

Billboard

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Newsweekly
TAPE/AUDIO/VIDEO PAGE 41
HOT 100 PAGE 72
TOP LP'S PAGES 74, 76

Copyright Revision Before Solons Again

By MILDRED HALL

WASHINGTON—The copyright revision bill has again been introduced in what will probably be the last congressional effort at overall modernizing of the U.S. 1909 copyright law. Sen. John L. McClellan, chairman of the Senate Subcommittee on Patents, Trade-

marks and Copyrights, introduced the bill (S. 1361) last week, with some acid remarks on the years-long delays caused by the warring factions of the Cable Television issue. The new bill is identical with one approved by the subcommittee in 1969, reborn as S. 644 in 1971, but not acted upon.

In response to persistent urgings, Senator McClellan (D., Ark.) has very reluctantly decided to hold some additional public hearings at a later, unspecified date, on the CATV royalty fees in the bill, which are disputed by the owners of movie copyrights. There will [\(Continued on page 68\)](#)

Mass. Bill For In-Store Demo

By JOHN SIPPEL

BOSTON—Retailers of recorded music would have to play any purchased album or tape for a consumer, if a bill, currently before the Massachusetts State Senate, becomes law. A spokesman for Sen. Arthur H. Tobin, who introduced the bill, said there is a possibility the bill might be offered to the governor for his signature and final passage within the next 14 days.

The bill (#1539) was introduced in the Senate in December, 1972. It is presently being held for third reading, probably early next week, to the Senate, after which it will immediately go to the house for a similar three readings. After the third reading by either part of the [\(Continued on page 14\)](#)

U.K. Antipiracy Prober Named

LONDON—As a further step in its drive to stamp out piracy and bootlegging in Britain, the British Phonograph Industry has appointed its first full-time investigator.

The man joined the BPI on April 1, having previously been employed by the detective agency retained by the industry association and has been involved in all the cases which have come to court, plus many behind-the-scenes investigations.

"For obvious reasons we are not divulging his name publicly—he will be known as Leo, which stands for Law Enforcement Officer," said BPI director Geoffrey Bridge.

Hit Disks to Plug Stations Via Air

By CLAUDE HALL

WASHINGTON — Radio stations coast-to-coast will begin using hit records in May to promote radio.

Charles T. Jones Jr., director of the Radio Information Office of the National Association of Broadcasters, unveiled a nationwide campaign here Mar. 27 during the 51st annual convention of the NAB that will capitalize on hit records with specially-written lyrics that "sell" radio. The occasion is Radio Month; NAB member stations will be pushing the advantages of radio advertising in a series of radio spots. The spots will be dis-

tributed via disk. Some 3,000 copies of the disk is being shipped to radio stations.

Among the hits being used are "Desiderata," a hit by Les Crane; "England Swings" by Roger Miller, "Baby, Don't Get Hooked on" [\(Continued on page 78\)](#)

Mail-Order Via U.K. TV

By BRIAN MULLIGAN
Staff Member, Music Week

LONDON—A new variation on the growing trend for TV-promoted compilation albums has been introduced by an American-based mail-order company now engaged on a test-market campaign in Britain.

Television commercials, being screened in the Anglia-TV area, supplemented by an advertisement in the Sun newspaper, invite the public to acquire a copy of a 40-track double-album "Great Hits of the Fantastic '50's" for \$5.70, including postage, from Brookville Records, Diss, Norfolk.

Inquiries made by Billboard revealed that Diss is the location of a fulfillment house which merely [\(Continued on page 60\)](#)

Distaffers Dominating Pop Charts

By NAT FREEDLAND

LOS ANGELES—Female singers have returned as a significant pop record sales factor to greater degree than at any time since the ascendancy of the hard-rock group in the early 1960s.

Today's astonishing contrast in audience attitudes is documented throughout the Billboard charts this week. The top three singles and the number one album are all by women. Both of Billboard's Hot Chart Action singles are by women. If the Carpenters, in which

Karen Carpenter always sings lead, is considered a female chart act, then this week's top 10 singles include five by women vocalists. The Carpenters are No. 7 with "Sing."

Through much of the past 12 months, Billboard's No. 1 single slot has been dominated by three female artists, Carly Simon, Helen Reddy and Roberta Flack. At the moment, only Miss Flack's no. 1 single is still recent enough to contend for the top 10, where her "Killing Me Softly With His Song" is now 3. However, Misses Reddy and Simon each have strong new follow-up singles which seem clearly headed for the top 10. "Peaceful" is at 23 and "The" [\(Continued on page 69\)](#)

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"Peaceful" is at 23 and "The" [\(Continued on page 69\)](#)

For
Soundscene, France '73
See Pages 33-39



The New Seekers new hit single "Pinball Wizard/See Me, Feel Me" (MV 10709) is further proof why this sensational group was able to teach the world to sing in perfect harmony. Their new album "Pinball Wizards" (MV 5098) which includes the single is available now. That's perfect sales harmony from MGM/Verve Records. (Advertisement)

Tex. Pans 'Old Gold'; Prize Mint Elvis Most

By BOB KIRSCH

HOUSTON—Running an oldies shop is fun as well as work for Jim Stapleton, co-owner of Lew's Records here, who is an oldies fan and stocks his store with about 70 percent vintage singles and LP's.

Stapleton said his store carries reissues as well as originals, but the real collectors want mint copies of original material, with rock and country being the biggest sellers.

Records are acquired in a number of ways, but the primary methods according to Stapleton are "buying entire collections from other collectors or dealing with jukebox operators. We also go to garage sales and will trade contemporary product for a good oldie."

Prices vary according to age and condition of the record, but the highest-priced single in the store [\(Continued on page 12\)](#)

FORT WORTH, Tex. — Sybles Golden Oldie Records here devotes more than 80 percent of its stock to vintage singles, LP's and 78's and has been doing so for the past three years.

According to store manager Frances Nelson, stock includes approximately 2,000 LP's, 8,000 78's and "countless singles," as well as top contemporary product.

Sybles displays LP's in step-down racks, 78's on wall files and singles alphabetically by artists in browser bins. "We carry oldies in all categories, from rock to country to soul and even including classical 78's and soundtracks," Ms. Nelson said. "We also do a large business with original material from the big bands."

All oldies are played in the store as long as they are not sealed, "to" [\(Continued on page 12\)](#)



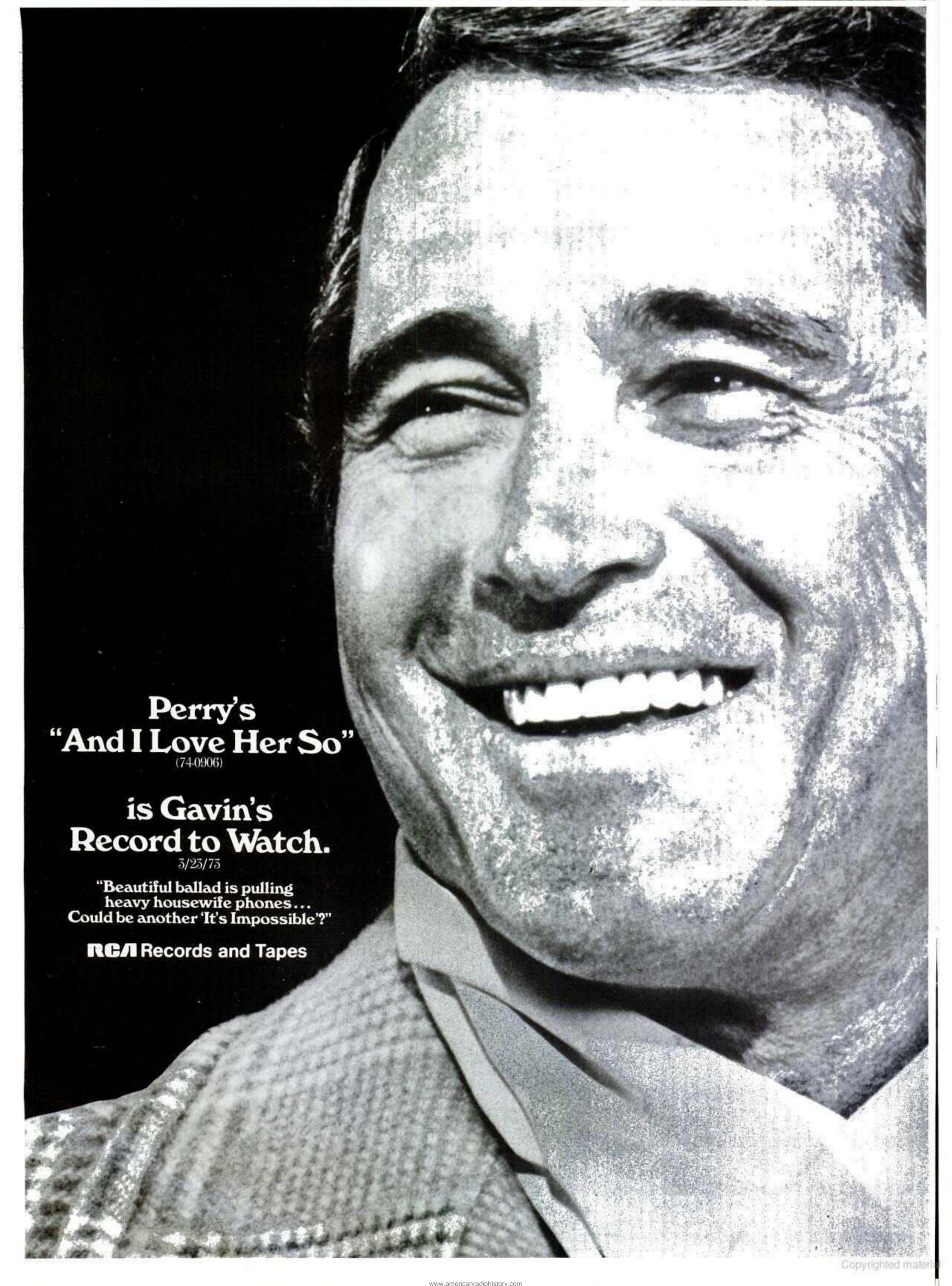
A former church choir singer, Barry White has come a long way in his new role as a 20 Century Records top performer. Currently the dynamic new artist has the distinction of being the fastest-breaking performer in the nation, and deservedly so... his single, "I'm Gonna Love You Just a Little More Baby" (TC-2018), which is included in his initial album, "I've Got So Much to Give" (T-407), proves Barry White is definitely here to stay! (Advertisement)

ELVIS

VPSX-6089 P85-5144 PG8-2140 (Vol. 1) PG8-2141 (Vol. 2) PK-5144

Aloha from Hawaii

Watch The ELVIS Special
NBC-TV Wed. Night
April 4
8:30 P.M. EST



Perry's
"And I Love Her So"
(74-0906)

is Gavin's
Record to Watch.
3/23/73

"Beautiful ballad is pulling
heavy housewife phones...
Could be another 'It's Impossible'?"

RCA Records and Tapes

Judge Terms FCC's Drug Lyric Edict 'Obfuscating'

By MILDRED HALL

WASHINGTON — While FCC chairman Dean Burch expressed reluctance to apply the "gnarled bureaucratic hands" of government censorship to sexy radio talk shows last week, a U.S. Appeals Court judge issued a warning on

ABC, Motown & GRT Up Prices

LOS ANGELES—Three manufacturers introduced price hikes last week. At presstime, details were not available.

ABC-Dunhill reportedly raised the price of Songbird and Peacock LP's from \$3.98 to \$4.98, while Duke and Backbeat LP's were hiked from \$4.98 to \$5.98. Motown went from \$2.39 to \$2.54 on its distributor price on \$5.98 list product.

GRT tapes, it was understood, went up a blanket 3 percent on its distributor price.

King Concert Net Proceeds: \$60,000

NEW YORK—Mrs. Coretta King, president of the Martin Luther King Jr. Center for Social Change in Atlanta, has revealed

USSR COPY'T LECTURE SET

NEW YORK — Copyright protection in the USSR will be the subject of discussion at the 11th annual Jean Geiringer memorial lecture, to be held here at the Time Life Building April 13.

The lecture, co-sponsored by the Copyright Society of the U.S. and New York University, will feature a presentation by Dr. Yuri Matveev, senior lecturer at Kiev University in the USSR. Dr. Matveev's visit was made possible through a grant by the National Music Publishers Association.

License Rule Reaffirmed Against Cafe

NEW YORK — Federal Judge Joseph F. Weis Jr., in ruling that a restaurant owner playing radio station music via loudspeaker must secure a license, made a decision that clarifies a recent Supreme Court ruling on cable television, as it may apply to the licensing of performing rights in music.

Weis of the Western District of Pennsylvania made the decision in the case of Twentieth Century Music Corp. versus George Aiken in Pittsburgh. Weis stated that the Supreme Court ruling in Fortnightly versus United Artists Television applied, as the Supreme Court had said in its decision, only to that factual situation which involved CATV dissemination of a motion picture, and not to radio dissemination of music.

In his decision, Weis made reference to a 1931 decision—Buck versus Jewell-LaSalle—where the courts upheld the contention of ASCAP that it was a public performance under the U.S. Copyright Act of 1909 when a hotel owner furnished music to its guest rooms by means of loudspeakers or headphones wired to a master set.

the dubious constitutionality of the commission's own controversial drug lyric policy.

His warning, in effect, took issue with the opinion of a three-judge Appeals Court panel that upheld, in January, the commission's right to ban the airing of records with lyrics that "might tend to promote or glorify the use of illegal drugs" (Billboard, Jan. 20).

At the same time, Tracy Westen, Washington attorney for Yale Broadcasting Company, and other petitioners fighting the censorship implications in the Federal Communications Commission's 1971 drug lyric policy, prepared to ask the Supreme Court for certiorari. The Stern Community Law firm attorney asked for a review of the case, including the FCC's refusal to rule on whether Yale Broadcasting station WYBC-FM's program proposals were in compli-

(Continued on page 68)

NARM Can't Live by Board Alone; Stocke Seeks Militant Membership

By EARL PAIGE

MILWAUKEE — Pete Stocke characterizes his goals as president of the national rackjobber's association for the next year in terms of opening up more dialogue with record manufacturers, identifying problems without assuming everyone knows them and carrying more responsibility to the members of the National Association of Recording Merchandisers (NARM).



STOCKE

"NARM will be run by the

members, not eight or nine people on the board," Stocke said, adding that his election "is a kind of departure" from the presidents NARM has chosen in recent years.

The general manager of Taylor Electronic's record rack and distribution here, where he has worked hard to solve the problems surrounding return merchandise, Stocke sees over-supply as one of the worst headaches for rackjobbers, manufacturers and dealers.

He said the presentation at the recent NARM by Hendrick Smith of Fry Consultants showing that rackers spend 18 percent of their operating costs handling returns

is probably one of the most significant studies ever presented by NARM (Billboard, Mar. 10).

Stocke, 41, spent his entire business career with Taylor, joining the firm which is now over 50 years old, when he was in high school working in the shipping department. "This meant everything, including sweeping floors." He served in Korea (1952-'54), returned to the RCA distributor and went to college nights and entered the record department in 1957.

Did he ever sell refrigerators? He said he sold every product Taylor ever stocked and has held positions in every department. "You name the department."

A number of business principles Stocke believes in have an analogy in his favorite sport—handball. His chief axiom in this game is to "change the tempo" when an opponent concentrates too much in one area. Yet another axiom—"You don't hit the ball straight on, you learn to slap at it."

He believes that in order to identify the problems of rack-

(Continued on page 14)

English Labels Slow in Picking Up the 'Q' Ball

By RICHARD ROBSON
Staff Member, Music Week

LONDON—Despite an enormous amount of drum-beating by manufacturers in the first half of last year, the 4-channel ball still hasn't really started rolling in the U.K. The market in this country for quadraphonic records and tapes is still very small and is developing painfully slowly.

The general public remains to be convinced that the art of sound reproduction has taken a step forward from stereo and it would appear that of the small, enlightened sector that has discovered 4-channel, many potential quadraphonic enthusiasts are confused over which system to buy. Many manufacturers, both software and hardware, are for their part waiting for demand for 4-channel to grow before committing themselves to any extent although pioneering work has been done by some, particularly those responsible for developing the various systems.

However, the situation is still as wide open as ever particularly following WEA's announcement of a

worldwide commitment to the JVC Nivico discrete CD4 disk.

Coupled with speculation that EMI's commitment to Columbia's SQ matrix system is not final, even though EMI's electronics divisions will be unveiling an SQ decoder, retailing for about \$75 at the Sonex equipment exhibition—it looks as if the market could still swing in favor of the discrete format.

A Threat

Certainly, WEA's announcement together with the introduction of Nippon-Columbia's discrete/matrix record means that the discrete disk

(Continued on page 60)

2,100 Counters & Spots' Salvo Boost Single

LOS ANGELES—Forty-five 60-second spots for five weeks on KHJ-AM here plus in-store promotions involving 2,100 candy counters in 1,300 supermarkets and 800 drugstores will promote the Brady Bunch single, "Zuckerman's Famous Pig," title song from "Charlotte's Web."

Vicki Cooper, Paramount promotion gal here, coordinated with Hanna-Barbera, who produced the 90-minute kid-oriented movie, to obtain the cooperation of Dwight Case, KHJ-AM general manager. Spots are being financed jointly by the label and Royal Crown Cola, the product which is getting the unusual candy counter plugs.

KHJ-AM will present 1,000 tickets to winners of a station contest to the movie's premiere. Paramount is awarding a piglet to the contest winner. The piglet will be donated to a children's pet zoo in the winner's name.

IBS Meet in Turnaround

By SAM SUTHERLAND

WASHINGTON — This year's 34th Annual Intercollegiate Broadcasting System National Convention, held at the Shoreham Hotel during the weekend of March 23-25, drew mostly kudos from over 650 college radio personnel, professional broadcasters and record industry representatives, in sharp contrast to last year's meeting in New York.

That gathering had touched off a blaze of strong criticism for

(Continued on page 31)

Computer Tag Keys Detailed Analysis

By MAURIE H. ORODENKER

PHILADELPHIA—The newest store in the fast-growing Franklin Music chain here has the software and hardware tagged with electronic coding so that a computer is fed such data as outlet, date, time of sale, cashier department, type of sale, brand, serial number, price and tax. Read out in four minutes once a week, the system will eventually link the entire chain, targeted to be 100 outlets in the next two decades.

The newest store opened recently at the suburban Exton Square shopping mall, marks the fifth tape-record and audio shop opened by Al Franklin since he launched his chain in 1968. It not only carries a stock of 250,000 tapes and records, but also features a "Wall of Sound," a listening dome and the computer system.

(Continued on page 41)

Capitol Off AFM's 'List'

LOS ANGELES—Capitol Records has been removed from the American Federation of Musicians' (AFM) unfair list (Billboard, March 31).

Barry Kimmelman, vice president, administration at the label, said sessions affected by the ruling resumed Saturday (24).

A spokesman for the AFM confirmed that "everything has been straightened out with Capitol and they are off the list."

More Late News
See Page 78

Glass Heading New Chicago Gordy Distrib

CHICAGO—The Berry Gordy labels are being distributed here by Hitsville of Illinois.

Notices went to customers last week, indicating that the new operation, housed in the quarters occupied by TDA, the Paul Glass operation, would be handling all the labels, from Motown through Yesteryear. The notice of distributor change was signed by Paul Glass and Cy Gold, promotion veteran long with Glass, now with Hitsville.

The move consolidates all Gordy labels under one roof. Previously, some of the labels were distributed by United Distributing while the others were distributed by TDA.

Executive Turntable



LEE



MACK



BYRNE

John Halloran national production manager for Billboard for the past three years, is leaving to go into outdoor show business. He will run seven booths with Dale Thomas of the Dale Thomas Shows, headquartered in Belgrade, Neb. Halloran has also been production manager of Merchandising Week and Amusement Business, other Billboard Publications.

Gene Armond has been appointed special assistant to United Artists Records' president **Michael Stewart**, handling special promotion projects. Armond has been with UA since 1969 when he left Kapp. He will continue his other post as UA's New York office general manager. . . . Two appointments at RCA Records this week. **Doug Lee** has been named manager, custom label sales, and **Marty Mack** has been named r&b promotion manager, East. Lee, most recently, was promotion manager for WEA and was previously with Heilicher Bros. and Liberty Records. Mack comes to the label from radio station WNJR, N.J., where he was an account executive. Previously, he was an r&b promotion manager with Capitol Records. . . . **Tony Byrne** has been appointed professional manager at Chappell Music. He will be working in the professional department and will be responsible for writer relations and developing new talent and material. Most recently, Byrne was professional manager with Warner Bros. Music.



BABCOCK



BATES

At Columbia Records, **John Babcock** has been named to the newly created post of regional director of artist relations, West Coast. And, **Ralph Bates** has been named local r&b promotion manager for North Carolina, South Carolina and Georgia. Babcock over the years has acted in a variety of capacities, including personal management, booking and stage lighting. Bates joins Columbia/Epic following the operation of his own one-stop and retail store. He will headquarter in Atlanta. . . . As part of Chess/Janus Records' buildup of West Coast operations, **Gabriel Mekler** has been named to head West Coast a&r activities. He will be working with the label's existing roster, as well as seeking new recording talent. . . . Phonogram's continued promotion staff expansion has **Jay Dunn** named to the post of national promotion, singles, replacing **Long John Silver**, who is now promotion manager covering Nashville, New Orleans and Memphis. **Maurice Watkins** has been named southeast regional r&b promotion manager and **Steve Newell** has been named local promotion for Dallas/Houston. Dunn was most recently with Warner/Reprise, where he spent three years. . . . **Lester Collins** has joined Musicor Records as national promotion director. Collins, a veteran promotion man, is leaving Beta Distributing Company in New York.



BERKMAN



MONCHACK



LE MEL



GORDEAN

Harold L. Berkman has been appointed director of promotion for Polydor Records and its affiliated labels. He will be responsible for publicity, promotion and artist relations. A 15-year veteran of the music industry. Berkman was most recently a senior vice president at MGM Records. Prior to MGM he had formed Harbour Records, which was acquired by TIC. . . . **Richie Spingola**, operations manager at the WEA depot, Chicago, is moving to the WEA central offices in Burbank, Calif. He will be replaced in Chicago by his brother, **Robert**, also a CPA. Richie has been with the WEA branch since its inception. . . . **Mel Schlissel** has been appointed controller of Elektra Records. He replaces **Bob Brodbeck**, who has transferred to the controller's staff of Warner Communications, the label's parent company. Schlissel comes to Elektra from Famous Music where he was chief financial officer. Also at Elektra, **Bob Giavonnettone** has been named assistant controller. . . . **Suzi Oxley** has been appointed talent coordinator of American City Foundation Ltd. She will be in charge of booking talent for the Citifair (see Billboard, March 24). Previously, Miss Oxley was an account executive

(Continued on page 68)

Col/Epic Tie With Invictus

NEW YORK — Columbia/Epic Records, custom labels, will distribute the Detroit-based Invictus Records. The announcement was made by Columbia president Clive Davis and Edward J. Holland, president of Invictus.

As part of the arrangement, Columbia will provide complete marketing functions for Invictus, as well as coordinate support for artist tours and appearances. Artists on the Invictus label include Freda Payne, Chairman of the Board, Brian Holland, Lamont Dozier, and the 8th Day. Columbia is also rush releasing new single product by Payne and Chairman of the Board.

Invictus, created three and a half years ago, was previously distributed by Capitol Records. Invictus product is produced by Holland Production Co.

Record Bar Ups '73 Store Boom

DURHAM, N.C. — The most ambitious new store opening program for 1973 is proceeding ahead of schedule (Billboard, Jan. 13).

Barry Berman, president of the Record Bar chain based here, said present plans call for a total of 43 stores nationally. Blueprint originally called for 40 stores. The chain's most western penetration starts this month in San Bernardino, with the opening of the first of two enclosed center stores in that city. Norman Hunter, former Chapel Hill manager, will operate the Inland Center store, while Ted Lambeth, formerly in Atlanta, will run the Central City outlet.

Shortly thereafter, Record Bar will open in the greater Los Angeles area. First three of four stores will be located in Woodland Hills, Puente Hills and Carson.

AFM Execs in Brussels Meet

NEW YORK — Hal Davis, international president of the AFM, and Stanley Ballard, secretary/treasurer of the AFM, are in Brussels, Belgium for the executive board meeting of the International Secretariat of Entertainment Trade Unions on Monday (2) and Tuesday (3).

Topics scheduled for discussion include copyright and performers' rights, restrictions on the free movement of performers, and interunion agreements for future conferences.

Canadian Budget Line Perks TV-Mdsng.-Retailer Program

By ELIOT TIEGEL

LOS ANGELES—Avenue Of America Records has expanded its marketing plan from one to two mass merchandising programs to break its budget LP product in the States.

The Canadian company has already set plans for introducing its newest three-record box set "Grammy Awards '73" with mass merchandisers in five Midwestern states (Billboard, March 3), and now plans to move into another area of the Midwest with its "50 Top Hits of '72" triple disk set.

Both promotions will begin May 2. The label has lined up 248 retail outlets for both promotions, reports Elliott Klein, its sales manager. There will be 150 Woolco Woolworth stores in the five states of Ohio, Indiana, Kentucky, Virginia and West Virginia handling both LPs. W.T. Grant is represented with 140 stores for both promotions; 40 Montgomery Wards for both and 18 Sears outlets in Ohio for the "50 Top Hits" only.

In addition, Klein estimates there will be another 200 to 300 outlets—large and small—added to the program.

"We have decided to move into the U.S. market with two different packages, each of which has its own TV advertising campaign," Gary Salter, the label's general manager explains. "This way we can concentrate on a regional selling basis and then shift the programs from one area to the other. The whole concept of our merchandise is using massive TV ad-

vertising to bring customers directly into retail outlets."

Salter says each TV campaign for each \$5.95 triple disk set costs around \$50,000. The commercials are done in the company's Toronto headquarters.

The LP's are re-created versions of the hit tunes, are recorded in London by Alan Caddy and his orchestra and chorus.

"With our kind of product you have to go direct to the dealer—small or large. Stores have not found it necessary to discount our product, so they wind up selling it at the full suggested list.

"There's not enough profit to allow the distributor, the store and us to make any profit and have any money left for the kind of advertising we must do," Salter said.

Having begun to make plans for major promotional efforts domestically, Salter is now planning to sell in Japan. He is mapping out his trip there within one week to discuss distribution of his budget catalog of around 120 LP's, including 10 three-record set packages.

"Our policy in the States is not to release our older product but to emphasize new three-record sets. We don't believe in releasing our older catalog items at low ball prices. We'd rather grind it up first, but we've found that because of our massive TV campaigns, our merchandise tends to sell for one year after its been advertised on TV. TV, as far as we are concerned, has created a new market of buyers for record retailers."

Radiomen Ask BMI to Ease Escalating Licensing Fees

WASHINGTON—Radio broadcasters are growing increasingly concerned with rising BMI music license rates, and the All-Industry Radio Music License Committee "has advised BMI that there should be a stop to the constant escalation in BMI fees or, at least, that escalation should be slowed down."

Harold Krelstein of Plough Broadcasting, Memphis, reported to a meeting at the 51st annual convention of the National Association of Broadcasters here March 27 that many broadcasters have asked the committee recently about BMI fees. "This industry concern about BMI is a new development—from the time the committee started in 1958 until a couple of years ago it received practically no complaints about BMI."

The reason is that while ASCAP fees have been going down he said BMI rates have been going up. As a result of rate reductions the radio industry will save more than \$12 million in ASCAP fees during the next five years. Since 1966, BMI's rate has gone up five times from a starting point of 1.2 percent. "In the last 10 years BMI's take from local radio has almost tripled—from about \$5 million in 1963 to \$15.5 million in 1973."

He said that BMI's licenses are due to expire the end of 1973. Krelstein felt that BMI's fees were

too high because, in comparison to local television, the BMI fee is 58 percent of ASCAP's local TV fee and he felt that BMI radio fees should be proportionate.

Also: "The committee felt that there was a turnout in music use, as witnessed, among other things, by major publishers, such as Jobete, the publishing arm of Motown Records and BMI's most successful publisher, leaving BMI early in 1972 and going with ASCAP. Certainly, there was no evidence of any increase in the use of BMI's music that could conceivably justify almost doubling BMI's fees in just five years."

The committee has been holding meetings with BMI representatives, he said, but "BMI took a hard line, stating that BMI would not forego any increase in fees while existing licenses were in effect." The committee has proposed that there be an incremental formula, such as there is in TV, to slow future increases in BMI's fees.

WGA Rules on TVC & Vidisk

LOS ANGELES—The Writers Guild of America ratified approval of certain contractual conditions here March 26 which may ultimately affect the home videotape and video disk markets.

The guild voted, by a margin of 436 to 132, that in regard to home TV and other such devices, the agreement would cover all hardware now existing or hereafter invented. Also agreed upon: all audiences are covered except motion picture theaters and the home viewer of free TV; all TV material is covered retroactive to Nov. 17, 1953 and all theatrical films are covered retroactive to Aug. 1, 1948; and the company must pay participating writers 1.2 percent of all gross receipts with no deductions of any kind.

The provisions will cover tapes for television cartridge use for the consumer market and video disks when they reach the market.

Col Releases New Series

NEW YORK — Columbia Records is readying a new series of re-packaged classics for introduction in April, with the product specially tailored for prime exposure in racks and other dealer outlets normally little concerned with this repertoire category.

Called "The Sound of Genius Masterworks Library," the series will include some of the label's best selling standard concert works performed by its top artists. Covers will sport new, multi-illustration art, and liner notes will begin on the front cover with quotes from well-known reviewers prominently featured. Suggested list is \$5.98.

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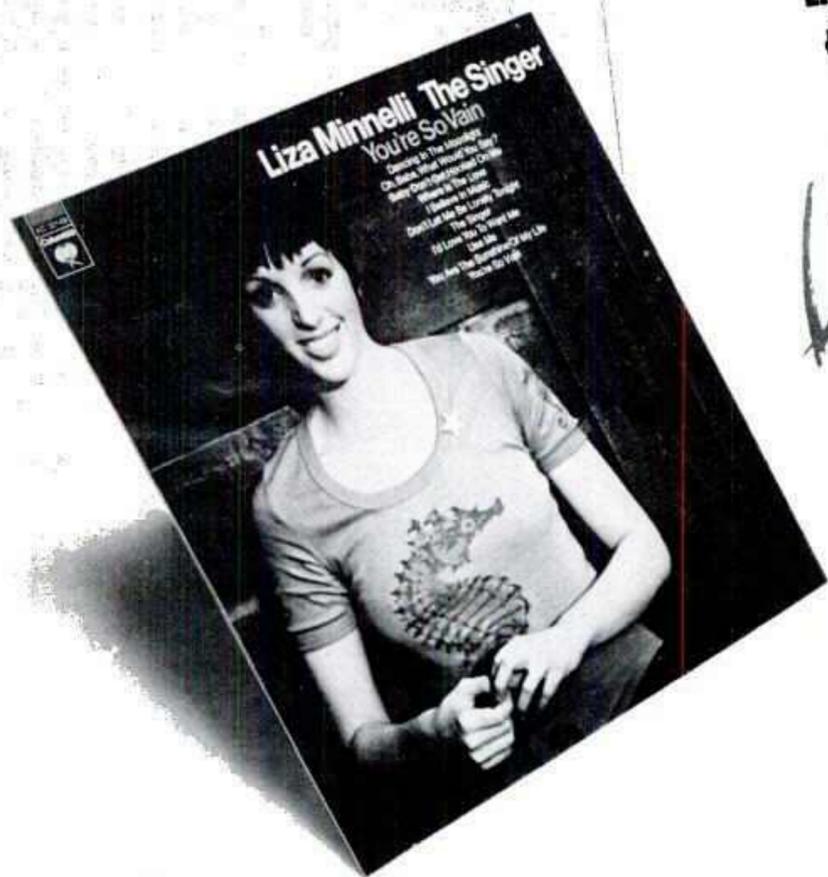
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Vol. 85 No. 14

General News

Portable Sound unit Unveiled

By SAM SUTHERLAND

NEW YORK — Ego-Loss Concepts, Inc., recently formed here, has unveiled a highly sophisticated portable sound system that combines complete quadraphonic hall amplification with 24-track remote

recording capability and quadraphonic broadcast mixing equipment.

The system thus bypasses the need for separate p.a., recording and broadcasting facilities previ-

ously found in conventional live concert and FM-stereo simulcast presentations.

Ego-Loss' system will be unveiled at the first in a series of concerts being produced by Free New York Productions at Manhattan's Riverside Plaza Hotel. The concert, featuring reprise artist Ry Cooder, is set for April 15.

Innovations

Ego-Loss principals Jay Mandel, a former WBAI-FM engineer and a remote recording engineer, and Eric Gardener have incorporated a variety of technical innovations in the system, which "blossomed" from a \$4,500 conventional p.a. system into its present form. Estimated value is set in excess of \$70,000 for the basic console and p.a. speakers.

New Designs

New speaker designs, the console itself and all wiring have been designed to both maximize live sound quality and afford maximum flexibility for simultaneous mixing of multi-channel recording mixes and quadraphonic broadcast program. The modified Gately console, installed in each hall and supplemented by a second sub-mixing console for live recording, permits separate and simultaneous mixes in each of those formats, as well as several separate available mixes for onstage monitoring.

Speaker design is spearheaded by Ego-Loss' special exponential bass horns, claimed to be the largest in existence. Developed after a year of research, the four collapsible fiberglass bass speakers are combined with eight upper midrange speakers, 12 lower midrange horns and 100 horn-loaded tweeters (high frequency) to provide a frequency response claimed by Ego-Loss to range from 27 c.p.c. (cycles per second) to 37,000 c.p.s.

Benefit All

Mandel and Gardener feel the new system will benefit audience and artist alike. With amplification, recording and broadcasting all interfaced in the system, and a flexible onstage wiring system in use, onstage clutter—cables, "bridging" boxes for recording/p.a. hook-ups and other paraphernalia—are eliminated from the stage. Gardener noted that the familiar sight of "miles of spaghetti wiring" will be gone, and the stage will be completely clear laterally.

Optimum Viewing

Monitoring is also being designed for optimum audience viewing, with conventional tilted monitors replaced by a specially designed row of high compression speakers that will rise only three-and-a-half inches above the stage, affording high intensity sound for the musicians.

With the facility capable of simultaneously producing a multi-channel mixer for eventual LP mixdown; stereo or quadraphonic broadcasting; and multi-channel in-house sound, Ego-Loss is examining a variety of merchandising possibilities. Videotape hook-up is also expected to be incorporated at a later date.

Press Release From Capitol Offers Bonus

LOS ANGELES—Capitol Records recently found out who bothers to read publicity releases when several hundred replies arrived in response to a "sweepstakes" offer buried at the bottom of a somewhat longer than usual release.

The "Capitol 1973 Publicity Mailing List Sweepstakes" offered a variety of tee shirts, autographed photo LP's and promotional buttons, banners and stickers to the first 150 people who cut out their name from the envelope the release came in and returned it to Capitol.

National publicity manager Lew Segal said more than 200 replies arrived within six days and other sweepstakes may be forthcoming.

APRIL 7, 1973, BILLBOARD

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WARNER BROS. personnel got into the Minneapolis team's act when a Twin City trio received gold copies of "Dueling Banjos" for breaking the instrumental in that city. Pictured left to right are: Irv Rothblatt, Chicago sales manager; Lou Dennis, national tape chief; Al Abrams, Minneapolis salesman; Roy Chiovani, regional marketing manager; Cliff Siegel and Doug Lee, Minneapolis promo men; and Vic Faraci, Chicago branch manager. Lee has since left to join RCA, New York.

BASF Expands Lines And Distrib Bases

By ROBERT SOBEL

BEDFORD, Mass.—BASF Records, record and tape company formed in the U.S. last June, is embarking on a step by step program aimed at a total music thrust into the domestic market. BASF is planning singles by new artists Wolfmoon and by Irma Thomas. In the pop field, Manuela has recently been signed and she'll go on tour in the U.S. in late May, according to Juergen Broeker, marketing manager of BASF's music division, to tie in with her debut single in the U.S. The disk is being recorded in London.

Another project being set involves BASF's classical line. The company is offering two series. One revolves around an historical series of recordings made on tape between 1941 and 1945 for German broadcasting, acquired by BASF Germany, parent firm.

Dunhill Sues 3 Dog Night

LOS ANGELES—Dunhill Records has filed a \$3.5 million suit against Three Dog Night in local Superior Court, charging the group with failure to deliver sufficient product plus delayed completion of four albums submitted by Three Dog under their present contract.

The suit states that Dunhill has been informed of Three Dog Night's intention to seek another recording outlet. The plaintiff asks an injunction preventing Three Dog Night from recording for any other label until damages have been settled on and the group fulfills all its obligations to ABC/Dunhill. Dunhill asks \$2.5 million if Three Dog Night doesn't record for it any more.

According to the complaint, Three Dog had contracted to deliver two albums annually from 1971 to 1973. Completion dates were set at July 10 and Dec. 10 each year, with a 60-day grace period on each LP. Dunhill alleges that none of the Three Dog albums were delivered within the specified periods and this resulted in an estimated loss of \$1 million.

Transferred to record by the German company, the disks are available in monaural only, to keep the authenticity of sound. The line is being released here on BASF. It was a European label only, until BASF began releasing classical product here in January.

Other Series

The other classical series contains more esoteric material and is being made available on Harmonia Mundi. The series contains new recordings of works played on original instruments and, in most cases were made "on location." The record covers, too, are in the traditional sense. Broeker also said that the company is looking into quadraphonic, and that should it enter that market, it would back the discrete system because "we cannot remaster old product on matrix." A total of 36 LP's are set for release by Sept. 1. Twenty-four were issued previously.

Bullish

To continue its careful but certain pace, BASF has just released its first country record, a single by The Barons, new group. Also of note is a rock opera which the firm has high hopes for. The two-LP package, which sells retail at \$12.98, is called, "Moses and the Impossible Ten," a critical evaluation of the Commandments as applied to today's times. It was written and produced by Artie Wayne, former bandleader.

All jazz and classical records are recorded at BASF's home base in Germany and are pressed here.

Promotion and merchandising concepts are continuously being enhanced, said Herbert Heldt, national sales manager of recorded music, and "our records and tapes are promoted by stressing quality and discounting." BASF has 25 distributors in the U.S. These are SMG New York; Summit Chicago; Schwartz Bros. Philadelphia; and Record Merchandisers in Los Angeles.

BASF has six independent promotion representatives who are employed on retainers. These include Irv Derfler and Juggy Gayles. Another rep, Dick Moreland, based on the coast, is a full-time employee.

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SINGLE RELEASE**

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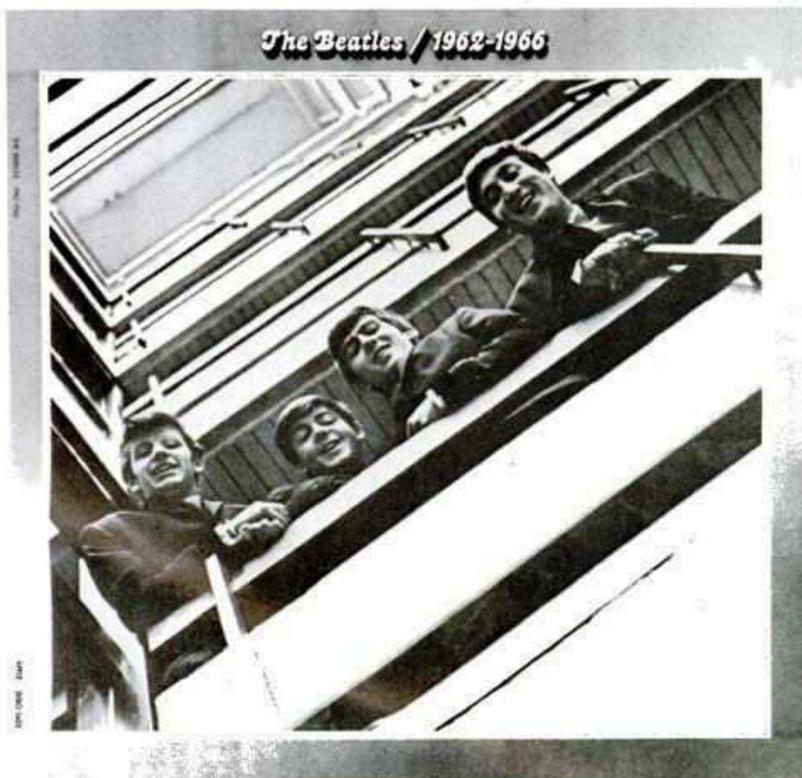


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PLEASE PLEASE ME
FROM ME TO YOU
SHE LOVES YOU
I WANT TO HOLD YOUR HAND
ALL MY LOVING
CAN'T BUY ME LOVE

A HARD DAY'S NIGHT
AND I LOVE HER
EIGHT DAYS A WEEK
I FEEL FINE
TICKET TO RIDE
YESTERDAY

HELP!
YOU'VE GOT TO HIDE YOUR LOVE AWAY
WE CAN WORK IT OUT
DAY TRIPPER
DRIVE MY CAR
NORWEGIAN WOOD (THIS BIRD HAS FLOWN)

NOWHERE MAN
MICHELLE
IN MY LIFE
GIRL
PAPERBACK WRITER
ELEANOR RIGBY
YELLOW SUBMARINE



A TWO LP SET ON APPLE

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THE BEATLES 1967-1970

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PENNY LANE
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ALL YOU NEED IS LOVE
I AM THE WALRUS
HELLO GOODBYE
THE FOOL ON THE HILL
MAGICAL MYSTERY TOUR
LADY MADONNA
HEY JUDE
REVOLUTION
BACK IN THE U.S.S.R.
WHILE MY GUITAR GENTLY WEEPS
OB-LA-DI, OB-LA-DA
GET BACK
DON'T LET ME DOWN
THE BALLAD OF JOHN & YOKO
OLD BROWN SHOE
HERE COMES THE SUN
COME TOGETHER
SOMETHING
OCTOPUS'S GARDEN
LET IT BE
ACROSS THE UNIVERSE
THE LONG AND WINDING ROAD



A TWO LP SET ON APPLE

Bottom Line Betterment Boosts WEA's Labels With Analysts

LOS ANGELES—Ask an analyst: what company he thinks of when you mention contemporary record companies and it's a pretty good bet he will mention Warner

Communications Inc. (Warner Bros.-Atlantic-Elektra Records).

The reasons: —It's creative and innovative and seems to be in the headlines because of many "chart" albums.

—Its "bottom line" figures are sensational.

Without a doubt, and analysts are quick to agree, it is the second reason that most impresses Wall Street.

"Frankly," said one analyst, "I don't know a thing about 'Top 100,' 'bullets' or 'bubbling under,' but I sure know a lot about earnings and profits."

That being the case, it's easy to see why the Warner Communications group receives high marks:

—Earnings in the record and music division increased more than 25 percent during the year, going to \$214,513,000 from \$170,868,000. In the fourth quarter ended Dec. 31, records, tape and music publishing accounted for \$61,417,000, an increase from \$53,177,000 a year ago in the same quarter.

—For the year, the music division accounted for more dollars at Warner Communications than

theatrical film rentals, book and magazine publishing and related distribution activities, and cable television.

The love affair between Wall Street and Warner Communications is not new—it goes back about three years.

In fact, since 1969, music publishing, records and prerecorded tape have accounted for about 65 percent of the entire pre-tax, pre-special item earnings of the parent company.

Some analysts, familiar with the company, expect the music division to grow at a rapid pace. They point out the following reasons: —Music publishing and records/tapes combined to earn an estimated \$35.1 million before taxes on a gross of \$157 million in fiscal 1971.

—In the last three years, music operations have enjoyed a 48 percent increase in pre-tax operating earnings.

Harold Vogel of Paine, Webber, Jackson & Curtis Inc. has some doubts, however, on the continued growth pattern. He expects a slowdown in the rate of growth in Warner's music business, because the 25 percent increase is going to be hard to duplicate. He does feel "they can do 15 percent."

Most other analysts specializing in leisure and entertainment stocks, however, feel the division will continue to be an industry leader, and the growth factor in the next fiscal period could be in the 20 to 25 percent range.

Steven D. Ross, president of Warner Communications, stepped in to squash a circulated rumor about the division's record returns.

Rumor was that returns from record dealers are so far above normal that a \$20 million write-off is imminent.

Actually, Ross said, returns are running under 20 percent, which is well below the 25 percent reserve for returns the company maintains.

In a nutshell, the word on Wall Street is this:

"It's business as usual at Warner Bros.-Atlantic-Elektra Records, even though most analysts are puzzled by the Hot 100." It's the bottom-line that counts.

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Before you assume anything again, you should know about a revolutionary new record compound called Q-540.

Q-540 has a unique capability to blend 4 discrete channels of sound and reproduce them with greater clarity and brilliance than has ever before been possible. It is expected that Q-540 will greatly accelerate the move to CD-4 recording.

It is also anticipated that most records in quadraphonic, stereo or monaural will be pressed on Q-540 in the future. Here's why:

- **GREATER BRILLIANCE** — you have to hear Q-540 to appreciate its incomparable clarity and brilliance.
- **LONGER WEARING** — with ordinary compounds, the 30,000 cycle carrier channel required for CD-4 recording wears off with repeated usage. A record pressed on Q-540 — whether in quad, stereo or monaural — will reproduce the sounds with total fidelity . . . and lasts up to 3 times as long as ordinary compounds.
- **ANTI-STATIC** — less surface noise, simple to keep the grooves clean, less susceptible to dust attraction.
- **FAST-FLOWING** — increases production rate by decreasing pressing cycle. Fills better than ordinary compounds. Less susceptible to warp at faster cycle rate.
- **ECOLOGICAL** — easily surpasses FDA and Public Health Service requirements through 1974.

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Makes the best sounds better



Off The Ticker

SCHWARTZ BROTHERS INC., Washington, D.C., reported net income of \$414,931, or 55 cents a share, on sales of \$20,520,865 for the year ended Dec. 31, compared with \$472,677, or 62 cents a share, on sales of \$19,901,341 for the prior year. The company reported that its quarter ended Dec. 31 was the most profitable period in the firm's 26 year history. Net income increased to a record \$182,285, or 24 cents a share, compared with \$171,542, or 22 cents a share, during the same period a year ago. Sales rose to a record \$6,930,372 from \$6,433,748.

Earnings Reports

NMC CORP.		
6 mo. to Jan 31:	1973	a1972
Sales	\$10,533,465	\$11,368,769
Loss cont. oper.	567,371	c367,193
Loss disc. oper.		15,525
Loss	567,371	e351,668
Special credit	f518,752	h14,947
Net loss	48,619	g366,615
Per share		b.39

a—Restated. b—Based on income before special credit and adjusted for five-for-four stock split in March 1972. c—Income; equal to 41 cents a share. e—Income. f—Consists of tax credit of \$283,686, gain on sale of Record Masters of \$272,495, less a loss of \$37,429 from expenses of withdrawn public offering—securities of subsidiary. g—Income; equal to 41 cents a share. h—Tax credit.

Market Quotations

As of closing, Thursday, March 29, 1973

NAME	1973		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	27	11½	611	13¾	11½	13¼	+ 5/8
ABC	40¾	24½	2374	25½	24	24¼	- 1/2
AAV Corp.	15¾	7½	63	8½	7½	7¾	- 3/8
Ampex	15½	5	789	5½	5	5¼	- 1/4
Automatic Radio	87½	4½	91	5½	4½	5½	+ 3/8
Avco Corp.	207½	12	459	13	12¼	12½	+ 1/4
Avnet	15¼	9	526	9½	9	9¼	+ 1/4
Bell & Howell	73¾	34½	319	37¼	34¾	37¼	+ 2 3/8
Capitol Ind.	14¾	6¼	231	8¾	7¾	8½	+ 5/8
Columbia Pictures	147½	6½	356	6½	6½	6½	+ 1/4
CBS	63	37	1440	39½	37	37½	- 1½
Craig Corp.	8¾	3¾	202	3¾	3½	3¾	- 1/8
Creative Management	15½	6¾	55	8½	7½	8	+ 3/8
Disney, Walt	123½	88½	2374	98	88½	97	+ 7¼
EMI	6	3¾	101	4	3¾	4	+ 1/4
General Electric	74¾	58¼	3227	65¾	62¼	65¼	+ 1 3/8
Gulf + Western	44¾	25½	835	27½	25½	27½	+ 2 3/8
Hammond Corp.	16¾	8½	155	107½	9½	107½	+ 1
Handleman	42½	9	658	9¾	9	9½	Unch.
Harvey Group	7	2¾	168	4¾	2¾	4	- 1½
ITT	64½	42	9769	45¼	43¼	44	+ 1
Lafayette Radio Electronic	40½	10½	138	13	12	12½	+ 3/8
Matsushita Electric Ind.	35¾	18¾	854	27¾	257½	27¾	+ 2
Mattel Inc.	34¾	5¼	1986	7¾	6½	6½	Unch.
MCA	357½	23	199	24¾	23	24	- 1/8
Memorex	38½	7½	1854	11¾	7½	8½	- 2
MGM	27½	16¾	54	19¾	19¾	19¾	+ 1/8
Metromedia	39	18¾	539	20	18¾	19¾	+ 3/8
3M	887½	74¼	1846	85½	79½	85½	+ 3½
Morse Electro Products	40½	20¾	126	23½	20¾	21	- 2¼
Motorola	138	80	1204	112½	105¾	110	- 3¼
No. American Philips	39¾	26¾	263	28½	27¾	27½	- 1/2
Pickwick International	51½	38	128	40¼	38½	39	+ 1/2
Playboy Enterprises	25½	14½	142	147½	14½	14½	+ 1/8
RCA	45	27¼	5885	287½	27¼	28	- 1/2
Sony Corp.	57¼	40½	2475	49½	41¾	48	+ 6¼
Superscope	29½	11½	350	22¾	20¾	21½	+ 3/8
Tandy Corp.	49	30	498	31½	30	31¼	+ 1/4
Telex	23	7¾	153	9¼	8	8½	+ 1/4
Telex	147½	3¾	402	5	4½	5	+ 1/2
Tenna Corp.	107½	3½	179	3½	3½	3½	- 3/8
Transamerica	23½	137½	2152	147½	137½	147½	+ 7/8
Triangle	20	13¼	26	14¼	13¾	13¾	- 1/8
20th Century-Fox	17	8½	317	9½	8½	87½	+ 1/8
Viewlex	127½	2½	261	3¼	2¾	3½	+ 1/2
Warner Communications	50¼	24¾	2905	25¾	24¾	247½	+ 1/4
Wurlitzer	20¼	12¼	52	13¼	12¼	13¼	+ 1/2
Zenith	56¾	39¾	539	42¾	41	42¼	+ 5/8

As of closing, Thursday, March 29, 1973

OVER THE COUNTER	Week's			OVER THE COUNTER	Week's		
	High	Low	Close		High	Low	Close
ABKCO Ind.	4½	4¼	4¼	M. Josephson Assoc.	14½	14¼	14¼
Bally Mfg. Corp.	46¼	39½	46¼	Mills Music	9	8½	9
Data Packaging	6	57½	6	Omega-Alpha	4½	4	4¼
Gates Learjet	9¾	9¾	9¾	Recoton	3½	3	3½
GRT	3¾	3¼	3¾	Schwartz Bros.	3¾	3¼	3¾
Koss Electronics	13½	127½	13				

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

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<input type="checkbox"/> 3. Radio/TV Management & Broadcasters	<input type="checkbox"/> 9. Writers, Reviewers, Newspapers & Magazines
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4th March 1973

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As a consideration for our entering into said Agreements, TKE has acknowledged that our services are special, unique and extraordinary and has therefore agreed that it will not UNDER ANY CIRCUMSTANCES reveal to any third party:

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- b) Our legal and/or professional names;
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- e) Any information whatsoever of a personal, professional or private nature, without our prior written consent.

Very truly yours,



(Lead Guitar/Vocals)



(Drums)



(Bass Guitar/Vocals)

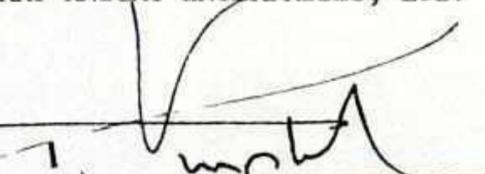


(Keyboards/Vocals)



(Lead Vocals)

TERRY KNIGHT ENTERPRISES, LTD.

By 

TERRY KNIGHT
President

Tex. Pans 'Old Gold'; FM Radio's 2d Chance: Richer Prize Mint Elvis Most

• Continued from page 1

is Elvis Presley's Sun version of "Mystery Train" at \$100. Stapleton added that singles on labels such as Rama, Apollo, Jubilee and Duke are the hardest to keep in stock in the rock and blues field. In country, material on the Sun label and early Hank Williams on MGM are the biggest sellers.

Inventory Visible

Standard oldies are filed in bins by artist throughout the store while the most expensive disks are filed by label behind the counter. Records are played at the customer's request. Stapleton also added that EP's, especially those by Presley, Chuck Berry, the Everly Brothers, Buddy Holly and Jack Scott are among his biggest sellers.

The outlet does not do a great deal of advertising at the moment, but is planning on some ads in the near future, possibly in certain oldies publications. Contemporary product is also sold, with Stapleton's biggest seller being the Jerry Lee Lewis double London session LP on Mercury. Among his top 10 current LP's, he also counts artists such as the O'Jays, Carly Simon and Seals and Crofts. LP's listing at \$5.98 sell for \$4.59. Stapleton admits, however, that he is "an oldies nut, particularly the New York groups."

Lew's is located in a small shopping center and is about 600 square feet. Approximately 10,000 singles are in stock. Hours are 10:30 a.m. to 6 p.m. with the exception of Monday and Thursday when the store remains open until 9 p.m.

• Continued from page 1

prevent some customers from taking a record home, taping it and then bringing it back as defective," Ms. Nelson said.

Presley High

Prices vary according to date of recording, artist and condition of the disk, but the highest priced record in the store at present is Elvis Presley's "Milk Cow Blues Boogie" on Sun at \$150.

Disks for the outlet are purchased in several ways. The first and third Sunday of every month a collector's auction is held in the store. Collectors bring items in and other collectors bid. Sybles often buys the product which is left. Entire collections are also purchased from other sources. Advertising is done through mail order, local newspaper ads and ads in The National Inquirer.

Besides rock material, biggest sellers include country oldies from Hank Williams, Jimmie Rodgers and Bob Wills and big band selections from Woody Herman and Glenn Miller. Wall displays include lists of the top records from 1955 to 1969, with a separate chart for each year as well as current charts. The customer can also look through catalogs dating back to the '20's.

Sybles is located in a shopping center, has seven full-time employees and is open daily from 8:30 a.m. to 9 p.m. Sunday hours are 1 p.m. to 9 p.m. Ms. Nelson said the age spread of customers includes all ages, from high school students to people who were young when the big bands were at their peak.

WASHINGTON — FM broadcasting, once considered "second class radio" and once infiltrated by AM broadcasters who filed for an FM license as "insurance against technical advancements," has "become radio's second chance," John Richer, president of the National Association of FM Broadcasters, told an audience of around 400 FM radio men here at the opening session of the 13th annual NAFMB convention March 23-25 at the Washington Hilton Hotel. FM is no longer "second class or secondhand . . . we have become radio's second chance." Then he pointed to efforts of the NAFMB in bringing about stereo radio, separation of FM programming from AM programming, and FM radios in cars.

In a session on quadrasonic, John Mosely, consultant to the Sansui matrix quadrasonic system, said that more than 40 percent of the sales of Sansui equipment are in quadrasonic equipment and it is expected that the majority of Sansui sales by the end of the year will be quadrasonic. He pointed out that more than 100 FM radio stations are now broadcasting some programs in Sansui matrix quadrasonic. Radio stations playing the WEA and RCA Quadradisc will have to demodulate it with the CD-4 demodulator, then encode it with a Sansui encoder in order to broadcast it, while Sansui records are already matrixed and could be broadcast by any FM stereo station.

Dick Schory, president of Ovation Records, said that his label sold four or five times as much product as might have been normal "strictly because it was in quadrasonic." All Ovation product is issued in only quadrasonic; singles and albums are in the Sansui

matrix system. He personally felt that discrete albums would have a lot of returns because of defective pressing.

Billings' Booster

Jerry LeBow, director of special projects for ABC-FM Spot Sales, related how several radio stations were using quadrasonic broadcasts to boost billings and how these broadcasts also resulted in equipment sales for some hardware dealers.

Claude Hall, radio-TV editor of the Billboard, spoke on potential broadcasting aspects of quadrasonic as well as the current and expected market potential of quadrasonic records in both discrete and matrix.

Ray Nordstrand, president and general manager of WFMT-FM in Chicago and moderator of the session, said his station will broadcast the Lyric Opera series this Fall live in quadrasonic.

Sansui

Sansui was quite evident at the convention and Schory and Sansui teamed Saturday (24) to demonstrate the system at a cocktail party; Heaven and Earth on Ovation performed live as well. Present were Sansui executive such as Jack Y. Muroi, Sansui representative who is in the U.S. signing firms to licensing agreements (Billboard, Mar. 31).

In a Friday afternoon (23) ses-

(Continued on page 26)

Col/Epic Hits Single Paydirt Via 'Roots' Promo Policy

By JIM MELANSON

NEW YORK—Hard nose, grass-root promotion has been paying off for single sales at Columbia/Epic Records, according to national directors of promotion Stan Monteiro, Epic, and Steve Popovich, Columbia. Both stated that the use of what they term "old time" promotion has had "healthy" market results.

Monteiro gave, as a prime example of the type of promotion being used, the current campaign behind Clint Holmes' single "Playground In My Mind" (Epic). He said that the song was first released in July of last year and, after a "mild response," faded. The song was promoted as MOR product.

Recently, though, the single has been getting "strong" airplay on country oriented stations in At-

lanta, Nashville, Dallas, Kansas City, Mo. and Los Angeles, says Monteiro. He credits Don Miller, branch promotion manager out of St. Louis, for not letting the tune die. Even though the song faded, according to Monteiro, local field men "kept plugging" and, six months after its release "Playground" resurfaced at radio station KCKN-AM in Kansas City, Mo.

Single Pitch

Now, a major national promotion campaign has been geared for the single. Part of the campaign involves the erecting of portable playground sets at radio stations for public use. Monteiro said that a playground give-away contest is also planned for selected radio stations in major markets. The contest will be tied-in with radio pro-

(Continued on page 16)

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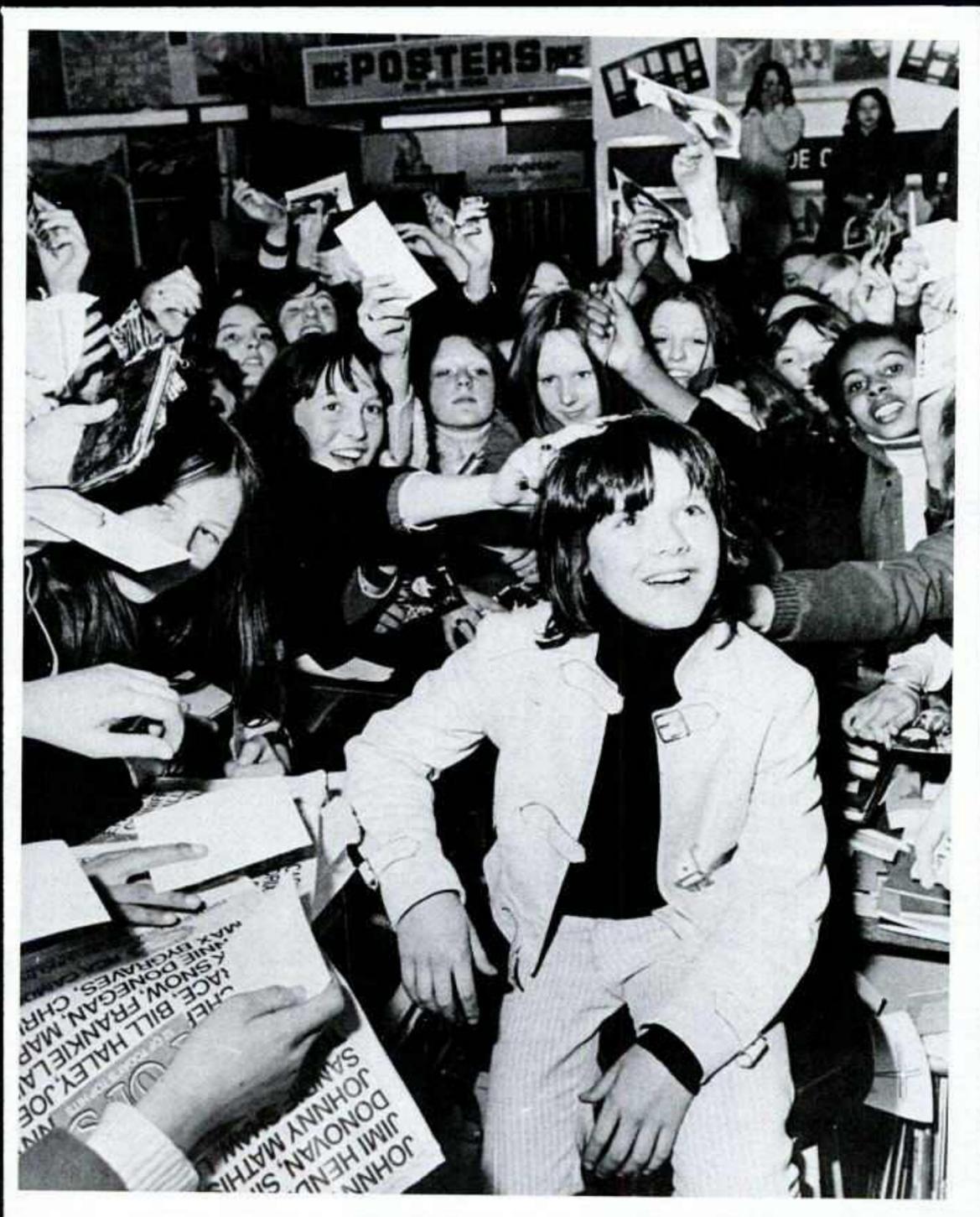
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RICKY WILDE



The time is right.



Stocke Seeks Militant Membership

• Continued from page 3

jobbing, they must be fully explored from various angles. "Are the margins right? What about the cost of sales? Maybe we should build in obsolescence, like the paperback book business does. There, you rip off the cover and mail it back for credit. Our margins are slim at best, even if everything goes right. We can't assume either that the manufacturer is always at fault."

On the subject of piracy, he believes the membership should

know the full story. "I'm going to distribute literature. We can't assume everyone knows all about everything. Also, we the rack-jobbers have got to stop buying the corpus delicti," he said, holding up a cartridge he received as a sample and identified as bootleg.

Stocke said his regular opponent, a fellow worker at Taylor, initiated him in handball by giving Stocke an 18-point handicap (game is 20). "He beat me 20-18 for four years, and he's 10 years older than me. Now, I beat him about one-third of the time."

Such persistence has paid off in tackling Taylor's returns problems. James Taylor, founder of the firm, said returns is one facet that makes the record-tape business almost unique. What Taylor has done is to isolate a facility away from the main building where returns and promotions are handled.

"This way," said Stocke, "our people can work 100 percent on processing returns. You are not always taking people off shipping or away from other jobs as returns pile up. Also, they have the room. Do you know how much is lost by constantly shuffling returns back and forth in a main warehouse?"

At least two days a week, buyers must move through the returns building bringing back into stream any product that was returned but is still salable. "You know, for years, rackjobbers have been buying merchandise that was actually lost in the returns somewhere inside the plant."

Taylor Electric is a prime RCA hardware distributor (it lost the label when RCA went back to its own distribution). About 52 people are employed in Taylor's record divisions.

Stocke, who also plays softball (though rather tall, he plays short-stop), drew another analogy. "This is a business where you're at bat many times a day and your chances for probable error are tremendous." He also sees rackjobbing as a business of nickels and dimes. "Our comptroller was doing a cost of company interest share for us and said he would have to wait. He said he didn't know what the prime rate would be tomorrow."

Interviewed during a tour of the sprawling 160,000-square-foot facility, Stocke paused at an empty rack. "This came back from an account we lost. We have to cost-out a rack from day one; these are things we have to know in determining the cost of business."

Promotion Conscious

In another area, he pointed to a promotion in progress. "I spend 24 hours a day thinking. I okay all promotions. Once I press the button, only the sellouts and margins can justify it."

Stocke thinks record-tape manufacturers must train promotion men in the new techniques and business principles of rackers. "I will ask a promotion man if he thinks this new album will help us on a square-foot return problem we have in a certain account," said Stocke. "Often as not, the man will say he was only told to bring the piece in and can only tell me that it's a hot seller."

He sees a new era of ethics at hand. "We're going to sit down with a label this week and we're going to agree to do things and the label is going to agree to do things. As an independent distributor, we really want to sell a label's product, we don't want to rip off anyone."

Chattanooga Bags 2 in Pirate Raid

CHATTANOOGA—Two men with extensive criminal records, one of them formerly on the FBI "most wanted" list, were arrested here last week in a series of raids involving music tape bootlegging. Charged with violation of the Tennessee Criminal Code (39-4245), which involves manufacture, possession and selling of illegal tapes, were Nelson Robert Duncan and his brother, Lawrence Robert Duncan. Chief of Detectives Bob Cornish of the Hamilton County

(Chattanooga) sheriff's office, said both men had long records, and that Lawrence Duncan was on the FBI list.

In an unusual series of events, a pair of raids took place. It began with a disturbance call, and Chief Cornish said his officers went to investigate. They discovered that the wife of one of the men arrested had been beaten, and was willing to talk about her husband's activities. She first directed them to a Cadillac parked in the driveway. The officers obtained a search warrant, opened the car, and confiscated "hundreds of alleged bootleg tapes." Mrs. Duncan then told them of a building in downtown Chattanooga where they could find additional tapes and manufacturing equipment. Another warrant was obtained, and the sheriff's department conducted a second raid, confiscating more tapes and tape-duplicating equipment.

Chief Cornish then called Attorney Richard Frank of Nashville, counsel for the Country Music Association and a leader in the fight against tape piracy, and he and members of his CMA anti-piracy committee came here to assist in the case through identification and providing information. The FBI also was called into the investigation because of the "belief that interstate shipment was involved."

Discrete 'Q' Radio Is 'Yr. Away'

WASHINGTON—Discrete quadrasonic radio is still a year away and "maybe even two years away," broadcasters were told during the 51st annual convention of the National Association of Broadcasters here.

Harold L. Kassens, assistant chief in the broadcast bureau of the Federal Communications Commission, stated during a question and answer session at a meeting on reregulation of radio that there were no regulations on matrix quadrasonic broadcasting, but, he added, that any radio station broadcasting in matrix should make sure that any such broadcasts were compatible monaurally and stereophonically for listeners using that type of receiver. He also pointed out that the Electronics Industries Association was investigating quadrasonic and that the FCC would base any ruling on discrete broadcasting on the EIA evaluations.

Mass. Bill For In-Store Demo

• Continued from page 1

state legislature, it is voted on for passage, and then goes to the governor.

The bill rose out of an action by a group of students from Broadmeadows junior high school, Quincy, which is in Tobin's district, who came to him with the complaint that they had purchased "defective" recorded product from retail sources in that area and when they attempted to make the return, the retail sources made the return difficult. Their parents often had to intervene on their behalf before the return for exchange could be accomplished, they stated.

If the bill is passed, it would have a strong impact on retail sources, especially racks and racked departments and most record retailers. Playback equipment is almost never available in small rack outlets, while it is rare in manned departments. Less than 20 percent of the nation's record retail stores carry playback equipment or have listening booths.

The bill reads: "A retailer of long playing records, record albums and tape decks shall at the request of the consumer play any purchased album."

Recording Industry Association of America and the National Association of Recording Merchandisers are actively fighting the proposed bill, it is understood.

Studio Sues Trio

LOS ANGELES—The Sausalito Music Factory, which does business under the name of Record Plant, has filed suit for \$14,778 in Superior Court here against MCA Records, Reb Foster Associates and singer Alan Parker. Plaintiff claims the sum remains unpaid from \$41,013 worth of Parker sessions at the studio in February, 1972.

Mogull Sues 2 Talmadge Cos.

NEW YORK—Ivan Mogull Music Corp. has filed suit against Catalogue Music, Inc. and Artal Music Corp., claiming that a sub-publishing agreement between the two parties had been breached. Catalogue and Artal are affiliated companies whose principal stockholder is Art Talmadge, president of Talmadge Productions.

Mogull alleges that a two-year contract was entered into with Artal and Catalogue in November 1971, giving Mogull "the right to subpublish in all countries of the world, outside of the U.S. and Canada, all of their catalogs of musical compositions, or any one of said musical compositions, upon the same terms offered defendants by any third party." Mogull claims that on a number of times the agreement was violated.

The suit, which was filed in Supreme Court of the State of New York, County of New York, seeks \$250,000 in damages.

Cap Cuts ABC-TV 'Multiplication Rock' \$3.98 LP

LOS ANGELES—Neely Plumb has produced a \$3.98 children's album for Capitol of the music from the ABC-TV series, "Multiplication Rock." Capitol will release the educational/musical package for \$3.98 in April.

The 11 songs are all originals by singer Bob Dorough and will be released in stereo while the TV counterpart is mono sound.

The three-minute animation series runs Saturday and Sundays with an estimated viewing audience of 20 million youngsters, teaches one multiplication table set to contemporary rock music.

Plumb, through his independent production firm, put together the package between ABC-TV Merchandising and Capitol, for whom he does film soundtrack packages.

Benson Offshoot

LOS ANGELES—Veteran personnel manager Fred Benson has opened a record promotion subsidiary that will handle 11 western states. He is currently working "The Magic Organ" for Ranwood.

APRIL 7, 1973; BILLBOARD

Metromedia Film Touted As "'Woodstock' of Oldies"

LOS ANGELES—"Let the Good Times Roll," a Metromedia film to be released by Columbia Pictures May 1, could well turn out to be the "Woodstock" of oldies. Far superior to any recent concert documentary film, "Let the Good Times Roll," combines footage of two 1972 Richard Nader "Rock 'n' Roll Revival" concerts with a wide variety of original 1950's film clips.

The total effect is both an evocation and a contemporary commentary on the birth of rock within the social setting that spawned it. Examples of the kind of contrasts used in the film are: a quick cut from wild applause at a new Chuck Berry performance to a film of Khrushchev banging his shoe on the UN table; a Bo Diddley section with a brief cut to a square pre-rock disk jockey wearing his suit and tie at the microphone as he smashes a record and pronounces rock 'n' roll dead.

Particularly effective are the

clips from early rock movies shown in split screen with pioneers like Bill Haley, Little Richard and Fats Domino seen simultaneously doing the same song now and 15 years ago.

There is no narration or any structure imposed on the two-hour movie. The comments about rock's cultural meaning are made subliminally, via the combination of visual images and classic performances. Other artists featured in the film include Chubby Checker, the Shirelles, the Coasters and the Five Satins. Many of the artists are glimpsed back stage and offstage, thus adding another human dimension to our understanding of them.

Bell will release a two-record soundtrack album. The set is to have a heavily illustrated cover concept and will utilize some connecting cuts of the film's dialog in order to approximate the effect of the film itself.

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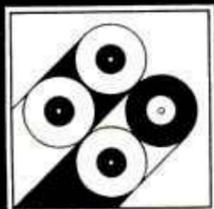
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Wm. M. C.

Latin Music

First Latin Opera Makes N.Y. 'Grandioso' Entrance

NEW YORK — Latin music moved up another notch on the concert scene here with the Fania Records' production of "Hommy," a Latin/rock opera, at Carnegie Hall Thursday (29). "Hommy," with original words and music by Larry Harlow and Jenaro (Heny) Alvarez, is the story of a blind, deaf and dumb conga player. True, the theme of the opera resembles the British production of "Tommy"—but any other connec-

tions end at that point. Harlow's compositions are strong throughout, especially with the interpretation provided by the 50-piece orchestra. He utilized brass, percussion and wind instruments for the pure Latin rhythms and combines them with the richness of a full string section—quite an accomplishment when the clave isn't weakened. Special mention must also go to Alvarez for the lyrics.

The theme of the opera is pre-

Americanization of Latin Product 'Weakens Mart'

SAN JUAN — The selling strength of Latin music will be weakened if product becomes Americanized, says Charles Tarrab, president of Allied Wholesale, a major distributor here. He said that the current strength in the market lies in the salsa sound—New York-Puerto Rican rock which remains true to the clave form.

Tarrab formed Allied in 1960 and, at the time, handled mainly budget lines. Now, he says that Allied concentrates on high lines. The exclusive distributor of Fania Records and its affiliates, Allied services sub-distributors throughout the island. One of the conditions Tarrab seeks in handling a line is exclusivity.

"Puerto Rican youth is into mu-

sic on all levels," continued Tarrab. "But, also present is a strong sense of nationalism—something which is evident now with salsa product outselling American pop and rock disks on the local market." He said that Latin will continue to outsell American product as long as the music remains "pure."

Tarrab stated that Allied maintains \$250,000 to \$300,000 worth of on-hand inventory. The delivery and stocking operations employ 15 people. He also said that Allied utilizes co-op advertising with manufacturers in taking "numerous" radio spots locally—the major way of promoting product in the market. "If anything," he continued, "the Latin market here is strong and the best way to keep it that way is to stay Latin."

sented vocally by Junior Gonzalez, Hommy; Cheo Feliciano, Ed Padrino; Justo Betancourt, El Padre; Pete Rodriguez, Elemento del Bonche; Adalberto Santiago, El Doctor; Celia Cruzas, Gracia Divina.

Miss Cruz, appearing courtesy of Tico Records, dominated the stage with her solo performance of "Gracia Divina." Mixing the quality sound she achieves with a rich emotional feeling, she brought it all home to an audience already sitting on the edge of their seats. A flaw in the production was that she was limited to one number.

Other vocals included "Es Un Varon," by Justo Betancourt; "El Dia De Navidad," by Cheo Feliciano; "El Doctor Y La Razon," by Adalberto Santiago; "Soy Sensacional," by Junior Gonzalez; and "No Queremos Sermon," by Pete Rodriguez—all well performed and spotlighting the strength of the material. Johnny Pacheco was also on stage, sharing chorus vocals and "working it out" on the flute.

Harlow, conducting the festivities, and Alvarez, playing the role of the narrator, deserved the audience response. "Hommy," while in Spanish, revolves around good music and talented performers—the result of both equals a grand night of entertainment and a healthy boost to the Latin market.

Fania must also be recognized for the evening's efforts. Produced by label president Jerry Masucci, the production hit the mark in promotion, sound equipment and lighting. (Fania also presented an original cast album to ticket holders at the premiere.) Plans call for "Hommy" to be next presented in the Roberto Clemente Coliseum in Puerto Rico.

JIM MELANSON

Latin Scene

MIAMI

Arcano Records' artist **Luisa Maria Guell** has been appearing at Club Montmatre. . . . Local salsa group **Miami Brass** has been recorded by Mate Records. Their first release on the label is expected on the market next week. . . . **Calos Montell's** "La Jicotea" (Carmen) has been getting good local airplay. . . . **Los Lobos del Norte** (Peerless) are on a three month tour of California to coincide with the release of their new album. . . . **Conjunto Universal's** new LP on Velvet Records has been released in New York, Puerto Rico, Colombia, Costa Rica, Panama, and Venezuela.

Tipica 73 (Inca) played to a packed dance March 24. . . . **"Papi" Ray Zarretto** (Fania) will do a local one-nighter Friday (6). . . . WCMQ owner-manager **Herb Dologoff** and program director **Pedro de Pool** came back empty handed from a trip to Puerto Rico in search of much needed disk jockeys (Tapes can be sent to the station at 350 NE 71 Street, Miami). . . . **Narciso's** "Ahora Que Te Vas" (Audio Latino) is getting a strong response locally. It follows his "He Pedido Una Perla." . . . **Lucho Barrio** (Audio Latino) has also been selling well in Puerto Rico and Los Angeles. . . . **Linares** also on Audio Latino, will have their new release here shortly. . . . **The Queens Kids**, a local rock group, have been recorded by Moonstone Records. . . . **Rudy Hernandez'** "Mama Samba" (Aro) has been showing strength. . . . **Cesa Acosta** has been receiving good airplay locally with his new release on Musart Records. . . . **Piro Montilla, Mirta and Sophy** all have new LP's out on Velvet Records. . . . **Johnny Pacheco** (Fania) is home in New York after successful trip to carnivals. His "Ponle Punto" is strong here. Pacheco will be here for a dance May 5.

ART (ARTURO) KAPPER

NEW YORK

Ray Barreto and **Johnny Colon** travelled to Chicago for an appearance at the Aragon Saturday (31). . . . **El Gran Combo** will travel to the Windy City for a concert at the Aragon April 14. . . . The Aragon stages Latin acts every Saturday. . . . **Harvey Averne** and **Eddie Palmieri** have been working in the country at 914 Recording studios. Averne is producing Palmieri's first LP on the newly created Mango Records. Averne says that the LP is nearly completed and that it will be released shortly. . . . The Cheetah's **Ralph Mercado** attended the premiere of **Larry Harlow's** "Hommy" at Carnegie Hall Thursday (29). The sell-out house was sprinkled with many notables on the local Latin scene.

Is it true that one of the local disk jockeys on a Latin show has had his wings clipped when it comes to programming the show? Reports continue to come in on the problems of payola and spot buys to get airplay on Latin radio in Miami, Puerto Rico and here. . . . **Maranta Music Publishing** (BMI) has signed with the Harry Fox Agency for representation of musical works. . . . **Clancy Moreles** has been producing the 13-piece rock group **Somos** at Good Vibrations Studio here. The group also played at the Cheetah Sunday (1).

Argentinian singer **Norman Ponce**, recently signed to Caytronics Records, will have his first product on the label released shortly. . . . **Lee Shapiro**, vice president at Caytronics, tells us that artists from Argentina have been proving to be "big sellers" in New York and Puerto Rico. Shapiro also said that Caytronics' operations in Mexico and California have been meeting with a "great deal of success." The label is planning to open additional branch offices in Texas and Chicago. . . . Tico artist **Celia Cruz** performed courtesy of the label in the premiere of "Hommy." . . . In Puerto Rico, the Flamboyant has scheduled for the month of April the **Mills Brothers, Roberta Flack, Ella Fitzgerald, and Jose Feliciano.**

JIM MELANSON

Parnaso Opens Argentina Co.

NEW YORK—Parnaso Records has opened a branch office in Buenos Aires, Argentina, according to label promotion manager Mario Oliverio.

The new facilities, inaugurated by Parnaso president Roger Lopez Monday (2), will handle sales and will serve as a warehouse/distribution point for South America. Oliverio added that Parnaso plans to add a recording studio and pressing facilities to the new location.

Mango Adds 2 Districts

NEW YORK—Mango Records has signed distribution agreements with Skyline Distributors and R&J Distributors here and with VP Records in Chicago, according to Harvey Averne, president of the newly created label.

Averne said that Eddie Palmieri's latest LP will be the first product released by Mango. He also stated that plans for distribution in Miami, Los Angeles and Puerto Rico will be announced shortly.

LATIN CHART DISK INFO

NEW YORK—To better reflect Latin product which is current in the various markets, manufacturers are requested to send all current release information to Candy Tusken, Chart Dept., Billboard, 9000 Sunset Blvd., Los Angeles 90069.

As new product is released, supplement your original list with current data. All information will be used in creating check lists for chart placement.

R&B Crossover Is Giving Spring a 'Summery' Year

NEW YORK—The strong crossover of Spring Records' r&b product has created a "hot" year for the label, according to Spring president Roy Rifkind. He stated that LP sales have nearly doubled in the last year and that 8-track and cassette product are, for the first time, "running even" with album sales.

Rifkind said that the label presently handles three acts: Joe Simon, Millie Jackson and the group Act I. Sales figures for the label break down to 50 percent singles, 25 percent LP's and 25 percent tapes.

"The key to turning over product from the r&b market," said Rifkind, "is good airplay. Many of the MOR and Top 40 stations keep tabs on the local r&b stations and when an r&b release shows strength they pick it up. Our relationship with r&b disk jockeys has been good," he continued. "Normally we test our product in sec-

ondary markets." He said that Spring services some 2,000 stations in the U.S.

Rifkind also credits the label's small artist roster for the upsurge in sales. He said that the label is able to give each product quality merchandising and promotion.

Jules Rifkind, co-president, noted that Spring is "contemplating" using local television spots in the South to generate additional sales. He said that the spots would be utilized in the strong market areas for r&b and would be "strictly" promotion—"not mail-order spots."

Roy Rifkind added that he believes that r&b, "while primarily a singles market now, will eventually increase its album sales." He said that r&b LP's can "no longer be sold on the strength of a hit single alone—the album must reflect quality throughout. And that is what you have on the market now—quality music."

LP REVIEW:

2 Beatle Sets Prove Growth

By ELIOT TIEGEL

LOS ANGELES—Pop music's super kids, the Beatles, currently bootlegged in the Midwest, are now available on a super Apple compilation of 54 powerhouse titles on two two-disk albums.

Capitol is providing dealers with a streamer emphasizing that this is "the only authorized collection of the Beatles on Apple Records and tapes" to counter the bootlegged album.

Standing side-by-side, the two-disk sets, with a \$9.95 suggested list, graphically provide similar and contrasting images. The first set, Apple SKBO 3403, covers the initial years from 1962-'66. The photo shows the four in clean shaven faces and with "short" hair on an apartment house balcony. The second set, SKBO 3404, covering the final years from 1967-'70, shows the foursome bearded and long thatched on another balcony.

Inside, the same photo of the Beatles standing in a crowd spreads across the inner packet of both albums.

The early years—which don't seem that long ago—provide a memory trip back into the fun-filled, simplicity aspect of the quartet's music, when rock was fun and they were carefree souls.

The overall impact of these two albums is to grasp at one time how powerful a songwriting team John Lennon and Paul McCartney were and how many contemporary standards they created.

The pretape advances, delayed speeds and exotic electronic tricks era brought us such titles as "Love Me Do," "Please, Please Me," "I Want to Hold Your Hand," "All My Loving," "Can't Buy Me Love."

The next advancement in their music is characterized by "A Hard Day's Night," "Ticket to Ride," "Yesterday" (with its impacting usage of a string quartet and the total abandon of any form of rocking beat), "We Can Work It Out," "Day Tripper," and "Norwegian Wood" (one of the group's first sex slanted rock ditties which nobody seemed frightened about).

"Yellow Submarine," "Michelle," "Paperback Writer," and "Eleanor Rigby" complete the LP's distillation of sophisticated pop material emphasizing studio techniques, the group's vocal blend and its instrumental capabilities.

Expanding Limits

The latter years really show off the band and producer George Martin's concern for expanding the boundaries of pop music. And their success in accomplishing this.

Consider that this LP holds such gems as "Strawberry Fields Forever," "Penny Lane," "Sgt. Pepper's Lonely Hearts Club Band," "Lucy in the Sky With Diamonds" (which caused some stirs with its alleged LSD references), "A Day in the

Life," "All You Need Is Love," "I Am the Walrus" (a song which emerged when the group was having some internally rough times); "Hello Goodbye," "The Fool on the Hill," "Magical Mystery Tour," "Lady Madonna," "Hey Jude," "Revolution," "Ob-La-Di-Ob-La-Da," "Something" and "Come Together."

George Harrison's writing skills emerge on this LP in "Here Comes the Sun" and "Something" plus several lesser known titles.

Placed together, the eight sides are a super collection of hits, and they show the maturation of the musicians. Individually, the LP's stand alone as stylistic calling cards.

The early years package has a red border; the latter years a blue border. Ringo, Paul, George and John are positioned in the same pose on both covers. But their music is dramatically different from LP to LP.

Roots Promo

• Continued from page 12

motion spots for the single and in-store displays. Retail streamers, posters and flyers are also available. The result of the current campaign and the initial "hard nosed" attitude of not letting the song die, according to Monteiro, is a strong sales response and the entry of the product on national charts—some seven months after release.

Wainwright's Single

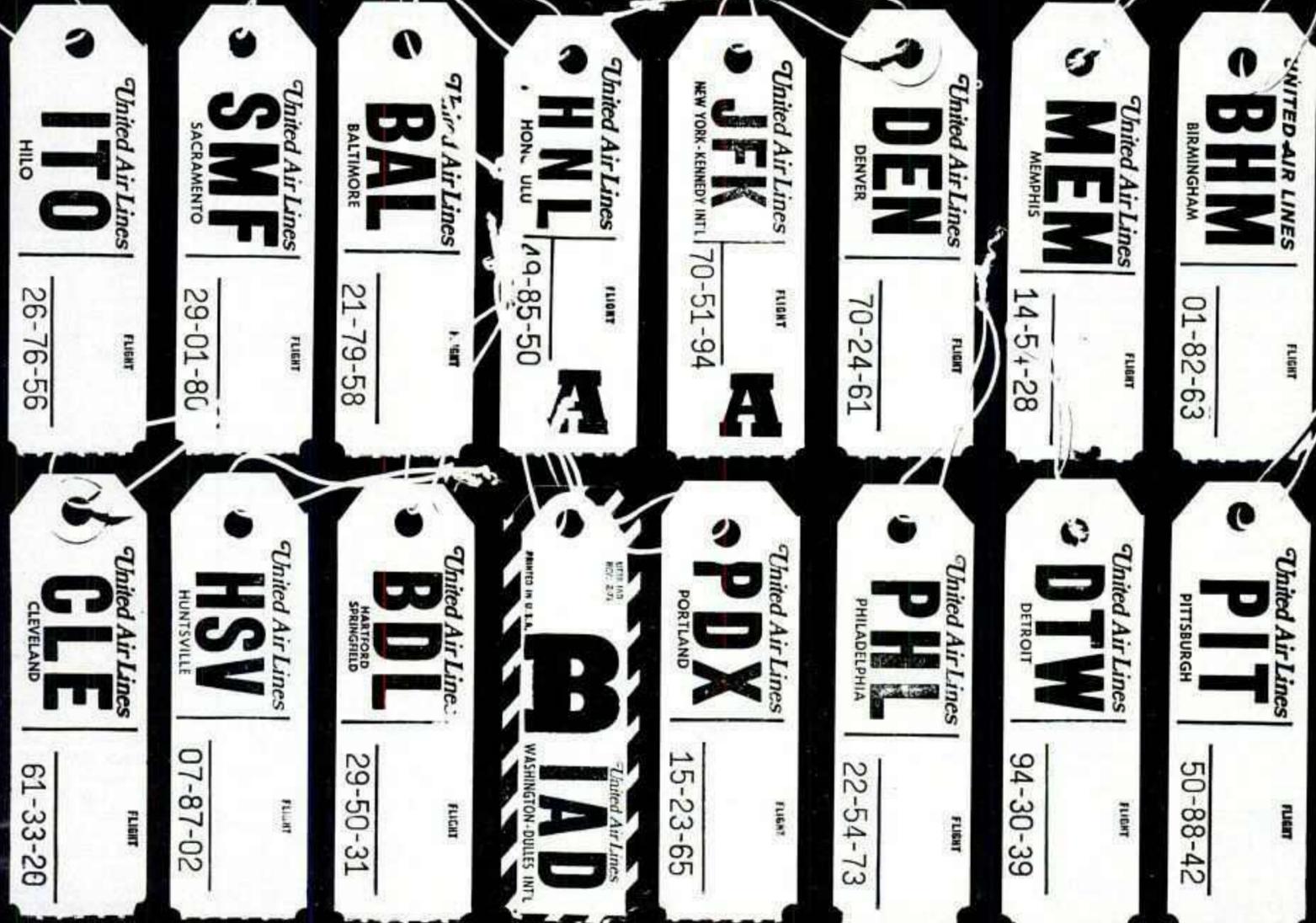
Popovich noted a recent promotion campaign backing Loudon Wainwright's single "Dead Skunk" (Columbia) as an example of the grassroots approach. "Wainwright was getting primarily FM play in the market," said Popovich. "And, in an attempt to create AM play for the single, we arranged skunk festivals for Little Rock, Ark. and Nashville, Tenn., to be held in conjunction with local radio stations and retailers."

He said that the stations involved ran radio spots for three weeks prior to the festivals—plugging the festival and sponsoring a "draw a skunk contest." Winners of station contests were assembled at the festivals for the finals—and prizes of a live skunk, cash awards and free records. Local retailers were also supplied with in-store display material for the product.

Popovich said that the Little Rock festival drew some 10,000 people and the Nashville festival some 5,000. Wainwright performed, as well as signed autographs, at each festival.

Once again, according to Popovich, the results were "strong." He said that AM airplay picked up, retailers responded favorably and "Dead Skunk," which had been on the charts and moved off, returned to the national listings with a new "momentum."

APRIL 7, 1973, BILLBOARD



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Talent

Signings

James Brown has been signed by producer Monroe Sachson to compose the score for American International's "Slaughter II" in addition to performing the main title song. . . . Singer-songwriter-guitarist Dana Cooper whose first album for Elektra Records has just been released has signed with Denny Bruce of Havana Moon Management. . . . Playboy Records has signed 23-year old pianist-composer Pete Robinson to the label.

Keyboard man and arranger Michael O'Martian has been signed to a longterm multiple pact with Mums Records, a Columbia custom label. His first project for the label will be a coupling with Albert Hammond. . . . Canadian based rock group, The Wackers, Elektra artists, have just signed with Norman Schwartz Management, New York.

Elektra Bows Big Drive On Newbury

NEW YORK—Elektra Records is launching a major promotional drive for Mickey Newbury which began with the release of his second album for the label, "Heaven Help the Child" and will run until mid-April. The focus of the campaign is Newbury himself, who is touring the country on a regional basis visiting each WEA branch city personally, with special performances, benefits, television, press and radio interviews in each market.

The tour began on the West Coast at San Diego State University, with a sold-out concert at Montezuma Hall broadcast over radio station KGB. Newbury followed up with a benefit appearance in San Francisco and a press conference in Los Angeles. A week of promotion in the Midwest included a branch party at Chicago's Jazz Workshop, a performance at the Happy Medium Club, interviews on Roy Leonard's TV and radio programs and a live concert broadcast over WMMS from Cleveland's Agora Club.

In New York last week, Newbury taped an appearance on the new, syndicated television series "Flip Side," in a segment hosted by Elektra president Jac Holzman. He also performed at the Bob Hamilton Radio conference in New Hampshire and will be featured on an upcoming Mike Douglas program.

The tour will swing southward early this month, visiting Atlanta, Memphis and Charlotte. Saturation radio spots have been bought for markets in Atlanta, San Diego, Nashville and Memphis. On April 15, Newbury will leave for Japan, where he will compete in the "World Popular Song" festival in Tokyo.

Staple Concert At Chicago Jail

NEW YORK—The Staple Singers will give a concert at Cook County Jail in Chicago slated to be taped for airing over WTTW-TV, local educational television outlet, on the April 11 concert date.

Also appearing will be George Shearing and Sarah Vaughan. The concert marks the first time that such a concert has been televised, although 75 concerts have been given at that facility in recent years.

Record Plant West Sets Biggest Recording Synthesizer

LOS ANGELES—What is described by its creators as the biggest but most easily handled synthesizer ever designed for recording purposes has just gone into operation at the Record Plant West here.

The super synthesizer was assembled at a cost of \$150,000 by the team of Robert Margouloff and Malcolm Cecil. It consists of two ARP and two Moog synthesizers, each highly modified and wired into a computer mixing system invented by the pair. Two portable ARP synthesizers can additionally be plugged into the system, thus giving it the sound modification capabilities of six synthesizers working in unison.

Family Artists for CeDu School Date

NEW YORK—Family recording artists, Bo Donaldson and the Heywoods, will appear in concert at the CeDu School in Running Springs, Calif., April 1.

CeDu is a public, non-profit corporation functioning as a rehabilitation center for emotionally disturbed youths who have experienced serious drug involvements. Founded by Mel Wasserman, the school accommodates students from 11 California counties, including Los Angeles, and from six other states.

'Magic Theater' Sets A European Tour

NEW YORK — "Dr. Selavy's Magic Theater," the musical revue recently recorded by United Artist Records, has closed its performances at the Mercer Arts Center here in preparation for a European tour this spring and summer. The show enjoyed a run of 144 performances.

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Wood, McCarty Establish Concert Production Co.

By SARA LANE

FORT LAUDERDALE—Louise Wood and Kevin McCarty have formed a new Fort Lauderdale-based concert production company called Performers Associates. Both Miss Wood and McCarty were formerly associated with Leas Campbell Ventures of Miami.

Miss Wood has been involved in promotion of rock concerts since South Florida's first, the 1967 Gulfstream Pop Festival. After working with Thee Image, local rock concert venue, she became

fully involved in concert production for what she has estimated as roughly 500 shows.

Performers Associates will concentrate its efforts in the Fort Lauderdale area with a half dozen concerts already lined up at the War Memorial.

First show produced by Performers Associates was held March 30 at Miami Beach Auditorium in conjunction with Gulf Artists and ADH Entertainment Productions featuring the J. Geils Band.

The War Memorial was also contracted for an all blues show featuring Lightnin' Hopkins, John Lee Hooker and Muddy Waters, on March 31. The same bill is being duplicated at the Peabody Auditorium in Daytona on April 1.

Upcoming dates include an April 27 War Memorial show with Paul Butterfield and Better Days, Al Kooper and Frankie and Johnny. Todd Rundgren will appear May 12.

Miss Wood also noted that Performers Associates will produce smaller shows alone, but is willing to cooperate in producing shows "with anyone, anywhere."

More Push on Philly Fest

PHILADELPHIA — Philadelphia Folksong Society, which sponsors the Philadelphia Folk Festival, major event in the folk field, is expanding its promotional efforts in staging what is expected to be the First Annual Philadelphia Spring Folk Festival.

Bottle Hill, Dianne Davidson, Hazel and Alice, John Jackson, Lou Killen, The New Lost City Ramblers, Jean Redpath and Rosalie Sorrels are set for the festival weekend, April 27-29, to be held at the suburban Ambler campus of Temple University.

Tickets are scaled at \$10 and \$7 for students with the concerts on Friday and Saturday nights in the 900-seat Ambler Theater. Single concert admissions for students are \$4 and \$3. Afternoons on Saturday and Sunday, with admission at \$3 and \$2, will offer outdoor workshops, folk and square dancing, a children's area and other special events.

Camping will not be part of the spring festival, but will continue to be part of the summer Folk Festival scheduled for late August in nearby Schwenksville, Pa.

THEATER REVIEW

'Seesaw' Has Its Ups & Downs—But Mostly Ups

NEW YORK — Rumor has it that the Broadway remake of "Seesaw" at the Uris Theater ran into serious trouble somewhere in the early stages of its production, and that writer Neil Simon, with a dazzling array of Broadway hits to his credit, was called in to nurture the ailing infant.

If there is any truth to this rumor, then kudos must go to Simon for his commendable effort in helping to turn out one of the finer offerings of this season's melange of productions.

The new "Seesaw," a musical remake of William Gibson's 1958 comedy, "Two For the Seesaw" is a charming takeoff on the age-old boy meets girl, they fall in love theme. The difference in this case is a bittersweet ending, instead of the traditional, "they lived happily ever after."

Ken Howard, who played in such award-winning Broadway productions as "Promises, Promises," "1776," and "Child's Play," plays the ivy-league Nebraska-born attorney, in love with Gittel Mosca, a kooky, aspiring interpretive dancer from the Bronx, played by Michele Lee.

For all its apparent sophomoric qualities, the show is a serious comment on life, and with the professional efficiency of Howard and Miss Lee, and writer/director/choreographer Michael Bennet's comments on life in New York as an added dimension, makes for an evening's entertainment of good calibre.

Davis in Settlement With Club Owner

HOUSTON—Ernie Criezis, owner of La Bastille, local nightclub, was given a \$2,700 settlement from trumpeter Miles Davis for Davis' failure to honor a recent contract at La Bastille.

Davis had cancelled to play single dates in Dallas and Houston and then failed to show for those appearances. He was picked up by New York police and charged with possession of illegal narcotics.

Davis was scheduled for concerts in Dallas and Houston on Feb. 26, and failed to keep these dates. The concert here was sponsored by Jazz Dazzle Production and Bo Brody of KLOL said the concert would be rescheduled.

Further adding to the show's chances of a successful run through the season, are the projection techniques coordinated by designer Robin Wagner and photographer Sheppard Kerman, and used to complement the simple sets used.

Lyrics and music are supplied by Dorothy Fields and Cy Coleman. Broadway audiences will recall Coleman as the brain behind such earlier musical successes as "Sweet Charity" and "Little Me."

Commendable supporting performances in this production were supplied by Tommy Tune, as the slightly eccentric bi-sexual dancer, Cecelia Norfleet, from such past Broadway productions as "Jesus Christ Superstar," "Ain't Supposed to Die a Natural Death," and "Don't Play Us Cheap," and 14-year old Giancarlo Esposito.

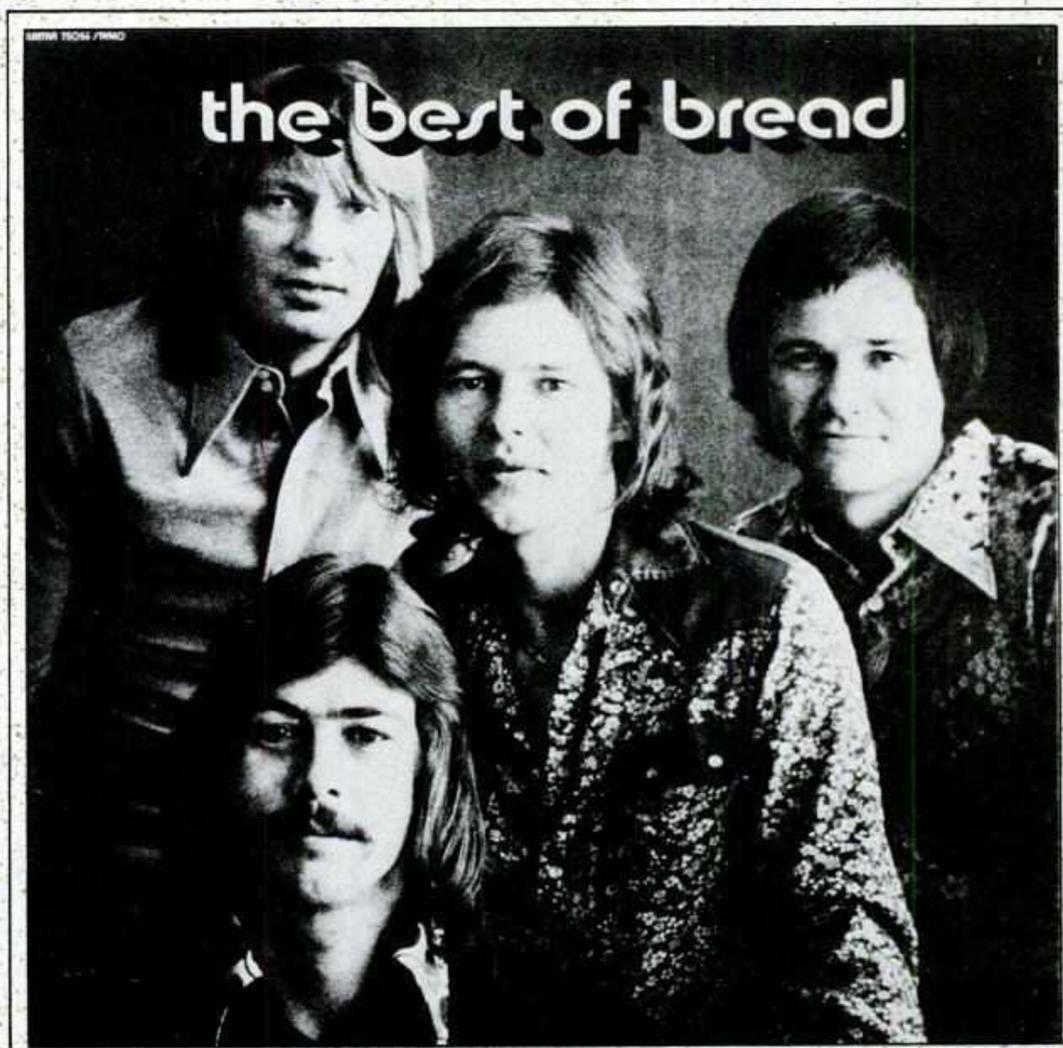
Cassidy Spots Aid Retarded Children

NEW YORK—David Cassidy, Bell Records artist, has recorded a series of radio appeals for the Special Olympics for Retarded Children, at the request of the Joseph P. Kennedy, Jr. Foundation's president, Mrs. Eunice Shriver.

Cassidy is youth chairman of the national campaign, which trains and works with over 300,000 mentally retarded youngsters in America.

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May 3rd	Atlanta	Atlanta Municipl. Auditorium
May 4th	Charleston	
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May 19th	Salt Lake City	Salt Palace



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Talent In Action

JUDY COLLINS AZTEC TWO-STEP

Troubadour, Los Angeles

Judy Collins has reached an almost more-than-human perfection in her field of art-song that compares with the beyond-mortal performances of today's Rolling Stones in rock 'n' roll.

At what was her first nitery engagement in several years of exclusively concert, Miss Collins concentrated on material from her current "True Stories" album. The set opened with a recording of her blood-chilling "Hostage" song accompanied by a film of prison scenes. The footage was from Elektra's ambitious new product presentation.

Encore was, of course, her hot single of "Cook With Honey." The singer now carries a full rhythm section which lends a wide palette of tone colors to her set. Special Troubadour engagement was a hard-ticket affair sold out as soon as first notice was given, and it heralds a new stage of even wider acceptance for one of today's finest artists.

A fellow Elektra act, acoustic duo Aztec Two-Step, didn't do very much to impress this reviewer with their ordinary songs, nasal vocals and unexciting stage demeanor. **NAT FREEDLAND**

FOCUS

Philharmonic Hall, N.Y.

Focus' Philharmonic Hall debut concert was the expected triumph. British reviewers have been showering superlatives on the Dutch group for some time now, and their hit Sire album "Moving Waves" certainly demonstrates an exhilarating amount of skill, variety and originality. As befits a group whose preoccupation is music and music alone, Focus don't do anything much on stage except play, leaving a New York audience that's recently been satiated in theatrics with the reminder that music is pretty good stuff all by itself, too.

Focus are equally at home with high-humored heavy tempos, with an essentially jazz-like relationship between bass and lead guitars, as with rich, lyrical mood music full of classical innuendos. It's an impeccably tight band, all instrumental, if you'll count a few wordless vocals as part of the instrumental arrangement. Jan Akkerman has an absolute control, grace and variety on lead guitar, and is a stylist of remarkable originality. His foil is energetic and tasteful composer-key-

board-flautist Thijs van Leer; and both are kept in motion by the active support of Bert Ruiter and Pierre Van der Linden on bass and drums respectively.

To Thijs van Leer goes Billboard's first and last annual speed-yodelling award, for an up-tempo rendition of "Hocus Pocus" that will long be fondly remembered.

Opening the show was a group alternately referred to as Deliverance and Dueling Banjos. Anyway, it's Eric Weissberg and friends, trying valiantly to bring bluegrass to the masses, who always seem of his caliber. **NANCY ERLICH**

VINEGAR JOE

Tower Theater, Philadelphia

Elkie Brooks walked on stage carrying what appeared to be a bottle of Scotch. Mistake. Miss Brooks, one of the two singers in Vinegar Joe (Atco Records) and possessor of a heavy reputation on the British rock scene, doesn't need to set up Janis Joplin vibrations before she has even sung a note.

There are Joplin echoes in her early exuberance but Miss Brooks remains in control of her bluesy voice at all times. On the few occasions when she indulges in some screaming the effect is Yoko rather than Janis. Then of course she sings with Robert Palmer who can match her power if not her stage presence. Now the two of them at work could set up Ike and Tina vibrations.

So before we get bogged down with cause and effect, let's say that Vinegar Joe is one of those loose British groups that reflect the twists and turns that rock has taken over the past decade. Vinegar Joe opened to a cold audience but Miss Brooks and the group worked on them, urged them to be uplifted and finally got them to their feet for genuine applause and a deserved encore. Vinegar Joe made an impressive U.S. debut. **IAN DOVE**

PAUL WILLIAMS COLIN BLUNSTONE

Alice Tully Hall, N.Y.

Even though everyone knows that A&M's Paul Williams has been writing strings of huge hits for several years now, it is still most impressive to hear them all lumped together in concert form. In what he called "a nice Las Vegas-type show," Williams concentrated on lushly-orchestrated love songs ("We've Only Just Begun," "Old Fashioned Love Song," "I Won't Last a Day Without

You.") only occasionally giving in to a wryly-confessed ambition to be a teen-idol rock 'n' roll star ("Drift Away," "Out in the Country"). His audience was no less than ecstatic.

It is still odd, though, to hear that thoroughly idiosyncratic singing style coupled to lyrics that are pretty, but far from personal.

The first half of the show was provided by Epic Records' Colin Blunstone. It should be noted that the crowd cheered and called for more while the stage lights went up, while the house lights went up, and they didn't give up until the stagehands unsnubly started striking Blunstone's equipment from the stage. But it should also be noted that the show wasn't that great. Blunstone's backing group was as tight and powerful a unit as even old Zombie fans could want; but the singer was far less subtle and disciplined than he is on record, and his stage presence treads a dangerous line between showmanship and affection. There is an aura of discomfort about Blunstone that is surprising in an artist of the caliber. **NANCY ERLICH**

GEORGE JONES, TAMMY WYNETTE

Philharmonic Hall, New York

The George Jones-Tammy Wynette Show was the first in the "Country in New York" series produced by New Directions and Al Aronowitz. It was not the first Nashville Sound concert in New York, although many would prefer to forget the less-than-successful "Nashville To New York" Madison Square Gardens concert some time back.

The Jones-Wynette Show was successful, both in terms of presentation and audience. Although confessing themselves proud, humble, happy, etc. to be in New York the Epic artists were unfazed and gave a typical commercial country music show, relying on the large backlog of hit material both have recorded as solo and duo.

Jones and Miss Wynette work well apart and exceptionally well together where the unforced regality of Miss Wynette acts as a foil to Jones' fooling. But it is when they get down to their real business — singing — that the strength comes through. Both the promoters and Station WHN (which was involved in the proceedings, having just gone to a country format) must be encouraged about the state of the art in New York City after this show. **IAN DOVE**

Studio Track

By SAM SUTHERLAND

In Toronto, Thunder Sound are keeping themselves occupied while awaiting completion in the installation of a new Olive 2000 console. Sessions are rolling, reflecting a healthy surge of recording activity by Canadian artists, signaled at Thunder by engineer Bill Seddon's recent reception of a gold record for Edward Bear's "Last Song," the Capitol single produced at Thunder by Eugene Martynec with Seddon at the board. The talent may be Canadian, but this single was U.S., courtesy of the RIAA.

Recent projects have included the soundtrack for "The Last of the Big Guns," a film slated to offer Keir Dullea, Gordon Lightfoot provided vocals, with Ronnie Collier composing and arranging. Chief engineer Phil Sheridan handled those sessions.

Bob McBride also recorded there, working on his next album, while Bruce Cockburn's next Epic album and his work on a film soundtrack, are both in progress there.

Edward Bear is now recording there, with those Capitol sessions balanced by dates with Larry Smith of Lighthouse, now working on a solo LP. Also in from Capitol, Bill King is working on his first album single, produced by Paul Hoffert and engineered by Bill Seddon.

Other dates: Sackville's John Norris, in working on a series of jazz albums with Jay McShann and Claude Hopkins, with Sheridan engineering; and Gene Martynec, working with a new band, New Potatoes, cut singles for Capitol of Canada.

Recording activity in the Bay Area has been growing steadily, as recent months have brought news of new studios, remote units and mastering facilities opening in and near San Francisco.

Sausalito has seen the emergence of both studios and mastering rooms, with The Lacquer Channel humming nicely in the latter category. The recent steamboat reunion of the original Byrds, credited to another room on the record sleeve, was actually mastered at TLC by Doc Storch, according to studio manager Pam Strickland, who also reported work on upcoming projects by Sun Ra for Blue Thumb and ABC, a series of quadraphonic masters with Ed Michel producing for the Impulse catalog, Commander Cody's next Paramount album and mastering of the new live Jefferson Airplane LP, with Pat Ieraci, the "Mighty Maurice," handling that project for Grunt.

In Atlantic Records' New York studio, a number of recent sessions have found veteran r&b and jazz session men working together with younger, contemporary performers. Danny O'Keefe is hardly green behind the ears, but recent sessions for his next Atlantic album should offer some additional seasoning in the collaborations of key artists.

Doug Sahn, Dr. John, Donny Hathaway, Dave Bromberg, fiddler

Ken Kossack from Bromberg's band and producer Arif Mardin have been working with O'Keefe, continuing musical associations initiated during sessions with Sahn and Garland Jeffreys in recent months.

Dave Mason, last seen roaming through several independent New York rooms and drinking in that city's live music, has been working with Bob Margouleff and Malcolm Cecil and their gynomous synthesizer in Sausalito's Record Plant studio B. Those sessions will appear on Mason's Columbia debut.

At the Electric Lady in New York, Joyce Pantano has reported a stiff schedule of sessions, with Cheech & Chong just in, producing sessions for Ode with engineer Norm Kinney.

Polydor's Roy Ayers is working on a single, with Eddie Kramer engineering, while Cat Mother, still with Polydor, just finished their latest, self-produced LP with Buzz Richmond at the board.

Meanwhile, Ron Johnsen has been producing and engineering a flurry of sessions there, beginning sometime back with work on the Bloontz LP with engineer Bernie Kirsh, for Evolution. That project has been succeeded by Johnsen's sessions with Kiss, Mr. Gee Whiz (for Dick James) and Huberlux, another James date. Also completed there: Lynn Christopher's album, produced for Paramount Records by Johnsen.

The Lady has also been involved in Flipside, the 13-program television series produced by Marks-Aucion (that being Howard Marks and Gui Aucion) Productions via Subsid Directions Plus. Aucion will direct and produce, Marks will serve as executive producer and Joyce Biawitz is associate producer.

With a record company president, producer or producer/engineer slated to host each show, the programs will offer a variety of studio talents. The first sessions for the series were handled at the Lady with Phonogram/Mercury president Irwin Steinberg introducing label artists Jerry Butler and Tom T. Hall.

Also featured, Atlantic's veteran producer and now vice president of a&r, Joel Dorn appeared for the second session with Roberta Flack and Rahsaan Roland Kirk.

Seattle West continues to build a studio and in-house production operation, and a recent report finds activity there through the Sea-West label, with singles by Jim McInnes (engineered by Rick Keefer) and Robbie Hill's Family Affair, engineered by Joe Hadlock. Hadlock also produced a jingles package for Alaska Airlines, featuring the Brothers Four and an Arp in separate sessions.

Also by was Jesse Colin Young, recording a live concert for KOL-FM. The one-hour event was transformed by general ambience, beer, wine, fruit, bread and cheese into a two-hour session.

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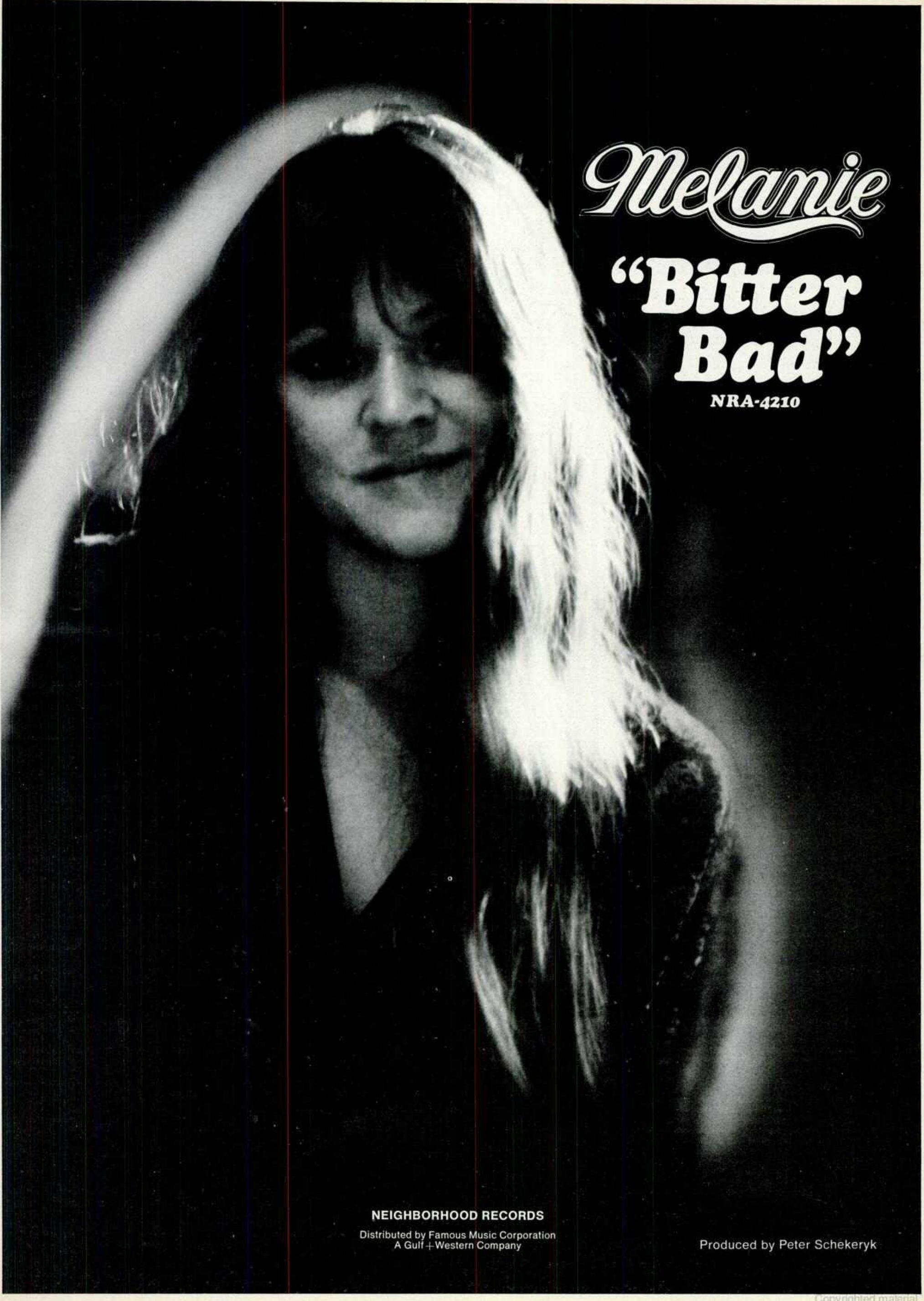
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WHO—WHERE—WHEN

(All entries for WHO—WHERE—WHEN should be sent to Sam Sutherland, Billboard, N.Y.)

KING HARVEST (Perception): Colonial Inn, Toronto, April 2-7; Limbos, Detroit, April 11-15.

JAY LENNO: Boston, April 10.

IRWIN C. WATSON: Harrah's, Lake Tahoe, April 5-18; New York City, April 22.

EDMONDS & CURLEY: Johnstown, N.Y., April 4-5; Glassboro, N.J., April 7.

PAT SUZUKI: Wilmington, Del., April 2-7; Skyline Hotel, Ottawa, Canada, April 9-19.

BILL ANDERSON (MCA): Kleinhans Music Hall, Buffalo, N.Y., April 14; Lansing Civic Center, Lansing, Mich., April 15.

JERRY CLOWER (MCA): Camelot Hotel, Little Rock, Ark., April 14.

BRENDA LEE (MCA): Tour of Japan (tentative), April 15-May 15.

LORETTA LYNN & CONWAY TWITTY (MCA): Fargo, N.D., April 12; Omaha, Neb., April 13; Wichita, Kan., April 14; Kansas City, Kan., April 15.

McKENORE SPRING (MCA): Illinois State Field House, Normal, Ill., April 9; Convention Center, Louisville, Ky., April 10; Park Center, Charlotte, N.C., April 14; Cumberland County Auditorium, Fayetteville, N.C., April 15.

RICK NELSON (MCA): Santa Monica Civic, Santa Monica, Calif., April 13.

OSBORNE BROTHERS (MCA): Fairview Ruritan Club, Galax, Va., April 13; Shindig in the Barn, Lancaster, Pa., April 14.

CAL SMITH (MCA): Torch Club, Plainview, Texas, April 10; Western Lounge, Post, Texas, April 11; The Red Onion Club, Garland, Texas, April 12; The Ranch Club, Apple Springs, Texas, April 13; Melody Ranch, Beaumont, Texas, April 14; Stagecoach Inn, Ft. Worth, Texas, April 15.

ERNEST TUBB (MCA): Nashville West Club, Lubbock, Texas, April 9; The Winchester Club, Houston, Texas, April 11; C.L.'s Club, Jacinto City, Texas, April 12; The Pine's Club, Kentwood, La., April 13; Coliseum, Knoxville, Tenn., April 14.

LE ROY VAN DYKE (MCA): CMA Director's Meeting, New York, April 12-13; State Theatre, Cambridge, Ohio, April 14.

WISHBONE ASH (MCA): Minneapolis Civic Arena, Minneapolis, April 11; Municipal Auditorium, Des Moines, Iowa, April 12; Cowtown Ballroom, Kansas City, Kan., April 13; Kinetic Playground, Chicago, April 14-15.

EARL SCRUGGS REVUE (Columbia): Columbus Egora, Columbus, Ohio, April 1.

JOHN HARTFORD (Warner Bros.): Academy of Music, Philadelphia, April 1.

TRACY NELSON & MOTHER EARTH (Columbia): The Quiet Knight, Chicago, April 18-22.

NEW GRASS REVIVAL (Starday/King): Blue Grass Park, Ruffin, N.C., April 21-22.

NITTY GRITTY DIRT BAND (United Artists): Municipal Auditorium, Austin, Texas, April 2; Valley Forge Music Fair, Devon, Pa., April 7.

LEON RUSSELL (Shelter): Hampton Roads Coliseum, Hampton, Va., April 1; HemisFair Arena, San Antonio, Texas, April 6; Tarrant County Convention Center, Ft. Worth, Texas, April 7; Hofheinz Pavilion, Houston, Texas, April 8; Indiana Convention Center, Indianapolis, Ind., April 13; Greenboro Coliseum, Greensboro, N.C., April 19; Legion Field, Birmingham, Ala., April 21.

DANNY DAVIS & THE NASHVILLE BRASS (RCA): Center Arena, Seattle, Wash., April 1; Terrace Lagoon, Salt Lake City, Utah, April 2; Coliseum, Spokane, Wash., April 3; Azalea Festival, Wilmington, N.C., April 6-7; Nashville, Tenn., April 11; Civic Center, Roanoke, Va., April 13; Carolina Coliseum, Columbia, S.C., April 14; Convention Hall, Ocean City, Md., April 21.

SANDY DENNY (A&M): Philharmonic Hall, New York, April 2.

CHARLES LLOYD (A&M): My Father's Place, Roslyn, N.Y., April 5-8.

DAVID STEINBERG (A&M): My Father's Place, Roslyn, N.Y., April 20-22.

TUFANO & GIAMMARESE (A&M): My Father's Place, Roslyn, N.Y., April 20-22.

LORI LIEBERMAN (Capitol): Santa Monica Civic Auditorium, Santa Monica, Calif., April 13.

SWAY: Tuckett Inn, Hayward, Calif., April 17-22.

DR. COOL & THE SAPPHIRES: Biscayne Shopping Center, Key Biscayne, Fla., April 1-30.

OKIE DUKE (ODP): Paddock Lounge, Waukegan, Ill., April 5-May 1.

LETTERMAN (Capitol): Civic Auditorium, Tilton, Ga., April 14; Music Theatre, Gaithersburg, Md., April 20.

RED, WHITE & BLUE (GRC): Tempe, Ariz., April 2-28.

BREAD (Elektra): Tucson, Ariz., April 20; Anaheim Convention Center, Anaheim, April 21.

RAFAEL KUBELIK (Polydor): Severance Hall, Cleveland, Ohio, April 19, 21, 26, 27, 28.

GYPST: Playmore Ballroom, Minneapolis, Minn., April 21.

COMMANDER CODY (Paramount): Winterland, San Francisco, April 20-21.

SHA NA NA (Buddah): Winterland, San Francisco, April 20-21.

HARRY CHAPIN (Elektra): Tulagie's, Denver, Colo., April 17-22.

DIZZY GILLESPIE: The Hall Note, April 16-30.

RORY GALLAGHER (Polydor): Arena, Long Beach, Calif., April 15; Salt Lake City, Utah, April 17; Corale, Calgary, Alta., April 18; Edmonton Gardens, Edmonton, April 20.

JOHN MAYALL (Polydor): Town Hall, Wellington, New Zealand, April 15; Festival Hall, Melbourne, Australia, April 18, 19; Festival Hall, Brisbane, Australia, April 21.

IRISH ROVERS (Decca): Centennial Centre, Winnipeg, Manitoba, April 15; Portland Auditorium, Portland, Ore., April 17; Capital Theatre, Yakima, Wash., April 18; Fox Theatre, Spokane, Wash., April 19; Opera House, Seattle, Wash., April 20.

BUCK OWENS (Capitol): Montreal, Que., Canada, April 15.

STAN KENTON: Brats Cellar, Sioux City, Iowa, April 16; Prom Ballroom, St. Paul, Minn., April 18.

HUMBLE PIE (A&M): Civic Center, Baltimore, Md., April 15.

ROBERT KLEIN (Buddah): Passim, Cambridge, Mass., April 18-21.

CANNED HEAT (United Artists): Moody Coliseum, Dallas, Texas, April 15; Agoura Club, Columbus, Ohio, April 17; Public Auditorium, Cleveland, Ohio, April 19; Gibson-Stromberg Field, Burlington, Iowa, April 20.

DEDE WARWICK (Atco): Gold Street, San Francisco, Calif., April 20-21.

BLACK OAK ARKANSAS (Atco): Ellis Auditorium, Memphis, Tenn., April 20.

SAMMY KAYE: Eagles Ballroom, Milwaukee, Wis., April 21.

S. TERRY & B. MCGHEE: The Main Point, Bryn Mawr, Pa., April 19-22.

WORLD'S GREATEST JAZZ BAND: Monte's Pub, Winter Park, Fla., April 16-17.

HOOKFOOT (A&M): Orpheum Theatre, Boston, Mass., April 21.

PAUL WILLIAMS (A&M): Japan Tour, April 20-30.

MERRY CLAYTON (Ode): Egress Club, Vancouver, B.C., April 17-21.

STEELY DAN (ABC): Community Center Arena, Tucson, Ariz., April 20; Convention Center, Anaheim, Calif., April 21.

FLO & EDDIE (Reprise): Municipal Auditorium, Kansas City, Mo., April 15; Pirates World, Miami, Fla., April 20.

SAM NEELY (Capitol): Cellar Door, Washington, D.C., April 16-21.

ARTHUR FIELDER (Polydor): Hamilton Philharmonic, Hamilton, Ont., April 19-21.

ALICE COOPER (Warner Bros.): Municipal Auditorium, Kansas City, April 15; Miami, Fla., April 20-21.

DEL REEVES (United Artists): On Tour, London, April 17-25.

DOC WATSON & SON (United Artists): Boarding House, San Francisco, April 17-22.

MAC WISEMAN (RCA): 5th International Festival of Country Music (Wembley Pool) London, April 19-24.

WEST BRUCE & LAING (Columbia/Windfall): Musik Halle, Hamburg, Germany, April 15; Jahrhunder Thalle, Frankfurt, Germany, April 16; Rainbow Theatre, London, England, April 21.

GENTLE GIANT (Columbia): Memorial Auditorium, Dallas, Texas, April 15; Winterland, San Francisco, April 20-21.

DR. HOOK & THE MEDICINE SHOW (Columbia): The Brewery, East Lansing, Mich., April 16; Columbus, Ohio, April 19; Toledo, Ohio, April 20; Akron, Ohio, April 21.

BLOOD, SWEAT & TEARS (Columbia): West Point, Cornwall, N.Y., April 21.

MAC DAVIS (Columbia): Civic Center, Sacramento, April 15; Expo Center, Phoenix, Ariz., April 18; Carnegie Hall, N.Y., April 20; Music Hall, Cleveland, Ohio, April 21.

EARTH, WIND & FIRE (Columbia): Aquarius Theatre, Boston, April 20; Hampton Roads Coliseum, Hampton, Va., April 21.

AHMAD JAMAL: Village Gate, N.Y., April 3-29.

HERBIE HANCOCK (Columbia): Landmark Restaurant, Kansas City, Mo., April 16-21.

IT'S A BEAUTIFUL DAY (Columbia): Orpheum Theatre, Minneapolis, Minn., April 16; Masonic Temple Auditorium, Detroit, April 21.

LOGGINS & MESSINA (Columbia): Capitol Theatre, Passaic, N.J., April 15.

BARBARA MANDRELL (Columbia): Kiel Auditorium, St. Louis, Mo., April 15; Coliseum, Mobile, Ala., April 20; Coliseum, Lake Charles, La., April 21.

BUDDY MILES (Columbia): Evansville, Ind., April 15; College Town, Miss., April 17; Boston, April 20; Hampton Roads, Va., April 21.

TANYA TUCKER (Columbia): Hitching Post, Fountain, Colo., April 21.

TRACY NELSON (Columbia): Quiet Knight, Chicago, April 18-22.

JOHNNY MATHIS (Columbia): Kiel Opera House, St. Louis, Mo., April 20; Jones Hall, Houston, Texas, April 21.

SONNY JAMES (Columbia): Mobile, Ala., April 20; Coliseum, Lake Charles, La., April 21.

STONEWALL JACKSON (Columbia): Painesville, Ohio, April 21.

FRASER & DEBOLT (Columbia): Last Resort, Athens, Ga., April 17-22.

LARRY HARLOW ORCH. (Fania): Aragon Ballroom, Chicago, April 21, 22.

REVIVAL: The Gnarl Hollow Inn, Setauket, N.Y., April 17-19.

FOUR TOPS (ABC Dunhill): Hilton Lounge, Las Vegas, April 18-April 30.

STEELY DAN (ABC): Spectrum, Philadelphia, April 13; Nassau Coliseum, Long Island, N.Y., April 14; Community Center Arena, Tucson, Ariz., April 20; Convention Center, Anaheim, Calif., April 21.

GEORGE HAMILTON IV (RCA): Oxford, N.C., April 7; Atlanta, Ga., April 12; Nashville, N.C., April 14; London, England, April 19-29.

IRWIN C. WATSON: Harrah's, Lake Tahoe, April 5-19.

DON McLEAN (United Artists): Auditorium Theatre, Chicago, March 30.

DARYL HALL & JOHN OATES: Memorial Auditorium, Chattanooga, Tenn., April 20; Memorial Auditorium, Charlotte, N.C., April 21.

BECK, BOGERT & APPICE (Epic): Palace Theatre, Albany, N.Y., April 1; Veterans Memorial Auditorium, Columbus, Ohio, April 2; Kiel Auditorium, St. Louis, Mo., April 3; Amphitheatre, Chicago, April 4; Army, Minneapolis, Minn., April 5; Fairground Coliseum, Indianapolis, Ind., April 6; War Memorial, Rochester, N.Y., April 7; Cobo Hall, Detroit, Mich., April 8; Felt Forum, N.Y., April 9-10; Syria Mosque, Pittsburgh, Pa., April 11; Maple Leaf Garden, Toronto, April 13; Civic Center, Providence, R.I., April 14.

RUFUS THOMAS (Stax): Vandenberg Air Force Base, Lompoc, Calif., April 7; St. Louis, April 1.

LITTLE MILTON (Stax): Kansas City, April 6; Omaha, Neb., April 7-8; St. Louis, April 20-21.

STAPLE SINGERS (Stax): Civic Auditorium, New Orleans, April 13.

ALBERT KING (Stax): Boulder, Colo., April 3-5; Santa Monica Civic Auditorium, April 6; Newport Jazz Festival, April 12; Mobile, Ala., April 13-14.

BEACH BOYS (Reprise): State Farm Arena, Harrisburg, Pa., April 5; Spectrum, Philadelphia, April 6; The Scope, Norfolk, Va., April 7; Pirates World, Ft. Lauderdale, Fla., April 14; Palladium, Los Angeles, April 20.

PAUL BUTTERFIELD (Bearsville): Lincoln Center, Philharmonic Hall, N.Y., April 6; Music Hall, Cincinnati, April 11; Akron Civic Theatre, Akron, Ohio, April 12; Maple Leaf Gardens, Toronto, April 13; Providence Civic Center, Providence, R.I., April 14; Century Theatre, Buffalo, N.Y., April 19; Tower Theatre, Philadelphia, April 20; Orpheum Theatre, Boston, April 21.

DEEP PURPLE (Warner Bros.): Selland Arena, Fresno, Calif., April 12; Swing Auditorium, San Francisco, Calif., April 13; Sports Arena, San Diego, April 14; Long Beach Arena, Long Beach, Calif., April 15; Salt Palace, Salt Lake City, Utah, April 17; Corral, Calgary, Alta., Canada, April 18; Gardens, Edmonton, Alta., Canada, April 20.

DOBIE BROTHERS (Warner Bros.): Municipal Auditorium, Nashville, April 1; Knoxville Coliseum, Knoxville, Tenn., April 5; Richmond Coliseum, Richmond, Va., April 7; Ritz Theatre, Elizabeth, N.J., April 12; Nassau Coliseum, L.I., N.Y., April 14; Municipal Auditorium, Des Moines, Iowa, April 17; Music Hall, Oklahoma City, Okla., April 18; Odessa, Texas, April 19; Corpus Christi, Texas, April 20; Dallas Music Hall, Dallas, Texas, April 21.

FLEETWOOD MAC (Reprise): Sports Center, Owensboro, Ky., April 4; Selland Arena, Fresno, Calif., April 12; Swing Auditorium, San Bernardino, Calif., April 13; Sports Arena, San Diego, April 14; Long Beach Arena, Long Beach, Calif., April 15; Salt Palace, Salt Lake City, Utah, April 17; Corral, Calgary, Alta., Canada, April 18; Gardens, Edmonton, Alta., Canada, April 20.

FOGHAT (Bearsville): Santa Monica Civic Auditorium, Santa Monica, April 8; Paramount Theatre, Seattle, April 13; Paramount Theatre, Portland, Ore., April 14; The Gardens, Vancouver, B.C., Canada, April 15.

GRATEFUL DEAD (Warner Bros.): Boston Gardens, Boston, April 2.

ARLO GUTHRIE (Reprise): Municipal Theatre, Tulsa, Okla., April 3; Memorial Hall, Kansas City, Kan., April 4; Auditorium Theatre, Chicago, April 6; Westchester County Center, White Plains, N.Y., April 7; Music Hall, Boston, April 10; Bushnell Auditorium, Hartford, Conn., April 12; Palace Concert Theatre, Providence, R.I., April 13.

LINDA LEWIS (Warner Bros.): Boarding House, San Francisco, March 27-April 1.

GORDON LIGHTFOOT (Reprise): Civic Auditorium, Portland, Ore., April 11; Opera House, Seattle, Wash., April 12; Queen Elizabeth Theatre, Vancouver, B.C., Canada, April 13-14; HIC Arena, Honolulu, Hawaii, April 16; Auditorium Theatre, Rochester, N.Y., April 21.

LITTLE FEAT (Warner Bros.): Wilmington Theatre, Wilmington, Del., April 8; Max's Kansas City, N.Y., April 11-15.

MASON PROFFIT (Warner Bros.): Winterland, San Francisco, April 13-14; Santa Barbara, Calif., April 15; Sacramento, Calif., April 16.

BONNIE RAITT (Warner Bros.): Wilmington Theatre, Wilmington, Del., April 8; Max's Kansas City, N.Y., April 11-15.

WILDERNESS ROAD (Reprise): Limbo's Detroit, Mich., April 11-15; Memorial Coliseum, Evansville, Ind., April 20.

SEALS & CROFTS (Warner Bros.): Kleinhans Music Hall, Buffalo, April 5; Syria Mosque, Pittsburgh, April 7; Ellis Auditorium, Memphis, April 11.

TOWER OF POWER (Warner Bros.): Ventura Fairgrounds, Santa Barbara, April 7.

MARSHALL TUCKER BAND: Civic Center, Charleston, W. Va., April 6; Municipal Auditorium, Nashville, Tenn., April 8; Richards, Atlanta, Ga., April 9-14; Federal Penitentiary, Atlanta, Ga., April 15.

WET WILLIE (Capricorn): Ellis Auditorium, Memphis, April 2; Kiel Auditorium, St. Louis, Mo., April 3; Amphitheatre, Chicago, April 4; Veterans Memorial Auditorium, Columbus, Ohio, April 6; War Memorial, Rochester, N.Y., April 7; Cobo Hall, Detroit, Mich., April 8; Felt Forum, N.Y., April 9-10; Cincinnati, Ohio, April 11; Maple Leaf Gardens, Toronto, April 13; Coliseum, Providence, R.I., April 14.

BELMONT'S (Buddah): Washington, D.C., April 1; Bambu Club, N.J., April 7; Kings Row, Boston, April 9-15; Music Lounge, N.Y., April 21.

BILL DEAL & THE RHONDELLS (Buddah): Portsmouth, Va., April 6; Raleigh, N.C., April 7; Salisbury, N.C., April 8; Carrollton, Ga., April 12; Charlotte, N.C., April 13; Winston-Salem, N.C., April 14; Richmond, Va., April 15; Fayetteville, N.C., April 17; Columbia, S.C., April 20.

DAVID FRYE (Buddah): Feiffer Hotel, Milwaukee, April 1; Little Rock, Ark., April 6; Worcester, Mass., April 21.

GENESIS (Buddah): Quebec City, Que., Canada, April 6; Sherbrooke, Ont., Canada, April 8; Massey Hall, Toronto, April 9; Alpine Arena, Pittsburgh, April 13.

BILL WITHNERS (Buddah): Air Force Academy, Colorado Springs, Col. April 8; St. Louis, April 12.

GUNHILL ROAD (Buddah): Teddy's, Milwaukee, April 20-21.

RANDY BURNS (Polydor): Metro Club, N.Y., April 19-23.

CAT MOTHER (Polydor): Walrus Club, Seattle, Wash., April 9-15; Bodyship, Vancouver, B.C., April 16-21.

ELLEN McILWAIN (Polydor): Academy of Music, Philadelphia, April 20; Great SE Music Hall, Atlanta, Ga., April 10-15.

SLADE (Polydor): Academy of Music, N.Y., April 20.

MICHAEL TILSON THOMAS (DGG): Symphony Hall, Boston, April 20 & 21.

ETHEL ENNIS (BASF): Persian Room, Plaza Hotel, N.Y., April 2-23.

JAMES TAYLOR (Warner Bros.): The Civic Center, Providence, R.I., April 20.

ERNE BIVEN/BEVERLY TAYLOR (American Voices): Fayetteville, N.C., April 5; Charleston, S.C., April 6-7; Columbia, S.C., April 8; Little Creek, Va., April 11; Norfolk, Va., April 12-13; Buxton, N.C., April 14; Virginia Beach, Va., April 17-21.

RARE EARTH (Rare Earth): Municipal Auditorium, Sioux City, Iowa, April 10.

TEMPTATIONS (Motown): State Fair Coliseum, Lobo, Ky., April 20; Mid-South Coliseum, Memphis, April 21.

SUPREMES (Motown): Fairmont Hotel, San Francisco, April 19-May 3.

BOBBY DARIN (Motown): Las Vegas Hilton, Las Vegas, April 7-20.

STEVIE WONDER (Motown): Kleinhans Music Hall, Buffalo, N.Y., April 1; New Orleans, La., April 14; Benefit, Shrine Aud. Los Angeles, April 21.

LUTHER ALLISON (Motown): Milwaukee, Wis., April 5.

PETER NERO (Columbia): Civic Auditorium, Austin, Minn., April 2.

BUDDY ALAN (Capitol): Akron Civic Center, Akron, Ohio, April 1; Tucson, Ariz., April 3; Country Palace, Littleton, Colo., April 5; J-Bar C, North Platte, Neb., April 6-7; Cow Palace, Colorado Springs, Colo., April 10; Fairgrounds Pavilion, Tulsa, Okla., April 14; Randy's Rodeo, San Antonio, Texas, April 15.

AMAZING BLONDE (Capitol): Bitter End, N.Y., April 11-16; Passim's, Boston, April 18-21.

EDWARD BEAR (Capitol): Disneyland, Anaheim, Calif., April 14.

BLOODROCK (Capitol): Kinetic Playground, Chicago, April 6; Cowtown Ballroom, Kansas City, Mo., April 7; Marshalltown Coliseum, Marshalltown, Iowa, April 9; Memorial Hall, Joplin, Mo., April 10; Massey Hall, Toronto, April 13; Ill. State Fair Coliseum, Springfield, Ill., April 15; Civic Center Theatre, St. Paul, Minn., April 16; Memorial Auditorium, Chattanooga, Tenn., April 19; Masonic Temple Auditorium, Detroit, April 21.

TONY BOOTH (Capitol): Maverick, Tucson, Ariz., April 4; Lakeview Club, Bryan, Texas, April 5; Golden Stallion, San Antonio, April 6; Big Valley Trail House, Abilene, April 7; Austin, Texas, April 8; Rambling Rose, Llano, Texas, April 13; Fairgrounds Pavilion, Tulsa, Okla., April 14; Randy's Rodeo, San Antonio, April 15; Silver Saddle, Pueblo, Colo., April 17; Craven's Corners, Ipswich, S.D., April 18; Country Palace, Littleton, Colo., April 19; J-Bar C, North Platte, Neb., April 20-21.

BRUSH ARBOR (Capitol): Disneyland, Anaheim, Calif., April 15.

GLEN CAMPBELL (Capitol): Circle Star Theatre, San Carlos, Calif., April 6-8; Civic Auditorium, Atlanta, Ga., April 13-14; England Concert Tour, April 19-30.

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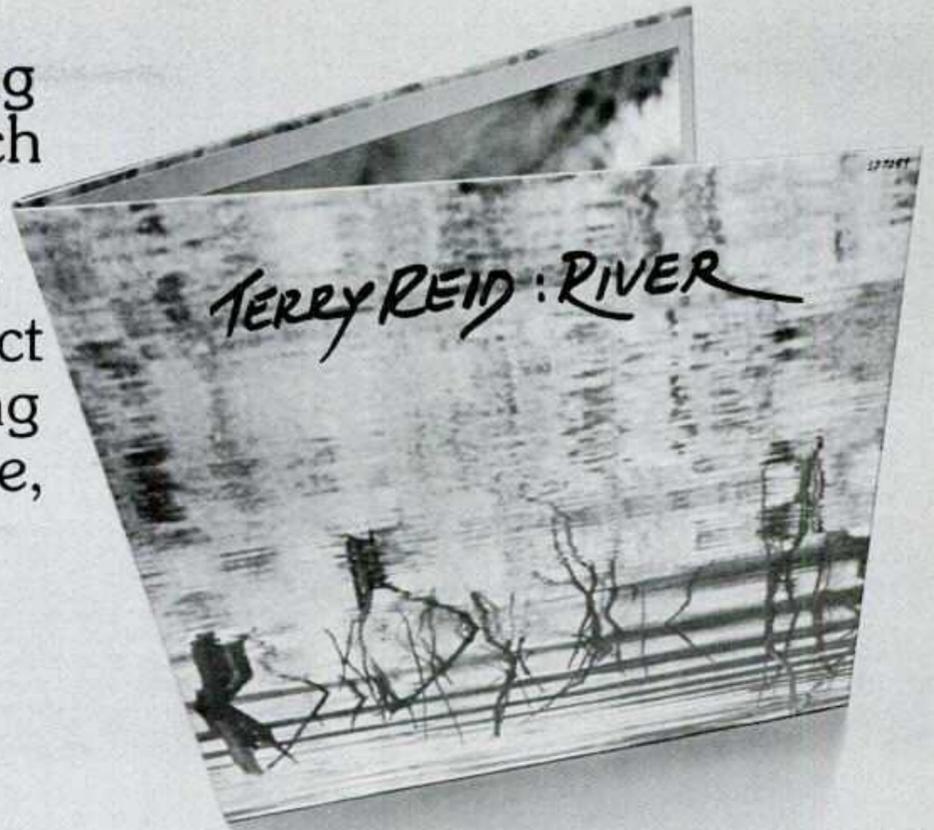
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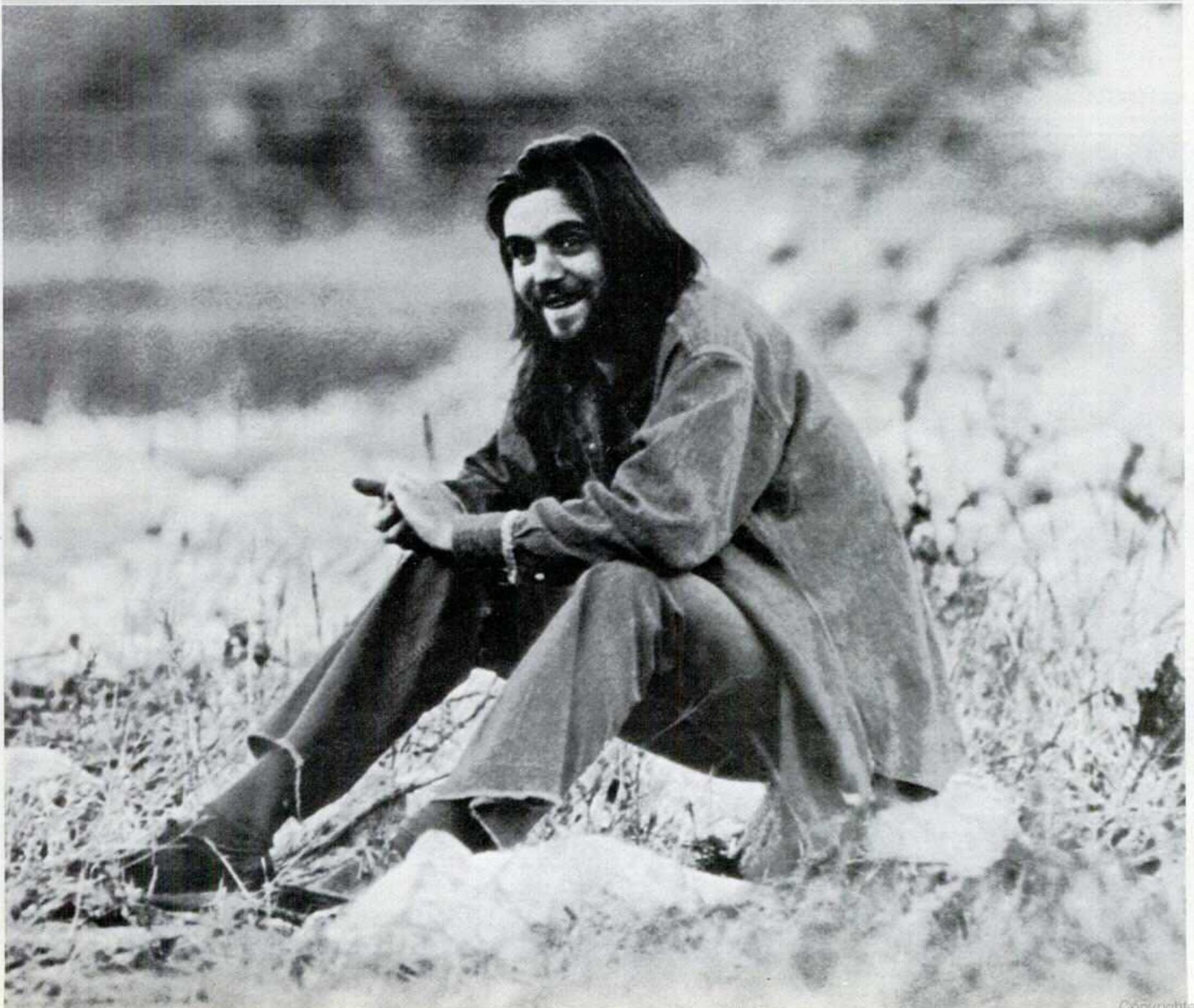
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JACOBS INTERVIEW VII

Scientific Programming Can Represent Clearer Ratings

EDITOR'S NOTE: This is the seventh installment of an in-depth interview with Ron Jacobs, program director of KGB-AM-FM in San Diego. Interview was conducted by Claude Hall, radio-TV editor of Billboard.

JACOBS: Our studios also go into age distribution of fans of the recording artists... there're probably a lot of record companies

who'd like to see this information. And it's no surprise that Elvis Presley's popularity right now is at the highest with people over the age of 25 and that's where we're able to start isolating those subjective choices. This line on this graph represents the Osmond Brothers... they peak in popularity with the 12-14 age groups. Then let's go to Black Sabbath... they have an entirely different audience than the Osmond Brothers and than the Grateful Dead. Yet, as far as an ARB audience rating is concerned, this is all one type of person.

HALL: The 15-17 likes the Black Sabbath and the 18-20 year old likes the Grateful Dead. I'm really only about 20 years old, Ron.

JACOBS: I can dig it. But your mainstream—now these were your flash groups that show up with the teenyboppers—but notice the mainstream of the audience curving generally and gently around there... for instance, the Beatles and Isaac Hayes and the Rolling Stones have a gentle curve, you know? You don't find too many 14-year-olds these days who're hung up on Elvis Presley. But Elvis owns the 35-plus, right? Now this is not information that was tremendously dramatically revealing, but it corroborated stuff that we thought all along. And this data allowed us to move, for the first time, out on a scientific

premise. Okay? Then, we got into a racial distribution, which is not that much of a factor here.

HALL: What you were doing is putting programming on a scientific plane.

JACOBS: But why not! That's the way mankind has gone to the moon.

HALL: It had never been done before... to my knowledge... except maybe the IBM card program list that Jon Holiday used to have when he built KMBZ-AM in Kansas City into a factor.

JACOBS: This is why, when you earlier asked me why radio people couldn't identify with us and didn't give this station too much chance for success... I mean, well it's a dramatic thing, man! I'm sitting here until 4 a.m. with Rick Williams and we're like two mad freaks going over this information last March and no one had seen this before... then we put it on the radio and we have to wait 10 months for a rating to come out and tell us we're doing the right thing. I mean, that was like a long, dark tunnel... with not too many people saying: You guys are right on. But 52,000 people showing up at the stadium on Nov. 12, 1972, showed us something. So, anyway, back to statistics. Here's another fact: How long do people live in a town; that's an important thing. We came to the conclusion that 6.8 percent of the people who've lived in San Diego a year or less prefer KGB-AM-FM. In other words, how are stations in this market doing with people arriving into the market? Well, turn that around and cross-tabulate it and we found that 32 percent of the KGB-AM-FM audience had lived in the area one year or less. And this graph shows how long the audiences of all the stations, including that of KGB-AM-FM in its previous configurations, had lived in San Diego. Now we get to the most interesting thing of all—the percentage of audience by age groups, per station. In other words, we had on hand information at that time much more in depth than what the ARB gives you. You should never program off of a rating. Anyone who makes his programming decisions off of ratings is in a convoluted logic situation... like being in a hall of mirrors... he's not discovering anything new. All the ratings tell you, at best, is what a very small fragmented segment of people were thinking a couple of months ago. This information we have is not only larger and more correct, but fresher. This red line here on this graph represents KCBQ-AM, which to me was the prototype of the monolithic old-style Top 40 station... you know, about 1960.

HALL: Oh, but George Wilson is going to love me for that line.

JACOBS: This is scientific fact, discounting my opinion. Look at this. I'm telling you that KCBQ-AM, based on our scientific research, has a peak age of 16-year-olds. Whereas, KDEO-AM, the progressive station, climbed to a peak of 18; whereas KPRI-FM, the other progressive station, had a peak age of 19. As a reference, take on old-line station like KFMB-FM and that verifies it... they have nothing happening, then they take off above 25. Cross-tabu-

(Continued on page 26)

KIXX-AM Goes To Country Format

PROVO, Utah—KIXX-AM has gone to a 24-hour country music format, reports operations director Lee Bagley. Format is being billed as "Country Music With a Kick." General Manager is Dave Barney. Staff includes Van Farnworth, Bob Goodrich, and Steve Miner.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Sonny Melendrez has left KIIS-AM, Los Angeles, and would be interested in a good programming and/or personality position. You can reach him at 805-497-3045. Ted Atkins has accepted the newly-created position of director of operations at KIIS-AM, but, points out that it is in a temporary advisory capacity pending the outcome of another broadcasting ownership-management venture. I think Ted probably felt he might be growing rusty and was eager to get back into action. However, the KIIS-AM job will still leave him some free time for pursuing the other venture he has been involved in for the past few months. More about that later... Don Imus has left WNBC-AM, New York, and I can't really tell if it's another promotional type stunt or for real. Robert W. Morgan, KHJ-AM, Los Angeles, confers with Imus from time to time and casually keeps a straight face as he remarks: "Sure, he's holding out for a half-a-million-dollar raise." All of this, of course, will be long resolved by the time you read this, which just shows to go that I write history as often as news.

KTFI-AM in Twin Falls, Idaho, has been bought by some entertainment people that includes Percy Faith, Jerry Goldsmith, Bill Medley, Stan Kenton, Ray Anthony, Si Zentner, Quincy Jones, Billy Strange, Pat Williams. This group had earlier bought WJPF-AM in Herrin, Ill... Lineup at SWDJ-AM, New York, includes Sean Casey 6-10 a.m., Jim King until 2 p.m., Steve O'Brien 2-6 p.m., Bwana Johnny 6-9 p.m., Steve Clark until 1 a.m., and Howard Clark all-night. Al Brady programs WWDJ-AM. O'Brien had been with WPLJ-FM, New York; this is his fourth station in the market... Chris Kaye has left WOLF-AM, Syracuse, N.Y., to join WEBR-AM, Buffalo. His replacement is Jerry Morgan, formerly of CKLW-AM in Detroit and WRKO-AM in Boston; he's using the name on the air of J.J. Scott. Barry James has also left WOLF-AM to work in Memphis, but I don't know what station.

Lineup at KFRE-AM, Fresno, Calif., including program director Tom Maule 6-10 a.m., Jay Trackman from summer relief position at KNBR-AM in San Francisco until 3 p.m., Bill Stone 3-7 p.m., Mike Webb until midnight, then Pat Kelly midnight-6 a.m. and

Maule reports she's "all-girl and really good."... Present staff at WABY-AM in Albany, N.Y., includes Ron Edwards 6-10 a.m., Ken Draper's automated "Olde Golde" program until 2 p.m., George Benson 2-6 p.m., and "Olde Golde" again 6 p.m.-6 a.m. Lee Sommers has left the station. George Kaywood writes that he's enjoying the Ron Jacobs interview "although I think you've given perhaps a bit too much space to him. The material is interesting, but I'm starting to get the impression that you're neglecting radio outside of Southern California." Okay, I'll take my trusty tape cassette unit and catch the next plane for New York.

Rick Ermshar at KPCC-FM, Los Angeles, writes that Chuck Marshall has left the station and been replaced by Dana Jones, "who was one of the original KPCC-FM jocks when we were located under the Pasadena Presbyterian Church and who just came back to us from a job as music director for KPRI-FM in San Diego. So the new schedule goes: Midnight-6 a.m. is Steve Kahl, Dana Jones 5-10 a.m., Peter Frankland until 3 p.m., Bob Sala 3-8 p.m., and Barbara Birdfeather 8-midnight. We also have some new specialty

(Continued on page 55)

KSAN-FM Wins 9th FM Award

WASHINGTON — KSAN-FM was honored Saturday (24) here as music winner in the ninth annual Armstrong Awards, presented for excellence and originality in FM broadcasting. The awards, named in behalf of the late Edwin H. Armstrong who invented FM, are presented each year during the annual convention of the National Association of FM Broadcasters, which was held March 23-25 at the Washington Hilton. The award went to KSAN-FM, San Francisco, for "Fillmore Weekend," a program honoring the Fillmore music palace. In the education category, WITF-FM, Hershey, Pa., won first place for "RVW—a Musical Biography." WQXR-FM was runnerup in the commercial station division, CJRT-FM of Ryerson Polytechnical Institute in Toronto, runnerup in the educational division.



ROSALIE TROMBLEY, music director of CKLW-AM in Detroit, and Alden Diehl, CKLW-AM program director receive plaques for helping break Joe Simon's "Misty Blue" single on Monument-Sound Stage 7 Records from executives of Epic/Columbia Records, which distributes the label. From left: Al Gurewitz, midwest regional promotion manager for Epic/Columbia Custom; Ray Welch, local promotion manager; Ms. Trombley; Diehl; Bill Craig, local soul promotion manager, and Mike Shepherd, national pop promotion manager for Monument Records.

APRIL 7, 1973, BILLBOARD

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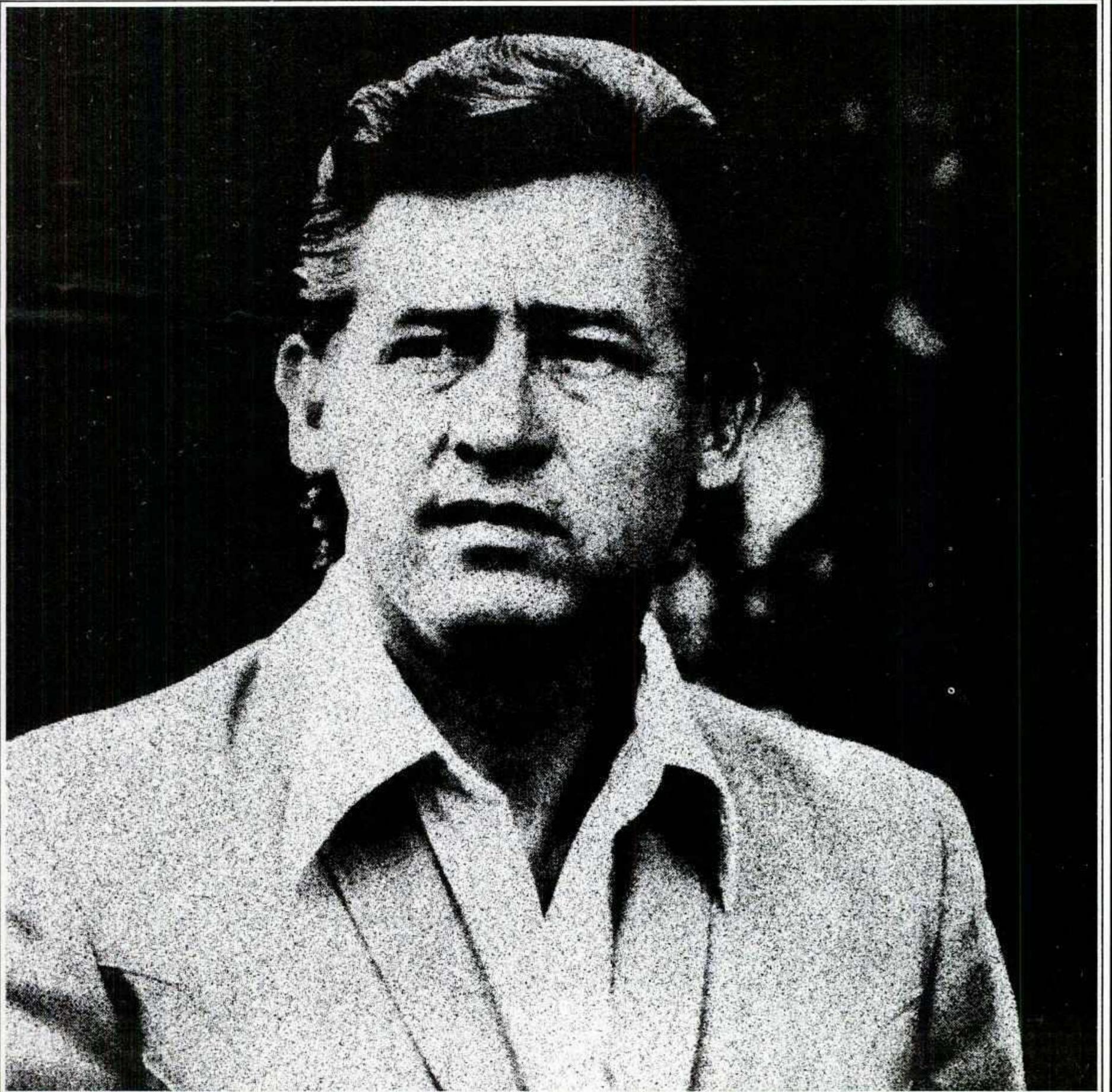
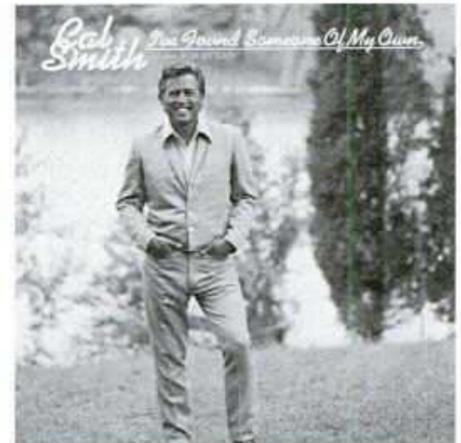
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A Letter to the Record Industry From A Small Market PD

I noted with interest the tips on record service in the Vox Jox column. There's nothing there that anyone can argue with, but I just thought I'd point out that some of us have our problems, too.

First, I *do hunt* for the hits and go on records independently of what other stations might be doing, and I think record people I've dealt with know it. We've been on some national hits as much as five months before they hit the charts.

Secondly, we *do give* the record enough airplay to stimulate sales. I'll stay on a record for two months before I pull it because of a lack of action, if I really believe in it. Usually, this pays off well for everybody.

Communications is where things break down. In this town there is *almost nothing* sold by independent record shops. Everything is concentrated on the big volume discount houses, who deal with rackjobbers, who in turn are generally based in some other city.

As far as record companies are concerned, this is where I really fall down on communicating, but it's a problem of time. I'm on the air six hours a night, and I have a lot of production to do and I don't have time to write a lot of letters, or send out charts. Extra clerical work is something I just can't handle and neither can anyone else on our very busy staff. So, it sometimes seems to record people like all I ever do is beg. That's only partially true, but it's true enough to hurt me. And the thing is that there isn't a damned thing I can do about it.

So, all I can say to the record people is, that I do listen to your product, and I do try to do everything I can on the air to stimulate the records I believe in. If you don't get reports from me, remember that during the time the other guys are writing letters and mailing charts, I'm on the air, pushing your product.

Sincerely,
Mark Howell
Music Director
WKAL-AM-FM
Rome, N.Y.

FM Radio's 2d Chance: Richer

• Continued from page 12

son on programming, Charlie Whitaker of Tempo 2, Dallas, created a flurry of controversy when he stated that beautiful music stations were boring; but the growth of country music formats on FM was astounding, he said; modern rock has grown on FM because it "still looks you in the eye."

Jerry Stevens, program director of WMMR-FM in Philadelphia, felt that many radio stations lack the ingredient in quality that caused the growth of radio—creativity. "Nobody ever lost money by overestimating the taste of the American public." Though he didn't like to put a format tag on his own station, he felt that progressive radio had come about because of the need FM stations to compete with AM rockers, but that many such stations today were missing "humanity"; they weren't intelligent or curious. Mike Shain of Broadcasting felt that oldie formats were the most significant thing to happen on FM radio this year. Bill Gavin of the Gavin Report felt that FM had brought a blessing to American radio in that these stations restricted the amount of commercials on the air; AM radio has been over-commercialized "in an agonizing way." But FM had also created an enormous growth in the demand for promotional records at the radio level and many record companies were now servicing major market FM

stations and thus couldn't afford to service free records to small market radio stations as in the past. FM also has created a stronger demand for good air personalities and, in many cases, took them away via higher salaries from AM stations. "The price radio stations will have to pay for quality air personalities is going up."

Loring Fisher, director of marketing and operations for Bonneville Program Services and moderator of the panel, pointed out that "to call a beautiful music station a background music station would be driving a nail in your own coffin."

Difficulty

Tom Donahue, general manager of KSAN-FM, said that progressive stations had a great difficulty in being able to broadcast commercials from advertising agencies that fit their formats. He later stated that he looked forward to the day when AM stations went "to foreign language formats." Claude Hall, radio-TV editor of Billboard, stated that he felt the Federal Communications Commission should take away the FM signals of the AM-FM combination operations "when the stations are sloughing off the FM by simulcasting and give the FM station to a broadcaster who'll do something with it." He also called for more experimentation with other formats on FM and pointed out that many markets were becoming over-saturated with rock formats.

Scientific Programming Aids

• Continued from page 24

late all this—age groups against station—and you find that *Jesus KCBQ-AM* is terrific with the over 50 percent of your audience 11 year olds and under. They have over 50 percent of your audience when it comes to 11 year olds. And they stay at that level for your 12-14 year olds. Meanwhile, *KGB-AM* at the time was running about 30 percent of the teens. But look what happens on the graph. Both *KCBQ-AM* and *KGB-AM* were doing the same thing at the time . . . you can see where both stations went downhill on the graph and virtually disappeared by the time you were talking about 25-year-olds. But here—the first progressive station in the market, *KPRI-FM*—they gain their strength at the 18-year-old point. Now, by taking *all* of this information . . . and it was like a big flash to me . . . I got kind of hung up on it . . . look at this graph. This was the graph that brought me to the conclusion that you shouldn't mess with people under 16 years old because they change a few times before they lock in on a station.

HALL: What's this comment: Where the music died?

JACOBS: Well, I was feeling very inspired at the time.

HALL: And this comment: It's stupid to throw your rock at a 1967 teenager?

JACOBS: Okay. Combining *KCBQ-AM* and *KGB-AM*, which at the time represented the best of what they could do, between the two of them they had over 80 percent of the 11-year-olds. Compare them however, against *KDEO-AM* and *KPRI-FM*, a couple of stations with expanded music, right? Stations not making a lot of noise, giving away things, or doing it the old way. These two stations climbed, while the other two dropped . . . they intersect . . . it happens at the age of 16. Now this line represents the ARB 18-34 age group . . . now that's what you're going to get if you do what *KCBQ-AM* and *KGB-AM* were doing at that time. And this line is what you're going to do what *KDEO* and *KPRI-FM* were doing. And none of the four of them where doing their thing particularly well. But this chart, Claude . . . when you compare the stations on it and get into it . . . compare them *XTRA-AM* and *KOGO-AM* . . . old-line stations, there you are, they don't even make a blip on the chart . . . until you get to the 25-34 line. But if you're talking about 18 years old and younger, you're going to get half of them—up until the age of 16—by getting away from Top 40. All Top 40 would do was give you a tremendous dominance among 12-14 year olds, after having owned the 11 year olds and younger, that's going to fall away by the age 16 . . . and be passed on the fly by other stations. People reading this interview can't see this graph, but you can . . . see what's happening? The AM Top 40 stations go down at this age point and progressive stations, both AM and FM, are going up. The two graph lines converge at the age of 16. So, we knew that we were going to be flushing away all of the teenagers in the ARB by doing what we're doing . . . I mean, the odds are stacked in our favor . . . because everyone is wondering what happened to the rock audience, what happened to the good old days when you could get 60 percent of the audience . . . well, it's still there . . . it's just more fragmented . . . if I add up all four of these stations that existed as of March last year, they have 76 percent of the audience

in the 18-20 age group. Even at the age of 34, that rock audience is still over 36 percent. The rock audience hasn't gone off somewhere . . . gone to another planet . . . it's just become more fragmented. You've got to know where they are and you've got to know what their preferences are. If you compare these charts dated March 18, 1972, with the recent ARB and Pulse ratings, *KGB-AM-FM* is no surprise. It was scientifically designed to perform exactly the way it does.

HALL: Are you going to keep up-dating this research?

JACOBS: Yeah, we're going to be out on the streets as of March . . . do our second annual . . . and we're going to improve our book here might be able to find procedures . . . people reading this book here might be able to find some flaws in it. When I ask you what you think about "Bridge Over Troubled Water," fine, we all know what that is, but when we go down the list of titles here, "Tossin' and Turning" by Bobby Lewis, you might say: "I never heard it," right? Because you can't associate the song with the title. When we go out the next time, I'm going to have a cassette player with me, so I'm not going to ask you what you thought about "Bridge Over Troubled Water," I'm going to start my tape and you'll hear that great opening, you know? And instead of asking you about "Tossin' and Turning," you'll hear "I couldn't sleep a wink last night" and say: "Oh, yeah, I remember that." We had a *control* on the last survey . . . like we used "Almost Persuaded" by David Houston . . . which was kinda like a joke with us for a couple of months, because that was our deliberate test song to see how accurate this information was. Now, "Bridge Over Troubled Water" . . . the people that never heard it hardly got over one percent . . . but with "Almost Persuaded," the people that never heard it become the dominant group on this graph.

HALL: I thought that "Almost Persuaded" went pop pretty well . . . but perhaps not so much in San Diego.

JACOBS: So, anyway, that's why during the time from our research until the results of the ARB, it was pretty frustrating for us to hear the so-called radio experts putting down what we were doing. They'd say things like it wasn't going to work because the music wasn't familiar. The music *isn't familiar to who?* A guy who's over 40 years old who's programming radio now? I mean, when we get into music here, there's always four of us involved.

HALL: I've felt the same way about what you were doing, to some extent, because the music wasn't familiar.

JACOBS: To you.

HALL: To me. Right.

JACOBS: But how old are you?

HALL: Forty.

JACOBS: So, I mean . . . well, I'm 35. Rick here is at a much closer age to our target demographics.

HALL: Yeah, but I was *in* on that music you play in the beginning . . . back when Mike Bloomfield was still with the Paul Butterfield Blues Band and Al Kooper was organ player with the Blues Project. Some of the newer cuts of today, I don't particularly dig, I guess.

JACOBS: Don't dig . . . and can't keep up with, Claude, I'm telling you. Next interesting thing in our research . . . what do the audiences want and how are they reacting to the existing types of radio in San Diego? We had perfect examples . . . we had the remains of Boss Radio on *KGB-AM*, we had *KCBQ-AM* doing *KAFY-AM* 1960; we had *KPRI-FM*, a station like you have in almost every town now—the first station in the market to play rock

on FM, you know, sort of a cut above a college station; and *KDEO-AM*, a station which by accident stumbled into a semi-progressive format on AM. You had everything represented there when we did our research. So, we went out and asked people who they listen to and why, who they were, and what their age was . . . we proved the fact that the total rock audience hasn't gone away somewhere. Second, we found out that if you're going to go for everyone . . . an inflated ARB based on teens, you're eventually going to be dragged down your whole audience with you. In the time that it took for us to put our thing together on the air and the ARB to come out, a 12-year-old had lived through more than six months of his life . . . that's 1/24th of the person's entire existence! That's 4 percent of his life. Every day, a 16-year-old is *turning off* AM Top 40 radio. And we know . . . psychologists will tell you . . . that when people give up their adolescent mores, they never look back. There are some people, with arrested mental development, who'll listen to Top 40 AM forever . . . and they think it's great to have it on loud in the background in the distance of 30 feet at a McDonald's hamburger stand . . . it's sort of good if you're trucking mindlessly along with a load of cement from Bakersfield, but the people who're seriously into radio . . . not those spending \$9.95 for a transistor, but hundreds of dollars for a good tuner . . . are listening to radio for *hours a day* and they don't want to hear the same thing over and over again. The key thing we found out was this, when we're talking about familiarity, and follow this closely because it devastated me when the realization came to me: Look at the charts. We all know about the Miles chart display . . . I think that's probably the best reference that anyone's ever done so far about music. It has everything that was on the Billboard chart, even if it was only on one week at No. 100, 1955 through 1970 . . . almost 10,000 titles. We went through that book, three of us, selection by selection . . . we made 27,000 decisions about which songs to even order and get into the building to *consider* playing. And, then we put all of the information about our music on computer, okay? Thus, when we're looking at something from 1969 and we say familiarity because all we've listened to, perhaps, is AM Top 40, we're going to recognize songs that were in the Top 10 or 20 singles, but what about a Joe Cocker album that has songs on it that never even came out as singles, but a million people bought that album? And they took it home and they listened to it. Now, they didn't listen to just one cut on the album. So, my point is that from about the point that "Revolver" from "Sergeant Pepper" came out, there were literally *hundreds* of songs now familiar to people in the age group that we're shooting for that you don't know about . . . that I *don't know about*. Because they go out and buy their Traffic album and take it home and listen to it and you or I might be vaguely aware of "Colored Rain," which was their single that got somewhere up on the chart, but don't know a thing about the other nine or 10 songs. So, familiarity is a very tricky business. What's really familiar is not just what people heard on the radio.

Editor's note: Next installment will get into how Jacobs determined what was familiar.

Reddy Comedy Subs

LOS ANGELES — A musical comedy series hosted by Helen Reddy. Capitol Records artist, has been set as a summer television replacement by NBC-TV. The show will be 8-9 p.m. Thursdays. No starting date or title has been announced.

APRIL 7, 1973, BILLBOARD

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Radio-TV Programming

See Page 55

"Hey You! Get Off My Mountain."

Hey you, get off my mountain,
Hey you, get off my ground.
Hey you, get off my mountain,
You're just tryin' to bring me down.

The Dramatics pick a topic to get dramatic about, and give it the power of their people. As potent as their million-selling "Whatcha See Is Whatcha Get", and "In The Rain". "Hey You!" is being programmed R&B and is moving over to Top 40 format. Picking up in requests, picking up in plays, picking up in sales. Get on "Get Off My Mountain" b/w "The Devil Is Dope". Produced by Tony Hester. VOA-4090. For DJ copies contact the Marketing Department (901) 278-3000.

Produced by Groovesville Productions for Volt Records a division of The Stax Organization, Memphis, U.S.A. Distributed through Columbia Records. Distributed in Canada by Polydor, Ltd.



Pop Picks

JACKSON FIVE—Skywriter, MOTOWN M761L. If you thought previous J5 LP's were super, then get set for a nerve-tingling experience. This is well above the brother's established criterion for driving, soulfulized grab-em-smack-em pop music. This is hot stuff, brother, involving their rich harmonic blend, Michael's easily understood solo pressures, brass and strings in the background (perhaps a bit too much in the back and not strong enough) and assorted percussive devices. Ten producers contributed to this superb collection of new, exciting works.

Best cuts: "Skywriter" (with its Moog sounding solos), "Uppermost" "World of Sunshine," "Corner of the Sky," "Hallelujah Day" (their current single hit).

Dealers: automatic sales from this sensational family with appeal across the board. The cover is a tinted photo and a new graphic look for the brothers.

LED ZEPPELIN—Houses of the Holy, ATLANTIC SD 7255. The heavy beat boys of British rock have produced a standard package of intense rock material utilizing their staunchest abilities to praise the beat and bury the melody. One recalls the period of psychedelic music on several of the tracks and a wry sense of parody on the tune "D'yer Mak'er" with its recall of 1950's music and splitting syllables.

Best cuts: "The Crunge," "D'yer Mak'er."

Dealers: This group sells to a large audience of patient people who like their music loud and intense.

BILL WITHERS—Live at Carnegie Hall, SUSSEX SXBS 7025-2. This is one true, honest, actually exciting on-location recording of a concert. There are now droves of remote tapings which are supposed to give us the excitement of the evening. The majority fail. Bill's evening of triumph is the genuine article, an energy packed, leader and fans event. You can genuinely feel the audience's response and involvement. And it is total. This complete marriage of artist and fan is captured right from the start on the first cut of "Use Me." A tight, all together quintet lays down solid foundations; Bill's voice glides confidently; the crowd grooves. Everything comes together.

RUBEN AND THE JETS, Mercury SRM-1-659. Good mix of old and new. Best cuts: "Show Me the Way to Your Heart," "Almost Grown."

AMANDA AMBROSE, Laughing, BeeGee BGS-1044. Jazz-rock-blues mix. Best cuts: "Sad Songs," "Gimme Shelter."

MORT SHUMAN, Philips PHS-700-005 (Mercury). Fine pop set with each song a production. Best cuts: "Mister Lee," "Brooklyn by the Sea."

HONK, 20th Century, T-406. Skillful rock group with fine vocalist in Beth Fitchet. Best cuts: "Don't Let Your Good-Bye Stand," "Hidin' Out."

Best cuts: "Friend of Mine," "Use Me," "Ain't No Sunshine" (done faster), "Let Us Love," "Lean On Me," "Hope She'll Be Happier."

Dealers: Withers is a solid name attraction in the soul and pop fields. These are his top compositions.

JEFFERSON AIRPLANE—Thirty Seconds Over Winterland, GRUNT, BFL1-0147 (RCA). This live set from one of the few groups to survive that golden period of the mid-60's in San Francisco brings with it a lot of the energy associated with the band and often missing in recent LP's. Grace Slick seems in better vocal form than she has been in some time and Jorma Kaukonen and Jack Casady on guitar and bass are as solid as ever. The Airplane are a live band and this set captures them in the concert hall, the area where they are most at home. No radical changes in format, this a nice mixture of some old, some new.

Best cuts: "Have You Seen the Saucers," "Crown of Creation," "Trial by Fire."

Dealers: Many of the Airplane's members have recorded individually so the group can be displayed in several areas.

SHA NA NA—The Golden Age of Rock 'N' Roll, KAMA SUTRA KSBS 2073-2 (BUD-DAH). Excellent live set from the first group to really move into the oldies scene. Excitement is added by the fact that the LP is live and the selection of songs ranges from ballads from the golden age to the best rock of the '50's. The various singers in the group show an uncanny ability to sound like the originators of the material they do yet still sound original in their own right. This is one double set that doesn't drag.

Best cuts: "Little Darlin'," "Runaround Sue," "At the Hop."

Dealers: Group will be appearing on TV in a number of commercials soon. Set also contains giant color poster for wall display.

THE STRAWBS—Bursting at the Seams, A&M SP-4383. The group which has been known on the British scene for years as a top folk act, has gone heavily into rock on this set and it may prove to be their most commercially successful yet. Addition of Dave Lambert on guitar has given the band a solid rock base which, when combined with the strong writing and singing of Dave Cousins, has moved the group in new directions while still retaining some folk qualities.

also recommended

ASLEEP AT THE WHEEL—Comin' Right At Ya, United Artists UA-LA038-F. San Francisco's hottest new neo-hayseed rockers join the Commander Cody/Dan Hicks sweepstakes with delightfully wacked-out flair. Best cut: "Take Me Back to Tulsa."

THOMAS JEFFERSON KAYE, Dunhill, DSX-50149 (RCA) Good selection of easy rock material. Best cuts: "I'll Be Learning Her Tomorrow," "Hole in the Shoe Blues."

CAROL CHANNING—Lorelei, MGM/Verve MV 5097-0C (MGM). Original cast from Carol's new Broadway play with music by Julie Styne, and new lyrics by Betty Comden and Adolph Green. Story is based on the musical "Gentlemen Prefer Blondes." Best cuts: "A Little Girl From Little Rock," "Diamonds are a Girl's Best Friend."

Best cuts: "Part of the Union," "Lay Down," "Flying."

Dealers: Group set for tour later this year and "Part of the Union" was a number one hit in Britain.

RORY GALLAGHER—Blueprint, POLYDOR PD-5522. Few musicians today have what Rory has to offer—a technician's knowledge of the guitar with a true feeling for the music he plays. Long a major star in Britain, this could well be the set that moves Gallagher into that bracket in the U.S. He moves with ease from hard blues (his forte) to rock to acoustic material. The addition of a keyboard man has rounded out the sound of his band, and unlike many stars fronting groups, Gallagher shares the spotlight with his extremely competent band. Choice of material and production on this set are also superb.

Best cuts: "Walk on Hot Coals," "Race the Breeze," "If I Had a Reason."

Dealers: Gallagher is a tireless tourer and will be crossing this country in the near future. Many fans are also familiar with him from his days as leader of top British band Taste.

LINK WRAY—Be What You Want To, POLYDOR PD 5047. The legendary guitarist who first scored with "Rumble" more than 15 years ago, has put together his most successful package yet, with his usual strong guitar works combined with the best vocals he has yet to produce as well as several excellent compositions of his own. Wray has always been a name but this may be the first set in sometime that has actually lived up to that reputation. Artist can handle pop, country and blues material easily and this set should put his music back on the radio again.

Best cuts: "All Cried Out," "Lawdy Miss Clawdy," "All the Love in My Life."

Dealers: Wray is a well known name and this set can be displayed in rock and nostalgia sections. Artist is currently touring.

GODSPELL—Original Cast Soundtrack, BELL 1118. An oddball smash Off-Broadway and with many touring productions, "Godspell" comes to the screen in a visually stunning production showing the flower-child Jesus disciples cavorting in a bizarrely empty Manhattan.

Best cuts: "Beautiful City," the only new song added to the stage score; "Day By Day."

Dealers: Saturation Eastertime campaign coming from Bell and Columbia Pictures.

ARTHUR FIEDLER AND THE BOSTON POPS—The Reel Thing, Polydor PD 5038. Gentle film themes done in the traditional Pops fashion. Best cuts: "The Summer Knows," "Could You Put Your Light On Please?"

MARK JAMES, Bell 1117. Good soft rock collection. Best cuts: "Roller Coaster," "Brand New Woman."

CAT MOTHER—Last Chance Dance, Polydor PD 5042. Good set from veteran rocker. Best cuts: "Take it Now," "Side by Side."

MIDDLEBROOKS MUSICAL ENSEMBLE & PICK-UP BAND, Ranwood R-8109. Super-catchy MOR production of heavily funky keyboard instrumentals by veteran artist/producer Harvey Middlebrooks, gaining early airplay. Best cut: "Grits."

Country Picks

TOM T. HALL—The Rhymer and Other Five and Dimers, MERCURY SRM 1-668. No one tells stories better than Hall, especially when he sings them. He even tells one written by someone else (Billy Joe Shaver). The songs range from the simple tales to the moralistic to one very strong message tune, "The Man Who Hates Freckles."

Best cuts: "Spokane Motel Blues," "Candy in the Window."

Dealers: Excellent art work, should attract attention.

RED STEAGALL—Somewhere My Love, CAPITOL ST. 11162. This is an album of transitions, both pop and country material, old and new, and done mostly in the

Texas swing style. Red does an excellent job on style changes, and should increase his audiences appreciably.

Best cuts: "I Feel At Home," "The Hard Times Will be the Best Times."

DICKEY LEE—Crying Over You, RCA LSP 4857. The one-time Memphis artist manages to carry over a lot of that sound into his Nashville style, and combines the best of both. The self-production, and that added by Allen Reynolds, are superb.

Best cuts: "If You Really Want Me to I'll Go," "Little Drops of Hurt."

DAVE DUDLEY—Keep On Truckin', MERCURY SRM 1-669. This album may surprise a lot of Dudley fans, and certainly please them. It contains an unusual number

of soft ballads, which he sings to perfection. His truck driving songs are naturals, but this gives him new dimension.

Best cuts: "Canadian Sunset," "It Won't Hurt As Much Tomorrow," and "I'm Puttin' It All Together."

Dealers: This could be a crossover.

also recommended

VARIOUS ARTISTS—THE BEST OF A GREAT YEAR VOL. 2—RCA 6088. The label literally utilizes its top artists with their top songs in a double album release. A great consumer buy.

Soul Picks

WILSON PICKETT—Mr. Magic Man, RCA LSP 4858. Substitute Mr. Soul Man and Pickett's true identity is emphasized. There is no magic about his singing ability. It is gutsy and throaty and soulful and gospelish and funky and communicative. Although RCA has given the LP a truly polished photographic look, which is fine, the music is neither syrupy or sweetly polished. It is dramatic. This is his first LP for

the label and it combines all the ingredients required for attentive listening: a tough lead voice, sincere support singers, pulsating rhythms and flowing strings.

Best cuts: "Mr. Magic Man," "Love is Beautiful," "I Sho' Love You," "Sin Was the Blame."

Dealers: Pickett is a major name in soul music with proven hits. Display him prominently.

AL WILSON—Weighing In, ROCKY ROAD RECORDS, RR3600 (Bell). Very strong

set from this newcomer who is able to sing in a pop and soul manner with equal ease. Wilson is also versatile enough to be able to handle fast or ballad material well. The 12 cuts are also solid enough and short enough to be pulled for AM or FM play and a number of hits could result from the set. Wilson sounds like others in spots, but is still unique.

Best cuts: "Born on the Bayou," "Settle Me Down," "Amen Brother."

Dealers: Display in soul and rock bins.

Classical Picks

RENATA TEBALDI (R. Bonyne, piano)—Tebaldi in Concert LONDON OS 26303. Both soloist and Italian composers represented here are best known for their operation labors, but in this disk are showcased in song rather than aria. Material, from Pergolesi to Mascagni, is attractive and beautifully sung by Tebaldi. Vocal fans should show strong interest.

Dealers: Tebaldi's return to the recital platform this year is a promotional asset.

WANDSWORTH SCHOOL CHOIR/ENGLISH CHAMBER ORCH. BRITTEN—Bach: St. John Passion, LONDON OSA 13104. The towering masterpiece in a variable performance slated for heavy media coverage and much critical nit-picking. At its best, Britten's leadership is truly inspirational, and occasional choral lapses and shifts in

aural perspective are outweighed by the cumulative impact of the listening experience.

Dealers: The only currently available version in English, it's perfectly timed for the Easter season.

HENRYK SZERYNG, HAMBERG SYMPH. (KRENZ)—Wieniawski: Concerto No. 2 / Szymanowski: Concerto No. 2 PHILIPS 6500 421. A gathering of Poles, both artist and composers, in a most attractive package for fiddle fans. Reading of the familiar Wieniawski is more lyrical than virtuosic, and the flip is a relative rarity that Szeryng brings to urgent life. Excellent sound and balance.

Dealers: Szeryng's best-selling Paganini No. 3 will alert buyers to this entry.

SAN FRANCISCO SYMPHONY ORCH. (Ozawa)—Berlioz/Tchaikovsky/Prokofiev:

also recommended

ENGLISH CHAMBER ORCH., AMBROSIAN OPERA CHORUS, SOLO (BRITTEN)—Purcell: The Fairy Queen, London OSA 1290. Important historically and loaded with lilting melody, this baroque charmer is a most welcome revival in this new concert version by Britten. A moderate but sustained sales life may be anticipated.

CONCERTGEBOUW ORCH.—(Haitink) Brahms Symphony No. 4, Philips 6500 389. A

Romero & Juliet, DGG 2530. Three musical views of the eternal love story, differing in style, but each accessible to even the most unsophisticated listener. Smart programming.

Dealers: Much help due from the label to help establish Ozawa as a disk property.

SAN FRANCISCO SYMPHONY ORCH. (Ozawa)—Bernstein Symphonic Dances From West Side Story/Russo: Three Pieces for Blues Band & Orch. (Siegel-Schwall Band), DGG 2530 309. DG makes a strong bid for the crossover market with this entry. The Russo work has been audience tested in many public performances and comes across on disk with immediate appeal and some of the biggest, gut-vibrating sound on symphonic record. The Bernstein is an effective coupling.

Dealers: Heavy promotion by DG is slated in youth media.

standard work in a standard interpretation. Not likely to enhance or diminish Haitink's growing reputation. Cover art is eminently displayable.

VIENNA PHILHARMONIC (MEHTA)—Franz Schmidt: Symphony No. 4, London CS 6747. Worth recommending as a novelty to lovers of turn-of-the-century romanticism. Of Brucknerian scope, the symphony is beautifully performed and recorded.

(Continued on page 30)

BEST NEW SINGLE OF THE WEEK:

"BAD WEATHER" SUPREMES

(Motown M-1225F)

BEST NEW ALBUM OF THE WEEK:

"SKYWRITER" JACKSON 5

(Motown M7611)

By JULIAN COLEMAN

James Brown has been signed by Monroe Sachson to compose the score for AIP's "Slaughter II." He will perform the main title song. Brown, known as "The Godfather of Soul," recently scored the film, "Black Caesar."

General Film Corp. has signed the musical team of Holland, Dozier, Holland to compose the original score as well as title song for "Motown 9000." The police drama is set to start filming April 3 in Detroit. Will Invictus go to Columbia?

HOT LINE:

Thom Bell, one of the most successful arrangers, composers and producers in the record industry, has joined Kenny Gam-

ble and Leon Huff of the Gamble-Huff Productions, in creating The Great Philadelphia Trading Company. Mike Kelly, now working out of King Records' Nashville office called last week with news of the new single disk by Little Royal on Tri-Us Label titled "I'm Glad to Do It." Check it out! . . . New Delfonics, "I Don't Want to Make You Wait," on Philly Grove. . . . Enoch Gregory is now program director at Radio Station WRWL-AM, New York. . . . Five of the first six single disks on the Hot 100 chart are soul artists. . . . Bound to break: "So Very Hard to Go," by Tower of Power on Warner Brothers. . . . The Impressions are back with "Thin Line," from "Preacher Man" album on Curtom. . . . Due from Motown in a few days: a new Thelma Houston, Edwin Starr, and a new one from Diana Ross, the lady who failed to win an oscar for her role in "Lady Sings the Blues." But just like the late Billie Holiday, Miss Ross won't

give up. Look for her next year. . . . James Brown's west coast tour includes an April 15 date at the Los Angeles Sport Arena. . . . Soul Gold: "Wattstax" and the original soundtrack from "Black Caesar." . . . New Denise LaSalle: "What It Takes to Get a Good Woman," on Westbound. . . . The Jackson 5 hitting with their new "Skywriter," album, with cuts like "The Boogie Man," "Touch," and the single, "Hallelujah Day."

BREAKOUTS:

Staple Singers, "Oh La De Da"; Ohio Players, "Funky Worm"; James Brown, "Down and Out in New York City"; Stevie Wonder, "You Are the Sunshine of My Life"; Bobby Womack, "Across 110th Street"; Sylvia, "Pillow Talk"; The Independents, "Leaving Me"; Tyrone Davis, "Without You in My Life"; Tommie Young, "Do You Still Feel the Same Way," and New Birth, "I Can Understand."

Sitting on the other side of my desk at this very moment is the lovely Gladys Knight, along with three wonderful guys, Merald Knight, Edward Patten, and William Guest who make up The Pips. They claim they read Soul Sauce. Should we believe them?



KELLY ISLEY (left) of the Isley Brothers is shown sitting in for disk jockey Frankie Crocker at WBLS-FM, New York, assisted by Cecil Holmes (center) V.P. Buddah Records and disk jockey Vi Higginson.

Billboard SPECIAL SURVEY for Week Ending 4/7/73

BEST SELLING Soul Singles

★ 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
1	1	NEITHER ONE OF US (Wants to Be the First to Say Goodbye) Gladys Knight & the Pips, Soul 35058 (Motown) (Keca, ASCAP)	11
2	2	CALL ME (Come Back Home) Al Green, Hi 45-2235 (London) (Jec./Al Green, BMI)	7
3	4	MASTERPIECE Temptations, Gordy 7126 (Motown) (Stone Diamond, BMI)	24
4	5	AIN'T NO WOMAN (Like the One I've Got) Four Tops, Dunhill 4-339 (Trousdale/Soldier, BMI)	9
5	6	BREAK UP TO MAKE UP Stylistics, Avco 4611 (Bellboy/Assorted, BMI)	8
6	3	A LETTER TO MYSELF Chi-Lites, Brunswick 55491 (Julio Brian, BMI)	9
7	11	OH LA DE DA Staple Singers, Stax 0156 (Columbia) (Muscle Shoals, BMI)	5
8	8	MASTER OF EYES Aretha Franklin, Atlantic 45-2941 (Pundit/Syberia, BMI)	8
9	7	KILLING ME SOFTLY WITH HIS SONG Roberta Flack, Atlantic 2940 (Fox-Gimbel, BMI)	10
10	10	STEP BY STEP Joe Simon, Spring 133 (Polydor) (Gaucho/Belinda, BMI)	6
11	12	DANCE TO YOUR MUSIC Archie Bell and the Drells, Glades 1707 (Muscle Shoals, BMI)	6
12	9	LOVE TRAIN O'Jays, Philadelphia International 73524 (Columbia) (Gamble/Huff, BMI)	12
13	19	PILLOW TALK Sylvia, Vibration 521 (All Platinum) (Gambi, BMI)	3
14	18	IT AIN'T ALWAYS WHAT YOU DO Soul Children, Stax 0152 (Columbia) (East/Memphis, BMI)	7
15	16	ONE MAN BAND (Plays All Alone) Ronnie Dyson, Columbia 4-45776 (Blackwood, BMI)	7
16	20	FUNKY WORM Ohio Players, Westbound 214 (Chess/Janus) (Bridgeport, BMI)	5
17	13	GIRL YOU NEED A CHANGE Eddie Kendricks, Tamla 54230 (Motown) (Stone Diamond, BMI)	8
18	27	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder, Tamla 54232 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	3
19	24	DOWN AND OUT IN NEW YORK CITY James Brown, Polydor 14169 (Dison, BMI)	3
20	23	HALLELUJAH DAY Jackson 5, Motown 1224 (Jobete, ASCAP)	3
21	32	CISCO KID War, United Artists 163 (Far Out, ASCAP)	2
22	22	FRIENDS OR LOVERS Act 1, Spring 132 (Polydor) (Gaucho/Belinda/Unichappell, BMI)	7
23	28	MR. MAGIC MAN Wilson Pickett, RCA 74-0898 (Friday's Child, BMI)	4
24	14	KISSING MY LOVE Bill Withers, Sussex 250 (Buddah) (Interior, BMI)	9
25	15	COULD IT BE I'VE FALLEN IN LOVE Spinners, Atlantic 45-2927 (Bellboy, BMI)	15

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
26	30	ACROSS 110th STREET Bobby Womack, United Artists 196 (Unart, BMI)	2
27	17	DO IT IN THE NAME OF LOVE Candi Staton, Fame 91009 (United Artist) (Herress, BMI)	12
28	26	CAN I Yee Allen, Lion 140 (MGM) (Jobete, ASCAP/Stone Agate, BMI)	10
29	42	YESTERDAY I HAD THE BLUES Harold Melvin & the Blues, Philadelphia International 73525 (Columbia) (Blackwood, BMI)	2
30	29	IF I COULD ONLY BE SURE Nolan Porter, ABC 11843 (Lizard/Casnew, ASCAP)	7
31	38	WITHOUT YOU IN MY LIFE Tyrone Davis, Dakar 4519 (Brunswick) (Julio/Brian, BMI)	2
32	39	DO YOU STILL FEEL THE SAME WAY? Tommie Young, Soul Power 112 (Jewel) (Su Ma/Rogan, BMI)	6
33	35	I'VE BEEN WATCHING YOU South Side Movement, Wand 11251 (Scepter) (Van Leer, BMI)	6
34	36	SPELL Blue Magic, Atco 6910 (W.M.O.T., ASCAP)	2
35	43	LEAVING ME The Independents, Wand 11252 (Scepter) (Our Children/Mr. T./Chenita, BMI)	2
36	47	I CAN UNDERSTAND IT New Birth, RCA 740912 (Unart/Tracebob, BMI)	3
37	37	MAMA FEEL GOOD Lya Collins, People 618 (Polydor) (Dynatone, BMI)	4
38	-	IT'S HARD TO STOP (Doing Something When It's Good to You) Betty Wright, Alston 4617 (Atlantic) (Sherlyn, BMI)	1
39	44	I DON'T WANT TO LOSE YOU Classic Soulstars, Kwanza 7678 (Warner Brothers) (Angle Shell/Razamu, BMI)	2
40	40	PUT YOUR SHOES ON AND WALK Clarence Carter, Fame 10309 (United Artists) (Giant Enterprises, BMI)	4
41	-	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White, 20th Century 2018 (January/Sa-Vette, BMI)	1
42	-	ALWAYS Luther Ingram, Noko 2115 (Columbia) (Klondike, BMI)	1
43	48	I'M DOING FINE NOW New York City, Chelsea 78-0113 (RCA) (Mighty Three, BMI)	2
44	46	WILL IT GO ROUND IN CIRCLES Billy Preston, A&M 2420 (Irving, BMI)	2
45	-	PEOPLE ARE CHANGING Timmy Thomas, Glades 1709 (Sherlyn, BMI)	1
46	-	FENCEWALK Mandrill, Polydor 14163 (Mandrill/Intersong U.S.A./Chappell, ASCAP)	1
47	50	ARMED AND EXTREMELY DANGEROUS First Choice, Philly Groove 175 (Bell) (Nickel Shoe/Six Strip, BMI)	2
48	-	AM I BLACK ENOUGH FOR YOU Billy Paul, Philadelphia International 3526 (Columbia) (Mighty Three, BMI)	1
49	-	ONE GIRL TOO LATE Brenda & the Tabulations, Epic 5-10954 (Columbia) (One Eye Soul/Van McCoy, BMI)	1
50	-	THINK ABOUT IT King Floyd, Chimneyville 446 (Colligon) (Colligon/East/Memphis, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 4/7/73

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
1	1	WATTSTAX—THE LIVING WORLD Various Artists, Stax STS 2-8010 (Columbia)	8
2	2	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D	18
3	11	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)	4
4	3	GREEN IS BLUES Al Green, Hi SAL 32055 (London)	13
5	9	MASTERPIECE Temptations, Gordy G 965 L (Motown)	4
6	5	I'M STILL IN LOVE WITH YOU Al Green, Hi XSL 32074 (London)	24
7	4	THE WORLD IS A GHETTO War, United Artists UAS 5652	21
8	6	ACROSS 110th STREET Bobby Womack, United Artists UAS 5525	10
9	7	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	20
10	13	BLACK CAESAR/SOUNDTRACK James Brown, Polydor PD 6014	6
11	8	ROUND 2 Stylistics, Avco AC 11006	23
12	10	BACK STABBERS O'Jays, Phil Int'l KZ 31712 (Columbia)	26
13	12	TROUBLE MAN Marvin Gaye, Tamla T 322 L (Motown)	16
14	14	360 DEGREES OF BILLY PAUL Billy Paul, Phil Int'l KZ 31793 (Columbia)	20
15	16	THE POWER OF Joe Simon, Spring SPR 5704 (Polydor)	7
16	18	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill DSX 50129	21
17	15	UNDERSTANDING Bobby Womack, United Artists UAS 5525	26
18	23	BIRTH DAY New Birth, RCA LSP 4797	3
19	19	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Glades 33-6501	12
20	20	SUPERFLY Soundtrack/Curtis Mayfield, Curtom CRS 8014 ST (Buddah)	26
21	17	GIVE ME YOUR LOVE Barbara Mason, Buddah BDS 5117	10
22	35	A LETTER TO MYSELF The Chi-Lites, Brunswick 754188	2
23	30	2ND CRUSADE Crusades, Blue Thumb BTS 7000 (Famous)	3
24	25	COMPOSITE TRUTH Mandrill, Polydor PD 5043	7
25	28	PLEASURE Ohio Players, Westbound WB 2017 (Chess/Janus)	15

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
26	24	ALL DIRECTIONS Temptations, Gordy G 962 L (Motown)	26
27	22	JERMAINE Jermaine Jackson, Motown M 752 L	26
28	27	1957-1972 Smokey Robinson & the Miracles, Tamla T 320 D (Motown)	13
29	21	MARGIE JOSEPH Atlantic SD 7248	8
30	31	STRANGE FRUIT Billie Holiday, Atlantic SC 1614	7
31	26	MUSIC IS MY LIFE Billy Preston, A&M SP 3516	16
32	29	SYLVERS Pride PRD 0007 (MGM)	12
33	36	BILLIE HOLIDAY STORY Decca DSX 7161 (MCA)	9
34	39	LAST DAYS IN TIME Earth, Wind & Fire, Columbia KC 31702	14
35	41	PREACHER MAN Impressions, Curtom CRS 8016 (Buddah)	3
36	42	SKY DIVE Freddie Hubbard, CTI CTI 6018	2
37	43	LIVE The Isleys, T-Neck TMS 3010-2 (Buddah)	3
38	38	GOOD TIMES Kool & the Gang, De Lite DE 2012	3
39	-	LIVING TOGETHER, GROWING TOGETHER.1 Fifth Dimension, Bell 1316	1
40	32	I CAN SEE CLEARLY NOW Johnny Nash, Epic KE 31607 (Columbia)	26
41	37	GET ON THE GOOD FOOT James Brown, Polydor PD 2-3004	19
42	48	BEST OF B.B. King, ABC ABX 767	2
43	45	DAVID RUFFIN Motown M 762 L	3
44	-	CHAPTER VII The Buddy Miles Band, Columbia KC 32048	1
45	33	CYMANDE Janus, JLS 3044	14
46	-	THE PERSUADERS Atco SD 7021	1
47	-	MR. MAGIC MAN Wilson Pickett, RCA LSP 4858	1
48	46	FIRST TIME WE MET Independents, Wand WDS 694 (Scepter)	12
49	34	GREATEST HITS Wilson Pickett, Atlantic SD 2-501	8
50	-	MFSB Philadelphia Int'l KZ 32046 (Columbia)	1

Billboard Radio Action & Pick LP's

• Continued from page 28

Bubbling Under The Top LP's

- 201—JOHNNY RIVERS, Superpak, United Artists UXS 93
 202—SEATRAN, Watch, Warner Bros. B-2692
 203—LAST TANGO IN PARIS, Soundtrack, United Artists UA LA045-F
 204—NANCY WILSON, I Know I Love Him, Capitol ST 11131

- 205—ELECTRIC LIGHT ORCHESTRA, II, United Artists UA LA040-F
 206—BLOODSTONE, Natural High, London XS 620
 207—BOBBY GOLDSBORO, A Brand New Kind Of Love, United Artists UA LA019-F
 208—IMPRESSIONS, Preacher Man, Curtom CRS 8016 (Buddah)
 209—CAL SMITH, I've Found Someone Of My Own, Decca DL 75369 (MCA)
 210—STYX—II, Wooden Nickel 1012 (RCA)
 211—BILL QUATEMAN, Columbia KC 31761

- 212—MFSB, Philadelphia International KE 32046 (Columbia)
 213—PERCY FAITH & HIS ORCHESTRA, Clair, Columbia KC 32164
 214—RAVI SHANKAR, In Concert, Apple SVBB 3396
 215—JIMMY CLIFF/SOUNDTRACK, The Harder They Come, Mango SMAS 7400 (Capitol)
 216—MAXAYN, Mindful, Capricorn 0110 (Warner Bros.)
 217—MANTOVANI & HIS ORCHESTRA, Gypsy Soul, Phase 4 XPS 900 (London)

ALBUM PICKS... Best of the releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

Also Recommended... Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

Bubbling Under The HOT 100

- 101—FRIENDS & LOVERS, Act 1, Spring 132 (Polydor)
 102—FENCEWALK, Mandrill, Polydor 14163
 103—I'VE BEEN WATCHING YOU, Southside Movement, Wand 11251 (Scepter)
 104—BEHIND CLOSED DOORS, Charlie Rich, Epic 5-10950 (Columbia)
 105—MR. MAGIC MAN, Wilson Pickett, RCA 74-0898

- 106—I WON'T LAST A DAY WITHOUT YOU, Paul Willaims, A&M 1409
 107—DON'T LET IT GET YOU DOWN, Crusaders, Blue Thumb 225 (Famous)
 108—WHILE WE'RE STILL YOUNG, Wayne Newton, Chelsea 78-0116 (RCA)
 109—A FOOL LIKE ME, Tim Moore, Dunhill 4337
 110—LAST TANGO IN PARIS, Doc Severinsen, RCA 74-0904
 111—MAMA I GOT A BRAND NEW THING, Undisputed Truth, Gordy 7124 (Motown)
 112—AND I LOVE HER SO, Perry Como, RCA 74-0906
 113—RIGHT PLACE, WRONG TIME, Dr. John, Atco 6914 (United Artists)

- 114—NATURAL HIGH, Bloodstone, London 1046
 115—PUT ON YOUR SHOES AND WALK, Clarence Carter, Fame 10309 (United Artist)
 116—OH MY LADY, Stampeders, Bell 45,331
 117—BRAND NEW KIND OF LOVE, Bobby Goldsboro, United Artists 51107
 118—YOU CAN HAVE HER, Waylon Jennings, RCA 74-9886
 119—I'M A STRANGER HERE, Five Man Electrical Band, Lion 149 (MGM)
 120—BLACK COFFEE, Humble Pie, A&M 1406
 121—ROLL OVER BEETHOVEN, Electric Light Orchestra, United Artists 173

FM Action Picks These are the albums that have been added this past week to the nation's leading progressive stations.

ALBUQUERQUE: KRST-FM, Steve Suplin
 AUSTIN: KRMH-FM, Bill Ashford
 BALTIMORE: WKTK-FM, Barry Richards
 BABYLON, N.Y.: WBAB-FM, Steve Elliott
 DAYTON: WTUE-FM, Bill Struck
 HARTFORD: WHCN-FM, Ron Berger
 KANSAS CITY: KBey-FM, Joe DiBello

LONG BEACH: KNAC-FM, Ron McCoy
 LOS ANGELES: KPFC-FM, Peter Frankland
 MEMPHIS: KMC-FM, Ron Michaels
 MIAMI: WBUS-FM, Michael Dean
 NEW YORK: WNEW-FM, Dennis Elsas
 PENNSYLVANIA: WRRN-FM, Scott Saylor
 PHILADELPHIA: WDAS-FM, Harvey Holliday

PHILADELPHIA: WMMR-FM, Carol Miller
 PROVIDENCE, R.I.: WBRU-FM, Andy Ruth-berg
 ROCHESTER: WCMF-FM, Bernie Kimball
 SAN FRANCISCO: KSan-FM, Bonnie Simmons

ST. LOUIS: KSHE-FM, Shelley Grafman
 TORONTO: CHUM-FM, Benjy Karch
 UTICA, N.Y.: WOUR-FM, Mark Fox
 VALDOSTA, GA.: WVVS-FM, Bill Tullis
 WASHINGTON, D.C.: WMAL-FM, Phil de Marne

hot chart action

ARGENT, "In Deep," Epic: WMMR-FM, KNAC-FM, WZMF-FM, WKTK-FM, KSHE-FM
 BECK, BOGERT, & APPICE, "Beck, Bogert, & Appice," Epic: Epic: WBRU-FM, KSan-FM, WVVS-FM, KNAC-FM, WMAL-FM, KBey-FM, KZMF-FM, WBUS-FM, WKTK-FM, CHUM-FM
 CANNED HEAT, "The New Age," United Artists: WNEW-FM, KNAC-FM, KBey-FM, WKTK-FM, CHUM-FM

ELECTRIC LIGHT ORCHESTRA, "Electric Light Orchestra 2," United Artists: WKTK-FM, WBAB-FM, CHUM-FM, WOUR-FM, WBUS-FM
 FOCUS, "Focus III," Sire: WMMR-FM, WVVS-FM, KPPC-FM, WCMF-FM, WBUS-FM, WHCN-FM, CHUM-FM
 RORY GALLAGHER, "Blueprint," Polydor: WMMR-FM, WNEW-FM, WCMF-FM, KBey-FM, WBUS-FM, WMC-FM, WKTK-FM

JEFFERSON AIRPLANE, "Thirty Seconds Over Winterland," Grunt: WNEW-FM, WVVS-FM, KNAC-FM, WKTK-FM, WHCH-FM, KSHE-FM, WOUR-FM
 PROCOL HARUM, "Grand Hotel," Chrysalis: WBRU-FM, KSan-FM, KBey-FM, WZMF-FM, WHCN-FM, WBAB-FM
 JOHNNY WINTER, "Still Alive and Well," Columbia: WMMR-FM, KNAC-FM, KSan-FM, WVVS-FM, WCMF-FM, WKTK-FM, KSHE-FM

GATO BARBIERI, "Under Fire," Flying Dutchman: WBRU-FM
 BAREFOOT, "Barefoot," Columbia: CHUM-FM
 BYRDS, "Byrds," Asylum: KRMH-FM, WBAB-FM
 JOHN CALE, "Paris 1919," Reprise: WNEW-FM, KRST-FM, WMAL-FM, WBUS-FM
 CMU, "Space Cabinet," Trans-Atlantic (Import): WNEW-FM
 DANA COOPER, "Dana Cooper," Elektra: WCMF-FM
 COYOTE, "Coyote," Chariot: WKTK-FM
 CHARLIE DANIELS, "Honey In The Rock," Kama Sutra: KRMH-FM
 BETTY DAVIS, "Betty Davis," Just Sunshine: WBUS-FM
 DETROIT EMERALDS, "I'm In Love With You," Westbound: WDAS-FM
 DONOVON, "Cosmic Wheels," Epic: KSan-FM, CHUM-FM, WOUR-FM
 THE DOOBIE BROS., "The Capt. & Me," Warner Bros.: KSan-FM, WTUE-FM
 DR. JOHN, "In The Right Place," Atco: KSan-FM, WTUE-FM
 RONNIE DYSON, "One Man Band," Columbia: WDAS-FM
 FACES, "Ooh La La," Warner Bros.: WMMR-FM
 FAMILY, "Anyway," United Artists: WOUR-FM
 FANNY, "Mother's Pride," Reprise: WBAB-FM, CHUM-FM
 JOE FARRELL, "Moon Germs," CTI: WMMR-FM, WBRU-FM, WBUS-FM
 FOGHAT, "Foghat," Bearsville: CHUM-FM
 KIM FOWLEY, "International Heros," Capitol: WMAL-FM
 FUNK INC., "Hanging Out," Prestige: WDAS-FM
 TRET FURE, "Tret Fure," Uni: KRMH-FM
 GENTLE GIANT, "Octopus," Columbia: WBAB-FM
 GROUNDHOGS, "Hogwash," United Artists: KNAC-FM
 HARBUS, "Harbus," Evolution: WHCN-FM
 SUGARCANE HARRIS, "Got The Blues," BASF: WVVS-FM, KNAC-FM

HEADS, HANDS, & FEET, "Old Soldiers Never Die," Atlantic: WCMF-FM, WBRU-FM
 HOOKFOOT, "Communication," A&M: KSan-FM, KPPC-FM
 IGGY AND THE STOOGES, "Raw Power," Columbia: WKTK-FM
 IT'S A BEAUTIFUL DAY, "It's A Beautiful Day Today," Columbia: WVVS-FM, WCMF-FM
 MARK JAMES, "Mark James," Bell: WBRU-FM
 WILLIAM SAINT JAMES, "A Song For Every Mood," Dunhill: WNEW-FM, WMAL-FM
 JO JO GUNNE, "Bite Down Hard," Asylum: KPPC-FM
 THOMAS JEFFERSON KAYE, "Thomas Jefferson Kaye," Dunhill: KNAC-FM, WHCN-FM
 PAUL KELLY, "Don't Burn Me," Warner Bros.: WNEW-FM
 ROBERT KLEIN, "Child of the '50's," Brut: WBAB-FM
 KING CRIMSON, "King Crimson," Island: WVVS-FM
 LEO KOTTKE, "My Feet Are Smiling," Capitol: KRST-FM, KBey-FM, WBAB-FM, CHUM-FM
 LED ZEPPELIN, "Houses of the Holy," Atlantic: WNEW-FM, WMAL-FM, KBey-FM, WKTK-FM
 JERRY LEE LEWIS, "The Sessions," Mercury: KPPC-FM, WTUE-FM
 BILL MEDLEY, "Smile," A&M: WTUE-FM
 LEE MICHAELS, "Live," A&M: KNAC-FM
 MISSISSIPPI, "Mississippi," Bootleg (Import): KNAC-FM
 MT. AIRY, "Mt. Airy," Thimble: WMMR-FM, WMAL-FM, WHCN-FM
 TRACY NELSON AND MOTHER EARTH, "Poor Man's Paradise," Columbia: WNEW-FM
 DAVID NEWMAN, "The Weapon," Atlantic: KRMH-FM
 NRBQ, "Workshop," Kama Sutra: WCMF-FM, WHCN-FM
 ANDY PRATT, "Andy Pratt," Columbia: WMMR-FM, WBRU-FM

MONTY PYTHON, "Previous Record," Charisma: KSan-FM, WHCN-FM
 GENYA RAVEN, "They Love Me, They Love Me Not," Columbia: WBAB-FM
 TERRY REID, "River," Atlantic: KPPC-FM, KRMH-FM, CHUM-FM
 RUFUS, "Rufus," ABC: WTUE-FM, WHCN-FM
 TODD RUNDGREN, "A Wizard, A True Star," Bearsville: KPPC-FM, KBey-FM, WBAB-FM
 BABE RUTH, "First Base," Harvest: WBAB-FM
 MERLE SAUNDERS, "Fire Up," Fantasy: KSAK-FM, KSan-FM, KRST-FM, WMAL-FM, KBey-FM
 SIEGAL SCHWALL WITH THE SAN FRANCISCO SYMPHONY ORCHESTRA, "Three Pieces for Blues Band & Orchestra," Deutsche Grammophone: WMMR-FM, KRMH-FM
 STACKRIDGE, "Friendliness," MCA: WOUR-FM
 MICHAEL STANLEY, "Michael Stanley," Tumbleweed: WZMF-FM, KRMH-FM
 STARDRIVE, "Intergalactic Trot," Elektra: WVVS-FM, WCMF-FM, WZMF-FM, WBRU-FM
 STATUS QUO, "Pile Driver," A&M: KSHE-FM
 JOHN STEWART, "Cannons In The Rain," RCA: WMAL-FM, WBUS-FM, WMC-FM
 THE STRAWBS, "Bursting At The Seams," A&M: WBUS-FM
 SWEET THURSDAY, "Sweet Thursday," Great Western Gramophone: WMAL-FM
 SYLVESTER & THE HOT BAND, "Sylvester & The Hot Band," Blue Thumb: WKTK-FM, WDAS-FM
 TUFANO & GIAMMARESE, "Tufano & Giammarese," Ode: WMAL-FM, WMC-FM
 DOC WATSON, "Bottle of Wine," United Artists: KRMM-FM
 MICHAEL WENDROFF, "Michael Wendroff," Buddah: WNEW-FM
 BARRY WHITE, "I've Got So Much To Give," 20th Century-Fox (Single): WDAS-FM
 WET WILLIE, "Drippin' Wet," Capricorn: WVVS-FM

What's Happening

By SAM SUTHERLAND

Service Station: At Middlesex County College in Edison, N.J., College radio has reared its head in the form of WMCC, broadcasting to a campus audience of 4,000. Station secretary Evelyn Colton notes that that community is growing, so the carrier current operation may be expected to grow likewise. Programming right now covers rock, jazz, soul, country and folk. Service entries should be directed to WMCC at the college. . . . At Brooklyn College's WBCH in Brooklyn, N.Y., Paul Levine is now handling the post of music director. Predecessor Louis Lewow will be moving on, but Lewow will still be open to students and professionals for further involvement in college radio. . . . WDAV at Davidson College, Davidson, N.C., will be adding those two vital initials: FM. The station has just received its construction permit for a ten-watt operation, to the delight of Bill Howland and the station staff. All product should still be routed to Howland, WDAV, Box 278, Davidson 28036. By the way, Scott Reid and Robert Touchton are the new station managers, while Howland will be stepping down when Richard Fiest takes over. . . . At Michigan State University, East Lansing, Bill Gaddis has taken over as producer for station WKAR's soul program.

United Artists Records has further increased its campus promotional power with the addition of Steven Leeds of Syracuse University and Elliott Kanter from the University of Pittsburgh.

Marty Cerf has assigned Kanter to service Ohio and Western Pennsylvania, while Leeds will be responsible for the upstate New York region, including Buffalo, Ithaca, Rochester and Utica.

That brings UA's regional college representative staff up to 13.

Upstate New Yorkers seeking Leeds may reach him at (315) 478-1664. Kanter's phone is (412) 687-7115.

Ardent Records, the Memphis-based label distributed by Stax (and now by Columbia), has begun providing its own, independent campus promotion service through special promotion man Steve Rhea.

Rhea explained that Ardent failed to reach campuses during its infancy because Stax itself was generating little campus promotional activity.

While Stax and Ardent are both being serviced to campuses now, via Columbia Records' college promotion department, Rhea has assembled his own service list as well, and is now beginning to establish on-campus contacts. He will continue to work closely with college radio perennials Ron McCarrell and Arnie Vandwarren.

Rhea can be reached at Ardent Records, 2000 Madison Ave., Memphis, Tenn. 38104.

Pleasant Surprises . . .

Last year's IBS Convention may have prompted many broadcasters to roundly slam that organization. Yet, perhaps for that very reason, this year's meeting in Washington was marked by an encouraging improvement in overall communication. IBS president Don Grant's earlier assertions that the convention would strike for the flexibility students wanted proved fairly accurate.

Grant's commitment, and the improved responsiveness of the IBS board, have already pointed toward some significant changes that will be explored in next week's Campus News. At the moment, however, a final grim note must be made.

While students meeting in Washington displayed renewed enthusiasm and a more consistent desire to really communicate, the key issue of the convention—the future of college radio, and the possible dangers threatening the medium—remains unresolved. The problems inherent in the medium, and in the society itself, are ongoing. And one weekend of positive energy, without any real consistent follow-through by both the organization and its member stations, won't make much of a difference.

IBS hopes to overcome that possibility by sustaining that level of feedback. But it will take an equal effort from the campus.

PICKS AND PLAYS: EAST—Massachusetts—WRBB, WRBB-FM, Northeastern U., Boston, Donna Hochheiser reporting: "Composite Truth," (LP), Mandrill, Polydor; "The Byrds," (LP), The Byrds, Asylum; "Cosmic Wheels," (LP), Donovan, Epic. . . . WTBU, Boston U., Boston, Ken Roseman reporting: "Flute Thing," (LP cut, Watch), Seatrain, Warner Bros.; "Poor Man's Paradise," (LP), Tracy Nelson/Mother Earth, Columbia; "Roll Over Beethoven," Electric Light Orchestra, United Artists. . . . New Jersey—WWRC, Rider College, Trenton, Bruce Austin reporting: "Stealers Wheel," (LP), Stealers Wheel, A&M; "When You Got Trouble," (LP cut, They Love Me . . .), Genya Ravan, ABC/Dunhill; "Tell Her She's Lovely," Batteaux, Columbia. . . . WCCR, Camden County College, Blackwood, Joseph Grygon reporting: "Batteaux," (LP), Batteaux, Columbia; "California Revisited," America, Warner Bros.; "Oh Girl," (LP), Young-Holt Unlimited, Atlantic. . . . Connecticut—WHUS, WHUS-FM, U. of Connecticut, Storrs, Gerhard Krahn reporting: "Sweet Thursday," (LP), Sweet Thursday, Great Western Gramophone; "By The Devil I Was Tempted," Blue Mink, MCA; "Bap-Tizum," (LP), The Art Ensemble of Chicago, Atlantic. . . . WVOF, Fairfield U., Fairfield, Dennis Dougherty reporting: "Grand Hotel," (LP), Procol Harum, Chrysalis; "Sweet Thursday," (LP), Sweet Thursday, Great Western Gramophone; "All Over You," (LP), Chilliwack, A&M.

APRIL 7, 1973, BILLBOARD

IBS Parley in Turnaround

• Continued from page 3

both the IBS itself and the record industry, due to its involvement in the convention via talent showcases and hospitality suites.

Rallying around the key issue of government control in broadcasting, students attending were generally far more active in supporting the convention's program of seminars and informal rap sessions on various aspects of college broadcasting.

Record companies appeared in force, with labels attending including ABC/Dunhill Records, A&M, Adelphi, Atlantic, Buddah, Capitol, Columbia, CTI, De-Lite, Elektra, Epic, Grunt, MCA, Motown, Polydor, RCA, 20th Century-Fox, United Artists and Warner Bros.

Also participating was independent promotion man Paul Brown, as well as a number of broadcasting equipment manufacturers who showcased their wares in the exhibition area. Students were also permitted on Sunday to visit the floor of the NAB exhibits, with that meeting due to begin as IBS ended.

Communication the Key

While record company involvement showed an increased range of labels, companies responded to student demands for lower-keyed contact, with last year's "carnival" atmosphere, a central controversy of that meeting, replaced by a

N'theastern U. Slates Music Business Meet

BOSTON—At Northeastern University, the Center for Continuing Education, in consultation with the music department, is preparing a special one-day seminar on the "Business of Music." A day of seminars on various aspects of the industry, designed for professional musicians as well as students, is set for May 23 at the Boston campus.

Valerie Leonhart, speaking for the Center for Continuing Education at Northwestern, noted that the day's program had been designed with the musician's needs in mind. Hence, the speakers for the series include Dr. Gunther Weil, of Intermedia Studios in Boston; Max Roach and Archie Shepp.

Weil, who received his doctorate in social psychology, has been a producer and studio operator who has worked in folk, jazz and rock fields. His seminar will begin the series, focusing on "The Independent Producer: The Man in the Middle." Weil's talk will focus on the "love-hate relationships" between artists, managers, record companies and the producer himself, and how those relationships affect the marketing, promotion and distribution of records.

Max Roach will provide the musician's viewpoint in the next lecture on "The History of the Musician's Experience," described by the Center as a history of the musician's exploitation.

Archie Shepp's lecture will focus on "Revolutionary Concepts in Business Procedures for Musicians." That seminar is expected to focus on the evolving concepts of the business relationship between the artist and managers, agents and record companies.

The day's activities, coordinated by Prof. Stephen M. Rudnick, will begin at 9:45, with Dr. Weil's address beginning at 10:30. Following lunch and the other seminars, all three speakers will hold a panel discussion. Registration fee for the seminar is \$30, including lunch, coffee breaks and notes.

more subdued, relaxed and professional approach.

The appearance this year of several smaller, specialty labels also demonstrated the continued eclecticism of student programmers, with Adelphi Records, Arhoolie Records, Takoma Records and United Artists collaborating in a talent showcase. Artists there included Mike Aldridge (Takoma), the Country Gentlemen (Vanguard), Pat Sky (Adelphi), Neil Harpe (Adelphi) and Dick Feller (United Artists).

In Atlantic Records' suite, artists Garland Jeffreys and Roger Powell were available for informal conversation as well as music. At the same time, other students travelled to the Cellar Door to hear Colin Blunstone, courtesy of Epic Records.

Similar activities last year had

been cited as counter-productive, with many companies emerging from the debris with criticism for both the IBS and other companies. This year, however, a much more cooperative attitude on the part of all involved was attested by the relative enthusiasm of students and professionals.

The seminars themselves were better attended and more effectively conducted, which may have sparked the overall enthusiasm of the delegates. The informal tone suggested by last year's criticisms was in large part realized, resulting in more effective contact between delegates, leading IBS president Don Grant, who had fielded most of the criticism surrounding last year's event, to describe this year's meeting as offering a "wholly new atmosphere. Everything seemed to work the right way."

Campus Dates

ERIC ANDERSON (Columbia): Trenton State College, Trenton, N.J., April 2-4; Lehman College, Bronx, N.Y., April 6; Michigan State U., East Lansing, April 12-14.

WISHBONE ASH (MCA): U. of South Dakota, Vermillion, April 9; Wisconsin State U., La Crosse, April 10.

BEACH BOYS (Brother): U. of Illinois, Urbana, April 1; St. Francis College, Laretto, Pa., April 3; St. John's U., Jamaica, N.Y., April 4; W. Post College, Greenvale, N.Y., April 4; Ohio State U., Columbus, April 8; U. of North Carolina, Chapel Hill, April 10; U. of Florida, Gainesville, April 12; U. of Alabama, Tuscaloosa, April 13.

BECK, BOGERT & APICE (Columbia): John Carroll U., Cleveland, Ohio, April 12; U. of Richmond, Va., April 15.

DAVID BROMBERG (Columbia): Princeton U., Princeton, N.J., April 7; Francis Lewis H.S., Flushing, N.Y., April 13.

PAUL BUTTERFIELD (Bearsville): U. of Missouri, Columbia, April 1; Coe College, Cedar Rapids, Iowa, April 3; Georgetown U., Washington, D.C., April 7; Southern Illinois U., Carbondale, Ill., April 10; Virginia Commonwealth U., Richmond, April 15.

JOHNNY CASH (Columbia): Indiana State U., Terre Haute, April 14; U. of Kentucky, Lexington, April 15.

JERRY CLOWER (MCA): Cocke County High School, Newport, Tenn., April 7; H.S. Auditorium, Supulpa, Okla., April 13.

COMMANDER CODY (Paramount): Lewis & Clark U., Portland, Ore., April 6; Oregon State U., Corvallis, April 7; U. of Oregon, Eugene, Ore., April 8; U. of California, Riverside, April 14.

DON COOPER: U. of North Carolina, Wilmington, April 4; Burlington County College, Pemberton, N.J., April 8; Ohio U., Athens, April 18-21.

JIM CROCE (ABC): Wellesley College, Dover, Del., April 6; Williams College, Williamstown, April 10; U. of Vermont, Burlington, April 11; Concordia Lutheran College, Fremont, April 13; Peru State College, Peru, Neb., April 17.

JACK CROSSAN (ABC): California Polytechnic Institute, Pomona, April 13.

MAC DAVIS (Columbia): Allen Hancock College, Santa Maria, Calif., April 7.

SANDY DENNY (A&M): State U. College, New Paltz, N.Y., April 7.

THE DILLARDS (Anthem): U. of South Florida, Tampa, April 3-4; U. of Southern Louisiana, Lafayette, April 5-6; St. Mary's College, Lexington Park, Md., April 14; U. of North Carolina, Charlotte, April 15.

DOOZIE BROTHERS (Warner Bros.): Virginia Polytechnic Institute, Blacksburg, April 6; U. of Ohio, Columbus, April 8; Ohio Northern U., Ada, April 9; Bowling Green College, Bowling Green, April 10.

EARTH, WIND & FIRE (Columbia): Yale U., New Haven, Conn., April 8; Rutgers State U., New Brunswick, N.J., April 14.

RARE EARTH (Rare Earth): State U. of N.Y., Morrisville, April 5; Illinois State U., Normal, April 9; S.E. Missouri State U., Cape Girardeo, April 12; U. of South Carolina, Columbia, S.C., April 13; North Carolina, State U., Raleigh, April 14; Youngstown State U., Youngstown, Ohio, April 15.

JOHN FAHEY (Warner Bros./Takoma): U. of Washington, Seattle, April 20.

LITTLE FEAT (Warner Bros.): Bucks County Community College, Newtown, Pa., April 2; Rider College, Trenton, N.J., April 3; Georgetown U., Washington, D.C., April 7.

GENESIS (Charisma): Boston U., Boston, Mass., April 10; Rochester Institute, Rochester, N.Y., April 12; Great Western Reserve U., Cleveland, Ohio, April 14.

GLADSTONE (ABC): U. of Wisconsin, Stevens Point, April 7.

ARLO GUTHRIE (Reprise): McMaster U., Hamilton, Ont., April 1; State U. of N.Y., Potsdam, April 8; Penn. State U., University Park, April 15.

DARYL HALL & JOHN OATES/WHOLE OATS (Atlantic): Villa Nova U., Villa Nova, Pa., April 13; Pfeiffer College, Misenheimer, N.C., April 14.

JOHN HARTFORD (Warner Bros.): Grand Valley State, Allendale, Mich., April 4; College of Steubenville, Ohio, April 5; U. of Iowa, Iowa City, April 10; U. of North Dakota, Grand Forks, April 12; Texas A&M, College Station, April 14; East New Mexico, Portales, April 20.

THE HILLSIDE SINGERS (Metromedia): Seton Hall U., South Orange, N.J., April 7.

ROBERT KLEIN (Brut): Trenton State College, Trenton, N.J., April 16.

JAY LENNO: State U. of New York, Cortland, April 14-18.

RAMSEY LEWIS (Columbia): Knoxville College, Knoxville, Tenn., April 6; Redland College, Redland, Calif., April 7; Albany State College, Albany, Ga., April 8; Georgia Southwestern College, Americus, April 10; Midland College, Midland, Tex., April 12; Knox College, Galesburg, Ill., April 21.

GORDON LIGHTFOOT (Reprise): Spokane Falls Community College, Spokane, Wash., April 6; U. of Utah, Salt Lake City, April 7.

FLEETWOOD MAC (Reprise): California State U., San Jose, April 11.

TAJ MAHAL (Columbia): Penn State U., State College, April 14.

LOGGINS & MESSINA (Columbia): Virginia Polytechnic Institute, Blacksburg, April 6; Williams College, Williamstown, Mass., April 10; U. of Vermont, Burlington, April 11.

BUDDY MLES (Columbia): Central State U., Wilberforce, Ohio, April 14.

GEORGE MORGAN (MCA): Marshall H.S. Auditorium, Marshall, Mich., April 14.

TRACK NELSON/MOTHER EARTH (Columbia): Colorado State U., Ft. Collins, April 8.

PETER NERO (Columbia): U. of Montana, Missoula, April 1; Caldwell College, Caldwell, N.J., April 7; U. of Western Ontario, London, April 14.

NEW GRASS REVIVAL (Starday-King): N.E. Oklahoma State, Tahlequah, Okla., April 10-11; Vanderbilt U., Nashville, Tenn., April 13; Memphis State, Memphis, Tenn., April 15.

NEW RIDERS OF THE PURPLE SAGE (Columbia): Colby College, Waterville, Me., April 2; Holy Cross College, Worcester, Mass., April 4; Queens College, Queens, N.Y., April 9.

NITTY GRITTY DIRT BAND (United Artists): Virginia Military Institute, Lexington, Va., April 6.

HUMBLE PIE (A&M): Western Illinois U., Macomb, April 5; U. of Indiana, Bloomington, April 6.

PAMELA POLLAND (Columbia): U. of Ohio, Columbus, April 5; U. of Missouri, St. Louis, April 6; Carroll U., Ithaca, N.Y., April 7.

BONNIE RAITT (Warner Bros.): Bucks County Community College, Newtown, Pa., April 2; Georgetown U., Washington, D.C., April 7.

TOM RUSH (Columbia): Southeastern Mass. U., North Dartmouth, Mass., April 1.

LEON RUSSELL (Shelter): U. of Detroit, April 14; U. of Dayton, Ohio, April 15; Memphis Mid-State College, Memphis, Tenn., April 20.

SANTANA (Columbia): U. of Houston, Tex., April 2; U. of New Mexico, Albuquerque, April 4.

EARL SCRUGGS REVUE (Columbia): U. of Houston, Tex., April 5; S.M.U., Dallas, Tex., April 7; U. of North Dakota, Grand Forks, April 12; Montana State, Bozeman, April 13-14; West Georgia College, Carrollton, April 19.

SEALS & CROFTS (Warner Bros.): State U. of N.Y., Cortland, April 6.

SEATRAIN (Warner Bros.): Polytechnic Institute, Baltimore, April 14.

SHA NA NA (Buddah): Colgate U., Hamilton, N.Y., April 7.

SOUTHERN CONSPIRACY (Karass): Rutgers State U., New Brunswick, N.J., April 1.

JIMMIE SPHEREIS (Columbia): U. of Kansas, Lawrence, April 4; U. of South Carolina, Columbia, April 6; Brooklyn College, Brooklyn, N.Y., April 8.

McKENDREE SPRING (MCA): Eastern Carolina U., Greenville, N.C., April 11; U. of Georgia, Athens, April 13.

ERNEST TUBB (MCA): High School Gym, Skellytown, Tex., April 10.

LOUDON WAINWRIGHT III (Columbia): Princeton U., Princeton, N.J., April 7.

DOC & MERLE WATSON (Poppy): U. of Houston, Tex., April 7.

WET WILLIE (Capricorn): John Carroll U., Cleveland, Ohio, April 12.

BILL WITHERS (Sussex): U. of Missouri, Columbia, April 10; Community College, Jackson, Mich., April 11.

YES (Atlantic): U. of New Mexico, Albuquerque, April 8.

Soundscene France '73

THE CONTROL CABIN of the big studio at the Chateau d'Herouville, now directed by Davout.



FRENCH POP group Magma in the Aquarium studio.



GARY GLITTER in the control room of the Louis Gaste studio next the Bois de Boulogne.



THE STUDIO of the S.E.E.D. company at Valauris in the South of France.



BERNARD ESTARDY/(left) of CBE Studios with, in background, Desca and Pierre Billon.



MICHEL LEGRAND on electric piano in the Davout studio.

French Studios Among The Best Equipped in Europe

Since the inception of the European Common Market, plus its extension to include Britain, Denmark and Ireland this year, the French recording industry has become more and more international in outlook. This was particularly in evidence at the 1973 MIDEM in Cannes where the list of foreign participants—with strong representation from Japan, Italy, Spain and Eastern Europe—that MIDEM organizer Bernard Chevry had to provide 50 additional stands.

Faced with this evolution of the market, French studio owners have reacted strongly and rapidly by adapting their techniques to international recording standards and today France boasts some of the best equipped recording studios in the world.

Most studios have installed Dolby or DBX noise reduction equipment with 16 or 24-track tape recorders and 16-, 24- or 32-channel quadraphonic mixing consoles with all the latest developments to obtain the highly regarded "American sound."

Monitoring in 90 percent of the studios has been achieved by the use of the now celebrated Lockwood loudspeaker, seen as an important evolution towards international technical standardization.

But this is only one aspect of the question. Another necessity becoming apparent in French studios which will completely modify the very conception of recording and the exploitation of technical equipment—computerized remembering, programming and mixing by digital logics. This will oblige sound engineers to broaden their knowledge and experience in new electronic techniques.

The evolution of this side of the industry in France has been rapid since 1945 following the development the previous year in Germany of recording by magnetic tape.

This was followed in 1947 by the development of the 33 rpm microgroove record by CBS in 1947, the first Hi-Fi record by Decca in 1948, the first micro-groove 45 rpm by RCA in 1950, the first stereo record by Decca in

1958 and the first compatible mono-stereo disk in 1964.

The process was completed in 1971 by the advent of quadraphonics in 1971.

French recording studios have followed all these trends, passing successively from 2-track mono, to 3-, 4-, 6-, 8-, 16- and now 24-track. Thanks to quartz synchronization of recorder drive units, it is now possible to couple up recorders to achieve a limitless number of tracks.

Thus the old problem of the number of tracks has been definitively resolved. Now remains international normalization of the number of tracks.

In France, this standardization is moving towards European norms. For multi-track recordings: 16- or 24-track, two-inch tape, CCIR; for mixing: stereo, quarter-inch tape, CCIR. This, with the arrival of quadraphonics, will tend to lead to, for mixing—one tape, 4-track, half-inch tape, CCIR, non-coded.

French sound engineers have made a considerable effort in keeping up to date with technical developments. Specialization has markedly changed over the past few years and will continue to do so in future. In this situation, the recording engineer will be more and more responsible for the eventual sound of the disk.

In France, there is now appearing a new younger generation of recording engineers who are completely updating the country's reputation in this field. Foreign producers are aware of this and following it closely.

The situation among French studios now is thus far removed from what it was, especially as far as technical equipment is concerned. From now on, they will prove highly competitive in the international arena, where they are already held in high esteem.

French musicians, whose talents are universally recognized, will guarantee that vital liaison between the creative and technical sectors, which generally is so hard to find.

IN THE CENTRE OF EUROPE 5 NEW STUDIOS



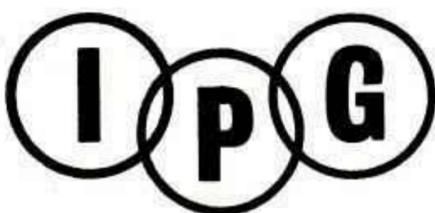
STUDIO DECCA PARIS

CONSOLE NEVE PARIS 16 AND 24 INPUTS

DECCA PARIS 2 STUDIOS

26-30 RUE BEAUJON PARIS
PHONE: 929 - 1901

8 - 16 - 24 TRACKS
24 CHANNELS
18 DOLBYS
CONSOLE AND MONITORING
CADAC WITH EQUALIZERS,
LIMITERS, COMPRESSORS
AND NOISEGATES
6 LATEST NEUMANN
QUADRASONIC CUTTING
EQUIPMENTS



INTERNATIONAL PELGRIMS GROUP
26-30 RUE BEAUJON PARIS PHONE: 929 - 1901



DURECO HOLLAND 1 STUDIO

WEESP 45 PAMPUSLAAN
PHONE: 02940 - 153 21

8 - 16 - 24 TRACKS
24 CHANNELS
18 DOLBYS
CONSOLE AND MONITORING CADAC
WITH EQUALIZERS, LIMITERS,
COMPRESSORS AND NOISEGATES
1 LATEST NEUMANN QUADRASONIC
CUTTING EQUIPMENT



FONIOR BELGIUM 2 STUDIOS

CAPACITY: 50 AND 25 MUSICIANS
1080 BRUSSELS
26-28 QUAY DES CHARBONNAGES
PHONE: 254010

8 - 16 - 24 TRACKS
24 CHANNELS
CONSOLE AND MONITORING CADAC
WITH EQUALIZERS, LIMITERS,
COMPRESSORS AND NOISEGATES
2 NEUMANN QUADRASONIC CUTTING
EQUIPMENTS

MUSIC WEEK FEBRUARY 24, 1973

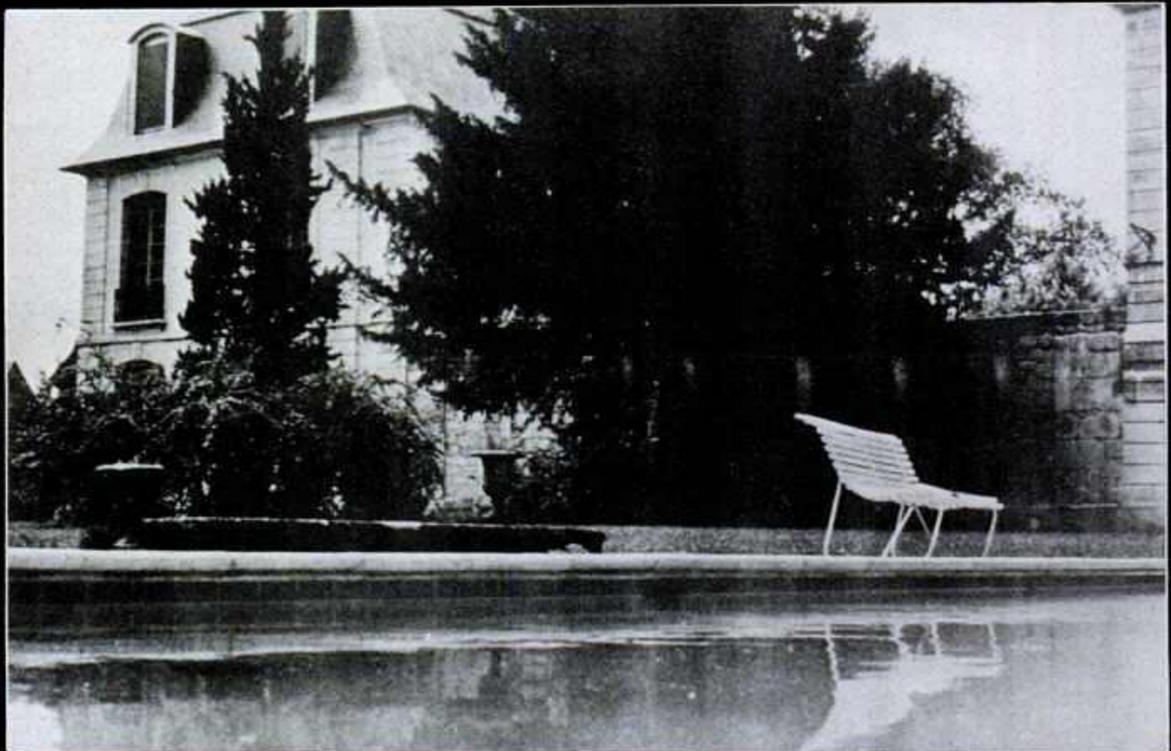
SOUNDSCENE SCOREBOARD

TITLE	ARTISTS	LABEL/NO	STUDIO	ENGINEER	DISC-CUTTING
1 SLAYED	Slade	Polydor 2383 163	De Lane Lea/Olympic		
2 BACK TO FRONT	Gilbert O'Sullivan	MAM 502	Audio Int.		
3 DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John	DJM DILPH 427	Strawberry (Paris)		
4 THE RISE & FALL OF ZIGGY STARDUST	David Bowie	RCA Victor SF 8287	Trident	Mike Bobak	
5 CATCH BULL AT FOUR	Cat Stevens	Island ILPS 9206	Morgan/Manor/Strawberry/	Danson Lyon-Shaw	
6 NEVER A DULL MOMENT	Rod Stewart	Mercury 6499 153	Chateau	D. Varnals	
7 PILEDRIIVER	Status Quo	Vertigo 6360 082	Morgan	B. Ainsworth/A. O'Duffy	
8 SEVENTH SOJOURN	Moody Blues	Threshold THS 7	IBC	De Lane Lea	
9 SLADE ALIVE	Slade	Polydor 2383 101	Decca	Command	
10 EVERY PICTURE TELLS A STORY	Rod Stewart	Mercury 6338 063	Morgan	Mike Bobak	Phonodisc
11 GILBERT O'SULLIVAN HIMSELF	Gilbert O'Sullivan	MAM 501	Audio Int.	Peter Rymston	Decca
12 IMAGINE	John Lennon/Plastic Ono Band	Apple PAS 10004	John's House Ascot	Phil McDonald	Apple
13 SPACE ODDITY	David Bowie	RCA Victor LSP 4813	Trident	R. Black/M. Bobak	RCA
14 TEASER & THE FIRECAT	Cat Stevens	Island ILPS 9154	Morgan	Howard Batrow	Apple
15 SING ALONG WITH MAX	Max Bygraves	Pye NSPL 18361	Pye	John Hudson	Apple
16 GLITTER	Gary Glitter	RCA Victor SF 8244	Mayfair	Ken Scott	Pye
17 HUNKY DORY	David Bowie	Bell BELLS 216	Trident	R. Digby-Smith	Decca
18 HEARTBREAKER	Froo	RCA Victor SF 8244	Island	A. Johns	Decca
19 DOREMI FASOL LATI DO	Hawkwind	Island ILPS 9217	Rockfield	K. Ward/R. Brown/P. Moran	Decca
20 THE MAN WHO SOLD THE WORLD	David Bowie	United Artists UAS 29364	Trident	Ken Scott	Decca
21 DAYS OF FUTURE PASSED	Moody Blues	RCA Victor LSP 4816	Decca	D. Varnals	Decca
22 TEA FOR THE HILLERMAN	Cat Stevens	Deram SML/DSL 797	Morgan	R. Black/M. Bobak	Decca
23 A COLLECTION OF BEATLES' OLDIES	Beattles	Island ILPS 9135	EMI	N. Smith/G. Emerick	Decca
24 CLOSE TO THE EDGE	Yes	Parlophone PCS/PMC	EMI	Mike Dunne	Decca
25 HONKY CHATEAU	Elton John	Atlantic K 50012	Advison	Ken Scott	Decca
26 FOG ON THE TYNE	Linda McCartney	DJM DILPH 423	Strawberry (Paris)	Ken Scott	Decca
27 ABBEY ROAD	Beatles	Charisma CAS 1050	Trident	Geoff Emerick	Decca
28 SGT. PEPPERS' LONELY	Beatles	Apple PCS 7088	EMI		Decca

WHY NOT YOU AT THE CHATEAU D' HEROUVILLE?

and also:

BILL WYMAN
GRATEFUL DEAD
T. REX
PINK FLOYD
COUNTRY JOE
ALAN STIVELL
JETHRO TULL



SWIMMING POOL—TENNIS—WOODED PARK
—RESTAURANT—30 ROOMS—REST ROOM—COLOR TV
Thirty minutes from Paris

Chateau d'Herouville 95 France

International Reservations and Planning:
Recording Studio Davout 797 53.39

Tape Duplication—A Booming Sector of the French Industry

• Continued from page 35

French-speaking North African market.

PHONOGRAM

The oldest of duplicating concerns in France, Phonogram inaugurated its first installation in 1966. It now has two Philips duplicators with eight integrated slaves, both operating at X32 speed, producing only cassettes at a rate of 12,000 per day.

The company has only this month begun exploiting the French cartridge market, at first commercialising only imported products. Phonogram uses Kodak tape with cases imported from the Philips plant at Hasselt in Belgium. Production is almost totally devoted to the needs of Phonogram and Polydor, who between them claim 40 percent of the French pre-recorded cassette market.

SONOTAPE

Based at Plaisir, in the Paris suburbs, in the premises of the France-Imprimerie printing concern, Sonotape is an affiliate of the leading record pressing and record sleeve printing company Discofrance. Its creation was seen as a natural development in group activities.

Two banks are utilised, one a Gauss at X32 speed with four slaves for cassette duplication only. The other, a Liberty cassette-cartridge compatible duplicator, with two slaves, is at X16 speed, the two totalling a daily production capacity of 6,000 units.

The company uses the same tape suppliers as Mood Music, BASF for cassettes and 3M for cartridge, with cassette cases produced at a group plant at Saussay, France, and cartridge cases imported from the USA. The facility is equipped with Dolby, but use of this, again, is affected by producer apathy, the latter hardly ever supplying coded tapes. However Sonotape is earning a reputation as a quality duplicator and counts among its clients CBS and BMI France.

At the moment, export activities are at the embryo stage, although the Benelux (Belgium, Holland, Luxembourg) market is expected in the near future to represent an important outlet. However at this time, Germany, with its surfeit of duplication plants, is closed to French exports.

PATHE MARCONI

A new entry in the market—EMI France (Pathe-Marconi) has just installed and inaugurated two Electrosonic duplicators at X32 speed at its industrial center, incorporating the record pressing plant, at Chatou, outside Paris. Seven cassette slaves and three cartridge slaves will assure a daily production total of 4,000 units.

As expected from the affiliate of a major international group, the tape is imported from EMI England and the cases from Audiomasters, USA. With this facility, EMI hopes to fulfill the cassette-cartridge needs of its various European affiliates.

Three other companies carry out regular duplication activities. **Disques Vogue**, at Villetaneuse, near Paris, have a compatible cassette-cartridge Telefunken duplicator using half-inch mother tapes.

SEED, at Vallauris, near Nice, operates a compatible GRT duplicator. The distance from Paris has not proved a brake on expansion for the company's president Jean Delachair. He is shortly to install Ampex duplicators and as a result of his geographical situation, will be well-placed for the Mediterranean markets, especially Italy and North Africa.

STEREO JAUBERT, at Courbevoie, near Paris, is one of the pioneers of eight-track cartridge in France. It operates an Ampex duplicator with tapes from the same firm. The Jaubert brothers, Pierre and Michel, who are also record producers, were notable innovators in programming cartridges for the auto market.

From this market study can be detected the diversity of this section of the French tape industry. The 11 duplication units in operation use widely differing processes, tapes and cases, at the same time following all quality norms. The rapid development of the

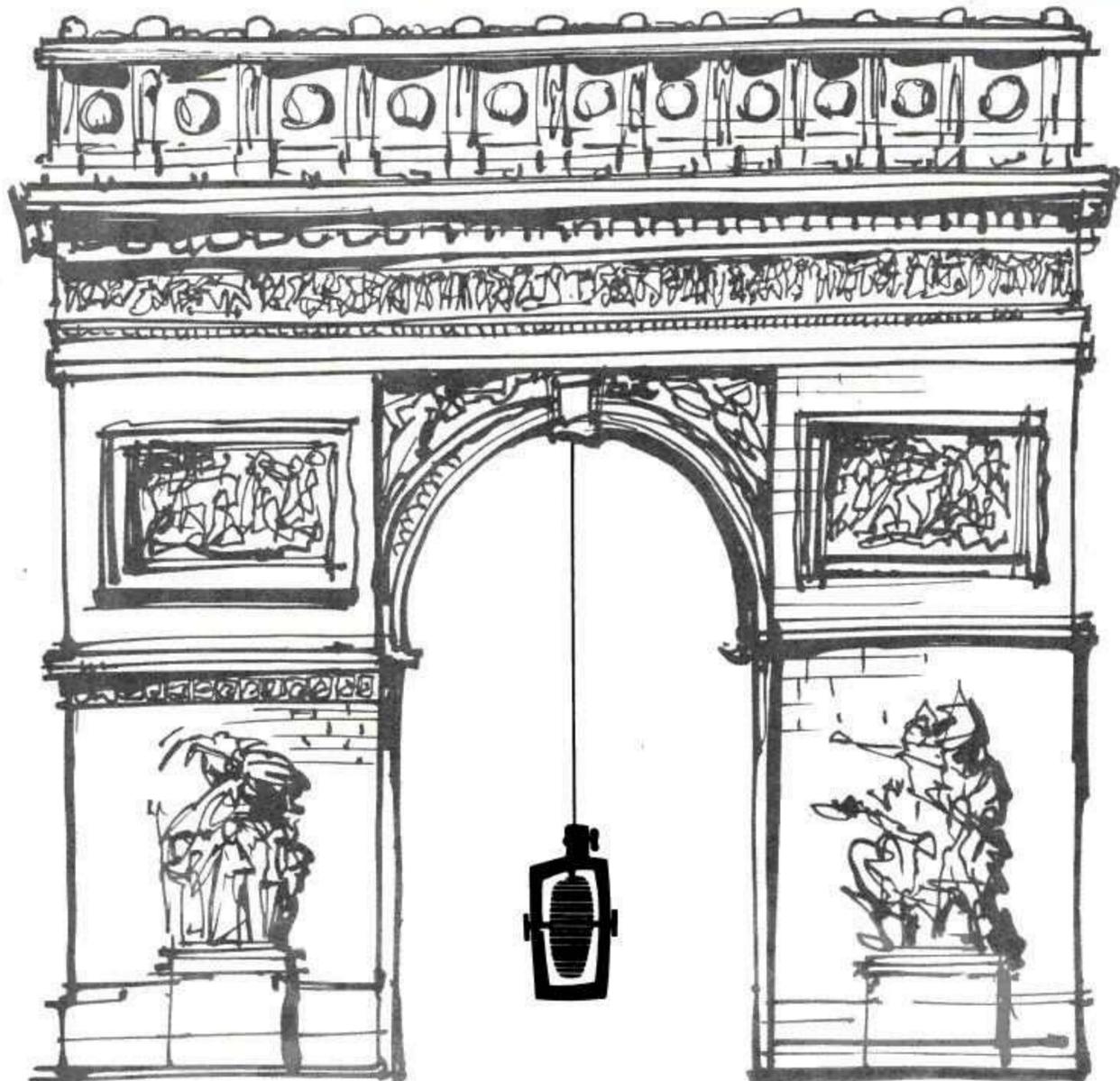
pre-recorded tape market has not resulted in France, as elsewhere, in production under-capacity.

In this context it is worth noting that record and tape piracy is not a problem, and is virtually unknown, in France . . . at present.

The export markets are not being neglected, in the form of finished product or pancakes. Natural outlets at the moment are Benelux, where French duplicators are meeting local and German competition, and in North Africa. Spain could also become an interesting client to this dynamic and already well-structured sector.



SEAT CENTER, left to right, Michel Colombier and Herb Alpert in the Europa-Sonor studio.



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French Studios Modified Techniques

By Francois Dentan

In a relatively short space of time, French recording studios have completed modified their techniques, their operation and even departed from their long-established traditions. There is, however, a common factor in this development which links all the studios—a constant desire to offer rational efficient solutions to the different recording problems confronting the producer, the artist and the musician.

And the diverse endeavours which are undertaken in pursuit of this rationale are not just in the technical sector—but also in such matters of the welcome for their clients, the comfort of the studios and the provision of parking lots, restaurants, bars and lounges.

Such developments can now be seen not only in the larger, established studios, but also among the new crop of smaller ones that have sprouted throughout the country in the past few years. A breakdown shows some of these trends.

Studios Acousti. In the heart of Paris and a specialist in recording medium-sized formations up to 25 musicians. Sound engineer Bob Chaubaroux has just changed the acoustic specifications of the large A studio to adapt it for multi-track recording. The Neve 24-16 channel mixing console has just been equipped with a Dolby 16-track, and the studio has acquired a Studer A/80 8-16 track recorder.

Chaubaroux, just back from a fact-finding tour of Britain, has hired a new English engineer, Colin Caldwell, who has worked with the King Harvest group.

54, rue de Seine, Paris 6. Tel.: 633 5330.

Studios Barclay has just ordered a

new custom-built Neve mixing console.

9, ave Hoche, Paris 8. Tel.: 924 8130.

Studios CBE. Directors Georges Chatelain and Bernard Estardy have charged technician Gunther Loof with the development of a new 32-channel super-console and what will be a world-first—a new 24-track recorder, convertible to 32-track. Forthcoming clients at the studio are English group Pentangle, and Paul Simon and Lee Hazlewood. CBE's new publishing outlet, Le Vepar, is aimed at the international market, concentrating on Anglo-Saxon material.

95, rue Championnet, Paris 18. Tel.: 255 4995.

Comedie des Champs-Elysees has just renovated its entire recording set-up. The Freevox mixer is based on the logical circuit system enabling an unlimited number of possibilities—panoramic memory, tracking etc. The technical cabin has a new 3M 16-track recorder. The monitoring system is of the quadra type. The studio still operates its celebrated natural echo chamber.

15, Ave. Montagne, Paris 8. Tel.: 225 0506.

Colisee 31. A new studio opened by the Information et Publicite company near the Champs-Elysees Rond Point. This is now entirely 16-track following the conversion of the existing Studio Technique mixing console and the purchase of a Scully 16-track following the conversion of the existing Studio Technique mixing console and the purchase of a Scully 16-track recorder. One of the most "luxurious" studios in Paris, it is completely air-conditioned.

31, rue der Colisee, Paris 8. Tel.: 256 5050.

Studio Condorcet. This entirely new studio in Toulouse, south west France, is totally equipped by Studio Technique.

36, rue Condorcet, 31 Toulouse. Tel.: 52 02 09.

Chateau d'Herouville. Yves Chamberland, director of the Davout studios, took over the running of the Chateau d'Herouville Studios from Michel Magne in July 1972. He has just equipped Studio A with a new MCI 16-track, 20 micro-line mixing console. Andy Scott, the English sound engineer taken on more than a year ago at the Davout Studio has recently recorded at the Chateau Cat Stevens, Elton John, Pink Floyd, Canned Heat, Grateful Dead, T. Rex, Jethro Tull, Country Joe, Jean-Christian Michel, and Claude Angel. Other attractions are—tranquility, the park, heated swim pool, tennis court, games room, gymnasium, and restaurant.

95200 Herouville, Tel.: 466 4826.

Studio Jacques Denjean. In the heart of the country, one hour from Paris, this studio has new 16-track Studio Technique mixer and Scully 16-track recorder equipment.

Le Fidelaire, 27190 Conches-en-Ouche. Tel.: 34 6060.

Studios Gaste. Owner Louis Gaste, just back from a guided tour of the MGM studios in Los Angeles by Vice-President Val Valentin, stressed the American sound of his Bois de Boulogne complex. Sound engineer Maurice Valensin has just recorded English and French titles for Line Renaud and for UK chart leader Gary Glitter. The A studio has a quadraphonic 16-track Studio Technique mixing console, a Scully 8-16 track recorder, a Scully 4 for quad mixing, and a Scully 2 for stereo mixing.

5, rue du Bois de Boulogne, Paris 16. Tel.: 704 5353.

Studios Pathe-Marconi. Chief

recording engineer Lami is transforming A studio from 16 to 24-track. The studios have EMI mixing consoles and Studer recorders.

62, rue de Sevres, 92 Boulogne. Tel.: 825 0166.

Studios des Dames. Chief engineer Bonzon is to re-equip No. 1 studio next September with a new Polygram-developed quadraphonic mixing console to be constructed at Baarn, Netherlands, on Studios des Dames specifications. The recorder will be a Studer 24-track.

44, rue des Dames, Paris 17. Tel.: 522 5590.

Studios Sofrason-Decca. Jean-Claude Certes, chief engineer, inaugurated on Feb. 1 the new Neve quadraphonic mixing console in Studio A with the Mantovani Orchestra. The console, conceived by the Pelgrims group under specifications from M. Certes, includes numerous innovations. It will be 30-channel, 24-track with 16-8- and 4-track Studer recorders, with quadraphonic monitoring. There will be 20 Dolby units with special effect generators. It will be the first studio in France to employ Sansui coder and decoder equipment for quad mixings.

26-30 rue Beaujon, Paris 8. Tel.: 924 1901.

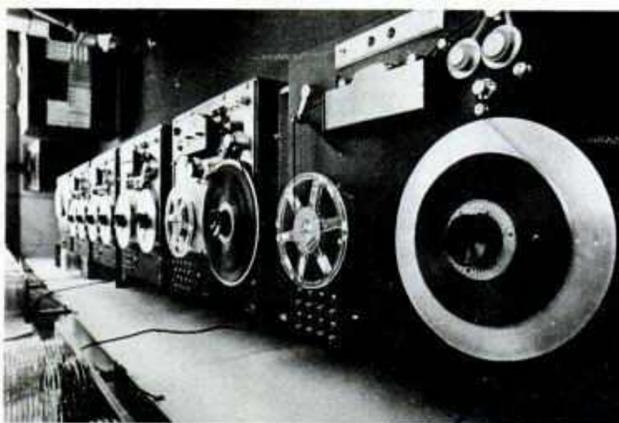
In addition to the above a whole new generation of studios is opening up in France, using the most modern equipment adapted to complex and sophisticated needs to supply a new hue to "French sound" recordings, at the same time providing calm, relaxing surroundings.

Europa-Sonor (Le Poste Parisien). This studio was inaugurated more than 40 years ago—April 25, 1932—by the then President of France Paul Doumer. It is one of the most modern-equipped in France and boasts an unequalled location on the Champs-Elysees to produce its much-boasted "Made in USA" sound, developed with 3M France.

L'Aquarium. Situated in a new residential-commercial quarter which includes two cinemas, a supermarket, a restaurant and shops, this new studio offers a different atmosphere. Run by Gerard Entremont, cousin of the classical pianist Philippe Entremont, acoustical specifications were laid



THE CONSOLE of the Studio Ferber.



SLAVE machines at the S.E.E.D. duplicating plant.



THE CONTROL PANEL in the S.E.E.D. recording studio.



ARRANGER Jean-Claude Petit in the CBE studio.



MEMBERS of Pink Floyd in the control cabin of the small Herouville studio.



GARY GLITTER in the Gaste studio.



THE MOOD MUSIC duplication set-up.

down by engineer Armagnac, with Entremont and Michel Deluy responsible for the highly-effective decor.

The control cabin is equipped with a new MCI 16-track console, which will eventually be extended to 24 tracks with 20 micro-line input channels. There are two Automated Processes correctors and two Olive correctors, four echo chambers, delayed-tape echo facility. Monitoring is by Lockwood speakers and recording is done on MCI 8/16-track machines. Mixing is on Scully mono/stereo tape machines. All tape machines are equipped with variable speed motors.

This is one of the most revolutionary and up-to-date studios in France. L' Aquarium, Le Grand Pavois, 354, rue Lecourbe, 75015 Paris. Tel.: 531 5635/6.

★ ★ ★

Studio Clarens. This studio is situated just 100 yards from the Bois de Vincennes. The studio has a volume of 1,000 square meters and has a variable acoustic. The cabin is equipped with a 24-track Rupert Neve console with 16 output channels with high, medium and bass frequency correctors on each channel.

There is a 24-track MCI tape recorder, a 16-track MCI recorder and two 8-track MCI machines, with noise reduction facility on each track. The acoustics of the recording studio are particularly good and can be varied by the adjustment of large panels located on the walls.

The studio can accommodate up to 80 musicians and instruments available include a piano, electric piano, jangle-box piano, organ with Leslie speaker, harpsichord, synthesizer, mellotron, chromatic timbales, marimba and vibraphone.

Studio Clarens, 51, rue des Laitières, 94300 Vincennes. Tel: 808 6921/808 9787.

★ ★ ★

Lewis Show Business. A whole new music and audiovisual complex conceived by Willy Lewis, a rock percussion pioneer who has worked with Vanda Jackson, Johnny Hallyday, Claude Francois and Sacha Distel.

The complex not only includes a quadrasonic recording studio, but a black and white and colour television studio to French and international specifications SECAM, PAL and NTSC.

The control cabin is equipped with a quad mixing console specially developed by sound engineer J. Chanudet with Mincom 3M units. The tape recorders are Mincom 3M—one 16/ 24/8 track, one 4-track and one two-track equipped with Dolby. There is a quadrasonic monitoring system and the recording studio has three separate and independent cabins with different acoustics from different sections of the orchestra.

Lewis Show Business, 122, rue du Fbg St. Martin, 75010 Paris. Tel.: 206 8387.

Studio Ferber. Rene Ameline has recorded artists such as Michel Delpech, Sylvie Vartan, Esther Galil, Gerard Lenorman, Dynasty Crisis and Andre Popp at these studios near Paris' Porte des Lilas.

Studio A is multi-level, with a stand for 60 musicians and featuring a wooden floor for English-style string resonance. At the back, the rhythm section is raised and acoustically cut-off by a wall. Above this is a cinema screen for eventual projection using two multi-track (6-4 track) 35mm recorders with forward wind, backward wind, fast respooling etc.

On the studio stage are 23 different musical instruments which can be hired by the session or by the day.

The Studio A control cabin has an Automated Processes quadrasonic mixing console with up to 32 input channels, each equipped with attenuators and noise reduction units.

The tape recorders are Mincom M79 24-track and there are four artificial echo chambers and one natural echo chamber.

The B studio is being specially designed for pop groups of up to 20 musicians and will be completed later this year. Both A & B control cabins will have identical equipment.

Studio Ferber, 56, rue du Capitaine Ferber, 75020 Paris. Tel.: 636 3101/2.

APRIL 7, 1973, BILLBOARD



THE SMALL STUDIO at the Chateau d'Herouville.



EUROPASONOR chief Jean Pou-Dubois (center), with Serge Lobb (right) and, in foreground, Roger Roche.

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L' aquarium

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See A&M Prerecorded Tape Expanding in World Markets

By BOB KIRSCH

LOS ANGELES—A&M Records is finding the international prerecorded tape market just as healthy as the domestic market, and, according to international director Dave Hubert and tape director Bob Elliott, growth on the international scene over the past two years has kept steady pace with U.S. growth.

The firm has its own companies in Canada and England and operates through licensees around the rest of the world, with Scandinavia, Germany, Australia, Brazil, Venezuela and parts of the Far East emerging as particularly strong tape areas.

Hubert and Elliott recently discussed some of the more important segments of the international scene, such as how a licensee is chosen, how he operates on his own and with help from A&M once the choice has been made and the

type of product that sells in various markets.

"In Canada and England we have our own companies," Hubert said. "In Canada we operate just as in the U.S. We have tape duplicated for us and do our own distribution and promotion. In England we have a contract of long standing with Pye's tape division. In all other countries our tape goes with the record licensee."

How does the firm go about choosing a licensee? "The choice involves all kinds of things," said Hubert. "People, personalities, vibrations, track record, statistics, who else they represent, all these things fit into the picture. For example, if a firm is so beholden to another U.S. record manufacturer we don't think they can do the job with us, then we pass them by."

"Once we have chosen a licensee," Hubert continued, "I'm

concerned with selling our product to them first, just as we are concerned in this country with getting our product to our distributors first. That first sale is important, because if it's not done properly it won't go much beyond that. You have to remember that with an affiliate we're competing with several other labels for exposure and promotion."

What happens after the licensee has been chosen? "We have the concept," Hubert said, "of letting an affiliate run with the ball himself once we have reached an agreement. We have a great absence of blanket deals, such as a deal covering all of Europe or all of South America and we've become much more specialized in the past few years. We feel we can evaluate each market separately and go with or stay with the best

(Continued on page 45)

Carry, Storage Cases Moving To Mass User

By EARL PAIGE

LA GRANGE PARK, Ill.—Retailers are looking for tape storage and carrying cases with larger capacities, fairly conservative colors, better construction and a wide range of designs, according to Jack R. Scanlan, vice president sales and marketing, Casemakers, Inc. here. Casemakers is in the process of changing its line and adding entirely new items as a result of mass merchandisers becoming more interested in cases.

Among nine new items are two lazy susan and two cabinet storage units, which obviously expand Casemakers beyond the product long associated with the company. Scanlan summed up the addition in a note to the company's reps: "We have a full line of carrying and storage cases, so don't compare only one item, talk about our complete line."

The breakthrough into mass marketing evolved as buyers came to realize that carrying and storage cases are good profit makers, usually capable of being marked up 35 to 40 percent, he said, and offer good turns so that the bulk problem of the item is lessened. Casemakers has also stressed a consolidated shipping program and for the past year has shipped from here and a new facility in San Francisco.

(Continued on page 43)

3 JVC Divisions; 'Q' Recording Push

NEW YORK—In a major expansion drive designed to cover all market bases in this country, JVC America has established three new divisions for the marketing and merchandising of its 4-channel and second generation hi-fi products, its 4-channel discrete recordings, and its line of video equipment.

The new divisions include JVC Industries, Inc., JVC Records Inc., and the JVC Hi-Fi Division.

The company is also beefing up its Home Entertainment Division, which comes under the portfolio of Raymond Gincavage, and merchandises JVC and Nivico products.

Also under expansion is JVC's service company, which according to JVC's president, Takashi Masuda, will, when completed, be fully equipped to stand behind all JVC products.

JVC's expansion program was triggered in part by the company's acquisition of Delmonico International in August last year, and in part by its recent 4-channel licensing agreement with Warner Communications, Inc.

According to Masuda, the acquisition of Delmonico International immediately resulted in substantially increased operations for JVC.

Expanding on Masuda's remarks, Gincavage said that following the Delmonico acquisition, JVC immediately affected changes to accomplish regional distribution in this country of JVC's products.

He disclosed that this significant departure from the previous local distribution permitted the company to maintain greater in-depth inventories. He continued, "We now have the ability to service our dealers with completed orders faster and at lower cost than ever before."

Gincavage said that at the new regional distribution centers JVC carries a more complete parts inventory of all products. "This," he said, "results in greater customer satisfaction. To JVC, regional distribution affords a greater turnover of inventories which is most important in today's competitive market."

JVC and JVC/Nivico product sales are headed by Lou DiLauro, general manager of JVC's Home Entertainment Division, while the company's Hi-Fi Division is headed by JVC vice president William Kist. Head of JVC Industries is Mr. Furuta. JVC Records which comes under the wing of JVC Industries will produce 4-channel discrete masters for JVC CD-4 licensees.

Cincavage said that each of his company's five regional facilities as well as its satellite facility in

Pittsburgh, Pa., are all company owned, and boast complete showroom, sales, warehousing, credit departments and well equipped and staffed service facilities.

He continued, "At each of these facilities we have a sales force specializing in each of our product groupings. We are also involved

(Continued on page 43)



AMPEX/EKIPO prerecorded product will be marketed in Spain following an agreement signed at MIDEM '73 by (from left) Renzo Bracco, director of the Mediterranean region, Ampex Italiana; Domenico Rossi, export manager, Ampex Italiana; Arturo Mas Aquado, general manager, Ekipto S.A., and Stanley West, general manager, AST International.

Philadelphia Chain Tags Hardware, Tapes For Detailed Computerized Sales Analysis; Owner Sets Target of 100 Outlets by 1993

• Continued from page 3

In this new store, the audio department has been placed on a balcony, with steps up and down so that "no one feels trapped up there." Feature of the audio section is a "Wall of Sound" which offers push-button choice of combining any of the available components for demonstration purposes.

Another innovation is the merchandising of tapes and records via a "listening dome." It is a throw-back to the old days when the customer would first listen to a recording in a pigeon-hole booth before buying. Returning to that kind of service in a modern fashion, the store's dome has directional speakers. The customer is able to push a button and hear a pre-taped record selection in which he may be interested.

Particular attention is given by Franklin to his store's cash register area where the cashiers are equipped with a "magic wand." And what the "wand" accomplishes is the nearest thing to magic that National Cash Register could come up with, said Franklin. When an item is purchased, the cashier moves the wand over the specially coded tag. In addition to producing a receipt for the customer, many details are registered for computer storage.

The computer is at the Raymond Rosen Co. distributing firm, which dropped its record department after bankrolling the Franklin Music chain as a partner. The read-out will eventually include all the Franklin Music stores in the Philadelphia area (the Echelon, Neshaminy and Plymouth Meeting shopping malls) and the Perimeter Mall in Atlanta.

For the Philadelphia stores, the decentralized decision-making will continue, but all merchandise will go to a central warehouse in the Raymond Rosen Co. complex to be tagged with the special tag. The instant

inventory will aid decision-making and simplify the entire operation of the chain, according to Franklin. This installation is the first of its kind in this entire Delaware Valley area.

The two top decision-makers at the new Exton Square store are Lou Reeves and Andrew Stanley, who were schooled in the Franklin techniques at the Echelon, N.J. store. The store, according to Franklin, is "radically new, a different approach, ten years ahead of the industry."

He picked the designer of "the most exciting store I've ever seen, a gift shop in Atlanta called Airport," and asked him to design a new kind of store for Exton Square. The designer, Stuart Roberts, of New York, was also looking for new ways to branch out his design capabilities and decided that Franklin Music would be the music chain that could offer him that challenge.

And Roberts has a backlog of design work for his drawing board. Two more Franklin Music stores are scheduled to open this year—another store in Atlanta and the taking over of a center city Philadelphia location to be vacated in May by Sam Goody, which Franklin originally managed before setting up his own shop.

With more projections of stores for next year and the year after, Franklin said his personal timetable calls for 100 outlets in 20 years—and he's already ahead of his own schedule. Franklin said succinctly: "We're going to leave the industry behind."

For the Exton Square opening, Franklin offered big discounts off manufacturers' catalog prices—43 percent off on 8-track, reel and cassette tapes, and 33 percent off on all LP records.

Switchcraft System To Demonstrate 'Q'

By RADCLIFFE JOE

CHICAGO — Switchcraft, Inc. has developed a switching system designed to assist hi-fi dealers and distributors in effectively demonstrating all modes of the new quadrasonic sound concept.

Designated the Quadraswitcher the unit is a modular selector which makes it simple for sales personnel to present the full range of 4-channel sound from sources such as SQ, QS, CD-4, discrete tape, derived ambience and others, to speaker systems.

The system, according to Switchcraft's distributor products manager, Lowell Erickson, also provides for easy two-channel demonstrations in the same listening area

with 4-channel sound, providing a single system for controlling all sound demonstrations.

Erickson explained that for maximum flexibility, the switcher has three modular components; a program selector, amplifier/receiver selector and speaker selector. "Sources, amplifiers/receivers and speakers are selected by simply pushing a combination of buttons on the Quadraswitcher panels," he said.

The Switchcraft executive added, "All sources are interconnected through the system via standard Switchcraft patchcords."

Switchcraft's decision to develop and market the Quadraswitcher was based on what Erickson calls the growing need for all audio salesmen to more effectively acquaint his customers with the full range of the new sound.

Erickson continued, "While quadrasonic sound is an exciting new concept, it is still unfamiliar to most customers. The Quadraswitcher helps the salesman to more effectively acquaint his customers with the full range of the new sound, making it easy to quickly demonstrate all 4-channel systems, different program sources, amplifiers and speakers."

The Quadraswitcher will be demonstrated at both NewCom and the Summer CES Shows. It carries an \$880 price tag and is supplied to the hi-fi dealer or distributor with all internal wiring and engineering completed. According to Erickson all customers buying the complete system will receive a 20 percent discount on the cables.

TVC in Hotels

NEW YORK—Computer Television Inc., will install its CTI movie system, utilizing the Sony U-Matic videocassette system, in 40,000 Hilton Hotel rooms across the nation.

The plan was endorsed here last week by Barron Hilton, president, Hilton Hotels Corp., in a long-term agreement with CTI, signed by James Shepley, president, Time, Inc., of which CTI is an affiliate.

Initial installation will involve 15,000 rooms in 15 Hilton hotels, and will represent an investment

(Continued on page 45)

Rep Rap

By EARL PAIGE & ANNE DUSTON

Because reps now more and more consider themselves marketing authorities they need much information on a prospective line, according to Bud Moulthrop. Moulthrop Sales Inc., 1530 E. 12th St., Oakland, Calif. 94606, a rep and president of the Northern Calif. chapter, Electronics Representatives Association (ERA). Moulthrop suggests manufacturers seeking reps make available the following information: size of the manufacturer (how long in business, number of employees, plant facilities, ownership background)

with size "not at all" a determining factor; catalogs and literature; main market category; any history of doing business in the territory before and previous rep; approximate sales volume; commission procedures; advertising, trade show exhibit plans, trade association activity. Frank Lebell is the executive director of the N. Calif. chapter, Box 545, San Carlos, Calif. 94070.

Examples of how rep organizations have expanded to full service companies would include Mike Stobin Co., Inc., 7353 Green-

bush Ave., N. Hollywood, Calif. 91605 (see separate story). The firm has a complete warehouse handled for the past nine and a half years by Mike Goffred and a full time service facility headed by Takeo Mukasa (the firm is the warranty station for such lines as Leader Instruments).

C. P. Clare & Co., manufacturer of relays, stepping switches and related electronic components, has named seven new distributors and two rep firms in an expansion program: Walker Associates, Denver; Austin Brown Associates, Atlanta; distributors Richey Electronics, Sun Valley, Calif.; Control Design, Minneapolis; Walters Radio Supply, Kansas City, Mo.; Wilshire Electronics, Johnson City, N.Y.; Texas Instruments Supply, Houston; Meridan Electronics, Richmond, Va.; and Almac-Strum Electronics, Seattle.

Ronald Sands, formerly with Imtech Corp., recently opened Alpha Sales Corporation in Carmel, Ind. with four salesmen covering Ind. and Ky., and representing Sanyo, KLH and Tenelec as major consumer lines. . . . Rapid growth has caused All Toupin Sales, Inc., Kenmore, N.Y., to add Statewide Distributors to the company. For facility in handling the additional growth, 1,800 square feet of space is being added. The company, with Al Toupin president, Mrs. Toupin secretary-treasurer, Joan Pollard office secretary, Chuck Morgan and Ranzy Wood field reps, and Jussi Kenola warehousing, markets U.S. Pioneer Electronic Corp., Pioneer, Maxwell, Audio Technica, Vanco Chicago, Electronic Industries, and

(Continued on page 54)

AST Mail Order Catalog; New Dolbyized, 'Q' Tapes

NEW YORK—Ampex Stereo Tapes (AST) has released its 1973 catalog of prerecorded tapes for users of the mail-order Ampex Shoppers' Service.

The 152-page catalog contains more than 3,500 prerecorded stereo tapes from 117 record labels. Categories covered include classical, popular, rock, country & western, children's, comedy, international, spoken word and special sounds.

Dolbyized open-reel tapes and quadrasonic 8-track tapes are listed in special sections of the catalog, along with blank tape, tape storage units, head cleaner/demagnetizers

and stereophones. Also included are vignettes detailing the history of classical, jazz, rock, pop, and folk music.

Ampex Shoppers' Service is, according to William Slover, Ampex vice president and general manager of AST, not a tape club, but a quick response mail-order service. There is no membership fee or minimum purchase required. To facilitate customers, the service honors American Express, BankAmericard and Master Charge credit cards. The service also offers periodic discounts and mails new release information to shoppers.

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Exhibitors Swell Las Vegas NEW/COM '73 May 2-4 Show

LAS VEGAS—Consumer products distribution seminars all three mornings of the NEW/COM '73 show at the Convention Center will highlight the growing role of electronic distributors. Among exhibitors:

Acoustone Corp., Brooklyn
Aiphone U.S.A., Seattle
All Channel, Woodside, N.Y.
Alliance Mfg., Alliance, O.
Alpha Wire, Elizabeth, N.J.
Altec/University Div., Anaheim, Calif.
American Electronics, Greenwood, Ind.
American Gelco, N.Y.
Amperex Electronics, Hicksville, N.Y.
Amphenol Sales, Broadview, Ill.
Antenna Corp., Burlington, Ia.
Antenna Designs, Burlington, Ia.
Antenna Specialists, Cleveland
Antennacraft, Burlington, Ia.
Antronic Corp., Chicago
Apollo Products, West Covina, Calif.
Aqualarm, Hawthorne, Calif.
Arco Electronics, Great Neck, N.Y.
Aroelectric Switch, N. Hollywood, Calif.

Argos Products, Genoa, Ill.
Arista Enterprises, Brooklyn
Arrow-Hart, Hartford
Astatic Corp., Conneaut, O.
Audiovox Corp., Hauppauge, N.Y.
Ava Elec. & Machine, Upper Darby, Pa.
BSB (USA) Ltd., Blauvelt, N.Y.
BASF Systems, Bedford, Mass.
Belden Corp., Chicago
Blender-Tongue Lab, Old Bridge, N.J.
Bogen Div., Paramus, N.J.
Bourns, Riverside, Calif.
Bowman Leisure, Garwood, N.J.
Bud Radio, Willoughby, N.J.
Busman Mfg., St. Louis
CTS of Paducah, Paducah, Ky.
Cable of America, Denver
Calif. Auto Radio, Downey, Calif.
Calvert Electronics Intl., N.Y.
Cambridge Electronics, Napanoch, N.Y.
Centralab Dist., Milwaukee
Channel Master, Ellenville, N.Y.
Chemtronics, Brooklyn
Chicago Mini. Lamp, Chicago
Cinch, Elk Grove Village, Ill.
Cole-Flex Corp., W. Babylon, N.Y.
Columbia Cables, New Bedford, Mass.
Comm Industries, Newton, Mass.
Components Specialties, Freeport, N.Y.
Concept, Inc., St. Petersburg, Fla.
Consolidated Wire & Assocs., Chicago
Cooper Group, Apex, N.C.
Cornell-Dubilier, Des Plaines, Ill.

Courier Products, Pasadena
Cush Craft Corp., Manchester, N.H.
Daburn Elec. & Cable, Bronx
Data Corp., Passaic, N.J.
Dearborn Wire & Cable, Rosemont, Ill.
Delta Products, Grand Junction, Colo.
Delco Controls, Milwaukee
D.M. Semiconductors, Melrose, Mass.
Drake Mfg., Harwood Heights, Ill.
Dynascan Corp., Chicago
E-V Game, Freeport, N.Y.
Eico Electronic Instrument, Brooklyn
Electronic Dist. & Mktg., Cleveland
Electronic Mkt./Mgt., Solon, O.
Electronic Merchandising, Chicago
Electronic Publishing, Chicago
Electronic Buyers' News, Manhasset, N.Y.
Fanon Products, Pasadena
Fidelitone, Chicago
FINET Co., Bedford, Ohio
G C Electronics, Hartford, Ill.
GTE Sylvania, Waltham, Mass.
GTE Sylvania Lighting, Danvers, Mass.
General Electric, Syracuse
Gipsoner, Houston
Gould, Burgess Div., St. Paul
Grayhill, La Grange, Ill.
Graymark, Enterprises, Los Angeles
Great Western Aviation, Denver
Griffiths, Jacksonville, Fla.
Hallcrafters, Rolling Meadows, Ill.
Heeger, Los Angeles
Herald Electronics, Chicago

Hi-Tron Semiconductor, Baldwin, N.Y.
Hunter Tools, El Monte, Calif.
I.E. Mfg., Chicago
Industrial Devices, Edgewater, N.J.
Incorporal Electronics, Glen Cove, N.Y.
International Sales, Farmingdale, N.Y.
International Rectifier, El Segundo, Calif.
JFD Electronics, Brooklyn
Javelin Electronics, Los Angeles
Jensen Sound Labs., Chicago
Jerrold Electronics, Philadelphia
Jetco, Inc., El Paso
Johnson, E.F., Wasco, Minn.
Kay-Townes, Rome, Ga.
Kester Solder, Chicago
Keystone Electronics, New York
Kraco Products, Compton, Calif.
Kulka Electric, Mt. Vernon, N.Y.
LPS Research Labs., Los Angeles
Lance Industries, Sylmar, Calif.
Leader Instruments, Long Island
Lectrotech, Chicago
Ledu Lamp Corp., So. Norwalk, Conn.
Licon Div., Chicago
Linear Systems, Watsonville, Calif.
Littelfuse, Des Plaines, Ill.
Macom Industries, Los Angeles
Magitran Co., Moonachie, N.J.
Magnecraft Electric, Chicago
Malloy Dist. Prod., Indianapolis
Medallion Automotive, Kansas City, Mo.
Metro Products, Warren, Mich.
Microtron, Kansas City, Mo.
Midland Electronics, Kansas City, Mo.
J.W. Miller Div., Compton, Calif.
M.A. Miller Mfg., Libertyville, Ill.
Monaco Enterprises, Denver
Mortronics, Campbell, Calif.
Motorola Semiconductor, Phoenix
Multicore Solders, Westbury, N.Y.
Multitech Intl., Oakland
Mura Corp., Jericho, N.Y.
Mc Gohan, Don, Chicago
Mc Martin Industries, Omaha
NT-V/Div., Great Neck, N.Y.
North American Electronics, Rockford, Ill.
Mo. American Philips Lighting, Hightstown, N.J.
Nortronics Co., Minneapolis
Nucleonics Products, Canoga Park, Calif.
Oaktron Industries, Monroe, Wis.
Ohmite Mfg., Skokie, Ill.
On-Guard Electronics, Meadville, Pa.
On-Guard Corp., Carlstadt, N.J.
P & W Electronics, Seattle
Pana-Vise Div., South Gate, Calif.
Pathcom, Harbor City, Calif.
Pearce-Simpson, Miami
Perma-Power, Chicago
Polaris Ind., Pasadena, Tex.
Potter & Brumfield, Princeton, Ind.
Precision Semiconductors, Trenton, N.J.
Quamichola, Chicago
RCA Electronics Components, Harrison, N.J.
RCA Parts & Accessories, Deptford, N.J.
RMS Electronics, Bronx, N.Y.
Rasco Corp., Norwalk, Conn.
Radatron Corp., N. Tonawanda, N.Y.

Radio College of Canada Pub., Toronto, Can.
Rangaire Corp., Cleburne, Tex.
Rawn Company, Spooner, Wis.
Ray-O-Vac, Madison, Wis.
Raytheon Co., Burlington, Mass.
Raytheon Semiconductors, Mountain View, Calif.
Recton Corp., Long Island City, N.Y.
Revco Corp., Syosset, N.Y.
Robins Fairchild, Commack, N.Y.
Robyn Intl., Rockford, Mich.
Rohn Mfg., Peoria, Ill.
Potel of America, Yonkers, N.Y.
Royce Electronics, North Kansas City, Mo.
Russell Ind., Lynbrook, N.Y.
K & A Elec., Toledo, Ohio
Howard W. Sams, Indianapolis
Saxton Products, Congers, N.Y.
Semitronics Corp., N.Y.
Sencore Inc., Sioux Falls, S. Dak.
Shakespeare Co., Columbia, S.C.
Shure Brothers, Evanston, Ill.
Signal Science, Holliston, Mass.
Timpson Electric, Chicago
Herman H. Smith, Brooklyn
Sola Basic Ind., Elk Grove Village, Ill.
Soundlite Systems, Van Nuys, Calif.
Soundstar, St. Louis
South River Metal Prod., S. River, N.J.
Sorance Products, N. Adams, Mass.
Sponsor/RBM, Chicago
Superior Electric, Bristol, Conn.
Switchcraft, Chicago
TRW Electronics Supply, Philadelphia
TRW/IRC Potentiometers, St. Petersburg
Tab Books, Blue Ridge Summit, Pa.
Yape-Athon, Ingleswood, Calif.
Teaberry Electronics, Indianapolis
Teh-Sray, Amarillo, Tex.
Telematic Div. U.K.L., Brooklyn
Tennor Corp., Chicago
Test & Measuring Instruments, Hicksville, N.Y.
Thomas & Betts Co., Elizabeth, N.J.
Thordarson-Messner, Mt. Carmel, Ill.
TOS Electric Co., San Francisco
Tram Corp., Winnisquam, N.H.
Triad-Infra, Huntington, Ind.
Triplet Corp., Bluffton, Ohio
Triumph Elec., Gen. Time Corp., Wheeling, Ill.
Trutone Elec., N. Hollywood, Calif.
Turner Co., Cedar Rapids, Ia.
United Technical Pub., Garden City, N.Y.
Universal Security Systems, Baltimore
Universal Tuner Tabs, Hopkins, Minn.
Utah-American Corp., Huntington, Ind.
V-M Corporation, Barton Harbor, Mich.
Vaco Products Co., Chicago
Vanco Chicago, Lake Bluff, Ill.
Vadire Elec., Freeport, N.Y.
Villain Twin/Apollo Prod., Vaughansville, Ohio
Wald Sound, Sun Valley, Calif.
Walrom Electronics, Chicago
Waltrom Co., Durham, N.C.
Wen Products, Chicago
Westinghouse Electric, Elmira, N.Y.
Winegard Co., Burlington, Ia.
Worlman Electronic Prod., Sarasota, Fla.
Xcelite, Inc., Orchard Park, N.Y.
Zenith Radio Corp., Chicago

Mass Merchandisers Add Carrying Cases

Continued from page 41

The firm has one built-in advantage over its many competitors, Scanlan believes, in that it also manufactures photographic cases and has always been strong in camera stores and departments, many of which have steadily increased involvement in tape recorders.

"What has helped us more than anything else probably is shrink-wrapping cases and supplying an identifying label for mass merchandising displays. This offers the

dealer the opportunity to attractively display our complete line and create an impulse buying situation. Cases cannot be sold if they are not seen," Scanlan said.

Among other facets Scanlan mentioned are sturdy design, styling with the "youth market" in mind, no flocking of the interior, being a prime manufacturer, and competitive pricing for warehouse distributors, jobbers, mass merchandisers, feeders (jobbers in the auto aftermarket), discount chains and dealers. Centralized shipping, freight allowances and special dat-

ing programs are other factors.

In the area of design, Scanlan stresses the rich olive vinyl and black leatherette styling. The cases have an aluminum valance for strength and the handle is on the side to take advantage of the wrap-around valance. "This is the strongest part of the case," he said, pointing out that fully loaded an 8-track case is heavy. Casemakers also plugs hard on its sturdy locks.

Scanlan also stresses the non-flocked lining construction of Casemaker's product, pointing to a study conducted by an OEM client that determined that damage to the cartridge and/or cassette is sustained from contact with the flocking and can ultimately damage the player.

Three more new cases are the STR-24 (13½-in. L x 10-in. W x 6¼-in. D) packed six to a carton weighing 24 pounds at \$14.95 suggested list each; the STR-2400 in black alligator leatherette (13½-in. L x 10-in. W x 6¼-in. D) packed six to a master carton weighing 24 pounds at \$10.95 suggested list each; and the CAS-3000 cassette case holding 30 units with a suggested \$10.95 list each. Scanlan said there has been a slight increase in the sales of cassettes carrying units.

The lazy susans are available in 32 cartridge or 40 cassette capacity with walnut veneer finish, both with a suggested list of \$19.95. The two cabinets hold 30 cassettes and 24 cartridges and list at \$18.95.

JVC Expands

Continued from page 41

in a constant intensive product training to create an expertise in the sales force capable of facing our most sophisticated competitors.

JVC's regional distribution facilities include a 78,000 square-foot operation in Los Angeles. A 35,000 square foot facility goes into operation in Houston this month. In August a replacement facility of 89,000 square feet will swing open its doors in Chicago, while in Atlanta and New York, there are 52,000 square feet, and 262,000 square feet of operating facilities already in service. The firm's satellite branch in Pittsburgh covers 15,000 square feet.

Commenting on the recent signing of the JVC/WEA 4-channel licensing agreement, Masuda said that with the decision, and JVC's previous agreement with RCA, more than one-third of the U.S. record market is now committed to the JVC discrete system.

Masuda also claimed that several other major record companies are also negotiating CD-4 licensing agreements with JVC. He continued, "Because of this, we feel that all other major and minor record companies will shortly enter the CD-4 fold and establish CD-4 as the only accepted 4-channel system in the world."

Masuda said that with this in mind, JVC is constructing a CD-4 custom mastering center on the West Coast. "This center," he said, "will be capable of producing up to 250 albums a month and is scheduled to be operational this month." Masuda disclosed that JVC also has a mastering facility in Japan that has already released over 400 CD-4 albums.

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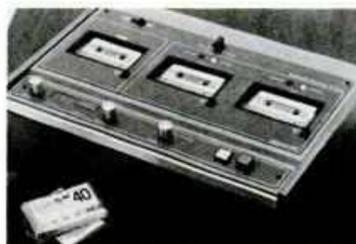
44

Tape/Audio/Video

New Products



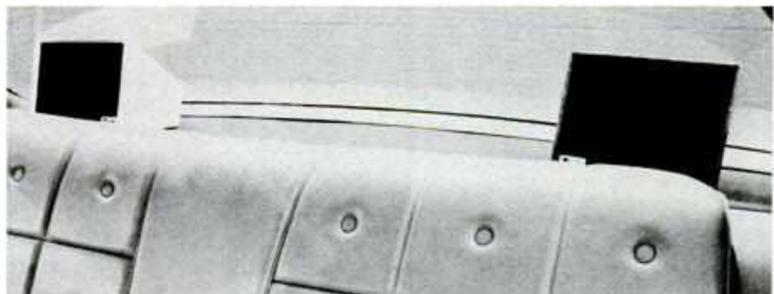
ZENITH's new Monico solid-state stereo console with four-speed Custom-Matic record changer, built-in 8-track tape cartridge player, and AM/FM stereo radio delivers 20 watts of power. Mediterranean cabinet unit features two 9-in. oval woofers and two 3½ in. cone-type tweeters.



WOLLENSAK/3M Co. offers compact cassette duplicator Model 2770 for suggested list price of \$995. Duplicator makes two copies of a C-30 cassette simultaneously from one master in less than a minute.



CASEMAKERS attache caddy holds up to 30 cassettes. Model CAS-30 (left) lists at \$13.95. Model CAS-3000 case of black vinyl simulated alligator, priced at \$10.95, measures 14½ in. long, 9½ in. wide, 4½ in. deep.



ACOUSTIC Fiber Sound Systems now markets the Kar Cricket sloping stereo speakers of acoustic fiberboard for automobile rear shelves.



TELEX Communications added the TXC 1100 component system incorporating a 120 watt AM/FM stereo receiver with 8-track tape player, and 4-speed Garrard turntable. The system, listing for \$159.95, includes a hinged dust cover and two air-suspension speakers.



AKAI introduced a color video camera, the CVC-150, weighing only 5¾ lbs. Manufacturer claims camera is compatible with any color VTR system available.



PFANSTIEHL has released its newest catalog listing more than 600 variations of needles for domestic and import phonographs, as well as record care accessories.

Rep Warehouse Facility Builds Solid Following

By INGRID HANNIGAN

NORTH HOLLYWOOD, Calif. — Veteran rep Michael Stobin here believes that offering warehousing services to accounts is one of the factors that has helped increase the importance of reps in the eyes of both dealers and manufacturers.

Head of the firm here bearing his name, Stobin recently celebrated 12 years in the business. He outgrew a 2,500 square foot office after one year, moved then to larger space where he established a warehouse, and after seven years came into the present facility. It is 8,500 square feet.

Stobin said, "I believe our policy of warehousing for our factory accounts provides a great sales advantage. We can deliver and service dealers and distributors almost immediately; they appreciate that."

The North Hollywood headquarters services Southern California, Southern Nevada, Arizona, and Hawaii. In addition to Stobin, the salesmen are Len Pinkowski, Benn

Stobin (Mike's brother), and Bob James. Paul Fitzpatrick and Jerry Balash operate the Northern California office in San Mateo. The Seattle office, managed by Ken Bolster, covers the Washington, Oregon, and Western Idaho and Montana territory.

Stobin Co. represents Arista Enterprises, E.F. Johnson Co., Kay-Townes Antennas, Leader Electronics, Macom Industries, Poly-Planar Speakers, Sanyo Commercial Video Products, Tele-Matic Corp., and Vicon Industries. As further proof of the company's sales prowess, Stobin Co. was honored by Tele-Matic as the sales rep with the highest percentage of sales for 1972 in the nation.

In the audio division, Stobin carries Braun speakers, turntables, and tape decks; KLH receivers, speakers and music systems; Superex stereo headphones; SAE receivers and amplifiers, and Universal tapes.

(Continued on page 54)

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APRIL 7, 1973, BILLBOARD

Masterwork Receivers With 8-Track Recorder

NEW YORK—Masterwork Audio Products has introduced the first in a series of AM/FM/FM multiplex stereo receivers with 8-track recorder/players.

According to Mel Hunger, director of marketing for Masterwork Audio, the basic center section of the series is model 570 which carries a suggested list of \$199.95 and features a sensitive FM/AM/FM multiplex stereo receiver and a 200 watt IPP stereo amplifier.

Other features of the receiver section include separate power switch, six-position function switch, independent bass and treble controls, headphone jack, blackout dial, input and output jacks for phono, SQ adapter, microphones and speakers and built-in FM and AM antennas.

The unit's built-in 8-track recorder/player offers such features as individual record level control with dual precision VU meters, locking fast forward, program function switch which automatically stops the cartridge after each program or after the completion of an entire tape, illuminated program indicator lights, record safety interlock manual program selector switch and dual microphone inputs. The unit, said Hunger, is supplied with two dynamic microphones, as well as switching for the addition of an SQ adapter to convert the system to full four channel operation.

Model 570 is available with a wide range of speaker systems. There is also model 571 with lists for \$229.95, and features large air

(Continued on page 54)

See RCA MagTape in Broadcasting

NEW YORK—The RCA SelectaVision MagTape videocassette system has been described as having potential as a moderately priced supplementary monitoring system for broadcast operations, by David F. Miller, director, marketing, SelectaVision, RCA Consumer Electronics.

Speaking at the 1973 convention

of the National Association of Broadcasters (NAB) held recently in Washington, Miller said, "While the MagTape player-recorder basically was designed as a consumer product with a target introductory date of late 1973, it does have potential as a moderately priced supplementary monitoring system for broadcast operations."

Pointing out the unit's features of in-cartridge scanning, prerecorded program stereo TV sound capability, as well as record and playback, Miller said that if used as a supplementary monitoring system for broadcast, it could lend itself to a situation where a station manager wishes to preview programming on commercials.

Wire 40,000 Hilton Rooms for Sony TVC

Continued from page 41

of \$2.2 million by Time, CTI's largest stockholder.

The agreement also calls for the further wiring of 25,000 rooms in the Hilton chain within one year. According to Shepley, the CTI system which shows feature motion pictures and other programs on a fee basis to hotel guests via closed circuit TV, will be installed in the initial 15,000 rooms by mid-summer.

The hotels scheduled for initial wiring include the Waldorf Astoria and New York Hilton, Conrad Hilton, Chicago; Palmer House, Chicago; San Francisco Hilton, Los Angeles Hilton, Washington Hilton, Statler Hilton, Dallas; Denver Hilton, Beverly Hilton, Hilton Inn, San Francisco; St. Paul Hilton, Portland Hilton, Hilton Inn, Atlanta; and Hilton Inn, New Orleans.

According to Shepley, three pay channels, more than any other

system now offers, will be used at the outset to transmit films and other programs from central video-playback machines, i.e.; the Sony U-Matic videocassette. The project's ultimate design provides for six pay channels.

The CTI playback transmission equipment will also be used in transmitting video presentations of conventions and meetings to the individual rooms of Hilton guests attending such meetings.

A&M Sees International Tape Sales Expand

Continued from page 41

possible firm for us. The logical extension of this is to let that affiliate do his thing and not dictate terms from Hollywood. We believe he must know marketing and promotion strategy in his own country better than we do and that's why we go with him.

"We will certainly guide him to an extent," Hubert added. "These guidelines include some instruction on what to release and how to package and show the material as we do it in this country. We don't say, 'because we've done it this way this is the way you have to do it.' We do offer them the use of the same materials, however," he added.

A&M also sends out graphics for the package, black and white and color photos of artists, biographies, posters and examples of all promotions produced in the U.S. Hubert said the affiliate sometimes orders quantities of this material, but they are encouraged to produce our own.

Hubert and Elliott both cited some of the nations where tape is picking up steam. "King Records is our licensee in Japan," Hubert said, "and they've done a fine job. Japan is one of the few international markets where prerecorded 8-track outsells cassette, in this case by about three to one. One reason is that this is a very sophisticated country equipmentwise. King also does quite a bit of re-coupling such as tapes with 24 selections and has several quad-sonic tapes not available anywhere else, such as live concerts taped there."

Other markets cited as strong were Germany, where Ariola is the affiliate, the Scandinavian nations because of the availability of hardware, Australia, which is a rapidly growing tape market. Brazil, where equipment is now being assembled domestically to some degree and Venezuela. England and Canada have been strong traditionally, Hubert said, but England has shown a very rapid surge in recent months.

Hubert and Elliott also spoke of other aspects of the international market. "On simultaneous release, there are certain areas where it is not really necessary," Hubert said. "Japan is one, because we don't have to worry a great deal about transshipping and it's also a country where the track record of an LP here is important. But there are other areas where the exact opposite is true. Europe, for example, is no longer immune to transshipping and we try to move product so it is close to simultaneous release with the U.S. and England. In Canada we always try for simultaneous release. This year we've started originating some material in Canada and we also do this in England."

Hubert also checks affiliate's release lists regularly to make sure key product is being released, but

added that affiliates generally release a tape on which a major promotion has been launched here.

Elliott added, "In general, a hit product here is a hit product overseas. But this is not always the case. But I do think it's true that a rock group that doesn't make it here probably won't make it in many other areas." Hubert pointed out that there are exceptions, particularly on certain MOR material from artists who have visited a certain country or whose music has an international flavor, such as Herb Alpert.

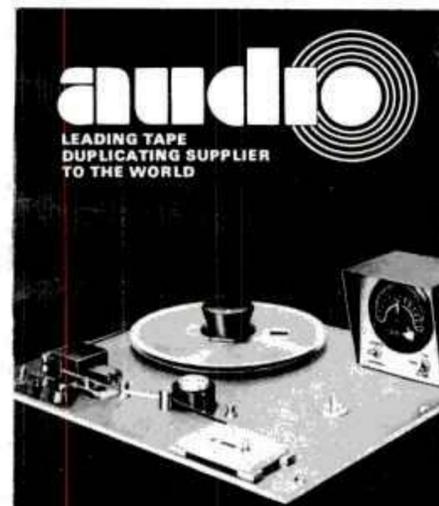
"I never assume," Hubert continued, "that hit product here is an automatic hit elsewhere. Each release must stand on its own in a given market and the day when a hit here was a hit worldwide has long gone."

Both Hubert and Elliott feel the Far East, especially Singapore and

Malaysia are strong areas for tape. Piracy has been a problem there, but large shopping centers are opening and most contain "legitimate retailers concerned with quality in sound and packaging as much as low price."

Both also feel that while no dramatic spurt can be expected worldwide in tape, the growth will remain steady. "Tape sales in every country are directly tied in with equipment sales and equipment is not as big around the world as it is here," Elliott said. "But as more equipment becomes available in countries like Brazil and more people take advantage of existing equipment in other areas, more tape will move. While cassette still outsells 8-track in most of the world, 8-track has picked up recently, especially in England. It may even outsell cassette in Scandinavia."

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Country Music

Revived 'Old Dominion' Show Suffers Relapse: Due Changes

RICHMOND—The "bottom fell out" of the re-instituted Old Dominion Barn Dance here after a record opening night performance.

A spokesman for the Old Dominion Barn Dance News Bureau said: "We can't understand what happened, and we're trying to evaluate the situation, but people just stopped coming after that first show."

The original program, reviving the show which was famous for some 10 years before it was canceled in the 1950's, drew an audience of just under 5,000, with an additional 3,000 people turned away. As one observer put it, the people were "vacuum packed" into the Fair Grounds building to hear Conway Twitty, Anthony Armstrong Jones and Karen Wheeler. That was on March 10.

Dot Buys Master

NASHVILLE — Dot Records, having scored well on a recent master purchase after a Texas breakout, is going the route again with a new artist.

Jim Fogelson says Dot has purchased the master of Howard Crockett on the American label, which received heavy air play and sales in the Dallas-Fort Worth area. The song is "The Last Will and Testament (Of a Drinking Man)."

In recent months, Dot bought the Tony Douglas master of "Thank You for Touching My Life," which also had its breakout in the Dallas-Fort Worth market, on the Cochise label.

A week later, the audience dropped to 900. The following Saturday, it dropped even lower. Officials were quick to point out that a Loretta Lynn Rodeo was competing with the third show, "but it didn't draw many either."

The collapse is a complete mystery to both Old Dominion Promotions and WTVR, the station on which the show was reborn to provide a weekly Saturday night entertainment program featuring the top names in country music.

"We are considering a great many things," the spokesman said. "First, it may be too much entertainment all at once for this city, so we may go to an every-other Saturday night show. We know, too, that we need balance. We need a dancing group to open the show, we need comedy relief, we need novelty numbers, and apparently we need a great many things. We are even advertising in outlying radio and newspaper markets, hoping to attract people."

The spokesman said the show is losing money as it stands now, with an advance ticket charge of \$2.50. "We're paying some \$2,000 in talent and can't make it at this rate," he added. Featured acts on the second show were Jack Greene and Jeannie Seely, while Charlie Walker and Diana Trask formed the third act. The show is supplemented with regional talent, including Donna Meade, a local favorite. The fourth show, held Saturday, featured Ray Griff, Conway Twitty Junior, the Grasscutters and Miss Meade.

The show is broadcast live be-

ginning at 8 p.m. "Perhaps the answer is syndication," the spokesman said. "We have had numerous inquiries from other stations, particularly in Virginia, about picking up the broadcast. When the word gets around, we may do much better."

The results here contrast markedly with such shows as the "Grand Ole Opry," which set all-time records in recent months; the "Wheeling Jamboree," where attendance also is extremely high, and the recently revived "Big D Jamboree" in Dallas, which has been playing to full houses.

Big City Honesty Cited by Tom Hall

NASHVILLE—Tom T. Hall, in a tribute to New York audiences, said they are "good, basic honest people who obviously admire that trait in others."

Hall, the Mercury artist just returned from a successful concert at Carnegie Hall, said the reaction of the New Yorkers disproved things said and heard in the past. "I considered changing my whole show for that concert," Hall said. "I planned to change wardrobe, revise my show, even throw in some sophisticated shows about New York City."

Hall said he changed his mind at the last minute. "I put on the same show I'd do in Atlanta or Greenville or Nashville, changing absolutely nothing. We rolled up to the place, got off the bus, and picked and sang. I threw out all the stories I had put together, used the same costumes I would use anywhere, and everything went beautifully."

Even this was something of an understatement. At the famed edifice, Hall received seven encores and two standing ovations.

"No one can ever say anything unkind about the New York audiences to me," he said. "They're just honest folks."

Movie Firm in Nashville Tie

NASHVILLE — Centronics International, an Arkansas-based firm engaged in the production of major motion pictures, has signed a contract here with Owens-Fair and Associates.

Earl E. Owens, president of the public relations firm, said the Little Rock company had grown from a production firm for local commercials in 1968 to rapid growth culminating with top box office movies. The upcoming release by the company, scored here by Hank Levine, is titled "So Sad About Gloria," and will feature Dean Jagger and Lauri Saunders.

Owens-Fair also has added artist Waylon Jennings to its list of talent represented.



SHOWN at the Mother Maybelle Carter recording session are Larry Butler producer of the LP, bass player Bob Moore, center, and Maybelle Carter. The album is a collection of old songs with narration.

MONA



GILL

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JB #1197

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Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 4/7/73

★ 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
1	2	SUPER KIND OF WOMAN10 Freddie Hart, Capitol 3524 (Blue Book, BMI)	
2	4	A SHOULDER TO CRY ON9 Charley Pride, RCA 74-0884 (Blue Book, BMI)	
3	3	TEDDY BEAR SONG15 Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)	
4	9	SUPERMAN8 Donna Fargo, Dot 17444 (Famous) (Prima Donna, BMI)	
5	6	DUELING BANJOS10 Deliverance/Soundtrack, Warner Bros. 7659 (Warner/Tamerlane, BMI)	
6	7	I LOVE YOU MORE AND MORE EVERYDAY9 Sonny James, Columbia 4-45770 (Don Robertson, ASCAP)	
7	8	NEITHER ONE OF US11 Bob Luman, Epic 5-10943 (Columbia) (Keca, ASCAP)	
8	12	BEHIND CLOSED DOORS9 Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)	
9	1	KEEP ME IN MIND13 Lynn Anderson, Columbia 4-45768 (Flagship, BMI)	
10	14	YOU CAN HAVE HER8 Waylon Jennings, RCA 74-0886 (Big City/Harvard, BMI)	
11	13	TAKE TIME TO LOVE HER10 Nat Stuckey, RCA 74-0879 (Jack & Bill, ASCAP)	
12	10	DANNY'S SONG16 Anne Murray, Capitol 3481 (Goosios, ASCAP)	
13	17	IF YOU CAN LIVE WITH IT7 Bill Anderson, MCA 40004 (Stallion, BMI)	
14	19	COME LIVE WITH ME8 Roy Clark, Dot 17449 (Famous) (House of Bryant, BMI)	
15	21	SOMETHING ABOUT YOU I LOVE7 Johnny Paycheck, Epic 5-10947 (Columbia) (Jack & Bill, ASCAP)	
16	5	GOOD THINGS15 David Houston, Epic 5-10939 (Columbia) (Algee, BMI)	
17	15	SHE FIGHTS THAT LOVIN' FEELING10 Faron Young, Mercury 73359 (Phonogram) (Ramblin' Rose, ASCAP)	
18	24	NOBODY WINS8 Brenda Lee, MCA 4003 (Resaca, BMI)	
19	22	NO MORE HANGING ON8 Jerry Lee Lewis, Mercury 73361 (Phonogram) (Passkey, BMI)	
20	20	MONDAY MORNING SECRETARY10 Stattler Brothers, Mercury 73360 (Phonogram) (American Cowboy, BMI)	
21	27	WHAT MY WOMAN CAN'T DO6 George Jones, Epic 5-10959 (Columbia) (Altam/Algee, BMI)	
22	30	THE EMPTIEST ARMS IN THE WORLD5 Merle Haggard, Capitol 3552 (Shade Tree, BMI)	
23	28	WALKING PIECE OF HEAVEN6 Marty Robbins, MCA 40012 (Mariposa, BMI)	
24	16	YOU LAY SO EASY ON MY MIND16 Bobby G. Rice, Metromedia Country 902 (Americus, ASCAP)	
25	11	'TIL I GET IT RIGHT15 Tammy Wynette, Epic 5-10940 (Columbia) (Tree, BMI)	
26	31	IF YOU'RE GOIN' GIRL8 Don Gibson, Hickory 1661 (Acuff-Rose, BMI)	
27	18	THE LORD KNOWS I'M DRINKING17 Cal Smith, Decca 33040 (MCA) (Stallion, BMI)	
28	36	SAY WHEN6 Diana Trask, Dot 17448 (Famous) (Gallico/Algee, BMI)	
29	35	KEEP ON TRUCKIN'6 Dave Dudley, Mercury 73367 (Phonogram) (Newkeys, BMI)	
30	33	AFTER YOU7 Hank Williams, Jr., MGM 14486 (Chestnut, BMI)	
31	41	WHAT'S YOUR MAMA'S NAME3 Tanya Tucker, Columbia 4-45799 (Altam/Bluecrest, BMI)	
32	29	SO MANY WAYS12 Eddy Arnold, MGM 14478 (Eden, BMI)	
33	38	DON'T BE ANGRY7 Billy "Crash" Craddock, ABC 11349 (Acuff-Rose, BMI)	
34	45	GOOD NEWS4 Jody Miller, Epic 5-10960 (Columbia) (Algee, BMI)	
35	44	WALK SOFTLY ON THE BRIDGES4 Mel Street, Metromedia Country 906 (Blue Crest/Hill & Range, BMI)	
36	39	I CAN SEE CLEARLY NOW9 Lloyd Green, Monument 8562 (Columbia) (Cayman, ASCAP)	
37	43	WE FOUND IT6 Porter Wagoner & Dolly Parton, RCA 74-0893 (Owens, BMI)	

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
38	40	ORANGE BLOSSOM SPECIAL5 Charlie McCoy, Monument 8566 (Columbia) (MCA, ASCAP)	
39	42	MY MIND HANGS ON TO YOU6 Billy Walker, MGM 14488 (House of Bryant, BMI)	
40	49	BABY'S GONE2 Conway Twitty, MCA 40027 (Twitty Bird, BMI)	
41	37	THANK YOU FOR TOUCHING MY LIFE15 Tony Douglas, Dot 17443 (Famous) (Cochise, BMI)	
42	46	I LET ANOTHER GOOD ONE GET AWAY8 Dorsey Burnette, Capitol 3529 (Mandina/Brother Karl's, ASCAP)	
43	51	BRING IT ON HOME (To Your Woman)3 Joe Stampley, Dot 17452 (Famous) (Gallico/Algee, BMI)	
44	47	MY WHOLE WORLD IS FALLING DOWN5 D.B. McClinton, Enterprise 9062 (Columbia) (East/Memphis, BMI)	
45	48	BRUSH ARBOR MEETING5 Brush Arbor, Capitol 3538 (House of Hits, BMI)	
46	52	HONKY TONK WINE4 Wayne Kemp, MCA 40019 (Tree, BMI)	
47	55	DREAM ME HOME7 Mac Davis, Columbia 4-45773 (Screen Gems-Columbia/Songpainter, BMI)	
48	50	DAISY A DAY7 Jud Strunk, MGM 14463 (Cosette/Every Little Tune, ASCAP)	
49	58	AIN'T IT AMAZING, GRACIE2 Buck Owens, Capitol 3551 (Mandina, BMI)	
50	54	WHEN LOVE HAS GONE AWAY5 Jeannie C. Riley, MGM 14495 (Dunbar, BMI)	
51	62	YOU ALWAYS COME BACK (To Hurting Me)2 Johnny Rodriguez, Mercury 73368 (Phonogram) (Hallnote, BMI)	
52	59	CRYING OVER YOU5 Dickie Lee, RCA 74-0892 (Milene, ASCAP)	
53	57	CHAINED3 Johnny Russell, RCA 74-0908 (Hall/Clement, BMI)	
54	64	GO WITH ME4 Don Gibson & Sue Thompson, Hickory 1665 (Acuff-Rose, BMI)	
55	66	SATIN SHEETS2 Jeanne Pruett, MCA 40015 (Chapion, BMI)	
56	56	DOWN HOME LOVIN' WOMAN7 Andra Willis, Capitol 3525 (Darta, ASCAP)	
57	67	DAISY MAY (And Daisy May Not)3 Terri Lane, Monument 78565 (Columbia) (Cape May/Banalu, BMI)	
58	60	I KNEW JESUS (Before He Was A Star)3 Glen Campbell, Capitol 3548 (Encino, ASCAP)	
59	69	SWEET COUNTRY WOMAN2 Johnny Duncan, Columbia 4-45818 (Chappell, ASCAP)	
60	61	YOU'RE A BELIEVER4 Stoney Edwards, Capitol 3550 (Ironsides, ASCAP)	
61	72	YOU'VE GOT ME (Right Where You Want Me)2 Connie Smith, Columbia 4-45816 (Gallico/Nelley's Bend, BMI)	
62	63	WORKIN' ON A FEELIN'3 Tommy Cash, Epic 5-10964 (Columbia) (Tree, BMI)	
63	-	CHEATING GAME1 Susan Raye, Capitol 3569 (Blue Book, BMI)	
64	53	JOHN'S BEEN SHUCKIN' MY CORN10 Onnie Wheeler, Royal American 76 (Birmingham/Onnie, BMI)	
65	68	THANKS FOR LOVIN' ME6 Pat Roberts, Dot 17451 (Famous) (Gallico/Ben Peters, BMI)	
66	-	KIDS SAY THE DARDEST THINGS1 Tammy Wynette, Epic 5-10969 (Columbia) (Algee, BMI)	
67	-	LET'S BUILD A WORLD TOGETHER1 George Jones & Tammy Wynette, Epic 5-10963 (Columbia) (Algee, BMI)	
68	-	WHY ME1 Kris Kristofferson, Monument 8571 (Columbia) (Resaca, BMI)	
69	71	PRINTER'S ALLEY STARS2 Tennessee Ernie Ford, Capitol 3556 (Glenwood, ASCAP)	
70	73	DARLIN' RAISE THE SHADE2 Norro Wilson, RCA 74-0909 (Gallico/Algee, BMI)	
71	-	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE1 Johnny Carver, ABC 11357 (Warner-Tamerlane, BMI)	
72	74	CHICK INSPECTOR3 Dick Curless, Capitol 3541 (Happy-Go-Lucky, ASCAP)	
73	-	THERE'S A WHOLE LOTTA LOVIN'1 Kenny Starr, MCA 40023 (Tree, BMI)	
74	75	TOO MANY TIES THAT BIND2 Jan Howard, MCA 40020 (Ben Peters, BMI)	
75	-	WHY BECAUSE I LOVE YOU1 Buddy Alan, Capitol 3555 (Blue Book, BMI)	

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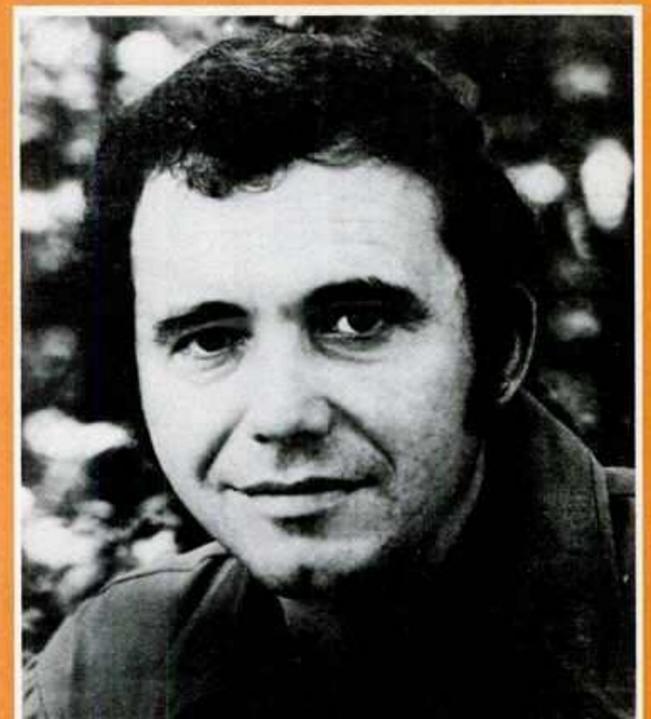
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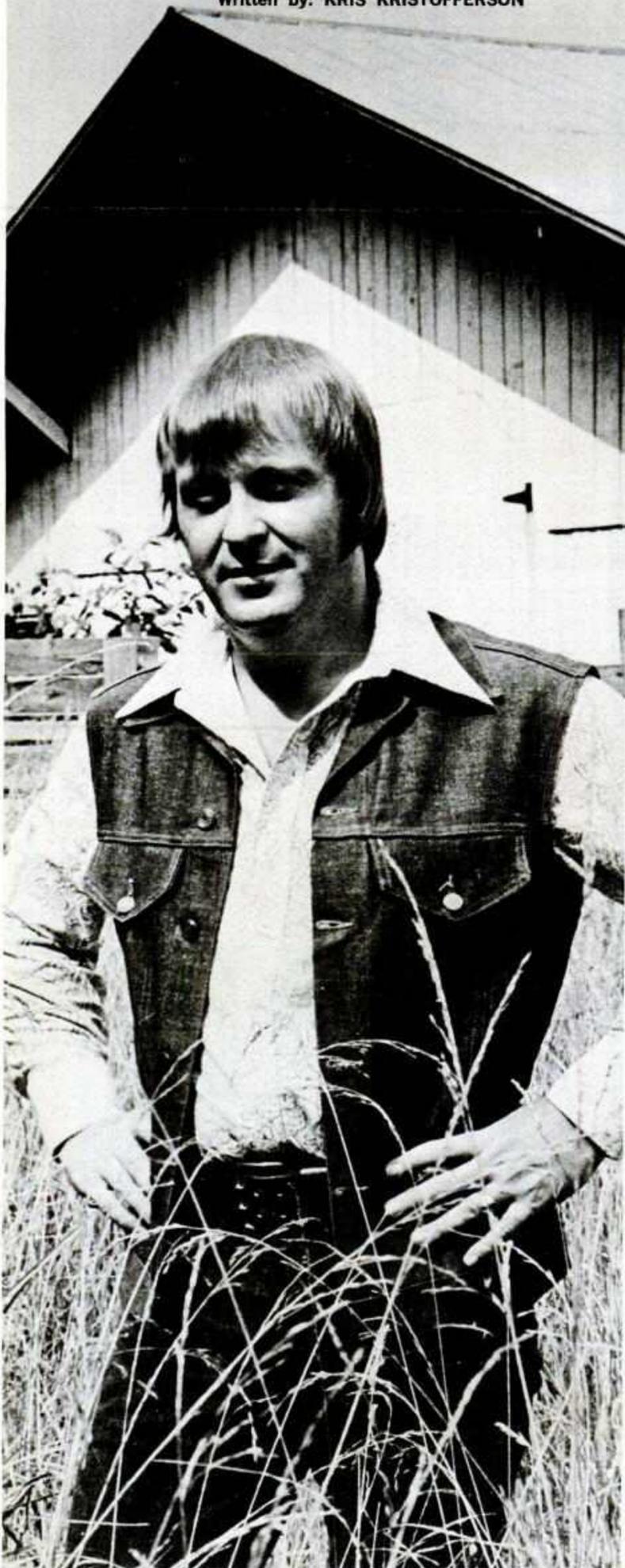
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UNITED ARTIST XW220-W

Chuck Stewart

Published by: BUCKHORN MUSIC
Written by: KRIS KRISTOFFERSON



Country Music

Nashville Scene

By BILL WILLIAMS

While Jimmy Newman was performing on stage at the "Grand Ole Opry," a sale of bulls was going on there, on stage. His partner, Mary Reeves Davis, bought one of the animals to add to their stock. . . . Karen Wheeler is working more and more with Conway Twitty. They team up well together. . . . Bill West now playing a lot of sessions as a steel man. . . . O.B. McClinton, in his first two appearances on the "Opry," got encores both times. . . . Margaret Smathers is back dancing with the Stoney Mountain Cloggers following surgery. . . . Wilma Lee Cooper also well and performing again.

David Houston's next release was written by Billy Sherrill and Carmol Taylor, called "She's All Woman." David will have plenty of opportunity to promote it. He's on the road 22 days this month. . . . Grandpa Jones, who tears apart every crowd to which he performs, has a legitimate gripe. Jocks just won't play his records. He says he'll "either have to change his name or his audience." "I'm in that in-between situation," he explained. "I'm not bluegrass and I'm not modern, so no one will touch me." Yet the audiences love him. . . . Bill Ward married Maggie Carter of the Mel Tillis office. . . . George Morgan reaches way back for another oldie. He just cut a tune done by Eddy Arnold in 1944.

Leroy Van Dyke, through artificial insemination, is breeding some of the finest angus cattle in the country, and has his first five calves on the ground. The sperm for the breeding comes from Italy. . . . Mark Jones still is handling the Willis Brothers. . . . X. Lincoln, former guitarist with Leroy Van Dyke, called out of the wings last week for a little showmanship with the MCA artist. . . . The Gross Brothers have been contracted to do 23 weekend appearances at Kings Island amusement park near Cincinnati this summer. . . . KLAC's big "Hometown Jamboree" will benefit the John Edwards Memorial Foundation at UCLA May 18. Big names taking part.

The Johnny Cash LP, "The Gospel Road," is being rushed. The music is the soundtrack from the movie of the same title, produced by Larry Butler. Cash also will release a single from that LP entitled "Children." June Carter Cash also will have a single from it, called "Follow Me." . . . Tanya Tucker into Nashville for another session to follow her current hit. . . . The Sons of the Pioneers are now doing college concerts. They'll also appear at the Ponderosa in Reno for a month in June, and then go on the rodeo and fair circuit with Roy Rogers and Dale Evans. . . . The Merle Haggard Show grossed \$100,000 in four Texas Concerts for Concert Express over a recent weekend. . . . Good words for the "Smokie Part II" single on Candy Records by What's Left. They are, of course, what's left of the old Elvis Presley band, led by Scotty Moore. That's noted by Leon Mach of KOHU in Hermiston, Ore.

Roy Clark drew more than 17,500 at the Phoenix Jaycees Rodeo. . . . Newcomer Terri Lane of Monument appeared yesterday with Tommy Overstreet at the Crossroads Auditorium in Springfield, Mo. Next Saturday, she'll join Lynn Anderson, Charlie Rich, Charlie McCoy, Lloyd Greene, all by request, at a private show and dance for promoter Sam Marmaduke in Dallas. . . . The mother of Marijohn Wilkins Selman died last week in Winters, Tex.

Hot Country LP's

Billboard
SPECIAL SURVEY
For Week Ending 4/7/73

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	DELIVERANCE Soundtrack, Warner Brothers BS 2683	9
2	2	SONG OF LOVE Charley Pride, RCA LSP 4837	12
3	10	MY SECOND ALBUM Donna Fargo, Dot DOS 26006 (Famous)	4
4	8	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089	6
5	3	WHO'S GONNA PLAY THIS OLD PIANO (Think About It Darlin') Jerry Lee Lewis, Mercury SB 61366 (Phonogram)	11
6	7	WILL THE CIRCLE BE UNBROKEN Nitty Gritty Dirt Band, United Artists UAS 9801	15
7	5	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca DL 75369 (MCA)	13
8	6	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME? Jerry Wallace, MCA 301	8
9	4	ROY CLARK LIVE Dot DOS 26005 (Famous)	15
10	9	ANY OLD WIND THAT BLOWS Johnny Cash, Columbia KC 32091	10
11	11	SING COUNTRY SYMPHONIES IN E MAJOR Statter Brothers, Mercury SR 61374 (Phonogram)	9
12	15	KEEP ME IN MIND Lynn Anderson, Columbia KC 32078	6
13	12	SINGS THE GREATEST COUNTRY HITS OF 1972 Sonny James, Columbia KC 32028	10
14	13	SEPARATE WAYS Elvis Presley, RCA Camden CAS 2611	8
15	14	IT'S NOT LOVE (But It's Not Bad) Merle Haggard, Capitol ST 11127	18
16	25	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300	3
17	17	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 26000 (Famous)	39
18	16	CHARLIE MCCOY Monument KZ 31910 (Columbia)	21
19	22	SUPER KIND OF WOMAN Freddie Hart, Capitol ST 11156	4
20	21	WE FOUND IT Porter Wagoner & Dolly Parton, RCA LSP 4841	6
21	24	LET'S BUILD A WORLD TOGETHER George Jones & Tammy Wynette, Epic KE 32113 (Columbia)	5
22	34	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303	2
23	19	GOT THE ALL OVERS FOR YOU Freddie Hart, Capitol ST 11107	23
24	23	MY MAN Tammy Wynette, Epic KE 31717 (Columbia)	21
25	33	AMERICA, WHY I LOVE HER John Wayne, RCA LSP 4828	3
26	37	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)	3
27	30	FIRST SONGS OF THE FIRST LADY Tammy Wynette, Epic KE 30358 (Columbia)	4
28	31	SOUL SONG Joe Stampley, Dot DOS 26007 (Famous)	3
29	29	AFRAID I'LL WANT TO LOVE HER ONE MORE TIME Billy "Crash" Craddock, ABC ABCX 777	7
30	28	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	27
31	27	A PICTURE OF ME George Jones, Epic KE 31718 (Columbia)	16
32	18	HOT "A" MIGHTY Jerry Reed, RCA LSP 4838	12
33	26	LIVE AT KANSAS STATE Earl Scruggs Revue, Columbia KC 31758	13
34	20	THIS TIME THE HURTIN'S ON ME Faron Young, Mercury SR 61376 (Phonogram)	10
35	-	LONESOME, ON'RY & MEAN Waylon Jennings, RCA LSP 4854	1
36	39	A SWEETER LOVE Barbara Fairchild, Columbia KC 31720	3
37	42	ON STAGE AT THE BIRMINGHAM MUNICIPAL AUDITORIUM Mel Tillis & the Statesiders, MGM SE 4889	2
38	40	WHISKEY RIVER/THERE STANDS THE GLASS Johnny Bush, RCA LSP 4817	5
39	-	BRENDA Brenda Lee, MCA 305	1
40	32	BOUND FOR OLD MEXICO Marty Robbins, Columbia KC 31341	8
41	43	ALL THE GREATEST HITS Ray Price, Columbia G 31364	31
42	-	LEGEND OF HANK WILLIAMS IN SONG & STORY Hank Williams/Hank Williams, Jr., MGM 2 SES 4865	1
43	41	BRUSH ARBOR Capitol ST 11158	4
44	45	THE TOAST OF '45 Sammy Smith, Mega M31 1021	2
45	36	LOVE IS THE LOOK YOU'RE LOOKING FOR Connie Smith, RCA LSP 4840	7

Colleges React to Judy Lynn Show With Results

LAS VEGAS—Country singer Judy Lynn is heading out into the college concert circuit after having been given a vote of confidence at the college showcase in Cincinnati, Ohio.

"She was very surprised at the reaction of the college kids," reported a spokesman for Judy Lynn Enterprises. "She was really nervous before she showcased. She said 'I wasn't this nervous when I went to Madison Square Garden to the rodeo there before 10,000 people. Pray for me 'cause I'm not sure if they'll like me.' She got out there and they were stomping their feet and yelling for more. They liked her, and now she is more at ease with them."

"We're really going to go after the college market. We're going

to give it a try with new effort being put forth in that direction," emphasized her management.

Judy has been signed to appear at three Texas colleges and recently appeared at a college in Pueblo, Colo. "The Texas schools jumped at signing Judy," they said. "We anticipate that she will do quite well due to the fact that she has played a lot of fairs and rodeos in that area. The western and southern states know Judy and Tanya Tucker, who is also managed by Judy's people. Tanya will be included in the college circuit only if she is separately contracted by the colleges at an additional fee," they explained.

Miss Lynn will travel with at least five musicians.

Ohio Praises Glenn Reeves

WHEELING, W. Va.—Glenn Reeves, director of "Jamboree U.S.A.," a mainstay here for some 35 years, has received a special award from Governor John J. Gilligan of Ohio for providing "many years of joy and entertainment to Ohio listeners."

The occasion was Ohio's 170th birthday, and a special night to honor the state at the "Jamboree," featuring past and present residents of Ohio.

Called a "Salute to the Buckeye State," the show drew a crowd of 4,000. The main act on the bill was Columbia artist Connie Smith, a native of the honored state. Other featured performers were Doc Williams, who has been a part of the "Jamboree" cast almost since its inception; Helen and Billy Scott and Landon Williams.

The presentation to Reeves was made by Wayne L. Hays, an Ohio congressman.

MANSFIELD IN BELATED NOD

NASHVILLE—The name of producer Ken Mansfield was inadvertently omitted from the list of credits in the review of "Indiana Girl," a Barnaby song by Marty Cooper.

Mansfield, an outstanding producer, has been A&R director for such acts as Larry Murray, Swampwater, Doyle Holly, Waylon Jennings, The Hagers, Connie Van Dyke, Andy Williams, and Sand.

Mack and York on QCA 'Banjo'

CINCINNATI—Lonnie Mack, of "Memphis" fame, and Rusty York, country-rock artist, have teamed on their own version of "Dueling Banjos," spotting the theme from the movie "Deliverance," released last week on the QCA Records label by Ed Bosken's Queen City Albums, Inc., with headquarters here.

The 16-tune deck, etched at York's Jewel Recording Studios here, has Mack on guitar, York on five-string banjo, and Junior Bennett on fiddle. Bosken served as production co-ordinator.

Initial shipments on the new

album went out last week to deejays and distributors. Bosken last week added distributors in Detroit and St. Louis and veteran record hustler Pat Nelson left here to promote the album and line up additional distributors.

Queen City Albums recently introduced its Collector Series label, with "Greatest Hits of Jimmy Dorsey," which originally appeared on Harry Carlson's Fraternity label, as the initial release in the new line. Albums on Gene Austin and John Gary are slated for early release, with others to follow at three-month intervals.



HONORING COUNTRY music's emergence in New York, Mrs. Phyllis Robinson, left, deputy commissioner of cultural affairs, Mayor's Office, City of New York, presents John V.G. Sullivan, president and general manager of WHN, with Mayor John V. Lindsay's proclamation naming March 25 "Country Music Day." WHN is New York's first 50,000-watt country music station.



FOLLOWING the established BMI tradition of parent and child affiliation, Pam Miller, daughter of Eddie Miller, signs with the performing rights organization. Left to right are Del Bryant, writer-administrator; vice president Frances Preston, Eddie Miller and Pam Miller.

JEANNE'S NEW SUPER HIT IS SMOOTH AS SATIN. OUTSTANDING AIRPLAY, EXCELLENT SALES, AND JUMPING CHART ACTION PROVE IT OUT!

"Satin Sheets"

Decca #40015

by

Jeanne Pruett

LATEST ALBUM:

Decca #DL7-5360

Exclusively on DECCA RECORDS



Gospel Music

Sacramento Arts to Lean Toward Gospel

SACRAMENTO—William R. Taylor, chairman of the music segment of the 10th Annual Sacramento Festival of Religious Arts, said entry forms now are available for this year's competition.

Taylor noted that, in the past, the contest had been limited to rather traditional music suitable for large choral groups or orchestras. This year it is slanted toward the newer Gospel music.

The finalists in the contest will present a performance on Oct. 14 of this year. Various prizes will be awarded, including auditions for possible publication and recording.

The competition rules state that entries shall be Gospel or sacred music in any style, and shall be recorded on standard or low noise cassette tape. They must be sent in duplicate. Songsheets must con-

tain at least the melody line, chords and lyrics, in triplicate. There is also a complete entry form.

Contestants may submit any number of entries, but each entry must be mailed separately. All ownership and rights to the song material are retained by the author. Judges have been chosen from five different churches representing four denominations.

Winning entries will be presented in a concert performance here at Calvary Baptist Church. Entries must be post-marked on or before July 15.

To receive an entry blank, or additional information, write to: 10th Annual Sacramento Festival of Religious Arts, Music Segment, Calvary Baptist Church, 5801 Second Avenue, Sacramento, Cal., 95817.

Shaped Notes

There are times when Gospel Music seems a little like musical chairs, but somehow it always ends up with everyone seated. Take these sequences: **Donnie Sumner** resigned his position with the **Stamps** to enter private business. That business is Faze 7 Productions, which will keep him deeply involved in the music industry. Replacing Sumner with the **Stamps** is **Dave Rowland**, former member of the **Singing Goffs**. **Ed Enoch**, business manager for the **Stamps**, decided to sing lead for that group, with Rowland switching to baritone. Then lead singer **Jim Hill** resigned his position with the **Statesmen** to enter private business, and Hill was replaced by **Gary Timms**, who was a recent member of the **Prophets Quartet**. Hill goes into the shoe business. Replacing Timms as a member of the **Prophets** was **Carl Sanders**, who had left the group only a month earlier. Timms was, in fact, Sanders' replacement. Pity the plight of booker **Don Butler**, just trying to remember who is with whom.

Willie Wynn of the **Oak Ridge Boys** is the only original member left of the group that was organized in 1957. They are now formulating final plans for this year's International Gospel Song Festival to be held July 4-7 at the Nashville Municipal Auditorium. The event has been expanded to four days for this year. . . . The **Imperials** are currently fulfilling an engagement with **Jimmy Dean** in Las Vegas. That's good news for them, but bad news for **Joe Moscheo**, one of the group, whose house was broken into during his absence. Money was stolen. . . . Former **Stamps** member **Kenny Hicks**, now a personal aid to **Elvis Presley**, had his car wrecked, so Elvis bought him a new red and black Cadillac with white interior, as a gift. . . . **Donna Peters**, who was handling personal promotion work for the **Stamps**, has exited the Nashville Scene and returned to her home in West Virginia. . . . **Dianne Schlotter** is the new girl Friday at the **Sumar Talent Agency**.

Don Butler scored a big plus for gospel music when he spoke to the Glasgow, Ky., Rotary Club. Most of the Rotarians had never been to a Gospel concert, but they bought blocks of tickets for a show the following Sunday. Everyone benefitted, including the Emergency Relief Fund, which got the proceeds. . . . The new pianist for the **Stamps** is **Morris Willis** of Marietta, Ga. When not on the road, he runs their publishing companies. . . . **Alvis** and the **Barnetts** are scheduled to make several appearances on the "Opry." They also were on several segments of the **Webb Pierce** syndicated television show, and will be appearing on the Louisiana Hayride. . . . The **Shepherd of the Hills Farm's Old Mill Outdoor Theater** has scheduled 120 performances of the famous **Harold Bell Wright** story, beginning May 12 and continuing into late October. . . . The 5th annual **Albert E. Brumley** Sundown to Sun-Up Sing will be held Aug. 3-4 at Springdale, Ark. Most major gospel groups are booked in. . . . When the **Oak Ridge Boys** recently appeared on "Grand Ole Gospel," they injected a new song into the format. "Why Me, Lord," a **Kris Kristofferson** composition, was introduced to an enthusiastic audience.

The **Higher Ground Singers**, one of the hottest young groups in Gospel, have signed an exclusive booking contract with **Sumar Talent**. Two members are veterans. **Linda Robinson** formerly and with both the **Speer Family** and the **Downings**. **Wayne Hilliard**, manager, was formerly with the **Downings**.

50 KW Station to Beam Gospel Show

NASHVILLE—Advance orders already are pouring in for the April 15 inaugural of a regular gospel music show to be broadcast live from the stage of the Grand Ole Opry House here.

Ann Perry, secretary to "Opry" manager Bud Wendell, said local organizations also have promised support of the show, which will be programmed each Sunday evening. It will continue for two hours.

Wendell, noting that it is an experiment based on study, said leading names in the gospel music profession will be utilized. Some months ago he instigated the

"Grand Ole Gospel" show, a program oriented to religious music and hosted by the Rev. Jimmie Snow, which is broadcast each Friday night from the Opry House following the "Friday Night Opry."

Scheduled for the opening night performance are the **Oak Ridge Boys**, the **Downings**, **Singing Rambos**, **Kenny Parker**, **J.D. Sumner**, the **Stamps Quartet**, **Hovie Lister** and the **Statesmen**, the **Prophets**, the **Singing Hemphills**, and Governor **Jimmy Davis**.

WSM, which will broadcast the show, has 50,000 watts power and a clear channel frequency of 650.

Gaither Trio Meets Mod Needs; Sets Own Trends

ANDERSON, Ind.—When the **Bill Gaither Trio** came home to this central Indiana city, more than 7,500 showed up for their concert, one of the largest audiences ever gathered to attend a show by a single gospel group.

The response also has been this way away from home. Originally begun as a "local" singing organization, the trio now is gaining worldwide acceptance.

The group is led by **Bill Gaither**, and consists of his wife, **Florida**, and his brother, **Dan**. **Bill Gaither** has won numerous **Dove** awards for his songwriting. Considered the leading writer in Gospel Music today, he authored such songs as "He Touched Me," "Something Beautiful," "This Could Be the Dawning of That Day," "The King Is Coming" and scores of others.

After reaching popularity in other areas, the home town area decided to see for itself. Through the efforts of the **Exchange Club** and the ministerial association, the **Gaithers** came home to an overwhelming welcome by an ecumenical audience.

The **Bill Gaither Trio**, which

records for **Heart Warming Records**, has managed to capture a modern sound while not moving to the "Jesus Rock" category. It has established a rapport with the young while retaining the traditional audience, and the music is almost in the middle-of-the-road vein.

12 Top Groups On New QCA Release

CINCINNATI — **Ed Bosken's Queen City Albums, Inc.**, one of the major pressers and packagers of gospel music, has completed production on a new gospel album featuring 12 of the nation's top gospel groups. Release is April 15.

Titled "All-Star Gospel Favorites," the disk features the work of the **Weatherfords**, the **Blue Ridge Quartet**, the **Statesmen**, the **Prophets Quartet**, the **Kingsmen**, the **Jerry Goff Singers**, the **Thrasher Brothers**, **London Parris** and the **Apostles**, the **Dixie Echoes**, the **Butch Williams Singers**, the **Blackwood Brothers** and the **Singing Millers**. Release will be on the **QCA Records** label.

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Jukebox programming

Programming Conference to Focus on Holiday Selections

By INGRID HANNIGAN

CHICAGO—Christmas and St. Patrick's Day provide excellent results in holiday jukebox programming, reports the consensus in a spot check of major firms. The subject of holiday programming was deemed important enough to be included in the Billboard Jukebox Programming Conference here May 19-20 at the Ambassador Hotel.

Programmers are always on the lookout for new and exciting versions of Christmas music, as well as updates of old standards. Marie Pierce of C.S. Pierce Music Co., Brodhead, Wis., is convinced that Christmas music is very popular in taverns because "there's a sentimental streak in all of us especially while drinking." She feels an easily recognizable song would best suit the tastes of the majority of listeners at her locations.

In response to this reporter's query, "Would you purchase records early from an after Christmas record sale?" several programmers

said they never considered it. Dory Maxwell of Automatic Vendors Inc., Pierre, S.D., said, "We never thought of buying holiday music early because last year we only purchased one new record; we don't have too much demand for new music, although we would order on request." Two programmers said they would possibly buy records early, but only tried and true cuts, nothing new.

An encouraging word was heard from Mary Roth of Servomation of New Mexico Inc., Albuquerque, who has often taken advantage of post-season discounts. She says, "It's worth our while to buy early for the savings."

Programmers all seem to join in the holiday spirit by dressing up the jukebox strips. Strips are most often green for Christmas and St. Patrick's Day. Henry Holzenthal of TAC Amusement, New Orleans, goes a step further. He provides strips with a green tree for Christmas, a 4-leaf clover for St. Pat-

rick's Day, and a purple mask for Mardi Gras. ACA Sales & Service in Oakland distributes strips with a jovial Santa for Christmas and a rabbit for Easter tunes.

Programmers say Star Title sends notices of holiday music in advance, specifying the unusual strips available, as does Sterling.

"Yes, there is a need for a new Happy Birthday," says Barb Walther of C & N Sales Co. Inc., Mankato, Minn. "We saw the need last year so we bought a version by Lexie Johnson which everyone likes." One other programmer has no interest in a new Happy Birthday. He reports, "I haven't had a request for even one in years."

The old Eddy Howard and Tommy Tucker standards still get action. Most programmers will continue to offer them. "What's most important," says Marie Pierce, "is a Happy Birthday cut featuring an artist with a mellow, easy listening voice."

Also popular are the Johnny Long and Grady Martin versions. Bob Thiele recently recorded a "Happy Birthday"; the flip side, though, creates a problem. Instead of "Happy Anniversary," it offers "Happy Birthday Sweetheart." An underground sleeper, said one programmer, may prove to be the old Beatles' "I Know It's Your Birthday."

About all there is in the way of Easter programming is Bing Crosby's "Easter Parade." Barb Walther suggests that Easter music goes well only in cafes and that the older folks like Lombardo and Crosby.

Wurlitzer Oldie Promotion Set; No LP Neglect

By EARL PAIGE

NORTH TONAWANDA—Wurlitzer's massive promotion of a new nostalgia-mood jukebox that is 45 rpm speed only does not in any way mean the firm has decided to de-emphasize LP feature, said A. D. Palmer, advertising director. Palmer is as convinced as ever that jukebox albums have a place in many locations and the company is going ahead with its cassette tape album music system too (Billboard, Mar. 31). The nostalgia box, actually called the Wurlitzer Jukebox, is a special institutional promotion and will be produced in limited quantities. The promotion will spotlight oldies.

Ironically enough, the repertoire for special Wurlitzer packages of oldies was put together with the help of Bernie Yudkofsky, Gold-Mor Dist., one of the major jukebox album producers. Though there is older product on 7-in. LP's, Palmer said the decision was made to focus on singles as the major vehicle of music in the '40's-'60's period the promotion reflects.

Top Jukebox Artist Awards Streamlined

By SARA LANE

BAL HARBOUR, Fla.—The nation's jukebox operators will make a greater effort to honor the top acts in its annual awards program, according to action taken by the Music Operators of America (MOA) board meeting here recently.

While MOA is not changing its categories of awards (artist of the year, artists of the year, pop record of the year, country record of the year, soul record of the year and record of the year) they are

changing the system of voting for the awards. An awards committee will select potential candidates and send out a list for members to vote on.

"We used to send out a primary vote, but had so little response we decided to compile the list ourselves, narrowing the selections to 15 and letting members vote on for their choice in the particular category," said Fred Granger, executive vice president.

The committee will select nominees on the basis of thorough investigations—calls around the country to one-stops, operators and programmers on the best-selling records.

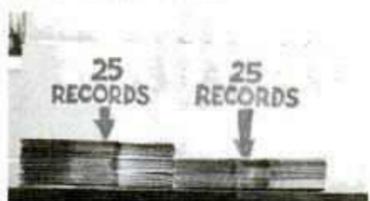
"They'll do a tremendous amount of research and virtually call the four corners of the nation talking with people in the industry. They'll also have telephone conferences and when they get it all worked out, they'll list the top records on a card and send it out for voting," Granger said.

The board unanimously evaluated the stagershow held in Chicago last year as a true success on the basis of their own investigations. While a few critics termed the show as "corny," Granger defended it by saying, "The people who go to MOA shows go to be entertained. They're all ages from mid-20's on up to 60 and 65. You see the thing in working with people in an association is that you must be objective and think of various points of view. What I like is not important. I happen to like opera, but I am not going to start jamming opera down members' throats. My opinion is that I go to the theater, opera or whatever to be entertained. And that's what MOA members want. They don't want a whole evening of one particular type of music."

Urge Conference Study Plan To Trace Defects

MINNEAPOLIS—Quick action by one-stops and labels can correct many defects, according to Kip Parker, Acme one-stop here, who believes procedures for tracing defective pressings can be developed during Billboard's Jukebox Programming Conference in Chicago May 19-20. Parker tracked down a faulty run of an MGM recording and the label's representatives began an immediate investigation.

Parker discovered that pressings of Jud Strunk's "Daisy a Day" from one plant were considerably thinner than others (see photo). He contacted Carolyn Molvan at MGM in Hollywood and Carl Sietz in New York.



JUKEBOX programmers complaining about too thin recordings can see dramatic proof in this photograph taken by Kip Parker of Acme One-Stop, Minneapolis—the two piles are the same title but from different pressing plants.

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Analyzing Music Requirements of Locations Builds Profit at Wis. Stansfield Operation

By IRENE CLEPPER

LA CROSSE, Wis.—The operator and the location owner are a team.

And, if the operator and the programmer see a chance to attract more customers to the location by trying different types of records on the jukebox, they should consider the experiment as part of the job.

This is the thinking at Jim Stansfield Novelty Co. here. As Belle Stansfield explained: "The operator has a chance to look at the location and its surroundings objectively. The operator also has a lot of combined information about what other locations are experiencing. The location may be content with volume and jukebox play and its clientele, but the operator should never be.

"As a case in point, one location which we had served for a long time, was recently surrounded by a shopping center. We analyzed the potential for growth, customer group by customer group, and changed his music, accordingly. The result was immediately apparent."

When the Stansfield company gets a new location, the company is especially concerned that all factors be evaluated. "It may take a couple of months to see what works," Mrs. Stansfield acknowledged, "but it's interesting to keep trying different combinations until we find what seems to suit this location best."

Jim and Belle Stansfield are enthusiastic about the new types of records that are coming out these days: records you can put anywhere, such as "Oh,

Babe, What Would You Say?" by Hurricane Smith; "Dancing in the Moonlight," by King Harvest (they put this on easy listening, but it isn't really limited to that); "The Last Song," by Edward Bear (a tune you can hum).

They continue to get a large number of requests—and they recognize the location's interest in passing along requests, by providing cards for this purpose. Obviously, they can't supply every request; but what they do is put an X on the title strip, after the artist's name if this is a fulfilled request. "When Jim goes to visit a location, people are apt to complain that we never get any requests for them—but Jim can point to the X's and say, well, you may not get them all, but you do have these. It's an effective way of dealing with the request problem."

Title strips are used in other ways for identification, too. Amber indicates a new record. And, for holiday and other seasonal play, the Stansfields will use an appropriate color: green for Christmas and St. Patrick's Day, for instance. This not only makes the jukebox look more attractive and festive, but also serves as a flag-reminder to get those selections off the jukebox when the season for them ends.

The Stansfields buy records twice a week and, if it's something hot, they may call in every day. Pop is now about 65 percent of all purchases and country western, 35. ("There will always be a big place for country.")

(Continued on page 54)



JUKEBOX HIT is examined by Jim and Belle Stansfield of La Crosse, Wisconsin, who contend that the operator and the location are a team and should be on the lookout for ways to improve business. Mrs. Stansfield found that boxes holding 150 records are useful means of keeping-for-later the records that are bound to be called for again. In addition to such groupings as male vocalist or instrumental, the break-down is then alphabetical and then by individual artist or group.

JUKEBOX MEETINGS

Apr. 13-14—MOA Notre Dame seminar, Notre Dame, Ind.
 May 18-20—Music Operators of New York, Mount Airy Lodge, Mt. Pocono, Pa.
 May 19-20—Billboard Jukebox Programming Conference, Hotel Ambassador, Chicago.
 Sept. 21-23—Ill. Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.
 Sept. 21-22—W. Va. Music & Vending Assn., Heart O' Town Motor Inn, Charleston.
 Nov. 9-11—MOA, Conrad Hilton, Chicago.

MOA CUTOFF

NOTRE DAME, Ind.—April 9 is the deadline for registering for the Music Operators of America (MOA) Notre Dame business seminar here April 13-14. Registration is \$70.

APRIL 7, 1973, BILLBOARD

The new 100-selection Rock-Ola 451. We cut the width without cutting The Works.

First we gave you The Works. A jukebox with everything. Excitement. Action. And Rock-Ola's famous rugged dependability. That was the 160-selection 450.

Now we're giving you The Works in a compact 100-selection version. To coin money in tight spots.

And all we cut is eight inches of width and 60

selections. Everything else is identical to our big 450.

It's red hot! And it moves and shimmers as you approach. That's Animotion[®], our unique new optical illusion panels.

It's easier than ever to use, because the 10-numbers-in-line selection system is up top on the sightline program deck.

And it's easy as ever to service, because the swing-out

modular components are the same dependable ones as last year's. We think twice before we change a good thing.

See the 100-selection 451 at your Rock-Ola distributor now. It's The Works without the width.

ROCK-OLA 
THE SOUND ONE



What's Playing?

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

ALBUQUERQUE: HIGH SCHOOL AGE PURCHASES

Mary Roth
Servomation of New Mexico Inc.
"Thinking of You," Loggins & Messina, Columbia 45815
"Playground in My Mind," Clint Holmes, Epic 5-10891
"Stuck in the Middle With You," Stealers Wheel, A&M 1416
"Purple Haze" Oldie

BRODHEAD, WIS.: CAMPUS/YOUNG ADULT PURCHASES



Marie Pierce
C.S. Pierce Music Co.

"Masterpiece"
"The Night the Lights Went Out in Georgia"
"Blue Suede Shoes," Johnny Rivers, UniRed Artists 159
"Let's Pretend," Raspberries, Capitol 6629
"Oh La De Da," Staple Singers, Stax 0156
"Ciao Kid"
"Stop by Stop," Joe Simon, Spring 133
"Good News," Jody Miller, Epic 10960
"Cherry Cherry," Neil Diamond, MCA 40017

CHATTANOOGA: SOUL PURCHASES

Lloyd Smalley
Chattanooga Coin Machine Co., Inc.
"Song That Nobody Sings," Jerry Wallace, MCA 40037
"Come Live With Me," Roy Clark, Dot 17449
"Baby's Gone," Conway Twitty, MCA 40027
"Circle Me," Dee Wallace, Triune 7205
"Teddy Bear Song," Barbara Fairchild, Columbia 4-45743

CHICAGO: CAMPUS/YOUNG ADULT PURCHASES



Betty Schott
Western Automatic Music, Inc.

"Cherry Cherry," Neil Diamond, MCA 40017
"You Made Me Love You (I Didn't Want to do it)," Dean Martin, Reprise 1141
"Stuck in the Middle with You," Stealers Wheel, A&M1416
"The Twelfth of Never"
"Mama Was a Rock & Roll Singer, Papa Used to Write All Her Songs," Sonny & Cher, MCA 40026

MANKATO, MINN.: HIGH SCHOOL AGE PURCHASES

Barb Walther
C & N Sales Co., Inc.
"Stuck in the Middle with You," Stealers Wheel, A&M 1416
"Gimme Shelter," The Rolling Stones, Decca 33057
"Reeling in the Years," Steely Dan, ABC 11352
"Let's Pretend," Raspberries, Capitol 6629
"The Night the Lights Went Out in Georgia"

18-Years-Olds Vital Factor

Continued from page 52

One point to consider in Wisconsin these days—and in other states where the age may be lowered to 18 for drinking—is that there is a sizable 18-year-old patronage and that this customer group is different in many ways. "For one thing, they don't stay put," Belle said. "They wander from place to place, so taverns and restaurants everywhere should be ready for them with music they like to hear."

The Stansfields company operates in about a 100-mile radius, in Minnesota, Wisconsin and Iowa, and has been since the company was established by Jim in 1940. Jim Jr. is with them in the business now, handling the separate food vending business which was started six years ago.

The Stansfields service some 600 jukeboxes, with the aid of four route people, visiting some locations every week, some every two weeks and some every four weeks. Most locations get the every-two weeks schedule, receiving from six to 12 records at that time, depending upon volume. The four-week stops would get from six to 12 records also.

Two-for-a-quarter is becoming

Jukebox Push

KANSAS CITY, Mo.—Impress artist Ben Wasson here is continuing his strong push with jukebox one-stops and is also servicing programmers nationally with his latest recording, "Lonely Much Too Long," which he said was inspired by Evelyn Dalrymple, Lieberman's one-stop, Omaha, who asked him to cut a good jukebox song.

NEW ORLEANS: CAMPUS/YOUNG ADULT PURCHASES

Henry Holtzenthal
TAC Amusement Co.
"We Have No Secrets," Carly Simon, Elektra 45843
"Don't Misunderstand," O.C. Smith, Columbia 45655
"Sitting and Drinking," Rose Davis, Play 101

PIERRE, S.D.: EASY LISTENING PURCHASES



Dory Maxwell
Automatic Vendors Inc.

"Daddy's Home"
"The Night the Lights Went Out in Georgia"
"And I Love Her So," Perry Como, Victor 0906
"Orange Blossom Special," Charlie McCoy, Monument 8566

OAKLAND, CAL.: SOUL PURCHASES

ACA Sales & Service
"You Are the Sunshine of My Life," Stevie Wonder, Tamla 54232
"Ain't No Woman"
"Neither One of Us"
"Stir it Up"
"Killing Me Softly with His Song"

OTTAWA, ILL.: COUNTRY PURCHASES

Jerry Duffy
McDonald Mdsc. Co.
"What's Your Mama's Name," Tanya Tucker, Columbia 45799
"That's What Loving You Has Done to Me," Red Tuck, Chart 5181
"Honky Tonk Wine," Wayne Kemp, MCA 40019
"After You," Hank Williams Jr., MGM 14486

SPRINGFIELD, ILL.: COUNTRY PURCHASES



Bud Hashman
Star Novelty Co.

"If You're Goin' Girl"
"I Can See Clearly Now," Lloyd Green, Monument 8562
"The Emptiest Arms in the World," Merle Haggard, Capitol 3552
"Walk Softly on the Bridges," Mel Street, Metromedia Country 906
"Bring it on Home," Joe Stampley, Dot 17452
"So Many Ways"

"John's Been Shooking My Corn," Onnie Wheeler, Royal American 76
Cover
"Tie a Yellow Ribbon Round the Old Oak Tree"

the accustomed rate. "There isn't much static," Belle noted, "especially if the location owner doesn't make a point of listening to it or making a big explanation. If he just points out that the price of beer and everything else has gone up, customers understand. He doesn't have to apologize or argue."

Few LP's

The Stansfields prefer singles for their locations. "There are so few albums that are really, truly good," Belle insisted. "And if an album is bad, it's so much worse than having a bad single."

Encouraging customers to play is a subject needing continual attention. The Stansfields use such devices as the six-sided dice, with three sides labeled "pay" and three sides labeled "listen." "Customers like taking a chance on hearing some free music," she said.

The defective record situation continues—with the most recent large-scale problem "You're So Vain," by Carly Simon. "The defective one is always the one people want to play," Belle noted, "and the price of service calls today makes defective records a big problem."

Considered a model operation by many in the industry, the twin music and vending companies reflect a type of management that has propelled Jim to the presidency of Wisconsin Music Merchants, the state-wide group of jukebox business people. He is a familiar face at many jukebox meetings in adjoining states and has served as an officer in Music Operators of America, the national jukebox group.

Tape/Audio/Video

Rep Rap

Continued from page 42

Walco Electronics products. . . . Larry Pagel, former national sales manager, Gibbs, has joined Bert Poncher & Associates. The firm, representing Audiovox in Calif. and Ariz., has showroom, warehouse and sales offices in Los Angeles.

. . . Jack Sproch, president, Sproch Sales Inc., Ft. Lauderdale, announced the addition of Allen H. Carney as salesman in the Orlando office, and the promotion of Elaine M. Butler from secretary to office manager. Sproch has purchased a twin Commanche airplane to service Florida accounts for Audiovox, Electro Voice, Irish Tape, B & K, Shapewear and ACA.

. . . Neben-Epstein Associates, covering Ind. and Ky., for Micotron and Medallion divisions of Midland International, have moved to new offices at 9340 Hague Road, Suite 7, Indianapolis. Principals include Norman A. Epstein, Don Neben, Bill Haverdt, Hy Schultz and Deena Epstein. . . . B.E.A.M.S., Shawnee Mission, Kansas, has been appointed to represent Panasonic High Fidelity in Mo., Kan., Neb., Ia. and Southern Ill., according to president Carl Bobenhouse.

B.E.A.M.S. also represents Audio Dynamics Corp., Audiovox, BASF Systems Inc., Becker, Dokorder, Rectilinear Research, Scintrex Audio, and Weltron with five salesmen in three offices. Market manager for the Shawnee Mission office covering western Mo. and Kan., is R.M. "Mike" Bakins; market manager for the St. Louis office serving eastern Mo. and southern Ill. is Don R. Bobenhouse, son of president Carl Bobenhouse; market manager of the Des Moines office serving Ia. and Neb. is Marke J. Cook. B.E.A.M.S. was organized three years ago at the Shawnee Mission location.

Ronald S. Austin has joined the sales staff of DeWitt Austin Co., Charlotte, N.C., representatives of Weltron (home and auto tape players), Fillmore Mfg. (electronic components), Jersey Specialty (speaker wire), Irish Electronic Enterprises (audio tape), Electra Co. (scanning monitors), and Pastime Products (pre-recorded old radio shows). Austin will cover North and South Carolina, Tennessee and southern Virginia. The firm's address is P.O. Box 17271, Charlotte, N.C. 28211.

Howard Roach & Associates personnel, 3500 W. 75th St., Prairie Village, Kan. read Rep Rap—do you? Send items to Earl Paige, Billboard, 150 N. Wacker Dr., Chicago, Ill. 60601.

Continued from page 32

value the immediacy of such records far more than what they downgrade as sterile studio productions. Make it easy to find them.

For obscure composers who don't rate their own browser card try a "Who?" category. Where else can one place London's new recording of Franz Schmidt's Symphony No. 4, or Nonesuch's disk of Josef Bohuslav Foerster's Symphony in C Minor? And a "Romantic Revival" section can be the home of the many recent records riding this repertoire trend.

Other devices can be tried to pique the interest of the casual browser, and lead him gracefully to look on classical product in unexpected ways.

Perhaps even in the composer sections the terse listing of names can be productively replaced with rubrics such as "Bach. Better Than Ever," "Scriabin Had Visions," or "Beethoven Lives Here."

E-V Drops Stereo & 'Q' Receivers; Inventory To Olsen Electronics

NEW YORK—Olsen Electronics, the retail and catalog chain owned by Teledyne-Packard Bell, has acquired the entire stereo and 4-channel receiver inventory of the Chicago-based Electro-Voice Corp.

Acquisition of the line by Olsen, for an undisclosed sum, takes Electro-Voice out of the stereo and 4-channel receiver market, which according to sources close to E-V had resulted in much disenchantment in the company.

Electro-Voice is also reported to be seriously considering pulling in its horns from the marketing of its universal 4-channel matrix decoder Integrated Circuit "Chip," following an unusually high incidence of rejection of the product, which is being manufactured by Texas Instruments for Electro-Voice.

The company has also sold its 50 percent interest in the Korean plant which manufactured its receivers. Electro-Voice had made private-label receivers for about seven years for such companies as Olsen, Korvette and Pacific. Its own four-model line, which featured product in the \$200 to \$350 price range, had been marketed for more than three years.

Electro-Voice will continue to market its commercial sound products which includes mikes and hi-

fi speakers. Meanwhile, the market for matrix 4-channel decoder chips is not expected to be seriously affected by an Electro-Voice pullout, if and when it comes. E-V officials acknowledge that their percentage of the OEM matrix decoder business is relatively small.

At Olsen Electronics the decision has been made to continue purchasing a substantial amount of Teledyne brand products from the Korean operation, which has, since Electro-Voice's pullout, been re-named International Korea Electronics.

Still in Hi-Fi

Commenting on the changes within his company, Electro-Voice president, Joseph Marks stressed that they in no way meant that E-V was de-emphasizing its interest in the high fidelity industry.

He pointed to the fact that the firm was carrying on with its lines of hi-fi speakers and mikes and said that provisioning was the name of the game in merchandising today.

He added, "We've got to re-establish our name in hi-fi on a par with what our development, design and engineering innovations have achieved in professional microphones and speakers."

The E-V chief executive continued, "During the five months that I have been president of Electro-Voice, our management team has completely reviewed our product lines in areas of strength and weakness, and is determined to enter upon an accelerated program that will not only maintain but enhance our position in high technology products."

"At the same time we decided to disengage from high fidelity electronics because of the competitive market, and our unwillingness to "buy" leadership in it."

Stobin Warehouse

Continued from page 44

Stobin reports the firm offers a full range of products in terms of price and quality. Over the years he developed a sales philosophy which works: "Be discriminating. Limit the number of manufacturers represented to exert maximum sales effort for each without dissipating time and profits," he said in a telephone interview.

"Not only do we sell to electronic parts distributors and high-fidelity dealers," commented Stobin, "but also to mass merchandisers and commercial sound and audio-visual accounts. It took years to achieve our present scope and reputation—years of hard work and ethical dealings with manufacturers."

Stobin holds a B.S. degree in electrical engineering from City College of New York. Before setting up his firm in 1961, he had been a digital computer designer for Rand Corp. and then vice president of Jack Berman Co., helpful credentials for any informed rep.

8-Track Recorder

Continued from page 45

sealed speakers with 6½ inch full range elements. Models 572, 573, 574, 575 and 577 feature increasingly sophisticated speaker systems, according to Hunger.

Also available is Masterwork's model 578, which, according to Hunger is the model 571 system with the addition of a full-size record changer.

Also new to Masterwork's audio products line is an 8-track stereo tape player/recorder, model 470. This unit features slide controls and illuminated VU meters as well as a record safety interlock which prevents accidental erasure. There are also fast forward controls, input and output facilities, and a special pre-amp output level control that allows the consumer to match the unit's output level to his current equipment.

Vox Jox

• Continued from page 24

shows on such as **Cousin Zeno's** 'Old Time Radio Theater of the Air' on Sundays and the **Johnny Otis** show on Mondays, plus shows by **Warren Stagg** on Fridays and **Ira Miller** on Saturdays."

★ ★ ★

Roland Bynum, program director of KGFJ-AM in Los Angeles, writes: "Thanks for running that request that I had an opening for an all-night announcer. The response was absolutely fantastic and overwhelmingly received. I had a chance to listen to a lot of great talent in our industry. I even received an aircheck from as far away as St. Thomas in the Virgin Islands. I did listen to every aircheck that I received and, I might add, there are a lot of guys who still don't know how to put an aircheck together correctly. At times, they made it difficult for me to get to the meat—too many commercials, records too long, etc.—the meat being the announcer who was applying for the job. I decided to hire **Dave Beasley**, formerly with WOOK-AM in Washington, formerly program director of XPRS-AM here and previously a part-time newsman with KGFJ-AM. But I'll keep all airchecks and resumes on file for the future. Now I'm looking for a news man; college students may apply as well. By the way, our student intern program is going great and we now have two students who are learning as on-the-job trainees. One student is from **Don Tracy's** broadcasting school and the other from Cal State in Los Angeles."

★ ★ ★

SP4 **Bill Hart**, AFTN, Udorn, Thailand, reports that he, **Wayne Boyls**, **Steve King**, and **Dave Mallett** do things there now. . . . **KUPK-AM**, Garden City, Kan., plays rock in the day, country at night. Program director **J. W. Walker** pleads for better rock singles service. "All we get is a bunch of MOR crap." The lineup at the station now has **Scot (Rich Garlinger) Elliott** 6-9 a.m., **Steve Burrows** until 1 p.m., **J. W. (Dave Christesen) Walker** 1-5 p.m., **Rick Cheatum** 5-7 p.m., **Dan Levens** 7-signoff, with **Mac (Malcolm Smith) Lewis** on weekend. I think Walker would not be adverse to another job somewhere. Call him at 1-316-276-2366. . . . At **WRAN-AM** in Dover, N.J., you'll find program director **Art Lewis**, **Steve Halton**, **Jim Heras**, **Tony Scott**.

★ ★ ★

Mike Saxon reports that he's just started with **WNDB-AM**, Daytona Beach, Fla.; he'd been with **KKDJ-FM**, Los Angeles. . . . **Toney Brooks**, general manager of **KLAW-FM**, Lawton, Okla., says that the station is having a 50's nostalgia promotion later this spring and he would like posters, pictures, and records of the rock stars of that period, but has no idea where to purchase this type of material. Can anyone help him out?

★ ★ ★

Enoch Gregory has been named program director of **WWRL-AM**, New York. He'd been acting program director. He'll continue to do his 6-10 a.m. air shift under the name of the **Dixie Drifter**. . . . **Norma Sams** has been named administrative assistant for program



GREGORY



SAMS

at **WRFM-FM**, New York; she'd been national sales manager of the station. . . . **WLS-AM**, Chicago, has put new contemporary rock

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jingles on the air created by **Jodie Lyons Productions**, Denton, TX. The series is called "The Rock of Chicago."

★ ★ ★

Kevin O'Keefe, currently at **WEEL-AM**, is looking for Top 40 or MOR position anywhere else. 202-829-5759. . . . **Buddy Scott**, program director of **KMEN-AM**, San Bernardino, CA, has been also elected a vice president in the firm. . . . **Ron Narboe** has joined **WYDE-AM**, country station



SCOTT

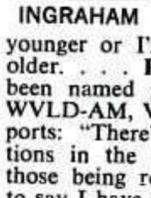


NARBOE

in Birmingham, AL. He'd been **KCNW-AM** in Tulsa. . . . **Herbie Mintz** is celebrating his 51st year in radio. He did his first radio on Feb. 12, 1922 from **KYW**, which was then in Chicago. He's now with **WAVS-AM** in Fort Lauderdale, Fla. . . . **Art Wallis**, formerly with **WITZ-AM** in Jasper, Ind., has joined the staff of **WLAP-AM** in Lexington, KY, as program director and 3-7 p.m. air personality. The rest of the lineup includes **Phil McClure**, program director **Herb Kent**, **Day Reynolds** and **Don Lake**. **James C. Allison II** is general manager.

★ ★ ★

Dewitt Ingraham has been promoted to general manager of **WEDR-FM**, Miami. He'd been sales manager. He's only 26. Either general managers are getting younger and younger or I'm getting older and older. . . . **Robert Harrison** has been named program director of **WVLD-AM**, Valdosta, Ga., and reports: "There're seven other stations in the market and two of those being rockers also, needless to say I have my work cut out for me. Other changes in the outfit include **Brent Alberts** in as my music director. Doing afternoon drive I have **Bill Elder** from **WMAZ-AM** and **WNEX-AM** in Macon, Ga. **Alberts** is from **WPDQ-AM** in Jacksonville, Fla."



INGRAHAM

★ ★ ★

Jim (Charles Linbergh) Christy is now doing afternoons at **KLUE-AM** in Waterloo, Iowa, an up-tempo MOR station programmed by **Steve Bridges**. **H.B. Phillips**, the manager, had departed the station. **Christy** comes from the murky depths of St. Louis. . . . I don't think I've given the lineup at **WVON-AM** in Chicago in some while. **Joe Cobb** does 5:30-9 a.m., **E. Jodney Jones** 9-noon, **Bill Crane** noon-3 p.m., **Jay Johnson** 3-6 p.m., **Cecil Hale** 6-8 p.m., **Herb Kent** 8-11 p.m., **Wesley South** 11-midnight, **Pervis Spann** midnight-4 a.m., and **Bill (Doc) Lee** 4-5:30 a.m. **Isabel J. Johnson** and **Richard Pegue** do weekend chores. **WVON-AM**, one of the best stations in the nation, is managed by **Lucky Cordell**. **E. Rodney Jones** is program-music director.

★ ★ ★

Wayne Harrison is now program director of **KRRV-AM**, Sherman, TX, a Top 40 station that augments its playlist during midday with MOR records for the housewives. Lineup includes **Gus Escobedo** 4:30-6 a.m., **Harrison** 6-9 a.m., **Chuck Conway** until 2 p.m., **Terry James** 2-6 p.m., **David Wells** 6-midnight and **Steve Steppard** on weekends. "Coming up, an Easter egg throwing contest to see if our listeners can break the world's record in the raw egg toss to a partner."

★ ★ ★

Gallis Slates Retail Radio Need

CHICAGO—Independent promotion man **Paul Gallis** will hold a second radio programming and record retailing conference at the Marriott here, June 1-2, but open to the entire industry. **Gallis'** last conference here, January 1971, drew around 250 but was limited to three states.

A veteran of many years in independent promotion and now representing as many music publishers as labels and acts, **Gallis** said radio is entering a crucial era, stating specifically that Top 40 outlets have become "slaves" to their tight-list formats.

"Stations with longer lists, particularly MOR AM's and FM's, are starting to show up in ratings. We're finding that a record can get up to 50, 45 and even higher on the Billboard Hot 100 and yet the Top 40's still haven't played the record, proving that less restricted formats are helping to make records happen."

Gallis believes sponsors are starting to pay more attention to specific audiences for specific products and less to total rating numbers." He further believes that the popu-

larity of talk formats is an indication audiences are tiring of the repetitiveness of Top 40.

"The consumer is very sophisticated today. He doesn't care about the big records played over and over and buys what he wants. He wants to hear a wider range of product."

TV time buys are also becoming more competitive to radio as still another facet of the revolution **Gallis** predicts and hopes his conference will explore.

Registration is set for \$35; rooms are \$25 (single) and \$16 per person (double).

Delegates already committed, including many who will be on panels:

Irwin Steinberg and Stan Bly,

Phonogram; Ben Scottie, MGM; Joanne Shane, Shane Music; Ed Kaminski, Brown Bag Records; Al Kugler, Southern Music; Pete Stocke, Taylor Electric and president National Association of Recording Merchandisers; Maurie Lathower, Capitol; Harvey Cooper, Bell; George Wilson, Bartell radio chain; Mike McCormick, WLS-AM; Lee Davis, WMAQ; Lew Witz, WCFL; Lucky Cordell, WVON and executive director National Association of Television & Radio Announcers; Vic Faraci, WEA; Tom Shanahan, WEMP, Milwaukee; Bob Henley, WGN; Al Gallico, Gallico Music; Cliff Thompson, WIFC, Wausau, Wis.; Harold Childs, A&M; Herb Heldt, BASF; Eddie Hubbard, WGN.

WSB-AM Airs Writer's Show

ATLANTA—Believing that there's a songwriter in the heart of every listener, **WSB-AM** here devoted a full two hours of prime evening time March 13 to a program called "So You Want to Write a Song." Listeners were allowed to call in questions to a guest panel of experts that included **Bill Lowery**, president of the Lowery Group; producer **Buddy Buie**; producer **Sonny Limbo**.

The show discussed where you start as a songwriter, how you get a song published, and other facets not known to the general public. Music was played also on the program.

Oddly enough, not only is there a songwriter in the heart of every listener, perhaps, but also in the heart of **WSB-AM** general manager **Elmo Ellis**, whose songs have been recorded from time to time over the years.

WPIX-FM Newie Try

NEW YORK—**WPIX-FM** has shifted to "newies" weekend programs in an effort to counteract the move of several other operations in the market to oldies. The station has been featuring an oldies program on weekends. Program manager **Neil McIntyre** reports that a "newies" program 6-8 p.m. both Saturday and Sunday is "not only attracting a lot of phone response, but the mail for the show has more than doubled since the first week the show was aired. If you're a listener in New York, you can get the oldies from just about any station, but **WPIX-FM** is the only station where you can get the newies."

Al Gee hosts the Saturday night show, **Jerry Carroll** does the Sunday night show. New record releases are weaved in with current hits.

SLC FM-er Goes '40' Rock Format

SALT LAKE CITY—**KCPX-FM** has launched a rock format based on rock album cuts and current top-selling singles, reports program director **Gary Waldron**, who also programs sister station **KCPX-AM**. Ninety percent of the music will be from albums. Reason for the operation, **Waldron** said, is that "in the past 12 months in this market, the FM listening audience has increased from 13.3 percent to 23.5 percent of the total radio audience."

BEST SELLING Jazz LP's

This Month TITLE, Artist, Label & Number (Distributing Label)

- 1 **PRELUDE/DEODATO**
Eumir Deodato, CTI 6021
- 2 **SECOND CRUSADE**
Crusaders, Blue Thumb BTS 7000 (Famous)
- 3 **MORNING STAR**
Hubert Laws, CTI 6022
- 4 **FUNKY SERENITY**
Ramsey Lewis, Columbia KC 32030
- 5 **RED, BLACK & GREEN**
Roy Ayers, Polydor PD 5045
- 6 **BLACK BYRD**
Donald Byrd, Blue Note BN-LA047-F (United Artists)
- 7 **SKY DIVE**
Freddie Hubbard, CTI 6018
- 8 **STRANGE FRUIT**
Billie Holiday, Atlantic SD 1614
- 9 **1st LIGHT**
Freddie Hubbard, CTI 6013
- 10 **ON THE CORNER**
Miles Davis, Columbia KC 31906
- 11 **LIGHT AS A FEATHER**
Chick Corea, Polydor PD 5525
- 12 **INSIDE II**
Paul Horn, Epic KE 31600 (Columbia)
- 13 **WHITE RABBIT**
George Benson, CTI 6015
- 14 **TALK TO THE PEOPLE**
Les McCann, Atlantic SD 1619
- 15 **RAMSEY LEWIS**
Upendo Eni Pamoja, Columbia CQ 31096
- 16 **THE BILLIE HOLIDAY STORY**
Billie Holiday, Decca DSX 7161 (MCA)
- 17 **SUNFLOWER**
Milt Jackson, CTI 6024
- 18 **CHERRY**
Stanley Turrentine with Milt Jackson, CTI 6017
- 19 **BILLIE HOLIDAY**
The Original Recordings, Columbia 2-32060
- 20 **ALL THE KING'S HORSES**
Grover Washington, Jr., Kudu KU-07 (CTI)
- 21 **HUSH 'N THUNDER**
Yusef Lateef, Atlantic SD 1635
- 22 **INNER CITY BLUES**
George Washington, Jr., Kudu 03 (CTI)
- 23 **EVOLUTION OF MANN**
Herbie Mann, Atlantic 2-300
- 24 **LIVE AT THE LIGHTHOUSE**
Grant Green, Blue Note BN LA037-G-2 (U.A.)
- 25 **ALONE AGAIN (Naturally)**
Esther Phillips, Kudu KU-09 (CTI)
- 26 **JACK JOHNSON**
Miles Davis, Columbia KC 30455
- 27 **CHICKEN LICKIN'**
Funk, Inc., Prestige 10043 (Fantasy)
- 28 **LIVE AT THE LIGHTHOUSE**
Charles Earland, Prestige 10050 (Fantasy)
- 29 **HISTORY OF BILLIE HOLIDAY**
Verve 2-V6-S-8816
- 30 **AIRTO**
"Free," CTI 6020
- 31 **SONGS FOR MY LADY**
McCoy Tyner, Milestone 9044 (Fantasy)
- 32 **LIVE AT THE EAST**
Pharoah Sanders, Impulse 9227 (ABC)
- 33 **BEST OF PHAROAH SANDERS**
Impulse AS-9229-2
- 34 **JOURNEY IN SATCHIDANANDA**
Pharoah Sanders/Alice Coltrane, Impulse AS-9203
- 35 **HIS GREATEST YEARS, VOL. 2**
John Coltrane, Impulse AS-9223-2
- 36 **THE BEST OF JOHN COLTRANE**
Impulse AS-9200-2
- 37 **WORLD GALAXY**
Alice Coltrane, Impulse AS-9218
- 38 **THE RAVEN SPEAKS**
Woody Herman, Fantasy 9146
- 39 **NEXT ALBUM**
Sonny Rollins, Milestone 9042 (Fantasy)
- 40 **SOUL SESSIONS, VOL. 6**
Various Artists, Cobblestone 9028

Billboard SPECIAL SURVEY for Week Ending 4/7/73

Canada's Juno Awards: An Appraisal



Two of Canada's top artists, Gordon Lightfoot, left and Anne Murray, gather with Toronto's mayor David Crombie (second, left), Juno Awards organizer Walt Grealis (third left) and Capitol Canada president Arnold Gosewich following the awards.

By Ritchie Yorke

TORONTO—The fourth annual Juno Awards presentation was a gigantic victory night for Capitol Records of Canada which collected eight Junos; capping off the most successful year ever enjoyed by any record company in Canada at any time. WEA Music of Canada came in second with three Junos while RCA was third with two.

Over 1500 members of the Canadian record and radio industries attended the event March 12 at the Inn on the Park's Centennial Ballroom. Canadian artisans and record businessmen are honored through Junos for their contributions to the growth of the Maple music scene with RPM Magazine's Walt Grealis and Stan Klees setting up the grand affair.

All but a handful of the awards are decided by a poll of RPM's subscribers which are professionals in the broadcasting and record fields including retailing. The awards, originated in 1970, are named after the chairman of the Canadian Radio-Television Commission, Pierre Juneau, the man who made the dream of a music industry in the north country a reality with the instigation of Canadian content regulations for AM radio.

For the first time in the history of the awards, all award winners were in the audience to receive their accolades personally. This even included Reprise's Gordon Lightfoot, who has made a virtual habit out of staying away from the presentations.

Special guests included David Clayton-Thomas, who flew in from Los Angeles to receive a surprise Juno for his contributions to the growth of Canadian music, and Toronto's Mayor David Crombie.

The Junos are Canada's equivalent to the Grammy awards in the U.S., and they represent the only public honor which the Canadian music industry bestows on its members.

Prior to the presentations ceremony, there was a lot of industry grumbling about the basic nature of the awards. Organizer Grealis has promised that next year's awards will

This Year's Winners

The winners of this year's Juno awards for distinguished achievement in Canadian music during 1972 were:

BEST PRODUCED SINGLE—"Last Song"—Edward Bear (Gene Martynec) (Capitol)
BEST PRODUCED MOR ALBUM—"Annie"—Anne Murray (Brian Ahern) (Capitol)
CANADIAN CONTENT COMPANY—Capitol
PROMOTIONAL ACTIVITIES—RCA
RECORD COMPANY OF THE YEAR—WEA
COMPOSER OF THE YEAR—Gordon Lightfoot (WEA)
INDUSTRY MAN OF THE YEAR—Arnold Gosewich (Capitol)
SPECIAL CANADIAN MUSIC AWARD—David Clayton-Thomas

MALE VOCALIST—Gordon Lightfoot (WEA)
OUTSTANDING MALE PERFORMANCE—Bob McBride (Capitol)
FEMALE VOCALIST—Anne Murray (Capitol)
OUTSTANDING FEMALE PERFORMANCE—Ginette Reno (London)
VOCAL/INSTRUMENTAL GROUP—Lighthouse (GRT)
OUTSTANDING GROUP PERFORMANCE—Edward Bear (Capitol)
FOLK SINGER OR GROUP—Bruce Cockburn (Columbia)
OUTSTANDING FOLK PERFORMANCE—Valdy (Haida)
MALE COUNTRY SINGER—Shirley Eikhard (Capitol)
COUNTRY INSTRUMENTAL/VOCAL GROUP—The Mercey Brothers (RCA)

Previous Recipients

1969
MALE VOCALIST—Andy Kim
FEMALE VOCALIST—Ginette Reno
VOCAL/INSTRUMENTAL GROUP—The Guess Who
FOLK SINGER—Gordon Lightfoot
MALE COUNTRY SINGER—Tommy Hunter
FEMALE COUNTRY SINGER—Diane Leigh
COUNTRY GROUP—The Mercey Brothers
BEST PRODUCED SINGLE—"Which Way You Goin' Billy?" (Poppy Family)

1970
FEMALE VOCALIST—Anne Murray
MALE VOCALIST—Gordon Lightfoot
VOCAL/INSTRUMENTAL GROUP—The Guess Who
FOLK SINGER—Bruce Cockburn
MALE COUNTRY SINGER—Stompin' Tom Connors
FEMALE COUNTRY SINGER—Myrna Lorrie
COUNTRY INSTRUMENTAL/VOCAL GROUP—The Mercey Brothers
CANADIAN COMPOSER—Gene McClellan
BEST PRODUCED SINGLE—"Snowbird" (Brian Ahern)
BEST PRODUCED MOR ALBUM—"Honey Wheat and Laughter" (Brian Ahern)
CANADIAN CONTENT COMPANY—Quality Records Limited
RECORD COMPANY IN PROMOTIONAL ACTIVITIES—Capitol Records (Canada) Ltd
CANADIAN BROADCASTER OF THE YEAR—Standard Broadcasting
CANADIAN JOURNALIST OF THE YEAR—Dave Bist, Montreal Gazette
MUSIC INDUSTRY MAN OF THE YEAR—Pierre Juneau

BEST PRODUCED MOR ALBUM—"Which Way You Goin' Billy?" (Poppy Family)
TOP CANADIAN CONTENT COMPANY—Quality Records Ltd
RECORD COMPANY IN PROMOTIONAL ACTIVITIES—Capitol Records (Canada) Ltd
TOP RECORD COMPANY—RCA Ltd
RADIO AWARD FOR COMMUNITY ACTIVITIES—CKLG
MUSIC INDUSTRY MAN OF THE YEAR—Saul Holiff

1971
FEMALE VOCALIST—Anne Murray
OUTSTANDING FEMALE PERFORMANCE—Ginette Reno
MALE VOCALIST—Gordon Lightfoot
OUTSTANDING MALE PERFORMANCE—Joey Gregorash
VOCAL/INSTRUMENTAL GROUP—The Stampeders
OUTSTANDING GROUP PERFORMANCE—Lighthouse
FOLK SINGER—Bruce Cockburn
MALE COUNTRY SINGER—Stompin' Tom Connors
FEMALE COUNTRY SINGER—Myrna Lorrie
COUNTRY GROUP—The Mercey Brothers
BEST PRODUCED SINGLE—"Sweet City Woman" (Mel Shaw)
BEST PRODUCED MOR ALBUM—"Talk It Over in the Morning" (Brian Ahern)
CANADIAN CONTENT COMPANY—GRT of Canada
RECORD COMPANY IN PROMOTIONAL ACTIVITIES—Kinney Music of Canada Ltd
RECORD COMPANY OF THE YEAR—Kinney Music of Canada Ltd
COMPOSER OF THE YEAR—Rich Dodson (the Stampeders)
CANADIAN BROADCASTER OF THE YEAR—CHUM Ltd
JOURNALIST OF THE YEAR—Ritchie Yorke

be based more along the lines of the Grammy awards, with a list of nominations on which to vote.

Clearly there is definite need for some revision of categories. There is absolutely no award for rock albums and in an age when this particular format of music represents the majority

of all records sold, it can no longer afford to be ignored.

The only Juno album category is for best produced MOR album, which has been won by Anne Murray's producer, Brian Ahern, for three consecutive years. Anne Murray herself has been selected female vocalist for three

straight years, and Gordon Lightfoot has carried off the male vocalist award over the same period. Stompin' Tom Connors has been top male country vocalist for three consecutive years, and the Mercey Brothers have also collected three successive Junos as country instrumental/vocal group

of the year.

One of the more serious absences is the lack of specific awards for Canada's growing group of independent, domestically owned and operated record labels. The Canadian content company Juno has yet to go to an independent Canadian label—it is traditionally an award restricted to the majors, whose industry-wide Cancan product release percentage is less than 10 percent.

The only Junos going to independents were in the folk category—True North's Bruce Cockburn (who is actually signed directly to Columbia) and Haida's Valdy.

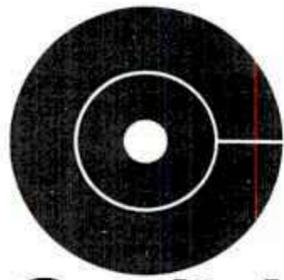
Rock producers and artists claim that the Junos are too heavily country and MOR slanted. There is no award for jacket design or engineering. Voters say there are just not enough competitors in each category. For example, "Annie" by Anne Murray was a foregone conclusion as best produced MOR album—nobody could remember any other Canadian MOR LP.

Such comments can be construed as constructive criticism and if carefully considered by Grealis, can only serve to make the broad scope of the 1973 awards more comprehensive and contemporary.

The RPM awards committee presented a handful of special Junos. Capitol Canada president, Arnold Gosewich, was named industry man of the year for his contributions to the organization of the Maple Music Junket, Canada's mammoth boost-our-music promotion last summer.

Gosewich was also honored on Junos night with a Trendsetter award presentation from Billboard Magazine. The Trendsetter award, only the second ever made to a Canadian, was "for his leadership in the formation of Maple Music Inc., Canada's industry wide organization devoted to promoting its artists in Canada and Europe through various exploitation activities."

VOCM was named radio station of the year and David Clayton-Thomas received a special Juno for his contribution to the growth of Canadian music.



Capitol

WE SINCERELY
THANK THE
MUSIC INDUSTRY
FOR AWARDED
CAPITOL RECORDS
(CANADA) LIMITED
THE FOLLOWING
JUNO AWARDS

**ANNE
MURRAY**

FEMALE
VOCALIST OF
THE YEAR

**BOB
MCBRIDE**

OUTSTANDING
PERFORMANCE
OF THE YEAR
BY A MALE
VOCALIST

**EDWARD
BEAR**

OUTSTANDING
PERFORMANCE OF
THE YEAR BY AN
INSTRUMENTAL
GROUP

**SHIRLEY
EIKHARD**

FEMALE COUNTRY
SINGER OF
THE YEAR

'ANNIE'

ANNE MURRAY

BEST PRODUCED
M.O.R. ALBUM
OF THE YEAR

**EDWARD
BEAR**

BEST PRODUCED
SINGLE OF THE YEAR

**CAPITOL RECORDS
(CANADA) LTD.**

CANADIAN CONTENT
COMPANY OF
THE YEAR

Top Talent Spruces Up Presentation



Capitol Canada president, Arnold Gosewich, receives two awards—one a Juno as Industry Man of the Year and the other a Billboard Trendsetter. Both were recognition of Gosewich's contributions to the Maple Music Junket organized in Canada last June. Gosewich (center) is seen with (left) Billboard presenter and Chicago staffer Steve Lappin and right, Juno awards' organizer, Walt Grealis.



The Canadian hit act of the year, Capitol's Edward Bear, receives two Junos—Outstanding Group Performance of the Year, and Best Produced Single of the Year (producer—Gene Martynec). Left to right—guitarist Roger Ellis, singer/writer Larry Evoy, and keyboard player, Bob Kendall.



True North's Bruce Cockburn accepts his Juno as Folk Singer of the Year. He also won the same award in the 1971 Junos.



GRT's Lighthouse, named Vocal/Instrumental Group of the Year, has its award accepted by the group's Skip Prokop.



One of the few new artists recognized with a Juno, Haida's Valdy, accepts as Outstanding Folk Performer of the Year.



RCA's vice president, Bob Cook (left) accepts as top promotional company of the year.



RCA's Mercey Brothers accept as Country/Instrumental/Vocal Group of the Year.



Toronto's Mayor David Crombie presents the Male Country Singer to Boot Records' Stompin' Tom Connors.



WEA Music of Canada president, Ken Middleton, thanks the industry for a Juno as Record Company of the Year.



Capitol's Shirley Eikhard—Female Country Singer of the Year.

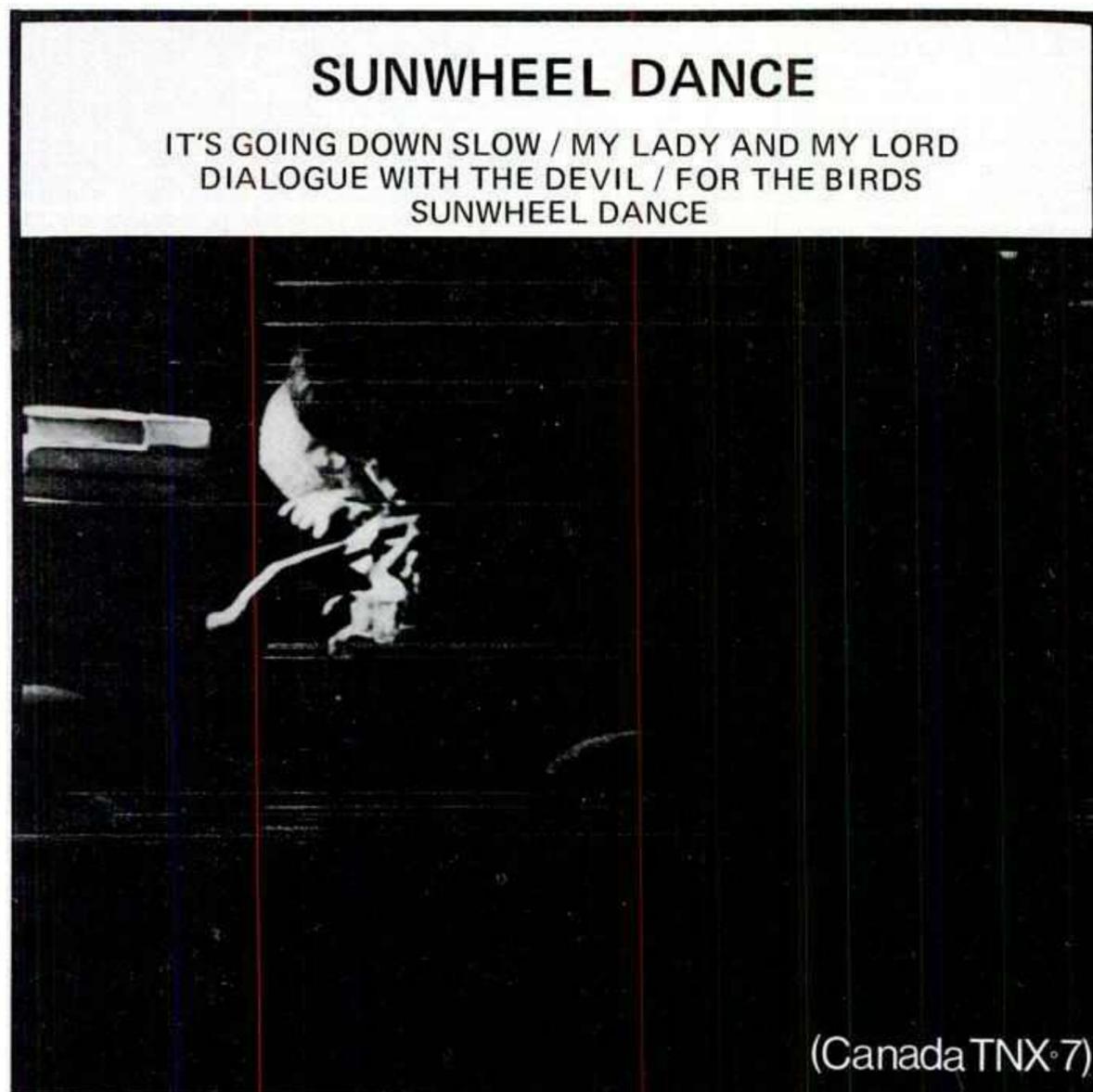


Capitol a&r vice president, Paul White, accepts as Canadian Content Company of the Year.

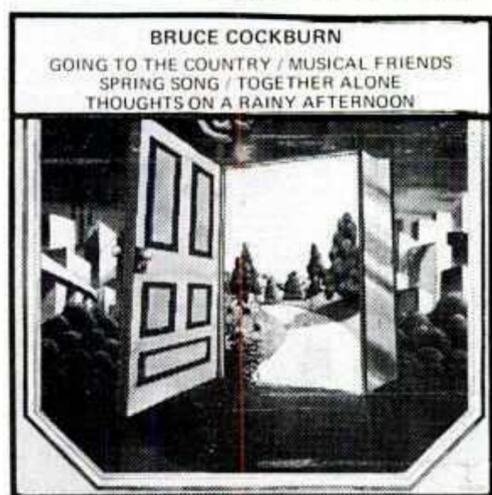
BRUCE COCKBURN

FOR THE THIRD CONSECUTIVE YEAR, HE'S BEEN NAMED CANADA'S NUMBER ONE FOLKSINGER IN THE JUNO AWARD POLL.

HIS NEW ALBUM "SUNWHEEL DANCE" IS NOW AVAILABLE IN THE UNITED STATES ON EPIC RECORDS (KE31768)

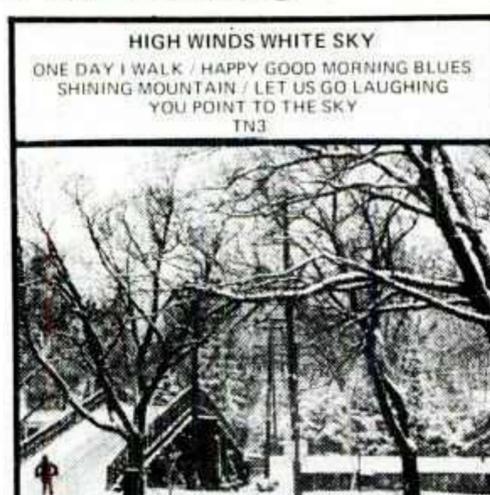


HIS FIRST TWO ALBUMS



TN1

E30812



THE MUSIC OF BRUCE COCKBURN • AVAILABLE IN THE UNITED STATES ON EPIC RECORDS AND IN CANADA ON TRUE NORTH RECORDS, DISTRIBUTED BY COLUMBIA RECORDS OF CANADA, LTD.



TRUE NORTH

U.S.-Based Co. Into Mail-Order Via TV

• Continued from page 1

handles orders for the records. Brookville, in fact, is a subsidiary of Lindsay Advertising Inc. of Tampa, Fla., which also operates a Tampa marketing firm, and specializes in mail-order selling and is looking to the U.K. as a likely extension of its activities.

Paul Dunn, an Anglia TV advertising executive, commented, "I can't disclose the amount of records which have been sent out, but the number is considerable and apart from a few late deliveries because of the railway problems, there have been very few complaints."

But one company which is not entirely happy about the new development is Arcade, which finds itself undercut by \$1.68 on its TV-promoted double-album "40 Fantastic Hits From The '50's and '60's," and also facing duplication of tracks in four instances.

The Brookville set, made up from RCA's back catalog, clashes with Arcade on Kay Starr's "Rock 'n' Roll Waltz," Paul Anka's "Diana," Neil Sedaka's "Oh Carol" and Eddie Fisher's "Oh My Papa."

Brookville, in America, has a close liaison with RCA and has handled numerous mail order compilation albums, particularly of country music, and has also had dealings with other record manufacturers. In this country, RCA is responsible for manufacture of the

CKHF Bows Oldie Play

TORONTO—CKHF, AM rock outlet for the past five years, has introduced an oldie format leaving the current hit scene in the hands of CHUM-AM and the recently arrived CFTR.

In addition, CKHF's program director, Duff Roman, has returned to the airwaves after an 18-month absence as a station executive.

CKHF-music director, Mike Byford, said that the station is after the 18-35 age group with its oldies format.

The station has a library of 2,500 oldies titles which are being rotated with a small group of new Canadian content singles. "There just aren't enough Canadian oldies around to meet the CRTC regulations," Byford said, "so we're playing six to eight current Canadian singles."

CHOM-FM Gets License Renewal in Key Decision

By RITCHIE YORKE

MONTREAL — The Canadian Radio & Television Commission has granted a license renewal to CHOM-FM Montreal in a decision seen to have far-reaching implications. The significance of the decision is compounded by the fact that although an English language station, CHOM has been adopting a bilingual English/French approach with its announcers.

A public announcement from the CRTC stated that "the Commission is favorably impressed with the efforts made by the applicant to produce a new type of programming."

Although CHOM is the sister station of CKGM-AM, its management has attempted to make CHOM different from both CKGM and other FM stations in Canada, even to the point of locating its studios in a different building than CKGM.

The statement said that the

records, while Shorewood Packaging is printing sleeves.

Brookville president, Len Carl will be in London next week to survey progress and to decide on his plans in the British market.

FETE HONORS RCA's COOK

TORONTO—Robert F. Cook, vice president and general manager of RCA Records Canada, was this week honored with a special luncheon commemorating his 30th year with RCA. He was presented with a diamond-studded tie bar by R. Hurford, vice president, RCA International, and A. Martinez, vice president, finance and planning.

'Q' Ball Rolls Slowly in U.K.

• Continued from page 3

is now a considerable threat to Columbia and Sansui, both of which were first off the mark in the 4-channel race with their respective matrix systems.

Polydor, Phonogram and Decca have yet to make any sort of commitment. It is possible that the Philips laboratories in Baarn are working on their own systems and certainly if Polygram did decide to go it alone in this way, it could be a formidable force in the 4-channel battle, although it would mean introducing yet another system into the marketplace.

Should Polygram on the other hand choose to swing behind an already established system it would either—in the case of Columbia or JVC—establish it firmly at the top of the pile or—with Sansui—create a considerably strengthened third front. At present, only A&M and Pye are backing Sansui in this country.

Indeed, in a paradoxical way, the fact that many manufacturers' commitments are still so fluid—even those of firms that have already started releasing 4-channel albums—means that a large part of the industry could still eventually settle down in favor of one primary system.

CBS First

The first company to release quadrasonic records in the U.K. was CBS which made an initial release of SQ products in February of last year. Not surprisingly, the

CRTC authorizes this experimental type of programming to continue for the period of two years for which this license is granted. The Commission will continue to assess the development of this approach and the reactions of the listeners and other broadcasters."

The announcement continued: "The Commission is aware that in Canada, as in other parts of the world, there is a growing permissiveness in the subject matter and language used in the communications media. The CRTC recognizes however that the use of such language in broadcasting may offend a substantial part of any general audience. Accordingly, the Commission assumes the applicant will pay particular attention to its responsibility in this regard."

The CRTC's regulations for FM broadcasting are expected to be announced within the next few days.



AMPEX Stereo Tapes has signed-up Ekipo S.A. to distribute the AST cassette and cartridge catalogue in Spain. At the MIDEM festival in Cannes, France, earlier this year where negotiations for the deal were initiated, are, left to right, Renzo Bracco, managing director of Ampex Italiana which has responsibility for all Mediterranean territories, Domenico Rossi, Ampex Italiana's export manager, Arturo Mas, general manager of Ekipo, and Stanley West, general manager, product, of Ampex Stereo Tapes International.

firm has been one of the most active in the 4-channel field and has done a considerable amount to market and promote SQ.

The firm now has 88 titles in its SQ catalog ranging from classics through middle-of-the-road to progressive rock and is making additional quadrasonic releases virtually every month—another 10 titles were scheduled for the end of March.

At present, the company is importing all its 4-channel product from the U.S. although Andrew Pryor, the firm's quadrasonic marketing manager, told Billboard that CBS has the necessary facilities to start manufacturing SQ product at its Aylesbury pressing plant and will do so "as soon as sales reach a level to warrant it."

While admitting that the 4-channel market is still small, Pryor said that sales were growing "encouragingly" particularly now that Columbia is signing up an increasing number of licensees to produce SQ hardware. Sony is already producing SQ equipment for the U.K. market and a licensing deal has been signed with the British Radio Corp. Further contracts for this country are to be signed within the next few weeks, although he didn't give any details.

EMI, which at present is also using the SQ format to produce 4-channel albums, has around 20 titles on release following an initial quadrasonic issue last year. Vic Lanza, the company's middle market manager, said that the firm has no set release policy for quadrasonic product and is making new SQ issues "as and when we come across suitable product."

RCA, which developed with JVC Nivico the CD4 Quadradisc, has been surprisingly slow in releasing 4-channel disk product in this country although the firm has issued around 60 quadrasonic tape titles. In fact, at present, RCA only has five albums available on Quadradisc in the U.K. although another six or seven are due to be released next month.

Like CBS, RCA is importing all its 4-channel product from America.

Hardware Side

Meanwhile, the hardware side of the CD4 project, JVC Nivico, is making rather more of an effort to promote the system and has launched through its U.K. distributor, Denham and Morley, a range of 4-channel amplifiers, tuner/amplifiers and cartridge decks.

Pye, which for the time being has adopted the Sansui system, has also done little more than feel the water with 4-channel. The company currently has only seven quadrasonic titles in its catalog although another 4-channel item,

by Denis Lopez, is scheduled for release in April and a further album, by Valentino, will be issued in May.

Offers Range

Sansui, whose equipment is distributed in this country by Southampton-based Vernitron, now offers a range of eight 4-channel amplifiers and tuner/amplifiers ranging in price from around \$250 for the QSP 10 amplifier to \$825 for the QR6500 amplifier/tuner.

The quadrasonic tape market is considerably less complicated than the record side although it has yet to be determined which is the best way of putting 4-channel sound onto cassette. All 4-channel cartridges available in this country are discrete—8-track is an ideal configuration for this format—and consequently consumers do not have to ponder over a variety of systems before deciding which 4-channel tape equipment to buy.

Indeed, it is perhaps a significant point that despite the tremendous relative differences in size of the record and tape markets, some companies are selling as many 4-channel cartridges as quadrasonic albums.

In fact, quadrasonic sound is being accepted more quickly in the tape market than among record buyers—and particularly by in-car enthusiasts. Among tape hardware manufacturers currently producing 4-channel models for the car, the home or both are Nivico, Radiomobile, Motorola, Musitapes and Golding Audio.

On the software side, in addition to RCA's fairly hefty catalog, all of CBS's 88 4-channel titles will soon be available on tape—many are so already.

EMI has about 20 quadrasonic titles in its catalog while Precision has about eight.

New Panasonic Discrete Units to U.S. in June

By HIDEO EGUCHI

TOKYO—Completely new "Technics by Panasonic" CD-4 quadrasonic stereo packages with built-in system disk demodulator and CD-4 pickup cartridge will start becoming available to distributors and retailers in the United States between June and July, Raymond A. Gates, vice president—consumer electronics, Matsushita Electric Corp. of America (MECA) said here last week.

The new discrete disk units at "mass appeal" pricing, complementing the Panasonic series 44, and other improved 4-channel audio products are projected for the Christmas sales season but will be

U.K. to Study German Ways On Copyright

LONDON—The government is to appoint a committee to investigate, among other things, the German system of copyright where manufacturers of recording equipment pay up to 5 percent into a fund for distribution among copyright holders.

Edward Lyons MP (Lab) asked the House of Commons what steps were being taken to mitigate the damage to the income to composers and others, caused by the practice of home recording in breach of copyright.

Minister of Trade and Consumer Affairs, Sir Geoffrey Howe, replied that he had in mind to appoint to look into the law of copyright generally. Lyons said that there were thousands of cases of breach of copyright by home recordings which was making a laughing stock of the Copyright Act.

Said Sir Geoffrey, "I am aware of the problem. There would be a difficulty of policing in any effective remedy. It is because of the impracticability that the German law is something which the committee will want to look into."

Israel Offers Euro Entry

TEL AVIV—Israel, for the first time, will be represented this year in the Eurovision song contest. It will also be the first occasion a Middle Eastern country has taken part in this contest, which is, almost by definition, a European musical event.

Israel's participation in the contest, which is to be staged in Luxembourg on Saturday (7) is made possible by the country's membership of the European Broadcasting Union—the EBU. Representing Israel will be Ilait, one of the country's top female artists, who is also popular in Holland and Germany. She will sing "Ay Sham" (Somewhere) which has already been recorded in French, German and English.

Israel's entry in the contest however, was in doubt up until the last minute. The National Television Authorities, which was originally to have sponsored Israel's entry at Luxembourg, refused to finance the journey to Europe because of budget difficulties. A local travel agency, Daphna Tours, however, eventually agreed to sponsor the Israeli entry.

on the nationwide market in the fall of 1973, Gates added, by which time there will be a vastly increased number of CD-4 album releases available from RCA Records and the Warner Bros.-Elektra-Atlantic group, and other U.S. record manufacturers via JVC America's new CD-4 lacquer master cutting plant.

Gates was in Japan last week to brief about 130 home electronics/electric appliance dealers from the U.S. who were invited by MECA and Tecnor/Newcraft to make an inspection tour of Matsushita Panasonic's vast production complex in the Osaka area.



RCA CANADA

1

IN

PROMOTION

MERCEY BROS.

(5 TIME JUNO AWARD WINNERS)

1 COUNTRY GROUP

NEW U.S. RELEASE

"KENTUCKY TURN YOUR BACK"

74-0919

OUR PROMOTIONS CROSS BORDERS AND OCEANS



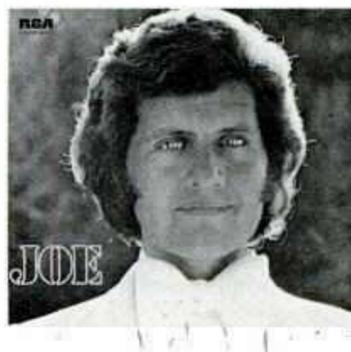
"ARTIFICIAL PARADISE"
THE GUESS WHO
LSP-4830



"PAG"
MICHEL PAGLIARO
PCS-4019



"COUNTRY"
MERCEY BROTHERS
LSP-4799



"JOE"
JOE DASSIN
PCS-4121



"CARLTON COUNTRY"
CARLTON SHOWBAND
CASX-2620

RCA Records and Tapes

Copyrighted material

Canada Eyes More \$\$ for Cultural Arts

By RITCHIE YORKE

OTTAWA—The federal government is making a general reassessment of its multimillion-dollar aid to Canadian culture affairs, which is expected to lead to more money for rising, innovative young artists of all kinds.

In the eyes of Hugh Faulkner,

Clayton-Thomas Given Award

TORONTO — David Clayton-Thomas was awarded a special Juno award for his contributions to the growth of the Canadian music scene, at a glittering awards ceremony here this week (12)—(see special Juno awards coverage elsewhere in this issue).

Clayton-Thomas, who left Canada in 1969 and went on to become the lead singer and key composer of Blood, Sweat & Tears, recently signed with RCA Records and is now cutting an album for May release in Los Angeles.

He flew into Toronto especially for the presentation, made by Juno awards' organizer Walt Grealis, with his new producer, Gabriel Mekler. It was a surprise award and selected by the RPM special awards committee. Also honored was Capitol Canada's president, Arnold Gosewich, who was named Industry Man of the Year for his organization of the Maple Music Junket. Gosewich was also given a Trendsetter award by Billboard magazine for His efforts on the junket.

Canada's new secretary of state, aid to the arts is the key to building a distinctive Canadian cultural identity.

He says that it won't matter how much resources and industry are protected from U.S. takeovers if cultural affairs succumb to New York and Hollywood influence.

Faulkner says his immediate goal is to secure wider distribution of Canadian films and books. He said that they are now not reaching into the theaters and bookstalls of most communities outside the larger metropolitan areas.

Entertainment, the arts and cultural affairs are now, in the opinion of some of Faulkner's advisers, among the fastest growing new enterprises in the country.

A just-released Statistics Canada survey of leisure-time activities, revealed that more people pay to go to the theatre, opera, ballet and concerts ranging from symphonies to hard rock, than pay admission prices to sports events.

The federal budget for aid to entertainment and the arts in the fiscal year which began April 1, will rise to \$454.5 million from \$398.7 million in 1972, an increase of 14 percent.

"My disposition is strongest on the idea side," Faulkner said in an interview this week. "It is ideas that tend to move me; what is being written and said in Canada about society, the people and their experience."

"We have the opportunity to develop a society here which is distinctive and which reflects the values which we have in common."

Warsaw Unit In 10th Year

WARSAW—The chamber orchestra of the National Philharmonia, directed by Karol Teutsch, is celebrating its 10 anniversary this year.

The first concert was held March 1963. The orchestra has given concerts in 25 countries including Austria, Britain, Canada, Czechoslovakia, France, the German Federal Republic, Italy, Japan, Mexico, the USSR and the U.S. It has even performed in Colombia, Costa Rica and Panama.

The orchestra has 20 albums on Polskie Nagrania and the Telefunken-Decca firm and has made a number of recordings for foreign radio stations. In 1971 it held its 100th concert abroad, in Tallin.

After a cycle of jubilee concerts at home, the orchestra will perform in Sofia, Trnov and Plovdiv before touring the States and Canada in the Autumn.

Coachworth to Exit Chappell

LONDON—Although his service contract does not expire until next June, Chappell general manager Frank Coachworth has resigned and will leave the company at the end of April.

Coachworth, who has been general manager of the company since 1969, is expected to announce his future plans shortly.

Prior to his appointment as general manager, Coachworth was company secretary and assistant to Mathew Ricketts. Coachworth has been with Chappell for 29 years.



DESPITE the zany send-up of the standard music business contract-signing ceremony, Bronze Records in the U.K. really has signed the McGuinness Flint group to a five-year recording contract. Management, agency and music publishing will also be handled by the Bron Organization. At the ceremony are, left to right, Tom McGuinness; Lou Stonebridge; Gerry Bron, head of the Bron Organization; Hughie Flint; Lilian Bron; Jim Evans; Rod MacSween, Bron Agency booker; Steve Barnett, Bron Agency director and, kneeling, Dixie Dean.

From The Music Capitals of the World

LONDON

British Decca sales manager **Pil Towers** is moving to Phonogram in a similar capacity on May 5. Reporting to Phonogram marketing director **Tony Morris**, Towers will leave Decca after 14 years at the end of the month. He replaces **John Mair**, who recently left the company to join A&M in a similar capacity. . . . Contempo, an indie soul label, has signed its first licensing agreement for American product. The firm has signed a one-year deal with options for the Jewel/Paula catalog. The two U.S. labels were previously handled in the U.K. by Polydor's Mojo label and the catalog includes material by **Fontella Bass** and **Bobby Patterson**. Contempo has also picked up U.K. rights to a single, "Daddy Love" by **GI-GI**, from the New York based Sweet label. . . . American label, Mainstream will be launched in the U.K. by Pye under its own logo. U.K. rights were secured by Pye managing director **Louise Benjamin** from Mainstream president **Bob Shad**.

MCA is introducing a new mid-price album range to handle its country music catalog. The initial release includes albums by **Marty Robbins**, **Loretta Lynn** and **Jack Greene**. . . . After the retirement of **Ronald Kinloch Anderson** from the EMI production department, well-known producer **Christopher Bishop** succeeds to the post of senior recording producer of EMI's international classical division. . . . ATV Music directors **Bob Newly** and **Tony Prior** have resigned from the company and will leave within the next two months to form their own company which will specialize in business and financial management for the music industry. The company, with the tentative name, Music and Entertainment Management, is being set up with backing from a merchant bank. . . . The **Strauss** family will be the subject of a program which will feature the **London Symphony Orchestra** for the first time ever at the Empire Pool, Wembley. The concert, on Sunday May 20 is being presented by **Mervyn Conn**. The concert will be the first of 14 in a nationwide tour by a 110 piece orchestra playing the music of the Strauss family.

This year's Ivor Novello awards will be presented by the Songwriters' Guild of Great Britain at a special lunch being organized by the Music Publishers Association on May 3. Guests of honor at the function will be **John Thompson** of the Independent Broadcasting Authority and veteran band leader

Henry Hall. The awards will be presented by music publisher **Jimmy Phillips** and **Joe Loss**. . . . **Mark Pasquin**, who had been in the music industry for just over 16 years, died on March 16. Pasquin who leaves a wife, was originally a featured singer with the **Ambrose, Geraldo and Ted Heath** orchestras. During his career, he was involved in all aspects of music publishing, record production and promotion. . . . Campbell Connelly Music boss **Roy Berry** goes to America on April 12 for a three-week business trip. Berry will be in New York for a week and will then go to Los Angeles for the remainder of his stay.

PAUL PHILLIPS

TOKYO

Takami Shobochi, president of Nippon Columbia, presented the visiting **Uriah Heep** rock group with a gold disk award March 16 on behalf of his company to mark the sales of 50,000 LP albums manufactured by Nippon Columbia from the Island recording of "Look at Yourself" by the U.K. vocal/instrumental quintet. . . . "Musicians are the best diplomats," said **Claudio Abbado**, Italian conductor of the **Vienna Philharmonic**, on arrival of the 105-member orchestra in Tokyo March 19. The **New Japan Philharmonic**, now planning concerts in America and Europe following its first overseas appearance in Hong Kong, expects to perform at the United Nations headquarters in New York Oct. 24, 1974. . . . **Tadashi Hattori**, conductor and founder of Japan's only all-girl **Grace Notes** orchestra, led the 15-member group, augmented by 12 ex-members, in a Tokyo concert March 21 marking the 5th anniversary of its founding. A videotape of the concert was telecast March 24 over Channel 12 Tokyo.

Gloria Ban, South Korean guest singer in Toho's "Spring Dance" show at the Nichigeki theater here March 3-April 26, is expected to cut her first recordings shortly for Toho Geino. . . . **Quincy Jones** Orchestra will play Japan for the first time, according to the Kambara music office, in Tokyo April 20 and 21, and Osaka (25) in addition to a series of shows for members of the Ro-On concert association. . . . **Teruo Sakai**, general manager of Toshiba Musical Industries, disclosed March 22 that the company's gross sales in the second half of its 1972 business year amounted to 7.1 billion yen or a 1.4 percent rise over the cor-

(Continued on page 64)

GINETTE RENO

1972 JUNO AWARD
OUTSTANDING PERFORMANCE
OF THE YEAR (FEMALE VOCALIST)

BEST PERFORMANCE
TOKYO SONG FESTIVAL



A WINNING PERFORMANCE
ON STAGE AND RECORD.

Her latest album is "TOUCHING YOU, TOUCHING ME"

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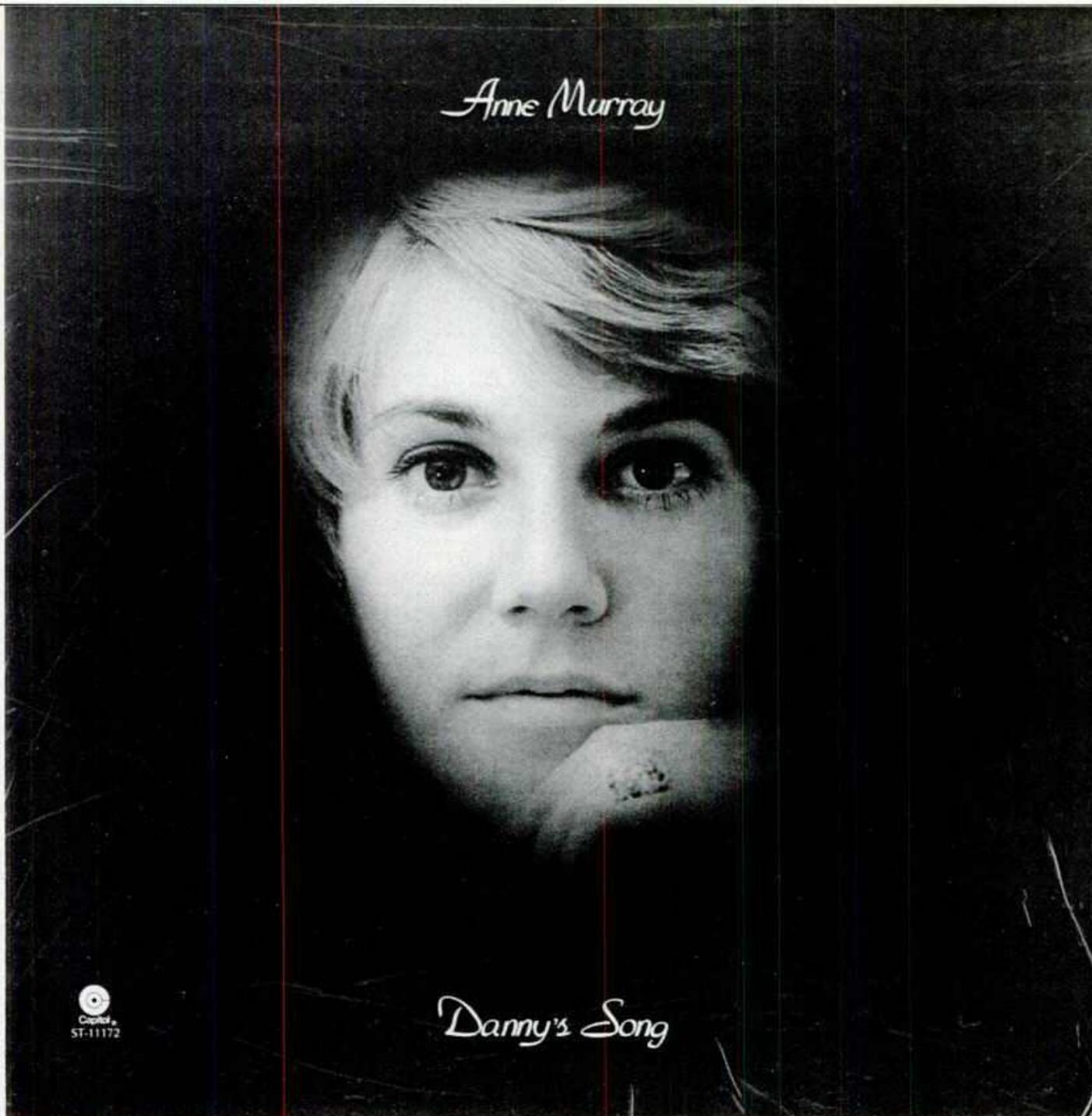
CASSETTE #PKM-79658

Her latest Canadian
hit single,

"EVERYDAY WORKING MAN"

AVAILABLE ON PARROT RECORDS DISTRIBUTED BY LONDON RECORDS OF CANADA

Anne Murray



Danny's Song

Anne Murray Danny's Song

PRODUCED AND ARRANGED BY BRIAN AHERN FOR HAPPY SACK PRODUCTIONS



SIDE ONE

SIDE TWO

(Recorded live at the
National Arts Centre, Ottawa, Canada)

DANNY'S SONG

(Kenny Loggins)
Grossos/ASCAP

3:06

WHAT ABOUT ME

(Scott MacKenzie)
Hudson Bay Co./BMI

2:34

KILLING ME SOFTLY WITH HIS SONG

(Gimbel & Fox)
Fox-Gimbel Productions Inc./BMI

3:05

I KNOW

(Barbara George)
At Last Publishing Co./BMI

3:05

HE THINKS I STILL CARE

(D. Lee)
Glad Music Company & Jack Music Inc./BMI

3:25

EASE YOUR PAIN

(Hoyt Axton)
Lady Jane Music/BMI

3:30

LET SUNSHINE HAVE ITS DAY

(Robbie MacNeill)
Jolly Cheeks Music/BMI

2:36

ONE DAY I WALK

(Bruce Cockburn)
Golden Mountain Music/BMI

2:34

I'LL BE HOME

(Randy Newman)
January Music Corp./BMI

2:32

PUT YOUR HAND IN THE HAND

(Gene MacLellan)
Beechwood Music (Canada) Ltd./BMI

3:03
playoff
:57

Management



BALMUR Leonard T. Rambeau, Suite 500
825 Eglinton Avenue W., Toronto, Ontario, Canada 416/789-2137

EMI COS. LIST 5 ACTS AMONG 17 FOR EURO

LONDON—EMI companies have five artists among the 17 competing in the 1973 Eurovision Song Contest in Luxembourg on Saturday. They are Marion Rung (Finland), Gitte (West Germany), Marie (Monaco), The Nova (Sweden) and Cliff Richard (U.K.)

Songs and artists in order of presentation are: "Tom Tom Tom"—Marion Rung (Finland); "Baby Baby"—Nicole & Hugo and Choir (Belgium); "Tourada"—Fernando Tordo (Portugal); "Junger Tag"—Gitte (West Germany); "It's Just a Game"—Bendik Singers (Norway); "Un Train Qui Part"—Marie (Monaco); "Eres Tu"—Nocedades (Spain); "Je Vais Ne Marier, Marie"—Patrick Juvet (Switzerland); "Gori Vatra"—Zdravko Colic (Yugoslavia); "Chi Sara Con Te"—Massimon Ranieri (Italy); "Tu Te Reconnaistras"—Anne Marie David (Luxembourg); "Sommar Som Aldrig Saeger Nej"—The Nova (Sweden); "De Oude Musikant"—Ben Craner (Holland); "Do I Dream"—Mari (Ireland); "Power to All Our Friends"—Cliff Richard (U.K.); "Sans Toi"—Martine Clemenceau (France); and "Dy-Sham"—Ilanit (Israel).

Pole Authors Society Chief on CISAC Unit

WARSAW—Karol Malcuzyński, chairman of the Polish Authors Society, ZAIKS, has been elected to represent the society on the administrative council of CISAC, which recently held a congress in Mexico.

After returning to Poland after the congress, Malcuzyński told Billboard: "I am very glad that our Society is being represented. The fact that a Polish song won three major prizes at the festival held at the same time as the congress was also very pleasing. We are especially pleased since it was the first festival of this type in which our organization has participated."

Malcuzyński also revealed that during a recent trip to New York, he signed a reciprocal agreement on behalf of ZAIKS with ASCAP for the protection of rights to American and Polish compositions in the two countries.

ZAIKS has reciprocal agree-

Island in Deal With Coldwater

TORONTO—Island Records in Britain have acquired European distribution rights to Daffodil's A Foot in Coldwater, currently on the Canadian charts with "(Isn't Love Unkind) In My Life."

Foot in Coldwater is the second band ever to be signed by Island for European representation—the first being Mountain. . . . "In My Life" is being rushed out on Island this week (30) and a major promotion push is being put behind its launching by both Island and Daffodil.

"In My Life" was completely re-mixed for the U.K. market, and copies of this new mix are being serviced to Canadian radio stations this week.

GM Records & Phonogram Pressing, Distribution Deal

LONDON—GM Records last week signed a three-year pressing and distribution deal with Phonogram, which will handle the company's label in the U.K. and all world territories outside the United States and Canada. The label will be launched in June with albums and singles from Chris Jagger, Andy Bown and a new English band, Strider.

It was also revealed last week that among the directors of the new record company are Joe Smith, president of Warner Brothers Records, and Terry Stanley, WEA financial director. It is understood the American company has a financial investment in the new label. Control of the company remains with Brian Hutch, managing director, and Billy Gaff, GM Records' chairman and head of Gaff Management.

Other directors include Mike Gill, previously managing director

ments with most societies that are members of CISAC and the deal signed with ASCAP will work on the same basis. As far as the protection of mechanical rights is concerned, Poland is a member of BIEM and is protected in the U.S. by the French society SDRM. There are only a few countries that ZAIKS has not signed reciprocal agreements with and in fact agreements with these nations are currently being negotiated irrespective of whether they are members of CISAC or not.

For the collection of mechanical royalties, ZAIKS signs typical BIEM-type agreements with record and tape companies. These contracts give recording organizations the right to use ZAIKS repertoire or any foreign repertoire handled in Poland by the society.

The material issued by record manufacturers is checked and the manufacturer charged royalties according to the BIEM provisions.

At the moment, these agreements only cover records and open reel tapes but with the musicassette market beginning to develop in Poland, some form of contract is going to have to be devised shortly to cover repertoire used on cassettes. There will also eventually be the problems of collecting royalties from material used on video-cassettes, the development of which is being material with keen interest by ZAIKS.

Rights to music broadcast on the radio is also protected by ZAIKS although it is in fact classed as performing rights. Malcuzyński added that the signing of agreement with ASCAP will strengthen ZAIKS, as an organization and should promote even closer ties with foreign-based societies.

of the Mike Gill Associates p.r. company, who is now director of creative services and Jimmy Horowitz, a&r director, who was previously managing director of Gaff Management.

Bill Stonebridge, previously with Mike Gill Associates, has been appointed press officer for the new company and Dave Colyer, formerly with Polydor's promotion department, is responsible for GM Records' promotion. A production co-ordinator and a sales and marketing manager will be appointed within the next few weeks.

A major American act is expected to be signed to the label in the near future, although no plans have been made to launch GM Records in North America. The company instead, will concentrate on label-by-label deals for its artists in the United States and Canada. Chris Jagger for instance, has been signed to Asylum.

CJRT-FM to Close Shop

TORONTO — CJRT-FM will cease broadcasting on June 1—a victim of the cutback in educational financing by the Ontario government.

A statement from President Donald Mordell of Ryerson Polytechnical Institute, which operates CJRT, said that the only way the station could keep operating was by a provincial grant.

Annual operating costs are \$175,000 but the station needs a further \$125,000 for a transmitter relocation. Ryerson has operated CJRT since 1947 but its programming has had very little to do with the Institute since 1955.

CJRT is one of four stations in Canada run by educational institutions. It must insulate itself from control by Ryerson within the next year for it to obtain a license renewal from the CRTC. The CRTC does not renew licenses for provincial agencies and CJRT must prove its independence from Ryerson to be considered for federal license renewal.

At present, it is completely supported financially by Ryerson as it carries no commercials. The station's music programming is predominantly classical and its cumulative audience in the last survey was 55,000.

Author Inks With Safran

TORONTO—Xaviera Hollander, author of "The Happy Hooker," has signed a world record production agreement with a new company formed by Sheldon Safran Productions of Toronto. She has already started work on her debut album at Manta Sound Studios and it will be rush-released within 30 days.

GRT of Canada this week signed a Canadian distribution agreement with Safran through his new company which is being formed for the "express purpose of producing three planned albums." Canadian writer/director, Tony Flanders, has been hired by Safran to create the script with Miss Hollander.

Miss Hollander has been residing in Toronto for the past six months since being deported from the U.S. for "moral turpitude." Toronto music industry lawyer, Bernard Solomon, is handling negotiations for the release of Miss Hollander's albums internationally. Several U.S. companies are reported to have shown interest.

Connors to Star In Canadian Films

TORONTO—Canada's country artist Stompin' Tom Connors this week signed an agreement to star in three Canadian feature films with DAL Productions Ltd. DAL is a subsidiary of Cinepix of Montreal, Canada's largest independent distributor of feature films. The agreement was negotiated by Jury Krytiuk, president of Boot Records and Connors' manager, and John Saxton, director of DAL.

The first film will be a 90-minute feature on Stompin' Tom produced in the Grand Olde Opry tradition and also featuring half-a dozen other Boot acts.

Filming will begin in May at Toronto's Horseshoe Tavern and in other locations across the country. Krytiuk says it will be the first time a full-length musical has ever been produced in Canada. The other two films will feature Connors playing himself in dramatic parts. These full-length features will be distributed internationally.

The first film will be released this fall and the other two will follow early in 1974. As part of the agreement, Boot Records will have the rights to release soundtracks from the three movies. Krytiuk will be associate producer of the films with DAL.

From The Music Capitals of the World

• Continued from page 62

responding period of the previous year and the target for the first half of its 1973 business year has been set at 6.7 billion yen.

Jushiro Matsuda, managing director of Warner-Pioneer, is concurrently president of Arrow Music Publishing, established in Tokyo March 1 with a capitalization of one million yen as a wholly owned subsidiary of the joint recording venture. Phil Rose, vice president, International Warner Bros. Records and vice president of Warner-Pioneer, and Mrs. Brigitta E.M. Peschko, director, W-P, also are on the new company's board of directors.

Gross annual sales of the more than 4,000 music stores in Japan will total 1,176 billion yen in 1975 compared to an estimated 770 billion yen last year, according to the Yano Economic Research Institute. However, the share of the pie taken by phonograph records will decline to 11.8 percent from 12.9 percent, music tapes will increase to 7.1 percent from 6.6 percent of total retail sales, says Masao Yano, head of the institute. Sales of phonograph records in 1975 will increase by 40.4 percent and music tapes 64.7 percent from 1972, he says. Sales of audio equipment—90 percent stereo—will show a 56.6 percent rise and take 61 percent of the pie, followed by musical instruments with a 45.7 percent increase and a 20.1 percent share of the Japanese music stores' total retail sales.

The seminar on United States-Japan business relations sponsored here March 19-20 by Matsushita Electric Corp. of America (MECA), Telecor/Newcraft Inc. and Dempa Publications, Inc. led to a better understanding between the Japanese manufacturer and the three groups of American dealers who attended it. The speakers at the seminar were Tsutomu Hirabayashi, director, first overseas market division (U.S.), international trade bureau, Ministry of International Trade & Industry, Tokubel Furuya, president, Matsuya Department Store/president, Japan Dept. Stores Assn., Takayuki Hazumi, chief economist, Sumitomo Bank, Minoru Segawa, chairman of the board, Nomura Securities, J.R. Drumwright, regional vice president, Bank of America, Tokyo, Akira Harada, president, MECA/board member, Matsushita Electric Industrial, Mayer Greenburg, chairman of the board/chief executive officer, Telecor, Hideo Hirayama, president, Dempa Publications, and Harold A. Haytin, president, Telecor. Also, the 130 visiting dealers were given briefings March 20 by Yoshio Okawara, director general, American affairs bureau, Ministry for Foreign Affairs, U.S. Ambassador Robert Ingersoll, and L.E. Edmonds, minister/counselor for economic affairs, American Embassy, Tokyo. The dealers were accompanied by Raymond A. Gates, vice president—consumer products, MECA, and Melvin R. Cole, president, Newcraft. Among the dealers who attended the seminar in Tokyo and inspected Matsushita Panasonic's plants in Osaka were Ken Crane, president of Ken Crane's Magna City, Mike Dooley, president, Appliance West, M. Richard Everts, executive vice president, Levy's—Division of Federated Department Stores, David Grand, president, LeGran, Ed Hart, president, Pay Less Drugs, Bill Himelfarb, president, Bill's Records, Jack Hoffman, executive vice president, Cal Bazar, Ron Inkley, president, Inkley's Photo, Sid Jaffe, president, Jafco, Irving Kaufman, vice president, United Overton, Joe W. Levy, vice president, Gottschalk's, and Al Limberatos, president, Alco Paramount. The seminar was outstanding, they said.

HIDEO EGUCHI

TORONTO

Clarke, Irwin and Company has published "Soundprints," a book by Peter Such, dealing with classical Canadian music and composers such as Harry Somers, John Beckwith, Norma Beecroft, Murray Echafer, Walter Buczynski and John Weinzweig. . . . Such is a writer, poet, University of Toronto teacher and publisher of the Canadian literary review, "Impulse Magazine." . . . Edward Bear in Thunder Sound Studios this week cutting a new album with producer Gene Martynec. The LP will feature the Bear's new single and follow-up to "Last Song," titled "Close Your Eyes." . . . Donald K. Donald Productions has re-located at 350 Youville St. in Old Montreal (phone 514-284-1010). Also moving to the new address is Terry Flood Management, Aquarius Records and Promotivation Agency Inc. . . . Sales of the latest Slade album are now over 20,000 according to Polydor. The company is trying to organize concerts in Toronto and Montreal for the U.K. band. . . . Ampex has a new Canon single by R. Dean Taylor entitled "Shadow." . . . UA has re-issued Pete Sarsedt's "Where Do You Go To." . . . Biff Rose into Montreal's Fife and Drum Club (Mar. 27-April 1). . . . Sheldon Kagan brings Buck Owens to Montreal and Ottawa in May. . . . The Mariposa Folk Festival will be held July 6-8, according to Richard Flohil.

Three tracks on the new Byrds album qualify as Canadian content. . . . Donna Fargo played a SRO date in London, Ont. . . . The Kinks play Massey Hall (5), says RCA's Ed Preston. . . . Daffodil has released the Small Faces' "Itchycoo Park" from the "Autumn Stone" album on Immediate.

UA's Allan Matthews has announced the U.S. rush release of the Karl Erikson single, "Enough of God"—Erikson is currently working at the Mid-towner Hotel in Edmonton. . . . Ray Meuse of Dan LaRoche Enterprises has announced the signing of Boot Records' Sharon Lowness to a management pact.

Encore Productions had three big concerts this week in Massey Hall—Wishbone Ash with Gentle Giant (29), B.B. King (2) and Randy Newman with Sandy Denny (6). . . . Quality Records has rushed out an answer song to the Carly Simon hit—"I'm Not Vain" by Charlee Symons.

John Mills-Cockell is now known as JMC Heartbeat. . . . Bobby Curtola plays the Royal York Imperial Room (26-4). . . . Radio CJRP Quebec City brought Gene Pitney to the city for the Quebec Winter Carnival. . . . CHUM's MUCH Productions has announced the signing of the following publishing agreements—Slade's Barn Music for Canada, Germany's Mento Music for the U.S. and Canada and Valentine Music for Canada, CHUM has become extremely active in the publishing area in the past two years. . . . Capitol's Adamo is on tour in Quebec. . . . Jesse Winchester has put together a group and is now touring Canada. . . . Capitol's retail arm, Sherman's Music Centres, have acquired Mister Sound in London, Ont. . . . The company now has 20 stores in and is now touring Canada. . . . Quebec and Ontario. . . . The Guess Who have prevented the publication of a book on the band by Toronto freelance writer, Jack Batten. The group sued Batten for libel after reading galley proofs of the book. RITCHIE YORKE

when answering ads . . . Say You Saw It in Billboard



PEPPINO DI CAPRI

overwins

the 23rd SANREMO Italian song festival

thanks to

“UN GRANDE AMORE
E NIENTE PIÙ”

(A GREAT LOVE AND NOTHING MORE)

co-published by SPLASH and RCA

of course, this record is
WORLDWIDE*

DISTRIBUTED BY



*except Japan where it is distributed by KING RECORDS

HITS OF THE WORLD

BELGIUM-FLEMISH

(Courtesy of Humo)
SINGLES

- This Week**
- 1 BIANCA—Freddie Beck (BASF)
 - 2 YELLOWBOOMERANG—*Middle of the Road (RCA)
 - 3 BLOCKBUSTER—The Sweet (RCA)
 - 4 VAN 'S MORGENS TOT 'S AVONDS—*Willy Sommers (Vogue)
 - 5 LONG HAIREED LOVER—Little Jimmy Osmond (Polydor)
 - 6 UCHE UCHE—*Vader Abraham (11.Prov.)
 - 7 FOREVER AND EVER—*Demis Roussos (Philips)
 - 8 DO YOU WANNA TOUCH ME—Gary Glitter (Polydor)
 - 9 CUM ON FEEL THE NOIZE—*Slade (Polydor)
 - 10 GO LIKE ELIJAH—Chi Coltrane (CBS) LP's

- This Month**
- 1 UBERALL AUF DER WELT—Freddie Beck (BASF)
 - 2 VADER ABRAHAM—*Vader Abraham (11.Prov.)
 - 3 TAMLA MOTOWN HOT HOT HOT—*div. vortolers (Tamla Motown)
 - 4 FOREVER AND EVER—Demis Roussos (Decca)
 - 5 TOPS OF THE POPS—Div. vortolers (Discobell)

BELGIUM-FRENCH

(Courtesy of Telemondique)
SINGLES

- This Week**
- 1 ALOHA FROM HAWAII—Elvis Presley
 - 2 FOREVER AND EVER—Demis Roussos
 - 3 DARK SIDE OF THE MOON—Pink Floyd
 - 4 SLAYED?—Slade
 - 5 MADE IN JAPAN—Deep Purple
 - 6 WHO DO YOU THINK WE ARE?—Deep Purple
 - 7 DON'T SHOOT ME—Elton John
 - 8 VOL. III "CHANTE"—Thierry le Luron
 - 9 BILLION DOLLARS BABIES—Alice Cooper
 - 10 BIRDS OF FIRE—Mahavishnu Orchestra LP's

- This Month**
- 1 FOREVER AND EVER—Demis Roussos
 - 2 BLOCKBUSTER—Sweet
 - 3 QUAND VIENT LE SOIR ON SE RETROUVE—Frederic Francois
 - 4 MASTERPIECE—Temptations
 - 5 LES GONDOLES A VENISE—Sheila & Ringo
 - 6 GO LIKE ELIJAH—Chi Coltrane
 - 7 CROCODILE ROCK—Elton John
 - 8 VIENS—Marie Laforet
 - 9 PETITE FILLE AUX YEUX BLEUS—Art Sullivan
 - 10 DANIEL—Elton John

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- | This Week | Last Week | |
|-----------|-----------|--|
| 1 | 2 | 12TH OF NEVER—Donny Osmond (MGM) Frank (M. Curb/D. Costa) |
| 2 | 1 | CUM ON FILL THE NOIZE—*Slade (Polydor) Barn (Chas Chandler) |
| 3 | 7 | GET DOWN—*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills) |
| 4 | 4 | POWER TO ALL OUR FRIENDS—*Cliff Richard (EMI)—Big Secret (David MacKay) |
| 5 | 3 | 20TH CENTURY BOY—*T. Rex (EMI) Wizard (Tony Visconti) |
| 6 | 5 | FEEL THE NEED IN ME—Detroit Emeralds (Janus) Carlin |
| 7 | 16 | TIE A YELLOW RIBBON—Dawn (Bell) Five Arts (Dave Appel/Tokens) |
| 8 | 35 | I'M A CLOWN/SOME KIND OF A SUMMER—David Cassidy (Bell)—Carlin/Chappell (Wes Farrell) |
| 9 | 6 | KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic) Butterfield/Essex (Joel Dorn) |
| 10 | 11 | NEVER NEVER NEVER—Shirley Bassey (United Artists) Southern (Noel Rogers) |
| 11 | 12 | HEART OF STONE—*Kenny (RAK) Mews (Bill Martin/Phil Coulter) |
| 12 | 13 | WHY CAN'T WE LIVE TOGETHER—Timmy Thomas (Mojo) Southern (Timmy Thomas) |
| 13 | 19 | LOVE TRAIN—*O'Jays (CBS) Gamble-Huff/Carlin (Gamble-Huff) |
| 14 | 10 | GONNA MAKE YOU AN OFFER YOU CAN'T REFUSE—Jimmy Helms (Cube) Essex (John Worth) |
| 15 | 8 | HELLO HURRAY—Alice Cooper (Warner Bros.) Warner Bros. (Bob Ezrin) |
| 16 | 14 | NICE ONE CYRIL—*Cockerel Chorus (Youngblood) Belwin-Mills/Guvnot/Miki Dallon (Martin Clarke) |
| 17 | 23 | PYJAMARAMA—*Roxy Music (Island) EG Music (John Anthony) |
| 18 | 9 | CINDY INCIDENTALLY—*Faces (Warner Bros.) Warner Bros. (Glyn Johns) |
| 19 | 17 | PINBALL WIZARD/SEE ME FEEL ME—*New Seekers (Polydor) (Fabulous/Essex (Michael Lloyd)) |
| 20 | 22 | BABY I LOVE YOU—*Dave Edmunds (Rockfield)—Carlin (Dave Edmunds) |
| 21 | 26 | LOOK OF LOVE—Gladys Knight & the Pips (Tamla/Motown) Screen Gems-Columbia (Norman Whitfield) |

- | | | |
|----|----|---|
| 22 | 15 | DOCTOR MY EYES—Jackson Five (Tamla Motown) Lorna (Hal Davis) |
| 23 | 33 | CRAZY—*Mud (RAK) Chinnichap/RAK (M. Chin/M. Chaplin) |
| 24 | 18 | THAT'S WHEN THE MUSIC TAKES ME—Neil Sedaka (RCA) Kirshner/Warner Bros. (N. Sedaka) |
| 25 | 28 | LONG HAIREED LOVER FROM LIVERPOOL—Little Jimmy Osmond (MGM)—KPM (Mike Curb/Perry Botkin) |
| 26 | 27 | LOOKING THROUGH THE EYES OF LOVE—Partridge Family (Bell)—Screen Gems-Columbia (Wes Farrell) |
| 27 | 38 | ALL BECAUSE OF YOU—*Geordie (EMI)—Red Bus (E. Elias/R. Danova/Jane Golderown) |
| 28 | 32 | BY THE DEVIL—*Blue Mink (EMI) Big Secret (Blue Mink) |
| 29 | 29 | STEP INTO A DREAM—*White Plains (Deram) Cookaway (R. Cook/R. Greenaway) |
| 30 | — | TWEEDLEE DEE—Jimmy Osmond (MGM)—Robbins (Mike Curb/Don Costa) |
| 31 | 21 | BLOCKBUSTER—*Sweet (RCA)—Chinnichap/RAK (Phil Wainman) |
| 32 | 20 | PART OF THE UNION—*Strawbs (A&M)—Hawkana (Strawbs) |
| 33 | 25 | SYLVIA—Focus (Polydor)—Britico (Mike Vernon) |
| 34 | 43 | BREAK UP TO MAKE UP—Stylistics (Avco)—Gamble-Huff/Carlin (Thom Bell) |
| 35 | 24 | WHISKY IN THE JAR—*Thin Lizzy (Decca)—Luddington House (Nick Tauber) |
| 36 | — | DUELING BANJOS—Soundtrack/ Eric Weissberg/Steve Mandel (Warner Bros.)—Warner Bros. |
| 37 | 31 | TAKE ME HOME COUNTRY ROADS—*Olivia Newton-John (Pye)—ATV Music (John Farrar) |
| 38 | 30 | DO YOU WANNA TOUCH ME (OH YEAH!)—*Gary Glitter (Bell)—Leeds (Mike Leander) |
| 39 | — | AMANDA—Stuart Gillies (Philips)—KPM (Norman Newell) |
| 40 | 45 | GOD GAVE ROCK & ROLL TO YOU—*Argent (Epic)—Verulum (Rod Argent/Chris White) |
| 41 | 49 | YOU ARE EVERYTHING—*Pearls (Bell)—Gamble-Huff/Arlin (P. Swern/J. Arthey) |
| 42 | 34 | SUPERSTITION—Stevie Wonder (Tamla/Motown)—Jobete/Carlin (Stevie Wonder) |
| 43 | 42 | BIG SEVEN—*Judge Dread (Big Shot)—Bush (Sinclair/Bryan/Shrowder) |
| 44 | 36 | HEAVEN IS MY WOMAN—*Val Doonican (Philips) Famous/Chappell (John Franz) |
| 45 | 37 | CALIFORNIA SAGA—Beach Boys (Reprise) Carlin (Beach Boys) |
| 46 | 47 | I DON'T KNOW WHY—Andy & David Williams (MCA)—F.D. & H. (Jackie Mills) |
| 47 | — | THE RIGHT THING TO DO—Carly Simon (Elektra)—Warner Bros. (Richard Perry) |
| 48 | 50 | ROLL OVER BEETHOVEN—*Electric Light Orchestra (Harvest)—Jewel (Jeff Lynne) |
| 49 | — | GOOD GRIEF CHRISTINA—*Chicory Tip (CBS)—ATV (R. Easterby/D. Champ) |
| 50 | — | SWEET DREAMS—Roy Buchanan (Polydor)—Acuff-Rose (Peter K. Siegel) |

HOLLAND

(Courtesy: Radio Veronica and Bas Mul)
*Denotes local origin

- This Week**
- 1 GO LIKE ELIJAH—Chi Coltrane (CBS)
 - 2 YELLOW BOOMERANG—Middle of the Road (RCA)—Universal Songs
 - 3 DOWN BY THE LAZY RIVER—The Osmonds (MGM)—Basart
 - 4 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)—April Music
 - 5 MAYBE TOMORROW, MAYBE TONIGHT—*Earth & Fire (Polydor)—Dayglow
 - 6 BIANCA—Freddie Beck (BASF)—Dayglow
 - 7 DO YOU WANNA TOUCH ME?—Gary Glitter (Bell)—Leeds
 - 8 THE JEAN GENIE—David Bowie (RCA)—Universal Songs
 - 9 MY GIRL DONNA—*The Buffoons (CBS)—Basart
 - 10 CUM ON FEEL THE NOIZE—Slade (Polydor)—Dayglow

- LP's**
- This Month**
- 1 INTROSPECTION—*Thijs van Leer (CBS)
 - 2 BILLION DOLLAR BABIES—Alice Cooper (WB)
 - 3 THE OSMONDS GREATEST HITS—The Osmonds (MGM)
 - 4 UBERALL AUF DER WELT—Freddie Beck (BASF)
 - 5 NURSERY RHYMES—*Jaap Dekker Boogie Set (Imperial)
 - 6 ALLE 11 GOED GEK—*Various Artists (Philips)
 - 7 DON'T SHOOT ME—Elton John (DJM)
 - 8 TAMLA MOTOWN IS HOT VOL. 4—Various Artists (TM)
 - 9 WHO DO WE THINK WE ARE—Deep Purple (Purple Records)
 - 10 VADER ABRAHAM SHOW Part 2—*Various Artists (11 Provincien)

HONG KONG

(Courtesy of Radio Hong Kong)

- This Week**
- 1 I WON'T LAST A DAY WITHOUT YOU—The Carpenters (A&M)
 - 2 YOU'RE SO VAIN—Carly Simon (Elektra)
 - 3 RELAY—The Who (Polydor)
 - 4 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (Mums)
 - 5 DREIDEL—Don McLean (U-A)
 - 6 SWEET SURRENDER—Bread (Elektra)
 - 7 CRAZY HORSES—The Osmonds (MGM)
 - 8 AUBREY—Bread (Elektra)
 - 9 ALIVE—The Bee Gees (Polydor)
 - 10 MAGIC WOMAN TOUCH—The Hollies (Parlophone)

JAPAN

(Courtesy: Music Labo, Inc.)
*Denotes local origin

- This Week**
- 1 GAKUSEIGAI NO KISSATEN—*Garo (Mushroom)—Alfa
 - 2 ONNA NO NEGAI—*Shiro Miya, Pinkara Trio (Columbia)—Daiichi
 - 3 CHUGAKU SAN-NEN SEI—*Masako Mori (Minoruphone)—Tokyo
 - 4 HINAGESHI NO HANA—*Agnes Chan (Warner)—Watanabe
 - 5 HARU NO OTOZURE—*Rumiko Koyanagi (Reprise)—Watanabe
 - 6 ONNA NO MICHI—*Shiro Miya, Pinkara Trio (Columbia)—Daiichi, Nichion
 - 7 MARUYAMA, HANA-MACHI, HAHANO-MACHI—*Eiji Miyoshi (Victor)—Shinko
 - 8 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (Epic)—P.M.P.
 - 9 AIENO START—Goh Hiromi (CBS/Sony)—Standard
 - 10 WAKAKUSA NO KAMIKAZARI—*Cherish (Victor)—Victor

MALAYSIA

(Courtesy of Rediffusion, Malaysia)
*Denotes local origin

- This Week**
- 1 DON'T EXPECT ME TO BE YOUR FRIEND—Lobo (Big Tree)
 - 2 CROCODILE ROCK—Elton John (MCA)
 - 3 BRAND NEW SONG—Cliff Richard (EMI)
 - 4 PEACEFUL EASY FEELING—Eagles (Asylum)
 - 5 BUT I DO—Bobby Vinton (CBS)
 - 6 JAMBALAYA—The Blue Ridge Rangers (Fantasy)
 - 7 OH BABE, WHAT WOULD YOU SAY—Hurricane Smith (Capitol)
 - 8 THE COVER OF ROLLING STONE—Dr. Hook & The Medicine Show (CBS)
 - 9 DREAM ME HOME—Mac Davis (CBS)
 - 10 YESTERDAY MAN—*Mike Guchran (Harvest)

MEXICO

(Courtesy of Radio Mil)

- This Week**
- 1 VOLVER VOLVER—Vicente Fernandez (CBS)
 - 2 WHY CAN'T WE LIVE TOGETHER (por que no hay convivencia)—Timmy Thomas (Glades)
 - 3 DETALLES—Roberto Carlos (CBS)
 - 4 RIO REBELDE—Julio Iglesias (Polydor)
 - 5 TE VOY A ENSEÑAR A QUERER—Manoella Torres (CBS)
 - 6 BEN (Benjamin)—Michael Jackson (Capitol)
 - 7 ENGANO—La Tropa Loca (Capitol)
 - 8 CLAIR (Inocente)—Gilbert O'Sullivan (London)
 - 9 I'D LOVE YOU TO WANT ME (Te amo necesariamente)—Lobo (Philips)
 - 10 MI SEGUNDO AMOR—Victor Yturbe "Piruli" (Philips)

NORWAY

(Courtesy Verdens Gang)
*Denotes local origin

- This Week**
- 1 JEG OG DU OG VI TO OG MANGE FLERE—*Wenche Myhre (Polydor)—Intersong
 - 2 TITTEN TEI ANDRE VON DREI—*Birgit Strom & Kjell Karlsen ork. (Polydor)—Intersong
 - 3 BALLADEN OM MORGAN KANE—*Benny Borg (Polydor)—Intersong
 - 4 BLOCKBUSTER—Sweet (RCA)—Sweden
 - 5 CROCODILE ROCK—Elton John (DJM)
 - 6 FANITULLEN—*Christiana Fusel & Baagress (Philia)
 - 7 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (Epic)
 - 8 DANIEL—Elton John (DJM)
 - 9 HI HI HI—Wings (Apple)—Air
 - 10 SOLID GOLD EASY ACTION—T. Rex (EMI)

- LP's**
- This Month**
- 1 WHO DO WE THINK WE ARE—Deep Purple (Purple)
 - 2 DON'T SHOOT ME I'M ONLY THE PIANO PLAYER—Elton John (DJM)
 - 3 NORSK PAA TOPP—Various Artists (Karussell)
 - 4 PA TREFF MED, 2—Various Artists (Talent)
 - 5 PRESTEKRAGER OG TIMOTEI—Ivar Simastuen (Karussell)
 - 6 SLAYED?—Slade (Polydor)
 - 7 BACK TO FRONT—Gilbert O'Sullivan (MAM)
 - 8 ALOHA FROM HAWAII—Elvis Presley (RCA)
 - 9 THE MAGICIAN'S BIRTHDAY—Uriah Heep (Island)
 - 10 CATCH BULL AT FOUR—Cat Stevens (Island)

SINGAPORE

(Courtesy of Rediffusion, Singapore)

- This Week**
- 1 JAMBALAYA—Blue Ridge Rangers (Fantasy)
 - 2 BLOCKBUSTER—The Sweet (RCA)
 - 3 AVENUES AND ALLEYWAYS—Tony Christie (MCA)
 - 4 DANIEL—Elton John (DJM)
 - 5 ME AND MRS. JONES—Billy Paul (Philadelphia Int.)
 - 6 REELING AND ROCKING—Chuck Berry (Chess)
 - 7 SUPERSTITI—Stevie Wonder (Tamla)
 - 8 PART OF THE UNION—Strawbs (A&M)
 - 9 YOU'RE SO VAIN—Carly Simon (Elektra)
 - 10 DREIDEL—Don McLean (UA)

SPAIN

(Courtesy of "El Musical")
*Denotes local origin

- This Week**
- 1 HI, HI, HI—Wings (EMI)
 - 2 AMOR... AMAR—*Camilo Sesto (Ariola)
 - 3 EL GATO QUE ESTA TRISTE Y AZUL—Roberto Carlos (CBS)
 - 4 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (CBS)
 - 5 CLAIR—Gilbert O'Sullivan (Columbia)
 - 6 LIBRE—*Nino Bravo (Polydor)
 - 7 STARMAN—David Bowie (RCA)
 - 8 YOUR MAMA DON'T DANCE—Loggins & Messina (RCA)
 - 9 YOU'RE SO VAIN—Carly Simon (Hispavox)
 - 10 GUDBUY TJANE—Slade (Polydor)

LP's

- 1 MIGUEL HERNANDEZ—*Juan Manuel Serrat (Zafiro)
- 2 ZIGGY STARDUST—David Bowie (RCA)
- 3 VOLVERE A NACER—*Raphael (Hispavox)
- 4 VENTANAS—*Mari Trini (Hispavox)
- 5 SOLO UN HOMBRE—*Camilo Sesto (Ariola)
- 6 LIVING IN THE PAST—Jethro Tull (Ariola)
- 7 BACK TO FRONT—Gilbert O'Sullivan (Columbia)
- 8 CARAVANSERAI—Santana (CBS)

- 9 GREATEST HITS—Simon & Garfunkel (CBS)
- 10 IN ALL DIRECTIONS—Temptations (RCA)

SWEDEN

(Courtesy Radio Sweden)
*Denotes local origin

- This Week**
- 1 RING, RING (bara du slog en signal)—Bjorn & Benny, Agnetha & Anni-Frid (Polar)
 - 2 WHO DO WE THINK WE ARE (LP)—Deep Purple (Purple)
 - 3 DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER (LP)—Elton John (DJM)
 - 4 BILLION DOLLAR BABIES (LP)—Alice Cooper (Warner Bros.)
 - 5 COTTON JENNY—*Jerry Williams & Alarm (Sonet)
 - 6 ALOHA FROM HAWAII VIA SATELLITE (2 LP)—Elvis Presley (RCA)
 - 7 FLAMINGOKVINTETTEN III (LP)—*Flamingokvintetten (Flam)
 - 8 MEXICO—Les Humphries Singers (Decca)
 - 9 HALLA DU GAMLE INDIAN—*Jigs (Odeon)
 - 10 BIRDS OF FIRE (LP)—Mahavishnu Orchestra (CBS)

WEST GERMANY

(Courtesy of Musikmarkt)

- This Week**
- 1 MADE IN JAPAN—Deep Purple, Purple (EMI Electrola)
 - 2 MEXICO—The Les Humphries Singers, Decca (Teldec)
 - 3 NON STOP DANCING 1973—James Last (Polydor)
 - 4 SING MIT...—James Last (Polydor)
 - 5 SEINE GROBEN ERFOLGE III—Heino, Columbia (EMI Electrola)
 - 6 WHO DO WE THINK WE ARE—Deep Purple, Purple (EMI Electrola)
 - 7 THE MAGICIAN'S BIRTHDAY—Uriah Heep, Island (Ariola)
 - 8 POLKA-PARTY II—James Last (Polydor)
 - 9 LAB DAS MAL DEN TONY MACHEN—Tony Marshall (Ariola)
 - 10 MEIN ACHTEL LORBEERBLATT—Reinhard Mey (Intercord)

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1972 JUNO AWARDS

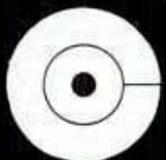
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*Second Consecutive Year

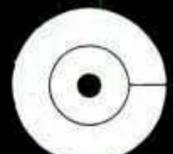
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Top Male Vocalist
of the Year
Composer of the Year

**8th Juno Award



Capitol

Edward Bear



Capitol

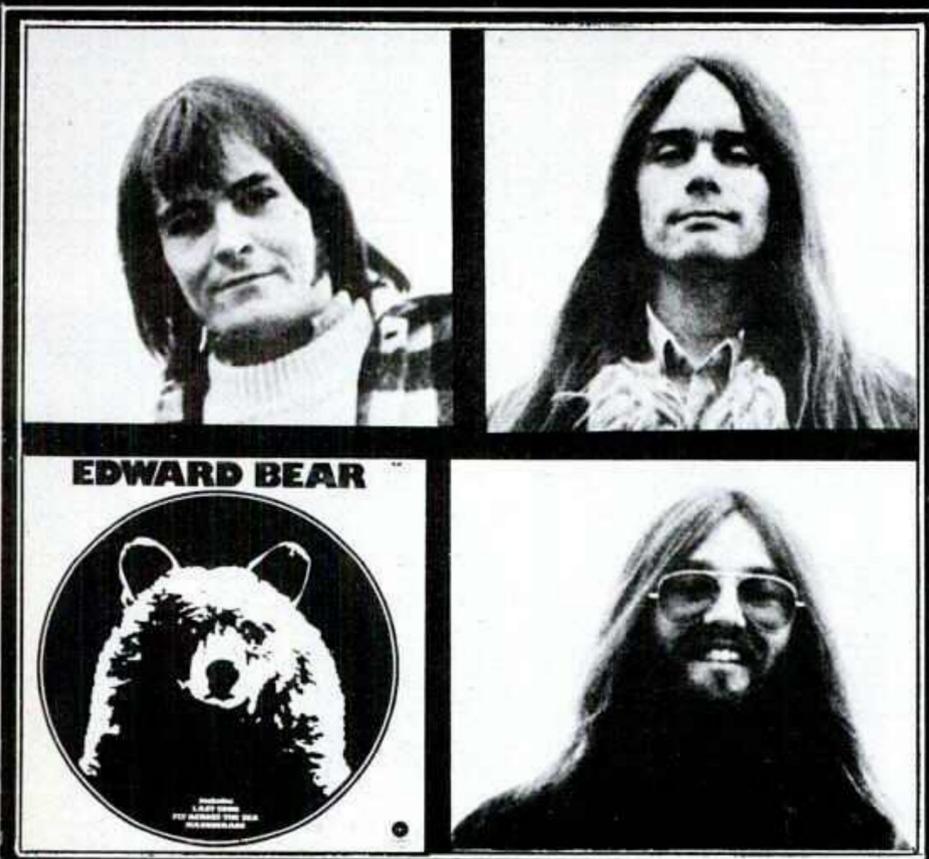
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- JUNO AWARD - "OUTSTANDING PERFORMANCE OF THE YEAR" (GROUP)
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- GOLD LEAF AWARD: FOR OUTSTANDING RECORD SALES IN CANADA
- GOLD RECORD - R.I.A.A. CERTIFIED SALES OF 1,000,000 COPIES IN THE U.S.A.

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Executive Turntable

• Continued from page 4

with Gibson & Stromberg. . . . In the music department of Oxford University Press, **Susan Brailove** has been appointed manager and **Thomas Hageman** has been named educational and sales representative. . . . **Peter Dyke** has been appointed national sales manager for Acoustic Research. He was previously advertising manager at the firm. . . . **Jerry Roth** has been named Eastern sales manager for BSR's consumer products division. He had been regional sales manager, East, for Yamaha hi-fi products. . . . **Byron R. Benson** is the new manager for the Norfab division of Nortronics Company. He will be in charge of piece-part fabrication for magnetic recording heads. . . . **Earl A. Tawney** has been named controller of UDC, the United Artists distributing company. Tawney was promoted from UDC internal audit director and succeeds **George Boyle**, who last week became UA vice president and controller. . . . **Leo Leichter** has resigned as West Coast chief of American Talent International. . . . **Lezlee Monchack** has been appointed assistant in the concert area at ATI. . . . At Burlington/Felsted, **Eddie Deane** has been named general professional manager. He was promoted from his position of professional manager. Also, **Gary Le Mel** has been named to head the firm's new West Coast offices. Previously, he was with E.H. Morris out of Los Angeles. . . . **Frederick P. Cahill** has joined Warner Communication Inc., as manager of special projects. . . . **Marc Weisinger** is now insurance and banking analyst for the insurance and banking department at Capitol Records. He was formerly supervisor, accounts receivable. He is replaced in the accounts receivable department by **Jill Simmons**. . . . **W. Lee Shevel** has been named assistant general manager of the consumer products division of Motorola Inc. He is also now a corporate vice president of the firm. He was formerly with IBM.

★ ★ ★

Three regional sales managers have been appointed at Fisher Radio. **Louis Colbert**, formerly district sales manager in the South, is regional manager, South. He will headquarter in Atlanta. **Allen Novick**, formerly district manager, northern California, is regional manager, West. **Stanley Paige**, formerly district sales manager for Chicago, is regional manager, Midwest. . . . **Heidi Robinson** has joined Francis X. Feighan Public Relations as an account executive. She was formerly a Columbia Records' West Coast publicist. . . . **Donna Siani** has been named Chrysalis Records' Hollywood office sales-promotion coordinator. She was previously with Playboy Records and Chess Records. . . . **Meg Gordean** has been named an account executive for Tomorrow Today Public Relations. . . . **Stephen L. Pillster** has resigned from management representation of Dan Licks and the Hot Licks. He will announce plans shortly.

★ ★ ★

All incumbent writer and publisher members of the board of directors at ASCAP have been re-elected. Writer members include **Stanley Adams**, **Harold Arlen**, **Cy Coleman**, **George Dunning**, **Arthur Hamilton**, **Gerald Marks**, **Richard Rogers**, **Arthur Schwartz**, **Ned Washington**, **Samuel Barber**, **Morton Gould**, and **Vincent Persichetti**. Publisher members include **Leon J. Brettler**, **Shapiro, Bernstein & Co.**, **Jacques R. Chabrier**, **Chappell**, **Salvatore T. Chiantia**, **MCA Music**, **Edwin H. Morris**, **E.H. Morris & Co.**, **Irwin Z. Robinson**, **Colgems Music Corp.**, **Wesley Rose**, **Milene Music**, **Larry Shayne**, **Shayne Music**, **Alan L. Shulman**, **Belwin-Mills**, **El Silvers**, **Warner Bros. Music**, **Arnold Broido**, **Theodore Presser Co.**, **Ernest R. Farmer**, **Shawnee Press**, and **W. Stuart Pope**, **Boosey and Hawkes**.

★ ★ ★

Herb Dale has been named corporate director of marketing
(Continued on page 78)

Copyright Revision Before Solons

• Continued from page 1

also be hearings on several other issues, chiefly educator and librarian demands for more freedom to use and photocopy published materials.

The subcommittee will definitely not hold any hearings on its recently proposed amendment calling for a 26 percent cost-of-living raise in mechanical rates on the recording of copyrighted music, and on the newly established jukebox performance royalty for the play of copyrighted music. The mechanical rate would go from a proposed ceiling of 2.5 cents per tune, to about 3.1 cents, and the jukebox rate to slightly over \$10 from the original \$8 per box per year.

Written Statement

Subcommittee counsel Tom Brennan noted that the industry segments involved have agreed to let their written statements form the basis of the subcommittee's decision, without further hearings. In their comments, the record industry and jukebox operators each indignantly protested the rate raises as a windfall to music publishers only, and a serious, damaging inflationary cost to the record producers and jukebox operators. The music publishers, for their part, were highly pleased but said they felt an even higher increase was called for (Billboard Jan. 27, 1973 and Dec. 12, 1972).

The revision bill being considered contains not only copyright protection for recordings against unauthorized duplication, but also the right to collect performance royalty when the records are

played for profit. A compulsory licensing of copyrighted recordings for broadcasters would be set at 2 percent of advertising revenues, with exemptions for smaller stations. Jukeboxes would pay \$1 per year per box for the use of copyrighted recordings, in addition to the statutory fees per box for the performance of the copyrighted music on the records. Copyright law is not retroactive, and currently, only recordings made on or after Feb. 15, 1972 are protected from piracy (but not entitled to performance royalty) under a special federal law which expires after Dec. 31, 1974—but hopefully will be replaced by passage of the new revision bill before that date.

McClellan Irritation

In his statement on the bill to the senate last week, Sen. McClellan was openly irritated by the insistence of copyright-owning film producers that the bill omit specific fee schedules, and merely establish CATV liabilities. The copyright owners want fees to be decided later by arbitration under the Copyright Tribunal to be established for periodic review of statutory royalty rates.

The senator, who is now heavily occupied as chairman of the Senate Appropriations Committee and had hoped to have all disputes ironed out in time for smooth passage of the bill, takes the opposite view. He pointed out that congress had traditionally set the original statutory rates when "public interest justified, and practical realities required the granting in certain circumstances of a compulsory license to perform copyrighted works." He saw no reason to make

cable television use an exception. He blamed a "private agreement" worked out by White House spokesman Clay T. Whitehead, without even consulting the legislators, for firing up the copyright owners' demand.

There was a prospect of further delay in Sen. McClellan's grim remark that since efforts to resolve some of the disputed issues are still going on, it would not be feasible to hold hearings at this time. In his "personal view," public hearings on the CATV and other issues are "unlikely to produce any significant new information," and could in fact cause worse polarization on some issues now in a negotiating stage. He said he would schedule the hearings at a later date, "as soon as my other responsibilities permit."

When the hearings are concluded, the subcommittee will vote on amendments, and submit the final version of the bill to the full Senate Judiciary Committee, after which it will come up for senate floor vote. This could take the remainder of this year, leaving House action until 1974. The bill also provides for a National Commission on New Technological Uses of Copyrighted works, that would study the rights of authors, users and the public, in the frightening proliferation of new technologies, and propose legislation to protect those rights.

Soviet Aspect Bill

In the wake of the Soviet Union's recent joining of the Universal Copyright Convention, Sen. McClellan has also introduced a bill, S. 1359, at the behest of the Authors' League and others, who fear some censorship aspects of the Soviet copyright law. Reportedly, the Russian government has recently amended its copyright law to permit the USSR to control any anti-Soviet writings of its authors, by assuming state ownership of the copyright.

If this is the case, the rebellious authors could be denied the right to publish in the U.S. or other countries, and the USSR as assignee, could sue the U.S. or other publishers of these works for infringement. The McClellan bill, which is frankly an attempt to provide a focus for the issue rather than final legislation, would amend the U.S. copyright law by in effect refusing recognition to any "involuntary" copyright assignment assumed by a foreign government. Such a copyright would not be binding on U.S. publishers (only the author's rights would be recognized), nor could they be sued for publishing the foreign work.

Under the terms of the Universal Copyright Convention, of which the U.S. is a member, each country grants foreign authors' works the same copyright protection as it gives to its own nationals under domestic law (Billboard, issues March 3 and March 24).

FCC's Drug Lyric Edict

• Continued from page 3

ance with the drug lyric policy. The three-judge panel had upheld the FCC on all counts.

Appeals Court Chief Judge David L. Bazelon, in an extremely rare action, offered a motion to have the drug lyric case reheard by the full nine-member U.S. Appeals Court, saying, "This case is ripe for judicial review." However, when the majority did not agree to an en banc hearing, the Chief Judge took the unusual step of issuing a formal opinion on his own which will become part of the court record of this case.

In the opinion, released last week, he warned his fellow justices that the drug lyric case raised many questions of possible pressure and censorship on the broadcaster's right to select programming. He disagreed with the three-judge panel's finding that the commission was, as it claimed, merely requiring the usual responsibility of broadcasters to "know" the content of their programming. Judge

Bazelon's opinion pointed out that the FCC's so-called clarification of its original order "restated its basic threat," that the broadcaster could jeopardize his license by failing to comply with the drug lyric policy.

Stern Warning

"The court must look to the impact of these directives, not merely to their language," said the Chief Judge, adding that "the commission's language ranges from confusion to deliberate obfuscation."

Judge Bazelon found particularly blameworthy the three-judge panel's dismissal of broadcast fears simply because no one had yet lost a license for playing drug-oriented lyrics. He reminded the justices "of the recognized principle that the threat of the legal sanction can have as much effect on the conduct of threatened parties as the sanction itself." The loss of free speech can come not suddenly, he warned, but by erosion in a series of superficially acceptable single actions, like the drug lyric policy.

RIAA LIBRARY & CULTURAL FETES IN WASHINGTON



Huddling at the RIAA Dinner are (left to right): Leonard Garment, Special Advisor to President Nixon on Cultural Affairs; Senator Claiborne Pell, recipient of the 1973 RIAA Cultural Award; Representative John Brademas of Indiana, who received the award last year, and RIAA's President, Stanley M. Gortikov.



Senator Claiborne Pell (D-R.I.), left, receives the Recording Industries Association of America's Fifth Annual Cultural Award from RIAA's President, Stanley M. Gortikov.



Senator Carl Curtis of Nebraska and Mrs. Curtis are welcomed to the RIAA Dinner in Washington by Henry Brief, RIAA's Executive Director.



Arthur Burns, Chairman of the Federal Reserve Board, underscores a point to RIAA's Executive Director Brief and Mrs. Brief.

Distaffers Dominating Pop Charts

• Continued from page 1

Right Thing To Do" this week jumped ten slots to 50.

Diana Ross' "Lady Sings the Blues" soundtrack LP went from 3 to 1 last week when she was beaten for an acting Oscar by Liza Minnelli for "Cabaret." Interestingly, the "Cabaret" soundtrack was not on the charts during Oscar week. But even before the award was announced, Liza Minnelli's "The Singer" album in its third week on the chart leaped from 147 to 96.

Another interesting sidelight to "Lady Sings the Blues" is that the film's re-popularization of Billie Holiday has put on the chart two LPs of reissues by "Lady Day."

Lawrence Leap

TV performer Vicki Lawrence went from 10 to 1 on the Hot 100 with "The Night the Lights Went Out In Georgia" this week, an unusually quick move by current standards. The rest of the top 10 singles by female artists not already mentioned in this report are: Gladys Knight & the Pips, "Neither One of Us," no. 2; Anne Murray, "Danny's Song," no. 8; Bette Midler's "Divine Miss M" album and "Do You Want to Dance?" single are currently falling from their top-most chart positions. The LP went as high as no. 9.

Judy Collins, consistently a strong album seller, today has her first hit single since "Both Sides Now" in "Cook With Honey." A new reissue of Laura Nyro's first album is on the chart. Joni Mitchell had a hit single, "Turn Me On, I'm Your Radio," from her most recent LP, "For the Roses," which is currently the no. 56 album. Barbra

Streisand's "Live in Concert at the Forum" remains in the top 100 LPs after 20 weeks of chart activity.

If there is any one major factor responsible for the sudden re-acceptance of female recording superstars, it is the truly overwhelming

popularity of writer-singer Carole King. Her most recent album, "Rhymes & Reasons," is no. 54 in its 23rd week on the chart. But more importantly, her "Tapestry" album has only now dropped below the top 100 in the first week of its THIRD YEAR on the chart.

Chappell Pubs Gershwin

NEW YORK—Chappell & Co. will release "The Best of George Gershwin," a 75th birthday commemorative songbook. The book which contains 30 songs celebrating Gershwin, covers music from "Porgy & Bess," "Shall We Dance," "A Damsel in Distress," "The

Goldwyn Follies," and "An American in Paris."

Designed and edited by Chappell editor, Lee Snider, "The Best of George Gershwin" is being released in conjunction with a schedule of year-long events honoring the composer.

It's never happened before.



1971



1972



1973

Records are made to be broken.

And that's what happened Sunday night.

Stephen Sondheim won his third consecutive Tony for Best Score with "A Little Night Music."

And whose record did he break?

Stephen Sondheim's.
ASCAP

5th Dimension Month at Bell

NEW YORK—Bell Records has designated April as "5th Dimension Month." A key item in the promotional effort is a display piece which can be used as a mobile, a wall unit or a stand-up easel. The combination display spotlights all 5th Dimension product and features assorted photos of the group.

Available to promoters and television stations are 16mm color, 30 and 60 second commercials which feature the 5th Dimension performing live. For radio, there is a 60-minute special that includes the group's latest hits, features all the members and is equipped with spots for commercial breaks. Also available are specials of 10-minute duration featuring an interview with each member as well as a selection from the group's latest Bell album, "Living Together, Growing Together."

The campaign will also consist of a reshipping to all distributors of the entire, seven-album 5th Dimension catalog: "Portrait," "Love's Line, Angles and Rhymes," "5th Dimension 'Live'," "Reflections," "Individually and Collectively," "Greatest Hits on Earth" and the new album. Bell will reserve all seven albums to key radio stations throughout the country along with special information kits heralding the group's career.

The 5th Dimension recently completed a U.S. tour and will spend April touring Turkey and Eastern Europe, including Romania, Poland and Czechoslovakia under a U.S. Cultural presentation program.

Alithia in Deal With Kerr Co.

NEW YORK—Alithia Records, North Bergen, N.J. label, has entered into a production and label agreement with George Kerr Productions. Alithia, under a separate contract, will distribute Kerr Records through 36 distributors.

Releases will include an LP made by The Escorts, seven inmates at the Rahway State Prison, N.J.

Breaking Disks

Edgar Winter needed several months before his galumphing instrumental, "Frankenstein," arrived on the chart, but this week it leaps from 78 to 59 without losing its star. "Frankenstein" is already a Detroit monster with play on both

CKLW-AM and WLIV-AM. Chicago's WCFL-AM is just going on. Good airplay at: WMAK-AM, Nashville; WIXY-AM, Cleveland; WFOM-AM and WBBQ-AM, Atlanta; WIFE-AM, Indianapolis. Strongest sales so far in Detroit, Cleveland and Chicago, but also moving in St. Louis, Boston, Milwaukee, New York and Memphis, and Nashville. First sales movement reported from Los Angeles. Ronnie Dyson's "One Man Band (Plays All Alone)" is climbing both the pop

and soul charts with last week's release of a "One Man Band" album to kick things along. Best airplay is WOKY-AM, Milwaukee; WCFL-AM, Los Angeles; WFOM-AM, Atlanta; KOL-AM, Seattle; WIXY-AM, Cleveland. And it's building at KXOK-AM, St. Louis; WDGY-AM, Minneapolis; WEAM-AM, Washington; WLIV-AM, Detroit. Sales are strong in Detroit, New York, Chicago and Baltimore; emerging in Milwaukee, Cleveland, Los Angeles and Miami.

Hot Chart Action

Vicki Lawrence put "The Night the Lights Went Out in Georgia" from 10 to 3 this week and looks like she's going to stay there a while. Record is in top four on playlists of all these stations: WEAM-AM and WPCG-AM, Washington; KNUZ-AM and KIUT-AM, Houston; KFRC-AM and KYA-AM, San Francisco; KOL-AM and KJR-AM,

Seattle; KLIF-AM and KFJZ-AM, Dallas-Fort Worth; WOKY-AM, Milwaukee. Also listed at WIXY-AM, Cleveland; WFOM-AM, Atlanta; WHBQ-AM, Memphis and KXOX-AM, St. Louis. Heavy sales in Los Angeles, New Orleans, Milwaukee, San Francisco, Philadelphia, Minneapolis-St. Paul, Cleveland, Boston, Atlanta, Baltimore, New York, Memphis-Nashville, Washington, Chicago, Pittsburgh, Miami, Dallas-Ft. Worth. Helen Reddy's "Peaceful," continues to move smartly up the chart, now poised at 23 with momentum gathering for a major drive. Strong airplay at KDWB-AM and

WDGY-AM, Minneapolis-St. Paul; WFOM-AM and WHBQ-AM, Atlanta; KHJ-AM, Los Angeles; WCFL-AM, Chicago; KLIF-AM, Dallas-Ft. Worth and KXOK-AM, St. Louis. Also building up steam at KYA-FM, San Francisco; WIXY-AM, Cleveland; WPGC-AM, Washington; WCAO-AM, Baltimore; WIXZ-AM, Pittsburgh; WMAK-AM, Memphis-Nashville and WOKY-AM, Milwaukee. Sales highest in Chicago, Los Angeles, Washington, Milwaukee, Atlanta and Cleveland. Growing in Boston, Houston, Minneapolis-St. Paul, New York, Memphis-Nashville, Dallas-Ft. Worth, Pittsburgh.

Songs listed on this page are the consensus of a review panel which listened to the music individually and then collectively and then voted

for the titles published this week. Songs not listed have received a three star rating. Review Editor—Eliot Tiegel.

Pop Picks

AMERICA—ONLY IN YOUR HEART (3:16); producer: America; writer: Gerry Beckley; WB Music, ASCAP. Warner Bros. 7694. Bouncy, well-arranged tune featuring strong piano base, and characteristic strong harmony vocals of group. More up tempo than previous efforts with good electric accompaniment. Flip: no info available.

JAMES TAYLOR—HYMN (2:24); producer: Peter Asher; writer: James Taylor; Country Road, Blackwood. BMI. Warner Bros. 7695. Folky-gospel arrangement in the best Taylor traditional, featuring strong piano with the singer's voice taking

the spotlight. Should get strong NOR as well as pop play. Flip side: no info available.

ELVIS PRESLEY—FOOL (2:42); producer: none listed; writers: Carl Sigman, James Last; Gladys, Intersong-U.S.A., ASCAP. REA 74-0910. Strong ballad effort in country-rock vein, following along lines of his other top ballad hits. Flip is rocker with good potential as well. Flip: Steamroller Blues (3:07); producer: none listed; writer: James Taylor; Blackwood, Country Road, BMI.

ALICE COOPER—NO MORE MR. NICE GUY (3:05); producer: Bob Ezrin; writers: M. Bruce, A. Cooper; Ezra, BMI. Warner Bros. 7691. Less far-out production than on the past three Cooper singles, Mr. Alice gets an excellent but nearly normal AM rock hit sound. Flip side: no info available.

KEITH HAMPSHIRE—FIRST CUT IS THE DEEPEST (3:48); producer: Pig-Weed Productions; writer: Cat Stevens; Duchess, BMI. A&M 1432. English artist uses strong arrangement to capture mood of song first recorded by Cat Stevens six years ago. Powerful vocals and good background instrumentals blend well. Flip: no info available.

EDWARD BEAR—CLOSE YOUR EYES (2:58); producer: Gene Martynec for Bear; writer: Larry Evoy; Eeyor, CAPAC. Capitol 3581. Has everything that made Bear's "Last Song" debut a smash. Probably even stronger than groups first entry. Grand production, fine harmonizing. Flip: Cachet Country (4:05); producer: Gene Martynec for Bear Prod.; writer: Roger Ellis; Eeyor, CAPAC.

also recommended

THE GUESS WHO—Only (2:53); producer: Jack Richardson; writer: B. Cummings; Dunbar, Citrus, BMI. RCA 74-0926.

ROGER DALTRY—Giving It All Away (3:37); producer: Adam Faith; writers: Courtney, Sayer; Track, BMI. MCA 40053.

THE KINGSMEN—You Better Do Right (3:20); producers: The Kingsmen; writers: The Kingsmen; Beechwood, Black Shoshanah, BMI. Capitol 3576.

TOWER OF POWER—So Very Hard To Go (3:37); producer: Tower Of Power; writers:

S. Kupka, E. Castilla; Kuptillo, ASCAP. Warner Bros. 7687.

DUSTY SPRINGFIELD—Mama's Little Girl (3:18); producer: Steve Barri, Dennis Lambert, Brian Potter; writers: D. Lambert, B. Potter, Trousdale, Soldier, BMI. Dunhill 4344.

GAYLE McCORMICK—Sweet Feeling (That Old Time Feeling) (2:37); producers: Tom Thacker, Joe Schermie for Corduroy; writers: C. Staton, C. Carter, R. Hall, M. Daniel, Fame, BMI. MCA 40007.

THE PEARLS—You Came, You Saw, You Conquered (2:40); producers: Philip Swern, Johnny Arthey; writers: Phil Spector, Toni Wine, Irvine Levine; Irving, Mother Bertha, Jillbern, BMI. Bell 45,342.

McKENDREE SPRING—Underground Railroad (2:58); producer: Free Flow; writers: D. Woods, F. McKendree; Serendipity, Duchess, BMI. MCA 40024.

GRIN—Ain't Love Nice (2:10); producer: D. Briggs; writer: N. Lofgren; Hilmer, ASCAP. Spindizzy 4007 (CBS).

ROBIN LAMONT—That's What I'm Here For (3:21); producer: Steve Metz for Maximus; writer: Steve Schwartz; Warner Bros., Godspell, ASCAP. Bell 45,341.

First Time Around Picks

TUFANO GIAMMARESE—Music Everywhere (3:37); producer: Lou Adler; writer: C. Giammarese; India Music Ink, ASCAP. Ode 66033 (A&M). Two ex-Buckingham members in duo where their strong harmony is the winning key for lush balladry.

PETER AND ALEX—(Do You) Miss America (2:58); producer: Jay Senter; writer: James Jerome Kelly; Viva, BMI. Capitol 3571. Duo offers a gentle vocal approach with good guitar work and fine harmonizing.

Soul Picks

THE SUPREMES—Bad Weather (2:59); producer: Stevie Wonder; writer: S. Wonder; I. Tucker, Jr.; Stein & Van Stock, Black Bull, ASCAP. Motown 1225F.

This is Stevie Wonder's first time producing the trio and his touch is immediately felt. There are horns with a Memphis flavor and a funky guitar that is a bit laid back supporting the "Supreme" lead voice of Jean Terrell. Flip: no info available.

SIMTEC & WYLIE—Cross That Bridge (3:42); producer: Gene Chandler for

Whatever's Fair; writer: R. Simmons; DeFranz Monique, Simtac, ASCAP. Mister Chand 8014 (Mercury). Fine orchestration supporting superb duo harmony in a story about knowing ups and downs in a love affair but strongly determined to make it last. Flip: What's Good To You (3:00); producers: Chandler & Simmons for Whatever's Fair; writers: S. Simmons, R. Simmons, W. Dixon, D. Pointer; Cachand, Tecbob, BMI.

also recommended

BETTY WRIGHT—It's Hard To Stop (Doing Something When It's Good To You) (2:53); producers: Willie Clarke, Clarence Reid; writers: C. Reid, W. Clarke, B. Wright; Sheryllyn, BMI. Alston 4617 (Atlantic).

THE IMPRESSIONS—Thin Line (3:54); producer: Rich Tufo; writer: Rich Tufo; Custom, BMI. Curtom 1985 (Buddah).

THE DELFONICS—I Don't Want To Make You Wait (3:02); producers: Watson, Hart, Hart; writer: William Hart; Nickel Shoe, BMI. Philly Groove 176 (Bell).

CYMANDE—Bra (3:48); producer: John Schroeder; writers: Rick Patterson, Steve Scipio; Heavy, BMI. Janus 215.

THE PREE SISTERS—You've Got To Use What You've Got (2:43); producers: Clayton

Ivey, Terry Woodford for Wishbone; writers: C. Ivey, T. Woodford; Short Bone, BMI.

DENISE LA SALLE—What It Takes To Get A Good Woman (That's What Its Gonna Take To Keep Her) (2:59); producer: Crajon Enterprises; writer: O. B. McClinton; Fame, BMI. Westbound 215. (Janus).

MONK HIGGINS—Can't Stop (3:19); producer: Thorn Productions, Larry Maxwell; writers: M. Higgins, A. Brown; Unart, Special Agent, Tippy, BMI. United Artists 228.

Country Picks

MACK WHITE—BLUE EYES CRYING IN THE RAIN (3:20); producer: B.P. Inc.; writer: Fred Rose; Milene (ASCAP); ABC-DUNHILL 11355. Perhaps the finest arrangement ever (by Cliff Parman) of this classic by the late Fred Rose. It's a master picked up in Florida, which should be big all over the country. Flip: no info available.

DAVID ROGERS—JUST THANK ME (2:44); producer: Pete Drake; writers: Stewart-Ashdown; Tree (BMI); ATLANTIC 45-2957. In his first cut for the new label, Rogers outdoes everything he has accomplished previously. It's a beautiful song, and the performance is outstanding. Flip: no info available.

BARBARA MANDRELL—GIVE A LITTLE, TAKE A LITTLE (2:39); producer: Billy Sherrill; writers: S. Pippin, Mike Kosser; Green Grass (BMI); COLUMBIA 45819. Barbara's upbeat songs are right for her, and this is one of the best. She can belt them out, and this should please everyone.

PORTER WAGONER—TOMORROW IS FOREVER (2:47); producer: Bob Ferguson; writer: Dolly Parton; Owepar (BMI); RCA 74-0923. Like other dynasties, there is

no way to break it up. The Wagoner-Parton-Ferguson combination is unbeatable. Simple, country material, done to perfection.

Flip side: "Lightening the Load"; producer: same; writer: Porter Wagoner.

DANNY DAVIS & NASHVILLE BRASS—I'LL FLY AWAY (2:10); producer: Bob Ferguson; writer: Albert Brumley; Brumley & Sons (SESAC); RCA 74-0847. This country-gospel standard gets the incredible brass treatment, and it's the sort which turns on people at once. Lively.

Flip side: WOMAN (SENSUOUS WOMAN) (2:14); producer: same; writer: Gary Paxton; Daydan (ASCAP).

TOMMY OVERSTREET—SEND ME NO ROSES (2:45); producer: Ricci Mareno; writers: Charlie Black & Ricci Mareno; Ricci Mareno Music (SESAC); DOT 17455. This record was rush released ahead of one previously planned, and with good reason. A strong ballad, and Overstreet puts his all into it. Lyrics complimented by good melody.

Flip side: no info available.

also recommended

BOBBY BARE—Ride Me Down Easy (3:00); producer: Bobby Bare; writer: Billy Joe Shaver; Return (BMI); RCA 74-0918.

FREDDY WELLER—Too Much Monkey Business (2:09); producer: Billy Sherrill; writer: C. Berry; Arc (BMI); COLUMBIA 45827.

CONNIE CATO—How Come You Struck The Match (2:43); producer: Joe Allison; writers: W. Frith, L. Dillon, H. White, Jr.; Wilderness (BMI); CAPITOL 3850.

T. TOMMY CUTRER—Your Sweet Love (Keeps Me Homeward Bound) (2:16); producer: no info; writer: Jan Crutchfield; Dixie Jane (BMI); MILLION 29.

ARTHUR SMITH—Battling Banjos Polka (2:29); producer: Fred Foster; writer: B. Thompson; Clay (BMI); MONUMENT 8572.

RAY SANDERS—Another Way To Say Goodbye (3:01); producer: Joe Johnson; writer: Jean Chapel; A. Calogne; 4-Star (BMI); UA XW201.

BETTY AMOS—A Man With A Gentle Love (2:34); producer: Jim Hurley; writer: Betty Amos; Canary (BMI); CANDY 1018.

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- 67 Cashbox
- 69 Record World
- ★ 71 Billboard



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RANGERS**

HEARTS OF STONE

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(For My Name)

Fantasy 700

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HOT 100

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST (Producer) Label, Number (Distributing Label)
1	10	9	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Vicki Lawrence (Snuff Garrett), Bell 45-303	34	38	9	A LETTER TO MYSELF The Chi-Lites (Eugene Record), Brunswick 55491	68	74	3	PLAYGROUND IN MY MIND Clint Holmes (Paul Vance), Epic 5-10891 (Columbia)
2	3	11	NEITHER ONE OF US (Wants to be the First to Say Goodbye) Gladys Knight & the Pips (Joe Porter), Soul 35096 (Motown)	35	40	8	DAISY A DAY Jed Strunk (Mike Carb & Don Costa), MGM 14463	69	47	10	HELLO HURRAY Alice Cooper (Bob Ezrin), Warner Bros. 7673
3	1	11	KILLING ME SOFTLY WITH HIS SONG Roberta Flack (Joel Dorn), Atlantic 45-2948	36	33	9	MASTER OF EYES Aretha Franklin (Aretha Franklin, Quincy Jones), Atlantic 45-2941	70	75	7	TEDDY BEAR SONG Barbara Fairchild (Jerry Crutchfield), Columbia 4-45743
4	5	10	AIN'T NO WOMAN (Like the One I've Got) Four Tops (Steve Barri, Dennis Lambert, Brian Potter), Dunhill 4339	37	44	8	ONE MAN BAND (Plays All Alone) Bessie Dymally (Thom Bell), Columbia 4-45776	71	84	2	HEARTS OF STONE Blue Ridge Rangers (John Fogerty), Fantasy 700
5	6	9	BREAK UP TO MAKE UP The Stylistics (Thom Bell), Avco 4611	38	41	8	BITTER BAD Melanie (Peter Schekeryk), Neighborhood 4210 (Famous)	72	77	5	GUDBUY T'JANE Slade (Chas Chandler), Polydor 15060
6	13	8	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE Dawn (Hank Medress, Dave Appel & the Tokens), Bell 45-318	39	49	5	REELING IN THE YEARS Steely Dan (Gary Katz), ABC 11352	73	68	8	PARDON ME SIR Joe Cocker (Danny Cordell), A&M 1407
7	9	7	SING Carpenters (Richard & Karen Carpenter), A&M 1413	40	46	6	OUT OF THE QUESTION Gilbert O'Sullivan (Gordon Mills), MAM 3628 (London)	74	82	3	ACROSS 110th STREET Bobby Womack & Peace (Bobby Womack), United Artists 196
8	8	14	DANNY'S SONG Anne Murray (Brian Ahern), Capitol 3481	41	42	7	SUPERMAN Donna Fargo (Stan Silver), Dot 17444 (Famous)	75	81	5	THE LORD KNOWS I'M DRINKING Cal Smith, Decca 33040 (MCA)
9	2	10	ALSO SPRACH ZARATHUSTRA (2001) Deodato (Creed Taylor), CTI 12	42	43	8	STEP BY STEP Joe Simon (Barford Gerald for Guardian Productions), Spring 133 (Polydor)	76	87	2	IF WE TRY Don McLean (Ed Freeman), United Artists 206
10	21	6	THE CISCO KID War (Jerry Goldstein, Lonnie Jordan & Howard Scott for Far Out Productions), United Artists 163	43	52	4	HALLELUJAH DAY Jackson Five (Freddie Perren & Fonce Mizell) Motown 1224	77	-	1	DANIEL Elton John (Gus Dudgeon), MCA 40046
11	11	8	CALL ME (Come Back Home) Al Green (Willie Mitchell), Hi 45-2235 (London)	44	50	5	OH LA DE DA Staple Singers (Al Bell), Stax 0156 (Columbia)	78	86	3	I CAN UNDERSTAND IT New Birth (Pugna III Productions), RCA 74-0912
12	4	12	LOVE TRAIN O'Jays (Gamble-Huff), Philadelphia International 73524 (Columbia)	45	48	7	PINBALL WIZARD/SEE ME, FEEL ME The New Seekers (Michael Lloyd), MGM/Verve 10709	79	92	3	PILLOW TALK Sylvia (Sylvia Robinson & Michael Burton), Vibration 521 (All Platinum)
13	7	17	LAST SONG Edward Bear (Gene Martynec), Capitol 3452	46	35	10	KISSING MY LOVE Bill Withers (Bill Withers), Sussex 250 (Buddah)	80	85	3	MAMA WAS A ROCK & ROLL SINGER, PAPA USED TO WRITE ALL HER SONGS Sonny & Cher (Sonny Bono), MCA 40026
14	18	7	MASTERPIECE Temptations (Norman Whitfield), Gordy 7126 (Motown)	47	59	7	FUNKY WORM Ohio Players (Ohio Players), Westbound 214 (Chess/Janus)	81	-	1	DRINKING WINE SPO-DEE O'DEE Jerry Lee Lewis (Steve Rowland), Mercury 73374 (Phonogram)
15	17	11	SPACE ODDITY David Bowie (Gus Dudgeon), RCA 74-0876	48	27	15	BIG CITY MISS RUTH ANN Gallery (Mike Theodore, Dennis Coffey), Sussex 248 (Buddah)	82	80	7	SAIL ON SAILOR Beach Boys (Beach Boys), Brother/Reprise 1138
16	19	9	STIR IT UP Johnny Nash (Johnny Nash), Epic 5-10949 (Columbia)	49	56	4	CHERRY CHERRY (From "Hot August Night") Neil Diamond (Tom Catalano), MCA 40017	83	97	2	BACK WHEN MY HAIR WAS SHORT Gunhill Road (Kenny Kerner & Richie Wise), Rama Sutra 569 (Buddah)
17	16	11	DEAD SKUNK Loudon Wainwright III (Thomas Jefferson Kaye), Columbia 4-45726	50	30	16	DO YOU WANT TO DANCE Bette Midler (Joel Dorn), Atlantic 45-2928	84	88	4	DANCING TO YOUR MUSIC Archie Bell & the Drells (Phillip Mitchell), Glades 1707
18	23	6	THE TWELFTH OF NEVER Donny Osmond (Mike Carb, Don Costa), MGM 14503	51	58	6	I'M DOING FINE NOW New York City (Thom Bell), Chelsea 78-0113 (RCA)	85	-	1	IT SURE TOOK A LONG, LONG TIME Lobo (Phil Gernhard), Big Tree 16,001, (Bell)
19	12	13	DUELING BANJOS Deliverance (Eric Weissberg), Warner Bros. 7659	52	57	5	DOWN AND OUT IN NEW YORK CITY James Brown (James Brown), Polydor 14168	86	94	2	NOBODY WINS Brenda Lee (Owen Bradley), MCA 40003
20	25	12	LITTLE WILLY The Sweet (Phil Wainman for New Productions Ltd.), Bell 45-251	53	37	10	ONE LESS SET OF FOOTSTEPS Jim Croce (Terry Cashman & Tommy West), ABC 11346	87	-	1	LEAVING ME Independents (Art Productions), Wand 11252 (Scepter)
21	14	19	THE COVER OF "ROLLING STONE" Dr. Hook & the Medicine Show (Ron Haffkine), Columbia 4-45732	54	60	5	CINDY INCIDENTALLY Faces (Glyn Johns), Warner Bros. 7681	88	90	5	LAST TANGO IN PARIS Herb Alpert & the Tijuana Brass (Herb Alpert), A&M 1423
22	20	12	HUMMINGBIRD Seals & Crofts (Louie Shelton), Warner Bros. 7671	55	63	6	HOCUS POCUS Focus (Mike Vernon for RTM), Sire 704 (Famous)	89	91	6	RIVER ROAD Uncle Dog (Bob Potter), MCA 40005
23	26	10	PEACEFUL Helen Reddy (Tom Catalano), Capitol 3527	56	62	4	BLUE SUEDE SHOES Johnny Rivers (Johnny Rivers) United Artists 198	90	99	2	WILL IT GO ROUND IN CIRCLES Billy Preston (Billy Preston), A&M 2420
24	34	6	STUCK IN THE MIDDLE WITH YOU Stalers Wheel (Lieber-Stoller), A&M 1416	57	53	13	GOOD MORNING HEARTACHE Diana Ross (Berry Gordy), Motown 1211	91	98	2	GIVE IT TO ME J. Geils Band (Bill Szymczyk for Pandora Productions), Atlantic 45-2953
25	29	4	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder (Stevie Wonder), Tamla 54232 (Motown)	58	64	4	WHO WAS IT? Hurricane Smith (Hurricane Smith) Capitol 3455	92	95	3	DELTA QUEEN Don Fardon (Miki Dalton), Chelsea 78-0115 (RCA)
26	15	10	AUBREY Bread (David Gates), Elektra 45832	59	78	5	FRANKENSTEIN Edgar Winter Group (Rick Derringer), Epic 5-10945 (Columbia)	93	-	1	ALWAYS Luther Ingram (Johnny Baylor), Koko 2115 (Columbia)
27	24	15	COULD IT BE I'M FALLING IN LOVE Spinners (Thom Bell), Atlantic 45-2927	60	70	2	THE RIGHT THING TO DO Carly Simon (Richard Perry) Elektra 45843	94	96	3	SAW A NEW MORNING Bee Gees (Bee Gees), RSO 45401 (Atlantic)
28	31	8	WALK ON THE WILD SIDE Lou Reed (David Bowie), RCA 74-0887	61	72	5	ARMED AND EXTREMELY DANGEROUS First Choice (Stan and Harris & Staff), Philly Groove 175 (Bell)	95	-	1	PEOPLE ARE CHANGING Timmy Thomas (Steve Alaimo, Timmy Thomas), Glades 1709
29	36	7	DRIFT AWAY Dobie Gray (Mentor Williams), Decca 33057 (MCA)	62	79	2	THINKING OF YOU Loggins & Messina (Jim Messina), Columbia 4-45815	96	100	2	IF I COULD ONLY BE SURE Nolan Porter (Gabriel Mekler), ABC 11343
30	22	10	I'M JUST A SINGER (In a Rock and Roll Band) Moody Blues (Tony Clarke), Threshold 45-67012 (London)	63	67	6	IF YOU GOT TO BREAK ANOTHER HEART Albert Hammond (Don Altfeld, Albert Hammond), Mums 76015 (Columbia)	97	-	1	AM I BLACK ENOUGH FOR YOU Billy Paul (Gamble-Huff), Philadelphia International 3526 (Columbia)
31	39	8	WILDFLOWER Skylark (Erik the Norwegian), Capitol 3511	64	69	6	LET YOUR YEAH BE YEAH Brownsville Station (D. Morris, E. Stevens), Big Tree 161 (Bell)	98	89	10	WISH THAT I COULD TALK TO YOU Sybren (Jerry Butler, Mag Johnson, Michael Viner), Pride 1019 (MGM)
32	32	9	COOK WITH HONEY Judy Collins (Mark Abramson & Judy Collins), Elektra 45831	65	73	4	I KNEW JESUS (Before He Was A Star) Glen Campbell (Jimmy Bowen) Capitol 3548	99	-	1	ONLY LOVE Billy Quateman (Kenny Ascher, Robin Geoffrey Cable), Columbia 4-45792
33	28	18	DADDY'S HOME Jermaine Jackson (the Corporation), Motown 1216	66	76	3	LET'S PRETEND Raspberries (Jimmy Lenner), Capitol 3546	100	-	1	WHY ME Kris Kristofferson (F. Foster, D. Linde), Monument 8571 (Columbia)
				67	71	6	YESTERDAY I HAD THE BLUES Harold Melvin & the Blue Notes (Gamble-Huff), Philadelphia International 73525 (Columbia)				

Sheet music suppliers; see Billboard's Buyers Guide for your nearest sheet music jobber. (HAN = HANSEN PUBLISHING; WBM = WARNER BROTHERS MUSIC; MCA = MCA; B-3 = BIG THREE MUSIC PUBLISHING; SGC = SCREEN GEMS/COLUMBIA; NAK = NORTH AMERICAN/KANE; WCO = WEST COAST; CHA = CHAPPELL MUSIC)

HOT 100 A-Z - (Publisher-Licensee)

Across 110th Street (Unart. BMI) 74	Assorted (BMI) 15	Danny's Song (Grossos, ASCAP) 8	Band (Leeds, ASCAP) 30	Master of Eyes (Pundit/Syberia, BMI) 36	Superman (Prima Donna, BMI) 41
Ain't No Woman (Like the One I Got) (Trousdale/Soldier, BMI) 4	Call Me (Come Back Home) (Jec./AI Green, BMI) 11	Dead Skunk (Frank, ASCAP) 17	It Sure Took a Long, Long Time (Famous, ASCAP) 85	Teddy Bear Song (Duchess, BMI) 70	Thinking of You (Jasperilla, ASCAP) 18
Also Sprach Zarathustra (2001) (Three Brothers, ASCAP) 9	Cherry Cherry (Tallyrand, BMI) 49	Delta Queen (American Dream, ASCAP) 92	Killing Me Softly With His Song (Fox-Gamble, BMI) 43	Playground in My Mind (Vanlee/Emily, ASCAP) 68	Thinking of You (Jasperilla, ASCAP) 18
Always (Klondike, BMI) 93	Cindy Incidentally (WB, ASCAP) 54	Do You Want to Dance (Clokus, ASCAP) 50	Kissing My Love (Interior, BMI) 46	Reeling in the Years (Red Giant, ASCAP) 72	Tie a Yellow Ribbon Round the Old Oak Tree (Five Arts, BMI) 6
Armed and Extremely Dangerous (Nickel Shoe/Six Strip, BMI) 61	Cisco Kid (Far Out, ASCAP) 10	Down and Out in New York City (Djou, BMI) 52	Last Song (Eyor, ASCAP) 13	River Road (Uptall, ASCAP) 60	Uncle Dog (Bob Potter, MCA) 40005
Aubrey (Screen Gems-Columbia, BMI) 26	Cook with Honey (Almo/Big Boovah, ASCAP) 32	Drift Away (Almo, ASCAP) 29	Nobody Wins (Resaca, BMI) 86	Sail on Sailor (Brother, BMI) 82	Why Me (Resaca, BMI) 100
Back When My Hair Was Short (Gunhill Road, ASCAP) 83	Could It Be I'm Falling in Love (Bellboy, BMI) 27	Drinking Wine Spo-Dee O'Dee (MCA, ASCAP) 81	Oh La De Da (Muscle Shoals Sound, BMI) 64	Saw a New Morning (WB, ASCAP) 94	Wildflower (Edsel, BMI) 31
Big City Miss Ruth Ann (Cedarwood/Free Breeze, BMI) 48	Daddy's Home (Wor, BMI) 33	Frankenstein (Silver Stedd, BMI) 59	One Less Set of Footsteps (Blendingwell/Wingate, ASCAP) 53	Stir It Up (Cayman, ASCAP) 73	Will It Go Round in Circles (Irving, BMI) 90
Bitter Bad (Neighborhood, ASCAP) 38	Daisy A Day (Cassette/Every Little Tune, ASCAP) 35	Funky Worm (Bridgeport, BMI) 47	Only Love (High Ness, BMI) 99	Stuck in the Middle with You (Hudson Bay, BMI) 24	Wish I Could Talk to You (Dotted Lion/Slyco, ASCAP) 98
Blue Suede Shoes (Hill & Range, BMI) 56	Dancing to Your Music (Muscle Shoals, BMI) 84	I'm Doing Fine Now (Mighty-Three, BMI) 91	Out of the Question (MAM, ASCAP) 40	Used to Write All Her Songs (Chris Meco, BMI) 80	Yesterday I Had the Blues (Blackwood, BMI) 67
Break Up to Make Up (Bellboy/	Daniel (James, BMI) 77	I'm Just a Singer in a Rock and Roll	Pardon Me Sir (TRO-Andover, ASCAP) 75		

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

"NATURAL HIGH"

The Single #1046

and

"NATURAL HIGH"

The Album



XPS 620

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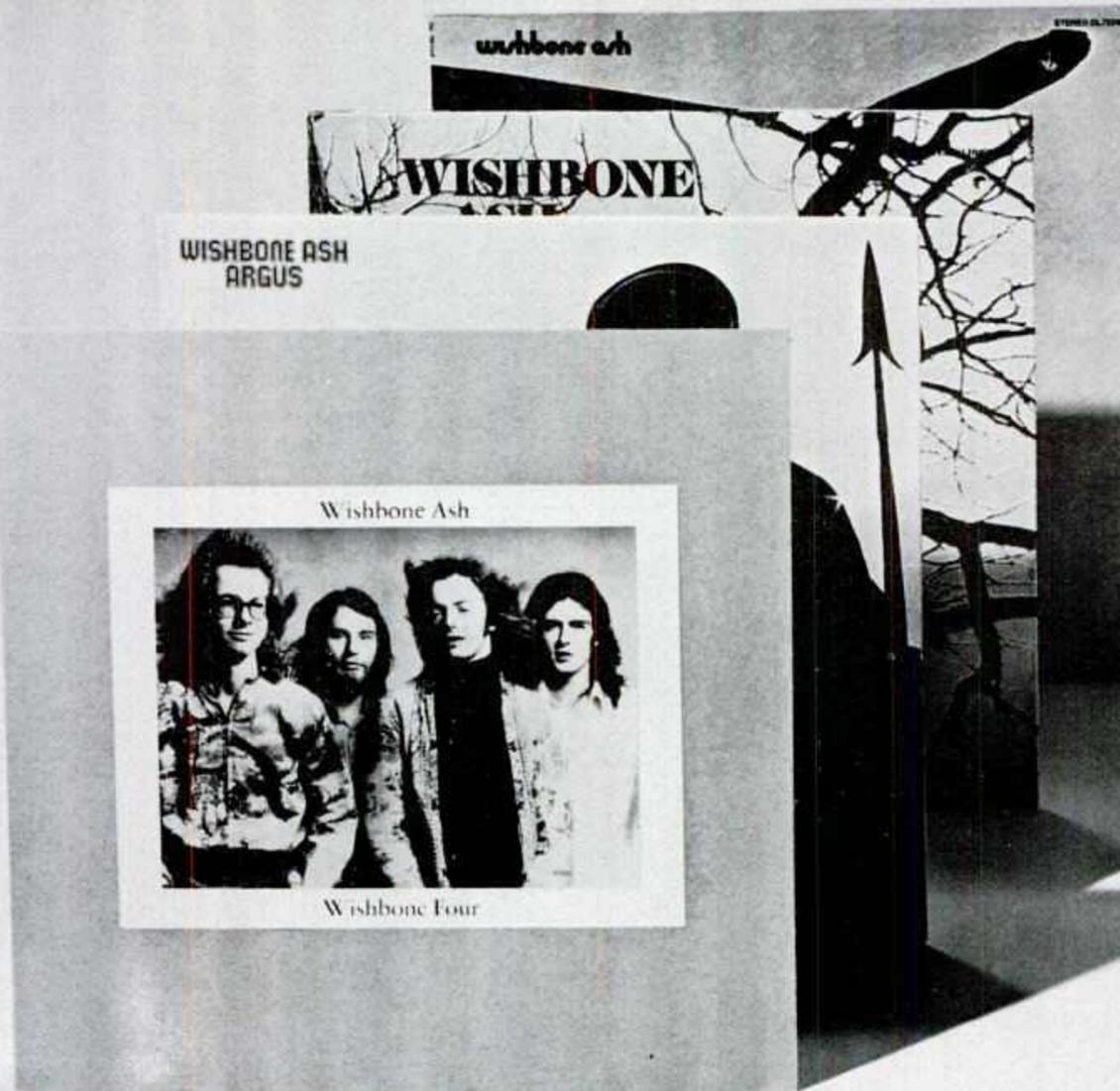
Heavy reports of airplay *and* sales are pouring in from PHILADELPHIA, BALTIMORE/WASHINGTON, BOSTON, and other key markets in the eastern U.S.

Bloodstone. Currently on tour with Al Green. Catching everyone's eye. And ears. Picking up momentum with each performance. Watch the excitement spread.

LONDON

Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8-TRACK	CASSETTE	REEL TO REEL					ALBUM	8-TRACK	CASSETTE	REEL TO REEL					ALBUM	8-TRACK	CASSETTE	REEL TO REEL
★	3	20	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98	9.95	9.95	9.95	36	30	22	JETHRO TULL Living in the Past Chrysalis ZCH 1035 (Warner Bros.)	9.98	11.97	11.97	11.95	72	76	36	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98	6.98	6.98	
2	2	9	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98	6.98	6.98		37	29	14	AL GREEN Green Is Blues Hi SHL 32055 (London)	5.98	6.98	6.98		73	73	21	BARBRA STREISAND Live in Concert at the Forum Columbia KC 31760	5.98	6.98	6.98	6.98
3	4	12	EUMIR DEODATO Prelude/Deodato CTI CTI 6021	5.98	6.98	6.98		★	51	6	JAMES BROWN/SOUNDTRACK Black Caesar Polydor PD 6014	7.98	9.98	9.98		74	75	7	MOUNTAIN Best Of Columbia KC 32079	5.98	6.95	6.95	
4	1	11	DELIVERANCE Soundtrack Warner Bros. BS 2683	5.98	6.97	6.97		39	23	15	ROLLING STONES More Hot Rocks (Big Hits & Fazed Cookies) London ZPS 626/7	9.96	11.98	11.98		75	77	43	DAVID BOWIE The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702	5.98	6.95	6.95	
5	5	30	JOHN DENVER Rocky Mountain High RCA LSP 4731	5.98	6.98	6.98	7.95	40	37	33	CURTIS MAYFIELD/SOUNDTRACK Superfly Curton CRS 8014 ST (Buddah)	5.98	6.95	6.95	6.95	76	68	26	GEORGE CARLIN Class Clown Little David LD 1004 (Atlantic)	5.98	6.98	6.98	
6	7	21	WAR The World Is a Ghetto United Artists UAS 5652	5.98	6.98	6.98		41	43	19	DR. HOOK & THE MEDICINE SHOW Sloppy Seconds Columbia KC 31622	5.98	6.98	6.98		77	58	11	ELVIS PRESLEY Separate Ways RCA Camden CAS 2611	2.98	4.98	4.98	
★	10	4	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	5.98	6.97	6.97	7.95	42	40	22	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98		78	70	18	DUANE ALLMAN An Anthology Capricorn 2 CP 0108 (Warner Bros.)	7.98	9.98	9.98	
8	6	10	TRAFFIC Shoot Out at the Fantasy Factory Island SW 9323 (Capitol)	5.98	6.98	6.98		★	86	3	BYRDS Asylum SD 5058 (Atlantic)	5.98	6.97	6.97		79	80	9	JAMES GANG The Best Of ABC ABCX 774	5.98	6.98	6.98	
★	27	4	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98	6.98	6.98		★	72	3	HUMBLE PIE Eat It A&M SP 3701	7.98	7.98	7.98		80	74	12	TIMMY THOMAS Why Can't We Live Together Glades 33-6501	5.98	6.98	6.98	
10	8	18	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97		46	42	22	STYLISTICS Round 2 Atco AV 11006	5.98	6.98	6.98		★	93	6	JOHN WAYNE America, Why I Love Her RCA LSP 4828	5.98	6.98	6.98	
11	11	7	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX 6089	7.98	7.98	9.98		47	48	10	FREE Heartbreaker Island SW 9324 (Capitol)	5.98	6.98	6.98		82	84	8	SLADE Slayed? Polydor PD 5524	5.98	6.98	6.98	
12	16	5	TEMPTATIONS Masterpiece Gordy G 965 L (Motown)	5.98	6.98	6.98		48	41	15	MARVIN GAYE/SOUNDTRACK Trouble Man Tama T 322 L (Motown)	5.98	6.95	6.95		★	112	4	JERRY LEE LEWIS The Session Mercury SRM 2-803 (Phonogram)	9.96	9.95	9.95	
13	12	21	STEVIE WONDER Talking Book Tama T 319 L (Motown)	5.98	6.98	6.98		49	36	12	NEIL DIAMOND Double Gold Bang BSD 2-227	6.98	7.98	7.98		84	61	16	DON McLEAN United Artists UAS 5651	5.98	6.98	6.98	
14	9	18	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97		50	54	22	FOUR TOPS Keeper of the Castle Dunhill DSX 50129	5.98	6.98	6.98		85	88	8	JOHNNY MATHIS Me & Mrs. Jones Columbia KC 32114	5.98	6.98	6.98	
★	19	9	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31996	5.98	6.98	6.98		51	52	13	BOBBY WOMACK/SOUNDTRACK Across 110th Street United Artists UAS 5225	5.98	6.98	6.98		86	82	42	BOBBY WOMACK Understanding United Artists UAS 5577	5.98	6.98	6.98	
16	17	21	DAVID BOWIE Space Oddity RCA LSP 4813	5.98	6.98	6.98		★	81	3	DONNY OSMOND Alone Together MGM-Kelob SE 4886	5.98	6.95	6.95		87	65	19	URIAH HEEP The Magician's Birthday Mercury SRM 1-652 (Phonogram)	5.98	6.98	6.98	
17	18	12	FOCUS Moving Waves Sire SAS 7401 (Famous)	5.98	6.98	6.98		53	49	23	SANTANA Caravanserai Columbia KC 31610	5.98	6.95	6.98		88	90	20	EARTH, WIND & FIRE Last Days in Time Columbia KC 31702	5.98	6.98	6.98	
18	13	21	WOODY BLUES Seventh Sojourn Threshold THS 7 (London)	5.98	6.95	6.95	6.95	54	46	23	CAROLE KING Rhymes & Reasons Ode SP 77016 (A&M)	5.98	6.98	6.98		★	114	7	STEALERS WHEEL A&M SP 4377	5.98			
19	15	12	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98	6.97	6.97		55	45	11	BEACH BOYS Holland Brother/Reprise MS 2118	5.98	6.97	6.97		90	85	16	BILLIE HOLIDAY Billie Holiday Story Decca DSX 7161 (MCA)	6.98	9.98	9.98	
20	20	19	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98	6.98	6.98		56	55	19	JONI MITCHELL For the Roses Asylum SD 5057 (Atlantic)	5.98	6.97	6.97		★	102	5	CRUSADERS The 2nd Crusade Blue Thumb BTS 7000 (Famous)	7.98	7.95	7.95	
★	25	18	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98		57	47	21	BREAD Guitar Man Elektra EKS 75047	5.98	6.97	6.97		92	67	8	ERIC CLAPTON Clapton Polydor PD 5526	5.98	6.98	6.98	
22	24	32	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98	6.97	6.97	7.95	58	56	20	BILLY PAUL 360 Degrees of Billy Paul Philadelphia International KZ 31793 (Columbia)	5.98	6.98	6.98		94	97	8	JIM CROCE Life & Times ABC ABCX 769	5.98	6.98	6.98	
★	31	5	GLADYS KNIGHT & THE PIPS Neither One Of Us Soul S 737 L (Motown)	5.98	6.98	6.98		59	50	70	WOODY BLUES Days of Future Passed Deram DES 18012 (London)	5.98	6.98	6.98		95	87	25	BLACK SABBATH Black Sabbath, Vol. 4 Warner Bros. BS 2602	5.98	6.97	6.97	
24	21	18	HELEN REDDY I Am Woman Capitol ST 11068	5.98	6.98	6.98		60	63	10	LOST HORIZON Soundtrack Bell 1300	5.98	6.98	6.98		★	147	3	LIZA MINNELLI The Singer Columbia KC 32149	5.98	6.98	6.98	
★	89	2	BREAD The Best Of Elektra EKS 75056	5.98	6.97	6.97		61	66	31	O'JAYS Back Stabbers Philadelphia International KZ 31712 (Columbia)	5.98	6.98	6.98		97	99	8	JOE SIMON The Power Of Spring SPR 5704 (Polydor)	5.98	6.98	6.98	
26	14	18	NEIL DIAMOND Hot August Night MCA 2-8000	9.98	9.98	9.98		62	53	14	HURRICANE SMITH Capitol ST 11139	6.98	6.98	6.98		★	109	5	NEW BIRTH Birth Day RCA LSP 4797	5.98	6.98	6.98	
27	28	9	JUDY COLLINS True Stories & Other Dreams Elektra EKS 75053	5.98	6.97	6.97		63	64	9	EDWARD BEAR Capitol ST 11157	5.98	6.98	6.98		99	94	41	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98	6.98	6.98	
★	44	5	ALLMAN BROTHERS BAND Beginnings Atco SD 2-805	6.98				64	69	8	MANDRILL Composite Truth Polydor PD 5043	5.98	6.98	6.98		100	95	43	ELTON JOHN Honky Chateau Um 93135 (MCA)	5.98	6.98	6.98	
★	33	8	WATTSTAX—THE LIVING WORD Soundtrack Star STS 2-3010 (Columbia)	9.98	12.98	12.98		65	62	34	TEMPTATIONS All Directions Gordy G 962 L (Motown)	5.98	6.98	6.98		101	104	7	B.B. KING Best of ABC ABCX 767	5.98	6.95	6.95	6.95
30	26	26	CAT STEVENS Catch Bull at Four A&M SP 4365	5.98	6.98	6.98		66	59	20	JAMES TAYLOR One Man Dog Warner Bros. BS 2660	5.98	6.97	6.97		102	106	7	OHIO PLAYERS Pleasure Westbound W 2017 (Chess/Janus)	5.94	6.98	6.98	
★	38	4	THREE DOG NIGHT Around the World With Dunhill DSY 50138	9.96	9.95	9.95		★	116	2	PROCOL HARUM Grand Hotel Chrysalis CHR 1037 (Warner Bros.)	5.98	6.97	6.97		103	79	22	ELVIS PRESLEY Burning Love & Hits From His Movies RCA Camden CAS 2595	2.98	4.98	4.98	
32	22	11	DEREK & THE DOMINOS In Concert RSO SD 2-8800 (Atlantic)	9.98	9.98	9.98		★	78	3	CHI-LITES A Letter To Myself Brunswick 754188	5.98	6.98	6.98		104	101	105	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98
33	35	17	LOU REED Transformer RCA LSP 4807	5.95	6.95	6.95		69	57	18	LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOISTS Tommy Ode SP 99001 (A&M)	12.98	13.98	13.98		★	175	2	DONOVAN Cosmic Wheel Epic KE 32156 (Columbia)	5.98	6.98	6.98	
34	34	25	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98	6.98	6.98		70	60	14	GILBERT O'SULLIVAN Back to Front MAM 5 (London)	5.98	6.98	6.98		106	96	76	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	9.98	9.98	9.98	11.95
35	32	19	CREEDENCE CLEARWATER REVIVAL Creedence Gold Fantasy 9418	5.98	6.95	6.95		71	71	15	NITTY GRITTY DIRT BAND Will the Circle Be Unbroken United Artists UAS 9801	11.95	11.95	11.95	11.00	★	123	4	BLACK OAK ARKANSAS Raunch N' Roll—Live Atco SD 7019	5.98	6.97	6.97	



FOURTH WISHBONE ASH ABSOLUTE SMASH!

WISHBONE FOUR MCA-327

ARGUS DL7-5347

PILGRIMAGE DL7-5295

WISHBONE ASH DL7-5249



Follow the excitement... Follow Wishbone Ash

March 29 Massey Hall, Toronto, Canada
 30 Civic Center, Ottawa, Canada
 31 U. of Waterloo, Kitchener, Canada
 April 1 Centennial Hall, London, Canada
 3 Agora Theatre, Columbus, O.
 4 Palace Theatre, Dayton, O.
 5 Music Hall, Cincinnati, O.
 6 Ford Theatre, Detroit, Mich.
 7 Morris Civic Center, South Bend, Ind.
 8 Melody Skateland, Indianapolis, Ind.
 10 Wisconsin State U., La Crosse, Wis.
 11 Minneapolis Civic Arena, Minn., Minn.

12 Municipal Aud., Des Moines, Ia.
 13 Cowtown Ballroom, Kansas City, Kans.
 14 Kinetic Playground, Chicago, Ill.
 15 Kinetic Playground, Chicago, Ill.
 17 Performing Arts Center, Milwaukee, Wis.
 18 Convention Center, Louisville, Ky.
 19 Little Rock Aud., Little Rock, Ark.
 20 Municipal Aud., Shreveport, La.
 21 Independence Hall, Baton Rouge, La.
 22 Warehouse, New Orleans, La.
 26 Municipal Aud., Atlanta, Ga.
 27 Ellis Aud., Memphis, Tenn.
 28 Municipal Aud., Annex, Mobile, Ala.

29 Municipal Aud., Birmingham, Ala.
 May 10 Fairgrounds Bldg., Rochester, N.Y.
 11 Tower Theatre, Philadelphia, Pa.
 12 Academy of Music, N.Y.C., N.Y.
 13 Century Theatre, Buffalo, N.Y.
 16 Kiel Aud., St. Louis, Mo.
 18 Pirate's World, Miami, Fla.
 19 Municipal Aud., Jacksonville, Fla.
 20 Armory, Tampa, Fla.
 22 Albuquerque,
 23 Colorado Springs, Colo.
 26 Portland, Oregon

MCA RECORDS

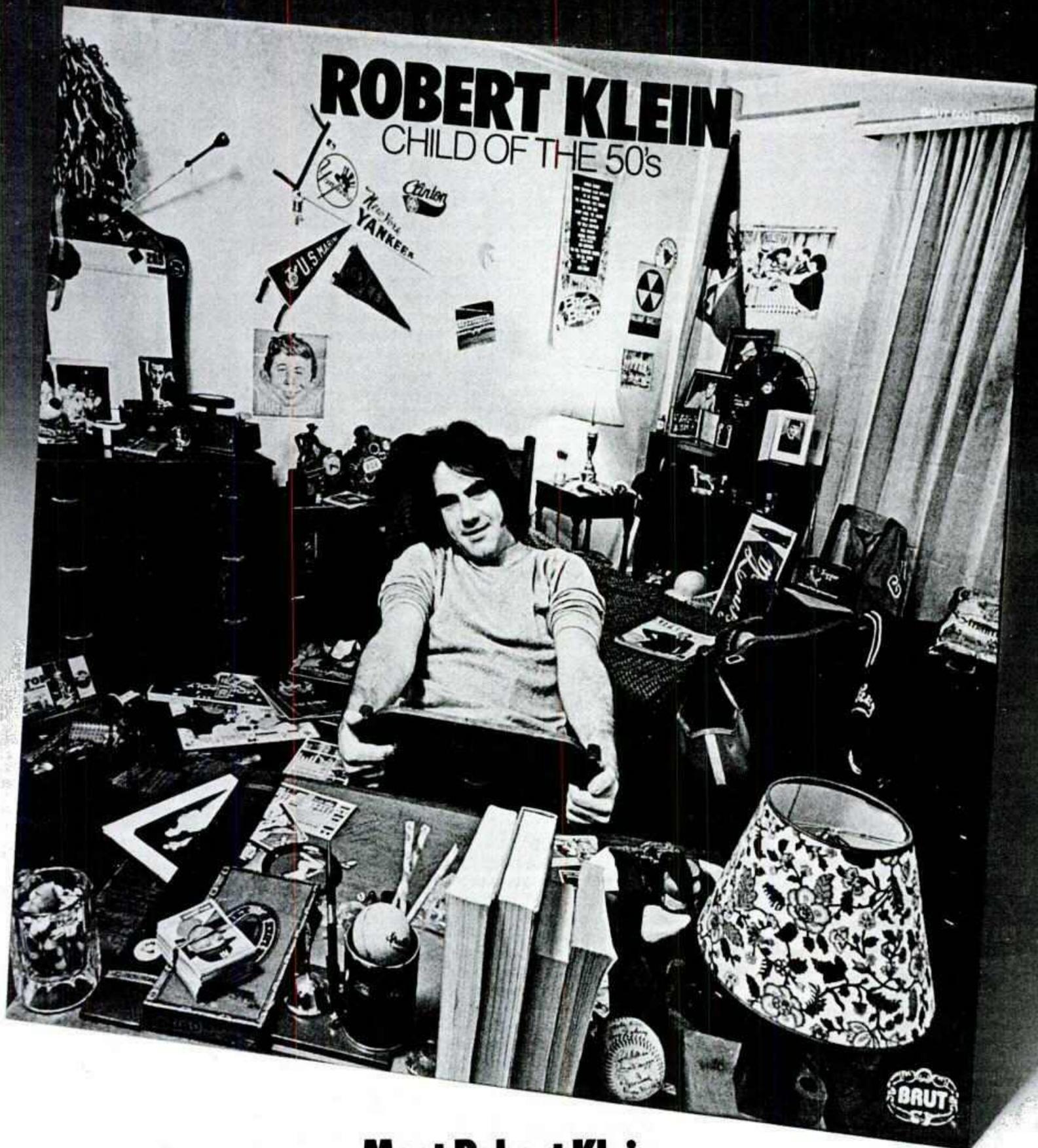
TOP LP's & TAPE

POSITION 108-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE											
				ALBUM	B-TRACK	CASSETTE	REEL TO REEL					ALBUM	B-TRACK	CASSETTE	REEL TO REEL								
108	111	13	BILLIE HOLIDAY Strange Fruit Atlantic SD 1614	5.98	6.97	6.97		138	119	10	LAURA NYRO The First Songs Columbia KC 31410	5.98	6.98	6.98		171	139	12	GUESS WHO Artificial Paradise RCA LSP 4830	5.98	6.98	6.98	
109	91	37	CHICAGO V Columbia KC 31102	5.98	6.98	6.98		140	125	8	DOUG SAHM & BAND Atlantic SD 7254	5.98	6.97	6.97		172	173	6	THE MOVE Split Ends United Artists UAS 5666	5.98	6.98		
110	103	27	YES Close to the Edge Atlantic SD 7244	5.98	6.97	6.97		141	137	33	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98	6.97	6.97		173	171	21	DAVID BOWIE The Man Who Sold the World RCA LSP 4816	5.98	6.98	6.98	
115	155	2	FOGHAT Bearsville BR 2136 (Warner Bros.)	5.98	6.97	6.97		142	144	4	KOOL & THE GANG Good Times De-Lite DE 2012	5.98	6.95	6.95		174	157	7	HUBERT LAWS Morning Star CTI CTI 6022	5.98	6.98	6.98	
112	105	13	CYMANDE Janus JLS 3044	5.98	6.98	6.98		143	108	11	HOLLIES Romany Epic KE 31992 (Columbia)	5.98	6.98	6.98		175	162	20	POCO A Good Feelin' to Know Epic KE 31601 (Columbia)	5.98	6.98	6.98	
113	117	6	LOUDON WAINWRIGHT III Columbia KC 31642	5.98	6.98	6.98		144	122	44	CHUCK BERRY London Sessions Chess CH 60020	5.94	6.95	6.95		176	176	5	MICKEY NEWBURY Heaven Help The Child Elektra EKS 75055	5.98	6.98	6.98	
116	113	71	LED ZEPPELIN Atlantic SD 7208	5.98	6.98	6.98	6.97	145	164	5	DOBBIE GRAY Drift Away Decca DL 7-5397 (MCA)	4.98	6.98	6.98		177	146	37	EMERSON, LAKE & PALMER Trilogy Cotillion SD 9903	5.98	6.97	6.97	
117	115	19	GRATEFUL DEAD Europe '72 Warner Bros. 3WX 2668	9.98	11.98	11.98		146	165	3	DAWN featuring Tony Orlando Tuneweaving Bell B 1112	5.98	6.98	6.98		179	182	6	JERRY WALLACE Do You Know What It's Like To Be Lonesome? MCA 301	5.98	6.98	6.98	
118	167	2	TODD RUNDGREN A Wizard, A True Star Bearsville BR 2133 (Warner Bros.)	5.98	6.97	6.97		148	151	3	DR. JOHN In the Right Place Ato DS 7018	5.98	6.97	6.97		180	178	16	BILLY PRESTON Music Is My Life A&M SP 3516	5.98	6.95	6.95	
119	107	37	THREE DOG NIGHT Seven Separate Fools ABC/Dunhill DSD 50118	6.98	6.98	6.98		149	153	8	CLIMAX BLUES BAND Rich Man Sire SAS 7402 (Famous)	5.98	6.95	6.95		181	150	7	DION & THE BELMONTS Live at Madison Square Garden Warner Bros. BS 2664	5.98	6.97	6.97	
120	124	6	RAMSEY LEWIS Funky Serenity Columbia KC 32030	5.98	6.98	6.98		150	120	26	GRAND FUNK RAILROAD Phoenix Capitol SMAS 11099	5.98	6.98	6.98		182	181	8	CHARLEY PRIDE Songs of Love RCA LSP 4837	5.98	6.98	6.98	
121	92	10	BEE GEES Life in a Tin Can RSD SD 870 (Atlantic)	5.98	6.97	6.97		151	152	7	STEPPENWOLF 16 Greatest Hits Dunhill DSX 50135	5.98	6.95	6.95	6.95	183	180	6	THE SYLVERS Pride PRD 0007 (MGM)	5.98	6.95		
122	131	4	JO JO GUNNE Bite Down Hard Asylum SD 5065 (Atlantic)	5.98	6.97	6.97		152	152	7	BLUE OYSTER CULT Tyranny and Mutation Columbia KC 32017	5.98	6.98	6.98		184	172	9	RAY CONNIFF I Can See Clearly Now Columbia KC 32050	5.98	6.98	6.98	
123	127	5	THE BUDDY MILES BAND Chapter VII Columbia KC 32048	5.98	6.98	6.98		153	159	4	J. GEILS BAND "Live"—Full House Atlantic SD 7241	5.98	6.97	6.97		185	185	18	JIMI HENDRIX War Heroes Reprise MS 2103	5.98	6.97	6.97	
124	127	5	JEFF BECK, TIM BOGART & CARMINE APPICE Epic KE 32104 (Columbia)	5.98	6.98	6.98		154	143	25	RITA COOLIDGE The Lady's Not for Sale A&M SP 4370	5.98	6.98	6.98		186	188	5	GRIN All Out Spindizzy KZ 31701 (Columbia)	5.98	6.98	6.98	
125	118	17	DONNY OSMOND My Best to You MGM SE 4872	5.98	6.98	6.98		155	128	22	CARPENTERS A Song for You A&M SP 3511	5.98	6.98	6.98		187	195	2	GENTLE GIANT Octopus Columbia KC 32022	5.98	6.98	6.98	
126	118	17	JOHNNY WINTER Still Alive & Well Columbia KC 32188	5.98	6.98	6.98		156	149	40	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98	6.97	6.97		188	188	1	SIEGAL-SCHWALL BAND-SAN FRANCISCO SYMPHONY ORCHESTRA-SEIJI OZAWA Symphonic Dances From "West Side Blues Band and Orchestra Deutsche Grammophon 2530-309 (Polydor)	6.98			
127	148	3	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98				157	154	45	JERMAINE JACKSON Jermaine Motown M 752 L	5.98	6.95	6.95		189	190	4	SMALL FACES Ogden's Nut Gone Flake Immediate/ABCO AB 4225	5.98	6.98	6.98	
128	98	10	BARBARA MASON Give Me Your Love Buddah BDS 5117	5.98	6.98	6.98		158	138	35	LEE MICHAELS Live A&M SP 3518	5.98	6.98	6.98		190	190	1	LEO KOTTKE My Feet Are Smiling Capitol ST 11164	5.98	6.98	6.98	
129	140	3	FIFTH DIMENSION Living Together, Growing Together Bell B 1116	5.98	6.98	6.98		159	168	4	DAVID RUFFIN Motown M 762 L	5.98	6.95	6.95		191	191	1	KEN HENSLEY Proud Words On A Dusty Shelf Mercury SRM 1-661 (Phonogram)	5.98	6.95	6.95	
130	130	39	NEIL DIAMOND Moods Uni 93136 (MCA)	5.98	6.98	6.98		160	145	10	PAUL BUTTERFIELD Better Days Bearsville BR 2119 (Warner Bros.)	5.98	6.97	6.97		192	189	6	BOB SEGER Back In '72 Palladium/Reprise MS 2126	5.98	6.97	6.97	
131	141	5	ROY BUCHANAN Second Album Polydor PD 5046	5.98	6.98	6.98		161	134	21	STEVE MILLER BAND Anthology Capitol SVBB 11114	6.98	8.98	8.98		193	193	1	SKYLARK Capitol ST 11048	5.98	6.98	6.98	
132	121	66	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 6067/7	9.98	11.98	11.98		162	158	35	ROD STEWART Never a Dull Moment Mercury SRM 1-646 (Phonogram)	5.98	6.95	6.95	6.95	194	193	6	CURTIS MAYFIELD His Early Years With the Impressions ABC ABCX 780/2	5.98	6.95	6.95	
133	100	14	SMOKEY ROBINSON & THE MIRACLES 1957-1972 Tamla T 320 D (Motown)	7.98	6.98	6.98		163	177	4	THE ISLEYS Live T-Neck TNS 3010-2 (Buddah)	6.98	7.95	7.95		195	195	1	THE PERSUADERS Ato SD 7021	5.98	6.97	6.97	
134	132	27	JOHNNY NASH I Can See Clearly Now Epic KE 31607 (Columbia)	5.98	6.98	6.98		164	170	5	FREDDIE HUBBARD Sky Dive CTI CTI 6018	5.98	6.98	6.98		196	197	3	DION Greatest Hits Columbia KC 31942	5.98	6.98	6.98	
135	136	7	BILLIE HOLIDAY The Original Recordings Columbia C 32060	4.98	6.98	6.98		165	169	14	MARLO THOMAS & FRIENDS Free to Be... You & Me Bell 1110	5.98	6.98	6.98		197	197	1	TERRY REID River Atlantic SD 7259	5.98	6.97	6.97	
136	110	7	CHUCK BERRY Golden Decade, Vol. 2 Chess ZCH 60023	6.98	7.95	7.95		166	135	20	NEIL YOUNG/SOUNDTRACK Journey Through the Past Reprise ZKS 6480	6.98	7.98	7.98		198	198	1	SONNY TERRY & BROWNIE MCGHEE Sonny & Brownie A&M SP 4379	5.98			
137	133	39	DONNA FARGO The Happiest Girl in the Whole U.S.A. Dot D05 26000 (Famous)	4.98	6.95	6.95		167	166	20	RARE EARTH Willie Remembers Rare Earth R 543 L (Motown)	5.98	6.98	6.98		199	174	18	RICK NELSON & THE STONE CANYON BAND Garden Party Decca DL 7-5391 (MCA)	5.98	6.98	6.98	
								168	142	19	SHAWN PHILLIPS Faces A&M SP 4363	5.98	6.98	6.98		200	200	1	JOHNNY RODRIGUEZ Introducing Mercury SR 61378	4.98	6.95	6.95	

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**Meet Robert Klein,
a child of the 50's, on T.V. and in person**

- | | | | |
|--------------|--|-----------|---|
| April 2, | TONIGHT SHOW, LOS ANGELES (Airs April 3) | April 29, | GETTING MARRIED, ATLANTA, GA. |
| April 4-8, | QUIET KNIGHT, CHICAGO | May 4, | LEHMAN COLLEGE, BRONX, N.Y. |
| April 11-14, | BIJOU CAFE, PHILADELPHIA | May 12, | CAPITOL THEATRE, PASSAIC, N.J. |
| April 12, | MIKE DOUGLAS SHOW, PHILADELPHIA | May 14, | UNIVERSITY OF TOLEDO, OHIO |
| April 16, | TRENTON STATE COLLEGE, N.J. | May 16, | PLAZA HOTEL, NEW HAVEN, CONN. |
| April 18, | DICK CAVETT SHOW, N.Y. | May 25, | SUFFOLK COMMUNITY COLLEGE, SELDEN, N.Y. |
| April 18-21, | PASSIM'S, CAMBRIDGE, MASS. | | |



See and hear Robert during "The Protectors" T.V. show (shown in 80 markets) for the next five weeks when he asks over 10 million viewers: "why should athletes smell nice and comedians stink?"

**ROBERT KLEIN HAS A HIT ALBUM
ON BRUT RECORDS, FROM THE BUDDAH GROUP.**

Executive Turntable

• Continued from page 68

at Magtec Corp. He will have responsibility for three divisions at the firm: Stereotape; Cassette Productions Inc.; and the company's tape duplicating division. **Sasch Rubenstein** has left the firm. . . . **Sherlie Matthews** has left Motown Records to form her own independent production company, Mischa Productions and has signed a production contract with Beegee Records. Ms. Matthews is a producer, writer and singer.

Don Kole Production, a marketing and promotion firm with offices in Atlanta and North Miami Beach, has been formed.

Co-founder Herb Kole said that the firm will concentrate on radio promotion, as well as opening lines of communication with distributors, rack jobbers and one-stops. He stated that the company will place strong emphasis on the surrounding secondary markets in the region. Herb Kole will head the Miami offices, while his son, Don, will be in charge of the Atlanta operation.

Hal Halverstadt has been named to the newly created position of Warner Bros. creative director. He was previously WB merchandising director and will now be responsible for special merchandising campaigns. **Evan Medow** has been named business affairs chief of Almo Productions, A&M's film scoring service. Meanwhile he will continue as director of the Rondor Group, A&M's foreign publishing operation. . . . **Marc Joseph** is Elektra's new West Coast publicity assistant and **Nancy Bush** is national publicity assistant. Both of them began at Elektra as clerical help six months ago.

Rada Label Says No Return; 10% Off

VANCOUVER, B.C. — Rada Records, an independent firm here, has taken a no return stand on all single and LP releases in exchange

for offering a 10 percent discount to rackjobbers and retailers.

Southern Music, Mareno Accord

NEW YORK—Robert C. Kingston, managing director of Southern Music Publishing Co., Ltd. of London and Mario Conti, international professional manager, PSO, N.Y., have completed negotiations with Ricci Mareno Enterprises.

The agreement calls for long-term world representation of the entire Ricci Mareno Enterprises group of publishing companies by the Peer-Southern Organization, exclusive of the USA and Canada.

According to company president John Rodney, the policy has been in effect since the firm began three years ago. "The initial response to the idea was poor from all quarters," Rodney said. "Now our customers are a bit more receptive. We would rather sell too few to a customer at first than oversell and get everybody into return trouble."

Rodney admits that the policy "probably works well with us because we are a small company. It's also true that several accounts have refused to deal with us on our terms."

The firm shipped approximately 250,000 records last year and controls all distribution directly.

Hit Disks Plug Stations

• Continued from page 1

Me" by Mac Davis, and "Try a Little Kindness" by Glen Campbell. Chuck Blore Creative Services, Los Angeles, came up with new lyrics that sell radio for the melodies. "Desiderata," Jones told more than a 1,000 broadcasters during an NAB session, "sold more than a million copies. Our version is called 'Radio's Ace.'" It was narrated by Danny Dark. Otherwise, the original artists sing the spots.

The concept, he said, "is obvious. The public is already familiar with the melodies, so they'll be concentrating on the lyrics." In the case of Mac Davis' tune, Davis sings "everybody's hooked on radio." Miller sings about radio "telling you nice things and is good for you."

This is the first time, according to Jones, that records, the lifeblood of the radio industry, have been used this way to promote radio as an advertising medium.

Led Zeppelin's new album, "Houses Of The Holy" is the first album by the British group for 17 months. Containing eight originals, it was released by Atlantic, Mar. 28. . . . Motown Records rushed a special public service mailing of Indian rock group **XIT's** "The End" to media and politicians. Meanwhile **Sammy Davis** posted \$59,000 in bail bonds for 16 people arrested for attempting to take medical supplies and food to Indians at Wounded Knee, S.D. . . . At singer **Ethel Ennis'** Persian Room New York opening was Vice President **Spiro Agnew**, wife and daughter **Kim**. Miss Ennis sang the national anthem at the President's inaugural, and will sing her soul version of it again at the first baseball game of the season, N.Y. Mets and Philadelphia Phillies at Shea Stadium. . . . **Buck Owens** third Annual Bakersfield Celebrity Golf tournament on Tuesday (3) to raise funds for the building of a Kern County Cancer Clinic.

Teresa Brewer re-recorded her old hit, "Music Music" with British rock musicians in London at the suggestion of Polydor executive **Roland Rennie**. . . . **Freda Payne** stars but does not sing in Brut film, "Book Of Numbers." The soundtrack album, on Brut Records, features blues artists **Sonny Terry** and **Brownie McGhee**. . . . **War** manager **Steve Gold** and UA president **Mike Stewart** contemplating European trip to consolidate international marketing efforts behind the group. . . . **Basil J. McElwee** and **Tom McIntee**, the sales and promotion executives, respectively, for ABC-Dunhill out of Nashville, have jointly purchased a 270 acre farm near Columbia, Tenn. . . . Female impressionist **Lynn Carter** has a deal to buy his own hotel and nightclub in Provincetown, Mass., he announced in Las Vegas. He will work there and line up his own talent stable to play dates this summer. . . . **Nitty Gritty Dirt Band** recorded a live album at Stan Plessner's Cowtown Ballroom, Kansas City. . . . Attorney **Jay L. Cooper** spoke on "Renegotiating Songwriter Contracts" at California Copyright Conference.

A group of major label executives are looking into, as a unit, the growing number of promotion copies of albums available for sale at retail sources.

Entertainment buyer for the Hughes Hotel chain, **Walter Keane**, wants **Jimmy Dean** and the **Imperials** for four months a year instead of his now-contracted two months. . . . A substantial portion of royalties from **Barbara Lynn's** new single, "You Make Me So Hot" (Atlantic) has been legally assigned by her producer and manager **Huey Meaux** to the **William Boy Brown Medical Fund**. Brown, Beaumont, Tex., disk jockey and program director of KJET-AM is paralyzed.

Peter Townshend of the **Who** is currently in the Olympic Studios, London, working on a new rock opera. . . . 20th Century Records are sending a press bus from Los Angeles to San Diego for **Barry White's** April 28 concert. The artist has featured "I'm Gonna Love You Just A Little Bit More" on the label as his new single. . . . **Osmonds Spotlight**, a new nationally-distributed magazine may go quarterly if the one-shot works. Part of the profits go to charitable **Osmonds Foundation**. . . . RCA movement and change for senior executives? . . . Northwest Releasing Corp. major talent promoter on the coast, will regularly present shows in the West High auditorium, Anchorage, Alaska, starting in July. . . . Capitol has released a second single, "And The Feeling's Good" from **Lori Lieberman's** album, "Killing Me Softly With His Song." . . . **Elton John** is touring Italy for the first time.

Publisher **Al Gallico** front and center in the audience for the **Tammy Wynette-George Jones Show** in New York last Sunday. . . . **Chuck Wayne** and **Joe Puma** guitar duo booked for this year's Newport Jazz Festival in New York. . . . **Julie Budd**, with her single "See You in September," a major hit in the Argentine, set for a South American tour April-May through South America. . . . **Erroll Garner** will do two concerts to aid the St. Luke's Hospital, Phoenix, on April 8 at the Civic auditorium. . . . New York radio station WHN, which just moved into a country music format, will again be involved with the next "Country In New York" concerts at Philharmonic Hall, New York, April 18, featuring **Ferlin Husky**, **Johnny Paycheck** and **Joe Stampley**. . . . Mayor **John Lindsay** awarded WABC a citation for the station's public service in sponsoring "Valentines To Broadway" to draw attention to new theater building and improved lighting in the New York theater district. . . . **Heavy Water**, San Francisco rock light show, get their own visual theater evening at Los Angeles Palace of Fine Arts. . . . Cincinnati's good music station, WVEZ, ties in with promoter **W. James Bridges** to bring **Guy Lombardo** to the Taft Theater, April 13. . . . **Mimi Hines** mulling over either a replacement series on a Canadian TV network or a Las Vegas TV talk show. . . . **Santana-Bobby Womack** concert in Cincinnati pulled in an estimated 8000, while **Mac Davis** and **Helen Reddy** played to near capacity at the 3600-seat Music Hall, Sunday (18).

Staple Singers will appear at Cook County Jail Chicago, in a concert, April 11 which will be taped for airing that evening by WTTW, Chicago—the first time a Cook County concert has been televised, although 75 have been given there. Also appearing: **Sarah Vaughan**, **George Shearing**. . . . Songwriter **Gene Raskin**, who wrote "Those Were the Days," has sold the film rights of his novel "Stranger In My Arms" to producer **Irving Lerner**. The music score will also be by Raskin. . . . Although no official an-

nouncement has been made, WMC-AM, Memphis' first radio station, which went on the air in 1923, has gone to a country music format. . . . **John Wade**, former baritone with the **Modernaires** has been signed by WCPO-TV, Cincinnati to head up two one hour music-talk show pilots. . . . Also doing a talk show TV pilot for **Tino Barzie** in Las Vegas—**Frank Sinatra Jr.** . . . **Glenn Ford** spent a few days at the Las Vegas Sands with son **Peter** to catch **Sammy Davis'** act. . . . **Fanny** photographed in furs belonging to **Beverly Hills** furrier for European fashion layouts. . . . **Chris Youlden**, former lead singer and rhythm guitarist with **Savoy Brown**, has a solo album out for Deram (London Records).

The concert version of "Jesus Christ Superstar" opened a 12 day engagement at the Nixon Theater, Pittsburgh, Mar. 20. It is the fifth time the show has played the city where it made its debut on July 12, 1971. . . . First publishing house not connected with a record company has opened in Memphis, Fretton Music, owned by **Charles Axton** and **Freddy Fredericks**, son and son-in-law of Mrs. **Estelle Axton**, founder with her brother **Jim Stewart** of Stax Records. . . . **James Brown** is doing the score for the **Jim Brown** thriller, "Slaughter 11."

Comedienne **Joanie Rivers** will do a voice over for Sesame Street's "The Letterman" episode. She is currently appearing with **Trini Lopez** at the Desert Inn, Las Vegas. . . . New York's Overseas Press Club will host a reception for singer and Western star **Rex Allen** and his **Men of the West**, May 9. The National Press Club in Washington will be entertained by the same group, May 10. Both banquets are sponsored by the American National Cattlemen's Association. . . . **Efrem Zimbalist**, **Dale Robertson**, **Forrest Tucker**, **Richard Arlen**, **Agnes Moorhead**, **Rudy Vallee**, **Foster Brooks** and **Buddy Rogers** entertained at a Lake Tahoe Humane Society Benefit at the Sahara Tahoe.

Former **San Kenton** drummer has formed the **Baron John Von Ohlen** quartet, working out of Indianapolis. . . . **Dr. Hook** and the **Medicine Show** will give a free concert in Manhattan, April 8 as a feature of the March of Dimes 1973 Walkathon. . . . Grunt recording band, **One** performed for 6,000 guests at the opening of the San Francisco International Museum of Erotic Art. . . . **Ed Ockel**, formerly a partner in several St. Louis distributorships, has opened a restaurant in that city. . . . **Trini Lopez** had new costumes made for his **Desert Inn**, Las Vegas opening by designers for **Elvis Presley** and the **Osmonds**, **Pagazz Designs** and tailor **Maurice Langer**. . . . **Anita O'Day** will act and sing in the MGM film, "The Outfit." . . . **Buddah Group** executives leasing a Los Angeles house for executives to stay during frequent West Coast trips. . . . **Sha Na Na** manager **Ed Goodgold** associated with Charisma label head **Tony Stratton Smith**, Goodgold is working on the current U.S. tour by Charisma group, **Genesis**. . . . Is a major label dickering with a Midwest-based retail chain for possible acquisition. . . . Ex **Duke Ellington** drummer of the 1930's **Sonny Greer** to be honored, April 2, by the New York **Duke Ellington Society**.

Mahavishnu Orchestra's John McLaughlin's Spiritual leader **Sri Chinmoy** is the subject of a feature length documentary film, "Sri Chinmoy." Also being produced are taped mediation. Both film and tape utilize background music by the **Mahavishnu Orchestra's McLaughlin**. . . . **Dick James Music** moving into developing U.S. artists. . . . Spark Records to release a new **Ravi Shanker** album.

Dr. Hook including "Take Us Off The Cover of The Rolling Stone" on their last album under their current Columbia contract. . . . Reports growing of a major Black musical event: top musical lights expected to gather in the Bahamas this summer for a festival that will hopefully provide that Caribbean-paradise so sorely missed at Mar y Sol in Puerto Rico.

Mary Travers has been signed by the St. Louis Municipal Opera Association to star in "South Pacific" in the **Mary Martin** part, for one week, starting July 9. It is Miss Travers' legitimate musical debut. . . . **Salvador Dali** and **Alice Cooper** will unveil Dali's chronograph portrait of Cooper on Tuesday (3). . . . Following concerts in the U.S. and Jamaica, **Miriam Makeba** has returned to Guinea, West Africa, to take part in a month long cultural festival. She will also appear in Liberia.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

"THEME FROM LOST HORIZON"—Guy Chandler (Oweman)

"I'VE GOT TO CATCH THAT TRAIN"—Johnny Dollar (Gemini)

"EARLY IN THE MORNING"—Bobby Sherman (Metromedia)

"WASN'T IT NICE IN N.Y.C."—Tommy Leonetti (Columbia)

"MY GET UP AND GO"—Hillybilly John (N. S.)

"JET SET BABY"—Anthony Priest (Gemini)

"MUDDY MISSISSIPPI"—Wild Bill Emerson (Ace Of Hearts)

"GUANTANAMO BAY"—Eddie Gross (Queen)

"THEY NEVER TOLD ME"—Earl Connelly (Maycon)

"EYES KEEP CRYING"—Chuck & Collette Miles (CB)

"MY SIDE OF LIFE"—Merle Kilgore (Starday)

ALBUM OF THE WEEK:

"TRUCKERS PARADISE"—Del Reeves (United Artists)

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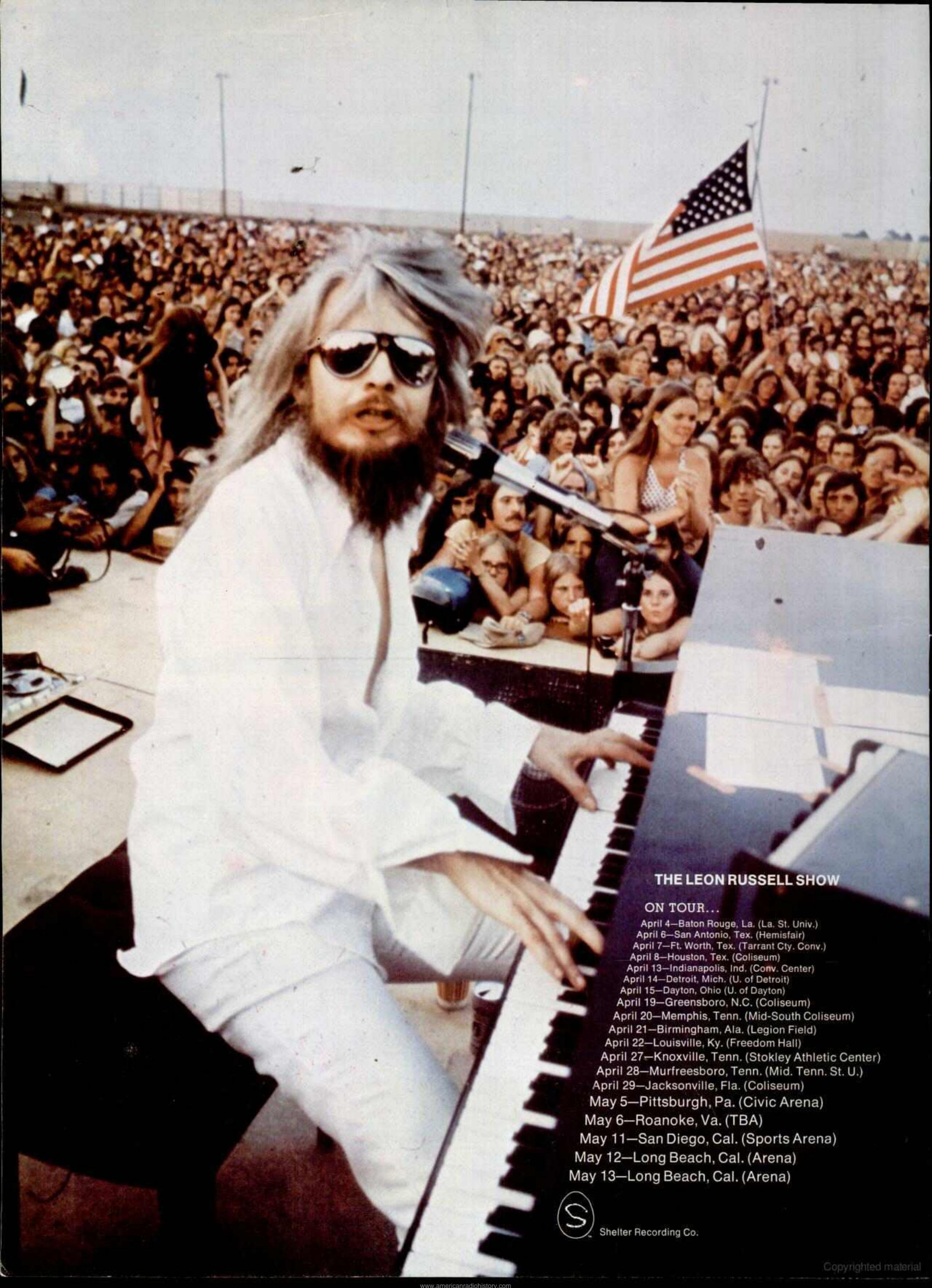
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THE LEON RUSSELL SHOW

ON TOUR...

- April 4—Baton Rouge, La. (La. St. Univ.)
- April 6—San Antonio, Tex. (Hemisfair)
- April 7—Ft. Worth, Tex. (Tarrant Cty. Conv.)
- April 8—Houston, Tex. (Coliseum)
- April 13—Indianapolis, Ind. (Conv. Center)
- April 14—Detroit, Mich. (U. of Detroit)
- April 15—Dayton, Ohio (U. of Dayton)
- April 19—Greensboro, N.C. (Coliseum)
- April 20—Memphis, Tenn. (Mid-South Coliseum)
- April 21—Birmingham, Ala. (Legion Field)
- April 22—Louisville, Ky. (Freedom Hall)
- April 27—Knoxville, Tenn. (Stokley Athletic Center)
- April 28—Murfreesboro, Tenn. (Mid. Tenn. St. U.)
- April 29—Jacksonville, Fla. (Coliseum)
- May 5—Pittsburgh, Pa. (Civic Arena)
- May 6—Roanoke, Va. (TBA)
- May 11—San Diego, Cal. (Sports Arena)
- May 12—Long Beach, Cal. (Arena)
- May 13—Long Beach, Cal. (Arena)



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