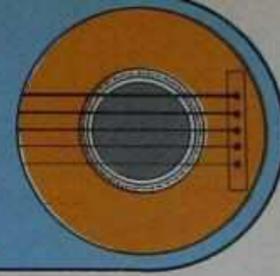




International Music at MIDEM to Publishing in Nashville

Both explored this issue



08120

NEWSPAPER

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JANUARY 27, 1973 • \$1.25
A BILLBOARD PUBLICATION
SEVENTY-NINTH YEAR

The International
Music-Record-Tape
Newsweekly

TAPE/AUDIO/VIDEO PAGE 43

HOT 100 PAGE 123

TOP LP'S PAGES 119, 121

Billboard

Laginestra Predicts Discrete LP Surge

NEW YORK—Through the first quarter of 1973, "more discrete four-channel product will be on the market than all other forms combined," said RCA Records president Rocco Laginestra.

Currently RCA has seven Quadradiscs on the market and by March there will be an additional 18 albums.

RCA will announce this at MIDEM and in Japan, Laginestra and Robert Hurford, division vice president, international are currently in Japan on business.

Laginestra commented: "By the middle of the year every other new LP will be in the discrete format."

RCA plans to build a major campaign around soon-to-be-released Quadradisc product. The promotion will be spearheaded by a Quadradisc double album release of the Elvis Presley concert recorded live in Hawaii.

Other Quadradisc product includes albums by Chet Atkins, Floyd Cramer, Danny Davis, Jack Jones, Henry Mancini and Doc Severinsen, Dolly Parton, Buddy Rich, Porter Wagoner, Dottie West, Arthur Fiedler, Guess Who, and Jimmy Castor.

Also to be released in four-channel are six albums by Eugene Ormandy.

Laginestra stated that the hardware situation had resolved itself. "Substantial quantities of hardware are coming on to the market now," he said.

RCA has agreements in Japan with such hardware manufacturers as Matsushita (National/Panasonic), Pioneer, Hitachi, Toshiba, (Continued on page 126)

RCA Returns To All-Branch; LP Prices Hiked

By PAUL JAULUS

SAN FRANCISCO—RCA went all-branch nationally last week and also raised its \$5.98 LP subdistributor price from \$2.71 to \$2.839. Dealer price went to \$3.162 from \$3.052. Tape went up 5 percent to both.

It was learned from major users that RCA branch sales personnel were reporting no rise in classical or Camden LP product. RCA singles prices remain the same.

The RCA return to all branches—Coast branches are called Music West, while all others are Music II—marks a complete reversal to their switch some six years ago to multiple distribution, a first for the record industry.

RCA would not confirm or comment on the price changes. Marketing executive Mort Hoffman was unavailable.

Radio Teaching Rock at Schools

By CLAUDE HALL

PHILADELPHIA—By the end of the school year, some three million high school students will have experienced a unique one-hour course in "The History of Rock Music," a one-time session that demonstrates the growth of music, its roots and its bypaths, from nitty gritty blues and country to progressive rock and back to softer ballads—all with music and a soft-sell conversational approach from a polished professional actor. An unusual aspect of the course, presented free at anywhere from 10-to-150 high schools in a city at the rate of one-to-two schools a day five days a week, is that radio stations have been reaping excellent promotional benefits.

The radio station sponsors the course, which is created, organized, and presented by Rick Trow Productions here, a multimedia company. Here, Trow has presented high school shows/assemblies for both WIBG-AM and, more re-

cently, WFIL-AM, both here. WLS-AM, Chicago, took advantage of the high school promotion; as did CKLW-AM, Detroit; all of the Starr Broadcasting stations, all of the Pacific and Southern Broadcasting stations, CHUM-AM, Toronto, and WRC-AM, Washington.

Richard Trow is president of the firm; Richard Akins is executive director. For the past few weeks, the firm has been conducting sessions under the aegis of KKDJ.

(Continued on page 22)

Chicago Shows' Bright Forecast

By EARL PAIGE and BOB KIRSCH

CHICAGO—The acceptability of 4-channel as a reality in the hardware marketplace and the solid promise that television cartridge systems are commercially feasible emerged as two dominant themes at the winter consumer electronics shows here.

As will be noted in additional coverage in this issue, the first combination of a winter Consumer Electronics Show (CES) and the long-established Independent Home Entertainment (IHE) brought together over 250 exhibitors and myriad other themes and trends.

• Four-channel: buyers are for (Continued on page 48)

Educators Aid Sheet/Folio \$\$

By IAN DOVE

NEW YORK—Educational sales were responsible for 50 percent of the gross income of the print division of Warner Bros. music publishing, said president Ed Silvers.

He added: "This is a viable aspect of music publishing and our intention is to focus full energy on growth in this area."

"In addition to the sale of the (Continued on page 126)



Bobby's new Epic album, his "All-Time Greatest Hits," has been receiving tremendous air play and it's jumping right up the charts. It includes all of Bobby's most successful songs, right up to "Sealed With a Kiss." Try your best to keep it in the racks. On Epic Records and Tapes. KEG 31487. A specially priced 2-record set. (Advertisement)

NYC Country Station

NEW YORK—New York City, the world's major record market, will receive a major shot in the arm for country music record sales when WHN-AM goes to that format Feb. 17. John Sullivan, general manager of the 50,000-watt Storer Broadcasting station, made the announcement to the staff a week ago "and this station has been gung-ho ever since . . . really poised to take off. After 31 years in broadcasting, I'm too aware of what music can do and can't do for you. Middle-of-the-road music has stabilized . . . it (Continued on page 24)

TV Series Spotlights Label Chiefs

By JIM MELANSON

NEW YORK—Top executives of record companies and their label's artists will be focused in the public's eye via a newly created television series, "Flip Side," according to Betty Sperber, creator of the series and head of Betty Sperber Management, Inc. here.

The half hour shows, to be aired across the country by over 145 syndicated stations starting April 14, will be a behind-the-scenes look into the recording industry and will

revolve around "rap" sessions between the label executives and their artists, as well as studio recorded performances by the artists.

Miss Sperber stated that hosts already slated for the series include Clive Davis, president of Columbia Records; Neil Bogart, co-president of Buddah Records; Jac Holzman, president of Elektra Records; Murray Deutch, president United Artist Publishing Group; Marvin Schlachter, president of (Continued on page 126)

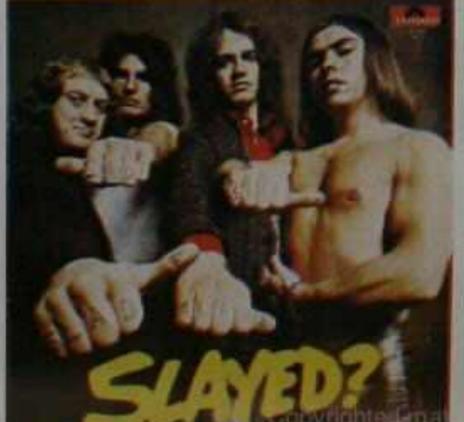
20th Century Ogles Global Licensees

LOS ANGELES—20th Century Records, launched Sept. 1, 1972, by Russ Regan, is expanding into foreign markets in a two-step program. The first step was last week as Regan completed deals for distribution in Canada with GRT and England with Pye Records. (Continued on page 107)



SLADE

GET SLADE'S NEW ALBUM AND MAKE THE SLADE SIGN



Polydor Records, Cassettes and 8-Track Stereo Cartridges are distributed in the USA by Polydor Incorporated; in Canada by Polydor Canada Ltd.

PD 5524



Follow Your Daughter Home

Reggae to The Guess Who's new single,
"Follow Your Daughter Home," 74-0883 from their
new album "Artificial Paradise," USR 4500, REG. 74-190 & 2114

RCA Records and Tapes

Slate VidExpo 73 Sept. 4-7 in NYC

NEW YORK — VidExpo 73, Billboard Publications' third international video marketing conference and exhibits, is expected to draw 1,500 industry visitors Sept. 4-7 at New York's Hotel Plaza. Stephen Traiman, editor and publisher of VidNews, announced.

Repeatedly the highly successful user-oriented program that drew 1,000 last year to New York's Hotel Roosevelt, VidExpo 73 will feature current applications in the

corporate, educational, governmental and retailer areas. The company's first video conference, held in conjunction with VIDCA I, drew 600 to Cannes, France, in April, 1971.

A separate exposition in the Plaza Ballroom will feature all the existing video hardware systems on the market, plus leading software, distribution and duplication companies. VidExpo 72 brought all institutional hardware to one place for the first time, including public debuts of the MGA EVR system and Concord Communications' 3/4U-Matic. This year the leading consumer systems are expected to exhibit as well.

An added feature is the first VidShow of leading commercial/institutional software. Utilizing Trans-World Tele/Theatre's closed-circuit channel at the Plaza, the best commercial offerings of exhibitors and selected "in-house" corporate/educational/institutional productions will be beamed into registrant guest rooms and VidExpo monitors.

Sponsoring Billboard Publications, Inc., will have the combined efforts of VidNews, biweekly international video newsletter; Billboard, international music/record/tape news weekly; Merchandising (Continued on page 8)

ABC R&T in Negotiation for Ex-White Fronts

By PAUL JAULUS

SAN FRANCISCO—ABC Records & Tape is negotiating with the Paul Maris Co. here to take over the records, tape and stereo component concessions in 11 Rainbow stores, which the Maris Co. is trying to salvage from what was 11 northern California White Front stores. ABC R&T is already serving five former White Front stores, which were acquired by Valu/Mart chain two weeks ago (Billboard, Jan. 13).

The projected Maris stores and the Valu/Mart stores in Oregon and Washington were serviced as White Front stores by Leisure & License Ltd., a division of NMC Corp.

Jay Steren, spokesman for Maris, told Billboard that the nine Bay and two Sacramento stores, which Maris hopes to open as Rainbow stores, could possibly be the basis for more discount store participation by the Maris firm. He emphasized that Maris is negotiating with Interstate to take over the 11 stores, all of which are currently readying for a liquidation sale and are closed to take inventory.

Report here is that NMC is studying California with the intention of opening a number of free-standing music stores.

Feb. Memphis Meeting Set to Form Indie Dist./Mfr. Assn.

MEMPHIS—After two formative meetings in the past year, the National Association of Independent Distributors (NAIRD) will attempt to establish itself as a national organization here at its first general convention at the Passport Inn Feb. 16-19.

The NAIRD conclave opens Friday (16) at 3:30 p.m. with a meeting, followed by cocktails and dinner that evening. Saturday's agenda includes a morning and afternoon meeting and a buffet luncheon and dinner. Workshops and display area inspection by attendees is slated for Sunday. There will be a 10 a.m. meeting Monday with a 2 p.m. closing scheduled.

Charlie Mitchell, Takoma records, Santa Monica, Calif., who is formulating the program, said the meetings will start with distributors and manufacturers in separate gathering to discuss points they wish in the NAIRD charter, with a joint meeting right after to approve the organization's charter. He said the distributor meetings intend to cover such specific problems of distribution as improved shipping; transshipping and mar-

keting. Manufacturers topics will include graphic production; album production from mastering and mixing to completed product and bank financing.

Mitchell, along with Billie Thomas, Tant Enterprises, Northville, Mich.; Bob Koester, Delmark records, Chicago; and Gene Rosenthal, Adelphi records, Silver Spring, Md.; form steering committee.

Registration fee is \$30 which includes the cocktail party, one dinner and two luncheons. Checks for \$10 as down payment for registration may be sent to Ellen Thomas, NAIRD, 40301 Fairway Dr., Northville, Mich. 48167.

The announcement of the convention lists the following distributor members: Rare Records, Los Angeles; Jack's Record Cellar, San Francisco; Tone, Miami; Southland, Atlanta; Kinmara, Chicago; Summit, Chicago; Karma, Indianapolis; Riverboat, Boston; Rounder, Boston; The House, St. Louis; Cardinal Export, New York; Stanley Lewis, New York; Miles, Cincinnati; Sunland, El Paso; Orwaka, Seattle and Denver; Hartford One-Stop, Best and Gold, Buffalo; Pika, Cleveland; Richman Bros., Philadelphia; John O'Brien, Milwaukee; Wendy, Newark, N.J.; Eric Mainland, San Francisco; Seaboard, Hartford; Campus, Miami; Skyline, New York; Music City, Nashville; BeeGee, New York and Heilicher Bros., Minneapolis. Approximately 40 independent labels are also listed. Most are small specialized labels.

Home Duplication Units Offered at Chicago Show

By EARL PAIGE

CHICAGO — An independent duplicating firm here at the housewares and consumer electronics shows claimed it has already set up 200 individuals across the U.S. as independent tape duplicators, including housewives. The exhibit was one of very few featuring independently duplicated product (see separate story).

Another firm with a different approach, Make-A-Tape, also exhibited at the Independent Home Entertainment (IHE) show. Make-A-Tape has machines ranging from \$2,495 to \$7,495 and stresses consumer use of its equipment.

The firm's brochure lists the CDS-82 with the plug that "one operator yields 75 pieces per hour."

The firm with the all-out franchising plan for setting up people as independent tape duplicators, Royal Productions, Kansas City, Mo., is affiliated with Bonanza Productions, Div. Art Sales, Inc., East Point, Ga., according to Kermit Mills, Bonanza representative. Royal is headed by William Wallin.

Bonanza has two deals, according to Mills. For an investment of \$6,039, the franchisee obtains a cartridge-winding machine and a polybagging unit. Another deal costs \$10,278. In either case, Bonanza furnishes the prerecorded tape on large reels. The distributor customer pays \$1.25 for the blank

tape, also furnished by Bonanza. The distributor customer can either sell product which he duplicates or he can sell its back to Bonanza as loaded cartridges at \$1.51 each.

Mills and Wallin explained that the prerecorded product being made by their "duplicator" customers all dates back before the (Continued on page 10)

Inaugural Concerts Star MGM Records Singers

By ELIOT TIEGEL

WASHINGTON—Three inaugural concerts toasting President Nixon at the Kennedy Center for the Performing Arts last week (18-20), could almost be called an MGM Records talent showcase.

The majority of the acts spread over the three days encompassed pop, soul and country music off the label's roster. MGM Records president Mike Curb helped assemble the talent roster with a number of persons involved with the Committee for the Re-election of the President.

Curb was scheduled to host one of the concerts, with Frank Sinatra and Bob Hope handling the other two. MGM's talent spread over the run of the shows

included Sammy Davis Jr., Ray Stevens, the New Seekers, the Mike Curb Congregation, Tommy Roe, Hank Williams Jr., the Pat Boone Family, Donny Osmond, Joey Heatherton, the Sylers and Solomon Burke.

(Continued on page 126)

TOP GRAMMY NOMINATIONS

NEW YORK—Aretha Franklin, Curtis Mayfield and Don McLean lead the Grammy nominations parade by drawing four important categories, according to the 15th annual balloting by the National Academy of Recording Arts and Sciences (NARAS).

More than 3,000 members took part in the balloting. Winners from among the 270 nominations spread through 47 categories will be announced on March 3 during the Academy's television special, "The Grammy Awards Show," on the CBS network. (See page 15 for complete list of nominations.)

RIAA and MOA Protest Royalty Hike Try

By MILDRED HALL

WASHINGTON—The recording industry has strongly protested the 26.6 percent "cost-of-living" increase in statutory mechanical royalties recently proposed by the Senate Copyrights subcommittee. The subcommittee, which is now working on the overall Copyright Revision bill, has received comment from all industry segments on the proposal. Music publishers are happy but want an even greater increase, while the record industry and the jukebox operators

are bitterly protesting the proposed statutory increases as unfair. (Billboard, Dec. 16.)

(see correlative story on page 126)

The Recording Industry Association of America claimed that the raise in the mechanical rate ceiling will benefit only one segment of the music industry, the publishers, who are already profiting by "tremendously increased volume of record and tape sales." RIAA reminded the subcommittee

that the recording industry suffers far more from inflationary prices, with its "huge payrolls and staffs," capital investment and escalating operating costs and risks, than publishers, who are a "service industry."

The jukebox operators said they cannot pass on to customers the proposed cost of living raise from \$8 per box per year to over \$10, in performance royalty on the copyrighted music on their records. They say they will have to absorb the loss. They also protested the revision's \$1 per box per year royalty for the playing of copyrighted recordings in the bill.

Music licensors Broadcast Music Inc. (BMI) and SESAC statements both supported the raise. Both feel that continuing inflation makes the proposed jukebox rate increase far too low.

The National Music Publishers Association is "gratified" by the Senate subcommittee's proposed 3.1 cent mechanical rate, but say that a truer figure would be at least 3.5 cents more, since the bill will probably not be in operation until 1975, when further inflation will have taken place. In fact, the publishers believe that the cost-of-living increase since 1964, when the revision bill was first drafted to 1975 when it will be active, should be estimated at 37 percent, rather than the 26.6 percent sug-

gested by the subcommittee. The publishers would still like to have a percentage royalty rate, rather than a fixed cents-per-composition rate.

5 Yr. \$12 Million Hike

The RIAA cites statistics to show that estimated payments to music publishers under the current 2-cent statutory rate went up from \$40 million in 1967 to \$52 million in 1971—an increase of 30 percent during the time period on which the Senate subcommittee bases its proposed cost of living raise in mechanicals. All of the 30 percent increase was due to the increased volume of record sales with music publishers "making no contribution whatever to this added volume." RIAA also said publishers benefit by getting a fixed payment for every record sold, although record industry statistics show that 35 of all singles and 34 of all popular LP's produced lose money.

RIAA argued that the inflation factor alone "simply cannot constitute the sole basis for determining an equitable royalty rate under the law." Congress has already rejected an earlier attempt by music publishers to adjust the mechanical rate solely on the basis of an inflation factor, RIAA said. Congress took many factors into account, including the relative earn-

(Continued on page 10)

Santana, Cheech & Chong & Stones' Benefit Nets \$516G

LOS ANGELES—Billed as the highest-grossing rock event in history, the Rolling Stones Thursday (18) concert at the Forum raised \$516,810 for victims of the recent Nicaragua earthquake. By comparison, the 1971 Bangla Desh concert at Madison Square Garden grossed \$243,000, although much more money was raised by the film and record album of the event.

However, top ticket price for the Bangla Desh benefit was \$7.50. The Stones concert priced 1,976 tickets at \$100, 7,439 seats at \$25, 8,079 at \$15 and the remaining 1,205 at \$10. Santana and

Cheech & Chong joined the Rolling Stones on the bill.

The concert also must have set some sort of record for speedy organization. Promoter Bill Graham first contacted the Forum about doing the show only Jan. 9, the same day that Los Angeles disk jockeys began broadcasting reports of the rumored event.

On Jan. 14, when finalization of the show seemed imminent, the Forum issued some 9,000 numbered chits to youths who had been waiting at the arena throughout the week. Forum manager Jim Appell said that the earlybird fans (Continued on page 126)

Acts Set for AGAC Meet

NEW YORK—The American Guild of Authors and Composers will feature members Sheldon Harnick, Bobby Hebb, Will Holt and others performing their compositions and discussing various topics with members and guests during the organization's annual meeting, set for the Princeton Club here Wednesday (24).

The newly elected officers and council members will be introduced by President Edward Eliscu, who will also review AGAC's work during the past year.

From the West Coast, members attending will include Arthur Hamilton, Paul Francis Webster and Lewis Spence, with Hamilton set to address the gathering on the AGAC Rap Sessions held in Hollywood.

More Late News
See Page 126

Garbage & Earth Pollution Replace 'Moon, June, Croon'

By ELIOT TIEGEL

LOS ANGELES — You don't have to sing a pretty song to get recorded today. You can do a treatise in 2:45 on garbage or a discourse on pollutants in 3:08 and turn out a single disk. Or you can talk your way through a sexy saga about a strip tease dancer at a carnival and combine it with some delightful instrumental sounds and you have another single seeking airplay.

Talk singles, a rather uncommon occurrence in pop music, seem to be drawing interest. Shel Silverstein, the sardonic, witty cartoonist/humorist/songwriter speaks, stammers and slurps his way

through his own nonstop saga about a girl who refused to take the garbage out and thus suffered a horrendous fate on the single, "Sahra Cynthia Sylvia Stout (Would Not Take the Garbage Out)."

Garbage is also the overriding theme behind a second single by Biff Rose which details the various forms of material which are strangling Earth and its inhabitants. Going right to the point, the song is titled "Garbage" and features a chorus of irritated voices recanting "garbage, garbage, garbage" at the end of each verse.

Instrumentally, Silverstein works

with one thin sounding guitar behind him, so that his voice is the lead instrument detailing this unromantic story about a girl who lets garbage pile up in her house and this keeps her friends from coming over.

Rose's unappetizing story details the ugliness of a world being stuffed with garbage and smog and is a roundabout plea for ecological sanity. As a piano, bass and drums plunk along softly, he asks what will we do "when there's nothing left to see, nothing left to do, nothing left to care about . . . but garbage."

These singles by the very dint of their off-beat "humor" and down-trodden tone, will probably gain airplay on free-form FM stations. David Bromberg's talkathon is "Sharon" about a carnival dancer "dressed in a scarf and a sneeze" who performs before the same rowdy crowd each night.

The fact that these three unorthodox singles have all been released around the same time indicates that a new kind of creative mood may be developing among the more unorthodox composers with access to a recording studio and national distribution.

In each instance, each single has the power of a major company working on the single. Columbia handles Silverstein and Bromberg and UA Rose.

Congress' Copyright Revision Barriers

By MILDRED HALL

WASHINGTON—Sen. John L. McClellan is expected to reintroduce the copyright revision bill to the 93rd Congress this month, in what is probably the last attempt of a U.S. congress to modernize the creaking structure of the 1909 copyright statute in one all-inclusive piece of legislation. Since the first revision bill was introduced in 1964, each of five congresses failed to enact copyright reform, partly out of their traditional failure to realize the importance of protection for creativity—but largely because of tooth and claw stand-offs between copyright owners of films, and broadcasters on one side, against the new Cable TV service on the other.

The recording industry has a heavy stake in copyright revision. If no bill is passed, the industry's protection for new recordings made on or after Feb. 15, 1972 under the federal antipiracy law will die at the close of 1974. Another frantic effort will have to be made to get congress to pass this special legislation a second time. The recording industry (and other copyright based industries) will face further ransacking by marauding users of new technologies, if the revision bill with its new protections and stiffer penalties for pirates is not enacted.

Without the revision, the record industry—and other copyright-based arts and industries—will have to go the years-long route of getting separate protection bills passed. Meanwhile, they have to rely on costly federal court suits, often ending in contradictory de-

isions by judges interpreting a law attuned to 1909. State laws to protect records against piracy are also an uncertain remedy, and their fate hangs in the balance at the Supreme Court in the case of Goldstein vs. California (Billboard 12/2/72 and 12/23/72).

Royalty Hikes

All hopes are on the Senate at this point, where the revision awaits action on the basic 1969 bill containing record copyright, with protection against unauthorized duplication and the right to performance royalty on records played for profit. A new controversy will have to be ironed out over the Senate Copyrights Subcommittee's recent proposal to raise the statutory mechanical and jukebox royalties by a 26.6 percent cost-of-living increase to offset inflation (Billboard 12/16/72).

The increase would raise the statutory recording rate on copyrighted music from the 2.5 cents per tune in the bill, to about 3.1 cents. Jukebox music performance royalty (ending the traditional exemption from performance fees for jukeboxes) would go from the bill's \$8 per box per year to slightly over \$10. (Approximately a dollar more would be added in royalties for the playing of copyrighted recordings, if the Senate bill retains its performance rights for records played for profit by broadcasters, jukeboxes, et al.)

Although Sen. McClellan (D., Ark.) will be heavily occupied with his new duties as chairman of the Senate Appropriations Committee, he has promised to remain as chairman of the Copyrights Subcommittee of the Senate Judiciary Committee, to see the revision through passage—if this is possible.

CATV Considerations

A number of hurdles still remain before Sen. McClellan can count on the workable compromise between the contending CATV interests and the copyright owners of film programming picked up by the cables from broadcast TV stations. The compromise is essential to avoid a floor fight by senators pulling for the opposing parties, which could kill the bill. The House floor fight resulted in a deletion of the revision's whole section on CATV before a bill was passed in 1967.

A settlement of sorts was reached last year in a White-House sponsored "consensus" agreement among broadcasters, the rival CATV service, and the Hollywood film owners. Also, the Federal Communications Commission finalized its rules, telling the CATV service what it could do in the way of importing big-city programs from distant stations, and providing a basis for copyright liability and fees in the revision bill. (The Supreme Court has held that cable TV is not liable for copyright fees under the present copyright law.)

But currently, horns are locked once more, between movie pro-

(Continued on page 126)

Executive Turntable



WEISER



BAUMACH



SCIPIO



PHILLIPS

Norman S. Weiser has been appointed executive vice president, Chappell & Co., Inc. He will be responsible for business development at the firm and will assist the president in supervising the company's operating departments and groups. Weiser joined Chappell in Aug. 1969 as vice president and general manager. Prior to his joining the firm, he was director, European operations, for Paramount Pictures Corp. . . . Larry Baumach, national sales and promotions director for Dot Records, has been promoted to vice president, sales and promotion. His duties will remain essentially the same. Baumach joined Famous Music in 1970 as national marketing director. . . . Bennett Friedman has been appointed vice president, manufacturing, for Pickwick International (U.S.), Inc. He will be involved with manufacturing coordination, order processing, warehouse management and inventory controls. . . . Alfred di Scipio has been named president of the Magnavox Consumer Electronics Group, a division of the Magnavox Company. Headquartered in New York, he will be responsible for the design, engineering, manufacturing and marketing of all Magnavox consumer electronics products. . . . John Phillips has been appointed president of the CBS/Columbia Group and vice president of Columbia Broadcasting, Inc.

★ ★ ★

Linda Powers will become manager of Music Peddlers, Inc., Hazel Park, Mich., the one-stop operation of Carl Thom, owner of Harmony House. She will be assisted by Morris Horowitz and Freda Chadwick. She replaces Frank Peters, music industry marketing veteran who has joined Mercury Records as mid-East regional marketing manager. Peters was previously with Mercury as an Atlanta branch manager and regional manager in the South and Midwest. He also served Capitol Records and Columbia Records in various local and regional posts in the Midwest. This marks the first time that Mercury has five regional sales managers nationally. Wally Weltman, former director of design and production for CBS-TV, Los Angeles has joined ABC-TV, N.Y., as director of late night program development. Weltman will be in charge of overseeing the "In Concert" fortnightly rock program. He replaces Bob Shanks, who has been elevated in the ABC organization. . . . Francis C. LaMaina has been named vice president of Dick Clark Entertainment. Peggy Rogers, assistant concert promotions director of the firm for 10 years, has been upped to director. She replaces Tim Tormey, who has left Clark to concentrate on other activities.



YOUNG



HARDY



ST. ROMAIN

At Atlantic Records, Chuck Young has been appointed manager, regional r&b promotion, Midwest. Prior to his promotion, Young was a local Detroit promotion man. Before joining the label last year he was a regional promotion man for Motown Records. Carroll Hardy has been named manager, regional pop promotion, Midwest. He most recently finished a two-year stint as a local promotion man for the Warner-Elektra-Atlantic Distributing Company. Also at Atlantic, Nevin St. Romain has been appointed Southwestern regional pop promotion manager. Prior to his appointment, St. Romain was a supervisor for Galaxy Record Sales in Dallas. . . . Billy James has left as Elektra's West Coast publicity director and will announce future plans shortly. Liz Murphy moves up from assistant public relations director to fill the position.

★ ★ ★

Jody Breslaw has been named publicity assistant and staff writer at Polydor Records. Prior to his appointment, he served as associate editor and reviews editor at "Rock" magazine. Elsewhere in the Polydor complex, Polydor Records Canada, Ltd. has appointed Frank Henry, formerly national sales manager, as marketing manager. Replacing Henry as national sales manager is Dieter Radecki, who previously headed the Toronto sales office. Al Elias now holds that post, while the Ontario sales office is headed by Ken Graydon. In the a&r sector, Frank Gould has been appointed director. . . . Dick Moreland has joined BASF, Los Angeles, as West Coast marketing director. Moreland, formerly with RCA's a&r department, Los Angeles, and before that program director of KRLA, will also handle a&r scouting. . . . Warren Link has been promoted to director, marketing, for the Record Club of America. He will be responsible for member-

(Continued on page 8)

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ESP—Largest Gross in History

NEW YORK—ESP Records experienced the largest monthly gross in the label's history with December sales, according to Bernard Stollman, ESP president.

Meanwhile, Stollman and attorney Jules Kurz are attending the MIDEM conference with plans of arranging international licensing agreements for the label's catalog.

MAHAVISHNU ORCHESTRA
Birds of Fire



including:
Miles Beyond / Celestial Commuters
Thousand Island Park / Sanctuary / Birds of Fire

The Mahavishnu Orchestra:
Billy Cobham, Jerry Goodman, Jan Hammer,
Rick Laird, John McLaughlin.
The second album, "Birds of Fire," is now available.
On Columbia Records  and Tapes

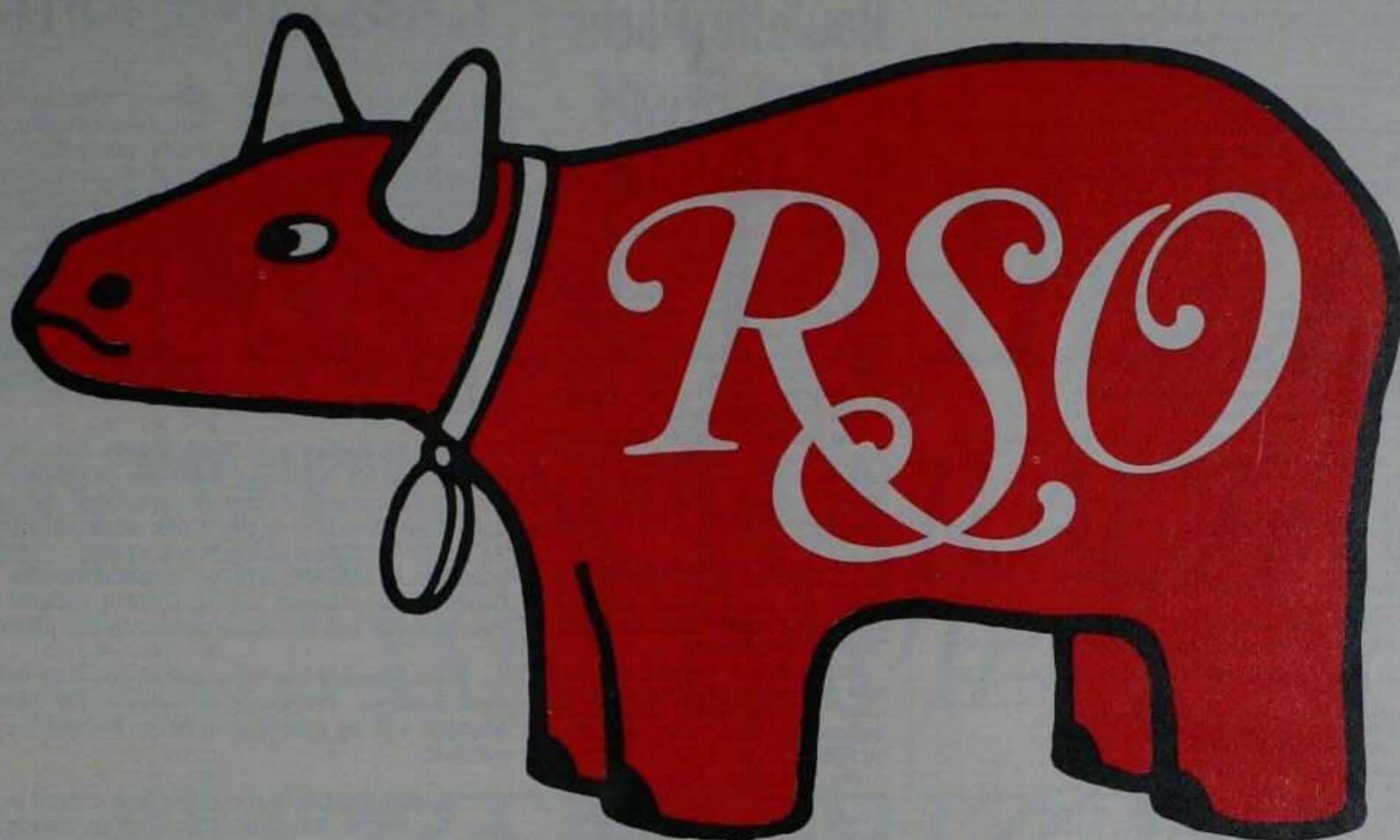
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**ROBERT
STIGWOOD'S**

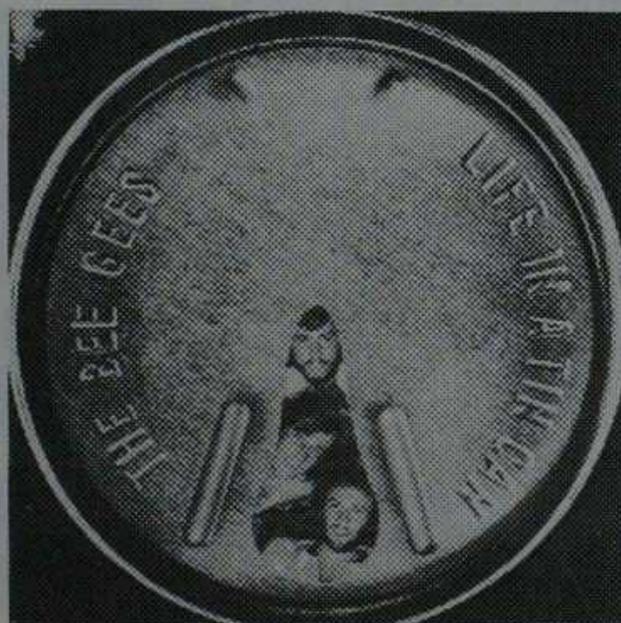
**new
pet...**





**R. S. O. Records and tapes are launched this week
in the U. S. A. and in the rest of the World March 1st**

Initial Album Releases



**LIFE IN A TIN CAN
THE BEE GEES**

SO 870

U.K. Releases: Bee Gees "Life in a Tin Can" Derek and The Dominos "In Concert" (Double Album) Tim Rice and Andrew Lloyd Webber's "Joseph and The Amazing Technicolor Dreamcoat;"



**IN CONCERT
DEREK AND THE DOMINOS**

SO 2-8800

Rest of the World: Bee Gees "Life in a Tin Can" Derek and The Dominos "In Concert" (Double Album) Tim Rice & Andrew Lloyd Webber's "Joseph and The Amazing Technicolor Dreamcoat."

*West, Bruce & Laing "Why Dontcha"

*(Except U.S.A.)

Contact: Johnny Bienstock, R.S.O. Records and Tapes, 135 Central Park West, New York, NY 10023. Telephone 212-595-6655
David English, R.S.O. Records and Tapes, 67 Brook Street, London W1Y 1YD. Telephone 01 629 9121
R.S.O. Records and Tapes are distributed in the U.S.A. By Atlantic Recording Corporation.

Billboard

The International Music-Record-Tape Newsweekly

Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069

Area Code 213, 273-7040 Cable: Billbooy LA

N.Y. Telex-Billbooy 620523

Publisher: HAL COOK

Associate Publisher: LEE ZHITO



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Microfilm rolls of Billboard (6 months per roll) can be purchased through 3M IM/Press, 521

W. 43rd St., New York, N.Y. 10036. William Hutcheson, Area Code 212, 524-6374.

Subscription rates payable in advance. One year, \$40, two years, \$70, three years, \$90 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N.Y., and at additional mailing offices. © Copyright 1973 by Billboard Publications, Inc. The company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware Reporter, Merchandising Week, Record Mirror, Music Week, Vend. World Radio Television Handbook, American Artist, High Fidelity, Modern Photography, Photo Weekly. Postmaster, please send Form 3579 to Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio 45214. Area Code 513, 381-6450.



General News

Executive Turntable

• Continued from page 4

ship acquisition, sales promotion, product merchandising, music merchandising, and public relations. Starting with the firm in 1970, Link has served as sales promotion coordinator, sales promotion manager and director of sales promotion. . . . **Tim Tormey** and **Jack Hooke**, who for the past 10 years have headed the Dick Clark concert promotion department, have left the company to form Tormey-Hooke Productions, Inc., a concert production/artist management firm. . . . **William October** has been named controller for Screen Gems-Columbia Music, Inc.

Harriet Margulies has joined the Binder-Porter Organization in Beverly Hills. She previously ran the West Coast office of Radio-TV Daily.

John McKellan and **Mark Koren** have been appointed vice president of MCA Music, the music publishing division of MCA, Inc. McKellan is in charge of copyrights and general administration, while Koren is in the music professional management area.

. . . Due to illness, **Abel Baer**, council member and honorary president of AGAC, will be replaced on the council by **Sheila Davis**. Other changes on the council include the resignation of **Pete Rugolo** and the appointment in his place of **Lewis Spence**.

Ellen Mandell has been named publicity coordinator at Capricorn Records. Previously a publicist for Metromedia Records, Mandell will be reporting to **Mike Hyland** the label's director of publicity.

Thomas Caruso is the new north central regional credit manager for MCA Records, reporting to national credit manager **George Lee**. Operating out of the Cleveland office, Caruso is one of five regional credit managers for the label. . . . **Bill Valenziano** has joined Music Marketing International, Los Angeles, as director of marketing. Valenziano had been with Capitol Records in artist development.

Polydor Registers Peak Year

NEW YORK — Polydor, Inc., Polydor's U.S. company, has completed its most successful sales year since the company was chartered in this country four years ago, with sales figures 70 percent above 1971's.

According to Polydor Inc. president Jerry Schoenbaum, the results were achieved at many levels with numerous factors contributing, such as the growth of new artists recently signed to the label. He cited, as examples, product by Roy Buchanan, Ellen McIlwaine and Randy Burns.

Another element was the exposure of Polydor artists' through national tours. Artists included Lily Tomlin, Slade, Rory Gallagher, Manfred Mann and John Mayall. The r&b sales surge generally has pushed up sales for James Brown, Lynn Collins and the J.B.'s, as well as Polydor-distributed Spring artists Joe Simon and Millie Jackson. Schoenbaum also attributed the acquiring of Robert Stigwood product as aiding in the business surge, citing sales on Jack Bruce and Ginger Baker, and double-pack sets of Cream and Eric Clapton hitting the charts.

Schoenbaum also noted a good singles year for the firm, including hits by Slade, James Brown and Lyn Collins, Joe Simon, Eric Clapton, Millie Jackson and Hank Ballard.

On the classical end, Schoenbaum said that Deutsche Grammophon sales had substantially increased over last year. Even the

Friedman in Label Debut

LOS ANGELES—Temponic records has been organized here by Bob Friedman, a composer who made recent headlines by retiring from his industrialist activity to concentrate on the music business.

First releases are LP's by singer Joe Williams and Carmen McRae. Jack Mass is handling the label and music publishing. First publishing entity is Temponic Music, an ASCAP affiliate.

A distribution deal has been made with BASF to handle Temponic recordings nationally.

Archive label, he said, was highly successful this year.

"This is the first full year the distribution agreement between Polydor, Inc., and U.D.C. has been in effect, and the results have proven highly efficient. Tape sales on all labels showed growth since the change.

"The future looks excellent. Projects include more albums by Randy Burns, Lily Tomlin, Lynn Collins, etc. Polydor Inc., in its four years, has built a selective roster and is proud of its specialized promotion, publicity, advertising and strong sales effort put behind each release. With definite accomplishments and set goals, Polydor's family of labels looks to 1973 as undoubtedly its biggest year ever," Schoenbaum said.

RCA Speeds Elvis' TV LP

NEW YORK—RCA Records is rushing the release of "Elvis: Aloha From Hawaii, via Satellite," recorded during Elvis Presley's television special broadcast via satellite from Honolulu on Jan. 14.

The two-record set was taken from a show viewed throughout the Far East and slated for screening here as an NBC-TV special, as well as in Europe, Africa, Latin America and Canada. The potential audience for the program, following its various broadcasts, has been estimated at one billion people.

The album release will also be a Quadradisc, with compatible stereo/discrete four-channel sound. With world-wide advanced orders reported by RCA to exceed more than one million units.

Reports on audience shares for the special in the various Far Eastern markets ranged from Nippon Television Network's report of a poll showing 37.8 percent of all television viewers; to a figure of 91.8 percent of the viewing audience, reported by Salvatore Tam, general manager for KBS-TV in Manila, the Philippines, which also broadcast the program.

LP REVIEW:

Roulette Packs 7 Jazz Greats In 5-LP Issue

LOS ANGELES—Roulette has reached into its vault of jazz of the 1950s-60s to produce a five LP double-pocket series titled "Echoes Of An Era" which should have significance to collectors of Count Basie, Maynard Ferguson, Stan Getz/Sonny Stitt, Dinah Washington and Johnny Dankworth/Billy Strayhorn.

The material reflects Roulette's past power as a source of major jazz music. The series features a uniform graphic touch but there the similarity ends. LP's list for \$5.98 each.

The Basie package is devoted exclusively to works by Benny Carter and Frank Foster, with the first disk Carter's often forgotten "Kansas City Suite."

Ferguson's LP features his protean trumpet, a swinging and material exciting alive with Latin trademarks like "Ole" and "Si Si MP."

The Getz-Stitt package recalls how Getz was influenced by Lester Young and Stitt by Charlie Parker. Getz's small groups feature some top associates like Horace Silver, Jim Raney, Tommy Potter and there is a flowing lyrical quality. Stitt is more boppish even on three tunes on which he plays alto.

Dinah Washington's 20 sides are a further contribution by the label which has already reissued 40 of her works on two previous LP's. Although the tunes are Tin Pan Alley, her interpretations are hard-core blues and jazz flavored while the backgrounds are sometimes syrupy and over-arranged.

Dankworth and Strayhorn are big band treats, with Strayhorn actually Duke Ellington's band cut live in Chicago in 1958 and reeking with the beauty of Johnny Hodges' soaring alto on such power tunes as "Things Ain't What They Used To Be," "Jeeps Blues" and "Passion Flower." Strayhorn plays piano but his arranging permeates the music. Dankworth's alto melds with his British band which rolls along like a precision machine on a list of tunes which aren't too well known in America.

ELIOT TIEGEL

Gold Awards

James Taylor and his bride, Carly Simon have just received gold records for their recent recordings. He for the Warners album, "One Man Dog" and she for the Elektra single, "You're So Vain." . . . **Seals and Crofts'** "Summer Breeze" album has been certified gold by the RIAA. . . . Mum's recording artist **Albert Hammond** has struck Gold on his first outing with the single, "It Never Rains in Southern California."

The London Symphony Orchestra and Chambre Choir with their guest soloists have received RIAA certification for the Ode album, "Tommy."

VidExpo '73

• Continued from page 3

Week, newsweekly for the home electronics industry; Photo Weekly, only photo/audiovisual dealer newsweekly; High Fidelity, leading consumer book; Music Week, Billboard's counterpart in the U.K., and Music Labo, the company's joint venture in Japan.

Sung by

SHAWN PHILLIPS

Composed by

BURT BACHARACH &
HAL DAVID

The theme from

“LOST HORIZON”

(A.M. 1405)

A new single on A&M Records.



Lafayette Radio Chief Welcomes Amex Study

NEW YORK—Leonard D. Pearlman, president of Lafayette Radio Electronics Corp., said he "welcomes" the American Stock Exchange investigation of the company.

The Amex has begun an investigation into trading in the shares of Lafayette Radio Electronics, which distributes electronic products and operates retail stores, to determine if insider information caused a recent 36 percent drop in its stock.

A spokesman at the exchange declined to comment, but sources indicate the investigation was caused by someone with access to inside information on the company's second quarter, ended Dec. 31.

According to Pearlman, preliminary indications were that sales for the fiscal second quarter, were about 10 percent higher than the year-ago \$23 million. Wall Street

had been anticipating a sales gain of about 15 percent.

"We don't have any indication of earnings for the second quarter and any speculation about earnings for the period is without foundation," he said.

"Our inventory situation remains healthy," he said, "and there is no indication that unusual mark-downs will be required. The product mix of our sales during the holiday season was satisfactory, and we are confident that business will continue favorably."

Lafayette Radio earned a record \$4.3 million, or \$1.76 a share, including special credit, on sales of \$73.9 million in fiscal 1972. The company has opened 10 new stores during the current fiscal year and expects to open five to 10 more by the end of the year on June 30.

"The outlook for the rest of the fiscal 1973 and for fiscal 1974 continues good," Pearlman said.

Earnings Reports

TELECOR INC.

2nd Qtr. to Nov. 25	1972	1971
Sales	\$ 21,812,221	\$ 23,801,548
Net income	1,006,695	1,266,935
Per share	.35	a.44
Common shares	2,883,912	2,872,950
Sales	six-months 39,020,584	39,771,210
Net income	1,894,692	2,065,944
Per share	.66	a.72

a—Adjusted to reflect a 50 percent stock dividend paid in April 1972.

VIEWLEX INC.

Qtr. to Nov. 30	1972	1971
Sales	\$ 13,784,000	\$ 12,182,000
Net income	189,000	354,000
Per share	.05	.09
Sales	six-months 26,718,000	22,049,000
Net income	231,000	559,000
Per share	.06	.14

CURTIS MATHIS CORP.

Qtr. to Nov. 30	1972	1971
Sales	\$ 16,464,658	\$ 14,150,329
Net income	648,072	512,551
Per share	.21	.17
Sales	six-months 24,483,358	22,181,118
Net income	319,513	548,600
Per share	.10	.18

CERTRON CORP.

Year to Oct. 31	1972	1971
Sales	\$ 13,993,000	\$ 12,466,000
Net cont. oper.	103,000	d3,742,000
Loss disc. oper.		5,194,000
Income Special items	103,000	d8,936,000
Net income	c82,000	e941,000
Per share	b185,000	d9,877,000
	a.04	

a—Based on income before special credit. b—Equal to six cents a share. c—Tax credit. d—Loss. e—Debit, charges principally related to discontinued operations.

Tex Weekend

CHICAGO — Stations in eight markets staged a Joe Tex weekend spectacular Jan. 19-21 organized by Phonogram, Inc. R&B national promotion chief Andre Montell.

Market Quotations

As of closing, Thursday, January 18, 1973

NAME	1973 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	13 3/4	648	16 1/2	15 1/8	15 3/4	- 3/8
ABC	81 1/2	51 1/4	295	78 3/4	74	74 1/2	- 4 1/2
AAV Corp.	15 3/8	9	91	11 3/8	10	10 1/2	- 1 1/8
Ampex	15 1/8	5	995	6 3/8	5 3/4	6	- 3/8
Automatic Radio	8 3/8	5	52	7 1/8	6 3/4	7	+ 1/8
Avco Corp.	20 3/8	13 3/8	993	15 1/4	14 1/8	14 3/8	- 3/8
Avnet	15 1/4	10 5/8	671	12 1/4	11 1/2	11 7/8	- 1/4
Bell & Howell	73 3/8	47	333	48 1/8	46 3/4	47 1/4	- 3/8
Capitol Ind.	14 3/4	6 1/4	266	9 1/8	7 7/8	8 5/8	+ 3/8
CBS	63	45 1/2	4029	51 1/2	46 1/2	46 1/2	- 4 3/8
Columbia Pictures	14 7/8	8	294	9 1/4	8 5/8	8 3/4	- 3/8
Craig Corp.	8 3/8	3 3/8	925	6 3/4	5 1/4	6 1/8	+ 3/8
Creative Management	15 1/2	7	111	8 3/8	7	8 1/4	+ 1
Disney, Walt	247	104 1/2	2818	118 3/4	104 1/2	116 3/4	+ 5 1/2
EMI	6	4	83	4 3/4	4 1/2	4 1/2	- 1/4
General Electric	74 3/8	58 1/4	2874	74 1/8	70 3/8	71 7/8	- 1 3/4
Gulf + Western	44 3/4	28	1902	34 3/8	32	32 1/2	- 1
Hammond Corp.	16 3/8	8 5/8	330	14 3/4	13 1/2	14 1/4	- 1/4
Handleman	42 1/8	10 1/2	265	13 1/8	12	12 1/4	- 7/8
Harvey Group	7	3 3/4	31	4 3/8	4	4 1/4	Unch.
Instruments System	7 7/8	3 1/8	257	3 3/8	3 1/4	3 1/4	- 3/8
ITT	64 1/2	48 1/4	3734	58	55 3/4	56 1/2	- 1 3/8
Lafayette Radio Electronics	40 1/2	29	1876	19	15 1/4	15 3/4	- 3 3/8
Matsushita Electric Ind.	35 3/8	18 1/8	2733	32 3/8	31 3/8	31 3/8	Unch.
Mattel Inc.	34 3/4	10 3/8	3317	12 1/2	10 1/4	10 3/8	- 1 3/4
MCA	35 3/8	23 1/8	421	31 3/8	27 3/8	30	- 1 1/2
Memorex	38 1/2	15 1/8	910	18 1/4	15 3/4	17 3/8	+ 1 1/4
MGM	27 1/2	16 3/4	87	22 3/8	21 3/4	22	- 1/4
Metromedia	39	27 1/4	711	31 3/8	30 3/8	31 1/2	+ 1 1/2
3M	88 3/4	74 1/4	1388	88 3/8	85 1/8	86 3/8	- 1 3/4
Morse Electro Products	40 5/8	25 3/4	583	35 3/8	32 3/4	35 1/2	- 3 1/2
Motorola	138	80	1083	135 3/4	129 1/2	132 3/8	- 2 7/8
No. American Philips	39 3/4	26 3/8	292	34 1/2	31 1/4	31 1/4	- 2 3/4
Pickwick International	51 1/2	39 3/4	131	50	48	48	- 1 1/4
Playboy Enterprises	25 1/8	14 3/8	304	18 1/2	17 1/8	17 1/2	- 3/8
RCA	45	32 1/8	3813	36 3/8	34	34 3/8	- 1 1/4
Sony Corp.	70 1/2	21 1/4	2111	70 1/2	65 3/8	69 1/8	+ 3 3/8
Superscope	25 1/2	11 1/8	923	24 1/8	19 3/4	22 3/8	+ 1
Tandy Corp.	49	32	599	43 3/4	41 1/4	41 3/8	- 2
Telecor	23	13 3/4	429	16 1/4	13 3/4	14 3/8	- 2 1/4
Telex	14 7/8	5 1/4	1346	6	5 1/4	5 7/8	+ 3/8
Tenna Corp.	10 7/8	4 1/4	170	5	4 1/2	4 5/8	- 3/8
Transamerica	23 1/2	15 3/4	5111	17 3/8	15 3/4	17 3/8	+ 1 1/2
Triangle	20	14	53	15 3/8	15 1/8	15 3/8	- 1/8
20th Century-Fox	17	8 3/8	1166	11 1/2	10 1/2	11	- 1/2
Viewlex	12 3/8	4 1/8	352	4 7/8	4 1/8	4	- 3/8
Warner Communications	50 1/4	31 1/4	2795	36 1/2	31 3/4	32 1/4	- 4 1/8
Wurlitzer	20 1/4	14 3/8	91	16 3/8	15 1/8	15 1/4	- 1 1/2
Zenith	56 3/8	39 3/4	1847	54	48 3/4	49 1/4	- 4 3/4

As of closing, Thursday, January 18, 1973

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	7	5 3/4	6 1/4	Goody, Sam	4 3/8	4 3/8	4 3/8
Bally Mfg. Corp.	70 1/4	63 1/2	63 1/2	Koss Electronics	16	14 3/4	15
Cartridge TV	15	12 3/4	15	M. Josephson Assoc.	17 3/4	16 1/4	17 1/2
Data Packaging	6 1/8	5 3/8	6 1/8	NMC	4 1/4	3 3/4	3 3/4
Gates Learjet	13 1/8	12 1/4	12 1/4	Recoton	4	3 3/8	3 3/8
GRT	3 1/4	3	3 1/4	Schwartz Bros.	5 3/4	4 3/4	4 3/4

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

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Protest Royalty Hike Try

• Continued from page 3

ings and risks of all segments, from publisher and composer, to talent and recording company. The House found a 3-cent rate requested by publishers would have a "substantial adverse impact on the recording industry," and held the rate to 2 1/2 cents in its 1967 revision bill.

Periodic Re-Evaluation

The RIAA urges that the matter of revising statutory royalty rates be left to the periodic re-evaluation to be made by the new Copyright Tribunal provided for in the revision bill. To set higher rates now, RIAA felt the Senate subcommittee would have to reopen hearings in order to examine all the relative factors.

"There would have to be a searching examination of the effect of inflation on record companies themselves. Inflation is non-discriminatory. If, in fact, inflation hurts composers and publishers—the beneficiaries of the currently proposed mechanical rate increase

—inflation likewise profoundly injures the record companies who pay those increases."

To offset the subcommittee's Consumer Price Index figures of 26.6 percent increase since 1967, RIAA quotes the Bureau of Labor statistics on the cost of records. The Bureau found that "the stereo phonograph record," as an element in the Consumer Price Index, has increased by only 7.4 percent from 1967 to November 1972: RIAA notes that this 7.4 percent increase is far less than the all-inclusive 26.6 percent cost-of-living index for that period.

Finally, RIAA urged the revision bill as it now stands be passed without "agonizing further over refinements."

Talent Wanted

Immediate openings for Management Professionals in the Pre-Recorded Tape and Record Industry.

See our ad in this issue's Classified Section.

SEND RESUME TO:

BILLBOARD

BOX 102

150 North Wacker Drive
Chicago, Illinois 60606

Units Offered

• Continued from page 3

Feb. 15, 1972, effective date of the recent federal anti-piracy law. They said that publisher royalties are paid through Music Royalty Association, Oklahoma City.

Royal's 20-page brochure lists artists and recorded product from dozens of major and independent labels. The firm is also intending to record original material of its own in the future, it's understood.

All these shares having been sold, this advertisement appears as a matter of record only.

New Issue

January 16, 1973

200,000 Units United Record & Tape Industries, Inc.

200,000 Shares of Common Stock (\$.01 Par Value)

and

200,000 Warrants to Purchase 200,000 Shares
of Common Stock

Offered Only in Units, Each Unit Consisting of One
Share and One Common Stock Purchase Warrant.

Price: \$5.50 per Unit

Copies of the Prospectus may be obtained from the undersigned only in States in which the undersigned is qualified to act as a dealer in securities and in which the Prospectus may legally be distributed.

Mayflower Securities Co., Inc.

One State Street Plaza, New York, N.Y. 10004

100 THOUSAND PEOPLE SAW WATTSTAX. 100 MILLION PEOPLE WILL NOW EXPERIENCE IT.

Isaac Hayes. The Staple Singers. Rufus Thomas. Albert King.
Eddie Floyd. The Bar-Kays. Carla Thomas. The Soul Children.

And an audience larger than the population of most American cities.
The Wattstax Experience, conceived in Watts at the Los Angeles
Coliseum is now available in two discs of live concert music from
the original motion picture soundtrack.

Six hours of contemporary history edited to the
essence of human entertainment.

From Watts to the world. On Stax Records and Tapes.
Ask your Columbia Distributor for STS-2-3010



**LOOK FOR THE
WATTSTAX FEATURE FILM**

A STAX/WOLPER PRODUCTION



STAX RECORDS, INC., 98 NORTH AVALON, MEMPHIS, U.S.A.



IT'S ISLAND (eye-land) MONTH

... with a fantastic release of new product, massive merchandising and sales support, and a magnificent tour.

THE TOUR began January 17 and will continue through February ... featuring, on one bill:

- **TRAFFIC**, who have a new album, **SHOOT OUT AT THE FANTASY FACTORY** (SW-9323).
- **FREE**, who have a new album, **HEARTBREAKER** (SW-9324).
- **JOHN MARTYN**, who has a new album, **SOLID AIR** (SW-9325).

Beginning January 19th is another tour, featuring **Badfinger** and

- **AMAZING BLONDEL**, who have a new album, **ENGLAND** (SW-9327).

The two remaining new albums are also very special.

- **MIKE HARRISON'S** new one is **SMOKESTACK LIGHTNING** (SW-9321), which **MELODY MAKER**, calls more than a cut above his first. It was completed just prior to Mike's reforming **Spooky Tooth** with Gary Wright. Especially listen to the 12½ minute version of "Smokestack Lightning," the Chester Burnett (Howlin' Wolf) classic.

Last, and by no means least,

- **THE WAILERS** with **CATCH A FIRE** (SW-9329). The very special package encases a very special music—some will call it Reggae, but we prefer to call it Jamaican Underground Music — it's the music of the people in Jamaica. This form of music has enjoyed wide popularity in England, and has been reflected here in Paul Simon's **Mother & Child Reunion** and Johnny Nash's **I Can See Clearly Now**. The Wailers have toured in England with Johnny Nash, and produced the hit "Stir It Up," written for him by Bob Marley of **The Wailers**. Listen to **Catch A Fire** a couple of times — it'll make you do more than smell salt air. . . .

Island Month is also an excellent time to re-stock past Island product:

From Traffic, Jim Capaldi's **OH HOW WE DANCED** (SW-9314) and Reebop's **REEBOP KWAKU BAAH** (SW-9304). Don't forget our first (and still best-selling) **TRAFFIC** Lp, **LOW SPARK OF HIGH HEeled BOYS** (SW-9306).

From **FREE**, the **KOSSOFF/KIRKE/TETSU/RABBIT** Lp. (SMAS-9320).

As noted, support for this major label release is massive, including complete store merchandising kits (for windows and in-store), lots of print and broadcast advertising, touring, extensive press and PR plans, and some of the best new albums from anyone . . . anywhere.





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Produced by Steve Winwood and Jim Capaldi



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Produced by Free and Andy Johns



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Produced by John Martyn and John Wood for Witchseason Productions Ltd.



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Produced by Amazing Blondel and Phil Brown



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Produced by Mike Harrison and Chris Blackwell



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Produced by Bob Marley and Chris Blackwell



Publishing

Irving Music (BMI)

Mark Almond
Hoyt Axton
Jeff Barry
The Beach Boys
Richard Carpenter

Almo Music (ASCAP)

The Doors
Peter Frampton
Gallagher and Lyle
Albert Hammond
Humble Pie

The Rondor Group

Tony Macaulay
Dave Mason
Lee Michaels
Billy Preston
Leon Russell

Cat Stevens
Rick Wakeman
Mason Williams
Paul Williams &
Roger Nichols

Stevie Winwood
Gary Wright
Yes

15TH ANNUAL GRAMMY AWARDS FINAL NOMINATIONS

RECORD OF THE YEAR

ALONE AGAIN (NATURALLY)—Gilbert O'Sullivan (MAM)
 AMERICAN PIE—Don McLean (U.A.)
 THE FIRST TIME EVER I SAW YOUR FACE—Roberta Flack (Atlantic)
 SONG SUNG BLUE—Neil Diamond (Uni)
 WITHOUT YOU—Nilsson (RCA)

ALBUM OF THE YEAR

AMERICAN PIE—Don McLean (U.A.)
 THE CONCERT FOR BANGLADESH—George Harrison & Friends (Apple)
 JESUS CHRIST SUPERSTAR—Original Broadway Cast (Decca)
 MOODS—Neil Diamond (Uni)
 NILSSON SCHMILSSON—Nilsson (RCA)

SONG OF THE YEAR (Songwriter's Award)

ALONE AGAIN (NATURALLY)—Gilbert O'Sullivan
 AMERICAN PIE—Don McLean
 THE FIRST TIME EVER I SAW YOUR FACE—Ewan MacColl
 SONG SUNG BLUE—Neil Diamond
 THE SUMMER KNOWS—Michel Legrand

BEST NEW ARTIST

AMERICA—(W.B.)
 HARRY CHAPIN—(Elektra)
 EAGLES—(Asylum)
 KENNY LOGGINS & JIM MESSINA—(Columbia)
 JOHN PRINE—(Atlantic)

BEST FEMALE POP, ROCK & FOLK VOCAL PERFORMANCE

ANTICIPATION—Carly Simon (Elektra)
 DAY DREAMING—Aretha Franklin (Atlantic)
 I AM WOMAN—Helen Reddy (Capitol)
 QUIET FIRE—Roberta Flack (Atlantic)
 SWEET INSPIRATION/WHERE YOU LEAD—Barbra Streisand (Columbia)

BEST MALE POP, ROCK & FOLK VOCAL PERFORMANCE

ALONE AGAIN (NATURALLY)—Gilbert O'Sullivan (MAM)
 AMERICAN PIE—Don McLean (U.A.)
 BABY, DON'T GET HOOKED ON ME—Mac Davis (Columbia)
 CANDY MAN—Sammy Davis, Jr. (MGM)
 WITHOUT YOU—Nilsson (RCA)

BEST POP, FOLK, AND ROCK VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS

BABY I'M-A WANT YOU—Bread (Elektra)
 A HORSE WITH NO NAME—America (W.B.)
 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Elektra)
 SUMMER BREEZE—Seals & Crofts (W.B.)
 WHERE IS THE LOVE—Roberta Flack and Donny Hathaway (Atlantic)

BEST POP, ROCK AND FOLK INSTRUMENTAL PERFORMANCE

AMAZING GRACE—Pipes & Drums & Military Band of the Royal Scots Dragoon Guards (RCA)
 DOC—Doc Severinsen (RCA)
 THE INNER MOUNTAIN FLAME—Mahavishnu Orchestra with John McLaughlin (Columbia)
 JOY—Apollo (Mega)
 OUTA-SPACE—Billy Preston (A&M)

BEST POP, ROCK AND FOLK INSTRUMENTAL PERFORMANCE BY AN ARRANGER, COMPOSER, ORCHESTRA AND/OR CHORAL LEADER

BLACK MOSES—Isaac Hayes (Enterprise)
 BRASS ON IVORY—Henry Mancini and Doc Severinsen (RCA)
 CARAVANSERAI—Santana (Columbia)
 MONEY RUNNER—Quincy Jones (Reprise)
 PICTURES AT AN EXHIBITION—Emerson, Lake & Palmer (Capitol)
 THEME FROM THE GARDEN OF THE FINZI CONTINIS—Cy Coleman (London)

BEST RHYTHM AND BLUES FEMALE VOCAL PERFORMANCE

CLEAN UP WOMAN—Betty Wright (Alston)
 FROM A WHISPER TO A SCREAM—Esther Phillips (Kudu)
 IN THE GHETTO—Candi Staton (Fame)
 OH, NO NOT MY BABY—Merry Clayton (Ode)
 YOUNG, GIFTED & BLACK—Aretha Franklin (Atlantic)

BEST RHYTHM AND BLUES MALE VOCAL PERFORMANCE

DROWNING IN THE SEA OF LOVE—Joe Simon (Spring)
 FREDDIE'S DEAD—Curtis Mayfield (Curtom)
 I GOTCHA—Joe Tex (Dial)
 ME & MRS. JONES—Billy Paul (PIR)
 WHAT HAVE THEY DONE TO MY SONG MA—Ray Charles (Tangerine)

BEST RHYTHM AND BLUES PERFORMANCE BY A DUO, GROUP OR CHORUS

HELP ME MAKE IT THROUGH THE NIGHT—Gladys Knight & the Pips (Soul)
 IF YOU DON'T KNOW ME BY NOW—Harold Melvin & the Blue Notes (PIR)
 I'LL BE AROUND—The Spinners (Atlantic)
 I'LL TAKE YOU THERE—Staple Singers (Stax)
 PAPA WAS A ROLLING STONE—Temptations (Instrumental Version) (Gordy)

BEST RHYTHM AND BLUES INSTRUMENTAL PERFORMANCE

CRUSADER I—Crusaders (Blue Thumb)
 EVERYBODY'S TALKING—King Curtis (Atco)
 JUNKIE CHASE—Curtis Mayfield (Curtom)
 LET'S STAY TOGETHER—Isaac Hayes (Enterprise)
 PAPA WAS A ROLLING STONE—Temptations (Instrumental Version) (Gordy)

BEST RHYTHM AND BLUES SONG (Songwriter's Award)

BACK STABBERS—Leon Huff
 EVERYBODY PLAYS THE FOOL—Clark, Bailey and Williams
 FREDDIE'S DEAD—Curtis Mayfield
 ME & MRS. JONES—Gamble, Huff, and Gilbert
 PAPA WAS A ROLLING STONE—Norman Strong and Barrett Whitfield

BEST SOUL GOSPEL PERFORMANCE

AMAZING GRACE—Aretha Franklin (Atlantic)
 JESU—The Edwin Hawkins Singers (Buddah)
 LAST MILE OF THE WAY—Clara Ward (Nashboro)
 MY SWEET LORD—The B.C. & M. Choir (Creed)
 PRECIOUS MEMORIES—Aretha Franklin and James Cleveland (Atlantic)

BEST COUNTRY FEMALE VOCAL PERFORMANCE

DELTA DAWN—Tanya Tucker (Columbia)
 HAPPIEST GIRL IN THE WHOLE USA—Donna Fargo (Dot)
 MY MAN—Tammy Wynette (Epic)
 ONE TIN SOLDIER—Skeeter Davis (RCA)
 ONE'S ON THE WAY—Loretta Lynn (Decca)
 TOUCH YOUR WOMAN—Dolly Parton (RCA)

BEST COUNTRY MALE VOCAL PERFORMANCE

CHANTILLY LACE—Jerry Lee Lewis (Mercury)
 CHARLEY PRIDE SINGS HEAT SONGS—Charley Pride (RCA)
 GOOD HEARTED WOMAN—Waylon Jennings (RCA)
 I TAKE IT ON HOME—Charlie Rich (Epic)
 IT'S NOT LOVE (BUT IT'S NOT BAD)—Merle Haggard (Capitol)

BEST COUNTRY VOCAL PERFORMANCE BY A DUO OR GROUP

CLASS OF '57—The Statler Bros. (Mercury)
 IF I HAD A HAMMER—Johnny Cash and June Carter (Columbia)

LEAD ME ON—Conway Twitty and Loretta Lynn (Decca)
 TAKE ME—George Jones and Tammy Wynette (Epic)
 WILL THE CIRCLE BE UNBROKEN—Various Artists (U.A.)

BEST COUNTRY INSTRUMENTAL PERFORMANCE

CHET ATKINS PICKS ON THE HITS—Chet Atkins (RCA)
 FLOWERS ON THE WALL—Danny Davis and the Nashville Brass (RCA)
 FOGGY MOUNTAIN BREAKDOWN—Lester Flatt (RCA)
 ME AND CHET—Chet Atkins and Jerry Reed (RCA)
 THE REAL McCoy—Charlie McCoy (Monument)

BEST COUNTRY SONG (Songwriter's Award)

DELTA DAWN—Larry Collins and Alex Harber
 FUNNY FACE—Donna Fargo
 HAPPIEST GIRL IN THE WHOLE USA—Donna Fargo
 KISS AN ANGEL GOOD MORNIN'—Ben Peters
 WOMAN (SENSUOUS WOMAN)—Gary S. Paxton

BEST INSPIRATIONAL PERFORMANCE

AMAZING GRACE—The Pipes and Drums & Military Band of the Royal Scots Dragoon Guards (RCA)
 AWARD WINNING GUITAR—Little Jimmy Dempsey (Skylite)
 HE TOUCHED ME—Elvis Presley (RCA)
 LAND OF MANY CHURCHES—Merle Haggard (Capitol)
 LOVE LIFTED ME—Ray Stevens (Barnaby)
 SPREAD A LITTLE LOVE AROUND—Danny Dee and the Children of Truth (RCA)
 THE GREATEST HITS OF CHRISTMAS—Eugene Ormandy cond. Philadelphia Orchestra and Chorus (RCA)

BEST GOSPEL PERFORMANCE

AMERICA SINGS—The Thrasher Brothers (Canaan)
 BY YOUR REQUEST—Wendy Bagwell & the Sunliters (Canaan)
 LIGHT—Oak Ridge Boys (Heartwarming)
 L-O-V-E—Blackwood Bros. (RCA)
 SOUL IN THE FAMILY—The Rambos (Heartwarming)

BEST JAZZ PERFORMANCE BY A SOLOIST

ALONE AT LAST—Gary Burton (Atlantic)
 GREAT SCOTT—Tom Scott (A&M)
 THE HUB OF HUBBARD—Freddie Hubbard (MPS/BASF)
 SAHARA—McCoy Tyner (Milestone)
 TUNE-UP!—Sonny Stitt (Cobblestone)

BEST JAZZ PERFORMANCE BY A GROUP

THE CHUCK MANGIONE QUARTET—Chuck Mangione (Mercury)
 FIRST LIGHT—Freddie Hubbard (CTI)
 I SING THE BODY ELECTRIC—Weather Report (Columbia)
 OUTBACK—Joe Farrell (CTI)
 SAHARA—McCoy Tyner (Milestone)
 WHITE RABBIT—George Benson (CTI)

BEST JAZZ PERFORMANCE BY A BIG BAND

THE AGE OF STEAM—Gerry Mulligan (A&M)
 ALL SMILES—Kenny Clarke-Francy Boland Big Band (MPS/BASF)
 CONNECTION—Don Ellis (Columbia)
 M.F. HORN II—Maynard Ferguson (Columbia)
 TOGO BRAVA SUITE—Duke Ellington (U.A.)

BEST ETHNIC OR TRADITIONAL RECORDING

BLUES PIANO ORGY—Various Artists (Delmark)
 LIGHTNIN' STRIKES—Lightnin' Hopkins (Tradition)
 LIVE AT SOLEDAD PRISON—John Lee Hooker (ABC)
 THE LONDON MUDDY WATERS SESSION—Muddy Waters (Chess)
 WALKING THE BLUES—Otis Spann (Barnaby)

BEST RECORDING FOR CHILDREN

THE ELECTRIC COMPANY—Lee Chamberlain, Bill Cosby, Rita Moreno (WB)
 KUKLA, FRAN & OLLIE—Kukla, Fran & Ollie (RCA Camden)
 THE MUPPET ALPHABET ALBUM—Muppets (Columbia)
 SESAME STREET II—Original TV Cast (WB)
 SNOOPY, COME HOME—Original Cast (Columbia)

BEST COMEDY RECORDING

ALL IN THE FAMILY—The Bunkers (Atlantic)
 AND THAT'S THE TRUTH—Lily Tomlin (Polydor)
 BIG BAMBU—Ceech & Chong (Ode)
 FM & AM—George Carlin (Little David)
 GERALDINE—Flip Wilson (Little David)

BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL (Composer's Award)

THE GARDEN OF THE FINZI CONTINIS—Manuel DeSica
 THE GODFATHER—Nino Rota
 SOUNDTRACK—Quincy Jones
 NICHOLAS AND ALEXANDRA—Richard Rodney Bennett
 SUPERFLY—Curtis Mayfield

BEST SCORE FROM AN ORIGINAL CAST SHOW ALBUM (Composer's Award)

AIN'T SUPPOSED TO DIE A NATURAL DEATH—Melvin Van Peebles
 DON'T BOTHER ME, I CAN'T COPE—Micki Grant
 GREASE—Warren Casey and Jim Jacobs
 SUGAR—Jule Styne and Bob Merrill
 TWO GENTLEMEN OF VERONA—John Guare and Galt MacDermott

BEST SPOKEN WORD RECORDING

ANGELA DAVIS SPEAKS—Angela Davis (Folkways)
 CANNONBALL ADDERLEY PRESENTS SOUL ZODIAC—narrated by Rick Holmes (Capitol)
 LENNY—Original Cast (Blue Thumb)
 THE WORD—Rod McKuen (Discus/Stanyan)
 YEVTUSHENKO—Yevtushenko (Columbia)

BEST INSTRUMENTAL COMPOSITION (Composer's Award)

BRASS ON IVORY—Henry Mancini and Doc Severinsen
 BRIAN'S SONG—Michel Legrand
 OUTA-SPACE—Billy Preston and Joe Greene
 THEME FROM FRENCH CONNECTION—Don Ellis
 THEME FROM THE GODFATHER—Nino Rota

THE FOLLOWING ARE CRAFT AWARD NOMINATIONS

BEST INSTRUMENTAL ARRANGEMENT (Arranger's Award)

FLAT BAROQUE—(Carpenters)—Richard Carpenter (A&M)
 LONELY TOWN—(Freddie Hubbard)—Don Sebesky (CTI)
 MONEY RUNNER—(Quincy Jones)—Quincy Jones (Reprise)
 THEME FROM THE FRENCH CONNECTION—(Don Ellis)—Don Ellis (Columbia)
 THEME FROM THE MANCINI GENERATION—(Henry Mancini)—Henry Mancini (RCA)

BEST ARRANGEMENT ACCOMPANYING VOCALIST(S) (Arranger's Award)

BETCHA BY GOLLY, WOW—(Stylistica)—Thom Bell (Avco)
 DAY BY DAY—(Jackie & Roy)—Don Sebesky (CTI)
 LAZY AFTERNOON—(Jackie & Roy)—Don Sebesky (CTI)
 THE SUMMER KNOWS—(Sarah Vaughan)—Michel Legrand (Mainstream)
 WHAT ARE YOU DOING THE REST OF YOUR LIFE—(Sarah Vaughan)—Michel Legrand (Mainstream)

BEST ENGINEERED RECORDING (Non-Classical)

BABY I'M-A WANT YOU—(Bread)—Armin Steiner (Elektra)
 FRAGILE—(Yes)—Eddie Offord (Atlantic)
 HONKY CHATEAU—(Elton John)—Ken Scott (Uni)
 MOODS—(Neil Diamond)—Armin Steiner (Elektra)
 SON OF SCHMILSSON—(Nilsson)—Robin Cable, Ken Scott, Phil MacDonald (RCA)

BEST ALBUM COVER

CHIEF—Dewey Terry (Tumbleweed)
 FIVE DOLLAR SHOES—Five Dollar Shoes (Neighborhood)
 FLASH—Flash (Capitol)
 HISTORICAL FIGURES AND ANCIENT HEADS—Canned Heat (U.A.)
 SCHOOL'S OUT—Alice Cooper (W.B.)
 THE SIEGEL-SCHWALL BAND—The Siegel-Schwall Band (Wooden Nickel)
 SUNSET RIDE—Zephyr (W.B.)
 VIRGIN—The Mission (Paramount)

BEST ALBUM NOTES (Writer's Award)

BUNNY BERIGAN, HIS TRUMPET & HIS ORCHESTRA, VOL. 1—(Bunny Berigan) Dan Morgenstern (RCA-Vintage)
 LENNY BRUCE/CARNEGIE HALL—(Lenny Bruce)—Albert Goldman (U.A.)
 TOM T. HALL'S GREATEST HITS—(Tom T. Hall)—Tom T. Hall (Mercury)
 LET MY CHILDREN HEAR MUSIC—(Charles Mingus)—Charles Mingus (Columbia)
 SUPER CHIEF—(Count Basie)—Michael Brooks (Columbia)

THE FOLLOWING ARE CLASSICAL NOMINATIONS

ALBUM OF THE YEAR

BERLIOZ: BENVENUTO CELLINI—Colin Davis (Philips)
 BERNSTEIN: MASS—Leonard Bernstein (Columbia)
 BRAHMS: CONCERTO NO. 2 IN B FLAT MAJOR FOR PIANO—Arthur Schnabel; Eugene Ormandy (RCA)
 HOROWITZ PLAYS CHOPIN—Vladimir Horowitz (Columbia)
 MAHLER: SYM. NO. 8 IN E FLAT MAJOR—Georg Solti (London)
 WAGNER: TANNHAUSER—Georg Solti (London)

BEST ORCHESTRAL PERFORMANCE

BOULEZ CONDUCTS BARTOK/THE MIRACULOUS MANDARIN & DANSE SUITE—Pierre Boulez (Columbia)
 GLIERE: ILYA MUROMETZ (SYM. NO. 3)—Eugene Ormandy (RCA)

HAYDN: SYMPHONIES VOL. 4 AND 5—Antal Dorati (London)

IVES: ORCHESTRAL SET NO. 2—Leopold Stokowski (London)

MAHLER: SYM. NO. 7 IN E MIN.—Georg Solti (London)

SCHUMANN: SYMPHONIES (4)—Herbert von Karajan (DGG)

SHOSTAKOVICH: SYM. NO. 15—Maksim Shostakovich (Melody)

STRAVINSKY: RITE OF SPRING—Michael Tilson Thomas (DGG)

BERLIOZ: BENVENUTO CELLINI—Colin Davis (Philips)

BRITTEN: OWEN WINGRAVE—Benjamin Britten (London)

MUSSORGSKY: BORIS GODUNOV—Herbert von Karajan (London)

STRAUSS: DER ROSENKAVALIER—Leonard Bernstein (Columbia)

WAGNER: THE RING OF THE NIBELUNG—Wilhelm Furtwängler (Seraphim)

WAGNER: TANNHAUSER—Georg Solti (London)

BERNSTEIN: MASS—Leonard Bernstein (Columbia)

DELIUS: A MASS OF LIFE—Charles Groves (Angel)

THE GLORY OF VENICE—E. Power Biggs, Gregg Smith, Vittorio Negri (Columbia)

MAHLER: SYM. NO. 8 IN E FLAT MAJ.—Georg Solti (London)

MONTEVERDI: MADRIGALS—Raymond Leppard (Philips)

PROKOFIEV: ALEXANDER NEVSKY—Andre Previn (Angel)

BARTOK: SONATAS NO. 1 & 2—Isaac Stern & Alexander Zakin (Columbia)

DVORAK: QUINTET IN A MAJ.—Arthur Rubinstein & Guarneri Quartet (RCA)

JULIAN & JOHN—Julian Bream & John Williams (RCA)

MUSIC FOR GUITAR & HARPSICHORD—John Williams & Rafael Puyana (Columbia)

MUSIC FOR TWO HARPSICHORDS—Igor Kipnis & Thurston Dart (Columbia)

SCHUBERT: QUARTET NO. 13 IN A MINOR—Guarneri Quartet (RCA)

SHOSTAKOVICH: SONATA FOR VIOLIN & PIANO—David Oistrakh & Sviatoslav Richter (Melody)

STRING QUARTETS OF THE NEW VIENNESE SCHOOL—La Salle Quartet (DGG)

BEST PERFORMANCE BY AN INSTRUMENTAL SOLOIST OR SOLOISTS (WITH ORCHESTRA)

BRAHMS: CONCERTO NO. 2 IN B FLAT MAJ. FOR PIANO—Arthur Schnabel (RCA)

MOZART: COMPLETE WORKS FOR VIOLIN & ORCHESTRA—David Oistrakh (Angel)

MOZART: THE FOUR HORN CONCERTOS—Barry Tuckwell (Angel)

MUSIC FOR ORGAN, BRASS & PERCUSSION—E. Power Biggs (Columbia)

RAVEL: CONCERTO IN D MAJ. FOR LEFT HAND—Philippe Entremont (Columbia)

STRAUSS: CONCERTO IN D MAJ. FOR OBOE/MOZART: CONCERTO IN C MAJ. FOR OBOE—Heinz Holliger (Philips)

BEST PERFORMANCE BY AN INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA)

THE ART OF LAURINDO ALMEIDA—Laurindo Almeida (Orion)

BEETHOVEN: THE LATE SONATAS FOR PIANO—Charles Rosen (Columbia)

COUPERIN: HARPSICHORD PIECES—Rafael Puyana (Philips)

DEBUSSY: IMAGES, BOOKS 1 & 2 & CHILDREN'S CORNER SUITE—Arturo Benedetti Michelangeli (DGG)

HOROWITZ PLAYS CHOPIN—Vladimir Horowitz (Columbia)

JANACEK: PIANO WORKS—Rudolf Firkušný (DGG)

PAGANINI: THE 24 CAPRICES—Itzhak Perlman (Angel)

SCHUMANN: DAVIDS BUNDLERTANZ/BRAHMS: SONATA NO. 1—William Masselos (RCA)

BEST VOCAL SOLOIST PERFORMANCE

BRAHMS: DIE SCHOENE MAGELONE—Dietrich Fischer-Dieskau (Angel)

ELGAR: SEA PICTURES—Janet Baker (Angel)

FIVE GREAT OPERATIC SCENES—Leontyne Price (RCA)

SONGS BY STEPHEN FOSTER—Jan de Gaetani (Nonesuch)

SONGS OF DEBUSSY—Anna Moffo (RCA)

WAGNER: WESENDONCK LIEDER—Birgit Nilsson (Philips)

BEST ALBUM NOTES (Annotator's Award)

BERLIOZ: BENVENUTO CELLINI—(Davis) David Cairns (Philips)

HAYDN: SYMPHONIES VOLS. 4 & 5—(Dorati)—H.C. Robbins London (London)

JOHN OGDON PLAYS ALKAN—(Ogdon)—Sacheverell Sitwell (RCA)

JULIAN & JOHN—(Bream & Williams)—Tom Eastwood (RCA)

MICHAEL RABIN—IN MEMORIAM—(Rabin)—Kathryn Gie (Seraphim)

STRING QUARTETS OF THE NEW VIENNESE SCHOOL—(LaSalle Qt.)—Dr. Ursula von Rauchhaupt (DGG)

VAUGHAN WILLIAMS: SYM. NO. 2—(Previn)—James Lyons (RCA)

BEST ENGINEERED RECORDING (Engineer's Award)

BERNSTEIN: MASS—(Bernstein)—Don Pullus (Columbia)

BERLIOZ: BENVENUTO CELLINI—(Davis)—H. Lauterlager (Philips)

BOULEZ CONDUCTS STRAVINSKY—(Boulez)—Raymond Moore, Edward Graham (Columbia)

BOULEZ CONDUCTS BARTOK—(Boulez)—Edward Graham, Raymond Moore (Columbia)

GLIERE: ILYA MUROMETZ—(Ormandy)—Paul Goodman (RCA)

MAHLER: SYM. NO. 8—(Solti)—Gordon Parry, Kenneth Wilkinson (London)

WAGNER: TANNHAUSER—(Solti)—Gordon Parry, James Lock, Colin Moorfoot (London)

Talent

From The Music Capitals of the World

DOMESTIC

LOS ANGELES

Dick Clark Entertainment, which promoted 150 concerts in 1972, moves from New York to Los Angeles. . . . Publicist Norm Winter claims he's sending an employment agency bill to Capitol as the label hired away his third associate since Winter founded Totem Pole Productions. Patti Wright has just joined Lew Segal, another Winter alumnus, in Capitol publicity.

Three new musicians to Canned Heat: Bear Hite's brother Richard on bass, guitarist James Shane and Ed Beyer on keyboards. . . .

Freda Payne completed her first Invictus album in a year. . . . Glen Campbell named honorary president of the National Migraine Foundation. He plays Carnegie Hall Feb. 21.

Bobby Womack and the Cornelius Brothers & Sister Rose each set for Mike Douglas TV guestings. . . . "Don't Bother Me, I Can't Cope" passed the rare for L.A. 150-performance mark. Will now close Feb. 25.

Billy Wooten, former Grant Green vibist, has formed the Wooden Glass group and recorded an album and single for his interim label. . . . John Laws, Australian DJ who had an international hit with "Comin' After Jenny," follows with a second Shel Silverstein original, "Ticket Out of Taylorville."

David Cassidy's 10-month-planned English tour now definite for Feb.-March. Three 1972 visits caused bedlam. . . . David Bowie's Spiders From Mars band is now 12 men and cutting an album titled "Love Aladdin Vein."

Yes guitarist Steve Howe performs Dave Palmer's "When Wenceslas Looked Out" concerto with London Philharmonic. . . . Dennis Weaver a presenter at Country Music Annual Awards show from Knott's Berry Farm.

Randy Edelman scoring "Snatch" ABC Movie of the Week. He records for Lion. . . . EMI's Rick Springfield and the Raspberries to perform at MIDEM Fest. . . . The Grass Roots currently performing eight prize shows from Carefree Gum's "Win A Concert" contest.

Jim Eaves at McCabe's Guitar Shop. . . . Tim Morgan headlines the Ice House. . . . Paul Williams touring Japan in April. . . . Don

(Continued on page 18)

Signings

The original Fleetwoods of "Mr. Blue" fame, have signed a production deal with Jerry Dennon of Northwest Releasing Corp., a Seattle-based concert promoter. A label deal is being sought. . . .

Vegas Music International has signed for overseas worldwide representation by United Artists Music. . . . Warner Bros. Records has signed Seatrain to an exclusive recording contract. The group is presently finishing up their debut album for the label, scheduled for a March release with Buell Neidlinger producing.

Ernest Fitzgerald has re-signed with Daniels Record Company. Daniels has also signed Gaylord Anderson to its Soul Division label. Anderson's debut single, "The Letter," will be released next week. . . . Mod-Art Records has signed Georgianna McCoy and the Classetts to its Ultra-Class label. Their first release will be "I Don't Want Nobody Else." . . . Playboy Records has signed Alladin & Ahom. The duo's first album will be released in April.

Elizabeth has been signed to Paramount Records. . . . Ric Simone has signed with P&L Records in Hollywood. His first single for the label is "Love's Melody."

The Capital City Rockets have been signed by Elektra Records to planned for their debut single and album. . . . HBC Productions, and its newly formed Hen-Mar Records has signed the Precisions to an exclusive recording contract, and HBC Productions as exclusive management and agency in all fields.

Barry White, writer-singer-producer, has signed with 20th Century Records. His track record includes Love Unlimited's "Walkin' in the Rain." . . . Bruce Fisher, George Johnson and Hubert Heard have signed as writers with Billy Preston's new WEP Music. Actor Bert Convy has signed with Triple S. Productions. Perry Botkin Jr. will produce and arrange. Convy's last album was 15 years ago when he was lead singer with the Cheers. . . . Malo has signed with Chris Wong Management.

Average White Band, U.K. six-man group, has signed with MCA Records. . . . Ted Neeley, currently portraying title role in the film version of "Jesus Christ Superstar" has signed with Maha Management III. . . . Stan Ross' Gold Star Productions has signed for distribution with Green Mountain Records. Charles Greene's independent label. First artist covered by the pact is folk-rock pioneer Casey Anderson, with a single titled "Where Will I Find A Place to Sleep This Evening."

Forest Opens Talent Agency

LOS ANGELES—David Forest, formerly vice president, contemporary music at Creative Management Associates here, has opened his own talent booking agency, bearing his name.

Talent signed thus far for U.S. and Canadian representation includes Leon Russell; Bloodrock; J. J. Cale; It's A Beautiful Day; Willie Alan Ramsey; and Sylvester & The Hot Band.

Forest will handle promoters, concert and fair dates, as well as TV and motion pictures for his clients. College and club bookings will be handled by Chris Kalisch, formerly with CMA and Schroeder Music; and Rick Bloom, formerly with Rob Heller and Reznick-Bernstein.

Forest is negotiating with a major European agency and intends to open a New York office by 1974.

N.Y. RADIO CITY MUSIC HALL ROCKS ON

NEW YORK—Owing to the success of recent sold-out concerts by James Taylor and West, Bruce & Laing, the 6,000 seat Radio City Music Hall will book at least 25 more midnight concerts this year.

The first of these will be a Valentine's Day show starring David Bowie with The Spiders from Mars. Music Hall president James F. Gould is working with New York promoters Ron Delsener and George Wein to stage the concerts.

Concerts are presented at midnight, after the final regular movie and stage presentations. Rockefeller Center floodlights its entire area and transportation to and from the theater is provided by the 24-hour subway system, taxis and buses. Parking in the area is more accessible in the late night hours.

The Music Hall, the oldest major movie house in the city, celebrated its 40th anniversary Dec. 27 and is currently considering a bar for its late night patrons.

WHO—WHERE—WHEN

- CARMEN LEGGIO: New York, Overseas Press Club, Jan. 22.
 FANNY (Reprise): New York, Max's Kansas City, Jan. 26-29.
 FRANKIE & JOHNNY (Warners): New York, Max's Kansas City, Jan. 26-29.
 CHEECH & CHONG (Ode): Princeton, N.J., Princeton Univ., Feb. 24; Passaic, N.J., Capitol Theater, Jan. 27.
 ELVIS PRESLEY (RCA): Las Vegas, Hilton, Jan. 23-Feb. 25.
 THE P.J.'S (Roulette): Houston, Sharock Hotel, Feb. 1-14.
 MELANIE (Buddah): Passaic, N.J., Capitol Theater, Feb. 9.
 THE BYRDS (Columbia): Passaic, N.J., Capitol Theater, Feb. 24.
 ALLMAN BROTHERS BAND (Capricorn): Madison, Wis., Jan. 30.
 TRAFFIC (Capitol): Tucson, Ariz., Arena, Jan. 21; Long Beach, Calif., Arena, Jan. 23; San Diego, Calif., Sports Arena, Jan. 24; San Francisco, Calif., Winterland, Jan. 25-26; Santa Monica, Calif., Civic Center, Jan. 27; Albuquerque, N. Mexico, Univ. of N. Mexico, Jan. 28; Denver, Colo., Coliseum, Jan. 29; St. Louis, Mo., Kiel Aud., Jan. 31.
 BUDDY ALAN (Capitol): Window Rock, Ariz., Convention Center, Jan. 27.
 NEIL YOUNG (Reprise): Hempstead, L.I., New York, Nassau Coliseum, Jan. 22; New York, Madison Square Garden, Jan. 23; New Haven, Conn., Jan. 25; Philadelphia, Pa., Spectrum, Jan. 26-27; Norfolk, Va., Scope, Atlanta, Ga., Omni Coliseum, Jan. 31.
 AMERICA (Warners): Denver, Colo., Regis College, Jan. 23; Oklahoma City, Oklahoma, Jan. 24; Kansas City, Kansas, Music Hall Theatre, Jan. 25; St. Louis, Mo., Kiel Opera House, Jan. 26;
 Chicago, Auditor Theatre, Jan. 27-28; Cleveland, Ohio, Jan. 30; Detroit, Mich., Mason Temple, Jan. 31.
 MARTIN MULL (Capricorn): East Lansing, Mich., Michigan Southern Univ., Jan. 25-27; Cleveland, Ohio, Smiling Dog, Jan. 30-Feb. 4.
 SEALS & CROFTS (Warners): Cincinnati, Ohio, Music Hall, Jan. 23; Ft. Wayne, Ind., Embassy Theatre, Jan. 24; Muncie, Ind., Ball State Univ., Jan. 25; Chicago, Audi Theatre, Jan. 26; Indianapolis, Ind., Indiana State Univ., Jan. 27; St. Louis, Mo., Kiel Auditorium, Jan. 28.
 DOOBIE BROS. (Warners): Boise, Idaho, Jan. 24; Portland, Ore., Coliseum, Jan. 25; Seattle, Wash., Paramount Theater, Jan. 26; Salem Ore., Armory, Jan. 27; Salt Lake City Utah, Terrace Ballroom, Jan. 28.
 TOWER OF POWER (Warners): San Francisco, Calif., Winterland, Jan. 27-28.
 LOGGINS & MESSINA (Columbia): Tulsa, Okla., Municipal Audit., Jan. 31.
 SPINNERS (Atlantic): Jacksonville, Fla., Coliseum, Jan. 26; New Orleans, Loyola Univ., Jan. 27.
 BETTE MIDLER (Atlantic): Detroit, Mich., Masonic Temple, Jan. 21; Raleigh, N.C., The Frog and Night Gown, Jan. 24-28.
 ERIC JUSTIN KAZ (Atlantic): Bryn Mawr, Pa., Mainpoint, Jan. 25-28.
 GARLAND JEFFREYS (Atlantic): Akron, Ohio, Civic Theater, Jan. 21; New York, Alice Tully Hall, Jan. 27.
 JONATHAN EDWARDS (Atco): Wilkes-Barre, Pa., King's College, Jan. 28.

(Continued on page 28)

Who Cares About One Less Child?



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 * IN THE MUSIC INDUSTRY—THE BARON, *
 * —MICKEY J. ADDY ON HIS BIRTHDAY. *
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 * LUCKY TO HAVE YOU WITH US. MANY *
 * HAPPY RETURNS ON YOUR DAY. *
 * THE STAFF *

IN MEMORIAM

CLARA WARD

56 U.S. Cities Set For Alice Cooper Tour

NEW YORK — Alice Cooper will perform some 60 dates in 56 North American cities during an upcoming spring and summer tour. Billed as "The Alice Cooper Show," those performances are being touted as the "largest grossing tour in the history of rock and roll," with an estimated 800,000 audience.

Jon Podell, formerly of ABC Booking, has formed his own agency, Entertainment Projects, Inc., a subsidiary of B.M.F. Productions, to assemble the tour, set to begin at the War Memorial in Rochester, N.Y., March 5.

During March, the tour will cover the eastern seaboard, while the group will devote April to performances in the midwest and

south. Dates in the western regions will follow in May.

No secondary act has been announced to date.

Joe Gannon, producer for Tiny Tim and for Neil Diamond's recent tours and his engagement at the Winter Garden in New York, will be director for the production during the entire tour.

Promotion for the tour will tie-in with the group's most recent Warner Bros. single and their forthcoming album, slated for February release. Promotional effort will be coordinated between Warner Bros. Records; the group's management firm, Alive Enterprises, Inc.; and Alice Cooper Promotion, headed by Ashley Pandel.

Promotional measures will include press conferences and luncheons in each of the cities along the tour, as well as a running sign and billboard already on display in New York's Times Square. The sign will display the call letters of radio stations as they add the single to their playlist.

A uniform ad mat has also been designed to maximize efficiency in all phases of advertising and promotion, as well as the group's chartered plane.

TALENT WANTED!

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'Super Session' to Get Super Push

NEW YORK—Mercury Records will embark on an all-out "Rod Stewart-style" promotion and advertising campaign on what's become known as the Jerry Lee Lewis all-star "super session" (Billboard, Dec. 30), reports Mercury vice-president Charles Fach—just back from the U.K. where he supervised the sessions.

"Mercury is releasing the tracks as a double-record set and it will be one of the most original packages we've ever done," he said. "Our creative people have devised a folding type layout that is absolutely unique in concept. It may even win some awards within the industry."

Fach had been trying to organize such a session for more than a year when finally everyone involved found the time in their schedules to do it. The sessions were held at the Advision Recording Studios in London between Jan. 8-12. Recording lasted from early afternoon well past midnight each day. Lewis, may now do one such super-rock LP annually.

The sessions were supervised by

Sire's Focus— First U.S. Tour

NEW YORK—Focus, Sire Records' recording group from Holland, are slated to begin their first U.S. tour, March 2. The six-week tour of major markets is currently being booked by CMA, with those performances to coincide with promotional support for the group's recently released album and single.

Focus' current single, "Hocus Pocus," was rush released following strong airplay as an album selection.

• Continued from page 16

Ellis with a trio at the Ash Grove.

Les Brown Band plays Mexico Princess cruise in April. . . . Bo Donaldson and the Heywoods at Sacramento Showcase.

NAT FREEDLAND

NEW YORK

Nat Brandwynne, orchestra leader at Caesars Palace in Las Vegas, helmed the band at President Nixon's Inaugural Ball in Washington, D.C. last Saturday (20).

Singer Roberta Flack (Atlantic), mending from a recent auto accident, set for European tour.

Sid Woloshin of Sid Woloshin Inc., has just finished recording several commercial spots utilizing two songs by Robert and Richard Sherman. . . . Columbia Records has acquired the original cast album rights to the upcoming Broadway musical, "Shelter."

Groucho Marx (A&M) recently taped a Bill Cosby Show.

The Rolling Stones (Rolling Stones) upcoming Japanese concert tour sold out for each of the five dates with all 55,000 tickets

London-based U.S. producer Steve Rowland. Besides Lewis doing vocal and piano chores, the lineup of hand-picked British musicians featured as "sidemen" on the date included guitarist Alvin Lee of Ten Years After; Albert Lee of Head, Hands & Feet; Peter Frampton, formerly with Humble Pie and now fronting his own band, Camel; Matthew Fisher, who has worked with Procol Harum; Rory Gallagher, one of Ireland's top guitarists; Delaney Bramlett, who flew in specially from Los Angeles for the session; Gary Wright; Johnny Gustafson; Andy Bown; former Spooky Tooth drummer Mike Kellie; Kenny Jones from the Faces; bassist Klaus Voormann; and singers Madeline Bell, Tony Burrows, Rosetta Hightower, Gary Taylor and a vocal backing group, Thunderthighs.

"Permission was granted for use of each artist by their respective record companies before, not after, the start of the sessions to avoid any confrontations," Fach noted. "The labels were really fabulous in this regard."

"Most of these musicians grew up with the music of Jerry Lee," he went on, "and were more than delighted to work with a true pioneer of rock. The cooperation of the English musician is fantastic. You couldn't keep them out of the control room after each take. They truly cared."

The session cost Lewis a substantial sum in cancelled dates, but according to producer Rowland the album could prove to be one of the best he's ever made. "We started planning it three or four months ago and Steve flew to Memphis to discuss the material with Jerry Lee.

"The songs are being mixed now in London and then Steve will fly to the States to do the mastering," Fach added. Mercury, rush releasing the set, will have it out by mid-February.

Among the titles on the double LP will be "Johnny B. Goode," "Memphis," "Early Mornin' Rain," "Trouble in Mind," "What'd I Say," "Down the Line," "Bad Moon Rising," "Put No Headstone on My Grave," two Jimmy Reed songs, "Big Boss Man" plus "Baby, What Do You Want Me to Do?" and reworkings of two Lewis rock standards, "Great Balls of Fire" and the first song he ever recorded, "Drinking Wine Spo-dee-o-dee." Included in the package will be the 10-minute medley of vintage Little Richard rockers.

From The Music Capitals of the World

sold within five hours after they went on sale. . . . The 5th Dimension (Bell) planning an eastern Europe tour in March. . . . The Southern Library of Recorded Music, which supplies mood, theme, background music and sound effects for thousands of projects each year, is being revamped, augmented and updated for contemporary reasons. . . . Singer Helen Reddy (Capitol) featured on upcoming Flip Wilson, Bill Cosby and Bobby Darin shows.

The Brooklyn Academy of Music is presenting children's theater throughout the first half of the year. . . . Veteran Memphis producer, now based in Nashville, Chips Moman completing production on singer Lorna Luft's debut Epic album. . . . Alice Cooper (Warners) seen at Bette Midler's (Atlantic) New Year's Eve gig at Philharmonic Hall wearing a dashing tuxedo. . . . Soul and jazz singer Ethel Ennis, (Monmouth-Evergreen) in addition to completing an album of Gladys Shelley songs, performed the National Anthem at the President's Inauguration.

Screen star Anthony Quinn into the studios next month to record his first album. Quinn will sing 12 original tunes written by Aris San (Ampis), permanent headliner at the Sirocco nightclub. The actor will sing in English, Spanish, Hebrew and Greek. A deal will be made for the master. . . . 11-year-old violinist Dylana Jensen performed on the Johnny Carson "Tonight" show Jan. 17. . . . NET-TV's "Soul" program repeats its Stevie Wonder (Tamla) telecast Jan. 31.

Dennis Doherty, former lead singer with the Mamas and the Papas, has completed his first single, "Indian Girl," for Columbia Records. . . . The New Seekers (MGM) in town Friday (26) on a one day stopover as part of a national promotional campaign behind their upcoming album, "Come Softly to Me." The Nitty Gritty Dirt Band (United Artists) are set to perform at the MIDEM Convention festivities in Cannes, France. The group is lining up an extensive tour of eastern Canada for March. PHIL GELORMINE

CINCINNATI

Errol Garner appeared as a feature of the Cincinnati Symphony Orchestra's Eight O'Clock Series at Music Hall Sunday (14), with Erich Kunzel wielding the baton.

Kenny Price, who for two years hosted Avco Broadcasting's "Midwestern Hayride," now defunct, has been keeping busy in recent weeks on a string of one-nighters booked by Hollywood's Marty Landau. Kenny left last week to plug his RCA Victor releases at military bases in Alaska for a 10-day period. . . . Hobart A. Schoch, 67, a member of the Cincinnati Symphony Orchestra for 48 years, died at his home here Jan. 6.

Ed Winter, manager of the Lookout House, Covington, Ky., a frequent user of record talent, has instituted a new show policy wherein he'll use a six-gal stock line to work with two or three acts on a weekly change. Singer Micki Lynn, comedian Ray Hastings and Diane Lewis were last week's features, with Buddy Greco, Hines, Hines and Dad and Frank Sinatra Jr. slated to come in soon. . . . The William Morris office as the Ode Records comics Cheech and Chong set for four Ohio dates in February—Youngstown State University on the 10th; Dennison College, Greenville, 15; Hara Arena, Dayton, 16, and Ohio University, Athens, 17.

Avco Broadcasting has agreed to a partial waiver of the restrictions in its contract with singer Dave McCoy, which was requested in order that the latter might appear as a regular on the new Nick Clooney music-talk show on WKRC-TV. The waiver became effective Jan. 15. Under terms of

the contract McCoy signed with Avco, he would be prohibited from performing on competing stations in the Avco market until midnight, Feb. 9, 1973. The waiver was requested for the Cincinnati area only. The contract remains in effect for radio and TV stations outside this area. . . . Duke Ellington and orchestra appear in concert at Wilson Auditorium on the University of Cincinnati campus Jan. 28 as part of the school's jazz series. BILL SACH

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BLAUNTZ

FEBRUARY 16th



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is the song you heard Bobby sing on his television show Friday night. You'll be hearing more of it too. M.O.R. and Top 40 stations are playing it. You'll see more of it, with increased sales and chart action. You'll see why we're so happy.

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M-1217

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Increased 'Salsa' Airplay in Miami Surges Sales: Palmero

By ART (ARTURO) KAPPER

MIAMI—The increased radio airplay of "salsa" music here has created a "drastic change for the better" in record sales, according to Jose M. Palmero, owner of the Ultra Record Store chain. Palmero also owns a label, a distributing company and a pressing plant.

He cites radio stations WCMQ, WQAB and WFAB as the "prime" movers in the "salsa" movement. Palmero stated that sales of what would be considered a "hit" have more than doubled recently.

A Cuban immigrant, Palmero arrived in the Miami area in 1961. In 1963, with a small investment, he sold records on a door-to-door basis—six months later he opened his first Ultra Record store in the middle of "little Havana."

The next venture was a distribution company, started in 1965. The company handled Borinquen, Parnaso and Orfeon product. In 1971, the second Ultra record outlet was opened in the Central Shopping Plaza—the third outlet, in the Westchester Mall, was opened in 1972.

10,000 LP's Monthly

Palmero said that the three stores sell mostly Latin product. He placed the combined sales of

the stores at about 10,000 LP's a month, with 30 percent of these being American product; 5,000 8-track tapes a month, with 60 percent being "salsa" product; and 36,000 45's a month, nearly all being American product. Each store maintains an on-hand inventory of 3,000 tapes and approximately \$20,000 worth of LP's. The distribution company, according to Palmero, sells about 15,000 LP's a month to rackjobbers and other retail stores.

Palmero also cited difference between Latin buyers and American buyers. "Americans come into

the store knowing what they want, and they buy it," he said. "Latinos, on the other hand, have to open the record and we have to play it for them. They are more 'exigente' (particular)." He added that Ultra Records is open seven days a week.

Palmero, aided by his son-in-law, Jaime Monserrat, and promotion manager Jose M. Penichet, runs Modiner Records. Artists signed to the label include Nico Membiela, Blanca Rosa Gil and Rosendo Rossel. Their pressing facility handles Modiner's product as well as Alhambra, Ramy and All Tone products.



LARRY HARLOW, left, is congratulated by Fania Records' president Jerry Masucci, following the signing of a new five-year contract by Harlow as a music director and producer for the label.

Latin Scene

MIAMI

The Montmatre nightclub opened the new year with singer-composer Armando Manzanero (Arcano), who wrote "Adoro" and "Somos Novios." He was followed at the club by Elio Roca (Miami) and Marco Antonio Muniz (Arcano).

Los Violines have been doing sro business with the revue "The Cuba We Remember." Carlos Camacho, a singer with the rock group Tempo '70, has been signed for a solo LP with Mericana Records. Tito Puente (Tico) is the composer of one of Azteca's (Columbia) recorded numbers. The group is also getting a big promotion push locally. Among Puente's composing credits is "Oye Como Va," a best seller for Santana. Puente is expected to play here in late March. Local record distributors polled agree that "Salsa" is a big seller. M&M's recent big sellers include "Coke" (Sound Triangle), selling over 5,000 LP's in the last three months, Willie Colon's "El Juicio" (Fania), Ray Barretto's "Que Viva la Musica (Fania), and El Gran Combo's "Julia" (EGG). Sonido y Discos big sellers include Colon, Barretto, Camilo Sesto (Pronto), Julio Iglesias (Alhambra), and Vincente Valdes (Tico). Promotion Sales also reports good sales on Gran Combo product. Ultra Records' (three retail outlets, two labels, a distributing company, and a pressing plant) big sellers include Barretto, Colon, Iglesias, Gran Combo, Yayo el Indio (Alegre), and Sabor de Nacho (Horoscope). Brazilian Evaldo Barga (Audio

Latino) has been getting good sales on the single "Yo Quiero."

ART (ARTURO) KAPPER

PUERTO RICO

Sandro recently celebrated the simultaneous opening of his new musical film "Destino de un Capricho" in 17 local theaters. The film was directed by Leo Fleider. Sandro's films have been top grossers in the local market. Olga Guillot, veteran Cuban vocalist on Musart Records, filmed a tourism promotion television special for an international airlines at a variety of locations around San Juan. The show is scheduled for stations in the New York, Chicago, Los Angeles areas. Sandro is also slated for one of these airlines specials, to be filmed in Argentina. Jedu Mascoretto directs these specials. Iris Chacon and Frank Moro were voted outstanding local television personalities in the annual Osvaldo Agüero Festival. Agüero conducts radio and television programs on local stations. Chacon, a singer-dancer, and Moro both record for Borinquen Records. Juan Lozano, veteran record man, said that the latest release under the Lazano label "Quinteto Lirico" has been receiving good sales from the major Latin markets. The LP, a selection of traditional and folk oric Puerto Rican tunes, features three female and two male voices under the direction of Rina de Toledo. Dana Valery (Brunswick) recently played El San Juan Hotel's Tropicoro Room. Eddie Fisher was at the Club Caribe, while Bobby Breen was at the Hotel Dorado del Mar and Dick Gregory was at the Flamboyant Hotel. Other local appearances included Rene Barrios (Actuality) at Caribbean Beach Club, Hugo Santana (Hit Parade) at Orion Club, Ricardo Ray and Bobby Cruz (Vaya) at Richie's Ray Club, Los Kintos (Gems) at the Holiday Inn, and Carlos Ramirez at the Flamboyant Hotel. Soul Train, the stateside television program made its debut here on WAPA-TV, channel 4. Two members of Soul Train are Puerto Singers Carroll Miles and Malin Palu.

ANTONIO CONTRERAS

NEW YORK

Clancy Morales, president of the newly formed Maranta Records, said that the label's first releases, The Latin Rock Projects, will feature the Challengers, Somos, Requiem, and Big Lee, a r&b artist. Jorge Beillard, press director of Fania International, told us over the holidays that he used to be a disk jockey in South America. He added that he will be hosting an upcoming Latin special on local UHF television. Mario Oliverio, promotion manager for Parnaso Records, was recently in Puerto Rico plugging the label's newly released product.

Lou Perez' (Parnaso) last "Charanga" LP has been released. The

album features the cut "Bom Bom de Chocolate," a re-recorded version of his earlier single. Word has it that Perez' future LP's will have a fresh, swinging approach to Latin. Perez is currently performing at Grossinger's, Liberty, N.Y. Parnaso has also just released Maria Brull's latest LP. She was one of the featured singers at the recent Puerto Rican Voice and Song Festival. Congratulations to the Cayre family on the birth of their first child, a son. Lori Lieberman (Capitol) has recorded the Spanish version of "Killing Me Softly With His Song." The song will be released in South America, Spain and the Philippines.

JIM MELANSON

Conales Sets Disk Firm

By CHARLIE BRITE

CORPUS CHRISTI—Long-time Zarape Records' artist Johnny Conales will follow the example of Freddie Martinez in forming his record and distribution company, headquartered here.

Martinez, one of the stronger artists on the Tex-Mex music scene, parlayed an initial \$250 investment into a successful Freddie Records complex. He retains complete control of his label and management services, as well as distribution.

Conales, associated with the Zarape label for several years, said the decision to form his own company "did not grow out of any grievance with Zarape." He cites the success of Martinez and the recent purchase of Studio B Recording here by Martinez as the main reasons for his decision.

Conales, working on a new album release, will record and distribute under J.C. Records.



SENSACIONAL Y FABULOSO
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SANDRO

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AZTECA TO DO OWN PRODUCT

LOS ANGELES—The Azteca label of Alshire International has taken over the manufacturing and distribution of its full-line of catalog, according to Al Sherman, founder and president of Alshire. Azteca was previously manufactured and distributed by Ampex.

Sherman said that the Azteca 8-track-only catalog will be expanded under the new arrangements. The label as present has 15 releases.

Billboard Hot Latin LP's IN CHICAGO

Billboard SPECIAL SURVEY
For Week Ending 1/27/73

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	—	PORQUE..... Los Babys, Peerless 1609	1
2	—	POR EL LIBRO..... Gran Combo, EGC 003	1
3	—	EL JUICIO..... Willie Colon, Fania 406	1
4	—	ORGANO MELODICO, VOL. 15..... Juan Torres, Musart	1
5	—	AQUI ESTA OTRA VEZ EL AMO Y SENOR..... Cornelio Reyna, CR 5025	1
6	—	ARRIBA HUENTITAN..... Vicente Fernandez, Caytronics 1333	1
7	—	LA GRAN FUGA..... Willie Colon, Fania 394	1
8	—	CORNELIO REYNA..... Bego 1092	1
9	—	EL AUSENTE..... Jose Miguel Class, Neliz MLP 2636	1
10	—	PURO NORTE, VOL. II..... Lucha Villa, Musart 1574	1
11	—	DON GOYO..... Gran Combo, West Side 002	1
12	—	PAYASO..... Raphy Leavitt y La Orquesta La Selecta, Borinquen DG 1212	1
13	—	LOS ANGELES NEGROES, VOL. IV..... Parnaso 1105	1
14	—	GREATEST HITS..... Javier Solis, Caytronics 1042	1
15	—	SUFIR..... Rodolfo, Fuentes 3143	1
16	—	LA HIJA DE NADIE..... Yolanda Del Rio, Arcano DKL 3202	1
17	—	EL GUSTO ES SUYO..... Augustine Ramirez & Freddy Martinez, Zarape 1070	1
18	—	Y VOLVERE..... Los Angeles Negros, Parnaso 1070	1
19	—	NO TENGO DINERO..... Juan Gabriel, Arcano DKL 3204	1
20	—	LIVE AT THE CHEETAH, VOL. I & II..... Fania Allstars, Fania 415	1

THE LOVE THEME FROM

"Pete 'n' Tillie"

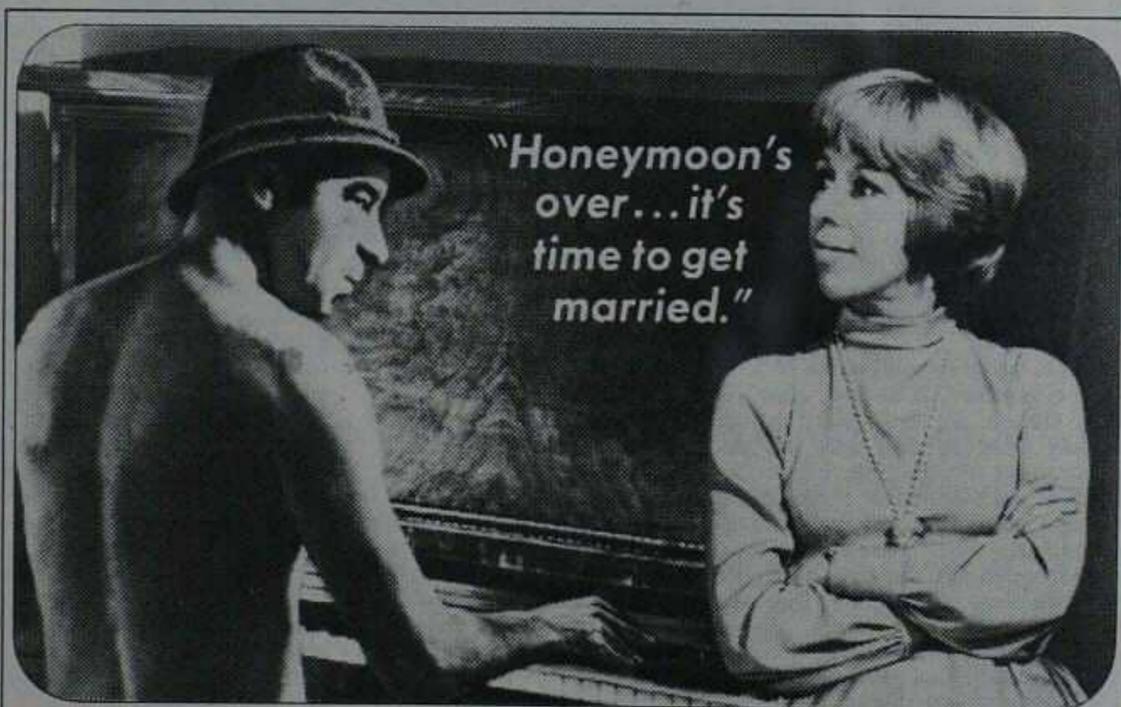
Love's The Only Game In Town

Sung By

**Walter
Matthau**
On Decca 33050

**Carol
Burnett**
On Columbia 4-45765

Lyrics by Alan and Marilyn Bergman Music by John T. Williams



**Walter
Matthau** / **Carol
Burnett**

"Pete 'n' Tillie"

All about love
and marriage!



Geraldine Page

Barry Nelson · Rene Auberjonois
Lee H. Montgomery

Musical by John T. Williams · Written for the Screen and Produced by Julius J. Epstein · Based on the Novella "Wick's Man" by Peter DeVries · Directed by Martin Ritt

Executive Producer: Jennings Lang - A Martin Ritt-Julius J. Epstein Production

PG PARENTAL STRONG CAUTION

Radio-TV programming

'Gag Services Good'

EDITOR'S NOTE: This is a by-lined article by Gary Owens, morning air personality on KMPC-AM in Los Angeles, performer on the "Laugh-In" television show, host of a syndicated radio series, etc., etc. Owens wanted to offer some advice to the air personality who seeks to inject humor into his radio show.

While getting reorganized the other day, following a restful weekend at the Edgar Allen Poe Home for the Weird, a DJ in a medium-sized market phoned me and came up with an interesting problem.

He had been reading ads for gag services and saw my name endorsing a couple of them. His quandary was this: He would like to subscribe, but wanted to remain anonymous because he felt his career was not at its peak yet and he couldn't afford to have people think he was not an original humorist. He said in that I was named the top DJ in the country six or seven times, I could afford to lend my name without a problem because people knew I was funny before that.

First, I let my name be used on occasion because Tom Adams (The Electric Weenie) and Billy Glason are friends and they feature topical material and gags from TV shows that are re-written in a professional manner plus some fine original gags of their own.

Secondly, and perhaps most important for any DJ nearly every air personality in the country uses some outside source material—whether it be Reader's Digest, WatchTower, Sexology, or the Congressional Record—for jokes and/or pertinent material that will

make him sound informed and/or witty.

Ninety-nine percent of the "Gary Owens Show" is from the brain of Gary Owens. The other one percent may come from a variety of sources: (I'm an antiquarian book collector and have over 7,000 volumes); listeners, newspapers, friends, magazines, threatening letters or gags from guys in the business trying to make a buck with a joke service.

The G.O. Special Report, which Noel Blane and I syndicate around the world is, on the other hand, an amalgamation. With nearly 300 episodes to finish in two months, I felt I could not write that many shows personally so soon, so we enlisted some of the top funny folk to scribe a few of the programs in my style with my supervision . . . and we were very pleased with the results as, apparently are our subscribers.

Back in 1962, when a strike at KFNB-AM in Los Angeles left

(Continued on page 24)

Radio Tie-In 1 Hr. Rock Music Course Reaches 3 Million Teens

• Continued from page 1

FM, Los Angeles, organizing and presenting two or more sessions a day in at least two schools . . . 50 schools in all. The radio station paid \$150 for each show, but general manager Jim Austin sold time in conjunction with the events, thus actually turning a profit on the shows.

A key point is that the shows do more than just teach high school students about music. For one-thing, Bob Crowther the actor handling the Los Angeles scene last week, did a brief anti-drug abuse pitch. At the Van Nuys High School, he drew a rousing ovation by telling the kids that drugs are not for making music . . . "drugs are for dying."

Station Benefits

The radio station sponsoring the courses actually benefits in other ways. Rick Scarry, air personality at KKDJ-FM, walked out on

stage at Van Nuys High School and did a rap bit with Crowther, then announced that he was dedicating an hour of his evening show to the school. Many general managers, such as Gary Stevens of KRIZ-AM in Phoenix, can point to these courses as having increased teen listenership.

Rick Trow Productions had been involved in presenting these sessions before and the high schools had to pay a fee. One night a couple of years ago, while listening to Joey Reynolds, then an air personality with WIBG-AM, Reynolds was rapping about visiting a local high school with another air personality named John Records Landecker. But Akins suspected that neither of the air personalities had been officially welcomed at the school. He drove to the station and talked to Landecker. The next step was to talk Rick Buckley, manager of the station, Reynolds, Landecker, and Joe Boletti, promotion director of

the station, into seeing the Trow production "The Marvel of Sound." By tying in a radio station as sponsor, Trow Productions could present the shows free to the schools. Landecker ended up doing 100 shows in Philadelphia high schools; later when he joined WLS-AM in Chicago, he did another 100 shows for that station.

Seven actors are touring constantly, each promoting the educational aspects of rock music. After finishing with Los Angeles high schools, Crowther was to present the music show for 10 high schools in the San Bernardino area for KMEN-AM, then to KDWB-AM in St. Paul for two weeks before going on to CKLW-AM in Detroit for five weeks. Besides Crowther, other actors include Ron Preet, Tech Murdock, Doug Barden, Mike Guartini, and Vic Polcis. Forty-seven markets will be covered by the end of the school year . . . both U.S. and Canada.

Knoxville PD Lauds Researched Playlist

KNOXVILLE—The station was there and it was already a rocker. But something had happened over a period of time and when Bob Baron took over as program director, he faced a pretty good rebuilding job at WKGN-AM. Not that the job was impossible, because the station had been a giant in the market in years past under some of the program directors who'd been there and gone. It's a 1,000-watt station that reduces power to 250 watts at night, but it has a non-directional signal at 1340 on the dial. The major problem was that the competition in town was strong; a country station is usually leader in men and does well in women demographics. And the other rocker in town has and has had some excellent personnel and programming.

Still, Baron has managed, through programming and strong community public service involvement, to make inroads. For example, in the Mar./Apr. 1971 Pulse, WKGN-AM had a 13 share in total audience 6 a.m.-midnight. In the Sept./Oct. 1972 Pulse, WKGN-AM had 17. And, although WKGN-AM leads in certain demographics in certain day-parts, overall the station is still behind in the market and Baron is continuing to rebuild.

Set Pattern

As far as programming goes, WKGN-AM has a set pattern. The playlist is comprised of 25 hits, plus about 20 "familiar" tunes. As a rule, the station is slow about going on new records, but will occasionally commit itself and last year received a plaque from a record company for helping break "Lean on Me." The playlist is composed of six categories: A hot hit list, a B list featuring records which aren't quite as strong, an extra list, a hit-bound list, the list of familiar records which usually are the records that were recent hits but have dropped off the national charts, and an oldies list which is broken down demographically. The air personalities have an option on whether to play the first record or the second record on the list in each category—for blending purposes—but from there only it's mostly just a matter of playing the next on the list.

"Some people might call this type of programming restrictive, but I look at it the other way . . . we've put a lot of research into those records and this research should give the air personality more confidence in the music he's playing as well as free him to have more time to be relative about what he says on the air," Baron said. Air personalities at the station include Baron 6-9 a.m., Gary Drake until

noon, Chris Hampton noon-3 p.m., Warne Bernard 3-7 p.m., Frank Erwin until midnight, and Jerry Steel until 6 a.m. Drake is assistant program director, Hampton does production, Bernard handles the music.

As for the research, WKGN-AM has just completed a massive in-store research survey to find out what kind of singles are selling to what kind of people. "One store here in town sells a lot of singles," Baron said. But surveys showed that most of the single sales were to black and some upper middle class people, thus not that indicative of the particular audience WKGN-AM wanted to reach. However, the research also revealed that some stores in the suburbs do well with sales of singles to teens.

"We're now researching album sales. Since this isn't a major market station, we can't hire a whole research staff. But we do have one girl who does nothing but audience research." She's trying to find out what sells an album—the group itself, a particular cut, and where did the people hear that cut . . . at a friend's house or on the air." To date, WKGN-AM plays few album cuts . . . almost none. "But we're researching album sales because they're indicative of what listener tastes are. And, quite frankly, some singles don't do well at all for some artists, even though you know you should be playing it because the album with that single in it is selling extremely well." Baron is interested in what comes first—the chicken or the egg.

Local Promotions

As for promotion, WKGN-AM is deeply involved in everything from broadcasting pool parties in the summer with local rock bands and watermelon to taking over the sponsorship of the Santa Claus Parade and organizing it. "The air personalities are super aware or personally involved in local activities. Ticket and album giveaways are done around local concert, most of which we front. But Knoxville has become over-contested; we ran a variation of the "Last Contest" with only medium success. Album and smaller non-interruptive giveaways seem to be the most effective. Knoxville and the South, in general, is more of a folksy atmosphere. You can rock, but must work on a more personal level than in larger markets."

The station has cut back to 12 minutes of commercials per hour or 12 interruptions, whichever comes first. This was launched with a two-day non-commercial period. "We used the two-day period as a platform to explain the results of 10 months of research of market . . . that Knoxville radio had too many commercials . . . that we listened and heard the mandate. This was a major management decision and worked out by the then-manager John Bomer and continued by new manager Terry Brown. In any case, we've gone from a poor No. 3 to a strong No. 2 in the market and are even No. 1 in a number of key demographic areas, because of our music, our relative air personalities, and not only a community involvement, but a community care."

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Hap Day Netted By Diamond P

LOS ANGELES—Hap Day Industries, the production-sales firm that marketed the radio promotion "Have a Happy Day," has been acquired by Diamond P. Enterprises here. Diamond P, headed by attorney Harvey Palash, produces and markets syndicated radio shows and has created 12-hour documentaries on such artists as Glen Campbell, Jerry Lee Lewis, and Dionne Warwick. Hap Day was originated by Carson Roberts Advertising, now a division of Ogilvy & Mather. Over 350 radio stations here and abroad featured the promotion, which, along with a new programming and promotion service called "Good Times," now becomes the property of Diamond P. Hap Day general manager Merrill Barr will head the

(Continued on page 26)

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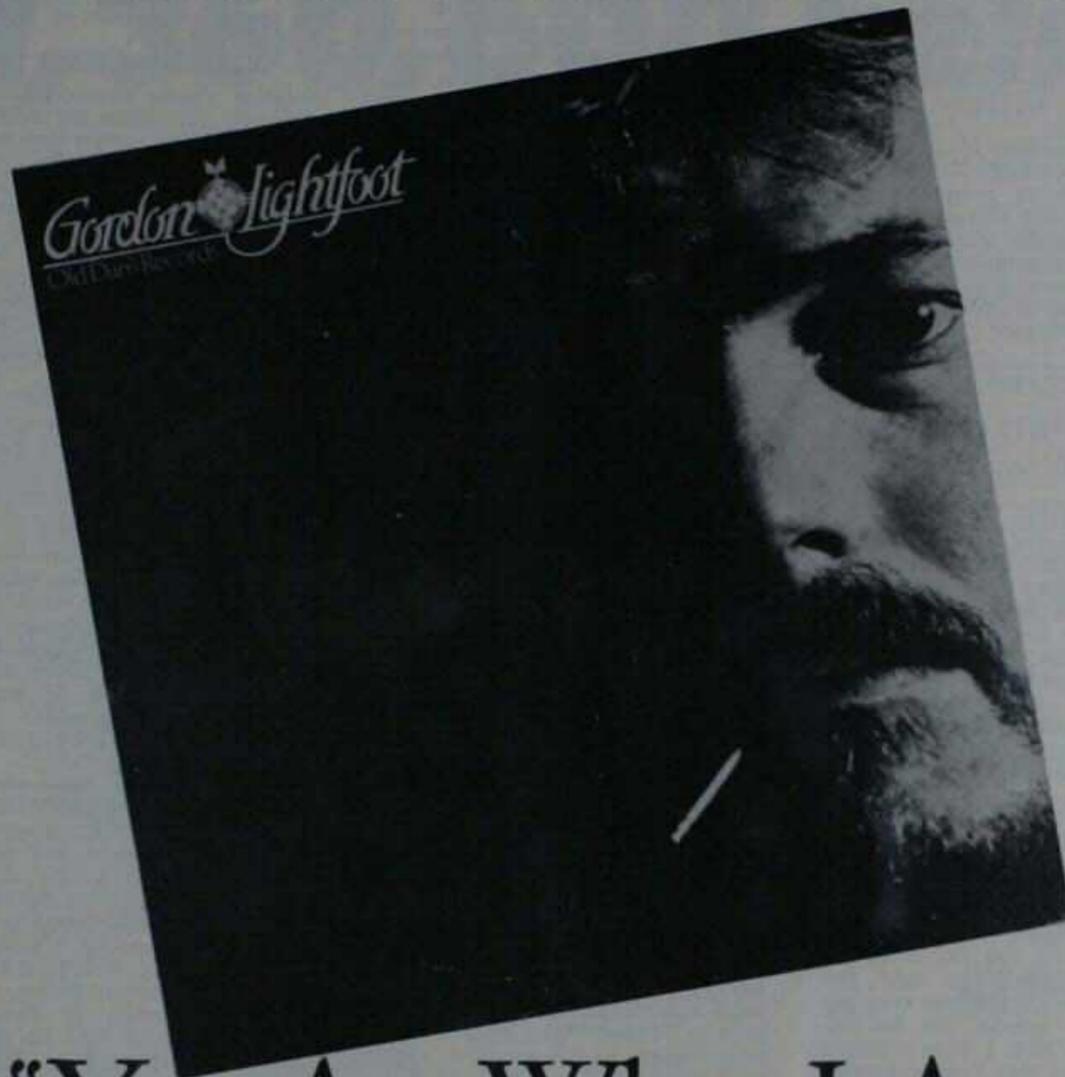


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Gordon Lightfoot's Found Another Hit:



"You Are What I Am"

Canada recently flipped the single from Gordon Lightfoot's hot *Old Dan's Records* (MS 2116) album and found "You Are What I Am" (REP 1128).

When Canada flipped it, Canada also flipped over it. It's becoming his biggest single ever there.

Almost simultaneously, Bill Gavin picked "You Are What I Am" as a Top Prospect. Kal Rudman has voted similarly.

It all adds up to a new pinnacle in the career of Gordon Lightfoot. *Old Dan's Records*, the Gordon Lightfoot album, and "You Are What I Am," the Gordon Lightfoot single, are keeping pace with Gordon Lightfoot, himself, on Reprise Records.

"You Are What I Am" is currently spinning on these discerning stations:

Atlanta WFOM WPLO-AM/FM WALG WEGE-FM WPLO-FM WZGC-FM	Memphis WMC-FM KLAZ-FM WSM #24 WKDA-FM KAAV WWUN WJDX-FM WBGN WLAC WJDX-AM WTUP KBTM	Boston WBCN WBRU WORC WEEL-FM WCAS WVBF WNTN	Philadelphia WIBG WMMR WIFI WCAU-FM WXPB WSAN WAEB WRAW WIOO	Washington WMOD-FM WMAL WAYE	Chicago WZMF WRKR	WXR WFMT WEEF WMAQ WGN	Cincinnati WCOL LP cut WSAI-FM WEBN WINN #10 - #4	Dallas KFJZ extra KSEL Hitbound
Charlotte WAIR LP cut WQDR-FM WTGR Hitbound WAKN Hitbound WKKE extra WQOK WFNC WRNA WORD Hitbound	Hartford WSPR WELI WICC	New York WHN WNEW AM/FM WOR-AM WLIR	Cleveland WSLR WJW WWWE WNCR	Pittsburgh WHOT #46 WKBN WNEU WWSW WTAE	Buffalo WWOL WJW WSEN WHFM WPHD LP cut WCMF LP cut WAER LP cut WGSU LP cut	Houston KILT #44 KPRC KULF	Los Angeles KRLA	Denver KDEN
	Miami WIOD WGBS WLOF					Seattle KRKO		

'Gag Service Good'

• Continued from page 22

several of us without our ordinary income, a small nomadic band of silly twirps got together to form "Humor-Esq," a DJ gag service.

The folks involved were Joe Smith, now president of Warner Brothers Records; Bill Ballance, quip jockey supreme at KGBS-AM and originator of "The Feminine Forum"; Bob Arbogast, one of the all-time great off-beat comedy people, and me. We told our subscribers that they would remain anonymous if they wanted to be. Or if not, we could hopefully make a bunch of money, we could say to prospective buyers.

"Wow, did you know that Big Arnie 'Mad-Dog' Foonman of KKKKK. The all-book review station, subscribes to 'Humor-Esq?'"

So, I understand both sides of the problem. Obviously you would like everyone to presume that you are a super-think type, but if you're trying to sell a service, you want customers to come your way so mentioning guys in the top ten markets would help entice others.

I think the beginner should subscribe to every gag service available. When I was with Don Burden, Gordon McLendon, John Box, Crowell-Collier and Winnie Ruth Judd, all the jocks were whizzing through their Orben books and tying the jokes in cleverly to the commercials or the events of the day (whichever came first).

Even though I've been a comedy writer since I was in high school, there is no reason why you can't also use an additive to ease your daily strain. The only thing that bugs me about some services is their not giving credit on gags. Pat McCormick, a friend of mine and one of the legends of our time, has had more of his material stolen and profaned than perhaps anyone in the business today. If 30 or 40 million people see Pat doing a funny bit on television and then two weeks later a DJ in Flern, Iowa, does the same joke without giving the source, the people are not going to think you are very original and they're right.

Next Christmas, Prentice-Hall is doing a book on my nefarious career in radio and television and I plan on doing a chapter along these lines.

I believe that one should never

take a gag per-se, instead, rewrite it in your own manner, re-shaping it with your individual nuances or shtick.

If you want to bring yourself into that category of performer who takes in mucho loot instead of scale, you must be an individual. (I just said that to KMPC-AM's management as they passed out our new uniforms.)

I remember many years ago, reading a copy of Cavalier Magazine in which a young carrot-topped writer named Claude Hall imparted to the public the words of Frederick Nietzsche.*

* This has nothing to do with my article on Comedy in Radio. I just wanted to remember that Claude was with Cavalier. He was also, incidentally a stowaway in Capt. Nemo's submarine, inventor of barbed wire dental floss, and the first man to ever successfully compare Hildegard.

WHN-AM, NYC, Going Country

• Continued from page 1

doesn't work that much anymore in radio since most stations are playing all kinds of music.

But country music, he said, is distinctive and a totally separate identity for a radio station. He pointed out that the radio station was in the black, but personally felt the financial potential of country music much vaster in light of today's music scene in MOR.

Chuck Renwick, general manager of WJW-AM in Cleveland, another Storer station, is now on extended leave in order to revamp WHN-AM. It was Renwick who was basically responsible for Storer going to a country music format with WDEE-AM in Detroit, a move that proved very beneficial. He indicated last week that the country format of WHN-AM might be considerably unique. The format change was precipitated only after extensive market re-

search by the firm of McHugh Hoffman and the research included playing country music via cassette recorders to potential listeners.

"One of the things that showed up in the survey," Renwick said, "was the importance of familiarity, regardless of the music played. And that will be a quality of value in our format. We won't set on a record if it has a really good gut feeling about it, but will go mostly with the heavyweights in artists and records."

Nashville Impressed

Sullivan, jingles producer Hugh Heller who cut jingles for WHN-AM as an MOR station and will cut its new country jingles, and Renwick spent last week in Nashville. "And I'm a convert," Sullivan admitted. "Nashville was one of the biggest experiences of my life. What really hit me was the scope of country music and the attitude of the important people in country

music that I met down there. I fully appreciate where and what country is and has been, but what impressed me was that most of the creators and the leading executives in Nashville are aware of the drive toward youth and ethnic demographics—something that we definitely have to take into consideration for a station like this that must aim at a mass audience such as New York is. I don't expect Nashville to change, just for us, but was impressed with their own drives and goals in the same direction." And he pointed to artists such as Kris Kristofferson as being a good example.

Sullivan pointed out that he had played "devil's advocate" regarding a change to country music for the past six months, but was really behind the move now. "I think we have a chance to do a dramatic, positive thing." And, though there might be some non-believers in the advertising world of Madison Avenue, "They'll come around... one-by-one." Renwick and Sullivan both pointed to the in-roads made by the Country Music Association, the national advertising representative firm of Alan Torbert, Plough Broadcasting, and radio station managers such as Don Nelson of WIRE-AM in Indianapolis and Dan McKinnon of KSON-AM in San Diego.

In any case, the station "is absolutely dedicated to being the best possible showcase for the country music industry," Renwick said. "Because the country music industry is important to us and the industry has been good to us."

The "Feminine Forum," a two-way talk show accented toward housewives and other females, will be retained and the music will be shifted toward the country vein. Research showed there was a correlary between the type of people who like the "Forum" and the type of people who also like country music, Sullivan said. Renwick pointed out that the "Forum" which deals in highly personalized topics that include matters about sex, "is a country record anyway... but without the musicians."

Lee Arnold Aboard

As many of the present staff as possible will be retained. Sullivan said he met with the talent staff and while their reaction was varied, it was all positive. Lee Arnold, the all-night personality, was on WJRZ-AM in nearby Hackensack, N.J., when it was the metropolitan country outlet. "We found out from Arnold that one of the great hotbeds of country music in the nation is Brooklyn," Sullivan said.

WJRZ-FM, though it started out well as a country station, dwindled from lack of proper programming, signal, and internal friction. In reality, WHN-AM will be the first major attempt at country music in the market. Sullivan, a New York veteran and highly respected at the Madison Avenue level, once headed up the Metromedia broadcasting chain. Renwick, currently a general manager, cut his programming teeth with an FM in Cleveland that he took country and achieved success until Storer sold it. He was responsible, too, in the success of WDEE-AM in Detroit.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

United Artists is still sending out copies of the new Robert Thomas Velline (nee Bobby Vee) album, but it seems as if the West Coast office has run out of promotion copies. So, if you'd like your own personal copy, you'd better write Gene Armond, national promotion director, United Artists Records, 729 Seventh Ave., New York, N.Y. 10019. He'll send a copy to everyone who writes saying they didn't get a copy. Gene is a great guy; he likes program and music directors. You don't have to play the album if you don't like it; just listen to it and telephone Gene, again collect, about whether you like it or not and which particular cuts you fancied. In return, Gene may put you on his "goodie" list for tee-shirts, socks (yes, I have a couple of UA socks that I wear playing basketball), posters, etc.

★ ★ ★

More about the "little" industry ripoff. One famous program director told me the other day that the guy constantly mentioned Marshall McLuhan, but doesn't even know how to spell McLuhan's name.

David R. Klemm, director of marketing and operations for Blair Radio, New York, has been made a vice president. Klemm is one of the sharpest radio guys, regarding programming, at any representative firm. Once was director of operations for WXYZ-AM, Detroit; later managed WLCY-AM, Tampa, Fla. . . . Stephen D. Halton, WRAN-AM, Dover, N.J., writes: "I guess it's been about five years since I wrote you, but, seeing the Bill Stewart interview, I couldn't resist. I'm just one of about eight thousand dudes who worked with (never for) Bill Stewart. I was with him at WNOE-AM in New Orleans. After he left, the place seemed to fall apart for me; as a result, I joined the ever-increasing crowd moving from the majors to the suburbs. I'm doing the morning gig here and it's a gas. If you see the tall guy with glasses, give him my regards and best wishes for Minneapolis."

★ ★ ★

Bill Munda reports in from KTWO-AM, a contemporary MOR station in Casper, Wyo., which "plays the hell out of almost anything." It's a full-time 10,000-watt station and needs product. Guarantees to give everything good airplay and report any action. . . . Lineup at WFMO-AM, a Top 40 station in Fairmont, N.C., includes Bob Fee 6-10 a.m., program director Bob Evans until 1 p.m., Dave Ballard 1-4 p.m., and J.W. Pittman 4-signoff. . . . Stu Bowers, operations director of KCMO-AM, Kansas City, Mo., writes: "First, there has been too much talk lately about Don Imus for me to remain silent. I am the one who helped him on his way to the Big Apple. Who remembers that I was the morning jock he replaced at WGAR-AM in Cleveland? In order to gain a like

amount of fame, my goal is to head for Los Angeles where I will flunk out of a broadcasting school and immediately go to work for the railroad." The lineup at KCMO-AM now reads: Dale Ulmer 6-10 a.m., Pete Gabriel until 3 p.m., Dick Guthrie 3-7 p.m., Gene Peterson 7-midnight, and Chuck Moore midnight-6 a.m.

★ ★ ★

Dan Dayton (the one who'd been at WBAX-AM in Wilkes-Barre, Pa.) Right. You are pretty good! . . . Rick Fight, last with WGMA-AM, Hollywood, Fla., died after a series of long illnesses. He was 38. . . . Ward Quaal, president of WGN-AM in Chicago, will receive this year's distinguished service award from the National Association of Broadcasters. The award will be presented during the annual NAB convention in Washington. Which reminds me: once again the Billboard will have a continuous party going during the NAB. Those of you who've made the annual party in Chicago can call your buddies in the Washington area to tell them about it. Nothing fancy—just beer, scotch, and lots of radio talk. We'll have a suite or something in one of the Washington hotels. I'll tell you which one later. Everyone within driving distance is invited to drop by.

★ ★ ★

A note from Ed (Ted McAllister) Prijatelj: "Sorry to say, my stay at WAPE-AM in Jacksonville, Fla., was short-lived. I was part of the Tom Kennedy regime that took over the programming of the station last summer. Unfortunately, Tom's ideas didn't jive with those of management. But everything has worked out alright. Tom, of course, is at KFRC-AM in San Francisco and Scott Kenyon is at KIMN-AM in Denver and now I'm returning to WEBN-FM in Cincinnati to help Bob (Continued on page 34)

18-34 or 18-49

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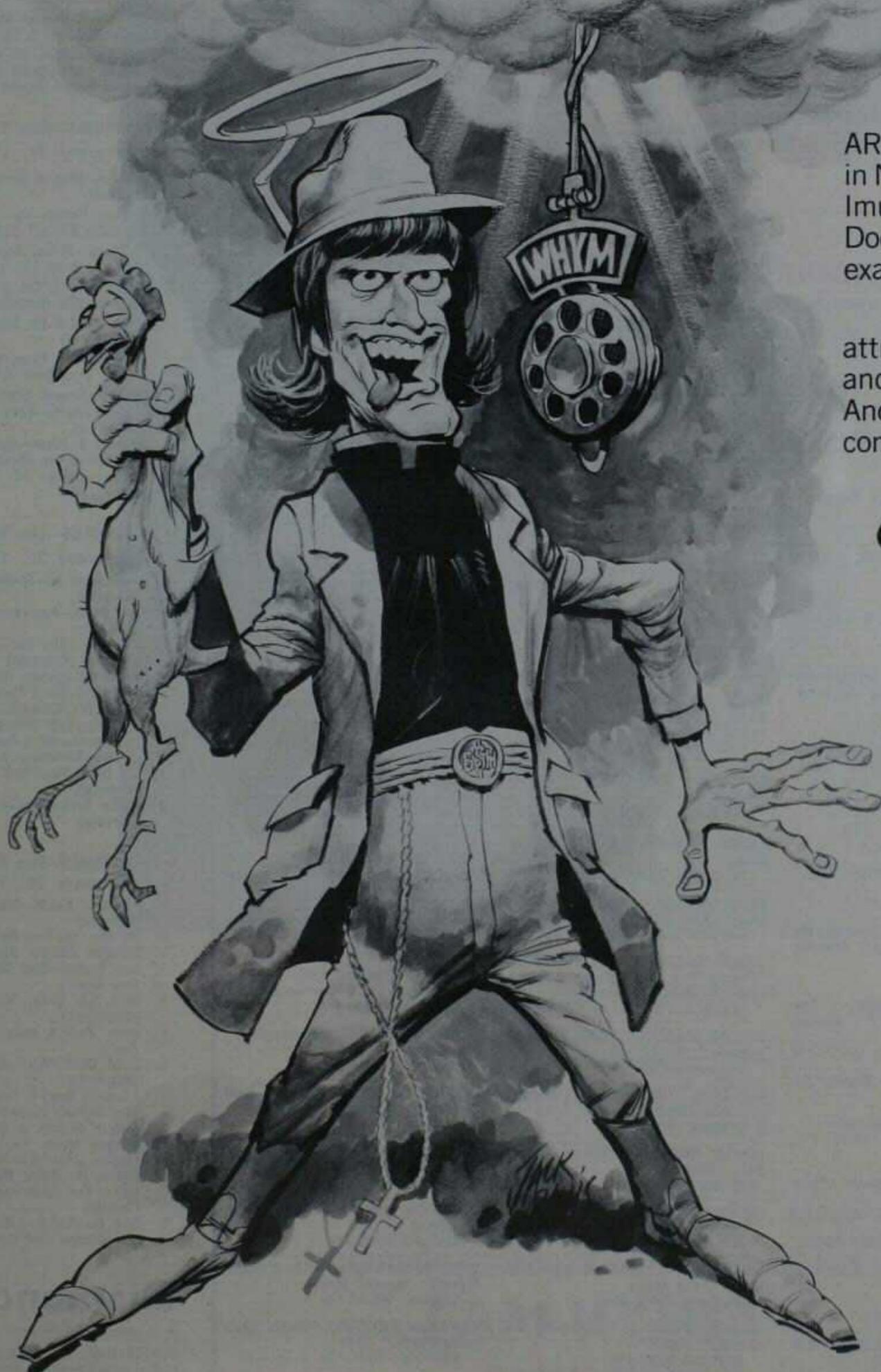
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"ONE SACRED CHICKEN TO GO"

LSP-4819 P8S-2106

RCA Records and Tapes



THE JOEL WHITBURN "RECORD RESEARCH" REPORT

It's a real pleasure to begin this association with Billboard. Claude Hall is a real pro in this business and I can think of no one I'd rather be associated with.

The basis of this report is to give some relevant information about the history of the nation's charted music, with interesting insights and trivia about the records, artists, labels and people responsible for past and present success in the recording industry.

We'll begin with a quick synopsis of the history of Billboard's pop charts.

The nation's first pop chart was published by Billboard on July 20, 1940. It was a top 10 chart with Tommy Dorsey's "I'll Never Smile Again" as the nation's first #1 record. On November 7, 1947, the chart expanded to the Top 15 with Francis Craig's "Near You" the #1 record. On June 4, 1948, the chart was doubled in size to the Top 30 with "Nature Boy" by Nat King Cole the #1 record. Then, on November 2, 1955, the first Top 100 chart was published with the Four Aces "Love Is A Many Splendored Thing" the first Top 100 record. On August 10, 1958, the chart title changed from the Top 100 to the "Hot 100" with "Poor Little Fool" by Ricky Nelson as the first "Hot 100" record.

Despite changes in methods of tabulating the "Hot 100" and several style changes, the "Hot 100" title remains the same and is recognized worldwide as the one definitive source of record popularity in the United States.

I have published a book titled "Record Research," listing every record (data listed: Date; Highest Position; Weeks on Chart; Label and Number of Record) to hit the "Top 100 and "Hot 100" charts. For those interested in having this complete discography, arranged by artist, mail in the coupon below.

HERE IS MY FIRST WEEKLY QUESTION:

Five artists have had their first record release reach #1 on the "Hot 100" and then never have another record make the "Hot 100." The only artist to do this in the past 9 years was Zager & Evans with "In The Year 2525" in 1969. Who were the other 4 artists to achieve this unusual distinction between 1958 and 1963?

ANSWERS:

- 1958—Silhouettes—"Get A Job"
- 1958—Elegants—"Little Star"
- 1960—Hollywood Argyles—"Alley-Oop"
- 1963—Singing Nun—"Dominique"

Joel Whitburn

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Billboard FM ACTION

There are 100 albums that have been on the chart since the start of the year. Here are the 100 most popular albums of the year.

- AUSTIN: KRMH-FM, Jim Lucher
- BALTIMORE: WKTK-FM, Pete Larkin
- BOSTON: WVBF-FM, John Gillis
- BUFFALO: WPHD-FM, Lee Pool
- CINCINNATI: WEBN-FM, Mary DeCiocci
- DENVER: KCFR-FM, Jeff Pollack
- EUGENE: KZEL-FM, Stan Garrett
- HARTFORD: WHCN-FM, Ron Berger
- KANSAS CITY: KBey-FM, Art Hadley
- MEMPHIS: WMC-FM, Ron Michaels

- PHILADELPHIA: WDAS-FM, Harvey Holliday
- PITTSBURGH: WRCT-FM, Brad Simon
- RACINE: WRKR-FM, Joey Sands
- SACRAMENTO: KZAP-FM, Robert Williams
- SYRACUSE: WOUR-FM
- ST. LOUIS: KSHE-FM, Shelly Grafman
- SEATTLE: KOL-FM, John Kertzer
- TORONTO: CHUM-FM, Benjy Karch
- WARREN, PA.: WRRN-FM, Scott Saylor

Hot Action Albums

- | | | |
|---|--|--|
| BEACH BOYS, "Holland," Reprise
Stations: WPHD-FM, WEBN-FM, WRRN-FM, KBey-FM, WRCT-FM, WKTK-FM, CHUM-FM, WOUR-FM | DEEP PURPLE, "Who Do We Think We Are," Warner Bros.
Stations: WVBF-FM, WPHD-FM, CHUM-FM, WRCT-FM, WRKR-FM | ROBEY, FALK AND BOD, "Kentucky Gambler," Epic
Stations: WRRN-FM, WRCT-FM, CHUM-FM |
| TONY BROWN AND TERRY GARTHWAITE, "Cross Country," Capitol
Stations: KOL-FM, KZAP-FM, WKTK-FM, WHCN-FM, WOUR-FM | DEREK AND THE DOMINOS, "In Concert," RSO
Stations: WVBF-FM, WPHD-FM, KBey-FM, KRMH-FM, KZEL-FM, WKTK-FM, WHCN-FM | TRAFFIC, "Shoot Out At The Fantasy Factory," Island
Stations: CHUM-FM, WDAS-FM, KSHE-FM, WEBN-FM, KBey-FM, KOL-FM, KZAP-FM |
| PAUL BUTTERFIELD, "Better Days," Bearsville
Stations: KBey-FM, WRRN-FM, WRCT-FM, KZAP-FM, CHUM-FM | FREE, "Heartbreaker," Island
Stations: WHCN-FM, CHUM-FM, KSHE-FM, KZEL-FM, WRKR-FM, KZAP-FM | DOUG SAHM AND BAND, "Doug Sahn and Band," Atlantic
Stations: KBey-FM, KRMH-FM, KZEL-FM, WKTK-FM, WOUR-FM |

Also Recommended

- | | | |
|--|---|---|
| AL ANDERSON, "Al Anderson," Vanguard
Stations: WHCN-FM, KOL-FM, WMC-FM | KING HARVEST, "Dancing in the Moonlight," Perception
Stations: WPHD-FM, CHUM-FM | AERO SMITH, "Aero Smith," Columbia
Station: WHCN-FM |
| AMAZING BLONDEL, "England," Island
Station: WHCN-FM | HAWKWIND, "Doremi Fasol Latido," United Artists
Stations: WMC-FM, WRKR-FM | THE SPINNERS, "Could It Be I'm Falling In Love," Atlantic (Single)
Stations: WVBF-FM, WPHD-FM |
| BEACH BOYS, "Live In London," EMI (Import)
Station: WVBF-FM | THE HOLLIES, "Romany," Columbia
Stations: WHCN-FM, WRRN-FM | BRUCE SPRINGSTEEN, "Greetings From Ashbury Park, N.J.," Columbia
Stations: WRRN-FM, WKTK-FM |
| DAVID BOWIE, "Space Oddity," RCA
Station: WRKR-FM | PAUL HORN, "Inside II," Columbia
Stations: KOL-FM, KCFR-FM | JAMES LEE STANLEY, "James Lee Stanley," Wooden Nickel
Station: WRRN-FM |
| CLIMAX BLUES BAND, "Rich Man," Sire
Station: KCFR-FM | IGUANA, "Iguana," Lion
Station: KBey-FM | STEALERS WHEEL, "Stealers Wheel," A&M (Import)
Station: WKTK-FM |
| JIM CROCE, "Life and Times," ABC Dunhill
Station: WMC-FM | ALEXIS KORNER & SNAPE, "Accidentally Borne in New Orleans," Warner Bros.
Stations: KBey-FM, WRRN-FM, KZEL-FM, KZAP-FM | B. W. STEVENSON, "Lead Free," RCA
Station: CHUM-FM |
| KING CURTIS AND CHAMPION JACK DUPREE, "Blues At Montreaux," Atlantic
Station: KOL-FM | BARBARA KEITH, "Barbara Keith," Reprise
Stations: WEBN-FM, WRRN-FM, KBey-FM, KZEL-FM | PAUL "NOEL" STOOKEY, "One Night Stand," Warner Bros.
Stations: KBey-FM, WRKR-FM, WKTK-FM |
| DELIVERANCE SOUNDTRACK, "Dueling Banjos," Warner Bros.
Stations: WVBF-FM, WPHD-FM, WMC-FM, WOUR-FM | CLAUDIA LENNEAR, "Phew," Warner Bros.
Stations: KBey-FM, KZAP-FM | SWINGLE SINGERS, "Joy Of Singing," Phillips
Station: KRMH-FM |
| DEODATO, "Prelude," CTI
Station: WEBN-FM | LINDA LEWIS, "Lark," Warner Bros.
Stations: WDAS-FM, KZAP-FM | SUNNY TERRY AND BROWNIE MCGEE, "Sunny And Brownie," A&M
Station: KOL-FM |
| AMON DUUL II, "Wolf City," United Artists
Station: KOL-FM | ERSA MAJOR, "Let the Music Play," RCA (Single)
Station: KSHE-FM | LEON THOMAS, "Blues and the Soulful Truth," Flying Dutchman
Station: WRRN-FM |
| ROBERTA FLACK, "Killing Me Softly With His Song," Atlantic (Single)
Station: WEBN-FM | JIMMY McGRIFF AND FRIENDS, "Friday The 13th Cook County Jail," Groove Merchant
Stations: KRMH-FM, WDAS-FM | TIMMY THOMAS, "Why Can't We Live Together," Glades
Station: KZEL-FM |
| FRANKIE & JOHNNIE, "The Sweetheart Sampler," Warner Bros.
Stations: WRRN-FM, WVBF-FM | RALPH McTELL, "Not Till Tomorrow," Reprise
Station: KCFR-FM | RICHARD THOMPSON, "Henry The Human Fly," Warner Bros.
Station: WOUR-FM |
| AL GREEN, "Green Is Blues," Hi
Station: WPHD-FM | MELANIE, "Bitter Bad," Neighborhood (Single)
Station: WMC-FM | McCOY TYNER, "Extension," Blue Note
Station: KOL-FM |
| GRIN, "All Out," Spindizzy
Stations: KOL-FM, WRCT-FM, WKTK-FM | LITTLE MILTON, "Rainy Day," Stax (Single)
Station: KZEL-FM | VINEGAR JOE, "Rock 'n' Roll Gypsies," Atlantic
Station: WMC-FM |
| GUESS WHO, "Artificial Paradise," RCA
Stations: WEBN-FM, WRKR-FM | GRAM PARSONS, "GP," Reprise
Stations: WRRN-FM, WKTK-FM, KZEL-FM | THE WAILERS, "Rock It Baby," Island (Single)
Station: WHCN-FM |
| PETER HAMMILL, "Fool's Mate," Famous Charisma
Stations: KRMH-FM, WRCT-FM, KCFR-FM | POLYPHONY, "Without Introduction," 11th Hour
Station: WMC-FM | WARLOCK, "Warlock," Music Merchant
Station: WMC-FM |
| BO HANSSON, "Lord of the Rings," Charisma
Stations: KRMH-FM, WRCT-FM, KCFR-FM, KZAP-FM | BADEN POWELL, "Images On Guitar," BASF
Station: KZEL-FM | DIONNE WARWICKE, "Just Being Myself," Warner Bros.
Station: WDAS-FM |
| MIKE HARRISON, "Smokestack Lighting," Island
Stations: KOL-FM, WHCN-FM | RIVER CITY, "Anna Divina," Enterprises
Station: KSHE-FM | VARIOUS ARTISTS, "Watts Stax Soundtrack," Stax
Stations: WMC-FM, KZEL-FM |
| BARCLAY JAMES HARVEST, "Baby James Harvest," Harvest
Station: WKTK-FM | BIFF ROSE, "Uncle Jesus and Auntie Christ," United Artists
Station: KCFR-FM | IAN WHITCOMB, "Under the Ragtime Moon," United Artists
Station: KCFR-FM |
| | | O. V. WRIGHT, "Drowning On Dry Land," Backbeat (Single)
Station: KZEL-FM |

Yesteryear's Hits

POP SINGLES—Five Years Ago January 27, 1968

- Judy in Disguise (With Glasses)—John Fred and His Playboy Band (Paula)
- Chain of Fools—Aretha Franklin (Atlantic)
- Green Tambourine—Lemon Pipers (Buddah)
- Woman Woman—Union Gap (Columbia)
- Bend Me, Shape Me—American Breed (Atco)
- Hello Goodbye—Beatles (Capitol)
- Spooky—Classics IV (Imperial)
- Daydream Believer—Monkees (Colgems)
- I Heard It Through the Grapevine—Gladys Knight & The Pips (Soul)
- If I Could Build My Whole World Around You—Marvin Gaye & Tammi Terrell (Tamla)

POP ALBUMS—Five Years Ago January 27, 1968

- Beatles—Magical Mystery Tour (Capitol)
- Rolling Stones—Their Satanic Majesties Request (London)
- Monkees—Pisces, Aquarius, Capricorn & Jones, Ltd. (Colgems)
- Diana Ross & The Supremes—Greatest Hits (Motown)
- Herb Alpert & The Tijuana Brass—Ninth (A&M)
- Beatles—Sgt. Pepper's Lonely Hearts Club Band (Capitol)
- Cream—Disraeli Gears (Atco)
- Andy Williams—Love, Andy (Columbia)
- Mamas & Papas—Farewell to the Golden Era (Dunhill)
- Turtles—Golden Hits (White Whale)

POP SINGLES—Ten Years Ago January 26, 1963

- Walk Right In—Rooftop Singers (Vanguard)
- Hey Paula—Paul and Paula (Phillips)
- Go Away Little Girl—Steve Lawrence (Columbia)
- Tell Him—Exciters (United Artists)
- The Night Has A Thousand Eyes—Bobby Vee (Liberty)
- My Dad—Paul Petersen (Colpix)
- Two Lovers—Mary Wells (Motown)
- Telstar—Tornadoes (London)
- It's Up to You—Rick Nelson (Imperial)
- Limbo Rock—Chubby Checker (Parkway)

POP ALBUMS—Ten Years Ago January 26, 1963

- The First Family—Vaughn Meader (Cadence)
- My Son, the Folk Singer—Allan Sherman (Warner Bros.)
- Jazz Samba—Stan Getz & Charlie Byrd (Verve)
- West Side Story—Soundtrack (Columbia)
- Peter, Paul & Mary—(Warner Bros.)
- Girls! Girls! Girls!—Elvis Presley (RCA Victor)
- I Left My Heart in San Francisco—Tony Bennett (Columbia)
- Modern Sounds in Country & Western Music, Vol. II—Ray Charles (ABC-Paramount)
- Pepino, the Italian Mouse & Other Italian Fun Songs—Lou Monte (Reprise)
- Stop the World—I Want to Get Off—Original Cast (London)

Diamond P

Continued from page 22
new division and director eastern radio sales from his Boston office. George Savage, director of marketing for Diamond P, will handle West Coast sales.

Diamond P is also launching a weekly three-hour country music series called "Continental Country" hosted by recording artist Jerry Naylor.

How is
HELEN REDDY

*going to follow the excitement
of her #1 single I Am Woman?*

PEACEFUL



...and appearances on

- JAN. 26—BOBBY DARIN SHOW · NBC
- FEB. 2—MIDNIGHT SPECIAL · NBC
(Hostess of Premiere Show)
- FEB. 8—FLIP WILSON SHOW · NBC
- FEB. 26—BILL COSBY SHOW · CBS

PEACEFUL (3527)

her new single, from her smash album

I AM WOMAN (ST 11068)

Produced by Tom Catalano



Talent In Action

FLEETWOOD MAC
McKENDREE SPRING
DICK HECKSTALL-SMITH

Academy of Music, New York

Fleetwood Mac has remained a surprisingly sturdy, supple band, despite several years of shifting line-ups and changing stylistic boundaries. For their Academy appearance, the band proved itself tight, balanced and consistently exciting, having reached a comfortable level of instrumental flexibility.

That flexibility was really the key to a set that hardly offered extraordinary material. Moving easily from straight blues that reminded one of the band's origins to the more impressionistic pieces of their later albums, Fleetwood Mac was solid indeed. They record for Reprise.

Easily the evening's triumphant heroes were McKendree Spring, a thoroughly professional band that has been slowly but steadily building an audience in recent years. Fran McKendree's vocals were both warm and free, demonstrating his growing poise, while Michael Dreyfus' electric violin was again dazzling in its range of textures.

Opening the evening was Dick Heckstall-Smith, a British reed player who has distinguished himself in past collaborations with Jack Bruce and Coliseum, among others. Heckstall-Smith now fronts an essentially progressive rock band, taking a stylistic stance that does little to challenge that emphasis on keyboard, guitar and rhythm section. While the band suffers from rather undistinguished material, it is strong and tight, showing some promise despite the front man's curiously low profile. They record for Warner Bros. Records.

SAM SUTHERLAND

FOUR TOPS
BARBARA MASON

Cocoanut Grove, Los Angeles

The Four Tops' magic almost was enough to save a low-key opening night on the rainy Tuesday shortly after New

Year's Eve. The Tops had to overcome the only minimally good vibes of the re-organized budget-priced Grove plus an overlong and undistinguished opening act.

By the time the Tops came dancing out and got into their super hits climaxing with "Standing In the Shadow of Love" and "Baby, I Need Your Loving," the feeling was strong that some fine music was at last arriving. However, the pace of the act did not keep up to the promise of its opening moments. What we had instead was simply the now-standard Four Tops greatest hits show with the new ABC single, "Keeper of the Castle" tacked on before the incongruous closer of "Mack the Knife."

With the Four Tops leaving Motown intact and showing the potential of an adventuresome new career on their current label, it would have seemed the right time to experiment with new material and different approaches as well as the greatest hits.

KRIS KRISTOFFERSON
RITA COOLIDGE

Philharmonic Hall, New York

What does Kris Kristofferson do with a day off from moviemaking in Mexico? The answer is fly into New York City, gather and rehearse a crew of good friends and fellow musicians and finally, put on an ingratiating and relaxed evening of pop country music. Noted more for his writing than singing, Kristofferson does however, via his earthy baritone, translate and convey his own material beautifully—with a masculine tenderness, warmth and gusto; his songs—"For the Good Times," "Lovin' Her Was Easier" and "Sunday Mornin' Comin' Down"—more deeply felt than technically sung.

The Monument artist carried the first half of the show solo before introducing his friends at the start of the second. Country composer Willie Nelson hit home when he picked and performed his country classic, "Funny How Time Slips Away." Keyboard man Al Kooper, alternating between piano and organ, lent his talents admirably to the affair and singer Rita Coolidge was afforded ample time to balance the bill with her handsome good looks and sultry clear-voiced vocals. Both were put to excellent advantage on songs like "Fever" and "Donut Man" from her A&M album, "This Lady's Not for Sale."

Climax of the show was reached when Coolidge and Kristofferson teamed for some sizzling duets, including the latter's best-known song, "Help Me Make It Through the Night." Kristofferson and Co. returned for a rousing encore before the man himself returned to Durango to finish filming MGM's "Pat Garrett and Billy the Kid." PHIL GELORMINE

MILES DAVIS
THE WINTER CONSORT

Village East, New York

For his first New York appearance since his recent automobile accident, Miles Davis brought his latest band and his most recent stylistic premise back to the old Fillmore. Sadly, what ambience existed during his first encounters with such an audience was not in evidence, and, for a change, neither the passage of years nor a change in hall management could really be cited as strong factors. Davis himself seems to be responsible, for, in his current attempt to infuse his

music with atmospheric reality of the street, he has created an overall style that appears lamentably earthbound. His rhythm section reached for hypnotic, floating grooves, that soon became simply boring. And his own solo work, now focusing around a wah-wah pedal, seemed all the more redundant when blared through an overwhelming sound system and limited by dynamic rigidity.

The Paul Winter Consort, now with Epic Records, seemed similarly crippled by its increased sound level, which all but shattered the delicacy that formerly characterized its work. Perhaps a simple adjustment in the sound level might have remedied that problem, yet the playing itself seemed to lack much of the group's earlier subtlety.

Both groups have attempted in recent years to bridge the gap separating a young audience from the realm of jazz. That such musicians should continue moving toward the rigidity of pop music at a time when that very audience is beginning to respond anew to mainstream and progressive jazz seems unfortunate indeed.

SAM SUTHERLAND

PAUL ANKA

Fairmont Hotel,
San Francisco, Ca.

Paul Anka made his San Francisco debut at the plush Venetian Room of this city's Fairmont Hotel. In his 55 minutes on stage, Anka showed he's a very slick and professional performer who has joined the ranks of the most sought-after supper club attractions in the business.

Backed by a big driving band, Anka's songbook consists basically of his own compositions. From "My Way," which he penned for Sinatra, and "She's a Lady," the Tom Jones hit, to a medley of his own million sellers such as "Diana," "Puppy Love," "Put Your Head on My Shoulder," "I'm Just a Lonely Boy" and "You Are My Destiny," Anka had his audience cheering both his writing and his performing talents. Now recording for Buddah Records, he also included "Do I Love You," from his first album for the label, and a rousing gospel flavored "Jubilant," his current single.

Though this was Anka's first San Francisco engagement, he will add this city to his regular schedule of appearances.

PAUL JAULUS

WHO
WHERE
WHEN

• Continued from page 16

BLACK OAK ARKANSAS (Atco): Asheville, N.C., City Audit., Jan. 21.

HILLSIDE SINGERS (Metromedia): Las Vegas, Hilton, Jan. 28.

CHARLIE EARLAND (Prestige): New York, Jazzboat, Now-Feb. 4.

AMAZING BLONDELL (Capitol): Greenville, S.C., Furman College, Jan. 24; Moorhead, Ky., Laughlin Fieldhouse, Jan. 25; Miami, Fla., Pirates World, Jan. 27.

BADFINGER (Apple): Greenville, S.C., Furman College, Jan. 24; Moorhead, Ky., Laughlin Fieldhouse, Jan. 25; Statesboro, Ga., Southern Univ., Jan. 26; Miami, Fla., Pirates World, Jan. 27.

FLASH (Sovereign): Los Angeles, Calif., Whiskey, Jan. 22-23; Chapplequa, New York, Jan. 27; Whiteoak, Pa., Zodiac, Jan. 28.

JOY OF COOKING (Capitol): Placitas, N. Mexico, Thunderbird, Jan. 25-27.

LEO KOTTKE (Capitol): Athens, Ga., Univ. of Ga., Jan. 22; Grandville, Ohio, Bennison Univ., Jan. 27.

LORI LIBERMAN (Capitol): Pasadena, Calif., Ice House, Jan. 23-28.

MANCHILD (Capitol): Grand Rapids, Mich., Aquines College, Jan. 23.

BUCK OWENS (Capitol): Fresno, Calif., Convention Center Theatre, Jan. 26.

SKYLARK (Capitol): Rochester, New York, Regent Theater, Jan. 26-27.

GLENCOE (Epic): New York, Felt Forum, Jan. 27.

EDGAR WINTER (Epic): New York, Felt Forum, Jan. 27.

LOU REED (RCA): New York, Alice Tully Hall, Jan. 27.

Studio Track

By SAM SUTHERLAND

This week brings news of two star-studded sessions, one old, one new, both borrowing a variety of talents and both containing blues. Along with a varied menu of other musical personalities and styles.

The earlier work is "Music From Free Creek," already a somewhat notorious piece of playing since its belated unveiling last week in England. There Tony Stratton-Smith, head of the U.K. Charisma label, revealed that negotiations were being completed to settle contract hassles for the two-record set which, God and the company lawyers permitting, will offer quite an array.

The lineup? Well, various reports mention Keith Emerson, Eric Clapton, Jeff Beck, Ian Paice, Chris Wood, Dr. John, Jimmy Green-spoon, Mitch Mitchell, Eric Brann (of the old Iron Butterfly), Todd Rundgren, Richard Davis, Harvey Mandel, Larry Taylor, Eric Mercury, Roy Merkwitz (one time drummer with the late Janis Joplin), Mitch Ryder, Joe Farrell, Linda Ronstadt and several members of Blood, Sweat & Tears.

Our friends at The Buddah Group, U.S. distributors for Stratton-Smith's label, were as startled as anyone at the news, which is still surrounded with some mystery regarding how the project was initially conceived, executed and then aborted by contractual restrictions.

Still, the set is supposedly the outcome of sessions in New York some two years ago. The studio? New York's Record Plant, where the sessions were produced by Earle Doud.

That other, current super-session is Jerry Lee Lewis, to be explored in greater detail elsewhere. Briefly, that session united Lewis with English players such as Peter Frampton (Frampton's Camel, formerly with Humble Pie), Albert Lee (Heads, Hands & Feet) and Rory Gallagher, to name but a few.

Who's Next: The champions of quintessential hard-edged rock 'n' roll, namely The Who, will be working with new hands and old friends during their current sessions. Those dates are presumably for Pete Townshend's next Decca opera.

Which may explain the return of Kit Lambert, the band's original producer, who has maintained a somewhat lower profile since "Tommy," leaving Townshend to handle most of the production duties in concert with Glyn Johns. Johns' contributions on the project are unknown, and, while Townshend has cited him as a truly fine engineer (along with three or four hundred other musicians), these sessions will find Jack Adams at the board, on leave from the Record Plants.

No studios have been named, although sources indicate several London rooms will be used.

While Adams is away, many cats will be playing at the various Record Plants, with the L.A. and Sausalito rooms to host new projects by Stephen Stills, Canned Heat, Buddy Miles, Dan Hicks, America and Quincy Jones.

Also at work is Stevie Wonder, now working on his next Tamla album with electronic whiz kids Bob Margouleff and Malcolm Cecil, who will assist in the project's synthesized sounds.

The latest electric contingent to enlist the aid of those other long-hairs, classically trained symphonic cats, is The Strawbs, A&M Records' potent contenders for the realm of richly symphonic rock.

That band, originally a folk and bluegrass trio, are continuing to balance those humble origins against an increasingly sophisticated technical sense that first emerged in their albums with Tony Visconti.

Now, at London's Morgan Studio, the band has been working steadily with the London Symphony Orchestra, playing arrangements written by Robert Kirby.

The group somewhat ironically describes this latest brace of changes as a "sell-out," which might just be accurate, given the prerelease impact of an earlier U.K. single, "Lay Down," slated for inclusion on the album and now receiving import airplay here.

New Folks: A new mastering operation is now operating in Sausalito, that being The Lacquer Channel.

The room is the product of work by California mastering engineer Trent Strickland, formerly disk mastering man for Artisan Sound Recorders in Hollywood and for RCA's West Coast studios.

With his wife Pam, formerly studio manager at Artisan, Strickland is aiming his custom mastering outlet straight at the Bay Area's still growing studio industry. The Sausalito room now features a Neumann lathe, head and cutting system, with tracing simulator; Telefunken playback/preview machine; a Studer recorder; EMT limiter, compressor and expander; and Quad electrostatic monitors.

The room is located at 2829 Bridgeway in Sausalito.

At Opal Recording Studio, formerly the Scepter N.Y. studios, Elliott Rosoff and Bert Siegelson note that Robin Lamont of "Godspell" and actress and singer Kaye Stevens have been in. Steve Metz of Victrix Productions produced the Lamont sessions, and handled the independent date with Miss Stevens.

Meanwhile, at Don Elliott Studios in New York, producer Leon Jones is working with the Black Illusions, an all-girl band, working on a single for Tahiti Records. Also producing is Cynthia Cranshaw.

Who Cares
About One
Less
Child?

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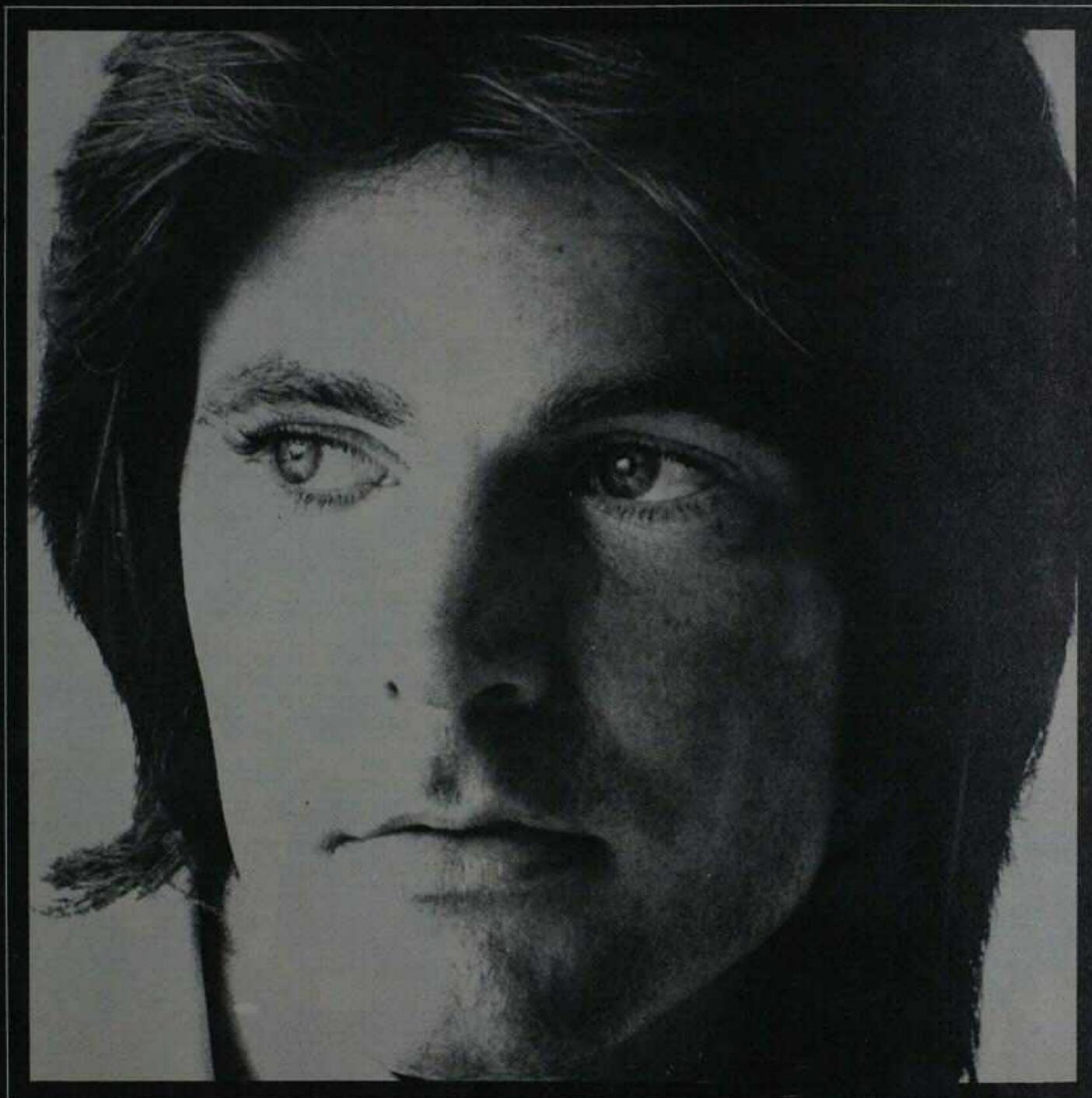
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NEW SINGLE RICK NELSON PALACE GUARD



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Party" B/W A Flower Opens Gently By.**

**Produced by Rick Nelson
MCA 40001**

Soul Sauce

By JULIAN COLEMAN

BEST NEW SINGLE OF THE WEEK:

"KISSING MY LOVE"
BILL WITHERS
(SUSSEX)

BEST NEW ALBUM OF THE WEEK:

"MARGIE JOSEPH"
(ATLANTIC)

James Earl Jones, star of stage, screen and television will host the new show, "Black Omnibus," on Metromedia TV. The series will explore the black involvement in music, comedy, the arts dance, history, politics, literature, youth, medicine and religion.

Gospel singer Clara Ward, lead singer and pianist of the Clara Ward Singers, died Jan. 16 at the UCLA Medical Center in Los Angeles where she had been undergoing treatment for an apparent stroke. Miss Ward was born in Philadelphia and began her singing career when she was 9 years old, appearing with a group organized by her mother, Mrs. Gertrude Ward. Her last recordings were on UA Records.

In a major reorganization of the Motown entertainment complex Berry Gordy has become president and chairman of the board of Motown Industries,

turning over the presidency of Motown Record Corp. to Ewart G. Abner II. (Billboard, Jan. 20).

Dick Boone, veteran theatrical booking agent, died Dec. 24 in Mount Sinai Hospital, New York of a heart attack. He was 60. With Queen Booking Corp. for a year, Boone specialized in the one-night type of theatrical engagement. He had been associated with performers like Fats Domino, Bill Doggett, the late Dinah Washington and Ray Charles. Boone is survived by his widow, Eva.

Hugo & Luigi, vice presidents and chief operating officers of Avco Records, announced the signing of Congress Alley to an exclusive recording contract. The quartet led by Lee Andrews (of Lee Andrews and The Hearts fame) has been working together for over two years, appearing in clubs throughout the eastern region of the country. Other members of the group are Andrews' wife, Jacqui; Richard

Booker and Karin Briscoe. The new single, "God Bless The Children," from their forthcoming album was a Billboard pick in the Jan. 13 issue.

Richard Mack has named to the National Promotion Staff of Columbia Records reporting directly to Logan Westbrook. Mack was formerly with Atlantic Records. In another move for the Columbia label Speedy Brown will be handling promotion out of Cincinnati.

HOTLINE:

Aretha Franklin, Roberta Flack, Ray Charles and James Cleveland were all part of CBS TV taping, "Duke Ellington, We Love You Madly," to be aired Feb. 11. The show is a tribute to the great Duke Ellington and is produced by Quincy Jones. . . . Pride Records, a subsidiary of MGM label, introduces their newest group, The Sylvers, to Coast audiences with two concerts Feb. 2 at the Cow Palace,

San Francisco and Feb. 4 at the Los Angeles Forum, both dates with Al Green and The Spinners. . . . Curtis Mayfield will be seen on NBC's new "Midnight Special" series, airing Feb. 2 at 1 a.m. . . . Al Green was named "best male singer of the year" in KCFJ, Los Angeles, annual area poll. Other winners were Aretha Franklin, "best female singer," The Sylvers, "best group," while Isaac Hayes was "best instrumentalist of the year." . . . Breakouts: Gymande, "The Message"; Emotions, "From Toys to Boys"; Smith Connection, "I've Been a Winner"; Black Ivory, "Time Is Love"; Gladys Knight & The Pips, "Neither One of Us"; and the Delfonics, "Think It Over."

Soul Sauce predicts Roberta Flack's new single disk, "Killing Me Softly With His Song," will be a No. 1 record and with a nod of approval from Marion Orr, a faithful Sauce reader. Who would venture to say we're wrong?

Billboard SPECIAL SURVEY For Week Ending 1/27/73

BEST SELLING
Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Glads 1703 (Sherlyn, BMI)	12
2	1	SUPERSTITION Stevie Wonder, Tamla 54226 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	10
3	3	WORLD IS A GHETTO War, United Artists 50975 (Far Out, ASCAP)	9
4	4	TROUBLE MAN Marvin Gaye, Tamla 54228 (Motown) (Jobete, ASCAP)	6
5	8	LOVE JONES Brighter Side of Darkness, 20th Century 2002 (Fox Fanfare/Sebans, BMI)	14
6	10	COULD IT BE I'VE FALLEN IN LOVE Spinners, Atlantic 45-2927 (Bellboy, BMI)	5
7	5	SUPERFLY Curtis Mayfield, Curtom 1978 (Buddah) (Curtom, BMI)	10
8	7	ME & MRS. JONES Billy Paul, Phil. Int'l 73517 (Columbia) (Assorted, BMI)	14
9	11	HARRY HIPPIE Bobby Womack & Peace, United Artists 50946 (Chartwell, BMI)	7
10	6	I GOT A BAG OF MY OWN James Brown, Polydor 14153 (Dynamite/Belinda, BMI)	11
11	9	I'LL BE YOUR SHELTER (In Time of Storm) Luther Ingram, Koko 2113 (Stax/Volt) (East Memphis/Klondike, BMI)	9
12	18	DADDY'S HOME Jermaine Jackson, Motown 1216 (Nom, BMI)	5
13	12	TROUBLE IN MY HOME/I FOUND MY DAD Joe Simon, Spring 130 (Polydor) (Assorted, BMI) (Assorted, BMI)	12
14	14	KEEPER OF THE CASTLE Four Tops, Dunhill 4330 (Trousdale/Soldier, BMI)	11
15	13	WE NEED ORDER Chi-Lites, Brunswick 55489 (Julio-Brian & BMI/Hop, ASCAP)	8
16	35	LOVE TRAIN O'Jays, Philadelphia International 73524 (Columbia) (Gamble-Huff, BMI)	2
17	15	YOU OUGHT TO BE WITH ME Al Green, Hi 2227 (London) (Dec/Green, BMI)	13
18	32	WISH THAT I COULD TALK TO YOU Sylvers, Pride 1019 (MGM) (Dotted Lion/Sylco, ASCAP)	5
19	19	MY THING Moments, Stang 5045 (Gambi, BMI)	9
20	20	WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVIN' James Brown & Lynn Collins, Polydor 14157 (Dynamite/Belinda/Unichappell, BMI)	6
21	16	PAPA WAS A ROLLING STONE Temptations, Gordy 7121 (Motown) (Stone Diamond, BMI)	16
22	22	I MISS YOU BABY Millie Jackson, Spring 131 (Polydor) (Gulcho/Belinda, BMI)	8
23	37	I GOT ANTS IN MY PANTS James Brown, Polydor 14162 (Dynamite, Belinda, Unichappell, BMI)	2
24	24	I CAN'T STAND TO SEE YOU CRY Smokey Robinson & the Miracles, Tamla 54225 (Motown) (Jobete, ASCAP)	5
25	17	LET US LOVE Bill Withers, Sussex 247 (Buddah) (Interior, BMI)	5
26	29	GIVE ME YOUR LOVE Barbara Mason, Buddah 331 (Camad, BMI)	7
27	23	I NEVER FOUND A MAN (To Love Me Like You Do) Esther Phillips, Kudu 910 (CTI) (East, BMI)	9
28	28	YOU'VE GOT TO TAKE IT (If You Want It) Main Ingredient, RCA 74-0856 (Domic, BMI)	4
29	33	DON'T LEAVE ME STARVING FOR YOUR LOVE Holland & Dozier Featuring Brian Holland, Invictus 9133 (Capitol) (Gold Forever, BMI)	5
30	25	SILLY WASN'T I Valerie Simpson, Tamla 54224 (Motown) (Cotillion, ASCAP)	7
31	27	TODAY I STARTED LOVING YOU AGAIN Bettye Swann, Atlantic 2921 (Blue Book, BMI)	7
32	31	WE DID IT Syl Johnson, Hi 2229 (London) (Jec, BMI)	8
33	38	AFTER HOURS J.R. Bailey, Toy 2805 (Dish-A-Tunes/Two People/Giant Enterprise, BMI)	4
34	41	BACK UP Manhattans, De-Luxe 45-144 (Starday/King) (Ft. Knox/Nattasham, BMI)	3
35	39	BREAKING UP SOMEBODY'S HOME Albert King, Stax 0147 (South Memphis, BMI)	7
36	44	DO IT IN THE NAME OF LOVE Candi Staton, Fame 91009 (United Artist) (Heires, BMI)	2
37	—	THE MESSAGE Cymande, Janus 203 (Heavy, BMI)	1
38	43	OH NO NOT MY BABY Merry Clayton, Ode 66030 (A&M) (Screen Gems-Columbia, BMI)	3
39	49	DON'T BURN ME Paul Kelly, Warner Brothers 7657 (Tree, BMI)	2
40	—	FROM TOYS TO BOYS The Emotions, Volt 4088 (Columbia) (East Memphis, BMI)	1
41	50	MY EVERYTHING YOU ARE Mark IV, Mercury 73353 (MRC, BMI)	2
42	45	YOU CAN DO MAGIC Limmie & the Family Cooking, Avco 4602 (Kama Sutra/Five Arts, BMI)	4
43	21	IF YOU DON'T KNOW ME BY NOW Harold Melvin & the Blue Notes, Phil. Int'l 73520 (Columbia) (Assorted, BMI)	16
44	—	I'VE BEEN A WINNER, I'VE BEEN A LOSER Smith Connection, Music Merchant 1012 (Buddah) (Gold Forever, BMI)	1
45	46	LET ME DO MY THING People's Choice, Phil. A. of Soul 358 (Jaime-Guyden) (Dandelion, BMI)	3
46	—	I'M NEVER GONNA BE ALONE ANYMORE Cornelius Brothers & Sister Rose, United Artists 50996 (Unart. Stagedoor, BMI)	1
47	47	LOVE IS THERE Futures, Gamble 2502 (Columbia) (Assorted, BMI)	3
48	—	THINK IT OVER Delfonics, Philly Groove 174 (Bell) (Nickel Shoe, BMI)	1
49	—	TIME IS LOVE Black Ivory, Today 1516 (Perception) (Bradley, BMI)	1
50	—	NEITHER ONE OF US (Wants to Be the First to Say Goodbye) Gladys Knight & the Pips, Soul 35098 (Motown) (Reca, ASCAP)	1

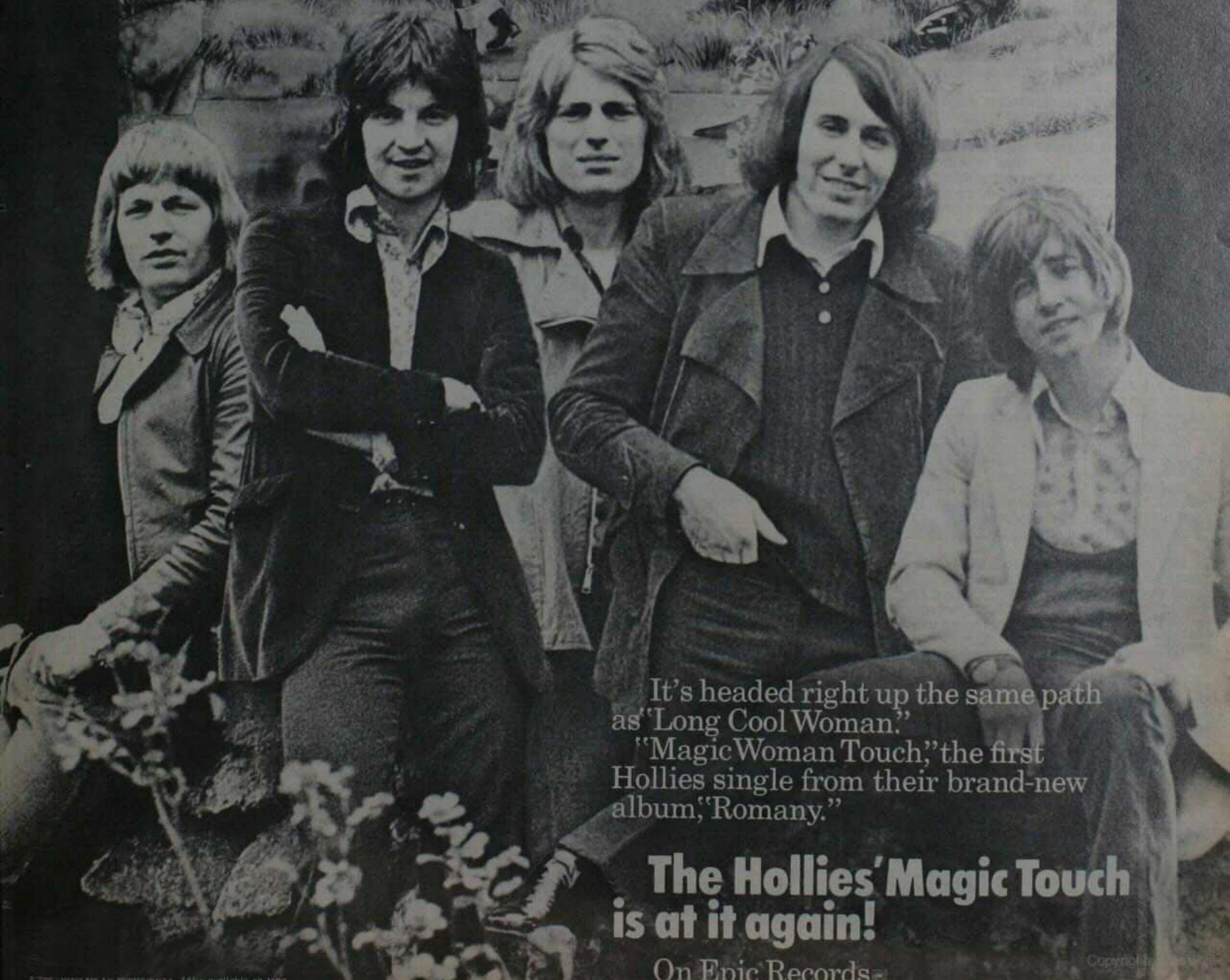
Billboard SPECIAL SURVEY For Week Ending 1/27/73

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	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	10
2	2	THE WORLD IS A GHETTO War, United Artists UAS 5652	11
3	4	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 756 D	8
4	6	TROUBLE MAN Marvin Gaye, Tamla T 322 L (Motown)	6
5	3	360 DEGREES OF BILLY PAUL Billy Paul, Phil. Int'l KZ 31793 (Columbia)	10
6	5	I'M STILL IN LOVE WITH YOU Al Green, Hi XSL 32074 (London)	14
7	8	UNDERSTANDING Bobby Womack, United Artists UAS 5577	16
8	7	ROUND 2 Stylistics, Avco AC 11006	13
9	12	GET ON THE GOOD FOOT James Brown, Polydor PD 2-3004	9
10	9	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill DSX 50129	11
11	11	SUPERFLY Soundtrack/Curtis Mayfield, Curtom CRS 8014 ST (Buddah)	16
12	10	CARAVANSERAI Santana, Columbia KC 31610	12
13	14	DOS Male, Warner Bros. BS 2652	10
14	13	ALL DIRECTIONS Temptations, Gordy G 982 L (Motown)	16
15	17	MUSIC IS MY LIFE Billy Preston, A&M SP 3516	6
16	19	BACK STABBERS O'Jays, Phil. Int'l KZ 31712 (Columbia)	16
17	16	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, Koko K05 2202 (Stax/Volt)	16
18	15	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International K2 31648 (Columbia)	16
19	18	I CAN SEE CLEARLY NOW Johnny Nash, Epic KE 31607 (Columbia)	16
20	23	JERMAINE Jermaine Jackson, Motown M 752 L	16
21	20	JOE SIMON'S GREATEST HITS Sound Stage 7 KZ 31916 (Columbia)	6
22	21	BEN Michael Jackson, Motown M 755 L	16
23	25	LONDON SESSIONS Chuck Berry, Chess CH 6002	16
24	29	1957-1972 Smokey Robinson & the Miracles, Tamla T 320 D (Motown)	3
25	24	BITTER SWEET Main Ingredient, RCA 15P 4677	16
26	32	GREEN IS BLUES Al Green, Hi SAI 32055 (London)	3
27	26	ALONE AGAIN, NATURALLY Esther Phillips, Kudu KU 09 (CTI)	7
28	27	SUPREMES Supremes, Motown M 756 L	9
29	22	GREATEST HITS Chi-Lites, Brunswick BL 754184	15
30	31	PLEASURE Ohio Players, Westbound WB 2017 (Chess/Janus)	5
31	33	HEADS Osbiris, Decca DL 7-536R (MCA)	15
32	28	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	16
33	38	CYMANDE Janus, JLS 3044	4
34	40	SYLVERS Pride PRD 0007 (MGM)	2
35	35	MILLION TO ONE Manhattans, DeLuxe 12004 (Starday/King)	6
36	36	LAST DAYS IN TIME Earth, Wind & Fire, Columbia KC 31702	4
37	30	BROTHER, BROTHER, BROTHER Isley Brothers, T-Neck TMS 3009 (Buddah)	16
38	44	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Glades 33-6501	2
39	34	GREATEST HITS ON EARTH 5th Dimension, Bell 1106	16
40	45	BABY WON'T YOU CHANGE YOUR MIND Black Ivory, Today TIP 1008 (Perception)	5
41	37	PEOPLE HOLD ON Eddie Kendricks, Tamla T 315 L (Motown)	14
42	39	SWEET AS FUNK CAN BE Bells, Cadet CA 50021 (Chess/Janus)	12
43	42	GUESS WHO B.B. King, ABC ABCX 759	16
44	48	STARTING ALL OVER AGAIN Syl & Tim, Stax STS 3007 (Columbia)	3
45	—	AZTECA Columbia KC 31776	1
46	41	I'LL PLAY THE BLUES FOR YOU Albert King, Stax STS 3009	16
47	49	FIRST TIME WE MET Independents, Wand WDS 694 (Scepter)	2
48	—	THROUGH THE EYES OF LOVE Ray Charles, ABC ABCX 765	1
49	47	LIFE AND BREATH Whispers, Janus 3046	16
50	—	JEALOUS Little Royal, Tri-6 K5 1145-498	1

THE HOLLIES WILL DO IT AGAIN WITH "MAGIC WOMAN TOUCH." 5-10951



It's headed right up the same path as "Long Cool Woman."
"Magic Woman Touch," the first Hollies single from their brand-new album, "Romany."

The Hollies' Magic Touch is at it again!

On Epic Records

Copyright

Jukebox programming

Programming Keys New Jukebox Stop

By EARL PAIGE

CHICAGO—Fast food businesses, airline terminals and even jet liners themselves are potential locations for jukeboxes. Each offer new challenges in programming, and in some cases, programming can be the key to approaching the hopeful prospective location owner, say various experts.

It has only been recently that the jukebox operating industry has recognized that new approaches must be developed if growth is to occur. A dramatic example is the Music Operators of America (MOA) business seminars at Notre Dame under the school's program called Center for Continuing Education.

Jukebox manufacturers are also seeking new horizons. Two examples are the furious push behind furniture-look styles, with Rock-Ola Corp. initiating much of the impetus through aggressive marketing practices, and the tape jukebox being developed by Wurlitzer.

The point, say people such as Dr. John Malone of Notre Dame, is that operators and programmers are being offered the tools with which to develop new locations. But it won't just happen.

Rock-Ola forced the action in the direction of airlines and has been successful in locating jukeboxes in the flight staging areas of Continental (Billboard, Jan. 20), though the effort initially was actually to get boxes aboard the big birds. That will come if operators take the initiative too, said George Hencker, advertising director at Rock-Ola.

Wurlitzer has appointed a new director of new product sales, Kenneth L. Malick, whose initial project will be the continuing development of the Carousel cassette unit, a "jukebox" that promises still more new stops.

The movement into areas such as airline terminals and the planes themselves will call for special approaches, perhaps even a kind of specialized operating company, Hencker indicated. Though the breakthrough with Continental occurred with the Rock-Ola 447 furniture-look model, he said airline operation isn't necessarily restricted to this kind of unit.

"I can think of small airports where a regular jukebox would dominate the terminal." He said it not only amounts to plus business, but that new prospective location owners see the machines and the idea of a jukebox is spread that much more.

Fast Food

Fast food locations represent another challenge. Rock-Ola has approached the major chains at top management level through mailings of letters and literature, but results have not been spectacular, Hencker indicated.

Malone is not surprised. He said the subject of new locations for jukeboxes exploded during the initial Notre Dame/MOA seminars in 1972, which he characterized as a kind of "survey." Prospective stops included motels and even automobile showrooms. The seminars this year, all being held at Notre Dame in a two-day session April 13-14, will be structured more specifically and may deal less with new locations. Malone feels there are other pressing problems, such as pricing and commissions. (See separate story.)

The major objection from fast food outlets comes from top management, he said. "Franchisers believe jukeboxes create loitering. This is a hypothesis that still needs testing. Operators need to find ways to prove that jukeboxes can actually create traffic, the kind fast food management wants. It requires imagination on the operators' part."

One approach he suggests is to confront fast food business managers at the local level. He believes definitely that operators should stress the money-producing aspect.

That there can be receptiveness on the part of fast food management has been shown over and over. Recently, owners of That Dog Joynt here told how they bought the idea of a jukebox after learning that it paid half the rent during peak periods of the season (Billboard, Nov. 11).

This business was styled from the onset for fast turnover of customers. Only 20 stools were installed. The customer area was designed with only 200 square feet. Owners Tony Pullos, Jeff Tessler and Dominick Testa, all in their 20's, set up a rule that if the place becomes congested, customers are limited to 10-minutes on a stool.

Fully half the business, though, is carry-out. The jukebox offers a diversion for those waiting for orders and for those actually sit-

(Continued on page 34)

Jet Jukeboxes Hold Promise—Plays Stack Up

CHICAGO—Programming jukeboxes aboard jets could conceivably be more precise due to the sophisticated demographics and psychographics of passengers maintained, especially since the skyjack alert, experts here indicate. However, the first step is getting boxes airborne. One indication from a test at two checkout gates is that people flying will play jukeboxes.

Although the two Rock-Ola 447 furniture style models used during the holidays at Continental's loading gate areas here and in Los Angeles were on free play, results are highly favorable.

The Chicago machine registered at least triple the number of plays in a normal jukebox location over a 21-day period. Rock-Ola experts said. The unit registered 7,409 plays or 350 a day or 14 per hour around the clock. The Los Angeles machine registered 2,000. Both were programmed with a rather wide variety of chart material and Christmas selections.

MOA Poll on How To Plug Jukebox

CHICAGO—Music Operators of America (MOA) is soliciting information on how jukebox play is stimulated. The national organization of jukebox business people plans to publish the findings of its poll and to become more involved in promoting play.

Operators and programmers are asked to submit ideas they use to promote jukebox play to MOA at 228 N. La Salle St., Chicago 60601.

PROGRAMMER'S POTPOURRI

Motown Oldies

Miracles, Wonder, Marvelettes, Gaye, Supremes, Four Tops, Temptations

Miracles, "Way Over There/Shop Around" 400; "Everybody's Got to Pay Some Dues/What's So . . ." 402; "Ooh, Baby Baby/Tracks of My Tears" 411; "My Girl Has Gone/Going to A Go-Go" 414; "Come Around Here, I'm the One You Need/More . . ." 417; "Who's Gonna Take The Blame/Tears of A Clown" 423; **Marvelettes**, "Please Mr. Postman/Twistin' Postman" 401; "Playboy/Beechwood-45789" 403; "You're My Remedy/Too Many Fish in the Sea" 409; "I'll Keep Holding On/Danger-Heartbreak . . ." 412; **Stevie Wonder**, "I Call It Pretty Music, Pt. 1/Pt. 2" 404; "Fingertips, Pt. 1/Pt. 2" 407; "Blowin' In the Wind/Place in the Sun" 416; "I Was Made To Love Her/Shoo-Be-Doo Be-Doo-Dah" 418; "My Cheri Amour/Yester Me, Yester You" 421; "Signed, Sealed, Delivered/Heaven Help Us All" 424; **Marvin Gaye**, "Stubborn Kind of Fellow/Hitch Hike" 405; "Pride & Joy/Can I Get A Witness" 406; "You're A Wonderful One/Try It Baby" 408; "How Sweet It Is/I'll Be Doggone" 410; "Ain't That Peculiar/One More Heartache" 413; "Too Busy Thinkin' About My Baby/That's The . . ." 422; **Isley Brothers**, "This Old Heart of Mine/Take Some Time Out For . . ." 415; **Tammi & Marvin**, "Your Precious Love/Ain't No Mountain High Enough" 419; "If I Could Build My Whole World/Ain't Nothing . . ." 420; **Mary Wells**, "You Beat Me to the Punch/Two Lovers" 425; "What's Easy for Two/My Guy" 426; **Supremes**, "Where Did Our Love Go/Baby Love" 427; "Stop In the Name of Love/Back In My Arms Again" 430; "Nothing But Heartaches/I Hear A Symphony" 431;

"My World Is Empty Without You/You Can't Hurry Love" 433; "You Keep Me Hanging On/Love Is Here & Now You're Gone" 435; "The Happening/Reflections" 437; "In Out of Love/Forever Came Today" 439; "Someday We'll Be Together/Living In Shame" 442; "Everybody's Got the Right to Love/Stone Love" 447; **Four Tops**, "Baby I Need Your Loving/Without The One You . . ." 428; "Just Ask The Lonely/I Can't Help Myself" 429; "Something About You/Shake Me, Wake Me" 432; "Reach Out/Standing In the Shadow . . ." 434; "Bernadette/Seven Rooms of Gloom" 436; "You Keep Running Away/Walk Away Renee" 438; "I Were A Carpenter/I'm In A Different . . ." 440; "It's All in the Game/Still Waters (Love)" 444; **Supremes/Temptations**, "I'm Gonna Make You Love Me/I'll Try Something" 441; **Jackson Five**, "The Love You Save/I'll Be There" 446; "I Want You Back/ABC" 443; **Diana Ross**, "Reach Out & Touch/Ain't No Mountain High Enough" 445; **Contours**, "Do You Love Me/Shake, Shake Sherry" 448; **Martha Vandellas**, "In My Lonely Room/Dancing In the Streets" 451; "Come and Get These Memories/Heat Wave" 449; "Nowhere to Run/My Baby Loves Me" 452; "I'm Ready for Love/Jimmy Mack" 455; "Love Bug/Honey Chile" 459; **Temptations**, "The Way You Do the Things You Do/My Girl" 450; "It's Growing/Since I Lost My Baby" 453; "Get Ready/Ain't Too Proud" 454; "Beauty Is Only Skin Deep/I Know I'm Losing You" 456; "You're All I Need/You're My Everything" 457; "It's You That I Need/I Wish It Would Rain" 458; "I Could Never Love Another Please Return . . ." 460; "Cloud Nine/Run-Away Child" 461; "Can't Get Next to You/Psychedelic Shack" 462; "Don't Let The Joneses Get You Down/Ball of Confusion" 463; **Edwin Starr**, "War/Stop the War Now" 464; **Shory Long**, "Devil With the Blue Dress On/It's A Crying Shame" 465; **Jr. Walker & All Stars**, "Shotgun/Do The Boomerang" 466; "Shake & Finger Pop/I'm A Road Runner" 467; "Cleo's Mood/How Sweet It Is" 468; "Pucker Up Buttercup/Shoot Your Shot" 470; "Come See Me/Hip City Pt. 2" 474; **Jimmy Ruffin**, "What Becomes of the Broken-Hearted/I've . . ." 469; "Gonna Give Her All the Love I've Got/Don't . . ." 471; **Gladys Knight & the Pips**, "Take Me In Your Arms/Everybody Needs Love" 472; "I Heard It Through the Grapevine/End of Our . . ." 473.

Peters Intl Italian

Lucio Battisti, "Il Mio Canto Libero/Confusione" ZN 50267; **Adriano Celentano**, "La Ballata Di Pinocchio/I Will Drink the Wine" BF 70022; **Gens**, "Anche Un Fiore Lo Sa/La Nostra Realta" 6025 072; **I Pooh**, "Cosa Si Puo Dire Di Te?/Quando Una Lei Va Via" CBS 8478; **I Dik Dik**, "Il Cavallo, L'Aratro E L'Uomo/Senza Luce" SRL 10683; **Mina**, "Eccomi/Domenica Sera" P.A. 1081; **Peppino Gagliardi**, Signorinella/La Piazzetta E Quell' Albero Antico" NSP 56135; **Claudio Baglioni**, "Questo Piccolo Grande Amore/Porta Portese" PM 3672; **I Nomadi**, "Quanti Anni Ho?/Oceano" C006 17851;

Coin Machine World

MOA LOGO 25TH ANNIVERSARY



Music Operators of America (MOA) is urging members and industry firms to use an anniversary logo the association is supplying free on letterheads and in other ways.

MOA SEMINAR

The business seminar at Notre Dame, sponsored by Music Operators of America (MOA), has a registration fee of \$70. The semi-

nar will be April 13-14. Unless MOA receives more than 40 paid applications, the sessions will not be held. No more than 75 may register.

FLA. OPERATORS

Music Operators of America (MOA) board members meeting in Miami Beach March 22-24 will host a pre-meeting cocktail reception for Florida jukebox business people. The meeting is at the Americana Hotel.

ROCK-OLA SCHOOLS

Hosted by AMA Dist., New Orleans with William Findlay conducting: Gulfport, Miss., **Kearney Perry**, Redd Music, Laurel; **John Parker**, Sambo Amusement, Laurel; **Hollis Smith**, Charles Millis, M&M Amusement, Bogalusa; **David Stevens**, A. P. DeSilvey, **John Bertucci**, United Novelty, Biloxi; **Marvin Anglada, Jr.**, **Marvin Anglada**, Dixie Novelty, Biloxi; **F. Wheat**, Evans Amusement, Gulfport, Jackson, Miss., **B.C. Connerly**, Connerly Music, Jackson; **Frederick Hein**, Nelson Music, Natchez; **Wayne McFarland**, **Curtis Bridges**, **Benny Allen**, **Eddie Hill**, **Charles W. Haley**, **Floyd Newton**, **Ross Kyzer**, **Carlton Aldridge**, **Jimmie Fleming**, **John Haley**, Canton; **John Bell**, **Gene Fray**, D&F Music, Vicksburg; **R. D. Tingle**, **Archie Estus Garner**, **K. K. McKee**, **Fields**, Miss. Billiard, Jackson; **Play-Mor Amusement**, Jackson; **Eugene Dorsey, Jr.**, **Dorsey's Lucky Coin**, Jackson; **Mickey and Lillie Smith**, **Glen Spell**, **James Gully**. (Continued on page 34)



ROCK-OLA senior field engineer William Findlay (shown standing) in photo of one in a series of jukebox maintenance schools hosted by AMA Dist., New Orleans. AMA personnel assisting (seated in rear starting third from left) were Larkin Etheridge, AMA owner Robert Nims, Sandy Wolz and John Asprodites.

MOA's Copyright Position

(Story in Music Section)

JUKEBOX MEETINGS

Jan. 27-28—Music Merchants of Wisconsin; Milwaukee Phonograph Operators, Pioneer Inn, Danforth.
Jan. 28—Quarterly board meeting of Electric Amusement & Merchandising Assn., Hamilton Village, Tampa.
Feb. 2-4—South Carolina Coin Operators Assn., Town House Motor Inn, Columbia.
Feb. 6—Missouri Coin Machine Council, Community Lane, Moberly.
Mar. 22-24—Music Operators of America board meeting, Americana, Miami Beach.
Apr. 13-14—Music Operators of America seminar, Notre Dame Univ., South Bend, Ind.

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What's Playing?

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

AUSTIN, TEX.: NEW PURCHASES



Jan Poskarich
Austin Phonograph Service

Pop reorders: "You're So Vain," Carly Simon; "Crescillo Rock," Elton John; "Hi, Hi, Hi," Wings; "New," Peaslee; "Feelings," Eagles; "Asylum 13013," "Big City Miss Ruth Ann," Gallery; "Sussex 248," Soul and High School age cover; "Supplication," Stevie Wonder. Reports that this is unusually strong record and apt to go into any other record country location. Soul reorders: "Trouble Man," Marvin Gaye; "Love Jones," Brighter Side of Life, New; "Hot Wire," Al Green; "Bill 45305," "I'll Be Your Shelter," Luther Ingram; "Koko 2113," "I'm Gonna Tear Your Playhouse Down," Ann Peebles; "Hi 2232."

BRODHEAD, WIS.: REORDERS



Marie Pierce
C. S. Pierce Music Co.

"Your Mama Don't Dance," Ken Loggins & Jim Messina; "Living Together Growing Together," 5th Dimension; "Ball 310," "Crescillo Rock," Elton John. (Reports many requests for old Billie Holiday records, stories by Norman & Hermine, many she can fill from her library).

GALESBURG, ILL.: POP

Brian Knott
Knott Music Co.
Motor spinners: "Crescillo Rock," Elton John; "Your Mama Don't Dance," Loggins & Messina; "You're So Vain," Carly Simon; "Oh Babe, What Would You Say," Herbie Mann; "You Turn Me On, I'm a Radio," John Mitchell. Reports he heard this first back in September and bought it early and now sells it, paying off. Pick: "Quoting Sanjoe," Warner Bros. 7659.

JACKSON, MISS.: EASY LISTENING



Marilyn Burkhardt
Dixie Vending

Recent purchases: "You're So Vain," Carly Simon; "Big City Miss Ruth Ann," Gallery; "Sussex 248," "Don't Expect Me to Be Your Friend," Elton John; "Country spinners," "She's My Back," "Harry Nilsson," "I'll Take You There," "Staple Singers," "Let's Stay Together," Al Green.

NEW ORLEANS: SOUL

Joe Caruso
TAC Amusement
New purchases: "Don't Leave Me Starving for Your Love," Holland-Dozier, Enidius 9124; "Somebody Loves You," Whispers, Junes 200; "Give Me Your Love," Barbara Mann, Sudoach 331 (reports using this as a cover); "Reorder," "Why Can't We Live Together," Timmy Thomas.

NORTH BEND, NEB.: COUNTRY

Lois Regibald
Kort Amusement
Reorder: "Lavin' on Back Streets," Mel Street; "Rated X," Loretta Lynn; "Do You Know What It's Like to Be Lonely," Jerry Williams.

ROCK ISLAND, ILL.: POP



Liz Christiansen
Johnson Vending

Covers: "Don't Expect Me to Be Your Friend," Label; New purchases: "Could It Be Me," Spinners, Atlantic 2927; "But I Don't," Bobby Vinton, Epic 10932. Reports many requests for Helen Reddy's "Last Kiss Song," from her Capitol LP not available as a single.)

STERLING, ILL.: NEW PURCHASES

Glen Whitmer
Blackhawk Music
High school age: "Do You Want to Dance," Belle Miller, Atlantic 2928; "Living Together Loving Together," 5th Dimension, Country; "Legend in My Time," Ferlin Husky, ABC 11345; "Tasty Bear Song," Barbara Fairchild, Columbia 45743. Country spinners: "The Lord Knows I'm Drinking," Cal Smith.

TRENTON, MO.: POP & COUNTRY



Art Hunolt
Automatic Music

"Your Mama Don't Dance," Ken Loggins & Carly Simon; "Don't Expect Me to Be Your Friend," Elton John; "Wings," "Crescillo Rock," Elton John; Country spinners: "She's My Back," "Harry Nilsson," "I'll Take You There," "Staple Singers," "Let's Stay Together," Al Green.

VICKSBURG, MISS.: SOUL

John E. Bell
OWNER
D & F Music Co. & Farris Novelty Co.
Reorders: "Trouble Man," Marvin Gaye; "Supplication," Stevie Wonder; "Harry Nilsson," Bobby Womack & Pease, UA 40546. Cover: "Trying to Live My Life," Otis Clay, Hi 2226. Motor spinners: "Supplication," "Trouble Man," "Harry Nilsson," "I'll Take You There," "Staple Singers," "Let's Stay Together," Al Green.

Vox Jox

Continued from page 26

Wood in programming and production. So there's no hard feelings. We're all back in what we enjoy and they've got their Top 40 radio station back."

Robert W. Walker, formerly with WMYQ-FM in Miami, WRIF-FM in Detroit, and WHBQ-AM in Memphis, has joined the programming consulting operation of Lee Abrams. They're headquartering at Suite 104, 21230 Lahser Ave., Southfield, Mich. 48075. Barry James, previously with WLYV-AM in Fort Wayne, Ind., has joined WOLF-AM in Syracuse, N.Y., replacing Chip Lee, who has left radio to go to medical school.

Mark Hurd has resigned as general manager of KFRC-AM and KKEE-FM, San Francisco due to a conflict of interest, RKO General reports. Steve (Tom Kelly) Massie is the new music director at KLWW-AM, Cedar Rapids, Iowa, following the departure of Steve Warren to join KAAV-AM in Little Rock. Current KLWW-AM staff includes program director Bob Beck 6-10 a.m., Kelly until 3 p.m., Ken (Bob Bishop) Clifford 3-7 p.m., John (Buddy Scott) Webber who just joined from WKAU-AM in Kaukauna, Wis., from 7-midnight; and Rand (Jeff Kaye) Crouch from midnight-6 a.m. with a progressive show. Massie reports: "We're rocking right along, playing five oldies per hour 6 a.m.-midnight and the all-night progressive show has had good response and given the salesmen something to sell." The station has just moved into its own new building.

Joe Kelly, previously with KFRC-AM in San Francisco, writes that he's ready for action again. He came up with a case of ulcers, left KFRC-AM to go back to Milwaukee with his family to recoup. Good man; worked both MOR and Top 40 in markets such as Milwaukee, Atlanta, Baltimore. You can reach him at 414-463-4865. John Rook has been retained to consult WGNG-AM in Providence, R.I. Congratulations, John.

Cliff Carey, WJEF-AM, Grand Rapids, Mich., says the interview with Chuck Blore made "me think more about being a part of someone's day rather than just in it." Lineup at the country station includes Conrad 5:30-10 a.m., music director John Howard until 2 p.m., Carey 2-6 p.m., Jerry Alan 6-10 p.m., Bill Borden until 1 a.m., with Rich Winters working on weekends. Joe Hempstead is program director. Neil Gray, program director of KTKN-AM, Box 2347, Ketchikan, Alaska 99901, would like some female air personality to write him how she got into radio, what they do, and if they find any definite problems in competing with men in radio. The information is for a batch of high school students in his area working on a project. Dan Clayton, program director of WLW-AM in Cincinnati, plays a role in "The Odd Couple" which opens at a local dinner theater for a six-week run. Lineup at WWOD-AM, country station in Lynchburg, Va., includes Rick Mason 5-10 a.m., Bob Jackson until 3 p.m., program-music director Jay Douglas 3-7 p.m., Jim Allen until 1 a.m., with Lynn Nash doing weekend work. The 5,000-watt modern country station serves nearly a quarter-million people, Douglas says, and adds that WWOD-FM, "recently changed from an easy listening format to a gospel-religious format. So far, it's going over great, but we need help with religious music service." Write the Rev. Billy Sol Hargus, c/o WNBC-AM, New York. He'll pray for you, Jay. Anybody who attempts to heal Robert W. Morgan will attempt anything. Of course, solving poor record service for a radio station is a tougher task.

Les Bagley writes: "Well, here I am, operations director of KIXX-AM, Provo. I joined the staff as a salesman in November; and they say promotions take time. Lineup here is manager Dave Barney 6-8 a.m., Rick Dewey 8-10 a.m., me until noon, Ron Hatch noon-4 p.m., Van Farnworth 4-8 p.m., and J. Michael Rawson until midnight. Our format is currently a bright MOR."

Jeff Blocher writes that he has taken over programming at KINN in Alamogordo, N.M. "We are 1,000 watts of day-time pop and about two country records an hour. But our record service is practically nil." Okay, Jeff, Call Red Schwartz at United Artists Records, Los Angeles. The phone is: 213-461-9141. Red is a fine promotion man and willing to help a radio station anytime. A perfect example is that a couple of weeks ago I mentioned Robert Thomas Velline's new UA album called "Nothin' Like a Sunny Day" and that you could call Red and get a copy. Well, Red sent copies of the LP

to everyone who called. And Red's only gripe was that the calls came from places like New Iberia, La. He protested: "Don't you know any biggies, Claude?" I answered: "But they make tobacco sauce in New Iberia, Red." He doubted, though, that was really indicative of New Iberia being able to make Velline's album a hit and again wondered if I knew any BIG guys in radio. I defended my honor, weakly but loudly, with the information that Robert W. Morgan once grinned at me across a crowded room "and how many other people can you think of who know Robert W. Morgan that well?" Red countered: "Okay, but how about Program Directors, Claude, Big Program Directors." So, now you see I've got to prove a point. Would some big program directors, 200 pounds and over, please call up Red Schwartz at the number mentioned above and tell him you'd like to get the Robert Velline album. He's sending a copy of the LP to everyone that calls. I guess if you only weighed 185 pounds, it would be okay.

RADIO-TV mart

If you're a deejay searching for a radio station, or a radio station searching for a deejay, Billboard is your best buy. No other trade publication is read by so many air personalities and program directors, as well as the sharp programming-oriented general managers. Best of all, general managers report that Radio-TV Job Mart ads can draw five times the results of the next leading radio-TV publication.

Rates: "POSITION WANTED" is \$15—in advance—for two times, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. No charge for Box numbers. "POSITIONS OPEN" is \$15—in advance—for one time, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. Box number ads asking for tape samples will be charged an added \$1 for handling and postage.

Send money and advertising copy to:
Radio-TV Job Mart
Billboard
165 W. 46th St.
New York, N.Y. 10036

POSITION WANTED

Two Top 40/Rock Jocks, five years experience each w/1st phones looking for vacation shift positions this summer. Traveling together. Available anywhere in continental USA. For tape and resume write to Box 555, c/o Radio-TV Job Mart, 165 W. 46th St., New York, N.Y. 10036. Ja20

2 1/2 YEARS INTENSE COMMERCIAL ROCK (Top 40 & Progressive)

I have worked for and achieved Program Director, Music Director, Public Relations Director. I am a personality. Superior musical knowledge, vast experience in talk shows, Prod., news, Traffic, copywriting, budgeting and continuity. First phone. Married, 24 years old. Will relocate anywhere today. No floater. Superior recommendations of past managers. Tape and resume available. Call: BILL HARTLEY, JR. (206) WA 7-1599; 33434 33rd Pl. So., Auburn, Wash. 98002.

Young, energetic former newswoman, desires announcing position in small or medium market in the great northeast, prefer Vermont, New Hampshire or New York. Everything considered. 3rd. Endorsed—available yesterday. Box 557, Radio-TV Job Mart, 165 W. 46th St., New York, N.Y. 10036. 23

Just married. Seeking secure announcing position in small market and place to settle. Prefer Rock or MOR. Broadcasting school graduate. Friendly, age 24, veteran, 1st phone, limited experience. Willing to work hard for minimum salary. Relocate anywhere. Available immediately. Nick Linberg, 538 Labor Dr., Jacksonville, Illinois 62250. 217-246-8451 (if no answer call 314-631-0488). 1c3

Try Me, You'll like Me. Top 40, progressive MOR or MOD country. Touch that dial for Sheldon (Chubby Barnett) Green. (213) 624-3841, Ext. 720. Ja20

GOOD MORNING, MR. PROGRAM DIRECTOR! Your Mission: Improve your station's ratings. Your Method: Hire the best jock available. . . me. Currently number one jock in three station Midwest medium market. Five years experience, four years of college, married, stable, and still only 23 years old. Available June 1. For demo tape, resume, and letters of reference, contact Stephen Harlow Haas, c/o WKBV Radio, Richmond, Ind. 47374. 120

POSITIONS OPEN

CREATIVE NEWS! — Major Market West Coast AM Radio looking for three Super-Talents! Writing ability more important than delivery. . . but we need samples of both. Prerequisite: An interest in humans. Box 553, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036.

WE ARE A MEDIUM COUNTRY station, top rated and we are looking for an announcer ready to move up. Rush tape & resume to Box 3280, Albuquerque, New Mexico 87110. 1/27

MORNING MAN. Humorous deejay needed for New York Metropolitan Market station. Send resume and tape to: WWJD, Post Office Box 970, Hackensack, New Jersey 07602. 237

Coin Machine World

Continued from page 32

Capitol Music, Jackson; Rob Richard, Hall Music, Jackson. Lafayette, La., Bobby Price, Robert Delhommer, Dixie Phono, Lafayette; Paul Boudreaux, Bill Woolley, Eddie Doming, United Service, Lafayette; Lloyd Higginbotham, Martinville; Joseph Willingham, Lawless Romero, Romero's Juke Box, Lafayette; Russell Fontenat, C. J. Cameaux, Barbir Novelty, Cranby; Walden "Tee" Courville, K. G. Ford, K.E. Ford, Jr., E. Ed. Manuel, Mamou; David Goodeau, Allen Marks, John Barbier, Gerald's Amusement, Lafayette; Phillip Landry, Raymond Boutte, Raymond's Machine, New Iberia; Jay Manuel, Merwin Retse, Baldrige

Amusement, Opelousas; Don Wagner, Ralph Gaskill, Cameron Novelty, Cameron. New Orleans. Joel Miller, James Boon, M&M, Bogulasa; Anthony Hobbs, Ronald Richard, Jukebox Music, New Orleans; Vic Palmisano, E. Palmisano, Jefferson City Service, Metairie; Gary Fremin, John Fremin, Twin City Music, Morgan City; Louis Marsala, Lloyd Walker, Jr., Marsala Inc., Donaldsville; Bob Larson, Sambo Amusement, Laurel; Kenny Duff, Duff Amusement, Hattiesburg, Miss.; John Jeandron, Jeandron Music, Houma; Charles Babin, Herman LaMothe, Jr., Jefferson Music, Gretna; Eddie Davis, Hank Sturson, Brown Amusement, Coushatta; Gray Montgomery, H. B. Nelson, Natchez.

Programming Keys Juke Spot

Continued from page 32

ting and eating when there is room. The owners even took a poll of customers and had the jukebox company program the box according to a list of requests.

That Dog Joynt, however, was shooting for a basic clientele between 20-25, making the jukebox more of a natural. The new style boxes, the furniture units and the tape machines, are so different, though, that they can be promoted for older age groups, or family business, believes Hencker, Malone and others.

Malone has noted that some fast food chains have gone to sit down operation. Operators, he believes, must study the individual approach necessary to sell the various fast food outlets.

One of the biggest problems is that jukeboxes have always connotated youths, but this too need not be so with the new styles available and the wealth of programming, both in singles and jukebox LP's, which still continue to be available in abundance (Billboard, Jan. 20).

ABCDEFGHIJKLMNOPQRSTUVWXYZ&2x1

“It was great to start 1972 with a Number 1.

The New Seekers' single

‘I'd Like To Teach The World To Sing’

and to end 1972 with a Number 1.

Jimmy Osmond single

‘Long Haired Lover From Liverpool’

So to start 1973 with two Number 1s.

Slade LP

‘Slayed?’

Jimmy Osmond single

‘Long Haired Lover From Liverpool’

would seem to be on the right track!!

We will endeavour to support all our artists & managers' efforts equally well during 1973.”

can't be bad to be

POLYDOR LIMITED

MARKETED BY POLYDOR

LONDON

What's Happening

By SAM SUTHERLAND

At Pasadena City College, KPCS-FM recently earned a Golden Mike Award for excellence in broadcast journalism from the Radio and Television News Association of Southern California.

The "Best Documentary" award was accepted by Dr. John F. Gregory, KPCS station manager and executive producer of the winning show, "Gone The Rainbow." Produced by Pete Schofield of Pasadena and associate producer Howard Kutzly of Sierra Madre, the program explores drug abuse and current approaches to that problem.

The program has also received other awards from the Western Educational Society for Telecommunications and the American Legion in California.

★ ★ ★

Speaking of drugs, program materials aimed at curbing the use of alcohol, tobacco and narcotics are available from "Listen," the monthly magazine published by Narcotics Education, Inc. A 15-minute weekly public service program culled from the magazine, "The Sounds of Listen," is available from Box 4390, Washington, D.C. 20012.

Further information on the free series is available from Miss Twyla Schlotthauer, associate editor, or their main man, Francis A. Soper, either of whom will doubtless help you free yourselves from nicotine, alcohol and other denizens of the neocortex.

★ ★ ★

PICKS AND PLAYS: SOUTH—Alabama—WEGL-FM, Auburn University, Auburn, James Carter reporting: "Stir It Up," (LP cut, I Can See Clearly Now), Johnny Nash, Epic; "Harry Hippie," Bobby Womack & Peace, United Artists; "Tuesday Heartbreak," (LP cut, Talking Book), Stevie Wonder, Tamla. . . WVSU-FM, Samford U., Birmingham: "Could It Be I'm Falling in Love," Spinners, Atlantic; "Jambalays," Blue Ridge Rangers, Fantasy; "I'm Never Gonna Be Alone Anymore," Cornelius Brothers and Sister Rose, United Artists. . . North Carolina—WSHA-FM, Shaw U., Raleigh: "Love Train," O'Jays, Philadelphia International; "Broken Windows, Empty Hallway," (LP), Houston Pearson, Prestige; "Blessing Song," Michael White, Impulse. . . Louisiana—WLPI, Louisiana Polytechnic Institute, Ruston, Steve Mizel reporting: "Hang Up My Rock and Roll Shoes," The Band, Capitol; "Love Music," The Raiders, Columbia; "We're Gonna Have a Good Time," Rare Earth, Rare Earth. . . Virginia—WMRA-FM, Madison College, Harrisonburg, Anthony Segraves reporting: "On The Corner," (LP), Miles Davis, Columbia; "Mary C. Brown And The Hollywood Sign," (LP), Dory Previn, United Artists; "One Sacred Chicken To Go," (LP), Don Imus, RCA.

★ ★ ★

MIDWEST—Michigan—WAYN, Wayne State U., Detroit, Rob Wunderlich reporting: "Wishing Well," Free, Island; "Live At The Lighthouse," (LP), Elvin Jones, Blue Note; "Phew," (LP), Claudia Lennear, Warner Bros. . . WNCM, Northwestern Michigan College, Traverse City, Rich Huselaine reporting: "I'm Just A Singer," Moody Blues, Threshold; "You Don't Need A Gypsy," Robert John, Atlantic; "Mister Deadline," Vigrass & Osborne, Uni. . . WJMD, Kalamazoo College, Kalamazoo, Barry Nelson reporting: "Skydive," (LP), Freddie Hubbard, CTI; "Furioso," (LP), Reggie Moore, Mainstream; "For Prevention of Disease Only," (LP), Wilderness Road, Warner Bros. . . WMUK-FM, Crankcase, Western Michigan U., Kalamazoo, Beth Rosengard reporting: "Better Days," (LP), Paul Butterfield, Bearsville; "The Sweetheart Sampler," (LP), Frankie & Johnny, Warner Bros.; "James Lee Stanley," (LP), James Lee Stanley, Wooden Nickel. . . WKMX, Schoolcraft College, Livonia, Dennis Jackson reporting: "Cruel Wind," Eric Kaz, Atlantic; "Nervous On The Road," (LP), Brinsley Schwarz; "Clear Spot," (LP), Captain Beefheart, Reprise. . . WMSH, Michigan State U., East Lansing, Tom Smith reporting: "Transformer," (LP), Lou Reed, RCA; "We," Shawn Phillips, A&M; "New Heavenly Blue," (LP), New Heavenly Blue, Atlantic. . . Ohio—WFIB, U. of Cincinnati, John Lentz reporting: "You Can Count On Me To Do My Part," (LP cut, Mose In Your Ear), Mose Allison, Atlantic; "Lust," Ben Sidran, Blue Thumb; "GP," (LP), Gram Parsons, Warner Bros. . . Illinois—WONC, North Central College, Naperville, Ron Smith reporting: "Smoke Gets In Your Eyes," Blue Haze, A&M; "Pure and Easy," (LP cut, Who Came First), Pete Townshend, Decca; "I'm Gonna Make You Feel It," Styx, Wooden Nickel. . . WLUC, Loyola U. of Chicago, Jim Benz reporting: "Foxtrot," (LP), Genesis, Charisma; "Liberation Special," Elephant's Memory, Apple; "Rural Space," (LP), Brewer & Shipley, Kama Sutra. . . Missouri—KCLC-FM, The Lindenwood Colleges, St. Charles, Chuck Lackner reporting: "One Foot In History," (LP), Nitzinger, Capitol; "Romany," (LP), Hollies, Epic; "Holland," (LP), The Beach Boys, Brother/Reprise. . . WMMR, U. of Minnesota, Minneapolis, Michael Wild reporting: "I'm Coming Back," Sparrow, Spark; "Not Till Tomorrow," (LP), Ralph McTell, Reprise; "Palace Guard," Rick Nelson, MCA. . . WVSS, U. of Wisconsin-Stout, Menomonie, Dave Tillman reporting: "Expectations," (LP), Keith Jarrett, Columbia; "Believe in Someone," Alice Stuart, Fantasy.

★ ★ ★

WEST—California—KDVS-FM, U. of California, Davis, Don Tyer and Mike Jung reporting: "Sandy," (LP), Sandy Denny, A&M; "White Elephant," (LP), White Elephant, Just Sunshine; "GP," (LP), Gram Parsons, Reprise. . . KALX-FM, U. of California, Berkeley, R. Pelzel & C. Stevenson reporting: "Blues And Soulful Truth," (LP), Leon Thomas, Flying Dutchman. . . Oregon—KLCC-FM, Lane Community College, Dave Chance reporting: "Prelude," (LP), Deodato, CTI; "Charade," (LP), Buckwheat, London; "Trouble Man," (LP), Marvin Gaye, Tamla. . . KSOR-FM, Southern Oregon College, Ashland, David C. Duskin reporting: "Don McLean," (LP), Don McLean, United Artists; "Jesus Was A Capricorn," (LP), Kris Kristofferson, Monument; "Smoke Gets In Your Eyes," Blue Haze, A&M.

Intercollegiate Broadcasters Focus On Govt's Radio Attitudes-Convention

NEW YORK — The upcoming Intercollegiate Broadcasting System annual convention, scheduled to be held at the Shoreham Hotel in Washington, D.C., during the weekend of March 23 through 26, will focus on the government's present stance on college broadcasting.

The main theme of government relations, dealing as it does with recent motions by the FCC, White House Office of Telecommunications Policy and other governmental arms, is expected to examine the threat of increased censorship against campus broadcasters.

Also underscoring the event will be IBS' ongoing efforts to resolve the friction between the organization's officers and member stations displayed during last year's convention in New York.

Don Grant, last year's convention chairman and now president of IBS, offered both a forecast of the convention and a summary of the past year's activities. Grant's current expectations for the convention and for the organization itself were tempered by criticisms of both the organization and its members.

Noting that last year's convention programming, which called for large seminars headed by panels of students and professionals, had drawn criticism, Grant described the methodology for the Washington affair as twofold: panel, or "macro" sessions, will focus on group themes; smaller sessions, or "micro" sessions, will permit smaller groups to meet, with a group leader designated to chair the discussion.

Projected topics will examine various aspects of broadcasting technology, the music industry, the aesthetics of radio and the main topic, government relations.

The convention will also coincide with a meeting of the National Association of Broadcasters, slated to be held at the nearby Sheraton Park. Students will receive special passes so that they may visit the NAB proceedings on Sunday.

Hard Hitting UA College Bulletin Out

By NAT FREEDLAND

LOS ANGELES—In an industry where overpoliteness to competitors is the general rule, the Dec. 1972 issue of United Artists Records' college bulletin, "Dog Grease," is a refreshing exception. Practically the entire issue is a no-holds-barred critique of the campus promotion efforts of all major record labels, with some companies praised and others blasted in the most direct terms.

Included in the survey are names, phones and company addresses of the personnel at each label best oriented towards servicing college radio and press.

There have been a few complaints about rough handling and a number of errors have been pointed out, but the overall response is positive and unusually heavy. "Representatives of Bell and RCA came in to borrow our lists and look over the operation, with a view towards expanding their college efforts," stated UA creative services director Martin R. Cerf, author of the bulletin.

The issue is still available through United Artists Records creative services department at the company's Hollywood offices.

Exhibits will again be assembled by various record companies, programming services, equipment manufacturers and other related businesses.

In commenting on IBS' efforts to streamline its operation and respond to the criticism of member stations, Grant both conceded the organization's problems in improving its operation and explored the responsibility of the member stations themselves.

"Last year, we didn't get enough student participation," Grant stated, noting that a good deal of the criticism levelled at IBS last year had never been addressed directly to the organization. "We all get criticism," Grant continued, "but to get a letter really telling us what stations want is very rare."

Grant illustrated that lack of feedback by noting that a major IBS questionnaire mailing, first distributed last year, and the subject of three subsequent mailings, had still only elicited a 50 per cent response thus far.

"I've got stations who complain about communications, yet they don't really remember that they own IBS, and that they are there to help us, to tell us what to do," summarized Grant.

At the same time, Grant readily admitted that IBS had experienced difficulty in improving communications within the organization. The emergence of the new IBS newsletter, "Format," had been a success, Grant felt, noting that the new magazine was proving a vast improvement over earlier "junk

mailings," a phrase which, Grant wryly noted, had initially drawn criticism from other officers.

However, such projects as "Format" are draining the organization's budget. More important, Grant noted, was the continued problem of creating an effective system of regional offices, a program initiated last spring and as yet incomplete.

"We have to get closer to the stations," he said. "We have to get out into the field and act as intermediaries between member stations and both the home office and the broadcasting industry." Seriously impeding progress in that area were the legal activities sponsored by IBS, directed toward challenging recent government actions that threatened the freedom of college broadcasters.

In conclusion, Grant examined the development of the organization and what he felt was a major misunderstanding now surrounding its operation. "IBS was started in the 1940's as a co-op," he said. "Now the stations are expecting us to be a service organization, a term that bugs me. Because everybody should be working together. Right now, we're working as jobbers for the stations, and half of them don't even want to know about it."

Grant's concern also stemmed particularly from the members' seeming unawareness of IBS concrete efforts to assist college broadcasting in general. Hopefully, the upcoming convention will help officers and members to understand each other better and fully realize their responsibilities.

BEST SELLING Jazz LP's

This Week TITLE—Artist, Label & Number (Distributing Label)

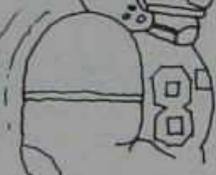
- 1 CHICAGO V
Columbia KC 31102
- 2 SUPERFLY
Soundtrack/Curtis Mayfield, Curtom CRS 8014 (ST) (Buddah)
- 3 ON THE CORNER
Miles Davis, Columbia KC 31906
- 4 TALK TO THE PEOPLE
Les McCann, Atlantic SD 1619
- 5 ALL THE KING'S HORSES
Grover Washington, Jr., Kudu KU-07 (CTI)
- 6 LIVE AT THE EAST
Pharoah Saunders, Impulse 9227 (ABC)
- 7 STICK IT
Buddy Rich, RCA LSP 4802
- 8 HIS GREATEST YEARS, VOL. 2
John Coltrane, Impulse AS 9223-2 (ABC)
- 9 LORD OF LORDS
Alice Coltrane, Impulse AS 9224 (ABC)
- 10 CHERRY
Stanley Turrentine with Milt Jackson, CTI CTI 6017
- 11 LIVE
Carlos Santana & Buddy Miles, Columbia KC 31308
- 12 M.F. HORN TWO
Maynard Ferguson, Columbia KC 31709
- 13 HAPPY PEOPLE
Cannonball Adderley, Capitol ST 11121
- 14 THE EVOLUTION OF MANN
Herbie Mann, Atlantic SD 2-300
- 15 THE HUB OF HUBBARD
Freddie Hubbard, MPS 20726
- 16 BEST OF PHAROAH SAUNDERS
Impulse AS 9229-2 (ABC)
- 17 PUSH PUSH
Herbie Mann, Embryo SD 532 (Atlantic)
- 18 COOL COOKING
Kenny Burrell, Cadet 2-60019 (Chess/Janus)
- 19 HEATING SYSTEM
Jack McDuff, Cadet 2-60017 (Chess/Janus)
- 20 OFFERING
Larry Coryell, Vanguard VSD 79319
- 21 ALIVE
Chuck Mangione, Mercury SRM 1-650
- 22 SINGS THE BLUES
Eddie Harris, Atlantic SD 1625
- 23 WATER FALLS
John Klemmer, Impulse AS 9220 (ABC)
- 24 NEWPORT IN NEW YORK '72 THE JAM SESSIONS VOL. 1 & 2
Various Artists, Cobblestone CST 9025
- 25 STRANGE FRUIT
Billie Holiday, Atlantic SD 1614

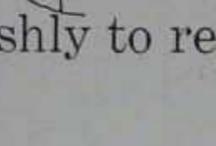
Billboard SPECIAL SURVEY For Week Ending 1/27/73

THE CASE OF THE AIRTIGHT ALIBI.

A BILLBOARD "CAMPUS ATTRACTIONS" MINUTE MYSTERY.

The instant Inspector Montaigne entered  the Deja-Vu Fraternity House, he had the uneasy feeling that he had been there before.

"Queer," he said half aloud,  as Turk Bronkowitz, the 250 lb. (pronounced: "pound") All-American  linebacker minced past.

It was touch and go for  a while there, as a team of the nation's foremost surgeons worked feverishly to remove an official  NCAA football from the inspector's face.

As far as the police were concerned, it was an  open and shut case. Inspector  Montaigne had obviously tried to blow his brains out by forcing the air of  a regulation size football up his nose.

After spending six months on a strict diet of kelp and Gatorade, Inspector Montaigne returned to the scene  of the crime, where he was immediately arrested by police,  who reasoned that a criminal always returns to the scene of the crime.

"Where were you on the night in question?" Sergeant O'Hara asked,  fondling a rubber hose.

 "What were you doing out after dark?" the hose asked, fondling Sergeant O'Hara. The inspector explained that he was on his way to a campus concert and wasn't anywhere near the scene of his attempted suicide. As the minutes dragged into hours, the police hammered away at the inspector's story,  but to no avail. Inspector Montaigne had established an airtight alibi.

How did Inspector Montaigne know his alibi about going to a campus concert would be airtight?

SOLUTION:

Elementary. By simply reading Billboard's Campus  Attractions, Inspector Montaigne was able to keep up on every performer, manager and booking agent, who know the value of the most complete campus entertainment guide available anywhere. Watch for it. Billboard's Campus Attractions.

3M DECLARES WAR ON CASSETTE CONFUSION.



...we have a lot of faith in the product. The 8-track market on the whole is much stronger than it was several years ago.

Jack Doyle, president of Pioneer Electronics of America, was also optimistic, focusing on car stereo. "It's a good sign that car stereo, both 8-track and cassette, is beginning to be found in more kinds of outlets," he said. "Consumers are more discriminating than ever and many are on their second or third unit. They're now looking for features and quality rather than price alone, and the market is starting to react to consumer demands through changing trends. We're seeing more in-dash

Speaking about software, Audio Magnetics president Irving Katz pointed out, "Tape today is 250 to 300 percent better in quality than it was two or three years ago. We, along with the rest of the industry, are working on newer and better magnetic tape, and I think what is really important is that we don't let those who are not sincere tape manufacturers get heavily involved in the market."

Michael Martin of Memorex Corp. pointed out that chromium dioxide is becoming an increasingly important part of the tape market, while Don Beckmeir of GE said that the growth of cassette

(Continued on page 44)

British Industries lines that the Clothier company represents.

"In addition, since we sell to some stores that are chain operations, we make up a cassette that can be sent to all the stores in the chain. Product knowledge, selling tips, information on competing merchandising is included on the cassette. With it, goes literature, so that it is a fully integrated presentation."

Capturing the attention of floor salesmen is facil-

Firms Expand; Related Product

Regularly priced prerecorded software was promoted at the shows by Ampex Stereo Tapes and CBS. Two firms had tape Bibles.

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(Continued on page 48)

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(Continued on page 112)

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Tape Duplicating Firms Offer Franchise Deals

(Story in Music Section)



AUDIO panelists (from left) Ben Buxton, Fisher; Kenneth Johnson, Teledyne; Herb Horowitz, Empire Scientific; Ken Nelson, High Fidelity Trade News (moderator); Bill Kist, JVC; Harry Norman, Morse.

CLASSICOMMENT

To Elite, Qu

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Perhaps Elite in the company it keeps rather than its trappings, the facility travels to its location recordings in no fancy van with 16-track equipment and refrigerated bar. More likely, all necessary gear is stowed snugly in the company's station wagon and driven to the scene of action with Marc Aubort, founder and Elite partner, at the wheel.

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Despite the patchwork appearance of much of Elite's equipment, quality results are attested by the



What the world needs now is not more kinds of tape, but someone to explain to your customers what the present ones are designed to do.

People are confused.

There are now so many different types and brands of tape cassettes on the market that the average cassette buyer is not sure which one he should buy.

We learned this through research. You know it from day-to-day experience in your store.

We want to make things easier for your customers by giving them more information. To do it, we have completely changed all our packaging, advertising and displays.

High Energy

This is the best cassette we make. And with our new packaging, people will know it.

We identify this as 3M's finest, right on the front of the cassette.

And on the back of hanger cards, in point-of-sale material, on displays and in consumer advertising, we tell the whole story about how *High Energy's* cobalt-energized oxide works to give unsurpassed quality.

ASCAP Grant

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The individual recipients were selected by the schools designated by the committee. Dr. David Stock, chairman of the Music Department of Antioch College, said that Arthur Williams, 27, a resident of New York City, and Catherine Bauman, a 20-year-old violinist from Evanston, Ill., will each receive \$1,625. The president of the Juilliard School of Music, Dr. Peter Mennin, said that the \$3,500 in scholarships will be divided among Kenneth Jean, "a 21-year-old American of Chinese descent who shows real promise of becoming an effective conductor," Ronald Dish-



WILHELM KEMPF receives a commemorative award from Polydor K.K. of Tokyo, marking the sale of 300,000 LP's of his DGG recordings produced in Japan. Kenichi Morita, right, president, and Seiichiro Ko, sales manager, of Polydor International's Japanese subsidiary, present the award to the German pianist in Tokyo recently during a concert tour of Japan.

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Low Noise/ High Density

This is our best conventional cassette. It's often compared to other brands' top-of-the-line products. *Low Noise/High Density* is exceeded in quality only by our *High Energy*.

The hanger card gives the full product story of *Low Noise/High Density*. In straight, non-technical talk, we explain things like how the oxide particles are packed more densely for more uniform sound.

A complete line of new displays.

New packaging is going to be a big help in letting customers know which tape is right for them. But we didn't stop there.

We've designed a line of display racks that show each of our tapes, clearly and logically arranged. All three lines of cassettes, plus 8-track cartridges and reel-to-reel tapes as well.

Of special interest is a new mini-rack that can go right on a counter by a cash register or in almost any other place.



Highlander/ Low Noise

This is a cassette designed to give the best sound around at a budget price.

Now nobody has to give up the good "Scotch" name in order to get a cassette at a modest price. "Highlander" delivers good, solid sound.

And with our new packaging, we'll be delivering more customers to you.

If you've got room for a display of razor blades, now you can be in the cassette business, with the unusually high revenue-per-linear-foot that cassettes provide.



...we have a lot of faith in the product. The 8-track market on the whole is much stronger than it was several years ago.

Jack Doyle, president of Pioneer Electronics of America, was also optimistic, focusing on car stereo. "It's a good sign that car stereo, both 8-track and cassette, is beginning to be found in more kinds of outlets," he said. "Consumers are more discriminating than ever and many are on their second or third unit. They're now looking for features and quality rather than price alone, and the market is starting to react to consumer demands through changing trends. We're seeing more in-dash

Speaking about software, Audio Magnetics president Irving Katz pointed out, "Tape today is 250 to 300 percent better in quality than it was two or three years ago. We, along with the rest of the industry, are working on newer and better magnetic tape, and I think what is really important is that we don't let those who are not sincere tape manufacturers get heavily involved in the market."

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"In addition, since we sell to some stores that are chain operations, we make up a cassette that can be sent to all the stores in the chain. Product knowledge, selling tips, information on competing merchandising is included on the cassette. With it, goes literature, so that it is a fully integrated presentation."

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Supported by heavy consumer advertising.

To top everything off, we've prepared a brand new advertising campaign to explain to your customers that whatever their particular recording needs, "Scotch" has a tape that's right for them.

We believe the leader in a business should lead.

And we're going to do everything we can to help unconfuse people.

We figure the clearer and simpler we can make things for your customers, the less time they'll spend asking questions.

And the more time you can spend making money.



"Scotch" Brand Recording Tapes. Answers instead of questions.

"Scotch" and "Highlander" are registered trademarks of 3M Co.



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Billboard SPECIAL SURVEY For Week Ending 1/27/73

Tape/Audio/Video

CBS's Kavan—'Q' LP Surge; Sees TV Link

By BOB KIRSCH

CHICAGO—The early efforts of CBS in the 4-channel marketplace are paying off, according to Stan Kavan, vice president of planning and diversification for Columbia Records.

Kavan said at the Consumer Electronics Show here that there will soon be simultaneous release of stereo and SQ disks, that catalog items set for conversion are now almost completed and that logic gain application will soon be available for units using the SQ matrix system.

Kavan also noted that he sees a coexistence between discrete and matrix quadrasonic systems for sometime to come, talked of the possible future relationship between SQ and video disk systems and added that it is important to avoid a battle between the different types of 4-channel systems.

In addition, Kavan talked of several promotions involving SQ, some of which are under way and some planned for the near future.

"When cumulative sales of pop records are in," Kavan said, "we are finding that SQ is accounting for between 20 and 25 percent of the total sales." I'm not talking about the initial release, but after several months. We also expect that somewhere in the area of a million hardware units with SQ capability (the firm has 52 licensees) will be sold in 1973, and that a strong market reality for SQ and 4-channel on the whole is appearing.

"Now that our catalog is almost converted," Kavan added, "we are planning simultaneous release of stereo and SQ disks. By this, I

(Continued on page 46)

SHOW ROUNDUP

Promo (Cut-Out) Tape Firms Expand; Less Independent Duplicated Product

By EARL PAIGE

CHICAGO — There was more promotional prerecorded tapes at the housewares and consumer electronics shows than ever before with much emphasis on packaging and display. If more regular tapes

are ending up as cutouts it can also be said that stores are eager to use the promotion and budget product as leader merchandise. There was little independent duplicated tape (see separate story).

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(Continued on page 48)

Hittinger Tells RCA TVC Plan

By RADCLIFFE JOE

CHICAGO — William C. Hittinger, executive vice president, RCA Consumer and Solid State Electronics, has re-emphasized that his company intends to move into full commercial production of its SelectaVision MagTape videocassette system by the fourth quarter of this year. The RCA executive made his statement during first public showings of the system at the recent Winter Consumer Electronics Show.

(Continued on page 46)

TWO TV DISK SYSTEMS TO BOW AT ITA

LOS ANGELES—Both MCA and Arvin will demonstrate their video disk systems at the third annual International Tape Assn. (ITA) seminar in Tucson, Feb. 11-14.

MCA will show its Disco Vision unit, first displayed here in December. Arvin will offer its Magnetic Video Disk for view. Both firms will be represented in the Video Systems workshop, and both will have hospitality suites in which to show their product.



CONFERENCE chairman Roy J. Gavin, 3M.



TAPE panelists (from left) Mike Martin, Memorex; Irving Katz, Audio Magnetics; Oscar Kusisto, Motorola; Richard Ekstract, Consumer Electronics (moderator); Jack Doyle, Pioneer Electronics; Ed Campbell, Lear Jet; Don Beckmeir, GE.

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(Continued on page 112)

Tape Panel Sees Continued Growth

CHICAGO—A generally optimistic view of the future of the tape industry was offered by six spokesmen during a panel at the Consumer Electronics Show here, with cassette, car stereo, 4-channel and software coming under discussion.

Ed Campbell, president of Lear Jet Stereo, Inc., said that "Eight-track portable units may well be the sleeper units of the industry. We do a third of our business in this area," Campbell said, "and we have a lot of faith in the product. The 8-track market on the whole is much stronger than it was several years ago."

Jack Doyle, president of Pioneer Electronics of America, was also optimistic, focusing on car stereo. "It's a good sign that car stereo, both 8-track and cassette, is beginning to be found in more kinds of outlets," he said. "Consumers are more discriminating than ever and many are on their second or third unit. They're now looking for features and quality rather than price alone, and the market is starting to react to consumer demands through changing trends. We're seeing more in-dash

units, more 4-channel units and more cassettes for the car."

Oscar Kusisto of Motorola's Automotive Products Div. said that while "1972 was a slightly disappointing year in the auto area in 4-channel because of the lack of the software people to respond with product to the type of market we're trying to reach, there were still five to seven more quadrasonic units sold than in the previous year. I think we can expect a doubling of this through the next year."

Speaking about software, Audio Magnetics president Irving Katz pointed out, "Tape today is 250 to 300 percent better in quality than it was two or three years ago. We, along with the rest of the industry, are working on newer and better magnetic tape, and I think what is really important is that we don't let those who are not sincere tape manufacturers get heavily involved in the market."

Michael Martin of Memorex Corp. pointed out that chromium dioxide is becoming an increasingly important part of the tape market, while Don Beckmeir of GE said that the growth of cassette

(Continued on page 44)

Minn. Rep Firm Holds Breakfast Sessions

By IRENE CLEPPER

MINNEAPOLIS—Store personnel get facts along with their orange juice and toast when the local Stan Clothier Co. Inc. serves breakfast. It's part of this manufacturer's rep's training system. "We have a formal presentation and then an interchange of questions and answers and general discussion," Clothier explains.

Alternating with the breakfast sessions are evening coffee and beer get-togethers. In the summer, Clothier gets salesmen on board his 41-foot cruiser which he anchors on the St. Croix river. The boat accommodates 15 to 20 people. "We invite the wives along and it's a pleasant social time."

There is some kind of sales training meeting at least two or three times a week so that dealer personnel can be kept current on the Craig, Pioneer, and British Industries lines that the Clothier company represents.

"In addition, since we sell to some stores that are chain operations, we make up a cassette that can be sent to all the stores in the chain. Product knowledge, selling tips, information on competing merchandising is included on the cassette. With it, goes literature, so that it is a fully integrated presentation." Capturing the attention of floor salesmen is facil-

itated by brief, in-store contests with "modest sort of prizes, such as a lighter, which is about a \$17 item, or other small cash prizes." The salesman who sells the most in a specified category, within a two-week period, is the winner.

To sell more, the salesmen have to know more—which has a measurable, long-term effect. "When the salesman feels comfortable with your product, he is going to sell more of it," says Clothier. "Nobody likes to talk about a product if they aren't knowledgeable." Hi-fi customers tend to be divided into two basic groups: (1) People who are very much into the hi-fi situation and have very specific questions; and (2) The customer who has heard a little about hi-fi and wants to browse around. He has a different set of questions and the answers need to be phrased differently to fit his base of knowledge.

Making sure that salesmen are tuned to both these types of customers and provided with all the necessary product information and sales tips, Clothier and his staff "unobtrusively monitor the floor-salesmen's pitches and, later on, suggest ways in which they might be strengthened or improved, and supply any additional information which might be helpful."



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Tape Duplicating Firms Offer Franchise Deals

(Story in Music Section)

Blank Tape Sparks Winter Shows; New Coatings vs Chromium, Cobalt

CHICAGO—Blank tape manufacturers and marketers sparked merchandising excitement at the winter shows though some firms sent representatives instead of exhibiting. Generally, the shows found companies stressing packaging and promotion rather than new lines. It was also evident that alternatives to chromium dioxide and cobalt energized coatings will be in more abundance.

John Traynor of 3M said the company is still committed to cobalt energized coating and pointed out that it is compatible with players whether or not they are equipped with the bias switch needed for chromium dioxide. Moreover, he sees chromium dioxide aimed at a really "narrow market" and said few of the players with chrome switches "fully utilize" the characteristics of chromium dioxide.

Barry Berghorn of Memorex, however, said the company is still excited about chromium dioxide and pointed out that there are probably 23 manufacturers with models that have chrome switches, representing over 45 models. But

he said many machines with chrome bias switches "really change just the record equalization, creating an artificial problem with ferric (nonchromium) tape."

Meanwhile, Ampex introduced its 20/20+ cassette utilizing a magnetic coating developed for professional recording studios, that is compatible with bias-equipped recorders but which doesn't require bias adjustment, said Shad Helmsletter. The new line is available in 42-, 60-, 90- and 120-min. lengths at respectively \$2.60, \$2.80, \$4.20 and \$5.95.

Whether chromium dioxide, cobalt energized or high density oxide, blank tape is being improved rapidly. This was brought out though in a different way by Irving Katz of Audio Magnetics who told a panel that blank tape today is improved "250 to 300 percent" from two and three years ago (see separate story on tape panel).

Nevertheless, there is some concern by blank tape marketers that consumer confusion could be fostered by the different terms,

claims. Heinz Kreuls of BASF, here with others from the firm to scout the shows, made this point. Traynor addressed it directly by saying that 3M's current program to simplify the language and graphics on packaging is a definite recognition of the potential consumer problem.

New firms at the Consumer Electronics Show and Independent Home Entertainment event included Columbia Magnetics, which is including a detailed spec sheet with its product. Also new were American Cassette with its Sentry line of blanks and Magnetic Communications. Both American and Magnetic showed point of purchase displays; the former including a "dispens-o-mat" counter unit and the latter cassettes blister-packed to paper replicas of LP's.

Some firms had few changes in their lines. Compact Cassette has added screw-type construction to its C60, C90 and C120 lengths. Irish was plugging a free cartridge storage tray available in a package of four 40- or 80-min. blank 8-tracks and a nonabrasive head cleaner. Preferred Sounds Inc. bowed a line of educational cassettes, a shipper/merchandise and a "Tote Box."

Major promotions and new packaging by a number of firms including Audio Magnetics, Certron, Memorex, Ampex and others were covered earlier (Billboard, Jan. 13-20).

According to Nino Bruno, president of Preferred Sounds, the Communicator is a special line of blank cassettes designed for educational and professional audiovisual use.

The firm's pre-packed shipper/merchandise is called the "Super Marketer" and is aimed at super market buyers. It comes pre-packed with 96 "All Purpose" C-60 cassettes, and can be converted into a colorful display unit.

The firm's "Tote Box" is a cassette carrying and storage case designed for carrying and storing tapes in the car, on foot, in a beach or travel bag, or for shelf storage.

Koss Program

CHICAGO—The Koss Corp. has launched a major push across the country on its two and four channel headphones. The ambitious promotion campaign will address itself to distributors, dealers, college campuses and the general public.

Highlighting the push is the Kossmobile, a refurbished 28-foot bus designed to serve as a training classroom for headphone sales personnel, as well as a mini hi-fi show open to the public at dealer grand openings, shopping malls, and college campuses.

The Kossmobile, believed to be an industry first, features sophisticated two and four channel high fidelity equipment for demonstrating the firm's headphones. It also includes a complete audiovisual system for presentations and dealer meetings.

The Kossmobile, scheduled for appearances in more than 60 American cities over the next six months, is operated by a specially trained Koss representative, working closely with the company's sales staff and dealers.

Tape Panel

Continued from page 43
equipment has been great, particularly as a business machine.

In response to questions from the floor, Katz said that major tape manufacturers are becoming more discerning in the products they turn out and added that a 4-channel cassette will probably not be viable for another two or three years. "Perhaps it will be a business by 1975," he said.

'Q' Sales Tied To Store Demo

By EARL PAIGE

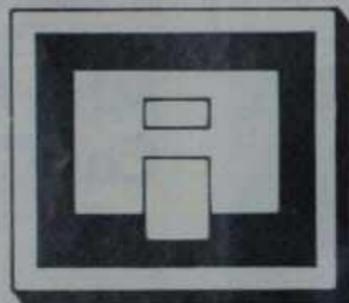
CHICAGO—Four-channel volume within the next two of three years will be half again that of 2-channel but will not make regular stereo obsolete, said Harry Norman of Morse during a seminar here. Panelists in the session devoted to compacts and components agreed that dealers must set up demo rooms for 4-channel or somehow demonstrate it to sell it. On another point, they agreed that there probably aren't excessive outlets for consumer electronics, though the moderator tried to draw out this hypothesis.

Prior to the opening seminar at the Consumer Electronics Show (CES), conference chairman and keynoter Roy Gavin of 3M said audio equipment now accounts for half of the 8 billion consumer electronics products sold annually (factory level sales). Electronic Industries Association figures released at the show point out that phonographs, to mention one area, were up 13.5 percent in '72. AM and FM home radios were up 2 percent but consoles were down 7.3 percent.

Two different views both in agreement came from panelist Herb Horowitz, Empire Scientific Corp. and president Institute of High Fidelity and Norman. Horowitz noted that at least 50 percent of the people in his neighborhood have good systems. Norman was surprised that only half of his neighbors own audio outfits.

Moderator Kenneth Nelson of High Fidelity Trade News tried to draw comments on the proliferation of stores dealing in con-

(Continued on page 112)

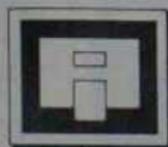


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Panasonic's Berkowitz: Avoid 'Q' Fight; Cassette Dolby, 8-Track Record Bright

By BOB KIRSCH

CHICAGO—"We feel that discrete is the way to go in 4-channel," said Jeff Berkowitz, assistant general manager for Panasonic at the Consumer Electronics Show here, "but we're not out to fight a battle. What we want to sell, and what we feel the industry should sell, is the 4-channel concept."

Berkowitz also feels the tape industry is in a generally healthy position, that 4-channel will help 8-track sales, particularly in the car, that tape is getting better distribution than ever before and at certain tape configurations are moving up faster than ever.

"The battle between 4-channel systems is not as big as everyone is saying," Berkowitz said. "There is no real problem in tape, because it's all discrete. As for the disk, I don't think it will be a real sales factor for another year or so. Panasonic makes equipment that handles both matrix and discrete 4-channel."

"In the meantime," he continued, "sales of 4-channel tape are helping to sell the quadrasonic concept. The disk business may be ironed out by the fall, but tape is here." Berkowitz added that the Panasonic Series 44 4-channel products have been moving "extremely well and that we feel some of our dealers have become a lot more knowledgeable through this."

As for other areas of tape hardware, Berkowitz feels that there are basically two separate markets for the 8-track and the cassette. "The 8-track is a home and auto market, the cassette a portable one," he said. "The cassette, however, is seeing a rapid growth in sophistication. There are a lot more condenser mikes, more auto reverse units and more Dolby units. In addition, the quality of blank tape has improved greatly over the past year or so, and I think we can thank the International Tape Assn. committee for a lot of this improvement. The industry has been cleaning itself up, which is something you don't see in a great many industries."

Berkowitz also feels that tape

hardware is gaining a wider general acceptance. "Tape is no longer the mechanical monster," he said. "In many cases it's gaining the same kind of distribution as portable radios, which is excellent. You're finding tape equipment in mass merchandisers, discount houses, department stores and independent outlets as well as in audio shops. Consumers are beginning to realize there is nothing to be scared about."

8-Track Record

The tape product seen at the show produced no real trendsetters, according to Berkowitz, though he feels 8-track units with record capability "are becoming more and more important. This is something we have been promoting for years and it's a feature the consumer is finally seeing the value in. This will help 8-track equipment sales and this should follow right through to help 4-channel and 8-track sales."

"Another point that should be brought out," he continued, "is that the cassette home unit has taken on an almost audiophile quality in many cases. You're find-

(Continued on page 48)

RCA Tells TVC Plans

Continued from page 43

The system will be manufactured at RCA's plant at Bloomington, Ind., and according to Hittinger, decision to use Bloomington was based on production-line skills and manufacturing expertise available at that plant.

The system, which received much acclaim at the Winter CES, was first shown at RCA's Indianapolis plant in the spring of 1972. It measures 24 inches wide by 16 3/4 inches deep by 5 3/4 inches high. It weighs 35 pounds and has a built-in timer to permit off-the-air recording, even when its owner is away.

Actually, two videotape systems, RCA's SelectaVision and Teledyne Packard Bell's 19-inch Cartrivision configuration, were shown for the first time publicly here at the CES.

The RCA system, set to go into production later this year and to retail at \$795, allows recording and playback off the air and will also play prerecorded tapes. A black-and-white hand camera will be optional, with a color camera ready probably within a year.

The "SelectaVision Magtape" system also includes a clock timer to record when not at home, in-cartridge scanning, will attach to any TV set without modifications, stop motion, drop-out compensator and is all solid-state.

An optional mike is available for sound movies. Software will be both sold and rented, and blank tape will probably retail for \$30

for a 60-minute length, according to Bill Boss, division vice president, product management for the firm.

Bell & Howell will make the tape transport component of the system for RCA and will also make it available to others in the industry. Magnavox and Westinghouse of Canada will also market products based on this system.

How does the unit work? A cartridge is inserted in the deck and makes contact with a head-wheel which has four magnetic recording heads. There is a 90 degree tape wrap. When the tape is fully inserted, two urethane coated capstans provide the tape motion control. Removal of the cartridge is a push-button operation.

With the announcement of a videotape system in an under-\$800 price category, RCA is nearing what is generally felt to be a mass market price range. Boss said the unit will be marketed to all types of stores. The price is also the closest any tape system has come to a video disk system, particularly the MCA Disco Vision which will sell at \$400 or \$500 depending on the model.

There is another similarity between the two above systems. Both are deck type units which need not be purchased with a television. Rather, both will operate with any existing TV, black-and-white or color. While MCA says that it has some 11,000 programs available, RCA has not yet announced any exact programming. Boss did comment, however, that both educational and entertainment prerecorded tapes will be available. The tape itself is 3/4-inch width.

The RCA unit, like the MCA system, also has the capability to play stereo sound through optional speakers and a stereo amplifier when stereo has been included in a prerecorded program.

Teledyne Packard Bell offered its first public demonstration of the 19-inch Cartrivision system. The unit will retail at less than \$1,000, according to a company spokesman, which is in some cases up to \$600 less than present prices on the 25-inch set. These prices do not include camera.

Officials were not ready to comment on when the set would be available to the market place, but it is expected that it will be within the next several months. Buyers reported they were happy with the system, and said they expect to be able to do more selling with a lower priced item they can aim at the mass market. The Cartrivision deck remains unchanged, with the screen size the only difference.

AST 'Q' DOLBY PROGRAMS -CO-OP WITH HARDWARE

CHICAGO—Ampex Stereo Tapes (AST) will initiate a mail order promotion in conjunction with Motorola whereby lists of 4-channel tapes will be packed inside cartons containing players. The move was learned of here at the Winter Consumer Electronics Show (CES) where AST mounted a major effort to show off its Dolbyized open reel titles in classical music, its line of budget classical tapes also Dolbyized and a growing number of quadrasonic 8-track releases. AST has released 20 Dolbyized open reel titles in the regular price category and will add 14 more shortly to bring the total to 34, according to William Slover, AST general manager. As part of AST's push, two-week tests of advertising spots on classical stations in five markets are now under way and AST will be advertising its catalog of over 5,500 tape titles, he said.

CBS's Kavan Tells 'Q' Position

Continued from page 43

refer to simultaneous release of record and tape. There will be some difference in time, but it will be slight."

Talking about the logic gain application in SQ hardware units, Kavan pointed out that this "is available now in some units, such as Sony and Lafayette product, and will soon be available in others." Columbia demonstrated a unit with this application at its suite during the show.

The coexistence seen by Kavan for the various 4-channel system is "at the high-end and also through the fact that many hardware firms are incorporating both SQ matrix and discrete capability into their units now. Coexistence can't be a forever concept," Kavan added, "and in the end, the system that will be favored will be the one to offer the creative and commercial needs of the marketplace best."

In talking about the relationship between SQ and video disk units, Kavan said, "While in a sense unrelated as products now, the looming commercial realities of the video disk could have a meaningful impact on the coexisting growth of 4-channel. Hardware manufacturers will clearly move as soon as the systems are ready. Since some of the video disk concepts can also provide a 4-channel compatibility, how many options will they be able to include? Manufacturers are going to have to be conscious of price points and in my judgment these longer term business considerations will have a favorable effect for the SQ system. It is here now."

Kavan also noted that the dealers who are doing the most successful job with 4-channel are those who have wedded the hardware and the software and those who have been involved and interested in the 4-channel market place from its inception.

"SQ is a viable system," he continued, "because we have it now, we can convert stereo to quadrasonic without quality loss and it is working out well from a technical and dealer standpoint. It is also important, however, to avoid a battle between the systems. This is not what we are looking for, nor are we in adversary of any struggle."

Kavan pointed out that Capitol will soon release seven or eight more SQ disks and that Vanguard now has more than 30 and is an-

nouncing more. In addition, Columbia and its family of labels have some 100 titles in SQ.

Among several promotions going or ready are a demo SQ record now in the stores, the Bartok Concerto for Orchestra which was recorded in the round and will be issued in March in an SQ cover with a different design than the familiar gold banner and highlights of the Bernstein Mass which will be available in the next few weeks. Columbia is urging dealers to put the Bernstein and Bartok disks in bins allotted to the composer's as well as in special SQ bins.

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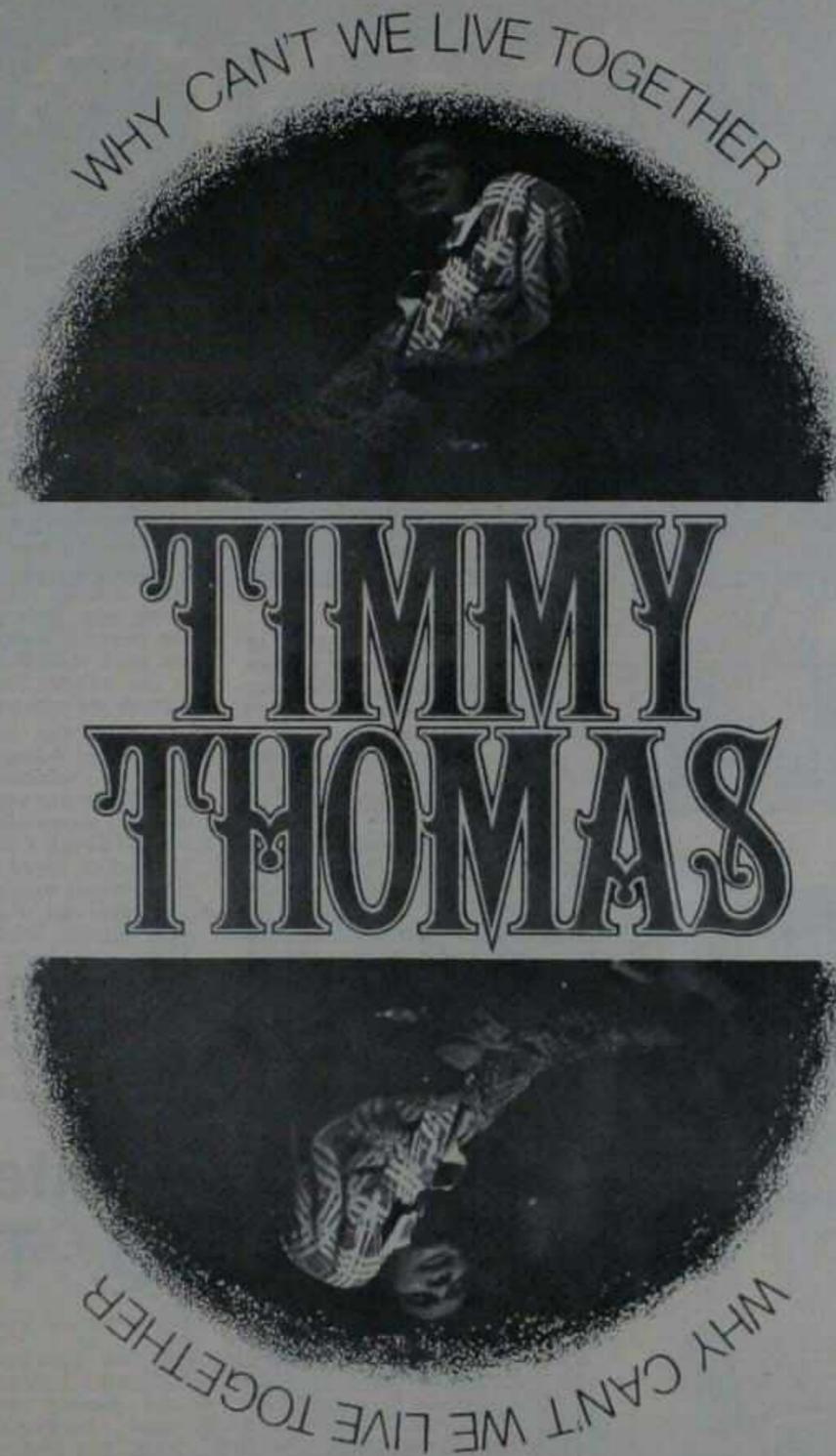
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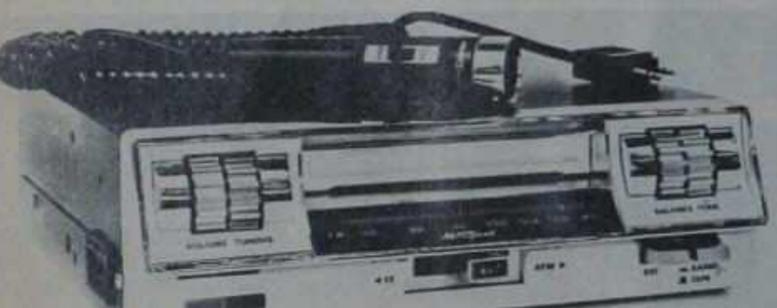
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New Products



RCA's TV cartridge system (above) drew much attention at the first Winter Consumer Electronics Show (CES). Below (left) Empire's indoor/outdoor speaker (center), a gentlemen not too interested in CBS' 4-channel exhibit and (right) Teledyne Packard Bell's new TVC system.



HOTTEST combination in auto tape players, according to some buyers, is cassette paired with multiplex radio as in this unit from Metro Sound. The unit, model 6000, also features handy microphone for recording.



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Promotional Tape Films

• Continued from page 43

Mathew Productions was also at IHE with the Bible on tapes.

RCA Cut-Outs

Richard Kastner Co. showed specially priced RCA product in tape and disk. The 8-tracks are in long boxes and come packed in 72-cartridge merchandising displays at \$2.10 per tape. Also showing RCA cut-out tape exclusively was TBL, Inc., but a representative there said no price could be quoted.

Tape King, a firm expanding into one-stop tape operations, showed a long list of basically Motown product. Owner Joe Abady said budget tapes are priced at \$1.25, promotional (or cut-outs) at \$2 and current product at \$4. Tape King was at the huge Transworld Navy Pier Housewares & Variety Exhibit.

Also at the Pier were Promo Record Dist. with disks at \$1.50 for \$1.99 list product offered in customized prepacks. George Kurtz, sales manager, said Promo was not geared yet for tape.

Ambassador Record Corp., offering deals on children's records, was also at the Pier with discounts at 50 and 10 percent down to 40, a representative said.

Another firm at the Pier represented there by Jay Jay Record Co. was Specialty Dist. with 8-tracks at \$2.25 each. Specialty's list ran the gamut of major labels (Capitol, Reprise, Philips, MGM, Warner Bros., Dunhill and Motown) with artists ranging from the Beatles (five different tapes) to Stevie Wonder and the Supremes. Jay Jay was promoting its full polka line with 20 free 8-tracks for each 100 ordered.

Still another new IHE firm was B&A Trading with the first budget Latin 8-tracks ever at the winter shows, said Josh Jemal, president. B&A showed budget 8-tracks in cartons with handles at \$1.25 per tape. B&A had 30 Latin titles on 8-track at \$1.75 with suggested \$2.90 list.

Sutton represented two firsts in being at two shows and in showing the only promotional prerecorded cassettes. Charles Sutton, president, stated the basic premise of the promotional tape merchandisers. "Variety stores couldn't compete with the regular discount and department stores if it were not for promotional product. There's not enough turn on regular-priced product, usually three turns a year and a 20 percent profit. On promotion tape we see 12 turns a year and 30 percent markups." Tape far out paces disks in Sutton's operation, he said.

At Pickwick, vice president Gordon Strenner stressed the colorful red-white-blue merchandising displays with 8-tracks packaged in long boxes, definitely a trend in budget operations. New titles included "Guy Lombardo," "Supercharged Originals," "Chuck Berry," "Ike & Tina Turner," "Pipes on Parade," "Early Animals With Eric Burdon," "Isley Bros.," "Jim & Ingrid Croce" and "Superfly."

Apex featured three assortments at \$1.99, \$1.33 and \$2.99. Characterized as major label overstocks, the \$1.99 tapes come prepriced and packed 50 pieces to the carton in the original factory packages.

Avoid 'Q' Fight

• Continued from page 46

ing the Dolby units, the better tapes, the units with bias switches and the complete cassette decks and speakers that are now available at fairly reasonable prices. The knowledgeable consumer is realizing that quality in a cassette can almost match quality in some of the finer reel-to-reel decks.

"As for a 4-channel cassette," he continued, "it's a possibility but I would like to see some standards set. You're asking a lot to put four channels on that size tape properly."

Fla. Manufacturer Rep Sees Broadened Line New Factor

By SARA LANE

FORT LAUDERDALE—Broadening lines of consumer electronics manufacturers can mean that manufacturer reps will carry fewer brands, according to Ken Cantor, associate in Dyna Sales Corp. here. Cantor pointed out that one of the lines he reps is really "six in one." Other views of Cantor were carried previously (Billboard, Jan. 6).

In order to do justice to the lines they carry, Dyna Sales has had to turn down several others which Cantor said were conflicting.

"I don't feel we can carry competitive lines. We're defeating our purpose by doing that. Sanyo is actually five lines in one—they make stereos, radios, cassette recorders, components and automotive players. We have the number one line in the nation right now with the Sanyo car player. Priced right, complete with features in the price point, it's a product competitors can't touch.

December, usually a slow month with holiday orders already ordered and delivered, was one of the best for Cantor. He attributes his sales volume to Sanyo. "Sanyo is our volume line as far as hard figures are concerned," he claimed.

Cantor was extremely enthusiastic about 4-channel. "It's already here!" he exclaimed. "And, a large percent of our sales are in 4-channel. We carry all Sanyo's 4-channel. Although I wasn't in this business when stereo first came out, I have talked with people who were, and they feel that 4-channel sales will surpass stereo sales and interest in a shorter period of time. I think consumer electronics will have a tremendous year in 1973."

The two step rep-distributor method is utilized by Dyna Sales and Cantor sees a distinct advantage to it. He feels many reps are

missing the boat by not being service oriented.

"Proper servicing of an account is important to me. I'll spend as much time as an account needs teaching him about my product, which will enhance not only his sales, but mine as well. Service and product knowledge are imperative for the success of a representative. However, a distributor may go into remote areas which only have one store and would not pay me to canvass. Some of our distributors also stock, so in an emergency we can call on them."

Dyna Sales covers 240 dealers in the state of Florida. Cantor's route extends from West Palm Beach to South Miami on the east coast, from Pensacola to Panama City in the Panhandle and to Ocala and Wildwood in the central part of the state. Dyna founder John Caruso covers the northeast coast from Jacksonville to Daytona as well as South Florida. Manny Morales, the third Dyna Sales associate, takes in Orlando (central) and the west coast, Tampa, St. Petersburg and Clearwater. Morales also covers the vital South Florida area, West Palm Beach to South Miami. The criss-crossing routes of the three reps has worked to an advantage for them. Where one might falter with a dealer or find a personality clash, there is always another to cover for him.

"Because South Florida is the largest in volume sales, all three of us cover this area," said Cantor.

"I've found that Tampa is a phenomenal area and Orlando is booming in the last year. We have a prestigious account in Pensacola—Grice Electronics with four stores. This is a quality conscious retailer. He does the sales volume of a major department store.

(Continued on page 112)

Winter Show Focus—'Q,' TVC Hardware

• Continued from page 1

the first time really aware of the difference between matrix systems and discrete systems. More and more hardware accommodates both. The feeling, brought out in seminars and on the floor is that the two concepts will develop in parallel, and that what is needed is to sell the total concept of 4-channel rather than confuse the consumer over the differences.

• Video: it was the first time buyers could see two different systems emerging in the potential mass market areas. Cartrivision, already in the marketplace via Sears, Wards, Admiral and Teledyne Packard-Bell, is now being joined by RCA, which promises a play and record system this year at \$7.95. Packard Bell introduced the first 19-in. size TV with Cartrivision feature at under \$1,000.

• Blank tape: with the exception of Ampex and possibly a few others, there was a lack of new product but more emphasis than ever on packaging, display and merchandising. There were less and less cheapie cassettes. Also, more firms are promoting blank 8-track. Too, there is more activity at the audiophile and through introduction of higher density iron oxide bases as alternatives to cobalt-doped and chromium dioxide coatings.

• Car equipment: 4-channel 8-track in the car is more and more recognized as giving a boost to quadrasonic in the home. Car stereo is no longer a price industry, as quality is much more evident. There were special buys, but overall, less and less \$29.95 and \$39.95 machines. Also car cassette has re-emerged, even to the point where Craig introduced the first auto unit with Dolby feature.

• Record feature 8-tracks: definitely a trend with firms such as Panasonic and GE both showing awareness of its popularity.

• 8-track changers: MGA and RCA both bowed units as yet another indication of 8-track's growing position in home entertainment.

• Store display: many more firms exhibited, many such as Cesco Mfg. for the first time. Buyers are still hung-up over tape and seeking compromises between the totally locked security case and one offering some degree of handling by the consumer.

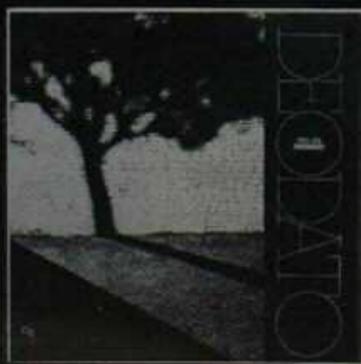
• Budget, cut-out tape: Sutton Records exhibited for the first time at both IHE and the Navy Pier shows. Pickwick emphasized bright packaging and merchandising shippers.

• Accessories: probably the fastest growing segment in the shows. Speakers ranged all the way from the audiophile models of Electrostatic Sound Systems to designs such as Rahm's which are both lamps and speakers. Headphones popped up everywhere with Koss launching a promotion built around a mobile demonstration van that will tour the U.S. Tape carrying cases and storage units were another example of the burgeoning audio equipment scene.

• Buying groups, new organizations: there were more reports of new cooperative buying groups at the shows this year, some organizing in the wake of the Marta Cooperative breakup. Catalog showroom buying groups were also more active. The newly-organized National Association of Catalog Showroom Merchandisers scheduled a meeting here as did the recently-formed Mass Merchandisers Distributors Association.

DEODATO (2001)

"Also Sprach Zarathustra"
(Single-OJ 12)



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Radio-TV Mart

On Page 34

Country Music

Tubb, Walker in Honor Ceremonies

NASHVILLE—Two leading country singers were cited for their ability and longevity in separate ceremonies here last week.

Ernest Tubb was given a plaque for his 30 years as a member of the "Grand Ole Opry," while MGM's Billy Walker was honored for his 20 years as an entertainer, his 40th national hit, and his 29th Top 10 record.

"Opry" manager Bud Wendell was involved in both cases. He presented a plaque to Tubb on stage which read: "Ernest Tubb, one of country music's most powerful pioneers, today a living legend. Ernest Tubb's talent and personality have moved him to the top of his field. He is respected not only for his skill in the country music field, but also for his warmth and honesty that has lent dignity

and stature to the 'Grand Ole Opry' as well as all of country music."

Presented with the plaque were telegrams from leaders in the field, particularly officials of MCA. There were two cakes to mark the celebration.

At the function for Walker, held at ASCAP, he was cited for "providing country music fans with an endless source of entertainment throughout the years." The plaque was inscribed from Gov. Winfield Dunn, Nashville Mayor Beverly Briley, ASCAP's Stanley Adams and Ed Shea, MGM's Mike Curb, and Wendell.

Tannen Splits With Drake

NASHVILLE — Publisher Paul Tannen has broken away from his connections with Pete Drake to concentrate on his own companies, Ridge Music, Tannen Music, and Natson Music.

MANDRELL CUTS RIBBON

NASHVILLE — Epic artist Barbara Mandrell, coupling her advance in the music business with a sense of humor, held a "buswarming" here at a local bank.

The ribbon-cutting ceremony, attended by Gov. Winfield Dunn among others, inaugurated the use of a modern, expensive bus for her travels.

Columbia-Epic officials also were present for the ceremony, held at Commerce Union Bank, and hosted by bank vice president Clarence Reynolds.

Miss Mandrell said the bank was a suitable place for the event because "that's where it was financed."

For the past year or so he had been allied with Drake in his production firm and Window Music.

Tannen Music will place emphasis on its own catalog, which includes the Bascomb Lunsford-Scotty Wiseman standard, "Mountain Dew." It has been recorded by numerous artists and used in commercial jingles.

Ridge Music also has a strong catalog, having published much of the Johnny Tillotson material since 1961. Natson is the ASCAP affiliate.

Tannen also is the Nashville representative for Paul Simon's Charing Cross Music, and will add further major representation.

Game Pilot to Shoot Country

NASHVILLE—The pilot for a new country oriented television show titled "Skee-daddle" will be shot here within the next week or two, formulated by the producers of "Hee Haw."

The show, hosted by Archie Campbell, will be of 30-minute duration, daily, either on network or in syndication. Audience contestants will be selected, and they will be assisted in winning prizes by a guest country artist daily. That artist also will perform, along with his or her band.

Producer of the show will be Bill Armstrong, with Gail Roberts the associate producer.

An official announcement of the show is expected in about a week.

Writers Pick Award Winners

NASHVILLE — Ballots have been mailed to members of the Nashville Songwriters Association to determine the leading writers for the past year.

Winners will be announced and awards presented at the annual banquet Feb. 20, at the Airport Hilton Hotel here.

The voting does not necessarily reflect the commercial success of a song, but rather the tunes which best "exemplify the art of the songwriter."

Several awards will be given, and one writer will be selected songwriter of the year.

Hunter Adds Booker

NASHVILLE—The A.Q. Talent Agency here, in conjunction with Continental Artists of Memphis, will represent Ivory Joe Hunter for bookings.

Quinnie Acuff, president of A.Q. said a big push would be on following Hunter's release of a single and album, both cut here, and stressing country product.

Hunter recently made an appearance on the "Grand Ole Opry," and taped a number of syndicated country television shows originating here.

Nashville Scene

By BILL WILLIAMS

Bill Anderson, at least on a test basis, has found a new singer to replace Jan Howard, who went her separate way recently to seek "identity." The new singer is Mary Lou Turner, a regular on WWVA's "Jamboree." She will tour with Anderson at least through February. . . . Bobby Bare ran into a little string of luck. Flying from a date in Memphis to one in Asheville, N.C., his plane was grounded by snow at the one stopover, in Nashville. He thus was able to spend some time at home.

Charlie Walker plays the Jackie Gleason golf tournament in February. . . . Carol Johnson, who has been working on the road with Jim & Jesse, now joins them in their "Opry" appearances. She is one of the few female singers doing solo work at Bluegrass festivals.

On the subject of Bluegrass, there's a true story going around about the wife of a mayor in Texas who tried to stop a festival there because she thought Bluegrass was a new name for pot. . . . Grandpa Jones and Stringbean spent five days bird hunting, then knocked off to cut logs for the fireplaces. . . . Stoney Mountain Clogger Ben Smathers has a new discovery, a Hawaiian girl named Lia Seagrave who he has signed to Jubal Records. . . . Look for Skeeter Davis to have a re-release of an old song for a single. Some disk jockeys shy away from her current single because the word "Hill-billy" is in the title. . . . Marion Worth has new management, Don Smith and Tom Anthony, and will be hitting the road for bookings as soon as she mends from a fall which badly bruised her.

Old time singer-comic Red Murphy now is in charge of the service department and lounge at the Sharon South Motor Inn in Nashville. . . . Stephen and the Farm Band, the commune group living near Nashville, appeared on the Ralph Emery TV show last Friday. It's a top-notch group. . . . The Hagers have signed with Peter Simone in Hollywood, and are busy changing their image. They have a two week engagement at the Ponderosa, in Reno, the first show on their own, and are working on their own television syndication. . . . Lynda K. Lance is back working again, with her tonsils intact. Heavy bookings over the holidays precluded the surgery she had planned, so she has her fingers crossed. . . . Liz and Casey Anderson join other luminaries at the President's inaugural in Washington.

Danny Davis and his Brass go from Governor's Inaugural Ball at Austin, Texas, to the Anheuser-Busch dealers' convention in Houston. . . . Charlie McCoy is doing two shows with the Masters Festival, one at San Antonio, the other at Houston. He'll do a national TV show in February. . . . Teddy & Doyle, the Wilburn Brothers, will work up to 80 concerts this year in addition to their recording, their syndicated show, and their production activities. Their package show will include Dick Flood, Peggy Sue & Sonny Wright. . . . Sherwin Linton and the Cotton Kings were selected to perform at the County Fair Board Conventions for both Minnesota and Nebraska.

The death of Charles Wright in Dallas came quietly and as a shock. A noted producer for many years, he ran Danrite Records and several publishing companies. Working with many big names in the past, he continued his recent activities with Dennis Baird, Dalton Johnson, The Associated Country and Dianne Phillips. He was 71. . . . Tommy Overstreet has flown to Tulsa to sign his management pact with the Jim Halsey Co. He will be

shooting heavily for radio and TV spots. . . . Roy Clark headlines the March of Dimes special telethon in Chattanooga next week-end, also with the Sound Generation and Gunilla Hutton. . . . Pat Roberts of Dot has signed for a June 14 concert appearance at Oregon State University. Before that he'll appear with the Kitty Wells-Johnny Wright Family Show in Bend, Oregon.

Larry Pinion has been held over at the new Ireland's location in Memphis, booked there by Music City Workshop. . . . Doyle Holly has just cut another session for Barnaby. . . . Don Fowler has done an independent production for Irene Sergent of Ashland, Ky. Miss Sergent's first recording in Nashville. . . . Ray Kirkland, booked by A.Q. Talent, was part of the Johnny Cash spectacular presented in Wheeling. . . . Red Sovine has moved to the Buddy Lee agency for exclusive booking. . . . With his "Trucker's Paradise" single doing well, UA has readied an LP of the same title for Del Reeves. The album will be shipped to record outlets March 5th. It also will be available in 8-track. . . . Merle Haggard, after recording in Nashville, will take his group to Harrah's in Lake Tahoe in February.

Ron Fogarty, a new artist in the Portland, Oregon, area, is getting considerable airplay in that region and is playing to full houses at the

(Continued on page 55)



RCA ARTIST Charley Pride, second from left is seen sharing the gold honors for his single "Kiss An Angel Good Morning" with, from left, Jack Johnson, Pride's manager; Chet Atkins, division vice president, country a&r and Nashville operations; Jack Clement, who produced the single, and Jerry Bradley, director of Nashville operations for RCA.



RONNIE BLEDSOE, vice president of Columbia's Nashville operations, and Clive Davis, president of Columbia Records, present Ray Price with a platinum album in recognition of 1,000,000 sales for his "For the Good Times" album, produced by Don Law.

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Hot Country 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	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	OLD DOGS, CHILDREN & WATERMELON WINE Tom T. Hall, Mercury 73346 (Hallnote, BMI)	9	37	43	BLUE TRAIN George Hamilton IV, RCA 74-0854 (Acuff-Rose, BMI)	6
2	3	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, Decca 33033 (MCA) (Hello Darlin', SESAC)	9	38	42	ONE LAST TIME Glen Campbell, Capitol 3483 (Blackwood/Addrisi, BMI)	7
3	1	SOUL SONG Jon Stapley, Dot 17442 (Famous) (Gallico/Algee, BMI)	12	39	44	MY TENNESSEE MOUNTAIN HOME Dolly Parton, RCA 74-0869 (Owens, BMI)	4
4	6	I WONDER IF THEY EVER THINK OF ME Merle Haggard & the Strangers, Capitol 3488 (Blue Book, BMI)	8	40	41	WE KNOW IT'S OVER Dave Dudley & Karen O'Donnell, Mercury 73345 (Newkeys, BMI)	8
5	5	LOVIN' ON BACK STREETS Mel Street, Metromedia Country 901 (Contention, SESAC)	13	41	45	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 902 (Americus, ASCAP)	6
6	8	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME Jerry Wallace, Decca 33036 (MCA) (TAJ, ASCAP)	8	42	19	KATY DID Porter Wagoner, RCA 74-0820 (Owens, BMI)	12
7	7	LOVE'S THE ANSWER/JAMESTOWN FERRY Tanya Tucker, Columbia 4-45721 (Algee, BMI/Tree, BMI)	11	43	50	I HATE GOODBYES Bobby Bare, RCA 74-0866 (Jack & Bill, ASCAP)	4
8	10	RATED X Loretta Lynn, Decca 33039 (MCA) (Sure-Fire, BMI)	8	44	49	HOPPY'S GONE Roger Miller, Mercury 73354 (Tree, BMI)	5
9	11	PASS ME BY Johnny Rodriguez, Mercury 73334 (Hallnote, BMI)	12	45	32	DOWNFALL OF ME Scruvy James, Capitol 3475 (Marson, BMI)	9
10	15	NEON ROSE Mel Tillis, & the Statesiders, MGM 14454 (Tomale, ASCAP/Brougham Hall, BMI)	8	46	22	WHOLE LOTTA LOVING Hank Williams & Lois Johnson, MGM 14443 (Travis, BMI)	11
11	4	SHE'S GOT TO BE A SAINT Ray Price, Columbia 4-45724 (Galileo/Norlou, ASCAP)	13	47	57	KEEP ME IN MIND Lynn Anderson, Columbia 4-45769 (Flagship, BMI)	3
12	18	THE LORD KNOWS I'M DRINKING Cal Smith, Decca 33040 (MCA) (Stallion, BMI)	7	48	52	THERE STANDS THE GLASS Johnny Bush, RCA 74-0867 (Hill & Range/Jamie, BMI)	5
13	14	CATFISH JOHN Johnny Russell, RCA 74-0810 (Jack, BMI)	12	49	53	I MUST BE DOIN' SOMETHING RIGHT Roy Drusky, Mercury 73356 (Ben Peters, BMI)	3
14	12	SHE LOVES ME (Right Out of My Mind) Freddie Weller, Columbia 4-45723 (Young World/Center Star, BMI)	11	50	59	LOVING GIFT Johnny Cash & June Carter, Columbia 4-45758 (Combine, BMI)	2
15	9	A PICTURE OF ME (Without You) George Jones, Epic 5-10917 (Columbia) (Gallico/Algee, BMI)	14	51	51	THE TOAST OF '45 Sammi Smith, Mega G15-0097 (Jack, BMI)	6
16	21	ANY OLD WIND THAT BLOWS Johnny Cash, Columbia 4-4570 (House of Cash, BMI)	6	52	56	MARGIE WHO'S WATCHING THE BABY Earl Richards, Ace of Hearts 0461 (Bealin, ASCAP/Get the Music/Pale/Ace, BMI)	3
17	13	GOT THE ALL OVERS FOR YOU Freddie Hart & the Heartbeats, Capitol 3453 (Blue Book, BMI)	16	53	63	THANK YOU FOR TOUCHING MY LIFE Tony Douglas, Dot 17443 (Famous) (Cochise, BMI)	5
18	25	TIL I GET IT RIGHT Tammy Wynette, Epic 5-10940 (Columbia) (Tree, BMI)	5	54	55	TRUE TRUE LOVN' Ferlin Husky, ABC 11345 (Bonbre/Coach Four, BMI)	3
19	26	HELLO WE'RE LONELY Patti Page & Tom T. Hall, Mercury 73347 (Hallnote, BMI)	7	55	38	DON'T LET THE GREEN GRASS FOOL YOU O.B. McClinton, Enterprise 9059 (Columbia) (Assorted, BMI)	13
20	16	PRETEND IT NEVER HAPPENED Waylon Jennings, RCA 74-0808 (Nelson, BMI)	15	56	58	GOODBYES COME HARD FOR ME Kenny Serratt, MGM 14435 (Shade Tree, BMI)	8
21	24	SATISFACTION Jack Greene, Decca 33008 (MCA) (Tree, BMI)	8	57	61	FEEL SO FINE Kenny Vernon, Capitol 3506 (Travis/Big Bopper, BMI)	3
22	23	AFRAID I'LL WANT TO LOVE HER ONE MORE TIME Billy "Crash" Craddock, ABC 11342 (Little David, BMI)	11	58	—	WHEN A MAN LOVES A WOMAN (The Way That I Love You) Tony Booth, Capitol 3515 (Blue Rock, BMI)	1
23	20	SHE'S MY ROCK Stoney Edwards, Capitol 3462 (Ironside, ASCAP)	12	59	66	DON'T TELL ME YOUR TROUBLES Kenny Price, RCA 74-0872 (Tree, BMI)	2
24	27	SOMEWHERE MY LOVE Red Steagall, Capitol 3461 (Robbins, ASCAP)	10	60	—	NEITHER ONE OF US Bob Luman, Epic 5-10943 (Columbia) (Keca, ASCAP)	1
25	34	LOVE IS THE LOOK YOU'RE LOOKING FOR Connie Smith, RCA 74-0855 (Neely's Bend, BMI)	6	61	60	MOVE IT ON OVER Buddy Alan, Capitol 3428 (Rose, BMI)	5
26	29	YOU TOOK THE RAMBLIN' OUT OF ME Jerry Reed, RCA 74-0857 (Vector, BMI)	6	62	68	SO MANY WAYS Eddy Arnold, MGM 14478 (Eden, BMI)	2
27	30	ALWAYS ON MY MIND/SEPARATE WAYS Elvis Presley, RCA 74-0815 (Press/Rose Bridge, BMI)	8	63	72	A GIRL LIKE THAT Tommy & The Glaser Bros., MGM 14462 (Glaser Bros., BMI)	2
28	28	EVERYBODY NEEDS LOVIN' Norro Wilson, RCA 74-0824 (Gallico/Algee, BMI)	11	64	69	A MAN LIKES THINGS LIKE THAT Charlie Louvin & Melba Montgomery, Capitol 3508 (Cooper Basin, BMI)	2
29	35	LOVE SURE FEELS GOOD IN MY HEART Susan Raye, Capitol 3499 (Blue Book, BMI)	6	65	—	I AM WOMAN Bobbie Roy, Capitol 3513 (Buggerlugs, BMI)	1
30	31	IF IT'S ALL RIGHT WITH YOU Dottie West, RCA 74-0828 (House of Gold, BMI)	9	66	—	SOME ROADS HAVE NO ENDING Warner Mack, Decca 33045 (MCA) (Page-Boy, SESAC)	1
31	36	IN THE PALM OF YOUR HAND Buck Owens, Capitol 3504 (Blue Book, BMI)	5	67	70	YES MAM (I Found Her in a Honky Tonk) Glen Barber, Hickory 1653 (Acuff-Rose, BMI)	4
32	37	THE SHELTER OF YOUR EYES Don Williams, JMI 12 (Jack, BMI)	7	68	62	PROUD MARY Brush Arbor, Capitol 3468 (Jondora, BMI)	10
33	39	DANNY'S SONG Anne Murray, Capitol 3481 (Guossos, ASCAP)	6	69	—	BLUE EYED JANE Benny Whitehead, Reprise 1131 (Peer, BMI)	1
34	48	GOOD THINGS David Houston, Epic 5-10939 (Columbia) (Algee, BMI)	5	70	73	SOFT LIPS & HARD LIQUOR Charlie Walker, RCA 74-0870 (Forest Hills, BMI)	3
35	46	TEDDY BEAR SONG Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)	5	71	71	WOMAN EASE MY MIND Claude Gray, Million 31 (Vanjo, BMI)	2
36	40	UNBELIEVEABLE LOVE Jim Ed Brown, RCA 74-0846 (Tree, BMI)	7	72	—	I'M NOT STRONG ENOUGH (To Build Another Dream) Stonewall Jackson, Columbia 4-45738 (Blue Crest/Hill & Range, BMI)	1
				73	74	MAKIN' HEARTACHES George Morgan, Decca 33037 (MCA) (4 Star, BMI)	2
				74	75	FARM IN PENNSYLTUCKY/BETWEEN THE KING & I Jeannie Seely, Decca 33042 (MCA) (Tree, BMI/Tree, BMI)	2
				75	—	IF NOT FOR YOU Bobby Wright, Decca 33034 (MCA) (Big Sky, ASCAP)	1



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Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 1/27/73

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	4	IT'S NOT LOVE (But It's Not Bad) Merle Haggard, Capitol ST 11127	8
2	3	MY MAN Tammy Wynette, Epic KE 31717 (Columbia)	11
3	1	GOT THE ALL OVERS FOR YOU Freddie Hart, Capitol ST 11107	13
4	2	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	17
5	7	THIS MUCH A MAN Marty Robbins, Decca DL 7-5389 (MCA)	7
6	5	LYNN ANDERSON'S GREATEST HITS Columbia KC 31641	12
7	9	GLEN TRAVIS CAMPBELL Capitol SW 11117	9
8	6	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	29
9	8	HERE I AM AGAIN Loretta Lynn, Decca DL 7-5388 (MCA)	14
10	13	A PICTURE OF ME George Jones, Epic KE 31718 (Columbia)	6
11	12	BURNING LOVE (And Hits from His Movies) Elvis Presley, RCA Camden CAS 2595	12
12	10	CHARLIE McCOY Monument KZ 31910 (Columbia)	11
13	11	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	24
14	15	BORROWED ANGEL Mel Street, Metromedia Country MCS 5001	12
15	16	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot DOS 26003 (Famous)	10
16	19	DON'T SHE LOOK GOOD Bill Anderson, Decca DL 7-5383 (MCA)	6
17	20	INCOMPARABLE Charley Pride, RCA Camden CAS 2584	8
18	18	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic KE 31746 (Columbia)	10
19	22	LONESOME 7-7203 Tony Booth, Capitol ST 11126	7
20	14	ALL THE GREATEST HITS Ray Price, Columbia G 31364	21
21	21	JESUS WAS A CAPRICORN Kris Kristofferson, Monument KZ 31909 (Columbia)	9
22	24	ROY CLARK LIVE Dot DOS 26005 (Famous)	5
23	17	I CAN'T STOP LOVING YOU/(Lost Her Love) ON OUR LAST DATE Conway Twitty, Decca DL 7-5361 (MCA)	19
24	27	I AIN'T NEVER Mel Tillis & the Statesiders, MGM SE 4870	7
25	29	BEST OF Sammi Smith Mega M 311019	4
26	23	WHEEL OF FORTUNE Susan Raye, Capitol ST 11106	16
27	25	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA LSP 4761	18
28	31	GARDEN PARTY Rick Nelson & the Stone Canyon Band, Decca DL 7-5391 (MCA)	4
29	26	IF YOU TOUCH ME (You've Got to Love Me) Joe Stampley, Dot DOS 26002 (Famous)	16
30	35	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca DL 75369 (MCA)	3
31	30	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	31
32	34	I'VE GOT A WOMAN'S LOVE Marty Robbins, Columbia KC 31628	5
33	33	LADIES LOVE OUTLAWS Waylon Jennings, RCA LSP 4751	17
34	39	WILL THE CIRCLE BE UNBROKEN Nitty Gritty Dirt Band, United Artists UAS 9801	5
35	40	LIVE AT KANSAS STATE Earl Scruggs Revue, Columbia KC 31758	3
36	41	HOT "A" MIGHTY Jerry Reed, RCA LSP 4838	2
37	38	EXPERIENCE Porter Wagoner, RCA LSP 4810	10
38	—	WHO'S GONNA PLAY THIS OLD PIANO . . . (Think About It Darlin') Jerry Lee Lewis, Mercury SB 61366	1
39	—	SONG OF LOVE Charley Pride, RCA LSP 4837	1
40	36	BEST OF CHARLIE RICH Epic KE 31933 (Columbia)	5
41	32	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4683	45
42	43	GREATEST HITS, VOL. I Hank Thompson, Dot 26004 (Famous)	2
43	44	GREATEST HITS, VOL. II Hank Williams, Jr., MGM SE 4822	4
44	—	DOWN TO EARTH Jeannie C. Riley, MGM SE 4849	1
45	45	BEFORE GOODBYE Del Reeves, United Artists 50964	2

Country Music

Nashville Scene

• Continued from page 51

Oriental Gardens in McMinnville, Ore. He was a member of the old **Buddy Simmons Band**, whose featured vocalist was **Susan Raye**. . . . Manager **Frank Campana** will take **Lynn Anderson** from the Presidential inauguration parade to a television special with actor **Glenn Ford**. Lynn also will be seen on a musical variety show in February with **Ernie Ford**. . . . The new **Hal Wayne** release on **Cutlass**, Hal wrote, produced, arranged and published the song, and owns the master. He also played a couple of instruments on it himself. . . . **Tony Farr's** new instrumental on his own label, **Farview**, is titled "Tony Farr Plays the Farr Out of It." . . . Hickory's **Patti Powell** entertained at the West Virginia penitentiary. . . . **Don Gibson** is cutting a new **Bobby Bond** single. . . . **Leona Williams** has done her first Hickory session under the supervision of **Wesley Rose**. . . . **Johnny Rion**, disk jockey and promoter of the St. Louis area, has a release on **Open Road Records**, co-written by his wife. . . . **Bob Taylor**, booker for the **Jim Halsey Agency** in Tulsa, is the father of a big girl, **Christy Lynn**. . . . **O.B. McClinton** is playing the colosseum circuit, and to big crowds. . . . RCA has released **Charley Pride's** nineteenth album and his next single, a **Merle Haggard** composition.

Campbell Pres. Of Golf Club

NASHVILLE—Archie Campbell has been named president of the **Crockett Springs Golf Club**, home of last year's **Music City Pro-Celebrity** tournament, following the departure of **Frank Rogers**, the club's founder.

Rogers, who had gone into the publishing and management business following his move here from **Fort Worth** a few years ago, has returned to **Texas**.

Campbell would say only that there was a "great difference of opinion between Rogers and other officers of the organization."

Rogers had directed the **Music City** tournament for the past several years after taking it over from the original founders, **Don Pierce** and **Hal Neeley** of **Starday-King**.

Campbell said he had not had time yet to formulate any plans for next fall's tournament.

Denny Aussie Country Growth

NASHVILLE—The foreign market in areas of publishing and recording continue to grow through the proper selection of individual representation, according to **J. William Denny**, president of **Cedarwood Publishing**.

Denny, whose publication "Midnight Bus" currently is the number one charted song in **Australia**, said that **Chris Vaughan Smith**, who heads his office in **Sidney**, had done an outstanding job placing materials. The song, written by **John D. Laudermilk**, is recorded on **Fabel** by **Johnny Chester**.

Denny also credits his working relationship with the **Peer Southern** organization for the success here.



Let's look over this situation eyeball to eyeball! We've got two hit records on our hands and one on the way. With your support we're going to make it with . . .

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Written by: DOYLE MARSH

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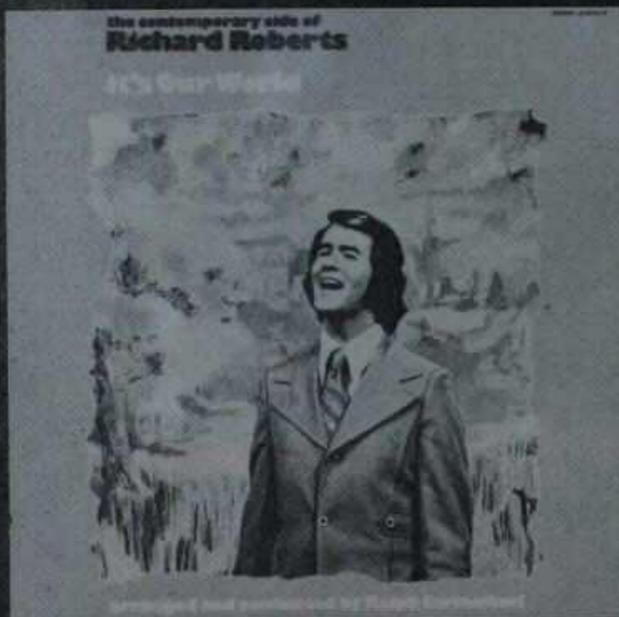
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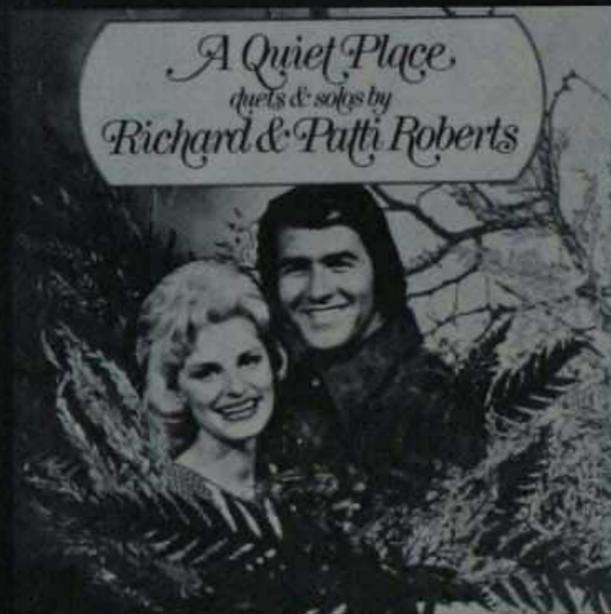
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Nashville Publishers: Creative Forces

1,000 Firms Build a Bubbling Cauldron of Copyrights

By Bill Williams

NASHVILLE, in its 30-year commercial music history, has grown from one to 1,000 in the number of publishers which have made it one of the great recording centers of the world.

In this special issue, the story of some of the major companies is told, and a listing of all of the country publishers whose works have appeared in the Billboard country chart in the past year.

With its publishers, and thousands of writers, it today is perhaps the greatest source of song material in the world.

There's a story which has made the rounds in Nashville for many years about how the first country publishing company was started by \$25,000 placed in a paper sack. A great story, but simply not true. Not that a paper sack would have changed anything, really, because the principals involved were the same, in a sense at least.

Virtually everyone knows the story of Fred Rose. The onetime popular music composer and entertainer made his way to Nashville and, on Oct. 13, 1942, reluctantly began what was to become one of the greatest publishing firms in the world. It was the first exclusively country music company ever formed.

Fred Rose, while on the West Coast, had written a number of country songs for Gene Autry—"Tweedle O Twill," "Be Honest With Me," "Tears on My Pillow"—28 of them in all. They were in Autry's publishing firm, which had a collection of everything. He later, when in Nashville, wrote songs for Roy Acuff, published by Southern.

Acuff was one of several people who tried to persuade Fred Rose to form a publishing company exclusively for country writers. Rose turned down each suggestion on the grounds that he was a composer, not a businessman. But Acuff was persistent. Finally, almost as to brush him off, Rose told Acuff: "I'll put up my songs if you put up \$25,000." At this point Acuff did not go to the bank and withdraw the cash.

Instead, his beautiful and business-minded wife, Mildred, wrote out a check for \$25,000 at Roy's request, and a partnership was formed. Technically, the partnership for Acuff-Rose was between Fred Rose and Mildred Acuff, not Roy, and today, nearly 30 years later, Mrs. Acuff still acts as treasurer of the company.

The initial catalog of 16 songs, all written by Fred Rose, constituted the makeup of the partnership at first. They included "Pins and Needles" and "Fireball Mail," which is not a bad way to begin. The first office was at 2403 Kirkman Street in Nashville, which was Fred's home, and all of his files were kept under his bed. Later, when the bedroom became too crowded, he rented an office at 220 Capitol Boulevard, where Fred Rose wrote songs, administered the company, and sold songbooks of Acuff tunes. At that time, all sheet music for Acuff-Rose was handled by Forster Music of Chicago. (When Wesley Rose joined the firm in December of 1945, the sheet music sales were shifted to Nashville, and have come from there since.)

Mel Foree became the first employee of the company, and began writing with Rose.

Even though Rose had been an ASCAP writer, Acuff-Rose was formed as a BMI company because, at the time, there was a greater opportunity to form a BMI catalog for a country writer. A few months later an ASCAP company also was formed—Milene. This name was taken from the first three letters of Mildred Acuff and the last three of Lorene Rose, Fred's wife.

Fred Rose wrote so many songs in those initial days that he adopted a penname (Floyd Jenkins) so as to appear he was not the only writer with the company.

Roy Acuff also was writing hit songs, and Rose got some early tunes from Pee Wee King. The big one wasn't to come until later.

When Wesley Rose joined Acuff-Rose as general manager, Fred Rose was freed to do nothing but write. He then had moved to Rainbow Trail, the site of his "attic studio" which contained an old Victrola chassis with an acetate cutter inside for doing demos. He then moved some of his equipment into a garage, with an extension chord running from the attic, and some of the early master sessions were done. The early acetates also were taken on the road to teach new songs to artists who were performing. Some of the earliest Acuff-Rose songs were cut by Jimmy Newman, Al Terry and Bill Carlisle.

It was November, 1946, when the Roses began looking for a "female Roy Acuff." They discovered Molly O'Day. Fred Rose had been producing her for Columbia with Art Satherly, and she was later destined to record the first songs written by the late Hank Williams.

Fred and Wesley Rose were playing a game of ping-pong (then and now Wesley's favorite diversion) in the lobby of WSM in the National Life and Accident Insurance Building in downtown Nashville (Fred was still a pianist there, composing songs on the air) when they met Hank and Audrey Williams. Audrey asked Fred Rose if he would listen to her husband's songs. They walked into a nearby studio, and Hank, with his guitar, played a few. The four of them went immediately to their downtown publishing office, and they cut some acetates, which were songs for Molly O'Day. Hank, at the time, was interested only in writing. It was about this time that A.E. Middleman started a label called Sterling, called Fred Rose, and told him he wanted some recording both "western type and hillbilly type." Fred called Hank, asked him if he would make a record, and Williams agreed. The other sides were cut by the Oklahoma Wranglers (now the Willis Brothers), who also provided the backup for the Hank Williams songs. Williams and the Wranglers each cut four sides, receiving a flat \$250 payment for their efforts. This was, according to Wesley Rose, the first series of Nashville Sound records, with just head arrangements.

The Roses felt that Hank Williams, at the time, was sounding too much like Acuff, and they worked on changing that. It was Acuff who decided that Williams should record his own, as himself. The Roses went to Art Satherly, but he said he had too many acts. He also was turned down by the late Paul Cohen for Decca. But Frank Walker, who had just left RCA Victor to start his own label, asked Rose to hold up a couple of months until MGM had been established as a record company. Williams then was signed as the first MGM artist. When his "Move It on Over" went to number one, MGM purchased all of the old Sterling masters.

Meanwhile, back at the publishing company, Rose signed Jennie Lou Carson as a writer. Miss Carson, sister of Red Foley's first wife, turned out "Jealous Heart," "You Two Timed Me One Time Too Often" and others. Rose had met her when she sang as one of the "Milk Maids" at WLS in Chicago. Acuff-Rose also published the first Bob Atcher songbooks. Fred Rose also signed Marty Robbins as an exclusive writer, despite warnings that Robbins would never move to Nashville. (Marty met Fred at the airport in Phoenix and signed on the spot.)

The Roses were friends of Pee Wee King and Redd Stewart, and they began writing for their publishing company. Clyde Moody was signed, and he turned out the "Shenandoah Waltz." When Pee Wee and Redd wrote the "Tennessee Waltz," it was Wesley Rose who was

instrumental in getting the "big cuts." First done by Cowboy Copas for King in Cincinnati, it then was cut by Pee Wee King in Chicago. Wesley pushed Mitch Miller to cut it instrumentally, and he also got a Wayne King instrumental. This was a massive breakthrough for country music. Eventually, Miss Patti Page cut it, with a little urging from Jerry Wexler (then with Billboard). That was in 1950, and it led to Wesley Rose becoming a full partner in the publishing firm on Jan. 1, 1952. Not only did the record take off, but it sold 1¼ million copies of sheet music, the largest such sale since the depression. It later became the official Tennessee state song.

The list of Acuff-Rose writers became almost legendary. They included Charlie and Ira Louvin, Martha Carson, Johnny Wright and Jack Anglin, Boudleaux and Felice Bryant, Don Gibson, Roy Orbison, the Everly Brothers, John D. Loudermilk, Joe Melson, Ernie Ashworth, the Blackwells, Wilma Lee and Stony Cooper, Mickey Newberry, Jimmy Work, Stu Phillips, Mark Sharon and Gene Thomas.

Thus Acuff-Rose has grown into the single most powerful and prolific country music publishing company in the world. With its early success, it was inevitable there would be others.

King

Syd Nathan of King formed Lois Music in 1945 in Cincinnati, and over the years this firm and its affiliates have had 107 award-winning songs. Its catalog, in the country field, now includes such companies as Tannen, King, J&C, Briarcliff, Lonat, Arnel, Mar-Kay, Armo, Cheyenne, Del Monica and You and Me. In 1952, Starday Music was started in Beaumont, Tex., by Pappy Daley and Starnes, and, under the direction of Don Pierce, brought the company to Nashville in 1957. In 1969 all of the publishing companies were put under the umbrella of Starday-King, and, in 1972, under Fort Knox Music, run in New York by Freddie Bienstock and in Nashville by Merle Kilgore.

The catalog is a strong one, including such standards as "Satisfied Mind," "I'll Sail My Ship Alone," "Blues, Stay Away From Me," "Alabam," "Giddy-up Go," "Y'all Come" and "Johnny Reb." There are more than 35,000 copyrights in all, some 15,000 of them country.

Tree

Jack Stapp was the program director of WSM when he first got involved in publishing. In fact, Stapp was far more than that and is responsible today for bringing in more of the Nashville talent (in all areas) than anyone in the country music community. It was he who produced the early network shows from Nashville, and who added his creative talents in many ways to the growth of the music community. It then was natural that he should become involved in publishing, and aid in the pioneer movement.

The home office of Tree International is now a three-story Spanish structure located on music row in Nashville. It once was a small room in the Masonic Building in the downtown area.

Stapp founded his company in 1951, not in Nashville, but in New York, in partnership with Louis Cowan (whose wife gave the company its name). In 1957, Stapp bought out Cowan and made the permanent move of the firm to Nashville. Almost from the beginning, there were hit songs. One of the earliest of these was "Heartbreak Hotel," recorded by Elvis Presley. The Tree catalog in itself is immense, but acquisitions have made it even more formidable. The company took over the great Green Grass Music catalog, with Curly Putman. Hank Cochran came along when Pamper Music was acquired from Hel Smith.

(Continued on page 58)

Nashville Publishers: Creative Forces

• Continued from page 57

Harlan Howard sold half of Wilderness Music to Tree in 1961. Tree later signed veteran songwriter Eddie Miller. Half of Press Music also was purchased by Stapp and his group.

And his group is a tower of strength. The earliest employee was Joyce Bush, now secretary-treasurer of the company, who was Stapp's secretary at WSM in those formative days. One of the most knowledgeable people in the industry, she has been there since its inception. So has Buddy Killen, executive vice president, who is a professional musician-turned-publisher and producer. Killen also is an outstanding songwriter.

Tree now has publishing offices in more than 16 foreign countries, has more than 100 exclusive writers, and its BMI awards now number in the neighborhood of 150.

The catalog includes all of the early Roger Miller hits, and songs by such outstanding writers as Red Lane, Billy Sherrill, Willie Nelson, Ronnie Wilkins, Jack Moran, Glenn Tubb, Early Williams, Dottie West, Bobby Braddock, Marvin Rainwater, Faron Young, Justin Tubb, Ray Pennington, Glenn Martin, Dave Kirby and others.

Cedarwood

Jim Denny was a remarkable man in many respects. In 1955, *Billboard* voted him the top country man of the year. One year earlier he had become a music publisher, adding to his other many activities. Cedarwood was born in one room located at 156 7th Avenue North in downtown Nashville. There were two employees, Danny Dill and Dolly Dearman (Denny), and a young writer who sent in his material by mail from Shreveport. His name, Wayne Walker.

Denny had been a little bit of everything in his life, and a whole lot of many things as well. In those days, he was operating the Artists Service Bureau for WSM, the only major booking firm dealing exclusively with country music. He later formed his own booking agency, the first major one in Nashville. But his publishing company is what has flourished over the years, many of those years under the capable direction of his son, J. William (Bill) Denny.

The early writers for Cedarwood assured a strong catalog. In addition to Walker there were such stalwarts as Marijohn Wilkin and Mel Tillis. Within six years, Cedarwood had its own building, had a staff of 25, and had overseas offices. Johnny Denny, another of the late Jim Denny's sons, runs his own record label. Curley Rhodes

and Mary Clare Rhodes have been with the Denny family since the beginning. Mrs. Rhodes, in fact, first joined Denny at WSM in 1947.

Bill Denny, now a dynamic leader in publishing and in the Country Music Association and NARAS, grew up in the business, got away long enough to major in business administration at Vanderbilt, work a stint at Columbia and the Third National Bank, and then, on his father's death, to assume the presidency of Cedarwood. Still growing and expanding, the firm is now one of the powerhouses in country music.

(Four Star)

Although Four Star Music goes back to 1946, it was not at first an exclusively country label. Its country catalog, however, is enviable, and under the Nashville leadership of Bob Jennings it has become a country stronghold. Jennings is vice president, working with president Jo Johnson on the West Coast. Founded by Bill McCall, it was later purchased by Gene Autry. The 14,000 songs in the catalog include Eddie Miller's standard, "Release Me," and such tunes as "Lonely Street" and "In the Misty Moonlight" by Cindy Walker. Other great tunes have been turned out by Jean Chapell, Carl Balou, and Betty Jean Robinson. The firm has been a consistent winner over the years.

(Lowery)

It was in October of 1952 when Bill Lowery, the big man of Atlanta, discovered he had cancer. His close friend, Ken Nelson of Capitol Records, suggested that Lowery—who had demonstrated his capabilities in nearly every other facet of music—go into the publishing business. Nelson also suggested that he call his firm Bill Lowery Music. In 1953, with the capable Cotton Carrier on his staff, Lowery had his first hit, a country-gospel tune called "I Have But One Goal," recorded by the same Bill Lowery and the Smith Brothers. In short order he also hit with Hank Snow's "Fireball Mail," written by Dan Welch, who also wrote a tune for the Wilburns. Then Lowery scored with a Red Foley-Kitty Wells tune.

Lowery's philosophy then, and now, was that he was a lyric-publisher, and paid no attention to whether a song was country or pop, as long as it had good content. He proved his theory correct when, in 1956, his firm turned up "Young Love" for Sonny James, which scored in every field. Despite this, his country songs over the years have made it equally well with his pop titles. There was "Walk on By," recorded by Leroy Van Dyke. One of his leading writers then was Gary Walker, who now runs

the Nashville branch of his Atlanta-based publishing house. In 1962 he hit in the country field with "Misery Loves Company," recorded by Porter Wagoner. And then came such incredible writers as Joe Smith, Freddie Weller and Dorsey Burnette. Burnette writes for Brother Karl's Music in Los Angeles, which is owned in partnership between Lowery and Karl Ingeman. Weller's Young World Music also is owned with Lowery. Such recent songs as "Rose Garden," "Traces" and "How Can I Unlove You," prove the versatility of his writers. Weller's "Games People Play" was a hit in all directions. Although never intending it strictly that way, Lowery's contribution to the country industry has been one of the greatest of all times.

(Hill & Range)

A New York company with foresight began, some two decades ago, to buy Nashville publishing companies which were country oriented. Hill and Range purchased a couple of firms from Marty Robbins, another from Ernest Tubb, two from Hank Snow, the Bob Wills company, Southwind, and American Music. The firm, long ago, also started publishing song books of the big country artists.

When the early BMI awards were given, the names of publishers most prominently found were those of Hill & Range and Acuff-Rose.

About a dozen years ago, the company opened a Nashville office, run at first by Paul Rich and then, a couple of years later, by Lamar Fike, who continues to handle the operation. Since then, in addition to its purchased catalogs, it has built its own string of titles and copyrights, and must be considered one of the major factors in country music.

(Central Songs)

Founded in 1942 by Cliffie Stone and Tennessee Ernie Ford, Central Songs was another manifold company, with strong country representation. Stone later bought out Ford. The company later established Snyder's Music and Freeway Music and six others, all of which were sold to Capitol Records in 1970.

The company boasts at least 30 standards in its catalog, including "She Called Me Baby," "Foolin' Around," "Together Again," "Satisfied Mind," "He'll Have to Stay," "Silver Threads and Golden Needles," "My Baby's Gone," and "Teenage Crush." The writers constitute another Who's Who. They include Joe and Audrey Allison, Tommy Collins, Sonny James and more. Central Songs also is involved in Wedgewood Productions and Newhall Records. Central also owns half of the Rhodes catalog of Mineola, Texas.

(Continued on page 60)

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Naturally Stoned
Dream On Little Dreamer
Little Boy Sad
Rozen Voor Sandra
Tobacco Road
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Big City Miss Ruth Ann

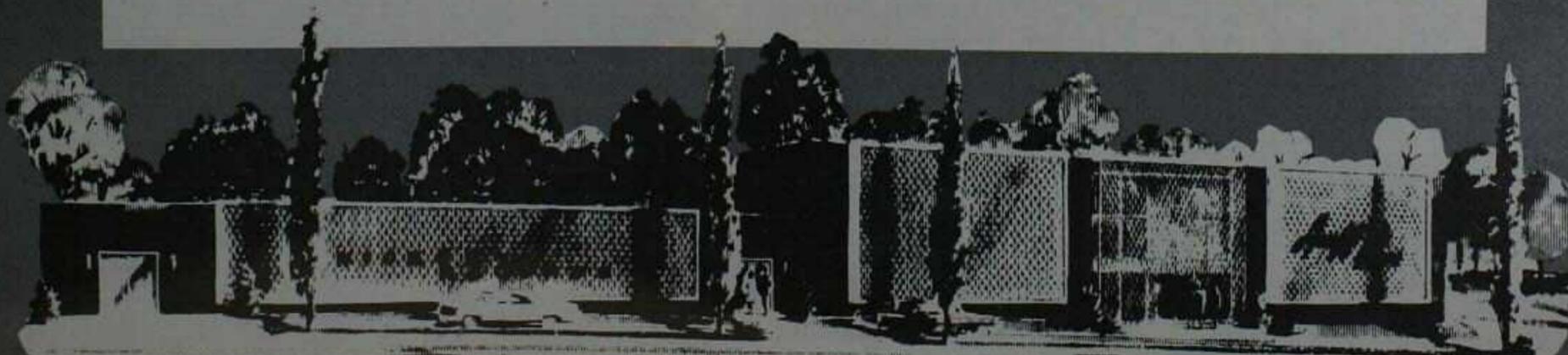
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- 1st Nashville publisher to have a foreign booking agency
- 1st Nashville publisher to record foreign artists
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- Provided three of the four members of the Country Music Hall of Fame (Tex Ritter became a fourth later)
- Fred Rose was the 1st to be elected "Country Music Man of the Year"
- Fred Rose and Wesley Rose were 1st father-son combination to be elected "Country Music Man of the Year"
- 1st founder of the Country Music Association
- 1st Nashville publisher represented on board of National Music Publishers Association
- 1st Nashville publisher represented on board of ASCAP (American Society of Composers, Authors and Publishers)
- 1st Nashville publisher represented on Board of National Music Publishers Association
- Most country singles on charts, year ending Oct. 21, 1972 in Billboard's "The World of Country Music"



Nashville Publishers: Creative Forces

• Continued from page 58

(Excelloric Music)

Although thought of basically as an r&b publisher, Excelloric Music, started in 1955, has had great success in the country field. One of its most successful records has been "She's All I Got," recorded first by Freddie North and then by Johnny Paycheck. In addition to Excelloric, the firm also is involved with Lookout Music and Strange. The operation in Nashville is run by Bob Tubert.

(Sure-Fire)

On the second of January in 1957, two young singers from Arkansas hung up a sign in a building in downtown Nashville and formed both a publishing company (Sure-Fire) and a talent agency (Wil-Helm). Doyle Wilburn, one of the singing brothers became president, and his partner, Teddy Wilburn, became secretary. Two other brothers, Leslie and Lester, became vice president and treasurer respectively.

It was, as the name implied, a sure-fire operation. One of their early writers was a lady named Loretta Lynn, and she has scores of songs in that catalog. Another was Kathryn Tulton, who wrote "Fool Number One" for Brenda Lee (a song first put on a demo record by Loretta Lynn), Jan Critchfield, who wrote "Statue of a Fool" for Jack Greene; Dick Flood, who wrote "Trouble's Back In Town" for the Wilburns; J. Lee Webb, who wrote his own "She's Lookin' Better By the Minute," Betty Sue Perry, Sharon Higgons and, again, many others. The Wilburns also own Bronze Music, Maple Music and Pentax. Now in business for more than 15 years, there is a catalog of more than 30,000 songs, about 1,800 of which have been recorded.

(Combine)

Fred Foster formed Combine Music in 1958, about the same time he put together Monument Records. While not lacking in quantity, its stress has been on quality, and Bob Beckham, vice president and manager of the music firm, has overseen this sort of control. Just a few names give some indication of this at once: Kris Kristofferson, Tony Joe White, Dennis Linde, Chris Gantry, Rob Galbreath, Terry Deamore, Randy Cullers, Danny Epps and Michael Bacon.

Combine's holdings include Vintage Music, Resaca Music, Music City Music and Rising Suns Music. There also are a couple of production companies, with publishing firms under those umbrellas as well.

Foster, in addition to being chief executive and producer, also is an outstanding writer, and co-wrote, among other things, "Me and Bobbie Magee" with Kristofferson. The catalog, in these nearly 15 years, has continued to increase in value.

(Eddie Miller)

In 1960, after writing hits for others over the years, Eddie Miller formed two of his own publishing companies: Eddie Miller Music and Music In Color. Later he sold part of his 500 songs to Tree, as noted earlier. Aside from Tom Gant, his writers are pretty much a family affair: Eddie, Barbara and Pam Miller. Miller now has moved into production as well, handling two acts for MGM Records. He also has written a country music opera, and has done virtually everything. Basically, however, he is a writer, and one of the best in the business.

(Window)

People normally think of former Atlanta milkman Pete Drake as a steel guitarist. Next in the sequence would be producer. But he has been a successful publisher since 1962 with his Window Music. Pete and Jack Drake founded it 11 years ago in Nashville, and have had a steady catalog build which now includes some 3,000 songs.

Drake long has been a guitar innovator, and is considered among the leading independent producers anywhere, whether in Nashville or London. But, with his staff of writers, he has grown into a major publisher. In his Window and Tomak companies he has such staff members as Linda Hargrove, Sorrells Pickard, David Alan Cole, Ruby Van Noy, Danny Samson, Frank Dycus and Larry Kingston. They have turned out songs in recent times for the likes of Roy Clark, Del Reeves, Porter Wagoner, the Hardin Trio, Jan Howard, David Rogers and Mel Tillis. There have been many pop hits as well. The firm also owns Tomak Music, with the same officers, including Rose Trimble, who is secretary-treasurer.

(Forrest Hills Music)

In 1963, two major publishers moved on the scene in Nashville. One of these was Forrest Hills, and with the Bradley name it could hardly miss. Any one of the Bradleys (Owen, Harold, Charlie, Jerry, Patsy, etc.) would constitute a musical track record in Music City, but a family undertaking is almost overwhelming. As things stand now, Harold Bradley, one of the greatest session musicians and leaders ever to come into the field of music, is president of the firm, and Cecil Meachum is pro-

fessional manager. Consider a few of these songs: "I'm Living In Two Worlds," written by Jan Crutchfield; "When A Man Loves A Woman," by Bill Eldridge and Gary Steward; "Dream On Little Dreamer" (split with Cedarwood) by Fred Burch and Jan Crutchfield, and Cindy Walker's "You Are My Treasure." Strictly a BMI firm with no other affiliations, Forrest Hills now has a catalog of more than 1,000 songs and, like the Bradley family, has been a major force in country music.

(Buckhorn)

Buckhorn Music also came into being in 1963, headed by two of the most talented people in the publishing business: Bill Justis and Marijohn Wilkin. Hubert Long bought the company in 1966 but, with Long's death this past year, it was reacquired by Miss Wilkin. In the catalog are the early Kristofferson songs, and tunes by Chris Gantry and Hal Bynum. The titles include "For the Good Times," "I'd Rather Be Sorry," and "I've Got To Have You." Marijohn now is heading her own production company, and has working with her Hillman Hall and Ken Lauber. She also, with Ronnie Peterson, has Meredith Music.

(Mariposa)

Marty Robbins has started a good number of publishing companies in his day, and sold a lot of them. But he keeps starting anew and building additional catalogs. One of the firms he has held on to is Mariposa, which he began in 1964. Others are Maricana and Maricopa. He already has 300 songs stashed in this grouping, and some of them are proven winners. They include "My Woman, My Wife," "This Much A Man," "Kate," "The Best Part of Living," and "The Shoe Goes On the Other Foot Tonight." Three of his earlier publishing companies were sold to Hill & Range.

(Wilderness)

1964 also was the year for the founding of Wilderness Music by Harlan Howard, managed for many years by Don Davis. The Harlan Howard songs already are a legend, and so are his awards. Each year he modestly continues to turn out hits. Others, seeing the magic of his publishing touch, have turned their material over to him during the years. They include Lola Jean Dillon, Liz Anderson (who sent him her songs when she lived in California), June Carter, Waylon Jennings, Conway Twitty, and Don Bowman. With Twitty, Howard owns half of Twitty Bird Publishing and, as previously noted, half of Wilderness now is owned by Tree, which also administers it. Howard, one of the all-time great writers, has written hits for Kitty Wells, Jan Howard, Connie Smith, George Hamilton IV, Waylon Jennings, and almost everyone else

(Continued on page 62)

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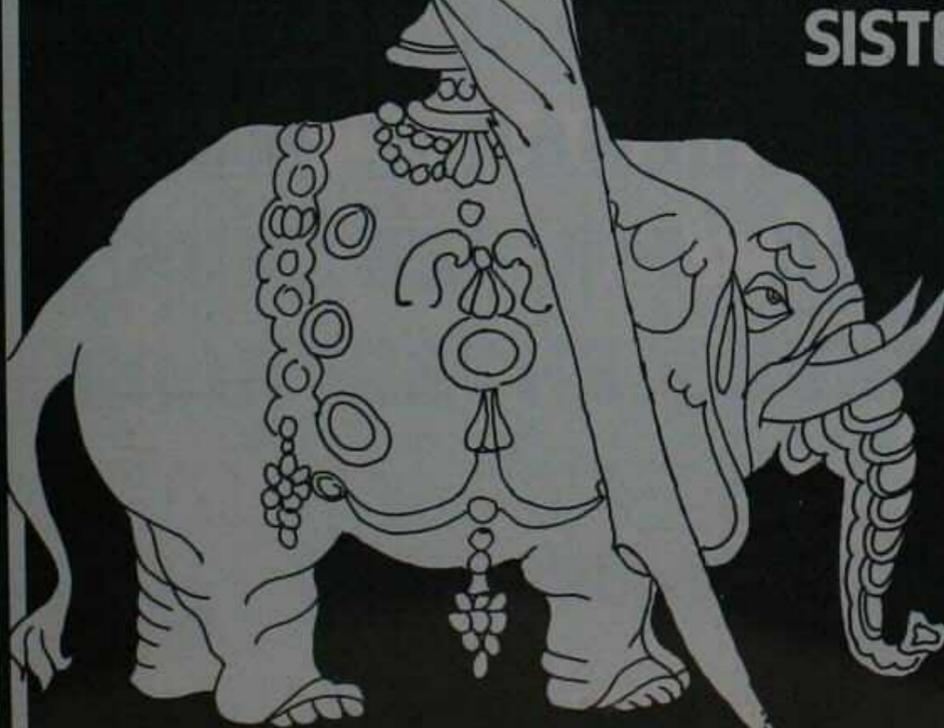
LOOK FOR THESE JANUARY RELEASES:

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SCOTTI CARSON—RCA—"SOFT AND GENTLE"

TOWNES VAN ZANDT—POPPY—"DON'T LET THE SUNSHINE FOOL YOU"



Creative Forces

• Continued from page 60

in the country field, including himself. Wilderness thus is a name that continues to attract attention in the publishing field.

(Blue Echo)

Blue Echo Music, which came into being in 1965, is part of Ray Griff Enterprises. So are Blue Band Music, Blue Mist, and Shades of Blue Productions. Griff also owns Note Records. With writer Dale Gardner, Canadian Griff writes much of the material for the firm, which now has a catalog of 250 songs, 200 of which have been recorded. They're pretty strong, too, including such tunes as "The Morning After Baby Let Me Down," "Step Aside," "Canadian Pacific," and "B-A-B-Y."

(Vector)

Vector Music was begun by Jerry Reed in 1965, with the first song in the publishing company written by his wife, Priscella Mitchell, a tune called "If I Talk to Him," recorded by Connie Smith. Reed, prior to that time, had placed all of his songs with the Bill Lowery group in his native Atlanta. In Nashville, realizing the need for a publishing firm of his own, Vector was formed. In addition to Reed, it now has a staff of four writers, and a growing catalog.

(Blue Crest)

Ray Baker is one of those publishers who has enjoyed the sweet smell of success. Since the firm's founding in 1965, he has placed 23 BMI awards on his mantle. With some 800 songs in the catalog, Baker can point with pride to a string of proven names who write for the company. Heading that list would have to be Dallas Frazier and Doodles Owens who, individually and collectively, would be the envy of any publisher. Add to that the names of Whitey Schafer, Truman Sterns, Charlie Walker and Guy Goldman, and there is some indication of just how potent the writing force is.

Baker, in addition to his publishing firm, also has his Del-Ray Production Company, Del-Ray Jingle Company, Surety Songs, Inc., Ja Ray Music, the latter owned on a 50-50 basis with Jack Greene, and Neely's Bend Music, owned in partnership with Connie Smith.

And the songs? "There Goes My Everything," "Son of the Hickory Hollow Tramp," "All I Have To Offer You Is Me," "I'm So Afraid of Losing You Again," and "I Can't Believe You Stopped Loving Me."

It might be noted that Dallas and Doodles wrote the first three number one hit songs for Charley Pride. And they've duplicated that feat with others.

(Continued on page 64)

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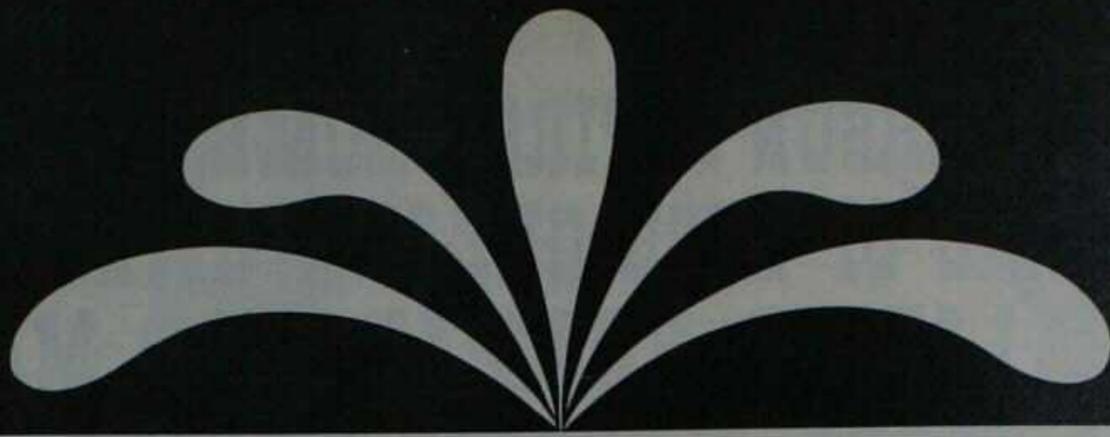
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Jack Greene Decca 33008

SEPARATE WAYS / ALWAYS ON MY MIND

Elvis Presley RCA 74-0815

THE LORD KNOWS I'M DRINKING

Cal Smith Decca 33040

TILL I GET IT RIGHT

Tammy Wynette Epic 10949

UNBELIEVABLE LOVE

Jim Ed Brown RCA 74-0846

HOPPY'S GONE

Roger Miller Mercury 73354

DON'T BURN ME

Paul Kelly Warner Bros. 7657

FARM IN PENNSYLTUCKY / BETWEEN THE KING AND I

Jeannie Seely Decca 33042

WOMAN STEALER

Joe Tex Dial 1020

NOTHING'S TOO GOOD FOR MY WOMAN

Bill Phillips U/A 50995

CHRISTINE LOVES A LOSER

Ronnie Sessions MGM 14482

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I'LL TAKE IT

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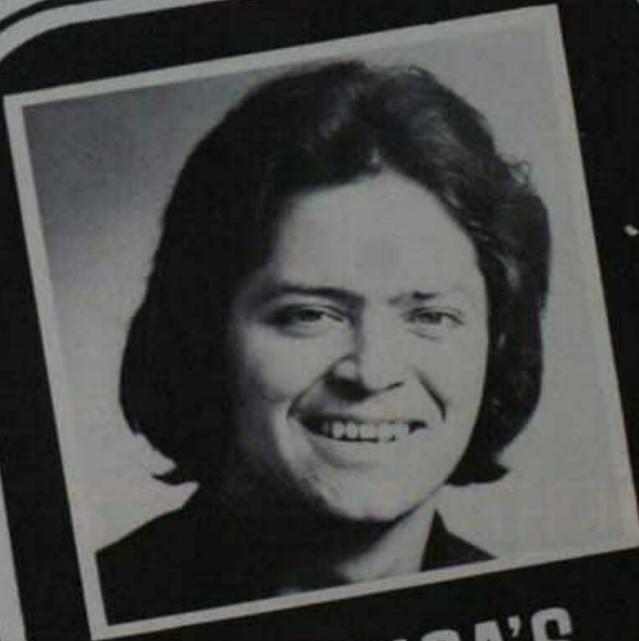
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Nashville Publishers: Creative Forces

• Continued from page 62

(Passkey)

Passkey Music was formed in 1967 as a sort of one-man gang. Jerry Chesnut, its founder, president and only writer, has in these years built a catalog of 400 songs, and what songs. They include such hits as "Another Place, Another Time" recorded by Jerry Lee Lewis; "Four In the Morning," done by Faron Young; "Holding On to Nothing," by Dolly Parton and Porter Wagoner; "A Dime At A Time" by Del Reeves; "Oney," by Johnny Cash; "Don't She Look Good" by Bill Anderson; "Pride's Not Hard to Swallow," by Hank Williams Jr.; and on and on goes the list. Chesnut also owns Jerry Chesnut Music and Rural Hill Music. And the way he writes songs, who needs others?

(Contention)

Every year when the SESAC awards are passed out, Ted Harris carries home a barrelful. He's been doing this since 1967 when he and Joe Talbot formed Contention Music, and he practically has a monopoly on them. Harris, a successful publisher, is one of the most versatile writers in the business. Now he has a staff which includes Hugh King, Jeremiah Stone (Harris' brother) and Glenn Ray. Most major artists have recorded his songs, and he has hundreds of them. Some of the outstanding hits have been "Lovin' on Back Streets," "Here I Go Again," "You and Me Against the World," and "The Whole World Comes to Me." That's just a sampling.

(Tuesday-Brandywine)

Webb Pierce had cut so many hit songs over the years for others that, in 1968, he formed his own publishing companies: Tuesday Music and Brandywine. Then he added a string of polished writers as part of his empire, including Andrew Paul, Pat Benson, Eugene Word, Rusty Adams (his long-time sidekick) and Audry A. Grisham. His vast enterprises include a lot of everything, including radio stations and television production. But publishing occupies a good portion of his time. In the catalog of 140 songs are such tunes as "Tell Him You Love Him," "Someone Stepped In," "Merry-Go-Round World," "This Thing," "Someday" and "It's Been So Long." Webb Pierce has always been associated with success. Publishing is no exception.

(Hank Williams Junior)

It was inevitable that Hank Williams Junior, under the direction of Buddy Lee, should form his own publishing company. It happened in 1968, and already there are 300 listings. Writers include Lamar Morris (Williams'

brother-in-law), Warren Keith, Eddie Pleasant and, of course, Williams. Hit songs in this relatively short span include "Eleven Roses," "All I Ever Give Is In," and the Cajun tune, "A-EEEE."

(Sawgrass)

Mel Tillis, as noted earlier, was one of Cedarwood's most successful songwriters. As a writer and performer, he had little time for publishing. But, in 1968, he took that time and formed Sawgrass Music. Since then, 125 songs have gone on the catalog, written by Mel, Sonny & Jim Rister, Ronal McCown and Wayne Walker, who manages the office. Those songs include "Arms Of A Fool," "Brand New Mr. Me" and "Commercial Affection."

(House of Cash)

The House of Cash name immediately conjures up visions of hit songs, and it's no illusion. Since the legendary Johnny Cash founded the firm in 1968, it has had phenomenal success. The list of writers is somewhat incredible itself: the Statler Brothers, Glenn Shirley, Glen Tubbs, Chris Gantry, Tommy Cash, Larry Lee (who also manages the publishing) and John and June Carter Cash. The publishing complex also includes Song of Cash and Family of Man Music, owned with Billy Edd Wheeler. Out of that publishing house have come the music for the new Holy Land album, the San Quentin Album, "Bed of Rose's," "Do You Remember These," "Man in Black," ad infinitum. The corporation also has a booking agency, John Cash, Inc.; a production firm, Luther Corporation; J.R. Record Productions; and the House of Cash Recording Studio. A complete man with a complete operation.

(Chappell Music)

Although Chappell has been around for nearly 200 years, the Nashville office was not established until 1969, and it now is run by Henry Hurt. Uni-Chappell Music has such writers as Rory Bourke, Gayle Barnhill and Jim Owen, and recently the company acquired exclusive rights for printing "Grand Ole Opry" folios. The company also does the printed music for Combine and for Tom T. Hall. The writers for Chappell in Nashville have turned out such hits as "All Heaven Breaks Loose," "Lady, Play Your Symphony," "I'll Never Find Another You" and "A World of Our Own."

(Jack & Bill)

The exceedingly successful Jack & Bill Music Company was formed in Nashville in 1970, but only after Bill Hall and Jack Clement had worked together in the business for 11 years prior to that. They began in Beaumont, Texas, in 1959 with their Big Bopper, Nash-Beau, Dixie-

anna and Tracie companies, and in 1962 formed the Hall-Clement Publishing, making that the parent corporation in 1969. William G. (Bill) Hall is president of the firm, which has literally thousands of songs in the catalog. The writer's list is something stupendous, with such names as Jerry Foster, Bill Rice, Harold Dormann, George Gann, Darell Slatter, Brian Collins, Bill Hayes and Albert Collins.

Now, to straighten out (and perhaps complicate) things, it should be pointed out that the Hall-Clement umbrella is owned exclusively by Bill Hall, who bought out Jack Clement last year. Clement retained his Memphis-founded Jack Music Company. Hall then formed still another firm, American Cowboy Music, with the Statler Brothers, and Birdwalk Music with Jack Blanchard and Misty Morgan. Some of the songs in the various catalogs owned by Hall include "Running Bear," "Feel So Fine," "The Easy Part's Over," "The Day the World Stood Still," "Someone To Give My Love To," "When You Say Love," "Would You Take Another Chance on Me," "Think About It Darlin'," "Love's A Good Thing," and "Ding A Ling Christmas Bell."

(Ben Peters Music)

If there are any more successful writers in the business than Ben Peters, they are hard to come by. For a number of years he wrote great hit songs, all of which were published by Shelby Singleton. Then, in 1969, he formed a company called Playback, only to learn that someone else already had the name. Meanwhile, he had written a million-seller. Finally, to be on the safe side, he formed Ben Peters Music, and the 150 or so songs he has written in this country have been, for the most part at least, all recorded by major artists. Previously he had written another 170 for the other companies. But with his own publishing company he has continued to turn out hits which have gone to the top of the charts, such as "Misty Memories," "Kiss an Angel Good Morning," "Let Him Have It," and "I Must Be Doing Something Right," to list a few.

(STALLION)

Tree, International, in 1972 took over the administration of Stallion Music, a publishing company formed by Bill Anderson in 1965. Prior to the death of Hubert Long, the company had been administered through the Long office.

Anderson, another of Nashville's great writers, formed the firm to publish his own songs, and now has all of his big hits established there. They include everything from "Still" to "Quits," and the list in between has "Dissatisfied," "Get While the Gettin's Good," "I Get the Fever," "Bright Lights and Country Music," "Easy Come, Easy

(Continued on page 66)

What A Super Way To Start The New Year!

Billboard Hot Country Singles

Cash Box Country Top 75

- 1 SHE'S GOT TO BE A SAINT
Ray Price, Columbia 4-45724
(Galleon-ASCAP)
- 2 SOUL SONG
Joe Stampley, Dot 17442 (Famous) (Gallico/
Algee, BMI)
- 5 A PICTURE OF ME (Without You) ... 12
George Jones, Epic 5-10917 (Columbia)
(Gallico/Algee, BMI)
- 7 LOVE'S THE ANSWER
Tanya Tucker, Columbia 4-45721 (Algee, BMI/
Tree, BMI)

- 1 SHE'S GOT TO BE A SAINT
Ray Price (Columbia 45724)
(Galleon-ASCAP)
- 2 SOUL SONG
Joe Stampley (Dot 17442)
(Gallico/Algee, BMI)
- 3 A PICTURE OF ME
WITHOUT YOU
George Jones (Epic 10917)
(Gallico/Algee, BMI)
- 7 LOVE'S THE ANSWER
Tanya Tucker (Columbia 45721)
(Tree-BMI) (Algee)



Thank you, Ray... Thank you Joe... Thank you, George... Thank you, Tanya,

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Nashville Publishers: Creative Forces

• Continued from page 64

Go," "I Love You Drops," "Eight by Ten," and on and on it goes.

(Jack Music)

As noted earlier, Jack Clement no longer is associated with the Hall-Clement group, but has retained his Jack Music, Inc., which he began in his post-Phillips days in Memphis in 1959. This also includes Jando Music, Silver Dollar Music, and Gold Dust Music. He now, of course, also has his JMI Records. His writing staff is a strong one, headed by Clement himself. It includes Dickey Lee, Allen Reynolds and Don Williams. The Clement songs have widespread recognition, and include such as "Miller's Cave," "Someone I Used to Know," "Everybody Reaches Out for Someone," "She Thinks I Still Care," "Just Between You and Me," "On Susan's Floor," and "Shelter of Your Eyes."

(ACOUSTIC)

As mentioned recently in a Billboard article that Manny Davis had accomplished nearly everything in music, particularly since moving to Nashville. He made the circle complete when, in 1971, he established his Acoustic Music publishing company. With a small but extremely competent staff of writers, he has been successful from the start. That staff consists of Karen and Gary Paxton and Ronald Hellard. Some of the songs already turned out by this trio are "Woman, Sensuous Woman" (a number one song), "Try It, You'll Like It," and "Rain, Rain." The catalog is growing daily.

(Blue Book)

When Buck Owens does anything, he does it big. He also does it right. Witness the recording complex he has built in Bakersfield, his stable of talent, and certainly his publishing company, Blue Book, which won just about every award available in the year just preceding.

Buck alone would constitute a major publisher, with his own songs. But when one looks at his list of writers, the results are staggering: Merle Haggard, Freddie Hart, each of the Buckaroos, Homer Joy, Susan Raye, Gene Price, Leanne Scott, Buddy Alen, Mayf Nutter, David Frizzell, Bonnie Owens, etc.

And look at the titles: "Okie From Muskogee," "Crying Time," "L.A. International Airport," "Tiger By the Tail," "Mama Tried," "Today I Started Loving You Again." The list is an endless one. In these eight years of operation, with the finest talent available, Owens has more than put Bakersfield on the map. He has made it one of

the major publishing centers of the world, and it grows every day.

(Newkeys)

It was in 1961 when Jimmy Key set up shop with his Newkeys Publishing Company on Nashville's Music Row. He also has Six Keys, and administers Six Days publishing for Dave Dudley. Key is active in many other areas of the business, too, ranging from Rice Records to Holiday Pictures. His writers are abundant and their hits are redundant. They include Ronnie Rogers, Mike Morgan, Jeff Elliot, Ricky Key, Irwin and Morgan, Roy Baham, Kim Morrison and Billy Arr.

The hits range through such tunes as "Harper Valley PTA," "Six Days on the Road," "Clayton Delaney," "Ballad of Forty Dollars," and all of the earlier Tom T. Hall songs.

(HALLNOTE)

After having placed his songs with others for years, Tom T. Hall, the great storyteller, began his own company, Hallnote, in 1971. Run by his brother, Hillman Hall, it has had unusual success, particularly considering the fact that the two Halls and Johnny Rodriguez are the only writers. But what writers. "Me & Jesus," "Old Dogs, Children and Watermelon Wine," "More? About Henry," and so many more. There are 75 cataloged in this young company, and at the rate these men write, this could double in no time. A very successful company.

(Open Road-Techahoe-Acclaim-Ma-Ree)

The late Jim Reeves had the foresight to start three publishing companies back during the mid-50's, and, as fate destined, the foresight to marry a woman with the brilliance to carry it on, build them, and exploit them to the fullest.

Mary Reeves Davis has done not only that, but has added a fourth company, Ma-Ree, and is one of the most capable people in the entire music industry. Possessed with charm, wit, and that great ability, she has become a leading publisher. This is in addition to her many other activities, which range from recording to horse-raising. Her writers include Vic McAlpin, Jim Hurley, a bright newcomer, Gary Sefton, Bud Logan, Leo Jackson, Jimmy Peters, Ray Winkler, John Hathcork and, of course, many of the Jim Reeves-written songs (his originals are with Tree).

The list of hits is great. They include "Welcome to My World," "The Race Is On," "Sweetheart of the Year," "Gypsy Feet," and "Thanks to You for Loving Me."

Mary Reeves Davis is president of all the companies,

and runs the vast enterprises.

(AL GALLICO)

Al Gallico is a New Yorker who is as much a part of the Nashville Scene as Music Row. He's been on it a good part of his life—for about the past 25 years at least. Frequently he made Nashville trips for Shapiro-Bernstein, and then for Leeds Music. Then, in 1963, he started his own companies, both in New York and Nashville. He still spends about a week and a half of every month in Music City. There he has established: Al Gallico Music, Algee, Al-Tam, Flaship, Galleon and Starship, all dealing with country songs. The Nashville office is managed by Norris (Norro) Wilson, an outstanding writer, producer and artist, who took it over several years ago from Merle Kilgore.

To say Gallico has been successful would be an understatement. The first New Yorker to set-up in Nashville, he brought into his fold such writers as Wilson, Bill Sherrill, Glenn Sutton, Carmol Taylor, Earl Montgomery, George Richey, Tammy Wynette, Danny Walls and more. They have built him a catalog of more than 1,000 songs. They include "Almost Persuaded," "Stand by Your Man," "Take Time to Know Her," "What's Made Milwaukee Famous," "Living in a House Full of Love," "The Ways to Love a Man," "You Are My Man," "Laura (What's He Got That I Ain't Got)," "Have a Little Faith," "I Don't Wanna Play House," "Your Good Girl's Gonna Go Bad."

That, of course, is a partial listing. It shows what a man can accomplish when he has faith in Nashville, and Nashville has faith in him.

(Husky Music)

It was in 1963 when Ferlin Husky established Husky Music with the late Hubert Long, and Bee Gee Music with the late Randy Hughes (who piloted the ill-fated plane that carried him and other great artists to their deaths). Although primarily an artist, the publishing companies have flourished. Many of his own great songs are co-published by his firm, including "Wings of a Dove," and "There Goes My Everything." Others in his firm include "Love Takes Care of Me," "Timber, I'm Falling" and others as well. Husky music still is owned by the artist and by the Long estate.

(HOUSE OF BRYANT)

Boudleaux and Felice Bryant started as a writing team twenty-five years ago this year, and it was on Jan. 1, 1967, that they formed their own publishing companies: House of Bryant and Claremont House. In the House of Bryant, this talented and gracious husband-wife team have written all the songs, and they tell a

(Continued on page 68)

Jerry Chesnut

Billboard's 1972 Country Music
Songwriter of the Year says,

"Thanks for—

"FOUR IN THE MORNING"—Faron Young

"ONEY"—Johnny Cash

"DON'T SHE LOOK GOOD"—Bill Anderson

"PRIDE'S NOT HARD TO SWALLOW"—

Hank Williams, Jr.

"IF IT FEELS GOOD (DO IT)"—Dave Dudley

"THE HEC RAMSEY THEME"—Jerry Wallace

And watch for:

"AFTER YOU"—Hank Williams, Jr.

"NO MORE HANGING ON"—Jerry Lee Lewis

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Nashville Publishers: Creative Forces

• Continued from page 66

story in themselves. The Bryants have, in their company, such songs as "Bye Bye Love," "All I Have to Do Is Dream," "Birddog," "Raining in My Heart," "Rocky Top," "Wake Up Little Suzie," "We Could," "Let's Think About Living," "Mexico," and literally hundreds of others.

In Claremont House, writers Gary Edleman and Gordon Cash are the principal writers.

The Bryants wrote their first song, "Country Boy" for Acuff-Rose in 1948. All of their early songs are with that firm, and Acuff-Rose still handles the foreign rights to all their songs. A couple notes of significance: the only song in the "Bridge Over Troubled Waters" album by Simon and Garfunkel not written by the singers was written by the Bryants. And their hits are found in the latest Donny Osmond album as well it's been a great 25 years.

(Owe-Par)

There's a great deal of relationship in the Owe-Par publishing company, founded in 1968 by Dolly Parton and her uncle, Bill Owens. It was formed to publish their songs, of which there were many. Later, Uncle Bill sold out to Dolly, and Dolly sold part interest to Porter Wagoner. The company is run by another of Dolly's uncles, Louis Owens. Writers include Porter and Dolly and Charlie Craig, with Louie Ennis now at the firm working with new writers. The hit list is among the biggest in the catalog of more than 500 songs. It includes "Coat of Many Colors," "Joshua," "Burning the Midnight Oil," "Right Combination," "Katy Did," "The Last One to Touch Me," and "Daddy Was an Old Time Preacher Man."

(Glaser Brothers)

Tompall, Chuck and Jim Glaser learned many things in the music industry the hard way. Thus, when they formed publishing companies, it was to aid not only themselves but others. And it paid rich dividends for many. Their first company, Glaser Brothers Music, was formed in 1960, while their others, GB Music and Glaser Brothers Publishing, Inc., were formed about ten years later. They brought writers into the fold with a total concept of musical knowledge. And one of their first was a young man named John Hartford who wrote, among other things, "Gentle On My Mind." Jimmy Payne was another, and he turned out "Woman, Woman," again among others. Additional writers were added (the total is now about 35), and the catalog has grown immensely. The Glasers have their own studio for building song con-

cepts, their own production company, and just about everything else needed to complement the publishing firms.

(Peer-Southern)

Ralph Peer, pioneer in many areas of music, formed Southern Music Company with Victor in 1928. Four years later Victor withdrew, and he became president and sole owner. His company then helped promote country music, concentrating in this area. Many of the songs have become standards: "Roll Along Kentucky Moon," "I'm

Thinking Tonight of My Blue Eyes," "Mule Skinner Blues," "Wabash Cannon Ball" and "You Are My Sunshine." Peer is credited with setting up the first overseas offices for country music. In 1940, he formed Peer International, and became one of the first major members of BMI. Since his death in 1960, the companies have been operated by his widow, Monique Peer, and in recent years with the help of his son, Ralph Jr. Roy Horton long has been an integral part of the firm, and has been one of the strongest promoters of country music in the field. His brother, Vaughn, one of country's greatest songwriters, has contributed greatly to all areas.

That's a sampling at least.

Nashville's Publishing Society Members

BMI

Acoustic, Acuff-Rose, Adrissi, Algee, Almo, Altam, Arc, Armotego, Assorted, Autumn.

Backroad, Baron, Belldale, Birdwalk, Blackhawk, Blackwood, Bluebook, Bluecrest, Bowling Green, Brogham Hall, Brother Karl's Music, Buckhorn.

Campbell, Cedarwood, Centerstar, Central Songs, Cha-Fin, Cochisn, Cockeroach, Conbrio, Conrad, Coors, Cotillion, Court of Kings.

Dandylion, Danor, Delhaousie, Dirk, Dixie Jane, Dutchess.

East, Eden, Emphe, Evil Eye.

Flagship, Ft. Knox, Forest Hills, Four Star.

Gallico, Glad Music, Glaser, Great World of Music, Green Apple, Greenback Music, Greengrass.

Hall-Clements, Hallnote, Harson, Hill & Range, House of Cash, House of Gold, Husky Music, 100 Oaks, Isme.

Jack Music, Jamie, Jondora.

Kenwood, Klondike, Knox.

Lady Jane, Lescay, Little David, Lowery, Low-Sal.

Malapi, Mandina, Mango, Marisposa, Marks, Marson,

Matragun, Monkhouse, Moss-Rose, Mother Bertha, Mydow.

Neely's Bend, Nelson, Newkeys, Nor-Va-Jak.

Owe-Par.

Passkey, Pi-Gem, Playback, Pocket-Full-O-Tunes, Popereo, Presley, Press, Prima Donna.

Ray Moondo, Resaca, Road-Canon, Robert Mellin, Rocky Top, Rose, Rose Bridge, Run-A-Muck.

Sawgrass, Screen Gems-Columbia, Sea View, Shade Tree, Sharina, Six Days, Soldier, Song City, Spiral Staircase, Stallion, Sunbeam, Sure-Fire.

Tamerlane, Travis, Tree, Trio, Tro Ludlow, Trousdale, Tuckahoe.

Valley, Vanjo, Vector, Vegas Music Intn'l, Venico, Vintage, Vogue.

Warner, Wilderness, Williams, Jr., Window.

Young World.

ASCAP

Alley Street, Americas, Amra, Ann Rachael, April, Benchmark, Big Axe, Blending Well, Blue Echo, Blue Seas, Brandywine.

Captive, Chappell, Charlie Boy, Chiplin.

Daydan.

Early Morning.

Famous, Francis, Day & Hunter.

Galleon, Gladys, Glenwood, Goossos, Guild Pub, Gypsy Boy.

Happy-Go-Lucky.

Ironside.

Jac, Jack & Bill, Jangle, Jasperilla, Jewel.

Leeds, Lupercalia.

Mamazon, Massey, Milene, Meller, Morris.

Neighborhood, Norfou.

Pix, Profit.

Ra-Jane, Robbins.

Shapiro-Bernstein, Starsong, Summit.

Tag, Terrace, Terri, Tomale, Two Rivers.

Uni-Chappell, United Artists.

Valando, Venemous, Venture.

Wingate.

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Page Boy.

Raydee.

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 "GO AWAY WITH ME"—WILBURN BROTHERS
 "YOU, NO ONE BUT YOU"—KITTY WELLS & RED FOLEY
 "BE-BOP-A-LULA"—GENE VINCENT
 "YOUNG LOVE"—SONNY JAMES
 "FIRST DATE, FIRST KISS, FIRST LOVE"—SONNY JAMES
 "THE FARMER AND THE LORD"—JIMMY DEAN-WALTER BRENNAN-JIM REEVES
 "OPEN UP THE BOOK"—FERLIN HUSKEY
 "MISERY LOVES COMPANY"—PORTER WAGONER
 "WALK ON BY"—LeROY VAN DYKE

1962-1972

"I TAKE IT BACK"—SANDY POSEY
 "GAMES PEOPLE PLAY"—FREDDIE WELLER
 "DON'T IT MAKE YOU WANT TO GO HOME"—JOE SOUTH
 "ROSE GARDEN"—LYNN ANDERSON
 "ALL MY HARD TIMES"—ROY DRUSKY
 "HOW CAN I UNLOVE YOU"—LYNN ANDERSON
 "IN THE SPRING"—DORSEY BURNETTE
 "FOOL ME"—LYNN ANDERSON
 "LONELY WOMEN MAKE GOOD LOVERS"—BOB LUMAN
 "SHE LOVES ME RIGHT OUT OF MY MIND"—FREDDIE WELLER



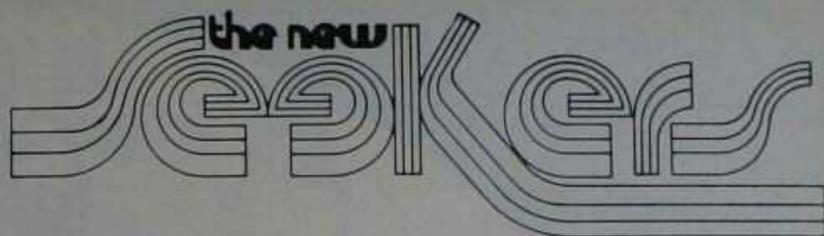
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| Chris Beard | Sam Costa | Norm Goodwin | Denys Jones | Slim Miller | Stan Roffe | Val Valentin |
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| Eileen Bradley | Norman Dival | Barrie Guard | Mike Leander | Mary O'Brien | Robin Scott | Brian Whitehouse |
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| Jerry Bright | Ron Drew | Mike Hales | Larry Levine | Maureen O'Grady | Tony Scotti | Nina Whittaker |
| Terry Britten | Pete Drummond | Graeme Hall | Michael Levine | Denis O'Keefe | T. Sekiguchi | John Wilkes |
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SALUTE THE NEW SEEKERS

They taught the world to sing!

THE SHOWBIZ success story of 1972 must undoubtedly be the New Seekers — the group that taught the world to sing.

You can safely assume to have ARRIVED when one hit single suddenly outshines all others, both in sales and all-round popularity, and to the extent that it becomes universally recognised as YOUR SONG. It's the big break, the bonanza, that not everybody gets. Some stars strive for a lifetime to find this elusive big hit. But when it comes, it brings with it a whole host of benefits, and that one record can rocket a career several rungs up the ladder to international stardom.

It happened for Tony Bennett with "I Left My Heart In San Francisco" — the song that will be his forever. It happened for Cliff Richard with "Congratulations" — the hit that heralds almost his every appearance on stage or TV. And, similarly, it happened for the Rolling Stones with "Satisfaction". All were tunes that became established as



THE NEW SEEKERS with their gold and silver discs which were presented to them to mark the million and quarter million sales of "I'd Like To Teach The World To Sing" in Britain.



THE GOLDEN Group who smash so many records. The New Seekers in action (left to right): Paul Layton, Marty Kristian, Lyn Paul, Eve Graham, and Peter Doyle.

their themes; songs with which they will be permanently associated for the rest of their performing careers.

It happened for the New Seekers, just three years old as a group, with a sparkling little number that started life as a TV commercial for Coca Cola and bubbled into a multi-million-seller that ultimately introduced the band on an international scale, giving them an identity in every corner of the globe.

"I'd Like To Teach The World To Sing" was the first and only British million-seller of 1972, giving the sensational New Seekers a coveted Gold Disc — and a catchy theme song into the bargain. It notched up phenomenal world-wide sales too... striking gold in both America and Japan, giant record-selling markets. It became THEIR song and cemented their success to the extent that 1972, in terms of universal popularity, was also to become THEIR year.

And, as if to prove that this hit-making flair was no fluke or flash-in-the-pan, the New Seekers chalked up another triumph when they were chosen in March to represent the UK in the "Eurovision Song Contest", seen by a TV audience in excess of 400 million from Holland to Hong Kong. They didn't win, sweeping in an honourable second with "Beg, Steal Or Borrow", but the hit went to No. 2 in the chart (achieving a Silver Disc for a quarter-

million British sales alone) and, on the heels of "Teach The World", made them the hottest hit-makers of the moment. In fact, they virtually emerged in 1972 as Britain's unofficial ambassadors to the world, clocking up more global mileage than any other group.

Seeker Fever

They kicked off their travels at home with a 27-day concert tour which, incidentally, sparked off a surge of "Seeker Fever" that's still being felt. Then they stormed round the world — Germany, Luxembourg, Bermuda, Australia, New Zealand — and back-and-forth to America with David Frost-like frequency. In May, they made their own TV series in the States, returning for prestigious cabaret at places like London's "Talk Of The Town."

In fact, such is the New Seekers' record-breaking success on both sides of the Atlantic that they now commute regularly between the two countries for recording, TV and concerts.

They were so much in demand that even Christmas celebrations went by the board in 1972. Instead of sharing the festivity with family and friends, the famous five were flying to Los Angeles for a season at Disneyland.

(Continued on page 74)

Look what they've done to our songs Ma!
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SALUTE THE NEW SEEKERS

What, then makes the New Seekers so special? The answer lies, inevitably, in that tired, often misused word . . . **VERSATILITY**. The five distinct and individual personalities that collectively combine to make the world's No. 1 vocal group all have wide performing experience behind them; and it's this valuable experience, plus the ability to complement each other's talents, that has been a large contributory factor to their extraordinary success. Talent, of course, is another factor too. So is determination. And good management. But **VERSATILITY** is the name of the game!

Their versatility is demonstrated by each member's ability to take the lead. Also, solo albums are scheduled from all five.

But let's take a look at the New Seekers separately — to get the complete picture of this valuable versatility. . . .

EVE GRAHAM has been professional since she



LEFT TO RIGHT: Eve Graham, Lyn Paul, Peter Doyle, Marty Kristian, and Paul Layton.

The secret of success . . .

was 18. She's the one with the powerful, bell-like voice. She started as a band singer in her native Scotland, then was for a time resident with the Cyril Stapleton Orchestra in London. She moved north — to Manchester — to join the Nocturnes group.

Eve has already sung lead on the group hits like "What Have They Done To My Song, Ma?", "Beautiful People", "Nickel Song", "Teach The World" and "Circles" — but, as yet, she hasn't been listed by name on the label. Eve's engaging personality and essentially Scottish sense of humour have endeared her to TV and concert audiences alike.

Blonde, bubbly **LYN PAUL** has been "on the boards" since the tender age of three! At school, she even formed her own song-and-dance troupe — incredibly, the Chrys-Do-Lyns! (after the girls' names). After quitting school they toured the UK and Continent in cabaret. Lyn met Eve in the Nocturnes . . . and joined her in the New Seekers when the original girl quit. Her "I'm A Nut" routine just about sums up her sparkling, effervescent personality. She also choreographs dance routines the group do.

PETER DOYLE is undoubtedly the most dedicated and serious musician of the New Seekers. He's been a professional since a child; and even had his own TV series in Australia while only 11. He came to Britain as a member of the Virgil Brothers,

joining the New Seekers after a lean spell after they split. Peter's a polished guitarist and prolific songwriter. He handles musical and vocal arrangements for the band.

MARTY KRISTIAN has the lean, moody looks the girls love. He kicked off his career as a teenager in Melbourne, with several reasonably successful singles and TV spots to his credit, before coming to the UK in the accepted style — singing his passage aboard an ocean liner. He'd auditioned and been accepted for a part in "Hair", when David Joseph, with whom he'd worked on Australian TV, asked him to join the New Seekers. Marty's a vegetarian, very concerned about world problems, reads works on Eastern philosophy, and studies Yoga and meditation.

PAUL LAYTON is the lone Londoner. He's been in films and on TV since he was eight. Movie credits include Judy Garland's "I Could Go On Singing" and "Becket" with Richard Burton. At 18, Paul packed in acting for music, making a couple of singles before becoming a New Seeker. He's the band's bassman — and also the comedian. On the "It's Cliff" TV series his Napoleon impression became well known.

The secret of the New Seekers' success then? Talent, individuality — and that all-important **VERSATILITY!**



FOR THE quarter-million sales of "Beg, Steal Or Borrow" in the UK the New Seekers were presented with a silver disc. Left to right: **JOHN FRUIN** (UK Polydor Managing Director), **PETER DOYLE**, **PAUL LAYTON**, **MARTY KRISTIAN**, **EVE GRAHAM**, **DAVID JOSEPH** (New Seekers' manager), **LYN PAUL**.

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SEEKER



"SEEKER FEVER" finally erupted on an extraordinary scale just before Christmas when the group jetted back to Britain for a few days for important TV to promote their latest hit "Come Softly To Me" — and also to honour a promise made to their growing army of ardent fans to stage a special get-together.

But the story really starts earlier, after "Eurovision" in Edinburgh, Scotland, when the New Seekers were the first group to represent Britain. The five had already guested on the Cliff Richard TV series leading up to the contest, and the chosen entry "Beg, Steal Or Borrow" had already crashed the charts both here and on the Continent.

"Seeker Fever" was fired first by the group's arrival in Scotland. News of their hotel hideaway leaked out and legions of young fans fast laid siege to the place. Just as in the halcyon hey-day of the beloved Beatles, determined youngsters tried every ingenious ruse to beat the stringent security barrier to see their idols. Extra police were engaged to control the incredible crowds that crammed major roads to their hotel round-the-clock.

Remembers manager David Joseph: "We always knew the group had a loyal following — they'd always received a lot of mail and fans gathered outside the stage doors — but we'd never experienced anything like Edinburgh. It was really quite frightening. Every time the group made a dash for their car thousands of fans would appear from nowhere. On one occasion, virtually all the clothes were torn from their backs. We even tried smuggling them out in a van, but the fans got wind of that and almost turned it over. Obviously we were gratified their popularity had reached such heights . . . but, at the same time, were worried some youngsters might get hurt."

"Eurovision Day" was March 25 — by which time things had reached real fever pitch. Fans

spent the night outside the hotel chanting for their particular favourite. The European Press had tipped the New Seekers as hot favourites themselves — so it was five very happy, if slightly nervous, people who walked on stage to face the formidable 400 million TV audience around the world.

As everybody now knows — they were pipped at the post by Greek-born Vicky Leandros, representing Luxembourg. But losing didn't affect the New Seekers' spiralling popularity or prestige one little bit. And the fan fever swept Britain as they embarked on a mammoth nationwide tour.

Meanwhile, fan mail was mounting to such an enormous extent that a club was finally formed. Its membership is one of the biggest in Britain. The UK concerts in 1972 included London's 7,500 capacity Royal Albert Hall where the rapturous audience gave them a tumultuous reception. Thousands of girls stormed the stage and even more flocked to see the New Seekers leave. "Seeker Fever" was spreading fast.

Accolade

The London show was taped for TV screening later; and a "live" album of their performance was produced for the Christmas market. The music industry recognised the debt it owed the fivesome — and they received a Carl Alan Award from the Duke and Duchess of Kent. Another accolade was a special plaque from Billboard's Record Mirror music paper — whose readers voted the New Seekers the world's No. 1 vocal group.

Many people expected the group to land their own British TV series after "Eurovision" — but the offer came instead from the States, where they were signed for the "Wow" series, replacing the Sonny and Cher shows for the summer. The New

Seekers taped five shows in the record time of a week!

Back in Britain, the New Seekers did a month of cabaret bookings — at Sheffield Fiesta, Manchester Fagin's, Wakefield Theatre Club and Liverpool Wookey Hollow. In Sheffield, they even started something new — playing special matinee performances for their young fans. The venture was such a success that the club has since repeated it.

Summer saw more British cabaret — they opened the new Southend "Talk Of The South" — and a new single, the Harry Chapin song "Circles". The exhausted quintet also took a well-earned and long-overdue vacation. They'd worked almost incessantly since the group's inception three years previously. Peter Doyle and Marty Kristian paid their first visits home to Australia in three years. Lyn Paul holidayed at home in Manchester. Paul Layton went sightseeing in Greece. And poor Eve Graham stayed in London for a painful foot operation, before spending a few days with her folks in Perth, Scotland.

August brought the New Seekers a three-week season at London's "Talk Of The Town", a bill-topping spot on "Saturday Variety" TV, and September brought a German tour with sell-out shows in Hamburg, Munich, Frankfurt and Kiel. Then they flashed back to London briefly, before jetting once more to America for concerts in Florida, San Diego and Virginia. They based themselves in Los Angeles, where manager David Joseph had opened an office to run the US side of the operation. The group guested on Sonny and Cher TV and did their first American recording sessions.

October brought them home again for the TV special to celebrate the BBC's 50th anniversary. They shared in the section of the show spotlighting songs made famous in the '50s. Then it was back to America again—appearing at the famous Magic Mountain outside Hollywood, plus a concert at the

FEVER!

Forum with Dionne Warwick, Bill Crosby and Jose Feliciano. Meanwhile, the New Seekers' soaring popularity was being reflected in sensational record sales around the world. Awards from America and Japan for "Teach The World," South Africa for "Never Ending Song of Love" and another UK Silver Disc for "Circles."

America led to Australia in November. Sell-outs in New Zealand and nostalgic shows in hometown Melbourne for Marty and Peter.

"Seeker Fever" which had been ticking over steadily throughout the year, took everybody by surprise when it erupted like a Cup Final crowd at the fan club convention at London's Hammer-smith Palais just prior to Christmas. Invitations had been sent out to 10,000 members and it was imagined that three to four thousand might manage to accept. Few anticipated twice that figure! And some youngsters queued from breakfast-time for the afternoon gathering. Fans packed the Palais like sardines until the management announced that fire regulations restricted any more.

Inside the Palais, excitement was at fever pitch when the group came onstage after a special screening of their memorable Albert Hall performance. Peter and Marty, who emerged as the real idols, were almost pulled offstage; girls fainted in the traditional fashion, floodlights and coppers' helmets were knocked over—and you could hardly hear the New Seekers singing for the fans' fren-

zied screaming. In short, it was the most successful fan club gathering ever held in Great Britain; beating even Beatlemania at its most frenetic.

When the New Seekers were formed in 1969 by Australians David Joseph and ex-original Seeker Keith Potger, both men were quoted as saying: "We find the idea of forming a New Seekers group very exciting — not just a carbon copy of the originals, but artists who can capture an audience by combining many talents into one entity. We want them to be versatile and to stand out as soloists, dance, do comedy sketches, and generally communicate. The New Seekers should do what the old Seekers did — and then do what they couldn't do!"

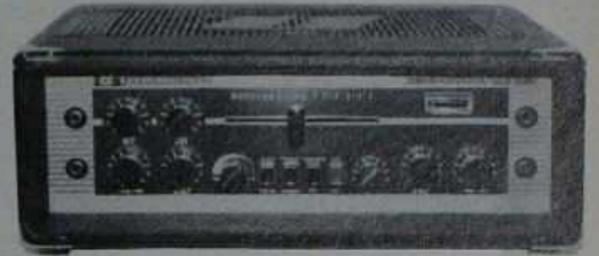
Well, the New Seekers have certainly done that. Hard work and dedication over the past three years, and a sensationally successful 1972, positively proved it. So, what comes next? They're currently cutting another album in Los Angeles, and will be back in Britain in February for cabaret. In March they do a five-week UK concert tour—again playing the Albert Hall.

Meanwhile, plans are in progress in America for a TV series with top producers Chris Beard and Alan Blye.

Whatever happens, one thing's certain—1972 was a sensational year for the New Seekers. And in 1973 they'll still keep the world singing (in perfect harmony!).

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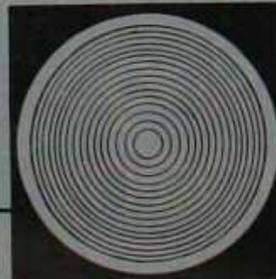
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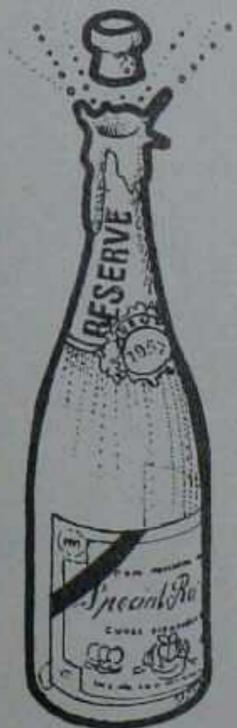
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Behind most successful showbiz stars there lurks a legion of lesser-known names—the background team whose faces appear in small-type credit lines rather than column-topping headlines. Behind the two-year climb to fame of the NEW SEEKERS has been just such a team. This is their story . . .

The NEW SEEKERS came together as a result of the initial efforts of what was then a small, new, and thoroughly determined, young team of proficient "backroom boys". Today, that team is known as the GEM-TOBY ORGANISATION, an impressive management/agency/production unit with twin headquarters in Hollywood and London.

Leading the team is dynamic and talented Australian DAVID JOSEPH. Down Under, David was a TV producer long before he moved into artistic management. In February 1969, he set up his own London-based Toby Organisation with KEITH POTGER, one of the original Seekers singing group. And in June of the same year, David and Keith launched the NEW SEEKERS on their road to fame.

If the "fast buck" had been the train of thought, then the NEW SEEKERS could have burned up and splashed down with Apollo swiftness! Instead, the objective was to establish and consolidate a quintet whose combined and individual talents could rise far above a crowded pop scene.

In July 1972, there came the amalgamation of GEM and TOBY to form today's GEM-TOBY ORGANISATION (GTO). At this time, LAURENCE MYERS, a former chartered accountant who had specialised his concentration upon the entertainment industry, merged with the existing Toby complex his own set of Gem companies. They involved songwriting and music publishing, and recording and management interests which had been operating in conjunction with Tony Macaulay under the Gem umbrella for two years.

One month after the setting up of the GEM-TOBY ORGANISATION last summer, David Joseph flew to California to open up the new American headquarters in Hollywood.

Whilst Laurence Myers devotes a hefty proportion of his time to the functioning of the GTO-associated ARCADE RECORDS operation in London, David concentrates on the international exploitation of the Group's artistes.

Apart from maintaining and expanding all aspects of the NEW SEEKERS' success, David works on the introduction of new acts like Springfield Revival, Mike Hugg and John Pantry. For

The group behind the group

1973, there are intriguing plans to bring forward other new talents including the Sarstedt Brothers and Darryl Cotton. In the group's earlier days, ex-Seeker KEITH POTGER appeared on stage as a member of the NEW SEEKERS. Although no longer a performer, Keith has continued to play an invaluable part in the production of the group's act and has become increasingly involved in the fields of writing and the direction of fresh talent. It was Keith who worked so closely with DYNACORD'S BEN PAGE to develop the unusually effective sound system used wherever the New Seekers appear.

One of the most ingenious recording managers in the business is involved in the production of the group's records. He is Australian DAVID MACKAY, who has supervised the London sessions which have produced almost every NEW SEEKERS hit to date.

Originally, Mackay was a recording manager with EMI Records. Recently, he has also produced hits for the Mixtures and is currently involved in what promises to be a similarly successful project with Cliff Richard. When the NEW SEEKERS went into the American recording studios for the first time late last year, their producer was MIKE LLOYD, the man responsible for making many of the biggest hit records with the Osmond Brothers.

Agency services for the NEW SEEKERS are provided by one of the most hardworking and well-respected couples in the business, Freya and Slim Miller, via their SLIM MILLER ENTERTAINMENTS operation. The company was formed in 1969 and has been affiliated to what is now the GTO Group for two years. In addition to handling all GTO acts, Slim and Freya are exclusive booking agents for several of Britain's top cabaret venues

LEFT TO RIGHT: David Joseph, Keith Potger, Laurence Myers, David Mackay, Freya Miller, Slim Miller, Lorraine Sarstedt, Glenn Wheatley, Eileen Bradley, Tony Barrow, Bess Coleman.

including the internationally-famed Clubs Fiesta in Stockton and Sheffield, plus Southend's "Talk Of The South". In addition, the Millers operate a thriving television commercial company.

Completing the executive team at GTO's London Office is David Joseph's personal assistant LORRAINE SARSTEDT (sister of Peter, Clive and Richard Sarstedt) who joined the Toby organisation at its inception.

In Los Angeles, at the newly-formed Hollywood office, GTO has two vice-presidents, GLENN WHEATLEY and EILEEN BRADLEY. The former was originally a musician from Australia with a group called Masters Apprentices.

Eileen Bradley is a former PR girl who worked in New York with Connie de Nave before moving to Los Angeles in 1970 to become West Coast editor of America's most popular teen magazine.

International Press Representation for the NEW SEEKERS and other GTO acts is handled from London by one of Britain's leading independent PR consultancies, TONY BARROW INTERNATIONAL, who have been involved from the very beginning and have worked on each increasingly diverse phase of the group's career.

TONY BARROW, a former journalist from Liverpool, was head of the Press and Publicity Division at Brian Epstein's NEMS Enterprises and accompanied the Beatles to America, the Far East and Europe in the mid-60s. In 1968, he formed Tony Barrow International, to be joined two years later by BESS COLEMAN, who became a director of the company almost a year ago. Bess, a former Leicester journalist, and, later, American magazine editor, held PR posts with EMI Records and NEMS Enterprises, opening Epstein's New York press offices in 1964. Later she was TV department head with SOLTERS, SABINSON and ROSKIN INC. At TBI, Bess is assisted by NORMAN DIVALL, who, until recently, headed the London press office of EMI Records. Meanwhile, LEVINSON AND ROSS have been retained with recent effect to handle the Press representation of the NEW SEEKERS in America. A two-way co-ordination of effort has been established between BOB LEVINSON in Los Angeles and TONY BARROW in London.

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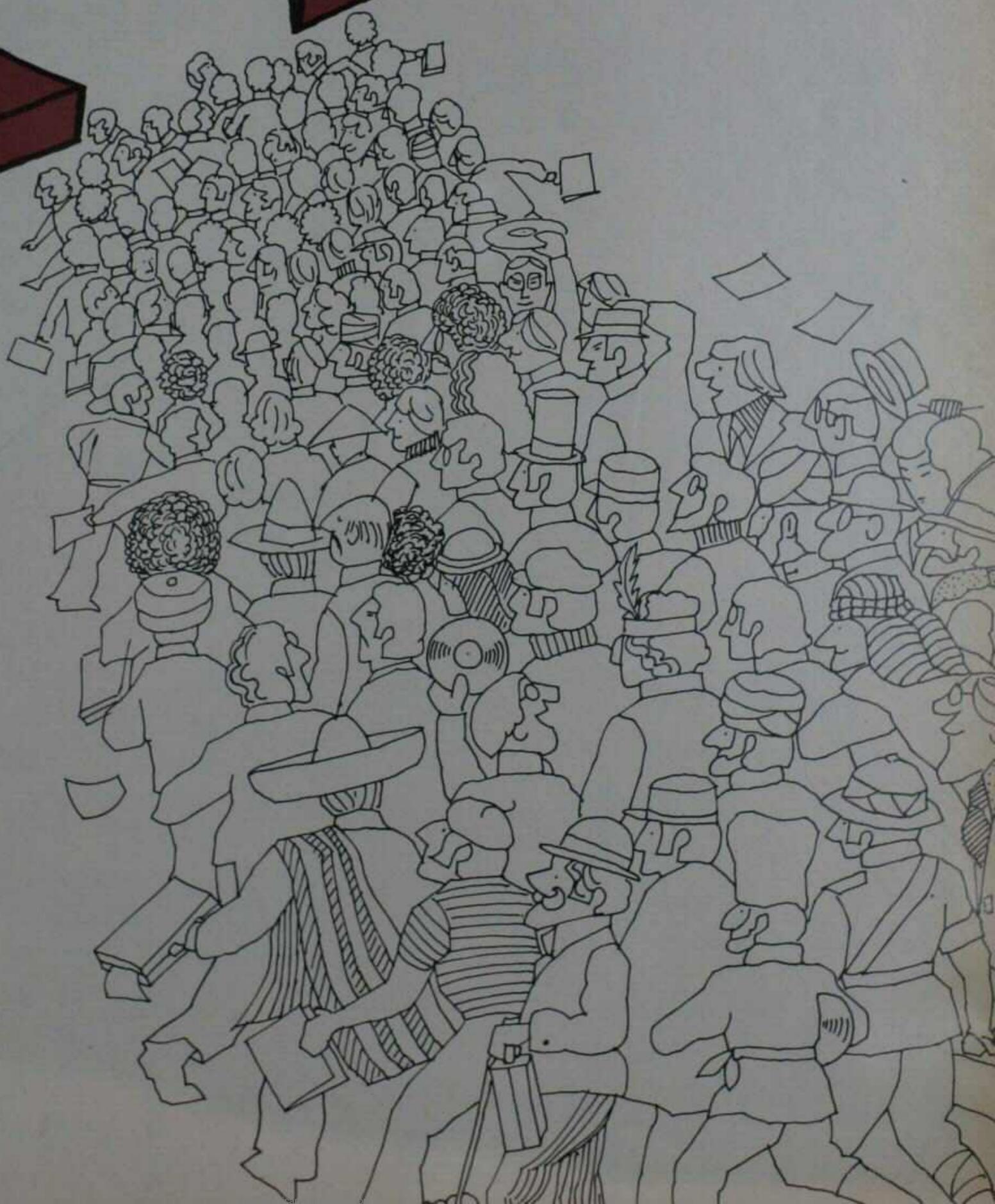
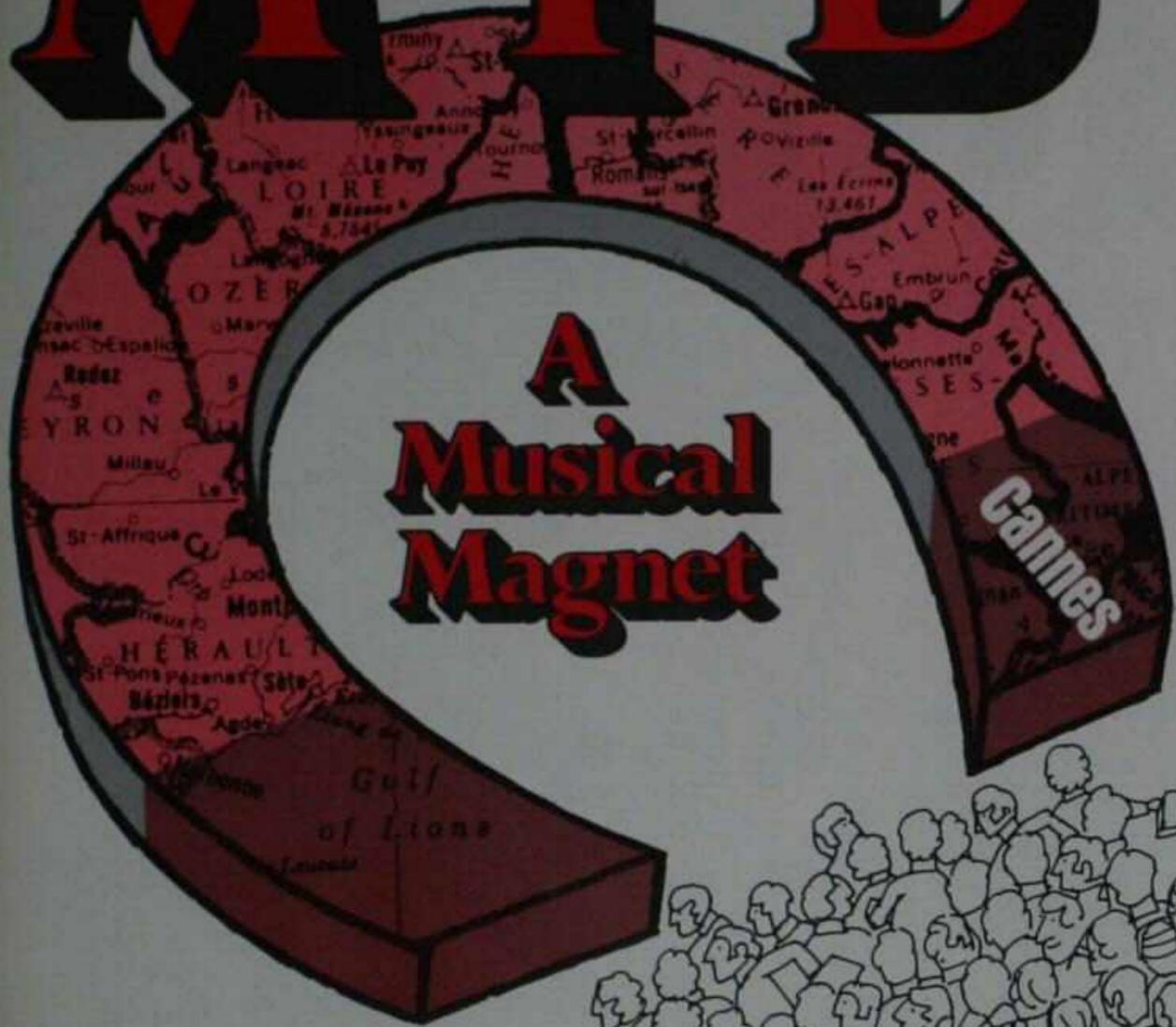
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U.S. MIDEM Attendees —Increasing Fast

NEW YORK — "People will keep saying that MIDEM is a publishers meeting. But if you look at the list of people and companies attending, that just isn't so," said John Nathan, who is the U.S. representative of the Cannes-based event.

What's more, says Nathan, it has been that way for several years. A glance at the list of attendees for the 1973 shows a breakdown of about 50 percent publishers and 50 percent record companies, he said.

He added: "I cannot think of any record company of any size that isn't coming this year. Even MCA, who has been a holdout in previous years, is sending a large delegation this year."

Nathan said that he had observed increasing use of the MIDEM premises for meetings with foreign licensees by U.S. record companies—"even if they are not formal ones there is a chance for all parties to meet and discuss."

Nathan also feels that MIDEM is attracting more industry figures to the event who have nothing specific to negotiate. "The feeling that if you don't have anything to sell that MIDEM isn't worth attending is finished," he said.

One criticism of the U.S. contingency that Nathan has is the "closed mind attitude" towards Europe. He commented: "Although it is changing somewhat, unfortunately the traffic is still one way, even with the large companies that have foreign subsidiaries. The Europeans come to MIDEM with their songs and masters and have some success. But in my opinion it isn't enough. There are European producers and publishers—those from Holland last year for example—that have a feel for the U.S. market."

Nathan has noted over the years, less and less resistance on the part of artists to attend the MIDEM galas. "In fact now there is no resistance, especially as there is a Eurovision television link set up this year which will give an artist tremendous exposure in Europe," he stated.

"In the first few years it was a battle to convince artists and groups that it was a worthwhile appearance. MIDEM gives them no fee and doesn't pay for their transport but it does offer them a tremendous medium of exposure into the European market."

"And don't forget there are between 300 and 400 press and tele-

MIDEM-U.S. Contingent

NEW YORK—Among U.S. attendees at MIDEM are—ABC Dunhill, Acuff Rose, Alshire International, American Variety, Anthem Records, ASCAP, Audio Masters Corp., Audio Quest International, Barnaby Records, Bell Records, Berkley Air Services, Bizarre Productions Inc./Third Story Music, Broadcast Music Inc., Buddha Records, Inc., Capitol Records, 20th Century Music Corp., Cherry Lane, Chess/Janus Records, Clit-lase Records.

East/Memphis Music, ESP-Disk, Edwards B, Marks Corp., Famous Music, Fania Records, Fantasy, Al Gallico Music Corp., Harrison, The Dick James Organization, Just Sunshine Records, Kaplan, Livingston, Goodwyn, etc., London Records/Burlington Music Corp.

Mainstream Records, Marshall & Morris, MCA, Mercury Records/Phonogram, Metromedia Music, Jimmy Miller Productions, Edwin H. Morris & Co., Inc., Motown Records Corp., Musicor Records, Overseas Music Services, Peer Southern Organization, Peters International, Pi-Gem Publishing Company, Playboy Music Pub.

(Continued on page 98)

vision reporters covering the event each year."

Nathan reports that attendance from the U.S. to MIDEM ranks third behind France—"naturally because there is no distance to travel"—and the U.K. He stated: "But it seems to be increasing at a faster rate than any other country."

The British Board of Trade subsidizes the U.K. contingent but this has never been suggested for the U.S., said Nathan.

"There are still a lot of small new companies needing foreign distribution who go to MIDEM with their product under their arm. For instance this year, a man in the textile business has an interest in a singer—he's going to France to play his tapes to anybody who'll listen."

Nathan has also noted an increase in attendance from agencies and also producers. "This is because some producers in the U.S. are beginning to preserve foreign rights for themselves," he said.

Capacity Booking at MIDEM For U.K. Music Delegation

By PHILIP PALMER

Staff Member, Music Week

LONDON — Once again the U.K. is sending one of the heaviest contingents of record men and music publishers to MIDEM in Cannes and in addition to those who have booked stands many will be attending the week-long event without office accommodation.

All the hotels in Cannes are booked to capacity and the demand accommodation has been so great this year that the organizers have had to book people into hotels in Antibes, Juan Les Pins and have even considered the possibility of hotels in Nice.

So many more stands had to be provided this year that Bernard Chevy has had to give up his own office to allow for more exhibition space. Chevy's office has been taken over by the Robert Stigwood Organization. In addition to the old press bar has been taken for further office stands.

It is worth noting that since the Canadian and Australian Governments upped their respective subsidies for music publishers there is an even greater number of firms attending for the first time from these two countries.

All the major U.K. record company's publishing affiliate will be at MIDEM, headed by EMI's publishing group (which include KPM, Francis Day and Hunter, Feldmans and Robbins), Decca's Burlington Music Group, WEA's WB Music, Chappells, CBS's April Music firm, ATV Music and RCA's Sunbury Music.

Ron White, EMI's group executive, music publishing, will make his MIDEM debut in his new role, and will be accompanied by the respective directors and general managers of the four operating music publishing firms, Peter Phillips (KPM), Bert Corri (FD and H), Ronnie Beck (Feldmans) and Alan Holmes (Robbins).

Intersong Holds Intl Meetings

LONDON—Intersong held international meetings in the Majestic Hotel, Cannes, during MIDEM.

The meetings were attended by Intersong executives from the Argentine, Australia, Belgium, Brazil, Denmark, France, Germany, Greece, Italy, Japan, The Netherlands, Spain, Sweden, U.K. and U.S.A.

BIGGEST EVER MIDEM SEEN

CANNES — This year's MIDEM (the seventh) promises to be the biggest ever in terms of company representation—more than 600. Altogether, 4,554 persons, representing 38 countries, will be present.

MIDEM Gala —Intl Artists

CANNES—Artists scheduled to appear in the MIDEM galas include Isaac Hayes, Roberta Flack, David Clayton Thomas, Anne Murray, Bill Withers and the Staple Singers from the U.S.

Other acts include Tony Christie, Gal Costa from Brazil. Udo Jürgens, Vicky Leandros, Michel Legrand, Alison McCallum from Australia, Mia Martini Mouth and MacNeal, Tony Ronald, Mori Shuman, Peter Skellern, Hurricane Smith, Marinella from Greece and Gilberto Gil.

The list is naturally subject to last-minute changes.

in addition to other publishing executives.

John Merritt, the recently appointed general manager of Burlington, will head Decca's publishing contingent while WB Music president Ed Silvers will be with the company's U.K. publishing boss Tony Roberts. It is understood that the pair will announce a major publishing acquisition for WB U.K. during the MIDEM week.

Bob Montgomery, the new deputy managing director of Chappell U.K., will be at MIDEM for the first time and will be meeting the company's overseas executives. Montgomery will be with Chappell U.K. general manager Frank Coachworth, Harold Geller—who joined Chappell recently to head the standard catalog division—and Stuart Reid, head of the Chappell pop music department. Norman Weiser and Nick Firth from Chappell Inc. will also be at MIDEM.

ATV Music

ATV Music will be at MIDEM for the first time since its split with American Don Kirshner. ATV Music now manages Northern Songs throughout the world and the company will be meeting with its news subpublishers which in some cases have taken over Northern from Jan. 1. Songwriter Geoff Stephens, who has placed his Tic Toc Music catalog with ATV Music for the U.K. and Eire, will be in Cannes, accompanied by Tic Toc director Roxanne Muller, to increase the catalog's existing subpublishing ties. In addition to ATV Music executives Geoff Heath, Len Beadle and Eddie Levy, Derek Johns, general manager of Bradleys, the label offshoot of ATV Music, will make his MIDEM debut. The label—distributed by Pye in the U.K.—is to be launched in February with singles by Paul Brett, Hunter Musket and Kala. Johns will be at MIDEM to seek possible licensees for the label throughout Europe.

Although the ATV Music group has already fixed up subpublishers for the catalogs of ATV Music, Northern Songs and Lawrence Wright throughout the world, the ATV catalog is currently available in Japan. The Northern and Lawrence Wright catalogs are collected in Japan by the Folster agency.

Apart from members of the record division, Pye will also be sending Johnny Wise to Cannes in his new role of general man-

Largest Contingents Ever From Canada

By RITCHIE YORKE

TORONTO—The Canadian contingent at this year's MIDEM fair will be the largest ever, a fitting reflection of the fast-moving evolution of Maple Music on the international scene.

Several Canadian independent labels and publishers have taken advantage of the Federal Government's plan to sponsor a booth this year, while major labels appear to be utilizing the facilities of their parent companies.

Capitol a&r vice president, Paul White, and Beechwood Music's director, Joey Frechette, will work out of the EMI booth. GRT of Canada president, Ross Reynolds, will be located at the GRT U.S. office.

CAPAC's Dr. Jan Matejcek will also be on hand at MIDEM.

Among the important independents attending MIDEM will be Greg Hambleton, who owns Axe and Tuesday Records and two

large publishing catalogs: Francis Davies, president of Love Productions, a rapidly-growing music business operation involved in production, publishing, management and its own label, Daffodil Records; and Brian Chater and Carole Risch of CHUM-owned Much Productions. There are also several Quebec independents aiming their product at French-speaking markets.

For Greg Hambleton it's the third year in a row that he has attended MIDEM. "In 1970 I got my feet wet," Hambleton says. "Last year, I got them wetter, and this year, I hope to be swimming."

With a single on the U.S. Hot 100 ("Africa" by Thunderbug) Hambleton is confident that he will be able to increase representation of his repertoire all over the world.

"MIDEM itself is invaluable in meeting heads of companies from European countries," Hambleton says. "This year there's going to be many representatives from Japanese countries, and since I don't anticipate getting to Japan in the foreseeable future, I'm hoping to make many contacts."

Hambleton does not plan to prepare any special brochures on his company's activities. "I did it the first year, but I didn't bother in 1972. It's all a question of getting your name around, and I don't think brochures do it. You get known by having product on charts and by your own personality. But of course I'll be taking lots of record product and press kits with me."

Francis Davies is making his first trip to MIDEM as the head of his own independent company. He has attended MIDEM in the past, but as an executive for EMI U.K. and Liberty. Davies has prepared a catalog of its product, and is also printing a four-page history of its accomplishments.

"I'm looking forward to seeing a lot of people I know, and a lot of people I don't know. MIDEM is also an excellent and unique opportunity to meet foreign licensees

(Continued on page 93)

Canadian Attendees

TORONTO—Among the Canadian companies attending MIDEM are:

ACM, Bagatelle American Group, Beechwood Music of Canada, Can-Base Records, Capitol Records Limited, C.F. Music, Composers Authors and Publishers Association of Canada/CAPAC, Les Disques Gamma, GRT of Canada, ITT Music, Karol Music, Ben McPeck Ltd., Morning Music, RCASA Canada-Montreal, RCA Limited-Toronto, September Productions, Sunrise Music, Summerles Winterlea And Much, Les Productions SMCL Inc., Stereodyne (Canada) Ltd., Transworld Records.

'Superfly' Gets French Showing

NEW YORK—The film, "Superfly" which has music by Curtis Mayfield, will have two special showings at the Olympia Theater, Cannes, Jan. 23 which coincides with MIDEM.

A non-commercial recording of two million selling hits from the film, "Superfly" and "Freddie the Dead" will be coupled and given away to the audience by Barclay Records. Barclay represent Mayfield's Curtom label in France.

The idea of the film showing was conceived by New York music publisher, Ivan Mogull, who controls most foreign music publishing rights for the soundtrack.

ager and director of its own music publishing company.

Tony Edwards and John Coletta, managers of Deep Purple, will be at MIDEM with Graham Nolder, professional manager of Purple Music, to arrange new deals for material by Deep Purple. The group's catalog is published in the U.K. by Hec under a deal with Feldmans which expires in August. The Purple Music catalog is also free in certain overseas territories.

Adrian Rudge, the new general manager of Intersong in the U.K., will make his MIDEM debut as a music publisher and, apart from introducing himself to the company's affiliates, will have a number of copyrights to promote. High on his list is a new song written by Allan Clarke, the former lead singer of the Hollies, called "I Look Into Your Eyes" which Intersong publishes on a worldwide basis. Rudge will also promote some new songs by Jefferson, who makes his solo debut on Phonogram with an album.

Another music publisher making his debut as an independent is John Nice, formerly general manager of Decca's Burlington Music company, who now heads the Valentine Music group. Valentine was formed earlier this year, and its catalog is available in all overseas territories. Nice will be at MIDEM with Martin Grinham, Valentine Music director Tony Waddington, who has his own Sapphire Music firm within Valentine and Pat Seward. Among the copyrights represented by Valentine are the Arthur Greenslade score from the new Terry-Thomas film, "Arthur Arthur" and the Anthony Isaac score to a new BBC TV series "Warship."

Piers Ford-Crush and Philip Love of the Eden record studios, who have their own music publishing company, Eden Music, handled by Valentine, will also be making their MIDEM debut. They have several masters, ranging from rock to middle of the road material, to place on a lease-tape basis throughout the world.

Island Music boss Lionel Conway will be arranging new sub-publishing deals for Warlock Music, which is now part of the Island Music setup. Conway says that the catalog is available in most countries and it will not necessarily be placed with existing Island Music subpublishers.

Executives from Britain's Mechan-

(Continued on page 93)

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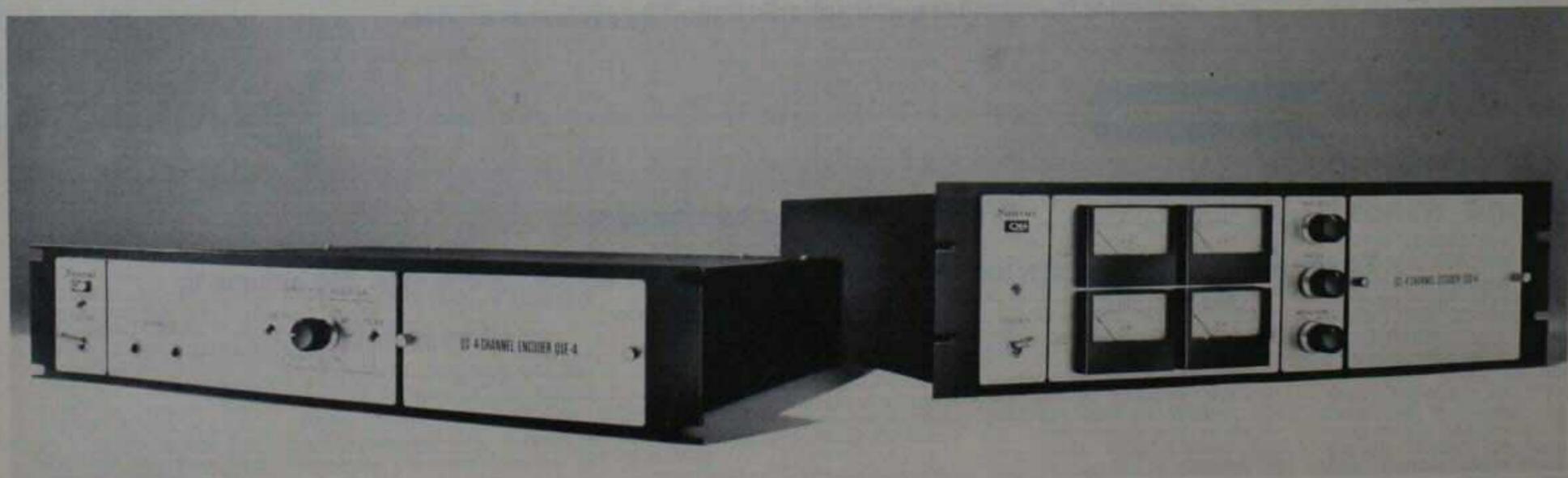
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QS Regular Matrix way...

why there's a QS hardware population explosion...

Ask any recording engineer who has tried and listened to QS Regular Matrix and he'll be able to give you several good reasons for choosing QS over other systems. In addition to total omnidirectionality, total compatibility, freedom from rear-channel cancellation, freedom from false image projection, and unbelievable front-to-back separation, QS Regular Matrix has another big advantage: the sheer numbers of available hardware and records.

In March, 1972, the Recording Industry Association of Japan (RIAJ) standardized on a disc matrix based on the Sansui QS system. Called the "Regular Matrix," this standard was then adopted by the Electronic Industries Association of Japan (EIAJ). Since that time, all new four-channel equipment manufactured in Japan has been equipped with "Regular Matrix" decoding circuitry. This means that the vast majority of all quadraphonic equipment now coming onto the market has provision for precisely decoding Sansui QS Regular Matrix encoded records.

This same kind of technical superiority has won over the recording engineers and producers of many record companies. Today, there are some 20 record labels committed to the QS Regular Matrix. Total recordings to date that use the QS Regular Matrix number 350. These facts and figures spell out the vast technical superiority and acceptance of the QS Regular Matrix for now and for the future. Don't you owe it to yourself, to your company and to your customers to hear QS today?

To see who thinks it's better, turn the next page and look at the LP record lists. 350 albums in QS! That's a lot of votes...



These records and others have been encoded using

ABC

- ABCX-736 John Lee Hooker;
Never Get Out of These Blues Alive
ABCX-743 B. B. King; L.A. Midnight
ABCX-759 B. B. King; Guess Who
ABCX-761 John Lee Hooker; Live at Soledad Prison
ABCX-767 B. B. King's Greatest Hits
ABCX-768 John Lee Hooker; Born in Mississippi,
Raised up in Tennessee

A & M

- QU54339 Joan Baez; Come From the Shadows

AUDIO TREASURY/ABC

- ATQD-24001 Beverly Sills;
Roberto Devereaux Excerpts
ATQD-24002 Beverly Sills; Welcome to Vienna

BARCLAY

- 920.362T Eddie Barclay;
Grand Orchestra Symphonique

BLACK JAZZ

- BJQD7 Henry Franklin; The Skipper
BJQD8 Doug Carn; Spirit of the New Land
BJQD9 The Awakening; Hear, Sense & Feel
BJQD10 Walter Bishop Jr.; Keeper of my Soul
BJQD11 Rudolph Johnson; Second Coming
BJQD12 Kelly Patterson
BJQD14 Walter Bishop Jr.; Keeper of my Soul
BJQD15 The Awakening
BJQD16 Doug Carn

BLUESWAY

- BLS6052 John Lee Hooker; Kabuki Wuki
BLS6053 Ray Charles; Genius Live in Concert
BLS6055 Voice Odom; Farther On Down the Road
BLS6059 Brownie McGhee and Sonny Terry with
Earl Hooker; I Couldn't Believe My Eyes

COMMAND/ABC

- CQD-40000 Enoch Light; Persuasive Percussion
CQD-40001 Tony Mottola; Guitar Paris
CQD-40002 Enoch Light; A New Concept
CQD-40003 Doc Severinsen; Fever
CQD-40004 Count Basie; Broadway; Basie's Way
CQD-40005 Ray Charles Singers;
Love Me with All Your Heart

CROWN

- GW7022Q Akira Kobayashi; Mujyoo no Ame
GW7023Q Kiyoko Suizeni;
YOU & CHITA & Folk Song
GW7024Q Kenichi Mikawa; Wakareno shi
7025Q Drum Drum Drum Vol. 1
7026Q Midori Sasa; Kudan no Haha
7030Q T. Saigo; Teruhiko Saigo Recital
7031Q Strings '69; God Father
7032Q Arita Shintaro & New Beat;
Drum Drum Drum Vol. 2
7035Q String '69; Movie Theme for All Women
7040Q Tenshi no koe

DECCA, SOCIETE FRANCAISE DU SON

- F. Mendelssohn-Bartholdy:
Concerto for Violin and Orchestra Op. 64
M. Bruch:
Concerto for Violin and Orchestra, Op. 26
Grand Orchestra Radio Tele Luxembourg,
de D. Chorafas, Conductor, J. P. Wallez,
Violin
F. Chopin:
Concerto for Piano and Orchestra, No. 2
Op. 26
Andante Spianato & Grand Polonaise,
Op. 28
Grand Orchestra Radio Tele Luxembourg,
L. de Froment, Conductor, B. Rugutto, Piano
E. Chausson: Poem Op. 25
C. Saint-Saens: Prelude Op. 45
H. Berlioz: Revere et Caprice, Op. 8
A. Vieuxtemps: Konzertstück
Grand Orchestra Radio Tele Luxembourg,
L. de Froment, Conductor, P. Fontanarosa,
Violin
R. Strauss: Horn Concertos No. 1 & No. 2
Grand Orchestra Radio Tele Luxembourg,
L. de Froment, Conductor, D. Bourgue, Horn
J. Haydn: Concerto No. 2 in D for Horn
Grand Orchestra Radio Tele Luxembourg,

- L. de Froment, Conductor, D. Bourgue, Horn
Gregorian Chants—
Choir of the Monks of The Abbey
of St. Pierre des Solemnes (3LP)
Monastic Choir of Argentina
Los Machucambos;
Songs of Latin America (4LP)

IMPULSE/ABC

- AS-9187 Alice Coltrane; World Galaxy
AS-9817 Alice Coltrane; World Galaxy
AS-9220 John Klemmer; Waterfalls
AS-9221 Michael White; Pneuma
AS-9222 Archie Shepp; Altica Blues
AS-9224 Alice Coltrane; Lord of Lords
AS-9225 John Coltrane; Infinity
AS-9227 Pharoah Sanders; Live at the East
AS-9230 Milt Jackson and Ray Brown;
Just the Way It Had To Be

- AS-9231 Archie Shepp; The Cry Of My People
AS-9232 The Best of Alice Coltrane
AS-9233 Pharoah Sanders
AS-9234 Ahmad Jamal; Tranquility

KING

- 4K-1 Okira Huse; Akira Huse on Nissei Stage
4K-2 The Peanuts; Francis Lai Sound
4K-3 Leon Pops Orch.; Newest Movie Themes
4K-4 T. Terauchi; One Man Show Takeshi
4K-5 Various Artists; Japanese Pops in 4-Channel
4K-6 Leon Pops Orch.; Four Songs for Young
4K-7 Leon Grand Orch.; Let the Sunshine In
4K-8 Various Artists; 4-Channel Demonstration
4K-9 Leon Pops Orch.; Dymanic Latin Festa
4K-10 Greenwich Strings Orch.; Mamy Blues
4K-11 T. Terauchi & His Blue-Jeans; "Zen Jyoo"
4K-12 Feather Tones; Bacharach vs. Beatles
4K-13 N. Terashima & His Shansonnet;

- Paris Yesterday, today
4K-14 Tokyo Academy Chorus; Chorus Big Demo.
4K-15 Chieko Baishoo; Baisho Chieko Recital
4K-16 Symphonic Stereo Strings; String Spectacular
4K-17 Tokyo Cuban Boys Sharps & Flats;
España Carnival
4K-18 M. Okamura; Shakuhachi Flute
4K-19 Tokyo Boys & Girls Chorus; Japanese Songs
4K-20 Akira Fuse; Love Will Make A Better You
4K-21 T. Terauchi & His Blue Jeans; Midsummer Sea
4K-22 Greenwich Strings Orch.;

- Best Pops 14 (Vol. 2)
4K-24 Chieko Baishoo; Disney Land
4K-25 Peggy Hayama; Japanese Folk Song Highlight
4K-26 The Violets Seven; The World of Love
4K-27 Greenwich Strings Orch.; Top Hit 14
4K-28 Leon Pops Orch.; Screen Theme Best 12
4K-29 New Killers; Taiyoo ni Aisaretai
4K-30 Akira Fuse; Aisuredo Setsunaku
4K-31 T. Terauchi & His Blue-Jeans, RASHOO MON
4PS-1 Enoch Light; This is 4-Channel Stereo
4PS-2 4-Channel Sampler
4R-1 Enoch Light; "Electronic Super Sounds"
4R-2 Buffy Sainte-Marie; Illuminations
4R-3 Buffy Sainte-Marie; 4-Channel Sampler Vol. 2
4R-4 Enoch Light; "Challenge To 4-Channel"
4R-5 Joan Baez; David's Album
4R-6 Enoch Light; "Spanish Strings"
4R-7 Enoch Light; "Golden Swing Era"
4R-12 Lally Coliel; Village Gate
4R-13 }
4R-14 } Joan Baez; Blessed Are
4R-15 Country Joe & The Fish; Woodstock
4R-16 Charles Aznavour;

- Charles Aznavour Live in Tokyo
4R-17 Enoch Light; Brass Spectacular
4R-18 Enoch Light & The Light Brigade;
Brass Menagerie '73
4R-19 World Greatest Jazzband; Extra
4R-20 Buffy Saint-Marie; Mister Can't You See
4R-21 Enoch Light & The Light Brigade;
Golden Movie Hits
4R-22 Stelvio Cipriani Orch.; Cipriani Screen Mood
4R-23 Eddie Barclay Grand Orch.;

- Grand Orchestre Symphonique Eddie Barclay
4R-24 Raymond Lefevre Grand Orchestra;
Raymond Lefevre Live In Tokyo

- 4R-5001 } Maurice Abravanel, Utah Symphony Orch.;
4R-5002 } Berlioz Requiem
4R-5003 Leopold Stokowski, American Symphony
Orch.; Tchaikovsky Symphony No. 4
4R-5004 English Chamber Orch.;
Handel Jephtha (Highlights)
4R-5005 Maurice Abravanel, Utah Symphony Orch.;
Mahler Symphony No. 3 (2 LP)
4R-5007 English Chamber Orch.; Mozart Divertimento
4R-5008 Johannes Somary, English Chamber Orch.;

LONGINES SYMPHONETTE

- Country Brass (6 Record Set)

MINORUPHONE

- RM4T-7001 Blue Night All Stars;
'72 Kayoo hit Autumn

NIPPON COLUMBIA

- QB9001 Soul Media & Tokyo Cuban Boys;
Rockn' Latin
QB9002 Tokyo Cuban Boys; Dynamic Latin
QB9003 Sharp Five; 4-Channel Operations
QB9004 Yukari Itoh; Yukari & New Sounds
QB9005 Sharps & Flats Orch.; Japanese New Jazz
QB9006 Bulgarian National Choir;
The State Bulgarian's Choir
QE9007 Japan Choral Society;
Japan Choral Society at Tokyo
St. Mary Grand Cathedral
QC9008N Yomiuri Nippon Philharmonic Orch.;

- 4-Channel Music Concrete
QC9009N Tokyo Vivaldi Orch.;

- Four Seasons of Japan
QJ9010J Sound of 71 Cords';
The Flight of Bumblebee

- QB9011 M. Sato;
Moog Synthesizer-Melody of Japan
QB9012 The Sound Track Orch.;

- 4-Channel Screen Mood
QP9013 101 Strings; Love Forever
QP9014 101 Strings; The Heart of Spain
QP9015 Les Sucher Orch.; Multiple Golden Guitar
QD9016 Feelin' Good

- QE9017 Air Force Brass Band; Air Festival
QB9018 Mieko Hirota; Mieko Live
QB9019 Takeo Maeda & His Friends; Revolution
QJ9020 Mystery Sound
QD9022 Charlie Honbul Orch.;

- Dynamic Love Sounds
QB9023 Tokyo Symphony Orch.; Symphony KOGA
QB9024 Jun Lucian Strings; Praying for Peace

- ODE**
4A-2 Carole King; Music

- OVATION**
OVQD 1 Demo, Experience Ovation 4-Channel
Quadraphonic Sound
OVQD 2 Experience Ovation
Quadraphonic Sound

- OVQD 1426 Bonnie Koloc; Hold On to Me
OVQD 1427 Laura Yeager; Comin' Apart
OVQD 1428 Heaven & Earth; Refuge
OVQD 1429 Bonnie Koloc
OVQD 1442 William Fisher; Make Believe
OVQD 1501 Sound Effects Vol. I; Sounds of the City
OVQD 1502 Sound Effects Vol. II;
Sounds of Railroad Nostalgia

- OVQD 1503 Sound Effects Vol. III;
Sounds of Today and Tomorrow
OVQD 1504 Sound Effects Vol. IV; Sounds of the Sea
OVQD 1505 Sound Effects Vol. V;
Sounds of the Open Road
OVQD 1601 "Great Themes from Hollywood" (2LP)
OVQD 1602 "Great Themes from Broadway" (2LP)
OVQD 1603 "Spanish Fire" (2LP)

POLYDOR JAPAN

- AR-9001 K. Sawada; July 3, Recital
AR-9002 K. Sawada; July 3, Recital
AR-9003 Noguchi Goro; Noguchi Goro on Stage
AR-9004 Kato Tokiko; Kato Tokiko '72

the Sansui QS and other Regular Matrix Encoders

PROJECT 3

PR-5000QD Enoch Light; Spanish Strings
 PR-5019QD Free Design; Kites are Fun
 PR-5024QD Urbie Green;
 Twenty-One Trombones Vol. 2
 PR-5025QD Tony Mottola; Warm, Wild & Wonderful
 PR-5032QD Tony Mottola; Roma Oggi
 PR-5033QD Frank Lawson & Bob Haggart;
 The World's Greatest Jazzband
 PR-5036QD Enoch Light and The Brass Menagerie
 PR-5039QD The World's Greatest Jazzband;
 Extra****
 PR-5041QD Tony Mottola; The Tony Touch
 PR-5042QD Enoch Light & The Brass Menagerie;
 Vol. 2
 PR-5043QD Spaced Out—The Music of Bach,
 Bacharach, and The Beatles
 PR-5046QD Enoch Light;
 The Best of the Movie Themes
 PR-5048QD Enoch Light; Permissive Polyphonics
 PR-5049QD Enoch Light;
 The Big Band Hits of the 30's
 PR-5051QD Enoch Light; Big "Hit Movie" Themes
 PR-5056QD Enoch Light;
 Big Band Hits of the 30's and 40's
 PR-5059QD Enoch Light; Big Band Hits of the 20's
 PR-5060QD Enoch Light & The Brass Menagerie 1973
 PR-5062QD Tony Mottola; Superstar Guitar
 PR-5063QD Enoch Light; Movie Hits!
 PR-5065QD Sammy Kaye; If You've Got the Time
 PR-5066QD Urbie Green; Bein' Green
 PR-5067QD Phil Bodner; The Brass Ring
 PR-5068QD Enoch Light; 4-Channel Dynamite
 PR-5069QD Tony Mottola; Tony & Strings
 PR-5071QD Dick Jurgens; Here's That Band Again
 PR-5072QD Rain; Rain
 PR-5073QD Enoch Light; Charge

PYE

QUAD 1001 Quadraphonic Sampler
 QUAD 1002 David Snell; Harp Transplant
 QUAD 1003 Cyril Stapleton;
 Great Film and TV Themes
 QUAD 1009 Ray Davies; The Real Sound of the
 Button Down Brass
 QUAD 1016 Acker Bilk and His Clarinet and Strings
 QUAD 1017 Tony Hatch; Hits Symphonic
 QA-4-Y Ray Davies; 'Bout the Button Down Brass

QUAD SPECTRUM

QS-1 101 Strings; The Soul of Spain, Vol. 3
 QS-2 101 Strings; Exciting Sounds
 QS-3 Les Thatcher; Multiple Guitars
 QS-4 101 Strings; Today's Hits
 QS-5 101 Strings; Movie Themes
 QS-6 Bob Jackson; Strange Ones
 QS-7 Johnny Doe; Johnny Doe Sings the Songs
 of Johnny Cash
 QS-8 101 Strings; Country Hall of Fame
 QS-9 California Poppy Pickers Play and Sing
 QS-10 101 Strings; Soul of Israel
 QS-11 101 Strings; Plus Guitars
 QS-12 Buddy Cole and the All Stars;
 Golden Age of the Dance Bands
 QS-13 101 Strings; Movie Hits and Others
 QS-14 Cinema Orchestra and Chorus; Cabaret
 QS-15 101 Strings; Fiddler on the Roof
 QS-16 101 Strings; Nelson Riddle Conducts
 QS-17 101 Strings; Latin Holiday
 QS-18 101 Strings; Today's Sounds
 QS-19 101 Strings; Bacharach and Webb
 QS-20 101 Strings; Dynamic Sounds

RTV

RQS-4000 Rare Moments Orchestra; Rare Moments

TEICHIKU

FX401 Whose Who; Trip To Beautiful Rock World
 FX402 The Sound Creations; Mamy Blue
 FX403 The Sound Spirits;
 Dynamic Ventures Sounds
 FX404 Teichiku Symphonic Orch.;
 Screen Themes For Lovers
 FX405 Two Guitars

FX406 Electric Guitar on Parade
 FX407 Latin Guitar in Passion
 FX408 Sound Creation; Rock Fantasia
 FX409 Sound Creation; Dynamic Beatles Sounds
 FX410 The Sound Spirits; Hit, New Rock
 FX411 New Grand Orch.; Movie Theme
 FX412 Happy Lovesound; New Hit Popular
 FX413 The Sound Spirits; Superstars New Hit
 FX414 The Sound Spirits; New Hit Popular
 FX415 Sound Ace; Screen Music
 FX416 Wide Screen Orch.;
 Screen Music "Europe"
 FX417 The Sound Spirits; Drum Rock Drum
 FX418 Hiroaki Suzuki & Now;
 Screen Sound Creators
 FX419 K. Tanaka & Super Session;
 British Rock Live in Japan
 FX420 Air Force Brass Band; World's March
 MX4001 N. Hara Sharps & Flats;
 All Japan Fullband Festival (No. 1)
 MX4002 N. Hara Sharps & Flats;
 All Japan Fullband Festival (No. 2)
 MX4003 N. Hara Sharps & Flats;
 Screen Jazz & Rock
 MX4004 Tokyo Cuban Boys; All About
 MX4005 T. Arima & Noche Cubana;
 Latin Percussion Festival
 MX4006 T. Miyama & New Herd Orch.;
 New Hard New Big Band Rock
 MX4007 Blue Coats Orch.;
 Blue Coats Plays Ellington & Basie
 MX4010 Various Drummers; Drum Festival
 MX4011 New Heard Orch.; Dynamic Screen March
 MX4012 Noche Cubana;
 Good Old "Kayokyoku" in 4-Channel
 MX4013 Saul Plus; Drum & Brass Beat
 MX4014 Al George; Live George
 MX4015 Noche Cubana; Rock & Latin Percussion
 SX401 Shirase Haruko's Group; Awaodori
 QPS5001 Cyril Stapleton & Others;
 Dynamic Sound in 4-Channel
 QPS5002 Cyril Stapleton Grd. Orch.;
 New Screen Hit Series
 QPS5003 Ray Davies & Funky Trumpet;
 Exciting Brass Beat
 QPS5004 Tony Hatch Orch.;
 Tony Hatch Plus B. Bacharach
 QPS5005 Cyril Stapleton Orch.; Movie Themes
 QPS5006 The Bob Crewe Generation;
 Music To Watch Girls By
 QPS5008 Denis Lopez Latin Sound; Latin Percussion
 SX401 Haruko Shirase Group; Awa Odori

TOHO

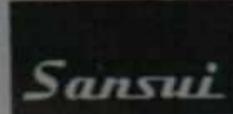
OPL3001-2 Dick Schory;
 Dick Schory in Carnegie Hall (2LP)
 OPL3003 Hollins & Starr; Sidewalks Talking
 OPL3004 Joe Morello; Another Step Forward
 OPL3005 Ron Steele; Bridge Over Troubled Waters
 OPL3006 Paul Horn; Fantastic Jazz
 OPL3007 Bobby Christian; Vive-Brations
 OPL3008 Possum River; Possum River
 OPL3009 Herby Mandel; Get Off in Chicago
 OPL3010 Rich Mountain Tower
 OPL3011 Tweedy Singers; Love Me Forever
 OPL3012 Laura; The World of Love
 OPL3013 Sunshine & Raindrops
 OPL3014 Dick Schory; Movin' On
 OPL3015 Bonnie Koloc; Jazz Man
 OPL3016 Tom Jones; For Chef Atkins
 MPL1011 Red Sun
 MPL2001 Ricky Shayne; Mammy Blue
 OPS-1001 Okie Duke
 OPS-1002 Sonny Kurtis
 OPS-1003 Harvest
 OPS-1004 Tweedy Singers
 OPS-1005 Tweedy Singers; Pieces of Dreams
 OPS-1006 Promises, Promises
 OPS-1007 Possum River;
 Girl You Make Me So Happy
 OPS-1008 Hollins & Starr; Feelin' Good
 OPS-1009 Bridge Over Tomorrow
 OPS-1010 Don't Be That Way
 OPS-1011 Talking to Myself

OPS-1012 Jazzman
 OPS-1013 Wild & Free
 OPS-1014 Sonny Kurtis
 OPS-1015 Chalk Haward
 AX-0001-2 Miracle Sound Orch.;
 '72 Kayoo Best Hit 28
 YX-8002 Bonnie Koloc; Hold on to Me
 YX-6008 Dug Kane Sextet; Spirit of New Land

TOSHIBA

TP9501Z Screen Studio Orchestra; Love Story
 TP9502Z Count Buffalo;
 Dynamic Big Band Plays Bacharach
 TP9503Z Duke Aces; Duke Aces Recital
 TP9504Z Blue Dreamers; Dynamic Guitar Mood
 TP9505Z Chiyo Okumura; Chiyo On Stage
 TP9506Z Music Sound Orch.;
 Dynamic Mood in Sound Effect
 TP9507Z Silver Strings;
 Dynamic Hits Deluxe For Young
 TP9508Z S. Yokouchi & The Hands;
 Dynamic Country Guitar
 TP9509Z Freedom Unity; Dynamic Rock
 TP9510Z West Coast Orch.;
 Easy Listening For Young
 TP9511Z Tokyo Symphony; Japan Fascinates You
 TP9512Z Modern Classic Ensemble; Now Mozart
 TP9513Z Screen Studio Orch.;
 Dynamic Screen Mood No. 2
 TP9514Z Royal Pops Orch.;
 Dynamic Continental Tango
 TP9515Z Latin Brass 77; Dynamic Latin Brass
 TP9516Z Arrow Jazz Orch.; Dynamic Big Band
 TP9517Z Royal Grand Pops Orch.;
 Dynamic Sax Mood
 TP9518Z Franz Brookner Orch.;
 Dynamic Holiday in Japan
 TP9519Z Japan Defense Air Forces Orch.;
 Dynamic March in Bacharach
 TP9520Z Count Buffalo;
 Uganda (African Rock Music)
 TP9521Z M. Sato & His Trio in Berlin; Penetration
 ETP9522Z M. Kotani & His Locomotion;
 Japanese Melody
 TP9523Z Count Buffalo; Rock Big Band
 TP9524Z The Blue Dreamers;
 Sound Effect in Mood
 TP9525Z The Golden Sounds; Rainy Airport
 TP9526Z Yuri Tashiro; Dynamic Hammond Organ
 ETP9527Z T. Inomata & The Third; Morning Glory
 TP9528Z T. Kitano & His Arrow Jazz;
 Dynamic Hits Sound
 TP9529Z The Screen Studio Orch.; Screen Music
 TP9530Z Toshiaki Miyama & His New Hard Orch.;
 Glenn Miller in 4-Channel
 TP9531Z The Count Buffalo;
 Dynamic Latin Exotic Sounds
 TW9503Z Live Recording;
 The Fascination of the SL IN 4-Channel
 TP9532Z Yuuko Nagisa; Yuuko Nagisa on Stage
 TP9533Z Ohyan Fee-Fee;
 Ohyan Fee-Fee in Velami
 TP9534Z Royal Pops Orch.;
 I'd Like To Teach The World To Sing
 TP9535Z The Golden Sounds; Bride in Seto
 TP9536Z Madical Fling Travelin' Band;
 Midnight Rock Special
 TP9537Z The Count Buffalo;
 Exotic Sounds in 4-Channel
 LLZ90008 Renaissance Orch.; Classic '72
 LLZ90009 Sunset Festival Orch.;
 Non-Stop Bacharach
 IPZ90002 Count Basie Orch.;
 Broadway . . . Basie's Way
 IPZ90003 Command All Stars;
 Persuasive Percussion
 IPZ90004 Enoch Light; A New Concept
 IPZ90005 Ray Charles Singers; Sunrise Sunset
 IPZ90006 Tony Mottola; Golden Guitar
 IPZ90007 Doc Severinsen; Golden Trumpet
 IPZ90010 Command Allstars;
 This is 4-Channel Sound
 IPZ90011 B. B. King; L. A. Midnight
 EQZ90012 Lettermen; Lettermen Live in Japan

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Love Prod—Most Successful Yr.

TORONTO—Love Productions Limited, the Canadian independent production company, has announced the conclusion of its most successful year ever.

Total retail sales on all product released by the Daffodil and Strawberry labels, which Love distributes through Capitol, was in excess of one million dollars in 1972.

In addition, Love received three gold albums on Canadian sales, two of them in the last month of the year. The albums were Waldo de los Rios' "Sinfonias" and "Mozart Mania" and "Larger Than Life" by Crowbar.

1972 also marked the signing of three significant new acts to the Daffodil label—Fludd, Joe Probst and A Foot in Coldwater.

Nana Back In Greece

ATHENS—For the first time in 11 years, Nana Mouskouri was back in Greece late last year to record her latest album "Spiti Mou, Spitaki Mou" for Emial's Columbia label. She is on Phonogram for the rest of the world.

Although she had not been to Greece for some time before this visit, she will be back very shortly for a TV show on Feb. 15, all part of a heavy campaign—including what is considered the biggest advertising ever placed by a Greek record company—to promote its product in face of competition from Phonogram, which also released a Christmas album by the artist.

EMIAL used spot advertising for the LP on both TV channels.

French Output Rise Hailed by SACEM

PARIS—A major increase in the production of local repertoire has been one of the most significant developments in the French record industry during the past two years, according to Jean-Loup Tournier, general manager of SACEM, the French performing right society. For some companies output of locally produced repertoire has now well overtaken that of foreign product and Tournier says that "the systematic American or British hit is virtually a thing of the past."

The record-buying public has now come to regard the foreign companies operating in France, and, in many cases playing a major role in the industry, as French companies producing local material rather than international organizations used primarily as a French outlet for English-language records.

Tournier feels that 1972 was a good year for the French industry despite the high level of value added tax on disks. Although at the beginning of last year there was a general reduction in the rate of VAT on consumer goods, records did not benefit from this and continued to be taxed as a luxury product at 25 percent of the wholesale price.

Reflecting the feelings of the industry, Tournier underlined the point that the record is of at least equal cultural value to the book which is only taxed at 7 percent. A reduction of tax on records was a prime requirement if the French industry were to continue to expand.

Tournier pointed out that the spending power of the average Frenchman was relatively low and this naturally led to a demand for cheaper products. But even budget records in France were still comparatively expensive items and with the current growth of the blank

tape market, there was a danger that the maintenance of high record prices might encourage pirate recording on a wide scale.

The French record industry association, SNICOP, and the mechanical right society, SDRM, have in fact, set up a joint committee to examine the problem of the production and sale of pirate recordings. Although piracy in France is a very long way from being anything like the problem it is in the Middle East, the two organizations are determined to prevent illicit recording from becoming widespread.

Pressing Plants

Among the antipiracy steps being taken by the joint committee is the close observation of small pressing plants which are sometimes none too meticulous in the matter of making accurate declarations to the SDRM.

Another problem being attacked by SACEM is that of the photocopying of musical scores, a practice widely undertaken in the educational sphere. SACEM, said Tournier, is hoping to reach agreement with the government in this area. "Control here," said Tournier, "is a major problem. The law has not been adapted to cover the new communications media, but we believe President Pompidou is concerned about the situation and will lend his support to the introduction of new legislation to protect copyright owners."

On the subject of home recording, Tournier feels that a more viable method of obtaining compensation for copyright owners is to put a levy on software sales, rather than on the playback equipment (as is done in Germany).

Regarding the copyright problems facing the cartridge television and videodisk industry, SACEM is

(Continued on page 94)

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ELECTRIC BAND NIGHT IS OFF

CANNES—MIDEM's Electric Band Night, the additional gala exclusively devoted to contemporary rock groups which was introduced at last year's festival, has been cancelled. The concert was due to be held on Thursday (25) but will not take place owing to contractual problems with two American bands booked to appear, Crazy Horse and Commander Cody. Other acts billed for the concert included top French groups Malo and Ange.

Can. Contingent

• *Continued from page 84*
who because of distance and commitments are difficult to arrange in the normal course of events."

In 1973 MIDEM will be especially important for Love Productions, since Davies says the company is on the verge of making an international label deal for a number of Canadian acts, including A Foot in Coldwater, Fludd, the King Biscuit Boy, Christmas and others.

"MIDEM will be our last chance to evaluate any further offers before we actually sign a world distribution deal," Davies said. He will be accompanied on his trip by his lawyer, Peter Steinmetz.

Davies plans to return to Canada via Madrid where he will meet with executives of Hispavox Records. Daffodil releases product by Waldo de los Rios in Canada and has met with spectacular success in establishing Waldo as one of the country's foremost instrumental acts.

It certainly appears as if Canadians will be making their presence felt at this year's MIDEM.

Orange Co. Supply Sound at MIDEM

LONDON—The U.K. Company Orange Musical Industries is to supply on an exclusive basis all the PA and amplification equipment to be used at this year's MIDEM in Cannes. This includes sound equipment for the festival's galas and all allied outside activities.

The agreement was finalized immediately after Christmas by Orange managing director Cliff Cooper and MIDEM organizer Bernard Chevry.

Commented Cooper: "It's quite a feather in our cap because it's a really massive project. In many ways, the event will be a showcase for our product despite the fact that it's not really an equipment show."

The Orange record label will have a stand at MIDEM and during the festival. Newcastle singer/pianist John Miles will be at Cannes to promote his new single, "Hard Road To Travel," which will be released in the UK on Jan. 26—the first issue since Cooper's successful negotiations for an extension of Orange's distribution agreement with Pye.

Cooper also announced this week the signing of Orange's first overseas act, Icelandic duo Cassanors. The duo's first single will be "Yak Yak" which was recorded at Orange's studios in London and is scheduled for release in mid-February when the act will be over here for radio and TV appearances.

U.K. Music Delegation Books Capacity at MIDEM

• *Continued from page 84*

ical Copyright Protection Society will be at MIDEM to provide an advisory service for record men and publishers and, although not officially registered, Music Sales will be represented at MIDEM and a large quantity of its music books will be on display on various music publishers' stands.

MIDEM promises to be yet another successful year for British music publishers, but as yet there is no news of any major catalog being available—a factor which normally provokes a great deal of wheeling, dealing and hard bargaining during the week.

However a major American catalog which will be on the MIDEM market is Buddah's publishing which includes the Buddah Music, Kama Sutra Music and

Kama Rip Music catalogs. The copyrights include some early material by Melanie and have been handled in the U.K. by Intersong. Buddah joint-president Art Kass will be at MIDEM to discuss a possible new deal.

Among the other British publishing companies which will be at MIDEM are Acuff-Rose Music, Always Music, Arnakata Music, B&C Music, Belsize Music, Chrysalis Music (which has a new boss, Nigel Haines), Carlin, Catrine Music, Noel Gay Music, Hensley Music, Dick James Music, Mews Music, Edwin H. Morris, Red Music International, Rondor Music (which has a new boss, Bob Grace), Screen Gems-Columbia Music, the Cyril Shane Organization, Southern Music, Thank You Music and United Artists.

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Ariola Now a Top Label

MUNICH—During the past few years, Ariola has gone from strength to strength and has now firmly established itself as one of the leading record companies in Germany. Its own roster of artists, which includes the unique 12-year-old Heintje, plus acts from overseas labels the company represents in Germany consistently win top positions in music polls and are always well represented in the top 50 charts.

Monti Luftner, president of Ariola-Eurodisc, believes that one of the major factors contributing to his company's success is the relationship Ariola has with artists.

He explained: "We love the business we are in and one of our main aims is quite simply to make artists happy. I think Ariola is attractive to artists, producers,

managers and licensors because we keep the company down to a manageable size so that we have time to spend with acts to discuss their problems.

"Because Ariola is a young, independent company, we don't have to operate like the civil service so we are able to make quick decisions. We are also a very accessible company—anybody can get in touch with anyone in the company at any time."

Although Ariola is one of the top companies in Germany, Luftner is modest about his firm's position and maintains that being "the best record company in the country" is of far more importance than being number one or number two.

English and American product sells particularly well and Ariola is fortunate in having captured distribution rights to such labels as A&M and Island and has in its roster of artists popular acts such as T. Rex, Elton John and the Hollies.

The move by the company toward more elaborate and expensive LP covers last year, some of which even included four-color booklets giving further information about the album and artist concerned, surprised some industry leaders here because it cut into profit margins.

Explains Luftner: "The trend toward making expensive covers for special releases started in the U.S. and Japan. Ariola was the first company to introduce the idea in Germany and we are happy to say that this move toward more

elaborate packaging for LPs has been welcomed by artists, the trade and the public alike. It is of course expensive to produce these sleeves so that we tend to be selective with the albums that we choose for special packaging."

Like other sectors, the classical side of Ariola's operation has also expanded at a healthy rate during the past 12 months due to the company's own recording of classical artists with an international appeal such as Anna Moffo, Dietrich Fischer-Dieskau, Hermann Prey, Peter Schreier, James King, Christa Ludwig and Helen Donath.

Ariola also distributes important classical labels like the Soviet Melodia outlet and the Czech Supraphon company which have both contributed significantly to the growth of the firm's classical operation. Says Luftner: "Our aim on the classical side is to produce top quality recordings but not too many of them."

Looking to the future, Luftner says quite simply that he plans to extend the activities of Ariola not only in Germany but elsewhere in Europe and that he aims to take full advantage of the opportunities created by the enlarged Common Market.

MIDEM Base For Buddah

NEW YORK—The Buddah group will use MIDEM as a base to initiate and conclude sub-licensing deals for the various Buddah music publishing companies. Buddah group co-president, Art Kass and Bob Reno, vice president in charge of publishing activities, will attend the event.

The company will also use MIDEM to launch the Kama Sutra artist Exuma on the European market. He was originally set to appear at MIDEM's Grand Gala but the cancellation of the event led to a change of plans.

He will now appear at two discotheques in Cannes and make television appearances in several European cities. A tour of the U.K. and the continent has been set for April.

French Output

• Continued from page 90

trying to establish one all-embracing copyright law to cover musical, authors' and composers' rights. GEMA, the German performing right society, is at present examining only the musical aspect, but the French organization, which has been negotiating with composers, dramatic authors, performers and producers, hopes to group everyone under one law.

Although the video industry in France is still in its infancy, SACEM hopes to announce that some progress has been made with the copyright problem by September.

German Industry Growth Rate Dips

HAMBURG—1972 was not a good year for the German record industry, according to many record company bosses. The reasons given include the Olympic Games, the election in West Germany and the shortage of good, new talent—the industry here badly needs to find another artist of the calibre of child-star Heintje.

Electrola executive Wilfried Jung explained: "We increased our turnover but not by as much as we have done in previous years. Even so, business was up last year by about 21 percent."

Jung added that he expected Electrola's growth rate to slow down even more during the next few years because of competition from British manufacturers now that the U.K. has joined the Common Market.

Liberty director Wim Schut is another industry leader who has been disappointed with business this year, as is Phonogram boss Oskar Drechsler who was particularly pessimistic even though Phonogram did relatively well in 1972.

Leif Kraul, managing director of Metronome, was also hard hit last year because of losing pressing rights to half Kinney's material here although he adds that "90 percent of this loss has been made up with other business." Kraul feels the last six months of the year were particularly disappointing for the industry.

Teldec did better than many companies due to the success of singles by groups such as Sweet and Middle of the Road and singer Tony Christie. Said one of the company's directors, Kurt Richter: "Our modern marketing methods have helped us a great deal this year—many of Teldec's German recordings topped the charts."

Miller International also had a better year than some in 1972, chalking up a total turnover of around 25 million marks. The company's pressing plant manufactured seven million low-price LP's and musicassette production rose during the year to 100,000 units a month.

One point record company chiefs are all agreed on—it is un-

likely that there will be any price increases in the near future although record dealers who have been forming syndicates to directly import foreign product are beginning to cause prices to fluctuate slightly.

Added one company boss: "We see, with the expansion of the Common Market, not only increased turnovers but stiffer competition. The U.K. could become a competitor that everybody will be afraid of."



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Dynatone/Belinda • People
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- GOOD FOOT PART 1** • James Brown
Dynatone/Belinda • Polydor
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Dynatone/Belinda • Polydor
- I MISS YOU BABY** • Millie Jackson
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- TROUBLE IN MY HOME** • Joe Simon
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Chappell • Kapp
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French Collection Agency In Radio vs. ORTF Victory

PARIS—After a prolonged campaign which really started in earnest as long ago as 1965, SPEDIDAME, the French collection and distribution agency for musicians' royalties, has won a major victory in a court case against the French state broadcasting organization, the ORTF.

The case concerned the payment of neighboring rights to musicians whose recordings are played over the air. For many years the ORTF has been paying neighboring rights for the use of commercial gramophone records on the air, following an agreement—reviewed each year—with the French record company federation, the SNICOP.

The payment is at the rate of 1.6225 francs per minute of playing time and averages out at around 3.5 million francs a year (approximately \$700,000). Of the total payment, 75 percent goes to the record producer and the remaining 25 percent is supposed to be paid to the artists and musicians on the record. However since the SPEDIDAME (Societe de Perception et de Distribution des Droits

des Artistes Musiciens Executants) was founded in 1959, the ORTF has always refused to recognize it as a competent and authorized body to distribute the musicians' royalties. This means that a fund of well over \$2 million has been accumulating over the years.

However the court has now ruled that the SPEDIDAME is authorized to collect and distribute the musicians' share of the neighboring right payments.

Asked how the SPEDIDAME planned to distribute the royalties, Madame Madeleine Francoise, administrative director of the organization told Billboard: "In view of the impossibility of logging which musicians appeared on which record, we shall probably share the money equally among our 2,200 members." However, this may well cause some controversy since about a quarter of the organizations members live outside Paris and rarely, if ever, make records.

Meanwhile the ORTF is expected to appeal against the judgment.

French Societies Reach Background Music Pact

PARIS—SNICOP, the French record industry federation, and SACEM, the French performing right society, have reached an agreement with the producers of background music systems in France whereby the producers will be able to use tapes of commercial records as background music.

Until now, the producers have been obliged to create their own background material, using session musicians to record instrumental music and paying a flat fee for the session. Often the music has been unpublished original material composed specially by the musicians and sold outright to the background music producer.

Now, however, for a two-year experimental period which ends on Nov. 30, 1974, the background music operators can use material which is commercially released, paying royalties to SACEM which vary according to the size of the store, its location, customer density, etc.

The agreement is subject to a number of qualifications. First of all the record companies must indicate to the background music operators which items in their catalog are available for taping. Cer-

tain foreign product is not available because in certain cases the licensor only gives the licensee company the right to sell product in its territory and not to have it reproduced on tape for background music.

Once the background music operator has received the list of available material, he can apply to the company, on a title by title basis, for any product he wishes to use as background music. If he gets no reply within eight days, he has the right to use the material he has selected.

The SNICOP emphasizes that this agreement is an experimental one which will be reviewed at the end of the two-year period. Meanwhile the record company reserves the right to withdraw permission for the use of any item in its repertoire as background music.

U.S. Contingent

• Continued from page 84

PPX Enterprises, Ranwood Records, Recoton Corp., RCA Records, Jim Reeves Enterprises, Request Records, Royal Sound.

Schekeryk Enterprises/Neighborhood Records, A. Schroeder International, Screen Gems, September Music Corp., Skyhill Publishing, Springboard International Records; Stereo Dimension Records, Sunbury/Dunbar Music, Sussex Records, International Themes & Teleplay, Transaction Music, Tumbleweed Records, Universal Music Services, Vanguard Records, Windfall.

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U.K. Into CM Seen Help for Belgian Music

By BAS HAGEMAN

BRUSSELS—The addition to the Common Market of such an important record-producing country as the U.K. could prove a fillip for the Belgian music industry, although it is not yet clear whether the move will help solve any of the problems facing the industry in this country.

Pierre-Jean Goemaere, managing director of Inelco, Belgium, is expecting an increase in record and tape sales this year of 10 percent. He thinks tape sales, especially cartridge, will grow particularly strongly this year because of the large quantities of hardware now being imported from Japan.

In his opinion, the entry of the U.K. into the Common Market will make it easier to import British product and simpler for major international record companies to arrange the simultaneous release of new material in EEC countries. It will also be easier to coordinate international promotion.

Goemaere also thinks that the move could discourage Belgian record dealers from importing foreign records direct—something which record companies and import agencies here are becoming increasingly concerned about.

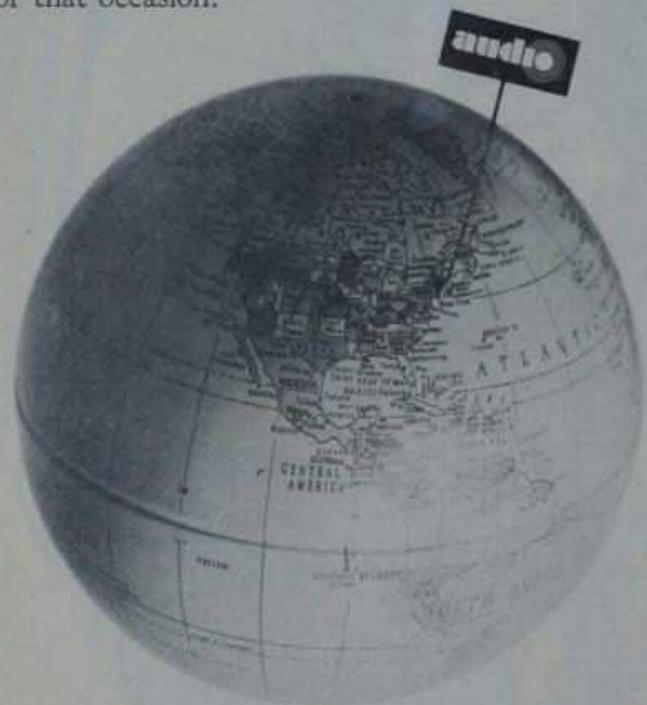
On the other hand, Alain Lelievre from Basart, Belgium, music publishers, thinks that the U.K. joining the Common Market will have completely the opposite effect and make it easier for retailers to import direct. Lelievre maintains that the Belgian copyright organization, SABAM, should have more control over direct imports. By law, all imports should be registered with customs officials, but this in practice rarely happens.

He thinks, therefore, that there will be an increase in import business but that this will not help the music publishers as they have such difficulty collecting royalties from directly imported material. Action, preferably with government backing, added Lelievre, must be taken by SABAM to find a solution to this problem.



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Quadraphonic Tests For British Radio

LONDON—More stereo on Radio One and quadraphonic tests within the next three months are planned by the BBC.

To facilitate the extra stereo, VHF facilities will be transferred from Radio Two on Saturdays from 2:00 p.m. to 7:30 p.m. This will be additional to the current 10 hours of stereo on the station taken up by the late evening "Sounds Of The Seventies" programs.

The new stereo broadcasts will start in April and will include series on the Rolling Stones—to start second week in April—and Bob Dylan—currently being prepared by Tim Blackmore—on the same lines as "The Beatle Story" which was transmitted in mono last year and will be repeated later this year as part of the new stereo slot.

Douglas Muggeridge, controller of Radios One and Two, has in the past expressed confidence in the future of stereo broadcasting and has stated his intention con-

stantly to increase the service. He was not deterred, he said, by the fact that stereo tuners were in a very small minority and preferred to encourage the growth of the market rather than wait until a large audience was available.

The first quadraphonic test will take place on the Radio Three network possibly in March although no date has been set. It will require collaboration between owners of stereo tuners and each must tune into different wavelengths. To obtain correct results from this broadcast listeners will require two tuners, two amplifiers and four speakers.

It is appreciated by the BBC that because of this, the audience will be minimal but the project is still considered worthwhile. CBS has made approaches recently to try and persuade the corporation to do the tests. However, it is unlikely that the BBC will use any one quadraphonic system—such as CBS's SQ—preferring to make their tests on the lines of a discrete broadcast.



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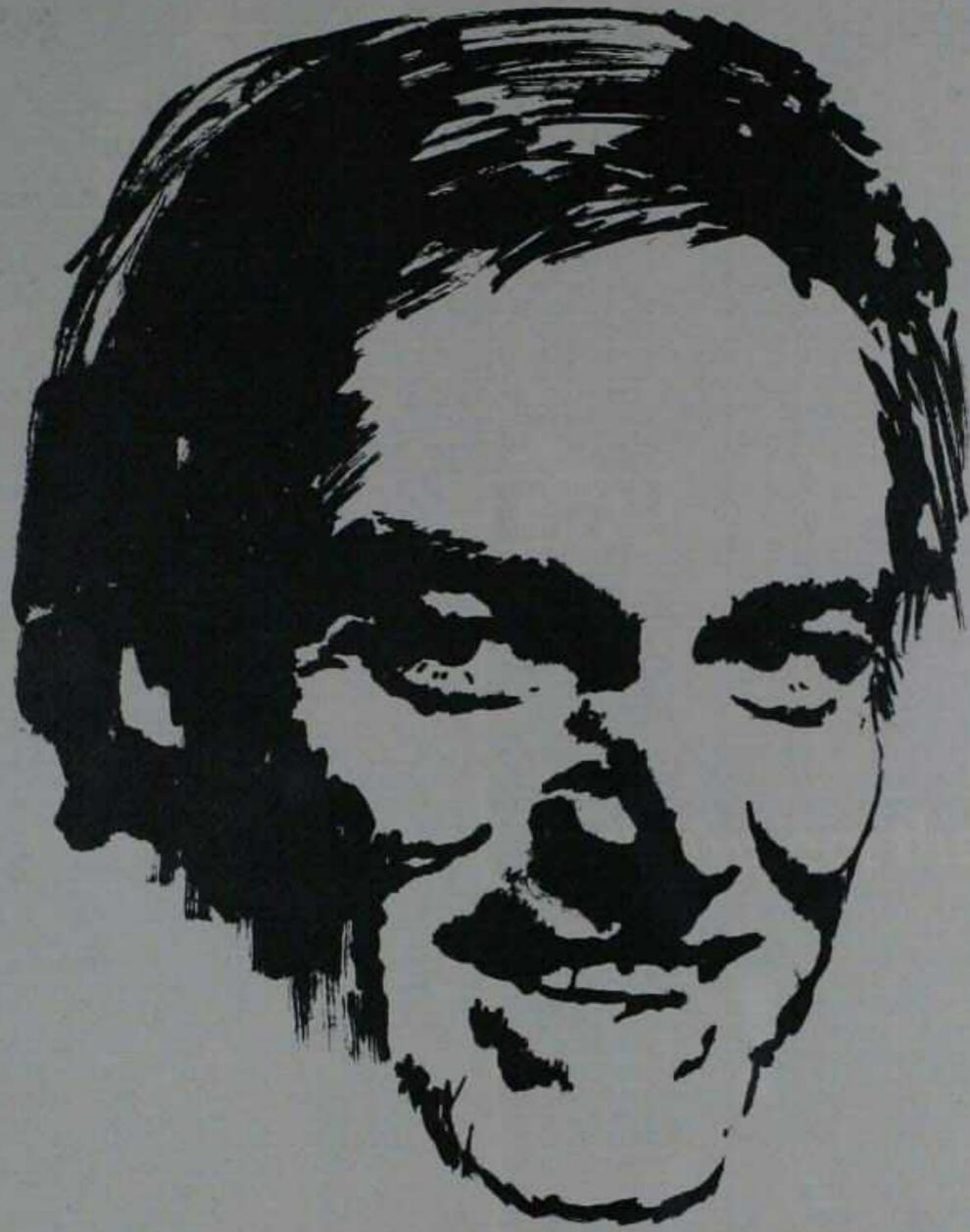
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6 Million Regular U.K. Disk Buyers—Survey

LONDON — Over six million young people regularly buy records in Britain, according to a survey published by Radio Luxembourg this week. The survey, compiled by the Gallup market research company, is being sent to all record companies as part of a new drive to attract advertisers.

"The record industry is worth between \$60-80 million a year, but it's been guilty of failing to supply any information about its market," claimed Alan Keen, general manager of Radio Luxembourg. "Recognizing this lack of information we've made a survey of the population between the ages of 10 and 34 years to try and find out what they buy in each age group."

Gallup—commissioned by Radio Luxembourg—spent six weeks in November and December last year compiling information from 1,025 people, a large enough sample size to accurately establish the buying habits of a market estimated to be in the region of 19 million.

The company discovered that a third of the sample bought records for themselves, a figure which, when translated to a national scale, means that over six million people regularly buy disks. A tenth of the sample—representing nearly two million—bought records for other people.

The survey categorized the 10 to 34-year-olds by television regions and economic groups. Gallup investigated the frequency of record purchasing among its sample, together with the influence of the various charts and the effectiveness of the K-Tel type of marketing operation and the popularity of mail-order.

And according to Gallup, the main record buyers are the 16 to 24-year-olds in the AB market—the affluent young. The survey also discovered that Radio Luxembourg listeners are twice as likely to buy records for themselves.

Sixty-three percent of Radio Luxembourg listeners buy one or more albums a month, compared with 32 percent of non-listeners. Luxembourg listeners are also 4½ times more likely to buy the K-Tel type of compilation albums than non-listeners.

WEA-Germany Sales

HAMBURG—Despite the fact that, compared to 1971, there was no great boom in the German record market up to the end of July 1972, and the fact that the normally buoyant fall season began rather sluggishly, WEA's sales in West Germany were well above expectations, according to creative director Juergen Otterstein.

This he attributes principally to two major hit singles from Alice Cooper which preceded the release of Cooper's entire repertoire on three LP's. "As a result of his recent tour," says Otterstein, "Cooper has become a superstar in Germany."

Also prominent saleswise in the record business achieved by WEA in the first half-year of 1972 were Led Zeppelin, with Led Zeppelin 4, Neil Young with "Harvest" and the Rolling Stones with "Exile On Main Street." Neil Young also reached a very wide audience with his single, "Heart Of Gold."

On the German repertoire side, Juergen Drews made a highly impressive debut with "Dieser Tag Hat So Vieles Veraendert," which entered the singles chart, and WEA's steady building of a German roster really made itself felt for the first time in the national hit parade. Marion Maerz scored another success with "Es Ist So Gut."

Transmitter Problem for U.K. Stations

Gallup also divided types of music into categories and discovered that pure pop music is the most popular style with Luxembourg listeners, followed by country and western music and folk.

The survey also found that older and more affluent segments of the population are more likely to buy only albums, whereas only a small fraction, eight percent, buy only singles. Nearly 90 percent of the total sample bought albums while only a third bought singles. One-third of Radio Luxembourg listeners are influenced by the charts.

Together with copies of the survey, Radio Luxembourg is also sending record companies a 10-minute promotion tape explaining the new form of spot advertising the station is introducing in April.

The station has formed a production unit specially to create advertisements. Luxembourg is charging from \$130 for a 60-second commercial to \$65 for a 15-second advertisement to be produced by the new unit. Air-time charges vary from \$155 for 60 seconds to \$45 for 15 seconds.

"We're also offering advertisers complete computer figures of the markets reached by the station," commented Keen. "And of course, there will be discounts of five percent for \$12,000 worth of advertising up to 20 percent for \$50,000. We're offering the record companies a unique platform in Europe and this survey shows our strengths."

ATV Takes Over Northern Songs Mgt.

LONDON — ATV Music has taken over full management of Northern Songs from Dick James Music and in future all new compositions written by Paul McCartney will be published throughout the world by McCartney/ATV Music following a settlement

reached last year by ATV with Lee Eastman acting for McCartney.

It was agreed that a new seven-year agreement with Paul and Linda McCartney would start Feb. 10, the date when McCartney's writing agreement with Northern is due to end.

It was originally planned for new material to be published by McCartney/Northern.

The new agreement is all part of ATV's plan to intensify its publishing activity throughout the world. One new project being planned by ATV Music managing director Geoffrey Heath is a dramatization of the music and story of "Sergeant Pepper's Lonely Hearts Club Band." As part of a consolidation of its worldwide publishing operation, ATV Music has opened an office in New York, headed by Irving Chezar.

As a further move toward making the WEA operation in Germany completely independent, Otterstein said, the tape distribution contract with Music 200 was ended and this was followed, on Dec. 31, by the termination of the record distribution deal with Metronome Records.

WEA is now handling its own distribution and has taken on 10 new sales representatives. The sales team now consists of nine specialist salesmen, nine junior salesmen and three area managers.

Otterstein said that of 143 singles released by WEA Germany in 1972, 18 entered the charts—a percentage of 12.58. WEA was estimated to be seventh in the singles market in terms of sales with a share of 5.75 percent. Of the 165 LP's released, ten reached the charts—a percentage of 6.1. This put WEA seventh in the LP market.

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From The Music Capitals of the World

LONDON

Record producer and songwriter John Schroeder is launching his own label Alaska with Geoff Wilkins, the former general manager of Radio Luxembourg's Louvigny-Marquee Music firm and singer Emil D Zoghby. The label will be pressed and distributed in the UK by EMI and Schroeder and Wilkins are at MIDEM to negotiate overseas licensing deals for the label and sub-publishing deals for Alaska Music. An American deal is being concluded. Schroeder and Wilkins have completed six singles for release and the label is being introduced in the UK on Feb. 16 with singles by Gulliver and Chance. . . . Wayne Bickerton and Tony Waddington who were previously with the Burlington Music group, have formed a jointly owned company with ATV Music called PamScene. The pair have also negotiated a deal with Decca director Bill Townsley and Burlington general manager John Merritt whereby all their early copyrights revert back enabling them to place the songs in the new firm. Bickerton and Waddington are currently writing the music for a new TV series for Harlech TV called "Go Girl." At ATV Music, general manager Len Beadle, and executives Bob Newby and Tony Prior have been made directors of the company. The trio join ATV financial director Jack Gill, Pye managing director Louis Benjamin and ATV Music managing director Geoff Heath on the board.

Ex-Curved Air violinist Darryl Way has been signed by the Decca group with his new band, Wolf. The deal was negotiated by Decca a&r men Hugh Mendl and Nick Blackburn with the band's manager Peter Hadlow. . . . Vivian Ellis, a director of the Performing Right Society since 1955 and vice-chairman of its general council since 1968, has been appointed vice-president of the Society. Ellis succeeds Sir Alan Herbert who died in November 1971.

A&M is arranging a major sales campaign built around the release of the new Strawbs album "Bursting At The Seams" and the group's single, "Part of the Union." The company is fixing up 150 window displays in key dealer stores and a quantity of posters and display material will also be available. . . . Mike Collier has joined Carlin Music after a year outside the music industry. Originally professional manager at Campbell Connelly, Collier left to form his own indie Mother Mistro company. In 1971 he sold the firm and went to Cyprus where he was involved in a number of business ventures. At Carlin, Collier will be responsible for the Gamble Huff and Daytime music catalogs and for developing new publishing and record production areas.

Alan Holmes who was responsible for the formation of Robbins Music in the UK 21 years ago is retiring from the company in February at the age of 65. However Holmes will continue to assist EMI—now owner of Robbins Music UK through its acquisition of the Francis Day and Hunter group—in certain areas, in addition to his duties on the executive council of the Performing Right Society and the MRS. During his time at Robbins, Holmes was responsible for the European activities of Robbins, Feist, Miller the American publishing concern. . . . Lawrence Myers and David Joseph of the Gem-Toby organization are negotiating a three-year renewal of the New Seekers record contract with Polydor which expires in February. Under the terms of the new deal Polydor will have rights to the group's material for the world outside America and Canada,

where they recently transferred from Elektra to MGM. The New Seekers originally recorded for Phonogram in Europe.

Ben Nisbet, head of Big Ben Music and the Sovereign label was in America with record producer Derek Lawrence to attend the concert by Flash at the New York Philharmonic on Jan. 14 and for a series of business discussions in New York and Los Angeles. . . . Continental Record Distributors now has exclusive distribution rights for the UK for the French Shandar and Spanish Belter labels. The Shandar catalog consists of avant-garde jazz albums by a variety of artists including Cecil Taylor, Sun Ra, Sunny Murray and Francois Tusques. Belter's catalog includes Spanish folk albums and also a series of holiday albums like "Holiday In Majorca" and "Holiday in Spain."

David Bowie has been presented with a gold disk for sales in the UK of the album "Ziggy Stardust." The album has sold in excess of 100,000 units. Bowie, who recently finished a tour of the UK is currently recording tracks for a new album. . . . Robin Blanchflower, the A&M marketing manager for the past three and a half years has left the company. Blanchflower, who is currently seeking a new post in the record business, said that he left "due to irreconcilable policy differences."

Kingsley and Charles Ward who own the Rockfield recording studio in Monmouthshire, where Dave Edmunds recorded his worldwide hit on MAM, "I Hear You Knocking," have launched their own label. The Rockfield label will be manufactured and distributed by RCA in the UK and the first release is Dave Edmunds' version of the old Ronettes hit "Baby I Love You."

Dick James Music has acquired Jaep Music and Pacer Music, two firms which were jointly owned with NEMS and singer Gerry Marsden respectively. Jaep Music holds several copyrights recorded by Cilla Black and Pacer Music includes a film score and some early compositions by Mitch Murray. . . . Promoter Peter Bowyer has left NEMS to form his own company, Peter Bowyer Promotions. He has already promoted his first concert, a recent event at the Rainbow theatre by Uriah Heep. Bowyer, who was at NEMS for almost three years, will also be handling tours by Rory Gallagher, Deep Purple and Elton John in the coming months. Bowyer has his own office at Suite 31, Dryden Chambers, 119 Oxford Street, London W1.

John Wilkes, previously a&r co-ordinator at Polydor, has been assigned a new position with Polydor International. Wilkes, who has been with the company for two years, is now international product manager. He will be responsible for collating information and coordinating simultaneous release of UK product in international markets. PHILIP PALMER

STOCKHOLM

English folk singer Steve Tilson (Sonet) is touring Sweden from Jan. 15-27, singing mostly in schools. . . . Uriah Heep and Mike Maran will appear together at a concert at Scandinavium, Gothenburg, on Feb. 4. . . . Sonet's Tempest touring Sweden Jan. 12-27 before dates in Italy, Switzerland and Germany. . . . British group the Searchers (Fontana) touring here Jan. 18-27 with dates set up by EMA/Telstar agency. . . . Sonet's November have split up. . . . Philips group Ekseption touring Sweden Jan. 24-Feb. 2.

Air Music Scandinavia AB now

(Continued on page 104)



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RCA Records and Tapes

WEA U.K. Again Wins Contest

LONDON—With a sleeve resembling an early television set, WEA has won the Music Week Sleeve Design competition—for the second year running. Conceived and designed by John Kosh and printed by Shorewood Packaging, the sleeve was originated for Family's "Bandstand" album on Reprise and was chosen by the six judges as an outstanding example of creative ability allied to production techniques.

However, it was a close thing and Bandstand was only narrowly ahead of EMI's sleeve for "The Slider" by T. Rex (EMI label), with its striking Ringo Starr photograph of Marc Bolan, and Island's packaging of the "History of Fairport Convention," with its parchment family-tree motif. This was designed by Fabio Nicoli and printed by MacNeill Press, while Garrod and Lofthouse were responsible for manufacture of "The Slider" sleeve.

The standard was regarded as being higher than last year and in recognition of the many entries utilizing ingenious and original design techniques, the judges decided to make special awards for the following albums:

"Rock On" by the Bunch (Island); Design — Eckford-Simpson; Printer—MacNeill Press.

"Living In the Past" by Jethro Tull (Chrysalis); Design — Terry Ellis-CCS; Printer — Cavendish Press.

"Thick As a Brick" by Jethro Tull (Chrysalis); Design — Roy Eldridge (Editor), Brian Ward (Photographer), Hughie (Cartoonist); Printer—E. J. Day Group.

"Circles" by the New Seekers (Polydor); Design — Wade Wood Assocs.; Printer—MacNeill Press,

"Live at the Albert Hall" by the New Seekers (Polydor); Design—John Kosh; Printer—E.J. Day.

"Pathfinder" by Beggars Opera (Vertigo); Design — Bloomsbury Group; Printer — Howards Ltd., "The Golden Age of Hollywood Musicals" (United Artists); Design —John Kosh; Printers—E.J. Day Group.

"Be Good to Yourself at Least Once a Day" by Man (United Artists); Design — Pierre Tubbs/Flying Colours Studio; Printer—Garrod and Lofthouse. A further special award for simplicity and effectiveness was made to Phonogram for the four-LP boxed set, "Genesis — The Beginnings of Rock" (Chess). Designed by the Bloomsbury Group and printed by Quality Stationery (box) and Rapier Press (inserts).

Winning sleeve in the section for Budget and Midprice Albums was "Box of Love" by Bert Jansch (Transatlantic); Design — Peter Brookes, Pearce Marchbank; Printer—West Bros. In second place was B&C's "Clogs" sampler, designed by Davis-Berney-Wade and printed by E.J. Day, with in third place, A&M's "Electronic Hairpieces" (Mayfair), designed by Tom Wilkes and printed by Senol Printing. Highly commended as a design concept was RCA's Nostalgia Series, designed by Straight Graphics and printed by Robert Stace, Clout and Baker, and West Bros.

In the Classical category, a double-fold sleeve designed by Alan D. Roberts for a L'Oiseau Lyre LP by the Japanese percussionist Stomu Yamash'ta and printed by Robert Stace was awarded first prize. In second and third places were two RCA sleeves—

"Four Centuries of the Classic Spanish Guitar" by Alirio Diaz (Vanguard), designed by RCA-UK Creative Services and printed by West Bros. and "Together" by John Williams and Julian Bream (Red Seal), designed by RCA-UK Creative Services and printed by Clout and Baker. Highly commended were Saga's "An Anthology of Elizabethan Keyboard Musick" by Michael Thomas (Pan), designed by Roland Piper and printed by Westwood Printing, and Phonogram's Tchaikovsky Film Soundtrack (Philips), designed by the Bloomsbury Group and printed by Howards.

The competition was open only to sleeves designed and manufactured in Britain.

In the advertising design competition, the color section was won by Bell for an advertisement for a Garry Glitter album, designed by CCS, with Pickwick International in second place with an advertisement for the Hallmark September supplement, designed by staffman Barry Lester, and Pye placed third with a double-page advertisement for Autumn Offensive 1972.

MAM won the black-and-white section, with Christine Garner's design advertising Gilbert O'Sullivan's "Back to Front" album. DJM was placed second for an Elton John album advertisement, designed by staffman Michael Ross, and RCA came third with an advertisement designed by Arthur Bayes Associates for its series of Nostalgia albums.

Advertisement making best use of spot color was adjudged to be EMI's for "The Slider" by T. Rex, designed by Derek Rangecroft.

From The Music Capitals of the World

• Continued from page 102

represents Musikforlaget Essex AB as of Jan. 1, and has moved to a new location at Oxentierngatan 37, 115 27 Stockholm, where the new phone number is 08/63 07 20.

Gilbert O'Sullivan's MAM album "Himself" has been on the Swedish top 20 for 48 weeks, and his "Back To Front" LP has notched 10 weeks so far, with over 100,000 copies sold in Sweden alone. . . . Philips group the Glenmarks had a good 1972 with 173,000 record sales, 14 numbers in the chart, including two in the top spot, a tour involving 146 stage shows breaking audience records at 21 venues and attracting 375,000, a gold disk trophy won in Sweden and a silver one in Norway, and their record "Big Fat Oranguman" released in Holland and the U.S.

EMI is now handling distribution for Proprius Records. . . . CBS-Cupol has gained representation and distribution for the new label Fyra Skilling Productions AB. . . . EMI expecting Shirley Bassey (UA) in Sweden in March/April, and Rak group New World around the same time. . . . Barney Kessel coming to give guitar lessons to local studio musicians.

Singer-musician-farmer Claes Edmark (Toniton) has sold over 25,000 copies of his "Blad Faller Tyst Som Tarrar" LP, accompanied Alan Caddy's English orchestra, and received a gold disk from Toniton managing director Leif

Bigert. . . . Electra celebrating Swedish swing trumpeter Gosta Torner's 60th birthday by compiling an album of recordings made by him during 1943 through 1949.

Phonogram presented diamond record to Lena Wisborg, Astrid Lindgren and Jan Ohlsson in December for more than 50,000 Swedish sales of the movie soundtrack album "Emil I Lonneberga," which, combined with sales of the second movie soundtrack album "Nya Hyss Av Emil I Lonneberga," have now reached 100,000. . . . The folk park central organization is now booking talent direct from abroad without going through Swedish middlemen.

KJELL E. GENBERG

COPENHAGEN

The Olsen Brothers went to East Berlin to star in a TV show with Eurovision winner Vicky Leandros. . . . Guitarist Claus Asmussen, son of the well-known jazz violinist Sven Asmussen, has joined the Danish pop group Sir Henry And His Butlers. . . . ICO presenting English rock groups Uriah Heep and Silverhead in Falkoner Theater here at the end of January. . . . TV special by singer-songwriter Michael Elo helped his disk "Why Don't We Fly?" into the chart. . . . SBA presenting Chuck Berry and his new group at the Tivoli Concert hall on Jan. 25. . . . Metro-nome singer Grethe Ingmann and

(Continued on page 106)

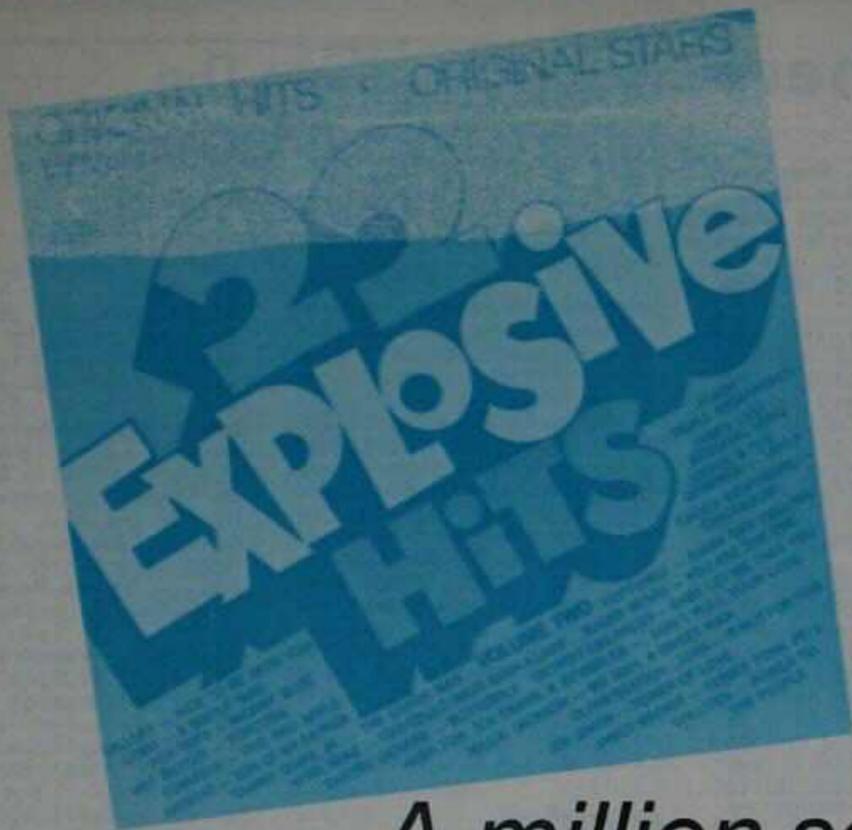


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'Sinatra Student' Teaches Others

By ROB PARTRIDGE

LONDON—For much of this year broadcaster Alan Dell has been engrossed in the music of Tommy Dorsey and Frank Sinatra. It's been a mixture of pleasure and business for Dell—he is president of the Sinatra Music Society in the U.K.—and the result of his devotions is RCA's Dorsey/Sinatra Sessions, the definitive six-album set detailing the recording sessions of the Dorsey orchestra with Sinatra from 1940 to 1942.

Dell, a radio broadcaster, describes himself as a "Sinatra student." The idea behind the six-album set came in January this year when Dell was completing another project for RCA. "I happened to mention to Graham Haysom (RCA a&r coordinator) that an awful lot of Dorsey/Sinatra material had never been mastered for an album. Haysom was interested and asked me to compile a list of all the tracks which were made during that period," says Dell.

The young Sinatra was the featured vocalist with the Dorsey Orchestra from February 1940 to July 1942, a formative period which is also one of the least docu-

mented periods in his history; 36 tracks on the album last appeared on 78's.

Dell compiled a list of 83 tracks, the total recording output of Dorsey with Sinatra. And that's when the problems began. RCA was enthusiastic about the project and opened its vaults to Dell. "The trouble was that RCA had lost about a dozen masters," explains Dell.

"After we had discussed the project in January we wrote off to RCA in the United States requesting all the material the company had available. RCA had most of the Dorsey/Sinatra sessions, but there were these 12 tracks which were missing."

Dell had to find alternative sources for the missing material. And it was at this point of course, that his connections with the Sinatra Music Society became invaluable. He had easy access to Sinatra enthusiasts throughout the world. "The 78's were only issued in the United States so I searched through contacts in America for the dozen or so records," he comments.

The music detective work paid dividends. Through contacts in New York, California and in Britain, Dell was able to find the missing material. He also established many sources of information about the sessions—personnel and dates—which have helped to make the album set a definitive collection from the period.

The problem facing Dell once all 83 tracks had been collected however, concerned the varying technical quality of the material. "RCA sent over from the United States all the material the company had. Some of it was on vinyl, some of it was on tape. And of course, many of the tracks had never been mastered for release on a microgroove album.

"Some of the tracks were also very rough. We had to sort them out technically, cleaning them up and taking out the clicks. Some had been mastered before for albums, so we went back to the original masters and took what we considered to be the better versions," says Dell.

"We also discovered we had

some alternative takes. These were very close to the originals—Dorsey plays in exactly the same tempo and, if there was a solo, he played it exactly the same way, note for note. So we included the best tracks we had.

"We then worked our way through the 83 titles matching them up for sound quality. That took us three months and we completed the project in October."

There were some live tracks made during the Dorsey/Sinatra period, but Dell decided not to include them. "This is a complete history of their recording sessions," he says.

"The object of this exercise was to make available a complete slice of a man's career. Record companies in the past have always latched on to the same 30-odd titles and do them time and time again. We decided however, to release everything recorded by Dorsey and Sinatra. It makes a good reference set and it must fill up some holes in many Sinatra enthusiasts collections."

The whole project was completed without any direct cooperation from Sinatra. "We had no contact with him," says Dell. "His office knew about the project, however, and we heard from them that he was interested in the idea.

"The project wasn't done from any point of view that now Sinatra has retired it's right to release everything he's ever done. I believe this is a valuable collection. For the first time people can hear everything he did during that period."

The album set, released this (Continued on page 108)

From The Music Capitals of the World

• Continued from page 104

guitarist Jorgen Ingmann, who won Eurovision in 1963 with "Dansevise," will participate in a Fanfare To Europe concert at London's Royal Albert Hall.

Composer of the world hit "Ailey Cat" and piano-playing head of the Metronome Music companies Bent Fabricius Bjerre also starred at the same venue on Jan. 14. . . . New Bacharach-influenced LP released on Wilhelm Hansen's Artist label featuring Birgit Lyst. . . . Swedish group Sven-Ingvars played two-day season at the Valencia Club here earlier this month.

Olsen Brothers' debut album elected as most popular of the year by Danish radio listeners, and the two boys will record their second in England. **KNUD ORSTED**

ATHENS

Phonogram's Georges Moustaki performed some of his hits at a special New Year's Eve TV show during a visit to Greece. . . . Composer Manos Hadjidakis joins with Maurice Bejart to present a new stage version of Verdi's "Traviata" opening in Brussels Feb. 22. . . . New album on Email from Grigoris Bithikotsis titled "Rainbow." The artist wrote, arranged and conducted for the album and is featured in duets with Aphrodite Manou. . . . Some of Stelios Kazantzidis biggest hits are undated on Katy Grey's new Minos album. . . . Lyra has released the Chi-

Lites "A Lonely Man" album on Brunswick. . . . Music Box's Xanthi Perraki will perform "Zise An Boris" written by Dim Melios when he represents Greece at the upcoming International Song Festival in Chile. . . . Vicky Moskolliou and Antonis Kaloyiannis have recorded a new album for Emial with songs written by Dimos Moutsis. Titled "Synikismos A" it is on the Olympic label. . . . Preparations start this month for the 12th Greek Song Festival next September. . . . Yiannis Pouloupoulos and Maria Douraki perform on an album titled "I Laika Tragoudia" which has 11 Yiannis Ritsos poems set to music by Nikos Mamagakis. . . . A new album by Minos artist Yiannis Parios was named after his best-selling single "Ti Thelisi Na Kano" ("What Do You Want Me To Do"). . . . A new album on the Philips label features 13 big hits of the year by Vicky Leandros, Marinella, the Olympians and others. . . . A new album of songs by "Never On Sunday" writer Manos Hadjidakis was issued recently titled "Megalos Erotikos." Performers are Flery Dandonaki and Dimitris Psarianos. . . . Nana Mouskouri and the Athenians are expected in Athens on February 15 to tape a TV special featuring songs from her new album "Spiti Mou Spitaki Mou." . . . Biggest hit of last year for Lyra Records and artists Yiannis Pouloupoulos was "Pame Yia Ypno Katerina."

LEFTY KNOGALIDES

HAMBURG

Liberty-UA has now officially changed its name to United Artists Records bringing it in line with the parent American company. In addition United Artists has moved its record depot from Gutersloh to Rheda. . . . Metronome's director Leif Kraul has instigated a reorganization of his firm. Dr. Weber, previously with Liberty, has joined the company as a deputy managing director. Metronome recently extended its contract with the French Barclay label for a further period. . . . RCA

(Continued on page 107)

Connors Makes Toronto Concert

TORONTO — Stompin' Tom Connors makes his first major Toronto appearance in almost a year when he returns to Massey Hall (20) for his second concert there.

A press release said the concert would provide a showcase for Connors' new compositions, including the "Martin Hartwell Story," which concerns the recent plane crash/rescue headline story in the North West Territories.

Since his last appearance in Toronto, Connors has been to British Columbia, the Yukon and the NWT for a series of sold-out concerts.

He also played a special New Year's Eve presentation in PEI where the Hon. Alex Campbell, premier of the province, named him "Goodwill Ambassador for Prince Edward Island."

The Boot recording artist is being represented in the publicity area by Richard Flohil Associates.

Mutiny, Money Hurt Dutch Pirate Radio

AMSTERDAM — The controversy surrounding the off-shore pirate station Radio Caroline—alleged mutiny, unpaid bills and disk-jockey problems—looks like aiding those Dutch politicians seeking ratification of the Strasbourg Treaty against pirate radio.

The transmission ship Mio Amigo, flying the Panamanian flag, is again anchored in international waters off the Dutch resort of Scheveningen after one of the station's advertiser's INCA paid most of its important creditors. The political row however, is just beginning.

The Dutch liberal party, VVD, which won 40 percent of the seats in Parliament after the last election in November, objects to ratifying the Strasbourg Treaty. The VVD broadcasting specialist, Mr. Keja, said recently in a radio program that the party does not agree with the terms of the Treaty which include prevention of supplies to off-shore stations. Keja commented that this was more in line with "old-fashioned war-lords" rather than modern government.

Keja added that Radio Veronica had been broadcasting off the Dutch coast since 1960 and had proved the State radio network has left a vacuum in public taste filled by the pirate station.

The VVD look likely to participate again in the Dutch government with four other parties and it seems certain that the new Parliament will reject ratification of the Treaty.

If the coalition cannot be formed however, a new government backed by the Socialist, Pacifist and New Socialist parties will be created and ratification of the Treaty will almost certainly follow. The chances of this alternative coalition however, looks very small at this moment.

Radio Veronica meanwhile, has created a more reliable Top 40 list using the computer figures of record sales taken from the music industry in addition to the infor-

mation taken from dealers throughout Holland.

Veronica has also issued a new weekly list—eight pages—of album information and the most important Top 10 lists from the U.S., Germany, France, Britain and Belgium, compiled from Billboard, Circulation of the new listing is 200,000 copies.

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FRANCE

JANUARY 27, 1973, BILLBOARD

From The Music Capitals of the World

• Continued from page 106

Music has moved offices to 2000 Hamburg 13, Hallerstrasse 76, Tel: (0411) 410 2071, telex 21 1389. . . . EMI press chief **Wolf Brummel** has given up his post in Cologne in order to develop a branch office for the company in Hamburg. . . . Radio orchestra leader **Franz Thon** is planning to record a swing album for Teldec. . . . **Uwe Lencher** has left Metro-nome and has become the new chief editor of Musikmarkt, the German music trade magazine.

Manuela, who has a new exclusive contract with BASF, has recorded a single with **Werner Twardy** in Cologne. The writers of the song are **Lilibert** and **Twardy** who have been responsible for writing a number of hits for Polydor artists **Chris Roberts** and **Roy Black**. . . . German TV has started screening a new 13-part series featuring UK singer **Engelbert Humperdinck**. . . . Singer **Daniela** and **Oliver Bendt** have been signed to recording contracts by RCA Germany. . . . **Herbert Falk**, former promotion man at EMI, has become the new director of EMI-AV, a company which is responsible for the production of TV cassettes and video disks. . . . Singer **Boris Rubaschkin** has joined Deutsche Grammophon. . . . Teldec has taken over the distribution of the American Uni and Playboy labels in Germany. . . . **Chuck Berry** is to make a tour of Germany starting in Frankfurt on Saturday (27) with other dates in Berlin (Feb. 1, 2), Dusseldorf (2) and Ludwigshafen (3). . . . **Ten Years After** have concert dates in Frankfurt (Jan. 28), Muenster (Feb. 10), Hamburg (11), Kiel (12), Dusseldorf (13), Berlin (14), Cologne (15), Offenburg (16) and Munich (17). . . . CBS is running a big promotion campaign for French-based Russian singer **Ivan Rebroff** who has tour dates in Bonn (Feb. 6), Muenster (7), Oldenburg (8), Stuttgart (9), Ulm (10), Ravensburg (11), Munich (12), Nuremberg (13), Regensburg (14) and Berlin (16).

WOLFGANG SPAHR

TORONTO

Grumbles Coffee House closed down this week amid a flurry of concern from Canadian folk artists. A wake was held at Grumbles, attended by a large crowd of Toronto music people. . . . No particular reasons were given for the closure, other than that it was financially impossible to continue Grumbles. . . . The loss leaves Toronto with one folk club, the Riverboat, which was started by **Bernie Fiedler** several years ago and remains the top folk club in the country.

Polydor's **Al Katz** putting a strong push on two new Canon singles—"Everything's the Same" by **Major Hoople's Boarding House** (a Jack Richardson production) and "God Bless the Child" by **Debbie Lori Kaye**. . . . He is also readying a large promotion to tie in with Penthouse's forthcoming story on **Isaac Hayes**.

London's **Mike Doyle** reports on additions to the label's tape plant with new equipment—the Dolby system is now in full swing on all cassette production. . . . **Neil Young** plays Montreal Forum for **Donald K. Donald** (18) with back-up musicians including **Kenny Buttrey**, **Tim Drummond**, **Ben Keith** and **Jack Nitzsche**. . . . New **Guess Who** single is "Follow Your Daughter Home." . . . The Klondike '73 Committee has announced a Song Contest to help it celebrate the 75th anniversary of the Klondike Gold Rush—entries should be directed to CKRW Radio, Whitehorse, Yukon. . . . Capitol's new signing, **Richard**, have recorded a theme song for **Rick Deegan's** TV series on Metro Cable and will include it in their forthcoming album.

Artists upcoming on the TV show include **Ray Materick**, **George Hamilton IV**, **Skip Prokop** of Lighthouse and **Richard**. . . . **Edward Bear's** "Last Song" now #2 at CKLW and predicted number one next week. . . . Capitol reports heavy action on the new album of the same name.

The Minister of Cultural Affairs of Quebec, **Mme. Claire Kirkland-**

Casgrain has announced the nomination of three new members of the Corporation de l'Opera de Quebec—**Mr. Justice Jacques Vadboncoeur** and **Messrs Lionel Daunais** and **Romuald Miville-deChene**.

Members of the Toronto chapter of the Process Church, have formed a band called **The Process Version**—the group will soon cut its first album and commence a national tour. . . . **Little Caesar** and the **Consuls**, a band which hit in 1964 with "My Girl Sloopy," a **Stan Klees** production, are making a comeback here. . . . Its members include solo artist, **Tommy Graham**.

The Concept 376 agency has published its No. 2 **Grease Sheet**. . . . **Terry Fillion** is now managing **Sea Dog** and Ontario's only R & B show band, **Uncle John's Dirty Secret**. . . . **Justin Paige** at Friar's Tavern this week. . . . Polydor's **Al Katz** says the debut album by **Montreal D'Arcy** on the Absolu label is getting strong play and sales in the Quebec market. . . . Promotivation Agency Inc. has announced the return of Columbia's **Patsy Gallant** from France, where she was promoting her new single, "Tout Va Trop Vite." . . . **April Wine** plan to record a live album while on tour in Britain over the next four weeks—a new single is due shortly.

WEA vice president, **Gord Edwards**, flew to Phoenix last week to attend the Elektra convention. . . . A & M's newsletter, **Getting Off**, published a special guide to the Buddhist meaning of "Catch Bull at Four." . . . **Haida's Valdy** is to play two dates with **Pat Paulsen** in Calgary and Edmonton.

RITCHIE YORKE

MADRID

Movieplay has released a new single by **Tony Ronald**. It is a song called "Dejare La Llave En Mi Puerta," written by French composer **Daniel Vangarde**, and has been recorded by **Ronald** both in English, with the title "Lonely Lady" and Spanish. **Ronald** is appearing at MIDEM January 24. . . . **Demis Roussos** (Philips) has been making appearances at Reus, Barcelona and the Long Play discotheque in Madrid during the last few weeks. . . . Vocal group **Mocedades** (Zafiro) will represent Spain at this year's Eurovision Song Contest which is being held in Luxembourg during April. . . . The **Maravella** orchestra is currently touring the Soviet Union playing at major cities. Following the tour, the orchestra will play concerts at Berne and Geneva. . . . Greek singer **Lucas Sideras** (Polydor), ex-member of **Aphrodite's Child**, in Madrid recently to promote his first solo single, "One Day." . . . American vocal group **Up With People** currently on two months tour of Spain which kicked off at the Sports Palace in Madrid. . . . Spanish composer **Jose Luis** has been named as the new artistic director of RCA Espanola, replacing **Ivo Ruiz** who is currently working in Puerto Rico. **Armenteros** was formerly musical director at Philips. . . . Hispavox has launched the Russian Melodia label in Spain with the release of 15 albums. . . . Polydor has launched a new label called **Triumph** which will specialize in Flamenco music. The new outlet has been introduced with an initial release of 50 albums retailing at \$2.40 each.

MARIA DOLORES ARACIL

VIENNA

Pianist **Rudolf Buchbinder** is planning to record the complete sonatas of **Joseph Haydn** over the next few years. In the Spring he is scheduled to participate at the special **Mozart** festival in New York and afterwards he will give concerts in Chicago and Vancouver. . . . The **Vienna Phil-**

20th Century Pacts 1st Global Licensees

• Continued from page 1

He was in Cannes at MIDEM this week sewing up distribution rights for the rest of the world. Although he plans eventually to establish the 20th label worldwide, "we may use the logos of the firms we deal with until we establish a few artists on an international level. In fact, in some countries it's best to use a local logo because the air personalities and record stores are more familiar with it. But, as we develop established stars, we hope to put them on our own logo everywhere."

The 20th label is currently heading toward its first successful year in operation as **Regan** rides what might be called phenomenal beginner's luck except that it's his third time with a new label to score a major hit single right out of the starting gate. He joined Uni Records in December, 1966, and became general manager of the label in July 1967; his first record as manager of the label was "Incense and Peppermints" by the Strawberry Alarm Clock, a million-seller. Then he started the Congress Records label just to have a second label and the first release was "Smile a Little Smile for Me" by the Flying Machine, another Gold Disk. Now president of 20th Century Records, he has "Love Jones" by the Brighter Side of Darkness, this week No. 18 on

the Billboard Hot 100 Chart. Part of his success is due to his philosophy of turning out product that applies to more than one market place. The "Love Jones" single, for instance, fits both soul and pop markets. "It's easier to start a record soul because of the tight playlist situation in Top 40 radio . . . anyway I believe that a record company should have a two-pronged attack with every record, whether it's a country and pop record, and a folk and pop record or soul and pop record. Because when you put all of your eggs in one basket it doesn't fill up, you're in trouble."

The big-selling singles of today, except for those by a few superstars such as **Carley Simon** or **Elton John**, are mostly black singers that have crossed over pop, **Regan** said.

The movement of 20th Century into foreign markets was premiered last week with the release of the "Love Jones" single in both Canada and England.

"As for the U.S. market place, we're proof positive that the independent distributor is alive and well. Our distributors are very cooperative. They're paying their bills, and, even more important, they're excited about my product. This shows me there's a great future for the independent distributor."

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From The Music Capitals of the World

• Continued from page 107

harmonic orchestra under conductor Claudio Abbado is to begin its second tour of East Asia on March 18. The orchestra is also set to give concerts in Japan and South Korea. From August 15-Sept. 8, the Vienna Philharmonic will take part in the Lucerne Music Festival. . . . Bellaphon has taken over the distribution rights to the Cetra, Musidisc, America, Arhoolie and Main labels. . . . Amadeo has released an album by Andre Heller, the pop singer and producer of BASF called 'Das War A.H.' . . . CBS artist Ivan Rebroff has just finished an Austrian tour. . . . An International Youth music festival is to be held each year in Vienna. This year over 8,000 participants are expected to attend from throughout the World. . . . The ORF Symphony orchestra under Milan Horvath recently gave a series of concerts in Innsbruck, Bern, Zurich, Basel, Lausanne, Geneva and Dornbirn. The orchestra's program included works by Schubert, Gottfried Von Einem and Bela Bartok. . . . The Musica Antiqua ensemble with conductor Bernhard Klebel have returned to Vienna following a successful tour of America where

they played dates in Chicago, New York, Columbia and other major cities. The orchestra also held a series of lectures in American colleges concerning the problems of performing old music.

There are several important musical dates coming up in Vienna. They include 'Victoria And Her Hussar' an operetta by Paul Abraham at the Raimund Theater (January 25-March 25), Cole Porter's 'Kiss Me Kate' musical at the Theater an der Wien (February), and the Festival of Vienna 1973 (May 19-June 17).

MANFRED SCHREIBER

AMSTERDAM

Ariola-Eurodisc has moved to new premises in Haarlem: Kenaustraat 1-3, telephone (23)-319290, telex 41385, cable-address ariol nl. Sales of the complete Ariola-Eurodisc catalog will be handled via Inelco in Amsterdam. . . . The Muziek Express magazine's poll for 1972 has voted Golden Earring as the most popular group of the year. Most promising group was Bolland and Bolland and the best instrumentalist was Thijs van Leer, guitarist with Focus. The most successful producer was Peter Koelewijn from Phonogram. In

the international section were Melanie, David Cassidy, Creedence Clearwater Revival, Slade, Jimi Hendrix, Paul McCartney, Ringo Starr and Gilbert O'Sullivan. . . . George Bischoff has been appointed assistant managing director of CBS Holland. . . . Vogue has acquired Dutch rights to the British Ember catalog. . . . The Inter-song Basart Publishing Group has acquired the sub-publishing rights to the Stonebridge/Prophet Music catalog, which contains Neil Diamond's compositions. The Basart Group was also acquired sub-publishing rights of the Warner Bros. Music catalog which has songs by America and Peter Skellern. . . . Former Radio Caroline disk jockey Robbie Dale, who started a career in Holland two years ago with Radio Veronica, has gone to Canada. He hopes to continue working in radio. . . . CNR released a new version of the "Banana Boat Song" with a satirical lyric by top Dutch comedian Andre van Duyn. The single is reaching the 100,000 sales mark. . . . Chuck Berry is scheduled for a concert in Amsterdam's Concertgebouw on Jan. 20. The concert has been arranged by Mojo Productions. . . . The Woods Band from Britain is currently touring Holland, promoted by Frank Vander Meyden of the Organization Office. . . . Polydor Holland has released the debut album called Al-latest signing, a group called Al-quin. . . . Deep Purple and Ten Years After will be visiting Amsterdam on Jan. 29-30. . . . Two United Artists bands, Amon Duul from Germany and Hawkwind from Britain were both in Holland this month for live appearances.

BAS HAGEMAN

BARCELONA

Los Diablos (EMI) have released a new single, a song written by Daniel Vangarde and translated into Spanish by Amado Juen. It is titled "Nina De Papa" ("Daddy's Daughter"). . . . The first Spanish version of "Sugar Me" has been released by Los Tres Sudamericanos (Belter) under the title "Endulzame." . . . Barcelona is currently in the middle of its opera season which ends on February 18. . . . EMI has acquired Spanish distribution rights to Apple, ABC Paramount, Sovereign, Asylum and Neighborhood.

MARIA DOLORES ARACIL

Local Repertoire Up In 1972—Danish Survey

COPENHAGEN—Record sales in Denmark during 1972 did not increase substantially over the previous year's figure, but local repertoire prospered.

Compared to earlier years when the Danish market was dominated by English and American repertoire, 1972 saw home product achieving the highest sales both in album and single form. The outstanding local act was the Olsen Brothers, who topped the album chart of highest sellers with 35,000, and the Danish version of "Jesus Christ Superstar," produced like the Olsens by Magnet Music Productions in this city, came fifth in the results.

Roger Whittaker was second in the LP results, and another British act, Deep Purple, fourth. Gilbert O'Sullivan also scored well with both his "Himself" and "Back to Front" albums making the list, and Elvis Presley finished first and fifth in budget statistics with "Burning Love" and "Elvis Sings Hits From His Movies" respectively.

The record companies attaining the best share of the LP market during the year were Phonogram (Philips, NAM, Decca) and Hede Nielsen (RCA, MCA). Polydor, strongly represented in recent years through James Last sales, did not do so well in 1972 in spite of the number of Last releases.

A promising new local act is EMI's Sebastian, whose debut album "The Big Escape," was released towards the end of the year, but still won 15th place in the final sales chart.

Hede Nielsen, distributing RCA and MCA, also triumphed in the singles results for the year, especially through Tony Christie, Sweet, the Archies and Middle of the Road, with entries filling the 10 to 15 slots inclusive. These were "Amarillo" by Tony Christie (10); "Poppa Joe" (11), "Little Willie" (12), and "Wigwam Bum" (15) by the Sweet; "A Summer Prayer for Peace" by the Archies (13), and "Soley Soley" by Middle of the Road (14).

But topping the singles chart was the Danish label Play Records with John Mogensen's Danish song "Fut I Fejemoejet," and Polydor came second with "Shoen Is Es Auf Der Welt Zu Sein" by Roy Black and Anita Hegerland—a unique success because in 1971 this record finished third and has now sold over 100,000. The Mogensen disk has sold 50,000 to date.

Magnet-produced Lille Palle, also on Polydor, finished fourth in the single results, although not issued until November. Overall the Danish singles market is diminishing, with albums becoming stronger and cassettes increasing in popularity.

Blanks and Budget Tapes Cause German Sales Dip

By WOLFGANG SPAHR

HAMBURG — The increasing blank cassettes and of low-price prerecorded cassettes in 1972 has meant that sales of full-price musicassettes retailing at 23 marks (\$7.13) did not achieve the expected growth-rate. Whereas over the last few years the turnover has increased annually by 100 percent, this year it only achieved a plus of 60 percent.

Said a tape manager: "We have a definite setback here but it has to be remembered that the same situation arose in the disk market in Germany in 1955-6 because of a cut-price battle, but after some time the market became buoyant again."

The most important thing for the coming years, many tape men argue, is a joint advertising campaign by hardware and software firms. The music-companies and the equipment-manufacturers should, it is felt, set up a promotion fund in order to popularize musicassettes. A marketing manager said: "People must be made aware of the fact that the prerecorded cassette, with international stars, will never be equalled by any other product. Music recorded at home cannot be compared with that available on prerecorded cassettes."

In Germany there are only two shops which sell cassettes exclusively, and up to now they have not been operating at a profit. Furthermore the German record dealers have not improved their cassette departments.

"The dealers are too apathetic. They are waiting for the industry to act. But retailers should be doing in-store promotion of cassettes on their own," said the managing director of a firm in the software-industry. Many of 6.7 million musicassettes which will be manufactured this year in the Federal Republic of Germany, will be produced part-annually. This contributes to the comparatively high price.

Up to the present, Music 2000, a Polydor subsidiary, is the only firm in Germany which has been specifically created to market musicassettes.

Unless more effort is made by the German industry to promote and market prerecorded tape it will

scarcely be possible to maintain the musicassettes' 12 percent share of the total music market turnover. Germany's 11,000 dealers need to be given more incentive to develop tape sales, say experts.

The market for tape equipment is also experiencing some changes. Although the cassette and cassette equipment have been on sale for only seven years, they have been able to increase their share of the total market for tape equipment from 15 percent in 1965 to 65 percent in 1971. Altogether the total market increased during that period by 250 percent. As most of the cassette players originate from Japan and their average value is far below that of reel-to-reel tape players, the effect on the market has been striking. The growing domination of low and medium-price equipment has meant that while unit sales have been impressive, the increase in turnover has not been so spectacular.

Does the cassette boom threaten the popularity of records and record playing equipment? No, say manufacturers of both types of equipment. In Germany unit record sales in 1971 amounted to more than 100 million. It is expected that unit sales in 1972 will be up by 20 percent.

For each record player in operation the average expenditure on records amounted to 52 marks in 1970, 58 marks in 1971 and an estimated 64 marks (\$19.84) in 1972. Approximately 11 million households have a record player and each of these households has a collection of 50 records on average.

'Sinatra Student'

• Continued from page 106

week, retails for \$18.75. Dell, however, already has tentative plans for a future project, again involving Sinatra. This time he would like to compile material from Sinatra's 10 years with Columbia, from 1942 to 1952. "I haven't discussed it with the company yet, but there's a lot of material from that period. Sinatra did a lot of interesting things during his time with Columbia," says Dell.



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Onda Festival 1973 Expand

CARACAS, Venezuela — The third annual Onda Nueva Song Festival, Feb. 14-17 here, is to be greatly expanded in scope, according to founder-director Aldemaro Remero. Among the most recent participants set for the \$5,000 first-prize event are Julius La Rosa, Beverly Bremers, Lori Lieberman, Norman Gimbel & Charles Fox, the Friends of Distinction, Tom Scott Quartet, Matt Monro, John Barry & Don Black, Michel LeGrand, Nancy Wilson, Caterina Valente, Astor Piazzolla, Tito Puente and Chico O'Farrill.

Some 250 international music personalities will be flown to the Venezuelan capital for the week of the festival and stay at the Caracas Hilton. Scheduled for the participants are a reception at a hacienda estate, a formal ball, a bullfight and a horse race. All songs entered in the contest must conform to the three-beat Onda Nueva rhythm.

The festival will be carried live on Venezuelan television and is available worldwide live and in full color via satellite. In addition the festival will be broadcast over the Voice of America, Radio Free Europe and the American Forces Radio Network.

HITS OF THE WORLD

Billboard

ARGENTINA

(Courtesy of Escalera a la Fama)
(*) Local

SINGLES

- This Week**
- 1 AYER VOLE—*Juan Eduardo (RCA)—(Relay)
 - 2 POR AMOR—Roberto Carlos (CBS)—(Melograf)
 - 3 FRESA SALVAJE—Camilo Sesto (RCA)
 - 4 LA TARDE QUE TE AME—*Industria Nacional (CBS)—(Melograf)
 - 5 AHORA QUE SOY LIBRE—*Juan Marcelo (RCA)—(Relay)
 - 6 ABRAZAME FUERTE MI AMOR—*Beto Orlando (Odeon)—Korn
 - 7 TRINIDAD-TOBAGO—*Mantra (M. Hall)
 - 8 EL DESEO DE VIVIR—Sandro (CBS)
 - 9 BOTTOMS UP—Middle of the Road (RCA); Flash (CBS)—(Relay)
 - 10 POR QUE TE QUIERO TANTO—*Laureano Brizuela (CBS); Juan Pardo (Odeon)—(Odeon)
 - 11 BACK STABBERS—O'Jays (CBS)
 - 12 CLAIR—Gilbert O'Sullivan (Odeon)

LP's

- This Month**
- 1 ALTA TENSION—Various (RCA)
 - 2 MUSICA CON GENTE—Various (Odeon)
 - 3 MUSICA EN LIBERTAD—Various (M. Hall)
 - 4 ARGENTINISSIMA—Various (Microfon)
 - 5 SERRAT/HERNANDEZ—Joan Manuel Serrat (Odeon)

BRAZIL—RIO DE JANEIRO

(Courtesy of Single Compacts)

SINGLES

- This Week**
- 1 TELL ME ONCE AGAIN—Light Reflections (Copacabana)
 - 2 BEN—Michael Jackson (Tapecar)
 - 3 NINGUEM TASCA—Marinho da Muda (Copacabana)
 - 4 CLAIR—Gilbert O'Sullivan (MAM)
 - 5 LISTEN TO THE MUSIC—The Doobie Brothers (WB)
 - 6 SUPER WOMAN—Stevie Wonder (Tapecar)
 - 7 O IMPORTANTE E O VERDADEIRO AMOR—Marcio Greick (CBS)
 - 8 PHILOSOPHER—Yellowstone And Voice (Odeon)
 - 9 RUN TO ME—Bee Gees (Polydor)
 - 10 WOMAN—Barrabas (RCA)
 - 11 THE GUITAR MAN—Bread (Continental)
 - 12 SUMMER BREEZE—Seals Grofts (Continental)
 - 13 DON'T WANT TO SAY GOOD-BYE—Raspberries (Capitol)
 - 14 FIO MARAVILHA—Maria Alcina (Chantecler)
 - 15 ALONE AGAIN—Gilbert O'Sullivan (MAM)

LP's

- This Month**
- 1 A MONTANHA—Roberto Carlos (CBS)
 - 2 SELVA DE PEDRA (INTER).—Varios (Som Livre)
 - 3 SUPER EXPLOSAO MUNDIAL (2)—Varios (CID)
 - 4 BEN—Michael Jackson (Tapecar)
 - 5 SAMBA ENREDO (1973)—Varios (AESEG)
 - 6 BATUQUE NA COZINHA—Martinho da Via (RCA)
 - 7 SONG SUNG BLUE—Johnny Mathis (CBS)
 - 8 SUPER PARADA—Varios (Som Livre)
 - 9 OS NOVOS BAIANOS—Os Novos Baianos (Som Livre)
 - 10 OS BRUTOS TAMBEM AMAM—Agnaldo Timoteo (Odeon)

BRAZIL—SAO PAULO

(Courtesy of L. BOPE)

SINGLES

- This Week**
- 1 TELL ME ONCE AGAIN—Light Reflections (Copacabana)
 - 2 BEN—Michael Jackson (Tape Car)
 - 3 EU QUERO BOTAR MEU BLOCO NA RUA—Sergio Sampaio (Philips)
 - 4 WEAVE ME THE SUNSHINE—Peter Yarrow (Continental)
 - 5 FIO MARAVILHA—Maria Alcina (Chantecler)
 - 6 VELVET MORNING—Demis Roussos (Philips)
 - 7 THE GUITAR MAN—Bread (Continental)
 - 8 ROCK AND ROLL LULLABY—B.J. Thomas (Top Tape)
 - 9 AMOR AMOR AMOR—Marcos Roberto (Continental)
 - 10 I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - 11 O MAIS IMPORTANTE E O VERDADEIRO AMOR—Marcio Greick (CBS)
 - 12 CHAIR—Gilbert O'Sullivan (Odeon)

14 BECAUSE I LOVE—Majority One (Top Tape)

15 OS BRUTOS TAMBEM AMAM—Agnaldo Timoteo (Odeon)

LP's

- This Month**
- 1 ROBERTO CARLOS—Roberto Carlos (CBS)
 - 2 SELVA DE PEDRA INTERN.—Trilha Sonora (Som Livre)
 - 3 BATUQUE NA COZINHA—Martinho da Vila (RCA)
 - 4 UMA ROSA COM AMOR—Moacyr Franco (Copacabana)
 - 5 SUPER PARADA—Diversos (Odeon)

BRITAIN

(Courtesy: Music Week)

*Denotes local origin

- This Last Week**
- 1 1 LONG HAIREED LOVER FROM LIVERPOOL—Little Jimmy Osmond (MGM)—KPM (Mike Curb/Perry Botkin)
 - 2 16 BLOCKBUSTER—*Sweet (RCA)—Chinnichap/RAK (Phil Wainman)
 - 3 2 THE JEAN GENIE—*David Bowie (RCA)—Titanic/Chrysalis (David Bowie)
 - 4 7 YOU'RE SO VAIN—Carly Simon (Elektra)—Essex Richard Perry)
 - 5 5 HI HI HI/C. Moon—*Wings (Apple)—McCartney/Northern (Paul McCartney)
 - 6 6 BALL PARK INCIDENT—*Wizzard (Harvest)—Wood/Carlin (Roy Wood)
 - 7 3 SOLID GOLD EASY ACTION—*T. Rex (EMI)—Wizard (Tony Visconti)
 - 8 4 CRAZY HORSES—Osmonds (MGM)—Kolob (M. Lloyd/A. Osmond)
 - 9 10 ALWAYS ON MY MIND—Elvis Presley (RCA)—London Tree
 - 10 8 BIG SEVEN—*Judge Dread (Big Shot)—Bush (Sinclair/Bryan/Shrowder)
 - 11 18 HELP ME MAKE IT THROUGH THE NIGHT—Gladys Knight & The Pips (Tama/Motown)—KPM (Johnny Bristol)

- 12 11 SHOTGUN WEDDING—*Roy C. (UK)—Sparta Florida
- 13 13 NIGHTS IN WHITE SATIN—*Moody Blues (Deram)—Tyler (Tony Clarke)
- 14 9 GUDBUY T'JANE—*Slade (Polydor)—Barn (Chas Chandler)
- 15 26 WISHING WELL—*Free (Island)—Free
- 16 21 CAN'T KEEP IT IN—*Cat Stevens (Island)—Freshwater (Paul Samwell-Smith)
- 17 19 DESPERATE DAN—*Lieutenant Pigeon (Decca)—Makepeace (Stavely Makepeace)
- 18 37 PAPA WAS A ROLLIN' STONE—*Temptations (Tama/Motown)—Jobete/Carlin (Norman Whitfield)
- 19 12 BEN—Michael Jackson (Tama/Motown)—Jobete/Carlin (Corporation)
- 20 24 COME SOFTLY TO ME—*New Seekers (Polydor)—Edwin H. Morris (Michael Lloyd)
- 21 17 WHY—Donny Osmond (MGM)—Dehmar (Mike Curb/Don Costa)
- 22 14 MY DING-A-LING—Chuck Berry (Chess)—Carlin (Esmond Edwards)
- 23 30 IF YOU DON'T KNOW ME BY NOW—Harold Melvin & The Blue Notes (CBS)—Gamble Huff/Carlin (Gamble & Huff)
- 24 40 PAPER PLANE—*Status Quo (Vertigo)—Valley (Status Quo)
- 25 42 ME AND MRS. JONES—Billy Paul (Epic)—Gamble Huff/Carlin (Gamble/Huff)
- 26 22 LITTLE DRUMMER BOY—*Royal Scots Dragoon Guards Band (RCA)—Bregman/Vocco/Conn (Pete Kerr)
- 27 33 RELAY—*The Who (Track)—Fabulous (Glyn Johns)
- 28 25 STAY WITH ME—*Blue Mink (Regal Zonophone)—Cauliflower/Cookaway (Blue Mink)
- 29 20 CROCODILE ROCK—*Elton John (DJM)—DJM (Gus Dudgeon)
- 30 31 I'M ON MY WAY TO A BETTER PLACE—Chairmen Of The Board (Invictus)—KPM (Greg Perry/General Johnson)
- 31 23 GETTING A DRAG—*Lynsey De Paul (MAM)—ATV Music (Gordon Mills)
- 32 39 BIG CITY/THINK ABOUT THAT—*Dandy Livingstone

33 15 HAPPY CHRISTMAS, WAR IS OVER—John & Yoko/P.O.B./Harlem Community Choir (Apple)—Ono/Northern (J&Y/Spector)

34 — DO YOU WANNA TOUCH ME (OH YEAH)—*Gary Glitter (Bell)—Leeds (Mike Leander)

35 50 TAKE ME HOME COUNTRY ROADS—*Olivia Newton-John (Pye)—ATV Music (John Farrar)

36 28 ANGEL/WHAT MADE MILWAUKEE FAMOUS—*Rod Stewart (Mercury)—Schroeder/KPM (Rod Stewart)

37 35 BIG SIX—*Judge Dread (Big Shot)—B&C/Mooncrest (Bush Prod.)

38 — DANIEL—*Elton John (DJM)—DJM (Gus Dudgeon)

39 27 CLAIR—*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills)

40 — HOCUS FOCUS—Focus (Polydor)—Radio Tele (Mike Vernon)

41 32 LOOKIN' THROUGH THE WINDOWS—Jackson Five (Tama/Motown)—Jobete/Carlin (Hal Davis/Corporation)

42 29 ROCK ME BABY—David Cassidy (Bell)—Carlin (Wes Farrell)

43 41 MOULDY OLD DOUGH—*Lieutenant Pigeon (Decca)—Campbell Connelly (Stavely Makepeace Prod.)

44 — WHISKY IN THE JAR—*Thin Lizzy (Decca)—Luddington House (Nick Tauber)

45 43 YOU ARE AWFUL—*Dick Emery (Pye)—Mews (Bill Martin/Phil Couter)

46 47 ON A SATURDAY NIGHT—*Terry Dactyl & The Dinosaurs (UK)—Sonet (John G. Lewis)

47 46 JUST OUT OF REACH (OF MY TWO EMPTY ARMS)—*Ken Dodd (Columbia)—Francis Day & Hunter (John Burgess)

48 — BABY I LOVE YOU—*Dave Edmunds (Rockfield)—Carlin (Dave Edmunds)

49 38 LAY DOWN—*Strawbs (A&M)—Summerland (Strawbs)

50 — THE LOVE IN YOUR EYES—*Vicky Leandros (Philips)—DJM

JAPAN

(Courtesy Music Labo, Inc.)

*Denotes local origin

- This Week**
- 1 ONNA NO MICHU—*Shiro Miya, Pinkara Trio (Columbia)—Daiichi, Nichion
 - 2 KASSAI—*Naomi Chiaki (Columbia)—Kaientai
 - 3 ISARIBI KOI UTA—*Rumiko Koyanagi (Reprise)—Watanabe
 - 4 FUTARI NO NICHIBI—*Mari Amachi (CBS/Sony)—Watanabe
 - 5 HOLIDAY—Michel Polnareff (Epic)—April
 - 6 CHISANA TAIKEN—*Hiromi Goh (CBS/Sony)—Standard
 - 7 SOSHITE KOUBE—*Hiroshi Uchiyama & Cool Five (RCA)—Uchiyama
 - 8 ANATA GA KAERUTOKI—*Eiji Miyoshi (Victor)—Shinko
 - 9 BUS STOP—*Koji Taira (Teichiku)—Nichion
 - 10 AME—*Eiji Miyoshi (Victor)—Shinko
 - 11 JINJIN SASETE—*Linda Yamamoto (Canyon)—Fuji
 - 12 ORIZURU—*Hiroko Chiba (King)—Watanabe
 - 13 BACK STABBERS—O'Jays (Epic)
 - 14 ANATA NO TOMOSHIBI—*Hiroshi Itsuki (Minoruphone)—Watanabe
 - 15 DOKYUSEI—*Masako Mori (Minoruphone)—Tokyo
 - 16 RENGE SO—*Billy Banban (Kit)—P.M.P.
 - 17 AME NI KIETA KOI—*Goro Noguchi (Polydor)—Fuji
 - 18 TOP OF THE WORLD—Carpenters (A&M)
 - 19 HIMITSU—*Masayoshi Tsurooka & Tokyo Romantica (Kit)
 - 20 ANATA NO MAE NI BOKU GA ITA—*Four Leaves (CBS/Sony)—April

MALAYSIA

(Courtesy of Rediffusion, Malaysia)

- This Week**
- 1 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (Mums)
 - 2 I'D LOVE YOU TO WANT ME—Lobo (Blis Tree)
 - 3 SOMETHING'S WRONG WITH ME—Austin Roberts (Chelsea)
 - 4 SWEET SURRENDER—Bread (Elektra)
 - 5 LONG DARK ROAD—Hollies (Epic)
 - 6 FOOL'S GOLD—Christie (CBS)
 - 7 CLAIR—Gilbert O'Sullivan (MAM)
 - 8 I AM WOMAN—Helen Reddy (Capitol)
 - 9 I DIDN'T KNOW I LOVED YOU (Till I Saw You Rock 'n' Roll)—Gary Glitter (Bell)
 - 10 MISS BELINDA—Boulevard (Pye)

MEXICO

(Courtesy of Radio Mil)

- This Week**
- 1 RIO REBELDE—Julio Iglesias (Polydor)

3 JUBILATION (Jubilacion)—Paul Anka (Buddah)

4 LONG COOL WOMAN IN A BLACK DRESS (La mujer de negro)—The Hollies (Capitol)

5 BEAUTIFUL SUNDAY (Domingo maravilloso)—Daniel Boone (Musart)

6 SIN TU AMOR—Yndio (Philips)

7 VOLVER VOLVER—Vicente Fernandez (CBS)

8 VOL VERA EL AMOR—Virginia Lopez (GAS)

9 HAPPY 'CAUSE I'M GOING HOME (Feliz por que regreso a casa) Chicago (CBS)

10 CUANDO TU ME QUIERAS—Jose Jose (RCA)

SINGAPORE

(Courtesy of Rediffusion, Singapore)

- This Week**
- 1 I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - 2 GUDBUY T'JANE—Slade (Polydor)
 - 3 HAPPY CHRISTMAS (War Is Over)—John & Yoko (Apple)
 - 4 CLAIR—Gilbert O'Sullivan (MAM)
 - 5 CRAZY HORSES—Osmonds (MGM)
 - 6 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (Mums)
 - 7 YOU OUGHT TO BE WITH ME—Al Green (London)
 - 8 VENTURA HIGHWAY—America (WB)
 - 9 SOLID GOLD EASY ACTION—T. Rex (T. Rex)
 - 10 I'M STONE IN LOVE WITH YOU—Stylistics (Avco)

SOUTH AFRICA

(Courtesy of Springbok Radio)

*Denotes local origin

- This Week**
- 1 I CAN SEE CLEARLY NOW—Johnny Nash (CBS)—GRC (Breakaway Music)
 - 2 I'D LOVE YOU TO WANT ME—Lobo (Bell)—Trutone (Famous Chappell)
 - 3 RUN TO ME—The Bee Gees—(Polydor)—Trutone (Intersong)
 - 4 MOULDY OLD DOUGH—Lieutenant Pigeon (Decca)—Gallo (Plymouth Music)
 - 5 I NEED YOUR LOVE—Letta Mbulu (Tama/Motown)—Teal (Semenya Music)

6 I NEED SOMEONE—*Alan Garrity (Gallo)—Gallo (MPA)

7 WOMAN (Beautiful Woman)—Don Gibson (Hickory)—EMI (Acuff Rose)

8 CLAIR—Gilbert O'Sullivan (MAM)—(Gallo) (MAM Music)

9 WAKE UP WAKE UP—*Jessica Jones (Nitty Gritty)—EMI (Ardmore & Beechwood/Yackamo Music)

10 TODAY'S A TOMORROW—Giorgio (Gallo)—Gallo (MPA)

SWISS FRENCH

(Courtesy of Radio Suisse Romande)

- This Week**
- 1 AU MEME ENDROIT, A LA MEME HEURE—Patrick Juvet
 - 2 JOLIE FILLE—Polaris
 - 3 LAISSE-MOI VIVRE MA VIE—Frederic Francois
 - 4 HIMALAYA—C. Jerome
 - 5 BURNING LOVE—Elvis Presley
 - 6 CLAIR—Gilbert O'Sullivan
 - 7 MA JALOUSIE—Ringo Willy-Cat
 - 8 LES MATINS D'HIVER—Gerard Lenorman
 - 9 DELTA QUEEN—Proudfoot
 - 10 LE LAC MAJEUR—Mort Shuman

SWISS—German

(Courtesy of SRG German Service, Swiss Broadcasting Corp.)

- This Week**
- 1 MEXICO—Les Humphries Singers (Decca)
 - 2 MOULDY OLD DOUGH—Lieutenant Pigeon (Decca)
 - 3 BLAU BLUEHT DER ENZIAN—Heino (Columbia)
 - 4 IL PADRINO—Santo & Johnny (Productoria Associati)
 - 5 WIG-WAM BAM—The Sweet (RCA)
 - 6 ICH FANGE NIE MEHR WAS AN EINEM SONNTAG AN—Monica Morell (Columbia)*
 - 7 DELTA QUEEN—Kings of Mississippi (Barclay)
 - 8 C'EST MA PRIERE—Mike Brant (CBS)
 - 9 SILVER MACHINE—Hawkwind (United Artists)
 - 10 GUDBUY T'JANE—Slade (Polydor)

He made it with his own two hands.

There's a name for a place that employs men and women with serious physical and mental handicaps. It's called a "sheltered workshop." As you might expect, "sheltered workshops" are an unusual kind of business. But as you might or might not expect, they do an unusual kind of work. Excellent. In fact, sheltered workshops consistently turn out work every bit as good as more usual kinds of businesses. And priced just as low. If your company turns out any of its work, we'd like to invite you to give a sheltered workshop a chance to bid on it—without obligation, of course. (For more information, write to Workshop, c/o HURRAH, Box 1200, Washington, D.C. 20013.) If you like their bid, you may decide to give them a chance to do some of your work. In which case, you'll be helping a lot more people "make it" with their own two hands. And, if you like good work, helping yourself in the bargain. The State-Federal Program of Vocational Rehabilitation.

HURRAH



POPULAR ARTISTS

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The Music Industry Code (MIC) number, a universal numbering system, appears in bold face type following the manufacturer's number. The following configuration abbreviations are used in the listings: LP—album; BT—8-track cartridge; CA—cassette; R3—open reel 3 1/2 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q8—quadrasonic 8-track cartridge.

ALDRICH, RONNIE
Come to Where the Love Is
(LP) Phase 4
SP44190 12-714-6233-2 \$5.98

ALLMAN, DUANE
Anthology
(LP) Capricorn
2CLO108 (2) 12-800-0118-6 \$9.98
BT CAP80108 96-800-0118-0 \$9.97
CA CAP50108 92-800-0118-3 \$9.97

AMBROSE, STEPHEN
Gypsy Moth
(LP) Barnaby
BR15003 12-700-1039-5 \$5.98

AMERICA
Homecoming
(LP) Warner Bros.
BS2655 12-414-0365-1 \$5.98

AMES, ED
Songs from "Last Horizon" & Themes from
Other Movies
(LP) Victor
LSP4808 12-160-2608-4 \$5.98
BT P852096 96-160-2608-9 \$6.95
CA PK2096 92-160-2608-1 \$6.95

ARMAND, RENEE
Rain Book
(LP) A&M
SP4369 12-418-0292-0 \$5.98

BANG
Mother/Bow to the King
(LP) Capitol
SMA511110 12-150-1310-8 \$5.98

BARBER, GLENN
Best Of
(LP) Hickory
LSP167 12-713-6083-7 \$5.98

BATTIN, SKIP
Battin, Skip
(LP) Signpost
SP8408 12-802-1608-5 \$5.98

BLACK IVORY
Baby, Won't You Change Your Mind
(LP) TLP1008

BOHLEN, RUTH
Greatest of These Is Love
(LP) Cornerstone CR57006

BOONE, PAT
All in the Boone Family
(LP) Lion
LN1008 12-802-0406-0 \$5.98

BOOTH, TONY
Lonesome 7-7203
(LP) Capitol
ST11126 12-150-1326-4 \$5.98

BRIDGER, BOBBY
Margins of Our Minds
(LP) Victor
LSP4792 12-160-2597-5 \$5.98

BROMBERG, DAVID
Demon in Disguise
(LP) Columbia
KC31753 12-100-2989-8 \$5.98

BROWN, JAMES
Good Foot
(LP) Polydor
PD2-3004 (2) 12-710-8175-3 \$9.98
BT BPS2-3004 96-710-8175-4 \$9.95
CA CF2-3004 92-710-8175-7 \$9.95

BRYANT, JOHN
Bryant, John
(LP) Polydor
PD5520 12-710-8177-4 \$5.98

BUCKWHEAT
Charade
(LP) London
XP5621 12-170-1277-X \$5.98

CAPTAIN BEEFHEART & HIS MAGIC BAND
Clear Spot
(LP) Reprise
MS2115 12-415-0415-6 \$5.98
BT REP82115M 96-415-0415-0 \$6.97
CA REP52115M 92-415-0415-3 \$6.97

CARTER, BETTY
Inside Betty Carter
(LP) US UAS5639 12-407-0491-8 \$5.98

CASH, JOHNNY
Christmas, w. Family
(LP) Columbia
KC31754 12-100-2968-5 \$5.98
BT CA31754 96-100-2968-1 \$6.98
CA CT31754 92-100-2968-2 \$6.98

CHARNE, BILLY
Charne, Billy
(LP) Sussex
SX857022 12-703-0030-X \$5.98

CHECKER, CHUBBY
Greatest Hits
(LP) ABKCO AB4219 (2)

CHENIER, CLIFTON
Live
(LP) Arhoolie 1059 12-716-1097-3 \$5.98

CLARK, ROY
Live
(LP) Dot
D0526005 12-714-4156-X \$4.98

COASTERS
It Ain't Seminary
(LP) Trip
TLP8028 12-801-0732-4 \$4.98

COCKER, JOE
Cocker, Joe
(LP) A&M
SP4368 12-418-0290-4 \$5.98

COFFEY, DENNIS
Electric Coffey
(LP) Sussex
SX857021 12-703-0028-8 \$5.98

CONGRESS OF WONDERS
Sophomoric
(LP) Fantasy 7018

COOPER, MARTY
Minute of Your Time
(LP) Barnaby
BR15004 12-700-1040-9 \$5.98

CREACH, PAPA JOHN
Filthy
(LP) Grunt
FTR1009 12-715-0009-4 \$5.98

CREDENCE CLEARWATER REVIVAL
Credence Gold
(LP) Fantasy 9418
BT GRT 8160-9418 96-120-0994-5 \$6.95
CA 5160-9418 92-120-0994-3 \$6.95

DAVID, TYRONE
Greatest Hits
(LP) Dakar
DK76902 12-800-1505-5 \$4.98

DR. HOOK & THE MEDICINE SHOW
Sloppy Seconds
(LP) Columbia
KC31622 12-100-2984-7 \$5.98

DORHAM, KENNY
Matador
(LP) UA
UAS5631 12-407-0492-1 \$5.98

ELF
Elf
(LP) Epic
KE31789 12-400-0375-4 \$5.98

EVERLY BROS.
Pass the Chicken & Listen
(LP) Victor
LSP4781 12-160-2595-9 \$5.98

EXOTIC GUITARS
Exotic Guitars
(LP) Ranwood
RB104 12-711-3112-9 \$4.98
BT GRT 8058-8104 96-120-1005-6 \$6.95
QB 7058-8104 95-120-0973-0 \$7.95

FABIO, SARAH WEBSTER
Boss Soul/12 Poems By
(LP) Folkways FL9710

FAIRCHILD, RAYMOND
King of the Smokey Mountain Banjo Players
(LP) Rural Rhythm
RRRF254 12-706-8110-9 \$4.70

FAITH, HOPE & CHARITY
Heavy Love
(LP) Sussex
SX857019 12-703-0029-6 \$5.98

FAITH, PERCY
All Time Greatest Hits
(LP) Columbia
KG31588 12-100-2992-8 \$6.98

FLASH
In the Can
(LP) Capitol
SMA511115 12-150-1322-X \$5.98

FLASH CADILLAC & THE CONTINENTAL KIDS
Flash Cadillac & The Continental Kids
(LP) Epic
KE31787 12-400-0383-8 \$5.98

FLATT, LESTER
Rocky Mountain Breakdown
(LP) Victor
LSP4789 12-160-2596-7 \$5.98

FORD, CHARLES
Ford, Charles, Band
(LP) Arhoolie 4005 12-716-1099-X \$5.98

FOX, CURLY
Champion Fiddler, v.2
(LP) Rural Rhythm
TTCF252 12-706-8111-7 \$4.70

FREDDI/HENCHI & THE SOULSETTERS
Dance
(LP) Record Company 1001

FRIENDS OF DISTINCTION
Greatest Hits
(LP) Victor
LSP4814 12-160-2607-6 \$5.98
BT P852102 96-160-2607-0 \$6.95
CA PK2102 96-160-2607-3 \$6.95

FUMBLE
Fumble
(LP) Capitol
ST11125 12-150-1321-3 \$5.98

GEE, ARTHUR, & THE WHIZZ BAND
City Cowboy
(LP) Tumbleweed
TW5107 12-716-9006-3 \$5.98

GENESIS
Foxyrot
(LP) Charisma
CAST058 12-717-3006-6 \$5.98

GOOD GOD
Good God
(LP) Atlantic
SD7243 12-140-0528-4 \$5.98

GOODTHUNDER
Goodthunder
(LP) Elektra
EK375041 12-405-0333-4 \$5.98

GREEN, CHARLES RANDOLPH
Green, Charles Randolph, Sounde
(LP) Ranwood
RB105 12-711-3113-7 \$4.98

GREENBAUM, NORMAN
Petals
(LP) Reprise
MS2084 12-415-0409-8 \$5.98
BT REP82084M 96-415-0409-6 \$6.97
CA REP52084M 92-415-0409-9 \$6.97

HAGGARD, MERLE
It's Not Love (But It's Not Bad)
(LP) Capitol
ST11127 12-150-1324-8 \$5.98

HARRIS, RICHARD
Slides
(LP) Dunhill
DSX50133 12-417-0141-5 \$5.98
BT GRT 8023-50133 96-120-0981-3 \$6.95
CA 5023-50133 92-120-0981-6 \$6.95

HARTFORD, JOHN
Morning Bugle
(LP) Warner Bros.
BS2651 12-414-0357-5 \$5.98
BT W882651M 96-414-0357-0 \$6.97
CA W852651M 92-414-0357-8 \$6.97

HARVEY, ALEX
Souvenirs
(LP) Capitol
ST11128 12-150-1328-0 \$5.98

HENDRIX, JIMI
Roots of Hendrix
(LP) Trip
TLP9501 12-801-0731-6 \$5.98
War Heroes
(LP) Reprise
MS2103 12-415-0417-2 \$5.98

HILLSIDE SINGERS
Merry Christmas From
(LP) Metromedia KMD1058

INDEPENDENTS
First Time We Met
(LP) Wand
WDS694 12-710-4026-3 \$4.98

IVES, BURL
Christmas at the White House
(LP) Caedmon
TC9102 12-447-0516-0 \$4.98

JETHRO TULL
Living in the Past
(LP) Chrysalis
2CH1035 (2) 12-721-0004-9 \$9.98

JONES, GEORGE
Wrapped Around Her Finger
(LP) Victor
LSP4801 12-160-2602-5 \$5.98

JOY
Thunderfoot
(LP) Paula LPS 2217

JUKIN' BONE
Way Down East
(LP) Victor
LSP4768 12-160-2592-4 \$5.98

JURGENS, DICK
Here's That Band Again
(LP) Proj 3
PR5071 12-709-6063-6 \$5.98

KAPLAN, ARTIE
Confessions of a Male Chauvinist Pig
(LP) Hopi VHS901

KELLOWAY, ROGER
Center of the Circle
(LP) A&M SP3040 12-418-0295-5 \$5.98

KOOPER, AL
Naked Songs
(LP) Columbia
KC31723 12-100-2988-X \$5.98

KRACKER
Familia, La
(LP) Dunhill
DSX50134 12-417-0142-3 \$5.98

LAWRENCE, STEVE
Portrait of Steve
(LP) MGM SE4824 12-449-0397-3 \$5.98
BT GRT 8130-4824 96-120-0982-1 \$6.95
CA 5130-4824 92-120-0982-4 \$6.95

LETTERMEN
Spin Away
(LP) Capitol
ST11124 12-150-1325-6 \$5.98

LITTLE RICHARD
Second Coming
(LP) Reprise
MS2107 12-415-0410-5 \$5.98
BT REP82107M 96-415-0410-X \$6.97
CA REP52107M 92-415-0410-2 \$6.97

MARJOE
Bad But Not Evil
(LP) Chelsea
CHE1005 12-718-0006-3 \$5.98
BT P8CE1005 96-718-0006-8 \$6.95
CA PKCE1005 92-718-0006-0 \$6.95

MATRIX
Matrix
(LP) Rare Earth
RS42L 12-410-0049-2 \$5.98

MATTHEWS, JESSIE, & JACK WHITING
Whiting, Jack, & Jesse Matthews
(LP) Mon-Ev
MES7049 12-712-1056-8 \$5.98

MCCOY, CHARLIE
McCoy, Charlie
(LP) Monu
KZ31910 12-402-0086-2 \$5.98
BT GRT 8044-31910 96-120-0987-2 \$6.95
CA 5044-31910 92-120-0987-5 \$6.95

McKENDREE SPRING
Tracks
(LP) Decca
DL75385 12-423-1328-4 \$4.98

MEMPHIS HORNS
Horns for Everyone
(LP) Million 1018

MIDLER, BETTE
Divine Miss M
(LP) Atlantic
SD7238 12-140-0527-6 \$5.98

MILK, CHRISTOPHER
Some People Will Drink Anything
(LP) Reprise
MS2111 12-415-0411-3 \$5.98

MITCHELL, JONI
For the Roses
(LP) Asylum
S05057 12-801-6810-2 \$5.98

MOMS & DADS
Merry Christmas with The
(LP) GNP Cres
GNP52067 12-709-1105-8 \$4.98

MONTECLAIRS
Dreaming Out of Season
(LP) Paula LPS2216

MOTHERS OF INVENTION
Grand Waxoo
(LP) Reprise
MS2093 12-415-0414-8 \$5.98
BT REP82093M 96-415-0414-2 \$6.97
CA REP52093M 92-415-0414-5 \$6.97

MULLER, WERNER
Sumptuous Strings Of
(LP) Phase 4
SP44187 12-714-6230-3 \$5.98

NABORS, JIM
Merry Christmas
(LP) Columbia
KC31630 12-100-2970-7 \$5.98
BT CA31630 96-100-2970-1 \$6.98
CA CT31630 92-100-2970-4 \$6.98

NELSON, RICK
Garden Party, w. The Stone Canyon Band
(LP) Decca
DL75391 12-423-1334-6 \$4.98

NEW HEAVENLY BLUE
New Heavenly Blue
(LP) Atlantic
SD7247 12-140-0530-6 \$5.98

NEW RIDERS OF THE PURPLE SAGE
Gypsy Cowboy
(LP) Columbia
KC31930 12-100-2994-7 \$5.98

NOLAN
Nolan
(LP) ABC
ABCX766 12-416-0220-4 \$5.98

OGEN, GARY, & PAUL LAMB
Portland
(LP) Elektra
EK575048 12-405-0340-7 \$5.98

OHIO PLAYERS
First Impressions
(LP) Trip
TLP8029 12-801-0733-2 \$4.98

ONE
One
(LP) Grunt
FTR1008 12-715-0008-6 \$5.98

ORBISON, ROY
All Time Greatest Hits
(LP) Monu
KG31484 (2) 12-402-0088-9 \$6.98

OSMOND, DONNY
My Best to You
(LP) MGM SE4872 12-449-0399-8 \$5.98

OSMOND, LITTLE JIMMY
Miller Joe
(LP) MGM SE4855 12-449-0398-1 \$5.98
BT GRT 8130-4855 96-120-0983-X \$6.95
CA 5130-4855 92-120-0983-2 \$6.95

OVERSTREET, TOMMY
Heaven Is My Woman's Love
(LP) Dot
D0526003 12-714-4155-1 \$4.98
BT GRT 8150-26003 96-120-0980-5 \$6.95
CA 5150-26003 92-120-0980-8 \$6.95

PARTON, DOLLY
World Of
(LP) Monu
KZG31913 (2) 12-402-0089-4 \$6.98

PAUL BILLY
360 Degrees Of
(LP) Phila. Int'l
KZ31793 12-700-8004-0 \$5.98

PEARLS BEFORE SWINE, W. TOM RAPP
Stardancer
(LP) B1 Thumb
BT544 12-717-2035-3 \$5.98

PHILLIPS, SHAWN
Faces
(LP) A&M SP4363 12-418-0289-0 \$5.98

POCO
Good Feelin' to Know
(LP) Epic
KE31601 12-400-0379-7 \$5.98

PONY EXPRESS
Pony Express
(LP) Rebel
SLP1513 12-715-7033-5 \$5.98

PRETTY PURDIE
Soul Is
(LP) Flying Dutchman FD10154

PREVIN, DORY
Brown, Mary C., & The Hollywood Sign
(LP) UA
UAS5657 12-407-0495-X \$5.98

PROCOL HARUM
Whiter Shade of Pale
(LP) A&M
SP4373 12-418-0296-3 \$5.98

PULTE, JIM
Shimmy She Roll, Shimmy She Shake
(LP) UA
UAS5654 12-407-0488-7 \$5.98

QUINN, CARMEL
At Diamond Jim's
(LP) GPQ 5007

RANDOLPH, BOOTS
Plays the Great Hits of Today
(LP) Monu
KZ31908 12-402-0081-1 \$5.98
BT GRT 8044-31908 96-120-0985-6 \$6.95
CA 5044-31908 92-120-0985-9 \$6.95

RARE EARTH
Willie Remembers
(LP) Rare Earth
RS431 12-410-0050-6 \$5.98

RASPBERRIES
Fresh
(LP) Capitol
ST11123 12-150-1327-2 \$5.98

RATCHELL
Ratchell II
(LP) Decca
DL75365 12-423-1331-X \$4.98

REDDY, HELEN
I Am Woman
(LP) Capitol
ST11068 12-150-1323-2 \$5.98

REED, LOU
Transformer
(LP) Victor
LSP4807 12-160-2603-3 \$5.98
BT P852095 96-160-2603-8 \$6.95

REEVES, DEL
Before Goodbye
(LP) UA
UAS6830 12-407-0489-5 \$4.98

ROBBINS, MARTY
I've Got a Woman's Live
(LP) Columbia
KC31626 12-100-2932-4 \$5.98
This Much a Man
(LP) Decca
DL75389 12-423-1330-3 \$4.98

ROBERTS, AUSTIN
Roberts, Austin
(LP) Chelsea
CHE1004 12-718-0005-5 \$5.98

ROBERTS, RICK
Windmills
(LP) A&M
SP4372 12-418-0294-7 \$5.98

ROS, EDMUNDO
This Is My World
(LP) London
SP44189 12-170-1275-3 \$5.98

ST. JAMES, RODNEY
Has Anybody Seen the Superstar?
(LP) Paula LPS2218

SAN SEBASTIAN STRINGS
Winter
(LP) Warner Bros.
BS2622 12-414-0366-X \$5.98

SCHECHEMAN, JACK
Schlechtman, Jack
(LP) Columbia
KC31339 12-100-2987-1 \$5.98

SCRUGGS, EARL
Live at Kansas State, w. The Earl Scruggs
Review
(LP) Columbia
KC31758 12-100-2995-2 \$5.98

SECTION
Section
(LP) Warner Bros.
BS2661 12-414-0359-7 \$5.98

SEELY, JEANNIE
Greatest Hits
(LP) Monu
KZ31911 12-402-0083-8 \$5.98

SENEY, EDDY
Step by Step
(LP) Sussex
SX857018 12-703-0027-X \$5.98

SIMON, CARLY
No Secrets
(LP) Elektra
EK575049 12-405-0339-3 \$5.98

SIMON, JOE
Greatest Hits
(LP) Monu
KZ31910 12-402-0087-0 \$5.98
BT 8044-31916 96-120-0991-0 \$6.95

SINATRA, NANCY
Woman
(LP) Victor
LSP4774 12-160-2592-2 \$5.98
BT P852047 96-160-2593-7 \$6.95

SOUL GENERATION
Beyond Body & Soul
(LP) Hilary ES2000

SOUTH, JOE
Look Inside
(LP) Capitol
SP11074 12-150-1329-9 \$5.98

SPENCE, JOSEPH
Spence, Joseph
(LP) Arhoolie 1061 12-716-1098-1 \$5.98

SPENDER, JEREMY
Spender, Jeremy, & the Children
(LP) Columbia
KC31990 12-100-2991-X \$5.98

STANLEY, RALPH
Play Requests, w. The Clinch Mountain Boys
(LP) Rebel
SLP1514 12-715-7034-3 \$5.98

STATON BROS.
Staton Bros.
(LP) Epic
KE31797 12-400-0381-1 \$5.98

STEVE & MARIA
Better Day
(LP) Fourmost FM7124C5

STEVENSON, B. W.
Lead Free
(LP) Victor
LSP4792 12-160-2597-5 \$5.98

SYLVERS
Sylvers
(LP) Pride
PRD0007 12-802-2006-6 \$5.98

TAYLOR, CHIP
Gasoline
(LP) Buddah
BD55118 12-412-0172-2 \$5.98

TAYLOR, JAMES
One Man Dog
(LP) Warner Bros.
BS2660 12-414-0361-9 \$5.98

THOMAS, GUS
Thomas, Gus
(LP) Jamboree JLP1001

TRANQUILITY
Silver
(LP) Epic
KE31989 12-400-0378-1 \$5.98

TRAPEZE
You are the Music, We're Just the Band
(LP) Threshold
TH58 12-704-8008-1 \$5.98

TURNER, LARRY
Turned on Turner
(LP) Jovynson JS9001

UNCLE JIM'S MUSIC
There's a Song in This
(LP) Kapp
KS3670 12-425-0169-X \$4.98

UNDER NEW MANAGEMENT
Under New Management
(LP) Fourmost FM7221C5

VALANTE, CATERINA
Love, w. Muller, Werther
(LP) Phase 4
SP44181 12-714-6231-X \$5.98

VINTON, BOBBY
All Time Greatest Hits
(LP) Epic
KEG31487 12-400-0377-3 \$6.98

WACKERS
Shredders
(LP) Elektra
EK575046 12-405-0337-7 \$5.98

WALKER, BILLY
Greatest Hits
(LP) Monu
KZ31912 12-402-0084-6 \$5.98

WEST, DOTTIE
Best Of
(LP) Victor
LSP4811 12-160-2605-X \$5.98
BT P852098 96-160-2605-4 \$6.95
CA PK2098 92-160-2605-7 \$6.95

WHITE DUCK
In Season
(LP) Uni
73140 12-426-0113-9 \$4.98

WILLIAMS, ROGER
Play Me
(LP) Kapp
KS3671 12-425-0168-1 \$4.98

WILLIAMS, PAUL
Life Goes On
(LP) A&M
SP4367 12-418-0288-2 \$5.98

WILSON, JACKIE
Greatest Hits
(LP) Brunswick
BL754185 12-713-2054-1 \$4.98

WINTER, EDGAR
They Only Come Out at Night
(LP) Epic
KE31584 12-400-0380-3 \$5.98

YOUNGBLOODS
High on a Ridgetop
(LP) Warner Bros.
BS2653 12-414-0360-0 \$5.98



IKE & TINA

"LET ME
TOUCH YOUR
MIND"

Their new album, **LET ME TOUCH YOUR MIND**, finds Ike & Tina again doing standard songs, after a long period in which they recorded only originals. Hank Ballard's "Annie Had A Baby" meets Carole King's "Up On The Roof," and even "Born Free" fits in when the Turners' exciting treatment is applied.

Nobody else in the world knows how to make music like Ike & Tina. As unique as this cover design, it combines both the roughest and the smoothest qualities of rhythm & blues at its best to produce the unforgettable sound that made classics of songs like "Proud Mary" and "Honky Tonk Women" after nobody thought the original versions could be taken any farther. But then it never pays to underestimate Ike & Tina Turner. They'll get you every time.

RECORDED AT BOLIC SOUND



LP UAS-5660 / 8 TRACK U-8474 / CASSETTE K-0474

New LP/Tape Releases

POPULAR COLLECTIONS

- AGE OF TELEVISION**
(LP) Warner Bros.
B52670 12-414-0363-5 \$5.98
- DECADE OF GOLD (1955-65)**
(LP) Era E602
- NASHVILLE PACKAGE**
(LP) Merc
SR61375 12-427-0488-4 \$4.98
- SOLID GOLD ROCK 'N' ROLL**
Volume 1
(LP) Merc
SR61371 12-427-0481-7 \$4.98
- Volume 2
(LP) Merc
SR61372 12-427-0482-5 \$4.98
- SOUL SESSIONS**
Volume 6: Newport in New York '72
(LP) Cobble
CS19026 12-715-3021-X \$5.98
- TOMMY**
London Sym. Orch. w. Chamber Choir
(LP) Ode 70
SP99001 12-703-7070-7 \$12.98
- WE WISH YOU A MERRY CHRISTMAS**
(LP) Harmony
KH31536 12-401-0455-3 \$2.98
- WISHING YOU A MERRY CHRISTMAS**
(LP) Victor
LSP4793 12-160-2580-0 \$5.98
BT P852071 96-160-2580-5 \$6.95
CA PK2071 92-160-2580-8 \$6.95

INTERNATIONAL ARTISTS

- DOS ZARZUELAS**
Verbenas De La Paloma Los Goulanes La
(LP) UA Lat
L61908 (2) 12-703-6110-4 \$4.98
- GHIADROV, NICOLAI & ZLATINA**
Russian Songs
(LP) London
0526249 12-170-1270-2 \$5.98
- JENSON, JIMMY**
Listen to a Country: Sweden
(LP) Jay LP1004
- RAPHAEL**
Volvere a Nacer
(LP) UA Lat
L31124 12-703-6109-0 \$3.98
- SABU**
Rosas e Sandra
(LP) Exlitos ES1108
- YANES, ROBERTO**
Cuando Dices Amor
(LP) International ILP00433

RELIGIOUS & GOSPEL ARTISTS

- BIBLE**
Readings from the Old Testament (Fleetwood, Harry; Asch, Sholem)
(LP) Folkways FR35502
- BRYANT, ANITA**
Naturally
(LP) Myrrh
MST6513 12-717-9006-8 \$5.98
- DAVIS, JIMMIE**
Memories Coming Home
(LP) Decca
DL75387 12-423-1329-X \$4.98
- DUST & ASHES**
Lives We Share
(LP) Avant Garde
AV5137 12-712-0010-4 \$4.98
- FIRST GEAR**
First Gear Featuring Larnelle Harris
(LP) Myrrh
MST6505 12-717-9008-4 \$5.98
- GAITHER, DANNT**
Sweet & High
(LP) Hrt Warm
R3166 12-704-2254-5 \$4.95
- HART, RAY**
Rivers of Glory, w. The Hart Singers
(LP) Truth
SCP101 12-801-6902-8 \$4.98
- LARSON, BOB**
One Step from God
(LP) Supreme S230
- MICKELSON, PAUL**
Best of Christmas
(LP) Supreme S52075
Melody Series/Choir Praise
(LP) Supreme S52074
- NEW CALIFORNIANS**
New Californians II
(LP) Tempo
TL7040 12-704-4034-9 \$4.95
- REVELATION PHILM. ORCH.**
New Messiah
(LP) Columbia
KC31713 12-100-2969-3 \$5.98
- SELLERS, JIM & MARY**
God's Plan of Redemption
(LP) Supreme S2076
- SLAUGHTER, HENRY**
Slaughter, on Church Street
(LP) Hrt Warm
R3199 12-704-2253-6 \$4.95
- SOUL STIRRERS**
He's a Friend of Mine
(LP) Checker
CK10071 12-705-5083-7 \$4.94
- SPURROWS**
Slice Of
(LP) Myrrh
MST6508 12-717-9007-6 \$5.98
- TEMPO SINGERS**
Christmas Festival
(LP) Tempo
TL7026 12-704-4035-7 \$4.95

- TRUTH**
Get All Excited
(LP) Impact
R3196 12-704-3101-3 \$4.95

- YOUNG & FREE**
This One's for You, Jesus
(LP) Fourmost FM7116CS

THEATRE/FILMS/TV (MUSICAL)

- ALICE'S ADVENTURES IN WONDERLAND**
Soundtrack
(LP) Warner Bros.
B52671 12-414-0364-2 \$5.98
- ALL IN THE FAMILY**
2nd Album, TV Cast
(LP) Atlantic
S07232 12-140-0526-8 \$5.98
- BOND, JAMES**
Music from the Soundtracks: 10th Anniversary Supersak
(LP) UA
UX591 (2) 12-407-0490-9 \$5.98
- JOURNEY THROUGH THE PAST**
Young, Neil
(LP) Reprise
2X56480 (2) 12-415-0416-4 \$6.98
- LADY SINGS THE BLUES**
Ross, Diana
(LP) Motown
M7580 (2) 12-409-0138-0 \$7.98
- MAN OF LA MANCHA**
Soundtrack
(LP) UA
UA59906 12-407-0494-8 \$6.98
- RED MANTLE**
Soundtrack
(LP) Victor
LSP4815 12-160-2609-2 \$5.98
- 1774
Soundtrack
(LP) Columbia
S31741 12-100-2993-6 \$5.98
- THREE MUSKETEERS**
King, Dennis
(LP) Mon-Ev
ME57050 12-712-1057-4 \$5.98

JAZZ ARTISTS

- AMMONS, GENE**
Prime Cuts, w. Sunny Stitt
(LP) Verve
2V658812 12-712-3188-8 \$7.98
- ARMSTRONG, LOUIS**
Ella & Louis, w. Ella Fitzgerald
(LP) Verve
2V658811 12-712-3187-X \$7.98
- BROWN, OSCAR, JR.**
Movin' On
(LP) Atlantic
SD1629 12-140-0536-3 \$5.98
- BRYANT, RAY**
Alone At Montreaux
(LP) Atlantic
SD1626 12-140-0533-0 \$5.98
- CHARLES, RAY**
Through the Eyes of Love
(LP) ABC
ABCX765 12-416-0219-0 \$5.98
- COLTRANE, ALICE**
Lord of Lords
(LP) Impulse
AS9224 12-703-2235-4 \$5.98
- COLTRANE, JOHN**
His Greatest Years, v. 2
(LP) Impulse
AS9223-2 (2) 12-703-2239-8 \$6.98
- EVANS, BILL**
Undercurrent, w. Jim Hall
(LP) UA
UA55640 12-407-0493-3 \$5.98
- FREEMAN, VON**
Doin' It Right Now
(LP) Atlantic
SD1628 12-140-0535-7 \$5.98
- HIBBLER, AL**
Meeting of the Time, w. Rahsaan Roland Kirk
(LP) Atlantic
SO1620 12-140-0537-6 \$5.98
- HOLIDAY, BILLIE**
Story
(LP) Decca
DX587161 (2) 12-423-1335-4 \$9.98
- MANN, HERBIE**
Brazil Blues
(LP) UA UA55636 12-407-0497-6 \$5.98
- Evolution of Mann
(LP) Atlantic
SD2300 (2) 12-140-0538-1 \$6.98
- MINGUS, CHARLES**
Wonderland
(LP) UA UA55637 12-407-0494-1 \$5.98
- PETERSON, OSCAR**
Peterson, Oscar, Collection
(LP) Verve
2V658810 12-712-3186-1 \$7.98
- REINHARDT, DJANGO**
Swing It Lightly
(LP) Columbia
KC31479 12-100-2951-0 \$5.98
(BT) CA31479 96-100-2951-5 \$6.98
- SANDERS, PHAROAH**
Best Of
(LP) Impulse
AS9229-2 (2) 12-703-2241-9 \$6.98
- SMITH, JIMMY**
Bluesmith
(LP) Verve
V68809 12-712-3185-3 \$5.98
(BT) GRT
8140-8809 96-120-0992-9 \$6.95
- TJADER, CAL**
Latin Kick
(LP) Fantasy 8425
- WALKER, T-BONE**
Fly Walker Airlines
(LP) Polydor
PD5521 12-710-8176-8 \$5.98
- WHITE, MICHAEL**
Pneuma
(LP) Impulse
AS9221 12-703-2238-9 \$5.98

CLASSICAL

- DONIZETTI, GAETANO**
Anna Bolena
(LP) London
0526253 12-170-1269-9 \$5.98
- MAHLER, GUSTAV**
Mahler's Head
(LP) Orphic Egg
OE56901 12-721-2002-3 \$5.98
- MUSSORGSKY, MODEST**
Pictures At an Exhibition
New Philharmonia Orch., Maazel, Lorin
(arr. Ravel)/Prokofiev, Con. Piano
(LP) Phase 4
SP521079 12-714-6232-X \$5.98
- PROKOFIEV, SERGE**
Concerto For Piano
Margalit, Israel; New Philharmonia
Orch.; Maazel, Lorin/Mussorgsky, Pictures
(LP) Phase 4
SP521079 12-714-6232-X \$5.98
- SCARLATTI, DOMENICO**
Spanish Lady & The Roman Cavalier
Cossato, Alvery
(LP) London
SR33153 12-170-1274-5 \$2.98
- VERDI, GIUSEPPE**
Requiem
(LP) London
05A1294 (2) 12-170-1273-7 \$11.96
- WAGNER, RICHARD**
Götterdämmerung
Flagstad, Kirsten
(LP) London
RS62019 (2) 12-170-1267-2 \$5.96

CLASSICAL COLLECTIONS

- BASTIANINI, ETTORRE**
Great Singers Series
(LP) London
SR33190 12-170-1266-8 \$2.98
- BONYNGE, RICHARD**
18th Century Overtures
English Chamber Orch.
(LP) London
CS6735 12-170-1268-0 \$5.98
- CERQUETTI, ANITA**
Great Singers Series
(LP) London
SR33189 12-170-1265-6 \$2.98
- FIEDLER, ARTHUR**
Pop Goes Christmas
Boston Pops Orch.
(LP) Red Seal
LSC3324 12-430-1161-0 \$5.98
BT R851304 96-430-1161-3 \$6.95
CA RK1304 92-430-1161-8 \$6.95
- GERHARDT, CHARLES**
"Sea Hawk" & Other Film Classics
National Phil. Orch.
(LP) Red Seal
LSC3330 12-430-1188-2 \$5.98
- GERSHWIN, GEORGE**
Plays Gershwin & Kern
(LP) Klavier
K5122 12-718-6027-9 \$5.98
- HORNE, MARILYN**
Souvenir of a Golden Era, Vol. 1
(LP) London
0525966 12-170-1271-0 \$5.98
Souvenir of a Golden Era, Vol. 2
(LP) London
0525967 12-170-1272-9 \$5.98
- ORMANDY, EUGENE**
Greatest Hits of Christmas
Philadelphia Orch.
(LP) Red Seal
LSC3326 12-430-1159-9 \$5.98
BT R851306 96-430-1159-3 \$6.95
CA RK1306 92-430-1159-6 \$6.95
- ROYAL FAMILY OF OPERA SINGS ENSEMBLES**
(LP) London
0526258 12-170-1276-1 \$5.98
- SIMONATO, GIULIETTA**
Great Singers Series
(LP) London
SR33191 12-170-1263-X \$2.98
- WELTSCH, LJUBA**
Opera & Operetta Arias
(LP) London
R23188 12-170-1266-4 \$2.98

COMEDY ARTISTS

- ALLEN, WOODY**
Hite-Club Years, 1964-8
(LP) UA
UA59968 (2) 12-407-0498-4 \$6.98
- BREWER, BUD**
Big Bertha, The Truck Driving Queen
(LP) Victor
LSP4746 12-160-2499-5 \$5.98
- BRUCE, LENNY**
Thank You, Masked Man
(LP) Fantasy 7017
- FIRESIGN THEATRE**
Not Insane Or Anything You Want To
(LP) Columbia
KC31585 12-100-2977-4 \$5.98
- MARX, GROUCHO**
Evening With Groucho
(LP) A&M
SP3515 (2) 12-418-0293-9 \$5.98
- WEST, MAE**
Great Balls of Fire
(LP) MGM
SE4869 12-449-0394-9 \$5.98
- CHRISTMAS SONGS THAT TICKLE YOUR FUNNY-BONE**
Golden Orch. & Chorus
(LP) Wonderland LP278
- HAVIN' FUN WITH ERNIE & BERT**
(LP) Columbia
CC25506 12-100-2984-3 \$5.98

CHILDREN'S

Tape/Audio/Video

'Q' Sales Tied to Demo

• Continued from page 44

sumer electronics. Said Horowitz: "The more the merrier." Panelist Ben Buxton, Fisher, said dealers can take the wrong attitude about their being too many outlets. He said dealers must analyze their brand mix. "Do you have four receivers at \$199? Why? Ask yourself."

William Kist, JVC, also a panelist, noted that the moderate price 4-channel items were leading sales and said this is unusual for a new product. Kist also pointed out that there is less difference now between what he called "low-fi" and "high-fi." He said there is a broadening of distribution (more retail outlets) and a broadening of product lines. Panelists more or less agreed that the best-selling price point of 4-channel systems is around \$300, though Buxton elicited laughter when he said that his firm gets that for just a receiver.

Chief worry among the audience members was dealer training. One mentioned courses offered recently by Sony. Other panelists noted that there is probably more room for training retail sales personnel.

Mfrs. Adding Car Cassettes To Lines After 2-Yr. Absence

• Continued from page 43

mains around 10 percent." He attributed the increased interest to the use of home cassette equipment, especially the home recording of blank tape cassette. The Sound Choice, which dropped car cassette units two years ago, are developing a car cassette unit for showing at the June CES, according to Horowitz.

J.I.L. Industries, another company that dropped car cassettes two years ago, is planning three new models for the June CES, according to Glen Nickell, company spokesman. Nickell said that although car cassettes are still only about 10 percent of the market, that represents more units today than it did two years ago. The new units, featuring side mount, local/distance switches, and fast forward and eject buttons. One unit will have AM/FM/FM radio, will retail for \$125 to \$1,699.

Boman Industries is another company that has renewed their line to include a car cassette, also to be available in June. The unit will retail at \$149, and will feature AM/FM/FM and in-dash installation. The cartridge will lock into its slot, preventing accidental dislodgement while driving. Mel Freed, sales manager, believes that the cassette is more popular with younger people, and thus has a large sales potential.

At the Winter CES, MetroSound was showing an AM/FM/FM unit with record/playback features and two microphones. List is \$139.95. It can record monaurally or in stereo from its own radio. MetroSound also introduced a budget mini cassette player at a \$49.95 list. The unit measures 4 1/2 inches wide.

Alshire, AST Split, Label To Duplicate

LOS ANGELES—Alshire International in Burbank here has terminated its manufacturing and distributing agreement for tape with Ampex and will now do its own manufacturing and marketing.

President and founder Al Sherman said that he already has Superscope here duplicating a 100-title tape catalog, which will be available in cassette and 8-track. All tape selections are by the "101 Strings" Orchestra, with 40 of the titles never before available. All Alshire tape selections will carry full four-color packaging. A new printed catalog will be available to dealers Feb. 10.

Sherman emphasized he is establishing a separate tape marketing department, with individual staffers to be announced within the next month.

Magtec here has signed to handle all open-reel Alshire products, Sherman added.

Automatic reverse was featured on Pioneer's Model KP-333. The unit also has a manual direction changer, eject button, direction indicator, and volume, tone and balance controls. It lists for \$84.95.

Soundlite Systems Inc. showed two car cassettes; the mini compact that will fit an ashtray or glove compartment and has pushbutton eject and play features; and an under-dash model with enough power to drive four speakers. The mini-model CC-301 retails for \$39.95. The model CC-401, available in March, retails for \$49.95. Neither unit contains a radio.

Inland Dynatronics showed a prototype of the new cassette to be available at the June CES. The model C110 will list at \$49.95, and features power indicator light, eject and fast forward buttons, slide controls, and under-dash installation.

A Dolby stereo cassette car player with automatic reverse and FM radio was introduced by Craig Corporation. Pushbutton choice of program, and high-speed search in either direction to find or repeat a selection are also features of the model 3507. The unit has a quick release mounting base for floor mount, with a special coded magnetic lock. It can also be used in the home with adaptor model 9718. Suggested list price is \$239.95.

A rock bottom list of \$23.95 was being asked by Jefferson Electronics Division of Continental Camera Corp. on their model CS 80. The chrome-finished unit features under-dash installation, fast forward and eject buttons, and power lite indicator.

Bentley Electronics Inc. showed a low cost mini unit that lowers tape into place for play. The model 72CPI has slide controls, and eject and play buttons. Retail is \$26.50.

Other units introduced at the CES include Samsonic's model 808 for under-dash installation, listing for \$39.95; and mini and regular size units with slide volume, tone and balance controls, and eject and play buttons, both listing at \$49.95, from Fortune Star Products, New York.

Three new models by Muntz feature automatic reverse, and in-dash or under-dash installation. Model M-940 has program light indicator, direction light, slide controls and eject switch and lists for \$79.95; model M-651 adds an AM radio, and lists at \$109.95; model M-650 adds AM/FM multiplex radio and stereo broadcast light, and lists at \$129.95.

Manufacturer Rep

• Continued from page 48

"Recently we've even been contacted by sewing machine stores who want to go into diversified merchandise, which is somewhat surprising. But, I guess the sewing machine business reaches a certain point and new products are needed to generate sales."

In Swahili, KWANZA Means Number One



Around the rim of the new KWANZA record label will read the tiny words "Distributed by Warner Bros. Records." In English.

Celebrating this new-born togetherness are the people in the picture: KWANZA-owners Murray Schwartz, Ruth Bowen, Zach Glickman and Warner Bros. Records president Joe Smith.

Being worldly, you have seen photos like this be-

fore. Hopeful people embarked on a new record label.

But it is hard to recall one so promising: matching a label named by Aretha Franklin, distributed by the ballsy Warner Bros., and talented by the Schwartz-Glickman-Bowen forces.

Starting with Kwanza's first single ("Paint Yourself in the Corner" by The Classic Sullivans) it is suspected that KWANZA will live up to its name.

Kwanza, Distributed by  Warners, where it belongs

Album Reviews Continued

SPECIAL MERIT PICKS

POP

MOUTH & MacNEAL—I, Philips PHS 700-003
Second set from the duo that scored in the top ten with "How Do You Do" proves another winner and includes their follow-up success, "Hello-A" as well as "You-Kou-La-La-Lou-Pi," "For the Love Of" and "I'd Like to Go Back." The two project a goodtime feeling and songs from this set should do well, especially in AM markets. Many single possibilities included in the album.

NINA SIMONE—Sings Billie Holiday Lady Sings The Blues, Stroud 1005
With a softness and delicate texture, Nina interprets several of Billie's repertoire working with a small group. The tracks are from both studio and club sessions. "Strange Fruit" carries the most frightening message about lynchings in the South. "Don't Explain" is another meaningful track. "Just In Time" shows off Nina's supple piano playing and emphasizes her strong vocal ability.

VARIOUS ARTISTS—Hit Songs From Broadway-Hollywood Musicals, (Columbia) Harmony KH 31790
Rich, lush recordings by Johnny Mathis, Ray Conniff, Andre Kostelanetz, Percy Faith, Charlie Byrd and Jerry Vale, produce a compilation of hits from "Man Of La Mancha," "Fiddler" and "Cabaret." These cuts from previous LP's flow nicely and cohesively to fulfill the promise of re-creating memories of past glories. Mathis' "The Impossible Dream" carries special wallop.

SWINGLE SINGERS—The Joy Of Singing, Philips 700-004
The veteran scat singing act has a slow, delicate journey through seven classical works, but the sound is definitely a pop, MOR treat. Vivaldi, Bach, Mozart, Marcello provide the material for this octet's light harmonic flights. This European act retains its skill as a syllabic specialist with-in the parts normally played by violins and cellos. The cover is a cute cartoon, indicating the breezy feeling of the package.

RARE MOMENTS ORCHESTRA—Rare Moments, RTV (Era) ROS 4000
Beautifully arranged charts by Jimmy Haskell and a fine bunch of studio cats make this LP a sonic listening treat of many of today's top pop hits. "If You Could Read My Mind" is a strong, catchy opener. The music flows assertively along from track to track. Recorded in Sansul matrix quadra-sonic sound, the music sounds just fine on conventional stereo equipment.

DAVID AMRAM—Subway Night, RCA LSP 4820
Greenwich Village's finest off-Broadway theater composer and a rising classical artist—who also is an impressive jazz instrumentalist—here turns to art-rock singing and produces a work that is both distinctive and impressive. Amram produced and conducted as well as singing lead on his compositions. "Fabulous Fifties," a hard-eyed look at the dark side of nostalgia is an offbeat masterpiece that should lead FM ears into a worthy album.

ROGER POWELL—Cosmic Furnace, Atlantic SD 7251
Powell is a young Bostonian keyboard man who creates all the sounds on this album via ARP synthesizers and standard piano. Atlantic is to be commended for releasing the results, a fascinating, demanding LP that has all hypnotic eeriness of the recent free-form Miles Davis approach. Powell and the kind of new music he represents are bound to be an important element in future recordings.

AEROSMITH—Aerosmith, Columbia KC 32005
Columbia's latest hard-rock crew is a truly good-time boogieing band. They have a strong northeast reputation for in-person work. "Mama Kin," "Make It," and "Somebody" show Aerosmith at their hard-driving best.

JAMES LEE STANLEY—James Lee Stanley, Wooden Nickel (RCA) WNS 1011
A relaxed and good-timey writer singer makes his debut on the scene. Stanley's effin quality is most uniquely demonstrated in his rousingly silly "I Knead You."

TEDD PHILLIPS & ORCH.—Great Concerts in The Sky, Nostalgia NOS 1001
This is a clever yet eerie compilation of imitations of famous bands and singers. Leader Phillips has effectively re-created the band sound of Glenn Miller, Russ Columbo, Tommy Dorsey, Hal Kemp, Ben Bernie, Russ Morgan, Red Nichols and the voices of Louis Armstrong, Al Jolson and Maurice Chevalier. The two record set is held together by Charlie D'Donnell's narration. For folks over 40.

SHIRLEY NANETTE—Never Coming Back, Sahara Records SATS-9
With a emotional-carrying voice that delivers soulfully and strongly any lyric, Shirley has an exceptional LP here and stands to be reckoned with on future albums. Best cut: "People Are Thinking," which warrants considerable play from every soul radio station, and "All Of Your Life." Dealers should note that although this is a north-west product, it does have wide appeal.

SOUL

MADHOUSE—Serve 'Em Madhouse, Today TLP 1010
Strong pop-oriented album featuring an impressive group. Best cuts: Anti-drug message prone "Great Debate," "Get Some of This."

JAZZ

STAN KENTON—Balboa/Summer '41, Mark 58
Kenton buffs will find interest in this compilation of broadcast transcriptions made at the Balboa Ballroom in 1941. The material is saturated with more of a pop than jazz feel because these were songs for dancing. The sound is quite good and the rich sectional texture of the band is clearly heard. The label's company national distribution is through Rare Records of Glendale, Calif.

CLANCY HAYES—Mr. Hayes Goes to Washington, Clanco
Standards in the dixieland school are interpreted in a mainstream jazz style by the late Hayes on this LP which his family operates. Hayes' gentle voice glides nicely over some fine playing by clarinetist Tommy Gwaltney and a rhythm section of Billy Taylor Jr. on bass, Bertell Knox on drums and John Phillips on piano. Hayes banjo chunks, chunks along equally gently. LP is distributed by Rare Records of Glendale, Calif.

GARY CHANDLER—Outlook, Eastbound (Janus) 9001
Fine, highly original set from a trumpeter who has worked with the Motown Revue and Lou Donaldson in the past. Best cuts include a 10-minute instrumental version of the Detroit Emeralds' hit, "Baby Let Me Take You (In My Arms)," "The Jet Set" and "Flamingo." Chandler is ably assisted throughout by Harold Ousley on tenor sax and Caesar Frazier on organ.

YUSEF LATEEF—Hush 'n' Thunder, Atlantic SD 1635
The textures are delicate, the moods varied as multi-talented Lateef works in a variety of settings. "Come Sunday" is a hardcore mainstream work, "Sunset" a free space sound and "His Eye Is On The Sparrow" a gospel achievement done slowly with voices. The rhythms are in some instances rockish but in the main this is another quality effort from the flutist/tenor man.

BILL MASON—Gettin' Off, Eastbound 9000
With Hubert Laws on Tenor sax and flute and Idels Muhammad on drums behind him, Bill Mason's organ really rips it up, blending and weaving together other instruments ranging from trumpet to conga. Best cuts: "Let's Stay Together," "Now Run And Tell That" and "Stone." Dealers should note that this LP will do well in college areas because of the resurgence of popularity of jazz on campuses coast-to-coast.

SOUNDTRACK

ORIGINAL SOUNDTRACK—Black Girl, Fantasy 9420
Strong instrumental themes highlight this package of material, with credits to arrangers Ray Shanklin and Ed Bogas. The sound is down home and funky. Betty Everett's reading of the title tune is a contrast-fender and subdued. "B.J.'s Step" is a splendid instrumental, incorporating guitar amplification meted in wah wah effects.

PAUL NEWMAN—Life & Times of Judge Roy Bean, Columbia S 31948
With a song sung by Andy Williams himself to strengthen this LP, it has strong sales potential beyond most soundtrack LP's. Williams sings "Marmalade, Molasses and Honey." Newman himself gets into the singing act with "The Yellow Rose of Texas." And dealers should promote heavily the fact that Andy Williams is on this LP.

CLASSICAL

VIENNA PHIL. ORCH. (BOSKOVSKY)—From Vienna With Love, London CS 6731
No one can squeeze that last bit of schmaltz and seasoning from the waltzes and polkas of Strauss better than Willi Boskovsky. And he provides here a generous grouping of the lesser and better known of the genre. None better for customers interested in this nostalgic repertoire.

VARIOUS ARTISTS—Blaow: The Dream of Gerontius, London OSA 1293
A worthy addition to the catalog, performed by a cast steeped in the tradition and recorded with dedicated expertise. But the market for this oratorio setting of the Cardinal Newman text is necessarily small and select. Full line dealers may move a fair number.

BLUES

ETHEL WATERS—Greatest Years, Columbia KD 31571
Nostalgia buffs should find interest in Ethel's early recordings, circa 1925, '26, '28, '29, '30, '31, '33 and '34. This two-disk set shows us today how fine and sweet and flowing her voice was, especially working with the framework of small bands featuring such names as Fletcher Henderson, Buster Bailey, James P. Johnson, Benny Goodman, Tommy and Jimmy Dorsey, Joe Venuti, Charlie and Jack Teagarden, Gene Krupa. Today she sings gospel songs; yesterday she was an ebony queen of pops and blues.

LATIN

MACHITO—Machito, (Caytronics) Mericana MYS 110
This is a program of medium tempoed tunes, with some slow ones which are equally danceable and strictly for Latin programmers and dealers. The lack of any English lyrics restricts this LP's expansion but the Machito band is sure-fire, with the leader's vocals an added spice. Vocalist Graciela appears on some tracks.

TEMPO 70—El Primer, Mericana (Caytronics) MYS 101
Exciting music with big-band jazz-style sounds. Best cuts: "En Quisqueya," "Preciosa/Lamento Borincano."
JUSTO BETANCOURT—Pa Bravo Yo, Fania SLP 00426
Good, well-arranged LP with some excellent trumpet work. Best cut: "Pa Bravo Yo," the title tune of the LP.

ALBUM REVIEWS

BB SPOTLIGHT

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

SPECIAL MERIT

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

COUNTRY

MARTY ROBBINS—Bound For Old Mexico, Columbia KC 31341
A country star for more than 20 years, Robbins scores well with this set of Latin oriented tunes. Best cuts include the title song, "Is There Anything Else I Can Say," "San Angelo," "Girl From Spanish Town" and "La Borrachita." Robbins has always been successful with songs of this type and an LP devoted to them can be marketed in both country and Latin sections of retail outlets.

ACTION Records

NATIONAL BREAKOUTS

SINGLES

BEACH BOYS Holland, Brother/Reprise MS 2118
ELVIS PRESLEY Separate Ways, RCA Camden CAS 2611

ALBUMS

KILLING ME SOFTLY WITH HIS SONG Roberto Flack, Atlantic 2940 (Fox-Gimbel, BMI)

REGIONAL BREAKOUTS

SINGLES

There Are No Regional Breakouts This Week.

ALBUMS

There Are No Regional Breakouts This Week.

Bubbling Under The HOT 100

- 101. GYPSY Van Morrison, Warner Brothers 7665
- 102. DON'T MISUNDERSTAND O.C. Smith, Columbia 4-456555
- 103. HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot 17428 (Famous)
- 104. TRYING TO LIVE MY LIFE WITHOUT YOU Otis Clay, Hi 2226 (London)
- 105. TEQUILA Popcorn, Musicor 1468
- 106. I'VE NEVER FOUND A MAN (To Love Me Like You Do) Esther Phillips, Kudu 910 (CTI)
- 107. 'TIL I GET IT RIGHT Tommy Wynn, Epic S-10940 (Columbia)
- 108. DO IT IN THE NAME OF LOVE Candi Staton, Fame 91005 (United Artists)
- 109. LOVE MUSIC Raiders, Columbia 4-45759
- 110. HEAVEN HELP US ALL Beverly Bremers, Scepter 12370
- 111. THE TRUTH SHALL MAKE YOU FREE King Hannibal, Aware 027
- 112. FROM TOYS TO BOYS Emotions, Velt 4088 (Columbia)
- 113. TOSSIN' & TURNIN' Bunny Sigler, Philadelphia International 73523 (Columbia)
- 114. COME GO WITH ME Del Vikings, Scepter 12367
- 115. DAISY A DAY Jud Strunk, MGM 14463
- 116. DO YOU BELIEVE Melanie, Neighborhood 4209 (Famous)
- 117. THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Vicki Lawrence, Bell 45-303
- 118. THE BEST PART OF BREAKIN' UP The Seashells, Columbia 4-45760
- 119. I'M GONNA LOVE YOU TOO Terry Jacks, London 188
- 120. THINK IT OVER The Delfonics, Philly Groove 174 (Bell)

Bubbling Under The TOP LP'S

- 201. AMAZING SPIDER MAN From Beyond the Grave, Buddah BDS 5119
- 202. HERBIE MANN Evolution of Mann, Atlantic SD 2-300
- 203. SYLVERS Sylvers, Pride PRD 0007 (MGM)
- 204. SANDY DENNY Sandy, A&M SP 4371
- 205. PERCY FAITH All Time Greatest Hits, Columbia KG 31588
- 206. FLASH CADILLAC & THE CONTINENTAL KIDS Epic EE 31787 (Columbia)
- 207. DIONNE WARWICKE Just Being Myself, Warner Bros. BS 2658
- 208. PAUL BUTTERFIELD Better Days, Bearsville BR 2119 (Warner Bros.)
- 209. BARBARA MASON Give Me Your Love, Buddah BDS 5117
- 210. CHARLES LLOYD Waves, A&M SP 3044
- 211. THE KIDS FROM THE BRADY BUNCH Paramount PAS 6037 (Famous)
- 212. NEW SEEKERS Come Softly To Me, MGM/Verve 5090

find

FIND has added 6,000 titles to its inventory, titles which are not yet in the catalog. These are titles, not items, so a whole new inventory has been opened up for the FIND dealer. As these titles are coming in on a daily basis, they are not placed in the Fall and Winter catalog. They will be appearing in a supplement in the near future, but for now, if you want something and you don't see it in the catalog, order it. Chances are good that we might have it. Remember, ORDER IT EVEN IF YOU DON'T SEE IT AND WE PROBABLY HAVE IT.

Since this is the beginning of a new year for FIND, it might be interesting to note some of what FIND has accomplished in the past year. Records and tapes can be purchased in many types of retail outlets today, and FIND is reaching all of those outlets. The independent record and tape dealer is still a potent factor, but the discount, mass merchandiser and department store are also important outlets for records and tapes. And the rack-jobber of course services many of these dealers.

FIND is now servicing all of these varied types of outlets, as well as the rackjobber. If you are a FIND customer, you can be assured that the service you are getting is in tune with the times and that your customer can walk into your store and order the record he wants.

One reminder about the tape product FIND makes available. During the early part of the year, manufacturers of equipment introduce many new models. This year showed an abundance of 8-track and cassette units introduced, a sign of the growing popularity of tape. FIND has always stocked a large amount of tape, and it is worthwhile emphasizing to your customers this availability. Tapes are as easy to get as records in most cases, so let the customer know he can order tape from you.

Candy Tusken

FIND Service International
Box 755

Terre Haute, Indiana 47808

A.C. (812) 466-1282

Bill Wardlow, President

or

FIND Service International
9000 Sunset, Suite 415

Los Angeles, California 90069

A.C. (213) 273-7040

Candy Tusken

news

ROLLING STONES

MORE HOT ROCKS

(big hits & faded cookies)

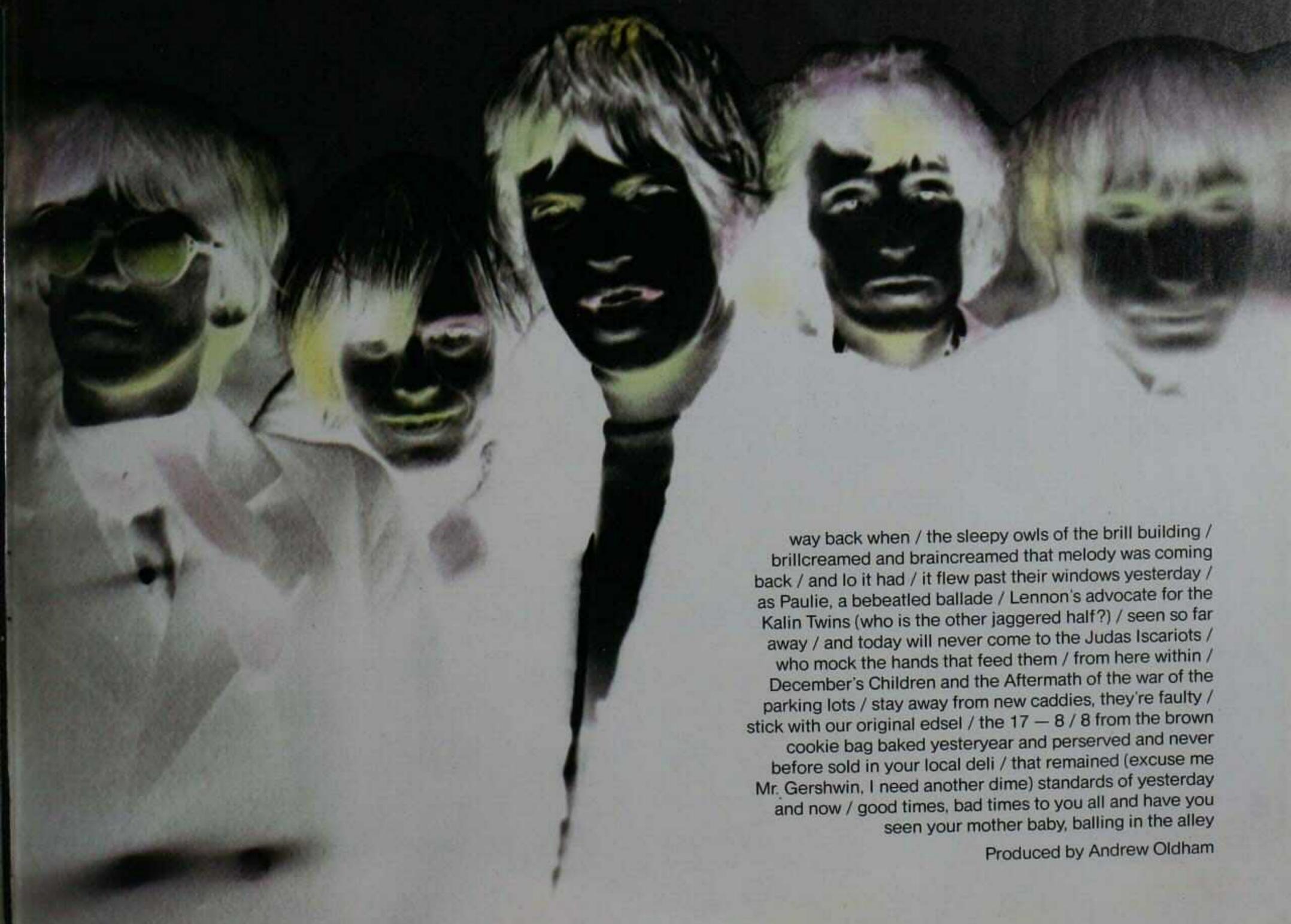
GOOD TIMES BAD TIMES
NOT FADE AWAY
THE LAST TIME
SITTIN' ON A FENCE
DANDELION
SHE'S A RAINBOW
CHILD OF THE MOON
2000 LIGHT YEARS FROM HOME
HAVE YOU SEEN YOUR MOTHER, BABY,
STANDING IN THE SHADOW?

I'M FREE
OUT OF TIME
NO EXPECTATIONS
LADY JANE
IT'S ALL OVER NOW
WE LOVE YOU
LET IT BLEED
TELL ME
TELL ME

PREVIOUSLY UNRELEASED IN AMERICA

FORTUNE TELLER
BYE BYE JOHNNIE
I CAN'T BE SATISFIED
LONG LONG WHILE

WHAT TO DO
COME ON
MONEY
POISON IVY



way back when / the sleepy owls of the brill building /
brillcreamed and braincreamed that melody was coming
back / and lo it had / it flew past their windows yesterday /
as Paulie, a bebeatled ballade / Lennon's advocate for the
Kalin Twins (who is the other jagged half?) / seen so far
away / and today will never come to the Judas Iscariots /
who mock the hands that feed them / from here within /
December's Children and the Aftermath of the war of the
parking lots / stay away from new caddies, they're faulty /
stick with our original edsel / the 17 — 8 / 8 from the brown
cookie bag baked yesteryear and perserved and never
before sold in your local deli / that remained (excuse me
Mr. Gershwin, I need another dime) standards of yesterday
and now / good times, bad times to you all and have you
seen your mother baby, balling in the alley

Produced by Andrew Oldham

Billboard Album Reviews

JANUARY 27, 1973



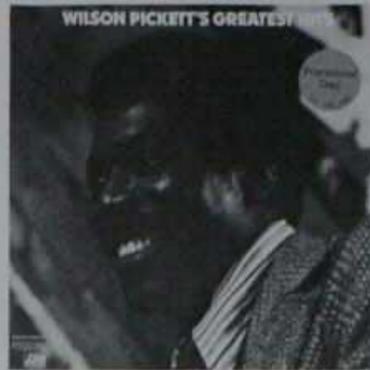
POP
BEE GEES—
Life In A Tin Can
RSO (Atlantic) SO 870

The Bee Gees are most adept at crafting albums that provide sure and precise emotional exchanges between artist and listener. Their gentle, warm harmonies permeate every note of this new work. The Brothers Gibb particularly excel on "Method To My Madness," "South Dakota Morning," "My Life Has Been A Song" and "Saw A New Morning."



POP
DEREK & THE DOMINOS—
In Concert
RSO (Atlantic) SO 2-8800

To many, this act constituted the ultimate rock band. Each member of the group was a virtuoso performer. Their whole career encompassed fewer than 100 performances, a very good night at the Fillmore East being captured here. Especially compelling are an impassioned "Why Does Love Got To Be So Sad," a feverish "Blues Power" and 17 minutes worth of "Let It Rain."



POP
WILSON PICKETT—
Greatest Hits
Atlantic SD 2-501

Everything you ever wanted to know about the Wilson Pickett track record is here, from a stereo re-channelled "In The Midnight Hour" and "634-5789" to more recent winners like "Don't Knock My Love." As Pickett moves from Atlantic to RCA, this hit-packed twin-disk pack stands as summation of phase one of a remarkable career which has made him one of the great male soul concert attractions.



POP
LAURA NYRO—
The First Songs
Columbia KC 31410

There is always something fascinating about an artist's first works. This is such an LP, works initially released on Verve/Forecast and encompassing "Wedding Bell Blues," "Stoney End," "And When I Die" and "Blowing Away." Laura sings with an honest conviction, aided by a romping chorus on "California Shoeshine Boys." This inclusion of harmonica gives some of the tracks a countryish flavor.



POP
THE HOLLIES—
Romany
Epic (Columbia) KE 31992

Think back, it's 1964 the year of the whole bloomin' British invasion. The only prerequisites for instant success were A—band membership; B—speak with a British accent; C—to at least be able to hold a guitar like you knew what to do with it. True, Allan Clarke has departed but Michael Rickfords is a suitable replacement. Those traditional effervescent harmonies shine on "Jesus Was A Crossmaker," "Words Don't Come Easy" and "Romany."



POP
DOUG SAHM & BAND—
Doug Sahm & Band
Atlantic SD 7254

Those long-rumored and charisma-laden all-star sessions being fronted by Sir Douglas, with Atlantic's Jerry Weiler and Arif Mardin co-producing, have resulted in an LP that is the ultimate in mellow country contemporary. The big news is Bob Dylan's heavy involvement with the LP's vocal harmonies and instrumentation. "Is Anybody Going To San Antonio?" should be first breakout single, followed by "It's Gonna Be Easy."



POP
NITZINGER—
One Foot In History
Capitol SMAS 11122

The apparently tightening hard-rock marketplace could do lots worse than to make room for Capitol's John Nitzinger and his three associates. Band is moving to an Americanized variant of the power wierdo stance currently dominated by Britishers. "Cripple Gnat Bounce" and "God Bless The Pervert" with their full-out instrumental jams are the kind of material that could stake out an audience if the record gets heard and talked about.



POP
RAY CONNIFF—
I Can See Clearly Now
Columbia KC 32090

Superb arrangements provide new dimensions to a bagful of current Top hits. Ray's singers are in fine, full fettle, offering clear pronunciations and sharper insight into the lyrical meanings of such tunes as "Summer Breeze," "It Never Rains In California" and "I Can See Clearly Now." "I Believe In Music" lets the guys assert their muscle before the full chorale sound comes through.



POP
BRUCE SPRINGSTEEN—
Greetings From Asbury Park, N.J.
Columbia 31903

The comparisons with Dylan as far as lyrics are concerned will be inevitable, but this new artist proves himself highly original and able to run the gamut from humorous to rather sad songs. Best cuts include "Blinded By The Light," "Drownin' Up," "Lost In The Flood," "For You" and "Spirit In The Night." LP should gain strong play from FM stations.



POP
JANE GETZ—
No Ordinary Child
RCA LSP 4804

Jane is last heard under the short lived pseudonym of "Mother Hen" hatching one of the most distinctive album of last year. Her voice defies classification, almost unbearably high it seems, at first, a bit irritating getting in the way of her gentle lyrics, but after a couple of moments it begins to weave ancient patterns and attains a comfortable familiarity. Much beauty is present in "I Shall Build His House Again" and "Boy From Portland."



POP
LORI JACOBS—
Free
Capitol ST 11134

If Ms. Jacobs doesn't get lost in the writer-singer ranks, her album debut will stand out as one of the best of liberated-lady autobiographical LPs. The single and a truly riveting song is "Constant Disappointment" with its universal storyline about letting down others unrealistic images of ourselves. A young divorced teacher from the Ann Arbor folk scene, she sings well and truly in the laid-back genre of life-story songs.



POP
ERIC WEISSBERG & STEVE MANDEL—
Dueling Banjos
Warner Bros. BS 2683

What's intriguing about this LP is that it's just some good country hoedown material, yet the lead tune is selling pop like crazy and thus will draw a lot of pop sales for this album. Best cuts: "Reuben's Train," Dealers should stock this in both the pop and country bins for extra sales. The title tune is from the movie "Deliverance," so that will also help to boost sales.



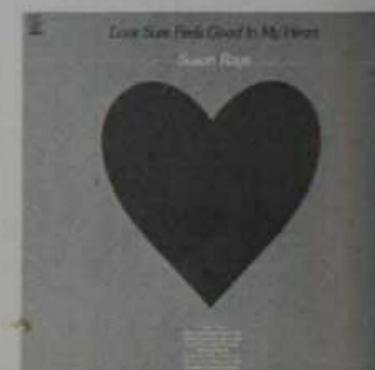
COUNTRY
JOHNNY CASH—
Any Old Wind That Blows
Columbia 32091

There are some surprises in this LP—mostly on side two, which opens with a catchy, light ditty, "Oney," and is followed by a ballad about "Annie Palmer" which is set in a Caribbean tempo mood. Cash's deep, rich voice does justice to "If I Had A Hammer," with wife June Carter Cash adding her own sweet sound here and on "The Loving Gift" on side one. Side one is more traditional modern country which should also appeal to his legions.



COUNTRY
FLOYD CRAMER—
Best Of The Class
RCA LSP 4821

Excellent repackaging concept featuring some of the best work Floyd Cramer ever did. Best cuts: "For the Good Times," "Release Me," "Theme From 'Love Story,'" and "Honey." Dealers should note that Cramer, a potent sideman on most Nashville records for years, also sells very well in the pop category.



COUNTRY
SUSAN RAYE—
Love Sure Feels Good In My Heart
Capitol 11135

Pert, pretty, and pretty country. Susan Raye delivers an honest song in a style that firmly establishes her as one of the leading females in country music. Best cuts: The title tune "Love Sure Feels Good In My Heart" which is strong on the country singles chart, "Cryin' Time," "Everybody's Somebody's Fool." Dealers: Susan Raye appears on the Buck Owens' TV shows.



COUNTRY
KENNY PRICE—
Sea Of Heartbreak
RCA LSP 4839

Kenny Price changes pace to perform some straight ballads... and handles them well. Best cuts: The singles hit "Sea Of Heartbreak," "Don't Tell Me Your Troubles," "Oh, Lonesome Me," Dealers: This LP focuses on Don Gibson hits and hatliner notes by Gibson.



BLUES
VARIOUS ARTISTS—
Delta Blues Singer Robert Johnson Was Found Dead In A Hotel Room December 1937. He Was Aged 20 Years. This Album Is In His Memory.
King (Starday-King) K1139-498

Paul Williams is a British blues aficionado who collected several of England's top studiomusicians who also dig blues and the result is a good interpretation of Johnson's material. Williams' voice carries the sadness which marks Johnson's Delta blues sagas. The production is right and authentic sounding of English artistry. Spencer Davis and Jon Mark are among the interpreters.



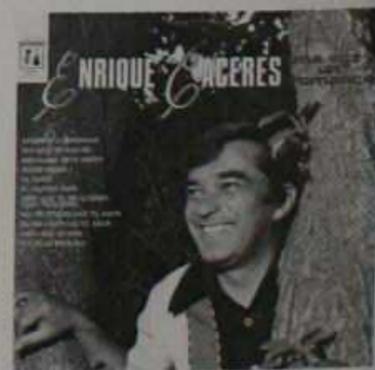
JAZZ
MCCOY TYNER—
Extensions
Blue Note BN-LA006F

There is a mystical, spiritual air to this LP of four tunes. Pianist Tyner expresses an inner confidence in himself and his Black background through his masculine playing. The LP tries to reflect past histories of the Black Man through "Message From The Nile" and "The Wanderer." Tyner's travelers include Wayne Shorter, Alice Coltrane, Ron Carter and Elvin Jones—all top names. The music is intensely modern.



POP
THE BAR-KEYS—
Do You See What I See?
Volt VOS 8001

Volt's long-respected instrumentalist-vocal group really turns on the voltage for the title tune of their "Do You See What I See?" album. It's a long (6:32) cooking protest oratorio with all the musical devices of progressive soul arrayed for maximum emotional effect. The rest of the album is also strong in soul protest with tunes like "Love Pollution" and "People, Unite To Save Humanity."



LATIN
ENRIQUE CACERES—
Una Voz Y Un Romance
Caytronics 1345

Caceres has a rich, romantic voice which kisses the lyrics in this romantic program of 11 songs. A full string orchestra lends a soft backing to his efforts which are geared toward love rather than exploring the dynamics of Latin music. Caceres is a veteran singer whose phrasing helps move his sagas of romance along. Good late night radio programming.

Heavies for January from Atlantic, Atco, & RSO



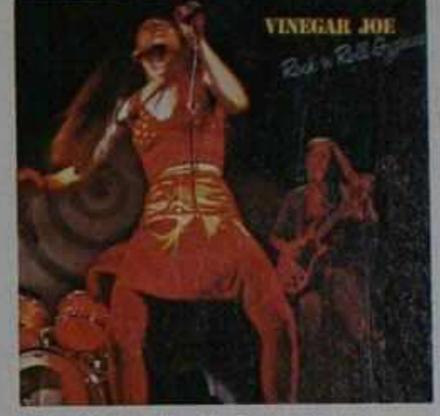
Doug Sahm and Band
Atlantic SD 7254



Life in a Tin Can
The Bee Gees
RSO Records SO 870



Derek and the Dominos
In Concert
RSO Records SO 2-8800



Rock 'n Roll Gypsies
Vinegar Joe
Atco SD 7016



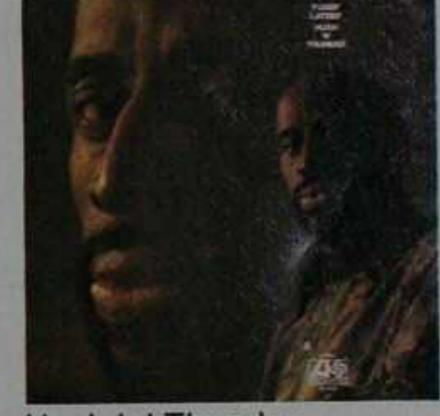
Wilson Pickett's
Greatest Hits
Atlantic SD 2-501



Blues at Montreux
King Curtis & Champion
Jack Dupree
Atlantic SD 1637



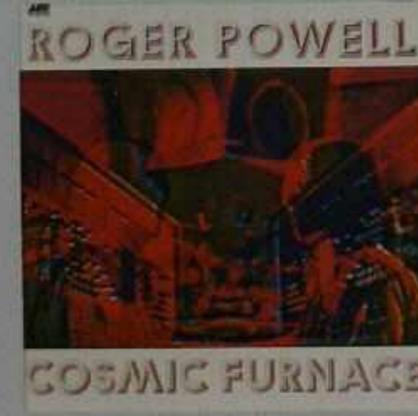
Margie Joseph
Atlantic SD 7248



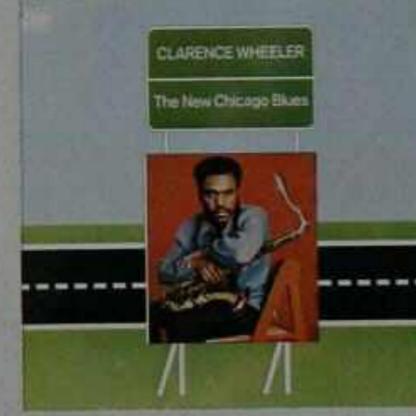
Hush 'n' Thunder
Yusef Lateef
Atlantic SD 1635



Gypsy Man
Robin Kenyatta
Atlantic SD 1633



Cosmic Furnace
Roger Powell
Atlantic SD 7251

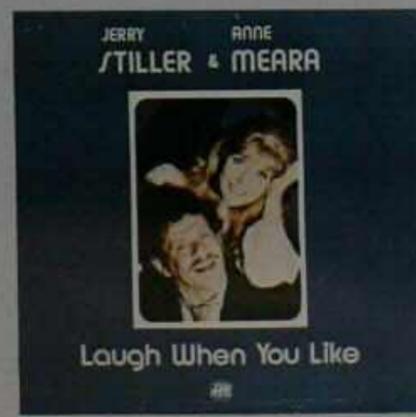


The New Chicago Blues
Clarence Wheeler
Atlantic SD 1636

And Don't Overlook These Strong Sellers



Bobby Short Is Mad



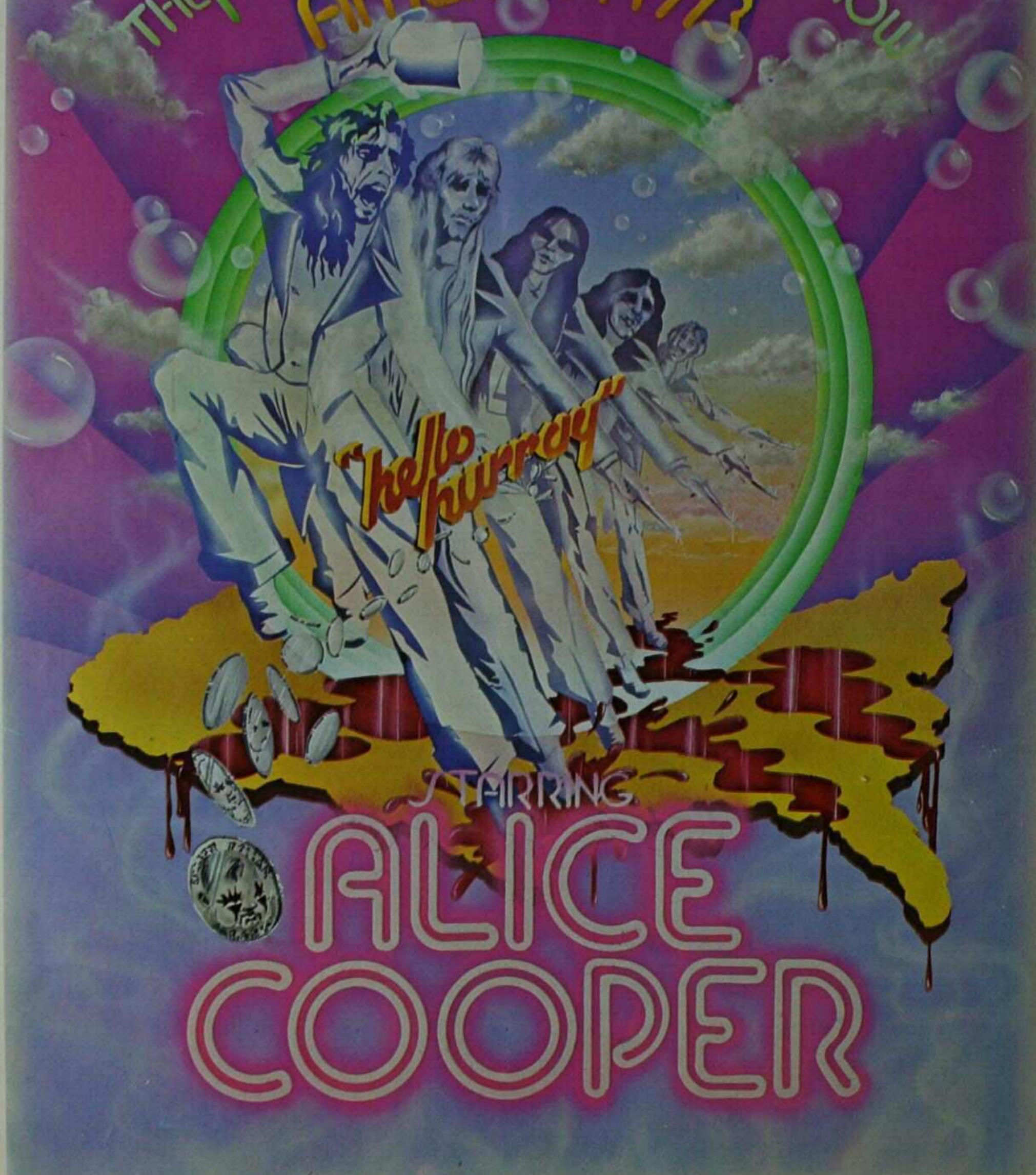
Laugh When You Like



"You're a Good Man

The original television
cast album from the
Hallmark Hall of Fame
Special to be seen on
NBC-TV February 9th.

THE ALICE COOPER SHOW
AMERICA 1973



Hello Hurray

STARRING

ALICE
COOPER

"Hello Hurray" A New Single on Warner Bros. Records

Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot).	TAPE PACKAGES AVAILABLE		
				B-TRACK	CASSETTE	REEL TO REEL					B-TRACK	CASSETTE	REEL TO REEL					B-TRACK	CASSETTE	REEL TO REEL
ARTIST Title, Label, Number (Dist. Label)							ARTIST Title, Label, Number (Dist. Label)							ARTIST Title, Label, Number (Dist. Label)						
1	1	8	★ CARLY SIMON No Secrets Elektra EK5 75049				36	38	8	RASPBERRIES Fresh Capitol ST 11123			NA	☆	89	4	GILBERT O'SULLIVAN Back To Front MAM 5 (London)			NA
☆	3	11	WAR The World Is a Ghetto United Artists UAS 5652				37	34	60	MOODY BLUES Days of Future Passed Deram DES 18012 (London)				73	54	13	BLOOD, SWEAT & TEARS New Blood Columbia KC 31780			NA
3	2	13	CAROLE KING Rhymes & Reasons Ode SP 77016 (A&M)			NA	38	35	15	BLACK SABBATH Black Sabbath, Vol. 4 Warner Bros. BS 2602				74	78	10	POCO A Good Feelin' to Know Epic KE 31601 (Columbia)			NA
☆	11	6	STEVIE WONDER Talking Book Tamla T 319 L (Motown)			NA	39	36	17	YES Close to the Edge Atlantic SD 7244				75	74	21	THE BAND Rock of Ages Capitol SABB 11045			NA
☆	7	8	LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOISTS Tommy Ode SP 99001 (A&M)				40	41	12	STYLISTICS Round 2 Avco AC 11006			NA	76	65	12	DAVID CASSIDY Rock Me Baby Bell 1109			NA
6	5	12	JETHRO TULL Living in the Past Chrysalis 2CH 1035 (Warner Bros.)				41	44	7	PARTRIDGE FAMILY Notebook Bell 1111			NA	☆	83	11	DAVID BOWIE Space Oddity RCA LSP 4813			NA
7	4	10	JAMES TAYLOR One Man Dog Warner Bros. BS 2660				42	40	16	LOBO Of a Simple Man Big Tree 2013 (Bell)			NA	78	81	33	DAVID BOWIE The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702			NA
☆	10	8	NEIL DIAMOND Hot August Night MCA 2-8000				☆	50	6	DON McLEAN United Artists UAS 5651				79	71	12	MELANIE Stoneground Words Neighborhood NRS 47005 (Famous)			NA
9	9	9	AMERICA Homecoming Warner Bros. BS 2655				44	43	17	JOHNNY NASH I Can See Clearly Now Epic KE 31607 (Columbia)				80	82	8	MAN OF LA MANCHA Soundtrack United Artists UAS 9906			NA
10	6	11	MOODY BLUES Seventh Sojourn Threshold THS 7 (London)				45	42	16	GRAND FUNK RAILROAD Phoenix Capitol SMA5 11099				81	84	21	O'JAYS Back Stabbers Philadelphia International KZ 31712 (Columbia)			NA
11	8	16	CAT STEVENS Catch Bull at Four A&M SP 4365				☆	73	4	AL GREEN Green Is Blues Hi SHL 32055 (London)			NA	82	85	8	ALBERT HAMMOND It Never Rains In Southern California Mums KZ 31905 (Columbia)			NA
12	12	15	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)				48	46	23	MICHAEL JACKSON Ben Motown M 755 L			NA	☆	151	2	DEEP PURPLE Who Do We Think We Are Warner Bros. BS 2678			NA
☆	16	9	JONI MITCHELL For the Roses Asylum SD 5057 (Atlantic)			NA	49	48	16	GEORGE CARLIN Class Clown Little David LD 1004 (Atlantic)				84	86	13	JOHNNY RIVERS L.A. Reggae United Artists UAS 5650			NA
14	15	10	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D			NA	50	52	16	TEN YEARS AFTER Rock & Roll Music to the World Columbia KZ 31779				85	88	8	NEW RIDERS OF THE PURPLE SAGE Gypsy Cowboy Columbia KC 31930			NA
☆	27	5	ROLLING STONES More Hot Rocks (Big Hits & Fazed Cookies) London 2PS 626/7				51	45	12	FOUR TOPS Keeper of the Castle Dunhill DSX 50129			NA	☆	137	2	NEIL DIAMOND Double Gold Bang BDS 2-227			NA
16	13	22	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629				52	55	8	JIMI HENDRIX War Heroes Reprise MS 2103				87	75	22	HAROLD MELVIN & THE BLUE NOTES I Miss You Philadelphia International KZ 31648 (Columbia)			NA
☆	19	12	LOGGINS & MESSINA Columbia KC 31748				53	47	13	WEST, BRUCE & LAING Why Dontcha Columbia KC 31929			NA	☆	99	25	JERMAINE JACKSON Jermaine Motown M 752 L			NA
18	18	10	BILLY PAUL 360 Degrees of Billy Paul Philadelphia Intl. KZ 31793 (Columbia)			NA	54	53	25	ROD STEWART Never a Dull Moment Mercury SRM 1-646				☆	107	61	LED ZEPPELIN Atlantic SD 7208			NA
☆	21	8	HELEN REDDY I Am Woman Capitol ST 11068				55	56	27	CHICAGO V Columbia KC 31102			NA	90	91	10	KRIS KRISTOFFERSON Jesus Was a Capricorn Monument KZ 31909 (Columbia)			NA
20	17	23	CURTIS MAYFIELD/SOUNDTRACK Superfly Curtom CRS 8014 ST (Buddah)			NA	56	59	12	RITA COOLIDGE The Lady's Not for Sale A&M SP 4370				91	90	10	RARE EARTH Willie Remembers Rare Earth R 543 L (Motown)			NA
☆	23	9	CREEDENCE CLEARWATER REVIVAL Creedence Gold Fantasy 941B				57	60	9	SHAWN PHILLIPS Faces A&M SP 4363			NA	☆	109	26	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044			NA
22	14	20	JOHN DENVER Rocky Mountain High RCA LSP 4731				58	57	33	ELTON JOHN Honky Chateau Uni 93135 (MCA)				93	96	6	BILLY PRESTON Music Is My Life A&M SP 3516			NA
23	20	13	SANTANA Caravanserai Columbia KC 31610				☆	66	11	STEVE MILLER BAND Anthology Capitol SVBB 11114			NA	94	98	4	SMOKEY ROBINSON & THE MIRACLES 1957-1972 Tamla T 320 D (Motown)			NA
24	25	9	GRATEFUL DEAD Europe '72 Warner Bros. 3WX 266B				60	63	34	CHUCK BERRY London Sessions Chess CH 60020			NA	95	100	5	J.J. CALE Really Shelter SW 8912 (Capitol)			NA
☆	29	3	MARVIN GAYE/SOUNDTRACK Trouble Man Tamla T 322 L (Motown)				☆	79	9	STEELY DAN Can't Buy a Thrill ABC ABCX 758			NA	96	102	66	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900			NA
26	24	11	BARBRA STREISAND Live in Concert at the Forum Columbia KC 31760				62	61	31	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)			NA	97	101	29	DONNA FARGO The Happiest Girl in the Whole U.S.A. Dot D05 26000 (Famous)			NA
☆	31	8	BETTE MIDLER The Divine Miss M Atlantic SD 7238			NA	63	58	29	NEIL DIAMOND Moods Uni 93136 (MCA)				98	68	12	BEE GEES To Whom It May Concern Atco SD 7012			NA
28	22	12	ELVIS PRESLEY Burning Love & Hits From His Movies RCA Camden CAS 2595				64	67	32	BOBBY WOMACK Understanding United Artists UAS 5577				99	92	30	CARPENTERS A Song for You A&M SP 3511			NA
29	28	6	BREAD Guitar Man Elektra EK5 75047				65	62	27	THREE DOG NIGHT Seven Separate Fools ABC/Dunhill DSD 50118				100	77	18	LIZA MINNELLI Liza With a "Z" Columbia KC 31762			NA
☆	39	8	DUANE ALLMAN An Anthology Capricorn 2 CP 0108 (Warner Bros.)				66	51	16	OSMONDS Crazy Horses MGM SE 4851				101	97	95	CAROLE KING Tapestry Ode SP 77009 (A&M)			NA
31	32	7	DONNY OSMOND My Best to You MGM SE 4872			NA	67	64	23	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634				☆	—	1	BEACH BOYS Holland Brother/Reprise MS 2118			NA
32	33	9	URIAH HEPP The Magician's Birthday Mercury SRM 1-652				68	70	8	JAMES BROWN Get On The Good Foot Polydor PD 2-3004				103	76	18	FIFTH DIMENSION Greatest Hits on Earth Bell 1106			NA
33	26	24	TEMPTATIONS All Directions Gordy G 962 L (Motown)			NA	☆	80	8	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)			NA	104	85	37	JETHRO TULL Thick as a Brick Reprise MS 2072			NA
34	30	9	JOE COCKER A&M SP 4368			NA	70	69	27	EMERSON, LAKE & PALMER Trilogy Cotillion SD 9903				☆	117	12	MOTT THE HOOPLE All the Young Dudes Columbia KC 31750			NA
35	37	8	RICK NELSON & THE STONE CANYON BAND Garden Party Decca DL 7-5391 (MCA)				71	72	11	PETER DINKlage Who Came First Decca DL 7-9189 (MCA)				106	104	15	J. GEILS BAND "Live"—Full House Atlantic SD 7241			NA

Woman From Tokyo is Single

WB 7672



from new album by Deep Purple,
Who Do We Think We Are!
on Warner Bros. Records and Tapes

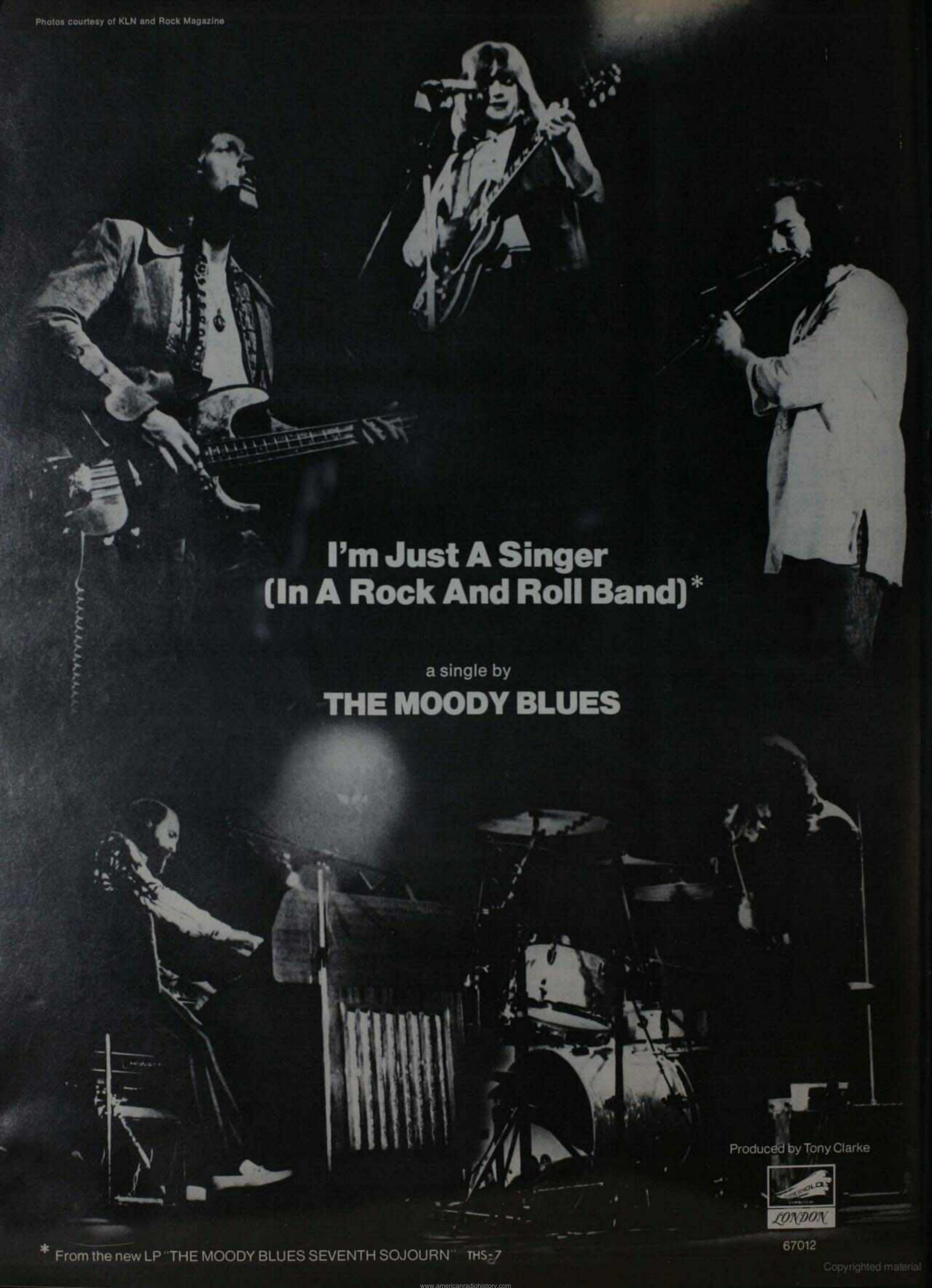
TOP LP's & TAPE

POSITION 107-200

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title, Label, Number (Dist. Label)	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			
				8-TRACK	CASSETTE	REEL TO REEL											8-TRACK	CASSETTE	REEL TO REEL	
107	94	29	LEON RUSSELL Carney Shelter SW 8911 (Capitol)			NA	170	143	31	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756									NA	
108	106	11	DAVID BOWIE The Man Who Sold the World RCA LSP 4876				171	158	16	ERIC CLAPTON At His Best Polydor PD 3503										NA
109	111	9	LITTLE JIMMY OSMOND Killer Joe MGM SE 4855			NA	172	175	5	1776 Soundtrack Columbia S-31741										NA
110	95	15	CHI-LITES Their Greatest Hits Brunswick BL 754184			NA	173	198	2	SHEL SILVERSTEIN Freakin' at the Freaker's Ball Columbia KC 31119										NA
111	115	7	LOU REED Transformer RCA LSP 4807			NA	174	172	42	ERIC CLAPTON History Of Atco SD 2-803										NA
112	122	4	HURRICANE SMITH Capitol ST 11139			NA	175	177	4	MEL & TIM Starting All Over Again Stax STS 3007 (Columbia)										NA
114	93	31	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350			NA	176	140	30	ELVIS PRESLEY Elvis Live at Madison Square Garden RCA LSP 4776										NA
115	118	5	NITTY GRITTY DIRT BAND Will the Circle Be Unbroken United Artists UAS 9801			NA	177	180	5	ESTHER PHILLIPS Alone Again (Naturally) Kudu KU-09 (CTI)										NA
116	120	56	ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7				178	165	32	EAGLES Asylum SD 5054 (Atlantic)										NA
118	112	37	BILL WITHERS Still Bill Sussex SXBS 7014 (Buddah)			NA	179	160	38	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216										NA
119	123	10	BOBBY VINTON All Time Greatest Hits Epic KC 31487 (Columbia)			NA	180	166	11	GORDON LIGHTFOOT Old Dan's Records Reprise MS 2116										NA
120	124	7	BYRDS Best of the Byrds, Vol. II Columbia KC 31795			NA	181	168	50	ROBERTA FLACK First Take Atlantic SD 8230										NA
121	125	9	DR. HOOK & THE MEDICINE SHOW Sloppy Seconds Columbia KC 31622			NA	182	171	15	BONNIE RAITT Give It Up Warner Bros. BS 2643										NA
122	116	33	URIAH HEPP Demons & Wizards Mercury SRM 1-630			NA	183	185	35	DEEP PURPLE Machine Head Warner Bros. BS 2607										NA
123	110	20	PARTRIDGE FAMILY At Home With Their Greatest Hits Bell 1107			NA	184	184	4	MARLO THOMAS & FRIENDS Free To Be... You & Me Bell 1110										NA
125	103	18	LUTHER INGRAM (If Loving You Is Wrong) I Don't Want to Be Right Koko KOS 2202 (Columbia)			NA	185	188	8	YOUNGBLOODS High On A Ridge Top Warner Bros. BS 2653										NA
126	126	34	ARLO GUTHRIE Hobo's Lullaby Reprise MS 2060			NA	186	176	11	MILES DAVIS On the Corner Columbia KC 31906										NA
127	108	20	MAC DAVIS Baby Don't Get Hooked on Me Columbia KC 31770			NA	187	178	4	BULLDOG Decca DL 7-5370 (MCA)										NA
129	132	5	ALL IN THE FAMILY, VOL. II TV Cast Atlantic SD 7232			NA	188	—	1	KING HARVEST Dancing in the Moonlight Perception PLP 36										NA
130	136	8	FLASH In the Can Sovereign SMAS 11115 (Capitol)			NA	189	190	2	DENNIS COFFEY Electric Coffey Sussex SXBS 7021 (Buddah)										NA
131	121	30	CARLOS SANTANA & BUDDY MILES LIVE Columbia KC 31308			NA	190	181	6	WAYNE NEWTON Can't You Hear the Song Chelsea CHE 1003 (RCA)										NA
132	113	28	DONNY OSMOND Too Young MGM SE 4854			NA	191	183	36	DONNY OSMOND Portrait of Donny MGM SE 4820										NA
133	129	10	SUPREMES Motown M 756 L			NA	192	195	3	LIGHTHOUSE Sunny Days Evolution 3016 (Stereo Dimension)										NA
134	119	25	GILBERT O'SULLIVAN Himself MAM 4 (London)			NA	193	—	1	BREWER & SHIPLEY Rural Space Kama Sutra KS BS 2058 (Buddah)										NA
136	131	51	AL GREEN Let's Stay Together Hi SHL 32070 (London)			NA	194	191	6	CAPTAIN BEEFHEART & THE MAGIC BAND Clear Spot Reprise MS 2115										NA
137	133	28	NILSSON Son of Schmilsson RCA LSP 4717			NA	195	194	4	CHARLEY PRIDE The Incomparable RCA Camden CAS 2584										NA

TOP LP's & TAPE A-Z (LISTED BY ARTISTS)

Alice Cooper	166	Chubby Checker	156	Focus	155	Leggins & Messina	17, 92	Billy Paul	18	Hurricane Smith	113
All in the Family	129	Cheech & Chong	62	Four Tops	51	London Symphony & Guests (Tommy)	5	Esther Phillips	177	Steady Dan	61
Duane Allman	30	Chicago	55	Marvin Gaye	25	Dun McLean	43	Shawn Phillips	57	Cat Stevens	11
America	9	Chi Lites	110	J. Geils	106	Charlie McCoy	142	Pippin	143	Rod Stewart	54
Lynn Anderson	169	Joe Cocker	171, 174	Grand Funk Railroad	45	Malo	141	Poco	74	Barbra Streisand	26
Azteca	158	Dennis Coffey	109	Grateful Dead	24	Groucho Marx	162	Elvis Presley	26, 117, 176	Supremes	133
		Rita Coolidge	56	Al Green	12, 47, 136	Johnny Mathis	145	Billy Preston	93	Stylistics	40
		Creedence Clearwater Revival	21	Guess Who	151	Melanie	79	Charley Pride	195	James Taylor	7
		Jim Croce	170	Arlo Guthrie	126	Mel and Tim	175	Bonnie Raitt	182	Temptations	33
		Cymande	128	Albert Hammond	82	Harold Melvin & Blue Notes	87	Rare Earth	91	Ten Years After	50
				Jim Hendrix	32	Bette Midler	27	Raspberries	36	Marlo Thomas	184
				Billie Holiday	124, 150	Steve Miller	164	Helen Reddy	19	Timmy Thomas	112
				Hollies	168	Liza Minnelli	59	Lou Reed	111	Three Dog Night	65
				Hudson & Landry	165	Joni Mitchell	13	Johnny Rivers	84	Peter Dinklage	71
				Humble Pie	161	Van Morrison	164			T. Rex	144
				Luther Ingram	125	Saint Dominic's Preview	10, 37			Uriah Heep	32, 122
				Isley Brothers	152	Ward 5	105			Bobby Vinton	119
				Jermaine Jackson	88	Johnny Nash	44			War	2
				Michael Jackson	48	Rick Nelson	35			Lawrence Welk	153
				Jethro Tull	6, 104	New Riders of Purple Sage	85			West, Bruce and Laing	153
				Elton John	58	Wayne Newton	190			Andy Williams	200
				Carole King	3, 101	Nilsen	137			Paul Williams	167
				John Entwistle	140	Nitty Gritty Dirt Band	115			Jesse Winchester	197
						O'Jays	81			Edgar Winter	69
										Bill Withers	118
										Bobby Womack	64, 135
										Stevie Wonder	4
										Yes	39
										Neil Young	46



**I'm Just A Singer
(In A Rock And Roll Band)***

a single by
THE MOODY BLUES

Produced by Tony Clarke



67012

* From the new LP "THE MOODY BLUES SEVENTH SOJOURN" THS-7

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100

90

80

70

60

50

40

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	2	SUPERSTITION	11 Stevie Wonder (Stevie Wonder), Tamla 54226 (Motown)
2	1	YOU'RE SO VAIN	9 Carly Simon (Richard Perry), Elektra 45824
3	4	CROCODILE ROCK	8 Elton John (Gus Dudgeon), MCA 40000
4	5	YOUR MAMA DON'T DANCE	12 Ken Loggins & Jim Messina (Jim Messina), Columbia 4-45719
5	9	WHY CAN'T WE LIVE TOGETHER	10 Timmy Thomas (Steve Alaimo for T.K. Prod.), Glades 1703
6	3	ME AND MRS. JONES	13 Billy Paul (Gamble-Huff), Philadelphia International 73521 (Columbia)
7	10	OH BABE, WHAT WOULD YOU SAY	9 Hurricane Smith (Norman Smith), Capitol 3383
8	13	TROUBLE MAN	7 Marvin Gaye (Marvin Gaye), Tamla 54228 (Motown)
9	6	ROCKIN' PNEUMONIA-BOOGIE WOOGIE FLU	17 Johnny Rivers (Johnny Rivers), United Artists 50960
10	15	THE WORLD IS A GHETTO	11 War (Jerry Goldstein, in association with Lonnie Jordan & Howard Scott/Far Out Prod.), United Artists 50975
11	12	HI HI HI	7 Wings (Paul McCartney), Apple 1857
12	8	SUPERFLY	11 Curtis Mayfield (Curtis Mayfield), Curtom 1978 (Buddah)
13	18	DO IT AGAIN	11 Steely Dan (Gary Katz), ABC 11338
14	7	CLAIR	14 Gilbert O'Sullivan (Gordon Mills), MAM 3626 (London)
15	14	DON'T LET ME BE LONELY TONIGHT	9 James Taylor (Peter Asher), Warner Bros. 7655
16	17	I WANNA BE WITH YOU	10 Raspberries (Jimmy Ienner), Capitol 3473
17	22	DANCING IN THE MOONLIGHT	14 King Harvest (Berjot-Robinson), Perception 515
18	19	LOVE JONES	8 Brighter Side of Darkness (Clarence Johnson), 20th Century 2002
19	11	FUNNY FACE	18 Donna Fargo (Stan Silver), Dot 17429 (Famous)
20	26	DON'T EXPECT ME TO BE YOUR FRIEND	5 Lobo (Phil Gernhard), Big Tree 158 (Bell)
21	23	SEPARATE WAYS	9 Elvis Presley, RCA 74-0815
22	25	ROCKY MOUNTAIN HIGH	10 John Denver (Milton Okun), RCA 74-0829
23	31	COULD IT BE I'M FALLING IN LOVE	5 Spinners (Thom Bell), Atlantic 45-2927
24	21	PIECES OF APRIL	11 Three Dog Night (Richard Podolor), Dunhill 4331
25	28	DADDY'S HOME	8 Jermaine Jackson (The Corporation), Motown 1216
26	29	JAMBALAYA (On the Bayou)	9 Blue Ridge Rangers (John Fogarty), Fantasy 689
27	30	YOU TURN ME ON, I'M A RADIO	12 Joni Mitchell, Asylum 11010 (Atlantic)
28	20	LIVING IN THE PAST	13 Jethro Tull (Terry Ellis & Ian Anderson), Chrysalis 2006 (Warner Bros.)
29	27	SMOKE GETS IN YOUR EYES	12 Blue Haze (Phillip Swern & Johnny Arthey), A&M 1357
30	34	DREIDEL	6 Don McLean (Ed Freeman), United Artists 51100
31	16	KEEPER OF THE CASTLE	12 Four Tops (Steve Barri/Dennis Lambert/Brian Potter), Dunhill 4330
32	36	DO YOU WANT TO DANCE	6 Bette Midler (Joel Dorn), Atlantic 45-2928
33	35	REELIN' AND ROCKIN'	9 Chuck Berry (Esmond Edwards), Chess 2136
34	43	LAST SONG	7 Edward Bear (Gene Martynec), Capitol 3452

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
35	37	HARRY HIPPIE	8 Bobby Womack & Peace (Bobby Womack, Joe Hicks & Muscle Shoals Sound), United Artists 50946
36	24	IT NEVER RAINS IN SOUTHERN CALIFORNIA	15 Albert Hammond (Don Altfield & Albert Hammond), Mums 76011 (Columbia)
37	61	LOVE TRAIN	2 O'Jays (Gamble-Huff), Philadelphia International 73524 (Columbia)
38	32	SITTING	11 Cat Stevens (Paul Samwell-Smith), A&M 1396
39	42	LOOKING THROUGH THE EYES OF LOVE	7 Partridge Family starring Shirley Jones and featuring David Cassidy (Wes Farrell), Bell 45-301
40	40	I'LL BE YOUR SHELTER (In Time of Storm)	9 Luther Ingram (Johnny Baylor), Koko 2113 (Columbia)
41	64	DUELING BANJOS	3 Deliverance/Soundtrack (Eric Wiesberg), Warner Brothers 7659
42	44	I'M NEVER GONNA BE ALONE ANYMORE	6 Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50996
43	49	THE COVER OF THE ROLLING STONE	9 Dr. Hook & the Medicine Show (Ron Haffkine), Columbia 4-45732
44	51	PEACEFUL EASY FEELING	5 Eagles (Glyn Johns), Asylum 11013 (Atlantic)
45	48	I CAN'T STAND TO SEE YOU CRY	7 Smokey Robinson & The Miracles (Johnny Bristol), Tamla 54225 (Motown)
46	39	THE RELAY	8 The Who (Glyn Johns and the Who), Track 33041 (MCA)
47	58	LIVING TOGETHER GROWING TOGETHER	6 5th Dimension (Bones Howe), Bell 45,310
48	38	YOU OUGHT TO BE WITH ME	15 Al Green (Willie Mitchell), Hi 2227 (London)
49	33	BEEN TO CANAAN	10 Carole King (Lou Adler), Ode 66031 (A&M)
50	59	BIG CITY MISS RUTH ANN	5 Gallery (Mike Theodore, Dennis Coffey), Sussex 248 (Buddah)
51	79	I GOT ANTS IN MY PANTS	2 James Brown (James Brown), Polydor 14162
52	54	YOU'VE GOT TO TAKE IT (If You Want It)	6 Main Ingredient (Silvester/Simmons), RCA 74-0856
53	56	JESUS IS JUST ALRIGHT	7 Doobie Brothers (Ted Templeman), Warner Bros. 7661
54	—	KILLING ME SOFTLY WITH HIS SONG	1 Roberta Flack (Joel Dorn), Atlantic 2940
55	57	LUCKY MAN	17 Emerson, Lake & Palmer (Greg Lake), Cotillion 44106
56	53	REMEMBER	6 Nilsson (Richard Perry), RCA 74-0855
57	67	DON'T LEAVE ME STARVIN' FOR YOUR LOVE, Part 1	4 Holland-Dozier featuring Brian Holland (Staff), Invictus 9133 (Capitol)
58	62	WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVIN'	6 James Brown & Lyn Collins (James Brown), Polydor 14157
59	66	DAYTIME, NIGHTTIME	6 Keith Hampshire (Pig-Weed Productions), A&M 1403
60	68	DANNY'S SONG	4 Anne Murray (Brian Ahern), Capitol 3481
61	71	GOOD MORNING HEARTACHE	3 Diana Ross (Berry Gordy), Motown 1211
62	45	PAPA WAS A ROLLING STONE	16 Temptations (Norman Whitfield), Gordy 7121 (Motown)
63	76	HUMMINGBIRD	2 Seals & Crofts (Louie Shelton), Warner Brothers 7671
64	75	GIVE ME YOUR LOVE	3 Barbara Mason (Curtis Mayfield), Buddah 331
65	69	SONGMAN	5 Cashman & West (Steve Barri), Dunhill 4333
66	73	SOUL SONG	4 Joe Stampley (Norris Wilson), Dot 17442 (Famous)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	70	I NEVER SAID GOODBYE	5 Engelbert Humperdinck (Gordon Mills), Parrot 40072 (London)
68	74	SILLY WASN'T I	8 Valerie Simpson (Ashford-Simpson), Tamla 54224 (Motown)
69	96	TWEEDLEE DEE	3 Little Jimmy Osmond (Mike Curb & Don Costa), MGM 14468
70	65	WOMAN TO WOMAN	9 Joe Cocker (Denny Cordell & Nigel Thomas), A&M 1370
71	—	SPACE ODDITY	1 David Bowie (Gus Dudgeon), RCA 74-0876
72	77	OH NO NOT MY BABY	6 Merry Clayton (Lou Adler), Ode 66030 (A&M)
73	41	WALK ON WATER	12 Neil Diamond (Tom Catalano & Neil Diamond), Uni 55352 (MCA)
74	80	BOOGIE WOOGIE MAN	6 Paul Davis (Chips Moman & Paul Davis), Bang 599
75	86	CONTROL OF ME	3 Les Emmerson (Ted Gerow, Les Emmerson), Lion 141 (MGM)
76	—	DON'T CROSS THE RIVER	1 America (America), Warner Bros. 7670
77	84	FEVER	5 Rita Coolidge (David Anderle), A&M 1398
78	85	THE MESSAGE	2 Cymande (John Schroeder), Janus 203
79	—	ROSALIE	1 Sam Neely (Rudy Durand), Capitol 3510
80	83	HAPPY (Love Theme from "Lady Sings The Blues")	4 Bobby Darin (Bob Crewe), Motown 1217
81	93	HOT WIRE	2 Al Green (P. James, C. Rodgers), Bell 6076
82	82	DIDN'T WE	8 Barbra Streisand (Richard Perry), Columbia 4-45739
83	—	TODAY I STARTED LOVING YOU AGAIN	1 Bettye Swann (Rick Hall & Mickey Buckins), Atlantic 2921
84	88	BUT I DO	5 Bobby Vinton (Bobby Vinton), Epic 5-10936 (Columbia)
85	90	SLOW MOTION, Part 1	4 Johnny Williams (Gamble-Huff), Philadelphia International 73518 (Columbia)
86	—	NEITHER ONE OF US (Wants to Say Goodbye)	1 Gladys Knight & the Pips (Joe Porter), Soul 35098 (Motown)
87	91	HOW CAN I TELL HER	1 Travis Wammack (Rick Hall), Fame 81008 (United Artists)
88	—	DEAD SKUNK	1 Loudon Wainwright III (Thomas Jefferson Kaye), Columbia 4-45726
89	92	WE	3 Shawn Phillips (Jonathan Weston), A&M 1402
90	95	ON & OFF	4 Anastasia (Van McCoy for Whitehouse Productions), Columbia 4-45685
91	—	LOVE IS WHAT YOU MAKE IT	1 Grass Roots (Steve Barri, Bob Grill, Waren Entner), Dunhill 4335
92	99	LITTLE WILLIE	2 The Sweet (Phil Wainman for New Productions Ltd.), Bell 45-251
93	97	SWEET LORRAINE	2 Uriah Heep (Gerry Bron), Mercury 73349
94	—	DON'T BURN ME	1 Paul Kelly (Buddy Killen), Warner Bros. 7657
95	100	I MISS YOU BABY	3 Millie Jackson (Raeford Gerald), Spring 131 (Polydor)
96	—	ONE OF THE BOYS	1 Moot the Hoppie (David Bowie), Columbia 4-45754
97	98	IF IT'S ALL RIGHT WITH YOU	2 Dottie West (Jerry Bradley), RCA 74-0828
98	—	SOMEBODY LOVES YOU	1 Whispers (Ron Carson for GRT Corporation), Janus 200
99	—	WE'RE GONNA HAVE A GOOD TIME	1 Rare Earth (Tom Baird & Rare Earth), Rare Earth 5052 (Motown)
100	—	COME SOFTLY TO ME	1 New Seekers featuring Marty Kristian (Michael Lloyd), MGM/Verve 10698

HOT 100 A-Z - (Publisher-Licensed)

Been to Canaan (Colgems, ASCAP) 49	Daytime Nighttime (Spectorium, ASCAP) 39	Funny Face (Prime Donna, BMI) 19	I Miss You Baby (Gambel/Belinda, BMI) 95	Last Song (Keyer, CAPAC) 34	Oh Babe, What Would You Say (Chappell, ASCAP) 7	Silly Wasn't I (Cotillion, ASCAP) 67	We're Gonna Have a Good Time (Jubels, Stein & Van Stock, ASCAP) 99
Big City Miss Ruth Ann (Cedarwood/Freo Bruce, BMI) 30	Dead Shunk (Frank, ASCAP) 38	Give Me Your Love (Canada, BMI) 84	I Wanna Be With You (E.A.M., U.S.A., BMI) 16	Living in the Past (Chrysalis, ASCAP) 47	Do Me, Not My Baby (Screen Gems-Columbia, BMI) 72	Slow Motion, Part 1 (Assorted, BMI) 100	What My Baby Needs Now is a Little More Lovin' (Dynamite/Belinda/Unichappell, BMI) 58
Bongie Wingle Mae (Web IV, BMI) 74	Do It Again (Wingate/Red Giant, ASCAP) 13	Good Morning Heartache (Northern, ASCAP) 61	I Never Said Goodbye (MAM, ASCAP) 67	Looking Together, Growing Together (Colgems/New Hidden Valley, ASCAP) 47	Do & Off (Van McCoy, BMI) 90	Smoke Gets in Your Eyes (T.S. Harms, ASCAP) 29	Why Can't We Live Together (Shirley, BMI) 5
But I Do (Art, BMI) 54	Didn't We (Ja-Ma, ASCAP) 82	Happy (Jubels, ASCAP) 80	If It's All Right With You (House of Gold, BMI) 97	Love Train (Assorted, BMI) 37	One of the Boys (AcKe, ASCAP) 96	Somebody Loves You (Baby Brenda, ASCAP) 62	Woman to Woman (Essex, ASCAP) 70
Chir (MAM, ASCAP) 14	Do You Want to Dance (Clash, ASCAP) 32	Hi Hi Hi (McCartney/Mactea, BMI) 11	I'm Never Gonna Be Alone (Anytime (Dun/Stage Door, BMI) 35	Love Train (Assorted, BMI) 37	Papa Was a Rolling Stone (Stone Diamond, BMI) 42	Songman (Bell/Alger, BMI) 64	World is a Ghetto (Far Out, ASCAP) 10
Come Softly to Me (Carwestone, BMI) 100	Do You Want to Dance (Clash, ASCAP) 32	Hi Hi Hi (McCartney/Mactea, BMI) 11	Me and Mrs. Jones (Assorted, BMI) 31	Love Train (Assorted, BMI) 37	Peaceful Easy Feeling (Dez Diner-Benchmark, ASCAP) 44	Space Oddity (Tro-Andover, ASCAP) 34	Superfly (Curtom, BMI) 12
Control of Me (4 Star/Golanys, BMI) 75	Do You Want to Dance (Clash, ASCAP) 32	Hi Hi Hi (McCartney/Mactea, BMI) 11	Me and Mrs. Jones (Assorted, BMI) 31	Love Train (Assorted, BMI) 37	Peaceful Easy Feeling (Dez Diner-Benchmark, ASCAP) 44	Superfly (Curtom, BMI) 12	You Ought to Be With Me (Jack Green, BMI) 48
Could It Be I'm Falling in Love (Raiser-Famous, ASCAP) 20	Do You Want to Dance (Clash, ASCAP) 32	Hi Hi Hi (McCartney/Mactea, BMI) 11	Me and Mrs. Jones (Assorted, BMI) 31	Love Train (Assorted, BMI) 37	Peaceful Easy Feeling (Dez Diner-Benchmark, ASCAP) 44	Superfly (Curtom, BMI) 12	You're So Vain (Quackenbush, ASCAP) 2
Cover of Rolling Stone (Evil Eye, BMI) 100	Do You Want to Dance (Clash, ASCAP) 32	Hi Hi Hi (McCartney/Mactea, BMI) 11	Me and Mrs. Jones (Assorted, BMI) 31	Love Train (Assorted, BMI) 37	Peaceful Easy Feeling (Dez Diner-Benchmark, ASCAP) 44	Superfly (Curtom, BMI) 12	Your Mama Don't Dance (Blue Book, BMI) 4
Crossed the Road (James, BMI) 2	Do You Want to Dance (Clash, ASCAP) 32	Hi Hi Hi (McCartney/Mactea, BMI) 11	Me and Mrs. Jones (Assorted, BMI) 31	Love Train (Assorted, BMI) 37	Peaceful Easy Feeling (Dez Diner-Benchmark, ASCAP) 44	Superfly (Curtom, BMI) 12	Young Man (Mitchell, ASCAP) 27
Daddy's Home (Wom, BMI) 35	Do You Want to Dance (Clash, ASCAP) 32	Hi Hi Hi (McCartney/Mactea, BMI) 11	Me and Mrs. Jones (Assorted, BMI) 31	Love Train (Assorted, BMI) 37	Peaceful Easy Feeling (Dez Diner-Benchmark, ASCAP) 44	Superfly (Curtom, BMI) 12	You've Got to Take It (If You Want It) (Damic, BMI) 52
Dancing in the Moonlight (Smart, BMI)/St. Rufusson, ASCAP) 17	Do You Want to Dance (Clash, ASCAP) 32	Hi Hi Hi (McCartney/Mactea, BMI) 11	Me and Mrs. Jones (Assorted, BMI) 31	Love Train (Assorted, BMI) 37	Peaceful Easy Feeling (Dez Diner-Benchmark, ASCAP) 44	Superfly (Curtom, BMI) 12	
Danny's Song (Donner, ASCAP) 66	Do You Want to Dance (Clash, ASCAP) 32	Hi Hi Hi (McCartney/Mactea, BMI) 11	Me and Mrs. Jones (Assorted, BMI) 31	Love Train (Assorted, BMI) 37	Peaceful Easy Feeling (Dez Diner-Benchmark, ASCAP) 44	Superfly (Curtom, BMI) 12	

Warm Winter Knight.

Gladys Knight & the Pips
have a smash hit single;
"Neither One of Us (Wants to
be the First to Say Goodbye)"
Soul S35098F

When you listen it kind of warms you all over.
Like a glowing fire on a winter Knight.

P.S. It's also burning up the charts.

Billboard 86* Cashbox 74*

Listen to what's happening at Motown.

You'll hear the times change.



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RADIO ACTION AND PICK SINGLES

Breaking Disks

The diversity of pop music which can make it single-wise is reflected in this week's two fast moving entries on our chart. "Dueling Banjos" from the Warner Bros. "Deliverance" LP jumps from 64 to 41 in its second week of chart action.

And following right along, Roberta Flack's softly romantic single, "Killing Me Softly With His Song" on Atlantic, makes its debut on the chart in 54th position. It was a Billboard pop pick just two weeks ago.

Station's playing "Dueling Banjos" include: KLIF-AM Dallas; KNUZ-AM and KILT-AM both in Houston; KCPX-AM Salt Lake City; KOL-AM and KJR-AM both in Seattle and two Atlanta stations, WEDM-AM and WBBQ-AM.

Six cities are the leaders in sales: Atlanta, Minneapolis, Dallas/Ft. Worth, St. Louis and Los Angeles. Who says banjo music is only appreciated in the country music South?

Number of singles reviewed this week—134

Number reviewed last week—105

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 rated three stars are not listed. Review Editor—Eliot Tiegel.

Roberta's lovely work is gaining airplay at jazz FM as well as AM top-40's. KBCA-FM and KJLH-FM in Los Angeles have been among the first stations airing the song. WSGN-AM in Birmingham; KIMN-AM Denver; KOL-AM Seattle and WIXY-AM Cleveland are the vanguard stations in major markets.

Saleswise: Cleveland reports the strongest sales surge, followed by Washington, D.C., Roberta's hometown; New Orleans and Detroit. Still to be heard from are other major urban centers like New York, Chicago and Atlanta.

Hot Chart Action

King Harvest's "Dancing in the Moonlight" on Perception roars into 12th position from 22. It has taken the single 18 weeks to get rolling, but the dancing's well underway as evidenced by these airplay reports: WMEX-AM and WRKO-AM both in Boston; KHJ-AM Los Angeles; KYA-AM San Francisco; WEAM-AM Washington, WFJZ-AM Dallas/Ft. Worth; WTRY-AM Albany; WIXY-AM Cleveland and WLS-AM and WCFL-AM both in Chicago.

Sales are reported in: New York, Cleveland, St. Louis, Los Angeles, Milwaukee, Memphis, Boston and Washington.

Pop

HELEN REDDY—PEACEFUL (2:50)

producer: Tom Catalano; writer: Kenny Rankin; Four Score, BMI. A superb, gentle production featuring Ms. Reddy's lightness of voice on a ballad reflecting inner security. Moderated strings hang back and explode on the bridges and it all makes for a strong follow to "I Am Woman." Flip: no info available. CAPITOL 3527.

JOHNNY NASH—STIR IT UP (3:09)

producer: Johnny Nash; writer: B. Marley; Cayman, ASCAP. This is the second go-round for this song which was originally released in late June of 1972 before "I Can See Clearly Now" became Nash's smash re-entry into the American market. This single, sung in a somewhat higher range by Nash retains the reggae influence and is thus a carbon followup to his hit. Flip: no info available. EPIC 5-10949 (Columbia).

FOUR TOPS—AIN'T NO WOMAN (Like The One I've Got) (2:59)

producers: Steve Barri, Bennie Lambert, Brian Potter; writers: B. Lambert, B. Potter, Trousdale, Soldier, BMI. Levi Stubbs' lead vocal carries the quartet through a moving arrangement which has pop as well as soul overtones. Nice mellow strings give the tune a soft lilt as the tale of fond affection unravels. Flip: no info available. DUNHILL 4-339.

BREAD—AUBREY (3:38)

producers: David Gates, James Griffin; writer: D. Gates; Screen Gems-Columbia, BMI. This is a formula tune incorporating David Gates' sweet vocal toasting a girl who eluded him. The group's sound is tight and highly romantic. Flip: no info available. ELEKTRA 45832.

JIM CROCE—ONE LESS SET OF FOOTSTEPS (2:46)

producers: Terry Cashman & Tommy West; writers: Jim Croce; Blendingwell, Wingate, ASCAP. A driving arrangement, a tingling guitar, Croce's assertive voice all meld well in this happily presented story about the end of a relationship. He doesn't sound too sad to be leaving. Flip: no info available. ABC 11346.

DEODATO—ALSO SPRACH ZARATHUSTRA (2001) (5:06)

producer: Creed Taylor; writer: Richard Strauss; Three Brothers, ASCAP. This is the cut from Eumir Deodato's new LP which combines his light amplified piano style intertwined cleverly with the famous theme music from "2001." A top notch instrumental whose undercoat is Latin. Flip: no info available. CTI 12.

Country

JERRY LEE LEWIS—NO MORE HANGING ON (3:11)

producer: Jerry Kennedy; writer: Jerry Chesnut, Passkey, BMI. The Killer takes a Chesnut song and does it justice and then some. One of the best in a long string of hits. Flip: The Mercy of a Letter (3:30) producer: same; writers: Jerry Foster, Bill Rice, Jack & Bill, ASCAP. MERCURY 73361.

CHARLIE RICH—BEHIND CLOSED DOORS (2:55)

producer: Billy Sherrill; writer: Kenny Odell; House of Gold, BMI. Rich will hold on to his pop fans and add to his growing legion of country followers with this plaintive ballad. Flip: Sunday Kind of Woman (3:05); producer: same; writer: Margaret Rich, Makamillion, BMI. EPIC 5-10950.

Soul

THE CHI-LITES—A LETTER TO MYSELF (4:10)

producer: Eugene Record; writers: Eugene Record-Sandra Drayton; Julio-Brian, BMI. The soft soul approach of the Chi-Lites here goes into a mellow narrative that sticks in the mind at first hearing. Similar texture to group's earlier smashes. Flip: no info available. BRUNSWICK 55491.

JR. WALKER & THE ALL STARS—GIMME THAT BEAT (Part 1) (3:15)

producer: Jr. Walker; writers: A. DeWalt, R. Harville, A. Langley; Jobets, Stone Agate, BMI. A funky, strictly-for-dancing shouter with infectious drive. Powerful new entry from long-time soul titans. Flip: GIMME THAT BEAT (Part II) (2:48); same info. SOUL 35104 (Motown).

ARCHIE BELL & THE DRELLS—DANCING TO YOUR MUSIC

producer: Phillip Mitchell; writers: Phillip Mitchell, Muscle Shoals.

JUDY COLLINS—COOK WITH HONEY (3:29)

producers: Mark Abramson & Judy Collins; writer: Valerie Carter; Bojo, ASCAP. A multi-voiced effort engulfed in gentleness and sweetness, reflecting a building sound in pop music. Flutes and a conga drum are like fresh tender ingredients for this story about ways to sweeten up one's life. Flip: no info available. ELEKTRA 45831.

BILL WITHERS—KISSING MY LOVE (3:50)

producer: Bill Withers; writer: Bill Withers; Interior, BMI. Distinctive open sincerity of Withers style comes through again in latest single from "Still Bill" LP. Winning up-tempo cut. Flip: "I Don't Know" (3:05); writer, publisher, producer the same. SUSSEX 250.

SLADE—GUDBUY T' JANE (3:30)

producer: Charles Chandler; writer: Holder-Lea; Barn, no society listed. Group has enjoyed half a dozen straight top five disks in England and this infectious, solid rock tune may finally break them into the top chart area in the U.S. Good, solid rock with no pretensions. Flip: no info available. POLYDOR 15060.

THE MOODY BLUES—I'M JUST A SINGER (IN A ROCK AND ROLL BAND) (4:16)

producer: Tony Clarke; writer: John Lodge; Leeds, ASCAP. A slight chance of pace for the group, as they move to an upbeat rock sound as opposed to their usual more mellow material. Top musicianship and harmony should still give them another winner. Flip: no info available. THRESHOLD 45-67012 (London).

Also Recommended

RONNIE DYSON—One Man Band (Plays All Alone) (3:29); producer: Thom Bell; writer: no info; Blackwood, BMI. COLUMBIA 4-45776.

AL ANDERSON—We'll Make Love (3:17); producer: Maynard Solomon; writer: Al Anderson; Fennario, ASCAP. VANGUARD 35168.

ABRAHAM'S CHILDREN—Gypsy (3:04); producers: Paul Gross, Gary Salter; writer: P. Gross; Black & White, Musical Friends, CAPAC. BUDDAH 340.

CURT BOETCHER—I Love You More Each Day (2:40); producers: Curt Boetcher, Web Burrell; writers: D. Gere-C. Boetcher-W. Burrell; American Standard, BMI. ELEKTRA 45834.

TOM FOGERTY—Faces, Places, People (3:00); producer: Tom Fogerty, Brian Gardner; writer: T. Fogerty; Woodmont, BMI. FANTASY 691.

THE EDGAR WINTER GROUP—Frankenstein (3:02); producer: Rick Derringer; writer: E. Winter; Hierophant, Silver Steed, BMI. EPIC 5-10945.

SHAWN PHILLIPS—Lost Horizon (2:29); producer: Burt Bacharach; writers: Burt Bacharach-Hal David; Screen Gems-Columbia, BMI. A&M 1045.

SONNY JAMES—I LOVE YOU MORE AND MORE EVERYDAY (2:40)

producer: George Richey; writer: Don Robertson; Don Robertson, ASCAP. A lot of voices and orchestration, and the James-Richey combination scores again. Flip: No info available. COLUMBIA 4-45770.

CHARLEY PRIDE—A SHOULDER TO CRY ON (3:05)

producer: Jack Clement; writer: Merle Haggard; Blue Book (BMI). Pride not only sings a Haggard song, but gives it a little Haggard inflection. A winning combination. Flip: I'm Learning To Love Her (2:54); producer: same; writer: Johnny Duncan; Pi-Gem, BMI. RCA 74-0884.

DON GIBSON—IF YOU'RE GOIN' GIRL (2:46)

producer: Wesley Rose; writer: Bobby Bond; Acuff-Rose, BMI. Don Gibson sings most anything well by himself, but here he is abetted by some excellent close harmony which lends even more beauty to the ballad. Flip: Lonesome Number One; producer: same; writer: Don Gibson; Acuff-Rose. HICKORY 45-K-1661.

No society listed. Sweet melody, insistent beat and clever lyrical concept make this an outstanding bet for Hot 100 as well as soul success. Flip: COUNT THE WAYS; producer: Skipper Lee Frazier; writers: Kenny Hall, Larry Malone, Orella, Sherlyn, BMI. GLADES 1707.

THE SOPHISTICATES—CAN'T MOVE NO MOUNTAINS (2:31)

producer: Ron Carson, Carla Thomas; writers: Robert John, Michael Gately; Ensign, BMI. Excellent high-energy soul cover of the current Blood, Sweat & Tears single. Riveting intensity, fits perfectly into soul contemporary sound. Flip: No info available. JANUS 205.

Also Recommended

FUNKADELIC—Loose Booty (3:10); producer: George Clinton; writers: G. Clinton, H. Beane; Bridgeport, BMI. WESTBOUND 205 (Janus).

JEAN KNIGHT—DO ME (2:49); producer: Wardell Quezergue; writers: Albert Savoy-Wardell Quezergue; Malaco, Music Score, BMI. STAX 0150.

KRIS KRISTOFFERSON—Jesse Younger (2:40); producer: Fred Foster; writer: Kris Kristofferson; Buckhorn, BMI. MONUMENT 85564 (Columbia).

ED AMES—Butterflies Are Free (3:10); producer: Joe Reisman; writer: Schwartz, Sunbury, ASCAP. RCA 74-0883.

TONY BENNETT—The Good Things In Life (3:25); producer: no info available; writers: Bricusse, Newley; Taradam, BMI. MGM 10702.

BRIAN RICHARDS—Carmen (3:14); producer: Jerry Styner, Kenny Myers; writers: R.B. Harris, Daje, BMI. AMARET 147 (MGM).

EVERSONG—Firefly (2:37); producer: Roger Wake; writer: Hulme-Lawson; Nasdean, PRS. MGM 14492.

JUSTUS—Hungry (2:45); producer: Jim D. Johnson for Ball Productions; writer: Joel Johnson; Publicare, ASCAP. ATLANTIC 45-2912.

COMMANDER CODY AND HIS LOST PLANET AIRMEN—Watch My '38 (2:51); producer: Ozone Productions; writers: B.C. Farlow-Spelbring; Ozone, BMI. PARAMOUNT 0193.

RICHARD HARRIS—I Don't Have to Tell You (3:42); producer: Tony Romeo; writer: T. Romeo; Pocketful Of Tunes, Wherefore, Blue Field, BMI. DUNHILL D-4336.

QUINCY JONES—Love Theme From "The Getaway" (3:03); producer: Quincy Jones; writer: Quincy Jones; Carthay, BMI. A&M 1404.

FAT BACK—Take Your Time (2:58); producer: K. McManus; writers: Cavender, Burnside, Burnside; Dandelion, BMI. JAMIE 1049.

UNCLE JIM'S MUSIC—Once In A Great While (2:54); producers: Roger Troy, Al Schmitt; writers: Nicholson, W.V. Pritchett; Uncle Jim's Music, ASCAP. KAPP K2191 (MCA).

SPIN AWAY—Albatross (2:57); producer: Gallery Productions; writers: Allan O'Day; Edwin Morris, Zapata, ASCAP. LION 143 (MGM).

BOB SUMMERS—The Pied Piper (2:25); producer: Bob Summers; writers: Artie Kornfeld, Steve Duboff; Hudson Bay, BMI. VERVE 10700 (MGM).

SANDRA RHODES—Where's Your Love Been (3:26); producer: Charles Chalmers; writers: S. Rhodes, D. Rhodes; Rhomers, BMI. FANTASY 692.

KENNY RANKIN—Stringman (2:55); producer: Monte Kay, Jack Lewis; writers: Yvonne and Kenny Rankin; Four Score, BMI. LITTLE DAVID 725 (Atlantic).

B.W. STEVENSON—Don't Go To Mexico (2:32); producer: David Kershenbaum; writer: Dan McCrimmon; Prophecy Pub., ASCAP. RCA 74-0840.

BAD BASCOMB—"Black Grass" (2:43); producer: John Benning Productions; writer: Wilbur Bascomb Jr.; Ensign, Elstokes, BMI. PARAMOUNT 0190.

MARJOE—Collector Box (3:20); producer: Wes Farrell, Coral Rock Productions; writers: Thomas Kaye, Joanne Vent; Pocket Full Of Tunes, BMI. CHELSEA 78-0111 (RCA).

ANDY AND DAVID WILLIAMS—I Don't Know Why (I Just Do) (2:31); producer: Jackie Mills; writers: Roy Turk, Fred Ahlert; Tro-Cromwell/Fred Ahlert, ASCAP. KAPP K-2192 (MCA).

GHETTO CHILDREN—I Just Gotta Find Someone To Love Me (2:55); producer: Bernie Lowe; writer: B. Lowe, M. Jurekson; Cleff Note, ASCAP. COLUMBIA 4-45771.

Also Recommended

DON JARRELLS—Everything But Mine (2:37); producer: Emil Petitte; writer: Chuck Rogers; PFS, ASCAP. JEMKL 3279.

MARY LOU TURNER—Like We Used To (2:30); producer: Ray Pennington; writer: David Byrd; Basic-Wheeling Music & Patrick Bradley Music BMI. JAMBOREE U.S.A. JUSA-105-A.

HAL WAYNE—It's A Strange World (2:56); producer: Hal Wayne; writer: Hal Wayne & Vest Publishing Co.; ASCAP. CUTLASS 8145.

JACK BARLOW—That's Enough (3:05); producer: Ricci Mareno; writer: C. Black-R. Mareno-J. Gillespie; Ricci Mareno Music, SESAC. DOT DDA-17446.

MEL TILLIS & SHERRY BRYCE—Back To Life (2:38); producer: Jim Vinneau; writer: Joyce McCord; Sawgrass Music Pub., BMI. MGM K 14472.

MARTY ROBBINS—Laure (What's He Got That I Ain't Got) (3:40); producer: Bob Johnston; writers: L. Ashley-M. Singleton; Al Gallico Music, BMI. COLUMBIA 4-45775.

KITTY WELLS—Full Grown Man (2:44); Producer: no info; writers: Steve Pippin-Mike Kossler; Tree Pub., BMI. DECCA 33047.

KEN SPRINGER—Life In Baltimore (2:36); producer: no info; writers: J. Henson-R. August Horstmeyer Jr.; Maple Music, ASCAP. MILLION 33.

IKE AND TINA TURNER—With A Little Help From My Friends (3:17); producers: Ike Turner, Soko Richardson, Warren Dawson; writers: John Lennon, Paul McCartney, Maclean, BMI. UA XW174.

SEGMENTS OF TIME—Song to The System (Part 1) (3:07); producer: Mikes Stokes; writers: H. Willard, G. Willard; Interior, BMI. SUSSEX 246 (Buddah).

ACT I—Friends Or Lovers (2:55); producer Raeford Gerald; writer: Raeford Gerald; Gaucho, Belinda, Unichappell, BMI. SPRING 132 (Polydor).

BLUE MAGIC—Spell (4:30); producer: Norman Harris for WMOT Inc.; writers: T. Mills; W.M.O.T., ASCAP. ATCO 456910 (Atlantic).

THE LARKS—I Want You (Back) (2:55); producer: Don Julian; writer: Don Julian; Money, BMI. NASCO 028 (Nashboro).

DEILAH MOORE—Wrapped Up Tight (3:25); producer: Money Production; writers: C. Jones, D. Moore; Money, BMI. MONEY 603.

OHIO PLAYERS—Funky Worm (2:41); producer: Ohio Players; writers: Ohio Players; Bridgeport, BMI. WESTBOUND 214 (Janus).

THE PRECISIONS—Take A Good Look (no time listed); producer: Marty Bryant; writer: R. Coates, L. Mason; Lamar-Bryant, BMI. HEN-MAR 4501.

CLASSICS SULLIVANS—Paint Yourself In The Corner (2:42); producer: M.T. Productions; writers: Eddie Sullivan, Marshal Thompson; Angel Shell, Ruzamu, BMI. KWANZA 7678 (WB).

Nashville NARAS Record Engineering Seminar Scores

NASHVILLE—The Recording Engineering Seminar here, sponsored by the NARAS Institute, has been labeled an overwhelming success by Henry Romersa, Institute executive director.

The Seminar, now at the start of its fourth week, has been limited to 20 students although there were far more requests to take part.

The program has some of the leading instructors in the music business, including Lou Bradley of Columbia, Ronnie Light of RCA, Glenn Snoddy of Woodland Studios, Gilbert Trythall of Pea-

body College, Richard Peterson of Vanderbilt, Charles O'Neal of Belmont College, and Bill Moore of the State Technical Institute. Romersa also is serving as an instructor.

Virtually all of the work has been done in studios, with the course covering engineering business, popular culture dynamics, instruments, electronic music, and other areas.

The students also are taking part in overdubbing, mastering and the like.

The seminar will conclude at Columbia studios Friday.

Educator Aid Sheet/Folio \$\$

• Continued from page 1

educational charts themselves and the royalties earned by the songwriters, we can't help but believe this newest exposure vehicle at the student level contributes to increased record sales and concert attendance as well."

Warner Bros. vice president Irving Brown also noted that there is new interest among music educators in the catalogs of contemporary songwriters.

"At one time instructors in the elementary high school, and college level ordered charts for their marching bands, choral groups, concert bands, ensemble groups

RCA Discrete

• Continued from page 1

Trio-Kenwood, Onkyo, Sharp, Sanyo, Columbia (Nippon), Mitsubishi, Standard and Akai.

The company has also been holding discussions with Bang and Olufson, Fisher, Harman Kardon, General Electric, Garrard, Dual, Impro/PE (Perpetuum-Ebner) and Braun.

At MIDEM, RCA's four-channel announcements will be handled by John Pudwell, director, new product development and Bill Dearborn, director of record operations.

Said Laginestra: "1973 will be the year of the discrete system. Our progress in this area exceeds what we had anticipated."

Chess Execs Set Regional Sales Meets

NEW YORK—Chess/Janus Records has scheduled regional distributor presentations for the label's new 1973 releases. The meetings will run from Monday (22) through Friday (26).

Al Reilly, director of promotion, will visit the Memphis and Nashville markets; Howard Sherman, national director of sales will visit Cleveland, Detroit, St. Louis, Cincinnati, Chicago, and Minneapolis; Stan Hoffman, vice president, will be in Dallas, Phoenix, Seattle, and San Francisco; and Berry Resnick and King Ro, will cover the Washington, D.C., New Orleans, Miami, and Philadelphia markets.

The releases include product by Chuck Berry (Chess), Rev. C.L. Franklin (Chess), Michael Gately (Janus), Walrus (Janus), Jack McDuff (Cadet), Johnny Nash (Cadet), Everyday People (Red Coach), and the Salem Travelers (Checker).

'Flip Side' TV

• Continued from page 1

Chess/Janus Records; Kip Cohen, vice president, East Coast a&r, of Epic Records; Irwin H. Steinberg, president of Mercury Records; Larry Uttal, president of Bell Records and Joel Dorn, vice president, a&r, Atlantic Records.

The series is being produced by Marks-Aucion Productions, N.Y., and will be taped here at the Record Plant, A&R Studio and Electric Lady Studios. Sperber, who is talent coordinator for the series, said that the first taping session is scheduled for the Record Plant on Mar. 6. Other sessions include A&R Studio Mar. 15, the Record Plant (20) and A&R (22). Dates at the Electric Lady will be announced later.

The series, sponsored by a national advertiser, is syndicated by Miz Lou Television Network, N.Y. Miss Sperber added that commercial time, sold on a national basis, has been "totally" sold.

"Flip Side," to be aired weekly, is the most recent television production Sperber has been associated with—previously she put together Rapping on the Roof, a three program special, and Scene '70, a series of 34 programs.

She said that each label will announce shortly the artists to be involved in the programs.

MGM Inaugural

• Continued from page 3

Other performers were scheduled to be added to the list, not necessarily associated with MGM. The New Seekers, the Australian act which just joined MGM, reportedly were the first international act to play an inaugural concert.

Sinatra, officially categorized as retired from show business, had performed three songs at a Chicago rally for Nixon's re-election. He, Curb and Davis all participated in re-election activities for Nixon.

Stones' Benefit

• Continued from page 3

monitored themselves perfectly at the arena's request. Each chit was good for purchase of two tickets when sale finally began at midnight, Jan. 15. Tickets were available only at the Forum. By dawn, Jan. 16, some 14,000 tickets had already been sold. At showtime, only a few hundred \$100 tickets were still available.

The Stones got involved in the benefit because leader Mick Jagger's wife, Bianca, is a native of Nicaragua.

Viewlex V.P. Prophecies Independent Label Rebirth

By RADCLIFFE JOE

NEW YORK—A resurgence of the small, independent record and tape manufacturer is coming, according to Harry Charlston, corporate vice president, Viewlex, Inc.

The executive sees the new lease on life for the independent—once thought to be on his way out—being triggered by a growing awareness of the small independent that "the majors were placing priorities on the movement of their product before looking after the needs of the little company."

Charlston noted that in addition to this, the independent was also learning that distribution, once considered the Achilles Heel of the small manufacturer, is no longer as much of a problem as it was in the early days of the industry, when the only way the small man could get proper exposure for his product was by going through the majors.

New Awareness

"The result of this new awareness," Charlston continued, "is that there is a small but significant trend among independents to veer away from majors. The trend is visible among record manufacturers who are now moving to custom duplicators for their pressing and packaging needs, as well as for their tape duplication services, all of which had hitherto been supplied either by major record labels, or established tape licensees."

To capitalize on this revitalization of independent record and tape organizations, Viewlex is launching a major drive to estab-

lish itself as a one-stop company supplying a total service—record pressing, tape duplicating, studio and packaging facilities and storage and delivery services—to the independent.

To better achieve this goal, Viewlex has brought its 11 subsidiaries under one umbrella, prefacing each one with the Viewlex name, ie: Viewlex A&B Duplicators, Viewlex Bell Sound, etc.

Executives Added

The company has also added 26 executives to its various operations across the country, to help build the organization's new image. As Charlston pointed out, we are backing our new one-stop image with our 20 years of experience as custom duplicators, as well as with top management personnel and the right type of financial backing.

"What we are telling the independent is that we are offering him more than just machines. We are offering him every available service from concept to finished product all under one roof," said Charlston.

Charlston acknowledged a recent setback when its American Record Pressing Plant at Owosso, Mich., was razed by fire. "However," he added, "we are going to rebuild that facility, and we already have site searchers out looking for a feasible midwestern location."

The company is also considering a number of reorganization ideas in the hope of honoring the facilities to the highest degree of efficiency.

Copyright Revision Barriers

• Continued from page 4

ducers and cable interests. Sen. McClellan insists that the congress set the CATV copyright fees by statute in the revision bill. He proposes that any further adjustment will be made on these (and all statutory copyright fees) by the special Copyright Tribunal to be set up under the bill. But motion picture owners' spokesman Jack Valenti wants the fees left out of the bill. The film owners insist that only a full scale study and hearings of the issue by a copyright tribunal of experts would produce a fair schedule.

(see correlative story on page 3)

No further hearings on this conflict, or on the proposed raise in mechanical and jukebox royalty rates are planned by the Senate Copyrights Subcommittee, counsel Tom Brennan notes. (The subcommittee has been taking comment from interested parties on the rate raises to meet inflation that has devalued the U.S. dollar since the rates were first set in 1967.)

If the bill achieves a Senate vote, there will be hearings on the House side of these issues, under Rep. Robert W. Kastenmeier (D., Wis.), chairman of the House Copyrights Subcommittee. Hearings and House floor action on a Senate-passed bill should be stormy, since the House will offer the last chance for battle by industry segments opposed to whatever terms the Senate bill finally contains.

The proposed cost-of-living increase in jukebox royalty could mean that thousands of bar and restaurant owners would buy their

own jukeboxes and therefore make exceedingly difficult administration and enforcement of the jukebox provisions in the proposed copyright law, said Music Operators of America (MOA).

In its reply to the copyrights subcommittee, MOA pointed out that operators cannot pass along increases because the play price is tied to coinage increments and because it requires years to change prices. Moreover, if the operators try to pass hikes to bar and cafe owners the latter will be more inclined to own their own equipment.

MOA re-emphasized its objections to other provisions in the proposed law.

Billboard

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