Hotel, Los Angeles.

Awards will be made to the key record promotion men in the various regions of the nation, plus one national promotion director award for the best record company promotional executive, and an award will be given to the best independent record promotion man in the nation. Runners-up will receive certificates.

Watch the pages of the Billboard for this special voting form. And do your share to honor the nation's leading record promotion men—the backbone of the entire record-radio industry!

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Two Gentlemen of Verona.**

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For his contributions to the American Musical Theater.

Stephen Sondheim (ASCAP)

For Best Score, "Follies." Published by Valando Music, Inc.

John Guare (ASCAP) and Galt MacDermot (CAPAC)

For Best Musical Play, "Two Gentlemen of Verona." Published by Chappell & Co., Inc.

John Guare and Mel Shapiro

For Best Book, "Two Gentlemen of Verona."

Phil Silvers (ASCAP)

For Best Actor in a Musical, "A Funny Thing Happened on the Way to the Forum."

Vox Jox

George Lester, veteran, is out at KBUC, San Antonio, and seeking an MOR or country position. 512-342-9709. . . . Ron McArthur takes over the 2-6 p.m. slot at WJW, Cleveland. He'd been with KOA, Denver. . . . New lineup at KKAT, Roswell, N.M., includes program director Marc Dowdy 6-9 a.m., Charlie J. King until 1 p.m., Ted Turk 1-6 p.m., Bill Austin 6-8 p.m., and Johnny Ray until 1 a.m. . . . John Harmon has left KCMO, Kansas City, to join KITY-FM, San Antonio. . . . Andy Carey has left WHEB, Portsmouth, N.H., to join WIRK, West Palm Beach, Fla., in a drive time slot.

By CLAUDE HALL
Radio-TV Editor

KELP, El Paso, looking for a couple of jocks. Doesn't pay a hell of a lot, according to program director Ray Potter, but tequila is cheap in the area. Phone is 915-533-5911. . . . Dave Olson, 12 years of experience, prefers job in MOR or country music. Call 615-356-7658. . . . John Leader is joining WQXI, Atlanta, as assistant program director. He'd been at WLAV in Grand Rapids, so that leaves a position open in Grand Rapids, I guess. . . . Now for a big fat plug—this letter from Bill Miller, operations manager, KGGF, Coffeyville, Kan.: "Talk about results. I've never had response to equal my last ad in Billboard's Radio-TV Job Mart. I received more than 30 tapes and 50 phone calls. There really seems to be a bunch of people who're looking to make a move. I've hired Ed Woloson who has been at KFNH at Shenendoah, Ia., for the past year. Ed's family is full of radio people, including an uncle Mike who's with Mutual's news staff. Another uncle, Lynn, has worked at KXYZ in Detroit and KMPC in Los Angeles. Re: Pat Murphy. I think we've got the best staff of air personalities ever with: Bob McBride, me, Rod Lay, Bruce Allen, and Woloson. I enjoyed your interview with Charlie Tuna. I tried to hire him to come to Tulsa while he was still at KLEO in Wichita. He decided to shoot for KOMA instead. Apparently, it was the right move for

him. Thanks again for the great response to my ad. To advertise anywhere else is a waste of time."

Lineup at WSJM, St. Joseph, Mich., includes music director Hal Martin 5-10 a.m.; program director Del Charles 1:30-7 p.m.; Michael Neuman 1:30-7 p.m.; Bill Robbins 7-midnight, and Gary Baker, Craig Cole, and Tom O'Brien working weekends. Thanks for the note, Hal. . . . Ira Cook has done more than 3,000 radio programs for American Forces Radio and Television Service. He's had a daily program on more than 300 military radio stations since 1960. . . . Nat Asch has been named vice president of creative services for Metromedia Radio, West Coast. . . . Bannatyne Productions, Box 65, Stn. "C," Winnipeg, Manitoba, Can., has a historical documentary on the Guess Who for syndication. Canadian air personality Lee Majors narrates. The documentary is five hours long and features both conversations with the group and various music executives as well as their music. . . . Brother Henderson, veteran gospel jockey now at XPRS, Tijuana, Mexico, is head of Cadet records new gospel series.

Ed Shane, program director of WGLD-FM, Chicago, says: "I've taken the final steps toward tightening WGLD-FM such that every cut on the air is familiar. We're still in the progressive attitude, but I'm not ashamed of having added things like the Al Green and the Chi-Lites. I'm researching every record that goes on the air and I'm more strict than ever about playing only certain cuts from an LP."

Peter E. Parisi is the new music director of KADI-FM, St. Louis rocker that now operates with 100,000 watts. . . . WDDT, Greenville, Miss., needs a couple of air personalities. Format is Top 40 and program director Dan Dymon says that he's willing to take a couple of guys right out of school and work to build them up. . . . Jay Stone, 213-396-7004, needs a job and would like Bill (Robert W. Walker) Scott who worked with him at KCBN, Reno, to get in touch with him. . . . Bobby Coleman is joining KELP, El Paso Top 40 station. . . . Oh, yeah, the reason that WDDT in Greenville, Miss., needs a couple of men is that Charles Ross is leaving to become a promotion man for United Artists in New Orleans and Travis (Mark Summers) Ayres is leaving to join WDAL, Meridian, Miss.

Pat Patterson, program director of WKIX, Raleigh, N. C., writes that he has put a trip to Los Angeles for the fifth annual Billboard Radio Programming Forum in his budget. "Don Imus called me the other day (I accused him of stealing my Crimenabbers Notebook) and said he's pretty sure he'll make it, too." The Forum will be Aug. 17-19 at the Century Plaza Hotel in Los Angeles and the registration fee has been lowered to \$135 for early registrants. And early registrants will also get a cut-rate on hotel rates. To register, send \$135 to: Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90024. We'll then send you the special forms for getting a lower rate at the hotel.

Jeff Mathieu is the new afternoon drive man at WFIL-FM, Philadelphia. He was there back in late 1971 doing weekends and has returned now to do a fulltime job. . . . CJOM-FM, Windsor, Ont., Canada, is issuing a free newspaper to listeners. I guess you could write them for a sample copy if you're interested in doing the same in your area. . . . Shape up, record promotion men. KFOX-FM and KFOX in Los Angeles (Long Beach, to be precise) has

(Continued on page 31)

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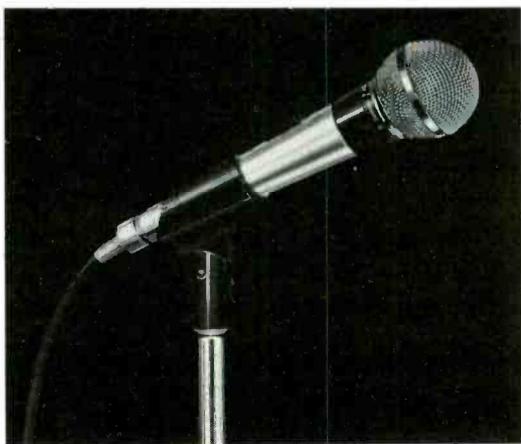
These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wks. Ago			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	1	1	1	FIRST TIME EVER I SAW YOUR FACE 9 Roberta Flack, Atlantic 2863 (Storm King, BMI)	9
2	2	2	6	VINCENT 7 Don McLean, United Artists 50887 (Mayday/Yahweh Tunes, BMI)	7
3	4	12		(Last Night) I DIDN'T GET TO SLEEP AT ALL 6 5th Dimension, Bell 45-195 (January, BMI)	6
4	5	10		MORNING HAS BROKEN 5 Cat Stevens, A&M 1335 (Irving, BMI)	5
5	7	7		CANDY MAN 10 Sammy Davis Jr., MGM 14320 (Taradem, BMI)	10
6	18	33		ME & JULIO DOWN BY THE SCHOOLYARD . . . 4 Paul Simon, Columbia 4-45585 (Charing Cross, BMI)	4
7	13	26		LOVE THEME FROM "THE GODFATHER" (Speak Softly Love) 5 Andy Williams, Columbia 4-45579 (Famous, ASCAP)	5
8	9	10	11	BETCHA BY GOLLY, WOW 9 Stylistics, featuring Russell Thompkins, Jr., Avco 4591 (Bellboy/Assorted, BMI)	9
9	15	16	16	NICE TO BE WITH YOU 7 Gallery, Sussex 232 (Buddah) (Interior, BMI)	7
10	10	9	9	SUAVECITO 8 Malo, Warner Bros. 7559 (Centerbury, BMI)	8
11	12	14	14	LEGEND IN YOUR OWN TIME 6 Carly Simon, Elektra 45774 (Quackenbush, ASCAP)	6
12	14	15	15	DAY DREAMING 6 Aretha Franklin, Atlantic 2866 (Pundit, BMI)	6
13	11	6	4	A COWBOY'S WORK IS NEVER DONE 9 Sonny & Cher, Kapp 2163 (MCA) (Charmarc, BMI)	9
14	8	3	3	A HORSE WITH NO NAME 9 America, Warner Bros. 7555 (Warner Bros., ASCAP)	9
15	16	25	38	BEG, STEAL OR BORROW 4 New Seekers, Elektra 45780 (Leeds, ASCAP)	4
16	29	—	—	DIARY 2 Bread, Elektra 45784 (Screen Gems-Columbia, BMI)	2
17	35	—	—	IT'S GOING TO TAKE SOME TIME 2 Carpenters, A&M 1351 (Screen Gems-Columbia, BMI)	2
18	18	19	27	DOCTOR MY EYES 5 Jackson Browne, Asylum 11004 (Atlantic) (Atlantic/Open Window/Companion, BMI)	5
19	20	20	20	TOO BEAUTIFUL TO LAST 7 Engelbert Humperdinck, Parrot 40069 (Colgems/Horizpic, ASCAP)	7
20	13	8	2	EVERY DAY OF MY LIFE 16 Bobby Vinton, Epic 5-10822 (CBS) (Miller, ASCAP)	16
21	22	29	—	THE YOUNG NEW MEXICAN PUPPETEER . . . 3 Tom Jones, Parrot 40070 (London) (Pincus & Sons, ASCAP)	3
22	23	35	40	DO YOU REMEMBER THESE 4 Stafler Brothers, Mercury 73275 (House of Cash, BMI)	4
23	21	21	21	LET'S STAY TOGETHER 6 Isaac Hayes, Enterprise 9045 (Stax/Volt) (Jec, BMI)	6
24	24	39	—	MENDELSSOHN'S 4th (Second Movement) . . 3 Apollo 100, Mega 615-0069 (Campbell-Connelly, ASCAP)	3
25	25	32	32	HELP ME MAKE IT THROUGH THE NIGHT . . 5 Gladys Knight & the Pips, Soul 35094 (Motown) (Combine, BMI)	5
26	—	—	—	SONG SUNG BLUE 1 Neil Diamond, Uni 55326 (MCA) (Prophet, ASCAP)	1
27	27	31	31	THE FAMILY OF MAN 4 Three Dog Night, Dunhill 4306 (Crosskey, ASCAP)	4
28	31	40	—	TAOS NEW MEXICO 3 R. Dean Taylor, Rare Earth 5041 (Motown) (Jobete, BMI)	3
29	30	—	—	MISTER CAN'T YOU SEE 2 Buffy Sainte-Marie, Vanguard 35151 (Acuff-Rose, BMI)	2
30	—	—	—	TO GET TO YOU 1 Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	1
31	39	—	—	THE MASTERPIECE 2 Charles Randolph Green Sounde, Ranwood 922 (September, ASCAP)	2
32	34	—	—	HOT ROD LINCOLN 2 Commander Cody and his Lost Planet Airmen, Paramount 0146 (Famous) (4 Star, BMI)	2
33	19	12	5	ROCK & ROLL LULLABY 13 B.J. Thomas, Scepter 12344 (Summerhill Songs/Screen Gems-Columbia, BMI)	13
34	—	—	—	I SAW THE LIGHT 1 Todd Rundgren, Bearsville 0003 (Warner Bros.) (Earmark/Screen Gems-Columbia, BMI)	1
35	—	—	—	DADDY DON'T YOU WALK SO FAST 1 Wayne Newton, Chelsea 78-0100 (Jewel, ASCAP)	1
36	38	—	—	LOVE THEME FROM "THE GODFATHER" (Speak Softly Love) 2 Al Martino, Capitol 3313 (Famous, ASCAP)	2
37	17	11	8	HEART OF GOLD 10 Neil Young, Reprise 1065 (Silver Fiddle, BMI)	10
38	32	24	24	MEDLEY: AIN'T NO SUNSHINE/ YOU ARE MY SUNSHINE 6 Steve Lawrence, MGM 14368 (Interior, BMI/Peer Int'l, BMI)	6
39	36	37	—	AM I LOSING YOU 3 Partridge Family starring Shirley Jones Featuring David Cassidy, Bell 45-200 (Screen Gems-Columbia, BMI)	3
40	—	—	—	THIS I FIND IS BEAUTIFUL 1 Storm, Sunflower 120 (MGM) Bealin/Weiss, ASCAP)	1

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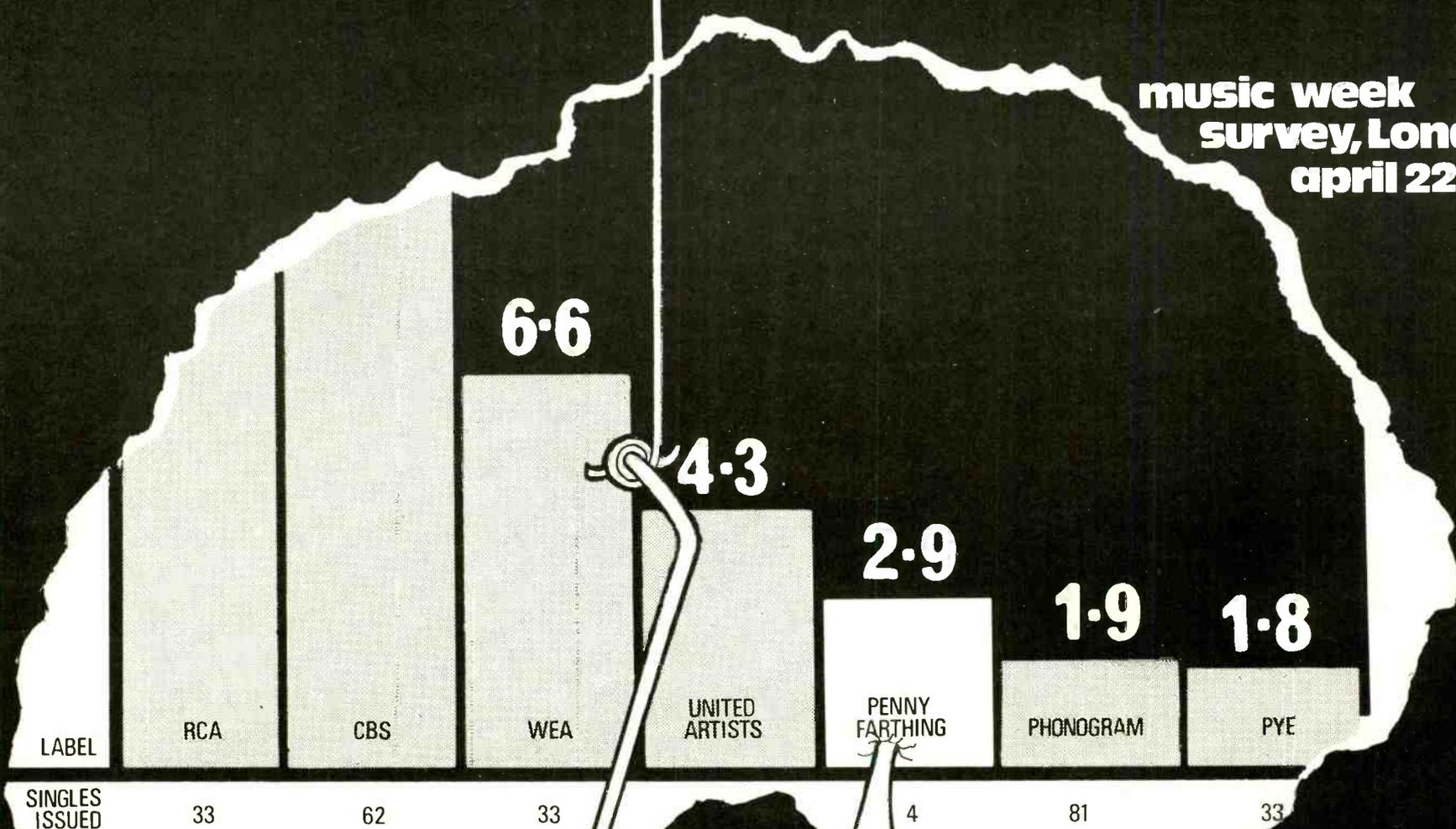
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Taylor Puts Jazz Into Focus, Discusses Problems, Growth

By SAM SUTHERLAND

NEW YORK — While Jazz Month has hopefully brought increased activity for many musicians in the New York area, Billy Taylor, musician and educator, has remained extremely active in his commitment to jazz education over the years. Following the taping of a segment of "The David Frost Show," where he is musical director, Taylor discussed the resurgence of jazz and the problems and possibilities for growth facing that musical form, which he considers "America's classical music."

A graduate of Virginia State College, Taylor has distinguished himself as a jazz pianist, a composer and arranger, and a radio and TV personality, as well as an industry force through his involvement in NARAS, ASCAP, the Newport Jazz Festival, the Harlem Cultural Council, Lincoln Center, and many other organizations. For Taylor, however, his strongest commitment at present is to jazz education.

As president of Jazzmobile, Taylor has brought free jazz to culturally deprived areas of New York. As a lecturer, he has conducted workshops and illustrated his ideas through performances at various campuses throughout the country. His contributions to jazz education have brought him recognition from many schools, including doctorates in humanities and music from Fairfield University and Virginia State, respectively.

If Taylor's list of credits seems lengthy, it is nonetheless accurate, reflecting years of work in the music industry. His remarks, however, focus not on his own achievements but on the general thrust of jazz and its value to young audiences.

Turning On

"At the moment, I'm interested in turning on people who are responsible for lyceum programs, campus concert series, and artist-in-residence opportunities," Taylor stated, "because this is an area that has been woefully overlooked." As a jazz veteran, Taylor worked with many of the most influential musicians of the '50's, yet, while he has seen jazz claim strong critical acceptance, he has not seen as much professional and institutional support for the music as he might have hoped.

Regarding the absence of adequate lyceum programs and positions on-campus for artists, Taylor feels that "it's partially because many faculty members are artists themselves. As an artist in that position, you're encouraged to create, yet the impact you have on your students is often less than that you have on students in other schools."

Despite that somewhat discouraging tendency, Taylor is able to point to the importance of jazz in his own experience. Jazz's particular value, Taylor feels, is reflected

by its interaction with other musical forms. "I've been able to reinforce certain areas of music education, and in many cases I've been able to turn other educators and students on to more relevant ideas."

Jazz is specifically suited to American students for various reasons, in Taylor's opinion, but, as a form of music, jazz is distinct. "Jazz is a form," he states. "All the research I'm currently conducting leads to this conclusion. It's America's classical music, and all styles of music, classical, folk, rock and popular, surface within this one area we call jazz."

Jazz to Station

While critics, programmers, and record companies have often suggested that jazz cannot reach a broad audience, Taylor, himself a veteran of radio at WLIB-FM (former program director) and KNEW, "never received any flak" when he brought his jazz programming ideas to the latter station. He also notes that jazz, when properly presented to a new audience, invariably captures the imagination of many listeners.

As a recorded form of music, jazz is, Taylor feels, exceptional in terms of its accessibility. "You can trace the history of any musical form," he notes, "but with jazz, you are fortunate in being able to see the whole development on record." For Taylor, this means being able to view the music in terms of its historical, cultural, political and economic roots, and listening to actual performances enhances that study.

While Taylor is emphatic in his discussion of jazz's value, he is equally outspoken in his treatment of the problems facing the jazz educator. The music industry itself represents something of a hurdle, since many artists are essentially naive with regard to the intricacies of music as a business, not just an art form. Taylor is concerned with educating young artists to avoid this problem, which he feels is responsible for the failure of many artists, noting, "It not only destroys many artists, it also deprives the community at large of whatever talents those artists might have contributed."

While Taylor is busy promoting jazz through his involvement in Jazzmobile and his active lecture commitments, he is setting up more campus dates, in addition to teaching jazz piano at the Manhattan School of Music. Next semester, he'll teach at C. W. Post, where he plans to work closely with both media and music departments.

The value of interaction between media and music is another aspect of Taylor's activities in the field of jazz education. From his work with Jazzmobile, where a core of "musician-teachers" have been successful in developing a "Gestalt approach for the student who can't really afford a teacher," Taylor is moving into developing symbiotic relationships between music departments and campus radio stations. "In all of the things I'm involved in, I keep coming back to communication and education," he states.

Toward that end, he has been working as a commissioner on the N. Y. State Commission for Cultural Resources, where he has participated in measures to "create better opportunities for use of existing tools," which, for Taylor, means a closer bond between music and media. The existence of working models bears this out, Taylor feels, and he points to the success of college stations which have provided competitive jazz programming in commercial markets.

While Taylor's activities are indeed widespread, he is not alone. He is working closely with other

black musicians who are concerned with preserving and producing the spirit of jazz, and he is encouraged by the increased availability of musicians who are willing to share what they have with aspiring musicians. Taylor feels that this opportunity is greater than in any other period of popular music, and "I think it's something we really ought to be taking advantage of."

Cites Work

Taylor cites the work of David Baker at the Institute of Black Music, Donald Byrd at Howard, Roland Wiggins at the University of Massachusetts in Amherst, Jimmy Owens with the Collective Black Artists in New York, and John Handy in San Francisco as examples of activity in jazz education. Elsewhere, musicians like Eddie Harris and Dick Grove are broadening the horizons of jazz for young audiences. Taylor feels that the increased communication between these artists and teachers represents a new vitality for jazz.

In summarizing his own role in jazz education, Taylor states simply, "Communication is where I'm coming from, because that's the boat we've been missing up to now. I'm fortunate in that I communicate with people both musically and verbally, which is a two-edged sword."

Chi. Musicians Hold Workshop At U. of Vermont

BURLINGTON, Vt.—Prior to their April 14 evening concert, a group of Delta blues musicians, modern Chicago bluesmen, and a young singer from Boston offered students at the University of Vermont a "day-time workshop" featuring direct contact between students and artists.

Organized by Avalon Productions, noted for their involvement with traditional blues through the Ann Arbor Blues Festival and similar events in New England, the bill included Son House, Arthur "Big Boy" Crudup, Robert "Pete" Williams, A.C. Reed, Junior Wells, and the Buddy Guy Blues Band, all noted proponents of Delta and Chicago blues. Also appearing was Bonnie Raitt, a young singer and guitarist from Boston who has worked with Reed and Wells in the past.

The workshop was held in the Student Union, where students with guitars and harmonicas "jammed the place," according to Jeff Hersch of Avalon Productions. Designed as an informal educational format, the workshop provided students with a glimpse of the musicians' lives as well as their music. Classes in anthropology, sociology, and black studies were encouraged to attend and ask artists about cultural aspects of their music and the personal development which influenced their styles.

In commenting on the concert and workshop, Hersch noted, "The concert was successful, but what really made the day worthwhile, and distinguished it from usual concerts, was the rapport, and how incredibly close the feeling was between musicians and students."

Following a short break, the artists gave a five-hour concert at the school's Memorial Auditorium, where 3,800 students packed the hall. Hersch pointed out that this was the largest crowd in that facility in over seven years, thus exceeding the crowds drawn by every type of act, including name rock performers.

Local coordination of the concert was handled by Burlington promoter Hank Alberelli.

What's Happening

By SAM SUTHERLAND

C. Shaw Smith, Director of the College Union at Davidson College, Davidson, N. C., has received the **Butta-Whiting Award**, the highest award bestowed by the Association of College Unions-International (ACU-I). As the seventh man to receive the award since its inception, Smith won the honor for "significant contributions to the college union movement."

Presentation of the award was made at the 49th annual meeting of ACU-I in St. Louis.

★ ★ ★

Radio Loyola, at **Loyola College of Montreal**, will help celebrate Canada's Radio Day with "**Radio Oddities**," produced for CFQR-FM in Montreal. The May 5 broadcast will feature excerpts from the earlier days of radio, ranging from W. C. Fields, the War of the Worlds, and various serials to news broadcasts and sports events.

The five-and-half-hour program will begin at 12:30 a.m.

★ ★ ★

Loyola University of Chicago is continuing its series of free concerts, with artists booked elsewhere in the area. An initial concert by **War** drew a strong audience despite a snowstorm, and other acts slated to appear are **Biff Rose** and the **United Artists Acoustic Concert** featuring **Townes Van Zandt** and **Doc Watson**, from Poppy Records, and **Spencer Davis** and **George Gerdes**, both on United Artists Records. **Walter Pass** stated the Acoustic Concert is set for May 12.

★ ★ ★

At Boston's **Berklee College of Music**, jazz pianist **Oscar Peterson** recently conducted a concert/clinic in the school's recital hall.

Peterson, one of many jazz artists who has visited Berklee, also toured the school and tried his hand at the school's synthesizer. Peterson's keyboard style is part of the school's curriculum.

★ ★ ★

Service Station: **WANT**, carrier current station at **North Carolina Agricultural & Technical State University** in Greensboro, is back on the air after a three-year shut-down. Dave Johnson, Music Director, reports that they're reaching 76% of their potential audience of 5,130.

Note: **WANT** is heavily soul oriented, with over half of its programming devoted to R'n'B and the remainder split between jazz and hard rock. Service should be directed to Johnson, c/o **WANT Radio**, P. O. Box M-23, N. C. A.&T. State University, Greensboro, N. C. 27411.

★ ★ ★

PICKS AND PLAYS EAST—Pennsylvania—WSRN, Swarthmore College, Swarthmore, Roy Perry reporting: "Nursery Cryme," (LP), **Genesis**, Buddah. . . . WMUH-FM, Muhlenberg College, Allentown, Dave Fricke reporting: "Strikin' It Rich," (LP), **Dan Hicks & His Hot Licks**, Blue Thumb. . . . WLRN, Lehigh University, Bethlehem, Brian Douglas reporting: "Like a Cannonball," **Van Morrison**, Warner Brothers. . . . WKDU, WKDU-FM, Drexel Univ., Philadelphia, Jay Meyers reporting: "Nice to Be With You," **Gallery**, Sussex. . . . WACC, Williamsport Area Community College, Williamsport, Art Audley reporting: "Estoria," **Dalton, James & Sutton**, RCA. . . . WDCV, Dickinson College, Carlisle, Richard Woodward reporting: "Bare Trees," (LP), **Fleetwood Mac**, Reprise. . . . WEXR, George Junior Republic, Grove City, D. L. Snyder reporting: "I Hardly Know Her Name," **The Wackers**, Elektra. . . . WDFM, Penn State Univ., University Park, Kevin Nelson reporting: "Cadillac Cowboy," (LP cut, Feedback), **Spirit**, Epic. . . . **New York**—WOSU-FM, State Univ. College at Geneseo, John A. Davlin reporting: "Electric Light Orchestra," (LP), **Electric Light Orchestra**, United Artists. . . . WKGO, SUC at Plattsburgh, Gary Nobish reporting: "Bare Trees," (LP), **Fleetwood Mac**, Reprise. . . . WHLC, Lehman College, Bronx, Gene Lannuzzi reporting: "You'll Never Be Lonely With Me," (LP), **Jim Dawson**, Buddah. . . . WBAU, Adelphi Univ., Garden City, Joe Lewis reporting: "Freedomburger," (LP), **New York Rock Ensemble**, Columbia. . . . WYUR, Yeshiva Univ., New York, Michael S. Axelrod reporting: "Acceleration," **Middle of the Road**, RCA. . . . WASR-FM, Syracuse Univ., Tony Yoken reporting: "Powerglide," (LP), **New Riders of the Purple Sage**, Columbia. . . . **Massachusetts**—WTBU, Boston Univ., Curt Hansen reporting: "Peaceman's Farm," (LP cut, Peaceman's Farm), **Noah ABC**. . . . WBRF-FM, Brandeis Univ., Waltham, Debbie Newman reporting: "Christopher Kearney," (LP), **Christopher Kearney**, Capitol. . . . WAIC, WAIC-FM American International College, Springfield: "D & B Together," (LP), **Delaney & Bonnie**, Columbia. . . . **Connecticut**—WVOF, Fairfield Univ., Fairfield: "Hungry Chuck," (LP), **Hungry Chuck**, Bearsville.

WEST—Oregon—KLCC-FM, Lane Community College, Eugene, Dave Chance reporting: "So Begins the Task," (LP cut, Manassas), **Stephen Stills**, Atlantic. . . . **Washington**—KUGR, KUGR-FM, Washington State Univ., Pullman: "Caroline Goodbye," **Colin Blunstone**, Epic. . . . **Wyoming**—KUWR, KUWR-FM, Univ. of Wyoming, Laramie: "You and Country Days," **Uncle Jim**, Kapp. . . . **California**—KZSU, KZSU-FM, Stanford Univ., Stanford, Paul Wells reporting: "First Taste of Sin," (LP), **Cold Blood**, Reprise. . . . KCPK, Calif. State Polytechnic College, Pomona, Tom Baker reporting: "Greg and Duane Allman," (LP), **Greg and Duane Allman**, Bold. . . . KFJC-FM, Foothill College, Los Altos Hills, Steve Alt reporting: "Morning Has Broken," **Cat Stevens**, A&M.

SOUTH—Virginia—WMRA-FM, Madison College, Harrisonburg, Anthony Segraves reporting: "Immigration Man," **Grahan Nash & David Crosby**, Atlantic. . . . WUVT, Virginia Polytechnic Institute, Blacksburg: "Isn't Life Strange," **Moody Blues**, Threshold. . . . **Tennessee**—WRVU-FM, Vanderbilt Univ., Nashville, Mike Anzek

(Continued on page 31)

MAY 6, 1972, BILLBOARD

There's a
World of
Country
Music!

It's ALL in

Billboard

This Man Sleeps Better Now That Alice Cooper's In The White House

It seems an employee at Warners has a friend who works in the White House. Oddly enough, this White House staffer is a semi-longhair fellow. (Apparently the White House keeps at least one semi-longhair whose White House job is "to keep the pulse of American youth.")

So, Warners' man sent his Washington friend a package of goodies from work. Included was Warner Bros. Records' Alice Cooper poster, the one showing Alice hanging by the neck. With the catsup trickling out his mouth, and down his chin.

A pretty.

Our White House friend, obviously an Admirer Of The Arts, felt that poster belonged up. So he posted the poster on a White House wall at the end of a "For Staff Only" corridor. There, unless some superior force has just recently struck, Alice Cooper hangs today.

In the White House, where Alice belongs.

Look for it, next time you're in the neighborhood.

Who's That In The Picture?

Alice's Washington hanging came about as part of Warner Bros.' continuing push to elevate Alice's *Killer* album to classical status (it already has achieved gold record status).

No small part of that push has been Warner-man Bob Regehr, who is pictured here.

Ask Alice, his band and his administration. It is Bob Regehr who to them most represents Warner Bros. Records.

It is Bob Regehr whom Alice can always get on the telephone, for instance.

At one point, maybe a year ago, Bob Regehr assumed the role of Alice Cooper's Champion. He decided to do his bit: to help make Alice the legend that many in Burbank thought Alice deserved to be.

Step One was Alice's Coming Out party, which Regehr set up in the Venetian Room of the only-recently-redecorated Ambassador Hotel. Which hotel is still recovering from that year's most opulent coming together of freaks, robots, men-in-ape-suits, Cockettes-oozing-out-of-cakes, 300 lb. topless TV Mama, and all.

And as absolutely no direct result of the party that Bob Regehr threw, Alice Cooper's record sales and concert crowds jumped.

The publicity that followed the party didn't hurt any. Soon, Alice began breaking concert records. So much so that now Alice is consistently breaking the record crowds of last year's champ, Grand Funk Railroad.

Proving once more that yes, the wheel keeps on turning for everyone.

Alice Has Bob's Number

Success has not changed Alice Cooper. Alice still phones up Bob Regehr. And Warners' Mr. Bob still closely works with the world's Mr. Alice.

Why?

Regehr has turned his department—Artist Relations, if you need a name for it—into a revolution in the record business. Most Artist Relations men, their biggest decision is what brand of limousine to order when Suzie Singer hits the airport.

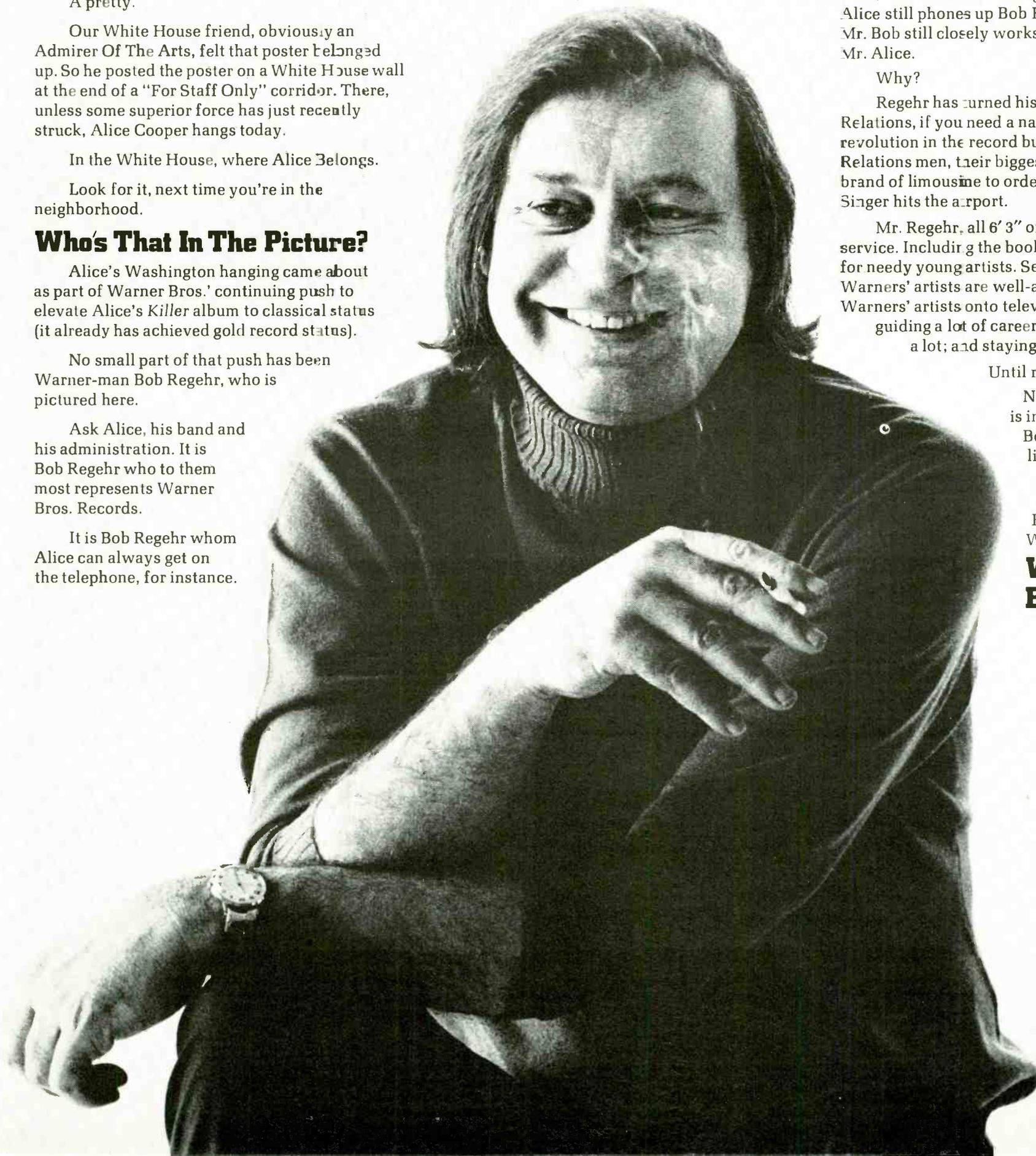
Mr. Regehr, all 6' 3" of him, provides loftier service. Including the booking of concert tours for needy young artists. Seeing that concerts by Warners' artists are well-advertised. Getting Warners' artists onto television; generally guiding a lot of careers; answering the phone a lot; and staying up late every night.

Until recently.

Now that Alice Cooper is in the White House, Bob Regehr sleeps a little better.

Like Alice Cooper, a man such as Bob Regehr is uniquely Warner Bros. Records.

Where He Belongs.



Soul Sauce



**BEST NEW RECORD
OF THE WEEK:
"DAY BY
DAY"
PATTI AUSTIN
(Columbia)**

By JULIAN COLEMAN

Hal Neely of Starday-King Records announced the completion of a long-term distributing agreement with the new Mandala Records label. Artists currently under contract to Mandala include Ben E. King, The Vibrations, Robert John Gallo, The Chiffons, Aesop's Fables and Don Larusso. "Simple Song" by Gallo, "Wind Up Toy" by the Vibrations, and "Take Me To The Pilot" by Ben E. King are all scheduled for immediate release.

Mary Ann Johnson of the Jerry Butler Writers' Workshop, Chicago, reports that Billy Butler has just produced a session with The Peaches, featuring Brenda Lee Eager. The single is "In My World. . . . Sam Brown, former Chicago news writer in TV/radio, is the co-producer of the new Jerry Butler LP, "Spice of Life."

Completion of an album by Fantasy's new artist Walter Hawkins is expected by the middle of May with Tom Fogerty and Merl Saunders producing. . . . B.B. King's current itinerary includes a May 15 Chino Prison Benefit, San Bernardino, Calif. and a Univ. of Calif. at Los Angeles lecture the following day.

A new addition to the Wilson Pickett Revue that's currently touring Europe is Venice, a Willie Mitchell discovery who records for Hi Record label, Memphis. It will be her first appearance outside of the country. Looking forward to hearing more about the young lady in these United States.

New single from the Brotherly Love is "Growing Pain" on Holland-Dozier-Holland Music Merchant label and speaking of the three gents (HDH) Carol Bartlett of Corfu, N.Y. writes "I am a real Holland-Dozier-Holland freak." Are there more??? Soul Sauce will forward any response to Carol. . . . The long awaited single from Wanda Robinson's "Black Ivory" LP is "The Final Hour," and, according to Luella Johnson, who keeps us posted on the happenings at Today/Perception, the reaction after only one week, is outstanding. . . . Robert Banks and Otis Harkey head the soul label, BO Records, based in New York. . . . Motown's Temptations just wind up their first UK tour with their two new members, Damon Harris and Richard Street, and the reviewer called their act the best ever performed by a soul group in Britain.

Jules Bihari, president of Cadet Records Inc., Los Angeles based firm, announced the appointment of Brother Henderson, religious D.J. for the past 20 years, as the head of their newly formed gospel series. The new company, Kent Gospel, has several albums ready for immediate distribution. Brother Henderson is a pioneer in the religious music field and is currently heard daily over station XPRS, Tijuana.

NEW & ACTION LP'S:

Donny Hathaway, "Live" (Atco), Jimmy Castor Bunch, "It's Just Begun" (RCA); Hank Crawford, "Help Me Make It Through The Night" (Kudu); Whispers, "Love Story" (Janus); Joe Thomas, "Joy of Cookin'" (Groove Merchant); New Birth, "Coming Together" (RCA); "Cool Breeze" Soundtrack (MGM); Soul Children, "Genesis," (Stax); Esther Phillips, "From A Whisper To A Scream" (Kudu); Impressions, "Times Have Changed" (Curtom) War, "All Day Music" (UA); Chi-Lites, "A Lonely Man" (Brunswick) Fifth Dimension, "Individually & Collectively" (Bell), Jr. Walker, "Moody Jr." (Soul); Crusaders; "1" (Blue Thumb).

Norma Panella, music director at WWRL, New York, keeps well informed of what's going on in the world of soul. . . . She reads Soul Sauce.

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	3	I'LL TAKE YOU THERE Staple Singers, Stax 0125 (East/Memphis, BMI)	6	26	36	LET'S STAY TOGETHER Isaac Hayes, Enterprise 9045 (Stax/Volt) (Joe, BMI)	5
2	2	LOOK WHAT YOU DONE FOR ME Al Greene, Hit 2211 (London) (Jec, BMI)	6	27	17	TAKE A LOOK AROUND Temptations, Gordy 7115 (Motown) (Jobete, BMI)	10
3	4	OH GIRL Chi-Lites, Brunswick 55471 (Julio-Brian, BMI)	5	28	42	SMILIN' Sly & the Family Stone, Epic 5-10850 (CBS) (Stone Flower, BMI)	2
4	1	DAY DREAMING Aretha Franklin, Atlantic 2866 (Pundit, BMI)	8	29	25	LITTLE GHETTO BOY Donny Hathaway, Atco 6880 (Kuumba, ASCAP)	7
5	6	FIRST TIME EVER I SAW YOUR FACE Roberta Flack, Atlantic 2864 (Storm King, BMI)	6	30	30	IF I CAN'T HAVE YOU Donnie Elbert, All Platinum 2333 (Multimood, BMI)	4
6	8	ASK ME WHAT YOU WANT Millie Jackson, Spring 123 (Polydor) (Will-Du/Bill-Lee/Gaucho/Belinda, BMI)	8	31	32	I'VE BEEN LONELY FOR SO LONG Frederick Knight, Stax 0117 (East/Memphis/Lowery, BMI)	4
7	5	IN THE RAIN Dramatics, Volt 4075 (Groovesville, BMI)	11	32	46	(Last Night) I DIDN'T GET TO SLEEP AT ALL Fifth Dimension, Bell 45-195 (January, BMI)	2
8	18	WALKING IN THE RAIN WITH THE ONE I LOVE Love Unlimited, Uni 55319 (MCA) (January/Sa-Vette, BMI)	7	33	29	ENNY-MENNY-MINY-MO 8th Day, Invictus 9117 (Capitol) (Gold Forever, BMI)	5
9	9	HEARSAY Soul Children, Stax 0119 (East/Memphis, BMI)	10	34	34	STOP THIS MERRY-GO-ROUND Bill Brandon, Moonsong 9001 (Mercury) (Moonsong, BMI)	5
10	10	BETCHA BY GOLLY, WOW Stylists, featuring Russell Thompkins Jr., Avco 4591 (Bellboy/Assorted, BMI)	10	35	35	BREAKING UP SOMEBODY'S HOME Ann Peebles, Hi 2205 (London) (South Memphis, BMI)	8
11	11	LAY AWAY Isley Brothers, T-Neck 934 (Buddah) (Triple Three, BMI)	9	36	38	YOU AND I Black Ivory, Today 1005 (Perception) (Patrick Bradley, BMI)	4
12	28	LITTLE BITTY PRETTY ONE Jackson 5, Motown 1199 (Recordo, BMI)	2	37	37	GOT TO FIND MY BABY James Gadsen, Cream 1014 (Bennett Ents.) (Butter/Pip, BMI)	5
13	14	HELP ME MAKE IT THROUGH THE NIGHT Gladys Knight & the Pips, Soul 35094 (Motown) (Combine, BMI)	7	38	—	OUTA-SPACE Billy Preston, A&M 1320 (Irving/Wep, BMI)	1
14	15	WALK IN THE NIGHT Jr. Walker & the All Stars, Soul 35095 (Motown) (Jobete, ASCAP)	5	39	44	LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	2
15	7	ROCKIN' ROBIN Michael Jackson, Motown 1197 (Recordo, BMI)	8	40	40	HOME IS WHERE THE HATRED IS Esther Phillips, Kudu 904 (CTI) (Thiele Ltd., ASCAP)	6
16	12	I HAD IT ALL THE TIME Tyrone Davis, Dakar 4501 (Brunswick) (Julio/Brian, BMI)	10	41	41	THIS LOVE'S FOR REAL Impressions, Curtom 1970 (Buddah) (Tosci, ASCAP)	3
17	16	POOL OF BAD LUCK Joe Simon, Spring 124 (Polydor) (Assorted, BMI)	6	42	43	ANGEL OF MERCY Albert King, Stax 0121 (East/Memphis, BMI)	2
18	18	MY HONEY & ME Emotions, Volt 4077 (Klondike, BMI)	7	43	39	HOT THANG Eddy Senay, Sussex 230 (Buddah) (Interior/Sorn, BMI)	4
19	20	DOING MY OWN THING Johnny Taylor, Stax 0122 (Conquistador, ASCAP)	4	44	47	THAT'S THE WAY IT'S GOT TO BE (Body & Soul) Soul Generation, Ebony Sounds 175 (Posner/Micro-Mini, BMI)	2
20	21	EVERYTHING GOOD IS BAD, EVERYTHING BAD IS GOOD 100 Proof (Aged In Soul), Hot Wax 7202 (Buddah) (Gold Forever, BMI)	8	45	49	BRING IT HOME (And Give It To Me) Hot Sauce, Volt 4076 (Perk's Music/Su-Ma, BMI)	2
21	22	IF YOU LOVE ME LIKE YOU SAY Betty Wright, Alston 4609 (Atlantic) (Sherlyn, BMI)	5	46	50	YOU AND I Tony & Carol, Roulette 7123 (Jamp, BMI)	2
22	23	LOVE'S STREET AND FOOL'S ROAD Solomon Burke, MGM 14353 (Kid's Music, BMI)	6	47	48	A MILLION TO ONE Manhattans, De-Luxe 8459 (Starday/King) (Razzle Dazzle, BMI)	3
23	24	JUST AS LONG AS YOU NEED ME (Part 1) Independents, Wand 11245 (Scepter) (Butler, ASCAP)	4	48	—	GOTTA BE FUNKY Monk Higgins, United Artists 50897 (Tippy, BMI)	1
24	26	WOMAN'S GOTTA HAVE IT Bobby Womack, United Artists 50902 (Unart/Tracebob, BMI)	2	49	—	PLEDGING MY LOVE Oscar Weathers, Top & Bottom 412 (Jamie/Guyden) (Lion, BMI)	1
25	19	I GOTCHA Joe Tex, Dial 1010 (Mercury) (Tree, BMI)	16	50	—	EXPLAIN IT TO HER MAMA Temptees, We Produce 1807 (Stax/Volt) (Stripe/East/Memphis, BMI)	1

Chicago's Pharaohs Form Own Company & Production

CHICAGO—A local group that has been performing as the Pharaohs since 1965 but has been together basically for 10 years has formed Scarab Records and Great House Productions here. The 11-member group boasts that it plays 72 different instruments.

Spokesmen for the group, Don Myrick and Willie Woods, said all the members are full-time musicians and are privately and collectively financing the new operation. They have a music publishing firm too, Zimbabwe Publishing Co., a BMI affiliate.

The first release is an LP by the Pharaohs. Two other acts so far are the Pieces of Peace, now per-

forming in Singapore, and vocalist Sue Conway.

Other principles in the operation include business manager Lester Augustine and attorney John Burton.

Myrick and Woods have been traveling to various markets setting up distribution. They said Summit Dist. here has taken the line and they have discussed distribution with Atlanta wholesalers.

Members have written music and have performed with Donny Hathaway, Ben Branch, the Dells and several other artists. The nucleus of the group was actually formed in 1961 when it was known as the Jazzmen at Crane Junior College. Myrick is 32 and Woods is 26.

The charts tell the story —
Billboard
has
THE CHARTS

What's Happening

• Continued from page 26

reporting: "Can You Cee Him," **Batdorf & Redney**, Atlantic. . . . **Alabama**—WVSU, Samford Univ., Birmingham, Henry Parkman reporting: "Headkeeper," (LP), **Dave Mason**, Blue Thumb. . . . **Georgia**—WVVS-FM, Valdosta State College: "Hunky Dory," (LP), **David Bowie**, RCA. . . . **North Carolina**—WANT, North Carolina A&T Univ., Greensboro, Dave Johnson reporting: "Victim of a Foolish Heart," **Betty Swann**, Atlantic. . . . **Kentucky**—WEKU-FM, Eastern Kentucky Univ., Richmond, Hal Bouton reporting: "Morning Glory," (LP), **Mary Travers**, Warner Brothers.

MIDWEST—**Minnesota**—WMMR, Univ. of Minnesota, Minneapolis, Michael Wild reporting: "Natural Causes," **Richard Landis**, Dunhill. . . . KJSU, St. John's Univ. and College of St. Benedict, Collegeville: "Angel from Montgomery," **Bonnie Koloc**, Ovation. . . . **Ohio**—WFAL, Bowling Green Univ., Bowling Green, Rock Southward reporting: "Forgotten Songs," (LP), **John Kay**, Dunhill. . . . WKSU-FM, Kent State Univ., Kent, Jon Morning reporting: "When You Got Trouble," **Redbone**, Epic. . . . WERC, Univ. of Toledo, Dan Myers reporting: "Graham Nash & David Crosby," (LP), **Graham Nash & David Crosby**, Atlantic. . . . WMUB-FM, Miami Univ., Oxford, Reg Hamlyn reporting: "Hellbound Train," (LP), **Savoy Brown**, Parrot. . . . **Michigan**—WNMC, Northwestern Michigan College, Traverse City, Gretchen Fischer reporting: "Where There's a Will, There's a Way," **Delaney & Bonnie**, Atco. . . . WCHP, Central Michigan Univ., Mt. Pleasant, Doug Jones reporting: "Backwoods Woman," (LP), **Dianne Davidson**, Janus. . . . WBRB, Michigan State Univ., East Lansing, Mark Westcott reporting: "Bob Mosley," (LP), **Bob Mosley**, Reprise. . . . WEAQ, Michigan State Univ., East Lansing, Michael Roche reporting: "Can't Find My Way Home," **Yvonne Elliman**, Decca. . . . WJMD, Kalamazoo College, Kalamazoo, Paul Raben reporting: "Bootleg Him," (LP), **Alexis Kerner**, Warner Bros. . . . WLUG, Loyola Univ. of Chicago, Jim Benz reporting: "Jackson Browne," (LP), Jackson Browne, Asylum.

Vox Jox

• Continued from page 22

ruled that all records must be supplied in stereo. Format is country and the station simulcasts in the day and program director **Bill Wamsley** wants to build that FM stronger. So, he wants all records in stereo and says, "if initial service is monaural, you will be two or three weeks late in getting new cuts on the air."

Black Institute Joint Venture Benefit Concert

CHICAGO—The new Institute of Black American Music (IBAM) has scheduled a benefit concert in Houston May 13 in the Hoffheinz Pavilion in a joint venture with a group of black athletes who sponsor a boys club. IBAM, which is partially headquartered here in Jerry Butler's songwriter workshop facility, will produce a television special based on Duke Ellington in September too.

Butler said efforts are underway to have Aretha Franklin appear in the Houston concert.

IBAM grew out of the recent Black Expo and was basically the idea of Reverend Jesse Jackson, according to Butler. Geared to gaining recognition for black artistic expression, it is headed by Quincy Jones, president, Butler and Julian Adderley, both vice presidents, and Alvin J. Boutte, treasurer. Genghis Nor, administrative director, works out of the New York office.

The executive committee: Adderley, Boutte, Butler, Robert Flack, Rev. Jackson, Jones, Curtis Morris, Christopher White and Roland Wiggins; board: Nat Adderley, Alvin Batiste, Donald Byrd, Gene Chandler, Don Covay, Holmes Daylie, Glen T. Edwards, David M. Franklin, Gary D. Gayton, Donnie Hathaway, Isaac Hayes, John Levy, Willie Ruff, Edna Joy Smith, Grady Tate, Benjamin Tucker and Robert L. Tucker.

Vin Scelsa has joined WLIR-FM, progressive rock operation in Hempstead, N. Y., in a 10 p.m.-2 a.m. slot. . . . **Rick Teeters**, first ticket, three years of experience, seeks radio job in north. Call him at 1-615-877-7930. Now at WGOW in Chattanooga. . . . **Bill Patterson** has left KFOX in Los Angeles to join KLAC, Los Angeles, as weekend and swing man. . . . WGLD-FM, Chicago, featured a four-hour program on **Bob Dylan** with **Tony Scaduto** hosting. It was actually a musical biography on the title was "Zimmerman to Bangla Desh." Part of the show included a tape of Dylan and **Ramblin' Jack Elliott** made at WRVR-FM, New York, in 1961. . . . **Gerald Hollister**, 146 S. Street, Needham, Mass., 02192, seeks work. Any small station. . . . **Ginny Louie** has joined KFOG-FM, San Francisco, as music librarian, reporting to music coordinator **Stan Roth**.

★ ★ ★ **Bud Johnston** wrote from WIBW-FM, Topeka, Kan., a while back that the station could use better country music service. And by now the station should be broadcasting in stereo. Lineup included **Morrie Wayne**, **Don Willis**, **Johnston**, and **Larry McKee**. . . . **Ben Noe**, program director of KGRT, Las Cruces, N. M., writes: "Noted with more than a passing interest in **Earl Paige's** story on WLS, Chicago, that **Joel Sebastian** is 32. Joel and I graduated the same time—June 1950—from Redford High School in Detroit. I'm 39, or maybe I'm really 32 also?" . . . **Gordie Baker** is at WGSM, Long Island, N. Y. . . . **Tony (Tony Allen) Muccitelli** is now operations director of KWST-FM, Los Angeles; **Charles Salerno** is music director. **Gordon Potter** is

★ ★ ★ **Herb Berg** is new general manager of WIST, Charlotte; he'd been vice president of WAYS, Charlotte; would you believe that Berg was once a featured sax man with Tommy and Jimmy Dorsey, Charlie Spivak, and Benny Goodman. . . . **Dan Gifford**, music director of WTRC, Elkhart, Ind., just sent me a list of Chicago area record promotion men. Good list. Write Dan if you're interested in getting a copy. . . . **Jack Alix** is director and general manager of the Columbia School of Broadcasting, Washington. . . . **Alan D. Mitch-**

ell appointed program manager of KDKA, Pittsburgh; he'd been program manager of WOWO, Fort Wayne, Ind. Both are Group W stations.

★ ★ ★ **Clifford C. Foote**, chief engineer and air personality at KSLM-FM, Salem, Ore., wrote me the other day complaining about lack of quadrasonic material available. May I suggest that if any of you other guys need material, you can try calling **Chet Atkins**, RCA Records, Nashville, or you can get in touch with **Bill Ezell**, Alto Fonic Programming, Los Angeles. RCA has some material available on half-inch master tapes. I think Ezell will be glad to sell you some matrix tapes. . . . **William Keen**, music director of WNBZ, Wellsboro, Pa., wants the **Four Seasons** to re-release their "And That Reminds Me" on Motown Records. Wants to get in touch with the group. . . . Talk about security! **Bob Braun** and **Paul Dixon** of AVCO Broadcasting, originating out of Cincinnati, both have new five-year contracts.

Billboard SPECIAL SURVEY For Week Ending 5/6/72

BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	12	27	26	IN THE BEGINNING Isaac Hayes, Atlantic SD 1599	7
2	3	FIRST TAKE Roberta Flack, Atlantic SD 8230	5	28	33	I WROTE A SIMPLE SONG Billy Preston, A&M SP 3507	4
3	2	YOUNG, GIFTED & BLACK Aretha Franklin, Atlantic SD 7213	12	29	40	LOVE UNLIMITED Uni 73131 (MCA)	3
4	7	DONNY HATHAWAY LIVE Atco SD 33-386	9	30	31	COMMUNICATION Bobby Womack, United Artists UAS 5539	25
5	6	BEALITUDE/RESPECT YOURSELF Staple Singers, Stax STS 3002	8	31	14	STANDING OVATION Gladys Knight & the Pips, Soul S 736 L (Motown)	16
6	5	SOLID ROCK Temptations, Gordy G 961 L (Motown)	15	32	34	MOODY, JR. Jr. Walker & the All Stars, Soul S 733 L (Motown)	16
7	10	ALL DAY MUSIC War, United Artists UAS 5546	24	33	28	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	47
8	4	STYLISTICS Avco AV 33023	23	34	20	JACKSON 5'S GREATEST HITS Motown M 741 L	18
9	8	WHATCHA SEE IS WHATCHA GET Dramatics, Volt VOS 6018	17	35	35	STREET CORNER SYMPHONY Persuasions, Capitol ST 872	13
10	9	GOT TO BE THERE Michael Jackson, Motown M 747 L	14	36	32	REVOLUTION OF THE MIND/RECORDED LIVE AT THE APOLLO James Brown, Polydor PD 3003	20
11	13	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	21	37	36	SANTANA Columbia KC 30595	31
12	12	IN THE WEST Jimi Hendrix, Reprise MS 2049	8	38	38	RARE EARTH IN CONCERT Rare Earth R 523 D (Motown)	12
13	29	DON'T TURN AROUND Black Ivory, Today TLP 1005 (Perception)	8	39	49	LOVE STORY Whispers, Janus JLS 3041	3
14	11	MALO Warner Bros. WS 2584	10	40	42	GOIN' FOR MYSELF Dennis Coffey, Sussex SXBS 7010 (Buddah)	4
15	15	QUIET FIRE Roberta Flack, Atlantic SD 1594	22	41	43	CRUSADERS 1 Blue Thumb BTS 6601 (Famous)	8
16	16	FROM A WHISPER TO A SCREAM Esther Phillips, Kudu KU 05 (CTI)	11	42	39	GENESIS Soul Children, Stax STS 3003	5
17	17	MUSIC OF MY MIND Stevie Wonder, Tamla T 314 L (Motown)	6	43	41	INSTRUMENTAL DIRECTIONS Nite-Lites, RCA LSP 4580	3
18	19	INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CTI)	21	44	45	BEST OF FREDA PAYNE Invictus ST 9804 (Capitol)	5
19	23	I GOTCHA Joe Tex, Dial DL 6002 (Mercury)	2	45	47	INDIVIDUALLY & COLLECTIVELY Fifth Dimension, Bell 6073	4
20	18	L.A. MIDNIGHT B.B. King, ABC ABCX 743	10	46	—	HELP ME MAKE IT THROUGH THE NIGHT Hank Crawford, Kudu KU 06 (CTI)	1
21	21	PAIN Ohio Players, Westbound WS 2015 (Chess/Janus)	12	47	48	WILD HORSES/ROCK STEADY Johnny Hammond, Kudu KU 04 (CTI)	3
22	22	DROWNING IN THE SEA OF LOVE Joe Simon, Spring SPR 5702 (Polydor)	7	48	44	YOU WANT IT, YOU GOT IT Detroit Emeralds, Westbound WB 2013 (Chess/Janus)	7
23	30	A LONELY MAN Chi-Lites, Brunswick BL 754179	2	49	37	BLACK MAGIC Martha Reeves & the Vandellas, Gordy G 958 L (Motown)	6
24	27	IT'S JUST BEGUN Jimmy Castor Bunch, RCA LSP 4640	2	50	50	THIN LINE BETWEEN LOVE AND HATE Persuasions, Win Or Lose SD 33-387 (Atlantic)	7
25	24	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax/Volt)	39				
26	25	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic KS 30986 (CBS)	25				



OVER \$25,000 was raised at a benefit headlined by Stax artist Isaac Hayes for the Philander Smith College, Little Rock, with the Stax organization contributing advertising, promotional and public relations facilities and services for the TCP (Take Care of Philander) show. Left to right are, Al Bell, executive vice president, Stax Records, former Governor Winthrop Rockefeller, Isaac Hayes and president of Philander Smith College, Dr. Hasser. Also appearing at the benefit were the Rance Allen group and the Arkansas Symphony orchestra.

Tape Cartridge

'Q's' Prospects Rated Monumental By British

LONDON—What is the 4-channel picture in England?

According to most observers, quadrasonic is an even greater milestone than stereo.

Four-channel became a commercial reality in the UK last month with the introduction of the first quadrasonic equipment, tape and disks.

RCA and Motorola were the first to market 4-channel in the UK, with the record company releasing an initial batch of 50 cartridges ranging from classics to rock. Motorola introduced its

Quadriline 4-channel car unit at the same time.

EMI is issuing about 12 4-channel cartridges together with a sampler tape as its first product entry in quadrasonic. Pye Records has released some titles utilizing Sansui's matrix system.

On the hardware side, National Panasonic, Musitapes and Sanyo have all introduced 4-channel product, and Motorola is planning a quadrasonic home system for later this year.

In short, it is still very early for 4-channel in the UK, since Decca, Philips, Polydor, UA and Warners-Atlantic-Elektra have yet to decide which system to adopt.

For the time being, quadrasonic is going to be a fairly expensive luxury which probably only the more enthusiastic music collector will be interested in. But after listening to a good 4-channel system, industry spokesmen reason, ordinary stereo seems very inadequate.

Dictation Unit

SAN FRANCISCO—Crown Radio Corp. has introduced a cassette dictating/transcribing unit, model CDM-11, at \$349.50. It has also introduced two calculators which marks the firm's entry into that field.

Matrix & Discrete Concepts At First IHF Consumer Show

CHICAGO—The first Institute of High Fidelity (IHF) show here in years became a showcase for 4-channel and a forum for discrete and matrix concepts. Both sides, though, agreed software is the key issue. Several firms bowed new hardware (see separate story).

One perhaps surprising note in a show where 8-track has few boosters, came from Bill Cawfield of Ampex Stereo Tapes. He capped off the opening seminar by saying that 8-track will be the leading configuration in establishing 4-channel.

"While 8-track has been a non-audiophile configuration, it's being dusted off," Cawfield said. "It will be greatly upgraded. Ampex is already experimenting with low-noise and Dolby approaches to 8-track."

In debate with Sid Silver of Sansui, Cawfield never backed down from his advocacy of discrete as the ultimate 4-channel system.

Silver criticized a discrete version of the music from "2001: a Space Odyssey." He said, "The music was pulled apart. It's harsh, confusing, phony. The same soundtrack in 2-channel through a matrixing system that can synthesize is fantastic."

Cawfield said "phony" relates to individual experience, that some people like red jelly beans, others black or green jelly beans.

Most of the 4-channel concepts were reviewed and some were demonstrated. The complexity of the subject was touched on by panel moderator Bill Stocklin, Popular Electronics, who apologized because gain riding and logic matrix concepts were not covered.

Most questions from the audience of dealers and consumers related to speaker placement.

In plumping for matrix, Silver said the term "synthesizing" has unfortunately been thought of as derogatory "in the way we thought of electronic reprocessing of mono into 2-channel." He said synthesizing "is not artificial, it's legitimate."

Many of the points developed were reminiscent of the discrete vs. matrix debates here recently during the National Association of FM Broadcasters and National Association of Broadcasters conventions (Billboard, Apr. 22).

Silver and Cawfield both felt there are similarities between equipment adjustments for matrix and early days of the long play album when equalization could be adjusted. Silver said dealers can assure consumers that adjustments can be made for the Electro-Voice, Sansui and Columbia SQ matrixing.

The problem won't be decoding but encoding, he said. "There will be hints about encoding in the owners manuals." The reason for deviousness is that no label will want its name mentioned in regard to a certain encoding process. he indicated.

Admits Problems

Silver said matrix has two problems—directionality and separation. Sansui overcomes directionality, he said, because "it's the only matrix system with omnidirectionality." He said separation may be a false issue of sorts.

"We've heard 20 db, 30 db, 40 db thrown around because this kind of separation is inherent in the systems. We assume (wide) separation is necessary." However, to the ear a 15-20 db separation would be indistinguishable from discrete, he said.

Speaking of "psychacoustics," Cawfield tended to agree. He said: "What sounds pleasant to the ear is not necessarily separation."

Both acknowledged factors such as "phase reversal." Silver said "a lost signal is permanently gone." He warned that recording engineers should never position a principal sound in the rear area.

Tracing the development of 4-channel, Cawfield said open reel will not be a viable configuration in "the unforeseeable future." He said there is so little distribution of normal 2-channel open reel that Ampex has set up a shopper's service to handle the acknowledged broad national interest in open reel.

Cassette suffers from the same problem as open reel, that is, the fact that the heads must be split, thus bringing about total incompatibility (with 2-channel). "Cassette prerecorded tape is not a big enough market to allow dealers to stock two cassette inventories."

Cawfield said: "It was totally accidental that 8-track had enough capacity for 4-channel." He did note that 4-channel 8-track is non-compatible with 2-channel. He said, "Of all places, you see 8-track, 4-channel coming in through automobiles where players will be priced under \$100."

Dual Inventories

The real key to 8-track's supremacy, however, is its dominance in the marketplace. "It's so software oriented a market that dealers will stock two 8-track inventories."

During his discussion of matrix, Cawfield said there is a degree of loss that would never allow the concept to approach discrete. "A little bit heard from the other speakers is heard in the left front speaker. The big point of conten-

tion is how much of the other channels should be in this speaker."

Silver countered by explaining that matrix is compatible with 2-channel. He pointed out that the JVC discrete disk has just over half the normal playing time of the normal stereo LP (Lou Dorren, director of research for Quadcast Systems, told the NAB convention that the playing time of the discrete disk is now 30 minutes). Silver said the dynamic range of the JVC disk is "constricted somewhat."

The JVC and RCA discrete disk came in for some discussion. Cawfield said it was no problem for a magnetic phonograph cartridge to be capable of up to 45 kHz but that the same characteristics in a ceramic cartridge for the mass market may be a challenge. He said RCA and Panasonic have promised to deliver such a cartridge.

Stocklin, broke in at intervals to promise that JVC people would possibly be present in other seminars here (the 4-channel seminar was to be repeated twice, more than any other seminar) and said JVC "was ready to hit the mass market with a cartridge in the \$8 or \$9 range." He said that JVC and RCA system would list for around \$200, including turntable, cartridge and decoder.

As the seminar wound down, Cawfield explained the Dynaco matrix concept as one being unique in that it detects "out of phase" signals. He drew diagrams, urging the audience to try to wire up their own sets "tonight when you go home" in a manner similar to the Dynaco principle.

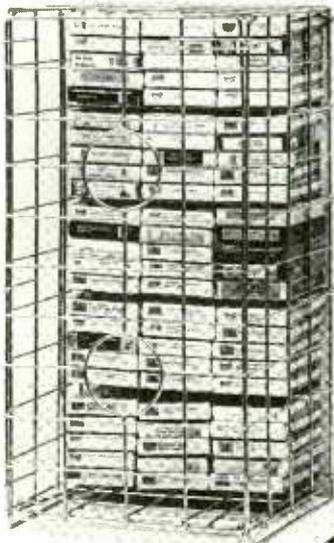
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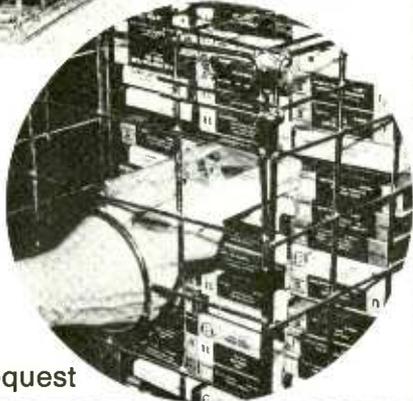
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Panelists Forecasts Incredible Advances

CHICAGO—The hi fi show seminar on blank tape here gave dealers and consumers a look at even more exotic types and lengths, as though the picture isn't confused enough as it is. However, the goal is worthwhile: better quality; more convenience.

Panelists George Saddler, TDK Electronics, Bill Cawfield, Ampex Stereo Tapes, and moderator Bill Stocklin, Popular Electronics, all warned the Institute of High Fidelity (IHF) delegates about cheap tape, especially cassettes.

Coming soon, according to Saddler, is still another improvement over chromium dioxide, called extra dynamic. It will be ready by Consumer Electronic Show (CES) time, equal to the present high energy or chromium dioxide types on the high end and "two to three db better than high energy on the low side."

Saddler, who debated briefly with Cawfield over the abrasiveness of chromium dioxide, showed a tiny approximate 1-in. by 2-in. "micro, micro, mini" cassette already capable of recording 30-minutes each side.

By 1977, he said such a miniature cassette might contain the equivalent of a C-180 and have characteristics as high as 20,000 Hz. But that's nothing, Saddler indicated that by 1985, the average audiophile's tape library could be contained in a metal sphere about the size of a gum ball.

More to the present, he said TDK has introduced a low-noise 8-track cartridge with a range claimed in the area of 20,000 to 23,000 Hz. "It will make 8-track a hi-fi medium," he said.

Ampex, now Dolbyizing cassettes, may also go to low-noise high output 8-track in the next 12 months, Cawfield said.

Cassette length is stretching out. Saddler talked about C-180 as if it were in common use—actually to bow at CES—and said it is equivalent to four LP's and will be available in low-noise.

Challenged to give a dependability estimate of all C-lengths, he said the expected reject rate on C-180's is less than one-half of 1 percent. The thickness is .025 mil and he said if C-180's work out, even longer lengths will be introduced.

The dependability of other lengths? He said don't expect C-60 cheapies to last more than five to 10 plays. "You should never have problems with name brand C-60's and C-90's and most of the bad C-120's are off the market."

In warning about cheap tape, Saddler said the recording head becomes scored and then in turn rips the oxide from good tape used later. Cawfield noted that since a cassette becomes "part of the recorder when inserted," it must be mechanically efficient too.

Sony's New Tape Package

LOS ANGELES—In the midst of introducing new equipment, Superscope has unveiled a new packaging concept for Sony's blank tape line.

The cassettes are packaged in clear plastic boxes, with each of Sony's three tape lines color-coded to distinguish time lengths and tape series.

The tapes feature a slightly raised side "A" indication letter to distinguish between sides by touch. The "Braille" effect is for the blind and for motorists using a car cassette player.

Superscope has also introduced a mini cassette recorder, model TC-55, featuring a built-in condenser mike and a two-position record selector switch for recording speech or music. It features automatic shut-off in record and playback modes.

The unit is priced at \$139.95 and comes supplied with carrying case, earphone, patch cord, four batteries and a C-30 blank cassette.

The two clashed over the value of glass ferrite heads. Cawfield said the abrasiveness of chromium dioxide "is not that important over the life of a machine." Saddler disagreed, pointing out that chromium

dioxide was the rationale for the glass embossed heads.

"He's correct in some form," said Saddler, "and I'm correct in some form." This caused loud

(Continued on page 62)

Teac Debuts 2 Auto Units

LOS ANGELES—Teac has widened its line of automotive cassette models by adding two new units.

Model AC-5 at \$139.50 is an automatic reverse, and AC-9 at \$159.50 features automatic re-

verse/fast wind and tape travel indicating lamps. LS-1 speakers are available as optional accessories.

As part of its emphasis in the automotive field, the company has named former race driver Roger

(Continued on page 36)

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Of course the KROM-O₂ is the cassette that gives you the widest frequency response, the wide dynamic range and the complete reliability for which TDK is already famous. However, all these advantages will only truly benefit you if you have a cassette machine that can properly be biased for chromium dioxide. If your equipment has only standard bias you may be better off using one of the other TDK superior tapes and cassettes, either the Low-Noise or the Super-Dynamic.

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TDK



MSC Eyes Chains; Jets Units To Market

By ELIOT TIEGEL

LOS ANGELES—Muntz Stereo Corp. is moving to place its auto 8-track and cassette units in large chain stores.

The distributor of Clarion-made products has begun a campaign to break its line in the mass merchandise type of account. Barney Phillips, president, indicates that two chains—one in New York and one in Chicago—are about to be solidified.

In order to provide these users with its new dashboard cassette unit (M 940, \$79.95), along with its new in-dash 8-track AM/FM multiplex M 608 (\$139.95), Muntz is flying in quantities of these units.

This will not be the normal way of acquiring hardware from Japan, Phillips points out. But it is required now in order to show the mass merchandiser that Muntz can provide delivery.

"We're going to the expense of air shipping in order to fill our orders and get caught up," Phillips says.

The Muntz car cassette has an automatic reverse feature. Phillips says there is no "boom in car cassettes." But there has been some interest from Muntz dealers and the chains for a cassette player/recorder.

The Muntz line now encompasses 11 units, including the cassette and one 4 and 8-track combination. Although Muntz no longer duplicates any music in 4-track, Phillips says there are still some people with 4-track players, and there seems to be enough bootleg 4-track music around for people to still want a machine to play it on.

Muntz has phased out three previous cassette units to concentrate on the Clarion-made model. Clarion, which owns around 75 percent of Muntz, has taken a greater role in operating the American company. It has installed Masami Yamazaki as executive vice president to work with Phillips in coordinating activity between Japan and the U.S.

In addition to the aforementioned two new car units, Clarion has also created two home models, the H 7200 bookstand 8-track unit with separate speakers (\$99.95)

(Continued on page 36)

Hi Fi Show Draws Interest

CHICAGO—Dealers were already ecstatic about the crowds and interest at this city's first hi fi show in many years when the event was only half over. Some boasted attendance would double the expected 15,000. In fact, crowding led to some complaints.

Typical of the enthusiasm over the Institute of High Fidelity (IHF) event was the comment of Dick Broncatti, employe of Playback, a fast-growing chain (11 stores now). "I don't think there's a question but what we'll have a show next year."

He added that firms such as Fisher, Marantz, Scott and several others "will probably wish they had been here."

Michael Hesser, employe of the Stereo City chain (nine stores), said IHF was warned about the crowded conditions at the Marriott, where 70 people had to cram into a "conference room" for seminars (people scrunched into the toilet, clothes closets and hallways).

Some dealers complained their hospitality suites along corridors dog-legged off the ones with exhibit rooms got passed by, indicating that a better building layout is desirable. Others pointed out that the suburban location of the Marriott discouraged visitors from inner-city districts.

Most dealers favored the format of no equipment in their suites and welcomed the opportunity to soft-sell customers and have leisurely coffee chats with them.

Typical of show special deals was an offering by Lafayette

(Continued on page 62)

International Tape

LONDON—Precision Tapes is planning to make its first release of 4-channel product in June. The initial release will comprise about six titles on discrete 8-track. Walter Woyda, managing director, said the company has also duplicated some experimental matrix 4-channel cassettes which are fully compatible with ordinary stereo cassette equipment. However, he added, it was unlikely Precision would issue any quadrasonic repertoire on cassette before the end of the year. . . . The Heron gas station chain has begun selling Precision pre-recorded tapes on an experimental basis. . . . Highlights of the Sonex exhibition: BSR's 8-track satellite deck, the first cartridge unit to be built entirely from scratch in the UK. Phillips displayed the first cassette deck to be outfitted with the company's Dynamic Noise Limiter. Musitapes introduced a broader line of 8-track equipment. . . . National Panasonic has jumped into the automotive market with two 8-track and one cassette units. Although the company has been marketing car models in Europe, Japan and the U.S., it is the first time that automotive models have been made available in the UK by Panasonic. Additional auto units, including possibly a 4-channel system, will be introduced by National later this year. . . . Musitapes has acquired distribution rights in the UK for a tape browser being manufactured in Germany.

AMSTERDAM—Dureco (The Dutch Record Co. N.V.) has acquired exclusive prerecorded tape distribution rights in Holland of Ampex product. Initial release of catalog repertoire is 60 titles.

Capitol's Rice Preparing Display Units and Manual

LOS ANGELES—Capitol Records is offering tape display cases to retailers designed to show the top 40 tapes in both prerecorded 8-track and cassette.

The racks are being used primarily to showcase best sellers, but are also meant to be pilfer-proof, inventory aids and a means of selling prerecorded tape by placing them in the open.

Fred Rice, national merchandising development manager of Capitol, said he is now preparing a booklet for retailers which will include tips on how to merchandise tape and will feature a look at the tape market.

The pamphlet will be a follow-up to an earlier booklet prepared by Rice. Titled "How to Sell Tape," the initial literature dealt with the need to display tape in order to sell it, citing that tapes must be "prominently visible" and should be available for self-service.

The booklet also pointed out a

variety of promotions to stimulate tape sales, including seasonal and holiday specials and consumer catalogs to call attention to prerecorded tape. Specials on certain categories of tape were also heavily recommended.

The "Tape 40" cases now available let the consumer see both sides of the tape and to browse through without a sales person's aid. The fixtures are countertop.

Rice is working on a new display unit for records which will feature listening samples via 8-track cartridges.

2 New B&B Units

TROY, Mich.—B&B Import-Export is introducing two 8-track players, including models B-899 mini unit with fast forward and built-in burglar alarm at \$34.95 and B-5000/F recorder/playback deck at \$89.95.

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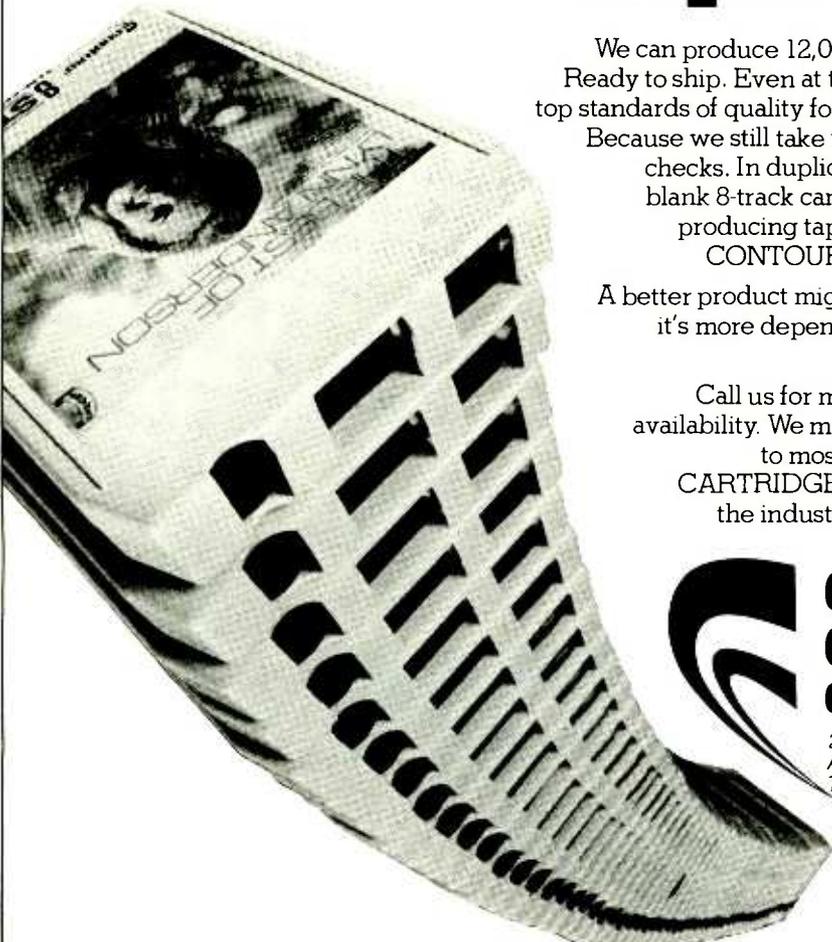
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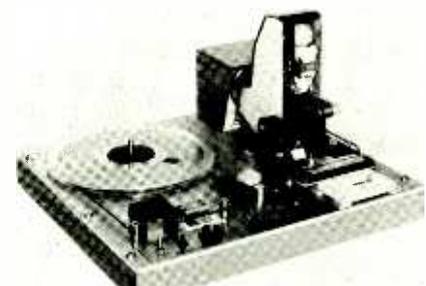
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Show Indicates Sporadic Delivery

CHICAGO — Home entertainment equipment manufacturers are broadening lines and encouraging dealers to do the same. Thus, it's not surprising that at this city's first hi fi show in years, auto tape units were shown. Of course, 4-channel units abounded.

With product introduction and delivery times spread out throughout the year, it was not novel that a number of units were bowing prior to the Consumer Electronics Show and that some models introduced last June were just now being delivered.

The trend to expanded lines at the Institute of High Fidelity's first show here was pointed up by Crown of Elkhart, Ind., speakers.

Certainly the "something for everyone" theme was apparent at the JVC exhibit where the whole pre-CES-introduced line was shown, including the 4ME-4800 compatible 4 and 2-channel 8-track unit at \$249.95. The line was previewed in *Billboard*, April 22.

Prices of Japanese import products still do not reflect the full ramifications of yen re-evaluation and the competitiveness remains as many manufacturers vie across the boards in so many product areas.

Typical of products seen last June but just now getting into dealer's showrooms in Sony's HST-118, actually a replacement for the earlier introduced HST-388. This is a 2-channel 8-track with AM/FM multiplex, a player/tuner combination listing for \$159.95.

Another unit still to be in delivery, promised next month, is Toyo's Model 730, a unit playing 4-channel 8-track with AM/FM multiplex tuner listing at \$279.

Cassette units with Dolby and with capabilities for chromium dioxide and high energy tapes were shown by several exhibitors. Sansui showed the SC-700, a Dolby system deck, that lists for \$299.95. It pairs with the comprehensive turntable/receiver Model MO-2000 with two speakers and separate tape and cassette monitor. The unit lists for \$549.

Pioneer showed Model T-3500, boasting that it is adaptable for any of the three cassette blanks: standard, low-noise, high-output or chromium dioxide. It lists at \$199.95.

Kenwood showed a regular cassette deck at \$259.95, the KX-7010A, with improvements over the KX-7010 which was shown at CES. The firm also had a new KX-700 Dolby cassette deck, so new no literature was available, that lists for \$270.

A spokesman said some models of Kenwood have climbed \$10 or so since CES. Price hikes in line with yen re-evaluation are on a model-by-model contingency, he indicated.

BSR McDonald, typical of firms broadening lines, showed its RTS-29 AM/FM multiplex with 8-track system listing at \$189 and the RTS-28A slightly lower-priced (\$169) similar system, both just now into delivery.

New units from Sherwood, include one to be ready for delivery by CES time, a Model S-9400 receiver with 4-channel (matrix)

capability at \$259.95. It has separate input and output for 4-channel decoder.

Another firm introducing models between CES time was Gang & Olufsen with its radically different

Beomaster 3000-2 receiver listing at \$330.

One of the firms showing auto players was TEAC, which has replaced its AC-5 with a more (Continued on page 62)

Record Attendance Hit

CHICAGO—Hi Fi dealers participating in the Institute of High Fidelity's (IHF) first show here in many years were happy with the 12,300 attendance, according to dealer committeeman John Franke-

berger, Musicraft, Inc., here. Although estimates during the event ran much higher, he said: "I don't think the facilities could have handled more." He feels a 1973 show is a certainty, perhaps in larger quarters.

loose window can allow dust to enter

light plastic casing can warp, cause machine damage

fixed plastic guide posts can cause tape wear

welded seal can cause shell distortion

waxed paper slip sheets might cause tape to wind unevenly

tape attached to hub in one place only, can pull out

A COMPOSITE OF LEADING CASSETTE BRANDS

Problems

sonically sealed window locks out dust

precision-molded heavy-duty styrene case keeps its shape

free-running nylon rollers are virtually friction-less

sealed with precision screws for perfect closure

teflon slip sheets keep tape-pack tight and flat

tape anchored at hub in two places, doubly secure

A MAXELL CASSETTE

Solutions

BASF STARTS CHRODIO PLAN

BEDFORD, Mass. — BASF has launched a consumer promotion centered around chromium dioxide blank cassettes.

The campaign, through June 10, offers the following:

—Buy three LH (low noise, high output) C-60 cassettes and get 1 chromium cassette (worth \$3.89) free.

—Buy three LH C-90 cassettes and get 1 chromium cassette (worth \$5.99) free.

—Buy three LH C-120 cassettes and get 1 chromium cassette (worth \$8.29) free.

Most cassette manufacturers tell you how great their tape is. What they forget to mention is that the tape is only as good as the "shell" it comes in. Even the best tape can get mangled in a poorly constructed shell. That's why Maxell protects its own superior tape with a uniquely superior shell.

Compare the two cassettes above. On the top, a composite of leading cassette brands. On the bottom, a Maxell cassette. You don't have to be a

technical wizard to see the problems and Maxell's solutions.

As for the tape itself: in the September, 1971, issue of *Stereo Review*, both the Maxell Low Noise and the Maxell Ultra-Dynamic tape cassettes were shown under laboratory conditions to be unsurpassed in their overall quality and consistency.

Like most cassettes, Maxell comes with a lifetime guarantee. Unlike most cassettes, you never have to return Maxell.

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Tape Cartridge

Huge Market Surge Forecast By Sarnoff

NEW YORK—The consumer electronics industry, in order to meet its obligations to American consumers and to compete effectively with foreign producers, must allocate more funds and talent to advanced product design, said Robert W. Sarnoff, RCA chairman.

"We must generate a continuing flow of advanced design concepts which move significantly in form or function beyond those employed in established product lines," he said. "The function of good design is not just to provide esthetic pleasure, but to tailor every product to the convenience, safety and satisfaction of the people who use it."

Sarnoff predicted a major surge of new business for the electronics industry as future prospects begin to materialize in mass production for the consumer market.

"Before the end of this decade, home video recording, cable services, and related advances in communications technology and design will generate a new consumer electronics industry growth rate that could equal or surpass the boom in the 1960's," he said.

"The consumer electronics industry of 1980 will serve and support a full-fledged home information system. It will manufacture and service a line of home equipment to receive, record and play-

(Continued on page 47)

WEA Branches Encourage Accounts Police Tapes

• Continued from page 1

Pittsburgh located store of a major Eastern chain about that location's selling tape manufactured by a bogus operator. If the chain doesn't take immediate action, WEA will initiate proper legal action, Friedman emphasized.

The executive reveals that he recently found out two stores of two major retail chains were selling bootleg tapes. Friedman wrote letters to the presidents of both chains informing them of the actions of the stores—one in New Orleans, the other in Las Vegas—pointing out that the selling of illegally duplicated tapes was a federal crime.

Friedman received replies back asking that no criminal action be taken and the sales at these two locations was promptly halted.

In each instance, a clerk had purchased the bootleg tapes at a lower price than normally asked by a WEA salesman. The president of each of the national chains claimed no knowledge of these local actions, but Friedman's strongly worded letter motivated the chain to call a halt to the selling.

Both chain presidents admitted liability and the thought of the FBI raiding one of their stores shocked them into action. In either city, racks servicing those stores were not involved.

Friedman says he receives on the average of 10 bootleg tapes a week from retailers who moan that their competition is selling the stuff at lower prices, and it forces them into the same situation.

"We're asking all our customers to cooperate with our own efforts to stamp out bootlegging. We want them to send us samples of bootleg tapes and provide us with information on who the bootleggers are. We're specifically telling our accounts they had better police their own areas; they can't expect us to do it all. The legitimate racks and dealers are only suffering loss of profits, but the record companies are paying for the prosecution."

Friedman wants racks jobbers to tell their stores that if they (the stores) sell bootlegged tape, the racks will not sell them legitimate product by all labels.

"We've spent a bloody fortune prosecuting bootleggers," Friedman says strongly, "and now we're telling our accounts they had better police their own houses."

MSC Eyes Chains

• Continued from page 34

and the H 7300 8-track, AM/FM stereo radio (\$149.50).

All the units carry the Muntz name. All outer cartons and promotion emphasize that Clarion is the manufacturer.

Phillips has headed the company since March 1970.

Teac Debuts 2 Units

• Continued from page 33

Ward as its liaison with the auto industry. Teac has also signed race driver Mario Andretti to promote activities featuring company products.

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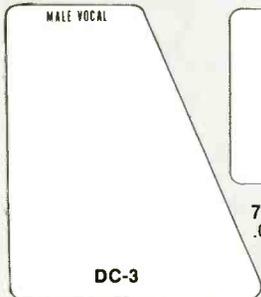
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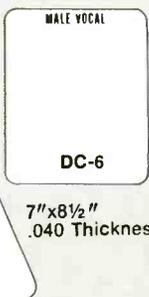
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An Open Letter From Peter Scheiber, Who Showed the First Practical "Quad" Disc in 1969

MATRIX QUAD WORKS FOR DISC, CASSETTE, BROADCAST, COIN BOX

There has been considerable interest in four-channel, "quadraphonic" sound as a technical curiosity, but that is not important. What is important is bringing the total, live sound experience with its left-right and front-back dimensions of space, to the established, real stereo record market. That is why I have devoted myself to the continued improvement of the matrixed record as the preferred quadraphonic medium. It is our old friend, the stereo disc, with added rear information, in contrast to the discrete disc with its different groove structure requiring a special cutting lathe, special material for the pressings, and preferred use of a special playback stylus; and which has lower peak recording levels than the stereo disc in the inner grooves, and cannot legally be broadcast in "quad." The stereo record was, and is, an optimal medium in terms of quality, economy and dependability. With quadraphonic matrix encoding, it takes on an added dimension of space.

More Than One Million Matrix Decoders Now in Homes

Now, the needed economical decoders to separate the rear sounds exist as a reality, built into the latest home equipment of almost all major manufacturers—from the Electro-Voices, Sansuis, Sonys, Fishers, Kenwoods, Magnavoxes and Zeniths on into the Lafayettes, Allieds and Radio Shacks. High performance decoders for audio enthusiasts are beginning to appear, and will shortly show in extra-separation versions.

Make no mistake: The discrete disc represents a great technical accomplishment. My interest in the matrixing approach developed because of some simple, practical questions:

- Can it be practically put on cassettes? Matrix can Discrete can't.
- Can it be broadcast in quad? Matrix can Discrete can't.
- Will it make a side of full playing time when recorded at full level? Matrix will Discrete won't.
- Can it be mastered on a conventional stereo lathe and pressed by normal stereo procedures? Matrix can Discrete can't.
- Can you release a record whose delicate grooves contain 40,000 cycles for play on every \$149.50 portable record changer, every coin box? . . .

The technical innovation of quadraphonic sound is a fascinating one. But, for me, the real excitement lies not in making it work in the lab or the demonstration room, but in the entire stereo record and FM broadcast markets.

Readers are invited to hear my paper and demonstration, "Rounding Out the Stereo Display," May 2nd at 2 p.m. at the 42nd convention of the Audio Engineering Society in the Los Angeles Hilton.

Jukebox programming

New Locations, Collectors Highlight Jukebox Seminar

By SAM SUTHERLAND

NEW YORK — New offbeat jukebox locations, collection security and the changing face of programming were among many topics covered here during the final 1972 Music Operators of America (MOA) and Notre Dame seminar which drew 57 delegates from New England, Mid-Atlantic and Midwest states.

"We couldn't be happier with the way it's turned out," stated John Trucano, MOA president, who described the workshop discussions as being "extremely productive." Though attendance here didn't approach that in Las Vegas (Billboard, Apr. 8), Trucano and the conference staff were encouraged and are already drawing up next year's seminar plans.

If any problems were encountered, the most significant was merely a lack of time. The two previous seminars had indicated that future sessions should allow an entire day for a specific subject.

As before, the most beneficial segments were the workshops which followed the respective lecture topics, accounting, personnel, marketing and security.

Dr. Salvatore Bella, Jesse Jones Professor of management, opened the personnel workshop by noting the lack of "give and take" during the lecture.

From job descriptions and specifications, the session moved on to discuss the very real problems of reliability and responsibility necessary in route collectors. Integrity, while seen as an intangible quality, was suggested as a very valuable trait. Indeed, several operators frankly admitted that finding dependable collectors (most often they are programmers too) was often difficult. Bella said this job was of crucial importance in efficient management.

The session also touched on the problems of hiring young people. Several delegates expressed their conviction that young employees were irresponsible and generally unreliable while others said this tied in with the current state of the economy.

The hiring of women was also discussed. While one delegate bluntly asked, "Why not hire women collectors? They're just as capable of making good collectors and servicemen." Others, however, cited the hazards facing women collectors in some locations.

Overall, for both male and female employees, a primary problem was seen in the lack of communication between management and employees. Bella summarized: "If you keep your employees informed about your intentions, you'll have a more efficient operation."

Bella unveiled a survey describing what employees valued most in a job, appreciation of work done and communication.

Dr. John Malone's marketing session focused on the industry's need to broaden its horizons in building a strong market. The problem of the industry's image.

(Continued on page 39)

Seeburg Builds French Market

By MICHAEL WAY

PARIS—The jukebox market is expanding here, according to Socodimex, the Seeburg distributor, which has just opened its third Leisurama at a major commercial center near Lille in the north of the country. The hall contains a sales shop, jukeboxes and 45 amusement machines, including equipment from Sega British Alca, Streets and Ruffler & Walker.

The Leisurama, in the form of a wigwam, is 40-feet high, and follows two similar ventures at Ermenonville and Fleurines, both in the northern Paris suburbs.

Socodimex director Serge Lievoux, announcing the news, also spoke about the French jukebox market, which he said, was expanding. With some 30,000 jukeboxes operating in France, the latest developments were the growth of consoles and the intro-

(Continued on page 39)

KASN. MEETING

Discuss Jukebox Safety Law

By BEVERLY BAUMER

WICHITA, Kan. — Federal authorities are checking to see if jukeboxes and other coin operated amusement devices are properly wired and installed to comply with new safety and housing laws. The safety law, other legislation and public relations were discussed at the recent Kansas Amusement & Music Association meeting here.

Harlan Wingrave, Emporia Music Service, Emporia, Kan., cited the 1970 enactment of federal safety and housing legislation as it might apply to the coin machine business. Wingrave said some firms in Emporia had been checked to determine if equipment was grounded properly with three wire cords. He said the Small Business Administration is seeking authority to grant loans to firms needing to comply with certain safety measures.

"If all the regulations are thrown at the small businessman, it could

put him in a bind," Wingrave said.

Proposed legislation in Texas which would limit an operator's control of his location was also discussed by KAMA members.

Featured speaker at the business session was Fred Granger, executive vice president, Music Operators of America (MOA). It was his third speaking engagement before the Kansas operators.

Granger told the audience that good public relations were only second in importance to the industry's copyright problems.

"Public relations are very important to this business," Granger said. "Not a month goes by that I don't have to explain this industry to someone. Everything we do has a public relations by-product. For example, when we met with federal lawmakers, they learned what we were and they respected us."

He urged members to see their national legislators when members are not in difficulty. Such contact, he said, helps pave the way for congressional interest when it's needed most.

Granger played a taped recording of a broadcast made by WGN-Chicago dealing with the jukebox industry and the MOA convention in Chicago.

The radio show reported the top recording stars which MOA honored at its convention, and gave interesting data on the jukebox industry, including number of jukeboxes in the nation, number of operators, and the small profit derived.

"This radio broadcast was a real victory for us," Granger said. "It showed the coin machine industry as a clean business and helped dispell the gangster-mob idea associated with coin machine operations."

KAMA will hold its next meeting in August at the John Emick cabin in the Lawrence, Kan. area. Exact date will be announced later.

PROGRAMMERS POTPOURRI

Columbia Seeks Oldies Data

CHICAGO—Labels are responding to the surge of interest in jukebox oldies and standards. Columbia Records jukebox product coordinator Ron Braswell is conducting a survey of programmers. One-stops, title strip printers and programmers report increased activity but indicate there is considerable selectivity taking place (Billboard, Apr. 15).

As an example, Evelyn Dalrymple, manager of Lieberman's

JUKE EXPANDS

Ind. Label's Poll Seeks Efficient Sample System

By EARL PAIGE

INDIANAPOLIS—Juke Record Co. here has devised a questionnaire to determine if jukebox programmers want samples to thus save the expense involved in unsolicited mailings. The company has also expanded distribution in the West, according to Tommy Wills, president.

One of the first labels in recent years to cater directly to the jukebox singles market (even to the point of changing the company's name), Wills said that creativity he hopes to concentrate on the nostalgia interest now prevailing and produce easy listening records for the growing adult jukebox market.

Essentially, Wills will produce only four or five records a year but work harder on them. "I found that in saturating the market, I had to take back too many returns."

He will work with a four artist roster including himself (he plays saxophone), Piano Dumpy Rice, trumpeter Jerry Conrad and vocalist Sonny Hines.

Juke, which passed up Music Operators of America (MOA) last year as an exhibitor, will be back for the Sept. 14-16 event at the Conrad Hilton hotel in Chicago.

Wills noted that while his promotion mailings go to all MOA members, the market is far larger than the national organization's membership roster indicates.

"In Louisville, I found 10 jukebox operators in the Yellow Pages and I think there's only four MOA members in all of Kentucky," he said.

No Albums

Wills, who claims to have personally visited every U.S. one-stop dealing with operators, also calls jukebox programmers in markets he travels to. He said he has determined that operators are divided about 50/50 on jukebox albums.

"The biggest complaint I find is that operators hesitate to fill one whole column of the program panel with LP's (this is necessary because of the different play price structure; jukebox LP's are priced 25-cents per side).

"They also think they don't get enough play for the amount of investment in albums."

Consequently, Juke, with only three Little LP's in its catalog, will not be expanding in that direction.

Wills also does not produce stereo singles. "If a location is not set up for stereo, there's no

benefit. I think we're still a few years away from really capitalizing on stereo (let alone four-channel!).

"There's too many locations where you see only a jukebox and no auxiliary speakers. I talked to an operator in Louisville who owns a club and even he didn't have extra speakers. This is why I question stereo when the separation can only be the width of the jukebox itself."

Juke's questionnaire could possibly be expanded to gather other demographics, perhaps to learn more about operator views on stereo, Wills admitted. He wonders though at how fully operators will fill out questionnaires.

Right now, Juke's questionnaire is simple, mostly calling for yes-no answers. A catalog listing Juke's 20 selections accompanies the postage-paid return questionnaire card. It asks if the operator wishes sample service and which one-stops he buys from.

(Note: MOA is also planning a jukebox programmer survey to more accurately pinpoint the singles buyers.)

Wills said so far only one operating company has indicated it doesn't want sample service.

He said the value of the questionnaire is in helping him compile an "active roster" of jukebox singles buyers. He said too often labels buy the MOA membership book and just start sending out samples with no cover letter or other literature "and they wind up in the circular file."

Jukebox programmers are often skeptical of samples arriving from labels they are not familiar with, figuring, Wills indicated, that some record company promotion executive has thought of the jukebox market as a last resort.

"You must send accompanying literature, a letter, something to explain why the jukebox programmer should consider the sample."

The savings in sending samples to programmers apt to test them and not discard them is substantial. "You waste 16-cents postage and handling charges on two disks, not to mention the pressing costs of the records themselves," Wills said.

Wills originally went directly to one-stops as his main source of distribution. Now he is giving his line to Al Chapman in Los Angeles who will distribute it to 17 one-stops in the West.

This will free up time for Wills, who also is a busy performer when not out hustling Juke Records to operators and one-stops.

U. K. Ballrooms Break Hit

NEW YORK—A record needs airplay to become a hit, right? Wrong. At least not in the case of the Chiffons' "Sweet Talking Guy," which in five weeks has rocketed into the top 5 in England without benefit of radio exposure but through exposure in ballrooms.

The single's success is significant in view of labels' stepped up efforts in this country to gain jukebox exposure (see separate story).

The Chiffons themselves were not even in the U.K. during the astonishing rise of their record. British Mecca ballrooms, similar to U.S. dance halls, actually broke the record by playing it for their patrons. The response of Mecca customers forced British Decca to reissue the single, which promptly swept up the charts.

British Decca, Laurie Records' licensee in the traditional British export markets of England, Scandinavia, New Zealand and Japan, plans to release an album of previous Chiffons material.

Laurie president Bob Schwartz here said that label sales of catalog singles have risen in the last year, and requests are coming in from radio stations for oldies (see Programmer's Potpourri).

MAY 6, 1972, BILLBOARD

Coin Machine World

J&J DIST. MOVES

J & J Dist. Inc., Rowe International outlet in Indianapolis, is moving to larger quarters at 1352 N. Illinois St. with 50,000 square feet of space on three floors. An open house is planned for early May.

PINS IN SCHOOL

For 13 children at the Edgar Allen Poe School in Philadelphia a pinball machine is more than an amusement device. The children, who range in age from 13 to 17, are classified as "retarded trainables," meaning they have IQ's below 50. And the pinball machine they use daily in class is helping them develop skills that most people take for granted.

"It is valuable because it is an independent activity and encourages self-discipline," said Joseph Torrisi, teacher of the class. Torrisi first thought of using the pinball machine when he took his class to a nearby department store. There the kids began watching other children play several pinball machines. "They were really fascinated," he said. "So I put a couple of dimes in and we haven't quit using pinball machines since."

The next thing Torrisi set out to do was get the machine—a Jolly Roger on which four persons can play. Torrisi says his class is really turned on the Jolly Roger. "One

child is partially paralyzed and couldn't work the left flipper," he said. "When she started playing she had another child help her with it. After a while she learned to use her right hand for both. The fact that she even tried was a tremendous advance."

Torrisi said the particular kind of pinball machine he has fits his needs well because it has scores that run up into the thousands. "The machine is a positive reinforcement for adding up various units of numbers," he said. Torrisi said, "The rules of a social game always seem to interest the kids. Games such as pinball are good because the kids have to learn to respect the rights and privileges of others."

MAURIE ORODENKER

ROCK-OLA EXPANDS

Expansion of the Rock-Ola Manufacturing Corp. plant in Chicago is nearer completion with all basic structural work finished. The huge warehouse portion of the addition will connect directly to jukebox and vending machine production lines.

TEX. LAW REVIEW?

State Rep. Sonny Jones of Houston has urged Gov. Preston Smith to let the Legislature consider revision of the law regulating the coin operated machine industry (Continued on page 39)

What's Playing?

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

Beaver Dam, Wis.; Easy Listening Location

Ruth Sawejka,
programmer,
Coin-Operated
Amusement Co.



Current Releases:
"Lookin'," Boots Randolph, Monument 8534;
"Until It's Time for You to Go," Elvis Presley, RCA 0619;
"Candy Man," Sammy Davis Jr., MGM 14320.
Oldies:
"Easy Loving/Misty," Ace Cannon, Hi 2199.
Albums:
"Best of Nat King Cole," Little LP's 177.

Jacksonville, N. C.; High School Age Location

Picture Not Available

Bunky Bynum,
programmer,
Bunky Bynum the
Jukebox Man

Current Releases:
"Heart of Gold," Neil Young, Reprise 1065;
"Puppy Love," Donny Osmond, MGM 14367;
"Rockin' Robin," Michael Jackson, Motown 1197.

Madison, Wis.; Campus/Young Adult Location

Lou Glass,
operator;
Pat Schwartz,
programmer;
Modern
Specialty Co.



Current Releases:
"Me and Julio Down by the Schoolyard," Paul Simon, Columbia 45585;
"Slipping Into Darkness," War, United Artists 50867;
"Morning Has Broken," Cat Stevens, A&M 1335;
"Run, Run, Run," Jo Jo Gunne, Asylum 11003.
Picks:
"Song Sung Blue," Neil Diamond, Uni 5326;
"Tumblin' Dice," Rolling Stones, Rolling Stone 19103.

Manhattan, Kan.; Campus/Young Adult Location

Judy Weidner,
programmer,
Bird Music Co.



Current Releases:
"First Time Ever I Saw Your Face," Roberta Flack, Atlantic 2864;
"Me and Julio Down by the Schoolyard," Paul Simon, Columbia 45585;
"Manhattan, Kansas," Glen Campbell, Capitol 3305.
Oldies:
"Mr. Bojangles," Nitty Gritty Dirt Band, Liberty 56197;
"Theme from 'Shaft'," Isaac Hayes, Enterprise 9038.

Mankato, Minn.; Campus/Young Adult Location

Barb Walther,
programmer,
C & N Sales



Current Releases:
"Me and Julio Down by the Schoolyard," Paul Simon, Columbia 45585;
"Hot Rod Lincoln," Commander Cody & His Lost Planet Airmen, Paramount 0146;
Picks:
"Back Off Boogaloo," Ringo Starr, Apple 1849;
"Morning Has Broken," Cat Stevens, A&M 1335;
"Doctor My Eyes," Jackson Browne, Asylum 11004.

Mt. Pleasant, Mich.; High School Age Location

Dale L. Meier
programmer;
Bill Taylor
& Sons'
Dolphin
Coin Co.



Current Releases:
"A Horse With No Name," America, Warner Bros. 7555;
"Back Off Boogaloo," Ringo Starr, Apple 1849;
"Give Ireland Back to the Irish," Wings, Apple 1847;
"Candy Man," Sammy Davis Jr., MGM 14320.
Oldies:
"Jailhouse Rock," Elvis Presley, RCA 0619;
"Proud Mary," Creedence Clearwater Revival, Fantasy 619;
"Mr. Bojangles," Nitty Gritty Dirt Band, Liberty 56197.

New Orleans; Soul Location

John Elms Jr.,
operator;
Henry
Holzenthal,
programmer;
TAC Amusement



Current Releases:
"Walk In the Night," Jr. Walker & All Stars, Soul 35095;
"Slippin' Into Darkness," War, United Artists 50867;
"Oh Girl," Stylistics, Chi-Lites, Brunswick 55471;
"Betcha By Golly," Stylistics, Avco 4591.
Country Pick:
"Send Me Some Lovin'," Hank Williams Jr. & Lois Johnson, MGM 14536.

Pierre, S. D.; Country Location

Dory Maxwell,
programmer,
Automatic
Vendors



Current Releases:
"Lonesome Lonesome," Ray Price, Columbia 45583;
"The Key's In the Mailbox," Tony Booth, Capitol 3269;
"Do You Remember These," Statler Bros., Mercury 73275.

Rock Island, Ill.; High School Age Location

Orma Johnson
Mohr,
operator;
Liz Christiansen,
programmer;
Johnson
Vending



Current Releases:
"Me and Julio Down by the Schoolyard," Paul Simon, Columbia 45585;
"Crazy Mama," J. J. Cale, Shelter 7314;
"School Teacher," Kenny Rogers & First Edition, Reprise 1069.
Picks:
"Tumblin' Dice," Rolling Stones, Rolling Stone 19103;
"Daddy Don't You Walk So Fast," Wayne Newton, Chelsea 0100;
"Diary," Bread, Elektra 45874.

Washington, D. C.; Soul Location

Veronica G.
Davis,
programmer,
D. C. Vending



Current Releases:
"Take A Look Around," Temptations, Gordy 7115;
"Day Dreaming," Aretha Franklin, Atlantic 2866;
"First Time Ever I Saw Your Face," Roberta Flack, Atlantic 2864.
Picks:
"Smilin'," Sly & Family Stone, Epic 10850;
"Automatically Sunshine," Supremes, Motown 1200;
"Everything Good Is Bad, Everything Bad Is Good," 100 Proof, Hot Wax 7202.

Jukebox programming

MOA Planning '73 Jukebox Seminars

• Continued from page 38

often overlooked or avoided in the past, was frankly confronted. "People in your community have no image of you, one way or another. Or, they may have a slightly negative one. It's your job to change that image, or create one for yourself," he said.

Stressing the need for "greater visibility," he discussed the value

of community service in building a firm's image. He also examined various forms of advertising, ranging from print and radio coverage to press releases. Operating a "used record" store was mentioned as was the establishment of a company image through logos on uniforms and equipment.

Another image builder mentioned was the use of request cards in locations, stacked on jukeboxes, to provide the patrons with an opportunity to make programming suggestions.

Malone's remarks on changing the face of the industry and the need to develop new locations were especially well received. He suggested many alternatives to the traditional locations, among them drugstores, shoe stores, department stores and boutiques, laundromats, motels and camping ground commissaries.

During the marketing session, delegates were most outspoken on the problem of competition from direct to location sales operations. Delegates discussed their problems in handling such a threat, and incidents of dishonest or misleading advertising by direct sales operations were cited.

Gershon Weil, general manager, Self-Service Sales Corp., Bloomfield, Conn., described the success of dealing with direct sales competitors, noting that legislation and close contact with locations had eliminated any real threat to his operation.

Existing commission schedules came in for discussion. Malone suggested the 50/50 split is unrealistic. "It's time the industry took a closer look at its cost structure so that any future schedules can be used to cover a variety of situations." Delegates were divided on this, noting that competition could use the traditional split to their advantage.

Bonuses and customer loans were examined in detail with Malone observing that an operator must separate his "banking" business from his other operations to avoid confusion.

Accountant Herman Wolske and security expert Robert Curtis were the other instructors. Each session, said Trucano, increased the awareness of both conference staff and MOA delegates of the problems facing the industry. "The lecturers are already drawing up topics for next year," he said.

Executive Turntable

Marc J. Rodstein, a veteran in the coin machine industry in spite of his youth, has been named vice



RODSTEIN

president, sales and marketing for the Philadelphia office of the Banner Specialty Company. **Al Rodstein** is president of the distributing firm established 55 years ago in 1917. Banner also maintains showrooms in Pittsburgh, Pa., for the distribution of vending, music and amusement equipment. Young Rodstein succeeds **Jimmy Ginsberg**, who left the company to pursue other interests. The new officer in the company grew up in the coin machine industry and joined Banner six years ago upon graduation from the Wharton School of the University of Pennsylvania.

Coin Machine World

• Continued from page 38

when he calls the next special session. Jones said the law passed in 1971 has, in effect, allowed the industry to continue its ownership of taverns, and is clearly in violation of the principles of a free enterprise system. He also criticized the makeup of the new Texas Vending Commission created by the 1971 law to regulate the industry.

BARRY CANDY

French Jukeboxes

• Continued from page 38

duction of five franc (one dollar) coins giving 15 plays.

Socodimex introduced Seeburg equipment taking five franc coins last November and the company has already discovered an increased market.

Under a new local jukebox tax system, divided into five categories depending on population, the basic rate is now a \$120 per machine. Local authorities however, have the right to multiply this rate by up to four times. The \$120 rate applies to all towns over 50,000 population but it has been noted that several localities just over this mark have introduced a rate of \$480.

A recent survey of jukeboxes in France established the locally-produced Jupiter machine, costing about half that of imported equipment, as the most popular jukebox, followed by Seeburg, Rock-Ola and Wurlitzer.

The same survey gave the average profits per jukebox as about \$280 per month. Operators, the majority of whom lease equipment from major distributors, usually take 10 percent of the profits. Most foreign equipment now costs between \$1,150 and \$2,250.



"It's 8:00 in Los Angeles...
It's 9:00 in Denver...
It's 10:00 in Chicago
In Baltimore, it's 6:42"

Hear Biff Barf and Al Sleet,
the Hippy Dippy Weatherman,
on George Carlin's new single,
The Eleven O'clock News (Part 1)
on Little David Records.

(Little David 720)



Indie Outlet, Staff Training Seen Spurs to Aid Business

• Continued from page 1

lot about "what happened to the classical field."

Mrs. Aquado's retirement was followed by Baldwin's closing of the department. Hers was the only record department the store operated though it had many branch outlets. Executives at a testimonial dinner described her department as "unique."

Mrs. Aquado still receives telephone calls daily from music educators, young students, old customers and people in the music industry. One of her treasures is a letter from a prominent psychiatrist. It characterizes how her brand of selling has disappeared: "You made buying an experience," he wrote, "something which added story and worth to the records one took home."

She recounted almost forgotten aspects of retail selling. For example, in the '30's, when the growth of radio and the Depression had combined to set the record business back, she would, in her spare time, telephone people on a list Baldwin maintained telling them of the new records in stock.

Full Circle

There is a full-circle aspect in many things she recalls. For example, recording symphonies was not only expensive in the '30's but complicated because wax masters could not be played back in the studio. She recalls how consumers were asked to subsidize recordings. Stores collected subscriptions for \$17.50 (five-disk) limited editions of such works as Artur Schnabel's Beethoven series—before they were recorded.

While today's U. S. symphony orchestras find it nearly impossible to record in America, she recalls that Europe was the focal point of classical recordings even in the

beginning. She wrote letters to Parlophone, Pathe, HMV and other European firms to fill special orders for customers.

When she started, there were two record distributors locally, Koerber-Brener handling RCA, and the American Record Co. branch handling Columbia lines. There are only two wholesale outlets here today.

Over the years, of course, she saw the emergence of the independent record distributor, one-stop and rackjobber. At one time, RCA, Columbia, Capitol, Decca, Mercury, Dot, King all had branches here, in addition to the independents such as Roberts, Commercial Music, Midwest, Record Merchandising and others.

Now, distribution here is dominated by Roberts, a division of Musical Isle of America, and Commercial, a division of Pickwick International. Firms such as these, controlled out of the market, are part of what she believes was a gradual diminution of the day to day communication between merchant and wholesaler.

She recalled her weekly chats with Klaus Asher, a wholesaler in Chicago from whom she bought many obscure classical items, and how in later years she fought to get local distributors to run down special orders. "Pop records just sat in our racks because we were primarily a classical record dealer and very low on the totem pole," she said.

Hurt Industry

The turn to mass merchandising psychology hurt the classical record business, she believes. The distributors' co-op advertising funds "were earmarked for other things," she said. The record clubs, at first set up for dealer participation later took away many classical customers. "They (labels) wanted us to

send them our customer lists—if you did you'd had it." She described the emergence of the rack-jobber as the final "kiss of death."

She believes there is still a healthy consumer interest in classical records. Stores such as Rose Discount Records' Wabash avenue outlet in Chicago with huge stocks of classical records are a hopeful sign. Even rackjobbers are becoming interested in classical as in the example of Lieberman Enterprises' racked Carson, Pirie, Scott & Co. recent special sale in Chicago (Billboard, April 15). She also applauds FIND, the special order warehouse.

Among other factors that did not aid classical record retailing was misleading packaging. This, combined with the diminished personal involvement of clerks who knew music, resulted in people buying willy-nilly and later hating what they bought. "A man came in one day and told me he had 98 records and hated them all. A friend told him to come and see me and I would help him pick out things."

Return Goods

The return goods syndrome plaguing the industry today grew in part, she believes, from the mass merchandising detachment of retail operations. "I very seldom returned goods. Dealers used to buy product and believe in it. Then the racks entered the picture. Why try to do anything if you could just send it back? This is the non-thinking, the non-caring, that sold the business down the river."

The growth of the suburbs was another factor. "We had people tell us they had lived in the suburbs here for as long as six years without ever coming downtown." She said one young executive, who used to buy every month at Sam Goody's during his trips to New York, only discovered Baldwins when she was closing out the \$60,000 inventory. "He was flabbergasted to learn such a fine department existed in St. Louis."

Technological advances also discouraged people who were led to believe everything old was obsolete. She said she tried in the early days of stereo never to imply that monaural was passe. Consumers are confused by all the configurations and lately more so because of the approaching four-channel revolution, she said.

She spotted the trend of records becoming unprofitable and being used as mere loss leaders 20 years ago when she put in console phonographs and sustained her department with audio products.

In recent years, with all LP's shrink-wrapped, the consumer-retailer gap was further widened. "They can't hear what they're buying and don't get much advice."



VETERAN RECORD buyer Mrs. Gladys Hauff Aquado, who retired recently from Baldwin Piano Co., St. Louis, where she worked for 41 years.

Record-Book Tie Slated in England by British Decca

By EVAN SENIOR

LONDON—A record and book tie-up between British Decca and the publishing firm Ian Allan is a feature of next month's Decca major record releases.

Decca's May classical release is headed by issue of the new Joan Sutherland recording of Donizetti's "Lucia di Lammermoor," and at the same time a joint publishing venture by Allan's and consumer record monthly "The Gramophone" brings the first of a new series of record-orientated books on recording artists, starting with one on Joan Sutherland.

Series, retailing at \$3.75 in hardback, and to be available through record dealers, is to be titled "Recordmasters." The Sutherland book has been written by "Guardian" and "Gramophone" critic Edward Greenfield, and will be followed in July by a second on Colin Davis, written by Alan Blyth, with a Phonogram tie-up to coincide with Davis' opening of the 1972 Proms.

Each book in the series will be fully illustrated, will contain biographical material, critical assessment of the artist's performances by a team of writers, plus a full list of all records made, by all companies for whom the artist has recorded. Colour jacket of the Sutherland book will be that used by Decca on the best-selling Sutherland sampler "The World of Joan Sutherland."

The new Sutherland Lucia recording will be in the catalogue side by side with the earlier one made in 1961, which is not to be withdrawn for the time being.

"We feel that the two recordings will be interesting in showing the

development of Sutherland in the last 10 years," said Decca classical promotion manager Peter Goodchild. "The previous recording is still selling tremendously, and there is every justification for keeping the two Lucias in the catalog. If at some time in the future its sales do fall off, it can always be re-issued on a cheaper label."

Sales of another Decca May release should be boosted by one of the rare London appearances of Spanish pianist Alicia de Larrocha, who will give two public performances during the month. On May 7 she plays Faure's "Fantasia" and Cesar Franck's "Symphonic Variations" with the London Philharmonic Orchestra in the Festival Hall, and on May 18 gives a solo recital in the Queen Elizabeth Hall, playing a complete performance of the 12 numbers of Albeniz's piano suite "Iberia". Decca will record the works she is performing.

Decca's May classicals also include a new disk of Russian songs by bass Nicolai Ghiaurov, with his wife Zlatina as piano accompanist. It includes songs by Tchaikovsky, with the popular "None But the Lonely Heart," by Borodin, Glinka, Dargomizhsky, and Rubinstein—his famous "Melody in F" with its original words.

Of two disks of Scandinavian music, one is recorded by Decca, the other by their Swedish agents Grammofon A.B. Elektra. Decca's own of Sibelius' tone-poems "Finlandia", "En Saga", "Night Ride" and "Sunrise," and "Pohjola's Daughter," played by the Orchestre de la Suisse Romande, its conductor Horst Stein making his

(Continued on page 47)

Billboard SPECIAL SURVEY For Week Ending 5/6/72

BEST SELLING Classical LP's

This Month TITLE, Artist, Label & Number

- 1 **BERNSTEIN: MASS**
Columbia M2 31008
- 2 **TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED ON BACH**
Walter Carlos/Benjamin Folkman, Columbia MS 7194
- 3 **A CLOCKWORK ORANGE**
Soundtrack, Warner Bros. BS 2573
- 4 **VERDI: LA TRAVIATA**
Sills/Gedda/Panerai/John Alldis Choir (Ceccato), Angel SCLX 3780
- 5 **THE CHOPIN I LOVE**
Artur Rubinstein, RCA Red Seal LSC 4000
- 6 **HEAVY ORGAN**
Virgil Fox, Decca DL 75323 (MCA)
- 7 **BACH LIVE AT THE FILLMORE EAST**
Virgil Fox, Decca DL 75264 (MCA)
- 8 **SOUNDTRACK: 2001: A SPACE ODYSSEY**
MGM SIE ST 13
- 9 **HOLST: THE PLANETS**
Boston Symphony (Steinberg), DGG 2530102
- 10 **HOROWITZ PLAYS CHOPIN**
Columbia M 30643
- 11 **MOZARTMANIA**
Waldo de los Rios, United Artists UAS 5554
- 12 **MY FAVORITE CHOPIN**
Van Cliburn, RCA Red Seal LSC 2576
- 13 **HOLST: THE PLANETS**
Los Angeles Philharmonic (Zubin Mehta), London C 56734
- 14 **TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER**
Walter Carlos, Columbia MS 7286
- 15 **BY REQUEST**
Maria Callas, Angel S 5-36852
- 16 **SINFONIAS**
Waldo de los Rios, United Artists 9-6802
- 17 **TCHAIKOVSKY: 1812 OVERTURE/BEETHOVEN: WELLINGTON'S VICTORY**
Various Artists/Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3204
- 18 **MOZART: CONCERTI 17 & 21 (Elvira Madigan)**
Anda/Camerata of the Salzburg Mozarteum Academica (Anda), DGG 138783
- 19 **TCHAIKOVSKY'S GREATEST HITS**
Philadelphia Orchestra (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7503
- 20 **JULIAN & JOHN**
Julian Bream & John Williams, RCA Red Seal LSC 3257
- 21 **GERSHWIN'S GREATEST HITS**
Various Artists, Columbia MS 7518
- 22 **STRAUSS: ALSO SPRACH ZARATHUSTRA**
Berlin Philharmonic (Boehm), DGG 138001
- 23 **DONIZETTI: MARIA STUARTI**
Sills/Farrell/Burrows/Quillico/Ceccato, ABC ATS 20010/3
- 24 **STRAUSS' GREATEST HITS**
Various Artists, RCA LSC 5019
- 25 **SHANKAR: CONCERTO FOR SITAR & ORCHESTRA**
Ravi Shankar & Andre Previn, Angel SFO 36806
- 26 **BEETHOVEN: 9th SYMPHONY**
Philadelphia Orchestra (Ormandy), Columbia MS 7016
- 27 **MAHLER: SYMPHONY NO. 7**
Chicago Symphony Orchestra (Solti), London CSA 2231
- 28 **STRAUSS: ALSO SPRACH ZARATHUSTRA**
Los Angeles Philharmonic (Mehta), London CS 6609
- 29 **EVERYTHING YOU ALWAYS WANTED TO HEAR ON THE MOOG**
Andrew Kazdin and Thomas Z. Shepard, Columbia M 30383
- 30 **DEBUSSY: IMAGES, BOOKS 1 & 2 CHILDREN'S CORNER SUITE**
Arturo Benedetti Michelangeli, DGG 2530196
- 31 **BEETHOVEN'S GREATEST HITS**
Horowitz/Chicago Symphony (Reiner)/Boston Symphony (Leinsdorf), RCA LSC 5010
- 32 **PAGANINI: VIOLIN CONCERTO #3**
Henry Szcryling, Philips 6500.175
- 33 **5 GREAT OPERATIC SCENES**
Leontyne Price/London Symphony (Fausto Cleva), RCA LSC 3218
- 34 **BOULEZ CONDUCTS STRAVINSKY**
Columbia M 31076
- 35 **SCOTT JOPLIN: PIANO RAGS**
Joshua Rifkin, Nonesuch 71248 (Elektra)
- 36 **GREATEST HITS FROM FANTASIA (2 LP's)**
Various Artists, RCA Red Seal LSC 7079
- 37 **MAHLER: SYMPHONY #5 (2 LP's)**
Concertgebouw Orchestra (Haitink), Philips 6700048
- 38 **WAGNER: DER MEISTERSINGER VON NURNBERG**
Adam/Donath/Dresden State Opera (Von Karajan), Angel SEL 3776
- 39 **PLEASURES OF THE COURT**
Early Music Consort of London/Morley Consort (Munrow), Angel S-36851
- 40 **LOVE STORY**
Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3210

The Beatles Are Still Together!

POPULAR ARTISTS

To place orders, select only this information from data shown below:
 (1) 10-digit bold face number; (2) artist name; (3) price (store will enter selling price if different from price shown below)

BEATLES
Abbey Road
 LP Apple SO-383 12-422-0003-8...6.98
 8T 8XT-383 96-422-0003-2...6.98
 CA 4XT-383 92-422-0003-0...6.98
 8T Capitol 8XT-383 96-150-0920-7...6.98
Beatles
 LP Capitol SWBO-101 [2] 12-150-0696-4...11.98
Beatles VI
 LP Capitol ST-2358 12-150-0182-3...5.98
 8T 8XT-2358 96-150-0182-7...6.98
 CA 4XT-2358 92-150-0182-5...6.98
Beatles '65
 LP Capitol ST-2228 12-150-0184-5...5.98
 8T 8XT-2228 96-150-0184-9...6.98
 CA 4XT-2228 92-150-0184-7...6.98
Beatle Story
 LP Capitol STBO-2222 [2] 12-150-0641-9...11.98
Early Beatles
 LP Capitol ST-2309 12-150-0183-4...5.98
 8T 8XT-2309 96-150-0183-8...6.98
 CA 4XT-2309 92-150-0183-6...6.98
Hard Day's Night
 LP United Artists UAS-6366 12-407-0170-5...5.98
 8T U3006 96-407-0170-9...7.98
Help!
 LP Capitol SMAS-2386 12-150-0695-3...5.98
 8T Capitol 8XT-2386 96-150-0942-3...6.98
 CA 4XT-2386 92-150-1014-4...6.98
Hey Jude
 LP Apple SW-385 12-422-0004-9...5.98
 8T 8XT-385 96-422-0004-3...6.98
 CA 4XT-385 92-422-0004-1...6.98
In The Beginning (Circa 1960), w. Sheridan, Tony
 LP Polydor 24-4504 12-710-8053-5...4.98
 8T 8F4504 96-710-8053-9...6.98
 CA CF4504 92-710-8053-7...6.98
Let It Be
 LP AR-34001 12-407-0171-6...5.98
Magical Mystery Tour
 LP Capitol SMAL-2835 12-150-0177-6...5.98
 8T 8XT-2835 96-150-0177-0...6.98
 CA 4XT-2835 92-150-0177-8...6.98
 R7 Ampex 7B-2835 99-110-3561-6...7.95
Meet The Beatles
 LP Capitol ST-2047 12-150-0187-8...5.98
 8T 8XT-2047 96-150-0187-2...6.98
 CA 4XT-2047 92-150-0187-0...6.98

POPULAR ARTISTS

To place orders, select only this information from data shown below:
 (1) 10-digit bold face number; (2) artist name; (3) price (store will enter selling price if different from price shown below)

CASEY
 086-9...5.98

GEES
The Gees 1st
 8T Ampex 96-110-0370-5...6.95
 A M... 110-0370-3...6.95
 0394-3...6.95
 0394-1...6.95
 0394-9...5.95
 0045-1...5.98
 03-0074-6...5.98
 03-0010-0...5.98
 0016-6...5.98
 0376-1...6.95
 0376-9...6.95
 0-0381-6...6.95
 03-0023-5...5.98
 03-0109-0...9.96
 iful, v.2
 110-0411-7...6.95
 110-0411-5...6.95
 403-0068-8...5.98
 25-0...5.98
 82-6...6.95
 98-4...5.98
 87-9...6.95
 87-7...6.95
 Band
 um
 an
 3...5.98
 8T Ampex M81... 110-3913...95
 CA M51909... 2-414-000
 6-110-082
 2-110-082
 In A Wild S...
 8T Ampex M... 110-075
 CA M5185... 110-075
 LP Warner Bros. WS... 14-0132...5
 160-013...4.5.98
 ry, v.1
 2-100-001...2.4.98
 v.2
 0019...4.98
 LP imper... 1023-2...4.9

In The FIND Catalogue.
Is "Beatlemania" a part of your record inventory?
It is if you're a FIND dealer.

Become a FIND dealer. 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
 - Discount Store
 - Variety Store
 - Supermarket
 - Drug Store
 - Other:

2. I am: An independent retailer, operating _____ (state how many) outlets;
 Part of a chain-store operation with _____ (state how many) outlets;
3. I handle the products checked:
- LP Records
 - Cassettes
 - 8-Track Tapes
 - 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: _____

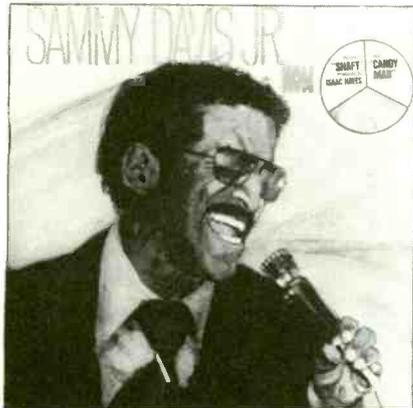
Individual: _____ Owner: Manager.

Telephone: _____

Address: _____

City, State, Zip: _____

MGM Record Previews



SAMMY DAVIS, JR.
Now
MGM SE-4832

Featuring Sammy's smash hit "Candy Man" rising on the charts, the 1st full length version of "Shaft" produced by Isaac Hayes and nine other dynamic performances.



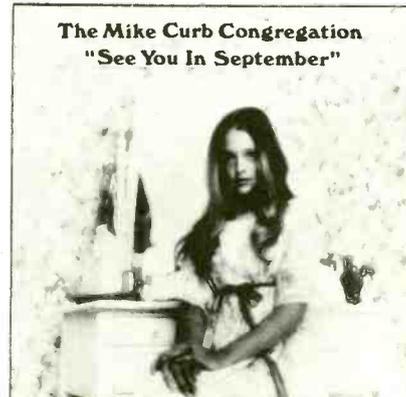
DONNY OSMOND
Portrait of Donny
MGM SE-4820

Includes the last two Donny Osmond single hits "Puppy Love" and "Hey Girl." Destined to be another gold album for America's teen superstar.



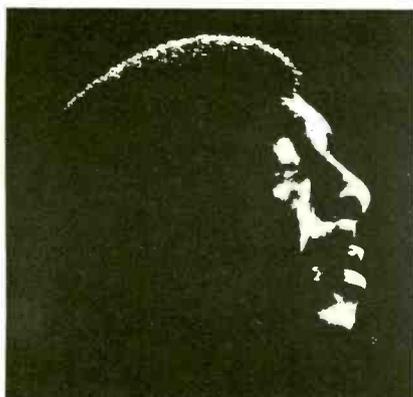
SOLOMON BURKE
Cool Breeze - Sound Track
MGM 1SE-35ST

Big box office reception for MGM's follow-up to "Shaft," featuring the hit single "Love's Street And Fool's Road." The sound track is loaded with Solomon Burke soul.



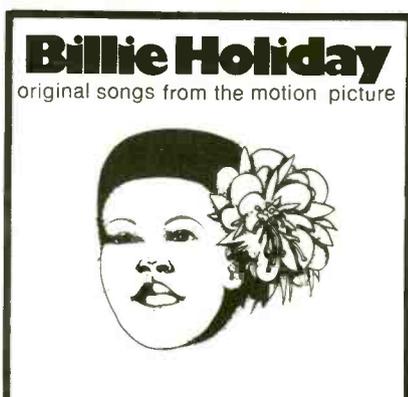
THE MIKE CURB CONGREGATION
See You In September
MGM SE-4844

Featuring the all-time great summer songs. A perfect graduation gift. Features the classic "See You In September."



RICHIE HAVENS ON STAGE
Stormy Forest 2-SFS-6012

Finally, Havens live for the first time, Havens at his best including "Handsome Johnny," "Rocky Racoon," "God Bless The Child," "The Night They Drove Old Dixie Down," "Freedom" and "Here Comes The Sun."



BILLIE HOLIDAY
The Lady Sings The Blues
Verve V6-8808

The original performances of the songs from the motion picture based on the "lady's" life.



WAYNE NEWTON
Daddy's Favorite Songs
MGM SE-4834

MGM celebrates Wayne's return to the singles charts with the release of ten more of Daddy's favorites.



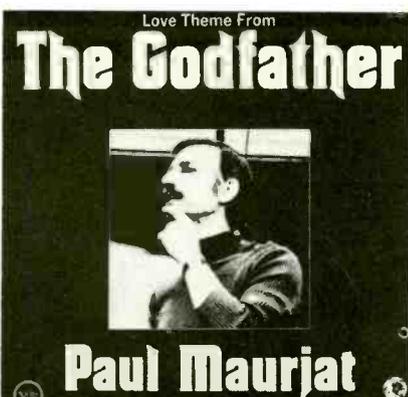
HEAVEN BOUND
with Toni Scotti
MGM SE-4818

The last two singles hit Billboard singles chart, and the next hit single is included in this album.



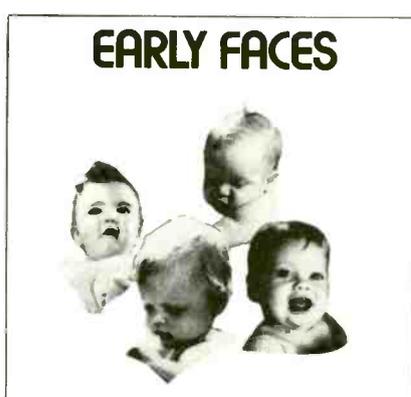
ERIC BURDON
Love Is
MGM/Verve V6-5083

Eric Burdon has demonstrated the ability to do all kinds of music with the greatest of taste. This displays a side of Eric that every Burdon fan should discover.



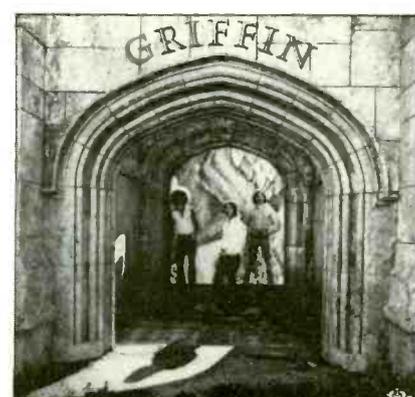
PAUL MAURIAT
Love Theme From Godfather
MGM-SE-4838

The publisher: "The finest version recorded to date." The record company: "The finest album from Paul Mauriat since 'Love Is Blue.'"



EARLY FACES
Pride PRD-0001

Ten collectors items together in one great album. The songs that dominated England's charts for more than a hundred weeks.



GRIFFIN
Romar RM-2001

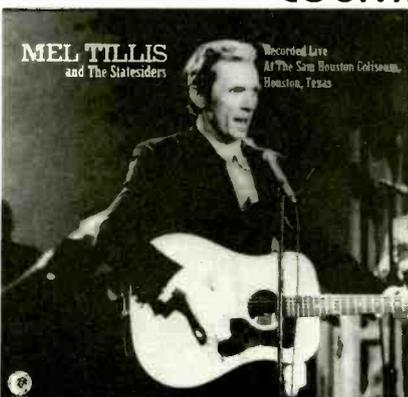
MGM and Romar's answer to 3 Dog Night. Hard Rock, funky, great vocal sounds, but nevertheless powerful single productions.

COUNTRY & WESTERN



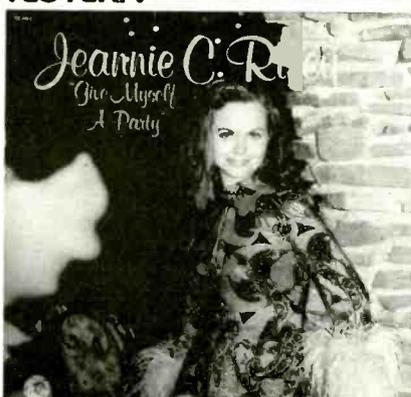
THE BEST OF HANK WILLIAMS JR.—VOLUME TWO
MGM SE-4822

The best of the greatest from Hark's hits featuring "All For The Love Of Sunshine" and "Removing The Shadow," and "Rainin' In My Heart."



MEL TILLIS
Live at the Sam Houston Coliseum, Houston, Texas
MGM SE-4788

Mel Tillis' continuous string of chart records attests to his popularity, but this album shows more graphically than ever before the fantastic magnetism that Mel generates in live concerts.



JEANNIE C. RILEY
Give Myself A Party
MGM SE-4805

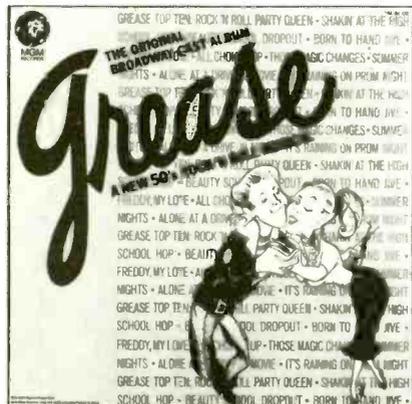
Jeannie's country hits haven't stopped since "Harper Valley," and look out for some BIG ones in this new album.



CONWAY TWITTY
Sings The Blues
MGM SE-4837

A whole lotta Conway and a whole lotta guaranteed action on this one.

SIGNS OF THINGS TO COME



GREASE
Original Broadway Cast
MGM 1SE-34 OC

The Original Cast album of the Broadway smash. It has strong Eastern distributor response already. This contemporary musical has been nominated for seven "Tony" awards.



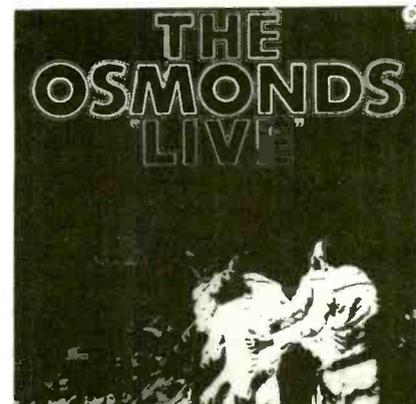
DANYEL GERARD
MGM/Verve MV-5081

7 million copies of "Butterfly" sold outside of the United States. It was the #1 record in 15 countries. Now re-recorded in English. A 20-city tour is planned for the latter part of May.



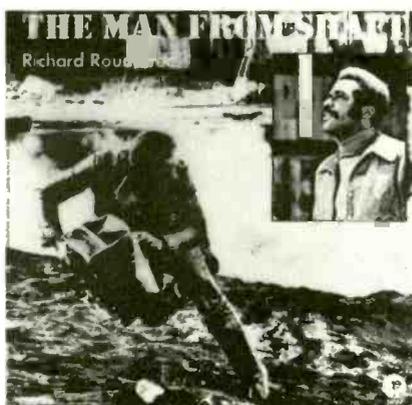
FIVE MAN ELECTRICAL BAND
Coming Of Age
Lion LRS-1101

Three chart singles in a row, and another smash album for this inventive group. It contains their new single "The Devil And Miss Lucy" along with "Absolutely Right" and "Juliana."



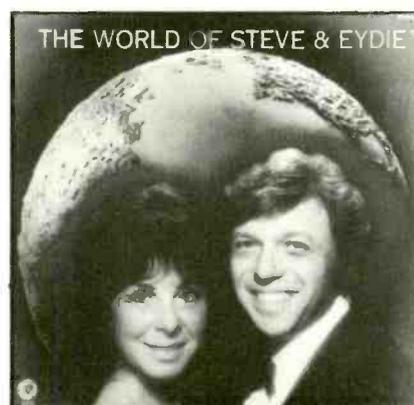
OSMONDS
'Live' MGM 2SE-4826

A double souvenir. This is not only a "live" album, but qualifies as a "greatest hits" as well. It contains "Down By The Lazy River," "Yo-Yo," "Go Away Little Girl" and lots of the in-person excitement.



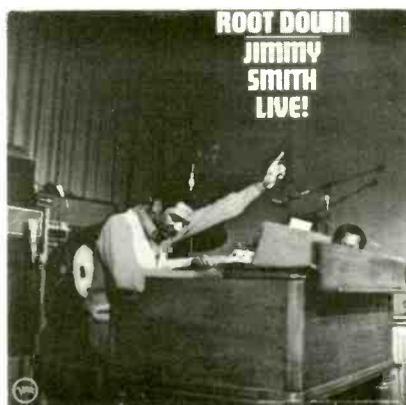
RICHARD ROUNDTREE
The Man From Shaft
MGM SE-4836

The STAR of "SHAFT" is even more dynamic on his first album for MGM and promises to be the singing sensation of 1972.



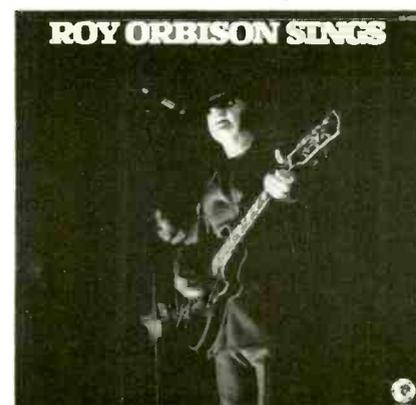
STEVE LAWRENCE/EYDIE GORME
The World Of Steve And Eydie
MGM SE-4803

There are sure to be singles from this album released in every country of the world. Includes their new hit single, "We Can Make It Together," composed by the Osmonds.



JIMMY SMITH
Root Down/Live
Verve V6-8806

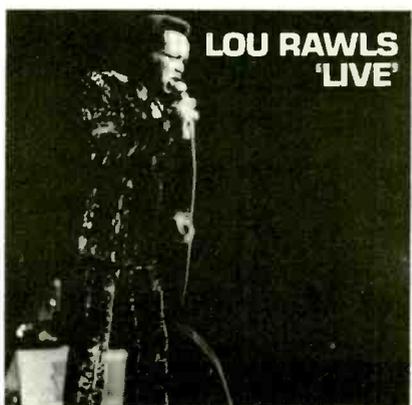
One of the world's great jazzmen is back where he belongs — Live and funky.



ROY ORBISON SINGS
MGM SE-4835

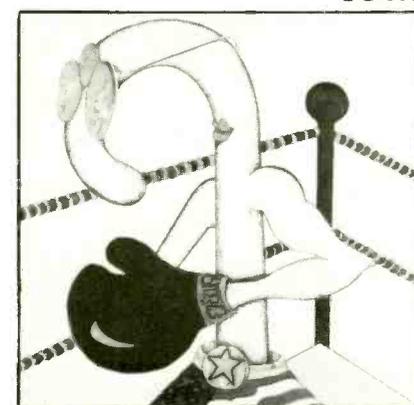
Orbison's back. One year of work on this album insures that every song is a potential hit.

COMING SOON



LOU RAWLS
Live
MGM SE 4842

"Lou Rawls Live" bring it back home where it all began. A great performance of Lou's great hits from "Dead End Street" to "Natural Man" with hits in between.



WHITE CANE
Lion LN-1005

Preparing for a 20-city tour with B. B. King next month (with a major radio and in-store promotional tie-in), they are destined to harden the look of MGM's Lion.



FRIID PINK
Earth Omen
Lion LN-1004

Like their last two albums, this one will ride the charts. Includes their new single "Earth Omen" and "Eternal Dream," "New Horizon," and "Lazy Day."



PETULA CLARK
My Guy
MGM K-14392

MGM welcomes Petula Clark with her single "My Guy."



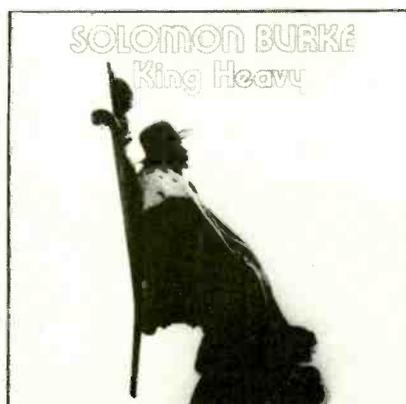
STAN GETZ/MICHEL LEGRAND
Gossiping
Verve V6-8807

Combines the international sales appeal of Oscar-winning conductor-composer Michel Le Grand and all-time-great instrumentalist Stan Getz.



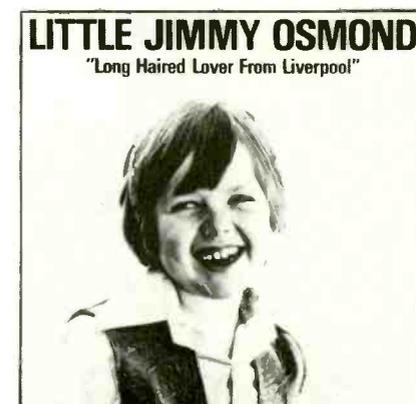
SAMMY DAVIS, JR.
Live
MGM SE-4811

Frank Sinatra once said, "No one can equal Sammy's excitement as an on-stage performer." You'll know why after hearing his "Mr. Bojangles Live" LP. Every number is a show-stopper. It contains: "Impossible Dream," "Blood, Sweat And Tears Medley," "Old Man River," "Mr. Bojangles" and more



SOLOMON BURKE
King Heavy
MGM SE-4830

Currently riding the single charts with "Love's Street And Fool's Road," riding the album charts with the musical score from the motion picture "Cool Breeze," this is the most inventive Solomon Burke album ever.



LITTLE JIMMY OSMOND
Long Haired Lover From Liverpool
MGM KLB-4001

There are still more dollars than Osmonds in the world, and Jimmy, littlest of the fabulous family and already on the singles charts is sure to have much gold in his young voice.

Country Music

Nashville Scene

By BILL WILLIAMS

Exhaustion is beginning to catch up with many in the music industry in Nashville. The latest hospitalized for rest was **Del Reeves**. However, he is back at it again now. . . . **Jan Howard** took off the balance of April to rest. . . . NARAS executive director **Emily Bradshaw** also was ordered to get some rest before resuming work. . . . **Mel Tillis** was inducted into the Elk's lodge. He said he joined it because others were too difficult to pronounce. . . . **Hap Peebles** set up country music nights in the ballparks of Omaha and Kansas City. In Omaha, the cast included **Hank Locklin**, **Billy "Crash" Craddock**, **Barbara Fairchild**, **Mack Sanders** and others. The Wichita show features **Faron Young**, **Dave Hall**, **Leona Williams**, **LeRoy Van Dyke** and more. . . . **Stonewall Jackson Jr.** joined his father's act at the "Opry," playing the drums.

Wilma Burgess plans to compete again this year in the Four Star golf tournament, with songwriter **Ben Peters** as her partner. . . . **Stoney Cooper** is back in bed again, ailing. **Wilma Lee** continues to perform in his absence. . . . **David Rogers** has an enviable problem. He has so many good sides in the can he and his producer, **Pete Drake**, can't decide which one to release. . . . **Billy Walker**, as predicted here, has left MGM and is signing a contract with his old label, Columbia. . . . **Vic Willis** has scored again with one of his jingles. A jingle he produced for Red Fox chewing tobacco, using the voices of **Jim and Jesse** and **Whitey Schaffer**, has won a certificate of merit in the Atlanta Ad Club competition for a regional-national campaign.

Red Lane's next release is co-written with **Larry Henley**, and that should make it a winner. Friends say it's the best thing he has ever cut. It's called "It Was Love While It Lasted." . . . **Skeeter Davis** says she picked up a dozen new fan club members in a week after Fan Fair.

Tom T. Hall has become a Godfather, but not the sort in the movie of the same name. He was named Godfather to his wife's nephew, **Michel Bessone**, in Monte Carlo.

Jean Sheperd's newest Capitol release, "Virginia," was written by **Don Reid**, one of the Statler Brothers, who grew up in the Shenandoah Valley there. . . . **Danny Davis** and the **Nashville Brass** are booked for the Ohio State fair next August, one of the biggest and most successful. . . . **Patsy Montana**, the pioneer lady of country music, leaves for London on a month-long European tour soon. She travels with her daughter, **Judy**. . . . **Jim Hall**, a recording artist in Norfolk, Nebraska, keeps busy performing, running two publishing companies, and driving a taxicab. His labels include **Dynamite**, **Bonnie**, **Blue Bonnet**, **Peek**, **Cactus** and **Deadwood**. He has eight artists under contract. . . . The **Loretta Lynn** song, "One's on the Way," is now used as a comedy routine in each show of the **Gross Brothers of Rising Sun**, Indiana. They're all teenagers. . . . **Bill Anderson** has some interesting towns on his May and June itinerary. They include **Hoquiam, Wash.**; **Kennewick, Wash.**; and **Waupaca, Wis.**

Billy Wilhite has joined the **Hubert Long Agency** as a booking representative. He has a strong background in booking, and served as road manager for **George Jones** and **Tammy Wynette**. . . . **Mel Tillis** and **Sherry Bryce** will tape

(Continued on page 46)

Hall of Fame Celebrates 9 Pioneers' Contributions

NASHVILLE—Nine country music pioneers will be honored in a new Hall of Fame display here so the public may be better informed about the careers of those individuals who helped elevate this form of music to its present status.

Most of them present at the "birth" of country music, they are the behind-the-scenes individuals of the industry whose talents turned the raw material into an art form.

The Board of Trustees of the Country Music Foundation, having devoted considerable time and research to the selection, are thus honoring **Edwin Craig**, **J.L. Frank**, **Jack Kapp**, **Dave Kapp**, **Eli Oberstein**, **Ralph Peer**, **Fred Rose**, **Art Satherley**, and **Frank Walker**.

Although a few of the men are enshrined in the Hall of Fame, the CMF felt a special area should be set aside to honor them, and to inform scholars and other interested observers of their contributions.

Craig, an official of the National Life and Accident Insurance Company, was instrumental in the continued programming of country music through **WSM** and the "Grand Ole Opry." **Frank** was a pioneer Nashville booking agent and promoter. **Jack Kapp**, of Decca played a major role in the 1930's revival of the record business in this country, and was instrumental in establishing a country department. **Dave Kapp**, his brother, headed the country department and brought major artists into the fold. **Eli Oberstein** of

RCA pioneered in the mass merchandising field, and was a leader in country product. **Ralph Peer**, of Peer-Southern was a leader both in country recording and publishing, and in 1928 recorded **Jimmie Rodgers** and the **Carter Family**. **Fred Rose** of **Acuff-Rose** was active in every field of music, but his pioneering in country publishing is his strongest legacy. . . . **Art Satherley**, first Columbia

country A&R chief, brought knowledge of country from his native England, and put some of the first recording of country material on the old Paramount label. **MGM's Frank Walker's** contributions ranged from the creative and administrative levels to the custom pressing field.

Only **Dave Kapp** and **Art Satherley**, among those initial pioneers, are still living.

Nashville NSA Conducts First Songwriter Course

NASHVILLE—The Nashville Songwriters Association has established a comprehensive course in fundamentals of songwriting, to be offered at the University of Tennessee branch here beginning May 15.

NSA president **Clarence Selman** said the course will be conducted weekly with two-hour sessions for six weeks.

Eddie Miller, immediate past president of NSA and composer of many hit songs, will be the prime instructor. Participating will be such authorities as **Dallas Frazier**, **Harlan Howard**, **Kris Kristofferson**

son, **Vic McAlpin**, **Buddy Mize**, **Mickey Newberry** and **Selman**. They will contribute their time.

Elements of the course are basic law and tools, public domain melodies, history of development, structure, rhyme and inner rhyme, interpretation of public mood, and other matters.

Audio tape and other mechanical visual devices, group discussion and other tools will be utilized throughout the course. Registration will be closed May 10. The complete cost of the course is \$36.00.

Governor Honors Country Fete

DENVER—Governor **John A. Love** of Colorado has proclaimed June 5-10 of this year as Colorado Country Music Week.

The proclamation is in conjunction with the 10th Annual Colorado Country Music Festival, put together each year by **Gladys Hart**. **Jim Peters** is talent coordinator for the affair.

Disk jockeys attending the Festival will have the opportunity to act on a special committee of panelists during the live recording session to be held at the 4 Seasons Club. They will be asked to evaluate the session in regard to its potential for programming material. A special booth for radio personnel also will be available.

Representatives of associations or record firms in Washington, New Mexico, Florida, Michigan, Illinois and Utah already have made registration plans.

The Colorado Country Music Hall of Fame will add more categories this year. There will be additional items donated to include such things as trade publications, tapes and the like.

The convention has many purposes: to establish another country music center, to encourage more clubs to feature country music, to establish a conservatory that will be of help to young talent, and to establish the Denver area as a proving ground for performers before moving on to Nashville.

Trio Establish Publishing Co.

NASHVILLE—A veteran songwriter, producer-booker and publicist have combined to form a new music publishing company on Music Row here.

Partheme Music (BMI) was formed by **Don Earl**, **Tom Anthony** and **Bonnie Bucy**.

A native of St. Louis, **Earl** has had a varied career as a police officer, riverboat mate and disk jockey. His song writer credits include "Lovenworth" and "Loser's Cocktail."

Anthony, an independent producer and booker for more than 20 years, recently managed **Kenny Price**. **Mrs. Bucy**, who continues to operate her own promotion and publicity firm, is also head of **Aliases, Inc.**, a publishing firm specializing in music written by convicts.

Earl will act as general manager. Already under contract to the company are **Earl**, **Tom Davey**, **Donna Drake** and **Jenny James**. The firm will be headquartered in the RCA building.

Wheeling Show Syndication Set

Wheeling, W. Va.—A Jamboree U.S.A. television program will be syndicated nationally beginning in late summer or early fall, according to **J. Ross Felton**, general manager of **Basic Communications, Inc.**

The pilot for the television program was filmed last Friday on the stage of Capitol Music Hall.

Basic Communications has contracted **Mid-America Tele-Productions** to handle televised production of the show, including editing and syndication post production.

Executive producer of the show is **Glenn Reeves**, managing director of **Jamboree U.S.A.** Producer-director will be **Les White**, president of **Mid American**, and assistant director for television will be **Larry White**.

All productions will take place at the Capitol Music Hall with a live studio audience.

Mega Handles Caprice Line

NASHVILLE—**Mega Record and Tapes and Caprice Records** have announced a distribution arrangement whereby **Mega** will handle both foreign and domestic distribution for **Caprice**.

The announcement was made jointly by **Brad McCuen**, president of **Mega**, and **Don Lewis**, **Caprice** head. The first release being handled by **Mega** is the **Marie Owens** recording of "I'm Gonna Be Strong."

Buzz Cason, vice president of **Caprice**, will produce and acquire masters in various categories of music for the new distribution arrangement.

Mega, one of the fastest growing labels in America, already is distributing **Target** and **Show Biz** labels.

A POWERFUL BALLAD DELIVERED IN TOP FORM!



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Exclusively On CAPITOL RECORDS
"TO WATCH LOVE DIE"
b/w

CHARLIE 'JUST IN TIME' POWELL

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

"I GOT NEWS"—Peckham and Carter
Command Performance

"GEORGE C"—Mac Letson (Woodymac)
"A DAY IN THE LIFE OF A FOOL"—George Jones (RCA)
"RAIN"—The Innovations (Condaye Records)
"CALIFORNIA MEM'RY"—Billie Jo Spears (Capitol)
"YOU DON'T KNOW MY MIND"—Jimmie Skinner (Prize)
"CITY OF SOULS"—Steve Scott (Bard of Buffalo)
"SWEET SIXTEEN"—B.B. King (Kent Records)
"CAN'T HOLD BACK THE TEARS"—Billy Means (Picture)
"HE MADE YOU FOR ME"—Earl Connelly (Maycon)
"SWEET REVENGE"—Ernie Odum (Claudia)
"TO BE MY BRIDE"—Chuck Logan (Torino)
"ONE MORE"—Gene Tyndall (Twilight)

ALBUM OF THE WEEK:
A ROSE BY ANY OTHER NAME—Ray Sanders
(United Artist)

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Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

*"My heart has a
mind of it's own"*

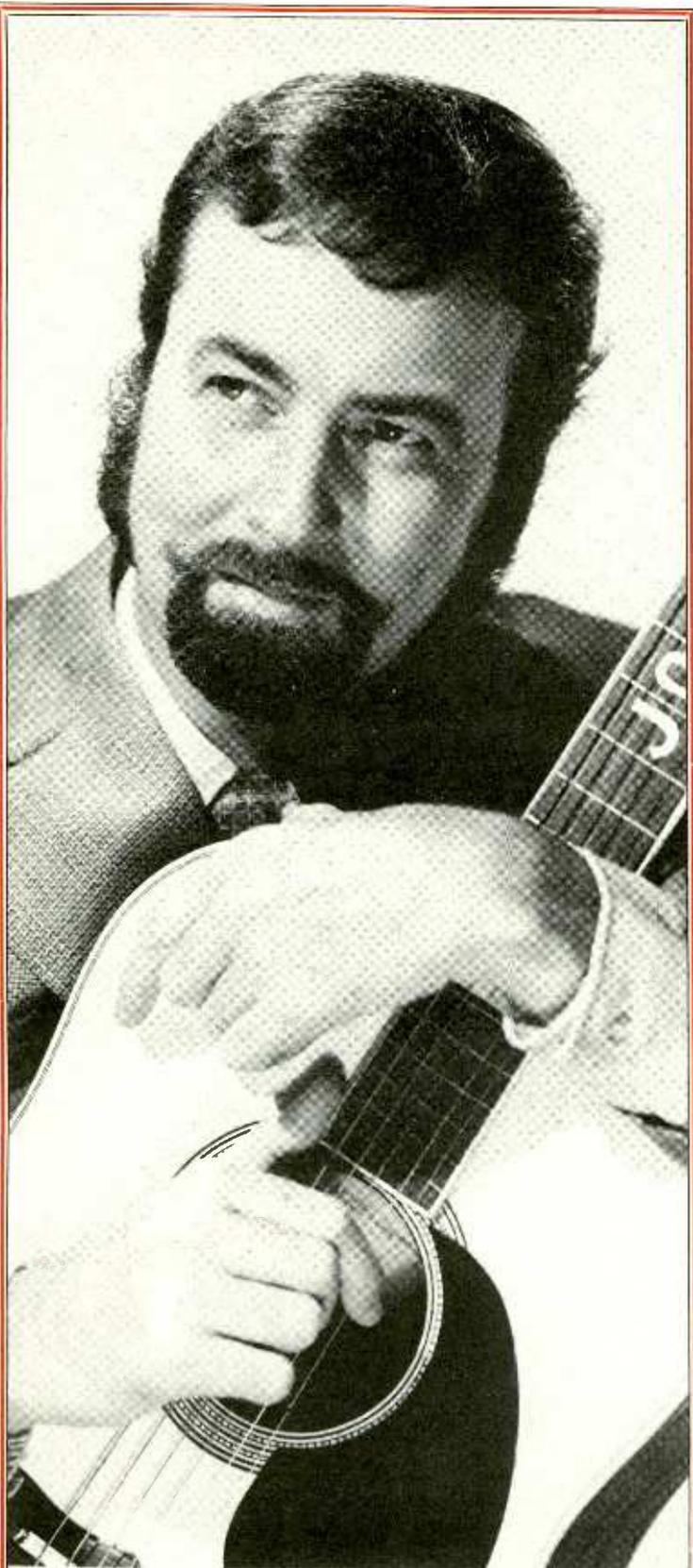
Susan Raye



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and the orchestra, produced in
Sweden by Frank Hedman.

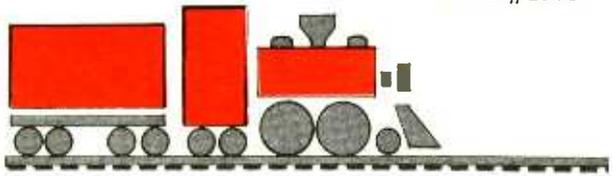


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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 5/6/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	CHANTILLY LACE/ THINK ABOUT IT DARLIN' 9 Jerry Lee Lewis, Mercury 73273 (Glad, BMI/Jack & Bill, ASCAP)	9	39	44	WE FOUND IT IN EACH OTHER'S ARMS/SUNNY SIDE OF LIFE 7 Roger Miller, Mercury 73268 (Miller/ Dealousie, BMI/Tree, BMI)	7
2	2	DO YOU REMEMBER THESE 9 Statler Bros. Mercury 73275 (House of Cash, BMI)	9	40	41	ANYTHING'S BETTER THAN NOTHING 5 Mel Tillis & Sherry Bryce, MGM 14365 (Sawgrass, BMI)	5
3	7	GRANDMA HARP/TURNIN' OFF A MEMORY 7 Merle Haggard & the Strangers, Capitol 3294 (Blue Book, BMI)	7	41	25	THE DAY THAT LOVE WALKED IN 12 David Houston, Epic 5-10830 (CBS) (Algee/Flagship, BMI)	12
4	4	SOMEONE TO GIVE MY LOVE TO 9 Johnny Paycheck, Epic 5-10836 (CBS) (Jack & Bill, ASCAP)	9	42	38	TO GET TO YOU 19 Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	19
5	5	JUST FOR WHAT I AM 10 Connie Smith, RCA 74-0655 (Blue Crest/ Hill & Range, BMI)	10	43	39	BALLAD OF A HILLBILLY SINGER 12 Freddy Weller, Columbia 4-45542 (Green Grass, BMI)	12
6	6	TOUCH YOUR WOMAN 9 Dolly Parton, RCA 74-0662 (Owepar, BMI)	9	44	46	A SONG TO SING 6 Susan Raye, Capitol 3289 (Blue Book, BMI)	6
7	8	ALL THE LONELY WOMEN IN THE WORLD 8 Bill Anderson, Decca 32930 (MCA) (Stallion, BMI)	8	45	40	GOOD HEARTED WOMAN 18 Waylon Jennings, RCA 74-0615 (Baron/Nelson, BMI)	18
8	11	(Lost Her Love) ON OUR LAST DATE 6 Conway Twitty, Decca 32945 (MCA) (Acuff-Rose, BMI)	6	46	26	A THING CALLED LOVE 15 Johnny Cash and the Temple Evangel Choir, Columbia 4-45534 (Vector, BMI)	15
9	3	MY HANG-UP IS YOU 15 Freddie Hart, Capitol 3261 (Blue Book, BMI)	15	47	43	JANUARY, APRIL & ME 11 Dick Curless, Capitol 3267 (Central Songs, BMI)	11
10	13	ME & JESUS 8 Tom T. Hall, Mercury 73278 (Hallnote, BMI)	8	48	48	YOU'RE EVERYTHING 7 Tommy Cash, Epic 5-10838 (CBS) (Algee/ Flagship, BMI)	7
11	12	AIN'T NOTHIN' SHAKIN' 10 Billy "Crash" Craddock, Cartwheel 210 (Arc, BMI)	10	49	54	MADE IN JAPAN 2 Buck Owens & His Buckaroos, Capitol 3314 (Blue Book, BMI)	2
12	16	MANHATTAN, KANSAS 6 Glen Campbell, Capitol 3305 (Tree, BMI)	6	50	51	I'LL BE THERE 3 Johnny Bush, Million 1 (Hill & Range, BMI)	3
13	10	ALL HIS CHILDREN 12 Charley Pride, RCA 74-0624 (Leeds, ASCAP)	12	51	55	A SPECIAL DAY 4 Arlene Hardin, Columbia 4-45577 (RPM, ASCAP)	4
14	15	IF IT FEELS GOOD DO IT 8 Dave Dudley, Mercury 73274 (Passkey, BMI)	8	52	71	CAB DRIVER 2 Hank Thompson, Dot 17410 (Famous) (Blackhawk, BMI)	2
15	14	WHAT AIN'T TO BE, JUST MIGHT HAPPEN 11 Porter Wagoner, RCA 74-0468 (Owepar, BMI)	11	53	56	GIRL IN NEW ORLEANS 3 Sammi Smith, Mega 615-0068 (Daner, BMI)	3
16	9	NEED YOU 11 David Rogers, Columbia 4-4551 (Malapi, Jamie, BMI)	11	54	—	WOULD YOU WANT THE WORLD TO END 1 Mel Tillis, MGM 14372 (Sawgrass, BMI)	1
17	22	HAPPIEST GIRL IN THE WHOLE U.S.A. 7 Donna Fargo, Dot 17409 (Famous) (Prima Donna, BMI)	7	55	62	IS IT ANY WONDER THAT I LOVE YOU 3 Nat Stuckey, RCA 74-0687 (Jack & Bill, ASCAP)	3
18	18	BE MY BABY 7 Jody Miller, Epic 5-10825 (CBS) (Mother Bertha/Trio, BMI)	7	56	67	I'LL NEVER FALL IN LOVE AGAIN 5 Liz Anderson, Epic 5-10840 (CBS) (Blue Seas/Jac/Morris, ASCAP)	5
19	31	LONESOMEST LONESOME/THAT'S WHAT LEAVING'S ABOUT 4 Ray Price, Columbia 4-45583 (Charlie Boy/ Rae-Jane, ASCAP/Screen Gems-Columbia, BMI)	4	57	68	ONE MORE TIME 3 Joanna Neel, Decca 32950 (MCA) (Cockeroach, BMI)	3
20	21	LOST FOREVER IN YOUR KISS 5 Porter Wagoner & Dolly Parton, RCA 74-0675 (Owepar, BMI)	5	58	—	I'VE FOUND SOMEONE OF MY OWN 1 Cal Smith, Decca 32959 (MCA) (Mango/ Run-A-Muck, BMI)	1
21	28	FOOLS 8 Johnny Duncan, Columbia 4-45556 (Pi-Gem, BMI)	8	59	73	YOU ALMOST SLIPPED MY MIND 2 Kenny Price, RCA 74-0686 (Daner, BMI)	2
22	32	WHAT AM I GONNA DO 6 Bobby Bare, Mercury 73279 (Screen Gems-Columbia, BMI)	6	60	61	I'LL BE WHATEVER YOU SAY 5 Wanda Jackson, Capitol 3243 (Conbrio, BMI)	5
23	29	SEND ME SOME LOVIN' 6 Hank Williams Jr. & Lois Johnson, MGM 14356 (Venice, BMI)	6	61	—	HIGH ON LOVE 1 Carl Perkins, Columbia 4-45582 (Cedarwood, BMI)	1
24	35	SMELL THE FLOWERS 6 Jerry Reed, RCA 74-0667 (Vector, BMI)	6	62	64	TRY IT, YOU'LL LIKE IT 4 Jimmy Dickens, United Artists 50889 (Acoustic, BMI)	4
25	45	SHOW ME 4 Barbara Mandrell, Columbia 4-45580 (Tree, BMI)	4	63	63	JUST PLAIN LONELY 3 Ferlin Huskey, Capitol 3308 (Hall-Clement, BMI)	3
26	23	EVERYBODY'S REACHING OUT FOR SOMEONE 12 Pat Daisy, RCA 74-0637 (Jack, BMI)	12	64	59	MR. FIDDLE MAN 6 Johnny Russell, RCA 74-0665 (Glaser, BMI)	6
27	24	FAR FAR AWAY 12 Don Gibson, Hickory 1623 (Acuff-Rose, BMI)	12	65	65	COUNTRY WESTERN TRUCK DRIVIN' SINGER 3 Red Simpson, Capitol 3298 (Central Songs, BMI)	3
28	19	WE CAN MAKE IT 13 George Jones, Epic 5-10831 (CBS) (Algee/ Flagship, BMI)	13	66	66	I AM I SAID 8 Bill Phillips, United Artists 50879 (Prophet, ASCAP)	8
29	17	CRY 15 Lynn Anderson, Columbia 4-45529 (Shapiro-Bernstein, ASCAP)	15	67	60	SING ALONG SONG 4 Mayf Nutter, Capitol 3296 (Blue Book, BMI)	4
30	30	YOU'RE MY SHOULDER TO LEAN ON 12 Lana Rae, Decca 32927 (MCA) (Forrest Hills, BMI)	12	68	58	THAT'S ALL THIS OLD WORLD NEEDS 9 Stonewall Jackson & the Brentwood Children's Choir, Columbia 4-45546 (Vintage, BMI)	9
31	36	IF YOU EVER NEED MY LOVE 7 Jack Greene, Decca 32939 (MCA) (Sawgrass, BMI)	7	69	69	I'D RATHER BE WANTIN' LOVE 6 Leroy Van Dyke, Decca 32933 (MCA) (Contention, SESAC)	6
32	37	THE KEY'S IN THE MAILBOX 7 Tony Booth, Capitol 3269 (Fort Knox, BMI)	7	70	—	LET HIM HAVE IT 1 Jan Howard, Decca 32955 (MCA) (Acuff- Rose, BMI)	1
33	42	I'M THE MAN IN SUSIE'S MIND 7 Glenn Barber, Hickory 1626 (Acuff-Rose, BMI)	7	71	74	DID YOU EVER THINK 3 Don Gibson & Sue Thompson, Hickory 1629 (Acuff-Rose, BMI)	3
34	34	LOVE ME 9 Jeanne Pruett, Decca 32929 (MCA) (Moss-Rose, BMI)	9	72	—	KATE 1 Johnny Cash & the Tennessee Three, Columbia 4-45590 (Mariposa, BMI)	1
35	20	WHEN YOU SAY LOVE 15 Bob Luman, Epic 5-10823 (CBS) (Jack & Bill, ASCAP)	15	73	—	HE WILL BREAK YOUR HEART 1 Johnny Williams, Epic 5-10845 (CBS) (Courard, BMI)	1
36	72	ELEVEN ROSES 2 Hank Williams, Jr., MGM 14371 (Williams, Jr., BMI)	2	74	—	HOT ROD LINCOLN 1 Commander Cody & his Lost Planet Airmen, Paramount 0146 (Famous) (4 Star, BMI)	1
37	27	I STARTED LOVING YOU AGAIN 14 Charlie McCoy, Monument 8529 (CBS) (Blue Book, BMI)	14	75	75	TRAVELIN' MINSTREL BAND 2 Carter Family, Columbia 4-45581 (Jack & Bill, ASCAP)	2
38	52	LEGENDARY CHICKEN FAIRY 7 Jack Blanchard & Misty Morgan, Mega 615-0063 (100 Oaks/Birdwalk, BMI)	7				

A GREAT NEW SUMMER

#1

"THAT'S WHY I LOVE YOU LIKE I DO"

Capitol #3322

THE BIGGEST HITS OF SONNY JAMES



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Latest Hit Album

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By Bas Hageman

Most Dutch companies view the next 12 months with unrestrained optimism.

Willem van Kooten, head of the highly successful Red Bullet production company and of the Dayglow Music publishing firm, points to his company's chart record over the years and predicts that it will get stronger because the singles market is growing again.

In the Radio Noordzee Top 50 for April 8, for example, there were 14 Dayglow sides and four records produced by Red Bullet. In its four years of existence, the Red Bullet company has promoted and produced many internationally successful

records by Shocking Blue, Mouth & MacNeal, Greenfield & Cook, Golden Earring, Earth & Fire, Super Sister and Oscar Harris and the Twinkle Stars. Mouth & MacNeal, for example, have sold more than a million of their single, "How Do You Do" in Europe.

Van Kooten says the pop public is basically interested in uncomplicated music and Dutch writers, musicians and producers have great talent in producing simple but effective singles. He expects to see increasing foreign popularity for Dutch acts, particularly Mouth & MacNeal and Sandra and Andres.

Johnny Hoes, owner and managing director of Telgram Records in Weert, also expects to see increased success for home-grown talent in the next 12 months. Although Telgram specializes in lighthearted Dutch repertoire, its activity in the international pop field has become more important recently following the success of the Walkers group and of East Avenue on Hoes' Killroy label.

Hoes, who began his own company in 1963 after 10 years with Philips, has had good success with Mary Bey who has received several gold records.

Currently Hoes is building a new studio and pressing plant and is also presenting a regular show on the Hilversum 3 radio station.

Basart, the leading music publishing company in Holland, is expecting continuing expansion this year. The company has moved into new premises at Naarden. Through its magazines Muziek Parade and Jazzwereld, Basart is actively promoting music and it can also stimulate record sales through Radio Noordzee International which it runs.

There is "decided" optimism at Bovema where Theo Roos, head of the international

division, expects further break-throughs for acts with international potential. Says Roos: "We have considerably enlarged our repertoire and promotion departments so that we can give each label and each artist full support."

"We are also using new marketing techniques and our inter-company communication has been enhanced by having in our new premises all creative departments, factory, printing plant, art studios, photographers and distribution in the one center."

Bovema's publishing company, Anagon, will continue to be strongly involved in the development of Dutch talent.

In the coming year Bovema will release new international series, using product from capitol, UA, Tamla Motown, Musicor, ABC/Dunhill and Transatlantic repertoires, among others.

The success of its Portrait Of . . . (30 albums), Story Of . . . (30 albums), Capitol Jazz Classics (15 albums) and Best Of . . . (60 albums) series has strengthened Bovema's position in Holland and has also spread to 15 other countries.

Negram Delta's chief, Hans I. Kellerman, reports that last year was the most successful in Negram's history and he is particularly happy with the local success of Rod McKuen. The last two McKuen singles sold 100,000 each and the Greatest Hits Vol. 3 sold 60,000 copies.

Kellerman is expecting big things from the acquisition of the Youngblood label two months ago and has already had a top hit with this label—"Freedom" by Mac and Katie Kissoon. Negram is also mounting a strong campaign for Shelby Singleton's Sun label and has added Blue Thumb to the list of foreign catalogs it represents. These include Warner Reprise, Elektra and Paramount.

One of the most spectacular Negram successes has been with Pickwick product. Negram has released three European Top of the Pops albums, containing British and continental hits. The first sold 40,000, the second 45,000 and Kellerman expects to sell 80,000 of the third, following extensive press publicity.

Phonogram International's tape marketing specialists, Jan Jilderda, reports great progress in the tape cartridge business. Sales in Europe increased by 25 percent in 1971 and Jilderda is predicting a similar increase in 1972. Within three or four years he expects to see pre-recorded sales representing 30 percent of the total turnover from recorded music.

The sales of cassettes in Holland have been increasing at the same rate as in Europe generally and some of this growth is undoubtedly due to the importation of Japanese hardware which is both efficient and cheap.

As the Dutch motorist has the opportunity to listen to three or four music stations using FM in a very flat country, he is not so inclined to buy tape playing equipment for his car.

Sales of cartridges and cassettes through normal record outlets are relatively slow, but the record companies are looking for alternative outlets in racks and gas stations pre-recorded tape does not come within the scope of the contract with the record dealers' association.

CNR's Hans van Zeeland is developing sales of East European product. He has had a great deal of success with the Russian Melodiya catalog and is shortly to take over representation of the Supraphon catalog.

CNR also handles sales for Barclay

(Continued on page 53)



Johnny Hoes, an independent force in records.

- YOU ARE LOOKING FOR:
- THE BEST DISTRIBUTION FOR YOUR LABEL/ARTISTS
- A YOUNG AND AGGRESSIVE TEAM OF RECORD SPECIALISTS
- YOUR GATE TO MUSICAL EUROPE
- THE STRONGEST POP-PRODUCTIONS FROM HOLLAND
- HOLLAND'S MOST ACTIVE RECORD COMPANY WITH ITS OWN STUDIO, PRINTING, PRESSING AND DESIGN-FACILITIES?

THEN JOIN



"STRONGER THAN EVER"

Holland has, for many years, been so receptive to foreign product—Anglo-American pop in particular—that until the last five or six years there was a pronounced tendency for the country to underestimate and neglect its home-grown talent.

For, as well as being one of the record-orientated countries in Europe, Holland is also a prolific source of high grade musical talent. For a country of under 14 million people, its reserves of talent are truly remarkable.

For many years a good number of Dutch artists have endeavored to compete with transatlantic product by recording in English and employing Anglo-American idioms; and since the late sixties there has been a surge of interest in their work which has spread way beyond the frontiers of Holland.

This boom has also been stimulated by the heavy programming of pop music on pirate radio, and on television and by extensive coverage in such mass circulation pop papers as Muziek Express (230,000), Muziek Parade (120,000) and Teenbeat (120,000).

The result has been a healthy overall increase in pop music sales each year of around 20 percent. Pop music sales in 1965 represented 35 percent of total sales. Today pop accounts for 40 percent of turnover.

More than any other continental country, Holland has consistently produced pop acts which have achieved international success, one of the foremost of which is Golden Earring whose career has been guided by the present managing director of Polydor-Nederland, Fred Haayen. The group has had numerous national hits and has made the Billboard Hot 100 and the charts of many other countries. Their hits include "Back Home," "That Day" and "Holy Holy Life." Another extremely talented Polydor group is Focus.

Undoubtedly one of the most phenomenal talents to emerge from Holland in recent years is Heintje (CNR), discovered as a 10-year-old "boy wonder" by talent scout Addy Kleingeld six years ago.

Heintje's sentimental songs sold fantastically, particularly in Germany, earning him a wallful of gold disks before his voice had broken.

Now that his voice has broken, the news is that Heintje is planning a comeback later this year under the name of Hein and with a totally different repertoire.

CNR also is promoting the international career of Australian-born Wilma Redding whose producer is Richard du Bois.

Phonogram Holland also has a fine roster of local talent. A year ago the company signed producer Hans van Hemert who not only scored international success with "How Do You Do" by the duo Mouth & MacNeal, but who also wrote the music for Holland's entry in this year's Eurovision Song Contest ("Als het om de liefde gaat").

Other artists who have scored internationally are Lenny Kuhr, a former Eurovision winner who recently had a big success in France with "Jesu Christo," and the Ekseption, a unique and richly talented group whose specialty is classical repertoire given a heavy pop treatment. The group's musical production genius is Rick van der Linden and Ekseption are now in great demand internationally, with a full datebook.

On the classical side the most prestigious name on the Phonogram roster is the Amsterdam Concertgebouw Orchestra under conductor Bernard Haitink which has played concerts to resounding applause throughout the world. Soprano Christina Deutekom is a pre-eminent opera singer—especially noted for her performance as Queen of the Night in Mozart's "Magic Flute."

Bovema has a special international promotion department which co-ordinates tours, concerts, television appearances and press conferences for its Dutch artists. The department also makes TV clips of the acts for worldwide promotion.

Bovema is strongly represented on the international scene with such acts as Fresh Air (released by Bell in the U.S.), C.U.B. (Capitol), Solution (Capitol), Clover

(Continued on page 54)

Local Acts Combat Imports



Heintje: a new voice and a new name, Hein, equal a new push.



The Cats (above), a top seller for Bovema; the Walkers (below), make sparks fly for Telegram.



THESE FIVE NAMES AND TULIPS ARE WHAT HOLLAND IS REALLY ALL ABOUT



GOLDEN EARRING



EUSON



GREENFIELD & COOK



SUPERSISTER



EARTH & FIRE



POLYDOR Nederland NV
Postbox 406, The Hague
Holland

Classical LP's Are Unusually Popular

Classical music enjoys rather remarkable popularity in Holland compared with many other European countries. It is estimated that classical sales in 1971 accounted for around 30 percent of total turnover.

The Dutch record buyer seems, traditionally, to be much interested in classical repertoire and not only in the popular classics but the whole range of serious music.

Because of this catholicity of taste, the record companies have always had to release a lot of product which is not profitable.

Most classical record buyers have good high fidelity equipment and this means, too, that the companies must maintain high standards of recording and pressing.

Classical sales have been given a boost in recent times with budget recordings like "Classics For Pleasure" and "Music For The Millions." It is hard to get actual figures but reliable estimates suggest that the classical music market in Holland has doubled in the last five years.

At present it is possible to buy Beethoven's Ninth Symphony in 21 different versions and at many different prices ranging from \$2 to \$5.



Super Sister (above) is an act for Red Bullet; Golden Earring (below) is one of Holland's best-known groups.



Soprano Christina Deutekom is one of Phonogram's reasons for active classical music popularity.



3 Radio Stations Vital

There are currently three important radio stations in Holland with full music programs. These are the offshore stations Radio Veronica and Radio Noordzee International, and the Hilversum 3 channel, which is state-run.

State television comprises local TV stations TROS, AVRO, VARA, KRO, NCRV, VPRO and NOS and these give generous exposure to music and musical artists.

It goes without saying that the influence of radio and TV is of immense importance in the music market and this naturally puts program producers and disk jockeys under pressure.

But plugging of records is done mainly on a very fair basis and although various broadcasters are able to show their personal preference, it is not possible to buy publicity or plugs for a particular record.

The wide variety of programs ensures that the full spectrum of recorded music is covered and, compared with some other European countries, recorded music is well served by the radio and TV networks.

Our aim:
to bring to prosperity
all artists with
expansion chances

That's why we
are market leader
in Holland
year after year



Sandra+Andres Mouth & Wax Neal EKSEPTION



PHONOGRAM NV
AMSTERDAM-HOLLAND-
POSTBOX 7104-
PHONE 020-440888

The Dutch Mood: Optimistic

• Continued from page 50

Holland and Ariola-Eurodiscs Benelux and can now claim a market share of almost 10 percent.

CBS Artone is celebrating its 15th anniversary this year. During the last few years it has become a particularly active and successful company with such home talent as Louis van Dyke, Ann Burton, the Kilima Hawaiians and the Shuffles. With the powerful international catalog of CBS, the company has achieved an 11 percent market share.

The company is expecting success from the young group Topaz led by flutist Chris Hinze.

Inelco, representing RCA and MCA, is achieving success with British groups like the Sweet and Middle of the Road. Inelco chief Wim Brandsteder is confident that with closer collaboration among the various European RCA companies, the company's six percent market share should be augmented in 1972.

Phonogram managing director, Jack Haslinghuis says that the growth of the Dutch record market will continue in the coming period. "May be not so spectacular as in the period 1965-1971, but there will be growth."

He expresses some concern about bootleg records and illegal imports which are difficult to control in Holland. For Phonogram he is hoping that 1973 will be very important for Dutch productions and is very optimistic about coming developments in the creative as well as in the administration sphere.

Phonogram Principal Label Manager, Hans Tecker, says that the policy of increasing the total number of titles and at the same time widening the scope of the releases be continued. "There is a growing tendency to release

more specialized new works, particularly in the fringe areas of classical music. However, I predict there will also be continuing growth in the sales of the basic repertoire, and of budget albums," he says.

Polydor's Harry Knipschild thinks that Britain's entry into the European Common market will make the British buyer more European minded. This would mean better possibilities for the Dutch companies to compete in the international markets, for the U.K. has always been a springboard for the US and the South American markets. He has very high expectations for 1973, both for his firm as well as for the entire Dutch music industry.

"At the moment there is a declining interest, in my opinion, in international pop music. But I



Phonogram's hot act Mouth & MacNeal.

don't expect this to last and I also expect an increased interest in the activity of Dutch artists and producers."

CCGC Aids Industry

One vital element in the continuing prosperity of the Dutch record industry is the CCGC—Committee For Collective Gramophone Campaigns—it is a joint national promotion organization founded 13 years ago by two associations, the national union of record dealers (NVDG) and the national union of record manufacturers and importers (NVGI).

The CCGC is financed equally by both organizations and the contributions of individual companies are based upon market share and annual turnover.

The promotion organization created immediate interest in its first year of operation by inaugurating the Edison Awards for records sold in Holland which were judged by an independent jury to be of outstanding quality.

And, as a showcase for the annual presentation of these awards, the CCGC created the Grands Galas du Disque—prestigious concerts of top recording artists, both national and international, which have had an important influence on record sales in Holland. There are two galas each year—one classical and one popular, and both are covered by radio and TV.

Other promotional activities of the CCGC include the issuing of record tokens (which currently have an annual turnover of \$4 million) and the co-ordination of general publicity campaigns for records and tapes. Over the last few years the CCGC has also involved itself in a program for the training of record shop sales staffs.

(Continued on page 54)

MORE HITS IN HOLLAND!



If you want to get more profit from your repertoire in Holland, there's only one thing to do. Get in touch with managing director Hans I. Kellerman of the swinging record company called NEGRAM! He will tell you all about it. Write us at p.o. box 345, Haarlem Holland. It's even better to phone us at 023-317184. And when you're touring the continent don't hesitate to visit our office at Zijlweg 154, Haarlem. Then you're sure to score (more) hits in Holland!

You'll find all you need to know about the record market in Holland* (and 36 other countries) in WORLD RECORD MARKETS



EMI's new publication 'World Record Markets' brings you the essential facts and figures - up-to-date and in detail - about the record business and its associated activities throughout the world.

If you would like a copy please send \$6 (£2.50) to
EMI Limited (World Record Markets)
Film House, 142 Wardour Street
London W1, England



* EMI's Company in Holland is NV Verkoop Maatschappij 'Bovema' Tulpenkade 1. Haarlem

Record Retailers' Assn. Sells the Most Product

DO YOU?

- ★ have the contracts you want
- ★ get the information you need
- ★ get statements in time

DON'T YOU?

- ★ why not contact:



UNIVERSAL SONGS

For the Benelux
52, Vossiusstraat, Amsterdam
Phone: 020-799973

There are 1,400 record dealers affiliated to the record retailers assn. (NVGD) in Holland and they are required by contract only to sell the product distributed by member companies of the record manufacturers and importers association (NVGI). Correspondingly, the NVGI companies may only sell their product through the shops of NVGD dealers.

As in most countries, 75 percent of record sales are made by 20 percent of the dealers. The largest outlet for records is V&D which accounts for 10 percent of the total turnover.

Average discount for dealers is

30 percent and the added value tax paid by record buyers is 14 percent.

Since 1967 racks have become more and more important in Holland, to the disadvantage of the small and poorly organized dealers and also of electrical dealers who sell records as a sideline activity.

The Dutch record company association has established a specialized selling organization for servicing racks and they have established rack outlets in consultation with the dealers' association so as not to jeopardize the trade of the conventional retailer. It is estimated that turnover through racks in 1971 was \$10 million.

Because of strong competition,

CONAMUS Boosts Songs

In order to promote Dutch compositions, the Dutch copyright organization, BUMA, has created a special committee called CONAMUS.

CONAMUS, headed by Henry Mildenberg and run by a special council, organize various activities each year such as the presentation of Golden Harp awards to people who have helped the cause of Dutch popular music.

The Committee also organizes song fairs and festivals and produces special sampler albums of Dutch works for presentation at music industry occasions such as MIDEM, where it co-ordinates the activity of the Dutch publishing companies.

the increase in the costs of administration and other factors, the need for specialization has become paramount for most dealers increasingly, new selling techniques and computerized accounting are being introduced and these are being pioneered by a growing number of record shop chains, mainly in the major cities.

Estimated record turnover in Holland in 1972 is \$70 million—more than \$5 per head per annum, which is the highest in Western Europe.



An up-and-coming West India group, Oscar Harris and the Twinkle Stars.

Acts Combat Imposts

• Continued from page 51

Leaf (Bang) Mayflower, Unit Gloria and a new duo, Monica and Oscar Benton.

Among the well-established international Bovema groups are the Cats and Brainbox, who have scored many major hits in Holland and other countries.

On the classical side, Bovema's baritone singer Marco Bakker is building a big international career.

Negram Delta has had great success with the Tee Set, a group signed five years ago. After a successful national career the group made the Billboard Hot 100 with "Bel Amie." They currently have a No. 1 in Turkey and all their records, produced by Peter Tettero, reach hit status. Negram also has under contract the George Baker Selection who had an enormous hit with "My Dear Ann," and another group showing international potential is the Dizzy Man's Band.

CBS has had a great deal of success with the highly talented pianist Louis van Dyke and with the extremely fine singer Ann Burton.

Of the smaller companies, Dureco has one of the biggest money-spinning groups in Shocking Blue whose first international hit, "Venus," sold millions of copies and reached the No. 1 spot in a large number of charts. The musical genius behind the group is composer and producer Cees van Leeuwen.

Singer Ben Cramer has also won international success for Dureco in various song contests and the group Corrie & De Rekels

have had impressive success in Benelux. Another up and coming Dureco outfit is the Caribbean band of Oscar Harris and the Twinkle Stars.

Holland's publishers play a big part in this success story because all of the hit material is home produced. For the last 10 or 12 years Dutch publishers have become extremely active in exploiting their catalogs via records, radio and television.

Basart is easily the largest publishing group, controlling around 80 percent of all Dutch copyrights through its own company and its various affiliates.

Universal Songs is another extremely active publishing house which regularly has three or more songs in the weekly Top 40 produced by Radio Veronica.

The company is very energetic in getting exploitation of foreign copyrights which it sub-publishes and is currently enjoying big success with the songs of Middle of the Road. Associated companies Francis-Day Muziekuitgevers N.V. and Trident N.V. have both enjoyed successful financial years with the exploitation of evergreen material.

Aids Industry

• Continued from page 53

The CCGC has unquestionably played a big part in the increase of record sales turnover in Holland over the last decade. It is headed by managing director Piet Beishuizen and has its headquarters at Oosteinde 23, Amsterdam.

'HOW DO YOU DO'

written by Hans van Hemert en Harry van Hoof
sung by Mouth and MacNeal

over **2.000.000** singles
in Europe only!

Intersong-Basart publishing group B.V.
P.O. Box 338, Bussum, Holland.



Shocking Blue is one of Dureco's top known local bands.

MAY 6, 1972, BILLBOARD

CHRIS HODGE

we're
on
our
way

APPLE



1850



Billboard Album Reviews

MAY 6, 1972



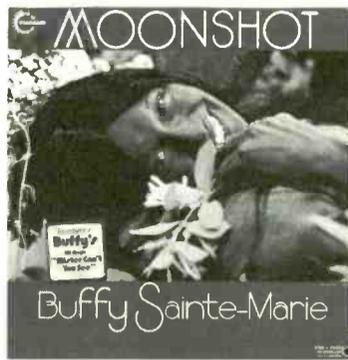
POP
GRAND FUNK RAILROAD—
Mark, Don & Mel 1969-71.
Capitol SABB 11042

This dynamite two record set contains the hit material of the Grand Funk that made them the million sellers they have become from 1969 through the year 1971. Some of the hit singles material included is the recent "Foot Stompin' Music," and "Mean Mistreater." All the cuts are from their million seller albums.



POP
DIONNE WARWICK—
From Within.
Scepter SPS 2-598

This deluxe two record set features some past productions and some unreleased cuts by Miss Warwick by assorted composers. Included are exceptional treatments of Gershwin's "Summertime," Rodgers and Hammerstein's "You'll Never Walk Alone" plus Jim Webb's "MacArthur Park," Lennon & McCartney's "We Can Work It Out," and Sly Stone's "Everyday People."



POP
BUFFY SAINTE-MARIE—
Moonshot.
Vanguard VSD 79312

The current Buffy Sainte-Marie hit single, "Mister Can't You See" kicks off this strong package loaded with programming and sales potential. Most of the powerful material was penned by the performer with high lights that include "Not the Lovin' Kind," and "I Wanna Hold Your Hand Forever." She also delivers a beautiful reading of Mickey Newbury's "Sweet Memories." Newbury wrote her current hit as well.



POP
NEW RIDERS OF THE
PURPLE SAGE—
Powerglide.
Columbia KC 31284

The New Riders could well be considered the definitive band of the country-rock genre. Joined on this album by their founder Jerry Garcia & Nicky Hopkins they flow through their repertoire with graceful ease. Mixed in among the original numbers are three rock standards all performed in admirable style "Hello Mary Lou," "Willie & the Hand Jive" and "I Don't Need No Doctor."



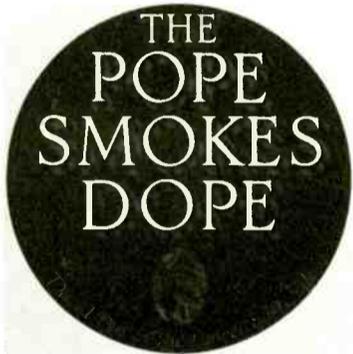
POP
FORTUNES—
Storm in a Teacup.
Capitol ST 11041

The always imaginative, always interesting Fortunes are presented here in this delightful album sure to be tagged as one of their best. "Freedom Comes, Freedom Goes" a semi-hit single for the group is included as well as "Storm in a Teacup," "Four and Twenty Hours" and "A Man is a Man." Entry is guaranteed to please their large top 40 and easy listening following.



POP
JACK JONES—
Bread Winners.
RCA LSP 4692

The first concept package of beautiful material penned by David Gates and made into giant hits by Bread, is one of the finest and most commercial Jones albums. Jones is at his best with sensitive readings of "If," "Everything I Own," "Make It With You," "Baby I'm-a Want You," and the current smash hit of Bread, "Diary." This one should prove a giant programmer that will induce heavy sales for Jones.



POP
DAVID PEEL & THE LOWER
EAST SIDE—
The Pope Smokes Dope.
Apple SW 3391

The music of Dave Peel & the Lower East Side is the music of the streets: defiant, arrogant, crude, naive. As produced by John and Yoko, the new LP conveys a spontaneity and flow which was surely the intention of everyone concerned. Sales activity, especially in large cities, should be high despite the expected lack of radio exposure; word of mouth on the street will create the interest.



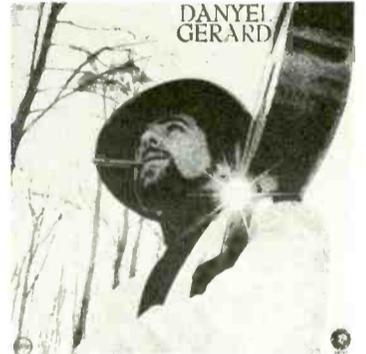
POP
VARIOUS ARTISTS—
A Tribute To Burt Bacharach,
Composer, Arranger & Conductor.
Scepter SPS 5100

Some of the finest Bacharach-David compositions are put under one cover and features the stars that made them hits. Highlights include "Walk On By" by Dionne Warwick, "Any Day Now," by Chuck Jackson, "Make It Easy On Yourself" by Jerry Butler, "Only Love Can Break a Heart" by Gene Pitney and of course "Raindrops Keep Falling On My Head" by B. J. Thomas. A fine tribute to the composer, arranger, conductor, producer.



POP
NEW YORK ROCK ENSEMBLE—
Freedomburger.
Columbia KC 31317

The New York Rock & Roll Ensemble have firmly entrenched themselves in the ears of the listening public over the last five years. Their musicianship is impeccable, while this new batch of material possesses suitable memorability and impetus. Special attention should be paid to "Raise Your Barriers," "I'm Sending A Friend To You" and their rather splendid version of "A Whiter Shade of Pale."



POP
DANYEL GERARD—
MGM/Verve MV 5081

The French singer/writer, whose "Butterfly" has been a phenomenal success in Europe, makes his American debut on MGM. His European romanticism has been translated into a commercial production thanks to the veteran producer/arranger Don Costa. Highlights include "Butterfly," "Low Lay Low," and the more rocklike "From Japan To America," "Caroline," and "Elie Lama Sabachthani."



ORIGINAL CAST
ORIGINAL CAST—
Grease.
MGM 1SE-34 OC

The delightful parody of American music of the 50's has been enjoying a successful Broadway run since its recent opening and the original cast recording successfully recreates the music and life style of the 1950's teenager with humor, subtlety and a large measure of authenticity.



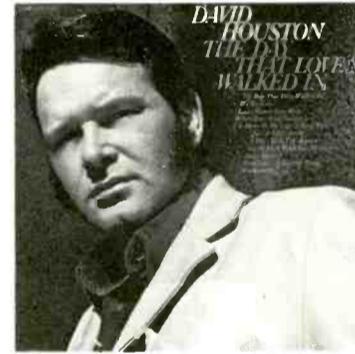
SOUNDTRACK
MUSIC FROM SOUNDTRACK—
Kurt Vonnegut's Slaughterhouse Five.
Columbia S 31333

The brilliant use of Glenn Gould's playing some of Bach's most transcendently beautiful piano music was a stunning soundtrack effect for the film "Slaughterhouse Five." And audiences of the science fiction movie should help give this disk unusually wide sales.



COUNTRY
BUCK OWENS—
Live at the Nugget.
Capitol SMAS 11039

One thing definite about any Buck Owens albums—it's going to be a winner. And this "live" LP recorded at the Nugget in Reno features the entire Buck Owens show, including Susan Raye and Buddy Alan, as well as the Bakerfield Brass. The "Nugget Lament" was written for this LP and Buck does a good job on it. Miss Raye performs the hit of "L.A. International Airport." A highly entertaining LP.



COUNTRY
DAVID HOUSTON—
The Day That Love Walked In.
Epic KE 31385 (CBS)

To back up his country single of "The Day That Love Walked In," David Houston has packaged this outstanding selection of songs such as "I'm Down to My Last I Love You," "Just a Little Lovin'," and "I Don't Love You Anymore." All of the tunes focus on love and David Houston is in fine voice all the way on this LP.



COUNTRY
JERRY REED & CHET ATKINS—
Me and Chet.
RCA LSP 4707

They're played together on countless records, both as stars and as sidemen. Here again, they team up and the result, as you might have expected, is super great. "Good Stuff" is one of those experimental projects; it's weird music and it haunts you. "Nashtown Ville" is quietly superb. Of course, nearly all of the cuts on this LP pack power. A definite hit for the dealer.



COUNTRY
JEANNIE C. RILEY—
Give Myself a Party.
MGM SE 4805

"Give Myself a Party" was a big singles hit for Jeannie C. Riley, but this LP also contains an excellent tune called "Six Guns and Popsicles," along with Jeannie's version of "Me and Bobby McGee" to provide excellent sales appeal. Jim Vienneau produced the album.



COMEDY
FLIP WILSON—
Geraldine/Don't Fight the Feeling.
Little David LD 1001 (Atlantic)

Wilson's characterization of the flippant septop has been gleaned from several segments of his TV show and has been translated into a hilarious LP. Featuring such guest stars as Bing Crosby, Ruth Buzzi, Tim Conway, Phyllis Diller, Billy Eckstine, Tony Randall and Jim Brown, the LP progresses from one funny sketch after another and is sure to find immediate and well sustained sales action.



JAZZ
GEORGE BENSON—
White Rabbit.
CTI 6015

A dynamic, pop-packed jazz LP with two extraordinary works—"California Dreaming" and "White Rabbit." The forceful guitar of George Benson is backed by such artists as Hubert Laws on flute and piccolo and Herbie Hancock on piano. Creed Taylor produced.



CLASSICAL
MAGNIFICENT MR. HANDEL,
VOL 2—
E. Power Biggs/Royal Philharmonic Orchestra (Groves).
Columbia M 31206

Choruses, fanfares, marches and overtures and other fun bits and pieces of Handel music for organ and orchestra featuring the redoubtable E. Power Biggs. An unusually lighthearted release from the grandmaster of big classical organ.



CLASSICAL
LEONCAVALLO: PAGLIACCI—
Domingo/Caballe/Milnes/McDaniel/Santi.
RCA LSC 7090

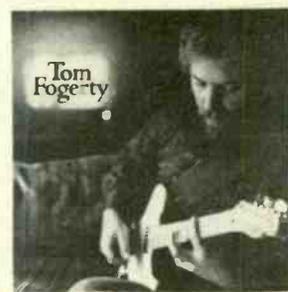
The most distinctive element of this well-sung RCA all-star "Pagliacci" is conductor Nello Santi's crisp interpretation, which avoids the breast-beating pathos usually associated with this work and reveals it for the perfectly constructed miniature drama it was meant to be.



Fantasy

Also available
on
Ampex Tapes.

Tom Fogerty's
been recording for over
a decade. His new
album is also his first.



Tom went through some very dramatic changes last year. Changes which gave him the freedom to sing his own songs and think his own thoughts in music for the first time. It made a sideman into a fine new artist. With a fine new album, It's

Album Reviews

SPECIAL MERIT PICKS

★★★★
4 STAR
★★★★

POPULAR

SHIRELLES—RCA LSP 4698
The Shirelles second album for the label is an assortment of compositions by some of today's top songwriters. The trio still possess the sweet style they had during their era of hits in the sixties. With good promotion this could be the one to bring them back to the top. Standout cuts include "How Can You Mend a Broken Heart," "Let's Stay Together" and "Ain't No Sunshine." "Brother, Brother" and "Walk On In," both from Carole King's pen, offer good single possibilities.

SHIRELLES—Remember When. Scepter SPS 2-599
From the time they were discovered in 1957 and introduced on Scepter by Florence Greenberg, the Shirelles quartet turned out hit after hit, and they're all included in this deluxe two record set. Among the giant hits are "Dedicated to the One I Love," "Will You Still Love Me Tomorrow," "Soldier Boy," and "I Met Him On a Sunday." Fine package design by Dick Smith.

BILL BLACK'S COMBO—Juke Box Favorites. Mega X M31-1014
That raucous flavor of the Bill Black Combo continues to swing and pound and inhibit you, as you listen to "Harlem Nocturne," "Honky Tonk," "Proud Mary," and "Sassy Pants." The motif of the LP jacket pays tribute to the jukebox industry and any or all of these tunes smack with that barroom appeal . . . and enormous sales appeal, too.

RONEE BLAKLEY—Elektra EKS 75027
Miss Blakley's voice varies in mood and color from the traditional folk soprano to an earthier, more country rock oriented chest voice. She sings her own material which is heavily rooted in country and gospel and is performed in a commercial contemporary manner and "Bluebird," "Down to the River," "Gabriel," "Dues" sound like the best cuts.

CLASSICAL

JOHANN GOTTFRIED WALTHER: SIX CONCERTOS FOR ORGAN, AFTER X ITALIAN MASTERS—E. Power Biggs. Columbia M 31205
With ponderous majesty, E. Power Biggs serves up a concert rarity of six Walther transcriptions of renaissance Italian violin concertos for solo organ. The instrument on the record is one of Germany's finest.

TCHAIKOVSKY: SYMPHONY NO. 2 "THE LITTLE RUSSIAN"—New York Philharmonic (Bernstein). Columbia M 31195
Bernstein and Tchaikovsky make a fine combination again for the lush but folk-oriented second symphony of the Russian giant.

PROKOFIEV: PETER & THE WOLF—George Raft & the London Festival Orch. (Black). Phase 4 SPC 21084 (London)
This LP serves two purposes—one side features George Raft narrating "Peter and the Wolf" and is excellent as a tool for breaking children into classical music. The other side features "The Love of Three Oranges: March and Scherzo." Standley Black conducts. A "Mad Wolf" poster is enclosed.

BEETHOVEN: SYMPHONY NO. 6 In F Op. 68 "Pastoral"—Vienna Philharmonic Orch. (Monteaux). London STS 15161
This reissue of Beethoven's 6th is an unusually delightful rendering of the work's pastoral, laid-back qualities, with Pierre Monteaux and the Vienna Philharmonic in top form.

COUNTRY

LEROY VAN DYKE'S GREATEST HITS—Decca DLT 5346 (MCA)
This LP seems to be just a collection of past hits in order to bring himself up-to-date for his new label; his current single on the chart is not in the LP. But LeRoy Van Dyke aptly captures the flavor on his past hits of "Walk on By" and "Auctioneer," and the LP also contains a long version of "Big Wide, Wonderful World of Country Music," a radio station production tool.

JAZZ

RANDY WESTON—African Cookbook. Atlantic SD 1609
Jazz composer, producer, and musician Randy Weston pays a very heavy debt to the African rhythm with this vibrating album oriented to his experiences in Africa these past six years. Produced originally in limited edition by Weston, and now on the commercial market, this, his finest work to date, will become a collector's item among those who know him. Those who don't soon will.

JOE THOMAS—Joy of Cooking. GMI GM 504
A package full of fine material, produced with care and taste. Flutist Joe Thomas is at his best with "Chile Con Carmen," "Down Home" and "Joyful Joyful" and many more great tunes.

SOUNDTRACK ★★★★★

SOUNDTRACK—Garden of the Finzi-Continis. RCA LSP 4712

POPULAR ★★★★★

BOB FRANK—Vanguard VSD 6582
SANDY BULL—Demolition Derby. Vanguard VSD 6578

JAZZ ★★★★★

NEAL CREAQUE—Creaque. Cobblestone CST 9005 (Buddah)

COMEDY ★★★★★

ANNA RUSSELL ALBUM?—Columbia MG 31199

INTERNATIONAL ★★★★★

GRETA KELLER—Great Songs of the 30s. Stanyon SR 10042

RELIGIOUS ★★★★★

LIVING SOUND with Larry Dalton—Light LS 5601



NATIONAL BREAKOUTS

SINGLES

SONG SUNG BLUE Neil Diamond, Uni 55326 (MCA) (Prophet, ASCAP)

ALBUMS

There are no national breakouts this week.

REGIONAL BREAKOUTS

SINGLES

There are no Regional Breakouts this week.

ALBUMS

MIKE QUATRO JAM BAND Paintings, Evolution 3011 (Stereo Dimension) (BALTIMORE)

LITTLE FEAT Sailin' Shoes, Warner Bros. BS 2600 (DALLAS-FT. WORTH)



101. BREAKING UP SOMEBODY'S HOME Ann Peebles, Hi 2205 (London)
102. SIMPLE SONG OF FREEDOM Buckwheat, London 45-176
103. EVE Jim Capaldi, Island 1204 (Capitol)
104. DON'T WANT TO SAY GOODBYE Raspberries, Capitol 3280
105. HE WILL BREAK YOUR HEART Johnny Williams, Epic 5-10845 (CBS)
106. FEEL THE NEED Damon Shawn, Westbound 193 (Chess/Janus)
107. DO YOU REMEMBER THESE Statler Bros., Mercury 73275
108. TAOS, NEW MEXICO R. Dean Taylor, Rare Earth 5041 (Motown)
109. ME & JESUS Tom T. Hall, Mercury 73278
110. JUST AS LONG AS YOU NEED ME, Pt. 1 Independents, Wand 11245 (Scepter)
111. YOU AND I Black Ivory, Today 1508 (Perception)
112. MENDELSSOHN'S 4th Apollo 100, Mega 615-0069
113. AIN'T THAT LOVIN' YOU Isaac Hayes & David Porter, Enterprise 9049 (Stax/Volt)
114. CALIFORNIA WINE Bobby Goldsboro, United Artists 50891
115. BRING IT HOME (And Give It To Me) Hot Sauce, Volt 4076
116. LONESOME LONESOME Ray Price, Columbia 4-45583
117. KATE Johnny Cash & the Tennessee Three, Columbia 4-45590
118. TROSLDYTE Jimmy Castor Bunch, RCA 48-1029
119. BEAUTIFUL SUNDAY Daniel Boone, Mercury 73281
120. DOING MY OWN THING Johnnie Taylor, Stax 0122



201. DUANE & GREG ALLMAN Bold 33-301
202. RATCHELL Decca DL 75330 (MCA)
203. RUFUS THOMAS Did You Hear Me, Stax STS 3004
204. ASYLUM CHOIR Look Inside, Smash SRS 67107 (Mercury)
205. NITELITERS Instrumental Directions, RCA LSP 4580
206. INVICTUS' GREATEST HITS Various Artists, Invictus ST 9807 (Capitol)
207. MCKENDREE SPRING 3 Decca DL 75332 (MCA)
208. MAC DAVIS I Believe In Music, Columbia C 30926
209. ELECTRIC LIGHT ORK No Answer, United Artists UAS 5573
210. RASCALS The Island of Real, Columbia KC 31103
211. TIM ROSE Playboy PB 101
212. DIANNE DAVIDSON Backwoods Woman, Janus JLS 3043

BEST SELLING Jazz LP's

This Month TITLE—Artist, Label & Number (Distributing Label)

- 1 **SMACKWATER JACK**
Quincy Jones, A&M SP 4307
- 2 **BLACK MOSES**
Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)
- 3 **PUSH PUSH**
Herbie Mann, Embryo SD 532 (Atlantic)
- 4 **INNER CITY BLUES**
Grover Washington, Jr., Kudu KU 03 (CTI)
- 5 **LIVE-EVIL**
Miles Davis, Columbia G 30954
- 6 **SHAFT**
Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax/Volt)
- 7 **QUIET FIRE**
Roberta Flack, Atlantic SD 1594
- 8 **INVITATION TO OPENNESS**
Les McCann, Atlantic SD 1603
- 9 **FIRST TAKE**
Roberta Flack, Atlantic SD 8230
- 10 **DONNY HATHAWAY LIVE**
Atco SD 33-386
- 11 **CRUSADERS 1**
Blue Thumb BTS 6001 (Famous)
- 12 **NDEDA**
Quincy Jones, Mercury SRM 2-623
- 13 **A DIFFERENT DRUMMER**
Buddy Rich, RCA LSP 4593
- 14 **FIRST LIGHT**
Freddie Hubbard, CTI CTI 6013
- 15 **WILD HORSES/ROCK STEADY**
John Hammond, Kudu KU 04 (CTI)
- 16 **THE INNER-MOUNTING FLAME**
Mahavishnu Orchestra with John McLaughlin, Columbia KC 30167
- 17 **M.F. HORN**
Maynard Ferguson, Columbia G 30466
- 18 **MY WAY**
Gene Ammons, Prestige PS 10022 (Fantasy)
- 19 **THE GENTLE GIANT**
Yusef Lateef, Atlantic SD 1602
- 20 **GREAT SCOTT!**
Tom Scott, A&M SP 4330

Billboard SPECIAL SURVEY For Week Ending 5/6/72

Vidcassette for Microcampus Training Plans

• Continued from page 59

students attending classes on the campus.

The general idea is to have the campus professor meet with his class as usual, at which time a video recording is made of all that occurs in the classroom. A video cassette of the presentation, along with the problems, handouts and other pertinent paraphernalia, will be forwarded to the Microcampus student. The student is given one week to complete and return the assignment.

The cassette, when returned, will be erased and reused for a similar purpose. A spokesman for the program said that the ultimate aim is to be able to help students obtain their degrees without ever having them set foot on the campus.

Forecasting Advances

• Continued from page 33

laughter and Stocklin to say that Saddler was backing down.

Cawfield, who gave a historical overview of tape, perhaps needlessly elemental for most delegates, described "compressed tape," another breakthrough that plays back speech 40 percent faster through elimination (through electronic means) of pauses between words and in words.

As in the debate on discrete vs. matrix (see separate story), 8-track came off very well as Cawfield noted this configuration "always allowed us to get better frequency response, far better than cassette, but it was never needed (because of the natural high ambience in cars and the consumer desire for low-priced players)."

Now, as the only logical medium for four-channel, in Cawfield's view, 8-track will be focused on all over again, he said. Saddler, of course, agreed, pointing to still further refinements such as the Hi-pak 8-track condensed in size via cassette width tape and other design changes.

Professional Groups

• Continued from page 59

station and on KMPC, Golden West's top money making middle of the road radio outlet here.

VCI has picked up distribution of Sony's U-Matic ¾-inch CTV system and also plans offering Panasonic equipment.

For a program on law enforcement, VCI is planning a series for the State Dept. of Corrections.

A catalog of shows is planned as are custom assignments. VCI will also sell or lease hardware to its clients.

Chi. Hi Fi Show

• Continued from page 35

powerful AC-7 unit. This is a cassette auto machine that lists for \$139. TEAC also has an AC-9 cassette model with fast button selection instead of lever controls that lists for \$259. These are described as the "first with continuous reverse" play units.

At least a half dozen firms at the show displayed lines of headphones. Koss' latest unit is the KO-747 stereophone.

Hi Fi Interests

• Continued from page 34

Radio, another firm expanding in this market, which advertised a four-channel system (Garrard 408 turntable; Pickering P/ATE-1 cartridge; four Criterion 50A speakers; Lafayette Qd-4 adaptor) for \$394. The firm plugged eight different four-channel outfits typifying the event's focus on the new sound.

MAY 6, 1972, BILLBOARD

Listen to Parrish and Gurvitz.

"Not since the Beatles have I become so intensely involved with a group. Like Lennon and McCartney, Parrish and Gurvitz are inspired guitarists, singers and composers. And like the Beatles they have the uncanny knack of spanning the gap between what stimulates their musical fraternity and what sells. Seldom do the two things coincide. Not since I first heard all that talent pouring from two mop-haired youngsters from Liverpool in 1962 have I been so excited about a pop sound."

— George Martin



When George Martin speaks, you listen. Now. On Decca records and tapes. 10-101

International News Reports

Kusano Strives to Encourage Global Acceptance of Japanese Creativity

By NAT FREEDLAND

LOS ANGELES—Shoichi Kusano is sitting on top of a gold mine that nobody has ever figured how to cash in. His Shinko Music is probably Japan's biggest independent publishing and production company. Its international catalog holds Japanese rights on artists ranging from Bob Dylan to Acuff-Rose.

He also controls the copyrights of many of Japan's most important writers, on recordings that have sold millions of copies in that nation. But if these records became popular around the world, like English and American disks, his Shinko copyrights would be worth infinitely more than they are already.

"Everybody knows that 'Suki-

Family Ripp To Ph'gram World Deal

LONDON — Family Productions Inc., the Los Angeles-based disk production enterprise headed by Artie Ripp, has signed a deal with Phonogram International for the latter to represent it for the world outside the U.S. and Canada.

Ripp left the Kama Sutra/Buddah organization in August 1970 to form Family Productions. He intends to concentrate on the U.K. market in breaking new acts as a consequence of achieving success here first in the past in several cases, notably Melanie.

Family acts include Billy Joel, who will take part in the Great Western Express festival, Mama Lion, Burton and Cunico, and Kyle.

Phonogram International will distribute Family's record and tape product worldwide, apart from North America where Famous Music and Ampex handle disks and tape respectively in the States, and Quality Records distributes in Canada.

Czech Festival Expects 2,500

PRAGUE—Each year, over two million tourists visit Decin, on the border of Czechoslovakia and the German Democratic Republic. This partly explains why, in the five years since it was first held, the Decin Anker pop song festival has developed into an important event on the Czech music calendar.

For instance, in 1971 records of songs featured at the festival sold more than 100,000 copies.

The festival takes place May 26-27. A special tent will be built to house 2,500 people near the banks of the Elbe River.

A jury will choose 12 songs by Czech composers to be played in the first half of the first concert. The audience will vote for the top three.

In the second half Supraphon singer Nada Urbankova and the Rangers, Panton's country band, will appear. On the second day artists from Czechoslovakia, Yugoslavia, Hungary, Poland, Rumania and other countries will appear in a non-competitive gala.

EMI Finland Address Change

HELSINKI—EMI Suomen Ltd., the Finnish subsidiary of EMI Sweden Ltd., has moved into new premises, and is now located at Arinatie 6 E, 00370 Helsinki 37. The new telephone number is 558-421, and EMI's disk warehouse remains at the old address.

yaki' was an international hit," Kusano said. "But the Japanese music industry hasn't been able to break another record overseas on that scale again. Yet Japanese pop artists perform in every western format, rock, MOR, even country. And we have excellent, exciting musicians who earn too much money at home to bother touring overseas which would expose our product to the rest of the world."

Shinko Music has expanded substantial capital on several imaginative projects for creating records with international market potential. Two years ago, Kusano flew one of Japan's top female singing stars, Yoko Moriyama, to Nashville to cut an album backed entirely by top country session pickers. The LP, though nearly half in English, never sold in the U.S. But the sessions certainly cannot be counted a failure, since it sold in the neighborhood of 500,000 albums and 800,000 singles in Japan.

Records in U.S.

Kusano's latest effort to crack the English-speaking market is nearing completion. July release is scheduled in both the U.S. and Japan for an album just completed at Capitol Records' Hollywood studios by a Japanese rock group, New Frontier.

This group had won a wide popularity for their stage performances

as Tokyo university students, but they never actually released a record. Kusano signed the act to Shinko and as soon as they graduated from school, he brought them to the U.S. For nine months, New Frontier lived in New York and California, absorbing the latest trends in the American music scene and perfecting their English pronunciation.

The five members of New Frontier speak and write English fluently. They double between rock's electric guitars and basses, and traditional Japanese instruments like the koto and samisen. Kusano got record deals for the quintet in the U.S. and Toshiba in Japan.

All the songs on the New Frontier Hollywood album were written by the group in English during their stay here. "It wasn't easy to bring this album to completion because of all the international restrictions," said Kusano. "For example, I regret that immigration and union rules prevented us from hiring American instrumentalists to play at our sessions. We had originally hoped to make this an all-star album with many U.S. musicians sitting in."

However, the New Frontier debut album is now being mixed here and its July release will show whether Kusano has finally found a working method of breaking product in the U.S. and Japan simultaneously.

U.K. Promoters Attack Assemblies Legislation

• Continued from page 1

health and safety standards and provide sufficient security for additional expenses; and 4. Non-profit-making organizations can be given exemption certificates if they can show they have organized previous night assemblies "in a proper and considerate manner."

Jerry Wiggin, the Bill's sponsor, told the Standing Committee: "Young people who have mistrusted our motives in the past will now realize that their views have been heard."

It is not, however, a view shared by Michael Alfandary, promoter of last year's successful Crystal Palace open-air concerts. He told Billboard: "In my opinion we are now back at square one. All the committee has done is to re-draft the original legislation in a more carefully worded form in order to get rid of the political and religious objections to the Bill.

"It is now directly against festivals. How many festivals for instance, last for 24 hours? A festival has to last two days at least, otherwise it's just an open-air concert—you can't have a one-day festival lasting through the night.

"If people are fooled into believing this Bill is better than the original legislation and do nothing about it, they are almost voting for the Bill. This is now an industry fight and I feel it is up to the industry as a whole to oppose the Bill. I for one, will not give dealers or record companies any concessions at Crystal Palace this year unless they can show what they've done against the Night Assemblies Bill."

The amendments came as a surprise to Great Western Festivals, which thought the Standing Committee would have accepted the code of conduct plan recommended by the Government. "I thought the code was an excellent idea; it was very close to the proposals we made in our alternative charter to the Bill," said Martin. The code, one of the proposals

made by a working committee set up by Peter Walker, Minister of the Environment, would have acted as a guideline for both promoters and local authorities.

"I don't, however, see any evidence of the code idea in the amendments. It was a bad bill from the beginning and now it's quite terrifying in its willfulness," Martin added.

U.K.-Decca's Nice Into Own Operation

LONDON—After 21 years with Decca, John Nice, general manager of the company's Burlington-Palace Music group, is leaving to run his own independent publishing company. Nice is currently completing his acquisition of an existing publishing firm which will serve as a base for his future operation and which will enable him to get immediate membership into the Performing Right Society.

Nice became manager of Burlington in 1956 and was appointed general manager in 1959 with the formation of Palace Music. Originally a surveyor in the Army, Nice (41) joined Decca in 1950 as a clerk in the copyright and royalty department working under Charlie Axtmann.

In 1959 Nice was responsible, with Axtmann, for the setting up of Burlington-Palace's international companies which are all wholly owned subsidiaries. Today there are 16 overseas firms in the group and all the respective managements report to Nice. Although Nice is not a director of the UK company he is a director of several of the overseas firms.

John Nice will announce his exact future plans for his operation within the next few weeks.

From The Music Capitals of the World

SYDNEY

Fable Records' singer-pianist Johnny Christie from Victoria won the Australian division of the English television talent program "Opportunity Knocks." From the 21 million votes cast in the U.K., Johnny received 7½ million which is reputed to be the highest vote count for a single act since Matt Monroe appeared on the same program. Christie flew to London to appear in the English version of the show screened here April 16. Shirley Bassey's manager Norman Newell is handling the London arrangements and Polydor has already made a recording offer. . . . Another Fable artist Robin Jolley had his first single outing accepted by Sire of New York for U.S. release. Titled "Marshall's Portable Music Machine," it was penned by two Australian songwriters, Brian Cadd and Don Mudie.

Mick Flynn, guitarist with the Mixtures—remember the "Push-bike Song"—has left the group, which has also quit the Leon Henry agency.

Singer Hans Poulsen, whose album, "Lost and Found," has been released on Fable is currently in the U.K.

Daddy Cool has been rebooked at the Troubadour, Los Angeles. "Turned 21" has been a successful single here for the New Dream. It was released in the U.K. on Parlophone.

The Mulwala rock festival, held during the Easter holiday period, was washed out on the third and final day. Some 50,000 people saw the top Australian bands in action as well as Canned Heat and Steven Stills with his band.

Visiting Australia as part of a world trip analyzing marketing and promotion of records is Bob Stern. At present he is in Sydney with John Bromell, professional manager of Essex Music, Australia.

JAN MURRAY

MILAN

Oscar Peterson gave two charity concerts April 28 at the Cultural Center. With Michel Donato, bass, and Louis Hayes, drummer, Petersen conducted a three-day workshop on jazz and contemporary music at the Manila Hilton. The workshop was sponsored by the secretariat of Entertainment Trade Unions in cooperation with the Canadian consul general in the Philippines. Petersen is the founder of the Advanced School of Contemporary Music in Toronto. . . .

Mareco Broadcasting inaugurated its third radio station in this city, DWO, 1340 khz. The new station operates on 10 kilowatts. Language medium is Tagalog. . . . Orly Ilacad, Vicente Del Rosario Jr. and Tony M. Ocampo, top officials of Vicor Music Corp., will proceed to California, New York City, Japan and Hong Kong after attending the fourth International Music Industry Conference in Acapulco, Mexico. Vicor is working on representations of foreign major labels in the Philippines. It is also establishing outlets for its record productions. . . . The 16th album of Pilita Corrales, "Philippine Love Songs" on Pioneer, has been released.

Vicor has released the seventh LP of Victor Wood, "In Despair." "In Despair" is a composition of Salvador Asuncion. It was first recorded by Johnny Astor in the late 1940's and was a jukebox hit for more than 15 years.

Mareco and Villar Records increased their budget for advertising of their products. More weight is being given to promotions of their domestic productions in English. Even vernacular publications are

being penetrated by the heavy campaign.

A rock revival is now starting. First on the market is Tirso Cruz III (Vicor), with an album of pure rock. . . . Vicor is releasing a solid rock LP by the Juan De La Cruz Band. The LP will carry original works of the band recorded on 8-track. The company is fielding it in the international market. It is the first of its kind in the Philippines. . . . Other artists doing rock revival recordings are Eddie Peregina (D'Swan), Rene Ordenez (Alpha), Richard La Torre (Pioneer) and The Grandells (Grandeur).

OSKAR SALAZAR

LONDON

A mammoth promotion campaign has been devised by WEA (Kinney) for the Rolling Stones double album, "Exile On Main Street" scheduled for a U.K. release next week. The campaign includes a specially prepared half-hour radio show, featuring tracks from the album, which will be offered to local radio stations. WEA is also producing 60-second cinema commercials to be shown in 25 major cities during the week of release, together with advertising on a newscaster at the Waterloo railway station. Two large billboard sites in central London have also been hired for the promotion. The company is also distributing special in-store display material to record dealers which will include 1,500 counter dispenser units each holding 10 albums. . . . Following the decision of the Royal Albert Hall to ban rock concerts, the British Phonographic Industry has asked the hall's manager Frank Mundy for a meeting to discuss the situation. In a letter to Mundy, BPI director Geoffrey Bridge, comments on an editorial which appeared in Billboard's sister paper in the U.K. Music Week and notes that the ban has caused "considerable concern throughout the record industry." In suggesting that the Albert Hall management might reconsider its decision, Bridge points out that the industry faces "a serious problem in that there appears to be no suitable venue for putting on pop concerts, particularly by overseas artists of high reputation and stature."

. . . EMI is launching a new domestic label—Rhino—this week and has signed an exclusive production deal with Tony Cousins and Bruce White of Creole Records to supply product for Rhino release. The label aimed at the reggae music market will debut with Bruce Ruffin's "Mad About You" and Winston Francis' "A Little Today A Little Tomorrow." Cousins and White will initially produce material for the label for U.K. release only and they are currently in the process of signing a major duo to Rhino.

Phonogram will mount a sales promotion soon to coincide with the release in June of a new box set series of albums on the Chess label to be called Genesis—The Beginning of Rock. The sets will consist of four records in a presentation box complete with a 16-page booklet. They will retail at just under \$17, although for a limited period the sets will be offered at \$12.

Polydor's launch of the Dakar label in the U.K.—originally scheduled for this month—has been postponed until November because of contractual difficulties involving the British rights to material on Brunswick, Dakar's American sister label. Decca in the U.K., which has released all the label's previous material, including the Chi-Lites, through an arrangement with MCA, has claimed its right to current Brunswick material. Polydor last month signed a three-

(Continued on page 66)

MAY 6, 1972, BILLBOARD

bellwood records

POPS★FOLK★ROCKの宝庫

★新レーベル登場!★
ベントウッドレコード
4月25日スタート!!



《HOT SINGLE》

赤色エレジー/あがた森魚

赤色エレジー/ハートのクィーン

■OF-1(S.17cmシングル)/¥400

一本道/友部正人

一本道/街は裸ですわり込んでいる

■OF-2(S.17cmシングル)/¥400

《HOT ALBUM》

ROKUMONSEN FIRST ALBUM キングサーモンのいる島/六文銭

キングサーモンのいる島/私の家/ホワンポウエルの街/小さな動物園/夏、二人で/おもちゃの汽車/春は日傘の/サーカスゲーム/流星花火/他

■OFL-1(S.30cmLP)/¥2,000

W.TAKADA SECOND ALBUM 系図/高田渡

夜風のブルース/69/出稼ぎのうた/長屋の路地に/酒/手紙を書こう/系図/ミミズのうた/告別式/鎮静剤/鉦夫の祈り/あしたはきっと

■OFL-2(S.30cmLP)/¥2,000

K.YAMAHIRA FIRST ALBUM 放送禁止歌/山平和彦

放送禁止歌/お山コ三里/ヒゲのソネット/男について/仙北荷方節/一応男として生まれてきたが/秋田馬子唄/月経/大島節/途中/他

■OFL-3(S.30cmLP)/¥2,000



bellwood records
KING RECORD CO.,LTD.

Col Canada's Diversification Policy Is 'Working'—Wilmot

TORONTO—A touchy problem of the Canadian music industry at present is inferior quality pressing, according to Fred Wilmot, vice president, managing director, Columbia Records of Canada.

He recently announced the company's building of the world's third fully-automated plant, and commented:

"We've made a lot of tests in recent months, and we're convinced that our new plant can produce by far the best quality product in Canada . . . and product that is the equal of Columbia's only other fully-automated North American plant in California. You can't help agreeing with some of the critics of Canadian pressing quality. There is some filled-vinyl out on the market and that should not be happening.

Columbia has just announced its intention of going back to using inner sleeves on all budget album product. Inner sleeves were abandoned in Canada some years ago as a cost-saving measure.

"I've talked to several other companies about doing the same thing, and of course, A&M already has" said Wilmot. I'd like to see more of it. Inner sleeves also provide a certain flexibility in the plant—if the jackets aren't ready and you've got the pressings coming off, the inner sleeves give you something to store the product in."

Initially, the new Columbia plant, which is located at the rear of the label's office premises on Leslie St., in suburban Toronto, was constructed to handle Columbia's pressing needs. However, Columbia is also out in the marketplace for other clients.

Columbia has also recently set up a joint-ownership situation with Shorewood jacket manufacturers and—a controversial decision—they purchased A&A Records, one of the country's biggest retailers.

Rack Job

"Everyone was concerned that

we would try to make it a Columbia retailer, rather than just a retailer. But they said the same thing when we acquired All Records Supply Co., the big rack-jobbing operation, three years ago.

"I have always been extremely concerned that our affiliated companies be thoroughly independent, particularly in the case of All Records and A&A. Both com-

panies are not dependent on Columbia product—they rely on everybody's product.

"Therefore each of our companies is independent and very successful in its own right. All Records, for example, is now the largest rack jobber in the country, and business increased by 60 per cent last year.

Many people see the rise of rack-jobbing as a serious threat to all the small retailers, but I don't think it's all bad. Some smaller retailers should never have been in the record business anyway. The good ones have survived and, in fact, are making a strong comeback both here and in the U.S. A&A is a good example. "We've spent \$90,000 making improvements to the third floor of the building. We've set up a lot of office facilities there."

"Our philosophy on diversification is that if you're in the entertainment industry, you're crazy to sit still.

"That's why we became involved with concert producer Martin Orrot (Columbia recently purchased a 50 per cent interest in Orrot's concert promotion company, which has been renamed Encore Productions Ltd.). It wasn't that we wanted to get Columbia acts on Marty's shows. We were very keen to become involved in concert production and promotion for the future. We have a 50 per cent interest in Encore, and that's all we want. It's a joint thing. We don't want to be a corporate monster and swallow everything up.

"On the other hand, it makes much more sense not to be at the mercy of a product line."

Instrument Line

Two of Columbia's instrument lines—Fender and Rodgers—are leaving the company shortly, since Columbia U.S. has acquired another company which will distribute these products in Canada. "We will stay in the instrument business with our own lines, under the logo of CBS Masterworks. Certainly we will be competing with ourselves, but if we didn't do it, somebody else would."

In the immediate future, Wilmot says Columbia Canada plans to expand the A&A operation, acquire further retail outlets ("we're talking to several companies now"), and also become involved in the folio and sheet music publishing area.

Despite rumors to the contrary, Wilmot says Columbia Canada does not now intend to get into the studio business. "We talked to a couple of people in town, but after I had further discussions with our people on the studio side in the States, we decided to pass on it for the time being. We'll look at it again later."

Wilmot, who came to Canada from the U.S. in 1958, aside from his Columbia and CRMA responsibilities, he is also a member of the working board of directors for the Maple Music Junket.

"When the whole Junket idea first came up, I admit I was negative. I just didn't think it could be done. It was such a huge concept.

"Now I feel entirely positive about it, even if we only accomplish 25 per cent of what we've set out to do. The Junket will be a fantastic success. I might add that I'm very pleased to see the Canadian Government was aware enough of what's happening in the music industry to support the Junket."

Garner In Paris

PARIS—Erroll Garner will play a one-night concert at Paris' Salle Pleyel on May 4. The concert is being promoted by Jazz Magazine Productions and the Europe No. 1 radio station.

From The Music Capitals of the World

• Continued from page 64

year U.K. licensing deal with Dakar which included the Brunswick material, although the company has decided to avoid possible contractual complications by postponing the launch. It is believed that Decca's contractual claims to the label expire in the autumn. . . . Miki Dallon's Young Blood company has now signed arranger Tom Parker to an exclusive artist contract to record for the Young Blood label. Parker records for the label as Apollo 100 and his latest single, a version of Mendelssohn's 4th symphony on the Mega label is currently in Billboard's Hot 100 singles chart. Jan Olofsson, who is responsible for Young Blood's international activities is currently negotiating with RCA for the release of Don Fardon's records by RCA on the American market.

What is possibly the smallest record label in the world has been stopped from operating by one of the biggest record companies in the world. The Beechwood label, part of Sarm, London, issued a record recently called "Stop Smoking." It lasted 15 minutes each side and was distributed mainly through non-record outlets. Following a story in Music Week, however, EMI decided that the label name could cause some confusion with their Ardmore and Beechwood trade name. EMI's legal department claims that if Sarm directors Barry Ainsworth and Gary Lyons had tried to register the name as a company they would have been told that the name was unavailable. In the event, however, they registered it as a business name on which there is no check. At the moment Ainsworth and Lyons are undecided about the future of their label.

RCA has signed Madeline Bell to a three-year worldwide recording contract. Previously with Phonogram as a solo artist she will continue to record for EMI's Regal Zonophone label as a member of Blue Mink. . . . Lon Goddard, previously a journalist with Billboard's consumer paper in the U.K. Record Mirror, for the past six years, has been named manager of press and public relations at CBS in London.

PHILIP PALMER

STOCKHOLM

John Mayall arrived here in Gothenburg April 12 for a concert with his group, followed by Norwegian dates in Oslo, Bergen and Stavanger and Danish ones in Odense, Aarhus and Copenhagen. Mayall's album "Jazz Blues Fusion" has been released by Polydor, his eighth LP out in Sweden, and Michael Chapman, his supporting act on the tour, has his "Wrecked Again" LP also released by Polydor.

CBS artist Mona Wessman has recorded a Swedish version of the theme from the movie "The Man From the Other Side," and the same label has released Germany's 1972 Eurovision Song Contest entry "Nur Die Liebe Lasst Uns Leben" by Mary Roos. . . . Lena Ericsson (Polydor) has recorded a version of Mozart's 40th symphony called "For En Sang." . . . MAM's Gilbert O'Sullivan visited Stockholm to tape a program for TV produced by Bengt Hogberg which was screened April 22.

KJELL GENBERG

MEXICO CITY

Rex Records started building new recording studios on April 10, with label president, Luis A. Gil announcing the purchase of a 16-track console. . . . U.K. singer Engelbert Humperdinck spent several days vacationing in Acapulco.

Also on vacation at the same time: Dionne Warwick. . . . Spanish singer Raphael is appearing at Ferrocarrilero's Theater.

Gamma Records is starting distribution of the Atlantic line, with "The Lion Sleeps Tonight" by Robert John, and "Tumbling Dice" by the Rolling Stones. Previously Atlantic's Mexican distribution was through Polydor SA. . . . Polydor SA has now taken over Bell Records, previously distributed by Capitol. . . . Tizoc Records has released a Hookfoot album and "Madman Across The Water" by Elton John on its Fermata logo. . . . On the 15th anniversary of his death, April 15, disks by Pedro Infante, one of the biggest singing artists in Mexico, are still in great demand.

ENRIQUE ORTIZ

BELGRADE

The newly opened Savremeno Pozoriste theater production of "Fiddler On The Roof" directed by Aleksandar Djordjevic has received critical acclaim and is also proving to be a box-office success. The lead roles are played by Mica Tatic and Zelika Rajner. . . . Winners of the Studio magazine pop poll were Gabi Novak, Tereza Kesovija and Josipa Lisac (best girl singers) and in the male section Miso Kovac, Kico Slabinac and Arsen Dedic won. The awards were presented at the Medena hotel in the seaside town of Trogir. . . . Singer Lado Leskovar involved in his third car crash and his second in the space of four months. He received severe injuries and his driver was killed. . . . Busy times for singer Radojka Sverko who guests in Budapest on June 4 then flies to Sofia where she appears in the Bulgarian Golden Orpheus festival. After that she goes to Bratislava to sing in the Bratislavka Lyra festival. . . . Jazz pianist Herbie Hancock well received at two concerts in the Dom Sindikata hall. . . . Leo Martin's new single "I'll Always Be Alone" was the first Yugoslavia record to be promoted in a press reception at the new Yugoslavia hotel. As a result it got huge press coverage and sold 30,000 copies in only 10 days.

BORJAN KOSTIC

PRAGUE

High in the Czech charts this month are Karel Gott's "Mamy Blue" and two versions of Danyel Gerard's "Butterfly." Also selling are Jose Feliciano's "Che Sera" sung by Pavel Novak and two of the songs from the musical "Rose Marie" currently doing well in a new stage production. . . . Greek-born sisters Martha and Tena are releasing a cover version of the Eurovision song contest winner "Apres Toi" for the Czech market. . . . Pantan's Zdena Lorencova has been putting French and English lyrics to her folk-style songs to give her music a chance of exposure in those markets. . . . Industry people believe singer and keen rider Vaclav Neckar persuaded Supraphon to buy two racing horses, one of which has already come second in the first race of the spring season. . . . Karel Gott, Helena Vondrackova, Zdena Lorencova, Eva Mazikova, Alena Ticha and Jici Korn represent the Supraphon, Pantan and Opus record companies and the Pragokoncert agency at a Polish pop festival which includes concerts in Warsaw, Katowice, Wroclaw and Poznan. . . . The Smetana Quartet is touring Japan performing works by Mozart, Dvorak, Janacek and Smetana. . . . Supraphon has opened a new recording studio complete with special equipment for recording spoken word products.

LUBOMIR DORUZKA

(Continued on page 70)

MAY 6, 1972, BILLBOARD

True North Artists, Albums Promo Push

TORONTO — Columbia-distributed True North, Canadian independent label, is gearing up for an extensive bout of activity in the spring and summer months. Kicking it off is the release of Bruce Cockburn's third album for the label, "Sunwheel Dance." A single has been taken from it, "It's Goin' Down Slow."

Syrinx, a v a n t garde classical rock group, are scheduled to make their first western Canadian appearance at Winnipeg's Centennial Hall. Prior to the Winnipeg appearance, the group plays with Ravi Shankar at Place des Arts in Montreal. The group is currently at work on their third album for True North and are preparing the score for an upcoming feature film.

True North will release shortly "By the Grace of God," first album product to result from their signing of David Rea.

Murray McLauchlan is currently on an extensive tour of the U.S. Included are dates in Washington, Boston; Magnolia, Ark.; Hartford, Philadelphia and New York.

Brewery In Song Search

TORONTO — Molson's, one of the largest breweries in Canada, has launched a search for Canadian songwriters. The search combines growing Canadian nationalism and self-awareness with marketing promotion.

The company is soliciting entries from across the country via a very heavy buy of radio, television, consumer and specialized press. Well known Canadian entertainers Ian Tyson and Dinah Christie spearhead the Molson's drive.

Dubbed "Hear Canada Singing," a cash grant of \$10,000 is offered to the composer of the winning song as selected by Molson's board of judges comprising many of the country's top musicians. Five other awards of \$1,500 will be made to runners-up. Additional enticements include recording time.

CBC-TV Back On Rock Trail

TORONTO—The Canadian Broadcasting Corporation will air a one-hour colour special, "In Concert—Creedence Clearwater Revival" on May 3 featuring the group in a concert before 15,000 at the Oakland Coliseum.

The broadcast is significant in that the CBC has been notably reticent to air rock music in any form.

The publicly owned corporation's only other meaningful attempts at contemporary rock music were "Rock I" and "Rock II." Both were highly acclaimed and well received, yet no followup was produced.

Canada Executive Turntable

Danny Laroche moves from Stereodyne to become national sales and promotion manager, Boot Records. He will co-ordinate activities on the Boot, Cynda, Summus, VMI, Rice, Prize and Gem labels. . . . Brian Ayres named Ontario promotion manager for GRT. The label's Glenn Gore-Smith leaves the Toronto head office for responsibilities in Vancouver, covering British Columbia, Saskatchewan and Alberta. . . . Ron Newman is president and a director of the reorganized Stereodyne. The tape and equipment supplier has been acquired by a group of U.S. businessmen.

Polydor's national artists relations manager, Lori Bruner, is now headquartered in Toronto working with the label's Ontario promotion manager, John Turner. . . . GRT's Harry Hrabinsky promoted to national sales manager for the Recoton accessory line. Residing in Alberta, Hrabinsky will retain his Western region manager's position. . . . Clyde McGregor appointed national merchandising manager for the Playboy Records line by Quality's George Struth. McGregor will report to Lee Farley, general sales manager. . . . Former Kinney Ontario promotion representative Bruce Bissell replaces Liam Mullan as Western promotion representative for A&M in Vancouver. Mullan moves to A&M in the U.K.

**There is new evidence
that the Sansui Quadrasonic four-channel
coding system is catching on big.
How big?
As big as this record.**



Encoded by Sansui QS Quadrasonic System. An Ode Record, 4A2, distributed by Japan King Records, Inc.

**Recording engineers and broadcast studios
are finding out about Sansui's QS system.**

They're starting a trend.

What don't you know about Quadrasonic?

A full report begins on the next page.

Read it.

Sansui Quadrasonic

**The whole story
is success. QS is a breakthrough,
not a gimmick.
One listen just might
convince you.**

One test of a four-channel coding system these days is: who's using it and for what?

Last year, when A&M pressed its first four-channel LP, the system that Producer Lou Adler chose was the Sansui QS system.

And later he told people that he used Sansui because he wanted Carole King to be right in the middle of all four speakers. And that's where Sansui put her.

We're getting our point across.

Today, all commercial FM stations in Japan broadcast daily four-channel material encoded by the Sansui QS system.

ABC, Dunhill and Command have a dozen albums on the market. All encoded by QS.

Project 3 is offering 12 albums—and plans to release more soon. WFMT in Chicago broadcasts their original four-channel programs encoded by the QS system. Alto-Fonic supplies music tapes encoded by the QS system to an FM network numbering more than 150 stations throughout the U.S.

More.

In Japan, over 200 four-channel records are on sale, and most are encoded by the Sansui QS system. Toshiba (in association with EMI, Electrola, Capitol, Pathe Marconi, Probe, etc.), King (in association with A&M, Decca, Project 3, Barclay, etc.), plus Teichiku and Crown on domestic



labels—they're all on the QS bandwagon.

Not so long ago, Pye of England and Barclay of France talked to us about QS. Pye released three QS-encoded albums in March. Together, these two companies plan to announce more than 100 QS encoded albums by this fall.

It sounds like a trend, doesn't it?

It's why we're shooting the works.

**Some of Our
Advantages Should Be Some
of Your Advantages.**

If you already know about the Sansui Quadrasonic coding system, you may skip the little box of information below.

But maybe you'd better look again.

Advantages of the Sansui QS Coding System

1. The QS system prevents possible directional error and loss of information during encoding. It does not place limitations on the recording or the broadcast engineer's technique. It does help to enhance the art of recording. (Ask Lou Adler.)

2. The QS system is the only system that permits, on the decoding end, reproduction of sound both in a full circle and at the dead center of the sound field.

3. The QS system does not degrade current standards of high fidelity sound reproduction. This includes all standards pertaining to noise, distortion, dynamic range and frequency response.

4. The QS system offers dual compatibility with existing two-channel stereo equipment; it actually improves the depth and dimension of conventional two-channel sound, while affording an outstanding "synthesizer" effect.

5. The QS system avoids the use of a high frequency sub-carrier. Resultant encoded material can be effectively played back even by a speaker matrix. And therefore the system is economical and easily popularized.

6. Remember the QS system is a complete encode-decode process.

But Who Decodes QS?

If you're encoding records, you better be selling a lot of decoding

Sansui

QS 4-CHANNEL STEREO 

is here to stay.

hardware. Or having other companies making compatible hardware for your system.

We're selling a lot of hardware.

Other companies are selling a lot of hardware to decode QS, too.

Who?

Panasonic, Toshiba, Onkyo, Hitachi, Sanyo, Mitsubishi, Kenwood, Pioneer, JVC, Toyo, Scott, Nippon Columbia, Fisher, Pilot, Dynaco, Lafayette, Electro-Voice, Marantz, Broadmoor, Utah, Ampex, Admiral, Juliette, Heath, Allied Radio Shack and others, too.

We think you'll agree it's a pretty impressive list.

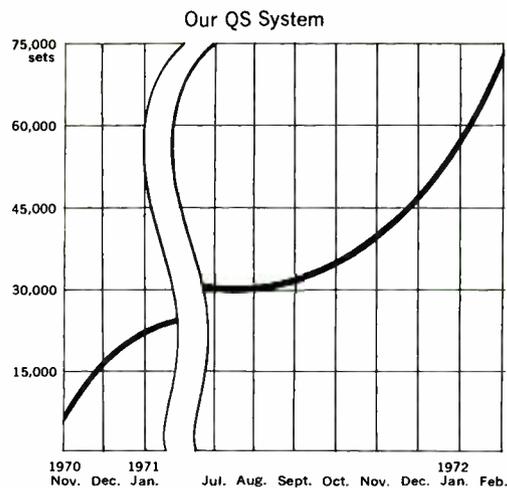
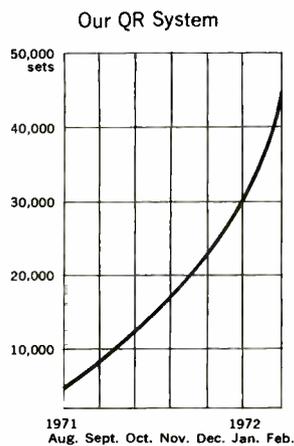
And that takes us to our sales and our hardware.

An Interesting Sales Chart.

The little graph below tells an interesting story about Sansui hardware sales.

They keep going up.

Modestly, we admit that people are rather enthusiastic about our decoding equipment. We've sold over 100,000 units in the past six months. Worldwide.



Our Hardware.

The same kind of quality that makes our QS coding system so popular also makes our encoding equipment very popular.

Today, we have eight different models on the market in a variety of price ranges. The big one is the QR-6500, a 280-watt control amplifier and AM/FM multiplex stereo tuner. There are other, smaller receivers, too. And a compact four-channel consolidator package, which updates conventional systems at minimal expense.

There's a synthesizer decoder called the QS-1.

And two different four-channel rear amplifiers.

They're all selling well.

And they're bound to sell better in the future.

Get to Know Us a Little Better.

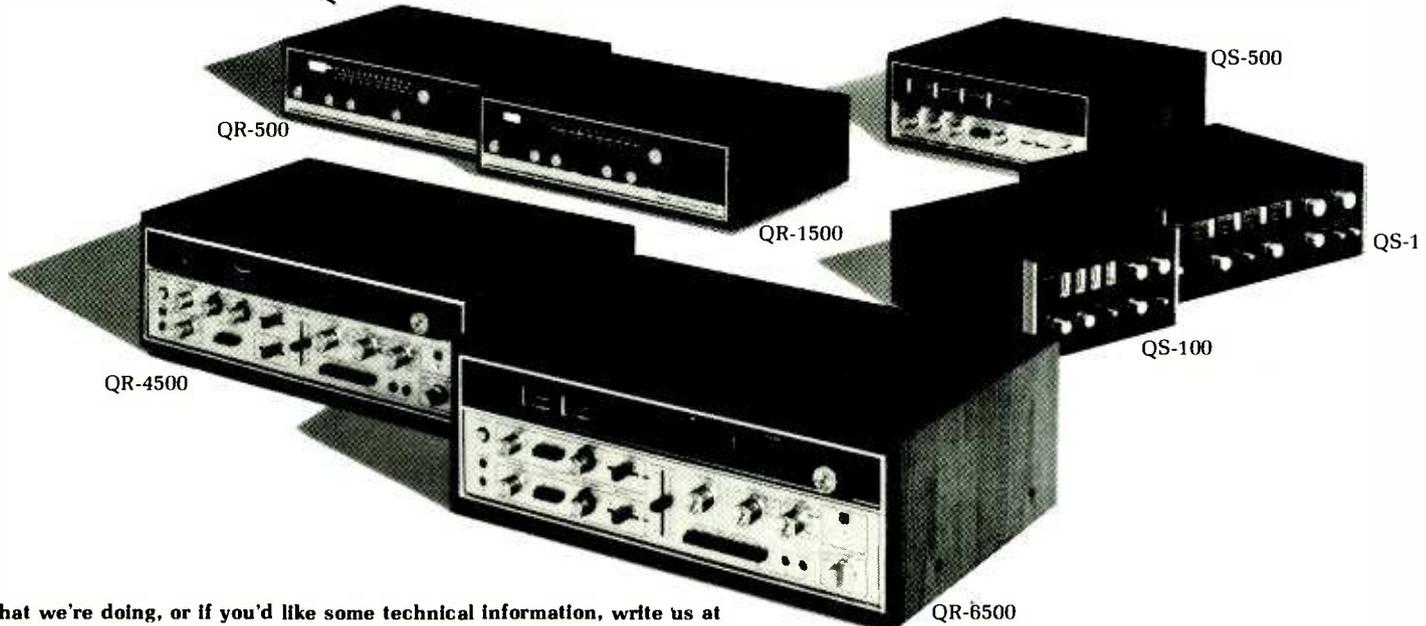
Sansui Quadrasonic is here to stay. Not only because we keep improving it, but because a lot of important people in the industry are sold on it.

If by now you don't know us well, you should probably take the time to get to know us better. (One good place to do just this will be at the IMIC-4 conference at Acapulco, April 30. We'll be in booth number 148. Another good place will be at the AES show in Los Angeles, May 2-5, at the Hilton.)

If we sound awfully confident, it's because we are. The Quadrasonic coding system is an exceptional thing to be confident about.

Frankly, it could change all your thinking about the potential of four-channel stereo.

Frankly, it could change your thinking right now.



If you'd like to learn more about what we're doing, or if you'd like some technical information, write us at

SANSUI ELECTRIC CO., LTD. 14-1, 2-chome, Izumi, Suginami-ku, Tokyo 168, Japan.
 SANSUI ELECTRONICS CORPORATION 32-17 61st Street, Woodside, New York 11377, U.S.A.
 SANSUI AUDIO EUROPE S.A. Diacem Bldg., Vestingstraat 53-55, 2000 Antwerp, Belgium.

U.K. Singles Supply Venture Terminates

LONDON — The Ditchburn organization's experimental local distribution service, set up at the end of last year to supply top 50 singles to dealers in the Manchester area, has folded because of lack of co-operation from certain record companies. Immediately before the project, known as the Record Courier Service, was terminated, Ditchburn was shifting over 12,000 singles a week and supplying 28 outlets.

Jim Thomas, boss of Ditchburn's two labels, Spiral and Domino, and architect of the scheme told Billboard: "Although the service was tremendously successful saleswise, we were not able to negotiate the necessary trading terms to make it economically viable."

The Record Courier Service was available to dealers every working day including Saturdays. Two vans, each driven by a sales girl and stocked with the week's Top 50 singles, had a set route each day

and always visited outlets in the same order so that a dealer would know what time the vans would call.

Explained Thomas: "If a shop ran out of a fast-moving single on, say, a Saturday afternoon, the dealer would have to wait until at least Monday before getting further supplies from the manufacturer."

Records were sold to outlets at normal dealer prices and Ditchburn anticipated making its profit by buying from record companies at special discounts. Suitable terms were negotiated with some firms but despite the large quantities of product being shifted by Ditchburn, others refused to offer the company the necessary extra discount.

"We are very disappointed that we have had to discontinue the service," concluded Thomas, "but we felt it would be impossible to only be able to offer certain manufacturers' product."

Singapore Mkt Production Up, Dump Increase

By SALLY CHAN

SINGAPORE — The Singapore record market appears, on the surface, to be improving and overcoming the slump that occurred when the British Army pulled out of the area some time ago.

But there is a new danger — overproduction.

Army personnel and families were the largest buyers of international product from local retailers but recently several international labels have appointed distributors on the island and this has resulted in a marked increase of international material available.

There has also been an improvement in the market for local material and new retail outlets have been cropping up, particularly in the newly opened shopping centers within the city limits.

With the increase in international interest, the number of new releases has both improved and become more regular. Manufacturers — even those without foreign labels — are noting increased pressing business for many local distributors.

But one factor of the Singapore industry is the insistence on large quantities of pressings to save initial costs in the hope of making an additional dollar.

It's thought by several observers that the quantity of records on sale is greater than the market can absorb.

One facet of the situation is the action of two local reputable manufacturer/distributors, whose catalog includes international product. They have started dumping their stock and product included in the initial dumping ranges from five months to five years old. They are being sold at about 25 percent of the normal retail price.

The local Chinese record market is also experiencing price difficulty. A new hit album by a popular artist is being released and retailed initially at 2.85 Singapore dollars (\$1). Competition from other producers, however, is lowering even this price.



Thad Jones (with horn) and Mel Lewis (left) are touring Russia under the auspices of the U.S. State Department. Accompanying the 17-piece orchestra in Leningrad are Max Gordon (second from left), owner of the Village Vanguard in New York and Abby Hoffer (third from left), of International Famous Agency, who is handling travel arrangements. The Thad Jones/Mel Lewis Jazz Orchestra is the first jazz group to ever appear on Russian television.

From The Music Capitals of the World

• Continued from page 66

TORONTO

A&M has finally released "Procol Harum With the Edmonton Symphony." The set was recorded last year. . . . Singer Jody Drake has had her first album released. Marathon is distributor. . . . Quality Records has acquired the Blue Thumb line for Canada. First release is Dave Mason's "Headkeeper." . . . Ross White, formerly of Concept 376, is now heading up Canadian International Talent. Already with the agency are Dr. Music, Edward Bear, the Stampeders, Edward, Harding and George and Gary Buck. . . . Winners of the annual CBS Talent Festival Competition are: Malcolm Lowe, violinist and Anna Chornodolska, soprano. . . . Decca's Osibisa appeared in Vancouver, April 28, as part of the group's North American tour. . . . Dave Coutts, a former psychologist has formed a new independent label, Smile. Artists and distribution to be announced.

Yorkville's Ocean back in Canada after a far eastern tour which took them to Hawaii, Japan, Korea, Manila and Okinawa. Yorkville's Bill Gilliland calls it a smashing success. . . . GRT's Muddy Waters appeared in Toronto at The Colonial. GRT threw a press-radio party to celebrate the event. . . . Maple Leaf Gardens has announced its bookings for the summer months. Included are Jethro Tull (June 4) and Creedence Clearwater (September 17).

Jake Holmes at Grumbles last week. The Columbia artist's first album for the label was released during his appearance. . . . London pushing hard on Rick Jones' "Saskatchewan Sunrise." Artist took time out from his BBC television schedule to tour southern Ontario with London's Vince Lasch and Mike Doyle. . . . Quality has introduced its Hit label. The label will concentrate on covers of current U.S. hits. . . . The Atlanta Rhythm Section are being heavily promoted by MCA during their three Canadian appearances at Quebec City, Edmonton and Vancouver. . . . Edward Bear (Capitol) will tour Canada this spring. . . . Thunder Sound, Toronto studios, is keeping busy with extensive jingle work. . . . Across the street at Eastern, the city's only twenty-four tracker, general manager Murray Shields reports that label bookings extend into late summer. . . . Polydor meeting considerable success with their "James Last Month" promotion. A special promotion album, "Super Non Stop" has been released. . . . Toronto's CKFH promoting itself very heavily with in-person appearances, contests and giveaways.

Kinney busy with artist appearances. Next at Toronto's Abbey Tavern were accorded a dealer-radio-press reception laid on by Kinney's promotion representative Bob Krøl. Whiskey Howl checked into Grossman's Tavern for a week-long stint. Fludd returning from their appearance with Ten Years After at Winnipeg's Centennial Auditorium move into Toronto's Coal Bin for a week. The group is now negotiating with CMA in New York for U.S. tour.

RITCHIE YORKE

DUBLIN

Brendan O'Brien's first disk with his new band, Stage 2, is a cover of Daniel Boone's U.K. hit, "Beautiful Sunday," on Dolphin. . . . Irish lyric tenor Frank Paterson has won the U.S. Esther award for his LP, "The Voice of Erin," on Philips. He recently returned from a 67-city, three-month U.S. tour during which he sang for a total of 100,000 people.

. . . Polydor mounting a strong promotion on the new series of ten Pop History double albums. Artists featured are Taste, Jimi Hendrix, The Who, Cream, James Brown, Richie Havens, Eric Clapton, Jack Bruce, Frank Zappa and the Mothers of Invention and Nice and the Velvet Underground. . . . Billy McBurney's Outlet label released an LP called "The Men Behind the Wire." It was actually recorded in Long Keah internment camp when equipment was smuggled in during a concert there. Among those taking part are Philomena Begley, the Jolly Tinkermen, Fr. Barney McAlear and the Lynch Family. Three of the tracks feature the internees themselves. . . . One of the country's leading groups, Alyce, will be in New York shortly. They hope to settle in the U.S. Their sole release here, "Let Us Break Bread Together," was released by EMI last year. . . . Polydor's new phone numbers at their new offices at 49 Middle Abbey Street, Dublin 1, are Dublin 42570 and 42579. . . . Val Doonican guested on RTE Television's "Late, Late Show."

KEN STEWART

U.K. Talks Re Commercials

LONDON — Beaverbrook Commercial Broadcasting Ltd. here is sponsoring a one-day seminar on commercial radio May 2 at the Grosvenor House. The occasion for the seminar—which will feature a talk by Bill Bellman, president of Q Broadcasting in Canada, on programming—is the coming advent of commercial radio in Great Britain.

Milt Klein, president of Chuck Blore Creative Services, Los Angeles, will talk on the efficiency factor of radio commercials and Humphrey Taylor, Louis Harris International, will talk on research and costs of proposed radio research in England. Jack Webster of CKNW, Vancouver, B.C., Canada, will talk about live telephone usage in programming.

Sales aspects will be covered by Terry Bate, managing director of Beaverbrook Broadcasting, who is in charge of the seminar. Other topics will include engineering, equipment, and production.

Go Ahead For Finish Festival

HELSINKI—The third International Ruisrock Festival will be held at Turku in southwest Finland on Aug. 12 and 13 with group participation expected from the States, Britain, Sweden, Denmark, Poland, Hungary and Russia as well as local acts.

Uncertainty has been hanging over the event in recent weeks, mainly due to the problems of crowd control and increasing drug addition, but the city administration of Turku has decided to grant permission for the festival.

Antero Leiho, a member of the Ruisrock organizing committee, told Billboard that this year's event is geared to receive a maximum of 25,000 per day on advance ticket sales only. Last year Ruisrock lasted for three days, and attracted over 100,000 fans.

MAY 6, 1972, BILLBOARD

ATV-Kirshner Pub. Is 'Under Review'

LONDON—The future of ATV-Kirshner Music, the worldwide publishing partnership formed two years ago by the entertainments giant and Don Kirshner is understood to be under review.

ATV financial director Jack Gill, Pye Records managing director Louis Benjamin—who is also a director of ATV—and Geoff Heath, managing director of ATV-Kirshner Music, were in New York recently discussing the future of the company with Kirshner and his business associate Herb Moelis.

The two-year agreement is scheduled to expire at the end of the year and Jack Gill told Billboard this week that a joint statement regarding the partnership would be made, "within the next two weeks."

In the event of a split, this would be the second time that ATV has had an unsuccessful partnership in America. ATV, through Pye, was involved early in 1970 with GRT in a marriage which brought about the formation of the Janus label and Precision Tapes. Following the split, Pye ended up with Precision as a wholly owned company with its own tape duplicating plant.

ATV-Kirshner was formed in

September 1970 with Geoff Heath joining as managing director in January of last year. Since then the U.K. company has been steadily built up and apart from its success in the singles chart, has made impressive inroads into the jingles market, its acquisition of new writers and its management of the Lawrence Wright catalog.

However, the feeling within the British company is one of disappointment that the partnership has not produced as much as was expected from the American side. The major contribution has been Neil Sedaka and Howard Greenfield's "Is This the Way to Amarillo" recorded by Tony Christie, but nothing else which has made the charts.

When the partnership was formed, ATV-Kirshner Music Inc. secured American and Canadian management rights—plus a few other territories—to John Lennon and Paul McCartney's Maclen Music Inc. firm. Coincidentally with the ATV-Kirshner partnership coming up for renewal at the end of the year, so does the worldwide representation of the Lawrence Wright catalog. Two months later, in February 1973, Dick James' management of Northern Songs—owned by ATV—expires.

ritories and will take immediate effect.

A new label and logo has been designed for use in all countries, starting with the new Creedence Clearwater Revival album, "Mardi Gras." Fantasy has changed licenses to RCA in the U.K. and Argentina.

Fantasy has now set up their international representation. It includes: Argentina RCA SAIC; Festival Records, Australia; Bellaphon, Austria; EMI, Belgium; RCA Electronica, Brazil; EMI, Denmark; EMI, Finland; Musidisc-Europe, France; Bellaphon, Germany; Music Box, Greece; Discos De Centroamerica, Guatemala; Bovema, Holland; Fonit Cetra, Italy; Toshiba, Japan; Discos Musart, Mexico; Festival Records, New Zealand; EMI, Norway; RCA Electronica, Peru; Dyna Products, Philippines.

Radio, Triunfo, Portugal; Chiang Huat, Singapore; Teal Records, South Africa; Marfer, Spain; EMI,

(Continued on page 72)

Fantasy Gets New Logo World Wide

BERKELEY—All product from Fantasy Records in countries outside the U.S. and Canada will be given full label status and identification. This is the result of a series of recently completed licensing agreements in most world ter-

DENNIS GETS TRASHY HELLO

LOS ANGELES — Record veteran Lou Dennis got a "dumpy" welcome from his marketing cohorts at Warner Bros./Reprise when he arrived here last week to take over as tape marketing director. Russ Thyret and Eddie Rosenblatt showed up at the airport with a giant dump truck, driven by a regular garbage handler. Dennis sat up front in the cab on the way to Burbank, while they carried his luggage on the truck-front lift.

CONGRATULATIONS

to our authors, composers and publishers receiving

1971 Certificates of Honour

AIN'T IT A SAD THING

R. Dean Taylor

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Cirrus Music/Expressions Music

CARRY ME

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COUNTRY PRINCESS

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IT TAKES TIME

Shirley Eikhard
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I WAS WONDERING

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M'LADY

Michel Pagliaro
Lapapala Music

NOE

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ONE FINE MORNING

Skip Prokop
Mediatrix

PETIT PIERRE

Denis Forcier/Claude Michon
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PUT YOUR HAND IN THE HAND

Gene MacLellan
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RAIN DANCE

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RIDE WITH ME

Manitou Music

ROSELINE

Russell Thornberry
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SWEET CITY WOMAN

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SWEET SOUNDS OF MUSIC

Frank Mills
White Dove Music

WHERE EVIL GROWS

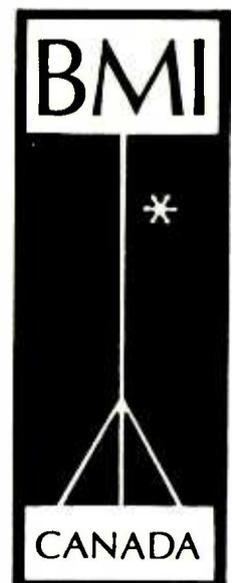
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HITS OF THE WORLD

ARGENTINA

(Courtesy: Escalera A La Fama)

- This Week**
- 1 POPPA JOE—Sweet (RCA); Freedom (Odeon)
 - 2 SOY REBELDE—Jeanette (M Hall); Julieta (CBS)
 - 3 MEMORIAS DE UNA VIEJA CANCION—Ginamaria Hidalgo (Microfon); Horacio Guarany (Philips)
 - 4 CUANDO SALGA EL SOL—Gilbert Becaud (Odeon)
 - 5 UAKADI UAKADU—I Nuovi Angeli (Philips) Korn
 - 6 YA NO ME VUELVO A ENAMORAR—Luisa Maria Guell (M Hall)
 - 7 I LOVE YOU BABY—Tony Ronald (M Hall)
 - 8 SERAFINA—2da. CIVILIZACION (D Jockey); Digno Garcia (M Hall)
 - 9 SACRAMENTO—Middle Of The Road (RCA)
 - 10 SI SE CALLA EL CANTOR—Horacio Guarany/Mercedes Sosa (Philips)
 - 11 SLEEPY SHORES—Johnny Pearson (Penny Farthing)
 - 12 UN GATO EN LA OSCURIDAD—Roberto Carolos (CBS)

BELGIUM (French)

(Courtesy: Telemoustique)

- This Week**
- 1 APRES TOI—Vicky Leandros (Philips)
 - 2 SON OF MY FATHER—Chicory Tip (CBS)
 - 3 KISS ME—C. Jerome (AZ)
 - 4 SAMSON AND DELILAH—Middle Of The Road (MCA)
 - 5 INK POT—Shocking Blue (Decca)
 - 6 EASY RIDER—Dany Joe (CBS)
 - 7 LIBERTE—Gilles Marchal (AZ)
 - 8 LES PLAISIRS DEMODES—Charles Aznavour (Barclay)
 - 9 SERAFINA—Serpents Noirs (Vogue)
 - 10 POPPA JOE—Sweet (RCA)

BRITAIN

(Courtesy Record & Tape Retailer)

*Denotes local origin

- This Week**
- Last Week**
- 1 1 AMAZING GRACE—Royal Scots Dragon Guards Band RCA (Harmony) Pete Kerr
 - 2 3 BACK OFF BOOGALOO—Ringo Starr—Apple (Startling)
 - 3 2 WITHOUT YOU—Nilsson (RCA)—Richard Perry (Apple)
 - 4 4 SWEET TALKING GUY—Chiffons London—(Robert Mellin)
 - 5 14 COME WHAT MAY—Vicky Leandros Philips (Louigny-Marquee) Leo Leandros
 - 6 7 MEXICAN PUPPETEER—Tom Jones—Decca (Ambassador) Gordon Mills
 - 7 15 DEBORA/ONE INCH ROCK ETC.—T. Rex (T. Rex) (Essex)—Tony Visconti
 - 8 9 RUN, RUN, RUN—Jo Jo Gunne—Asylum (Rondor) Jo Jo Gunne
 - 9 18 RADANCER—Marmalade Decca (Citrine)—Marmalade
 - 10 5 UNTIL IT'S TIME FOR YOU TO GO—Elvis Presley, RCA (Essex)
 - 11 20 COULD IT BE FOREVER—Cherish David Cassidy Bell (Carlin) (KPM) Wes Farrell
 - 12 6 BEG STEAL OR BORROW—New Seekers—Polydor (Valley) David Mackay
 - 13 19 STIR IT UP—Johnny Nash CBS (Rondor)—Johnny Nash
 - 14 28 A THING CALLED LOVE—Johnny Cash/Evangel Temple Choir CBS (Valley) Larry
 - 15 13 CRYING, LAUGHING, LOVING, LYING—Labi Siffre—Pye (Groovy) Labi Siffre
 - 16 8 HOLD YOUR HEAD UP Argent—Epic (Berulam) Rod Argent/Chris White
 - 17 11 HEART OF GOLD—Neil Young (Reprise)—Kinney (Neil Young/Elliott Mazer)
 - 18 — TUMBLING DICE—Rolling Stones (Essex) Jimmy Miller
 - 19 12 DESIDERATA—Les Crane (Warner)—Fred Werner/Les Crane (Screen Gems/Columbia)
 - 20 27 I AM WHAT I AM—(Essex) Denny Cordell Trojan (Screen Gems/Grappull) Dave Bloxham
 - 21 10 ALONE AGAIN (Naturally)—Gilbert O'Sullivan—Mam (MAM) Gordon Mills
 - 22 42 ROCKET MAN—Elton John DJM (DJM) Gus Dudgeon
 - 23 26 TAKE A LOOK AROUND—Temptations, Tamla Motown (Jobete/Carlin) Norman Whitfield
 - 24 21 IT'S ONE OF THOSE NIGHTS—Partridge Family (Bell) Wes Farrell (Screen Gems/Columbia)
 - 25 23 SACRAMENTO MIDDLE OF THE ROAD—RCA Sunbury Gracomo Tosh Garrett
 - 26 43 OPEN UP—Mungo Jerry Dawn (Our Music) Barry Murray
 - 27 36 BEAUTIFUL SUNDAY—Daniel Boone Penny Farthing (Stirling MacQueen) Larry Page
 - 28 40 AT THE CLUB/SATURDAY NIGHT AT THE MOVIES—Drifters, Atlantic Screen Gems/Columbia

- 29 35 RUNNIN' AWAY—Sly & The Family Stone, Epic (Kinney) Sly Stone
- 30 24 MEET ME ON THE CORNER—Lindisfarne (Charisma) Bob Johnson (Hazy)
- 31 — LEEDS UNITED—Leeds United F.C.—Chapter One (Hushabye) Les Reed
- 32 25 BLUE IS THE COLOUR—Chelsea Football Team (Penny Farthing)—Larry Page (Stirling MacQueen)
- 33 45 WADE IN THE WATER—Ramsey Lewis, Chess (Carlin) Esmond Edwards
- 34 — ME AND JULIO DOWN BY THE SCHOOLYARD—Paul Simon CBS (Pattern)
- 35 37 NEVER BEFORE—Deep Purple (Hec)—Deep Purple
- 36 29 TOO BEAUTIFUL TO LAST—Engelbert Humperdinck—Decca (Screen Gems/Columbia) Gordon Mills
- 37 22 AMERICAN PIE—Don McLean (United Artists)—Ed Freeman (United Artists)
- 38 — OH BABE WHAT WOULD YOU SAY—Hurricane Smith Columbia (Chappell)
- 39 — LITTLE PIECE OF LEATHER—Donnie Elbert London (April)
- 40 49 A WHITER SHADE OF PALE—Procol Harum Magni Fly (Essex) Denny Cordell
- 41 17 WHAT IS LIFE—Olivia Newton-John (Pye)—Harrisongs (Welch/Farrar)
- 42 16 FLOY JOY—Supremes—Tamla Motown (Jobete/Carlin) W. Robinson
- 43 — EVERYTHING I OWN—Bread Elektra (Screen Gems/Columbia) David Gates
- 44 — THE LION SLEEPS TONIGHT—Dave Newman Pye (Cromwell) Prudence Prod.
- 45 48 THAT'S WHAT I WANT TO BE—Neil Reid (Decca) (Chappell/Soloman) Ivor Raymonde
- 46 31 AMAZING GRACE—Judy Collins Elektra (Harmony) Mark Abramson
- 47 34 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Polydor)—Cookaway (David Mackay)
- 49 44 MOTHER OF MINE—Neil Reid (Decca)—Dick Rowe/Ivor Raymonde (Chappell)
- 48 30 MOTHER AND CHILD REUNION—Paul Simon (CBS)—Paul Simon (Pattern)
- 50 38 I CAN'T HELP MYSELF—Donnie Elbert (Avco) (Jobete/Carlin)

DENMARK

(Courtesy Danish group of IFPI)

*Denotes local origin

- This Week**
- 1 HOW DO YOU DO—Mouth & MacNeal (Decca)—Intersong
 - 2 DABADIO DABADIE—Walkers (Philips)—Stig Anderson
 - 3 FIND DIG EN BLOMST—*Bjorn Tidmand (Odeon)—Multitone
 - 4 OLE DET VAR I SPANIEN—*Johnny Reimar (Philips)—Stig Anderson
 - 5 FUT I FEGEMOJET—*John Mogensen (Play)—Imudico
 - 6 BEG STEAL OR BORROW—New Seekers (Philips)—Valley
 - 7 SOEDE SOMMERMINDER—*Susanne Lana (Triola)—Moerk
 - 8 A SUMMER PRAYER FOR PEACE—Archies (RCA)—Stig Anderson
 - 9 POPPA JOE—Sweet (RCA)—Stig Anderson
 - 10 PERSUADERS—John Barry (CBS)—Kirshner

HONG KONG

(Courtesy Radio Hong Kong)

*Denotes local origin

- This Week**
- 1 WITHOUT YOU—Nilsson (RCA)
 - 2 SWEET SEASONS—Carole King (Ode)
 - 3 JESUS/MR CLOUD—Cliff Richard (Columbia)
 - 4 AN OLD FASHIONED LOVE SONG—Three Dog Night (Stateside)
 - 5 DAY AFTER DAY—Badfinger (Apple)
 - 6 MOTHER AND CHILD REUNION—Paul Simon (Columbia)
 - 7 PUPPY LOVE—Donny Osmond (MGM)
 - 8 *BE YOURSELF—Teddy Robin (Philips)
 - 9 IRON MAN—Black Sabbath (Vertigo)
 - 10 ROCK AND ROLL—Led Zeppelin (Atlantic)

JAPAN

(Courtesy: Music Labo, Inc.)

*Denotes local origin

- This Week**
- 1 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Philips) Eastern Music
 - 2 YOAKE NO TEISHABA*—Shoji Ishibashi (Crown) Crown
 - 3 CHISANA KOI*—Mari Amachi (CBS/Sony) Watanabe
 - 4 KEKKON SHIYO YO*—Takuro Yoshida (CBS/Sony) P.M.P.

- 5 YURUSARENAI AI*—Kenji Sawada (Polydor) Watanabe
- 6 TOMODACHI YO NAKUNIA NAI*—Kensaku Morita (RCA) Sun Music
- 7 HACHI NO MUSASHI WA SHINDANOSA*—Takao Hirata & Sellstars (Dan) Tokuma
- 8 TAIYO GA KURETA KISETSU*—Aoi Sankakujyogi (Columbia) All Staff
- 9 MOTHER OF MINE—Neil Reid (London) Folster
- 10 FUTARI WA WAKAKATTA*—Kiyohiko Ozaki (Philips) Nichion
- 11 DAREKA GA KAZE NO NAKADE*—Tsunehiko Kamiyjo (King) April Music
- 12 MOTHER AND CHILD REUNION—Paul Simon (CBS/Sony) Shinko
- 13 SHE'S JUST MY KIND OF GIRL—Bjorn & Benny (Epic) Shinko
- 14 KONO AI NI IKITE*—Hiroshi Uchiyamada & Cool Five (RCA) Uchiyamada
- 15 DAY AFTER DAY—Badfinger (Apple) Shinko
- 16 THAT'S THE WAY A WOMAN IS—Messengers (Rare Earth) Jobete/Taiyo
- 17 KOZURE OKAMI*—Yukio Hashi (Victor) Oriental
- 18 WAKARE NO ASA—Pedoro & Capricious (Atlantic) Suseisha
- 19 KITAGUNI YUKIDE*—Eiko Shuri (Reprise) All Staff
- 20 SHUCHAKU EKI*—Chiyo Okumura (Toshiba) Watanabe

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin

- This Week**
- 1 BEG STEAL OR BORROW—New Seekers (Philips)—Universalfilm
 - 2 SACRAMENTO—Middle Of The Road (RCA)—Liberty
 - 3 APRES TOI—Vicky Leandros (Philips)—Thore Ehrling
 - 4 MOTHER AND CHILD REUNION—Paul Simon (CBS)—Sonet
 - 5 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Philips)—Bendixsen
 - 6 SON OF MY FATHER—Chicory Tip (CBS)—Sweden
 - 7 RATITI*—Eivind Loeberg (Columbia)—Imudico
 - 8 POPPA JOE—Sweet (RCA)—Sweden
 - 9 AMERICAN PIE—Don McLean (United Artists)—United Artists
 - 10 MORNING HAS BROKEN—Cat Stevens (Island)—Sweden
 - 10 DA ER DET SKJOENT AA VAERE TIL*—Roy Black & Anita Hegerland (Polydor)—Intersong

SINGAPORE

(Courtesy: Rechiffusion, Singapore)

- This Week**
- 1 WITHOUT YOU—Nilsson (RCA)
 - 2 MOTHER & CHILD REUNION—Paul Simon (CBS)
 - 3 HORSE WITH NO NAME—America (WB)
 - 4 MY WORLD—Bee Gees (Polydor)
 - 5 ALONE AGAIN (Naturally)—Gilbert O'Sullivan (Mam)
 - 6 STAY WITH ME—Faces (WB)
 - 7 PUPPY LOVE—Donny Osmond (MGM)
 - 8 ROCKIN' ROBIN—Michael Jackson (Motown)
 - 9 EVERYTHING I OWN—Bread (Electra)
 - 10 FLOY JOY—Supremes (Motown)

SOUTH AFRICA

(Courtesy: Southern African Record Manufacturers and Distributors Association)

- This Week**
- 1 SON OF MY FATHER—Chicory Tip (CBS) Laetrec, GRC
 - 2 MOTHER AND CHILD REUNION—Paul Simon (CBS) Laetrec, GRC
 - 3 WITHOUT YOU—Nilsson (RCA) Essex, Teal
 - 4 BEAUTIFUL SUNDAY—Daniel Boone (Penny Farthing) Stirling McQueen, Teal
 - 5 SOFTLY WHISPERING I LOVE YOU—Congregation (Columbia) Cookaway, EMI
 - 6 SACRAMENTO—Middle Of The Road (RCA) Laetrec, Teal
 - 7 MOTHER OF MINE—Neil Reid (Decca) Chappell, Gallo
 - 8 HOW DO YOU DO—Rising Sons (Trutone) Intersong, Trutone
 - 9 MOTHER—John Lennon (Parlophone) Northern, EMI
 - 10 MOTHER—Barbra Streisand (CBS) Northern, GRC

SPAIN

(Courtesy: "El Musical")

*Denotes local origin

- This Week**
- 1 YO NO SOY ESA*—Mari Trini (Hispanavox) Hispanavox
 - 2 WITCH QUEEN OF NEW ORLEANS—Redbone (CBS) Armonico
 - 3 EL CHICO DE LA ARMONICA*—Micky (RCA) RCA
 - 4 GIVE IRELAND BACK TO THE IRISH—Wings (EMI) EGO

- 5 I LOVE YOU BABY (Spanish)*—Tony Ronald (Movieplay) Penta/Quiroga
- 6 SI YO FUERA RICO (Spanish)*—Nuestro Pequeno Mundo (Movieplay) Chappel Iberica
- 7 SON OF MY FATHER—Chicory Tip (CBS)
- 8 AMANECE*—Jaime Morey (Belter) Sagitaro-Belter
- 9 UN BESO Y UNA FLOR*—Nino Bravo (Polydor) Fontana-Zafiro
- 10 EN ESTE MUNDO EN QUE VIVIMOS*—Karina (Hispanavox) Universal

SWEDEN

(Courtesy Radlo Sweden)

- This Week**
- 1 PAUL SIMON (LP)—Paul Simon (CBS)—Sonet
 - 2 SON OF MY FATHER—Chicory Tip (CBS)—Sweden
 - 3 HIMSELF (LP)—Gilbert O'Sullivan (MAM)—April
 - 4 JESUS CHRIST SUPERSTAR (LP)—Various Artists (MCA)—Universal-Film
 - 5 MACHINE HEAD (LP)—Deep Purple (Harvest)
 - 6 IS THIS THE WAY TO AMARILLO—Tony Christie (MCA)—ATV-Kirshner
 - 7 VINGSLAG (LP)—Bernt Staf (Metronome)—Multitone
 - 8 C.S.S. 2 (LP)—C.C.S. (Rak)
 - 9 SACRAMENTO—Middle Of The Road (RCA)—Edition Liberty
 - 10 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Philips)—Reuter & Reuter

SWITZERLAND

(Courtesy: SRG, German Service, Swiss Broadcasting Corp.)

- This Week**
- 1 HOW DO YOU DO—Mouth and MacNeal (Philips)
 - 2 APRES TOI—Vicky Leandros (Philips)
 - 3 AM TAG, ALS CONNY KRAMER STARB—Juliane Werdling (Hans)
 - 4 NEVER BEFORE—Deep Purple (Purple)
 - 5 POPPA JOE—The Sweet (RCA) Victor
 - 6 SACRAMENTO—Middle Of The Road (RCA) PM
 - 7 SAMSON AND DELILAH—Middle Of The Road (RCA)
 - 8 OLD MAN MOSES—Les Humphries Singers (Decca)
 - 9 BEG, STEAL OR BORROW—The New Seekers (Philips)
 - 10 THE WIZARD—Uriah Heep (Island)

From The Music Capitals of the World

DOMESTIC

LAS VEGAS

• Continued from page 16

and Clayton Ives, musician-arranger, as vice-president. They have just released their first product "Carry Me" by Ernie Shelby to Polydor Records which will be released soon. Wishbone will be producing for some major labels as well as their own acts. They will primarily be using musicians and studios located in Muscle Shoals. . . . Stan Lewis, president of Jewel Record Company has announced the signing of Joe Perkins to his stable of Soul Artists. The deal was made with Ed Crawley president of Plush records and Perkins personal manager. All releases by Joe Perkins will be on the Plush label and distributed by Jewel. Perkins first release is "Wrapped Up In Your Love." . . . Elvis Presley has released a recording of the Mickey Newberry penned, "American Trilogy." . . . Jay Bolotin, one of the hot new acts in the Nashville area played at the Exit In here last week to a most enthusiastic audience. Bolotin is in the negotiating stages with various record companies. . . . Nashville's Quadrafonic studios have been busy with sessions on W.B. artist Ronnie Milsap produced by Glenn Spreen, engineering by Gene Eichelberger; and Jake Holmes produced by David Briggs for Columbia. Other work at Quad includes, remixing of Eric Anderson tapes produced by Norbert Putnam and remixing of material by Joan Baez. . . . Marion Love was at Soundshop studios recently working on material produced by Buddy Killen.

THOMAS WILLIAMS

Tanya Tucker, 13-year-old local resident, has her first Columbia release out "Delta Dawn." The country singer is handled by Holland-Rothman-Hickman. . . . Bobbie Gentry recording at United Recording. . . . Wilson Pickett did a voice track at United Recording for a new Atlantic album. After closing at the Hilton Pickett headed for London to tape his own TV special for the BBC. . . . Buck Stapleton and Chuck Meyer of MCA Records came in for Sonny & Cher's opening at the Sahara. Jimmy Mulidore conducted the Hilton Hotel Orchestra for Linda Bennett during her Hilton stand. . . . The Imperials who back Jimmy Dean at the Landmark return to town in August with Elvis Presley at the Hilton. . . . Vic Damone on tour with Don Rickles opening at the San Carlos Theater Tuesday (2) then on to Chicago's Mill Run Tuesday (9). Damone leaves June 28 for a European tour which will be nationally televised. His tour winds up Aug. 19 in England and he returns to the Riviera in Las Vegas. . . . Tony Bennett made his debut at the Hilton in an engagement which began Thursday (27) and lasts through Sunday (7). Featured with Bennett are the Lennon Sisters.

Vivanna recording artist Vin Cardinal closed at the Hilton lounge and opens June 22 at the Flamingo for four weeks. . . . The Treniers who record for Mobile Records closed at the Sahara-Tahoe the night before their four week Flamingo opening Thursday (20). . . . Wild and Life at the Flamingo. . . . Jan Murray's new three year nonexclusive pact with the Riviera permits him to return

to Las Vegas Tuesday (9) for four weeks co-starring with Bobby Darin at the Desert Inn, then he joins Steve Lawrence and Eydie Gorme at Caesar's Palace in August and returns to the Riviera with Totie Fields in November. . . . Totie Fields substituted for an ailing Vikki Carr at the Riviera.

Caesar's Palace artist Anthony Newley finishing composing the music and lyrics for all the songs in an MGM album he'll soon record. . . . Sahara's singer-comedian Don Lane emceed "The Auctioneer," a fund-raising event for television Channel 10. Danny Thomas was auctioneer. . . . Redd Foxx in St. Joseph's Hospital, Santa Monica for knee surgery. . . . Bobbie Gentry to marry Jericho James, lead singer in her nightclub act. . . . Johnny Carson and Bette Midler closed out a one week engagement Friday (28) at the Sahara. They were followed into the Congo Room by Buddy Hackett and Charo. . . . Carol Lawrence opened at the Riviera while Damita Jo and Woody Herman made their Hilton lounge debut.

LAURA DENI

Gets New Logo

• Continued from page 70

Sweden; Record Specialists, West Indies.

Pat Boyle, managing director of Universal Music Service Corp., is currently in Europe coordinating album releases under the New Fantasy label which includes product from CCR, Merl Saunders, Redwing, Alice Stuart, Tom Fogerty and the soundtrack album from the cartoon, "Fritz The Cat."

MAY 6, 1972, BILLBOARD

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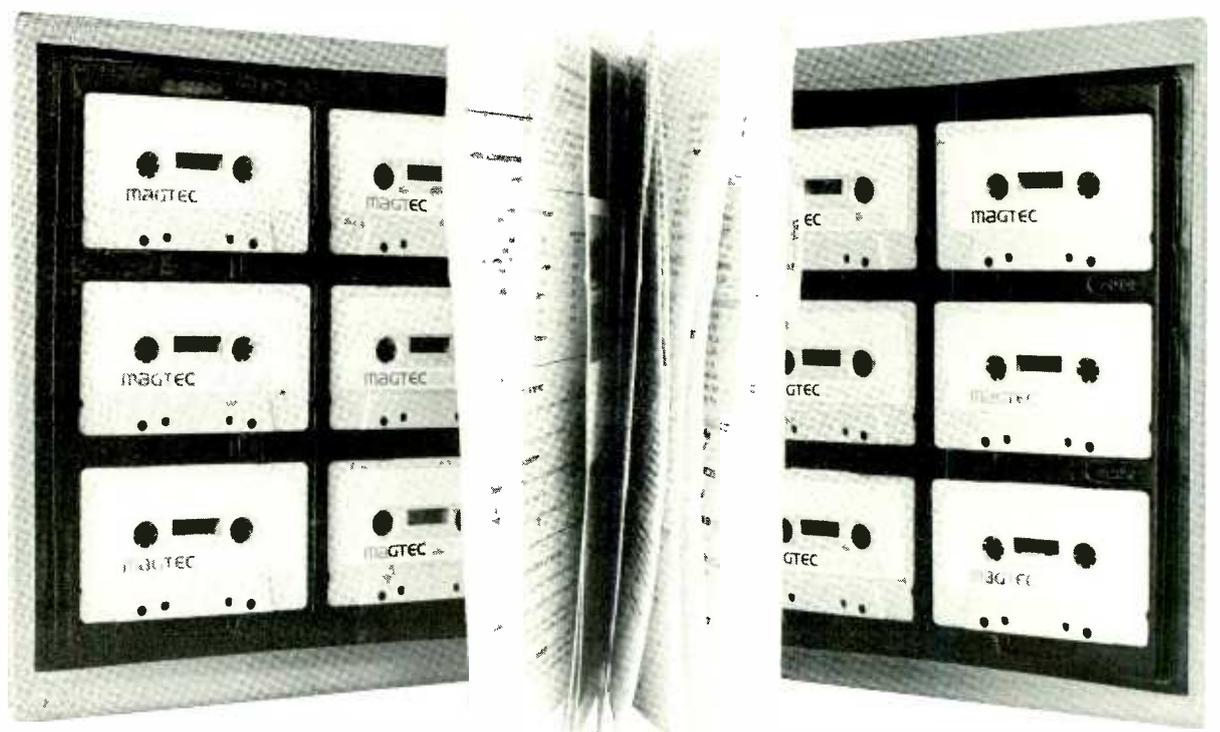
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NUMBER OF
SINGLES REVIEWED
THIS WEEK
116

LAST WEEK
70

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

POP

DAVID CASSIDY—HOW CAN I BE SURE (2:52)
(prod. Wes Farrell) (writers: Cavaliere-Brigati, Jr.) (Slacсар, ASCAP) Flip: No info available. **BELL** 45-220.

MARVIN GAYE—YOU'RE THE MAN (Part 1) (3:05)
(writers: Gaye-Stover) (Jobete, BMI) Flip: No info available. **TAMLA** 54221 (Motown)
RADIO ACTION: WCAR (Detroit)

MELANIE—SOMEDAY I'LL BE A FARMER (2:50)
(prod. Peter Schekeryk) (writer: Safka) (Neighborhood, ASCAP) Flip: "Steppin'" (3:26) (Neighborhood, ASCAP). **NEIGHBORHOOD** 4204 (Famous)

GUESS WHO—GUNS, GUNS, GUNS (3:26)
(prod. Jack Richardson) (writer: Cummings) (Dunbar/Cirrus/Expressions, BMI) Flip: No info available. **RCA** 74-0708

JERRY BUTLER—I ONLY HAVE EYES FOR YOU (3:31)
(prod. Samuel F. Brown III) (writers: Warren-Dubin) (Warner Bros., ASCAP) Flip: "A Prayer" (3:23) (Butler, ASCAP). **MERCURY** 73290
RADIO ACTION: WVON (Chicago); WMEM (Miami)

DAVID CLAYTON-THOMAS—MAGNIFICENT SANCTUARY BAND (3:07)
(writer: Burnette) (Racle/Beechwood, BMI) Flip: No info available. **COLUMBIA** 4-45603

ADDRISI BROTHERS—I CAN FEEL YOU (2:57)
(prod. Norbert Putnam) (writers: Addrissi-Addrissi) (Blackwood, BMI) Flip: No info available. **COLUMBIA** 4-45610

LITTLE MILTON—BEFORE THE HONEYMOON (3:06)
(prod. Milton Campbell) (writers: Banks-Jackson-Hampton) (East/Memphis, BMI) Flip: "Walking the Back Streets and Crying" (5:00) (South/East/Memphis, BMI) **STAX** 0124
RADIO ACTION: KGFJ (Los Angeles)

FOUR TOPS—I CAN'T QUIT YOUR LOVE (2:50)
(prod. Frank Wilson) (writers: Wakefield-Castan) (Jobete, BMI) Flip: No info available. **MOTOWN** 1198

IKE & TINA TURNER—FEEL GOOD (3:25)
(prod. Ike Turner & Gerhard Augustin) (writer: Turner) (Huh/Unart, BMI) **UNITED ARTISTS** 50913

MARY TRAVERS—MORNING GLORY (3:15)
(prod. Milton Okun) (writer: Buskin) (Levy, ASCAP) Flip: No info available. **WARNER BROS.** 7588
RADIO ACTION: WHFM (Rochester); WAYN (Detroit)

JIMMY CASTOR BUNCH—TROGODYTE (Cave Man) (3:24)
(prod. Castor-Pruitt Prods) (writers: Castor Bunch) (Jimpire, BMI) Flip: "I Promise to Remember" (2:45) (Patricia, BMI) **RCA** 48-1029
RADIO ACTION: WOL (Washington, D.C.); WABQ (Cleveland); WWRL (New York); WLCY (Tampa); KKJO (St. Joseph, Mo.); KMBY (Monterey); KCBQ (San Diego); KOL (Seattle); WPGC (Washington, D.C.); KCPX (Salt Lake City)

COURTSHIP—IT'S THE SAME OLD LOVE (2:58)
(prod. Knight & Allan) (writers: Knight-Allan) (Legacy, BMI) Flip: No info available. **TAMLA** 54217 (Motown)
RADIO ACTION: KGKL (San Angelo, Texas)

WHISPERS—I ONLY MEANT TO WET MY FEET (2:58)
(prod. Ron Carson) (writers: Daniels-McFaddin) (Equant/Talk & Tell, BMI) Flip: No info available. **JANUS** 184

DANYEL GERARD—BUTTERFLY (3:24)
(prod. Danyel Gerard & Don Costa) (writers: Gerard-Bernet-Barnes-David-Curb) (Pending, ASCAP) Flip: No info available. **VERVE** 10670 (MGM)

HOT BUTTER—POPCORN (2:30)
(prod. Bill & Steve Jerome) (writer: Kingsley) (Bourne, ASCAP) Flip: No info available. **MUSICOR** 1458

also recommended

J.J. CALE—After Midnight (2:53) (prod. Audie Ashworth) (writer: Cale) (Viva, BMI) **SHELTER** 7321 (Capitol)

THREE DEGREES—I Wanna Be Your Baby (2:50) (prod. Richard Barrett) (writer: Huff) (Palminia, BMI) **ROULETTE** 7125

DEREK & THE DOMINOS—Layla (2:43) (prod. Dominos) (writers: Clapton-Gordon) (Casserole, BMI) **ATCO** 6809
RADIO ACTION: KOL (Seattle); KNDE (Sacramento)

ZZ TOP—Francene (2:59) (prod. Bill Ham) (writers: Perron-Cordray-Gibbons) (India, ASCAP) **LONDON** 179
RADIO ACTION: KNUZ (Houston); KILT (Houston)

SAVOY BROWN—Lost and Lonely Child (2:36) (prod. Neil Slaven) (writer: Simmonds) (Chrysalis (PRS), ASCAP) **PARROT** 362

DENNIS LAMBERT—Ashes to Ashes (3:29) (prod. Steve Barri) (writers: Lambert-Potter) (Trousdale/Soldier, BMI) **DUNHILL** 4311
RADIO ACTION: WMAK (Nashville); WSPR (Springfield, Mass.)

PASTORS—World (3:39) (prod. Reel Sound Prod.) (writers: Hackady-Pockriss) (Morris, ASCAP) **ALITHIA** 6037

COUNTRY

JACK RENO—DO YOU WANT TO DANCE (2:49)
(prod. Glori-B. Prod.) (writer: Freeman) (Clockus, BMI) Flip: No info available. **TARGET** 0150 (Mega)

RADIO ACTION: WEXT (Hartford); WINN (Louisville); KFDI (Wichita); WXCL (Peoria); WVOJ (Jacksonville); KVET (Austin); WWOOD (Lynchburg); WITL (Lansing); WKBX (Winston-Salem); KSON (San Diego); KCKN (Kansas); KBBQ (Los Angeles)

TOMMY OVERSTREET—A SEED BEFORE THE ROSE (3:15)
(prod. M.G.B. Prod.) (writers: Gillespie-Mareno) (Terrace, ASCAP) Flip: "How'de We Ever Get This Way" (2:31) (Terrace, ASCAP) **DOT** 17418 (Famous)
RADIO ACTION: WIVK (Knoxville); WBAP (Ft. Worth)

JODY MILLER AND JOHNNY PAYCHECK—LET'S ALL GO DOWN TO THE RIVER (2:30)
(prod. Billy Sherrill) (writers: Montgomery-Richards) (Altam, BMI) Flip: No info available. **EPIC** 5-10863 (CBS)
RADIO ACTION: KIKK (Houston); WKDA (Nashville); WVOJ (Jacksonville)

GEORGE JONES—I MADE LEAVING (EASY FOR YOU) (2:45)
(prod. "Pappy" Daily) (writers: Jones-Wynette) (Glad/Altam, BMI) Flip: "How Proud I Would Have Been" (2:40) (Glad, BMI) **RCA** 74-0700
RADIO ACTION: WBAP (Ft. Worth)

LEONA WILLIAMS—HAPPY ANNIVERSARY, BABY (2:22)
(prod. Don Gant) (writer: Bourke) (Milene, ASCAP) Flip: "The Old Place Is Gone" (2:25) (Acuff-Rose, BMI) **HICKORY** 1635
RADIO ACTION: WITL (Lansing); WVOJ (Jacksonville); KFDI (Wichita); KIKK (Houston)

DEL REEVES & PENNY DeHAVEN—CRYING IN THE RAIN (2:25)
(prod. Scott Turner) (writers: King-Greenfield) (Screen Gems-Columbia, BMI) Flip: No info available. **UNITED ARTISTS** 50829

EDDY ARNOLD—JUST OUT OF REACH (2:32)
(prod. Jim Malloy) (writer: Stewart) (4 Star, BMI) Flip: "Poison Red Berries" (3:18) (4 Star, BMI) **RCA** 74-0705
RADIO ACTION: KCKN (Kansas); WBAP (Ft. Worth)

BARBARA FAIRCHILD—THANKS FOR THE MEM'RIES (2:20)
(prod. Jerry Crutchfield) (writer: Crutchfield) (Duchess, BMI) Flip: No info available. **COLUMBIA** 4-45589
RADIO ACTION: WBAP (Ft. Worth)

SANDY POSEY—WHY DON'T WE GO SOMEWHERE AND LOVE (2:30)
(prod. Billy Sherrill) (writers: O'Dell-Henley) (House of Gold, BMI) Flip: No info available. **COLUMBIA** 4-45596

also recommended

CHET ATKINS—Red, White and Blue Medley (3:37) (prod. Chet Atkins & Jerry Reed) (P.D./Robbins, ASCAP/Fischer, ASCAP) **RCA** 74-0696
RADIO ACTION: WEXL (Detroit); WINN (Louisville)

JOHNNY & JONIE MOSBY—My Ecstasy (2:14) (prod. Steve Stone) (writer: Frazier) (Blue Crest, BMI) **CAPITOL** 3332

SUSAN TAYLOR With the Dipsy Doodle Construction Co.—Won't You Take Me In (2:30) (prod. Allen Reynolds) (writers: McDill/Reynolds) (Jack, BMI) **JMI** 2
RADIO ACTION: WWCI (Columbus); WDGY (Minneapolis/St. Paul); KPLS (Santa Rosa); WKDA-FM (Nashville)

JERRY FOSTER—Love Is for Everyone (2:43) (prod. Jerry Kennedy) (writers: Foster-Rice) (Jack & Bill, ASCAP) **MERCURY** 73283

JACK RENO—Mrs. Miller Was a Pretty Woman (3:07) (prod. Buddy Killen) (writer: Slate) (Tree, BMI) **DOT** 17412 (Famous)
RADIO ACTION: KFDI (Wichita); WTHE (Mineola, N.Y.)

JOHN LAWS—Comin' After Jinny (3:32) (prod. Col Joye) (writer: Silverstein) (Evil Eye, BMI) **DAYBREAK** 1006 (RCA)

LORENE MANN—Hurts and Avis (2:23) (prod. Chet Atkins) (writer: Mann) (Hen Nest, SESAC) **RCA** 74-0704

KENNY VERNON—That's Be the Day (2:09) (prod. Earl Ball) (writers: Petty-Holly-Allison) (Nor-Va-Jak, BMI) **CAPITOL** 3331

SHEB WOOLEY—Somebody Gonna Come Along (2:16) (prod. Norris Wilson) (writer: Wooley) (Channel, ASCAP) **MGM** 14384

DOYLE HOLLY—Vanishing Breed (3:25) (prod. Billy Carr & Tom Crum) (writers: Eldrige-Stewart) (Forrest Hills, BMI) **BARNABY** 2064 (CBS)

BUCK TRENT—Until Dawn (2:43) (prod. Bob Ferguson & Porter Wagoner) (writers: Wagoner-Trent) (Owepar, BMI) **RCA** 74-0701

SOUL

MARVIN GAYE—YOU'RE THE MAN (Part 1) (See Pop Pick)

JERRY BUTLER—I ONLY HAVE EYES FOR YOU (See Pop Picks)

LITTLE MILTON—BEFORE THE HONEYMOON (See Pop Picks)

FOUR TOPS—I CAN'T QUIT YOUR LOVE (See Pop Pick)

IKE & TINA TURNER—FEEL GOOD (See Pop Pick)

JIMMY CASTOR BUNCH—TROGLODYTE (Cave Man) (See Pop Pick)

TRINI LOPEZ—Ruby Mountain (2:44) (prod. Stan Silverberg) (writer: Young) (Kangaroo, BMI) **CAPITOL** 3312
RADIO ACTION: WKQW (Nanuet, N.Y.); WSBT (South Bend)

RATCHELL—Julie My Woman (2:19) (prod. Ratchell, Inc. and Larry Cox) (writers: Byron-Couchois) (Ratchell, BMI) **DECCA** 32958 (MCA)
RADIO ACTION: WBBM (Chicago)

BOBBY WHITLOCK—Song for Paula (3:14) (prod. Bobby Whitlock & Andy Johns) (writer: Whitlock) (Sugar Daddy/Delbon, BMI) **DUNHILL** 4312

PYTHON LEE JACKSON—In a Broken Dream (3:37) (prod. Miki Dallon) (writer: Bently) (Young Blood, BMI) **GNP CRESCENDO** 449
RADIO ACTION: WMSL (Decatur, Ala.); KOL (Seattle); WPOP (Hartford); KYLT (Missoula, Mont.); WBBM-FM (Chicago)

MAGIC LANTERN—Country Woman (2:55) (prod. Steve Rowland) (writer: Voorman) (Jobete/Brewer, BMI) **CHARISMA** 100 (Buddah)
RADIO ACTION: KRCC (Omaha)

GENYA RAVAN—Morning Glory (3:18) (prod. Michael Holmes & Dixon Van Winkle) (writer: Holmes) (Melgs, ASCAP) **COLUMBIA** 4-45606

LAZARUS—Warmth of Your Eyes (2:58) (prod. Phil Ramone & Peter Yarrow) (writer: Hughes) (Yarone, ASCAP) **BEARSVILLE** 0005 (Warner Bros.)

KENNY O'DELL—Why Don't We Go Somewhere and Love (2:38) (prod. Kenny O'Dell) (writer: O'Dell-Henley) (House of Gold, BMI) **KAPP** 2169 (MCA)

JOEY HEATHERTON—Gone/The Road I Took to You (Pieces) (3:13) (2:55) (prod. Tony Scotti & Tommy Oliver) (writers: Rogers/Keith) (Dallad/Hill & Range, BMI/Feist, ASCAP) **MGM** 14387

JOYOUS NOISE—Rock and Roll Cowboys (3:18) (prod. Joyous Noise) (writers: Montgomery-Wakely) (Ripacooa Panamas, BMI) **CAPITOL** 3303

CHUCK WOOLERY—Kiss Her Three Times (3:08) (prod. Joe Reisman) (writers: Schulman-Carr) (Easy Listening/Galleon, ASCAP) **RCA** 74-0703
RADIO ACTION: WSBT (South Bend)

BATDORF & RODNEY—Can You See Him (2:15) (prod. Ahmet Ertegun, John Batdorf & Mark Rodney) (writers: Batdorf) (Lafvibes-Walden, ASCAP) **ATLANTIC** 2863

NEW CHRISTY MINSTREL—Love Is Alone (3:30) (prod. Ed Cobbs) (writers: Stovall-Cobb-Henery) (Equinox, BMI) **GREGAR** 71-0114 (RCA)
RADIO ACTION: WSBT (South Bend)

LABELLE—Moon Shadow (4:05) (prod. Vicki Wickham & Jack Adams) (writer: Stevens) (Irving, BMI) **WARNER** 7579

CAROLE SAGER—Where I Want to Be (2:55) (prod. Mike Berniker) (writers: Sager-Fischhoff) (Valando, ASCAP/Sunbeam, BMI) **METROMEDIA** 245

DALTON, JAMES & SUTTON—We Can Change It (3:49) (prod. Dalton, James & Sutton) (writers: Brown-Jones-Labro-Hamilton) (Criterion, ASCAP) **RCA** 74-0688

EDDIE JASON—Carolina's Comin' Home (2:20) (prod. Eddie Jason) (writers: Goodison-Hiller-Cook-Greenaway) (Multimood/Maribus, BMI) **PARAMOUNT** 0160 (Famous)

FAMILY VIBES—Soppin' Molasses (2:27) (prod. Ike Turner) (writers: Reese-Lane) (Huh/Unart, BMI) **UNITED ARTISTS** 50901

JOHN YAWS—Comin' After Jinny (3:32) (prod. Col Joye) (writer: Silverstein) (EvilEye, BMI) **DAYBREAK** 1006 (RCA)

BOONE GIRLS—Bless the Beasts & Children (3:31) (prod. Fred Werner) (writers: DeVorzan-Botkin, Jr.) (Screen Gems-Columbia, BMI) **LION** 110 (MGM)

PETE SAMSON—Return to Me (2:07) (prod. Dan Dalton) (writer: Beland) (Berwil/Breshnahan, BMI) **BARNABY** 2063 (CBS)

BLOSSOMS—Touchdown (2:15) (prod. Art Munson & Joe Reed) (writers: Munson-Reed) (Rock Pile/Silver House, ASCAP) **LION** 108 (MGM)

COURTSHIP—IT'S THE SAME OLD LOVE (See Pop Pick)

WHISPERS—I ONLY MEANT TO WET MY FEET (See Pop Pick)

THREE DEGREES—I WANNA BE YOUR BABY (See Pop Pick)

BLOSSOMS—TOUCHDOWN (See Pop Pick)

also recommended

CLARENCE REID—I'm Gonna Do Something Good to You (2:41) (prod. Steve Alaimo) (writers: Reid-Hale) (Sherlyn, BMI) **ALSTON** 4608 (Atlantic)

ELLA WASHINGTON—Too Weak to Fight (2:35) (prod. Jackey Beavers & John Richbourg) (writers: Jackson-Carter-Heyes-Hall) (Fame, BMI) **SOUND STAGE** 7 1507 (CBS)

FAMILY VIBES—Soppin' Molasses (2:27) (prod. Ike Turner) (writers: Reese-Lane) (Huh/Unart, BMI) **UNITED ARTISTS** 50901

ROSEY GRIER—Oh How I Miss You Baby (3:30) (prod. Bobby Womack) (writers: Womack-Carter) (Unart/Tracebob, BMI) **UNITED ARTISTS** 50893

PATTI & THE LOVELITES—I'm the One That You Need (3:16) (prod. Clarence Johnson) (writer: Hamilton) (Master Key, BMI) **COTILLION** 44145

SONNY GREEN—You've Got the Love I Need (3:10) (prod. Matt Hill) (writers: Morris-Grayson-Morris) (Respect/Su-Ma, BMI) **UNITED ARTISTS** 50884

J.R. BAILEY—Love, Love, Love (2:49) (prod. Bailey, Williams & Gasper Prod.) (writers: Bailey-Williams) (Adish A Tunes Two People, BMI) **TOY** 3801

HOT CHART ACTION

- 31 * (46) **I SAW THE LIGHT**—Todd Rundgren, Bearsville (Warner Bros)
- 40 * (51) **DIARY**—Bread, Elektra
- 43 * (79) **IT'S GOING TO TAKE SOME TIME**—Carpenters, A&M
- 47 * (60) **ISN'T LIFE STRANGE**—Moody Blues, Threshold (London)
- 67 * (new) **SONG SUNG BLUE**—Neil Diamond, Uni (MCA)



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Billboard FM ACTION

These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular radio station may play all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

Representing more than 30 of the largest population centers in the nation and Billboard's correspondents for the leading progressive FM stations programming new albums. Artists are listed alphabetically, and the markets researched include: NEW YORK: Dick Bozzi, WCBS-FM; Dennis Elsas, WNEW-FM; DETROIT: Lee Abrams, WRIF-FM; MILWAUKEE: Steve Stevens, WZMF-FM; COLUMBUS: Lou Henry, WCOL-FM; Phil Sheridan, WNCI-FM; DAYTON: WTUE-FM; Bill Struck; ROCHESTER: Tom Teuber, WCMF-FM; PHILADELPHIA: WMMR-FM, Ed Sciaky; FT. LAUDERDALE/MIAMI: Gary Granger, WSHE-FM; SAN FRANCISCO: KSAN-FM, Bob Cole; BALTIMORE: WKTK-FM, Pete Larkin; NASHVILLE: Ron Huntsman, WKDA-FM; WASHINGTON, D.C.: Phil de Marne, WMAL-FM; EUGENE: Stan Garrett, KZEL-FM; SEATTLE: Rich Fitzgerald, KOL-FM; SAN DIEGO: KHIS-FM; BUFFALO: Jim Sotet, WPHD-FM; PORTLAND: KINK-FM, Bruce Funkhouser; NEW ORLEANS: Hugh Dillard, WRNO-FM; MIAMI: Rick Basini, WBUS-FM; PROVIDENCE: Jon Rodman, WBRU-FM; CLEVELAND: Seth Mason, WNCR-FM; Bill Bass, WMMS-FM; BOSTON: Bill Heizer, WVBF-FM; ST. LOUIS: Shelley Grafman, KSHE-FM; ATLANTA: Rick Stevens, WPLO-FM; SAN JOSE: Doug Droese, KSJO-FM; SAN ANTONIO: Ted Stecker, KEEZ-FM; CHICAGO: Ed Shane, WGLD-FM; FRESNO: Mark Sherry, KFIG-FM; KANSAS CITY: Bob Ellis, KBey-FM; TUCSON: Steve Russell, KWFM-FM; EUREKA, CA.: Ted Alvy, KFMI-FM; LONG BEACH: Ron McCoy, KNAC-FM; DENVER: Tom Trunnell, KFML-FM; SACRAMENTO: Ken Wardell, KZAP-FM; DALLAS: Jon Dillon, KRLD-FM; MEMPHIS: Ron Michaels, WMC-FM

APRIL WINE, "You Could Have Been A Lady," Big Tree (Single)
Stations: WVBF-FM

ARGENT, "Hold Your Head Up," Epic (Single)
Stations: WMAL-FM, KFML-FM, WVBF-FM

JOHN BALDRY, "Everything Stops For Tea," Warner Bros.
Cuts: All.
Stations: WKTK-FM, KHIS-FM, KZAP-FM, WMAL-FM

JEFF BECK, "Jeff Beck Group," Epic

Cuts: "Tonight I'll Be Staying Here With You," "Sugar Cane," "Ice Cream Cakes," "Definitely Maybe."

Stations: KZAP-FM, KSAN-FM, KNAC-FM, WMMR-FM, WKDA-FM, WNCR-FM, KRLD-FM, WCBS-FM, WNEW-FM, WMAL-FM, WPHD-FM, KINK-FM, KOL-FM, KFMI-FM, WBRU-FM, WCMF-FM, KSHE-FM, KSJO-FM, WMC-FM

GEORGE BENSON, "White Rabbit," CTI

Cuts: "California Dreaming," "White Rabbit," "El Mar."
Stations: KZAP-FM, WPLO-FM, KOL-FM.

BURUNDI BLACK, "Burundi Black," Vanguard (Single)
Stations: WNEW-FM

RONEE BLAKLEY, "Ronee Blakley," Elektra
Cuts: "Bluebird," "Dues."
Stations: KZAP-FM, WBRU-FM, WCMF-FM

BROWNSVILLE STATION, "Night On The Town," Big Tree
Cuts: "Loving Lady Lee," "Mister Robert."
Stations: KSHE-FM

DAVE BRUBECK QUARTET, "The Last Set At Newport," Atlantic
Cuts: "Take Five," "Open The Gates."
Stations: KINK-FM, WZMF-FM

SANDY BULL, "Demolition Derby," Vanguard
Cuts: "Lost Date," "Gotta Be Juicy."
Stations: KSAN-FM, WPHD-FM

TREVOR BURTON, "Fight For Your Country," Epic (Single)
Stations: WCMF-FM

J. J. CALE, "Crying Eyes," Shelter (Single)
Stations: KFIG-FM

CARGOE, "Cargoe," Ardent
Cuts: "Tokyo Love."
Stations: WSHE-FM, WMC-FM, KFIG-FM

MICHAEL CHAPMAN, "Window," (Import)
Cuts: All.
Stations: WNCR-FM

RAY CHARLES, "Message From The People," ABC
Cuts: All.
Stations: KSAN-FM, KFML-FM, WMMR-FM.

CHI LITES, "Lonely Man," Brunswick
Cuts: "Lonely Man."
Stations: WBRU-FM, WVBF-FM

CHARLIE CHRISTIAN, "Solo Flight," Columbia
Cuts: All.
Stations: WMMR-FM

HUNGRY CHUCK, "Hungry Chuck," Bearsville
Cuts: "Watch Trucks Go By," "Country Music," "Cruising."
Stations: KFMI-FM, KRLD-FM

NEAL CREQUE, "Creque," Cobblestone
Cuts: "Rafiki."
Stations: KZEL-FM

GODFREY DANIEL, "Take A Sad Song," Atlantic

Cuts: "Woodstock," "Honky Tonk Woman," "Hey Jude."
Stations: WGLD-FM

JAMES LUTHER DICKINSON, "Dixie Fried," Atlantic

Cuts: All.
Stations: WMC-FM

BO DIDDLEY, "Where It All Began," Chess

Cuts: "Woman," "Bad Trip," "Take It All Off."
Stations: KSAN-FM

THE DILLARDS, "Roots and Branches," Anthem

Cuts: "Get Out On The Road," "Big Bayou," "Billy Jack," "Red Bone Hound," "One A.M."
Stations: KNAC-FM, KFML-FM, KOL-FM, KFMI-FM, KRLD-FM

JOYCE EVERSON, "Crazy Lady," Warner Bros.

Cuts: "Country Air," "Crazy Lady," "What Did She Taste Like," "To Be A Pilgrim."
Stations: WCMF-FM

ROBERTA FLACK AND DONNY HATHAWAY, "Roberta Flack and Donny Hathaway," Atlantic

Cuts: "I, Who Have Nothing," "Baby I Love You," "You've Lost That Loving Feeling."
Stations: WMAL-FM, KFML-FM, WCBS-FM, WNEW-FM, WKTK-FM, KSAN-FM, KZAP-FM, KINK-FM, KOL-FM, KWFM-FM, KZEL-FM, KRLD-FM

FLASH, "Flash," Capitol

Cuts: "Children Of The Universe," "The Time It Takes," "Small Beginnings," "Morning Haze."
Stations: WMC-FM, KNAC-FM, WKTK-FM, WMMR-FM, WSHE-FM, WBUS-FM, KZEL-FM

TOM FOGARTY, "Tom Fogarty," Fantasy

Cuts: "Legend of Alcatraz," "Lady of Fatima," "Train To Nowhere."
Stations: KSAN-FM, KZEL-FM, KSJO-FM

FREE, "Sail On," RCA (Single)
Stations: WBUS-FM

LUIS GASCA, "For Those Who Chant," Blue Thumb
Cuts: All.
Stations: KSAN-FM, KZAP-FM, KOL-FM

GRAND FUNK RAILROAD, "Greatest Hits," Capitol
Cuts: All.
Stations: WSHE-FM

MARLIN GREENE, "Tiptoe Past The Dragon"

Cuts: "Ponce de Leon," "Captain Of Your Ship Of Dreams."
Stations: KSAN-FM, KEEZ-FM, WRNO-FM

GROUNDHOGS, "Who Will Save The World," Import
Cuts: All.
Stations: WBUS-FM

GUNS AND BUTTER, "Guns and Butter," Cotillion
Cuts: All.
Stations: WNEW-FM

EDDIE HARRIS, "Instant Death," Atlantic

Cuts: "Instant Death," "Nightcap," "Summer's On Its Way," "A Little."
Stations: KZAP-FM, WKTK-FM, KFML-FM, KZEL-FM

DAN HICKS AND HIS HOT LICKS, "Strikin It Rich," Blue Thumb

Cuts: "Moody Richard," "I Scare Myself," "Woe, the Luck," "The Laughing Song."
Stations: WCOL-FM, WKDA-FM, WBRU-FM, WCMF-FM, KSHE-FM, WNCR-FM, KRLD-FM

DON IMUS, "1200 Hamburgers To Go," RCA

Cuts: "Brother Love," "Tricky Dick," "Rev. Billy Sol Hargis."
Stations: KNAC-FM

PYTHON LEE JACKSON, "Python Lee Jackson," (Single)

Cuts: All.
Stations: WSHE-FM

DOCTOR JOHN, "Gumbo," Atlantic

Cuts: "Iko Iko," "Big Chief," "Mess Around," "Little Liza Jane."
Stations: KZEL-FM, WMMR-FM, KNAC-FM, KSAN-FM, WRNO-FM, WNCR-FM, KFMI-FM, KINK-FM, KOL-FM, WBRU-FM, KWFM-FM, WVBF-FM

JANIS JOPLIN, "Janis Joplin In Concert," Columbia

Cuts: All.
Stations: KSJO-FM, KFIG-FM, WSHE-FM, KSAN-FM, WMAL-FM, KFML-FM, KOL-FM, KSHE-FM

JOYOUS NOISE, "Wandering Man," Capitol

Cuts: "Rock and Roll Road Cowboys," "Clear Night."
Stations: WKTK-FM

ALEXIS KORNER, "Bootleg Him," Warner Bros.

Cuts: All.
Stations: WMMR-FM

JIMMY McGRIFF & JUNIOR PARKER, "Good Things Don't Happen Everyday," Groove Merchant

Cuts: "Oh Darling," "The Inner Light."
Stations: WGLD-FM, WMMS-FM

MAHAVISHNU ORCHESTRA, "Innerness Flame," Columbia

Cuts: All.
Stations: WMMS-FM

HARVEY MANDEL, "The Snake," Janus

Cuts: "Divining Rod," "Lynda Love," "Peruvian Flake."
Stations: KSAN-FM

MANDRILL, "Mandrill Is," Polydor

Cuts: "I Refuse To Smile," "Get It All," "The Sun Must Go Down."
Stations: WNCI-FM

MATTHEW AND PETER, "Matthew and Peter," Playboy

Cuts: "Smiles," "Cast and Anchor," "Seeing Is Believing," "Fist Through A Wall."
Stations: WBRU-FM

ZUBIN MEHTA, "The Planets," London

Cuts: All.
Station: KHIS-FM

LITTLE MILTON, "Greatest Hits," Chess

Cuts: All.
Stations: WMMR-FM

MOUNTAIN, "The Road Goes Ever On," Windfall

Cuts: All.
Stations: WNEW-FM

NAZARETH, "Nazareth," Warner Bros.

Cuts: "Morning Dew," "Red Light Lady."
Stations: KWFM-FM

NEW RIDERS OF THE PURPLE SAGE, "Powerglide," Columbia

Cuts: "Rainbow," "California Day," "Sweet Lovin' One," "Runnin' Back To You," "Dim Lights, Thick Smoke," "Hello Mary Lou."
Stations: KNAC-FM, KZAR-FM, KFML-FM, KBey-FM, WKDA-FM, WSHE-FM, WBU-S-FM, KRLD-FM, FMC-FM

NEW YORK ROCK ENSEMBLE, "Freedomburger," Columbia

Cuts: "More Like The Master," "Kiss Your Future," "Barrell Full Of Wine."
Stations: KEEZ-FM, KFMI-FM, KWFM-FM, KSJO-FM, WMC-FM

SCOOP NISKER, "If You Don't Like The News, Go Out and Make Some Of Your Own," Scoop

Cuts: "Creeps."
Stations: KFML-FM

BILLY PRESTON, "Outspace," A&M (Single)

Stations: WRIF-FM

PROCOL HARUM, "Live In Concert," A&M

Cuts: "Conquistador," "Salty Dog," "In Held T'was In I."
Stations: WZMF-FM, KSAN-FM, WMMR-FM, WPHD-FM, KFML-FM, WCBS-FM, WKTK-FM, KINK-FM, KOL-FM, KWFM-FM, KSJO-FM

PULSE, "Pulse," Thimble

Cuts: All.
Stations: WNEW-FM

Quicksilver, "Coming Thru," Capitol

Cuts: All.
Stations: KINK-FM, WMAL-FM, WRNO-FM, KSHE-FM

RASCALS, "The Island Of Real," Columbia

Cuts: "Saga Of New York," "Lucky Day," "Island Of Real."
Stations: WPHD-FM, KINK-FM, KFMI-FM, WKTK-FM

RASPBERRIES, "Raspberries," Capitol

Cuts: All.
Stations: WNEW-FM

LOU REED, "Lou Reed," RCA

Cuts: "Love Makes You Feel Ten Feet Tall," "I Can't Stand It," "Lisa Says."
Stations: KFIG-FM, WPLO-FM, WBUS-FM, KZEL-FM, KRLD-FM, WMC-FM

ASHMAN REYNOLDS, "Stop Off," Polydor

Cuts: "Hymn For Him," "I Wish I Knew," "Help Me," "Country Man."
Stations: KWFM-FM

BUFFY SAINTE-MARIE, "Moon Shot," Vanguard

Cuts: "Moon Shot," "Mister Can't You See," "He's An Indian," "Cowboy In Rodeo."
Stations: WMMR-FM, KNAC-FM, WMAL-FM, WPHD-FM, WCOL-FM, KINK-FM, KOL-FM, KWFM-FM, WCMF-FM, WVBF-FM

BOB SEEGER, "Smokin' Other Peoples"

Cuts: "If I Were A Carpenter," "Heavy Music," "Love Lights."
Stations: WPHD-FM, WRIF-FM

B. W. STEVENSON, "B. W. Stevenson," RCA

Cuts: All.
Stations: KRLD-FM

JOHN STEWART, "Sunstorm," Warner Bros.

Cuts: All.
Stations: KHIS-FM

STEPHEN STILLS, "Manassas," Atlantic

Cuts: "Song of Love," "Any-way," "Move Around," "Don't Look At My Shadow," "Right Now," "Jet Set."
Stations: WCBS-FM, WKTK-FM, WVBF-FM, WRIF-FM, KFIG-FM, WNCR-FM, KEEZ-FM, KSAN-FM, WPLO-FM, KBey-FM, WCOL-FM, WKDA-FM, KFML-FM, WSHE-FM, KZAP-FM, WBU-S-FM, WRNO-FM

DEWEY TERRY, "Chief," Tumbleweed

Cuts: All.
Stations: KFML-FM

VARIOUS ARTISTS, "Fritz The Cat," Fantasy

Cuts: "Black Talk," "Duke's Theme."
Stations: KZAP-FM

VARIOUS ARTISTS, "The Golden Age Of Comedy," RCA

Cuts: All.
Stations: WMMR-FM

VISITORS, "Neptune," Cobblestone

Cuts: "China," "Neptune."
Stations: WBRU-FM

WHISKEY HOWL, "Whiskey Howl," Warner Bros. (Canada)

Cuts: All.
Stations: KOL-FM

TONY JOE WHITE, "The Train I'm On," Warner Bros.

Stations: KHIS-FM

JESSE WOLF AND WINGS, "Jesse Wolf and Wings," Shelter

Cuts: "Shut The Door," "Inspiration on the Highway."
Stations: KFMI-FM, KZEL-FM

MGM
WELCOMES
PETULA CLARK

WITH HER SINGLE OF
“MY GUY”

K 14392

WATCH for PETULA CLARK on the JOHNNY CARSON SHOW,
MONDAY night, MAY 8th, Singing her new single “MY GUY.”



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STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending
May 6, 1972



THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	THE FIRST TIME EVER I SAW YOUR FACE 10	Roberta Flack (Joel Dorn), Atlantic 2864	35	36	YOU COULD HAVE BEEN A LADY 7	April Wine (Ralph Murphy), Big Tree 133 (Bell)	68	74	TELEGRAM SAM 3	T. Rex (Tony Visconti), Reprise 1078
2	3	I GOTCHA • 14	Joe Tex (Buddy Killen), Dial 1010 (Mercury)	36	41	WALKING IN THE RAIN WITH THE ONE I LOVE 6	Love Unlimited (Barry White), Uni 55319 (MCA)	69	96	LONG-HAIRED LOVER FROM LIVERPOOL 3	Little Jimmy Osmond (Mike Curb & Perry Botkin Jr), MGM 14376
3	4	BETCHA BY GOLLY, WOW • 11	Stylistics Featuring Russell Thompkins Jr. (Thom Bell), Avco 4591	37	44	SYLVIA'S MOTHER 6	Dr. Hook and the Medicine Show (Ron Haffkine), Columbia 4-45562	70	72	CHANGES 4	David Bowie (Ken Scott), RCA 74-0605
4	2	ROCKIN' ROBIN 9	Michael Jackson (Mel Larson & Jerry Marcellino), Motown 1197	38	40	MISTER CAN'T YOU SEE 6	Buffy Sainte-Marie (Buffy Sainte-Marie & Norbert Putnam), Vanguard 35151	71	75	LEAN ON ME 3	Bill Withers (Bill Withers), Sussex 235 (Buddah)
5	6	DAY DREAMING • 8	Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2866	39	24	EVERY DAY OF MY LIFE 15	Bobby Vinton (Jimmy Bowen), Epic 5-10822 (CBS)	72	—	SOMEDAY NEVER COMES 1	Creedence Clearwater Revival (Creedence Clearwater Revival), Fantasy 676
6	5	A HORSE WITH NO NAME • 12	America (Ian Samwell), Warner Bros. 7555	40	51	DIARY 3	Bread (David Gates), Elektra 45784	73	88	DADDY, DON'T YOU WALK SO FAST 3	Wayne Newton (Wes Farrell), Chelsea 78-0100 (RCA)
7	18	I'LL TAKE YOU THERE 5	Staple Singers (Al Bell), Stax 0125	41	23	TAURUS 12	Dennis Coffey and the Detroit Guitar Band (Mike Theodore), Sussex 233 (Buddah)	74	78	LOVE THEME FROM "THE GODFATHER" 3	Nina Rota (Tom Mack), Paramount 0152 (Famous)
8	9	DOCTOR MY EYES 8	Jackson Browne (Richard Sanford Orshoff), Asylum 11004 (Atlantic)	42	42	POOL OF BAD LUCK 7	Joe Simon (Staff), Spring 124 (Polydor)	75	71	I KO I KO 4	Dr. John (Jerry Wexler & Harold Battiste), Atco 6882
9	10	LOOK WHAT YOU DONE FOR ME 6	Al Green (Willie Mitchell), Hi 2211 (London)	43	79	IT'S GOING TO TAKE SOME TIME 2	Carpenters (Jack Daugherty), A&M 1351	76	82	UPSETTER 2	Grand Funk Railroad (Terry Knight), Capitol 3316
10	11	BACK OFF BOOGALOO 6	Ringo Starr (George Harrison), Apple 1849	44	47	ASK ME WHAT YOU WANT 7	Millie Jackson (Raeford Gerald & Don French), Spring 123 (Polydor)	77	—	AUTOMATICALLY SUNSHINE 1	Supremes ("Smokey"), Motown 1200
11	16	OH GIRL 5	Chi-Lites (Eugene Records), Brunswick 55471	45	56	LOVE THEME FROM "THE GODFATHER" (Speak Softly Love) 5	Andy Williams (Dick Glasser), Columbia 4-45579	78	80	AIN'T WASTIN' TIME NO MORE 2	Allman Brothers Band (Tom Dowd), Capricorn 0003 (Warner Bros.)
12	12	THE FAMILY OF MAN 7	Three Dog Night (Richard Podolor), Dunhill 4306	46	58	HEARSAY 8	Soul Children (Jim Stewart & Al Jackson), Stax 0119	79	81	AMERIKAN MUSIC 2	Steve Alaimo (Chips Moman), Entrance 7507 (CBS)
13	13	VINCENT/CASTLES IN THE AIR 8	Don McLean (Ed Freeman), United Artists 50887	47	60	ISN'T LIFE STRANGE 3	Moody Blues (Tony Clarke), Threshold 67009 (London)	80	—	ROCKET MAN 1	Elton John (Gus Dudgeon), Uni 55328 (MCA)
14	14	BABY BLUE 7	Badfinger (Todd Rundgren), Apple 1844	48	48	LET'S STAY TOGETHER 6	Isaac Hayes (Isaac Hayes), Enterprise 9045 (Stax/Volt)	81	86	BEG, STEAL OR BORROW 3	New Seekers (David Mackay), Elektra 45780
15	7	IN THE RAIN 11	Dramatics (Tony Hester under the supervision of Don Davis), Volt 4075	49	45	DO YOUR THING 11	Isaac Hayes (Isaac Hayes), Enterprise 9042 (Stax/Volt)	82	—	HOT 'n HASTY 1	Humble Pie (Humble Pie), A&M 1349
16	8	A COWBOY'S WORK IS NEVER DONE 11	Sonny & Cher (Sonny Bono & Snuff Garrett), Kapp 2163 (MCA)	50	52	LEGEND IN YOUR OWN TIME 7	Carly Simon (Paul Samwell-Smith), Elektra 45774	83	—	LIFE & BREATH 1	Climax (Larry Cox), Rocky Road 30061 (Bell)
17	20	HOT ROD LINCOLN 7	Commander Cody & His Lost Planet Airmen (Bob Cohen & Commander Cody), Paramount 0146 (Famous)	51	49	BE MY LOVER 9	Alice Cooper (Bob Ezrin), Warner Bros. 7568	84	85	VAHEEVELLA 4	Kenny Loggins with Jim Messina (Jim Messina), Columbia 4-4550
18	21	SUAVECITO 10	Malo (David Rubinson), Warner Bros. 7559	52	54	YOU ARE THE ONE 9	Sugar Bears (Jimmy Bowen), Big Tree 122 (Bell)	85	87	AIN'T THAT PECULIAR 2	Fanny (Richard Perry), Reprise 1080
19	21	MORNING HAS BROKEN 6	Cat Stevens (Paul Samwell-Smith), A & M 1335	53	57	WALK IN THE NIGHT 6	Jr. Walker & the All Stars (Johnny Bristol), Soul 35095 (Motown)	86	92	LOVE THEME FROM "THE GODFATHER" (Speak Softly Love) 2	Al Martino (Pete DeAngelis), Capitol 3313
20	22	SLIPPIN' INTO DARKNESS 16	War (Jerry Goldstein), United Artists 50867	54	55	LAY-AWAY 6	Isley Brothers (R., O. & R. Isley), T-Neck 934 (Buddah)	87	—	I CAN'T TURN YOU LOOSE 1	Edgar Winter's White Trash (Rick Darringer), Epic 5-10855 (CBS)
21	15	PUPPY LOVE • 11	Donny Osmond (Mike Curb & Don Costa), MGM 14367	55	43	CHANTILLY LACE 10	Jerry Lee Lewis (Jerry Kennedy), Mercury 73273	88	90	TOO BEAUTIFUL TO LAST 2	Engelbert Humperdinck (Gordon Mills), Parrot 40069 (London)
22	17	HEART OF GOLD 14	Neil Young (Elliot Mazer & Neil Young), Reprise 1065	56	64	SMILIN' 3	Sly & the Family Stone (Sly Stone), Epic 5-10850 (CBS)	89	89	LOVE'S STREET AND FOOL'S ROAD 4	Solomon Burke (Solomon Burke), MGM 14253
23	50	TUMBLING DICE 2	Rolling Stones (Jimmy Miller), Rolling Stones 19103 (Atlantic)	57	65	OUTA-SPACE 3	Billy Preston (Billy Preston), A&M 1320	90	—	IMMIGRATION MAN 1	Graham Nash & David Crosby (Graham Nash, David Crosby, & Bill Haverson), Atlantic 2873
24	28	CANDY MAN 9	Sammy Davis Jr. (Mike Curb & Don Costa), MGM 14320	58	69	I'VE BEEN LONELY FOR SO LONG 3	Frederick Knight (E. Walker), Stax 0117	91	99	YOUNG NEW MEXICAN PUPPETEER 2	Tom Jones (Gordon Mills), Parrot 40070 (London)
25	30	ME AND JULIO DOWN BY THE SCHOOLYARD 5	Paul Simon (Roy Halce/Paul Simon), Columbia 4-45585	59	77	OLD MAN 2	Neil Young (Elliott Mazer & Neil Young), Reprise 1084	92	97	HOW DO YOU DO 2	Mouth & Mac Neal (Hans van Hemmert), Phillips 40715 (Mercury)
26	32	LITTLE BITTY PRETTY ONE 3	Jackson 5 (Mel Larson & Jerry Marcellino), Motown 1199	60	63	EVERYTHING GOOD IS BAD, EVERYTHING BAD IS GOOD 6	100 Proof (Aged in Soul) (Greg Perry & General Johnson), Hot Wax 7202 (Buddah)	93	93	I JUST WANNA BE YOUR FRIEND 2	Lighthouse (Jimmy Lerner), Evolution 1058 (Stereo Dimension)
27	29	RUN, RUN, RUN 8	Jo Jo Gunne (Jo Jo Gunne), Asylum 11003 (Atlantic)	61	62	I HAD IT ALL THE TIME 7	Tyrone Davis (Willie Henderson), Dakar 4501 (Brunswick)	94	—	WOMAN'S GOTTA HAVE IT 1	Bobby Womack (Bobby Womack), United Artists 50902
28	34	(Last Night) I DIDN'T GET TO SLEEP AT ALL 6	5th Dimension (Bones Howe), Bell 45-195	62	66	TO GET TO YOU 8	Jerry Wallace (Joe Johnson), Decca 32914 (MCA)	95	95	QUESTIONS 3	Bang (Michael Sunday), Capitol 3304
29	31	TAXI 9	Harry Chapin (Jac Holzman), Elektra 45770	63	61	WHAT'D I SAY 5	Rare Earth (Rare Earth), Rare Earth 5043 (Motown)	96	98	WE'RE FREE 2	Beverly Bremers (Levine/Brown/Eichner), Scepter 12348
30	27	JUMP INTO THE FIRE 8	Nilsson (Richard Perry), RCA 74-0673	64	70	I'M MOVIN' ON 3	John Kay (Richard Podolor), Dunhill 4309	97	—	AN AMERICAN TRILOGY 1	Elvis Presley, RCA 74-0672
31	46	I SAW THE LIGHT 5	Todd Rundgren (Todd Rundgren), Bearsville 0003 (Warner Bros)	65	68	JUBILATION 7	Paul Anka (Paul Anka-Johnny Harris), Buddah 294	98	—	I GOT SOME HELP I DON'T NEED 1	B. B. King (Ed Michel), ABC 11321
32	25	ROUNDOABOUT 13	Yes (Yes and Eddie Offord), Atlantic 2854	66	59	AM I LOSING YOU 6	Partridge Family starring Shirley Jones & featuring David Cassidy (Wes Farrell), Bell 45-200	99	100	WHERE THERE'S A WILL THERE'S A WAY 2	Delaney & Bonnie (Jimmy Miller & Delaney Bramlett), Atco 6888
33	33	HELP ME MAKE IT THROUGH THE NIGHT 7	Gladys Knight & the Pips (Johnny Bristol), Soul 35094 (Motown)	67	—	SONG SUNG BLUE 1	Neil Diamond (Tom Catalano/Neil Diamond), Uni 55326 (MCA)	100	—	THERE IT IS (Part 1) 1	James Brown (James Brown), Polydor 14125
34	37	NICE TO BE WITH YOU 11	Gallery (Mike Theodore & Dennis Coffey), Sussex 232 (Buddah)								

HOT 100 A-Z - (Publisher-Licensee)

Ain't That Peculiar (Jobete, BMI) 85	Candy Man (Taradem, BMI) 24	The Family of Man (Almo/Cross Key, ASCAP) 12	2 Jump Into the Fire (Blackwood BMI) 30	Love's Street and Fool's Road (The Kid's Music, BMI) 89	Rocket Man (James, BMI) 80	Upsetter (Storybook, BMI) 76
Ain't Wastin' Time No More (No Exit, BMI) 78	Castles in the Air (Mayday/Yahweh Tunes, BMI) 13	The First Time Ever I Saw Your Face (Storm King, BMI) 70	(Last Night) I Didn't Get to Sleep at All (January, BMI) 93	Long Haired Lover From Liverpool (Burd/Virgin Ear, ASCAP) 69	Rockin' Robin (Records, BMI) 4	Vaheevella (Gnososs, ASCAP) 84
Am I Losing You (Screen Gems-Columbia, BMI) 66	Chantilly Lace (Glad, BMI) 55	I Saw the Light (Earmark/Screen Gems-Columbia, BMI) 1	Lav-Away (Triple Three, BMI) 54	Me and Julio Down by the Schoolyard (Charing Cross, BMI) 25	Roundabout (Cotillion, BMI) 32	Vincent (Mayday/Yahweh Tunes, BMI) 13
American Music (Press, BMI) 79	A Cowboy's Work Is Never Done (Chisnare, BMI) 16	Hearsay (East/Memphis, BMI) 46	Lean on Me (Interior, BMI) 71	Mister Can't You See (Acuff-Rose, BMI) 38	Run, Run, Run (Hollenbeck Bulge, BMI) 27	Walk in the Night (Jobete, BMI) 53
Ask Me What You Want (Wili-Du/Bill-Lee/Gatcho/Belinda, BMI) 44	Heart of Gold (Silver Fiddle, BMI) 22	I'll Take You There (East/Memphis, BMI) 46	Legend in Your Own Time (Quackenbush, ASCAP) 31	Morning Has Broken (Irving, BMI) 19	Slippin' into Darkness (United Artists, ASCAP) 20	Walkin' in the Rain with the One I Love (January/SaVette, BMI) 36
Automatically Sunshine (Jobete, BMI) 77	Help Me Make It Through the Night (Combine, BMI) 33	In the Rain (Groovesville, BMI) 22	Let's Stay Together (Jec, BMI) 50	Nice to Be With You (Interior, BMI) 34	Song Sung Blue (Prophet, BMI) 67	We're Free (Pocketful of Tunes, BMI) 96
Baby Blue (Apple, ASCAP) 14	Hot 'n Hasty (Rule One, BMI) 6	I'm Movin' On (Hill & Range, BMI) 15	Life & Breath (Warner/Brown's, BMI) 83	Oh Girl (Julio-Brian, BMI) 11	Suavecito (Centerbury, BMI) 18	What'd I Say (Progressive, BMI) 63
Back Off Boogaloo (Starting, BMI) 10	Hot Rod Lincoln (4 Star, BMI) 17	Immigration Man (Giving Room, BMI) 83	Little Bitty Pretty One (Records, BMI) 26	Old Man (Broken Arrow, BMI) 59	Sylvia's Mother (Evil Eye, BMI) 37	Where There's a Will There's a Way (Delbon-Cotillion, BMI) 99
Be My Lover (Bizarre/Alive Ent., BMI) 51	How Do You Do (WB, ASCAP) 92	I Got Some Help I Don't Need (Pamco/Sounds of Lucille, BMI) 98	Look What You Done For Me (Jec, BMI) 9	Outa-Space (Irving/Wep, BMI) 57	Telegram Sam (Wizard, BMI) 68	Woman's Gotta Have It (Unart/BMI) 94
Betcha By Golly, Wow (Bellboy/Assorted, BMI) 81	I Can't Turn You Loose (East/Memphis/Time/Redwall, BMI) 87	Jubilation (Spanka, BMI) 65	Love Theme From "The Godfather" (Speak Softly Love) (Al Martino) (Famous, ASCAP) 86	There It Is (Part 1) (Dynamite/Belinda, BMI) 100	To Get to You (4 Star, BMI) 62	You Are the One (Town Crier, BMI) 52
	I Got Some Help I Don't Need (Pamco/Sounds of Lucille, BMI) 87		Love Theme From "The Godfather" (Speak Softly Love) (Andy Williams) (Famous, ASCAP) 45	To Get to You (4 Star, BMI) 62	Too Beautiful to Last (Colgems/Horizip, ASCAP) 88	You Could Have Been a Lady (Buddah, ASCAP) 35
	Everything Bad Is Good (Gold, Forever, BMI) 60		Love Theme From "The Godfather" (Nino Rota) (Famous, ASCAP) 74	Tumbling Dice (Promopub, BMI) 23	Young New Mexican Puppeteer (Pincus & Sons, ASCAP) 91	

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

Annunzio Paolo Mantovani

Among the first releases of London Records was an instrumental version of "La Mer (Beyond The Sea)" b/w "Night And Day" conducted by a talented young musician named Annunzio Paolo Mantovani. That was in 1947. And that marked the beginning of one of the greatest success stories in musical history.

Since 1947, Mantovani has recorded 57 LPs for London. Not to mention the numerous 78s and 45s. "The Mantovani Sound" has become a part of all our lives. Especially the romantic side. It has brought pleasure to as many listeners as any other recording artist on the music scene during the past three decades.

Mantovani has enjoyed popularity and success beyond telling. It can truthfully be said he is one of the few artists whose every release consistently finds its way onto the charts.

On the 25th Anniversary of the beginning of this success story—and of the beginning of London Records—we proudly and affectionately announce the release of the maestro's new LP, appropriately entitled

"ANNUNZIO
PAOLO
MANTOVANI."

It's a very special new LP.



May is Mantovani Month

LONDON
RECORDS

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*"That music,
and that hour you get up on stage,
is all." -JANIS JOPLIN-*



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This album illuminates the finest moments of the finest nights of her life. "JOPLIN

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ON COLUMBIA RECORDS 

TOP LPs & TAPE

POSITION
110-200

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
110	110	6	STEVE MILLER Recall the Beginning . . . Journey From Eden Capitol SMAS 11022			NA
111	115	24	COMMANDER CODY & HIS LOST PLANET ARMEN Ozone Paramount PAS 6017 (Famous)			NA
167	2	2	MANDRILL Mandrill Is Polydor PD 5025			NA
129	8	8	HARRY CHAPIN Heads & Tales Elektra EKS 75023			NA
114	117	11	B.B. KING L.A. Midnight ABC ABCX 743			NA
125	7	7	TODD RUNDGREN Something/Anything? Bearsville 2BX 2066 (Warner Bros.)			NA
170	2	2	HENRY MANCINI & DOC SEVERINSEN Brass On Ivory RCA LSP 4629			NA
117	118	5	CHAKACHAS Jungle Fever Polydor PD 5504			NA
141	12	12	BILLY PRESTON I Wrote a Simple Song A&M SP 3507			NA
119	119	24	PETER NERO Summer of '42 Columbia C 31105			NA
120	96	16	J.J. CALE Naturally Shelter SW 8098 (Capitol)			NA
137	2	2	JOHNNY CASH A Thing Called Love Columbia KC 31332			NA
122	112	47	ROD STEWART Every Picture Tells a Story Mercury SRM 1-609			NA
138	3	3	JERRY LEE LEWIS The "Killer" Rocks On Mercury SRM 1-637			NA
124	128	83	SANTANA Abraxas Columbia KC 30130			NA
125	124	8	FREDDIE HART My Hang-Up Is You Capitol SD 11014			NA
158	14	14	MAHAVISHNU ORK/JOHN McLAUGHLIN The Inner-Mounting Flame Columbia KC 31067			NA
127	106	13	OSIBISA Woyaya Decca DL 75327 (MCA)			NA
128	120	27	HUMBLE PIE Performance: Rockin' the Fillmore A&M SP 3506			NA
179	2	2	SAMMY DAVIS, JR. Now, MGM SE 4832			NA
130	101	10	CRUSADERS 1 Blue Thumb BTS 6001 (Famous)			NA
131	131	36	AL GREEN Gets Next to You Hi SHL 32062 (London)			NA
132	109	5	LORETTA LYNN One's On the Way Decca DL 75334 (MCA)			NA
133	133	4	DELANEY & BONNIE D & B Together Columbia KC 31377			NA
134	134	26	MELANIE Gather Me Neighborhood NRS 47001 (Famous)			NA
135	113	42	ALLMAN BROS. BAND At Fillmore East Capricorn SD 2-802 (Atco)			NA
197	2	2	TOM RUSH Merrimack County Columbia KC 31306			NA
137	114	5	LYNN ANDERSON Cry Columbia KC 31316			NA
138	100	10	JIM CAPALDI Oh How We Danced Capitol SW 9314			NA

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.
NA Indicates not available

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
139	139	8	ESTHER PHILLIPS From a Whisper to a Scream Kudu KU 05 (CTI)			NA
193	2	2	RAY CHARLES Message From the People ABC ABCX 755/TRC			NA
141	143	5	LES McCANN Invitation to Openness Atlantic SD 1603			NA
142	145	6	BOBBY WHITLOCK Dunhill DSX 50121	NA	NA	NA
143	147	23	CHARLEY PRIDE Sings Heart Songs RCA LSP 4617			NA
144	150	5	TAMMY WYNETTE Bedtime Story Epic KE 21385 (CBS)			NA
145	127	9	MICHEL LEGRAND "Brian's Song" Theme & Variations Bell 6071			NA
146	146	6	MARTHA REEVES & THE VANDELLAS Black Magic Gordy G 958 L (Motown)			NA
147	136	15	HENRY MANCINI, HIS ORK & CHORUS Big Screen, Little Screen RCA LSP 4630			NA
148	122	20	JAMES BROWN Revolution of the Mind/Recorded Live at the Apollo Polydor PD 3003			NA
149	1	1	MAGIC ORGAN Street Fair Rauwood R 8092			NA
150	121	30	QUINCY JONES Smackwater Jack A&M SP 3037			NA
151	1	1	Z.Z. TOP Rio Grande Mud London XPS 612			NA
152	140	64	BLACK SABBATH Paranoid Warner Bros. WS 1887			NA
153	132	19	GROVER WASHINGTON, JR. Inner City Blues Kudu KU 05 (CTI)			NA
154	16	16	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)			NA
155	157	33	ARETHA FRANKLIN Aretha's Greatest Hits Atlantic SD 8295			NA
156	148	11	ISAAC HAYES In the Beginning Atlantic SD 1599			NA
157	165	10	CANNED HEAT Historical Figures & Ancient Heads United Artists UAS 5557			NA
158	149	39	WHO Who's Next Decca DL 79182 (MCA)			NA
159	154	86	CARPENTERS Close to You A&M SP 4271			NA
160	161	3	BLACK IVORY Don't Turn Around Today TLP 1005 (Perception)			NA
161	153	11	FIRESIGN THEATER Dear Friends Columbia KG 31099			NA
162	162	3	COLD BLOOD First Taste of Sin Reprise MS 2074			NA
163	166	10	CONWAY TWITTY & LORETTA LYNN Lead Me On Decca DL 75326 (MCA)			NA
199	2	2	MARY TRAVERS Morning Glory Warner Bros. BS 2609			NA
165	169	2	SOUL CHILDREN Genesis Stax STS 3003			NA
166	159	48	MARVIN GAYE What's Going On Tamla TS 310 (Motown)			NA
167	168	5	BANG Capitol ST 11015			NA
168	1	1	JR. WALKER & THE ALL STARS Moody, Jr. Soul S 733 L (Motown)			NA
169	173	5	DIONNE WARWICKE From Within Scepter SPS 2-598			NA

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by red bullet).

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
170	171	5	MERLE HAGGARD Let Me Tell You About A Song Capitol ST 882			NA
171	175	3	JIMMY CASTOR BUNCH It's Just Begun RCA LSP 4640			NA
172	163	79	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325 (CBS)			NA
173	172	20	PAUL WILLIAMS Just An Old Fashioned Love Song A&M SP 4327			NA
174	1	1	NEW RIDERS OF THE PURPLE SAGE Power Glide Columbia KC 31284			NA
175	200	2	JOHN KAY Unsung Songs & Little Known Heroes Dunhill DSX 50120			NA
176	1	1	MOMS & DADS In the Blue Canadian Rockies GNP Crescendo GNPS 2063			NA
177	178	2	DR. HOOK & THE MEDICINE SHOW Columbia C 30898			NA
178	1	1	CHAIRMAN OF THE BOARD Bittersweet Invictus ST 9801 (Capitol)			NA
179	180	6	BUCKWHEAT Movin' On London 2PS 609			NA
180	1	1	QUICKSILVER Comin' Through Capitol SMAS 11002			NA
181	182	4	DAVID BOWIE Hunky Dory RCA LSP 4623			NA
182	130	5	CONWAY TWITTY I Can't See Me Without You Decca DL 75335 (MCA)			NA
183	183	2	A TRIBUTE TO WOODY GUTHRIE, VOL. 1 Various Artists Columbia KC 31171			NA
184	196	2	MYSTIC MOODS ORK Love the One You're With Warner Bros. BS 2577			NA
185	1	1	CHARLIE MCCOY Real McCoy Monument Z 31329 (CBS)			NA
186	135	6	FANNY Fanny Hill Reprise MS 2058			NA
187	152	4	FREDA PAYNE Best of Invictus ST 9804 (Capitol)			NA
188	188	3	ANN PEEBLES Straight From the Heart Hi SHL 32065 (London)			NA
189	189	2	A TRIBUTE TO WOODY GUTHRIE, VOL. 2 Various Artists, Warner Bros. BS 2586			NA
190	187	14	KENNY ROGERS & THE FIRST EDITION Ballad of Calico Reprise 2XS 6476			NA
191	1	1	BUFFY SAINTE-MARIE Moonshot Vanguard VSD 79312			NA
192	192	2	IMPRESSIONS Times Have Changed Curtom CRS 8012 (Buddah)			NA
193	1	1	JOHN BALDRY Everything Stops For Tea Warner Bros. BS 2614			NA
194	1	1	JADE WARRIOR Vertigo Vertigo VEL 1009 (Mercury)			NA
195	1	1	EL CHICANO Celebration Kapp KS 3663 (MCA)			NA
196	195	5	ROGER WILLIAMS Love theme from "The Godfather" Kapp KS 3665 (MCA)			NA
197	198	2	LOVE UNLIMITED Uni 73131 (MCA)			NA
198	194	6	PERCY FAITH, HIS ORK. & CHORUS Joy Columbia C 31301			NA
199	1	1	WILD TURKEY Battle Hymn Reprise MS 2070			NA
200	1	1	AL KOOPER Possible Projection of the Future/ Childhood's End Columbia KC 31189			NA

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Allman Brothers Band	4, 135
America	3
Lynn Anderson	137
Apollo 100	73
A Tribute To Woody Guthrie	
Vol. 1	183
Vol. 2	189
Badfinger	55
John Baldry	193
Bang	167
Shirley Bassey	94
Black Ivory	160
Black Sabbath	95, 152
Blood, Sweat & Tears	51
David Bowie	181
Bread	12
James Brown	148
Jackson Browne	60
Buckwheat	179
J.J. Cale	120
Canned Heat	157
Jim Capaldi	138
George Carlin	22
Carpenters	62, 159
Johnny Cash	121
David Cassidy	93
Jimmy Castor Bunch	171

Chairmen of the Board	178
Chakachas	117
Harry Chapin	113
Ray Charles	140
Chase	71
Cheech & Chong	43
Cher	66
Chicago	81
Chi-Lites	49
Eric Clapton	23
Cold Blood	162
Dennis Coffey	91
Commander Cody	111
Alice Cooper	9
Cream	28
Creedence Clearwater Revival	18
Crusaders	130
Sammy Davis Jr.	129
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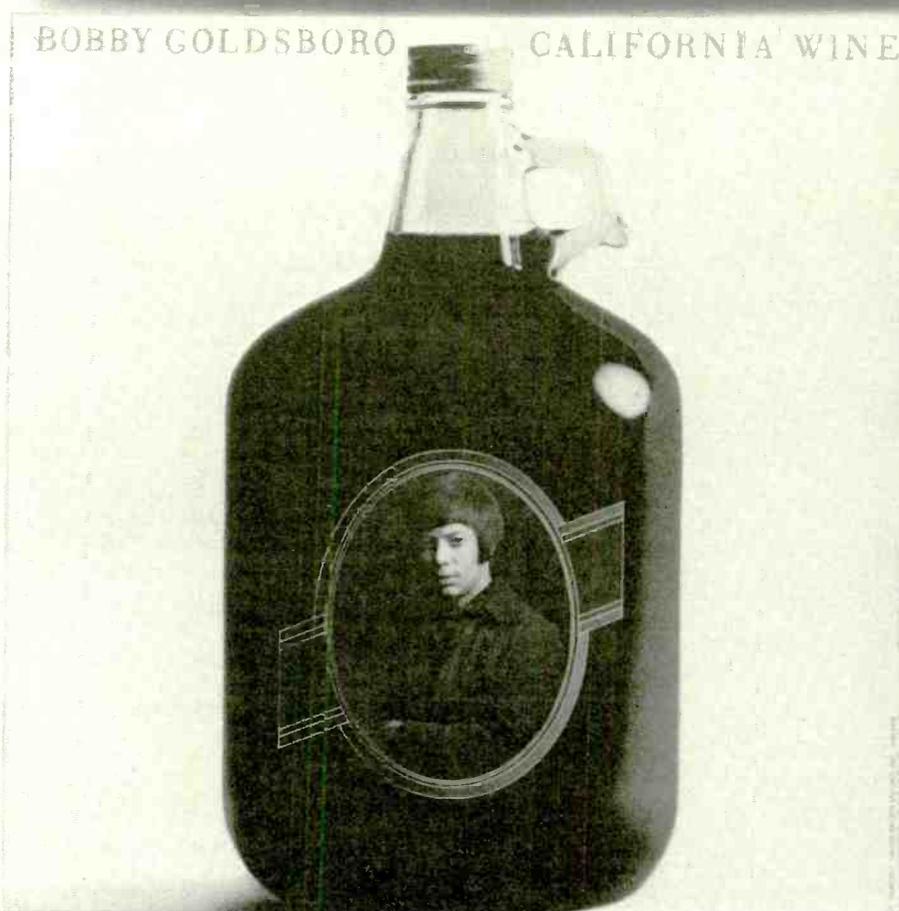
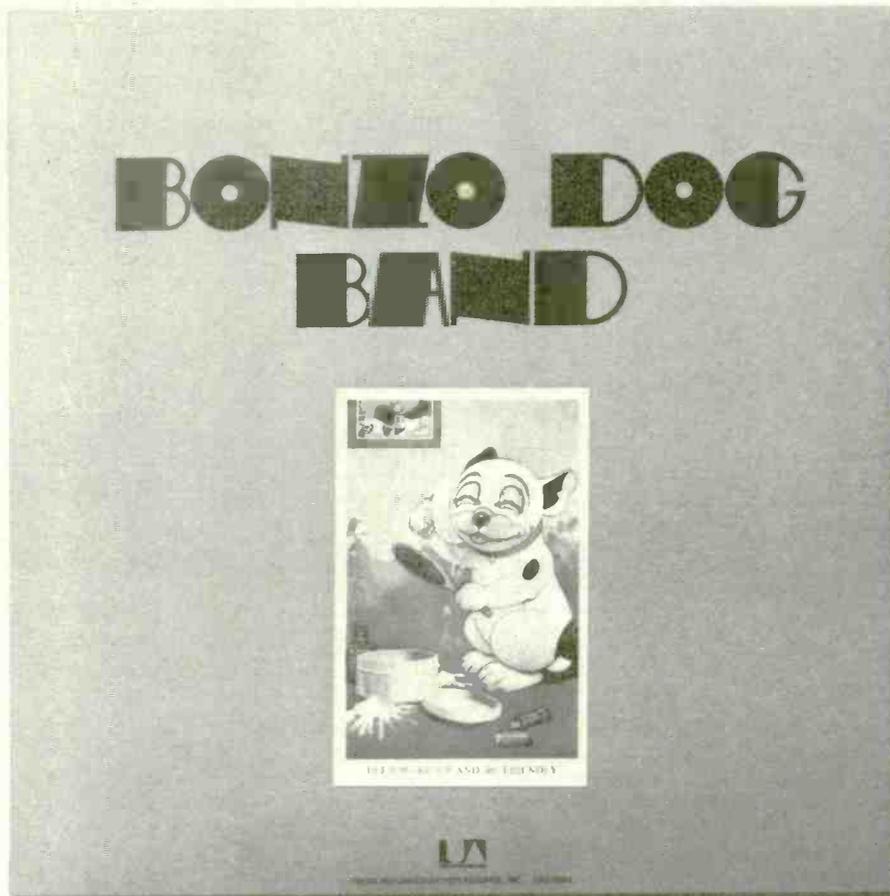
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OUTRAGEOUS, ORGANIC, SPARKLING & SMOOTH.



Bonzo Dog Band/"Let's Make Up And Be Friendly"/LP: UAS-5584/8-Track: U-8415 As England's foremost practitioners of "Outpatient-Rock", the Bonzos have built a cult-like following. They're influenced primarily by the 20th century and other reasons for laughter, and blend humor and music without compromising either. Their latest album continues their fine tradition of belly laughs with a beat.

The Dillards/"Roots & Branches"/LP: ANS-5901/8-Track: 29602/Cassette: 39602 The Dillards' bluegrass roots have been branching out into rock and country music since 1962. The result has been tight, simple music slightly ahead of its time. But now time has caught up and their new album, coupled with a cross-country tour with Elton John, should finally make them an overnight success.

50 Guitars/"The Way Of Love"/LP: UAS-5569/8-Track: U-8373/Cassette: K-0373 Tommy "Snuff" Garrett and half a hundred guitars make an extremely smooth, richly textured sound. Their latest album features this effective combination on a dozen strong contemporary melodies like "It's Impossible", "American Pie", and "Summer of '42". "The Way of Love" is a fascinating addition to the 50 Guitars catalog.

Bobby Goldsboro/"California Wine"/LP: UAS-5578/8-Track: U-8408/Cassette: K-0408 Bobby's latest album has something for everyone. His clear voice and "easy-listening, country-pop" style work well for a wide range of material. From his own title tune to Stephen Stills' "Love The One You're With", Bobby has crafted an album as diverse and rewarding as "California Wine".



USE THE POWER 18 REGISTER AND VOTE

Distributors' Piracy Suit Charges Unfair Competition; WEA Warning

• Continued from page 1

parties of the class and will protect the interests of the class in this action.

The suit alleges that only a portion of tapes distributed by the plaintiffs become hits—they rely on best sellers to recover expenses and for profit. Plaintiffs' average cost of legitimate tape product is stated to be \$3.60 per tape, according to the suit. The average selling price to retailers is \$4.25.

Defendants, the suit alleges, are engaged in selling bootleg tapes to Georgia retailers, through buying legitimate tapes on the open market and making a master tape from these. "Neither the original manufacturer nor the artists receives a fee or royalty of any kind from the defendants," alleges the suit.

The suit claims the defendants appropriate property "without license or agreement . . . and that these actions are calculated intentionally, unlawfully and wrongfully to use and trade upon the popularity of the recording artist on tapes distributed by plaintiffs."

The defendants are alleged by the suit to have appropriated only hit product, and "such expenses as defendants do incur are certain of recovery. Defendants are alleged to incur no promotional or advertising costs.

Charge

Suit further alleges "defendants acquire legitimate tapes at nominal cost, reproduce them at little cost, label the cartridges with the same title and the same name of the performing artist as appears on legitimate tapes and sells said tapes in competition with and at a substantially lower price than those sold by plaintiffs. Defendants are able to sell . . . at a lower price and still gain substantial profit because said defendants circumvent the necessity of expending skill and money in acquiring the performing artist and recording their performances. Thus, defendants unfairly appropriate artistic performances and profit thereby to the disadvantage of plaintiffs who distribute legitimate products.

"The average selling price on said unauthorized tapes to retailers by defendants is in the range of \$2.50 to \$3.00 per tape, which is substantially below the selling price possible on tapes legitimately distributed by plaintiffs.

"As defendants are and were well aware, the aforesaid conduct constitutes unfair competition.

Plaintiffs, it is stated, have no adequate remedy at law and seek judgment against defendants as follows:

(1) That defendants be enjoined and restrained from distributing, duplicating or transferring any recorded performance contained on any tape manufactured by legiti-

mate manufacturers and distributed by plaintiffs unless done with consent, license and authority.

a) from advertising, offering for sale, or selling any such tape containing any recorded performance on any tape manufactured by legitimate manufacturers and distributed by plaintiffs unless authorized.

b) from using the name of any recording artist under contract or any title of any song used in performances by such legitimate manufacturers and distributed by plaintiffs.

(2) That this Court issue an Order directing defendants to show cause why a preliminary injunction should not be issued and granted, so enjoining and restraining defendants.

(3) That the Court order each defendant to surrender to the possession of the Court all tapes under its control which embody unauthorized duplications.

(4) That the Court declare the aforesaid unauthorized reproduc-

tion of sound recordings to be, and sale of such sound recordings to be, unfair competition.

(5) As a result of the foregoing acts and conduct of the defendants, and each of them, plaintiffs have suffered damages in an amount which plaintiffs cannot now ascertain.

Plaintiffs are informed and believe, and on the basis of such information and belief, allege that they have suffered actual damages in an amount not less than \$500,000 and punitive damages of not less than \$1,000,000. Plaintiffs will seek leave to amend this Complaint to allege the exact amount of such damages when such amount has been ascertained.

(6) For plaintiffs' cost of suit incurred herein, including reasonable attorney's fees.

(7) For such other and further relief as the Court may seem just, meet and proper in the premises.

Geldbart is a former NARM president.

Warner/Reprise Airs Product

NEW YORK — Warner/Reprise Records and Tapes has conducted its May new release presentations at the eight Warner-Elektra-Atlantic branches across the country between Apr. 27 and May 3.

Gathering with the Warner/Re-

prise district and local personnel were Ed Rosenblatt, Warner's director of national sales; Russ Thyret, assistant director of national sales; Hal Halverstadt, director of merchandising; and Lou Dennis, newly appointed director of tape operations.

3 Dog Night Slates Diamond Dates; Reb Foster Allies With ATI Offices

• Continued from page 8

ton Bowl, Atlanta Braves Stadium and Pittsburgh's Three Rivers Stadium, selling out each show and grossing a total of \$374,138 with no incidents. Three Dog's first European concert tour is set for late autumn and a Far East jaunt may follow in 1973.

In five years, Three Dog Night has accumulated a total pension fund of \$3 million, of which each member can withdraw his share on demand. "Reb Foster Associates has always offered to defer one-fourth of our 20 percent management commission if a new group signs up for financial counseling from the first," Utley said.

Utley admitted that the split of Steppenwolf has made a short-term difference in the company's cash flow. But lead singer John Kay is in demand for clubs and smaller halls with his new solo act, Utley pointed out. Manbeast, founded by ex-Steppenwolf founders Jerry Edminton and Goldy McJohn, is in rehearsal and may add two other Foster-managed vocalists, Alan Parker and Grant Gulickson.

Foster Associates is gradually moving to place its artists on the house production company, Corderoy Records, making distribution deals with various labels. The latest shift in this direction came when Gayle McCormick moved from ABC-Dunhill to Decca, via a Corderoy masters deal.

According to Utley, breaking a new rock act has gotten harder and more expensive than ever. "We tell young acts it will take a year if they're lucky, more likely 18 months," he said. Utley feels that the overall future of the music business will see a proliferation of production independents, with distribution handled by a few major labels who can guarantee collections for the creative producers.

Foster-ATI Link

In another new development at Reb Foster Associates, the management firm has severed its long-time relationship with William Morris Agency. Foster acts are now being booked by a two-year-old office, American Talent Inter-

national, founded by three young New York agents who had built up their track record as rock specialists with diversified bookers.

Sol Safflan, Ira Blacker and Jeff Franklin, the principals of ATI, acquired Leo Leichter Agency, Beverly Hills (Billboard, April 15), to be near Foster. Besides Three Dog Night, they also now handle such non-Foster stars as the Faces with Rod Stewart, Deep Purple, Buddy Miles, Savoy Brown, Badfinger, Uriah Heep, Long John Baldry, the Doors, Al Kooper, Pot liquor and the Bee Gees.

Oldies Catalog Court Hassle

• Continued from page 4

between all parties concerned and lawsuits were filed by each side.

At the beginning of 1970, Apex obtained a default order in Los Angeles giving it possession of the Oldies 45 masters being held at a local pressing plant. Modern had the order set aside on the grounds they hadn't been properly informed of the scheduled court appearance. But by that time, Apex had already obtained the masters.

This month's court order restrains Apex, "its servants and agents" from selling material originally recorded in Vee-Jay's Oldies 45 series. Unless the order is overturned by appeal, it will stand until the entire suit over Vee-Jay rights is settled in court.

The Apex labels had assembled and marketed at least 20 albums of material from Oldies 45 releases, according to a Betty Chiappetta deposition filed with Los Angeles Superior Court. To date, only Apex—now based in Lynwood, New Jersey—has succeeded at re-releasing Vee-Jay on disk in the U.S. Modern has remained in existence, according to Betty Chiappetta, now sole owner of the company, because of overseas and tape royalties.

Put \$6.50 Price Ceiling On Rolling Stones Tour

NEW YORK—The 1972 North American tour of the Rolling Stones, slated to begin in Vancouver, B. C. on June 3, will have a price ceiling of \$6.50 on all tickets. Set by Peter Rudge of Sound Image, Inc., the tour will encompass several innovations in booking, consumer protection, security and staging.

All concerts on the tour will have a top ticket price of \$6.50, and an absolute limit of four tickets per customer has been set to prevent scalping and forgery of tickets. In each city, all outlets will place tickets on sale simultaneously 30 days prior to the actual concert date. Mail orders will be available in some cities, and all local advertising will be designed and supplied by the Stones' office.

First evidence of ticket forgeries has already been reported in Los Angeles, where a bogus ticket agency took \$5 deposits on tickets they claimed would cost \$15.

All complimentary tickets are being handled by COG (Central Organizing Group, a/k/a Children of God, headquarters for the tour) with neither the individual promoter nor the local concert hall having any responsibility. No complimentary tickets will be available in the first 20 rows, leaving these seats open for the general public. All requests for complimentary tickets will be channeled through the Rolling Stones' press office, Gibson & Stromberg, Inc.,

in New York and Los Angeles. Marshall Chess will act at coordinator in this field and executive liaison with Atlantic Records, which distributes the Rolling Stone label.

New Staging

Innovations in production and staging, designed by Chipmonck Industries, will eliminate most sound and lighting equipment from the stage, thus affording the audience an unobstructed view. Specially designed towers for sound equipment and a new back-lighting system will be utilized.

In addition, a 14-man technical crew will all be members of the IATSE union, making this the first all-union rock 'n' roll tour. Clark Transfer will provide personnel and the two 40-foot trucks which will carry equipment.

Opening acts will be Stevie Wonder and Martha Reeves, with unknown gospel singers slated to accompany the group during their Bible Belt bus trip.

A Correction

NEW YORK — Due to a mechanical error in the April 29, 1972, issue of Billboard, New York magazine was incorrectly referred to as the New Yorker, in connection with the investigation into the finances from the Bangladesh concert by the New York State Attorney General's office.

Executive Turntable

• Continued from page 4

was previously associated with the law firm of Marshall and Morris. At the same time, **Michael Gusick** has been appointed international operations director for GSF. He was house counsel for ABC Records in New York before joining Kaplan to form the law firm of Kaplan and Gusick, which will continue to operate as an entity completely separate from GSF operations. . . . **Steve Lindenberg** will join MCA Records' artist relations department. He will coordinate sales, promotion and merchandising for the label's touring artists. . . . **Mable John**, the Raelettes lead singer, and **Dolores Monday** have formed Mable John Management company. First artists signed are the **Triumph** quintet.

★ ★ ★

John Hartmann has been named president of the Geffen-Roberts management firm. . . . **Linda Busman** has opened Independent Music Clearance Service in Los Angeles. She was formerly with Bernard S. Brody, Inc. . . . **Peter Tevis** and **Jeff Cheen** have been named house producers at Capitol Records. Tevis's most recent project was the original cast album of the musical, "Mother Earth." Cheen managed and produced Alex Richman. . . . **Larry Goldblatt**, former **Blood, Sweat & Tears** manager, has joined the **David Clayton-Thomas** Entertainment Corp. as chief administrator. . . . **Greta Behar** has resigned as assistant to BMI executive Neil Anderson. . . . **Sachima Tani** has been appointed executive vice president and general manager of Teac Corp. of America. . . . **Donald W. Farris**, former executive vice president of the American State Bank and business manager of Travel Industries, Inc., both of Oswego, Kan., has been appointed to the newly created post of administrative manager, sales, by Kustom Electronics, Inc. . . . **Jan S. Mirsky**, previously vice president, corporate finance at Scheinman, Hochstin and Trotta, investment bankers, has been named treasurer and financial officer for GSF, Inc. . . . **Robert Schenrock** has been appointed manager of TeleVision Communication Corp.'s Allband CableVision system in Olean, N.Y. He was formerly superintendent of construction for TVC's Akron CableVision in Akron.

★ ★ ★

Rick Frio and **Pat Pipolo** have been promoted to vice presidents of MCA Records. Frio serves as director of marketing. Pipolo serves as director of promotion and publicity for Decca, Kapp, and Uni Records. Frio started out as national sales manager of Uni, for which Pipolo started as national promotion director. Frio's responsibilities include the branch operations and independent distribution. Pipolo is director of the nationwide promotion staff of MCA Records.

★ ★ ★

George E. Lee has been promoted to national credit manager of MCA Records and will be moving to the headquarters of the label in Los Angeles. He has been eastern credit manager of the firm, based in New York. His career spans 20 years with organization. He replaces **Peter E. Puzo**, who recently resigned for personal reasons and is moving to the East Coast.

'Superstar' Film Israeli Locale

LOS ANGELES—The Universal Films production of "Jesus Christ, Superstar" begins shooting in the authentic locale of Israel in August under the aegis of "Fiddler on the Roof" director Norman Jewison.

Pre-recording of the film music began this week in London, with the entire London Philharmonic under the direction of Andrew Lloyd Webber, co-author of the phenomenally successful rock opera with Tim Rice. To date, "Jesus Christ, Superstar" has sold some 3½ million double albums in North America on Decca.

All Independents

NEW YORK — All Platinum Records has independent distributors in all major markets, and does not own its distributors, as incorrectly reported in last week's Billboard.

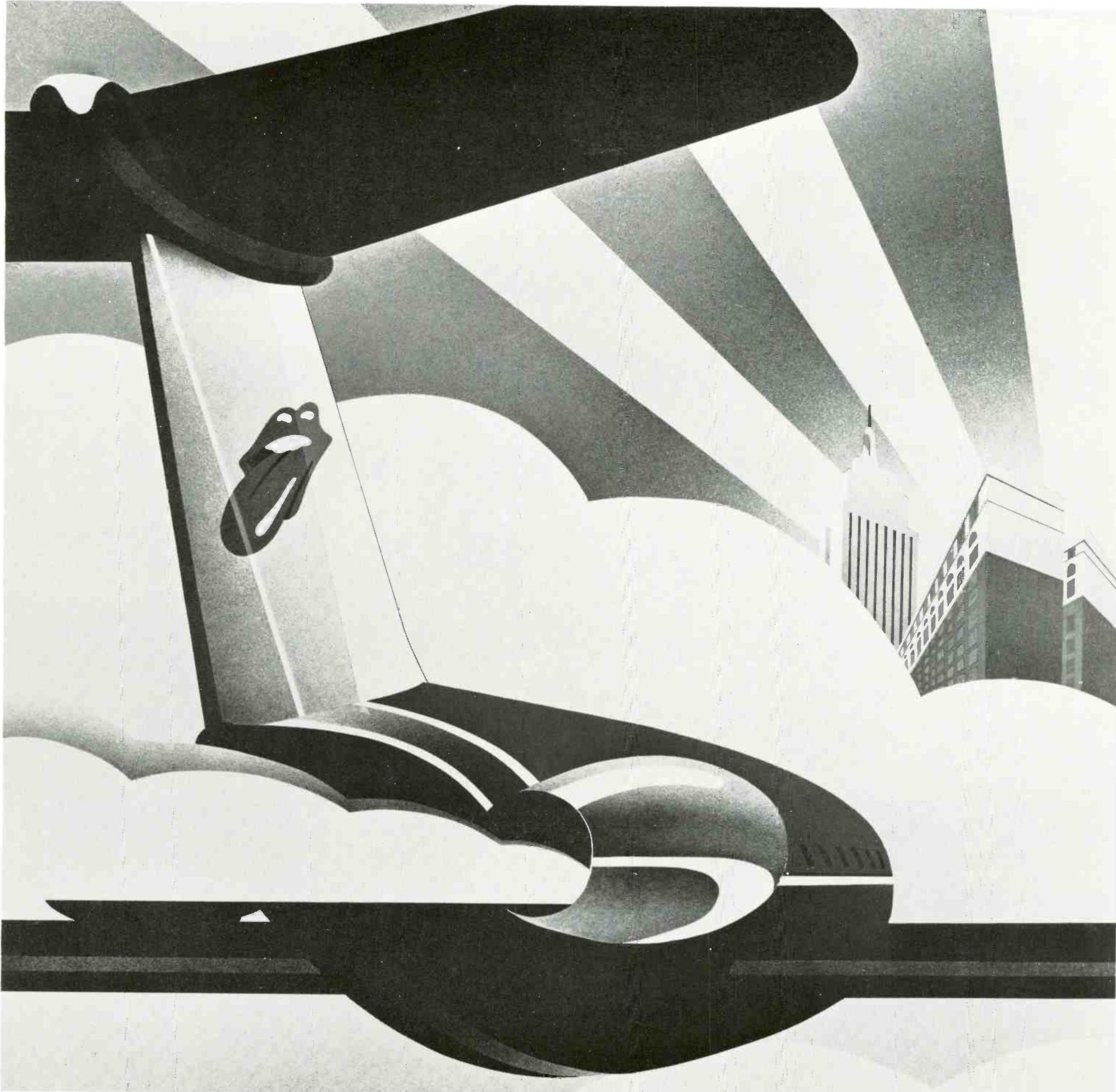
“If you define niggers as someone whose life style is defined by others, whose opportunities are defined by others, whose role in society is defined by others, then good news! — you don’t have to be black to be a nigger in this society. Most of the people in America are niggers.”

Congressman Ronald V. Dellums (D-Calif)

WOMAN
IS THE
NIGGER
OF THE
WORLD

JOHN LENNON

PLASTIC ONO BAND/ ELEPHANT’S MEMORY AND INVISIBLE STRINGS



John Pashe

THE ROLLING STONES AMERICAN TOUR 1972

TICKET PRICES: \$4.50; \$5.00; \$5.50; \$6.00; \$6.50

JUNE: 3 (SAT) VANCOUVER - PACIFIC COLISEUM ■ 4 (SUN) SEATTLE - COLISEUM ■ 6 (TUES) SAN FRANCISCO - WINTERLAND ■ 8 (THURS) SAN FRANCISCO - WINTERLAND ■ 9 (FRI) LOS ANGELES - PALLADIUM ■ 10 (SAT) LONG BEACH - PACIFIC TERRACE CENTER ■ 11 (SUN) LOS ANGELES - FORUM ■ 13 (TUES) SAN DIEGO - INTERNATIONAL SPORTS ARENA ■ 14 (WED) TUCSON - CIVIC ARENA ■ 15 (THURS) ALBUQUERQUE - UNIVERSITY OF NEW MEXICO ■ 16 (FRI) DENVER - COLISEUM ■ 18 (SUN) MINNEAPOLIS, ST. PAUL - SPORTS CENTER ■ 19 & 20TH (MON & TUES) CHICAGO - AMPHITHEATER INTERNATIONAL ■ 22 (THURS) KANSAS CITY - MUNICIPAL AUDITORIUM ■ 24 (SAT) FT. WORTH - TARRANT COUNTY ■ 25 (SUN) HOUSTON - HOFFEINZ PAVILLION ■ 27 (TUES) MOBILE - AUDITORIUM ■ 28 (WED) TUSCALOOSA - UNIVERSITY OF ALABAMA ■ 29 (THURS) NASHVILLE - MUNICIPAL AUDITORIUM ■ **JULY:** 4 (TUES) WASHINGTON, D.C. - R.F.K. STADIUM ■ 5 (WED) NORFOLK, VIRGINIA - SCOPE ■ 6 (THURS) CHARLOTTE, N. CAROLINA - COLISEUM ■ 7 (FRI) KNOXVILLE - CIVIC ARENA ■ 9 (SUN) ST. LOUIS - KIEL AUDITORIUM ■ 11 (TUES) AKRON, OHIO - RUBBER BOWL ■ 12 (WED) INDIANAPOLIS - CONVENTION CENTER ■ 13 & 14TH (THURS & FRI) DETROIT - COBO HALL ■ 15 (SAT) TORONTO - MAPLE LEAF GARDENS ■ 17 (MON) MONTREAL - FORUM ■ 18 & 19TH (TUES & WED) BOSTON - GARDEN ■ 20 & 21ST (THURS & FRI) PHILADELPHIA - THE SPECTRUM ■ 22 (SAT) PITTSBURGH - CIVIC ARENA ■ 24, 25 & 26TH (MON, TUES, WED) NEW YORK CITY - MADISON SQUARE GARDEN

production by Chipmonck

SEE LOCAL PRESS FOR DETAILS