

# Billboard

## U.S. Studying Geneva Antipiracy Agreement

By MILDRED HALL

WASHINGTON — The Geneva Antipiracy treaty to protect copyrighted recordings of member nations from international bootlegging could come before the Senate "some time in the near future," State Department spokesmen say. The transmittal process takes the treaty first to the White House for approval, thence to the Senate for the two-thirds vote necessary to ratify the treaty. The U.S. is a signatory to the Geneva convention, which was drafted by more than 40 countries in October 1971, and is now effectively in force, having been ratified by the necessary five countries.

At present, the U.S. copyright law amendment which protects recordings made on or after Feb. 15, 1972, is due to expire on Dec. 31, 1974. The record copyright amendment will become a permanent part

## RCA Offers Sales Stimuli

By ROBERT SOBEL

NEW YORK—RCA Records Music Two, distribution wing, is offering subdistributors and dealers on a national basis a special three-pronged deal which involves a more liberal dating plan, a bigger discount through merchandising, and an expanded advertising policy.

The program, which went into effect March 1 and concludes Saturday (17), is part of RCA's Impact Program initiated by the company last month. The dating plan gives buyers 120 days to pay

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## Leaders Aver AFM 'Unfair'

NEW YORK—Members of the Orchestra Leaders Guild here have filed charges with the National Labor Relations Board, claiming that the American Federation of Musicians and local chapter 802 have exercised unfair bargaining practices in seeking the signing of a labor contract for the union's 25,000 members here.

The charges claim that local 802 "purported to bargain collectively but its representatives did not have full authority to bargain since they were limited in that authority by

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of U.S. copyright law when and if the pending overall copyright legislation is passed. This raises a question about U.S. adherence to the treaty, while dependent on a temporary domestic record copyright law, for granting reciprocal protection among treaty members.

State Department spokesmen point out that there is good basis for assurance that the U.S. will

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## U.K. Indie Mfrs. in Power Play

By BRIAN MULLIGAN

Editor, Music Week

LONDON—Signs are growing of an increasing tendency among independent labels in Britain to seek greater control of sales and marketing activities traditionally carried out on their behalf by the U.K. majors.

Current activity reflects the intense struggle for survival being waged among the smaller companies and to some extent also underlines the feelings of some independents that the major sales forces are now so overloaded with their own product that chances of priority treatment in the shops are not too favorable.

"We find it is beneficial for sales to have our own men on the road—if you want it done, do it yourself," commented Fred Parsons,

LOS ANGELES—BRAVO—the Board of Recording & Audio/Video Organizations—is the suggested name of an all-industry body proposed by Jules Malamud, the executive director of the National Association of Recording Merchandisers. Malamud, in recommending the formation of BRAVO, said it would be comprised of all the major industry

associations, unions and guilds, academies and societies within the music-record-tape field.

BRAVO's purpose, Malamud said, would be to unite all sectors of the industry and to provide them an opportunity to exchange ideas, tackle mutual problems, and in general, enhance the profits and image of the field. Malamud said the multibillion-dollar industry is in

marketing director of B&C, now no longer concerned with producing records, but working exclusively as a marketing company on behalf of the Charisma, Trojan and Mooncrest labels, B&C has nine men on the road and is looking to expanding its team by autumn.

### Island Outlets

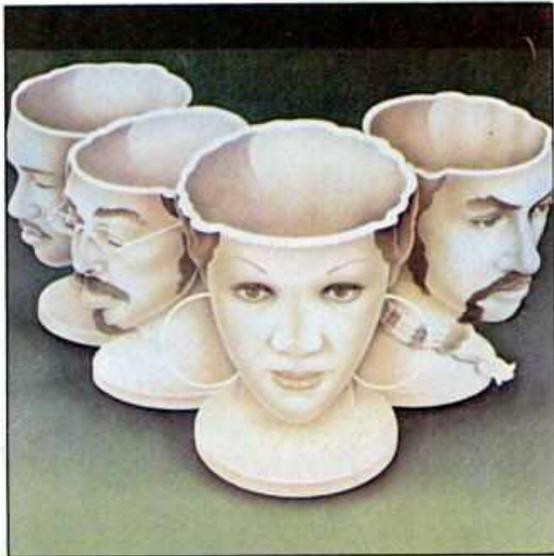
But the most significant move toward greater control of retail selling has been made by Island, which last year opened new distribution headquarters in Brentford. With its responsibility for the Bronze and Chrysalis labels recently augmented by new distribution arrangements with the Rocket, Dragon and Manticore labels, Island has taken five extra salesmen specifically to service the

smaller outlets, previously the sole responsibility of BMI's sales force.

"Whereas we have been able to maintain personal servicing of 400 accounts up to now, from April Island representatives will be covering 1,000 shops throughout the country. The new staff will increase Island's service, particularly with regard to selling-in and providing point-of-sale displays in advance of artists' regional appearances," commented sales manager Fred Cantrell.

Coinciding with the expansion of the sales force—Island's total strength is 11 salesmen and a staff of nine to cover promotion, marketing and merchandising—managing director David Betteridge

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Mindful is Maxayn's second Capricorn album, a record bound to broaden the distance between its listeners' ears. Named for fiery lead singer Maxayn Lewis, the soulful quartet also includes Andre Lewis, Emry Thomas and Marlo Henderson. The new sounds of new music are Maxayn's specialty, and with Mindful they've whipped up an earful. (Advertisement)



"PAUL DAVIS is a pop-oriented single composer and a breath of air so fresh it almost hits you as unreal. If you overlook him it's your loss." (Cash Box) You'll find this exciting new sound on BANG RECORDS. BDS 2-227. (Advertisement)

need of a keener sense of partnership between its various segments for the benefit of all its members.

As Malamud saw it, BRAVO would consist of the heads of the Recording Industry Association of America, NARM, the National Academy of Recording Arts and Sciences, the Country Music Association, the Academy of Country and Western Music, the National Association of Music Merchants, the performing rights societies, the Harry Fox Agency, the Electronic Industry Association, the International Tape Association, the Music Operators' of America, the American Music Conference, National Music Publishers Association; among others.

Malamud proposed the formation

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## Japan Disks Increase by 12% in 1972

TOKYO—Fewer pressings of international origin were manufactured and sold in this country last year, according to the latest annual statistics issued here by the Japan Phonograph Record Association, but sales of Japanese albums and singles rose by almost 12 percent.

The retail value of 48,882,178

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## Sony Bows 3 IC Set for Matrix

By HIDEO EGUCHI

TOKYO—Sony Corp. quietly unveiled its first set of 3 IC's for an SQ matrix 4-channel full logic decoder here Feb. 27, exactly a week after the joint announcement of the CD-4 discrete 4-channel licensing agreement between the Victor Company of Japan and the WEA Group.

The Sony set comprises the CX-050 SQ basic IC decoder, CX-049 SQ full logic IC and CX-718 SQ gain control IC. The Sony CX-050

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Each of the 4 sides of the new Humble Pie album is deliciously different:

- Side 1 - New rock and roll
- Side 2 - Songs of The Pie's favorite people
- Side 3 - Acoustic Pie
- Side 4 - "Live" Pie

# LEA TIT

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**HUMBLE PIE**  
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# ELVIS'

## “ALOHA FROM HAWAII VIA SATELLITE”

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P8S-5144  
PK-5144

This album includes songs never before recorded by  
ELVIS

**WATCH THE ELVIS SPECIAL SHOW NBC-TV  
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**RCA** Records and Tapes

# K-Tel, Buddah in Sha Na Na Deal

By PHIL GELORMINE

NEW YORK—K-Tel International, Inc., in a joint venture with Buddah Records, will release a newly recorded double album by Sha Na Na especially designed for the merchandising company, according to executive vice president Ray Kieves. This marks the first time new album product has been handled via two channel distribution. Buddah will service its own distributors as will K-Tel, through its normal operation of mail orders and specific accounts.

The initial pressing will be tested in rack outlets throughout the Minneapolis area this week. Kieves stated that if the first sales are stimulating, K-Tel will handle the album throughout the U.S. and eventually worldwide through Buddah's licensees. At the same time, Buddah will release the album, entitled "The Golden Age of Rock 'n' Roll," on its Kama Sutra label as the next album by Sha Na Na. The two record set, which includes a deluxe poster of the "oldies" rock group, is list priced at \$5.99.

K-Tel accounts will be serviced with albums bearing the K-Tel logo, whereas albums sold to Bud-

dah distributors will bear a Kama Sutra catalog number.

"This record will be tested in a completely new marketing technique," Kieves said. "We are using saturation television advertising to its fullest advantage in producing the product. Attention will also be given to AM and FM radio." K-Tel is pouring \$20,000 into its promotional push within a three week period. Buddah will promote the album as they normally do.

# 11 Mfrs. Charge SLC Firms With 'Pirating'

SALT LAKE CITY—A tape and disk piracy suit, in which 11 major manufacturers charge a number of local businesses in wholesale and retail, has been remanded to the court of its origination, District Court here.

The original suit was brought early in November 1972, by Warner Bros., United Artists, Mercury, A&M, Atlantic, Buddah, GRT, Bell, Famous, Polydor and MCA against R. A. Ridges Dist., Tape Head Co., Music City, The Sound Track, 8-Track Stereo Systems; Solo Music Co., owned by R.A. Ridges; Deco-Day, Inc.; All Makes Electro Products, Jensen Auto Parts, True Fit Seat Covers Center, Smith Management Co., United Freight Sales and Ridges as an individual.

The local court granted a preliminary injunction against both Ridges' firms; Tape Head and 8-Track Stereo Systems. A little later, the court granted a temporary restraining order against the other defendants. Then the case was removed to U.S. District Court for Utah Nov. 29 on a petition

# Stewart Prophecies 25% Of UA Volume in 'Tracks'

By NAT FREEDLAND

LOS ANGELES—United Artists Records president Mike Stewart sees 1973 as "a vintage year" for his label's film soundtrack albums. He projects that 20-25 percent of UA's 1973 receipts will come from soundtracks.

"The market seems to be entering a period of renewed interest in soundtracks," Stewart said. "For example, Warner Records has a

dominant image in contemporary rock but its top album this week is the bluegrass folk soundtrack from 'Deliverance.' UA is fortunate to have some outstanding projects coming up for this audience."

"Last Tango In Paris," the controversial Marlon Brando movie now playing in the U.S. at only one Manhattan theater, selling a soundtrack album briskly and the main theme has already been covered in at least ten vocal and instrumental versions, including Herb Alpert's return to Tijuana Brass activity. UA controls the publishing too.

Coming this spring are the new children's musical of "Tom Sawyer," scored by Disney stalwarts Richard and Robert Sherman and with Charley Pride singing the

main theme, plus the latest James Bond thriller "Live and Let Die," with main theme written and performed by Paul McCartney.

Another dark horse entry with many strong elements is "Electra Glide In Blue," produced, directed and scored by James Guencio, producer of Chicago and the early Blood, Sweat & Tears. The movie is a drama about a rogue motorcycle cop in the Southwest.

UA soundtrack albums of "Man of La Mancha" and "Fiddler On the Roof" are both in the Billboard's top 100 chart. "Fiddler," after 72 weeks on the chart, has begun to climb again as the film now goes into general release. Stewart said, "An album always sells more after it's out of reserved-seat showings and into multiple theaters.

### Stewart Pioneers

Stewart has had a strong background in soundtrack and Broadway original cast record exploitation even before joining United Artists. As an independent publisher in the early 1960s, he regularly visited Europe and bought rights to movie scores. He tied up the score for "Never On Sunday," in this manner and it ultimately became one of that year's biggest sellers.

"The factors in a successful soundtrack album are: success of the movie, rightness of the score for the movie's needs no matter how offbeat the music is, and co-

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# WEA-JVC Pact Effect

By HIDEO EGUCHI

TOKYO—Announcement of the CD-4 licensing agreement between the Warner-Elektra-Atlantic (WEA) Group and the Victor Company of Japan (JVC) here Feb. 20 was received by the Japanese music-record-tape industry with a traditional calm since it had been anticipated by the SQ matrix licensees and the RM users in this country from the beginning of the New Year.

Nevertheless, the WEA Group's selection of the "compatible" discrete 4-channel disk developed by JVC is bound to have a significant influence on the future popularity of a&r in Japan. It will also spur

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# NMC Pares S.F. Branch

SAN FRANCISCO—The northern California branch of NMC, located in suburban Burlingame here, closed Friday (9). The closing follows NMC's loss of 19 northwestern White Front record/tape departments when those stores closed earlier this year (Billboard, Jan. 27).

One employe is being retained to "baby sit the inventory" which is left following a liquidation sale carried out in the White Fronts which closed. All other employes, headed by manager Walt Terrel, have been terminated.

NMC, which reported its loss of the stores' volume in its current financial report (see separate story in financial section), has a branch in the Los Angeles area, along with others in Detroit and the New York City area.

# Hall Concert Set

NEW YORK—An in-store and city-wide poster campaign, advance mailers and a press party are part of the pop buildup Phonogram is using to promote the Thursday (15) Carnegie Hall concert here of Tom T. Hall. Both pop and country press and radio people will be invited.

More Late News  
See Page 70

filed by the defendants.

Judge Willis W. Ritter, chief judge, who heard the early stages of the first prominent class action piracy case, Tape Head and R.A. Ridges Dist. vs. NBC, CBS, ABC and Ampex (Billboard, Nov. 20, 1971), dissolved the injunction entered by the state court. He denied plaintiffs' motion to return the case to the state court, ruling there was a federal question involved and federal court had exclusive jurisdiction.

The record company plaintiffs appealed and the case was sent to the U.S. Court of Appeals, 10th Circuit, Denver. That court reversed the Judge Ritter decision and directed him to vacate and set aside his order dissolving the state court preliminary injunction. He was further directed to remand the case to the Salt Lake county district court.

The suit also seeks "no less than \$500,000 damages," with actual damages to be determined by the court. Ray Gardiner of Christensen, Gardiner, Jensen and Evans here represents the plaintiffs.

# VidExpo 73 Pacts First Exhibitors for NY Meet

NEW YORK—Leading hardware, software, duplication and service firms are among the first exhibitors announced for VidExpo 73, Billboard Publications' third international video marketing conference, Sept. 4-7 at New York's Hotel Plaza.

First booth reservations are from Panasonic VTR, New York; MGA Division, Mitsubishi International, Lincolnwood, Ill.; Video-record Corp. of America, Westport, Conn.; Modern Talking Picture Service and Modern Video Center, Lake Success, N.Y.; Image Communications, Chicago; Thomas J. Valentino Co., New York; Videoplayer Publishing Co., Studio City, Calif.

Exhibit hours will dovetail with nonconflicting conference workshops focusing on user applications in the Corporate, Educational, Government, Home Entertainment

and Retail markets. Every video hardware system available on the market is expected to be seen at one place for the first time.

The exposition will be limited to product and service displays and demonstrations. Exhibitors not only will participate in all conference sessions but also will be able to highlight their offerings on Trans-World Tele/Theatre's closed-circuit channel to all registrants' guest rooms.

Russell Flagg, who was account executive on the American Management Assn. Training & Education Exposition while with Clapp & Poliak, is exhibit manager for Billboard Publications. Sponsoring magazines include Billboard, Merchandising Week, Photo Weekly, VidNews, Music Week (London) and Music Labo (Tokyo), with High Fidelity and Modern Photography participating.

# A&M 'Force Feeds' Humble Pie

LOS ANGELES—A&M Records has set a true national saturation campaign for the new Humble Pie twin-disk set, "Eat It," featuring food-oriented themes and merchandising displays. The campaign kicks off nationwide Saturday (17) and will peak in local markets to coincide with appearances by the Humble Pie tour through April and May.

One hundred girls are being hired to parade with sandwich boards and handbills in high traffic areas of 15 cities. One thousand picnic baskets filled with "Eat It" buttons, stickers and patches are getting sent to A&M distributors

for giveaway to retailers in 19 markets.

One hundred shopping carts will be leased by A&M in local markets for retailer displays holding 50 albums and special posters. Billboards are being erected in Los Angeles, New York and Boston.

Five Korvette discount department stores in the Detroit area will hold pie-eating contest lasting the final two weekends of March in conjunction with the Humble Pie release.

Barry Grieff, A&M's new merchandising director, said that "very extensive" radio spot buys will be made in each city on the Humble Pie tour route.

# Jukes Fear Small-Holed '45' Singles

CHICAGO—It would be impossible to estimate the conversion costs and turmoil resulting from a switch to small hole 45's, according to a spot check of jukebox manufacturer engineers and pressing plant managers. Rackjobbers during a session at the recent National Association of Recording Merchandisers (NARM) in Los Angeles suggested such a change (Billboard, Mar. 10).

While the hole is small in the initial phase of pressing, the trimmer that now cuts out the large hole is part of the automatic sleeving machinery, said Dave McFall, plant manager, Columbia Record Productions, Terre Haute, Ind. He indicated that the proposed change would not only mean new equip-

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# RCA & ATL TOP AWARDS

LOS ANGELES—The continuingly greater split among labels for top records annually was manifest again in this year's Grammy awards Saturday (3) with RCA's nine awards and Atlantic's six taking first and second, respectively (see complete award listing on page 48). In contrast, Columbia led the pack in 1970 with 18 Grammys. Twenty seven labels shared in the 1972 awards, contrasted to 19 in 1970 and 22 in 1972 (see comparison chart on page 8).

# Ringling Sets Trapeze Music

NEW YORK—Ringling Bros. & Barnum & Bailey Records, in what may be the first move by a major entertainment conglomerate into the field of commercial music production for the advertising community, has formed Trapeze Music Productions. The new firm will create commercial campaigns for TV and radio as well as produce TV and radio promos for broadcast programming.

Trapeze Productions plans to draw on talent from both the commercial and pop music fields. It will be headed by Joe D'Imperio, former division vice president of RCA, Popular Records and by Lenny Scheer, former director of marketing, MGM. Roberta Arnold will act as creative director of Trapeze.

# Rothfeld Seeks Anti-Pilfer Aid

LOS ANGELES—Dave Rothfeld of the Korvette chain asked manufacturers during the NARM convention to investigate the possibility of using some kind of sensing device on records and tapes—perhaps in the jackets themselves—as a measure against shoplifting.

"They could develop it for the benefit of us all," he said.

Rothfeld said that he was in the process of installing a sensing device in certain stores. He stated that the cost would be brought down to a fraction of a cent with mass usage.

# Admiral New SQ Licensee

NEW YORK—The Admiral Corp., consumer hardware manufacturer, has signed an SQ licensing agreement with Columbia Records. The agreement, along with the recently signed licensing agreements between Columbia and four other manufacturers, brings the total of audio hardware brands associated with SQ to 60.

Other manufacturers who recently signed SQ agreements with the label are APF Electronics Inc., New York; Dyn Electronics Inc., Miami; Ross Electronics Corp., Chicago; and Electron Inc., Franklin Park, Ill.

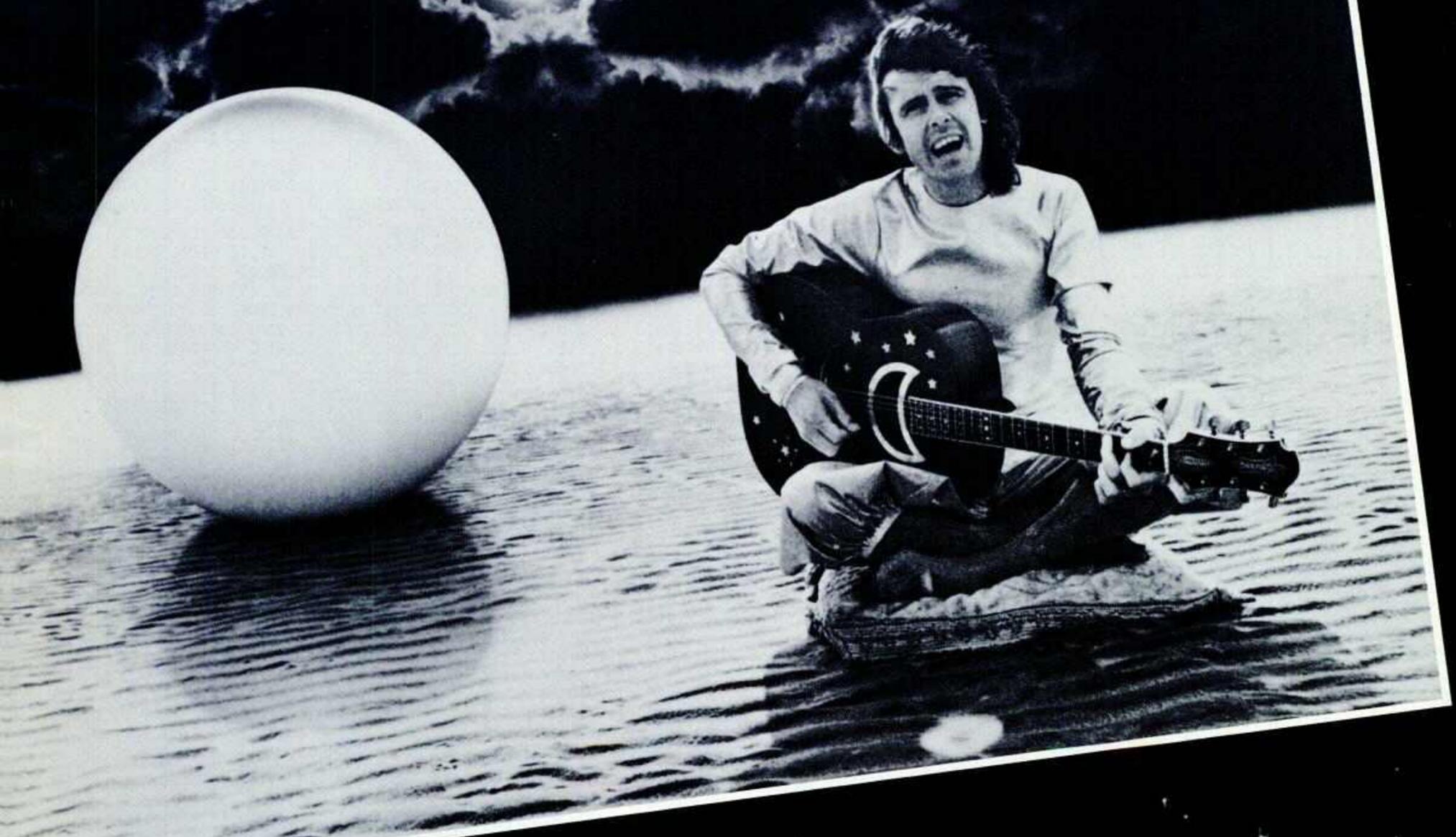
# NARM RENEWS MALAMUD

LOS ANGELES—The National Association of Recording Merchandisers' board renewed Jules Malamud's contract for another six years as the association's executive director. Malamud has held that post since March, 1961. His existing 5-year contract had one year to run, and the newly concluded agreement embraces the remaining year plus an additional 5-year term.

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# 5,000 Libraries Perk Disks/Tape

By JOHN SIPPEL

LOS ANGELES—A network of 5,000 libraries, ranging from local through collegiate, are exposing thousands of Americans to records and tapes through burgeoning recorded collections. Library administrators point out they are the listening booth of the seventies.

Bro-Dart, Inc., a national firm serving libraries for many years with everything from books through furniture, started a record/tape wing three years ago under the direction of former librarian Mrs. Connie Saheb-Ettaba. County library executives here credit the terrific interest in their record/tape collections to Mrs. Saheb-Ettaba, for under her administration, the firm now supplies nationally a piece of tape or record product

completely ready for the library use immediately upon receipt. Previously, individual library systems used their own makeshift cataloging systems.

Bro-Dart, Inc., stimulated library record/tape buying three years ago by starting to publish "Listening Post," a monthly reference work, complete with printed order form, which 10 times per year projects reviews of over 150 different pieces of recorded product. Bro-Dart supplies, for example, \$5.98 LP's at \$4.01, with an additional charge of \$1.80 with complete cataloging materials for single-pocket LP's and \$2.80 for multiple disk sets. Bro-Dart handles only cassettes, with \$6.98 product costing a library \$5.58 plus \$1.50

for the complete cataloging material.

### Automation Helps

Library clients of Bro-Dart credit the automation provided by the firm with enhancing the building of audio libraries. Each LP is supplied to the library in a transparent, heavy-gauge sleeve with exterior pocket to hold a circulation card. A numbered label is pasted on the LP, the jacket and the circulation card. From eight to fourteen subject heading numbered cataloging cards are included with each LP. The national numbering system, Alpha Numeric System Classification for Recording (ANSOCR), was developed by Mrs. Saheb-Ettaba.

Mrs. Saheb-Ettaba uses 16 periodicals, including Billboard and High Fidelity, to aid in making her monthly selections. She also receives sample copies from a limited number of labels. Her mailing address is: Director of Library Services, 15265 Don Julian Rd., City of Industry, Calif. 91749. Repertoire in Listening Post ranges from contemporary to classics to kidisks, with special emphasis on instructional material when available. Mrs. Saheb-Ettaba notes a growing demand for contemporary rock. Her critiques in the monthly are about one month behind release. She does a particular soul pitch every month because so many minority-neighborhood libraries have asked for direction.

### Typical Example

Typical of the areas which Bro-Dart serves nationally is the Los Angeles county library system of 98 branches, 36 of which have record/tape collections. According to a regional coordinator, Jean Stoffels, four years ago eight large libraries had record/tape collections out of the 98. Country libraries fall into three categories: 500, 1,000 and 2,000 title collections. The average country library here with such a collection adds from 150 to 200 titles per year. More and more of the titles are contemporary rock, she added. A regional coordinator oversees the individual branch requests. For instance, Dick Little of the San Vincente branch, West Los Angeles, sees a particular title or titles in Listening Post and orders them through the regional coordinator.

A check of library administrators indicated that a possible 2,000 libraries still buy direct and use their own cataloging systems.

# Executive Turntable

Gene Settler has resigned from his post as vice president marketing RCA Records. He joined RCA two years ago from Epic Records.

In a major reorganization of the Buddah Group's promotional staff, **Buck Rheingold**, formerly East Coast promotion director, has been named national promotion coordinator. Under the new promotional set-up, the country will be divided into four operating areas: the West, under **Stan Najolia**; the South, under **Wade Conklin**; the Midwest, under **Bruce Bird**; and the Northeast, under **Joe Bilello**. The appointment of regional men includes **Ray Beyda**, Midwest, and **Jerry Doughman**, West. Local promotion directors include **Ken Benson**, Detroit, **Bob DiPietro**, Hartford, **Bruce Shindler**, New York, and **Mike Khotovich**, San Francisco. In r&b promotional activities, **Richard Smith** has been named regional director, Midwest, with **Charles Knox** handling local promotion in the Chicago area; and **Tom Young** has been appointed to cover the Texas region. Rheingold stated that additional appointments will be forthcoming. Also at Buddah, **Diane Gardiner** has been named to handle West Coast public relations. Prior to joining Buddah, Miss Gardiner was public affairs director and co-founder of Grunt Records. She will be working out of Los Angeles.



RHEINGOLD



MANCINI

**Frank Mancini** has been appointed division vice president, promotion, at RCA Records. He will continue to direct the national activities of the label's field promotion staff and national promotion staff. Mancini joined RCA in 1970 as director of promotion. Previously, he was vice president of Lionel Entertainment Corp. . . . Also at RCA, **Karen Williams** has been appointed trade paper liaison/college promotion coordinator. . . . **Russ W. Johnson** has been appointed vice president at Panasonic. He is also general manager of the Panasonic Communications Division, which he organized in 1970. . . . **Leroy Lovett** has been named administrative manager at ABC/Dunhill Publishing. His main areas of responsibility center around the total print operation regarding copyrights, as well as the overseeing of foreign subsidiary publishing concerns. . . . **Richard Komar** has been appointed vice president and a member of the board of directors at Video Tape Network. Komar joined the sales department of VTN shortly after the company's formation two and a half years ago. . . . **Bob Phillips**, former president of Associated Booking Corp., has opened his own agency, RPM Ltd., Beverly Hills. He is a 26-year booking veteran. . . . **Bunky Sheppard**, veteran soul producer and promoter, has left his post as general manager of the r&b wing of Cutlass Productions, Nashville, to join Motown. He will work out of New York. . . . **Irving Brown**, general manager of Warner Bros. Publications Inc., has resigned. Brown was vice president of Chappell & Company, moved to Seven Arts Productions in 1966 and continued on through the corporate changes to the present WB music division. . . . **Pat Glasser**, West Coast professional manager for Metromedia Music Inc., has also resigned. He will announce plans shortly.



POND



BACH



SHARELL

**Glenda Bogart**, formerly out of Record Rack in Los Angeles, has joined Sound Music Sales as administrative assistant to president **Mike Pinto**. . . . **Gretchen Horton** has been named director of publicity at Fantasy/Prestige/Milestone Records, Berkeley, Calif. She

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## JVC Teams With Sansui

NEW YORK—Sansui has completed arrangements with the Victor Company of Japan (JVC) to build in a discrete demodulator capable of playing the Quadradisc (CD-4) records now being issued by RCA Records and the Warner Bros., Elektra, and Atlantic Records group, according to Bill Kist, vice president of JVC.

Thus Sansui hardware sometime in the future may be capable of playing both regular matrix, the QS system pioneered by Sansui, as well as discrete product. No target date for manufacturing units combining both systems was announced. Sansui, of course, is moving ahead rapidly in regular matrix

and will have professional encoders and decoders units available for purchase by record companies and recording studios later this year.

## 1st Elektra 'Q'

LOS ANGELES—Six albums are planned as the first 4-channel release by Elektra since adopting the JVC discrete system. They include "best of" LP's by Judy Collins, New Seekers and Bread, plus "No Secrets" and "Stardrive with Bob Mason." The label's local recording facility has been adapted for 4-channel mixdown in Studio A.

## Vote Settles Oscar Tunes

LOS ANGELES—This year's disqualification-plagued musical Oscar nomination categories have finally been settled after special late votes.

## Stax Campaign Bows Children

NEW YORK—Stax Records has launched a "New York Environment" campaign to herald the debut of The Soul Children at the Apollo Theater from March 23-29. The group is featured in the current Stax/Wolper production of "Wattstax" filmed last summer.

The Soul Children, who have been recording in Memphis the past month, will have an advertising, promotion and publicity campaign surrounding themselves. Plans include record and department store appearances, disk jockey visits and newspaper, television and radio interviews with both the white and black press.

Following their New York debut, the group will embark on 40-city tour across the country. Television and radio promotional appearances has been arranged by Stax representatives in all cities.

## Columbia to Cut 'Night Music' LP

NEW YORK—Columbia Records will record this week the original score of Stephan Sondheim's Broadway musical "A Little Night Music."

The sessions, to be held at the label's 30th Street studios here, will also mark the return of Goddard Lieberson as a producer. Lieberson has producing credits on many of Columbia's original cast and soundtrack albums.

John Addison's "Sleuth" score has replaced "The Godfather" in the finalists for dramatic background music after it was discovered that some "Godfather" themes had been previously used in an Italian film. The other four nominees are "Images," "Limelight," "Napoleon and Samantha," and "Poseidon Adventure."

"Ben," by Walter Scharf and Don Black, is the only best song nominee which has had any strong record sales relevance. After Curtis Mayfield's "Freddie's Dead," from "Superfly" was disqualified because the lyrics weren't sung on-screen, voting was re-done. Other nominees are "Come Follow, Follow Me," from "The Little Ark"; "Marmalade, Molasses and Honey" from "Life and Times of Judge Roy Bean"; "The Morning After," from "Poseidon Adventure" and "Strange Are the Ways of Love" from "The Stepfather."

## L.A. Explores City Music Push

LOS ANGELES—The possibility of establishing a Los Angeles City Commission for the Advancement of Popular Music was explored last week in a meeting between representatives of most of the major record labels based here and the city councilman for the Hollywood district, Robert J. Stevenson.

Under discussion was a new music building which would include an ultra modern showcase auditorium for displaying new acts, plus classrooms for preparing newcomers for behind-the-scenes music industry jobs. The job of boosting the Memphis pop music image.

Record companies represented were Capitol, 20th Century, United Artists, A&M, Ode, MGM, MCA, Playboy, and Motown. A second meeting will be held during the final week of March.

## Abner Booms Indie Distribbs

LOS ANGELES—A specially-called meeting of Motown distributors attending the National Association of Recording Merchandisers got a pledge of allegiance from longtime independent manufacturer executive E.G. Abner II, the firm's president.

Abner emphasized that Motown will work in unison with independent distributors, for "it's the independents who opened up this industry to new create talent and new entrepreneurs." He warned that the indie distributor must deliver full range of top quality promotion and distribution to survive.

"Top quality distributors helped build Motown and those are the distributors to whom we want to deliver top quality product in which we are going to invest huge sums this year," he added.

## 4 Nabbed in Tape Raids

NEW YORK—Some 10,000 bootleg tapes were seized in Queens here and four persons were arrested and arraigned, as part of Queens District Attorney Thomas J. Mackell's investigation into the involvement of organized crime and the pirate tape industry.

The seizure, the first of planned raids on tape distributors and retailers in Queens County, was held under the direction of assistant district attorney Anthony V. Lombardino, chief of the organized crime rackets bureau, and chief investigator, John Mahoney, also of the DA's office.

The four individuals arrested in the raids were: Noel N. Cooper, doing business as Sue-Lee Laundry, Edward Reiner, doing business as Shelf World, Meyer Edery, doing business as Edery Stereo, and Morris Dwek, doing business as Dwek Records. The four were arraigned in the Criminal Court Building, Kew Gardens, Queens.

## GRT Pacts Takoma

LOS ANGELES—Takoma Records has signed an exclusive tape distribution agreement with GRT Corp.

First GRT release from the Takoma catalog will be "All I See Is You," a soft rock LP. Future releases will include John Fabey and Leo Kottke product.

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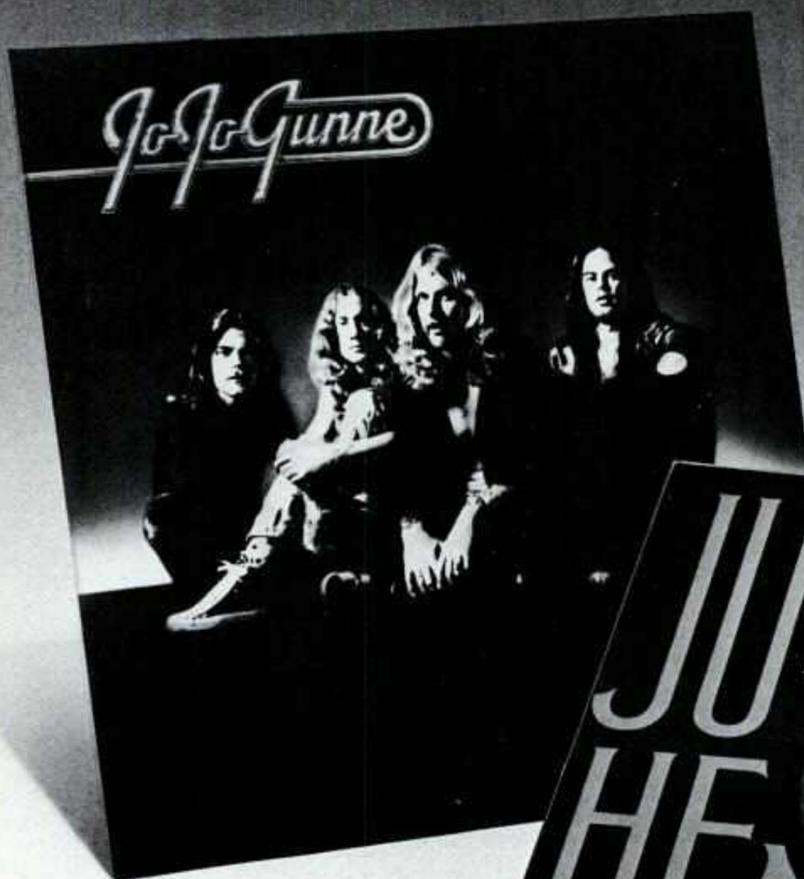
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### PRECEDENTIAL SUIT:

# Walker Sues for Producer's Credits

By BILL WILLIAMS

NASHVILLE — Director-ar-  
ranger-producer Bill Walker has  
filed a \$500,000-plus lawsuit  
against singer Donna Fargo, her  
producer-husband, Stan Silver, and  
others in connection with the pro-  
duction of her hit songs.

In a 15-page complaint filed in  
Circuit Court here, Walker charges  
Miss Fargo and Silver with breach  
of contract. Judge Joe C. Loser  
immediately issued a preliminary  
restraining order prohibiting Para-  
mount Pictures Corp. and Prima  
Donna Productions of California  
from distributing any of the prof-

its from the recordings until a  
hearing can be held.

The complaint was filed on be-  
half of Walker by attorney Jack  
Norman Jr. It contends that Walk-  
er actually produced the records.

"Stan Silver represented to me at  
the time that he was inexperienced  
in the field of country music and  
that he desired the service of a  
producer familiar with that field  
of music," Walker states in the  
complaint. He said he worked with  
Silver as co-producer in three re-  
cording sessions for Miss Fargo  
between Nov. 1971, and July,

1972. Rights to the recordings  
were sold to Dot Records.

Walker said he "secured the re-  
cording studios and necessary per-  
sonnel, chose the musicians, and  
in fact personally conducted and  
supervised each and all of the  
sessions."

### Royalty Claim

The complaint further charges  
that, when the recordings were  
sold to Dot, Walker was told he  
would be listed on the record  
labels as co-producer and that he  
would receive 2% of 90% of the  
gross receipts from the record  
sales.

Listing two of the records spec-  
ifically, Walker claims he neither  
was paid for his work or given  
credit for it. The two cited are  
"Happiest Girl in the Whole  
U.S.A." and "Funny Face." He  
calls, in his complaint, the use of  
Silver's name on the labels as sole  
producer a "fraud and a subter-  
fuge."

Walker contends his professional  
reputation has been damaged be-  
cause he has not been given credit  
for his work. He asks \$500,000 in  
punitive damages plus the percent-  
age of the gross receipts which  
Silver allegedly agreed he would  
receive.

# ABC/Dunhill Combines Music Firms Into ASCAP & BMI Wing

LOS ANGELES — ABC/Dun-  
hill Publishing has consolidated its  
six publishing companies into two  
firms, one affiliated with ASCAP  
and the other with BMI. Eddie  
Lambert, general manager of  
ABC/Dunhill Publishing will over-  
see operations.

The move incorporates all songs  
(numbering some 2,500) controlled  
by Trousdale Music Publishers,  
Inc., Pameo Music, Inc., Westpar  
Music Corp. and Porgie Music,  
Inc. into ABC/Dunhill Music, Inc.  
(BMI)

Songs copyrighted through  
Wingate Music Corp. and Ampco  
Music, Inc. (numbering approxi-  
mately 1,500) will now be in-  
corporated into American Broad-  
casting Music, Inc. (ASCAP).

Westpar and Porgie were pur-  
chased in 1964 and 1965, respec-  
tively, by ABC. Both were Chi-  
cago-owned firms with wide  
varieties of music types but a main  
interest in country. Trousdale and  
Wingate are offshoots of Dunhill,  
which was purchased by ABC in  
1966. Ampco and Pamco were  
owned at one time by ABC-  
Paramount.

# WB Music Appoints Slate To Open Nashville Office

NASHVILLE—In a major ex-  
pansion move, Warner Bros. Music  
is making its move in the South,  
opening an office here about April  
1 to be headed by Johnny Slate.

Slate, previously with Pamper,  
Green Grass and Tree Music,  
where he was professional manag-  
er for two years, is also a major  
writer. He comes to WB Music  
from a vice presidency with Wind-  
chime Productions here.

He will be in Los Angeles next  
week, conferring with Ed Silvers,  
WB Music president, and Mel Bly,  
executive vice president, and Artie  
Wayne, general professional man-  
ager, under whom he will work  
directly.

# RCA Sales Stimuli

• Continued from page 1

for product purchased in February.  
Products brought in March receives  
a 90-day billing date.

The discount policy focuses on a  
10 percent discount in merchan-  
dise, factored off the invoice.  
Thus if a dealer bought 1,000 al-  
bums during February or March,  
he is billed for 900. On the adver-  
tising end, RCA is defraying the  
costs to major dealers regarding  
advertising in the consumer press,  
with advertising geared specifically  
to the impact.

An RCA spokesman said that  
the program was paying off and  
that dealers were finding it ex-  
tremely helpful. He cited new al-  
bums by John Denver, David  
Bowie and the New Birth as ben-  
efitting from the campaign. The  
dealer drive follows RCA's recent  
price increase to subdistributors  
and dealers.

The program excludes the Fly-  
ing Dutchman and Perception la-  
bels and the new Elvis Presley  
"Satellite" album.

# Small-Holed '45'

• Continued from page 3

ment but very likely two inven-  
tories.

Double inventories would be re-  
quired for the long changeover in  
jukebox operations, because almost  
all of America's 500,000 boxes  
now are two speed and the speed  
is determined mechanically by the  
size of the center hole, said Wil-  
liam Findlay, engineer at Rock-  
Ola Mfg. here. Thus, there would  
need to be one inventory for juke-  
box one-stops and another for  
dealers.

The NARM proposal was made  
on the theory that small hole 45's  
for home use would eliminate need  
for spindles and would therefore  
increase sales of singles.

# Col, RCA & Atl Head 1970-72 Grammys' List

By JOHN SIPPEL

LOS ANGELES—Columbia's 26  
Grammys awarded between 1970-  
72 by the members of National  
Academy of Recording Arts and  
Science tops all labels, with RCA's  
21 and Atlantic's 11 capturing sec-  
ond and third, respectively.

The yearly Grammy awards  
were as follows:

LABEL	1970	1971	1972	TOTAL
Columbia	19	5	2	26
RCA	4	8	9	21
Atlantic	2	3	6	11
A&M	2	2	1	5
Philips	2	2	1	5
Ode		4		4
London		4		4
Warner Bros.	2	2		4
Enterprise	3	1		4
Gordy		1	3	4
Apple	1	1	1	3
Polydor	1	1	1	3
Angel	1	1	1	3
Mercury		1	2	3
Bell		1	1	2
Decca	1	1		2
MGM	1	1		2
Little David	1		1	2
ABC	2			2
United Artists		1	1	2
Sussex		2		2
Mega		2		2
Chess		1	1	2

Labels getting one Grammy dur-  
ing the three-year period included:  
Scepter, Barnaby, Philly Groove,  
Buddah, Heart Warming, Black  
Forum, DGG, Prophecy, Hob. Uni.  
Mainstream, CTI, Capitol, Philly  
Intl., Dot, Monument, Blue Thumb,  
Paramount, Elektra and MCA.

# Wardell Heads U.K. US Base

NEW YORK — U.K. records,  
distributed in the U.S. and Canada  
by London, opened U.S. headquar-  
ters here, with Don Wardell as  
general manager.

King is former promotion man-  
ager for the British Decca group.  
He will be assisted by Shirley  
Jones, formerly with ABKCO.

The awards will be presented by  
the American Embassy in Tokyo to  
the various winners. Balloting for  
the awards, which are considered  
Japan's equivalent to the NARAS  
Grammy was accomplished in a  
poll of Japan's leading 100 music  
critics.

Along with a special promo push  
on new releases by Roy C and  
Ricky Wilde, a 45 rpm promotional  
disk, featuring four artists and  
background information on the  
label, is shipping to radio and  
press. First releases will include a  
Johnathan King (U.K. president)  
reissue along with a new King LP.

A&M  
RECORDS  
SINGLE RELEASE

***Herb  
Alpert  
& The TJB  
do the  
“Last  
Tangó  
In Paris”***

AM-1423

The theme from the United Artists motion picture of the same name.



Produced by Herb Alpert

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# Off the Ticker

**MOTOROLA INC.**, Chicago, plans a 2-for-1 stock split and intends to raise the quarterly dividend to 12.5 cents a share on the increased stock outstanding in June by means of a 100 percent stock dividend. It would be applicable to stock of record on or about May 18. The actions will be subject to shareholder approval at the company's May 7 annual meeting. Shareholders also will be asked to approve an increase in the number of authorized common shares to 40 million from 20 million.

**UNITED ARTISTS RECORDS** continued its turnaround and contributed to the parent company's profits, said Transamerica Corp., San Francisco. John R. Beckett, chairman of Transamerica, said 1973 earnings will probably reach \$1.50 a share, "give or take a few cents a share." The company reported net income in 1972 of

## EMI Earnings Up; Growth Dip

LONDON—The news last week that EMI's pre-tax profits for the half-year to Dec. 31, 1972, jumped by 26.5 percent from \$25.2 million in the first six months of the previous financial period to \$32 million came with a warning from chairman Sir Joseph Lockwood that it is doubtful that the same rate of profit growth will be maintained in the second half of the year.

Profit attributable to ordinary stockholders after tax, minority shareholders' interests and preference dividends is \$12 million compared with just over \$9.6 million in the corresponding period of the previous year.

(Continued on page 51)

\$88,094,000, or \$1.30 a share, including \$6.8 million of realized capital gains. Spokesmen for the company said they expect sales and profit increases for all Transamerica's major subsidiaries.

**MATSUSHITA ELECTRIC INDUSTRIAL CO. LTD.**, Japan attributed the sales and earnings increase in 1972 to added merchandising efficiency. Consolidated net earnings increased 9 percent and sales jumped 11 percent in the year ended Nov. 20. The company reported that net income before an extraordinary item in fiscal year 1972 rose to the equivalent of \$264.6 million from \$241.8 million a year ago (converting the yen to 264 to the dollar in both periods). Consolidated sales rose in the fiscal year to \$3.97 billion from \$3.59 billion. "Matsushita expects its sales and net income in the current year will be larger than those of fiscal 1972," the company said. It also reported that the increased value of the yen could cut exports of certain products to the U.S. this year as much as 50 percent from 1972.

**NMC CORP.**, Oceanside, N.Y., reported it was in "solid financial position despite the business temporarily lost through the closing of 21 White Front discount stores on the West Coast," said Jesse Selter, president. NMC is liquidating the inventory of the closed departments and is negotiating with Interstate Stores Buying Corp., parent firm of White Front, in anticipation of the resolution of our differences with them," he told shareholders at NMC's annual meeting. Selter said that the 21 closed record departments represented about \$6 million of NMC's \$21 million volume in fiscal 1972.

## BELL RECORDS RATES CREDIT

LOS ANGELES—In a story relating the growing net profit accrued by a number of record/music companies (Billboard, Mar. 3), the record division of Columbia Pictures Industries, Inc., was incorrectly identified as "Colgem Records." The successes attributed to "Godspell" and the Fifth Dimension and the Partridge Family as boosting profits should go to Bell Records, the CPII record label.

The company told shareholders it continues "to take necessary steps to tighten controls on inventory and streamline overhead."

**RCA CORP.**, New York, said operating income rose about 23 percent in 1972 over a year ago. Net income totaled \$158,104,000, or \$2.05 a share, for the year ended Dec. 31, compared with a loss of \$155,850,000, or \$2.16 a share, in 1971. Sales were \$3,862,571,000 compared with \$3,544,995,000 a year ago. For the fourth quarter, RCA reported net income of \$44,604,000, or 58 cents a share, compared with \$31,908,000, or 42 cents a share, in the same quarter a year ago. Sales for the quarter were \$1,056,670,000 compared with \$984,519,000 in the quarter a year ago. RCA said the profit gain in 1972 "may be a somewhat higher rate of increase than we can expect for the long term, since it combines new growth with recovery from the adverse business conditions of recent years."

**GULF + WESTERN INDUSTRIES, INC.**, New York parent company of Famous Music, reported record earnings for the second quarter and six months ended Jan. 31.

# Market Quotations

As of closing, Thursday, March 8, 1973

NAME	1973 High	1973 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	12 3/4	437	14 1/2	12 3/4	13 7/8	+ 7/8
ABC	81 1/2	51 1/4	870	60 1/2	54	58 5/8	+ 3 3/4
AAV Corp.	15 3/8	8 3/8	44	8 7/8	8 1/2	8 7/8	+ 1/8
Ampex	15 1/8	5	616	6 1/4	5 7/8	5 7/8	- 3/8
Automatic Radio	8 7/8	5	90	5 3/8	5	5 1/8	- 1/4
Avco Corp.	20 7/8	12	681	14 1/8	12	13 7/8	+ 1 3/8
Avnet	15 1/4	9 3/4	550	10 3/8	9 3/4	10 1/8	+ 1/8
Bell & Howell	73 3/8	36 1/8	392	39 5/8	36 1/4	39 1/4	+ 1 3/4
Capitol Ind.	14 3/4	6 1/4	107	7 1/8	6 3/4	6 3/4	- 1/4
CBS	63	41 1/4	1190	44 1/2	32 1/8	44	+ 1 1/4
Columbia Pictures	14 7/8	7 3/8	288	8	7 1/4	7 5/8	+ 1/8
Craig Corp.	8 3/8	3 3/8	207	4 1/8	3 5/8	3 7/8	Unch.
Creative Management	15 1/2	7	36	7 5/8	7 3/8	7 5/8	+ 1/8
Disney, Walt	123 7/8	93 1/2	2496	105	92 7/8	103	+ 8 5/8
EMI	6	3 7/8	137	4	3 3/4	3 7/8	- 1/8
General Electric	74 3/4	58 1/4	3467	68 5/8	65 3/8	68 1/4	+ 2
Gulf + Western	44 3/4	25 7/8	726	30 1/2	27 3/8	30 1/8	+ 2 1/4
Hammond Corp.	16 3/4	8 3/8	194	11 7/8	10 3/8	11 3/4	+ 1 1/2
Handleman	42 1/8	9 1/4	943	11 1/4	9 1/4	10 3/8	+ 1/8
Harvey Group	7	2 7/8	83	3 1/2	2 7/8	3 1/8	- 1/2
ITT	64 1/2	48 1/4	3808	52	49	51 3/8	+ 7/8
Lafayette Radio Electronics	40 1/2	10 1/2	176	14 3/8	13 1/8	14 1/4	+ 3/4
Matsushita Electric Ind.	35 3/8	18 1/8	3718	26 1/2	24	26 1/8	- 1 3/8
Mattel Inc.	34 3/4	5 1/4	9642	9 1/4	5 3/4	8 1/8	+ 2 1/4
MCA	35 7/8	23 1/8	113	26	25	25 3/4	+ 1/4
Memorex	38 1/2	10 1/8	1576	12	9 3/4	10 1/8	Unch.
MGM	27 1/2	16 3/4	124	22 1/4	21 3/8	21 7/8	+ 1/4
Metromedia	39	19 7/8	360	23 7/8	20 1/2	23 5/8	+ 3 1/4
3M	88 7/8	74 1/4	1944	86	79 1/8	85	+ 5 1/4
Morse Electro Products	40 5/8	21 3/4	425	27	23 3/4	26	+ 4 1/8
Motorola	138	80	941	120	112 1/2	119 3/4	+ 7
No. American Philips	39 3/4	26 3/8	77	30 7/8	28 3/4	30 1/2	+ 3/8
Pickwick International	51 1/2	38	466	45 3/4	40 3/4	45 3/4	+ 1 3/4
Playboy Enterprises	25 1/8	14 3/8	172	16 1/8	15 5/8	15 3/4	- 1/8
RCA	45	28 3/8	3578	31 1/8	28 3/8	30 7/8	+ 1 7/8
Sony Corp.	57 1/4	40 1/2	3957	48 3/8	44 1/2	47 1/2	- 1 5/8
Superscope	29 1/8	11 1/8	697	24 3/8	21 3/4	21 3/4	- 1 7/8
Tandy Corp.	49	31	935	33 3/4	31	33 3/4	+ 1 3/8
Telecor	23	7 3/4	327	9 3/4	6 3/4	9 5/8	+ 1 1/8
Telex	14 7/8	3 7/8	1187	5	4	5	+ 1
Tenna Corp.	10 7/8	3 3/8	124	3 7/8	3 3/8	3 7/8	+ 1/4
Transamerica	23 1/2	13 7/8	2414	14 7/8	13 7/8	14 5/8	+ 3/8
Triangle	20	13 1/4	49	14 3/8	13 1/4	14	+ 1/2
20th Century-Fox	17	8 5/8	679	9 3/4	8 1/4	9 1/4	+ 3/4
Viewlex	12 7/8	3	280	3 3/8	3	3 1/8	Unch.
Warner Communications	50 1/4	26 1/2	618	28 1/4	26 1/2	28 1/4	+ 1 1/2
Wurlitzer	20 1/4	12 1/2	57	13 1/8	12 1/2	12 3/4	- 1/2
Zenith	56 5/8	39 3/4	986	45 1/4	40 1/4	45 1/8	+ 4 5/8

As of closing, Thursday, March 8, 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.	5	4 1/4	4 3/4	Goody, Sam	3 1/2	3 1/4	3 1/4
Bally Mfg. Corp.	45 1/4	42 1/2	45 1/4	Koss Electronics	14 1/8	13 1/4	13 3/8
Data Packaging	6	5 7/8	6	M. Josephson Assoc.	15	14 3/4	14 3/4
Gates Learjet	10 3/4	10	10 3/4	Recoton	3 1/8	3 1/8	3 1/8
GRT	3 3/4	3 5/8	3 3/4	Schwartz Bros.	4 1/2	3 1/2	3 1/2

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

## Earnings Reports

EMI LTD.			MCA INC. (MCA Records)		
6 mo. to Dec. 31	1972a	1971	Year to Dec. 31:	1972	1971
Sales	\$ 347,335,000	\$ 297,818,000	Gross revenues	\$ 345,961,000	\$ 333,725,000
Net income	11,907,000	9,710,000	Net income	20,863,000	16,680,000
Per share	.16	.14	Per share	2.52	2.04
a—Amounts converted at floating pound sterling to U.S. dollars at the rate of \$2.35, the rate ruling at Dec. 31.					
TRANSAMERICA CORP. (United Artists Records)			RCA CORP.		
Year to Dec. 31:	1972	1971	Year to Dec. 31:	1972	1971
Revenues	\$1,936,563,000	\$1,643,458,000	Sales	\$3,862,571,000	\$3,544,998,000
Net income	88,094,000	61,932,000	Net cont. oper.	158,104,000	c128,646,000
Oper. per share	1.20	.87	Loss dis oper.		34,496,000
Per share on investments	.10	.05	Income	158,104,000	94,150,000
Per share	1.30	.92	Special charge		b250,000,000
fourth-quarter			Net income	158,104,000	d155,850,000
Revenues	500,247,000	448,572,000	Per share	2.05	a1.20
Net income	21,226,000	12,869,000	fourth-quarter		
Per share	.31	.19	Sales	1,056,671,000	984,519,000
GATES LEARJET CORP. (Lear Jet Stereo)			Net income	44,604,000	31,908,000
3rd qtr. to Jan. 31:	1973	1971	Per share	.58	.42
Net sales	\$ 16,000,000	\$ 13,500,000	a—Based on income before special charge. b—Related to withdrawal from the general computer business. c—Equal to \$1.66 a share. d—Loss.		
Net income	1,798,000	1,506,000	GULF + WESTERN INDUSTRIES INC. (Famous Music)		
Per share	.50	.43	2nd qtr. to Jan. 31:	1973	1972
HANDLEMAN CO.			Net sales	\$ 454,000,000	\$ 385,000,000
Qtr. to Jan. 31:	1973	1972	Oper. net	21,900,000	a16,200,000
aSales	\$ 32,476,000	\$ 32,233,000	Per share	1.10	.77
Net income	1,964,000	2,294,000	Full dilution	.96	
Per share	.44	.52	six-months		
nine-month			Net sales	893,000,000	748,000,000
aSales	80,727,000	77,490,000	Oper. net	42,200,000	a33,200,000
Net income	4,344,000	5,338,000	Oper. per share	2.08	1.58
Per share	.98	1.20	Full dilution	1.84	
a—Restated to exclude sales of drug store subsidiary sold in October 1972.			a—Before special credit of \$50,000 or 2 cents a share.		
MATSUSHITA ELECTRIC INDUSTRIAL			Hawaii Competes		
Year to Nov. 20:	1972	a1971	HONOLULU — Hawaii's pop music community is represented for the first time in the annual Tokyo Music Festival. "My Goddess of Love," written by Bud Dant and sung by Danny Kalekini, will be competing against 23 other songs from around the world for the second festival April 29.		
Sales	\$3,965,693,000	\$3,588,337,000	MARCH 17, 1973, BILLBOARD		
Income	264,636,000	241,769,000	Copyrighted material		
Special charge		d9,201,000			
Net income	264,636,000	c232,568,000			
ePer share	2.92	b2.66			
a—Restated. b—Based on income before special charge. c—Equal to \$2.56 a share. d—Losses on foreign exchange. e—Per American Depository Share. Above figures were converted at 264 yen to the dollar.					

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# MOM'S APPLE PIE #2

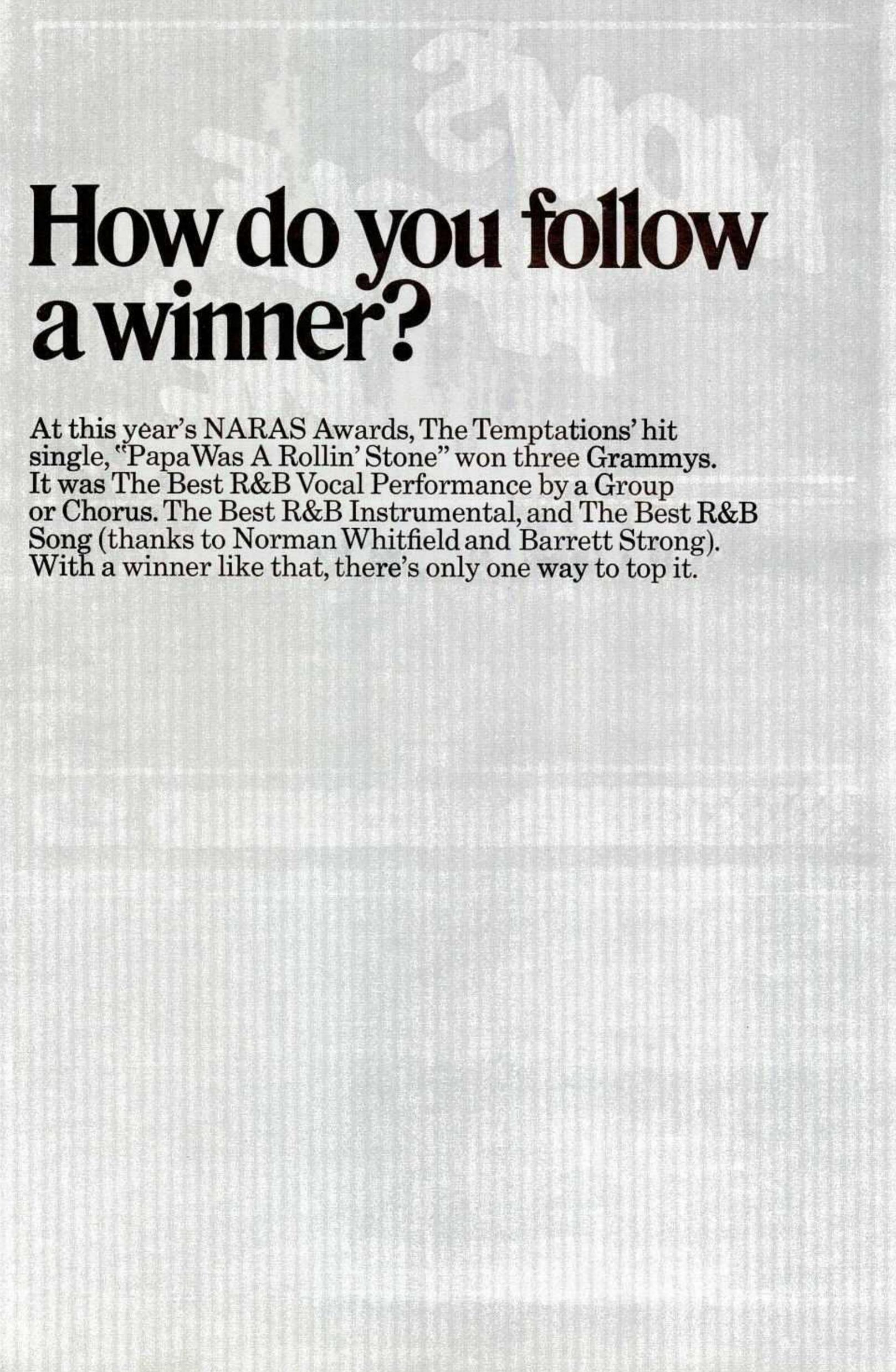
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# How do you follow a winner?

At this year's NARAS Awards, The Temptations' hit single, "Papa Was A Rollin' Stone" won three Grammys. It was The Best R&B Vocal Performance by a Group or Chorus, The Best R&B Instrumental, and The Best R&B Song (thanks to Norman Whitfield and Barrett Strong). With a winner like that, there's only one way to top it.



# With a Masterpiece.

A single and an album.  
Produced by Norman  
Whitfield. Now, On  
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# Talent

## Rigby Finishes 1st Year on High Note

By PHIL GELORMINE

NEW YORK—Rigby, an entertainment enterprise aimed at the young adult market as designed by Joanne and Charles Boumetti, has successfully completed its first year of operation. According to the Boumettis, Rigby "combines the advantages of a travel and discount club with an exciting new idea in concert going."

A \$5.00 one year membership

entitles the Rigby member to a laminated card honored at more than two dozen New York-New Jersey record, camera, stereo, eyeglasses, waterbed and shoe stores as well as an array of boutique and head shops. "We've taken a very personal interest in our business," said Joanne. "All of our stores have been personally chosen by us on a selected basis." Members receive a 10% merchandise discount when they present their Rigby card upon purchase.

Rigby's thrust, however, lies in its reputation for lining up choice seats for rock concerts and related events. Each month Rigby members receive a listing of upcoming major rock attractions located within the metropolitan area. An order blank is enclosed with concert prices, a ticket limit is set and on the return of the form, remittance and handling charge, the request is promptly processed.

The Boumettis work through rock promoters by securing orchestra ticket blocks in good advance of concerts and at times, even having tickets before the shows are announced in the newspapers. "The usually hassles of long line standing and sellout disappointment are avoided this way and from the appreciative letters Rigby's received, our members are delighted with the service," added Charles.

The mail order club also offers extensive travel benefits to its members. Extended trips to London, Spain, Greece, Paris and

(Continued on page 18)

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## Signings

Columbia Records hard rock group **Aerosmith** has signed an exclusive booking agency agreement with IFA's **Herb Spar**. . . . First artist to sign with Columbia-distributed DeVel Records is singer **Jackie Milton**. Her debut single for the label, "Little By Little," was produced by **Ugene Dozier** and is set for immediate release. Other DeVel artists to be recorded in the near future are **Mike Scott** and **Madeline & the Monticellos**. . . . The newest addition to the roster of H.P. & Bell Management is singer-composer **Bill King**. He is currently recording in Toronto for Capitol with producer **Paul Hoffer**.

Blues composer **Willie Dixon** has signed a long-term personal management agreement with the **Scott A. Cameron Organization, Inc.** His compositions have included "The Seventh Son," "My Babe," "The Little Red Rooster," and "I'm Your Hoochie Coochie Man." . . . Country singer **Mitzie Miller** has signed with the **Ron-**

(Continued on page 57)

## 'Lost Horizon' On SG-Col Pub

NEW YORK—Screen Gems-Columbia Publications is releasing in songbook form the music to the Ross Hunter production of "Lost Horizon," the first musical film fully created by **Burt Bacharach** and **Hal David**.

All of the original songs in the Columbia Pictures release will appear in the songbook which has been arranged for piano, voice and chords. **Bell Records** has the soundtrack album.

## Col's Keyboard Colossus: N.Y. Midnight Jamboree

NEW YORK—At Radio City Music Hall, New York, March 2, The Rockettes and late-night movie fans were well on their way home when Columbia Records' president **Clive Davis** took to the midnight stage to proclaim that the evening's "mission" for the label was to present classical music to the masses. Davis, sensing a high level of audience anticipation from the sellout audience of 6,000, then brought on the first performer, organist **E. Power Biggs**, in the **Keyboard Colossus** program.

**Biggs**, a world-traveled musician, warmed the audience with Soler's "The Emperor's Fanfare," an interesting piece that was well received. Then, playing what he termed "the mighty Wurlitzer," **Biggs** moved into Bach's "Tocatta and Fugue," and although the piece was well handled, it became evident that the hall just couldn't reflect the power and flow of the composition. Mix-in blue steam gushing from the stage and the result was a straining of senses which lessened the impact of both artist and composition.

Next to grace the stage was harpsichordist **Anthony Newman** and the **Baroque Ensemble**. Newman and "Friends," as the Ensemble was listed in the program, proved to be the highlight of the evening with their performance of Bach's "Brandenburg Concerto No. 5." With standout performances by violinist **Ani Kavafian**, flutist **Paula Robison** and Newman on the harpsichord, the group quite often delighted the house with both their virtuosity and stage charm. But, once again, the sound was weak and often fluctuating—the result of amplifying chamber music, whether it's meant for the masses or the "elite."

With the addition of three chandeliers and a **Joshua White** light show, it was time for **Eugene List** and the **Monster Concert**—10 pianos encircling the stage wagon-train style. With conductor **Samuel Adler** leading the assault, the group worked its way through "The Maple Leaf Rag," "Thunder and Lightning Polka," "The Hen/Creole Eyes" and the popular "William Tell Overture." Often plagued by the gaps of space between pianos, the artists (**Dennis Andal**, **Nancy Bachus**, **Edward Easley**, **Brian Jensen**, **Neal Larrabee**, **Joseph Werner**, et al.) failed to bring home that powerful sound associated with the group. If anything, it was a visually amusing sight to see 10 pianos being played at once, but one doubts the effectiveness of the sound produced—once again, blame the amplification, wide spacing and poor acoustics.

With **Biggs** returning to do a very "crazy" **Hewitt's** "The Battle of Trenton" and **Ives'** "Variations on 'America,'" the evening was

## 'Lemmings' in New Tours

NEW YORK—"Lemmings," the satirical revue produced by the **National Lampoon** and currently playing at the **Village Gate**, has spawned three new performing companies, slated to tour the U.S., Canada and Europe.

The new companies are scheduled to begin rehearsals next month, with tours set to begin in late April.

Also scheduled is the original cast recording of "Lemmings," recorded live at the **Village Gate** and due for release just prior to the kick-off of the tours. The album will be released via the **National Lampoon's** own **Banana** label, distributed by **Blue Thumb Records**.

"Lemmings" is produced and directed by **Lampoon** editor **Tony Hendra**, and was written by **Sean Kelly** and other **Lampoon** editors and writers.

rapidly coming to a close. But, not without a spectacular!

The curtain opened to the **Monster Concert** pianos playing and being shifted into variations of wedding cakes via the **Music Hall's** multi-faceted stage. Next to join the event were **Newman** and friends—being lifted from the **Hall's** orchestra pit. **Biggs** sat by himself with the **Wurlitzer** in the corner. Together they gave a rousing version of **Sousa's** "Stars and Stripes Forever," and the performance, long with the accompanying light show, caused more than one blink.

All in all—a strange evening. With good intentions, **Columbia** must be praised for the effort in putting on this extravaganza, but one doubts the effectiveness in educating the masses to classics in this manner. **JIM MELANSON**

## Staples to Aid Benefit

NEW YORK—The **Staple Singers** will headline the roster of talent performing for the benefit of the **Roxbury Medical Technical Institute** in **Roxbury, Mass.**, on **March 31**.

Other participants include **Nikki Giovanni**, backed by the **New York Community Choir**, and the **Ramsey Lewis Trio**. **Sen. Edward Brooke** is honorary chairman of the benefit.

The benefit concert will take place at the **Hynes Civic Auditorium**, **Prudential Center**, **Boston**, at **8:00 p.m.** Tickets are available locally in the **Boston area**, at **\$7.50**, **\$6.50**, **\$5.50** and **\$4.50**.

The **Roxbury Medical Technical Institute** is an educational facility, devoted to preparing minority group children for careers in the health-sciences.

The **22-month-old private community school** provides a basic academic education with emphasis on science, mathematics and languages to public grade and high school students, in addition to career counseling and tutoring in specialized fields of study.

Proceeds from the benefits will go toward establishing scholarships, and expanding the plant of the school.

## Norway Entry For Eurovision

OSLO—The **Norwegian** entry in this year's **Eurovision Song Contest** in **Luxembourg** on **April 7** will be "Aa For Et Spill" (Oh What a Game), to be sung in English by a quartet, the **Bendiks Singers**.

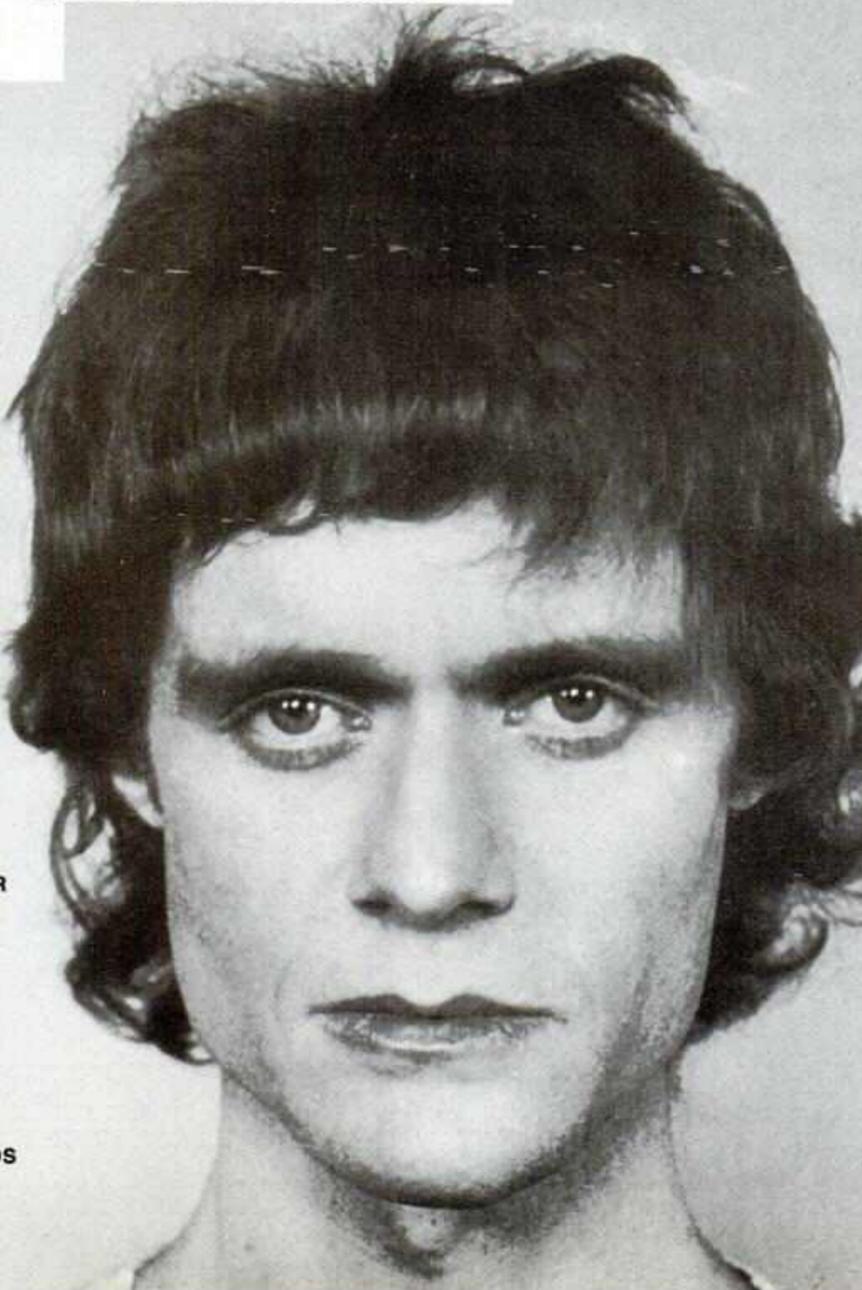
The music and lyrics were written by **Arne Bendiksen**, and it is the fourth time a song of his has been selected to represent **Norway** in the **Eurovision** tourney. A total of **191** songs were entered this year, and **Bendiksen** won the final elimination featuring five of them in a **TV program**.

This year's entry will be the first **Norwegian** contender to be sung in **English**. The **Bendiks Singers** have been launched by **Bendiksen**, but are encountering difficulties in performing together on account of two of the quartet being contracted as solo singers to other record companies. They are recording for **Bendiksen** as a group, claiming this does not infringe the two solo contracts.

Leader of the **Bendiks Singers** is **Philip Kruse**, **Bendiksen's** publishing manager.

The **Bendiksen** publishing house has the rights to all five **Song For Europe** finalists this year which were performed in the eliminating **TV program**.

## He Has 43 Gold Records. So, There!



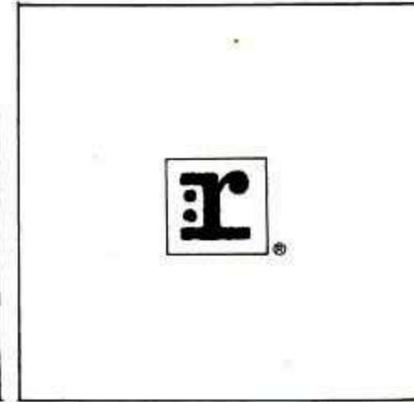
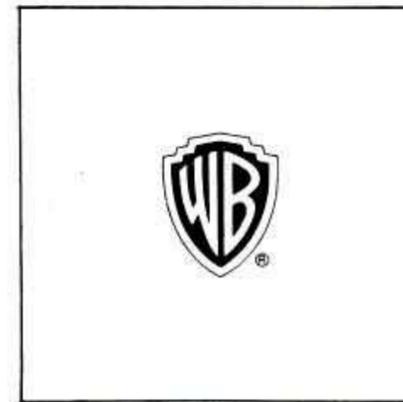
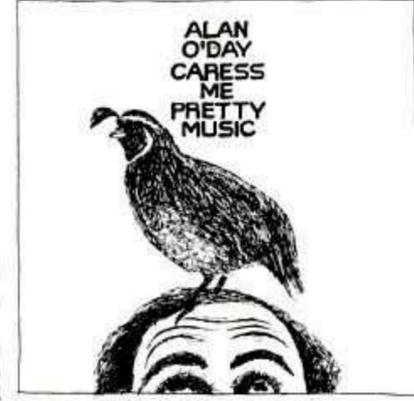
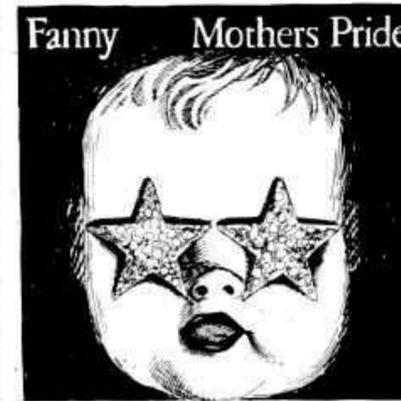
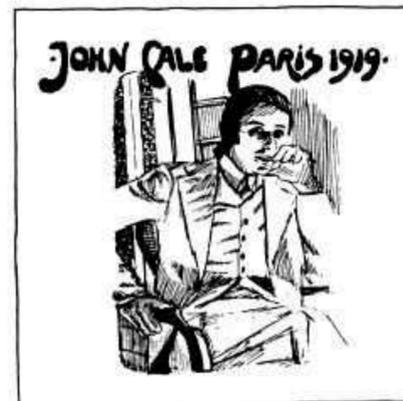
Kim Fowley is a character . . . "a creation of the music business. He works hard at what he does. He's succeeded at song writing, producing, various forms of oratory, publishing, label owner, idea man and companion to the stars."

— England's **NEW MUSICAL EXPRESS**

"He's been associated with a whole raft of hits, from 'Nut Rocker' to **Alice Cooper's** 'Elected.' And, artists he's worked with range from early **Mothers** and **P.J. Proby** to **Johnny Winter**, **The Byrds**, and **Slade**." — **MELODY MAKER**

"Kim Fowley's new album, **INTERNATIONAL HEROES (ST-11159)** will place him in the ranks of **David**, **Mott**, **Alice**, and **Lou** in the hearts and palms of the **American teenager**. It contains the single with the same name (#3534)." — **CAPITOL RECORDS**

# Your New Album Check List



**Alice Cooper. BILLION DOLLAR BABIES**  
Timed to rock's greatest tour. Contains "Hello, Hooray." Warners BS 2685.

**The Doobie Brothers. THE CAPTAIN AND ME**  
Follows "Listen to the Music" with a savory earful of the stuff. Warners BS 2694.

**John Cale. PARIS 1919**  
A long way beyond the Velvet Underground, John Cale returns to rock & roll with a masterwork. Reprise MS 2131.

**Paul Kelly. DON'T BURN ME**  
A definitive R&B statement from a powerful new singer-writer, includes the hit title song. Warners BS 2689.

**The Mystic Moods. AWAKENING**  
The cosmic approach to mood-rock. An authentic new sensation. Warners BS 2690.

**Fanny. MOTHER'S PRIDE**  
The hit-making rock quartet, produced in the wilds of New York by Todd Rundgren. Reprise MS 2137.

**Sound Track. THE THIEF WHO CAME TO DINNER**  
Henry Mancini scores again with an album of music from the film. Warners BS 2700.

**Seatrain. WATCH**  
The amazing dance band. Warners BS 2692.

**Todd Rundgren. A WIZARD, A TRUE STAR**  
He's monkeying with your stereo this time out and your ears will lap it up. Wide, weird, wired and wonderful. Bearsville BR 2133.

**FLO AND EDDIE**  
Turtles who hurtled into Mothers, then into their own hard-driving harmonies, Flo and Eddie unveil their second smashing album. Reprise MS 2141.

**FOGHAT**  
Three former Savoy Browners and a graduate of Black Cat Bone dishing up their second explosive LP of blues-tinged British roll and rock. Bearsville BR 2136.

**Procol Harum. GRAND HOTEL**  
Their best album, extraordinarily packaged. Chrysalis CHR 1037.

**TEMPEST**  
Pounding, rolling rock. A thundering debut album. Warners BS 2682.

**Alan O'Day. CARESS ME PRETTY MUSIC**  
As a writer he's been sung by the likes of Three Dog Night, Paul Revere and the Raiders and David Clayton-Thomas. Alan O'Day sings his own now in an extra special album. Viva VV 2679.

**Unmistakably from Burbank. Where They Belong.**

## WHO—WHERE—WHEN

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

**STEVE ALLEN** (Columbia): Carnegie Hall, N.Y., March 24.  
**AMERICA** (Warner Bros.): H.I.C., Honolulu, Hawaii, March 18.

**BILL ANDERSON** (MCA): Knotts Berry Farm, Buena Park, Calif., March 23; Panther Hall, Ft. Worth, Texas, March 24.

**ERIC ANDERSEN** (Columbia): Main Point, Bryn Mawr, Pa., March 22-25.

**ASLEEP AT THE WHEEL** (United Artists): Palomino Club, Los Angeles, March 23-24.

**AZTECA** (Columbia): Selland Arena, Fresno, Calif., March 11; Civic Auditorium, San Jose, Calif., March 15; Auditorium, Long Beach, Calif., March 16; Memorial Auditorium, Sacramento, Calif., March 17.

**JIM BAILEY**: Palmer House, Chicago, March 16-19.

**SHIRLEY BASSEY** (United Artists): Germany on Tour, March 19-31.

**BATDORF & RODNEY** (Asylum): Bowl, Santa Barbara, Calif., March 11.

**BATTEAUX** (Columbia): La Scales, N.M., March 17; El Paso, Texas, March 18; Music Fair, Valley Forge, Pa., March 23; Case Auditorium, Boston, March 24.

**BELLS**: Unchugah Auditorium, Dawson Creek, March 26; Civic Center, Prince George, March 28.

**ARCHIE BELL & THE DRELLS** (Atlantic): Uncle Sam's, Winston-Salem, N.C., March 29.

**BLACK OAK ARKANSAS** (Atco): Skateland Arena, Indianapolis, March 11; Memorial Auditorium, Chattanooga, Tenn., March 14; Municipal Auditorium, Mobile, Ala., March 15; Civic Center, Panama City, Fla., March 16; Municipal Auditorium, Columbus, Ga., March 20; Keil Auditorium, St. Louis, Mo., March 22; Paladium, Los Angeles, March 30.

**BLOOD, SWEAT & TEARS** (Columbia): Civic Center, Springfield, Mass., March 11; Houston, Texas, March 16; Dallas, Texas, March 17; Waco, Texas, March 18; Mechanic Theatre, Baltimore, Md., March 24; Academy of Music, Philadelphia, March 25.

**BOONE FARM** (Columbia): Fort Carson, Ft. Carson, Colo., March 12.

**BOSTON SYMPHONY ORCH.** (Polydor): Kennedy Center, Washington, D.C., March 26; Philharmonic Hall, N.Y.C., March 28-30; Academy of Music, Brooklyn, N.Y., March 29; Carnegie Hall, N.Y., March 31.

**BREAD** (Elektra): H.I.C., Honolulu, March 24.

**BREWER & SHIPLEY** (Kama Sutra): Kiel Opera House, St. Louis, Mo., March 31.

**DAVID BROMBERG** (Columbia): Tower Theatre, Upper Darby, Pa., March 16.

**OSCAR BROWN JR.** (Atlantic): Sportsmen's Club, San Diego, March 16-18.

**DAVE BRUBECK TRIO** (Atlantic): Place Des Arts, Montreal, March 16; War Memorial Performing Arts Center, Milwaukee, March

23; Opera House, Chicago, March 24; Symphony Hall, Atlanta, Ga., March 31.

**RAY BRYANT** (Atlantic): Michael's Pub, N.Y., March 6 for 12 weeks.

**JULIE BUDD**: Raleigh Hotel, South Fallsburg, N.Y., March 17.

**JERRY BUTLER** (Mercury): Mark IV, Washington, D.C., March 27-April 1.

**DONALD BYRD** (United Artists): Baker Keyboard Lounge, Detroit, March 9-18; Jazz Showcase, March 28-April 1.

**THE BYRDS** (Columbia): La Scales, N.M., March 17; El Paso, Texas, March 18; Music Fair, Valley Forge, Pa., March 23; Case Auditorium, Boston, March 24.

**CANNED HEAT** (United Artists): Shady Grove Theatre, Washington, D.C., March 11; Civic Arena, Tulsa, Okla., March 16; Le Baron Hotel, San Diego, Calif., March 18; Massey Hall, Toronto, Canada, March 29; Civic Center, Ottawa, Canada, March 30; Academy of Music, New York, March 31.

**JERRY CLOWER** (MCA): New Albany, Miss., March 15; Fairgrounds Coliseum, Hope, Ark., March 16.

**JERRY CLOWER** (MCA): New City Auditorium, Jackson, Miss., March 20; Jetna, Ark., March 22; National Guard Armory, Selma, Ala., March 23.

**ALICE COOPER** (Warner Bros.): Boston Gardens, Boston, March 26; Hershey, Pa., March 27; Civic Arena, Baltimore, March 28; Convention Center, Indianapolis, March 30; Public Hall, Cleveland, March 31.

**CREATIVE SOURCE** (Sussex): Flamboyant Hotel, San Juan, March 27-April 1.

**STEELY DAN** (ABC): Palladium, Los Angeles, March 30.

**MAC DAVIS** (Columbia): Civic Center Akron, Ohio, March 11; Arie Crown Theatre, Chicago, March 16; Convention Center, Louisville, Ky., March 17; Music Hall, Cincinnati, March 18.

**MILES DAVIS** (Columbia): Jubilee Auditorium, Edmonton, Alberta, March 29; Queen Elizabeth Theatre, Vancouver, B.C., March 30; Jubilee Auditorium, Calgary, Alberta, March 31.

**JOHN DENVER** (RCA): London, England, March 5-20.

**BO DIDDLEY** (Chess): Chicago Theatre, Chicago, March 7-13; Lindy Opera House, Los Angeles, March 15-27; San Diego, March 28-April 4.

**BO DONALDSON & THE HEYWOODS** (Family): The Green Dragon, Anchorage, Alaska, one month through March 20.

**EARTH, WIND & FIRE** (Columbia): Constitution Hall, Washington, D.C., March 17; Calderone Theatre, Hempstead, N.Y., March 18; McCormick Place, Chicago, March 31.

**RARE EARTH** (Rare Earth): Selland Arena, Fresno, Calif., March 23.

**JONATHAN EDWARDS** (Atco): Main Point, Philadelphia, March 13-14.

**CASS ELLIOTT** (RCA): Flamingo, Las Vegas, March 21.

**EVERLY BROS.** (RCA): Saskatoon Centre Hall, Saskatoon, March 27; Center of Arts, Regina, March 28; Concert Hall, Winnipeg, March 29; Salt Lake City Terrace, Salt Lake City, March 30.

**JOSE FELICIANO** (RCA): Spain, March 15-19.

**STEVE FERGUSON** (Asylum): Ebbet's Field, Denver, March 12-17.

**FERRANTE & TEICHER** (United Artists): Stambaugh Auditorium, Youngstown, Ohio, March 14; Memorial Hall, Dayton, Ohio, March 15; Veterans Memorial, Columbus, Ohio, March 16; Taft Auditorium, Cincinnati, March 17; Clowes Memorial Hall, March 18; Music Hall, Houston, Texas, March 31.

**ARTHUR FIELDER** (Polydor): Boston Pops-Carnegie Hall, N.Y.C., March 27; Houston Symphony, Houston, Texas, March 29-31.

**ROBERTA FLACK** (Atlantic): Madison Square Garden, N.Y., March 17.

**FLO & EDDIE** (Reprise): Fayetteville Auditorium, Fayetteville, N.C., March 16; Auditorium Arena, Clemson, S.C., March 17; Charlotte Coliseum, Charlotte, N.C., March 18; Jackson Auditorium, Jackson, Miss., March 20; The Omni, Atlanta, Ga., March 23; Boston, Mass., March 26; Hershey Arena, Hershey, Pa., March 27; Baltimore Civic Center, Baltimore, Md., March 28; Convention Center, Indianapolis, Ind., March 30; Cleveland Public Hall, Cleveland, Ohio, March 31.

**KING FLOYD** (Chimneyville): Checkmate Club, Rochester, N.Y., March 6-11; Brant St. Auditorium, Douglas, Ga., March 23.

**PINK FLOYD** (Harvest): Bayfront Center, St. Petersburg, Fla., March 25.

**FRIENDS OF DISTINCTION** (RCA): Warehouse Club, Denver, Colo., March 12-18.

**TRET FURE** (MCA): The Boarding House, San Francisco, March 16-18.

**RORY GALLAGHER** (Polydor): Bijou Cafe, Philadelphia, March 28-31.

**ERROLL GARNER** (Octave): Casino Theatre, Hilton International Hotel, Las Vegas, March 7-21.

**CRYSTAL GAYLE** (MCA): Hot Springs, Ark., March 8-14.

**COUNTRY GAZETTE** (United Artist): Palomino Club, Los Angeles, March 30-31.

**GLADSTONE** (ABC): Kaleidoscope, Cleveland, March 13-18.

**AL GREEN** (Hi): Carolina Coliseum, Columbus, S.C., March 30; Civic Center, Roanoke, Va., March 31.

**JACK GREENE/JEANNIE SEELY** (MCA): Hot Springs, Ark., March 22-28.

**GRATEFUL DEAD** (Warner Bros.): Spectrum, Philadelphia, March 24.

**VIRGIL FOX** (MCA): Alfred, New York, March 23.

**BEE GEES** (Atco): Paramount Theatre, Seattle, Wash., March 31.

**J. GEILS BAND** (Atlantic): Kinetic Playground, Chicago, March 16-17; Arena, Dayton, Ohio, March 18; Municipal Auditorium, Birmingham, Ala., March 23; Warehouse, New Orleans, March 24.

**GENTLE GIANT** (Columbia): Music Hall, Cleveland, March 11; Wilmington, N.C., March 13; Memorial Auditorium, Chattanooga, Tenn., March 14; Felt Forum, N.Y., March 16; Capitol Theatre, Passaic, N.J., March 17; Agricultural Hall, Fairgrounds, Allentown, Pa., March 18; Ottawa, March 21; Quebec City, Canada, March 22; Montreal, Canada, March 24; Shirook, Canada, March 25; Masonic Auditorium, Detroit, March 30; Buffalo, N.Y., March 31.

**GOOD GOD** (Atlantic): Fairleigh Dickinson, Teaneck, N.J., March 18; Grand Theatre, Williamston, N.J., March 21.

**ARLO GUTHRIE** (Reprise): Municipal Auditorium, Austin, Texas, March 14; Municipal Auditorium, San Antonio, Texas, March 15; Kiel Auditorium, St. Louis, Mo., March 25.

**MARTINE HABIB** (Columbia): Bitter End, New York, March 28-April 2.

**FREDDIE HART** (Capitol): Peoria, Ill., March 11; Marceline, Mo., March 15; Jackson, Tenn., March 17; Dothan, Ala., March 18; Pensacola, Fla., March 19.

**BLACK HEAT** (Atlantic): Big Wilt's Small Club, N.Y., March 12.

**JON HISEMAN** (Warner Bros.): Richmond, Va., March 11; Peoria, Ill., March 15; Rockford, Ill., March 16; New Orleans, La., March 17; Michigan, March 23; Daytona Beach, Fla., March 25; Academy of Music, N.Y., March 30.

**DR. HOOK** (Columbia): Selland Arena, Fresno, Calif., March 23.

**JAN HOWARD** (MCA): Champ Auditorium, Fulton, Mo., March 24.

**HUMBLE PIE** (A&M): Amphitheater, Chicago, March 23.

**BOBBI HUMPHREY** (United Artists): E. Town Motor Inn, Cleveland, Ohio, March 13-18.

**IT'S A BEAUTIFUL DAY** (Columbia): Performing Arts Center, Milwaukee, March 13; Embassy Theatre, Ft. Wayne, Ind., March 15; Lane County Fairground Bldg., Eugene, March 24; Civic Auditorium, Santa Monica, Calif., March 28; Civic Auditorium, Albuquerque, N.M., March 30; Community Center, Tucson, Ariz., March 31.

**STONEWALL JACKSON** (Columbia): Marshalltown, Iowa, March 16; Hugo, Minn., March 17; Sumter, S.C., March 23; Lancaster, Pa., March 24; Atlanta, Ga., March 30.

**SONNY JAMES** (Columbia): Lubbock, Texas, March 21-24.

**ELVIN JONES** (United Artists): Village Vanguard, N.Y., March 13-18.

**QUINCY JONES** (A&M): Felt Forum, Madison Sq. Garden, N.Y., March 17.

**GLADYS KNIGHT & THE PIPS** (Soul): Coliseum, Raleigh, N.C., March 30; The Scope, Norfolk, Va., March 31.

**B.B. KING** (ABC): Wichita Kansas Symphony, Wichita, Kan., March 29; Kinetic Playground, Chicago, March 30-31.

**LABELLE**: Oops Club, Philadelphia, March 16-18.

**BRENDA LEE** (MCA): Vapors, Hot Springs, Ark., March 15-21.

**BRENDA LEE** (MCA): Losers Club, Dallas, Texas, March 23-31.

**RAMSEY LEWIS** (Columbia): Black Art Expo, Ft. Huachuca, Ariz., March 14; Hynes Auditorium, Boston, March 31.

**GORDON LIGHTFOOT** (Reprise): Jubilee Auditorium, Calgary, Alberta, March 10-11; Massey Hall, Toronto, Ont., March 21-25.

**LORETTA LYNN** (MCA): Monroe, La., March 17; Ben, La., March 18.

**LOGGINS & MESSINA** (Columbia): Municipal Auditorium, Atlanta, Ga., March 29.

**LORETTA LYNN** (MCA): Richmond, Va., March 22-25.

**LITTLE FEAT** (Warner Bros.): Travel Lodge, Phoenix, Ariz., March 16.

**LORI LIEBERMAN**: Starwood, Los Angeles, Calif., March 6-25.

**FLEETWOOD MAC** (Reprise): Music Hall, Houston, Texas, March 25; Academy of Music, N.Y., March 30.

**MAHAVISHNU** (Columbia): Orpheum Theatre, Boston, March 11; Felt Forum, N.Y., March 16; Tyrone Guthrie Theatre, Minneapolis, Minn., March 18; Stone Hearth, Madison, Wisc., March 19; Winterland, San Francisco, March 23-24; Paramount Theatre, Portland, Oregon, March 25; Paramount Theatre, Seattle, Wash., March 26; Celebrity Theatre, Phoenix, Ariz., March 30.

**HERBIE MANN** (Atlantic): Bushnell Auditorium, Hartford, Conn., March 23.

**MARK/ALMOND** (Columbia): Orpheum, Minneapolis, March 12; Performing Arts Center, Milwaukee, March 13; Cow Town, Kansas City, Kansas, March 15.

**LES MCCANN** (Atlantic): London House, Chicago, March 6-25.

**MELISSA MANCHESTER** (Bell): Max's Kansas City, N.Y., March 13.

**ELLEN McILWAIN** (Polydor): Uihlein Hall, Milwaukee, Wisc., March 29; Auditorium Theatre, St. Paul, Minn., March 30.

**WARNER MACK** (MCA): Shawnee Valley Jubilee, Chillicothe, Ohio, March 18.

**TAJ MAHAL** (Columbia): Paramount Theatre, Seattle, Wash., March 25; Paramount Paramount, Portland, Ore., March 26; Aspen Inn, Aspen, Colo., March 27-April 1.

**MAIN INGREDIENT** (RCA): Ft. Dix, N.J., March 13; New York, March 15.

**BARBARA MANDRELL** (Columbia): Terre Haute, Ind., March 11; Staunton, Va., March 16; Jackson, Tenn., March 17; Staunton, Va., March 18; Beckley, W. Va., March 24; Nashville, Tenn., March 25; West Columbia, S.C., March 30-31.

**MANDRILL** (Polydor): Spectrum, Philadelphia, March 16; Constitution Hall, Washington, D.C., March 17.

**MELANIE** (Neighborhood): Winnipeg, March 11; Academy of Music, March 18; Palace Theatre, Providence, R.I., March 23; Westbury Music Fair, Westbury, N.Y., March 24; Ellis Auditorium, Memphis, Tenn., March 31.

**SERGIO MENDES & BRASIL '77** (A&M): Civic Auditorium, Lansing, Mich., March 25.

**BETTE MIDLER** (Atlantic): Music Hall, Oklahoma City, March 25; Municipal Theatre, Tulsa, Okla., March 28; Music Hall, Kansas City, Mo., March 30.

**MODERN JAZZ QUARTET/PINEAS NEWBORN TRIO**: Half Note, N.Y., March 19-31.

**GEORGE MORGAN** (MCA): Longbranch Club, Wichita, Kan., March 15-17.

**MOTT THE HOOPLE** (Columbia): Civic Auditorium, Santa Monica, Calif., March 14.

**NANA MOUSKOURI**: Carnegie Hall, N.Y., March 12 & 17.

**NRBQ** (Buddah): My Father's Place, Old Roslyn, N.Y., March 29-April 1.

**SAN NEELY** (Capitol): Queen Elizabeth Theatre, Vancouver, March 25; Centennial Hall, Saskatoon, March 27; Saskatoon Center for the Arts, Regina, March 28; Concert Hall, Winnipeg, March 29; Terrace Ballroom, Salt Lake City, March 30.

**TRACY NELSON** (Columbia): Pall's Mall, Boston, March 13-18.

**PETER NERO** (Columbia): England, March 18-31.

**WAYNE NEWTON** (RCA): Harrah's, Reno, Nev., March 1-21.

**OSBORNE BROTHERS** (MCA): Ector Co., Coliseum, Odessa, Texas, March 14; 4th & 6th Streets, Lubbock, Texas, March 15; Tarrant Co., Convention Center, Ft. Worth, Texas, March 16; Memorial Auditorium, Wichita Falls, Texas, March 17; Municipal Auditorium, San Antonio, Texas, March 18.

**OSBORNE BROTHERS** (MCA): Civic Center, Lake Charles, La., March 25.

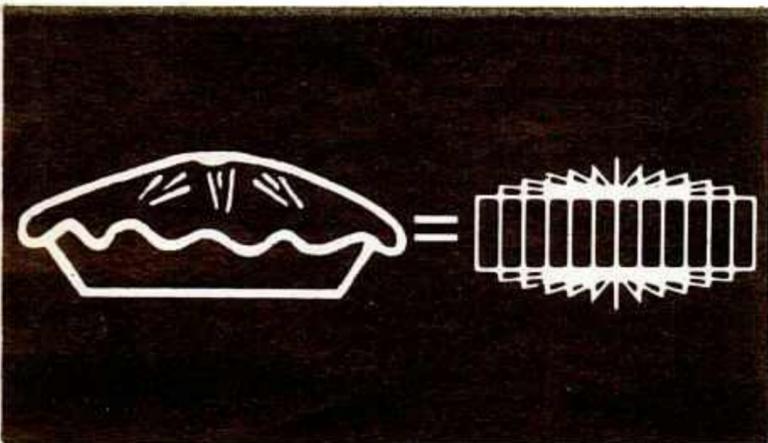
**BLUE OYSTER CULT** (Columbia): Keith Albany Theatre, Huntington, W. Va., March 15.

**OSARK MOUNTAIN DAREDEVILS**: Red Baron, Lawrence, Kan., March 16 & 17; Kiel Opera House, St. Louis, Mo., March 31.

**\*GRAM PARSONS** (Warner Bros.): Max's Kansas City, March 7-12.

**\*GRAM PARSONS** (Reprise): Bijou, Philadelphia; March 14-17; Sandy's, Beverly, Mass., March 19; Oliver, Boston, March 20-25.

(Continued on page 18)



**LEO KOTTKE, MY FEET ARE SMILING**  
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Roberta Flack  
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## BEST POP VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS

Where Is The Love  
Roberta Flack and Donny Hathaway  
Producer: Joel Dorn, Arif Mardin

## BEST R & B VOCAL PERFORMANCE, FEMALE

Young, Gifted & Black  
Aretha Franklin  
Producer: Jerry Wexler, Arif Mardin, Tom Dowd

## BEST SOUL GOSPEL PERFORMANCE

Amazing Grace  
Aretha Franklin  
Producer: Jerry Wexler, Arif Mardin, Tom Dowd

## BEST JAZZ PERFORMANCE BY A SOLOIST

Alone At Last  
Gary Burton  
Producer: Joel Dorn

## BEST COMEDY RECORDING

FM & AM  
George Carlin  
Producer: Monte Kay, Jack Lewis



## Talent In Action

AN EVENING WITH  
GEORGE BURNS

Philharmonic Hall, New York

Each one had their own special reason for attending this nostalgic evening of songs and patter delivered by a man who commanded his audience with as much mesmerism as Mick Jagger does his. George Burns, 77 year old show business veteran was making his debut as a concert artist and Philharmonic Hall became all his for the night.

Affectionately introduced by long time buddy, the ageless Jack Benny ("Gee, I hate to get off"), the dapper Mr. Burns casually delivered the goods. Whether rambling through bits and pieces of songs long forgotten or simple rehashing happy remembrances of "the good old days," the versatile vaudevillian impressed at his amiable best. His timing was impeccable, pacing perfect and as for his reputed singing—his personal rendering of Jerry Jeff Walker's "Mr. Bojangles" earned the entertainer the biggest hand of the evening.

The concert was punctuated by choice vintage clips finding George playing the patient straight man to his late wife Gracie Allen's hilarious non-sequiturs. While the films unreel in the darkened hall, a single spotlight focused on Burns

enjoying the antics from stage right as the smoke from his ever-present cigar rose and filtered through the blue beam. A nice touch, indeed.

Three soul sisters, The Honey Cone, who record for the Hot Wax label, unnecessarily broke the established mood with several modern rock samplings, but later teamed effectively with Burns for some old soft shoe. Also, the use of Benny in tandem with Burns would have been appreciated, although a campy clip featuring George, with Jack playing Gracie in drag, found the two men at their funniest.

Credit producer Dominic Sicilia with lending class, dignity and taste to a show worthy of a fine showman. A recording of the event will soon be made available from Buddah Records.

PHIL GELORMINE

## CRUSADERS

GROVER WASHINGTON JR.

Music Center, Los Angeles

The Crusaders are a local jazz band which has eschewed the word jazz in its title and has come up with several funky/soul/jazzish single hits of late.

Their appearance Sunday (4) reaffirmed that they may be on the charts with a simple sounding soul/jazz single,

but they can't get away from their hard-core jazz roots. For their program of eight tunes was five for jazz and three for commercialism.

There's nothing wrong with that percentage, for the audience responded strongly to all the sextet's offerings. But the commercial funk tunes, "Put It Where You Want It," "So Far Away," and "Don't Let It Get You Down," were simply for foot tapping and ginger finger snapping.

The jazz workouts were more ethereal, well defined and meant for brain sapping attention. Credit the four main instrumentalists with crossing over the bridge from hard jazz to easy commercial jazz-tinged music and making the journey a totally happy experience. They are Wilton Felder on tenor sax; Wayne Henderson on various forms of trombone; Stix Hooper on drums and Joe Sample of various keyboards. Larry Carlton's guitar only came to life during the last three selections—the commercial offerings.

"Full Moon," "A Message From The Inner City," "Treat Me Like You Treat Yourself," "Freedom Sound" and "Watts Happening" all explored tonal textures built around blues bases. Sample's piano was often the melody line with Henderson and Felder playing repeat phrases and sounding like a full orchestra.

Grover Washington made his point by rapier sharp, nonstop solos on alto and soprano sax. His quintet laid down a tight rhythm setting for his fine attack, always smooth but always soulful, with "Ain't No Sunshine" cut down in speed but nevertheless quite effective. His shot-gun solos are ear-catching and they emphasize how fine a technician he is.

ELIOT TIEGEL

JOE HEATHERTON  
KENNY ROGERS AND  
THE FIRST EDITIONSahara-Tahoe,  
Lake Tahoe, Nevada

MGM's Joe Heatherton is a cute little package. If you've never seen her show before, then it was a pleasant experience. However, for those who follow Miss Heatherton's career, her appearance at the Sahara was a bit disappointing. She reached her ultimate when was opened the bill for Tony Bennett at Caesar's Palace some two years ago, and hasn't maintained her peak.

She comes on a little too breathless, and too much of a demand to "look at

me," with no act to support those looks. Halfway through her act, however, things do pick up.

Her forte was her selection of love songs, including "I'll Get By" and "Someone to Watch Over Me." Her rendition of the "Theme From the Godfather" was impressive, but her stage waits were too long. She seems to perform most effectively when belting songs such as her recent hit, "Gone," which was well received.

A strong segment focused on songs about "growing up," such as "Ain't No Mountain High Enough," "Alone Again, Naturally," "I Am, I Said," and "I Am Woman." The blonde lass remarked that one of the toughest things she had to do was grow up, and her act could use a little maturing, too. Her arrangements simply demand too little of the capable Al Tronti Orchestra.

Kenny Rogers and the First Edition, reviewed recently in Billboard, opened the show with their act, changed little since their opening at the Las Vegas Riviera.

LAURA DENI

## ROBERT KLEIN

Bitter End, New York

Comedian and sometimes singer Robert Klein breezed through a balanced and entertaining set here—the club which he describes as one of the starting points of his career.

Showcasing his debut album on Brut Records, "Child of the Fifties," Klein opened the evening with a parody of the average rock performance. Mingling his sense of the farcical with a solid musical back-up, Klein delighted the opening night audience with some clever lyrics and exaggerated histrionics.

Moving into the set, Klein disregarded the back-up and delivered a rounded monologue — often poking fun at the club's owner Paul Colby. His material is good—lacking a sharp bite—but easily identified with, especially for those who grew up in that "golden age." Poised as a performer and imaginative with his material, Klein lived up to his billing as the premier talent on the newly created Brut label.

JIM MELANSON

## WHO—WHERE—WHEN

## • Continued from page 16

PHILADELPHIA ORCH. (RCA): Owens Auditorium, Charlotte, N.C., March 27; Columbia Township Auditorium, Columbia, S.C., March 28.

PIGMEAT: Town Hall, N.Y., March 13. NEW RIDERS OF THE PURPLE SAGE (Columbia): Orpheum Theatre, Boston, March 30; Bangor, Me., March 31.

CARMEL QUINN: Carnegie Hall, N.Y., March 10. LOU REED (RCA): Tulagi's, Boulder, Colo., March 27-31.

DEL REEVES (United Artists): Terre Haute, Ind., March 11. BUDDY RICH (RCA): Opera House, Nashville, Tenn., March 13.

MARTY ROBBINS (MCA): Auditorium, Spokane, Wash., March 15; Canada, March 16-17; Seattle, Wash., March 18.

MARTY ROBBINS (MCA): Salt Lake City, Utah, March 24. DAVID ROGERS (Columbia): St. Paul, Neb., March 13-14; Omaha, Neb., March 15;

Cow Palace Club, Colorado Springs, Colo., March 26-31. BIFF ROSE (United Artists): Quiet Knight, Chicago, March 7-12; Main Point, Philadelphia, March 15-18; Raven's Gallery, Southfield, Mich., March 20-25.

CHRIS RUSH (Atlantic): Paul's Mall, Boston, March 20-25. SANTANA (Columbia): Coliseum, Macon, Ga., March 25, State Fair Coliseum, Jackson, Miss., March 26; The Barton Arena, Little Rock, Ark., March 27; Hirsch Memorial Auditorium, Shreveport, La., March 28; Convention Hall, Tuscaloosa, Ala., March 30.

EARL SCRUGGS REVUE (Columbia): The Bijou, Philadelphia, March 28-31. SEALS & CROFTS (Warner Bros.): Long Beach Arena, Long Beach, Calif., March 17.

SEATRIN (Warner Bros.): Syria Mosque, Pittsburgh, March 17. DOC SEVERINSEN (RCA): Houston Music Theatre, Houston, Texas, March 16-18.

GEORGE SHEARING: St. Regis-Sheraton, N.Y., March 19-31. HORACE SILVER (United Artists) Half Note, Club, N.Y., March 5-18.

SILVERHEAD (MCA): Whisky A Go Go, Los Angeles, March 14-18. \*CAL SMITH (MCA): The Country Sound, Fairborn, Ohio, March 16; Capital City Jamboree, Charleston, W. Va., March 17; Knights of Columbus Hall, Decatur, Ill., March 18.

\*CAL SMITH (MCA): Auditorium, El Dorado, Ark., March 22; Civic Center, Hot Springs, Ark., March 23; Cain's Ballroom, Tulsa, Okla., March 24.

CARL SMITH (Columbia): Amarillo, Texas, March 24. O.C. SMITH (Columbia): Tour of Northwest & Alaska, March 29-April 15.

SONNY & CHER (MCA): Harras's, Lake Tahoe, Nevada, March 22-April 4.

JOHN DAVID SOUTHER (Asylum): Community Theater, Berkeley, March 10-11; Dorothy Chandler Pavilion, Los Angeles, March 12-13; H.I.C. Auditorium, Honolulu, March 18.

SPINNERS (Atlantic): Manhattan Center N.Y., March 16; Calderome Theater, Hempstead, N.Y., March 18.

McKENDREE SPRING (MCA): Peabody Auditorium, Daytona Beach, Fla., March 25.

CLASSIC SULLIVANS (Kwanza): Independence Hall, Baton Rouge, La., March 18; Auditorium, New Orleans, La., March 19; Mr. Kelly's, Detroit, March 23-April 1.

BETTY SWANN (Atlantic): Brother's Villa Three, Collinsville, Ga., March 11; Auditorium, Lynchburg, Va., March 17; I.M.A. Auditorium, Flint, Mich., March 25.

DANNY THOMAS/ALIZA KASHI: Deauville Hotel, Miami Beach, March 30-April 8.

TOWRES VAN ZANDT (Poppy): The Rubiyat, Dallas, Texas, March 27-31.

LILY TOMLIN (Polydor): Uihlein Hall, Milwaukee, Wisc., March 29; Auditorium Theatre, St. Paul, Minn., March 30.

MARY TRAVERS (Warner Bros.): Cellar Door, Washington, D.C., March 12-17.

ERNEST TUBB (MCA): Music Mt. Theatre, Horseshoe Bend, Ark., March 22; National Guard Armory, Little Rock, Ark., March 23; American Legion Hall, Greenville, Miss., March 24; Rapids Parrish Coliseum, Alexandria, La., March 25.

TANYA TUCKER (Columbia): Shrine Mosque, Peoria, Ill., March 11; Salt Palace, Salt Lake City, Utah, March 12-13; Pershing Memorial Auditorium, Lincoln, Neb., March 17; George Air Force Base, Victorville, Calif., March 24; Caravan East, Albuquerque, N.M., March 26-27; Century II Concert Hall, Wichita, Kan., March 31.

HOT TUNA (RCA): Academy of Music, N.Y.C., March 23.

CONWAY TWITTY (MCA): Raleigh County Armory, Beckley, W. Va., March 24.

LOUDON WAINWRIGHT III (Columbia): Jordan Hall, Boston, March 17.

JERRY JEFF WALKER (MCA): Baton Rouge, La., March 23.

JERRY WALLACE (MCA): Palomino Club, N. Hollywood, Calif., March 24.

DOC & MERLE WATSON (Poppy): Symphony Hall, Boston, March 18; Great Southeast Music Hall, Atlanta, Ga., March 20-25.

WEATHER REPORT (Columbia): Strata Concert Gallery, Detroit, March 16-18.

LAWRENCE WELK: New Orleans, La., March 11. FREDDY WELER (Columbia): Louisville, Ky., March 16; Staunton, Va., March 17.

DOTTIE WEST (RCA): Belleville, Mich., March 11-15. PAUL WILLIAMS (A&M): Westbury Music Fair, Westbury, N.Y., March 9-11; Alice Tully Hall, N.Y., March 25.

MAC WISEMAN (RCA): Lake Charles, Fla., March 17. BOBBY WOMACK (United Artists): Omni, Atlanta, Ga., March 11; Gardens, Cincinnati, March 13; Convention Center, Louisville, Ky., March 15; Memorial Auditorium, Ft. Wayne, Ind., March 16; Sports Arena, Toledo, Ohio, March 17; Sports Center, Minneapolis, Minn., March 19; MIF So. Coliseum, Memphis, Tenn., March 21; Convention Hall, Miami, March 23; Tampa Stadium, Tampa, Fla., March 24; Coliseum, Macon, Ga., March 25; State Fair Coliseum, Jackson, Miss., March 26; Barton Arena, Little Rock, Ark., March 27; Hirsch Auditorium, Shreveport, La., March 28; Convention Hall, Tuscaloosa, Ala., March 30; Memorial Coliseum, Auburn, Ala., March 31.

WEST, BRUCE & LAING (Columbia/Windfall): Chateau Neuf, Norway, March 26; Concert Hall, Gothenburg, Sweden March 27; K.B. Hallen, Copenhagen, Denmark, March 28; DeDoelen, Rotterdam, Netherlands, March 31.

WORLD'S GREATEST JAZZ BAND: Colonial Toronto, March 12-17; Princess Hotel, Acapulco, March 19-April 7.

ERIC WEISSBERG: Philharmonic Hall, N.Y., March 25.

TAMMY WYNETTE/GEORGE JONES (Epic): Philharmonic Hall, N.Y., March 25.

NEIL YOUNG (Reprise): Forum, Los Angeles, March 25; Convention Center, Anaheim, Calif., March 26; Sports Arena, San Diego, March 29; Oakland Coliseum, Oakland, Calif., March 31.

JESSE COLIN YOUNG (Warner Bros.): Marin Veterans Memorial Auditorium, San Rafael, Calif., March 11.

FRANK ZAPPA: Texas Hall Auditorium, Arlington, Texas, March 11; Houston Music Theatre, Houston, Texas, March 12; Palladium, Los Angeles, March 23; Sports Arena, San Diego, March 24; Winterland, San Francisco.

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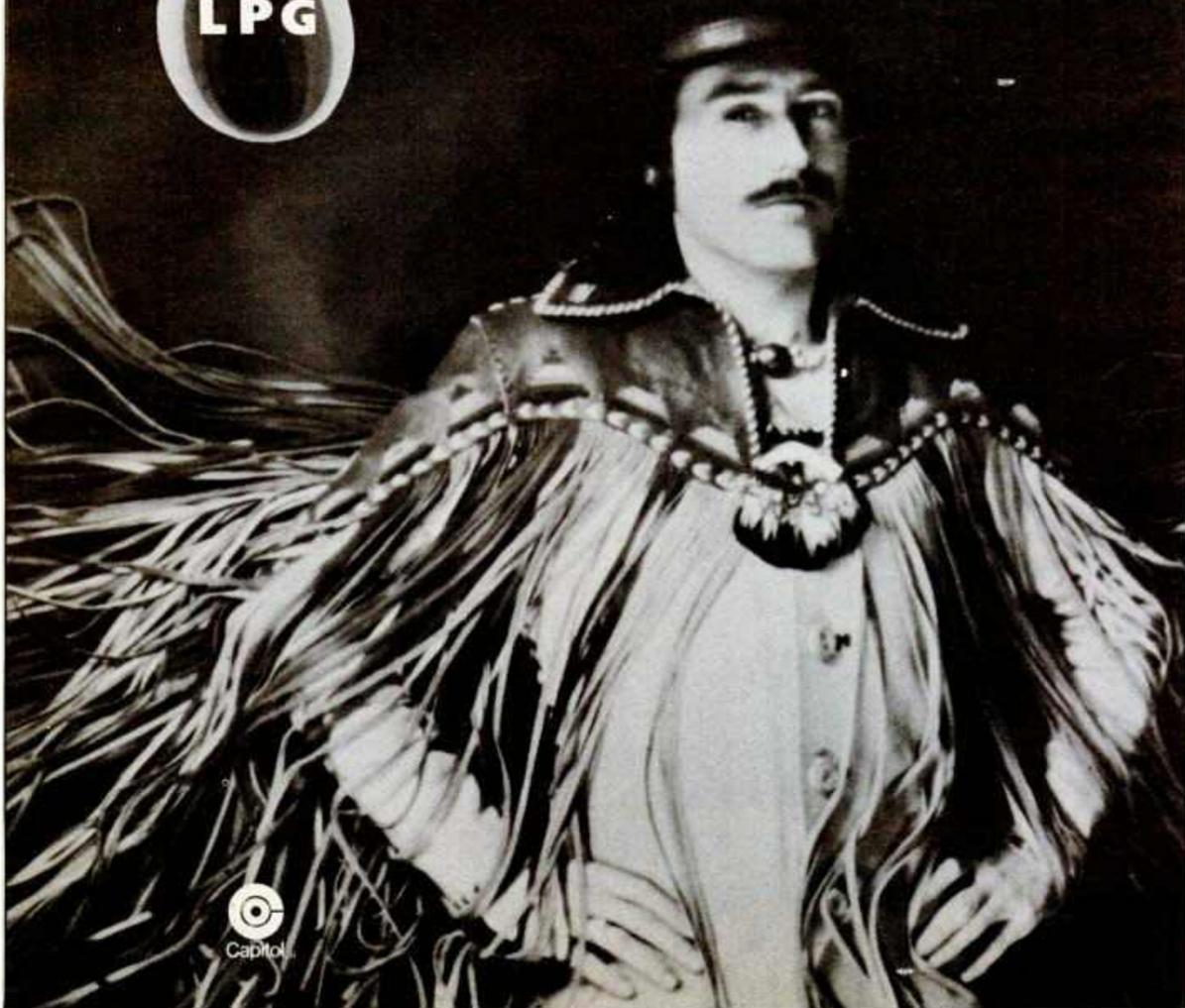
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# NARM People and Their Awards



Liza Minnelli, above, accepts the presidential award presented in memory of her late mother Judy Garland from David Press, NARM's outgoing president, right, with Clive Davis, Columbia's president an observer. Right, Nesuhi Ertegun, left and Jerry Wexler, center, with their presidential awards presented by David Press, right.



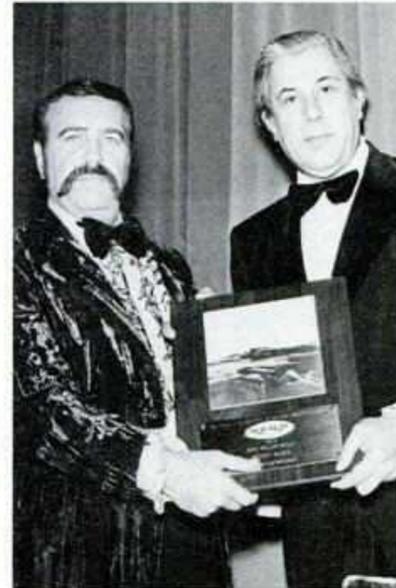
Far left: Jerry Moss accepts the best selling orchestra award for Burt Bacharach from presenter Shepherd.



Second from the left: Lou Adler accepts the best selling LP of the year for Carole King's "Tapestry" from Shepherd.



Center: Buddha's Neil Bogart receives the best selling movie soundtrack award for "Superfly."



Adjacent: London's Herb Goldfarb accepts the best selling group award for the Moody Blues "Threshold" LP.



Amos Heilicher, left and Dan Heilicher, right, accept the first annual merchandiser of the year accolade from Bruce Lundvall of Columbia, representing the manufacturers advisory committee.



Caytronics' Joe Cayre, left with Allan Wolk of United Record and Tape Industries, recipient of a Roberto Clemente memorial scholarship for one of his employee's sons.

## Laufer Teen Mags' L.E.G. Label

By ELIOT TIEGEL

LOS ANGELES—L.E.G. Records has been formed by the Laufer Company, specialists in the teen magazine field which plans promoting its disks through its four monthly publications.

First act on the roster is the DeFrancos, a Canadian family which was produced by Mike Post. The lead singer is 13-year-old Tony DeFranco, which company head Charles Laufer classifies as

a potential teen idol based on response to several articles profiling him in his publications.

The label is seeking distribution through a major company and has been in the making two years. Laufer notes he has test marketed nearly one dozen potential artists before selecting the DeFranco family.

Laufer has set up a talent division within the publicly-held

company to handle product which will be run by Ron Tepper.

"We plan to promote artists through programs that include direct mail to the teenage market, magazine stories and TV appearances," Laufer said.

The company's properties are Tiger Beat, Fave, Tiger Beat Spectacular and Right On. The four Laufer monthlies total over 1,500,000 newstand sales cumulatively each issue.

## Urge United Industry Group

• Continued from page 1

tion of BRAVO in an exclusive Billboard interview.

He suggested that the heads of the various organizations meet soon and form a steering committee which in turn would establish the structure of BRAVO. He further suggested that BRAVO be headed by a chairman, and that this post be rotated annually among the various association heads.

"Our industry has only scratched the surface of its potential," Malamud said. "Recorded entertainment today wields far more influence than any other of our times, even surpassing the motion picture medium during its golden era. Our industry includes among its ranks some of the foremost creative geniuses in the arts, and some of the most brilliant business minds in all of industry."

### More Achievement

Each industry organization is doing well in serving the needs for which it was formed, Malamud said, but each would achieve far more if their representatives would have an opportunity to meet several times a year as part of a simple body and exchange ideas.

"The problems of piracy, our common goal of creating a better image for our industry, our ability to achieve higher profits, our need to establish educational programs for future members of this industry, all of these aims and many more can be accomplished by all forces in our industry working in concert," Malamud said. "All of us work so hard to achieve the specific aims of our own factions, that no one group has an oppor-

tunity or the time of studying the big picture, that which in the long run is best for the overall industry."

Malamud stressed the fact that he has no personal ambitions in an organization such as BRAVO, but would like to see it formed as a non-political industry body with no axes to grind in favor of any faction or group.

"We have reached that point in the history of our industry where we need—and deserve—an all-encompassing body to help us all achieve our goals," Malamud said. "These may seem lofty, but they are within our grasp."

## Stewart Predicts

• Continued from page 3

ordinated promotion between the film company and the record company," said Stewart. He praised the close cooperation between UA Records and its parent film company.

"I can recall the first James Bond film, 'Dr. No,'" said Stewart. "The story was set in Jamaica and most of the background music was calypso. We had an executive screening and then met to discuss the music. The original 007 main theme was a calypso called 'Jamaica Jump-Up.'" And the UA music people showed their film counterparts how the score would be more commercial if the main theme was a more powerful, jazzy, big-band sound. It set the pattern for the scoring of all the rest of the Bond films, which produced two or three gold soundtrack albums."

# Radio-TV programming

## INTERVIEW:

### Odds on a Hit: 33 Out of 1,400

**EDITOR'S NOTE:** This is the latest installment of an in-depth interview with Ron Jacobs, currently program director of KGB-AM-FM in San Diego and the man who built the "Boss Radio" Top 40 concept at KHJ-AM, Los Angeles. The interview was conducted by Claude Hall, radio-TV editor of the Billboard.

**HALL:** To update to San Diego . . . when did you come up with the idea for the KGB-AM-FM format?

**JACOBS:** Well, the KGB-AM-FM format . . . we've refused to accept any label here. This is not an X, Y, or Z kind of station . . . and I don't even know if the term *format* applies to what we're doing on KGB-AM-FM . . . is Billboard now putting AM as well as FM behind all call letters?

**HALL:** I do that.

**JACOBS:** You're going to have a hell of a lot of work with this interview, man, because it's *both* stations we're talking about.

**HALL:** Should it be KGB-FM-AM?

**JACOBS:** We could talk about that alone for five minutes . . . run out of hyphens before we run out of tape. This thing here, KGB-AM-FM, just sort of evolved from all of the obvious realities that existed at the beginning of last year when we put the thing together. At the time I left KHJ-AM, I'd decided . . . and I've said this a million times . . . that people in radio who think they know about the record business are as crazy as people in the record business who think they know about radio. Now I *thought* I knew something about

records, but I was later to find out . . . and the Watermark trip provided me with an opportunity to do a lot of separate, creative, diversified projects . . . so I pretty much had my head in that for two years and during that time, living in Los Angeles, the only radio I listened to was Vince Scully, Dick Enberg, or Chick Hearn or the news on KNX-AM. . . . I didn't listen to KHJ-AM in total for an hour after I left there. . . . I mean, listening to KHJ-AM, for me, is like watching the roller derby on television. I, when I was a kid, was a roller derby track announcer for five years . . . a moonlighting job when I was in Honolulu. . . . I used to do the roller derby every night. I could sit down with the sound off and watch a roller derby and I'll bet you I could tell you what's going to happen nine out of ten times because of the nature of the roller derby. It's the same thing with KHJ-AM. . . . I could tell what's going to happen because it's quite limited in its scope and, therefore, predictable. I spent two years out of radio and when I was asked by the Browns to come down and listen to San Diego radio and write what subsequently turned out to be a very long report, I started organizing all of these realizations and flashes that had been, I guess, subconsciously accumulating over two years. So, the principle that we instituted here was, at least for me, I was operating under the premise that I *don't know anything* . . . and now we're going to find out. The first thing we did was find out what radio was all about today . . . who're the people who listen to the radio? . . . how long do they listen? . . . what do they listen for? What do they want . . . what don't they like? What are the

patterns and characteristics of the audience or audiences of the stations that are presently on the air? San Diego is a neat little micro-casm . . . this is a town where there's a progressive AM station and where there's a Top 40 FM station . . . where there are two automated cassette stations operating across the border from the avenida de television . . . Schafer stations . . . there's almost every kind of radio station imaginable. So, we went out into the field and did a very comprehensive survey of what people listen to the radio . . . what their motives are . . . and from that, basically, we began to assemble a structure which could get all of this on the radio. To me, radio has always been a contextual thing and the individual elements of radio don't mean diddily. If you take an element *out* of radio and look at it under a microscope, it

*(Continued on page 27)*



AIR PERSONALITIES AT WHAS-AM, Louisville, present Tony Bennett with an honorary Kentucky Colonel certificate shortly after he appeared at Convention Center in a concert sponsored by the station. From left: Milton Metz, Jeff Douglas, Dave McCree, Tony Bennett, Jerry David Melloy, and Wayne Perkey.

## Joseph's New 'Soft Pop Standard'

CLEVELAND—Though WHK-AM is playing some rock 'n' roll, the station is also playing Johnny Mathis. It's also playing the Partridge Family. But rock "or Top 40 radio on AM, as we know it, is dead," said Mike Joseph, programming consultant who has just finished revamping the format at the station that once dominated the market as a rocker and later did reasonable well as a middle-of-the-road station. "Of course, we all were on the verge of saying that Top 40 radio was dead around 1963. Then the Beatles brought rock back. But it's been a long time since then and there's nothing happening today in music. That's why so many people are going back to nostalgia . . . but nostalgia too, is dying.

"One of the key reasons I didn't take WHK-AM rock is that the station was already in good shape, so far as having a desirable audience is concerned. And WIXY-AM, the local rocker, isn't. How could I go after WIXY-AM? The dominant audience, that rockers everywhere used to have, just isn't there anymore."

WHK-AM is basically a "soft pop standard" station, Joseph said, "but I refuse to really put a label on the format. The station is programmed for the day-parts; the music is controlled with an analysis made very day of the playlist." He said that a music survey of both albums and singles will be made in the market. But that the blend will vary from half-hour to half-hour; "we have a music flow to reach every type of audience flow in the market."

Basically, there will be 50 singles on the playlist, plus 30 albums. The singles will include Roberta Flack, Carly Simon, the Carpenters, Lobo, the Four Tops, and Seals & Crofts, among others. The albums will in-

clude Neil Diamond, Al Green, Partridge Family, Elvis Presley, Paul Williams, Johnny Mathis.

The slogan of the station is "Musicleveland." Short, soft PAMS jingles have been installed on the air. Personalities use an adult, mature, personal approach and they include Tom Dooley 5-9 a.m., Gary Roberts 9-noon, Bill Love noon-3 p.m., program director Roy Cooper 3-6 p.m., Allan Moody 6-midnight, and Jonathan Stone midnight-5 a.m.

The reason for choosing this particular format, Joseph said, "was to bring down the demographics that WHK-AM already had."

The albums will be mostly familiar standards, oldies, and hit cuts. WHK-AM, in albums, will only go with winners. Seventy percent of the singles will be soft.

Joseph pointed out that Cleveland is where rock really started, so far as a major market is concerned, because that's where Alan Freed rose to prominence. "And we already have a rock station in WMMS-FM, our sister station, which is big in teens in many time periods. There's no way I should compete with a sister station. So, with WHK-AM, we'll be going for an 18-49 age audience. We'll soon have two winners."



JERRY BISHOP, air personality on KFI-AM in Los Angeles, greets not only Theresa Brewer, but her new LP "Singin' a Doo Dah Song." From left: Bishop, Theresa Brewer, KFI-AM music director Rudy Maugeri, and RCA Records promotion executive Ray Anderson. Miss Brewer was interviewed on the Bishop show.

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# Vox Jox

Free beer and/or Jack Daniels starting about noon, March 25, which is a Sunday, and preceding into the wee hours. The site will be Suite M753 at the Sheraton Park Hotel, Washington. The occasion is the National Association of Broadcasters convention. I'll also keep the suite open Monday (26) and Tuesday (27). There won't be any entertainment. Just radio talk. But anybody within auto range is welcome to come by. **Don Imus** hinted that he might be there at least one day. Maybe we can force such giants as **Johnny Holi-**

day, the basketball player, to also come by. Anyway, there's usually 2-to-20 radio people dropping by at a time, and I'd enjoy seeing you and rapping with you, so come on up if you can.

★ ★ ★  
**Steve Mitchell** is now working at KIQQ-FM, the new rock operation in Los Angeles. He'd been with WMYQ-FM, Miami. . . . **WHVM-AM**, Hyde Park, N.Y., is looking for a big-voiced morning personality. . . . **WKHJ-AM**, Holly Hill, S.C. (just outside Charleston), is looking for a midday personality;

By **CLAUDE HALL**  
 Radio-TV Editor

knowledge of oldies would be helpful. . . . **Gary Granger** has been promoted to station manager of WSRF-AM and WSHE-FM. He'd been program director of the two Fort Lauderdale, Fla., operations. . . . **Bill Coffey** reports that he's left WPOP-AM, Hartford, where he'd been doing the morning show, to join country-formatted WJJD-AM-FM in Chicago. Says: "It's a refreshing change of pace. Most of

the changes in music seem to be headed in the direction of country and the numbers here seem to reflect a steadily-growing audience." Adds that he's enjoying the interviews, like the one with **Ron Jacobs** but hates "to hear somebody dropping a name like **Buzzy Bennett's**, when, in reality, that person doesn't know a thing about the man."

★ ★ ★  
**Irwin Zucker**, 6565 Sunset Blvd., Hollywood, Ca. 90028, says he'll put anyone that writes him on his free mailing list for his newsletter

about the book business and show-business personalities. It's called **As I.Z. It. . . . Dick Antos**: It's a matter of style and clarity. . . . **Pat Leahy** reports in from WAZY-AM-FM, Lafayette, Ind.: "Thanks for the mention in Vox Jox. Because of it, I'm now doing 6-10 a.m. here. **Tom Brown**, our intelligent program director, faithfully reads Vox Jox, read it, got a hold of me, and here I am, loving it. All because you were nice enough, not only to give my wife and myself a personal tour of the offices, but also to mention my plight. I'm using my real name, **Pat Leahy**, as opposed to **Pat Arthur**. I used to think the real thing didn't sound right, but now I guess, unless it's utterly impossible to pronounce, it doesn't make that much difference and probably fits better with today's realism."

★ ★ ★  
**Lee Abrams**, formerly with WRIF-FM, Detroit, writes in from Chicago where he's now program director of WICV-FM. "WICV-FM was formerly WEFM-FM, one of the nation's first FM stations. With me will be **Robert Walker**, formerly of WMYQ-FM in Miami. Robert will work in production, programming, and be on the air. WICV-FM will switch to contemporary shortly."

★ ★ ★  
**Allen Hall**, former program director at WEAM-AM, Washington, writes that he and most of the staff at the Top 40 station are looking for work. Call him at 703-573-8668. Said WLAM-AM manager **Harry Averill** had promised him programming autonomy, but. . . . **Jon Nennis**, program director at WOOT-AM, 395 College St., Burlington, Vt., would like to sponsor a get-together for air personalities, record promotion executives and program directors in that whole area. Anyone interested in attending, please write him right away. . . . **WCSS-AM**, Midline Road, Amsterdam, N.Y., is celebrating its 25th anniversary April 8 and program director **Bob Kinum** would like former staffers to send the station a taped congratulation for use on the air "or accept my invitation to come up and rap." Lineup at the station includes **Lloyd Smith** mornings, **Kinum** afternoons, **Rick Williams** nights, and **Dean Edwards** weekends. News director **Don Fields** also does a weekend show and radio veteran **Bill Pope** does fill-in work in addition to being sales manager of the contemporary MOR station.

★ ★ ★  
**Bob Duncan**, program director, and **Bill Craig**, music director, are leaving WAUG-AM in Augusta, Ga., and are looking; both had been there some while. 404-722-1302. . . . **Jim Carter** is leaving WBAB in Babylon, Long Island, New York, and is looking for Top 40 work. You can reach him at the station, 516-661-4000. . . . **Robert Main Jr.**, music director, of KEBE-AM, Jacksonville, Tex., needs Top 40 records; guarantees airplay. . . . **Don Tracy**, air personality at KGFJ-AM in Los Angeles, is getting going really well now with his Los Angeles School of Broadcasting—the first minority-owned and operated such radio school. Next classes start April 6, for both full-time and part-time students. KGFJ-AM and KROQ-AM in Los Angeles both cooperate with the school for work-study sessions inside the stations. If anybody would be interested in getting some more details about the school, call Tracy at 213-299-9700. . . . **Jack (Charlie Brown) Woods**, program director of KFMB-AM-FM, San Diego, sent me some of the station's sales promotions. "We have been here for six months. The changes in the station have been almost completed and the success so far has been most gratifying. As a matter of fact, after having been on the air for about 60 days, the ARB

(Continued on page 28)



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# Odds on a Hit: 33 Out of 1,400

• Continued from page 20

means nothing. Radio is an on-going sequence of events. Radio is a series of impressions. If you took someone and played for them the KHJ-AM a capella jingle with blank leader tape on either side of it alone in a room in 1966 they would have probably been disappointed and felt letdown. So, radio is a context of things. The best way to assemble things . . . and in what context . . . is what we tried to develop at KGB-AM-FM, based on the research that we'd done. And the chief thing . . . and I touched on it at the last Billboard Radio Programming Forum . . . is the fact that we're trying to program the station in terms of like a week rather than a given hour repeated over and over again. Because the audience indicated through all of our research that they're not interested in listening to the radio—at least the people over the age of 16—to hear the same thing over and over again. They want more variety than repetition. And that's the chief Holy War and Crusade that I've been on down here at KGB-AM-FM . . . that it isn't necessary to repeat the same thing over and over again.

HALL: But repetition was the thing that brought Top 40 radio the success it had back in the 50's.

JACOBS: Right, Claude, but one of the exciting things about being alive . . . or witnessing history . . . is that whole structures collapse or wear out or evolve into something else. I feel that if we do something at KGB-AM-FM

which will advance the state of the art of radio, which is really a pretentious thing to say . . . because you've really got to believe in radio to believe there is an art for which there can even be a state, you know? Anyway, if we can do anything down here to make radio even one bit better, then I'll feel that we've been successful. How many records do you see a week . . . how many albums and singles come into the Billboard?

HALL: I'm on the review panel for both albums and singles . . . so, I see tons of them.

JACOBS: Let's look at numbers . . . and here's the irony . . . where's Billboard? 9000 Sunset? Into that building comes a couple of hundred albums a week, right?

HALL: At least over a 100.

JACOBS: Okay. Let's say a 100 albums a week with an average of 12 songs per album. And how many singles?

HALL: Well over a hundred.

JACOBS: So, that's 1,400 songs a week coming into 9000 Sunset Blvd. And about 33 of them coming out over the air from a building at 5515 Melrose. Now that's just too much of a squeeze. It means that you have a lot of people who're in the music business—legitimate talent, people who've lived alone, starving, writing songs . . . hustled to get a recording contract . . . go through all of the trauma . . . no one in radio, unless they've been in the recording business has the faintest idea of what it takes to make a record. They think that a record arrives automatically and they're going to exer-

cise their godlike opinion about whether it gets on the radio or not. Most radio guys don't realize that getting a record released is a major accomplishment for anyone who writes on it, performs on it, or produces the record. But, if you're getting 1,400 songs in and only handing back to the public 33 of them, that's an *inequity*. And who's to say that, out of 1,400 songs a week, only 33 are worth playing? Only 33 are any good, you know? Because a guy sits up at his house or his radio station and listens to Tom Jones and the Supremes, that doesn't necessarily mean that everyone in a city of 7,000,000 people only wants to hear Tom Jones and the Supremes. I mean, who's going to give these new artists a break? How can we say that we're in perhaps the last business that provides someone an opportunity to make . . . because the record business is known as perhaps the last bastion where you can be an overnight success in America. It's perhaps the only business that exemplifies the American Dream anymore. *You have to get more songs on the radio!* The people who're playing just a few songs in radio are afraid to take chances! We put a record on here at KGB-AM-FM because we like it. If I write a book or make a movie and it doesn't reflect my own philosophy, then maybe I'd better go back down to the boiler room. We put a song on KGB-AM-FM because we like it and we feel the radio station represents our tastes and philosophies. We match that up with what is being sought after by the audience.

HALL: When the research for KGB-AM-FM was being done, did you do some of it yourself . . . did you go into the field, too?

JACOBS: Not as much as everyone else . . . I was in the field enough to know how the process worked and make sure it was a practical and applicable one. The research was done by 29 people who either worked for the station or was married to someone who worked for the station . . . people that we could trust.

EDITOR'S NOTE: Next week, more details about the KGB-AM-FM research.

## KGNO-AM Tune Blend

DODGE CITY, Kan.—KGNO-AM, 5,000-watt station affiliated here with the local Daily Globe newspaper, has adopted a format blending album cuts ranging from polka and country music to MOR along with Top 40 singles, according to Bob Kirby, music director. Air personalities on the station include Chuck Stark, 6-8 a.m., program director Mike Kennan 8-10

a.m., Toby Crowe until 3 p.m., Meg Smith 3-6 p.m., and Bob Kirby, until midnight signoff.

Ms. Smith said that the station would try to incorporate a good variety of music. From sign on until 3:30 p.m. or 4 p.m., the blend will be two album cuts, especially those with an oldies sound, to one Top 40 single. After that, the blend will be two singles to one LP cut.

## Yesteryear's Hits

### POP SINGLES—Ten Years Ago March 16, 1963

- 1 Walk Like a Man—Four Seasons (Vee Jay)
- 2 Our Day Will Come—Ruby and the Romantics (Kapp)
- 3 You're the Reason I'm Living—Bobby Darin (Capitol)
- 4 The End of the World—Skeeter Davis (RCA)
- 5 Rhythm of the Rain—Cascades (Valiant)
- 6 Ruby Baby—Dion (Columbia)
- 7 Hey Paula—Paul & Paula (Philips)
- 8 Blame It on the Bossa Nova—Eydie Gorme (Columbia)
- 9 What Will My Mary Say—Johnny Mathis (Columbia)
- 10 He's So Fine—Chiffons (Laurie)

### POP SINGLES—Five Years Ago March 16, 1968

- 1 (Sittin' On) The Dock of the Bay—Otis Redding (Volt)
- 2 (Theme From) The Valley of the Dolls—Dionne Warwick (Scepter)
- 3 Love Is Blue—Paul Mauriat (Philips)
- 4 Simon Says—1910 Fruitgum Co. (Buddah)
- 5 Just Dropped In (To See What Condition My Condition Was In)—First Edition (Reprise)
- 6 I Wish It Would Rain—Temptations (Gordy)
- 7 LA-LA Means I Love You—Delfonics (Philly Groove)
- 8 Valleri—Monkees (Colgems)
- 9 (Sweet Sweet Baby) Since You've Been Gone—Aretha Franklin (Atlantic)
- 10 I Thank You—Sam & Dave (Stax)

### POP ALBUMS—Ten Years Ago March 16, 1963

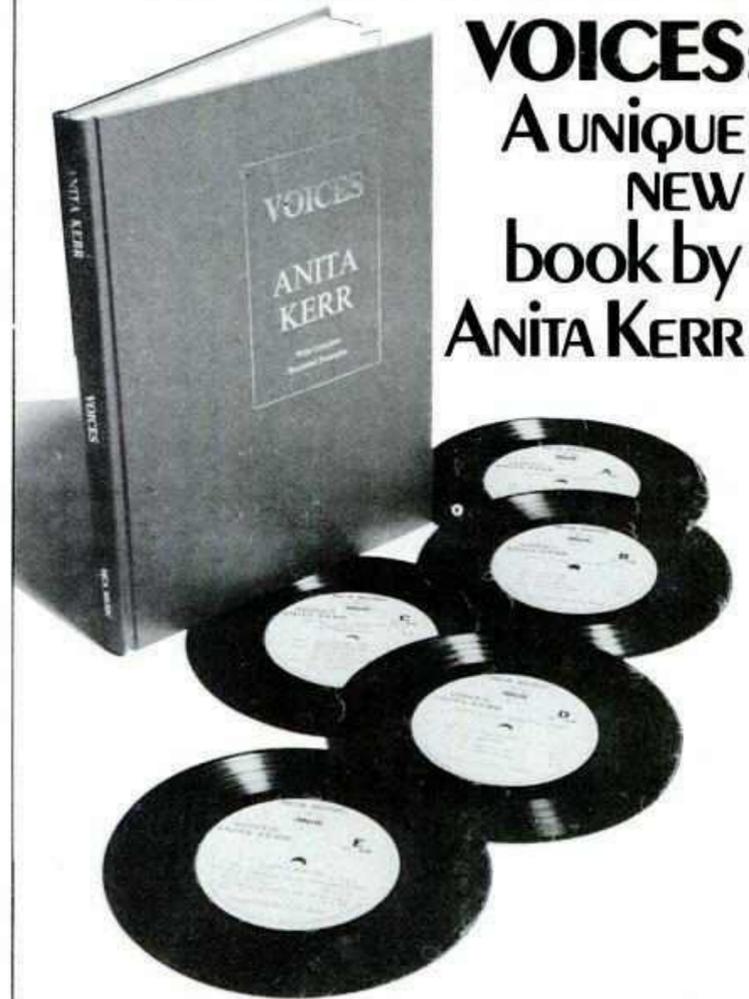
- 1 Songs I Sing on the Jackie Gleason Show—Frank Fontaine (ABC)
- 2 My Son, the Celebrity—Allan Sherman (Warner Bros.)
- 3 Moving—Peter, Paul & Mary (Warner Bros.)
- 4 The First Family—Vaughn Meader (Cadence)
- 5 West Side Story—Sound Track (Columbia)
- 6 My Son, the Folk Singer—Allan Sherman (Warner Bros.)
- 7 Richard Chamberlain Sings (MGM)
- 8 Moon River & Other Great Movie Themes—Andy Williams (Columbia)
- 9 Jazz Samba—Stan Getz & Charlie Byrd (Verve)
- 10 Fly Me to the Moon and the Bossa Nova Pops—Joe Harnell & Orch. (Kapp)

### POP ALBUMS—Five Years Ago March 16, 1968

- 1 Blooming Hits—Paul Mauriat & His Orch. (Philips)
- 2 Lady Soul—Aretha Franklin (Atlantic)
- 3 Axis: Bold as Love—Jimi Hendrix Experience (Reprise)
- 4 Magical Mystery Tour—Beatles (Capitol)
- 5 John Wesley Harding—Bob Dylan (Columbia)
- 6 Ninth—Herb Alpert & the Tijuana Brass (A&M)
- 7 Disraeli Gears—Cream (Atco)
- 8 Greatest Hits—Diana Ross and the Supremes (Motown)
- 9 History Of—Otis Redding (Volt)
- 10 "And Live"—Lettermen (Capitol)

MARCH 17, 1973, BILLBOARD

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# Vox Jox

• *Continued from page 22*

for Oct./Nov. showed incredible increases, especially in the morning show. We play a lot of oldies, a lot of current records and a sprinkling of album cuts. We are definitely a personality station and have a lot of fun promotions."

★ ★ ★  
**Joe Martelle:** Good to hear from you. . . . **Dale Sakamoto,** music director at his college station, wants a professional job on a Top 40 or progressive station. Call him

at 503-654-8589. . . . **Bob Kramer,** music director of WOUB-AM, Ohio University, Athens, Ohio, 45701, puts in a plea for MOR records for daytime programming on the college station. Station rocks at night, but it's MOR records they need. . . . Staff at new college station that just went on the air at West Georgia College, Carrollton, Ga., includes student manager **Allan Abernathy,** program director **Mike Ellis,** music director **Rich Dandes,** plus **John Dembowski,** **Susan Driskel,** **Suzanne**

**Moses,** **Lawrence Mink,** **John Stokes,** **Bob Bearden,** **Dave Reynolds,** **Mark Veljkov,** **Paul Arceneaux,** **Millard Davis,** **Ronnie McNeal,** **Joe Farris,** **Fred Garbo,** **Ernie Banks,** **Winston Lee,** and **Danny Camp.** Format is progressive.

★ ★ ★  
**Darryl M. White** has joined WBOY-AM, Clarksburg, W. Va., as night man. . . . Lineup at WBMJ-AM, Top 40 station in Puerto Rico, now has **Bob Bennett** 6-9 a.m., **Charlie Brown** until

1 p.m., **Phil Baker** 1-4 p.m., **Marty Mald** 4-7 p.m., and **Moonshadow** 7-signoff, with **Karl (Scott Brady) Phillips** doing weekends. Phillips has a year left to do in the Navy, then will be "raring to go" in professional radio again. . . . **Bob (Bob Silvers) Silverman** has left WQRC-FD, Hyannis, Mass., for Boston and WEZE-AM where he's using the name **Bob Stuart** and playing oldies 7-midnight. . . . **Mike Kelly** has stepped out of WIXY-AD. Family man. Has considerable on-air and programming

experience. Looking. Call him at 216-734-6634.

★ ★ ★  
**Dick Lawrence** at WNDR-AM, Syracuse, N.Y., writes: "Am enclosing a copy of the latest Syracuse Pulse report. It completely refutes the freak ARB which WHEN-AM has been singularly unsuccessful at exploiting; I gotta say, though, your story of a couple weeks back hit us kinda hard. Current lineup here: **Garry Dennis** midnight-5 a.m., **Fran McGrath** 5-7 a.m., **George Plavocos** 7-9 a.m., **Bob Massie** 9-noon, **Jack McNamee** noon-3 p.m., **Don Bombard** 3-7 p.m., and **Jim O'Brien** 7-midnight." Never saw a bad rating yet, Dick, that wasn't a "freak." Good to hear from you again.

★ ★ ★  
**Rob McKay,** 4GR, 3/20 Glendower St., Toowoomba, Australia, writes that even in Australia they read my column and "how about a plug for all us Aussie jocks that are regular readers of Billboard. I collect air checks from all over the world and would like to correspond and swap tapes, playlists, ideas, etc., with any jock from an uptempo MOR or cross country station. Our present lineup is **Peter Turner** 5-7 a.m., **Box Loxley** 7-11 a.m., program-music director **Rob McKay** until 3 p.m., **Little John** 3-7 p.m., and **Ray Kirby** 7-midnight. Our audience size is over 200,000 with the market supporting three stations and a further five 80 miles away in Queensland capital, Brisbane."

★ ★ ★  
**Bob Chase** reports in from WYOO-AM, Minneapolis, and he's hunting for old film clips of record artists and/or slides or "anything that might pertain to nostalgia. I'm doing a thing here at one of the nicer supper clubs in town and, in addition to playing records, thought something like this might fit in." Enjoyed the letter, Bob, and it's good to have you out of the U-Fix-It racket. . . . **Stephen Burrows,** music director of KUPK-AM, Garden City, Kan., writes that the station is celebrating its 25th year and is looking for oldies from the years 1946-48, including MOR and Country. . . . **Frank Mangio:** I'd be interested in seeing the information and would, of course, give you credit for the whole thing if I can use it.

(Continued on page 30)

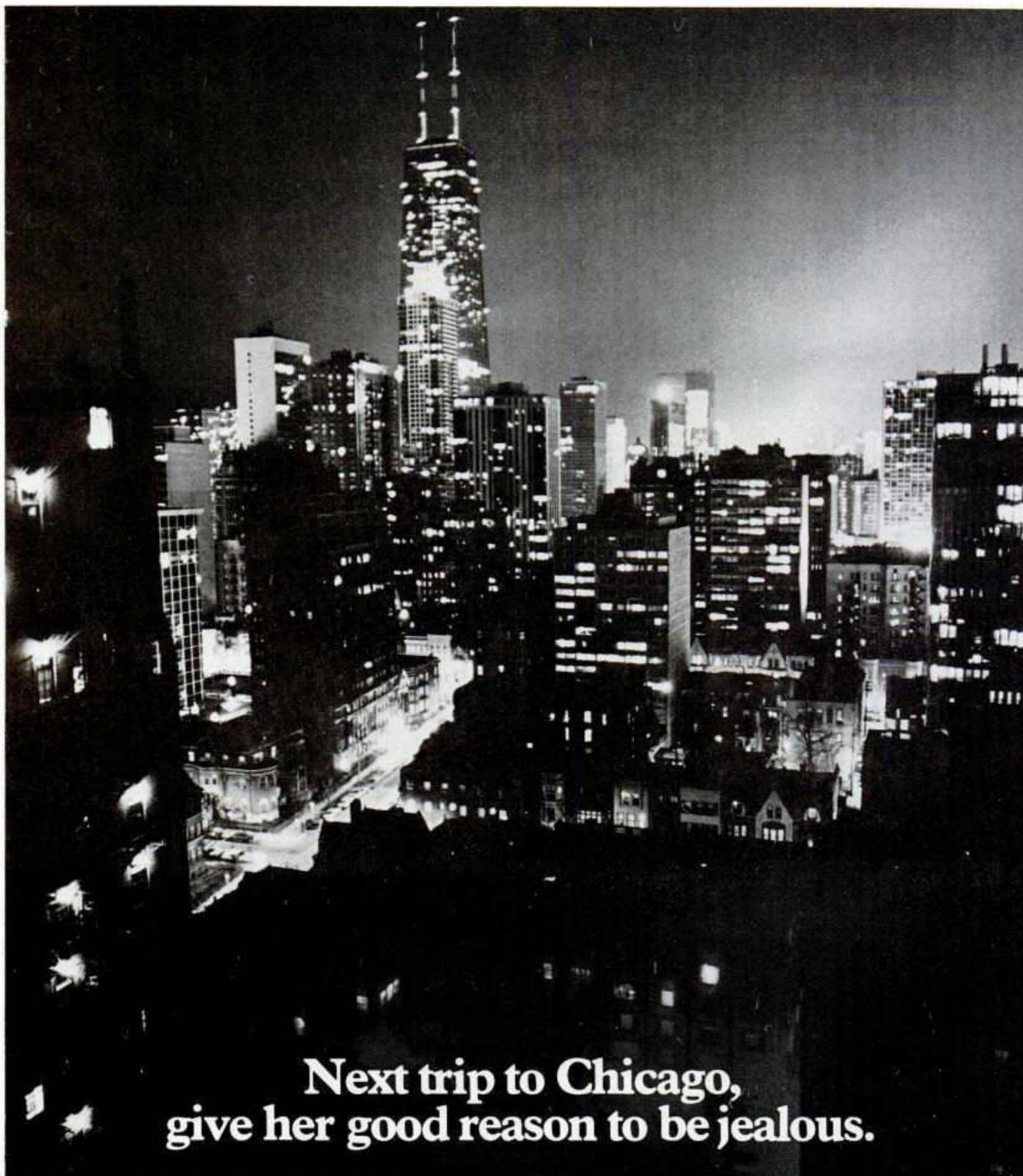
## ABC-TV Soul Sub for Clark

LOS ANGELES — ABC-TV kicked off the first of its once-per-month soul shows, alternating with Dick Clark's longtime "Bandstand," Saturday (10).

Shows, which are produced by Super Soul Productions, are already taped for three months, with a cast that includes: Gladys Knight and the Pips; Eddie Kendricks, the Sylvers, Rufus Thomas, Ronnie Dyson and Malo. In addition to performances by the above acts, each show will carry a taped vignette. Bill Withers, Rosey Grier and the WATTSTAX movie were featured vignettes on the first three shows. Host is Buster Jones, KGFI-AM, local soul station, drive-time DJ.

## WSAI-FM Change

CINCINNATI — WSAI-FM last week changed its call to WJDJ-FM and introduced a less energetic Top 40 music format which it describes as "mass appeal FM music." In charge of the new set-up is Jim Davis, who has just taken over WSAI's programming chores. New deejays on the WJDJ staff are Ron Brandon, of Chattanooga, and Pat Berry, of Fort Wayne, Ind. Two more are to be added later.



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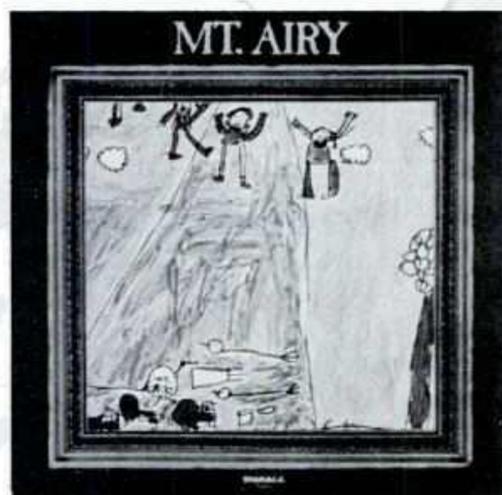


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## Beaumont FM Daily Swing

BEAUMONT, Tex.—KWIC-FM went on the air here last week with a Top 40 format in the morning that blends throughout the day to grow into a progressive station at night. Program director is Dale Spence, who last week was still striving desperately to get enough albums in order to program the

station. "We'll be hard-core rock in the morning, growing more and more progressive as the day goes along. In the morning, we'll be blending about three rock records to one progressive album cut. By evening, we'll be nearly progressive," he said. TM jingles are being featured on the station.

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# Vox Jox

• Continued from page 28

Dave Michaels is taking over the program director's job at WKTJ-AM-FM in Farmington, Me. He'd been news director at WSKW-AM, Skowhegan, Me. . . . Angela DiPronio, 547 Johnson St., Freeland, Pa. 18224, wants Fred Williams, formerly with WCAU-AM in Philadelphia, to contact her or Joe Holan, Hazleton, Pa.

★ ★ ★

John (John Henry) Scott is the new program director of WROZ-AM, Evansville, Ind., he'd been in Tulsa. Wants photo of country artists to put up in the WROZ-AM studio. . . . Bob Raleigh, KNEW-AM, San Francisco, is an adviser on the TV "Kung Lu" show. In case any of you haven't been told by Raleigh yet, even his toenails are lethal weapons. . . . Wink Martindale's syndicated three-hour "Those Were the Days" show is now being aired on KVI-AM, Seattle, on Sundays. Martindale is an air personality at KMPC-AM, Los Angeles. . . . Ted Anthony is now doing the all-night show on WES-AM, Chicago. He'd been at CKLW-AM, Detroit. . . . Lineup at WOCB-AM-FM, West Yarmouth, Cape Cod, Mass., includes Bob Davis 6-10 a.m., Johnny Seay until 3 p.m., music director Don Palmer 3-8 p.m., and Dick Eressy until 2 a.m. The station recently held the first annual Promotion Man of the Year. Winner was Paul Maged with MGM Records, Boston. Second place went to Elgin Waters, RCA Records, Boston. Barry Korkin, A&M Records, Bos-

ton, took third place. WOCB-FM has switched to a country music format.

★ ★ ★

Bill Bishop, operations manager of WAAM-AM, Ann Arbor, Mich., writes: "It's been a long haul since a fire all but destroyed the station in September, 1968, and we've been on reduced power of 250 watts since, but it looks like we'll be back to our 5,000-watt 24-hour power by late spring. We're jumping the gun going back to a 24-hour day by adding Pat Scott 1-6 a.m. and so here's the schedule: Bill Bishop 6-10 a.m., J. Richard Carr until 3 p.m., Don Flick 3-8 p.m., and Mike Stewart until 1 a.m. We're now solidly Top 40 and publishing a weekly list with promotional tie-ins, which are working nicely."

★ ★ ★

Steve Marshall has been ap-

pointed as program director of KNX-FM, Los Angeles, he'd been music director of the station; he succeeds Rodger Layne, who has been named station manager of KCBS-FM, San Francisco. . . . Timothy G. Adams is now doing the 10 p.m.-2 a.m. show on KQV-AM, Pittsburgh; he'd been production director of WBSR-AM, Pensacola, Fla. . . . Bill Miller, operations director of KGGF-AM, Coffeyville, Kan., reports that Bruce (Bruce Allen) Anderson has departed to join KIOA-AM in Des Moines, Iowa. Lynn Moore has joined KGGF-AM from KOKN-AM in Pawhuska, Okla. . . . Ray Gravenstein, who was program director and personality for KOLK-AM-FM in Del Rio, Tex., is looking for work on an MOR or Top 40 station, 713-774-9541. . . . WJPS-AM is looking for a good midday personality.

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# Soul Sauce

**BEST NEW SINGLE OF THE WEEK:**  
**"CAPRICORN'S THING"**  
**DENNIS COFFEY & THE DETROIT GUITAR BAND**  
 (SUSSEX)

**BEST NEW ALBUM OF THE WEEK:**  
**"DON'T BURN ME"**  
**PAUL KELLY**  
 (WARNER BROTHERS)

By JULIAN COLEMAN

A black record company executive becomes probably the first record industry brass to be featured on a potential LP series in the recent "Black Motion Picture Experience" by Cecil Holmes' Soulful Sounds on Buddah. Holmes, a veteran who is now vice president and general manager of the label's soul operations, is featured on the cover of the LP graphically. . . . **Bunky Sheppard**, 20-year veteran in soul production and promotion, has left his post as the general manager of Cutlass Records' soul wing, Nashville, to join Motown in New York City. The move unites E.G. Abner II, Motown president, with an associate of his days heading Vee-Jay.

ABC/Dunhill Records took another major step in their continuing expansion into r&b, blues and gospel when they purchased the Duke/Peacock label as well as three subsidiary labels

of that company, Back Beat, Sure Shot, and Song Bird. The Houston, Texas label has long been one of the mainstays in rhythm & blues and gospel music with artists like **Bobby Bland**, **O.V. Wright**, **Carl Carlton** and the late **Johnny Ace**. **Inez Andrews** and **The Mighty Clouds of Joy** are high ranking gospel selling acts (Billboard, Mar 10).

General Record Corp. announced the signing of the **Fabulous Counts** of Detroit. The group is currently working on their first album for the Atlanta based **Aware** label. The session is being produced by **Marlin McNichols**.

**Roberta Flack**, **Aretha Franklin**, **Billy Paul**, **The Temptations**, **Billy Preston** and **Isaac Hayes** were some of the winners in the 15th annual Grammy Awards competition held in Nashville.

**HOTLINE:**

**Sharon Cash's** debut album has been released by **Playboy** (Continued on page 40)



VERVE RECORDING ARTIST Jimmy Smith discusses promotion and publicity for his new album release, "The History of Jimmy Smith" during a visit to MGM Records' New York office. Shown left to right seated: Sol Greenberg, Vice President-Sales, and Jimmy Smith. Standing: Sol Handwerker, Public Relations Director, Lola Ward, Smith's Manager and Vito Samela, Eastern Regional Sales Manager.

Billboard SPECIAL SURVEY for Week Ending 3/17/73

## BEST SELLING Soul Singles

★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	3	NEITHER OF US (Wants to Be the First to Say Goodbye) Gladys Knight & the Pips, Soul 35098 (Motown) (Keca, ASCAP)	8
2	2	KILLING ME SOFTLY WITH HIS SONG Roberta Flack, Atlantic 2940 (Fox-Gimbel, BMI)	7
3	1	LOVE TRAIN O'Jays, Philadelphia International 73524 (Columbia) (Gamble-Huff, BMI)	9
4	6	A LETTER TO MYSELF Chi-Lites, Brunswick 55491 (Julio-Brian, BMI)	6
5	5	COULD IT BE I'VE FALLEN IN LOVE Spinners, Atlantic 45-2927 (Bellboy, BMI)	12
6	8	AIN'T NO WOMAN (Like the One I've Got) Four Tops, Dunhill 4-339 (Trousdale/Soldier, BMI)	6
7	4	I GOT ANTS IN MY PANTS James Brown, Polydor 14162 (Dynatone, Belinda, Unichappell, BMI)	9
8	13	CALL ME (Come Back Home) Al Green, Hi 45-2235 (London) (Jec/Al Green, BMI)	4
9	10	BREAK UP TO MAKE UP Stylistics, Avco 4611 (Bellboy/Assorted, BMI)	5
10	12	MASTER OF EYES Aretha Franklin, Atlantic 45-2941 (Pundit/Syberia, BMI)	5
11	18	MASTERPIECE Temptations, Gordy 7126 (Motown) (Stone Diamond, BMI)	21
12	7	DADDY'S HOME Jermaine Jackson, Motown 1216 (Nom, BMI)	12
13	11	GIVE ME YOUR LOVE Barbara Mason, Buddah 331 (Camad, BMI)	14
14	20	KISSING MY LOVE Bill Withers, Sussex 250 (Buddah) (Interior, BMI)	6
15	9	SUPERSTITION Stevie Wonder, Tamla 54226 (Motown) (Stein & Yan Stock/Black Bull, ASCAP)	17
16	24	STEP BY STEP Joe Simon, Spring 133 (Polydor) (Gaucho/Belinda, BMI)	3
17	15	WISH THAT I COULD TALK TO YOU Sylvers, Pride 1019 (MGM) (Dotted Lion/Syco, ASCAP)	12
18	14	LOVE JONES Brighter Side of Darkness, 20th Century 2002 (Fox Fanfare/Sebons, BMI)	21
19	17	DON'T LEAVE ME STARVING FOR YOUR LOVE Holland & Dozier Featuring Brian Holland, Invictus 9133 (Capitol) (Gold Forever, BMI)	12
20	26	GIRL YOU NEED A CHANGE Eddie Kendricks, Tamla 54230 (Motown) (Stone Diamond, BMI)	5
21	21	DO IT IN THE NAME OF LOVE Candi Staton, Fame 91009 (United Artist) (Heiress, BMI)	9
22	16	TROUBLE MAN Marvin Gaye, Tamla 54228 (Motown) (Jobete, ASCAP)	13
23	30	DANCE TO YOUR MUSIC Archie Bell and the Drells, Glades 1707 (Muscle Shoals, BMI)	3
24	28	GOOD MORNING HEARTACHE Diana Ross, Motown 1211 (Northern, ASCAP)	16
25	22	THE MESSAGE Cymande, Janus 203 (Heavy, BMI)	8

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
26	27	WE DID IT Syl Johnson, Hi 2229 (London) (Jec, BMI)	15
27	36	ONE MAN BAND (Plays All Alone) Ronnie Dyson, Columbia 4-45776 (Blackwood, BMI)	4
28	25	YOU'VE GOT TO TAKE IT (If You Want It) Main Ingredient, RCA 74 0856 (Damic, BMI)	11
29	32	IT AIN'T ALWAYS WHAT YOU DO Soul Children, Stax 0152 (Columbia) (East/Memphis, BMI)	4
30	35	FRIENDS OR LOVERS Act 1, Spring 132 (Polydor) (Gaucho/Belinda/Unichappell, BMI)	4
31	31	I'VE BEEN A WINNER I'VE BEEN A LOSER Smith Connection, Music Merchant 1012 (Buddah) (Gold Forever, BMI)	8
32	34	CAN I Yee Allen, Lion 140 (MGM) (Jobete, ASCAP/Stone Agate, BMI)	7
33	43	OH LA DE DA Staple Singers, Stax 0156 (Columbia) (Muscle Shoals, BMI)	2
34	33	MY EVERYTHING YOU ARE Mark IV, Mercury 73353 (Phonogram) (MRC, BMI)	9
35	42	FUNKY WORM Ohio Players, Westbound 214 (Chess/Janus) (Bridgeport, BMI)	2
36	40	TEAR YOUR PLAYHOUSE DOWN Ann Peebles, Hi 45-2232 (London) (Jec, BMI)	7
37	37	THE TRUTH SHALL MAKE YOU FREE King Hannibal, Aware 027 (Captain/Bald Lad, BMI)	10
38	39	TOSSIN' & TURNIN' Bunny Sigler, Philadelphia International 73523 (Columbia) (Viva/Harvard, BMI)	6
39	-	MR. MAGIC MAN Wilson Pickett, RCA 74-0898 (Friday's Child, BMI)	1
40	47	I MAY NOT BE WHAT YOU WANT Mel & Tim, Stax 0154 (Columbia) (Muscle Shoals, BMI)	2
41	41	PRAY ALL YOU SINNERS Tramps, Buddah 339 (Golden Fleece/Mured, BMI)	4
42	44	IF I COULD ONLY BE SURE Nolan Porter, ABC 11843 (Lizard/Cashew, ASCAP)	4
43	-	MAMA FEEL GOOD Lyn Collins, People 618 (Polydor) (Dynatone, BMI)	1
44	46	I'VE BEEN WATCHING YOU South Side Movement, Wand 11251 (Scepter) (Van Leer, BMI)	3
45	45	WOMAN STEALER Joe Tex, Dial 1020 (Phonogram) (Trec, BMI)	6
46	-	PUT YOUR SHOES ON AND WALK Clarence Carter, Fame 10309 (United Artists) (Giant Enterprises, BMI)	1
47	48	DO YOU STILL FEEL THE SAME WAY? Tommie Young, Soul Power 112 (Jewel) (Su Mar/Logan, BMI)	3
48	49	RIGHT HERE IS WHERE YOU BELONG Jerry Washington, Excello 2327 (Nashboro) (Excendor/Pop Top, BMI)	2
49	-	LOOSE BOOTY Funkadelic, Westbound 205 (Chess/Janus) (Bridgeport, BMI)	1
50	50	MILLION DOLLARS Soul Generation, Ebony Sounds 176	2

Billboard SPECIAL SURVEY for Week Ending 3/17/73

## 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	THE WORLD IS A GHETTO War, United Artists UAS 5652	18
2	2	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	21
3	4	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D	15
4	3	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	17
5	6	GREEN IS BLUES Al Green, Hi SAL 32055 (London)	10
6	9	WATTS STAX—THE LIVING WORLD Various Artists, Stax 2-3910 (Columbia)	5
7	5	ROUND 2 Stylistics, Avco AC 11006	20
8	8	BACK STABBERS O'Jays, Phil. Int'l KZ 31712 (Columbia)	23
9	11	ACROSS 110th STREET Bobby Womack, United Artists UAS 5525	7
10	7	TROUBLE MAN Marvin Gaye, Tamla T 322 L (Motown)	13
11	12	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Glades 33-6501	9
12	10	JERMAINE Jermaine Jackson, Motown M 752 L	23
13	13	360 DEGREES OF BILLY PAUL Billy Paul, Phil. Int'l KZ 31793 (Columbia)	17
14	15	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill DSX 50129	18
15	14	MUSIC IS MY LIFE Billy Preston, A&M SP 3516	13
16	16	UNDERSTANDING Bobby Womack, United Artists UAS 5225	23
17	19	SYLVERS Pride PRO 0007 (MGM)	9
18	17	1957-1972 Smokey Robinson & the Miracles, Tamla T 320 D (Motown)	10
19	18	SUPERFLY Soundtrack/Curtis Mayfield, Curtom CRS 8014 ST (Buddah)	23
20	25	THE POWER OF Joe Simon, Spring SPR 5704 (Polydor)	4
21	23	GIVE ME YOUR LOVE Barbara Mason, Buddah BDS 5117	7
22	20	GET ON THE GOOD FOOT James Brown, Polydor PD 2-3004	16
23	22	ALL DIRECTIONS Temptations, Gordy G 962 L (Motown)	23
24	28	MARGIE JOSEPH Atlantic SD 7248	5
25	31	BLACK CAESAR/SOUNDTRACK James Brown, Polydor PD 6014	3

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
26	26	BABY WON'T YOU CHANGE YOUR MIND Black Ivory, Today TLP 1008 (Perception)	12
27	21	I CAN SEE CLEARLY NOW Johnny Nash, Epic KE 31607 (Columbia)	23
28	27	BITTER SWEET Main Ingredient, RCA LSP 4677	23
29	24	CYMANDE Janus, JLS 3044	11
30	29	LONDON SESSIONS Chuck Berry, Chess CH 6002	23
31	40	COMPOSITE TRUTH Mandrill, Polydor PD 5043	4
32	30	CARAVANSERAI Santana, Columbia KC 31610	19
33	32	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, Koko KOS 2202 (Stax/Volt)	23
34	34	GREATEST HITS Wilson Pickett, Atlantic SD 2-501	5
35	37	PLEASURE Ohio Players, Westbound WB 2017 (Chess/Janus)	12
36	36	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	23
37	33	DOS Malo, Warner Bros BS 2652	17
38	38	ALONE AGAIN, NATURALLY Esther Phillips, Kudu KU 09 (CTI)	14
39	39	STRANGE FRUIT Billie Holiday, Atlantic SC 1614	4
40	-	MASTERPIECE Temptations, Gordy G 965 L (Motown)	1
41	42	AGED IN SOUL 100 Proof, Hot Wax HA 712 (Buddah)	3
42	43	SPILLS THE BEANS Joe Tex, Dial DL 6004 (Phonogram)	7
43	44	BILLIE HOLIDAY STORY Decca DSX 7161 (MCA)	6
44	46	FIRST TIME WE MET Independents, Wand WDS 694 (Scepter)	9
45	-	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)	1
46	48	STARTING ALL OVER AGAIN Mel & Tim, Stax STS 3007 (Columbia)	10
47	47	WILLIE REMEMBERS Rare Earth, Rare Earth R 543 L (Motown)	6
48	35	LAST DAYS IN TIME Earth, Wind & Fire, Columbia KC 31702	11
49	49	LIFE AND BREATH Whispers, Janus 200 (Chess/Janus)	4
50	50	I'LL PLAY THE BLUES FOR YOU Albert King, Stax 3009 (Columbia)	2

## What's Happening

By SAM SUTHERLAND

**Service Station:** WWGC-FM, a ten watter at West Georgia College in Carrollton, is now on the air. The format is progressive, and the new staff includes student manager **Allan Abernathy**, program director **Mike Ellis** and **Rich Dandes**, music director and the man to talk to regarding format and service problems. Dave Callaway is chief engineer.

\* \* \*

The **Intercollegiate Broadcasting System** has moved back the initial deadline on registrations for its Mar. 23-25 National Convention, owing to the customary problems incurred by the U.S. Mail. Thus, if you'd like to save a few bucks by registering early, you can still make it under the wire. New deadline is this Thursday (15).

\* \* \*

### The More Things Change . . .

This week's campus news offers a variety of developments on the campus/music industry battlefield that seem to underscore the persistence of certain problems on both sides of the field.

Of immediate interest is the one-up, one-down status of record company involvement with the campus market and campus radio stations in particular. News of Capitol's decision to scrap their campus representatives is indeed disheartening to stauncher lights in the pro-college-radio camp, particularly in view of the progress that operation seemed to be moving toward.

Yet, despite that initial reaction, it seems even more distressing that a simple cost factor has influenced that decision. Art Fein has insisted that campus support—and that, for most stations, boils down to the age-old problem of service—will continue. Perhaps Capitol really did give the system a chance, and found it unnecessary, for such an approach isn't the only solution to the service problem, particularly if regular service can be effectively maintained without the insistent reminders of a campus rep.

RCA Records has thrown its hat into the ring, and that definitely counters the Capitol move by reaffirming the growing belief that college radio might well emerge as the only consistent outlet for new product (a nasty euphemism for music) and, most important, new artists. If the RCA appointment seems small for such a mammoth operation, remember that Miss Williams is hardly a newcomer, having been involved in RCA's various campus forays during the past year. More to the point, she has outlined a promotional approach that will first concentrate on maximizing campus service through an existing promotional force.

With those changes in mind, only passing comment is needed concerning the BINA Survey, a somewhat sobering vision in light of college radio's presumed "experimental" stance. Those figures suggest that college radio may well undergo the same transformation that has robbed most progressive commercial FM of its impact: tightened playlists, a loss of involvement in music rather than momentary style, a general depletion of energies.

With interest in college radio still growing, let's hope that the medium lives up to its possibilities. Which involves a lot more than just breaking records.

\* \* \*

*If your station does not appear this week, check next week's column for your region.*

\* \* \*

**EAST—New York—WSUA**, State U. of N. Y., Albany, Rob Cohen reporting: "Rich Man," (LP), **Climax Blues Band**, Sire; "Moonshine," (LP), **Bert Jansch**, Warner Bros.; "Gypsy Man," (LP), Robin Kenyatta. . . Atlantic, WGSU-FM, State U. College at Geneseo, John A. Davlin reporting: "Great Lost Kinks Album," (LP), **Kinks**, Reprise; "Better Days," (LP), **Paul Butterfield**, Bearsville; "We the People," (LP), **Ellen McIlwaine**, Polydor. . . WYGR, Yeshiva U., New York, Michael Axelrod reporting: "Veronique Sanson," (LP), **Veronique Sanson**, Elektra; "Slayed?," (LP), **Slade**, Polydor; "Come Softly to Me," (LP), **The New Seekers**, Verve. . . WBCR, Brooklyn College, Brooklyn, Allen Goldman reporting: "Old Bum's Rush," (LP), **Tony Williams Lifetime**, Polydor; "Friday the 13th, Cook County Jail," (LP), **Various Artists**, Groove Merchant; "Live At the Lighthouse," (LP), **Grant Green**, Blue Note. . . WHCL-FM, Hamilton College, Clinton, Bill Lambdin reporting: "You've Got Your Troubles," **The Drifters**, Bell; "Right Place, Wrong Time," **Dr. John**, Ato; "Up or Down," **Peter Kaukonen**, Grunt. . . WRCC, Rockland Community College, Suffern, Neil Monastersky reporting: "The Electronic Spirit of Erik Satie," (LP), **Camarata**, Deram; "Great Lost Kinks Album," (LP), **Kinks**, Reprise; "Fool Like You," **Tim Moore**, Dunhill. . . Massachusetts—WRBB-FM, Northeastern U., Boston, Donna Rochheiser reporting: "Light As a Feather," (LP), **Chick Corea & Return To Forever**, Polydor; "Good Times," (LP), **Kool & The Gang**, Delite; "Music of Another Present Era," (LP), **Oregon**, Vanguard. . . WTBU, Boston U., Boston, Ken Roseman reporting: "Split Ends," (LP), **The Move**, United Artists; "Barbara Keith," (LP), **Barbara Keith**, Warner Bros.; "Doug Sahn & Band," (LP), **Doug Sahn**, Atlantic. . . WVBC, Boston College, Chestnut Hill, Charlene Darrow reporting: "Tyme Cube," (LP cut, Hurtwood Edge), **Tim Weisberg**, A&M; "Lazy Morning," (LP cut, Old Dan's Records), **Gordon Lightfoot**, Reprise; "Heartbreaker," (LP), **Free**, Island. . . WERS-FM, Emerson College, Boston, Alan Dorfman reporting: "Names, Tags, Labels and Numbers," The Association, Mums; "Too Many Mondays," (LP cut, All My Choices), **Mary Travers**, Warner Bros.; "Life and Times," (LP), **Jim Croce**, ABC.

## RCA Forms Dept. for Campus Mart

**NEW YORK**—RCA Records has officially entered the arena of record companies courting the college market and the campus radio medium. Karen Williams has been appointed college promotion coordinator, with duties to involve the development of closer working relationships between regional and local RCA promotion personnel and college stations.

While RCA Records has sponsored college radio seminars on both costs, the appointment of Miss Williams to the newly created post marks the label's first regular commitment to that market.

Effective March 5, Miss Williams is now reporting to vice president, promotion, Frank Mancini. She envisions the department initially in terms of improving the label's research bank on the college market and accordingly providing field promotion personnel with more effective tools for servicing college stations.

College radio station record service will continue to reach stations via RCA's "Code 9" service classification.

Miss Williams is also preparing a questionnaire, expected to be distributed some time next month, to poll stations nationally with regard to various aspects of format, audience and operation.

Also under consideration is an

## 'Mini-Concert' Aids Budgets

**CINCINNATI**—College talent buyers are continuing to focus on the "mini-concert" concept and other low and intermediate priced talent formats to cope with the squeeze of tightening school budgets. During the NEC 13th Annual National Convention in Cincinnati (Feb. 18-21) programming seminars offered students professional and student guidance in coping with rising talent costs.

While Monday's first seminar on pop concert programming focused on contract negotiations, a second discussion revealed that many campuses had adopted "mini-concerts" as a campus talent staple.

Moderated by Hank Schmidt, dean of student affairs at Bellerme College in Louisville, Ky.; with Karl May, concert chairman at the University of Kentucky; Jim Campbell, Davidson College, Davidson, N.C.; and Lance Smith of Athena Enterprises, Denver, Colo., the seminar quickly moved beyond a discussion of the need for mini-concerts to an examination of effective production of those concerts.

Students were encouraged to explore total promotional avenues for mini-concert series, placing an emphasis on the series itself to assist in building a loyal audience. All student media were examined, with students encouraged to maximize exposure through newspapers, college radio and posters.

Ticket pricing also provided some discussion regarding both student funding and the effect of prices on total audience size. While many schools particularly those drawing capital solely from university funds, insisted on free admissions, other students questioned whether that approach might not inhibit student support, as suggested by Schmidt's remark that "If you give away too much for free, people won't take interest."

The increased need for intermediate and low-priced acts to help round out a solid concert schedule prompted Karl May to underscore the importance of mini-concerts as a major concert form. The name "mini" itself, May noted, might be dropped for that reason, since, "It reminds us of when we wanted motorcycles, and got mini-bikes," thus misleading student audiences.

increase in seminar activity for the company. Such a program, Miss Williams noted, might result in more seminars, conducted both in major cities but also focusing on more isolated areas. An educational emphasis would be maintained throughout the series. Cited as both a key area of interest and a possible model for future seminars were recent meetings held by Canadian college radio stations, which recently outlined plans for a more coherent, nationally organized association, as reported in Billboard earlier.

RCA Records is also expected to sponsor more promotional ef-

orts on individual stations. Miss Williams said that one area of major concentration will involve more direct contact between label artists and college stations, with special interviews, both live via phone and rerecorded, expected to be utilized.

Miss Williams stated that no plans were being made for rep systems, or similar on-campus promotional efforts. Instead, RCA will utilize its national promotion force, with the college promotion department, operating in New York, helping to further motivate field promotion personnel to respond to college stations.

## Closed-Circuit TV Stations Poll: Mostly Recorded Music

By MILDRED HALL

**WASHINGTON**—A survey of 208 closed-circuit campus radio stations has found that most of the programming consists of recorded music, the dominant categories being progressive rock, or Top 40, or a combination of the two, with some oldies included. The survey, made by non-profit Broadcast Institute of North America, headquartered in New York, expressed disappointment that there was "little or no opportunity for student self-expression or news and public affairs programming." Also revealed was a "distressing" lack of program diversity as a characteristic of these campus-limited stations.

The stations, usually known as "carrier current" stations, do not broadcast over the air, but only via house wiring to the on-campus students. Progressive rock was the choice of over 52 percent of the stations (109 stations); Top 40 was the choice of 27.4 percent (57 stations); a combination of the two was used by 3.4 percent (seven stations), with religious music on five stations, and MOR on four outlets, with an occasional sprinkling of jazz, show music and combinations of the various categories on the remaining stations.

The students managing the sta-

tions were found to have almost complete freedom to program as they wished, but the BINA study found little opportunity for self-expression or diversity was given the students by their campus station. Stations that carried advertising were "twice as likely to carry news and public affairs as their non-commercial counter-parts," the study found.

In spite of this discouraging picture, the BINA study found that the closed-circuit studios could offer a unique potential for developing communications skills among the students. The survey recommends that the broadcast industry join school officials to help with the developing.

The institute claims that its profile of the on-campus radio stations is a first. It also notes that the Federal Communications Commission has begun looking over these closed-circuit stations (they do not require broadcast licenses), because they may be picked up and aired over cable television, which is regulated by the FCC. The BINA survey found 17 stations, or 8.2 percent of the 208 respondents, with cable tie-ins.

Columbia University's radio station, WKCR-FM, collaborated on the survey.

## Capitol Abandons Campus Rep System

**NEW YORK**—After one month of existence, the campus representatives system adopted by Capitol Records has been officially abandoned. Art Fein, director of Capitol's college promotional effort, explained the decision as an economy move, following initial expenses for the new program.

While Fein's fledgling line-up of campus reps has now been dropped by the company, Fein stressed that the college department itself survives, and plans are now being made to redefine the program.

Fein also hopes to sustain some vestiges of the program by retaining the services of some reps. Those contacts who wish to remain active in Capitol's campus drives will operate on a free-lance basis, working locally and regionally with Capitol's promotion teams.

Capitol Records has been among those labels who professed little interest in the campus market during recent years. Promotional personnel in New York had generally explained that attitude as a reaction to campus radio's lack of professionalism.

This fall, however, Ken Sasano of the company's a&r department, developed an initial campus rep program with the support of Maury Lathower, also of a&r. Lathower was considered a prime mover for the program, which represented a significant change in direction for Capitol's on-campus profile.

Sasano, working with Fein, began assembling a system of regional campus reps that would operate much along the lines of the smaller rep systems initiated at other labels. Accordingly, Capitol's involvement with the college market, both through regular promotional contact and through support of college talent and radio gatherings, increased.

The growth of the program soon demanded discussion regarding budgets, which exceeded the a&r department's original expectations. The program, which could not be sustained by Lathower, was then moved under the auspices of the promotion department.

Fein revealed that the rep system was effectively terminated during the December school vacations. The decision itself followed in early January.

Fein began working with Sasano during the system's initial development through the a&r department. With the move to the promotion department, Sasano handed the reins to Fein.

Fein noted that Capitol's campus newsletter will continue, and the company remains interested in sustaining its contact with the campus market. As for the development of an unofficial rep system, conducted on a free-lance basis, Fein now awaits the response of individual reps.

## Coast Car Stereo Mfrs. See Growth Despite Price Hike

By BOB KIRSCH

LOS ANGELES — Despite expected retail price hikes of 10 to 15 percent as a result of fluctuations in the international money market, West Coast car stereo manufacturers see a steady growth of product sales which will be backed by many introductions of merchandise over the next several months.

Manufacturers are not pleased over price jumps, but most agree on several points concerning any price hikes. The most important question all manufacturers ask is "Who are we really in competition with?" And it is a fact that most component parts for the U.S. stereo industry are made offshore.

The other major point is the fact that dollars spent on car stereo are for the most part leisure dollars. While manufacturers are not pleased about the fact, they feel that a consumer who has made up his mind to buy a \$100 unit for entertainment will probably spend \$110 for the same unit.

As far as what's selling in car stereo, certain features such as in-dash placement of 8-track and cassette, fast forward in 8-track, auto reverse in cassette, combination tape-radio units and to a certain extent 4-channel are helping the market.

Growth appears to be occurring in both 8-track and cassette and manufacturers cite improved quality in both configurations (home and car units) as one of the blanket reasons for car stereo growth. There is also the point that California does have an almost endless summer, and car stereo can be sold successfully at retail here all year.

What do some of the major manufacturers say about the marketplace?

Pioneer Electronics Corp. of America president Jack Doyle said "Everything is moving well. In-

dash equipment seems to be strong, but it came to our line late so it's hard to tell. Cassette with auto reverse is also growing."

Doyle said that both 8-track and cassette units are moving well, and that sales often depend on the type of store the units are marketed in. "A mass merchandiser is more likely to sell 8-track in quantity," Doyle said, "while audiophile dealers are probably more cassette oriented. A firm that does business with only one type of outlet may get an incorrect perspective."

Concerning price hikes, Doyle added, "I honestly don't think it will make a great deal of difference. These are leisure dollars the consumer is spending here." Doyle also said the firm's installation centers are doing well, with outlets now located in San Diego, San Francisco, Illinois, Miami and here. Pioneer is also beginning to have consumers at these centers fill out questionnaires to determine demographics, how far they traveled for installation and other facts.

At Craig Corp. Lauren Davies said he expects the market "to really start blooming in April though we're doing well now." Craig is running a "Spring A Ling" promotion this month and in April. The idea is to give the consumer an extra buy. For example, the firm offers a quadrasonic unit at \$129.95. For the next several months, the consumer can purchase this unit with four speakers and a sample tape for \$134.95. "Besides being part of the promotion, we feel this is another way to interest the consumer in 4-channel," Davies said. He added that there has been a slow but steady growth in quadrasonic and his attitude is that growth will continue. Craig has two such units.

"In cassette there is a continual surge," Davies said, adding that

(Continued on page 36)

## 'Q' Cassette Unit Shown

By PAUL PHILLIPS

ROTTERDAM — Nippon-Columbia has developed what it calls the first operational quadrasonic cassette. The innovative unit, along with a quadrasonic system that is compatible with all other 4-channel and two channel systems, was unveiled at the Audio Engineers Society Convention held here.

According to Nippon-Columbia, the advantage of the new system over other available compatible 4-channel systems, is that the Nippon-Columbia unit has a matrix base which facilitates quadrasonic reproduction on relatively cheap equipment, while also facilitating discrete four channel sound on high fidelity units.

A good signal-to-noise ratio is claimed, and disk-cutting time for the Nippon-Columbia record is believed to be half that of other 4-channel disks.

No record company ties have yet been negotiated, but Nippon Columbia points out that such companies as Decca, Polydor and Phonogram have yet to commit themselves to any system.

The Rotterdam convention was the first venue for demonstration of the new system.

DIST., MAIL ORDER

## Chicago Retail Chain Pushes Staff Training

By EARL PAIGE

CHICAGO—Retailers who plan on constant expansion have to provide employee incentives, know where to place added responsibilities and must offer training for store personnel, according to Herb Levin, board chairman McKenna Industries, parent firm of the 11-store Stereo City chain here. The chain will soon have a sales training classroom that seats 100 at its giant No. Milwaukee Ave. flagship store. Stereo City is also expanding its wholesale distribution arm now called National Audio Distributing and has recently entered the mail order business.

Levin, interviewed along with several key employees at the chain's giant Chicago Auto Show exhibit, said that this was his 10th time in the show. Asked about contrasts to earlier shows he said it was not until 1966 that he started showing 8-track; before that it was 4-track. Whereas in the early days Levin and his staff had to answer the most elementary questions about car stereo and concentrated heavily on software sales, now the public has a great familiarity with equipment (the possible exception being 4-channel) and the glamor has waned in offering prerecorded tapes at show special prices (the firm all but ignored prerecorded product this year).

(Continued on page 40)



MFR. REP firm Gil Miller and Associates, New York, was named "Rep of the Year" for the second consecutive time by U.S. Pioneer recently. Miller, (with award) accepts congratulations of Bernie Miller, U.S. Pioneer president. Others from left: Irwin Miller, Harry Koumas, Alan Alper and George Brown.

## 3M Displays Boost Blank Tape Thrust—TVC Hot

By BOB KIRSCH

LOS ANGELES—The 3M Co. and Scotch brand tapes have long enjoyed a consumer loyalty at the audiophile level, but the firm is now strengthening its base with lines and promotions aimed at the average consumer and the mass merchandiser.

The firm recently bowed a tape line featuring new packaging.

(Continued on page 35)

## Ohio Reps Plan Dealer Advertising Clinics to Increase Sales

By ANNE DUSTON

CLEVELAND — Audio Promotions, Inc., a corporation formed by independent audio manufacturers representatives in Cleveland, is following up a successful first venture, the StereOhio 73 high fidelity show, with advertising clinics for dealers in July, according to API chairman Dick Rose, Astro Sales.

API was formed by eight charter members into a corporation in 1972 after a marketing survey conducted by the Cleveland Plain Dealer pointed up the lack of proportionate sales of high fidelity equipment to population figures. The reps involved determined to change the lagging market in Cleveland into a vital, growing business (see Rep Rap). Each member contributed \$100 for stock in the corporation.

The purpose of the API is to demonstrate to dealers the effect of advertising and promotion on sales, and the public's need to be "turned on" to high fidelity music products including components, compacts, tape and four channel, Rose said.

With the endorsement of the Institute of High Fidelity and co-sponsorship of the Cleveland Plain Dealer, API staged the first StereOhio 73 high fidelity music show for northeastern Ohio at the Cleveland Sheraton-Hopkins Hotel. The show drew 13,430 people, with 32 manufacturers represented in sound demonstration rooms, and seven participating dealers.

Two of the dealers reported record sales for the month, and other non-participating dealers said they "definitely made a mistake by not participating" Rose said.

This is the first time independent, competitive manufacturer representatives have cooperated in a

joint promotion, Rose believes. He noted the advantage of such cooperation is economic. "What is good for the growth of the industry is good for us. With a population of 2½ million people, there are at least 250,000 people who want to know about high fidelity

equipment. We got things rolling so the dealers can carry the ball."

Rose was disappointed by the small number of dealers who participated, and by the failure of the Cleveland Plain Dealer to fulfill stated promises. "The paper was lax in getting dealers to pro-

mote the show, and in not running a weekly audio column which they said they would do if attendance was over 5,800 people. I feel they were short-sighted, and that their main interest was in advertising," Rose said.

Future plans of API, Rose stated, are "to do whatever is reasonable to make dealers aware of what is necessary for successful business, whether it is shows here or in other parts of the state, or advertising clinics. We have the experience, the money, and a great harmonious team to work with now. If we decide to have another show in Cleveland, it would not be every year, first because of the tremendous amount of work involved; and secondly, we don't want it to turn into just another trade show." He also noted that total cooperation from manufacturers and dealers is required for a successful show.

Some of the highlights of the StereOhio 73 included a dealer showing and cocktail party prior to opening, a stereo twins contest, free bus transportation from center city to the show, seminars on state-of-the-arts, hi-fi components and four channel sound, concerts of pop, rock and classical music, and awards to the mayor as audiophile of the year and to the Cleveland Orchestra by the IHF for quality recording of music.

## Minn. Police Official Outlines Store Plan to Avoid Losses From Checks

By IRENE CLEPPER

MINNEAPOLIS—Tape retailers have taken extreme precautions to guard against shoplifting of cartridges and cassettes, according to a top police official here, but much loss of profits is leaking out through the cash register because merchants fail to take precautions in accepting checks.

"Accept checks only from persons you know or persons you can identify," is the advice from Capt. Rollo Mudge, head of the Minneapolis police department's Forgery, Theft and Auto Theft division, one of the country's most successful police operations.

Look in the city directory, to see if a person by that name is listed. Call the bank. It's worth the time, said Mudge. "In the Minneapolis metropolitan area alone 1,200 bum or questionable checks are passed every day."

The businessman must be watching much closer

to make sure that he is not cashing bad checks. In addition to organized check-cashing schemes, stolen checks, forged checks, there are the mounting numbers of insufficient fund checks that, even when collectible, cost time and money to reprocess, locate the check writer, and when necessary, report to the police.

Even the precaution of not cashing a check in excess of the total of the merchandise being purchased isn't a safeguard," warns Mudge. "The customer may buy \$30, \$40, or \$50 worth of tapes and records, pay for them with a bum check, turn around and sell the merchandise for \$5 or \$10—just enough to get drunk. He knows he can't cash a check at the bar, and usually liquor stores are pretty cautious, but the record and tape dealer may not suspect this ploy."

(Continued on page 34)

## Japan: Sony Matrix Unit; JVC Discrete Tie

(Stories in International)

# Certron 'Gamma-Powered' Blanks Bow

LOS ANGELES—Certron Corp. has introduced a gamma-powered, high energy cassette tape which does not require hardware with a bias switch.

According to vice president, op-

erations, Ed Koepp, the tape has been under development for several years. Ray Allen, vice president, marketing, said the tape is now available in certain national markets and availability in all mar-

kets is anticipated within the next several months.

Samples of the tape will be submitted to major hardware manufacturers soon, and Allen feels the tape may be suited for the video cassette market.

# Rep Rap

Another indication that reps are gaining more recognition in the electronics industry comes from Electronic Industry Show Corp.,

sponsors of NEW/COM '73 in Las Vegas May 2-4 where special awards will be presented to individual rep organizations and chapters of the Electronic Representatives Association (ERA). The ERA chapter awards are a first, according to James Silverman, electronic Expeditors, publicity chairman for NEW/COM '73, who said they were worked out after conferences with Raymond Hall, ERA executive vice president. Awards to individual rep firms were given last year during NEW/COM to Mel Foster Co., Minneapolis; Stinson Associates, Philadelphia; and Cartwright & Bean, Memphis and Atlanta. Silverman said the awards symbolize the recognition of reps' support in building attendance and promotion of NEW/COM and he invites reps to let the show corpo-

(Continued on page 40)

# Week after week Dolby\* makes the Top Ten!

Every day the Dolby 'A' system is used in making the hits that go to the top of the Billboard LP Chart.

FOR WEEK ENDING FEBRUARY 3, 1973

**Billboard**

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGE AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
1	1	9	CARLY SIMON No Secrets Elektra EKS 75049	✓	✓	✓
2	2	12	WAR The World Is a Ghetto United Artists UAS 5652	✓	✓	✓
3	4	12	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	✓	✓	✓
4	3	14	CAROLE KING Rhymes & Reasons Ode SP 77016 (A&M)	✓	✓	✓
5	5	9	LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOIST Tommy Ode SP 99001 (A&M)	✓	✓	✓
★	8	9	NEIL DIAMOND Hot August Night MCA 2-8000	✓	✓	✓
7	6	13	JETHRO TULL Living in the Past Chrysalis 2CH 1035 (Warner Bros.)	✓	✓	✓
8	7	11	JAMES TAYLOR One Man Dog Warner Bros. BS 2660	✓	✓	✓
9	10	12	MOODY BLUES Seventh Sojourn Threshold THS 7 (London)	✓	✓	✓
★	14	11	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	✓	✓	✓

FOR WEEK ENDING FEBRUARY 10, 1973

**Billboard**

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist.)	TAPE PACKAGE AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
1	1	10	CARLY SIMON No Secrets Elektra EKS 75049	✓	✓	✓
2	2	13	WAR The World Is a Ghetto United Artists UAS 5652	✓	✓	✓
3	3	13	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	✓	✓	✓
4	4	15	CAROLE KING Rhymes & Reasons Ode SP 77016 (A&M)	✓	✓	✓
5	5	10	LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOISTS Tommy Ode SP 99001 (A&M)	✓	✓	✓
6	6	10	NEIL DIAMOND Hot August Night MCA 2-8000	✓	✓	✓
7	7	14	JETHRO TULL Living in the Past Chrysalis 2CH 1035 (Warner Bros.)	✓	✓	✓
8	9	13	MOODY BLUES Seventh Sojourn Threshold THS 7 (London)	✓	✓	✓
9	10	12	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	✓	✓	✓
★	13	7	ROLLING STONES More Hot Rocks (Big Hits & Fazed Cookies) London 2PS 626/7	✓	✓	✓

FOR WEEK ENDING FEBRUARY 17, 1973

**Billboard**

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE LIST PRICE			
				LP LIST	8-TRACK	CASSETTE	REEL TO REEL
★	2	14	WAR The World Is a Ghetto United Artists UAS 5652	5.98	6.98	6.98	6.98
2	1	11	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.98	6.98	6.98
3	3	14	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98	6.98	6.98	6.98
4	4	16	CAROLE KING Rhymes & Reasons Ode SP 77016 (A&M)	5.98	6.98	6.98	6.98
5	6	11	NEIL DIAMOND Hot August Night MCA 2-8000	9.98	9.98	9.98	9.98
6	5	11	LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOISTS Tommy Ode SP 99001 (A&M)	12.98	13.98	13.98	13.98
7	7	15	JETHRO TULL Living in the Past Chrysalis 2CH 1035 (Warner Bros.)	9.98	11.97	11.95	11.95
8	9	13	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98	9.95	9.95	9.95
9	10	8	ROLLING STONES More Hot Rocks (Big Hits & Fazed Cookies) London 2PS 626-7	9.98	9.98	9.98	9.98
10	8	14	MOODY BLUES Seventh Sojourn Threshold THS 7 (London)	5.98	6.95	6.95	6.95

## Check Protection

Continued from page 33

Mudge advocates looking carefully at the proffered check. Does all the information on the check correspond with the identification the customer has? "If there's the least question about the check or the signature, don't accept the check. The risk of offending a customer doesn't compare with the risk of losing that amount of money.

The division had a recent case of an elaborate scheme involving legitimate-type identification, but the use of a false name. A man opened a checking account with a small balance and the bank gave him 200 checks. Over one week end, the man cashed 125 checks, totaling \$11,000.

Among the rules Mudge and his division set forth are:

(1) Accept no post-dated checks. These are checks with a date in advance of the date the check is cashed. This is not a criminally prosecutable offense because the check is accepted with the knowledge that there is no money in the bank.

(2) Accept no third-party checks. These are checks written by one person to another person and cashed at your store. These are extremely difficult to prosecute.

(3) Have the clerk accepting the check initial it. It must be established who took the check at your place of business. The passer of the check must be identified and the first step is the person who accepts it.

(4) Instruct clerks to have customer endorse check in their presence to that they can testify that the passer actually endorsed the check.

(5) Request identification and, under no circumstances accept social security card as identification since anyone can obtain a social security card under any name. Check the identification, including photo or description of person, and make sure that identification hasn't been tampered with. Is the identification current? Don't be afraid to ask for more than one piece of identification and definitely request something that has a signature on it. Write on the check what identification has been accepted.

(6) Ask for home telephone number and make sure that it is listed to that address.

If a check comes back, the retailer should cooperate fully with police officers, following whatever special requirements the area demands, such as notices of dishonor. "Retailers have become reconciled to the fact that only by prosecuting shoplifters and instituting special precautionary measures will this practice come under control—now the same firm attitude must be adopted toward catching a check before it bounces," said Mudge, "and prosecuting those persons who succeed in passing a bad check of any kind."



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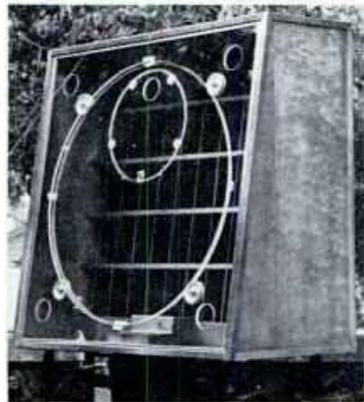
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## TVC FORECAST

# 3M Mass User Blank Tape Push

• Continued from page 33

backed by a new line of displays and supported by strong consumer advertising as well as trade ads. The new cassette blanks include "Low Noise/High Density," and "Highlander."

"It's still a little too early to tell just how well the line has gone over with the consumer," said marketing director Bill Madden, "but the retail reaction has been excellent. The dealers like the packaging and the promotion we're putting behind the line. They feel we've made a bigger commitment to them than we ever have. And we put a lot of money into this promotion."

Madden said the Scotch brand name "is a big help, with both retailers and consumers. We've also discovered through our research that people really will buy different grades of cassettes according to their needs. We define our grades by price and packaging. As for display, we now have a line of racks to show each of our tapes. These include wall and counter racks. We've also got a new floor stand."

According to Madden, "Consumers have become more serious about the use of tape. The abundance of cassette and 8-track hardware equipment over the past few years seems to have opened everyone's eyes. It's also important to note that the uses for the cassette continue to grow every day. We're now dealing with a public that has grown up with tape. The general public awareness is better and magnetic tape is literally everywhere."

The 3M Co., along with Audio Magnetic Corp., is one of the firm believers in cobalt-doped tape as opposed to chromium dioxide. "Cobalt benefits the listeners as much as the recorder can take advantage of it," Madden said. "The better the unit of course the better the reproduction. One of the problems we've found with chrome is that bias switches on different brands of equipment do different things. There is no real compatibility if you record on a unit with one type of bias switchband play back on another. What you get in these cases is kind of a tinny sound."

"Cobalt means universal to us," he continued. "The percentage of units with bias switches in the market is between 3 and 5 percent, and that's a generous estimate."

And we feel you do need the bias to use chrome. This is not the case with cobalt. We are now finding that more and more mass merchandisers are starting to sell cassette units at the higher end, and this is a strong place to sell high energy tape as well as in the audiophile type outlets."

Madden added that "Someone has to do a selling job with tape and this isn't always possible for the large mass merchandiser, where help may turn over rapidly or simply may not have the time. So we've started an extensive campaign to let people know what our tapes can do, including an explanation of certain technical terms on the backs of hanger cards for our new lines. We also hold seminars with dealers, explain all the as-

pects of tape and its terminology we can and discuss why we've gone to cobalt rather than chrome."

Madden said that the C-60 and C-90 lengths are running close in volume, but the new C-45 may encroach somewhat on these figures.

In videotape, Madden said the firm is making it "like gangbusters but it's an industrial market so far. We're also using a high energy tape in that field, but we think both cobalt and chrome will probably pass in the next few years in that field as new oxides are developed. As far as a consumer market is concerned, we think more efficient tapes will help by making the demands on the hardware less. This market should be boiling in the late '70's."

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# Superscope Expands Spoken Word Tapes; Sets Retailer Plan

By BOB KIRSCH

LOS ANGELES — Superscope, Inc. is "embarking on a much more aggressive program for our Library of the Spoken Word cassette series," according to Gersh Thalberg, general manager, marketing. Thalberg said the firm will be

adding more titles, taking on more product solely from Superscope, will enter some new channels of distribution and will try to "become more of a total entity ourselves."

"As we add more titles," Thalberg said, "we will be taking on

more material produced by ourselves rather than simply a cassette rehash of what has been available on record before. We've also found that the concept of self enrichment seems to have more appeal than the library concept. Our ultimate aim is to build a brand new market for the product and not depend solely on direct mail."

Thalberg said a retail program will be launched "in the near future which will enable the mass merchandiser and in some cases the conventional record and tape retailer to participate. Distribution to schools will also be expanded."

"For the mass merchandiser," he continued, "it has to be an impulse sort of sale where the consumer can buy the product immediately rather than having to write out a check, drop that in the mail and wait. But we will also continue with our mail order program."

Thalberg said that as far as retail display is concerned, he would like to see the material "in either

the book or the record departments, though it is up to the individual merchandise manager. If the store carries hardware, it is quite possible the product may be displayed in that area."

How is spoken word cassette selling? "Our indications are that it's selling more and more," Thalberg said. "But by the same token, more and more of this kind of product is available. There is also more hardware on the market than ever and there is a lot more talk about the cassette as an educational medium."

Thalberg also pointed out that Superscope is trying to become more of a "total entity" in the spoken word field. "We now have a full-time salesman handling this and in some areas we are doing our own programs. We have a creative services department and the packaging, design and duplicating is being handled by us. We're also looking at the international area for the product. It's a help, of course, that we can now handle things under the Superscope name."

Many of the tapes in the catalog sell for \$4.95 on an individual basis. Books are generally included with a series. "Distribution at the moment is mail order," Thalberg said, "and when we go to the retail level it will be through a distributor who has the ability to serve a mass merchandiser properly on a tape product."

"In addition to moving into retail," he continued, "we are going to start a more aggressive ad campaign in several publications. But we feel that with our own a&r, packaging, graphics, duplicating, warehousing and distributing we are coming much closer to moving this product into the mass market."

Superscope's current catalog includes cassettes divided into a number of categories, including self-improvement, contemporary life, children's selections, history and biography, sports, psychology, religion and philosophy, astrology, entertainment, language and travel, cassette anthology series and keyboard immortals.

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# Coast Car Stereo Mfrs. See Growth

• Continued from page 33

orders on their Dolby car unit bowed at the CBS were three to four times what they expected. Eight-track sales are also moving well, especially with in-dash models featuring radio. Davies sees the car stereo market as a kind of after-market to home units, and cites quality improvement in both areas as reasons for car growth. The company will bow under and in-dash 8-track and cassette car units this spring.

At Muntz, vice president, operations, Hank Fenenbock said business is moving better than ever. "Cassette sales have been excellent and we will probably have a few new models this summer. Now we have units with AM and with FM but no combinations. To us, automatic reverse is the important feature. More people are using the cassette at home and this is definitely helping the auto market. Professional people are also getting their educational material here, and this helps."

In 8-track, Fenenbock said that fast forward, a repeat button, in-dash and punch sound are important features. The 431 unit features punch sound, which allows the user to switch from tape to radio by hitting one button. In the same unit, the radio goes off when a cartridge is inserted and comes back on when the cartridge is removed. "High-end product is coming on in both 8-track including quadrasonic and cassette," Fenenbock added, "and this is definitely tied in with the higher quality home market."

As for price increases, Fenenbock felt that the consumer expects it and sales will not be hurt. He does feel, however, that some dealers may be more price conscious.

Jim Oblack at TEAC, which features two auto cassettes in their line, said "We count on the home to car market. We feel a consumer getting good results from a cassette unit in the home will want the same in the auto. We have two units, both under-dash and one with auto reverse, and we will be expanding the line in June."

"As for price increases," he continued, "we will probably increase them some but we don't think anyone will be hurt. There are really no U.S. manufacturers and these are leisure dollars."

At Car Tapes, Inc., president Jim Levitus sees a price increase but "no real damage. There are extra dollars for the most part."

What is selling now? "Any product with FM is moving," Levitus said, "especially AM-FM/8-track in-dash combinations. Custom radio is ahead of our projections. We are now out of the cassette

business but we're going to start looking at that again. As for quadrasonic, it's a small part of the market but it's growing. There's more software and we look for a better year in it."

At Superscope, Fred Dellar said business is good so far. "With a price increase," he said, "everyone's prices go up since almost everyone manufactures in Japan. This is not, of course, to say we like it."

Dellar said the auto cassette is coming up, that 8-track in-dash is growing but "a lot of kids change cars every nine months or so the under-dash has a definite place. There is some growth in the 4-channel market, but I'd still like to see more software." Dellar added that the car and home markets help each other, especially with improved quality in both and so

much 8-track equipment with record capability now available.

Sanyo's Bill Byron said his firm is also anticipating a price increase but doesn't feel sales will be hurt. In other areas, he pointed out that "We've had no winter drop in sales, quadrasonic units are moving well and all in-dash equipment is selling strongly. The combination radio-tape units are also doing well and cassette activity is heavy. The home tie-in has certainly helped here, both from the great improvements made in quality and from the entertainment aspect." Byron also sees the auto as an ideal spot for quadrasonic, calling it a "natural sound chamber without cosmetic problems."



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# Jukebox programming

## Programmers Rip Trend to Long 45

By ANNE DUSTON

CHICAGO—The trend towards longer singles is accelerating according to a study of top records over periods of 1966, 1971 and 1973. Jukebox programmers meeting here recently to help plan the Billboard Jukebox Programming Conference May 19-20 here at the Hotels Ambassador ranked lengthy 45's as a number one problem. Radio programmers are also concerned, according to a spot check.

A survey of ten No. 1 chart spots in 1966 shows that only one record, "Sunshine Superman," Donovan, Epic, soared into the 4-minute class, to 4:29. Seven of the ten titles were in the 2-minute range, and two were slightly over 3-minutes. Five years later, "Magpie May," Rod Stewart, Mercury, was 5:03. "Uncle Albert/Admiral Halsey," Paul and Linda McCartney, Apple, clocked at 4:41. Five records fell into the 3-minute class, with 3:40 being the mean. Only three records fell into the 2-minute range, compared to seven in 1966.

The current year has seen an even faster acceleration in long records. Four of the top songs covering the period from November to March are above 4-minutes. They are: "Killing Me Softly With His Song," at 4:02; "My Ding-A-Ling," 4:18; "You're So Vain," 4:25; and "Me and Mrs. Jones," 4:42. Three records are in the 3-minute range, and only two are in the 2-minute range, compared to the seven in 1966 and three in 1971.

Bud Hashman, Star Novelty, Springfield, Ill., has boycotted recent hit songs over 3:30 minutes, and

claims that his profits have not suffered. Hashman believes that programmers could unite in a boycott of long records, and force the record companies to reduce time lengths.

Most programmers questioned in a spot survey of the problem deplored the trend, but felt they had no choice because of popularity, requests and air play. John Britt, Blalock Music Co., Pensacola, Fla., noted that on a good location pulling \$200-\$250 a week, long records could cost the box \$20-\$25 per week. He also noted the problem of shut-off by the box. "If you set the box to accommodate long records, short records don't cut off at all. If you accommodate for the short records, the long ones cut off too soon." Gerry Gross, Sunset Automatic Music Co., Coos Bay, Ore., would like to see records under three minutes, but will buy long records on request. One long record she bought for five kid locations was "Layla," Derrick and The Dominos, at 7:10. Sandra Bennett, Kalamazoo Amusement Co., Comstock, Mich., suggested that the 2 for 25¢ play allowed for ample profit from the longer records.

Longer records is also a concern of radio stations. Herb Nestler, music director for WIND-AM, Chicago, said that besides restricting long playing records to certain air times, outside of rush hours, they might also lose radio audience. "Some people might not like the record that is playing for 6-minutes, and radio relies on keeping its audience. However, where

(Continued on page 40)

## Boxes Eat Up 'Hard Country'

By EARL PAIGE

NASHVILLE — Jukebox programmers may be the only hope for exposure of hard country records as country stations become more and more like Top 40, according to Barbara J. Starling, general manager, Royal American Records here. The trend to country stations "going pop" has caused her a major headache with the Onnie Wheeler recording "John's Been Shucking My Corn" (Billboard, Mar. 10).

All the same, she said many labels still do not recognize jukebox exposure for what it is. Moreover, jukebox programmers rarely circulate or even have play lists so spreading a record via jukeboxes is difficult. By the same token, since Royal American does push product via boxes, it has an advantage over labels that ignore jukeboxes, she indicated.

The Wheeler recording has been picked up by only a handful of

stations and turned down by several program director who claims it is "too dirty." She said this is a cop-out. "I think the record is just too country for many stations, certainly for many metropolitan country stations. I think many country stations have become more like Top 40, are very selective in what they play and have adopted tight play lists."

Where stations have gone on the record she claims it has done exceptional. She mentioned WIBK-AM, Knoxville, where she said 10,000 copies have been sold. KLAC-AM, Los Angeles, reports it is one of the most-requested records. WPLO-AM, Atlanta, has just gone on it. KENR-AM and KIKK-AM in Houston are both playing it but she has had no luck with WBAP-AM, Fort Worth. She said she was surprised though that KBUY-AM, Fort Worth, went on it because the outlet has a very modern country sound, but PD John Fricke likes the record.

However, some of the strongest breakouts have been from the jukeboxes. Royal American samples all jukebox one-stops, and may soon start sampling the Music Operators of America (MOA) programmer list. She said Davidson's one-stop in Wichita has been doing exceptionally well with the record though there is no local radio action there. In some cases, she has had difficulty with distributors and has gone around them to deal directly with one-stops.

Basically, she said Royal American is happy with jukebox programmers because they buy in blocks and buy early. She said jukebox programmers are buying more cautiously. "They will buy a box, try it, and buy more until it's worked around their routes. Jukebox programmers are more sophisticated than they used to be."

(Next, Royal American's philosophy, more forecasts of country music's relationship with jukeboxes.)

## RIP LONG 45

## Ore. Assn Watches Jukebox Legislation

By KENNETH W. FITZGERALD

hide their heads in the sand when it comes to discussing or advocating legislation that effects their well-being," he noted.

There is nothing wrong with supporting legislators or other elected public officials, regardless of party affiliation, if such support enhances the political bargaining position of the association and the industry it represents, Steelhammer observed. "As individuals working independently we can accomplish little," he stated. "But," he added, "as an association united on a

common legislative program, we pack considerable wallop at Salem." The stature of the industry in Oregon, he pointed out, has been enhanced measurably by keeping communications open between elected officials and the OAMOA.

Bob Fallow of the La Grande Amusement Co., La Grande, was elected president of the Oregon association at the two-day annual session at Salishan. Red Boyer of the Del Rogue Music Co., Grants Pass, was elevated to the vice-

presidency and Lon McKee, Hit Parade Music Co., Portland, was chosen secretary-treasurer. Elected to the board of directors for three-year terms at the session were McKee, Boyer, and Nels Cheney, Sunset Automatic Music Co., Coos Bay.

Carry-over board members, with one and two-year terms yet to serve, are Fallow, John Kelley, Kelley Amusement Co., Milton-Freewater; Don Anderson, A&A Amusement Co., Inc., Portland; (Continued on page 40)

GLENEDEDEN BEACH, Ore.—Jukebox operators in the State of Oregon are faced with no problems at the current session of the state legislature because of the Oregon Amusement & Music Operators Association has done its spade work and done it well, delegates attending the annual OAMOA convention were told by John Steelhammer, legal counsel for the association.

The association has worked closely with most of the legislators now meeting at the state capitol and has exerted considerable effort in recent years to keep the law-makers advised on the problems, the objectives, and the standards of the industry, Steelhammer pointed out. "They recognize that we are a vital part of the state's economy and that our industry is made up of legitimate, responsible businessmen who don't have to



JUKEBOX business people from widely separated parts of Oregon attended the recent meeting of the Ore. Amusement & Music Operators Assn. At left, Virgil Shoemaker, Ontario; Bob Fallow, La Grande (new president) and Larry Dolgoff, one-stop chief, Seattle; Don Pedro, Portland, and Steve Kraus, Eugene, huddle (second from left); Nels Cheney (left) and Fred Granger, Music Operators of America, Chicago, were speakers; Al Marsh, shown with his wife, visited from Washington where a new organization may be forming soon.

### JUKEBOX MEETINGS

Mar. 22-24—Music Operators of America board meeting, Americana, Miami Beach, Fla.  
Apr. 13-14—MOA Notre Dame seminar, Notre Dame, Ind.  
Sept. 21-23—Ill. Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.  
Sept. 21-22—W. Va. Music & Vending Assn., Heart O' Town Motor Inn, Charleston.  
Nov. 9-11—MOA, Conrad Hilton, Chicago.

## Mo. Jukebox Co. Tailors Music, Leases to Fit Spot

By GRIER LOWRY

EDITOR'S NOTE: This is the second part of an interview with Tom Bengamini, programmer at B&G Amusement & Vending in Missouri, covering subjects ranging from leasing and new furniture styles to dollar bill acceptors and wall-box operation.

KANSAS CITY, Mo.—Tom Bengamini of B&G Amusement & Vending here has found that programming jukeboxes depends importantly on taking into consideration the individuality of each location. This ranges from favoring a spot because of a good patron to starting some locations on a lease basis until the stop is proven. One of the most optimistic trends of late, he said, is the shift to more oldies, spurred he believes, by the late night TV promotions. But a special effort is made never to overload a location with too much of the same kind of music. Other views of Bengamini's were published earlier (Billboard, Feb. 3).

Renting and leasing boxes is favored by B&G. For one thing, leasing equipment is often a convenient stepping-stone to buying new and better boxes. "You put a new box out on a flat-fee lease, pay for it in a year, then replace it with a new one to the leasing customer and put the year-old box out on commission."

"This represents only one reason the idea of getting as many boxes as possible out on leasing is appealing," said Tom Bengamini, active young head of this solidly-entrenched operation. "It takes that 50 percent commission to the location out of picture. It cuts down on damage and overhead. With his own money on the line, a leased-box customer doesn't keep quiet when a customer starts beating on a jukebox."

"Also the offer to lease is a good way to put the skids on any impression a location may have that B&G has a

windfall in jukeboxes," he says. "When they pay out a leasing fee of \$35 weekly and pick up only \$32 in the box, they know the money isn't quite that easy."

B&G finds leasing a handy gambit for coping with unproved locations. The owner of a location with uncertain potential may resist the idea of leasing and insist he'll hustle the box on a commission deal. Bengamini then says, "Okay, you'll hustle. Then why not hustle for yourself." We'll give you the key to the money box on a leased arrangement. "The leased deal helps us get off the hook on many of these unproved locations," said Bengamini. "We put a new-styled lowboy console, which run about \$350 higher than other furniture, in a nice cocktail lounge and quit worrying about return on our investment."

Bengamini is an outspoken critic of the dollar bill acceptor, laying several grievances at the doorstep of this attachment. Equipping machines with dollar bill acceptors, he contends, doesn't benefit operators or location owners, is more likely to increase headaches for both.

"Assume a customer puts a dollar in a music box ten minutes before closing time and has six or seven tunes coming when it is time to button up," suggested Bengamini. "He waves to the waitress, states the situation, and she makes a cash payment to the customer for the dollar. At some locations we've had six or seven one dollar cash payments to pick up and only \$3 in the box. The location owner is irritated when these problems are incurred. When a dollar bill acceptor doesn't function properly a customer really screams. He'll complain about losing a quarter, but he'll yell four times harder when a dollar is involved."

"But that's not all," said the Kansas City operator. "After a guy punches out six or seven numbers to run out his buck, he runs out of ideas. So he desperately punches the same tunes—his favorites. Now hearing that same number

four or five times may be ace high with the guy who likes it, but it's sheer torture for the rest of the customers. "Our policy is that we don't put the dollar bill acceptors on the box unless the location people insist on it," said Bengamini.

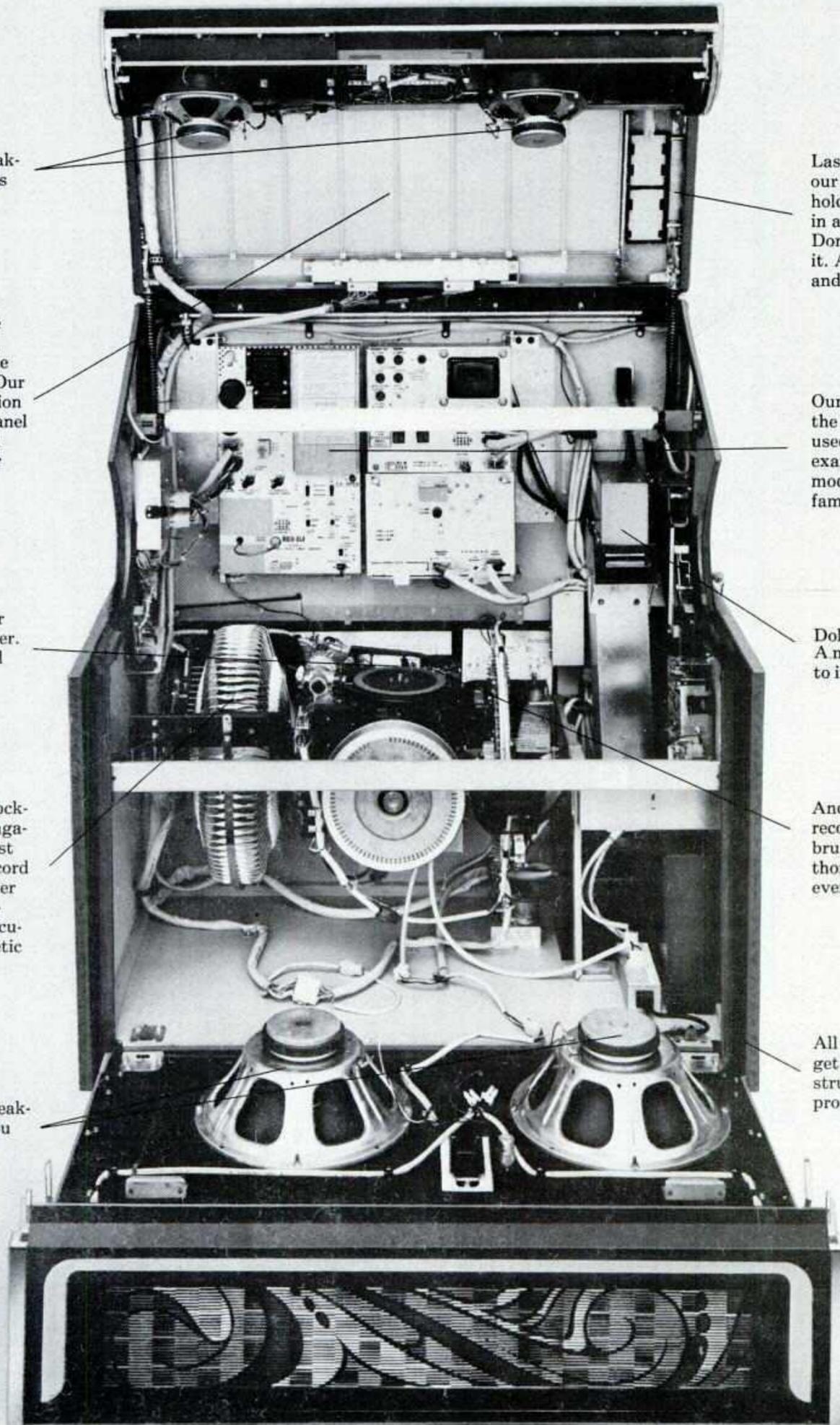
Four full-time mechanics, including a night technician, bear responsibility for servicing machines. Calls are logged and if over five calls are logged in a single month on a piece of equipment, it is replaced. Bengamini said it costs too much to service machines and he refuses to fool around with capricious equipment. The company is exclusively 2 for 25¢ play and discourages individuals who want to switch to five for 25¢ or some other variance. They are told machines are set for two for a quarter at the factory and can't be changed.

Charles Bengamini originally started the business as a shuffleboard specialty operation. He had worked twelve years with the old Music Service Co., one of the largest shuffleboard and music operations in the country. The firm at one time had nine collectors on the streets of Kansas City changing records, making collections on games and music boxes. This was the era of 12-inch records. Then the elder Bengamini opened up a shuffleboard parlor with eight boards. Later he went into partnership with Tony Gulotta, a onetime racing car driver, in coin-operated games and jukeboxes. Eventually, he bought Gulotta out. Tom Bengamini was almost weaned in the business, making deliveries of equipment as a small boy. He recalls those old Wurlitzers with the 12-inch records: "heavy brutes to lug around." The firm had its problems, including those surrounding regulatory restrictions that crop up from time to time, but the long experience combined with emphasis on the latest equipment and careful programming practices has made B&G one of the top companies in the Mid-West, believes Bengamini.

### MOA INKS 25

NOTRE DAME, Ind. — Twenty-five delegates have sent in \$70 registration fee checks for the April 13-14 Music Operators of America (MOA) seminar here at Notre Dame. Address is Notre Dame CCC, Box W, 46556.

# The Works.



Two 6-inch full range speakers sing out the high notes with true high fidelity.

Last year we invented the "sightline" program deck. This year we moved all the patron controls upstairs! Our ten-numbers-in-line selection system, the instruction panel and the Compute-A-Flash "record playing" indicator are right at hand.

You'll be glad we kept our electrical total play counter. It never needs mechanical adjustment.

Here's the heart of The Works: our dependable Rock-Ola Revolving Record Magazine. It has a precision-cast slotted hub for perfect record indexing. It works together with our famous Mech-O-Matic record changer, Accu-Trac tone arm and magnetic cartridge with diamond needle.

Two 12-inch full range speakers lay down the lows. You can feel the beat beat on.

Last year you depended on our swing-down program holder assembly to get you in and out of a location fast. Don't fret. We didn't change it. And the dome still opens and locks with a single key.

Our special pre-amp/amp is the same reliable unit you're used to. It's just one more example of the easy-to-service modular design Rock-Ola is famous for.

Dollar Bill Acceptor. A money making option to increase the take.

And this year, we've added a record-saving swinging needle brush that cleans the needle thoroughly before and after every play.

All around The Works, you get Rock-Ola's rugged construction, loaded with spill-protection features.

We're letting you in on a trade secret. The new 160-selection Rock-Ola 450 jukebox is all new on the outside. But underneath it all, the works are virtually unchanged from last year. Because our policy is "If it can't be improved, leave it alone." So basically, you have a brand new Rock-Ola for your locations. And a familiar, dependable Rock-Ola to service.



Here's what's new. A red hot color scheme executed in lenticular glass that shimmers before your eyes as you approach. We call it Animation.<sup>®</sup> And our digital selection panel has moved upstairs to the sightline program deck. Now everything's together for the easiest selection ever. You've got The Works. See it now at your Rock-Ola Distributor.

**ROCK-OLA**   
THE SOUND ONE

# What's Playing?

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

## AMES, IOWA: SOUL SPINNERS

Mary Robertsen  
K&D Music  
"Killing Me Softly With His Song," "Daddy's Home," "Could It Be I'm Falling in Love," New purchase: "Honory," Justus, Atlantic 2912.

## CHICAGO: EL PURCHASES

Betty Schott  
Western Automatic Music  
"Last Tango in Paris," Herb Alpert, A&M 1420; "Wizard on the Hill," Dipsy Doodle Construction Co., JMI 18; "Sing," Carpenters, A&M 1413; "Also Sprach Zarathustra (2001)," "I Knew Jesus (Before He Was a Superstar)," Glen Campbell, Capitol 3548; "Happy," Bobby Darin, Motown 1217.

## COMSTOCK, MICH.: CAMPUS/YOUNG ADULT PURCHASES

Sandra Bennett  
Kalamazoo Amusement Co.  
"Sing," Carpenters, A&M 1413; "Out of the Question," Gilbert O'Sullivan, MAM 3628; "Blue in the Morning," Hollies, Epic 10951; "Hummingbird," Seals & Crofts, WB 7571; "For My Lady," Woody Blues, Threshold 87012; "Keep on Singing," Austin Roberts, Chelsea 0110.

## CONNELLY SPRINGS, N.C.: CAMPUS/YOUNG ADULT



Milton Hobbs  
Southern Automatic Music & Vending  
Additional purchases: "Killing Me Softly . . ." (used to cover), "Love Train," "Master of Eyes," Aretha Franklin, Atlantic 2041; Spinners: "Don't Expect Me to Be Your Friend," "Rocky Mountain High," "Dueling Banjos," Oldies: "Under the Boardwalk," Drifters, Atlantic 13014; "When Man Loves a Woman," Percy Sledge, Atlantic 13021.

## COOS BAY, ORE.: COUNTRY/CAMPUS



Nels Cheney, Owner  
Gerry Gross  
Sunset Automatic Music Co.  
Spinner: "Blue Train," Border for cover, Country: "The Lord Knows I'm Drinking," New purchase: "Monday Morning Secretary," "Keep on Truckin'," Dave Dudley, Mercury 73367; "Good Things," New campus purchases: "Killing Me Softly . . ." (reorder), "Boogie Woogie Man," Paul Davis, Bang 599; "Sunday, Monday, Tuesday," Jessica Jones, Capitol 3460; "Choo Choo Mama," Ten Years After, Columbia 45736 (title strip released Nov. 29, 1972); "Rock & Roll is Back," Vanity Fair, 20th Century 2012; Spinners: "Crocodile Rock," "Last Song," "You're So Vain," Oldies: "Jambalaya," "Good Time Charlie's Got the Blues."

## JACKSON, MISS.: SOUL

Marilyn Burkhardt  
Dixie Vending Co.  
Spinners: "Call Me (Come Back Home)," "Step by Step," Joe Simon, Spring 133; "Could It Be I'm Falling in Love," "Why Can't We Live Together," "Harry Hippie."

## NORTH BEND, NEB.: COUNTRY



Ed Kort, Owner  
Lois Reginbald  
Kort Amusement  
New purchases: "If It's All Right With You," Dottie West, RCA 0828; "A Shoulder to Cry On," "Teddy Bear Song," Spinners: "Funny Face," "An Old Wind That Blows," "The Lord Knows I'm Drinking," Oldies: "I'm the Happiest Girl in the Whole U.S.A.," "Kiss an Angel Good Morning."

## PENSACOLA, FLA.: EL

John R. Britt  
Blaylock Music  
New purchases: "Nobody Wins," Brenda Lee, MCA 40003; "Sing," Carpenters, A&M 1413; "The Night the Lights Went Out in Georgia," Vicki Lawrence, Bell 303; "Also Sprach Zarathustra (2001)," "Tie a Yellow Ribbon Round the Old Oak Tree," Dawn, Bell 318; "Aubrey," "Peaceful," Helen Reddy, Capitol 3527; "Killing Me Softly . . ."

## PORTLAND, ORE.: HIGH SCHOOL AGE



Don Anderson, Owner  
Kathy Seabolt  
A&A Amusement  
New purchases: "Pardon Me Sir," Joe Cocker, A&M 1407; "The Cover of Rolling Stone," "Reelin' & Rockin'," Chuck Berry, Chess 2136; "Long Cool Woman," Hollies; "Jesus Is Just All Right," Doobie Bros., WB 7661.

## RICHMOND, VA.: HIGH SCHOOL AGE



K. A. O'Connor, Owner  
E. G. Hilleck  
O'Connor Dist.  
New purchases: "Also Sprach Zarathustra (2001)," "Last Song," "Star It Up," Johnny Nash, Epic 10949; "Dueling Banjos," Spinners: "Love Train," "Killing Me Softly . . ."

# Soul Sauce

• Continued from page 31

Records with **George Tobin** producing. . . . New super release from **War on United Artist** is "The Cisco Kid," the most-played cut from their "The World Is a Ghetto," album. . . . **Shirley Horn's** new Perception album is "Where Are You Going." . . . Another soul emergence on the way with **The Spinners, The O'Jays, Gladys Knight & The Pips, The Stylistics, Al Green, The Four Tops**, all inside the Top 20 of the Hot 100 chart. Joining them soon will be **Johnny Nash, Aretha Franklin, The Temptations, The Chi-Lites, and Ronnie Dyson**. . . . Check out **Gladys Knight & The Pips'** goodbye album to Motown, it's just F-A-N-T-A-S-T-I-C, "Daddy Could Swear, I Declare," is superb. . . . "Red, Black & Green," the title track from the **Roy Ayers Ubiquity** on Polydor getting good radio action in some important jazz markets around the country. . . . **Stevie Wonder** included a number of new tunes in his recent performance at the Santa Monica Civic Center. One that particularly caught our ear was "I Think I'm on the Right Track," WOW, just can't wait. . . . Starting to move is **Wilson Pickett's** "Mr. Magic Man." . . . The **Miracles** are moving in new directions with lead singer **William Griffin**. . . . **The Honey Cone** new disk is "If I Can't Fly." . . . **Stevie Wonder** will produce the next **Supremes** outing. . . . A **Soul Sauce** Hot Tip: "Think," by **Vernon Garrett** on the Gator label.

## SOUL GOLD:

**Roberta Flack**, "Killing Me Softly"; **Bobby Womack**, "Harry Hippie"; **Spinners**, "Could It Be I'm Falling in Love"; and **The Stylistics** (LP).

## HAPPENING ALBUMS:

**The Temptations**, "Masterpiece"; **Friends of Distinction**, "Love Can Make It Easier"; **The Crusaders**, "The 2nd Crusade"; **Denise LaSalle**, "On the Loose"; **The Isley Brothers**, "The Isleys Live"; and **The Impressions**, "Preacher Man."

David Todd of New York City reads **Soul Sauce**. Do you?

## Long 45 Trend

• Continued from page 38

possible, we prefer to play longer versions rather than edited versions because they are usually superior." "American Pie" was issued in an 8½-minute version and a 4½-minute version, and the choice was left up to the disk jockey and the time of day.

Mike McCormick, music director for WLS-AM, Chicago, saw long records as a "dangerous trend." Besides the obvious commercial problems, he noted that when you are playing the Top 40, and 10-12 percent are in excess of 5-minutes, the number of plays is limited. "The artist may be doing his thing artistically, but he is confusing what is good for concert, home entertainment and broadcasting. They are different forms of entertainment." He suggested that long records was a contributing factor to the death of jazz. "Not everyone wants to hear a 5-minute drum solo." Records over 5 minutes created concern in broadcasting, he said.

# Rep Rap

• Continued from page 34

ration know of their activities in this area. **ELSC** is located at 222 So. Riverside Plaza, Chicago 60606. The **NEW/COM** board is composed basically of representatives of five groups: **Electronics Industries Association (EIA)**; **National Electronic Distributors Association**; the East and Central divisions of **Association of Electronic Manufacturers**; and **ERA**. **NEW/COM '73** will see a number of exhibitors showing consumer electronics products, **Silverman** said.

Reflecting the kind of spark reps can offer and pointed up by **NEW/COM** is the recent successful promotion of **StereOhio '73** in Cleveland and the formation there of **Audio Promotions, Inc.** (see separate story this section) which will carry forward promotions in home equipment. The idea originated after several reps attended a marketing seminar. The reps involved include **Jim Umstead, Morrow Co.**; **Hank Schroeder, Schroeder Sales**; **Fred Ohman, Fred Ohman Co.**; **John E. Liedtke, Neal Bear Corp.**; **Doc Daugherty, F. A. Daugherty Co.**; **James Podolny, James H. Podolny Co.**; **Jim B. Parent, J. B. Parent Co.**; and **Dick Rose, Astro Sales**, the chairman of **StereOhio Dealers** involved include **Record Carnival, Hoffman's House of Stereo, Lafayette stores, Pioneer Components, Audio Craft and Clarkins Stores**.

Typical of the heretofore basically audio reps now expanding into TV cartridge is **Frank Yarussi** and **Herman J. Ruttenberg** of **F. P.**

**Yarussi Co.**, 312 Rockfield Rd., Pittsburgh, Pa. 15243. **Yarussi** said the firm has just added **Sanyo** closed circuit TV and video recorder items. The 30-year-old rep firm has also moved into new larger offices at the same address (412) 221-4676. **Yarussi** and **Ruttenberg** cover western Pa., W. Va. and western Md. **Dena Yarussi** is office manager. Other lines include **Atlas Sound, Bogen div. LSI, Dynaco, Electra, Elpa Marketing, Koss, Medallian Automotive Products** and **Musicians**.

**Dave Bell Sales Co.**, specializing in audio marketing, is celebrating its first anniversary in business this month. **Dave Bell**, president, reported that his Bellevue, Wash. company represents **CarTapes, Inc., Design Acoustics, Harman/Kardon, Koss, Maximus Sound, Rabco Turntables, and Wollensak**. . . . Another anniversary was just observed by **L. J. McTaggart, Associates**, Grand Island, N.Y. In conjunction with its 15th anniversary celebration, the office moved to a new location at 1980 Whitehaven Road. **Gene Dworkin**, formerly with **DynaSound Tape**, has been added to the staff which also includes **William J. Berger** and president **I. J. McTaggart**. Added to the lines already represented, which include **Lear Jet Stereo** and **Utah/Trusonic Speakers** are **Bormar Calculators** and **Elpa Marketing Products**.

**Bill Ball, Ball & Associates**, Leewood, Kan., reads **Rep Rap**, do you? Send items to **Earl Paige, Billboard**, 150 N. Wacker Dr., Chicago 60606.

## Set Retail Staff Training

• Continued from page 33

**Stereo City's** booth was actually the **Craig** exhibit set up for the recent **Consumer Electronics Show** here. Dozens of home and car models were shown and a folding one-piece brochure was used to tell the **Stereo City** story. The brochure was designed to emphasize in-dash installation, a factor **Levin** sees as becoming increasingly important. As a show special, **Levin** offered an 8-track player with two speakers at \$39.95 and claimed sales of around 60 to 100 each of the ten days the show was on. He said the show exhibit costs **Stereo City** around \$5,000. "It wouldn't be worth this except for the fact that it maintains our image," he said.

**Manny Green**, president of **McKenna**, said that the firm has always been in distribution through the former **Atlantic Dist.** name and mentioned such lines as **Craig, Le-Bo, Kraco, TDK** and **McKenna**, the housebrand. As for the new mail order operation, it is being tried on a regional basis with advertisements in **Gallery and Penthouse** and is centered on hardware. Both home and auto equipment are offered and **Green** said that a substantial business now exists in "over the counter" car stereo sales, which means that **Stereo City**, with its strong emphasis on installation follow-through, is not inconsistent in moving to mail order.

"While over the counter sales reflect a small portion of our business, it's not small in terms of the total market," **Green** said.

**Stereo City** almost rings the **Chicagoland** area except for the southwest side. North it has the original outlet at 6300 N. Lincoln, the near North on Clark, the new flagship store on N. Milwaukee (**Levin** claims this to be the largest car stereo and home entertainment outlet in Chicago), a store in **Skokie** and the newest of all in **Mount Prospect**. West it has stores in **Lombard** and **Melrose Park**. South locations are on **W. 79th**, in **Park Forest** and **Riverdale**. There is also a downtown **Loop** store.

**Levin** declined to reveal where other stores are to be located this year and hinted vaguely at a target of having 17 by 1974. Actu-

ally, new store locations are the responsibility of **James Levy**, vice president, who said there will likely be additions in the southwest. He also indicated **Stereo City** is looking at sites in **Joliet** and communities farther out in **Chicagoland**.

As an indication of the chain's expansion of lines, the following brands were promoted at the show: **Altec Lansing, Audiovox, Craig, Dual, Electrophonic, Fisher, Garrard, Harman-Kardon, Sanyo, Symphonic, Teac, JVC, Kenwood, Kraco, Marantz, Maxell, Memorex, Milovac, Panasonic, Pioneer, TDK** and **McKenna**.

**Levin** said there is no doubt that car stereo dealers should step up their relationships with car dealers and indicated **Stereo City** would be doing more of this. He believes the in-dash boom will continue and noted that all but the **Loop** store have installation facilities. Moreover, the firm had gone into very exotic hookups, according to **Carmen Magurno**, who works out of the **Melrose Park** store.

**Magurno** described a \$3,000 job for a customer in the speaker and environmental lighting business who is a classical music buff. The man's 1973 LTD was customized for a main pre-amp in the glove compartment, two **Pioneer 4G** speakers in the back seat area, a **Pioneer T3100** Dolbyized cassette deck in the arm rest, a **JVC 8-track** home deck floor console and two independent burglar alarm systems.

**Levin** pointed out that installation is also a training ground for employees. **Bob Weinberg** started four years ago as an installer, moved to floor sales, then assistant manager of a store, then to manager of three stores and is now store supervisor of all 11.

As for new responsibilities, **Mike Hesser**, as an example, is now coordinating all advertising from the store level with the advertising agency. **Stereo City** has gone into extensive television advertising with some of its spots featuring **Jack Somac**, famous as the actor in the "spicy meatball" **Alka Seltzer** spots.

**Levy** is now in charge of service departments, warehouse and distribution, merchandising control and new store development.

# Jukebox Legislation

• Continued from page 38

**Ray Claypool**, **Linn County Amusement Co.**, **Albany**; **Whitey Schroth**, **Vend Music Service, Inc.**, **Hermiston**; and **Lee Applegate**, **Vee-Lee Amusement Co.**, **St. Helens**.

## Long 45's

The pool tournament, a highly successful association promotion a few years back has been dropped, mainly because of lack of general interest, it was indicated at the business session. General dissatisfaction with the length of 45's was expressed by several delegates. Many have protested to the suppliers that discs running over a 4-minute period eat up jukebox playing time during peak activity hours. Customers, too, it was indicated, prefer the short-play disks.

"Ours is a big market for the producers," one delegate observed. "It seems they would get the message and start manufacturing disks that would help the jukebox business."

**Don Anderson**, 1972 president, turned over the gavel of the organization to new president **Fallow** at a Saturday night banquet at

**Salishan Lodge**. **Fallow** announced immediately that the emphasis of his administration will be on building membership in the association. An organization committee delegated with the responsibility of membership proliferation will be appointed soon, he said. The Oregon association, he noted, now has some 40 percent of the eligible operators in the state. "Although this isn't bad insofar as average association composition runs," he declared, "we think it can be a lot better. The improvement of the industry should be the concern of everyone connected with that industry, not the responsibility of only 4 out of 10. By the end of 1973 we hope to have close to 100 percent Oregon operator participation."

Highlights of the Saturday afternoon business session of the **OAMOA** were talks by **Harlan Wingrave** of **Emporia, Kansas**, president of the **Music Operators of America**, and **Fred Granger**, **MOA** executive vice-president, **Chicago**.

Selection of the site for the 1974 Oregon association convention will be made by the executive board, it was announced.

# Jukebox Mfrs. Rip Small Hole 45 Idea

(Story in General News)

# **The End Of The World Will Happen In 1973**

**(JUST LIKE IT DID IN 1963)**

IN 1963, SKEETER DAVIS SANG A SONG CALLED "THE END OF THE WORLD." IT WENT TO #1 IN THE COUNTRY CHARTS AND IN THE POP CHARTS.

**IT TURNED TO GOLD.**

TEN YEARS LATER, DISC JOCKEYS ACROSS THE COUNTRY STARTED PLAYING IT AGAIN, PEOPLE LIKED IT, AND RCA LIKED IT.

RCA RELEASED IT (THE ORIGINAL, UNTOUCHED 1963 VERSION) AND IT'S HAPPENING!

IF YOUR READY FOR "THE END OF THE WORLD" ASK YOUR RCA MAN FOR—

## **"THE END OF THE WORLD"**

RCA #447-0709

### **BY...SKEETER DAVIS**

Exclusively on RCA RECORDS



# Country Music

## Jersey Spectacular to Draw Displays, Artists, Prizes

ATLANTIC CITY, N.J.—The First Annual Atlantic City Council Music Spectacular and Trade Show will be held here at the city race track Aug. 10-12, with nine name artists already booked.

Frank Bartucci, co-producer and part-owner of All American Concerts, Inc., Cherry Hill, N.J., said it would be a combined contest and trade show, with more than 1,000 exhibits of everything related to country music. This ranges from musical instruments to instrument strings to wearing apparel, to amplifiers, to campers, horse trailers, horsehoes, etc.

More than \$50,000 in prizes will be given away during the three-day event, with hourly drawings.

The Spectacular will be built around Georgia Twitty (Mrs. Chuck Chellman), who does a syndicated radio show dealing with country music. She also will appear with an act during the event.

Already under contract are Tom T. Hall, Cal Smith, the Osborne Brothers, Jack Barlow, Blake Emmons, Tommy Overstreet, Jean Shepard, George Morgan and Vicki O'Neil, the latter billed as "the most beautiful woman in country music." These acts, and others to be named, will be supplemented with local talent. Also featured will be Bob Conrad, of "Wild, Wild West."

Contests will be held throughout the three days, with a \$10,000 re-

corded contract offered the winning vocalist. This will be with MJB Records, to be produced by Ricci Moreno of Nashville. Several bluegrass and country music contests will be held for bands, with each member of each winning category winning an instrument; i.e., a mandolin, fiddle, banjo, etc., for winning bluegrass players; a pedal steel, amplifier, electric bass, etc., for the country music winners.

Among the contest judges will be Hairl Hensley of WSM. Others are

in the process of being lined up.

Working with Bartucci and All American Concerts are Jay Silverman and Jerry Flaxman.

Every exhibitor will be required to donate at least one prize for the drawings. They will include 50 guitars, 12 ponies, an undetermined number of bicycles, minibikes, and camper vacations in Winnebagos.

Bartucci estimates the event will attract a minimum of 50,000 people.

## CBS Country Chart Climb Staggering

NASHVILLE—Columbia and Epic Records, with six of the top 10 single positions in the Billboard Country charts, come directly off a week in which they had five of the six top listings.

This almost unprecedented action came during a period in which the release schedule was "normal," according to Billy Sherrill, vice president of country a&r for Columbia and Epic.

Ronnie Bledsoe, vice president of Nashville operations for CBS Records, said this is the first time the company has had so many in the top ten all at the same time. The move onto the charts this week by Jody Miller and Liz Anderson means that Columbia-Epic

currently has one-third of all of the singles on the Billboard Country charts.

This week marks the first time Barbara Fairchild has reached the number one position, David Houston is in the number two spot, Lynn Anderson number four, Tammy Wynette five, Johnny Cash six, and Bob Luman moved up to nine. A week ago Tammy Wynette was one, Barbara Fairchild two, Johnny Cash three, David Houston four, and Lynn Anderson six.

Both Miss Anderson and Miss Fairchild are getting heavy pop play and sales as well. New releases are scheduled almost immediately for other Columbia-Epic artists Connie Smith, Jody Miller, Tanya Tucker and Johnny Duncan.

## Two Prominent Country Fiddlers Die; Unrelated

NASHVILLE—Death came last week to two of this city's best-known fiddle players, in unconnected incidents.

In Manchester, England, Red Hayes, a member of the Faron Young band for more than a decade, died of an apparent heart attack following a performance. He had become ill on stage, and died on Young's bus en route to his hotel. Hayes, who had written many songs including "Satisfied Mind," was 47. His body was flown back from England at mid-week. A veteran of more than 25 years in the business, he had one time played with Bob Wills.

Young currently is on a tour of England.

In this city, Scott Stoneman, 40, a member of the Stoneman Family and former world champion fiddler, died of respiratory and cardiac arrest.

Stoneman won his first national fiddling championship at the age of 16 and held the title for nine years. He had left the Stoneman Family group about three years ago, and just returned this past December. His late father, Ernest (Pop) Stoneman, was one of the earliest of all country recording artists.



MARTI BROWN, second from left, signs a long-term contract with Atlantic. At left is Bill Denny of Cedarwood, for whom she writes; Atlantic's Rick Sanjek is second from right, and Nick Hunter.

# A SINCERE "THANK YOU" TO EVERYONE FOR:



- SONGWRITER of the YEAR—1972  
NASHVILLE SONGWRITERS ASSOCIATION
- BEST ALBUM NOTES:  
TOM T. HALL'S GREATEST HITS  
Annotator: Tom T. Hall
- GRAMMY AWARDS—1972

*Tom T. Hall*

- MOST PROMISING MALE VOCALIST—1972  
ACADEMY of COUNTRY and WESTERN MUSIC



*Johnny Rodriguez*

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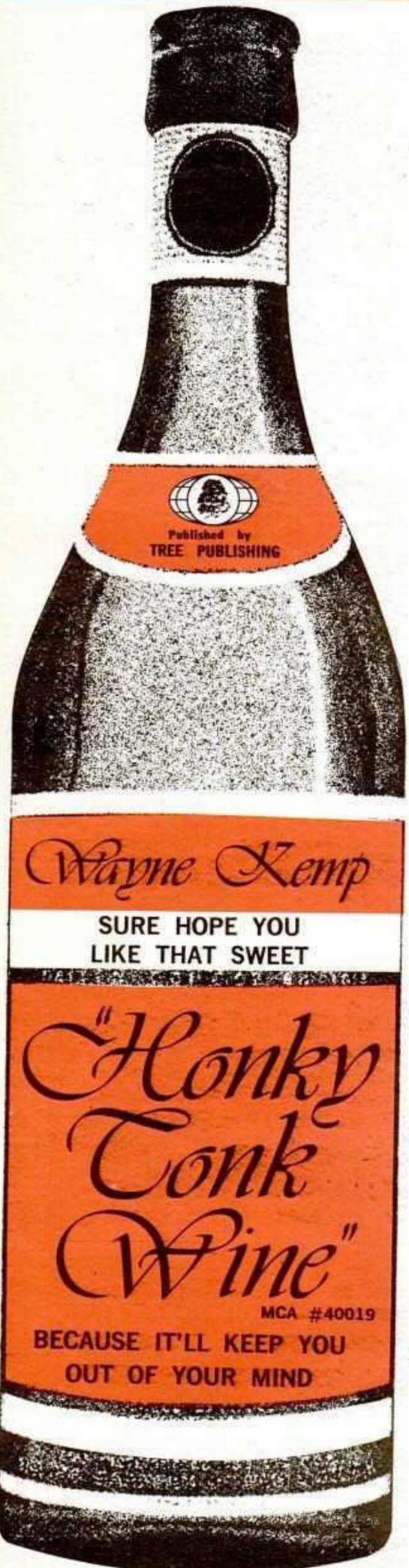
exclusively on MERCURY RECORDS distributed by Phonogram Inc.

see TOM T. and JOHNNY at CARNEGIE HALL this THURSDAY Night.

# This is the hottest country week Columbia and Epic have ever had.

	This week	Last week
<b>TEDDY BEAR SONG</b> ..... 1 ★ Barbara Fairchild	1 ★	2 ★
<b>GOOD THINGS</b> ..... 2 ★ David Houston	2 ★	4 ★
<b>KEEP ME IN MIND</b> ..... 4 ★ Lynn Anderson	4 ★	6 ★
<b>'TIL I GET IT RIGHT</b> ..... 5 Tammy Wynette	5	1 ★
<b>ANY OLD WIND THAT BLOWS</b> ..... 7 Johnny Cash	7	3
<b>NEITHER ONE OF US</b> ..... 9 ★ Bob Luman	9 ★	14 ★
<b>I LOVE YOU MORE AND MORE EVERYDAY</b> ..... 12 ★ Sonny James	12 ★	20 ★
<b>BEHIND CLOSED DOORS</b> ..... 23 ★ Charlie Rich	23 ★	34 ★
<b>THE LOVING GIFT</b> ..... 28 Johnny Cash and June Carter	28	27
<b>SOMETHING ABOUT YOU I LOVE</b> ..... 36 ★ Johnny Paycheck	36 ★	42 ★
<b>I CAN SEE CLEARLY NOW</b> ..... 41 ★ Lloyd Green	41 ★	46 ★
<b>WHAT MY WOMAN CAN'T DO</b> ..... 42 ★ George Jones	42 ★	50 ★
<b>ORANGE BLOSSOM SPECIAL</b> ..... 50 ★ Charlie McCoy	50 ★	56 ★
<b>MY WHOLE WORLD IS FALLING DOWN</b> . . . 56 ★ O.B. McClinton	56 ★	64 ★
<b>DREAM ME HOME</b> ..... 62 Mac Davis	62	67
<b>GOOD NEWS</b> ..... 63 ★ Jody Miller	63 ★	—
<b>LAURA</b> ..... 64 Marty Robbins	64	66
<b>TIME TO LOVE AGAIN</b> ..... 74 ★ Liz Anderson	74 ★	—

**Our thanks to all those who have made this possible.  
Columbia and Epic Records**



Exclusively on MCA RECORDS

# Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 3/17/73

★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	<b>TEDDY BEAR SONG</b> .....12 Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)	12	37	29	<b>BLUE TRAIN</b> .....13 George Hamilton IV, RCA 74 0854 (Acuff-Rose, BMI)	13
2	4	<b>GOOD THINGS</b> .....12 David Houston, Epic 5-10939 (Columbia) (Algee, BMI)	12	38	25	<b>I HATE GOODBYES</b> .....11 Bobby Bare, RCA 74-0866 (Jack & Bill, ASCAP)	11
3	5	<b>YOU LAY SO EASY ON MY MIND</b> .....13 Bobby G. Rice, Metromedia Country 902 (Americus, ASCAP)	13	39	45	<b>IF YOU'RE GOIN' GIRL</b> .....5 Don Gibson, Hickory 1661 (Acuff-Rose, BMI)	5
4	6	<b>KEEP ME IN MIND</b> .....10 Lynn Anderson, Columbia 4-45768 (Flagship, BMI)	10	40	38	<b>I MUST BE DOIN' SOMETHING RIGHT</b> .....10 Roy Drusky, Mercury 73356 (Phonogram) (Ben Peters, BMI)	10
5	1	<b>TIL I GET IT RIGHT</b> .....12 Tammy Wynette, Epic 5-10940 (Columbia) (Tree, BMI)	12	41	46	<b>I CAN SEE CLEARLY NOW</b> .....6 Lloyd Green, Monument 8562 (Columbia) (Cayman, ASCAP)	6
6	10	<b>SUPER KIND OF WOMAN</b> .....7 Freddy Hart, Capitol 3524 (Blue Book, BMI)	7	42	50	<b>WHAT MY WOMAN CAN'T DO</b> .....3 George Jones, Epic 5-10959 (Columbia) (Altam/Algee, BMI)	3
7	3	<b>ANY OLD WIND THAT BLOWS</b> .....13 Johnny Cash, Columbia 4-4570 (House of Cash, BMI)	13	43	48	<b>WALKING PIECE OF HEAVEN</b> .....3 Marty Robbins, MCA 40012 (Mariposa, BMI)	3
8	13	<b>A SHOULDER TO CRY ON</b> .....6 Charley Pride, RCA 74-0884 (Blue Book, BMI)	6	44	51	<b>AFTER YOU</b> .....4 Hank Williams, Jr., MGM 14486 (Chestmont, BMI)	4
9	14	<b>NEITHER ONE OF US</b> .....8 Bob Luman, Epic 5-10943 (Columbia) (Kecca, ASCAP)	8	45	39	<b>TRUE LOVE LOVIN'</b> .....10 Ferlin Husky, ABC 11345 (Ranbr/Coach Four, BMI)	10
10	7	<b>NEON ROSE</b> .....15 Mel Tillis & the Statesiders, MGM 14454 (Tomale, ASCAP/Brougham Hall, BMI)	15	46	49	<b>I LET ANOTHER GOOD ONE GET AWAY</b> .....5 Dorsey Burnette, Capitol 3529 (Mandina/Brother Karl's, ASCAP)	5
11	12	<b>DANNY'S SONG</b> .....13 Anne Murray, Capitol 3481 (Goosios, ASCAP)	13	47	53	<b>KEEP ON TRUCKIN'</b> .....3 Dave Dudley, Mercury 73367 (Phonogram) (Newkeys, BMI)	3
12	20	<b>I LOVE YOU MORE AND MORE EVERYDAY</b> .....6 Sonny James, Columbia 4-45770 (Don Robertson, ASCAP)	6	48	52	<b>DON'T BE ANGRY</b> .....4 Billy "Crash" Craddock, ABC 11349 (Acuff-Rose, BMI)	4
13	17	<b>DUELING BANJOS</b> .....7 Deliverance/Soundtrack, Warner Bros. 7659 (Warner/Tamerlane, BMI)	7	49	54	<b>SAY WHEN</b> .....3 Diana Trask, Dot 17448 (Famous) (Gallico/Algee, BMI)	3
14	9	<b>THE LORD KNOWS I'M DRINKING</b> .....14 Cat Smith, Decca 33040 (MCA) (Stallion, BMI)	14	50	56	<b>ORANGE BLOSSOM SPECIAL</b> .....2 Charlie McCoy, Monument 8566 (Columbia) (MCA, ASCAP)	2
15	22	<b>SUPERMAN</b> .....5 Donna Fargo, Dot 17444 (Famous) (Prima Donna, BMI)	5	51	47	<b>A GIRL LIKE THAT</b> .....9 Tompall & The Glaser Bros., MGM 14462 (Glaser Bros., BMI)	9
16	18	<b>THE SHELTER OF YOUR EYES</b> .....14 Don Williams, JMI 12 (Jack, BMI)	14	52	62	<b>THE EMPTIEST ARMS IN THE WORLD</b> .....2 Merle Haggard, Capitol 3552 (Shade Tree, BMI)	2
17	11	<b>RATED X</b> .....15 Loretta Lynn, Decca 33039 (MCA) (Sure-Fire, BMI)	15	53	57	<b>MY MIND HANGS ON TO YOU</b> .....3 Billy Walker, MGM 14488 (House of Bryant, BMI)	3
18	21	<b>SHE FIGHTS THAT LOVIN' FEELING</b> .....7 Faron Young, Mercury 73359 (Phonogram) (Ramblin' Rose, ASCAP)	7	54	59	<b>TRUCKER'S PARADISE</b> .....4 Del Reeves, United Artists 51106 (Pix-Russ, ASCAP)	4
19	15	<b>MY TENNESSEE MOUNTAIN HOME</b> .....11 Dolly Parton, RCA 74-0868 (Owepar, BMI)	11	55	60	<b>JOHN'S BEEN SHUCKIN' MY CORN</b> .....7 Onnie Wheeler, Royal American 76 (Birmingham/Onnie, BMI)	7
20	8	<b>LOVE IS THE LOOK YOU'RE LOOKING FOR</b> .....13 Connie Smith, RCA 74-0860 (Neely's Bend, BMI)	13	56	64	<b>MY WHOLE WORLD IS FALLING DOWN</b> .....2 O.B. McClinton, Enterprise 9062 (Columbia) (East/Memphis, BMI)	2
21	26	<b>TAKE TIME TO LOVE HER</b> .....7 Nat Stuckey, RCA 74-0879 (Jack & Bill, ASCAP)	7	57	61	<b>WE FOUND IT</b> .....3 Porter Wagoner & Dolly Parton, RCA 74-0893 (Owepar, BMI)	3
22	19	<b>DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME</b> .....15 Jerry Wallace, Decca 33036 (MCA) (TAL, ASCAP)	15	58	-	<b>WALK SOFTLY ON THE BRIDGES</b> .....1 Mel Street, Metromedia Country 906 (Blue Crest/Hill & Range, BMI)	1
23	32	<b>BEHIND CLOSED DOORS</b> .....6 Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)	6	59	69	<b>BRUSH ARBOR MEETING</b> .....2 Brush Arbor, Capitol 3538 (House of Hits, BMI)	2
24	31	<b>MONDAY MORNING SECRETARY</b> .....7 Stallion Brothers, Mercury 73360 (Phonogram) (American Cowboy, BMI)	7	60	70	<b>WHEN LOVE HAS GONE AWAY</b> .....2 Jeannie C. Riley, MGM 14495 (Dunbar, BMI)	2
25	28	<b>MARGIE WHO'S WATCHING THE BABY</b> .....10 Earl Richards, Ace of Hearts 0461 (Bealin, ASCAP/Get the Music/Pale/Ace, BMI)	10	61	63	<b>DOWN HOME LOVIN' WOMAN</b> .....4 Andra Willis, Capitol 3525 (Darla, ASCAP)	4
26	23	<b>LOVE SURE FEELS GOOD IN MY HEART</b> .....13 Susan Raye, Capitol 3499 (Blue Book, BMI)	13	62	67	<b>DREAM ME HOME</b> .....4 Mac Davis, Columbia 4-45773 (Screen Gems-Columbia/Songpainter, BMI)	4
27	37	<b>YOU CAN HAVE HER</b> .....5 Waylon Jennings, RCA 74-0886 (Big City/Harvard, BMI)	5	63	-	<b>GOOD NEWS</b> .....1 Jody Miller, Epic 5-10960 (Columbia) (Algee, BMI)	1
28	27	<b>LOVING GIFT</b> .....9 Johnny Cash & June Carter, Columbia 4-45758 (Combine, BMI)	9	64	66	<b>LAURA (What's He Got That I Ain't Got)</b> .....5 Marty Robbins, Columbia 4-45775 (Calico, BMI)	5
29	34	<b>NO MORE HANGING ON</b> .....5 Jerry Lee Lewis, Mercury 73361 (Phonogram) (Passkey, BMI)	5	65	72	<b>CRYING OVER YOU</b> .....2 Dickie Lee, RCA 74-0892 (Milene, ASCAP)	2
30	35	<b>SO MANY WAYS</b> .....9 Eddy Arnold, MGM 14478 (Eden, BMI)	9	66	68	<b>JAMBALAYA (On the Bayou)</b> .....6 Blueridge Rangers, Fantasy 689 (Acuff-Rose, BMI)	6
31	40	<b>COME LIVE WITH ME</b> .....5 Roy Clark, Dot 17449 (Famous) (House of Bryant, BMI)	5	67	71	<b>DAISY A DAY</b> .....4 Jud Strunk, MGM 14463 (Cosette/Every Little Tune, ASCAP)	4
32	33	<b>WHEN A MAN LOVES A WOMAN (The Way I Love You)</b> .....8 Tony Booth, Capitol 3515 (Blue Rock, BMI)	8	68	75	<b>A HANDFUL OF DIMES</b> .....2 Jack Blanchard & Misty Morgan, Mega 615-0101 (Birdwalk, BMI)	2
33	44	<b>IF YOU CAN LIVE WITH IT</b> .....4 Bill Anderson, MCA 40004 (Stallion, BMI)	4	69	-	<b>HONKY TONK WINE</b> .....1 Wayne Kemp, MCA 40019 (Tree, BMI)	1
34	41	<b>NOBODY WINS</b> .....5 Brenda Lee, MCA 4003 (Resaca, BMI)	5	70	-	<b>GO WITH ME</b> .....1 Don Gibson & Sue Thompson, Hickory 1665 (Acuff-Rose, BMI)	1
35	36	<b>THANK YOU FOR TOUCHING MY LIFE</b> .....12 Tony Douglas, Dot 17443 (Famous) (Cochise, BMI)	12	71	-	<b>ROSES IN THE WINE</b> .....1 Hank Thompson, Dot 17447 (Famous) (Central/Mandina, BMI)	1
36	42	<b>SOMETHING ABOUT YOU I LOVE</b> .....4 Johnny Paycheck, Epic 5-10947 (Columbia) (Jack & Bill, ASCAP)	4	72	73	<b>THANKS FOR LOVIN' ME</b> .....3 Pat Roberts, Dot 17451 (Famous) (Gallico/Ben Peters, BMI)	3
				73	74	<b>HOLD ME</b> .....3 Sim Whitman, United Artists 178 (Blue Echo, ASCAP)	3
				74	-	<b>TIME TO LOVE AGAIN</b> .....1 Liz Anderson, Epic 5-10956 (Columbia) (Duchess, BMI)	1
				75	-	<b>YOU'RE A BELIEVER</b> .....1 Stoney Edwards, Capitol 3550 (Ironside, ASCAP)	1

Another **1** single  
No. **1** Coming

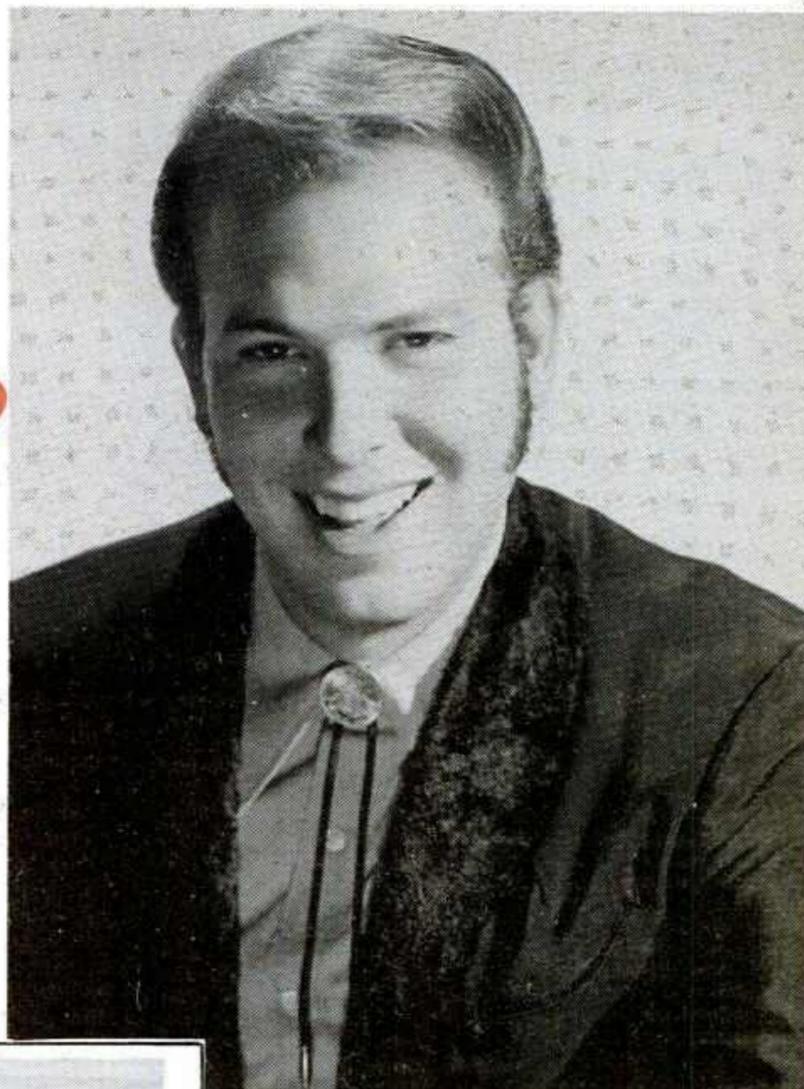
# "After You"

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MGM SINGLE K-14486

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# Pot Stove Part Of Studio Prop

NASHVILLE—"Pete's Place," a new 16-track studio, has been added to the Pete Drake complex on Music Row here.

The newest addition to Pete Drake Productions and Window Music is fully equipped with MCI machines and a 20-input MCI console. It also has recent innovations such as the Cooper Time Tube and the Instant Phaser.

The studio was custom designed and equipped by Studio Supply, Inc., located here. Drake designed the recording room for comfort, convenience, and utility.

Drake also has named Stan Kessler, veteran Memphis engineer and producer, as chief mixer for the studio. Kessler's credits go back to his years with Sam Phillips and Chips Moman.

The unique styling of the studio includes a pot-bellied stove and cedar shingles on the wall. The piano is one formerly owned by Liberace.



BUD WENDELL, chairman of the Country Music Fan Fair, discusses promotion plans with Dick Blake, publicity chairman, and Bill Hudson, booth chairman, for the June 6-10 event in Nashville.

## "RED SKY, BLACK BIRD"

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**TERRITORIES STILL AVAILABLE**

# Nashville Scene

Songwriter Jerry Foster will be singing again. The successful author has signed with Cinnamon Records. . . . On the subject of songwriters, Ben Peters currently has three songs on the charts. He also was involved as a Grammy winner. . . . To set the record straight, although there are conflicting stories, Sonny James did not produce any of the songs recently done by Pat Boone. He wrote a couple of them, and was on hand to oversee the sessions. . . . The team of MacKenzie & Mayer has an unusual novelty song out called "Frog in My Throat" in which the singer sounds as though he does. It's on Valberst Records. . . . Charlie McCoy, another Grammy winner, made his second appearance on the Opry March 3.

Brite Star will handle promotion for Guy Chandler of Hollywood. He has just done the Merv Griffin show. . . . Tanya Tucker, the marvelous teen-age singer who was a Grammy finalist, now has formed her own band to back her on all road dates. The announcement was made by her manager, John Kelly. She recently was named "Most

Promising Female Artist of the Year" at the Country and Western Academy show. . . . The Palamino Club in Los Angeles, a bastion for traditional country music, is going with the progressive movement. It has booked in a pair of new acts which follow that description, both of them from UA, Asleep at the Wheel, and Country Gazette. UA is backing both engagements through exploitation and promotional campaigns. . . . KCKC, San Bernardino, has now gone country 24 hours a day. . . . Singer-writer Arthur Thomas plans to fly to Japan to contract a George Riddle record that will be leased to a Japanese firm. Riddle will learn to sing in that language. Thomas is acting as his manager. . . . Dick Shuey set for a string of NCO clubs in the weeks ahead. . . . Jay Drennan will be the principal speaker at the International Fan Club Organization meeting set for Nashville June 6th. He's from WSLR in Akron. . . . Joe Talbot, chairman of the board of the Country Music Association, will be a judge at the Tokyo Music Festival in April. He's able, competent and willing. . . . Donna Fargo and David Rogers were singled out for gold life-time memberships in the Penn-York Country Music Club. . . . David, by the way, has put a full show together, which includes Don and Carla, and will be doing heavy appearances soon.

Writer-producer Larry Butler is back in the studio this week working with Jean Shepard. He's producing an LP for her on United Artists. . . . Martha Sharp is set for a new release on Monument, produced by Fred Foster. Her LP will contain all original material. . . . Pete Drake keeps producing sessions at a record pace. He has done Elektra's Linda Hargrove, Shelter's Leon Russell, and Columbia's Eric Anderson. Drake, one of the finest steel guitarists in the business, also owns Window Music. . . . Mercury Records and Country Music magazine will host ad agency execs at Tom T. Hall's first New York concert at Carnegie Hall. . . . Banjo King Earl Scruggs was given all sorts of honors at his home town in Boiling Springs, N.C. It was Earl Scruggs day, and it culminated with a performance at Gardner Webb College.

For the third year in a row, the entire Judy Lynn show will make a concert appearance at McNeil Island Federal Penitentiary March 25, concluding 11 days of dates in the Pacific Northwest. . . . J. William Denny, president of Cedarwood Publishing, announces the signing of Willie and Carol Lumbee to an exclusive writer's contract. . . . MGM's Billy Walker in Anchorage for two weeks. . . . George Jones and Tammy Wynette are doing a benefit show at Saratoga, Texas, for the Big Thicket Museum. . . . A clever promotion for Jeanne Pruett's new single in-

(Continued on page 48)

## 7 Cooks Make Musical Broth

NASHVILLE—Every record produced by Hilltop Productions here has a minimum of 7 producers.

Billy Linneman, one of the 7, said that under the unique arrangement all of those involved are sharing the complete responsibility for each production.

In addition to Linneman, the others are Jimmy Capps, Jeff Newman, Jerry Whitehurst, Johnny Gimble, Jack Linneman and Paul Charron.

Each contributes totally to the production, each of which is done in the Hilltop Studio, owned by Jack Linneman. Among artists being produced by this group are Karen Wheeler, Chart; Del Wood, MGM; Willis Brothers, MGM; Pat Boone, MGM; Johnny Bond, MGM and several others at present not assigned to labels.

# Billboard Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 3/17/73

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	2	DELIVERANCE . . . . . Soundtrack, Warner Brothers BS 2683	6
2	1	SONG OF LOVE . . . . . Charley Pride, RCA LSP 4837	9
3	4	WHO'S GONNA PLAY THIS OLD PIANO (Think About It Darlin') . . . . . Jerry Lee Lewis, Mercury SB 61366 (Phonogram)	8
4	6	ROY CLARK LIVE . . . . . Dot DOS 26005 (Famous)	12
5	5	I'VE FOUND SOMEONE OF MY OWN . . . . . Cal Smith, Decca DL 75369 (MCA)	10
6	8	ANY OLD WIND THAT BLOWS . . . . . Johnny Cash, Columbia KC 32091	7
7	3	IT'S NOT LOVE (But It's Not Bad) . . . . . Merle Haggard, Capitol ST 11127	15
8	14	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME? . . . . . Jerry Wallace, MCA 301	5
9	10	HOT "A" MIGHTY . . . . . Jerry Reed, RCA LSP 4838	9
10	12	WILL THE CIRCLE BE UNBROKEN . . . . . Nitty Gritty Dirt Band, United Artists UAS 9801	12
11	11	CHARLIE MCCOY . . . . . Monument KZ 31910 (Columbia)	18
12	9	HAPPIEST GIRL IN THE WHOLE U.S.A. . . . . Donna Fargo, Dot DOS 2600 (Famous)	36
13	15	SEPARATE WAYS . . . . . Elvis Presley, RCA Camden CAS 2611	5
14	7	GOT THE ALL OVERS FOR YOU . . . . . Freddie Hart, Capitol ST 11107	20
15	13	A PICTURE OF ME . . . . . George Jones, Epic KE 31718 (Columbia)	13
16	19	SINGS THE GREATEST COUNTRY HITS OF 1972 . . . . . Sonny James, Columbia KC 32028	7
17	21	SING COUNTRY SYMPHONIES IN E MAJOR . . . . . Statler Brothers, Mercury SR 61374 (Phonogram)	6
18	17	MY MAN . . . . . Tammy Wynette, Epic KE 31717 (Columbia)	18
19	20	THIS TIME THE HURTIN'S ON ME . . . . . Faron Young, Mercury SR 61376 (Phonogram)	7
20	16	DON'T SHE LOOK GOOD . . . . . Bill Anderson, Decca DL 7-5383 (MCA)	13
21	30	ALOHA FROM HAWAII VIA SATELLITE . . . . . Elvis Presley, RCA VTSX 6089	3
22	23	LIVE AT KANSAS STATE . . . . . Earl Scruggs Revue, Columbia KC 31758	10
23	24	IN THE PALM OF YOUR HAND . . . . . Buck Owens, Capitol ST 11136	6
24	25	THIS MUCH A MAN . . . . . Marty Robbins, Decca DL 7-5389 (MCA)	14
25	32	KEEP ME IN MIND . . . . . Lynn Anderson, Columbia KC 32078	3
26	28	LOVE IS THE LOOK YOU'RE LOOKING FOR . . . . . Connie Smith, RCA LSP 4840	4
27	27	LOVE SURE FEELS GOOD IN MY HEART . . . . . Susan Raye, Capitol ST 11135	6
28	22	LONESOME 7-7203 . . . . . Tony Booth, Capitol ST 11126	14
29	26	I AIN'T NEVER . . . . . Mel Tillis & the Statesiders, MGM SE 4870	14
30	31	THE BEST OF THE BEST OF . . . . . Merle Haggard, Capitol ST 11082	24
31	38	WE FOUND IT . . . . . Porter Wagoner & Dolly Parton, RCA LSP 4841	3
32	29	LYNN ANDERSON'S GREATEST HITS . . . . . Columbia KC 31641	19
33	44	LET'S BUILD A WORLD TOGETHER . . . . . George Jones & Tammy Wynette, Epic KE 32113 (Columbia)	2
34	33	INCOMPARABLE . . . . . Charley Pride, RCA Camden CAS 2584	15
35	37	AFRAID I'LL WANT TO LOVE HER ONE MORE TIME . . . . . Billy "Crash" Craddock, ABC ABCX 777	4
36	39	BOUND FOR OLD MEXICO . . . . . Marty Robbins, Columbia KC 31341	5
37	36	TWO FOR THE SHOW . . . . . Jack Greene & Jeannie Seely, Decca DL 7-5392 (MCA)	4
38	-	MY SECOND ALBUM . . . . . Donna Fargo, Dot DOS 26006 (Famous)	1
39	34	ALL THE GREATEST HITS . . . . . Ray Price, Columbia G 31364	28
40	-	SUPER KIND OF WOMAN . . . . . Freddy Hart, Capitol ST 11156	1
41	45	WHISKEY RIVER/THERE STANDS THE GLASS . . . . . Johnny Bush, RCA LSP 4817	2
42	18	HEAVEN IS MY WOMAN'S LOVE . . . . . Tommy Overstreet, Dot DOS 26003 (Famous)	17
43	-	FIRST SONGS OF THE FIRST LADY . . . . . Tammy Wynette, Epic KE 30358 (Columbia)	1
44	-	BRUSH ARBOR . . . . . Capitol ST 11158	1
45	42	BORROWED ANGEL . . . . . Mel Street, Metromedia Country MCS 5501	19

a great new hit from

*Susan Raye*



"The Cheating Game"



# 1972 GRAMMY CHAMPIONS

**RECORD OF THE YEAR:**  
The First Time I Ever Saw Your Face—Roberta Flack.  
Producer: Joel Dorn. (Atlantic)

**ALBUM OF THE YEAR:**  
The Concert for Bangla Desh—George Harrison, Ravi Shankar, Bob Dylan, Leon Russell, Ringo Starr, Billy Preston, Eric Clapton, Klaus Voormann.  
Producers: George Harrison, Phil Spector. (Apple)

**SONG OF THE YEAR:**  
The First Time I Ever Saw Your Face.  
Songwriter: Ewan MacColl.

**BEST NEW ARTIST OF THE YEAR:**  
America. (Warner Bros.)

**BEST INSTRUMENTAL ARRANGEMENT:**  
The theme from the French Connection—Don Ellis.  
Arranger: Don Ellis. (Columbia)

**BEST ARRANGEMENT ACCOMPANYING VOCALIST:**  
What Are You Doing The Rest Of Your Life—Sarah Vaughan.  
Arranger: Michel LeGrand. (Mainstream)

**BEST ENGINEERED RECORDING (Non-Classical):**  
Moods—Neil Diamond.  
Engineer: Armin Steiner. (Sound Lab)

**BEST ALBUM COVER:**  
The Siegel-Schwally Band—The Siegel Schwally Band.  
Art Director: Acy Lehman.  
Artist: Harvey Dinnerstein. (Wooden Nickel)

**BEST ALBUM NOTES:**  
Tom T. Hall's Greatest Hits—Tom T. Hall.  
Annotator: Tom T. Hall. (Mercury)

**BEST JAZZ PERFORMANCE BY A GROUP:**  
Alone At Last—Gary Burton (album). (Atlantic)

**BEST JAZZ PERFORMANCE BY A SOLOIST:**  
First Light—Freddie Hubbard (album). (CTI)

**BEST JAZZ PERFORMANCE BY A BIG BAND:**  
Togo Brava Suite—Duke Ellington (album). (United Artists)

**BEST POP VOCAL PERFORMANCE, FEMALE:**  
I Am Woman—Helen Reddy (single). (Capitol)

**BEST POP VOCAL PERFORMANCE, MALE:**  
Without You—Nilsson (single). (RCA)

**BEST POP VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS:**  
Where Is The Love—Roberta Flack, Donny Hathaway (single). (Atlantic)

**BEST POP INSTRUMENTAL PERFORMANCE BY AN INSTRUMENTAL PERFORMER:**  
Outspace—Billy Preston (single). (A&M)

**BEST POP INSTRUMENTAL PERFORMANCE BY AN ARRANGER, COMPOSER, ORCHESTRA AND/OR CHORAL LEADER:**  
Black Moses—Isaac Hayes (album). (Enterprise)

**BEST RHYTHM & BLUES VOCAL PERFORMANCE, FEMALE:**  
Young, Gifted and Black—Aretha Franklin (album). (Atlantic)

**BEST RHYTHM & BLUES VOCAL PERFORMANCE, MALE:**  
Mr. & Mrs. Jones—Billy Paul (single). (Philly Intl.)

**BEST RHYTHM & BLUES VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS:**  
Papa Was A Rolling Stone—The Temptations (single). (Gordy)

**BEST RHYTHM & BLUES INSTRUMENTAL PERFORMANCE:**  
Papa Was A Rolling Stone—The Temptations (single). (Gordy)

**BEST RHYTHM & BLUES SONG:**  
Papa Was A Rolling Stone.  
Songwriters: Barrett Strong, Norman Whitfield.

**BEST SOUL GOSPEL PERFORMANCE:**  
Amazing Grace—Aretha Franklin (album). (Atlantic)

**BEST COUNTRY VOCAL PERFORMANCE, FEMALE:**  
Happiest Girl In The Whole USA—Donna Fargo (single). (Dot)

**BEST COUNTRY VOCAL PERFORMANCE, MALE:**  
Charley Pride Sings Heart Songs—Charley Pride (album). (RCA)

**BEST COUNTRY VOCAL PERFORMANCE BY A DUO OR GROUP:**

Class of '57—The Statler Bros. (single). (Mercury)

**BEST COUNTRY INSTRUMENTAL PERFORMANCE:**  
Charlie McCoy—The Real McCoy—Charlie McCoy (album). (Monument)

**BEST COUNTRY SONG:**  
Kiss An Angel Good Mornin'.  
Songwriter: Ben Peters.

**BEST INSPIRATIONAL PERFORMANCE (non-Classical):**  
He Touched Me—Elvis Presley (album). (RCA)

**BEST GOSPEL PERFORMANCE (other than Soul Gospel):**  
L-O-V-E—Blackwood Bros. (album). (RCA)

**BEST ETHNIC OR TRADITIONAL RECORDING (including Traditional Blues):**  
The London Muddy Waters Session—Muddy Waters (album). (Chess)

**BEST RECORDING FOR CHILDREN:**  
The Electric Company—Christopher Cerf.  
Project Director: Lee Chamberlin, Bill Cosby, Rita Moreno, Joe Raposo.  
Producer & Music Director (album). (Warner Bros.)

**BEST COMEDY RECORDING:**  
FM & AM—George Carlin (album). (Little David)

**BEST SPOKEN WORD RECORDING:**  
Lenny—Bruce Botnick, producer (album). (Blumb Thumb)

**BEST INSTRUMENTAL COMPOSITION:**  
Brian's Song.  
Composer: Michel LeGrand. (Bell)

**BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL:**  
The Godfather.  
Composer: Nino Rota. (Paramount)

**BEST SCORE FROM AN ORIGINAL CAST SHOW ALBUM:**  
Don't Bother Me, I Can't Cope.  
Composer: Micki Grant.  
Producer: Jerry Ragavoy. (Polydor)

**ALBUM OF THE YEAR, CLASSICAL:**  
Mahler: Symphony No. 8 In E Flat Major (Symphony Of a Thousand).  
George Solti conducting Chicago Symphony Orchestra, Vienna Boys Choir, Vienna State Opera Chorus, Vienna Singverein Chorus & Soloists.  
Producer: David Harvey. (London)

**BEST CLASSICAL PERFORMANCE, ORCHESTRA:**  
Mahler-Symphony No. 7 in E Minor—George Solti conducting Chicago Symphony Orchestra. (London)

**BEST OPERA RECORDING:**  
Berlioz: Benvenuto Cellini, Colin Davis conducting BBC Symphony chorus of Covent Garden.  
Producer: Erik Smith. (Phillips)

**BEST CHORAL PERFORMANCE, CLASSICAL (other than opera):**  
Mahler: Symphony No. 8 in E Flat Major ("Symphony Of a Thousand"). George Solti conducting Vienna State Opera Chorus, Vienna Singverein Chorus, Vienna Boys Choir, Chicago Symphony Orchestra & Soloists. (London)

**BEST CHAMBER MUSIC PERFORMANCE:**  
Julian & John (selections by Lawes, Carull, Albeniz, Granados), Julian Bream, John Williams. (RCA)

**BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOISTS (with Orchestra):**  
Brahms: Concerto No. 2 in B Flat Major for Piano.  
Artur Schnabel (Ormandy conducting Philadelphia Orchestra). (RCA)

**BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOISTS (without Orchestra):**  
Horowitz plays Chopin: Vladimir Horowitz. (Columbia)

**BEST CLASSICAL VOCAL SOLOIST PERFORMANCE:**  
Brahms-Die Schone Magelona: Dietrich Fischer-Dieskau. (Angel)

**BEST ALBUM NOTES (CLASSICAL):**  
Vaughn Williams—Symphony No. 2 ("A London Symphony").  
Annotator: James Lyons. (RCA)

**BEST ENGINEERED RECORDING (CLASSICAL):**  
Mahler Symphony No. 8 ("Symphony of a Thousand").  
George Solti conducting Chicago Symphony Orchestra.  
Engineers: Gordon Parry, Kenneth Wilkinson. (London)

# No Frills, All Work At Seminar

NASHVILLE—The 4th Annual Country Radio Seminar scheduled for next Friday and Saturday (16-17) here will be devoid of frills, concentrating instead on the serious aspects of the business.

Dave Donahue of WITL, Lansing, Mich., chairman of the Agenda Committee, said the event was "specifically designed to be lacking in the lustre of lavish parties and frivolous festivities." He said it would be more of a "mental workout" than anything else.

"The entire event has been built around a 'think' theme," he added, "affording everyone the opportunity to re-evaluate his own market and station situation through analysis of the seminar's program." There will be a shortage of hospitality suites, among other things.

MCA's Bill Anderson will deliver the keynote. This will be followed by a session on rating

services with William McClenaghan and Len Marsh of ARB and George Sternberg of Pulse, Inc. Dot's Jim Foglesong, Mercury's Frank Mull and B.J. McElwee of ABC/Cartwheel will head the session for programmers titled: "Where Is It Going?"

A special segment on computers in broadcasting will be conducted by Jack Grey and Len Biefeld of Computer Management Systems.

Other panelists include: Don Day, WEAP, Ft. Worth; Stu Bowers, KCMO, Kansas City; Jerry Wright, KBUY, Ft. Worth; Jay Hoffer, KRAK, Sacramento; Bob Young, KRMD, Shreveport; Bill Robinson, WIRE, Indianapolis; Chet Murphy, Missoula, Mont.; and Wally Mullinax, WESC, Greenville, S.C.

All hand-outs, gimmicks, advertising specialties, etc. are forbidden during the workshop. Admission to any session is by official badge only.

# Nashville Scene

• Continued from page 46

involved the mailing of satin sheets, which is the title of her new MCA release. . . . Dot's Ray Griff has written his next single, and the label is so high on it he's already begun an LP to feature it as the title tune. It's called "A Song for Everyone." . . . Jim Foglesong has produced a special album session on Roy Clark's family, including his father and two uncles, who recently appeared with Roy at the "Grand Ole Opry." . . . Ferlin Husky keeps adding commissions to his wallet. He now is a deputy sheriff in various counties in 17 states and a sergeant in the police department in Oxford, Mich.

Danny Davis again came through as a pro. When the sound failed at a concert in Texas, he stepped to the front of the stage and ad libbed humor for 8 minutes. When the sound was restored, the show went on as though it had all been part of the act. It's a personal opinion, but he has to rank among the world's greatest entertainers. . . . Kraft Foods again has picked up the sponsorship of this year's CMA Awards Show, to be telecast this October on CBS-TV. . . . Susan St. Marie, niece of Dot's Tommy Overstreet, now is singing professionally. She has teamed with Chuck Ison in an act which is growing, with a big band sound. They just concluded the Miss Tennessee pageant where Suzie was pretty enough to have been one of the contestants. . . . George Morgan set to perform in 13 states between now and the first of July. . . . Hank Levine, outstanding arranger and conductor, has been commissioned by Capitol's Joe Allison to do the string arrangements on the new Nashville-cut Al Martino album. . . . Mariana Levine, wife of Hank, will choreograph all shows done at Opryland this coming year. She, too, is expert in her field. . . . Quinnie Acuff, who has her own talent agency, has been organizing new clubs to use country music in the midwest. . . . Charlie Harris set to do a new single. . . . Kirk McGee is fully recovered from heart surgery.

Tiny Skaggs, long-time band leader, directed the rodeo band for the 9th consecutive year at the Houston Livestock Show and Rodeo.

# Nash. Writers Elect, Decide

NASHVILLE—Election of new officers of the Nashville Songwriters Association will be held March 29, with mailed ballots now being returned for counting.

A nominating committee has proposed a slate of officers. They include: for president, Clarence Selman and Eddie Noack; vice president, Chuck Rogers and Ronnie Peterson; secretary, Monee Carpenter, Lorene Allen, Lorene Mann; treasurer, Ray Baker and Jim Owen; sergeant at arms, Kermit Goell and Bud Wingard.

The organization also has polled its membership concerning a proposed change in name.

# Evolution, Master 5 Pact Accents Soul

NEW YORK—As part of its continuing push into the soul market, Evolution Records has entered into a long-term exclusive agreement with Master 5 Records for the worldwide distribution of the latter label's soul product.

Evolution has also entered into an agreement with the Philadelphia-based music production team of Clarence Lawton and Bobby Martin.

First release will be a single, "Darling Forever," by Baby Washington and Don Gardner. Album product is expected to follow in both disk and tape form later this month. GRT will release the tape.

Evolution's push into the soul market began last January with the formation of the company's Road Show Records label, which features such soul acts as Dan Downing, and Brother James Sugar Mama.

Evolution plans release of its first gospel package on the Road Show label later this month.

# Merc All-Out on Lewis U.K. LP

CHICAGO—Phonogram's marketing push on the Jerry Lee Lewis London recording sessions on Mercury will include a radio spot campaign with two different 60-second commercials broadcast in tandem amounting to two-minute plugs. Special die-cut 23-in. by 36-in. photo outlines of Lewis at an upright piano and the same outline in soft sheet for poster use are part of the in-store promotion.

"The Session," a double-album containing 19 tracks, will carry a suggested list of \$9.96 for LP, 8-track cassette (open reel is handled by Ampex Stereo Tapes) and will also be pushed via a heavy consumer press publicity campaign. A kit contains the blow-up poster, four photographs and fact sheets on Lewis' career and the session.

Teaser campaign spots have already been running on Top 40 and progressive radio stations and additional advertising, besides the tandem spots, will include consumer and trade ads and local advertising mats. The special spots utilize album cuts with voice over.

Accompanying Lewis in the Steve Rowland-produced set are Rory Gallagher, the Faces' Ken Jones, Klaus Voorman and Gary Wright of Spooky Tooth, Matthew Fisher of Procol Harum, Humble Pie co-founder Peter Frampton, Tony Ashton of Family and several more rock performers.



HONORING B'nai B'rith "Man of The Year" Joe Smith are, from left, Ahmet Ertegun, Atlantic Records president; Mo Ostin, chairman, Warner Bros. Records; Stanley M. Gortikov, executive director, RIAA; Jac Holzman, Elektra Records president; Alan N. Cohen; Smith; and Jules Malamud, executive director of NARM. Smith, Warner Bros. Records president, was feted at the Waldorf-Astoria in New York, by the Music and Performing Arts Lodge of B'nai B'rith.

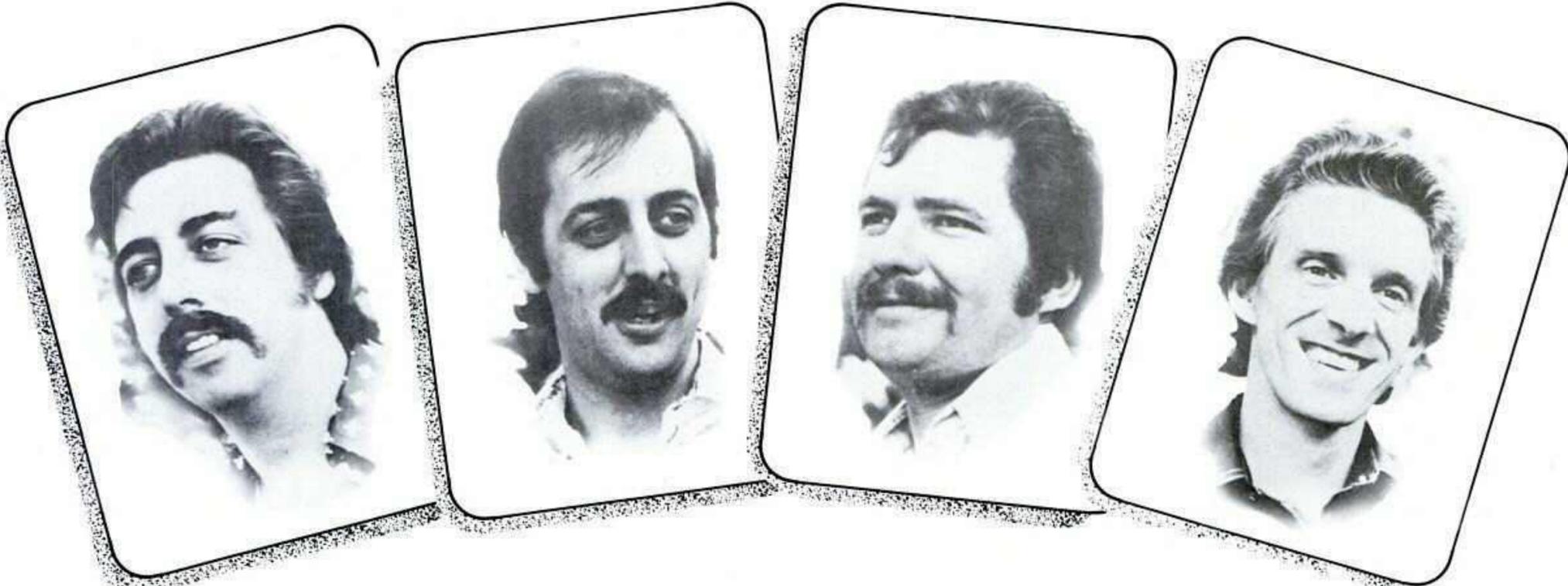


CONNIE CATO, a 17-year-old singer/writer from Wood River, Ill., signs an artists contract with Capitol Records. With her is Joe Allison, executive director of Capitol's Nashville division, who will produce her.

# Thanks for a FULL HOUSE

The award cards are arranged in a fan shape around the central text. From left to right: 1. A card with a starburst graphic listing: 'No 1 VOCAL GROUP', '★ RECORD WORLD SINGLES (1972)', '★ RECORD WORLD ALBUMS (1972)', and '★ CASHBOX (1972)'. 2. A card with a graphic of a sailboat and the text: 'COUNTRY MUSIC ASSOCIATION' at the top and 'No 1 VOCAL GROUP' at the bottom. 3. A card with a graphic of a gramophone and the text: 'GRAMMY 1972', 'Best Country Performance by a Vocal Group', and '"THE CLASS OF '57"''. 4. A card with a graphic of a guitar and the text: 'ACADEMY OF COUNTRY AND WESTERN MUSIC', 'ACWM' on a banner, and '1972 TOP VOCAL GROUP'. 5. A card with a starburst graphic listing: 'No 1 VOCAL GROUP', '★ MUSIC CITY NEWS (1972)', '★ BILLBOARD "BEST ALBUM COVER" (1972)', and '"COUNTRY MUSIC THEN and NOW"'.

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**four of a kind**  
( AND A JOKER CALLED ROADHOG )



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# International News Reports

## Canada Executive Turntable

Joel Cohen appointed promotion representative for GAS Records, a subsidiary of Avenue of Americas in Toronto. Cohen will assist Jack Morrow in promoting singles product on the GAS label. . . . Barry Ryman, long-time Capitol Western promotion man, has joined MCA Records. Ryman will be responsible for B.C. and Alberta, and will work with Jack Williams, western districts sales manager. Ryman will be located at MCA's Vancouver office.

## EMI Earnings Up 25%; See Growth Dip

• Continued from page 10

During the six months, all three of EMI's main trading areas contributed to a 16.6 percent increase in sales which totaled nearly \$350 million. Sales of the U.K. company were up by over \$24 million, from Europe and overseas up by nearly the same amount while Capitol, in which EMI has a 70 percent stake, continued to show improved form by increasing its turnover by just \$2.4 million to \$68.4 million.

One query overhanging EMI is that facing any company with 55 percent of sales and 43 percent of profits stemming from overseas although so far, the currencies have been running EMI's way with gains topping losses since the dollar devaluation.

Despite the uncertainty of how the Government's Phase Two pay and prices policy will affect the company and the warning of a slower rate of growth during the rest of the year, Sir Joseph says in his report that the forecast in his last report that "the Group should show improved performance in terms of both turnover and profitability this current year" still holds good.

Taking everything into consideration, this means EMI should turn in a final pre-tax profit for the year of around \$55 million as against \$44 million last year.

## Japan Record Sales Up 12%

• Continued from page 1

albums and singles manufactured from master recordings of international origin in 1972 was 36,183,108,191 yen compared to 57,486,226 pressings worth 35,754,972,904 yen in 1971, according to the association's statistics.

But the retail value of 103,168,355 Japanese albums and singles produced in 1972 by 16 member manufacturers of the association totaled 47,098,627,577 yen compared to 92,824,418 records worth 39,822,211,836 yen in 1971.

## CD-4 Licensing Agreement Met With Calmness in Japan

• Continued from page 3

The Japanese manufacturers of phonograph records and home stereo equipment to reconsider the decisions that they had made following the adoption of the CD-4, SQ and RM systems as standard in April 1972 by the Japan Phonograph Record Association and the Electronic Industries Association of Japan.

Prior to the WEA Group's decision to induct CD-4 technology the "balance of power" between the Japanese licensees of the discrete quadrasonic system and the SQ matrix system was about equal in the number of manufacturers and the number of record selections released.

In fact, 9 Japanese manufacturers and exporters of home stereo equipment are both CD-4 and SQ licensees, namely Akai, Cybernet, Hitachi, Nippon Columbia, Onkyo, Pioneer, Sanyo, Toshiba and Trio.

The other CD-4 licensees in Japan are Brother, Matsushita, Mitsubishi, Sansui and Sharp, for a total of 15 discrete quadradisc hardware manufacturers and exporters including JVC. The manufacturers and/or producers of CD-4 quadradiscs in Japan are Nippon Phonogram (Phillips-Matsushita/JVC joint venture), Polydor (initial production suspended), Teichiku Records (a member of the Matsushita group) and Victor Musical Industries (software arm of JVC). The 4 phonograph record manufacturers have released over 144 CD-4 selections to date.

Meanwhile, the other CBS SQ matrix system licensees in Japan are Aiwa, Nikko, Roland (Rotel), Sony and Standard (half-owned by Superscope), for a total of 14 including the 9 already mentioned. In addition, 4 phonograph record manufacturers have released over 144 SQ selections to date, namely CBS/Sony Records (114), Warner-Pioneer (27), Canyon (2) and Trio (1).

As a result of the WEA-JVC

agreement, Warner-Pioneer will shortly release its first CD-4 selections, pending since mid-1972. They will feature the Rolling Stones, Frank Sinatra, Bread, Carly Simon and Japan's own Rumiko Koyanagi. Nippon Phonogram, which was issuing 2 more CD-4 (Philips label) albums March 5, will release at least 3 a month. Teichiku, in addition to its Japanese artists and repertoire, is expected to produce CD-4 albums from masters owned by Pye and BASF, while Polydor will more than likely resume CD-4 quadradisc sales in Japan as soon as possible. And these will augment the formidable roster of artists and repertoire already available on JVC's international labels: Globe, MCA, Paramount and, of course, RCA, among others.

As previously mentioned, Nippon Columbia (a member of the Hitachi group) and Toshiba are licensees of both the CD-4 and SQ systems. The record division of the former company has continued to adhere to its QX version of the RM system and has never produced a CD-4 quadradisc or an SQ quadraphonic record. Toshiba Musical Industries, a Toshiba-EMI/Capitol joint recording venture, revealed toward the end of last year that it would release its first CD-4 album this coming spring but has remained mum about SQ ever since EMI/Capitol announced in favor of the CBS system in January 1972. Meantime the joint venture adopted the standard RM designation for its QM (QuadMatrix) system and started importing Impulse albums.

However, since Warner-Pioneer is switching from SQ to CD-4, it is now more than likely that Toshiba Records will give top priority to production of SQ quadraphonic albums from EMI/Capitol masters, whose arrival was reported to have been delayed.

As for Nippon Columbia, the traditional arch rival of JVC and more recently CBS/Sony, choice of CD-4 and/or SQ would mean con-

siderable "loss of face" in the highly competitive Japanese music-record-tape industry though its PCM recording system could prove to be a technological asset in the manufacturing of CD-4 and SQ masters.

Among others Japanese users of the Sansui regular matrix and similar RM systems, King Record is technically capable of manufacturing CD-4 quadradiscs and could go into commercial production as soon as a decision is made. The manufacturer is a longtime Japanese licensee of Decca (London) and Telefunken, and more recently A&M and Vanguard among others. And, of course, if these international recording affiliates decide to adopt the SQ matrix system, King is prepared to go SQ, too.

The other manufacturers who are powerful enough to change the balance of power between the CD-4 proponents and the SQ advocates in Japan are Nippon Crown and Tokuma Musical Industries. Shinsekai, the Japanese licensee of USSR Melodiya, and Tokyo Records, which has no international labels, are corporate affiliates of JVC.

Along with the signing of the CD-4 licensing agreement by Jac Holzman, president of Elektra Records, and Yoshiro Kitano, president of JVC, it was disclosed that 250 CD-4 lacquer masters could be produced per month starting this spring by JVC Records Inc., which is being set up with a capitalization of \$200,000 in Hollywood, Calif.

In Japan, the race between the CD-4 developers and the SQ licensees to produce the "music" IC chip for the discrete disc system demodulator and the logic matrix decoder (Billboard, Feb. 17, 1973) will vie with developments in the record manufacturing industry.

More than anything else, however, Japanese audiophiles are now asking whether or not the CD-4 "compatible" discrete 4-channel disc is fully compatible with their high-fidelity home stereo systems. They will be looking for the answer to this question at the 4th Kansai Audio Show in Osaka, April 18-22, if not the 10th Tokyo International Trade Fair, April 20-May 7.

## Sony Bows Set For SQ Decoder

• Continued from page 1

IC is claimed by the Japanese manufacturer to function instantaneously at the flick of a switch as a universal matrix decoder, for example, the Sansui QS regular matrix decoder.

It is being offered to the 55 audio manufacturers of the SQ "family" at 3,000 yen or less than \$12 at the floating rate of currency exchange. In Japan, this development will not only influence the production plans of the nine audio manufacturers who are both CD-4 and SQ licensees but also the decisions of the 4 companies which also have a direct interest in record manufacturing, namely Nippon Columbia, Pioneer Electronic, Tokyo Shibaura Electric (Toshiba) and Trio (Kenwood). Sony told Billboard last week that its first home stereo system incorporating the new set of ICs will appear on the Japanese market this fall for the Christmas-New Year sales season.

According to a comparison made by Billboard's Tokyo news bureau, a printed circuit board comprising the new set is less than one fifth the size of conventional SQ decoder which uses 2 boards. Consequently the Sony set offers

## Music Meet Lists Key Speakers

TORONTO—CRTC chairman Pierre Juneau, Bill Gavin, broadcaster Geoff Stirling and WEA president Ken Middleton are the keynote speakers at next weekend's Communication Six music conference taking place at the Inn on the Park hotel here.

The sixth in a series of Maple music industry get-togethers is expected to draw executives from New York, Los Angeles, Chicago and all parts of Canada.

The conference will be highlighted Monday (12) by the Juno Awards Presentation in the Centennial Ballroom. Results of the Juno's—Canada's equivalent of the U.S. Grammy Awards—are announced elsewhere in this issue.

Three workshops are scheduled at C 6—dealing with programming and promotion; a&r and record production; and publishing and performance rights.

Many companies plan to host product and artist presentations, including A & M, Ampex, Avenue of America, Capitol, Columbia, GRT, London, Quality, RCA, UA, LaBuick Sound and WEA. In addition, Avenue of America will host a dinner and gala, featuring Abraham's Children, Rose, David George, Greg Mittler and Side Effect. The Maple Leaf System will hold its annual meeting (closed to nonmembers) during the conference.

## TABLOID IN FORMAT SHIFT

TORONTO—The World of Country Music, a monthly tabloid dealing with the Canadian Country Music scene, has announced several changes in its format, management and distribution. Publishers Claude and Lois St. Jean have taken over editorial control. Richard Comber has been appointed advertising manager. The publication has made a newsstand distribution deal with Maclean-Hunter and is employing several subscription agencies.

## From The Music Capitals of the World

### TOKYO

Exactly 156 SQ quadraphonic record albums have been released by CBS/Sony Records, Warner-Pioneer, Canyon Records and Trio Electronics as of Feb. 25, while 154 CD-4 disks are listed by Victor Musical Industries, Teichiku Records, Nippon Phonogram and Polydor as of Feb. 20. . . . Brenda Lee will be making her 7th Japan performance tour soon, with recitals scheduled in Tokyo April 17-18 and Osaka May 8, according to Hiroshi "Tom" Nomura, president of Shin-Nichi Promotions, Inc. The MCA recording artist will also perform at subscription concerts scheduled by Min-On in Tokyo, Kyoto, Sapporo and other Japanese cities. Perez Prado and his orchestra are expected to make their 12th Japan performance tour from June 10 to July 15. Come September, the British rock group Slade will be appearing in Tokyo, Osaka, Nagoya and Kyoto for the first time. In October and November, the Malando orchestra will again be giving concerts in Japan according to Shin-Nichi Promotions. . . . Yugoslavian songstress Olivera Kararina has been signed up by Tokyo Records, whose major corporate partners are the Victor Co. of Japan and the Tokyo Broadcasting System (TBS). The first single produced under her three-year record-

ing contract is scheduled for release here April 25.

The Japan Phonograph Record Association Feb. 26 rejected the request made by the Japanese Society of Rights of Authors and Composers (JASRAC) last Oct. 16 for an increase in mechanical royalties to 4 percent from the current 7.20 yen or 2 percent of list price less commodity tax, whichever is higher, that was set over 20 years ago. . . . Dutch jazz vocalist Ann Burton gave a series of recitals in 5 Japanese cities between March 3 and March 12. Her first album "Blue Burton" has sold 20,000 copies in Japan to date. . . . The Triumph Trio (guitarists Diosado Corpuz and Sergio Corpuz, songstress Josefina Vera) from the Philippines is being featured nightly except Sundays at the Tokyo Hilton's Lipo Bar. . . . The Shadracks, the Swingers, the Bonny Jacks, the Blessin Four and the Royal Knights are the leading Japanese vocal groups being featured in succession this month for the Saturday Night Show of the Blue Gardenia supper club in the Tokyo Prince Hotel.

Tom Jones, at the outset of his first Japan performance tour, received a gold disk award from Minoru Suzuki, managing director of King Record Co., Ltd., to mark the sales of five million disks produced in Japan to date from the (Continued on page 52)

# Probe Mounts Two Marketing Drives With EMI in England

LONDON — Two wide-ranging marketing campaigns are being prepared in the U.K. by ABC-Dunhill's Probe label in conjunction with licensee EMI, centered initially on four established artists — James Gang, B.B. King, Steppenwolf and Three Dog Night—and subsequently on the Impulse and Bluesway jazz and blues catalogs. The first campaign is geared for April.

Albums by the artists will be the subject of window or in-store displays by 120 selected dealers, who will maintain the special promotions for a minimum of two weeks during April. Probe will be supplying four-color posters and identical free-standing display boards, Probe family logo boards, blow-up pictures of the artists and a supply of sleeves. Larger dealers will also receive a sampler album for in-store promotion.

In addition to trade press advertising, space will be taken in local newspapers in major population centers and dealers elsewhere will, on request, be provided with artwork to facilitate further local advertising.

Probe's three-man field promotion team which has coordinated most of the campaign will also be arranging competitions in conjunction with local BBC and college radio stations.

The second campaign, run together with EMI Imports, will focus on the \$7.50 Bluesway and Impulse catalogs and will be aimed mainly at colleges and universities.

Conceived by EMI's Kik Van Hengel and Probe manager Dave Chapman, the scheme involves linking one or more dealers in the vicinity of colleges to their campus as an "official" Impulse-Bluesway stockist.

Dealers coming into this category will receive preferential promotional treatment from Probe by way of sales and marketing aids, and will also benefit from the campus activity to be generated over a long period by label staff. As part of their activities, the field team will be organizing Probe Family Evenings at which records will be previewed and film clips, including a 30-minute Impulse film, will be screened.

From April 1, the full Impulse-Bluesway catalogs will become available in the U.K. via EMI Imports. Impulse features such avant-garde artists as Pharoah Sanders, Alice Coltrane, John Klemmer and Archie Shepp. Bluesway, available here for the first time under its own logo, will have an initial release of 15 albums by such names as Jimmy Witherspoon, B.B. King, John Lee Hooker, Sonny Terry and Brownie McGee and Ray Charles.

"Official" dealers will be required to take a minimum initial pack of 25 albums, including all 15 Bluesway releases, and will also have to offer a 10 percent discount to students on production of NUS cards.

"With the albums retailing at \$7.50, there is certainly some scope for discounting, and we shall be offering American pressings in their original covers. This is important to the type of customers who like this kind of material and in the past we have found that sales on U.K.-packaged material have been insufficient to allow for the original sleeves to be used. We think people will prefer to pay extra, but get the records as released in the States. I must say that initial response from the trade has been excellent," commented Chapman.



BEN CRAMER, second from left, has been chosen to represent Holland in the Eurovision Song Contest in Luxembourg on April 7. He will sing "De Oude Muzikant," written by Pierre Kartner, left, and arranged by Harry van Hoof, right. Also in the picture is Robert Aardse, artistic director of Dureco, the company releasing the record in the Benelux countries.

## From The Music Capitals of the World

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British singer's master recordings for Decca (London). The presentation ceremony was held Feb. 17 at the New Latin Quarter night club in Tokyo.

Besides **Sammy Davis Jr.**, guest stars at the second Tokyo Music Festival, April 27-29, will include **Paul Williams**, the **Jackson 5** and **Georges Mustaki**. Among the judges at the finals of this international song contest will be **Don Black**, **Hubert Giraud** and **Albert S. Ruddy**. Competing for the \$10,000 world popular song grand prize will be 9-year-old **Isabelle**, **Seda Aznavour** and **Anne-Marie Godard** of France, **Marianne Rosenberg** and **Rex Gildo** of West Germany, **Nicky** of Italy, **Pilita Corrales** of the Philippines, **Lynsey de Paul**, **Olivia Newton-John** and **Frankie Stevens** of the United Kingdom, **Ed Kenney** (Hawaii), **Mickey Newbury** and **Paul Williams** of the United States, and **Olivera Katarina** of Yugoslavia.

**David Bowie** will perform in Tokyo, April 8, 10, 11, 20; **Nagoya** (12), in **Hiroshima** (14), **Kobe** (16) and in **Osaka** (17). **Tom Jones** sang to near-capacity audiences, mostly women, in all four of his Japan performances. All 2,800 seats except 12 box seats at 33,000 yen each at the International Festival Hall in Osaka were taken Feb. 18 for the British singer's first Japan show. He gave another performance in Osaka (19) and two shows at the 11,000-seat **Nippon Budokan** hall (23-24). An 85-minute color TV program featuring the Feb. 23 show was aired at prime time Feb. 25 over the nationwide network of the Tokyo Broadcasting System (TBS). The singer donated \$15,000 of his earnings to the Salvation Army Children's Home in Tokyo.

HIDEO EGUCHI

### MANILA

"My Daughter," composed and written by **George Canseco**, has been chosen one of the 20 finalists in the Second Tokyo Music Festival in April. The Canseco work was entered by **Bayanihan Music Philippines, Inc. (BAMI)**, a music publisher, in cooperation with **Victor Music Corp.** **Doming Valdez** arranged the work of Canseco while **Pilita Corrales** interpreted. BAMI has already announced it is going to send an eight-man delegation to the Tokyo festival, headed by BAMI president **Vicente Del Rosario, Jr.** . . . The Office of Civil Relations (OCR) of the Armed Forces of the Philippines has scheduled conferences with Filipino composers, record producers and broadcasters separately. Nine radio stations are now

operating in Cebu City, the second music capital of the Philippines. Three TV stations are operating, Channel 9 in color. Foreign albums are the most salable in the Visayan area, reports **Sgt. Gary Rustila** of the public information office of the third Philippine Constabulary zone. . . . Alpha Recording System celebrated its 10th anniversary and released five albums. Two are re-released LP's of **Pilita Corrales**. . . . **Victor Music Corp.** has intensified its campaign for its new label, **Plaka Pilipino**. It produced a campaign poster announcing the albums of **Pilita Corrales**, **Victor Wood**, **Aida Bernardino**, **Ato, Ric Manrique, Jr.**, **Ambivalent Crowd**, **Edgar Mortiz**, **Florence Aguilar**, **Eric Dimson**, **Filipinas Singers**, **D'Amarillo** and **Romeo Miranda**.

The heirs of the late composer **Ben Zubiri**, remembered for his great work "Matud Nila," has appointed **Bayanihan Music Philippines, Inc.**, trustee and exclusive publisher of the music estate of the late Cebuano composer. . . . Among major Visayan composers signed in by **Bayanihan** to a first priority contract are **Mil Villareal**, **Boy Villafior**, **Siux Cabase**, **Celestino De Gracia**. **Bayanihan** also signed in **George Canseco**, **Constancio De Guzman**, **Tex Salcedo**, **Nemesio Regalado**, **Johnny Benasa**, **Manny Aragon**. It is the biggest en masse signing of composers ever to take place in the Philippines.

**Bob Hope** guested **Filipina Pilita Corrales** in "The Bob Hope Special" recently. Corrales was the first Filipino recording artist ever guested by Hope. . . . Radio station **DWGD** did a 19-hour non-stop programming of **Victor Wood** records on his birthday last February. . . . Basketball superstar **Freddie Webb** made a single debut on **JEL Records**. . . . **FIL-AM**, music publishing arm of **Mareco, Inc.**, has been licensed by **Sesac, Inc.**, to collect mechanical royalties in the Philippine area. . . . **Ric Manrique, Jr.**, was signed into exclusive recording contract by **Villar Records**.

The **Filipino Society of Composers, Authors and Publishers (FILSCAP)** elected board members for 1973-74. The elected directors are **Felipe De Leon**, **Levi Celerio**, **Robert Del Rosario**, **Lucrecia Kasilag**, **Mike Velarde, Jr.**, **Constancio De Guzman**, **Restie Umali**, **Ariston Avelino** and **Josefino Cenizal**. The publisher-members are **Suarez**, **Lustre** and **Manlapaz**. . . . **Felipe De Leon** announced during the elections of **FILSCAP** board members that **Kanlaon Broadcasting System (KBS)**, now the biggest broadcasting network in the Phil-

ippines, has agreed to pay blanket performance royalty to the society.

Executive Turntable: **Simplicio U. Suarez** now heads **FIL-AM**. . . . New appointees of **Victor Music Corp.**: vice president, marketing, **Tony M. Ocampo**; vice president, administration, **George Canseco**; vice president finance, **Tessie Del Rosario**; vice presidents, production, **Chito Ilacad**, **Guy Ilacad** and **Sunny Ilacad**; vice president, plant, **Ricky Del Rosario**; vice president, Visayas and Mindanao, **Teddy Del Rosario**; a&r consultant, **Cesar Nocum**; a&r director, **Sergs Dela Pena**; special projects director, **Ferdie Paz**; artist booking and management managers, **Rafael Corrales**, **Bobby Grimalt** and **William Leary**. **OSKAR SALAZAR**

### SYDNEY

Singer **Gerry Rafferty** will be in Australia to promote his single "Bring Back the Good Times." . . . Ex-Easybeat and Duo artists **Harry Vanda** and **George Young** will be returning to Australia to work as producers for **J. Albert & Sons** in **Armstrong Studios** in Melbourne. . . . Canadian Group **Edward Bear** have their new record "Last Song" released on **EMI** here. Alberts are doing an all-out promotion on it.

After a major promotion by **M7** local song "50 Million Blow Flies" by **Frankie Davidson** has made the charts in some States. . . . **Tony Osborne**, U.K. pianist-conductor with **Phillips**, is at present visiting Australia. . . . Festival is heavily promoting **Chrysalis** releases with **Ten Years After**, **Laurie Styers**, **Wild Turkey**, and **Tir Na Nog**.

**Ted Bull** of **Greater Union Theatres** has arranged a reception for the showing of **Emerson Lake & Palmer's** film "Pictures in an Exhibition. . . . **Neville Hauritz**, **Kingaroy** music teacher has written a song about **Gunsynd**, the champion race horse at the moment. It is receiving coverage in a daily Sydney newspaper and is being recorded by the **Webb Bros.** for **ATA**. **JOHN BROMELL**

### TORONTO

**G.A.S.** has reissued the **John Bennett** single of "Lifeline," following new lacquering. . . . **Elektra's Wackers** were busted in **Kitchener** this week while playing a concert with **Alice Cooper**—two members of the band were drinking beer in the dressing room. . . . **Edward Bear's "Last Song"** expected to top the one million sales mark in the U.S. this week, according to **Al Coury** in **Hollywood**. . . . **Keith Hampshire's "Daytime Night-time"** hitbound at **4BK**.

(Continued on page 53)

# Seek ACTRA's OK On Content Policy

TORONTO — Members of the Association of Canadian Television and Radio Artists (ACTRA) have been asked to approve a draft policy paper demanding significant increases in Canadian content in TV, radio, commercials and feature movies.

A document titled, "A Policy for the Seventies" was prepared by the ACTRA executive and was sent to the Association's 4,000 membership of singers, actors, dancers, commentators, program hosts, writers and other entertainers.

The paper makes the following recommendations:

- (1) Increase of Canadian content on radio to 50 percent from 30 percent with Canadian recordings defined as those produced in Canada by Canadian performers and writers;
- (2) Canadian content on the CBC be increased to 85 percent

from the 60 percent imposed by the CRTC;

(3) Increase from 50 percent to 60 percent by 1975, and to 70 percent by 1980 of Canadian content in programs on the CTV network and private TV stations;

(4) Elimination of all commercials on CBC radio and TV;

(5) A ban on the importation of foreign-produced TV and radio commercials except for those produced abroad by Canadians with Canadian talent;

(6) A limit on investments made by the Canadian Film Development Corporation to ensure those grants be made for feature movies written and produced with the exclusive use of Canadian talent.

With the success of the CRTC Cancan regulations on AM broadcasters, moves are now afoot to try and encourage the growth of other Canadian cultural activity by the quota system.

# Seven Juno Awards To Cap of Canada

By RITCHIE YORKE

TORONTO — Capitol Records (Canada) collected a total of seven 1972 Juno Awards, beating **WEA Music of Canada** with three and **RCA** with two. The other five awards were shared by five companies — **A&M**, **London**, **Boot**, **Columbia** and **GRT** of Canada.

Capitol's **Edward Bear** scored a Juno for best produced single ("Last Song") and outstanding group performance. **Anne Murray's "Annie"** LP was named best produced MOR album and **Anne** was honored as female vocalist.

Other Capitol winners were **Bob McBride** and **Shirley Eikhard**.

**WEA's Gordon Lightfoot** was named male vocalist and **GRT's Lighthouse** was selected vocal instrumental group. **True North's Bruce Cockburn** was named folk singer.

**WEA** was selected as top record company and **RCA** was the top record company in promotional activities. **Capitol** was the Canadian content company of the year.

In general, the voting tended to stick with established names. There was not a lot of recognition of new artists launched during 1972.

The complete list of Juno winners is: **Gordon Lightfoot** (male vocalist), **Bob McBride** (outstanding male performance), **Anne Murray** (female vocalist), **Ginette Reno** (outstanding female performance), **Lighthouse** (vocal instrumental group), **Edward Bear** (outstanding group performance), **Bruce Cockburn** (folk singer), **Valdy** (outstanding folk performance), **Stompin' Tom Connors** (male country singer), **Shirley Eikhard** (female country singer), **Mercey Brothers** (country group), "Last Song" by **Gene Martynec** (best produced single), "Annie" by **Brian Ahern** (best produced MOR album), **Capitol** (Canadian content company), **RCA** (promotional activities), **WEA** (record company), and **Gordon Lightfoot** (composer of the year).

In addition, there will be several special awards announced at the presentation ceremony.

## U.K. Indie Mfrs. Power Way

• Continued from page 1

in to meet EMI managing director Gerry Oord in the hope of achieving a new deal which would give Island much greater control at the retail level, especially over the critical selling in of new material.

"We handle about 60 percent of our own distribution and I don't want to take on any more, but EMI should think again and consider supplying manufacturing and distribution facilities to companies the size of Island, B&C and UA which are trying to control more of their own destiny," Betteridge told Billboard.

It's a tricky situation for any major to be confronted with—being asked to supply essential pressing-distribution facilities for the benefit of potential competitors, and EMI has already turned down a request by B&C managing director Lee Gopthal that the contract be renegotiated to exclude any sales responsibility on the part of EMI. Gopthal, however, remains hopeful of a change-of-heart by EMI in due course.

Another label anxious to improve on a sales image which has never shone as brightly as that of its U.S. parent is Probe. The ABC-Dunhill label this week announced plans for a determined sales drive on four of its top artists in an in-store marketing campaign, conceived and executed by the field team in co-operation with EMI.

Other pointers to likely future developments can be found in the formation of McKinley Marketing by former Pye director Colin Hadley, specifically to provide marketing expertise to independent labels, and the signing of first client Bell and Spark, and A&M's

appointment of John Mair, formerly with Phonogram, as general sales manager with a brief to develop the company's field activities, currently carried out by five salesmen. "We have reached the stage where we must break product at dealer level," commented A&M chief Derek Green in announcing Mair's appointment last week.

One independent which cut loose from the majors is Transatlantic which since last spring has been distributing its own releases. And also represents Plexium and Unicorn. Product is manufactured by RCA under a custom-pressing arrangement.

"Going on our own is the best thing that has happened to us," stated managing director Nat Joseph. "Our sales have gone up enormously." Transatlantic maintains nine van salesmen, two field promotion men and two telephone sales clerks.

"The resources of those companies involved in distribution in this country in the last few years have been hopelessly inadequate to deal with the amount and variety of product there is now," said Joseph. "It isn't in the interests of those majors principally involved in distribution to help build up competitors and those companies which have found that their product has suffered as a result of servicing independents are not going to get bitten a third time. There is a lack of suitable alternatives and I think there is room for several more decent distribution outfits. I think that eventually you will find another three—which may consist of individual companies or perhaps two or three companies banded together in one unit."

## From The Music Capitals of the World

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Brisbane, Australia. The followup "First Cut is the Deepest" is set for bigger hit for A&M—U.S. release by A&M March 17. . . . **Edward Bear** returned from Los Angeles promotion visit this weekend. While in Los Angeles they taped appearances on "Midnight Special" (NBC—March 9) and "American Bandstand" (ABC, 17). . . . "Space Opera" album released in U.S. by Epic this week.

RCA's **David Clayton-Thomas** arrives in Toronto this weekend for the Juno Award presentations. Thomas is also to make a 30-minute film with CBC's **Athan Katsos**, producer of the "Maple Music" film. . . . Polydor disgusted by press reviews of **Bee Gees'** Toronto concert—two SRO events with standing ovations. . . . **Alice Cooper** carrying 29 tons of equipment on new tour. . . . Atkinson Danko and Ford have been renamed **Bearfoot**—their album has been remixed for April U.S. release. . . . Capitol has signed ex-Home-steader **Bill King** through its deal with H.P. and Bell Management. He's cutting an album with former **Lighthouse** member, **Paul Hoffert**.

A&M's **Valdy**, hitting with "A Good Song," at the Riverboat this week. . . . New **Ann Bridgeforth** single, "I Lost a Love and Need a Friend" due on Celebration next week. . . . Capitol anticipating immediate national action on the third **Foot in Coldwater** single, "Lady True" being rush-released next week. The group has had two successive national hits.

**Ronnie Hawkins** made a rush

trip to the studios to cut a new single for Monument—a 1973 updating of his "Bo Diddley" classic, to be released in the U.S. and Canada in two weeks. . . . Joe Mendelson is cutting a solo album entitled "Mr. Middle of the Road." . . . WEA's **John Pozer** says the first single by **Tom Northcott** will be "Ask Me No Questions." . . . **Bette Midler** drew tremendous reaction in Massey Hall debut this week.

Concept agency is pushing a new act, **Boo**, comprising musicians from **Young**, the **Rising Sons**, **Poppy Family** and **Tightness**. . . . Quality's **Brendan Lyttle** organized special costume promotion for the "Amazing Spiderman" album and visited stations and retailers.

**Boot Records** sending out hockey pucks to promote **Stompin' Tom's** "Hockey Song" single. . . . Polydor's **Bill Horan** sent a copy of **Tobias'** "Dream #2" to Phil Spector, suggesting he remix it. . . . Capitol's **Arnold Gosewich** back from Jamaica this week. . . . A&R chief **Paul White** in Montreal. . . . RCA's **Ed Preston** in Hawaii with winners of a dealer contest.

Daffodil's **Fludd** fly to England next week to record their new album at the Manor Studios in Oxfordshire—Manta engineer, **Lee De Carlo**, is accompanying the band for the sessions. . . . **John Allen Cameron** is touring the New England coffee house circuit this month. . . . **Judy and Jim Ginn** are cutting an album in Vancouver for Kanata Records. . . . Kanata's **Gene Lees** now in Hollywood. . . . New **Stampeders'** album "Rubes

Dudes and Rowdies" released on MWC this week—it features "Wild Eyes" and the new single "Oh My Lady." **RITCHIE YORKE**

### LONDON

Five record companies are preparing **Billie Holiday** albums to coincide with the British opening of the film biography "Lady Sings the Blues." King premiered in London April 4. British Decca is issuing "The Real Lady Sings the Blues" on the Coral label which contains eight songs also featured in the film. CBS is preparing a special Holiday album, "The Original Recordings of Billie Holiday," to be released at the end of the month. EMI is issuing "Gallant Lady" on its One-Up label, a 14-track live recording previously unreleased in the U.K. The singer's entire recordings for Verve from 1946 to 1959 are set for release as a 10-album series by Polydor. The Enterprise label has also issued "A Rare Live Recording of Billie Holiday," recorded at the Boston nightclub, Storyville.

First signing to the newly formed RSO label, is **Blue**, a group formed by **Hugh Nicholson**, formerly with **Marmalade**, with **Ian McMillan** and **Tim Donald** previously with **White Trash**. The group's debut album is scheduled for a May release. RSO, the label offshoot of the Robert Stigwood Organization is also preparing the release of "At His Best" albums by **Jack Bruce**, **Ginger Baker** and **Eric Clapton** plus "Cream at Their Best." . . . **Robins Blanchflower**, the former marketing manager of A&M has

(Continued on page 54)

# THE IMMEDIATE (U.K.) SERIES

Daffodil Records are proud to present you with these four great albums to continue their Immediate (U.K.) Series which will be featuring recordings by some of the world's greatest rock musicians

during the period that they were recording for this legendary English record label.

**HUMBLE PIE**  
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## EMI PLANNING SERIES OF EVENTS TO MARK 75 YRS.

LONDON—Gala concerts, commemorative releases and worldwide promotional campaigns are among the special events EMI is planning this year to mark the 75th anniversary of the firm's record division. The special anniversary program to commemorate the formation in London in 1898 of The Gramophone Company will start at the beginning of August and last until the end of the year.

Among the events planned are a gala concert at the Royal Festival Hall on Nov. 29 featuring some of the top artists in EMI's classical catalog and a pop gala also in London again featuring top international stars. There will, in addition, be a special double-album released highlighting many of EMI's most interesting recording achievements.

Again throughout the world, the firm will be launching a promotion campaign under the theme 75 Years of the World's Greatest Recorded Music—details of the campaign and special product will be disclosed during the next few weeks.

Commenting on the program, L. G. Wood, group director, EMI Records, said: "This anniversary provides us with a unique opportunity to remind millions of people all over the world of EMI's outstanding recording traditions, covering virtually every field of music over three-quarters of a century. During the coming months, as the details of our program unfold, I am sure that our various types of '75' commemorative product will appeal strongly to all musical tastes. We probably have the most comprehensive recorded repertoire in the world to choose from—a repertoire which we shall strengthen even further in the future."

## From The Music Capitals of the World

• Continued from page 53

joined Pye in the newly created post of product manager for Pye group repertoire and the Dawn label. **Peter Summerfield**, previously co-ordinator in the creative division, has been named product manager for material licensed to Pye. In addition, **Terry Brown**, previously with Phonogram, has joined the company in another newly created post. Brown has joined as Pye label manager responsible for licensed product and MOR material. . . . **Derek Allen**, manager of licensed repertoire and marketing in the EMI Records international division has now left the company. He is now in the U.S. in Los Angeles.

Transatlantic has signed a five-year deal with Stax for the U.S. release of **Skin Alley**—the first U.K. rock band to be acquired by the U.S. label. First album through the deal will be "Two Quid Deal." The U.K. firm has also set a new licensing deal for South Africa with the newly formed Record and Tape company. . . . **Leo Towers**, the U.K. composer, died here last week. Towers, one of the driving forces behind the Songwriters Guild—he was vice president of the Guild—was responsible for writing a number of hits including "Sally," which he wrote with **Harry Leon** and **Will Haines**.

Young Blood international manager **Jan Olofsson** has placed new signing **Ian Campbell** with the U.S. Mega label and the **Steve and Bonnie** duo with Crescendo. Olofsson reports that **Mac and Katie Kissoon** have now left Bell and a new American deal is being negotiated.

The charts tell the story—**Billboard** has THE CHARTS

## Vee Jay Suit Counterclaim

CHICAGO—A countersuit alleging fraud and conspiracy and growing out of the Vee Jay bankruptcy case was filed here last week by Leonard Wolin against 14 labels, firms and individuals and involving 701 masters and 253 acts.

The action in U.S. District Court here is in response to a suit filed in 1969 contesting ownership of assets of Exodus Records (Billboard, March 3) and names as counter defendants:

Modern Dist., partners Randall Wood and Betty Chiapetta of Modern and each individually, Viewlex, Pickwick International, Modern Tape Corp., Ampex Corp., Apex-Rendevous, Springboard, Cadet, United Artists, Everest Group, MGM, Buddah and Kama Sutra.

Wolin, identified as defendant and counter-plaintiff individually and as doing business as American Industries here, seeks in a motion to have the court order Modern to deposit \$40,000 with the court. Wolin claims the \$40,000 was tendered by Modern in the '59 suit Modern brought against him.

Wolin also seeks a judgment of \$35,000 against the "Modern counter-defendants, and their secret partners or undisclosed principals, Buddah/Kama Sutra, Viewlex and Apex/Springboard.

In the 36-page counterclaim, Wolin states a "purported agreement and bill of sale, dated June 25, 1968, upon which plaintiff's (Modern) entire claim is based, was and is nothing more than a sham, and a fraud, and that none of the recitations of fact, acknowledgements, representations, or warranties were true."

Counter-defendants are asked to be restrained from further marketing any product involving the 701 masters and 253 acts until "each and every distributor, licensee or agent" is identified.

W. Yale Matheson represents the defendant and counter-plaintiff.

## Mt. Oliver Climbs; Thwarts Pirates

By JIM MELANSON

PITTSBURGH — Don Baker, owner of Mt. Oliver Music, a retail operation here, acknowledged that bootlegged and stolen product is "rampant" on the local market (Billboard, Feb. 10) but stated that the problem has had "little effect on my operation." He gave high single sales and personalized service as the main reasons for the store's continued success.

Baker, previously a merchandising manager with a local department store, opened Oliver Music 11 years ago and has since maintained both the store's location and size—"even though," as he claimed, "faced with continuous opportunities to expand, as well as the com-

### ATI Suit Dropped

LOS ANGELES—Three Dog Night has reached an out-of-court settlement in its suit against American Talent International, booking agency which formerly represented the group. Settlement was described as "amicable" though neither party would divulge details.

As previously reported in Billboard, Three Dog Night charged American International with improper appropriation of trade name and photographs because the agency allegedly ran a trade ad listing Three Dog Night after the group was no longer booked by them.

### Almo to Canada

TORONTO—A&M Records has opened a Canadian office for its Irving/Almo Publishing companies here in charge of Graham Powers. The publishing office will be independent of A&M Canada but work in close coordination with it to compete aggressively for Canadian talent.

## Labels Formulate All-Out Soul Push

By BOB KIRSCH

LOS ANGELES—The strong push into soul by a significant number of major and independent labels in the past six months indicated that soul may be the most significant bracket in repertoire today.

During the past half year, majors and independents have acquired or are handling distribution and promotion for black labels, signed more black artists, expanded staffs in this area, created separate soul wings within the structure of the existing firm and opened offices to aim at this market.

Such moves have also seen black executives appointed to positions of greater responsibility, black-owned public relations companies handling more work for labels, black artists reaching wider audiences and large numbers of black producers and a&r men assuming more responsibilities.

Among labels making or setting plans for significant pushes into r&b in recent months are: ABC/Dunhill, Columbia, RCA, Capitol, Warner Bros., Phonogram, Evolution and Cutlass.

During the last half of 1972 ABC/Dunhill signed several top name soul groups including the Four Tops and opened an office in Atlanta under veteran soul producer Dave Crawford to concentrate in this field. The firm added a complete staff, including promotion men. The company also recently named Arleen Schesel, former Invictus staff member, as national promotion director for r&b product.

ABC's most recent push into the field came just several weeks ago when the firm purchased Don Robey's five labels, including Duke, Peacock, Back Beat, Sure Shot and Song Bird. (Billboard, March 3). Robey will stay on in an executive capacity and the labels will retain their identity on logos of product to be rereleased.

Robey's product also gives ABC a strong gospel as well as soul base. In addition, the firm has re-activated the blues-oriented Bluesway label. Several producers specializing in r&b are also now working out of ABC's offices here.

### Columbia's Action

Columbia has also made strong inroads into soul, and is now handling distribution and promotion for Stax and Kenny Gamble's and Leon Huff's Philadelphia International labels, both of which currently have records on the Hot 100 and Top LP's and Tape charts.

In addition, Columbia's Logan Westbrook, director of special markets, has expanded his staff from four promotional men in the field in the past eight months to seven local men in New York, once in Chicago, a national r&b promotion manager out of New York and the hiring of Ed Winston Wright, a black-owned public relations firm which handles all press activities for the black media and manages the Philadelphia International acts.

RCA Records now has veteran Buzzy Willis as director of r&b music and has signed several top soul acts during the past year, including Wilson Pickett, Jimmy Castor and has launched a strong push on the Friends of Distinction.

Capitol recently launched a soul wing under the direction of Larkin Arnold, an attorney for the firm (Billboard, March 3). The wing will work along the lines as a country wing, and is expected to give black artists an opportunity to move into other areas of airplay and reach a wider buying public. Product is expected to be ready in late spring or early summer and Arnold hopes to work with black owned public relations firms. Promotion people experienced in black product will be brought in to help the new project.

Warner Bros. also announced the creation of a soul-oriented label within recent months. Kwanza, and has released several singles on the label.

### Indies React

Phonogram, Inc., is now expanding its staff in the soul field and has also restructured the department. Evolution Record is making a strong push to pick up soul labels, recently picking up Master 5 Records to go with its own Road Show Records. Cutlass Records, Nashville, also added a soul wing recently.

One of the major reasons for the push into soul is the cross-over that many artists receive in airplay and on the charts. "Sussex" Bill Withers has sold 500,000 copies of his "Still Bill" LP and over 2,000,000 copies of the "Lean On Me" single, for example. The single appeared on pop, soul and easy listening charts. Curtis Mayfield's (Curtop) "Super Fly" LP has sold over 1,500,000 units and is currently on the Top LP's and Tape charts as well as the soul LP chart. Another example of cross-over is Roberta Flack (Atlantic) whose "Killing Me Softly With His Song" has sold more than a million copies and is currently No. 1 on the Hot 100 singles chart, No. 2 on the Soul chart and No. 3 on the Easy Listening chart.

## Plumb Producing 'Harrad Experim't'

LOS ANGELES—Neely Plumb is producing the soundtrack LP for the film, "The Harrad Experiment," which Capitol will release. Plumb, an independent producer specializing in film music LP's, has hired Artie Butler to write the score.

Butler and Mark Lindsay are in turn writing a song for the film's male lead, Don Johnson. The writing team of Charles Fox and Norman Gimbal are preparing the title tune which will be sung by Capitol artist Lori Lieberman. Fox and Gimbal are the authors of "Killing Him Softly With His Song," the national best-seller.

# HITS OF THE WORLD

## AUSTRALIA

(Courtesy of Go-Set)  
SINGLES

- This Week**
- 1 YOU'RE SO VAIN—Carley Simon (Elektra)
  - 2 I'D LOVE YOU TO WANT ME—Lobo (Philips)
  - 3 CROCODILE ROCK—Elton John (DJM)
  - 4 I AM WOMAN—Helen Reddy (Capitol)
  - 5 NIGHTS IN WHITE SATIN—Moody Blues (Deram)
  - 6 DREAMS ARE TEN A PENNY—Kincade (Penny Farthing)
  - 7 I'VE GOT TO HAVE YOU—Carley Simon (Elektra)
  - 8 YOUR MAMA DON'T DANCE—Bootleg Family (Bootleg)
  - 9 MOULDY OLD DOUGH—Lieutenant Pigeon (Decca)
  - 10 BEN—Michael Jackson (Tamla Motown) LP's

- This Month**
- 1 SLAYED?—Slade (Polydor)
  - 2 TOMMY—London Symphony Orchestra and Chamber Choir with Guest Soloists (Festival)
  - 3 SEVENTH SOJOURN—Moody Blues (Threshold)
  - 4 BLACK SABBATH, VOL. 3—(Vertigo)
  - 5 HOT AUGUST NIGHT—Neil Diamond (MCA)
  - 6 DADDY COOL'S GREATEST HITS—(Sparmac)
  - 7 LIVING IN THE PAST—Jethro Tull (Reprise)
  - 8 NO SECRETS—Carley Simon (Elektra)
  - 9 SLADE ALIVE—Slade (Polydor)
  - 10 DAYS OF FUTURE PAST—Moody Blues (Deram)

## BELGIUM-FRENCH

(Courtesy of Telemoustique)  
SINGLES

- This Week**
- 1 QUAND VIENT LE SOIR ON SE RETROUVE—Frederic Francois
  - 2 LE JEUNE FABRE—Demis Roussos
  - 3 LE PRIX DES ALLUMETTES—Stone & Charden
  - 4 PETITE FILLE AUX YEUX BLEUS—Art Sullivan
  - 5 CRAZY LOU—Adamo
  - 6 BLOCKBUSTER—Sweet
  - 7 HI HI HI—Wings
  - 8 THIS WORLD TODAY IS A MESS—Dona Hightower
  - 9 CRAZY HORSES—The Osmonds
  - 10 RELAY—Who LP's

- This Month**
- 1 WHO DO WE THINK WE ARE?—Deep Purple
  - 2 SLAYED?—Slade
  - 3 ALOHA FROM HAWAII—Elvis Presley
  - 4 DOUBLE MADE IN JAPAN—Deep Purple
  - 5 VOL. 3 "CHANTE"—Thierry Le Luron
  - 6 ALAN STIVELL A L'OLYMPIA—Alan Stivell
  - 7 CRAZY HORSES—The Osmonds
  - 8 GEORGE BRASSENS—George Brassens
  - 9 JULIEN CLERC—Julien Clerc
  - 10 SOMETHING TO SAY—Joe Cocker

## BRITAIN

(Courtesy, Music Week)  
\*Denotes local origin

- This Week**
- | This Week | Last Week | Title                                    | Artist                       | Label                              |
|-----------|-----------|------------------------------------------|------------------------------|------------------------------------|
| 1         | 1         | CUM ON FILL THE NOIZE                    | Slade (Polydor)              | Barn (Chas Chandler)               |
| 2         | 5         | CINDY INCIDENTALLY                       | Faces (Warner Bros.)         | Warner Bros. (Glyn Johns)          |
| 3         | —         | 20TH CENTURY BOY                         | T. Rex (EMI)                 | Wizard (Tony Visconti)             |
| 4         | 2         | PART OF THE UNION                        | Strawbs (A&M)                | Hawkan (Strawbs)                   |
| 5         | 3         | BLOCKBUSTER                              | Sweet (RCA)                  | Chimichap/RAK (Phil Wainman)       |
| 6         | 10        | FEEL THE NEED IN ME                      | Detroit Emeralds (Janus)     | Carlin                             |
| 7         | 13        | HELLO HURRAY                             | Alice Cooper (Warner Bros.)  | Warner Bros. (Bob Ezrin)           |
| 8         | 19        | KILLING ME SOFTLY WITH HIS SONG          | Roberta Flack (Atlantic)     | Butterfield/Essex (Joel Dorn)      |
| 9         | 12        | DOCTOR MY EYES                           | Jackson Five (Tamla Motown)  | Lorna (Hal Davis)                  |
| 10        | 7         | WHISKY IN THE JAR                        | Thin Lizzy (Decca)           | Luddington House (Nick Tauber)     |
| 11        | 8         | BABY I LOVE YOU                          | Dave Edmunds (Rockfield)     | Carlin (Dave Edmunds)              |
| 12        | 4         | SYLVIA                                   | Focus (Polydor)              | Britico (Mike Vernon)              |
| 13        | 6         | DO YOU WANNA TOUCH ME (OH YEAH!)         | Gary Glitter (Bell)          | Leeds (Mike Leander)               |
| 14        | —         | 12TH OF NEVER                            | Donny Osmond (MGM)           | Frank (M. Curb/D. Costa)           |
| 15        | 9         | LOOKING THROUGH THE EYES OF LOVE         | Partridge Family (Bell)      | Screen Gems-Columbia (Wes Farrell) |
| 16        | 22        | PINBALL WIZARD/SEE ME FEEL ME            | New Seekers (Polydor)        | Fabulous/Essex (Michael Lloyd)     |
| 17        | 16        | GONNA MAKE YOU AN OFFER YOU CAN'T REFUSE | Jimmy Helms (Cube)           | Essex (John Worth)                 |
| 18        | 14        | SUPERSTITION                             | Stevie Wonder (Tamla/Motown) | Jobete/Carlin (Stevie Wonder)      |

- 19 29 NICE ONE CYRIL—\*Cockerel Chorus (Youngblood) Belwin-Mills/Guvnor/Miki Dallon (Martin Clarke)
- 20 18 LONG HAired LOVER FROM LIVERPOOL—Little Jimmy Osmond (MGM) KPM (Mike Curb/Perry Botkin)
- 21 15 ROLL OVER BEETHOVEN—\*Electric Light Orchestra (Harvest)—Jewel (Jeff Lynne)
- 22 17 TAKE ME HOME COUNTRY ROADS—\*Olivia Newton-John (Pye)—ATV Music (John Farrar)
- 23 20 REELIN' & ROCKIN'—Chuck Berry (Chess)—Jewel (Esmond Edwards)
- 24 28 THAT'S WHEN THE MUSIC TAKES ME—Neil Sedaka (RCA) Kirshner/Warner Bros. (N. Sedaka)
- 25 36 HEART OF STONE—\*Kenny (RAK) Mews (Bill Martin/ Phil Coulter)
- 26 21 HOCUS POCUS—Focus (Polydor)—Radio Tele (Mike Vernon)
- 27 24 STEP INTO A DREAM—\*White Plains (Deram) Cookaway (R. Cook/R. Greenaway)
- 28 32 WHY CAN'T WE LIVE TOGETHER—Timmy Thomas (Mojo) Southern (Timmy Thomas)
- 29 23 TAKE ME GIRL I'M READY—\*Walker & the All Stars (Tamla/Motown)—Jobete/Carlin (Johnny Bristol)
- 30 11 DANIEL—\*Elton John (DJM)—DJM (Gus Dudgeon)
- 31 42 NEVER NEVER NEVER—Shirley Bassey (United Artists) Southern (Neol Rogers)
- 32 35 BY THE DEVIL—\*Blue Mink (EMI) Big Secret (Blue Mink)
- 33 25 YOU'RE SO VAIN—Carly Simon (Elektra)—Essex (Richard Perry)
- 34 26 PAPER PLANE—\*Status Quo (Vertigo)—Valley (Status Quo)
- 35 31 BIG SEVEN—\*Judge Dread (Big Shot)—Bush (Sinclair/Bryan/ Shrowder)
- 36 27 IF IT WASN'T FOR THE REASON THAT I LOVE YOU—\*Miki Anthony (Bell)—Cookaway (R. Cook/R. Greenaway)
- 37 44 CALIFORNIA SAGA—Beach Boys (Reprise) Carlin (Beach Boys)
- 38 — TIE A YELLOW RIBBON—Dawn (Bell) Five Arts (Dave Appel/ Tokens)
- 39 49 LOOK OF LOVE—Gladys Knight & the Pips (Tamla/Motown)—Screen Gems-Columbia (Norman Whitfield)
- 40 46 LOVE TRAIN—\*O'Jays (CBS) Gamble-Huff/Carlin (Gamble-Huff)
- 41 45 WHY—Donny Osmond (MGM)—Debmah (Mike Curb/ Don Costa)
- 42 30 WISHING WELL—\*Free (Island)—Free
- 43 43 CRAZY HORSES—Osmonds (MGM)—Intersong (M. Lloyd/A. Osmond)
- 44 37 HELP ME MAKE IT THROUGH THE NIGHT—Gladys Knight & The Pips (Tamla/Motown)—KPM (Johnny Bristol)
- 45 — PYJAMARAMA—\*Roxy Music (Island) EG Music (John Anthony)
- 46 33 ME AND MRS. JONES—Billy Paul (Epic)—Gamble Huff/Carlin (Gamble/Huff)
- 47 34 IF YOU DON'T KNOW ME BY NOW—Harold Melvin & The Blue Notes (CBS)—Gamble—Huff/Carlin (Gamble & Huff)
- 48 — CRAZY—\*Mud (RAK) Chinnichap/ RAK (M. Chin/M. Chaplin)
- 49 40 ALWAYS ON MY MIND—Elvis Presley (RCA)—London Tree
- 50 — HEAVEN IS MY WOMAN—\*Val Doonican (Philips) Famous/Chappell (John Franz)

## FRANCE

(Courtesy Centre d'Information et de Documentation du Disque)  
\*Denotes local origin

- This Week**
- 1 LE LAC MAJEUR—Mort Shuman (Philips)
  - 2 LE PRIX DES ALLUMETTES—\*Stone & Charden (Discodis/Ami)
  - 3 LAISSE MOI VIVRE MA VIE—\*Frederic Francois (Vogue)
  - 4 CRAZY HORSES—The Osmonds (Polydor)
  - 5 HIMALAYA—\*C. Jerome (Disc'AZ)
  - 6 LE LUNDI AU SOLEIL—\*Claude Francois (Fleche)
  - 7 C'EST MA PRIERE—\*Mike Brant (CBS)
  - 8 LES MATINS D'HIVER—\*Gerard Lenorman (CBS)
  - 9 LE SURVEILLANT GENERAL—\*Michel Sardou (Philips)
  - 10 A PARIS EN VELO—\*Joe Dassin (CBS)

## LP's

- This Month**
- 1 NOUVELLE CHANSONS—Georges Brassens (Philips)
  - 2 THIERRY CHANTE...—Thierry Le Luron (Pathe-Marconi)
  - 3 LE LAC MAJEUR—Mort Shuman (Philips)
  - 4 SI ON CHANTAIT—Julien Clerc (Pathe-Marconi)
  - 5 OBSCURED BY CLOUDS—Pink Floyd (Pathe-Marconi)
  - 6 LES MATINS D'HIVER—Gerard Lenorman (CBS)
  - 7 C'EST MA PRIERE—Mike Brant (CBS)
  - 8 SLAYED—Slade (Polydor)
  - 9 CRAZY HORSES—The Osmonds (Polydor)
  - 10 ALAN STIVELL A L'OLYMPIA—Alan Stivell (Fontana)

## HONG KONG

(Courtesy of Radio Hong Kong)

- This Week**
- 1 I WON'T LAST A DAY WITHOUT YOU—The Carpenters (A&M)
  - 2 SWEET SURRENDER—Bread (Elektra)
  - 3 DREIDEL—Don McLean (UA)
  - 4 ALIVE—The Bee Gees (Polydor)
  - 5 I NEVER SAID GOODBYE—Engelbert Humperdinck (Decca)
  - 6 YOU'RE SO VAIN—Carly Simon (Elektra)
  - 7 RELAY—The Who (Polydor)
  - 8 A BRAND NEW SONG—Cliff Richard (Columbia)
  - 9 I AM WOMAN—Helen Reddy (Capitol)
  - 10 SEPARATE WAYS—Elvis Presley (RCA)

## MALAYSIA

(Courtesy of Radio Malaysia)  
\*Denotes local origin

- This Week**
- 1 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (CBS)
  - 2 BRAND NEW SONG—Cliff Richard (EMI)
  - 3 YOU DO IT ONCE, YOU DO IT TWICE—\*Family Robinson (EMI)
  - 4 AVENUES AND ALLEYWAYS—Tony Christie (MCA)
  - 5 BURNING LOVE—Elvis Presley (RCA)
  - 6 YOU—\*Frankie (EMI)
  - 7 EVERYONE LOVES A LOVE SONG—Mac Davis (CBS)
  - 8 GARDEN PARTY—Rick Nelson (MCA)
  - 9 HOW DO YOU FEEL?—Cats (Columbia)
  - 10 COME SOFTLY TO ME—Bobby Vinton (Columbia)

## MEXICO

(Courtesy of Radio Mil)

- This Week**
- 1 RIO REBELDE—Julio Iglesias (Polydor)
  - 2 VOLVER VOLVER—Vicente Fernandez (CBS)
  - 3 CLAIR (Inocente)—Gilbert O'Sullivan (London)
  - 4 BEN (Benjamin)—Michael Jackson (Tamla/Motown)
  - 5 I'D LOVE YOU TO WANT ME (Te amo necesariamente)—Lobo (Philips)
  - 6 BEAUTIFUL SUNDAY (Domingo maravilloso)—Daniel Boone (Musart)
  - 7 JUBILATION (Jubilacion)—Paul Anka (Buddah)
  - 8 SIN TU AMOR—Yndio (Philips)
  - 9 ALONE AGAIN (Solo otra vez)—Gilbert O'Sullivan (London)
  - 10 WHY CAN'T WE LIVE TOGETHER (Por que no hay convivencia)—Timmy Thomas (Glades)

## SINGAPORE

(Courtesy of Rediffusion, Singapore)

- This Week**
- 1 BLOCKBUSTER—Sweet (RCA)
  - 2 ME & MRS. JONES—Billy Paul (Philadelphia Int)
  - 3 YOU'RE SO VAIN—Carly Simon (Elektra)
  - 4 SUPERSTITION—Stevie Wonder (Tamla)
  - 5 JAMBALAYA—Blue Ridge Rangers (Fantasy)
  - 6 DANIEL—Elton John (DJM)
  - 7 DON'T EXPECT ME TO BE YOUR FRIEND—Lobo (Big Tree)
  - 8 I'D LOVE YOU TO WANT ME—Lobo (Big Tree)
  - 9 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (CBS)
  - 10 AVENUES & ALLEYWAYS—Tony Christie (MCA)

## SOUTH AFRICA

(Courtesy of Springbok Radio)  
\*Denotes local origin

- This Week**
- 1 I DON'T WANNA PLAY HOUSE—\*Barbara Ray (Clan Music)
  - 2 WOMAN (BEAUTIFUL WOMAN)—Don Gibson (Acuff/Rose)
  - 3 I'D LOVE YOU TO WANT ME—Lobo (Laetrec)
  - 4 DREAMS ARE TEN A PENNY—Kincade (Gannet Music)
  - 5 HOME ISN'T HOME ANYMORE—\*Alan Garrity (Francis Day)
  - 6 CROCODILE ROCK—Elton John (Dick James Music)
  - 7 WE BELIEVE IN TOMORROW—Freddie Breck (Brigadiers Music)
  - 8 I NEED YOUR LOVE—Letta Mbula (Semanya Music)
  - 9 YOU'LL ALWAYS BE A FRIEND—Hot Chocolate (Francis Day)
  - 10 I CAN SEE CLEARLY NOW—Johnny Nash (Breakaway Music)

## SPAIN

(Courtesy of "El Musical")  
\*Denotes local origin

- This Week**
- 1 AMOR... AMAR—\*Camilo Sesto (Ariola)—Arabella
  - 2 HI, HI, HI—Wings (EMI)—Armonico
  - 3 CLAIR—Gilbert O'Sullivan (Columbia)—Musica del Sur
  - 4 EL GATO QUE ESTA TRISTE Y AZUL—Roberto Carlos (CBS)
  - 5 SEALED WITH A KISS—Bobby Vinton (CBS)
  - 6 LIBRE—\*Nino Bravo (Polydor)
  - 7 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (CBS)
  - 8 DEJARE LA LLAVE EN MI PUERTA—\*Tony Ronald (Movieplay)—Penta-Quiroga
  - 9 MIRA MIS MANOS—\*Trebol (CBS)—April
  - 10 SUPERMAN—Doc & Prohibition (Bocaccio)—Montserrat

## SWEDEN

(Courtesy Radio Sweden)  
\*Denotes local origin

- This Week**
- 1 WHO DO WE THINK WE ARE (LP)—Deep Purple (Purple)
  - 2 DON'T SHOOT ME—I'M ONLY THE PIANOPLAYER (LP)—Elton John (DJM)
  - 3 ALOHA FROM HAWAII VIA SATELLITE (2LP)—Elvis Presley (RCA)
  - 4 CROCODILE ROCK—Elton John (DJM)
  - 5 FELIZ NAVIDAD—Jose Feliciano (RCA)
  - 6 FLAMINGOKVINTETTEN III (LP)—\*Flamingokvintetten (Flam)
  - 7 SOFIA DANSAR GO-GO—\*Stefan Ruden (Sonet)
  - 8 MADE IN JAPAN (2LP)—Deep Purple (Purple)
  - 9 HI HI HI—Wings (Apple)
  - 10 MEXICO—The Les Humphries Singers (Decca)

## SWISS—German

(Courtesy of SRG German Service Swiss Bdest. Corp.)

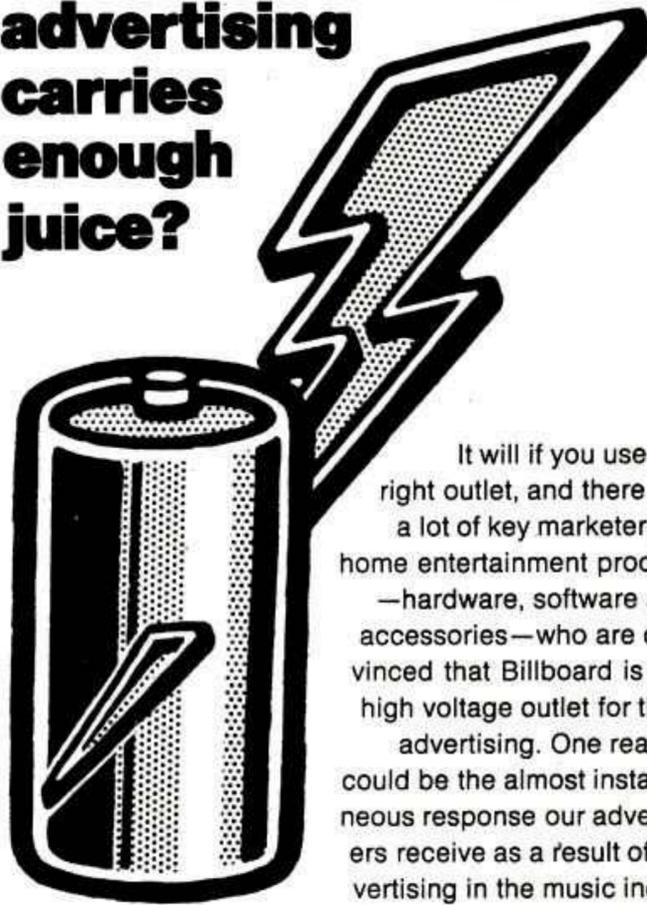
- This Week**
- 1 CROCODILE ROCK—Elton John (DJM)
  - 2 ICH FANGE NIE MEHR WAS AN EINEM SONNTAG AN—Monica Morell (Columbia)
  - 3 BLOCK BUSTER—The Sweet (RCA Victor)
  - 4 C'EST MA PRIERE—Mike Brant (CBS)
  - 5 CRAZY HORSES—The Osmonds (MGM)
  - 6 GUDBUY T'JANE—Slade (Polydor)
  - 7 MAMA LOO—Les Humphries Singers (Decca)
  - 8 DELTA QUEEN—Kings of Mississippi (Barclay)
  - 9 MOULDY OLD DOUGH—Lieutenant Pigeon (Decca)
  - 10 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (Epic)

## YUGOSLAVIA

SINGLES

- This Week**
- 1 PLIMA/HIGH TIDE—Indeksi (Jugoton)
  - 2 SPEAK SOFTLY MY LOVE—Andy Williams (Suzy/CBS)
  - 3 VOLIM TE VISE OD MUZIKE/I LOVE YOU MORE THAN MUSIC—Miki Jevremovic (Jugoton)
  - 4 MIHAELA—Ivice Serfezi (Jugoton)
  - 5 TI CES MI SE VRATITI/YOU'LL COME BACK TO ME—Radmila Karakljajic (RTB)
  - 6 TKO TE LJUBI DOK SAM JA NA STRAZI/WHO IS KISSING YOU WHILE I'M ON SENTRY DUTY—Pro Arte (Jugoton)
  - 7 SUZE SUZE/TEARS TEARS—Dalibor Brun (Jugoton)
  - 8 POKLONI SVOJ MI FOTO/GRANT ME YOUR PHOTO—Korni grupa (RTB)
  - 9 FRANKA FRANKA—Milan Subota (RTB)
  - 10 ONA ZNA/SHE KNOWS—Crni Biseri (RTB)
- LP's**
- 1 JANIS JOPLIN IN CONCERT—Janis Joplin (Suzy CBS)
  - 2 MACHINE HEAD—Deep Purple (Jugoton)
  - 3 PIJESME S PLANINE/SONGS FROM THE MOUNTAIN—Drago Mlinarec (Jugoton)
  - 4 BEST OF T. REX—T. Rex (RTB)
  - 5 KORN GRUPE—Korni grupa (RTB)
  - 6 RUSSIAN Souvenir—Paul Mauriat Orch. (RTB)
  - 7 TIME—Time (Jugoton)
  - 8 JIMI HENDRIX IN THE WEST—Jimi Hendrix (RTB)
  - 9 THE SLIDER—T. Rex (Jugoton)
  - 10 WELCOME THE ROCK PEOPLE—Various Artists (Suzy CBS)

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## Latin Scene

### TEXAS

Eloy Bernal, brother of cajun king Paulino Bernal, is currently recording an album to be released on the Bernal label. The LP will be distributed by Marsol, San Antonio. . . . Robert Gomez of Robstown is using some of Sammy Neely's musicians on his "Everybody Knows Nothing" single. The disk is scheduled for release shortly. . . . Little Joe's "La Familia" album is now on the market in English. . . . Roy Montelongo and Alfredo Zuniga have been

recording on Freddie Records. . . . Vivian de La Garza of Dallas has been busy producing several new releases for her Capri Records company. . . . KCOR, the Spanish language station in San Antonio, has had strong showings on the latest Alamo City pulse surveys. . . . Noe Pro has a release of "Tema De Godfather" on Arnaldo Ramirez' A.R.V. label. . . . Freddie Martinez has just returned from a tour of Denver, Albuquerque and Pueblo. He said that the tour was so successful that he had planned another one for this year. . . . Victor Garza is now producing his own group, Los Peppers. They return for Johnny Gonzales' El Zarape Records. . . . Luis Munoz, program director of KUNO-AM, Corpus Christi, Tex., reports that Texas retailers are handling so much Tex-Mex product that some people are complaining that they have to drive all the way to the Texas-Mexican border to buy Mexican artists' records.

CHARLIE BRITE

### PUERTO RICO

Raphael's five concerts at Radio City Theater, capacity 1035, Feb. 23-25 proved to be a disappointing venture as compared to his previous visits. The artist, who recently signed with Parnaso Records, after many years with Hispavox-UA Latino, will return to Spain via the heavy booking schedule of: the Dominican Republic, Ecuador, New York, Mexico, Washington, D.C., Japan, Singapore, and Russia. His wife Natalia, scheduled to join the singer for his Puerto Rican visit, stayed home as per doctor's orders—she's expecting their first child. . . . Paquito Cordero, head of Cordero Enterprises, producer and promoter of all Raphael's concert and television bookings, suffered a heart attack the first day of the concert tour here. He is in improved condition at the Auxilio Mutuo Hospital in Hato Rey. . . . Carlos Busquets, head of the newly formed Artistas Puertorricuquenos Unidos Association (APU), has challenged the new law, sponsored by Sen. Ruth Fernandez, for the required employment, on a 50-50 ratio, of Puerto Rican talent in tourist hotel shows. Busquets claims that our legislature does not hold the power to decide who is and who is not a Puerto Rican in order to apply this new law.

ANTONIO CONTRERAS

### MIAMI

The news of Tito Rodriguez' death was a blow to the entire Spanish community here. One of the giants of Latin music, Rodriguez will be remembered and loved for many years to come. . . . Radio stations WQBA and WCMQ

dedicated their day programming to his music. . . . Lisette's new LP "Juntos" (Borinquen) has been selling well here. . . . Jaime Penichet of Tropicana Records is in Chicago on a sales and promotion tour. . . . Sabor de Nacho (Horoscopo) played a dance here Mar. 3. . . . WCMQ has been playing "golden oldies" in an effort to attract a wider youth audience. . . . Leonardo Paniagua has signed with Kubaney Records. . . . "El Pinguino," Johnny Ventura's latest LP on Mate Records has already sold over 20,000 copies. . . . Gema Records is releasing LP's by Trio Los Condos and Susie Ramos. Also on Gema, Tata Ramos' "Dama Dama" has been doing well. . . . M&M's Manny Matos has announced the completion of his recording studio. He said that the latest Orchestra La Suprema LP will be completed shortly. . . . The city of Hialeah, which has a Spanish population of over 35,000 people, is left virtually without any Spanish radio at night. WCMQ and WRIZ go off the air at sundown, while WFAB's signal hardly reaches parts of the city and WQBA reduces its power at night. The only community station, WHMS, was sold recently and all its Spanish programming was done away with. . . . Mongo Santamaria (Vaya) played the Playboy Plaza Hotel in Miami Beach Friday (9) and Saturday (10). His new release "The Last Tango in Paris" has been aired on all local Spanish and soul stations. . . . Three Fania artists have hits locally—Willie Colon's "Si La Ves," Johnny Pacheco's "Ponle Punto" and Ray Barretto's "Triunfo El Amor." . . . Velvet Records will release Mirta's latest LP shortly. . . . Los Psicosis' (Musart) release "Sacudete" will be aired this coming week on local stations. . . . Rudy Hernandez' latest LP has been released by Aro Records. . . . Channel 23 has a one-half hour special featuring Johnny Ventura y su Combo scheduled. . . . The liner notes by Felipe Luciano on Tipica 73's new LP are really interesting. Luciano is called the "poet laureate of the barrio." . . . Impacto Crea is a newly signed group to Vaya Records. . . . In Miami, phone 861-7536 with your Latin news.

ART (ARTURO) KAPPER

### NEW YORK

Tico Records artist Tito Puente is featured in a national bromide commercial campaign directed toward the Spanish speaking communities. The spots, written by Art Evans and arranged by Bill Eaton of Herman Edel Associates, place heavy emphasis on percussion and native chants. They will be directed toward Spanish communities in New York, Chicago,

Los Angeles, and Florida. . . . UA-Latino hosted a party for Nelson Ned here Thursday (8). Bobby Marin coordinated the affair for the label. . . . Renalb Productions has released a single by Rene Albee. . . . Fania Records has signed Blanca Rosa Gil to a recording contract. . . . Tico Records is planning a strong promotion campaign behind La Lupe's latest LP release. . . . Eli Records has released an album by Luis Gardey and one by Luis Fernanda. . . . Musart Records has released LP product by Antonio Aguilar, Juan Torres and Los Graduados con Gustavo Quintero. . . . Send your Latin news and color to Billboard, N.Y.

JIM MELANSON

## Rodriguez Is Dead at 50

NEW YORK—Latin singer Tito Rodriguez died at University Hospital here March 1. Cause of death was internal hemorrhages. Rodriguez was 50.

A popular bandleader and singer, Rodriguez was born in Puerto Rico and raised in New York. He formed his own band here in 1948 and eventually started his own record company, TR Records. Rodriguez recorded on TR and proved to be one of the best Latin sellers on the market. He was also seen here on a weekly channel 47 television program, taped in Puerto Rico.

Services and burial were scheduled in San Juan.



LATIN-AMERICAN singer Roberto Ledesma, seated, signs a new contract with Miami-based Musart Records. Joining Ledesma for the occasion is Eliseo Valdes, president of the label. The label will be releasing additional product by the singer shortly.

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## Billboard Hot Latin LP's IN NEW YORK

Billboard SPECIAL SURVEY  
For Week Ending 3/10/73

- |                                                              |                                                                |
|--------------------------------------------------------------|----------------------------------------------------------------|
| 1 CHEO<br>Jose Cheo Feliciano, Alegre 8890                   | 11 ARRISA HUENTITAN<br>Vicente Fernandez, Caytronics 1333      |
| 2 Y VOLVERE<br>Los Angeles Negros, Parases 1070              | 12 JULIO IGLESIAS<br>Alhambra, AL-10                           |
| 3 LA BATEA<br>Tito Rodriguez, TR 300                         | 13 AQUI ESTA OTRA VEZ EL ANO Y SENOR<br>Carmelo Reyna, CR 5025 |
| 4 ESTO PUE LO QUE TRAJO EL BARCO<br>Ismael Rivera, Tice 1305 | 14 COME EL ALAMO AL CAMINO<br>Julio Iglesias, Alhambra AL 4    |
| 5 25th ANNIVERSARY<br>Tito Rodriguez, TR 500                 | 15 GREATEST HITS<br>Javier Bolis, Caytronics 1042              |
| 6 LOS AMANTES DE RAFAEL<br>Rafael, UA Latino 31072           | 16 EN ESPANOL<br>Vikki Carr, Columbia KC 31470                 |
| 7 TE DIGO HORITA<br>Johnny Ventura, Mate 003                 | 17 CON MABLACHI<br>Estela Nuñez, RCA MKS 1938                  |
| 8 POR EL LIBRO<br>Cran Combo, EGC 003                        | 18 CONTIGO<br>Elio Roca, Miami 6042                            |
| 9 QUE VIVA LA MUSICA<br>Ray Ferretto, Fania 427              | 19 TE TRAIQO ESTAS FLORES<br>Freddie Martinez, Freddy 1004     |
| 10 EL PEQUEÑO GIGANTE<br>Nelson Ned, UK Latino 31118         | 20 PURO MORTE, VOL 2<br>Lucha Villa, Musart 1574               |

### IN TEXAS

- |                                                              |                                                                         |
|--------------------------------------------------------------|-------------------------------------------------------------------------|
| 1 ARRLA HUENTITAN<br>Vicente Fernandez, Caytronics 1333      | 11 NO TEMGO DINERO<br>Carmelo Reyna CR 5025                             |
| 2 JULIO IGLESIAS<br>Alhambra 10                              | 12 HITS OF 1972<br>Ramon Ayele, Tex Mex 7004                            |
| 3 AQUI ESTA OTRA VEZ EL ANO Y SENOR<br>Carmelo Reyna CE 5025 | 13 LOS UNICOS<br>Zarape 1071                                            |
| 4 COME EL ALAMO AL CANINO<br>Julio Iglesias, Alhambra AL 4   | 14 SUNNY & THE SUNLINERS<br>Keylor 3017                                 |
| 5 CHEO<br>Jose Cheo Feliciano, Alegre 8890                   | 15 PORQUE<br>Los Babys, Pearless 1609                                   |
| 6 EN ESPANOL<br>Vikki Carr, Columbia KC 31470                | 16 NO TENGO DINERO<br>Juan Gabriel, Arcano                              |
| 7 CORNELIO REYNA<br>Bego 1092                                | 17 SIMPLEMENTE<br>Jon Bravo, Zarape 1067                                |
| 8 TE TRAIQO ESTAS FLORES<br>Freddie Martinez, Freddy 1004    | 18 LOS CASILANES<br>Capri 1019                                          |
| 9 PURO MORTE, VOL 2<br>Lucha Villa, Musart 1518              | 19 LA HIJA DE HADIE<br>Yolanda Del Rio, Arcano DL 3202                  |
| 10 GERALDO REYES<br>Caytronics 1319                          | 20 EL GUSTO ES SUTO<br>Augustin Ramirez & Freddie Martinez, Zarape 1070 |

## Studio Track

By SAM SUTHERLAND

**Truckin':** The future of remote recording has been a favorite area for discussion among many operators, particularly in view of the unpredictable volume of remote dates available to various comers.

Two recording veterans who have taken the plunge into this field are producer **Elliot Mazer** and independent engineer **Gene Eichelberger**. Both men have enjoyed a solid professional relationship in the past, producing Nashville sessions for an impressive list of artists. Now the duo hopes to repeat that pattern through concert recordings.

A new twin-16 track mobile unit has been designed and built toward that end, and, working with business manager **Sy Rosen**, Mazer and Eichelberger have already given the van its trial by fire. The initial date captured was a performance of Haydn's "Mass in Time of War," conducted by **Leonard Bernstein** at the Concert for Peace held in Washington's National Cathedral on the eve of Dick's re-entry. Also caught were **Linda Ronstadt** and **Neil Young**, whose tour has found the new set of wheels in hot pursuit, recording each date.

The unit, touted as the most highly sophisticated around, achieves poetic justice by being mounted on a 35-foot semitrailer, which should be just right for handling country bands and truck-drivin' songs. The self-contained acoustically insulated semi contains a 34 input, 24 output Rubert Neve console and two customized (metal-flake?) Ampex MM-1000 16-track machines. Those machines can interlock for up to 30 available tracks, and may be synched to sprocketed motion picture machines as well as video tape. Two CCTV cameras and monitors are incorporated for full video monitoring, and Studer four-track and two-track machines are also included.

Reports of another electronic duo, **Robert Margouloff** and **Malcolm Cecil**, after another new installment: the team have been working with Record Plants West on what has been described as "the first total electronic music center in the U.S., although electronic music centers have existed as research and composition facilities at various universities.

This project is considerably more exalted, boasting a complete 24-track recording studio, with quadraphonic capability, and, as its heart and soul, a \$100,000 custom-built synthesizer.

First to use the completed system will be old friend **Stevie Wonder**, whose various electronic recording projects for Tamla have included solid support from Margouloff and Cecil.

Out at **Sound 80 in Minneapolis**, Joyce Bosak has noted sessions with **Bonnie Koloc**, working on her third album for Ovation Records. Recorded and mixed in quadraphonic, using the Sansui QS matrix system, the sessions were handled by producer **Norm Christian**, who also handled drumming. **Bobby Christian** also played percussion, while **Ron Scroggins** contributed most of the guitar work.

All musicians were Chicagoans, as is executive producer and Ovation president **Dick Schory**. Engineering was handled by Sound 80's studio chief, **Tom Jung**.

Sound 80 has also been involved in several other mixed-media recording projects, notably a remote recording session, handled in conjunction with Minneapolis' **Northwest Teleproductions**, focusing on the **Ides of March**. That project is slated for a video tape television special.

The 16-track recording linked up with VTR, utilizing the SMPTE time code to permit later remixing of the audio tracks. **Quadrant Productions**, Chicago, produced.

Sound 80 is also slated to record Columbia's **Blood, Sweat and Tears** for a quadraphonic radio broadcast over KQRS-FM. The Sansui QS matrix system will be utilized.

Finally, producer **Herb Filhofer** handled Sound 80's first 32-track session recently, that being music for a Hart Skis ad recorded in quadraphonic on Sound 80's interlocked machines. Tom Jung engineered.

★ ★ ★

**Disiderrata:** As it comes to everyone, Studio Track included a few misses last week.

First off, please note that **Randy Weston** and **Hubert Laws** have not re-signed with Atlantic. The remote sessions in question were for their current label, CTI.

Also worth clarifying is the production of **Peter Frampton's** second album for A&M, recently handled at **Electric Lady** in New York. Frampton himself produced, while Eddie Kramer engineered.

★ ★ ★

Meanwhile, at **Columbia's New York studios** **Jimmy Ienner** is producing his latest project, that being sessions with the **Chambers Brothers**.

Ienner's relationship with the group isn't really that recent, however, for he has been close to the band for three years, acting as an unofficial advisor.

Now, through Ienner's G.A.M. operation, the Chambers will receive production, coordination of all recording activities, touring help and general promotional support from Ienner.

## Signings

• Continued from page 14

Cris label. First single released by the New Haven-based company is Miss Miller's "It's Not the End of the World." . . . Recently signed Columbia artist **Emmett Finley** is being produced by Lighthouse and Raspberries producer, **Jimmy Ienner**. . . . Comedian **Irwin C. Watson** has signed for agency representation with Creative Management Associates. . . . Writer/performer **Jaki Whitren** has been signed simultaneously to contracts with April Music Ltd.-U.K. and CBS Records International. Her first single release is set for early spring release.

Singer-songwriter-pianist **Michael Day** has signed an exclusive recording contract with Columbia and is currently working on a debut album scheduled for May release. . . . **Ron Haffkine** signed with Polydor Records. . . . **Steve Leber** of the New York based Leber-Krebs, Inc. will act as U.S. managers for the Dutch group. **Focus**, in association with **Yde de Jong** of Holland's Focyd Management, European representatives for the band. . . . **Linda Hargrove** has been signed to an Elektra contract by a&r vice president **Russ Miller**. The singer whose material is a blend of folk and country, is cutting an album with Nashville producer, **Pete Drake**.

**Eric Weissberg** and **Deliverance** of "Dueling Banjos" fame, have signed with CMA for representation in all fields. . . . **Kaye Stevens** has signed a record production deal with Three Star Productions and will be produced by Steve Metz.

Rolling Stone **Mick Jagger** has signed with Creative Management Associates for representation as a film actor. . . . **Skylark**, Capitol Canadian group, has signed with Management III.

## THEATER REVIEW:

### 'Doctor Selavy' Lets Your Senses Do the Walking

NEW YORK—Feeling up, or maybe down? The solution might lie in the "five days of cure" found in "Doctor Selavy's Magic Theater," presented at the Mercer Arts Center here.

Surrealistic theater, "Doctor Selavy" crosses one's senses, with interesting staging and a varied musical format. Did one say format?—musical selections fit into styling periods from the last 30 years. And, it is this overwhelming variety that, at times, strengthens the production, as well as weakens it.

Standout numbers include "Life on the Inside," "What Are You Proposing," "Requiem," "Future for Sale," and "Doctors in the Chase Scene"—and quite a few more of the 22 tunes hit the mark.

Theatrically, the cast shares the billing in talent—and rightfully so. But vocally the lines must be drawn. Denise Delapenha and Jessica Harper shared the spotlight, as did Robert Schlee and George Harper, when it came to strength and quality of voice. Special mention for Miss Delapenha, who can tie it all together.

Musical backup for the production was provided by Allen Shawn, piano, Bill Takas, bass, Luther Rix, percussion and cello, and Harvey Sarch, guitar. While not seen, they still were up-front with their performance. Music was by Stanley Silverman.

"Doctor Selavy" challenges your intake capacity. Handling its changes can provide a delightful evening's entertainment.

An original cast album is being recorded, with United Artists Records to release the caster. **JIM MELANSON**

### MGM to Bow 'Lorelei' Cast

NEW YORK — MGM/Verve Records will release an original cast album of "Lorelei," the musical production based on "Gentlemen Prefer Blondes." Carol Channing will star.

New book for the story originally produced in 1949 will be written by Gail Parent and Kenny Solms, writers for the Carol Burnett television show, while songs from the original production, written by Jule Styne, will be augmented by new songs written by Styne, Betty Comden and Adolph Green.

Lee Guber and Shelly Gross will produce. The show began a one-year tour of legitimate theaters on Feb. 22, to be followed by its Broadway opening. Cities on the tour itinerary will include Oklahoma City, Houston, Indianapolis, Detroit, Toronto, Washington, Columbus, Pittsburgh, Cleveland, Cincinnati, Chicago, St. Louis, Dallas, Denver, San Francisco, Los Angeles and Philadelphia, prior to the New York opening.

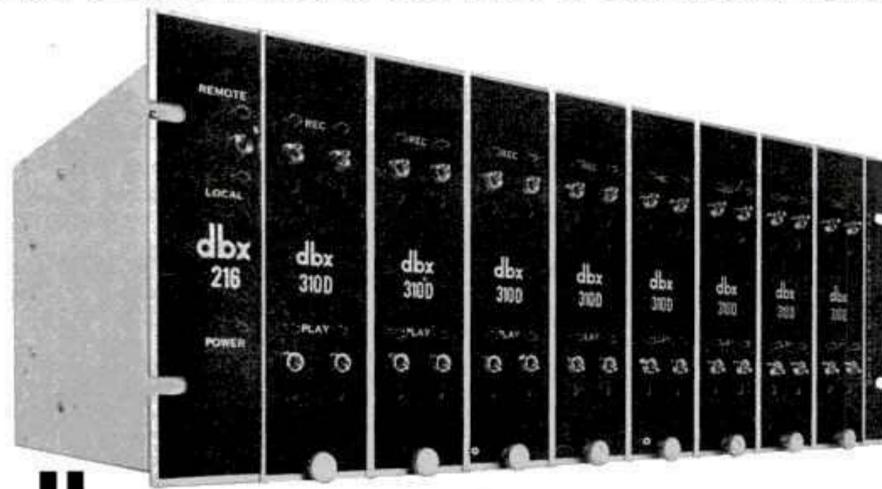
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# Billboard Radio Action & Pick LP's

MARCH 17, 1973

Number of LP's reviewed this week 54 Last week 64

## Pop Picks

**DONNY OSMOND—Alone Together**, KOLOB SE-4886. (MGM). This is Donny's first LP since his voice changed and he's singing an octave lower. The material is all from two schools: veteran composers like Paul Francis Webster, Jay Livingston, Leslie Bricusse, Anthony Newley, Neal Sedaka and from the Osmonds themselves. Donny's smooth presence sails along on a smooth course with the large orchestral backing adding depth to the sound.

Best cuts: "The Twelfth Of Never," "It's Hard To Say Goodbye."  
Dealers: Osmond means youth sales; display prominently.

**BYRDS—ASYLUM** SD5058. Long awaited set from the original quintet which pioneered folk-rock in this country. LP contains the excellent harmonies and consistently perfect music, always associated with the band. Gene Clark, Roger McGuinn and David Crosby's melodies remain among the best in rock, with rhythm section of Chris Hillman and Mike Clark as solid as ever. Members have gone their separate ways over the years, but this set sound as if they've been together since 1964.

Best Cuts: "Full Circle," "For Free," "Born To Rock 'N Roll."  
Dealers: All members have made names for themselves in other groups. LP opens to an excellent group photo.

**HUMBLE PIE—Eat It**, A&M SP 3701. Hard rock and blues vocal accompaniment blend perfectly on this double LP. Assisting the British quartet are Clydie King, Venetta Fields and Billie Barnum, whose unison singing acts like horns to the band's guitar lines. The repertoire is complete gutsiness, dark shadows and brooding tempos, captured both in the studio and on location. Side 3 is devoted to soft sounds.

Best cuts: "I Believe To My Soul," "Shut Up And Don't Interrupt Me," "That's How Strong My Love Is," all soul inspired.

Dealers: elegant packaging includes 20 page booklet of illustrations and color photos glued to the inside spine.

**DONOVAN—Cosmic Wheels**, EPIC KE 32156 (Columbia). After a two-year hiatus, Donovan returns to LP's with a program of intense lyrical content and sweeping orchestral sounds. Ethereal settings and astrological overtones mix and mash together as the vocalist interprets 10 selections which are each individual trips into open phrased stories. Donovan's voice is as sure and easy to take as ever; he doesn't screech for effects as some other singers do.

Best cuts: "Maria Magenta," "The Music Makers."  
Dealers: LP comes with circular poster which can make a good store display to

attract this performer's many fans.

**TODD RUNDGREN—A Wizard, A True Star**—BEARVILLE BR 2133 (Warner Bros.). Certainly an unusual LP from the singer/writer/producer, filled with varying vocal styles, strange sounds courtesy of Moogs and other exotic instruments and fine songs from Rundgren and others. Set takes some time to grow but may gain him some of the recognition as a performer that has often been overshadowed by other activities. FM stations should have a ball with this one.

Best cuts: "Never Never Land" (The Peter Pan Song), "International Feel," "Ooh Baby Baby," "Cool Jerk."

Dealers: Artist performs once in a while, and his shows are always packed. LP features colorful, odd shaped cover.

**FANNY—Mother's Pride**, REPRIS MS 2137. Many have been predicting superstardom for this group and this could be the LP that finally showcases them to the masses. The excellence of the set should hopefully make people think of music rather than "that all-girl group" when they think of Fanny. Selections gravitate from straight rock to ballads to acoustic material to satire. All members are highly competent instrumentalists. Fine production from Todd Rundgren.

Best cuts: "Last Night I Had A Dream," "Old Hat," "Polecats Blues," "Regular Guy."

Dealers: Group tours often and have three previous LP's to build promotion around.

**DOOBIE BROTHERS—The Captain and Me**, WARNER BROS. BS 2694. A good-time rock set from the group that scored so heavily with "Listen To The Music," this LP includes the bluesy rock style both vocally and instrumentally that they have become identified with. No gimmicks, no tricks, just rock.

Best cuts: "China Grove," "Clean As The Driven Snow," "Without You."  
Dealers: Cover opens to good display shot of group.

**FOGHAT**, BEARVILLE BR 2136 (Warner Bros.). Formed last year by three ex-Savoy Brown members and Rod Price, this straight ahead rock set brings the band into their own as performers and writers. Specializing in the wall of sound variety of rock and blues, the group also shows themselves to be top notch at slower material as well. Vocal honors go to Lonesome Dave Peeverett who is one of the few shouters who can do it in tune and Price for his fine guitar work.

Best cuts: "Ride, Ride, Ride," "It's Too Late" (Foghat's, not Carole's), "What A Shame."

Dealers: Band are constant tourers. They can still be touted as ex-Savoy Brown.

**LIZA MINNELLI, The Singer**, COLUMBIA KC 32149. Songstress has taken a fistful of recent Top 40 hits and imprinted them with her own indelible stylings. Her

manner is at all times clear and convincing. Essentially a visual performer, she fills each song with the essence of her own vibrancy.

Best cuts: "Oh Babe, What Would You Say," "I'd Love You To Want Me," "Where Is The Love," "Dancing In The Moonlight."

Dealers: Ms. Minnelli is an Oscar nominee and a win just may be in the offing; if so, sales are sure to soar.

**JOHN CALE—Paris 1919**, REPRIS MS 2131. Extremely adventurous set combining rock beat and Cale's clever lyrics with sounds of the UCLA Symphony Orchestra. Other artists combine classical and rock, but Cale does it with a skill not found among many with bigger names. Most interesting aspect of the set is his way with lyrics and phrasing and ability to be several people on the same disk.

Best cuts: "Child's Christmas In Wales," "Andalucia," "Half Past France."  
Dealers: Cale was in Velvet Underground and has several other excellent solo sets to his credit.

**BRENDA LEE—Brenda**, MCA 305. There is a slow ballad titled "Here I Am Again" which summarizes the fact that this tiny package of talent continues to interpret pop material with a voice that is uniquely distinctive. This is broad, round sounding music, capitalizing on her ballad skills and her penchant for finding songs with punch. Brenda remains as smooth as silk.

Best cuts: "I Can See Clearly Now," "Run To Me," "I'm A Memory," "We Had A Good Thing Going."

Dealers: Should be put at the top of her catalog material.

**TUFANO-GIAMMARESE**, ODE SP 77017. Welcome to another tightly harmonizing male vocal duo. This is an outstanding production in terms of the gentle flowing ability of the material to match the vocal push of Dennis Tufano and Carl Giammarese. There is a country flavor to the background and the sidemen include such performers as Carole King on piano, David T. Walker on guitar, Wilton Felder on bass, Gary Coleman on vibes, Mike Melvoin on piano and Jim Gordon on drums. The material is easy to comprehend.

Best cuts: "Music Everywhere," "Communicate," "She Takes Me There."  
Dealers: Solid, sweet MOR material.

**THE MYSTIC MOODS—Awakening**, WARNER BROS. BS 2690. Forget all those romantic background LP's you've heard in the past by Brad Miller's Mystic Moods Orchestra. This is an evolutionary new experience. There are rock rhythms, voices, narration, sensuous things happening. This is adventurous, uncompromising enjoyment; foreground listening.

Best cuts: "Stragglers And Newcomers," "Cosmic Sea," "The Awakening."  
Dealers: Mystic Moods is a well-known, popular "sound" orchestra; but this LP takes it farther into adventureland.

## also recommended

**DENNIS YOST AND THE CLASSICS IV, What Am I Crying For**, MGM/South MSH 702. Group has produced a fine album with considerable MOR appeal. Best cut: "Rosanna."

**SEATRIN—Watch**, Warner Bros. BS 2692. Good rock from veteran band. Best cuts: "Abbeville Fair," "Flute Thing."

**PG&E, The Best of PG&E**, Columbia C32019. Now defunct group were creators of feverish rock statements that still have strong appeal. Best cut: "Are You Ready."

**GENTLE GIANT, Octopus**, Columbia KC 32022. Group's brand of British eclecticism could win favor along the progressive rock circuit.

**JACKSON HEIGHTS**, Verve, V6-5089 (MGM). Group makes music that bubbles over with enthusiasm, zest and excitement. Best cut: "Maureen."

**DICK JENSEN**, Philadelphia International KZ 31794 (Columbia). Painstaking Gamble-Huff production couples with artist's huskily stimulating voice to create 10 vividly energetic songs. Best cut: "Tamika."

**MOM'S APPLE PIE—#2**, Brown Bag BB-LA-073-F. Contemporary band style gives this tentet a solid brass sound which works well with its strong vocals. Best cuts: "Can You Help Me," "Variations In Name."

**FRANK POURCEL—Western Movies' Greatest Hits**, Paramount 6045. Tasteful collection of familiar western themes in sterling Pourcel style. Best cuts: "Magnificent Seven," "High Noon."

**JUDY LYNN—Naturally**, Amaret 5014. Country star goes pop-MOR route. Best cuts: "Pour Me A Little More Wine," "1927 Kansas City."

**SUNNYLAND SLIM—Sad And Lonesome**, Jewel 5010. Straight blues from one of the best. Best cuts: "Smile On My Face," "Brown Skin Woman."

**BILLIE HOLIDAY—The History of The Real Billie Holiday**, Verve, 2 V6S 8816. Still another Holiday reissue, but a fine one. Best cuts: "All Of Me," "God Bless The Child," "Strange Fruit."

Best cuts: "I've Just Destroyed The World," "Dim, Lonely Places," "Each Season Changes You."

**JEANNIE C. RILEY—When Love Has Gone Away**, MGM 4891. There is a common belief that Miss Riley does up-tempo numbers best, but she slips in a couple of strong ballads here which raise her status in this category. And she winds it up with a touch of gospel.

## also recommended

**CLAIRE COURTNEY—That's What I Get From Being A Woman (2:05)**; producer: Windchime Prod.; writers: Henley-Lane; Tree (BMI); Beverly Hills 45-9391.

**MARTY COOPER—The Indiana Girl (3:57)**; producer: Marty Cooper; writer: same; Wilber/Martin Cooper (ASCAP). Barnaby 5013.

**TENNESSEE ERNIE FORD—Printers Alley Stars (2:55)**; producer: Steve Stone; writer: Johnny Cunningham; Glenwood (ASCAP). Capitol 3556.

**MARIE OWENS—Love's Gonna Come To You (3:07)**; producer: Joe Johnson; writer: Les Emerson; 4-Star/Galeneye (BMI). MCA 40018.

**JOHN HERALD**, Paramount PAS 6043. Good, city-folk set. Best cuts: "Jack Elliot," "Brother Sam."

**TRACY NELSON—Poor Man's Paradise**, Columbia KC 31759. Strong country flavored pop sounds. Best cut: "Going Back To Tennessee."

**MILKWOOD—How's The Weather**, Paramount PAS 6046. Pleasant melodic rock with excellent instrumental work. Best cuts: "Time Train Wonderwheel," "Lincoln Park."

**THE EVERLY BROTHERS—The History of The Everly Bros.**, Barnaby 2 BRS 15008. This package contains all the first Everly Brothers hits. Best cuts: "Wake Up, Little Susie," "Bye Bye Love," "Bird Dog."

**STORIES**, Kama Sutra KSBS 2082 (Buddah). Pushing rock by a clean sounding British act still seeking its first major LP break. Best cuts: "Please, Please," "Love Is In Motion."

**THE NICE, Autumn To Spring**, Charisma CAS-1-. (Buddah). Exotic rock circa 1967-'68 from this defunct group. Best cuts: "Diamond Hard Blue Apples Of The Moon," "The Cry Of Eugene."

Best cuts: "I Take It Back," "This Is For You."

**EDDY ARNOLD—The Best Of (Vol. III)**, RCA 4844. The label reaches way back for a few of these, and mixes in some more recent tunes. When he is right, there is no one better, and this is one of those right albums. He shows his old wide range on a few.

Best cuts: "Just Call Me Lonesome," "Welcome To My World," "This Is The Thanks I Get."

**ARLENE HARDEN—Coming Home Soldier (2:32)**; producers: Frank Jones & Billy Sherrill; writers: B. Vinton, G. Allen; Feather (BMI) Columbia 4-45795.

**BOBBY LORD—Got Yourself Somethin' (2:08)**; producer: Jimmy Key; writer: Ted Harris; Contention (SESAC); Rice 5056.

## Country Picks

**CONWAY TWITTY—She Needs Someone To Hold Her**, MCA-303. Twitty, in his salable style, leans heavily toward ballads, but with a few up tunes. He puts everything into each song, and the arrangements are excellent.

## Soul Picks

**DETROIT EMERALDS—I'm In Love With You**, WESTBOUND WB 2018. (Chess/Janus). Gentle, easy communication sparks this trio's vocal sound, supported by violins—which are not buried in the background—and a healthy amount of commercial soulified rhythm. There is an infectious quality to their vocal unisons which lets their voices flow along in a pleasant, unhurried manner. The impact of their soft sound is to toss it into the pop as well as soul listening areas.

Best cuts: "You're Getting A Little Too Smart," "You Control Me," "Whatcha

Gonna Wear Tomorrow."

Dealers: Group has a strong following and will pull patrons.

**ROOSEVELT SYKES—The Meek Roosevelt Sykes**, JEWEL 5011. Fine collection of piano instrumentals and blues vocals from this legendary figure. Sykes plays a masterful boogie woogie piano and this set should give many who have heard his name but never actually heard him a good introduction. Cuts are old and quality could be better in spots, but the performance outshines the mechanical flaws.

Best cuts: "Shaking The Boogie," "Roosevelt's Mood" (both instrumentals) and "Springfield Blues."

Dealers: Can be placed in blues and jazz.

salutes to Billie Holiday (through three tunes), Neil Diamond and the Jackson Five.

Best cuts: "God Bless The Child," "Play Me," "Tin Shack Out Back" (the most open jazz blowing on the date).

Dealers: Ammons is a vet jazz blower and has his following.

**RAY CHARLES—Jazz Number II**, TANGERINE TRC 1516 (ABC). This is bright, swinging big band jazz, done with aplomb and featuring the pianist's Los Angeles

based studio band. The sound is very clean and the section work is controlled and yet dynamic.

The stereo separation of the brass and saxes is nice and the music does what jazz is all about: it swings.

Best cuts: "A Pair Of Threes," "Morning Of The Carnival," "Brazilian Skies."  
Dealers: can be placed among jazz bands and in Charles' own bin.

(Continued on page 60)

## Jazz Picks

**GENE AMMONS—Got My Own**, PRESTIGE 1005B (Fantasy). This LP lies somewhere between being laid back and open explosiveness. Ammons' tenor moves righteously but never in open revolt. He is surrounded by strings and lots of electric piano and bass sounds. The tone of the package is strict commercial pop tunes with

# BILLIARDS



"When you are sad and lonely  
And have no place to go  
Just come to see me, baby  
And bring along some dough  
And we'll go honky tonkin'"  
—Hank Williams\*

## Honky Tonkin'

The new single by the Nitty Gritty Dirt Band  
b/w "Will The Circle Be Unbroken"

#UA-XW177-W

From the album "WILL THE CIRCLE BE UNBROKEN"  
Produced by William E. McEuen for the Aspen Recording Society  
LP #UAS-9801 8-Trk #U-8359, U-8360 Cass #K-0359, K-0360



On United Artists Records & Tapes

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## Breaking Disks

**Donny Osmond**, his new voice one octave lower, is headed for his next solo success with "Twelfth Of Never" on MGM which jumps into the star studded 55th slot, up from a starred 72. The song was our pick in the Feb. 24 issue. Airplay is reported in 10 cities: WIXX-AM New Orleans; WDKY-AM Milwaukee; KYA-AM San

Francisco; WMAK-AM Memphis; WFOM-AM and WBBO-AM both in Atlanta; KRUZ-AM Phoenix; KNUZ-AM Houston; WHB-AM Kansas City; KHJ-AM Los Angeles and CKLW-AM Detroit.

New York reports the strongest sales (although there is no airplay reporting to our research department), followed by Milwaukee, Memphis, Detroit, Minneapolis, New Orleans, Baltimore, Los Angeles, San Francisco and Boston.

**Steely Dan's** ABC effort "Reelin' In The Years" appears this week into the 68th spot with a star, up from 82 with a star. The Los Angeles based act which was primarily a studio band, was our panel's pick in the March 3 issue.

Airplay is small: WIXY-AM Cleveland; KOL-AM and KJR-AM both Seattle; KROQ-AM Los Angeles. Sales are strongest in Cleveland, followed by St. Louis, Washington, Houston, Los Angeles, Seattle and New York.

## Hot Chart Action

**Dawn's** "Tie A Yellow Ribbon Around The Old Oak Tree" on Bell, is a catchy, simple song which jumps to 29 with a star from 48 with a star. The Tony Orlando led act is picking up impressive airplay: KNUZ-AM and KILT-AM Houston; WBBO-AM and WFOM-AM both Atlanta; WIBG-AM Philadelphia; WCAR-AM and CKLW-AM both

Detroit; WCFL-AM Chicago; WIXY-AM Cleveland; KJR-AM and KUL-AM both Seattle; WTIX-AM New Orleans; WMAK-AM Memphis and WDGY-AM Minneapolis.

Sales are reported in Philadelphia, Baltimore, New Orleans, Seattle, San Francisco, Milwaukee, Houston, New York, Boston, Cleveland, Washington, Miami, Atlanta and Chicago.

20th post with a star, up from 27 with a star. The composer is reaping station play at KNUZ-AM and KILT-AM both Houston; WHBQ-AM and WMAK-AM both Memphis; KDWB-AM Minneapolis; WCFL-AM Chicago; KROQ-AM Los Angeles; WMEX-AM Boston; WIXY-AM Cleveland; WEAM-AM and WPGC-AM Washington; WDKY-AM Milwaukee and KOL-AM Seattle.

Sales are healthy in Los Angeles, Cleveland, Baltimore, Washington; Miami, Minneapolis, Philadelphia, Chicago, Dallas, Milwaukee and Houston.

**Loudon Wainwright II** has a humorous hit, "Dead Skunk" which moves into the

Songs listed on this page are the consensus of a review panel which listened to the music individually and then collectively and then voted

for the titles published this week. Songs not listed have received a three star rating. Review Editor—Eliot Tiegel.

## Pop Picks

**THE PARTRIDGE FAMILY, FRIEND AND A LOVER (2:29)** producer: Wes Farrell; writers: Wes Farrell, Danny Janssen, Bobby Hart; Screen Gems, Columbia, BMI. This catchy sing-a-long sounds a little different from other single release by this act in that the guitar is more dominant and, seemly more funk flavored. This coupled with timely horn arrangements gives the voices nice support. Flip: no info available. Bell 45,336.

**CARLY SIMON, THE RIGHT THING TO DO (2:57)**; producer: Richard Perry; writer: Carly Simon; Quackenbush, LTD. ASCAP. This soft love song has all the ingredients to keep her on top in the female vocalists field. Production is excellent and light horn backing leads to catchiness of this cut from her "No Secrets" LP. Flip: We Have No Secrets (3:57). Info the same for all categories. Elektra 45843.

**DON McLEAN—IF WE TRY (3:29)** producer: Ed Freeman; writer: Don McLean. Yahweh, BMI. Softly, lolling phrases and McLean's relaxed stance help him explore

the state of mutual involvement. A good change of pace from "Dreidel." Flip: no info available. UA 206.

**LOGGINS & MESSINA, THINKING OF YOU (2:17)** producer: Jim Messina; writer: Jim Messina; Jasperilla, ASCAP. A slight change of pace from their "Your Mama Don't Dance," this disk displays their unbeatable harmony. The medium tempo is held together by a mellow steel guitar that flows throughout. Flip: no info available. Columbia 4-45815.

## also recommended

**ANDY WILLIAMS—Last Tango In Paris (2:30)**; producer: Richard Perry; writers: Dore Previn, Gato Barbieri; Unart, BMI. Columbia 4-45814.

**SERGIO MENDES & BRASIL '77—Love Music (3:07)**; producer: Bones Howe; writers: Denniss Lambert, Brian Potter; Trousdale, Soldier, BMI. Bell 45, 335.

**JOHN KURTZ—Rock and Roll Love Song For Rosie (3:30)**; producer: Steve Barri; writer: M. McGinniss, Four Star, BMI. ABC 11353.

**JEFF BARRY—Walkin' In The Sun (3:10)**; producer: Jeff Barry; writer: Jeff Barry; Broadside, BMI. A&M 1422.

**ROGER COOK—If It Wasn't For The Reason (2:38)**; producer: John Burgess; writers:

Cook, Greenaway; Cookaway, ASCAP. Kama Sutra 571 (Buddah).

**SAMMY DAVIS, JR.—(I'd Be) A Legend In My Time (2:40)**; producers: Mike Curb, Don Costa; writer: Don Gibson; Acuff-Rose, BMI. MGM 14513.

**BRENTON WOOD—Another Saturday Night (2:50)**; producer: Brenton Wood; writer: Sam Cooke; Kags, BMI. Prophecy 73003.

**TRINI LOPEZ—Butterfly (3:20)**; producers: Mike Curb, Don Costa; writers: Gerard, Bernet, Barnes, Mack David, Curb; Sabathani & Chrysalis, ASCAP. Griffin 504 (MGM).

**TOMMY ROE—Working Class Hero (3:20)**; producers: Mike Curb, Don Costa.

Tommy Roe; writer: Tommy Roe; Low-Twi, BMI. MGM South 7013.

**WAYNE BERRY—Beachwood Blues (2:42)**; producer: Michael Jackson; writer: Wayne Berry; Warner Bros., Browns Mill, ASCAP. A&M 1421.

**CHI COLTRANE—You Were My Friend (3:23)**; producer: Toxey French; writer: Chi Coltrane; Chinick, no society listed. Columbia 4-45802.

**GRAHAM SACHER—I Shall Sing My Song (3:10)**; producer: Graham Sacher; writer: Graham Sacher; Lion Tracks, Gravic, BMI. MGM 14514.

**ELECTRIC LIGHT ORCHESTRA—Roll Over Beethoven (4:30)**; producer: Jeff Lynne; writer: Chuck Berry; ARC, BMI. UA 173.

## First Time Around Picks

(These are debut singles by artists deserving airplay and sales exposure.)

**SEA DOG—Beyond The Spirit (3:20)**; producer: Chip Taylor; writer: Chip Taylor;

Back Road, Blackwood, BMI. Echoed voices and good guitar rhythms. Scepter 12377.

**JERRY TAWNEY—Turn On The Radio (3:30)**; producer: Jerry Fuller; writer: Jerry Tawney; Lazy Libra, ASCAP. Rich sounding production on a medium tempo tune. Bell 45,333.

**SHIRLEY & KURTIS VAUGHN—That's How It Is (3:30)**; producer: Carl Maduri; writer: Shirley Vaughn; Manikni, ASCAP. Strong female soul voice with good potential. Greene Mountain 411.

**LOVE AND TEARS—Needles And Pins (3:31)**; producers: Michael Holm, Dieter Behlinda; Metric, BMI. Voices soar across pounding accompaniment. Polydor 15038.

## Soul Picks

**BILLY PAUL—AM I BLACK ENOUGH FOR YOU (3:19)**; producers: Gamble-Huff; writers: Gamble-Huff; Mighty Three, BMI. Paul takes a different route in this outing

with material that is loaded with rhythm and lyric of social context. The Gamble-Huff tune lacks the pop appeal of Paul's "Me & Mrs. Jones," flip of "I'm Gonna

Make It This Time," which is very soft, could also see action. Philadelphia International 3526 (Columbia).

## also recommended

**RUFUS THOMAS—Funky Robot (Part I) (2:43)**; producer: Tom Nixon; writers: Rufus Thomas, Don Dortch; Birdees, Rufon, ASCAP. Stax 0153.

**HONEY CONE—If I Can't Fly (3:23)**; producer: Greg Perry; writers: A. Bond, G. Perry; Gold Forever, BMI. Hot Wax 7301.

**DENNIS DOFFEY AND THE DETROIT GUITAR BAND—Capricorn's Thing (2:12)**; pro-

ducer: Mike Theodore; writer: Dennis Coffey; Interior, BMI, Sussex 251.

**LUTHER INGRAM—Always (3:50)**; producer: Johnny Baylor; writers: Luther Ingram, Johnny Baylor; Klondike, BMI. Koko 2115 (Stax).

**LITTLE MILTON—Rainy Day (3:13)**; producer: Milton Campbell; writers: Milton Campbell, Warnell Smith; Trice, BMI. STA 7148.

**MICHAEL HUDSON—The Good Guy Always Gets The Girl (2:45)**; producer: Jerry Puckett; writer: Allen O'Day; Viva, Wren, BMI. Chimneyville 447 (Atlantic).

**VICKI BRITTON—The Only Thing That's Free (3:17)**; producer: Amigo Productions; writer: Mylon R. LeFevre; Mylon LeFevre, BMI. MGM 14512.

**FAITH, HOPE & CHARITY—Who Made You Go (2:59)**; producer: Mike Stokes; writer: Z. Cusseau; Interior, BMI, Sussex 252.

## Country Picks

**JOHNNY RUSSELL—CHAINED (2:20)**. Producer, Jerry Bradley; writers, Jerry Foster & Bill Rice; Hall-Clement (BMI). A strong writer himself, Russell now proves himself the heavyweight he is with a Foster-Rice tune, with excellent background arrangement. Flip side: No info. RCA 74-0908.

**CONWAY TWITTY—BABY'S GONE (3:00)**. Producer: Owen Bradley; writers: Conway Twitty, Billy Parks; Twitty Bird (BMI). A good two-sided record, but this one

has that very lonesome sound which is bound to attract consumers. He is singing at his best. Flip side: "Dim Lonely Places"; producer: same; writers: Conway Twitty-L.E. White. MCA 40027.

**PAT MCKINNEY—DOWN FROM DOVER (2:38)**. Producer: Jim Malloy; writer: Dolly Parton; Oweper (BMI). This fine singer has been waiting in the wings for the right song, and now she has it, thanks to the creative ability of Miss Parton. Pat gives it all it's worth. Flip side: No info. MEGA 615-0105.

**RED STEAGALL—TRUE LOVE (2:45)**. Producer: Joe Allison; writer: Cole Porter; Chappell (ASCAP). It's about time for this Cole Porter tune to be a hit again, and

Steagall gives it every opportunity. It's smooth enough to be accepted by MOR stations as well. Yet it's done in country swing style.

Flip side: "Something Nice and Easy"; producer: same; writer: Red Steagall. Capitol 3562.

**JOE STAMPLEY—BRING IT ON HOME (To Your Woman) (2:06)**. Producer: Norris Wilson; writers: Norris Wilson, Joe Stampley, C. Taylor; Al Gallico/Algee (BMI). Another example of producer and artist working well together, and Stampley's strong voice puts this one across to match his earlier successes. Flip side: No info. DOT 17452.

## also recommended

**CURTIS POTTER—Case Of Sorrow (3:15)**; producer: Ray Pennington; writers: Boudleaux Bryant, Dale Bryant; House of Bryant (BMI). Capitol 3516.

**LEFTY FRIZZELL—I Buy The Wine (2:43)**; producer: Don Gant; writers: Rory Bourke, G. Barnhill; Chapel (ASCAP)/UNI (BMI). ABC-11350.

**SUE THOMPSON & DON GIBSON—The Two Of Us Together (2:58)**; producer:

Wesley Rose, Don Gant; writer: Don Gibson; Acuff-Rose (BMI). Hickory 45-K-1665.

**JAN HOWARD—Too Many Ties That Bind (2:41)**; producer: Owen Bradley; writer: Ben Peters; Ben Peters Music (BMI). MCA-40020.

**CRYSTAL GAYLE—Show Me How (2:36)**; producer: Owen Bradley; writer: Carol Jones. Sure Fire (BMI). MCA 40016.

**JIMMY HALL—Working Man's Woman (2:56)**; producer: Charlie McCoy & Ray Pennington; writers: T. Seals, D. Goodman; Waylon Jennings; Danor Music (BMI). Monument ZS7 8563.

**JIMMY GRIGGS—Don't Expect Me To Be Your Friend (3:32)**; producer: Tommy Hill; writer: Lobo; Xaiser-Famous (ASCAP). Gusto 106.

# A BILLBOARD N.A.B. MINUTE MYSTERY:



## THE CASE OF THE DECEASED DEEJAY

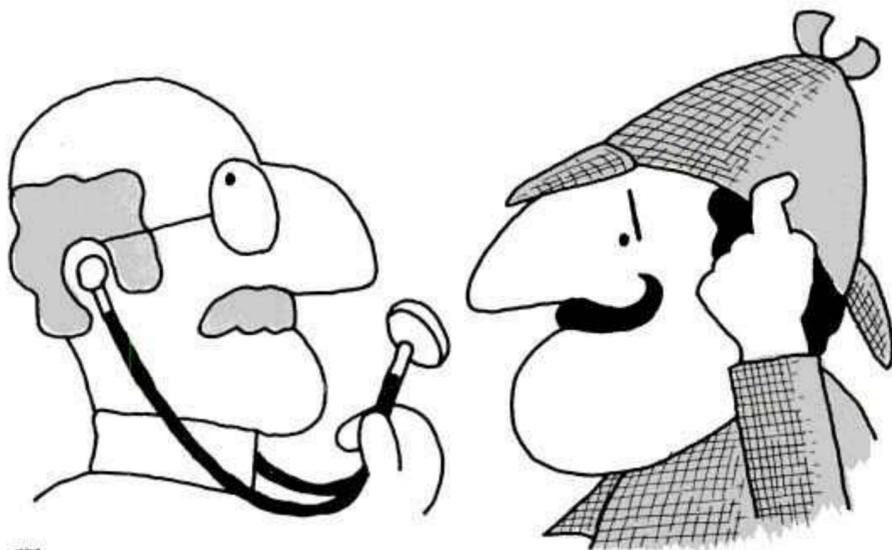
Had it not been for the glaucoma in his mind's eye, Inspector Montaigne's daily cranial injections of Murine would not have brain-washed him into thinking that well-known disc jockey

Larry Lipp's death was due to natural causes. The Inspector reasoned that Mr. Lipp's heart had suddenly and emphatically stopped. The inspector was right. The ice pick protruding from the victim's chest offered mute testimony that the deejay's heart had, indeed, stopped beating.

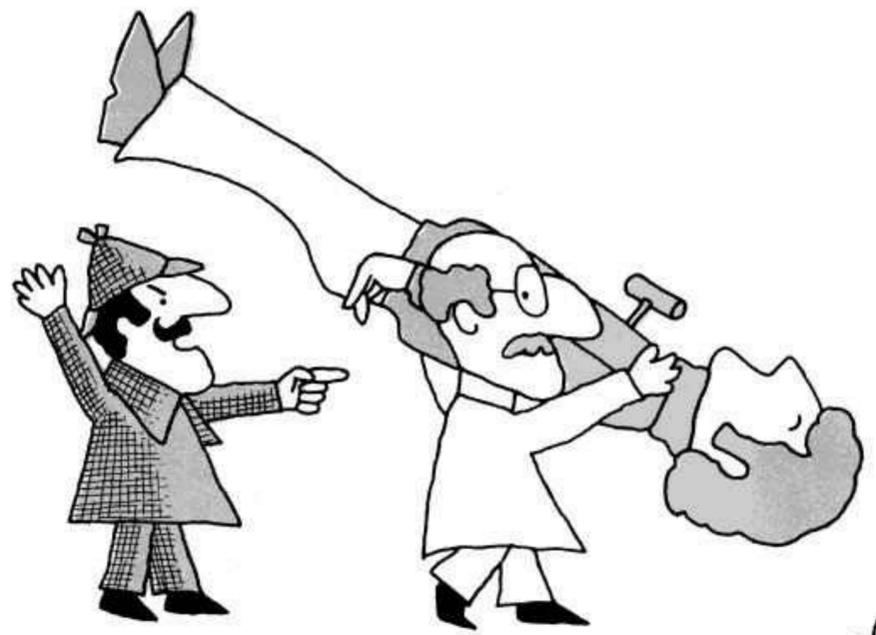


Larry Lipp's death was due to natural causes. The Inspector reasoned that Mr. Lipp's heart had suddenly and emphatically stopped. The inspector was right. The ice pick protruding from the victim's chest offered mute testimony that the deejay's heart had, indeed, stopped beating.

Inspector Montaigne quickly ruled out any notions the police had of foul play (had it been foul play, according to the Inspector, the room would have been littered with feathers). If anything, the Inspector explained, Larry Lipp's death was accidental. Examining the corpse closely, Inspector Montaigne re-enacted the tragedy. According to the Inspector, Larry Lipp was carrying the ice pick across the room when he tripped and fell on the lethal tool no less than 15 or 16 times.



Suddenly, the silence of the room was broken. "This man is deceased," the coroner croaked. "You mean he's suffering from some unknown, exotic sickness?" Inspector Montaigne asked. "I thought he was dead."



Gravely, the coroner let the Inspector's question pass on unnoticed and attempted to spirit the corpse away.

"Hold it right there," the Inspector demanded, his voice shrouded in a pall of mystery.

"I can't," the coroner answered stiffly.

"I have my rites."



"You also have *bier* on your breath and I arrest you for the murder of Larry Lipp," the Inspector gasped lastly.

How did Inspector Montaigne know that the coroner was guilty of the deceased deejay's demise?

**DISSOLUTION:** Inspector Montaigne reasoned that the coroner was guilty of killing the late Larry Lipp because murder is a serious undertaking. Not to mention the fact that Inspector Montaigne knew that the dead man, in reality, was the coroner's illegitimate son, thus becoming the funeral director's fatal mistake early in (if you'll pardon the expression) life. The Inspector also learned, by reading Billboard's informative N.A.B. issue, that the one supreme, unpardonable sin frowned upon by the fraternity of the airwaves is allowing a gaping hole of silence to escape over the air. With this in mind, the coroner fiendishly murdered his son and broke the Golden Rule of radio. The one that prohibits *dead heir* of any kind.

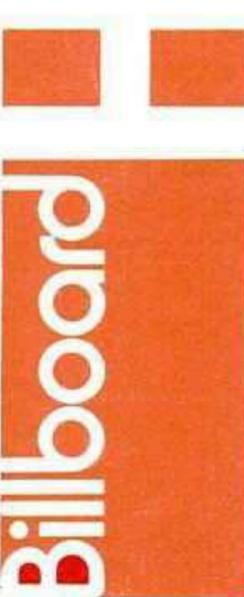
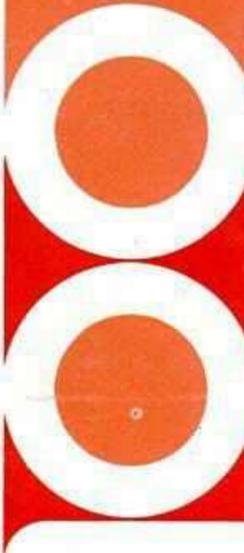


**BILLBOARD'S N.A.B. SPECIAL COMING MARCH 31, 1973 AD DEADLINE MARCH 16, 1973**

**STAR PERFORMER**—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending March 17, 1973



**HOT 100 A-Z - (Publisher - Licensee)**

Ain't No Woman (Like the One I Got) (Trousdale/Soldier, BMI)..... 14  
 Also Sprach Zarathustra (2001) (Three Brothers, ASCAP)..... 4  
 Armed and Extremely Dangerous (Nickel Shoe/Six Strip, BMI)..... 95  
 Aubrey (Screen Gems-Columbia, BMI)..... 17  
 Bell Bottom Blues (Casseroles, BMI) 78  
 Big City Miss Ruth Ann (Cedarwood/Free Breeze, BMI)..... 23  
 Bitter Bad (Neighborhood, ASCAP) 44  
 Blue Suede Shoes (Hill & Range, BMI)..... 10  
 Boo, Boo Don't Cha Be Blue (Big Seven, BMI)..... 71  
 Break Up to Make Up (Bellboy/Assorted, BMI)..... 11  
 Call Me (Come Back Home) (Jec/AI Green, BMI)..... 16  
 Cherry Cherry (Tallyrand, BMI)..... 4  
 Cindy Incidentally (WB, ASCAP)..... 75  
 Cisco Kid (Far Out, ASCAP)..... 45  
 Cook with Honey (Bojo, ASCAP)..... 40  
 Could It Be I'm Falling in Love (Bellboy, BMI)..... 7

Cover of Rolling Stone (Evil Eye, BMI)..... 6  
 Crocodile Rock (James, BMI)..... 13  
 Daddy's Home (Mon, BMI)..... 9  
 Daisy & Day (Cassette/Every Little Tune, ASCAP)..... 47  
 Dancing in the Moonlight (Unart, BMI/St. Nathanson, ASCAP)..... 21  
 Dancing to Your Music (Muscle Shoals, BMI)..... 00  
 Danny's Song (Grossos, ASCAP)..... 10  
 Dead Skunk (Frank, ASCAP)..... 20  
 Do It in the Name of Love (Heiress, BMI)..... 64  
 Do You Want to Dance (Clokus, ASCAP)..... 19  
 Don't Cross the River (WB, ASCAP) 53  
 Don't Expect Me to Be Your Friend (Kaiser-Famous, ASCAP)..... 28  
 Down and Out in New York City (Dijon, BMI)..... 77  
 Dream Me Home (Screen Gems-Columbia/Songpainter, BMI)..... 74  
 Drift Away (Almo, ASCAP)..... 59  
 Dueling Banjos (Warner/Tamerlane, BMI)..... 2

Follow Your Daughter Home (Music Expressions, BMI)..... 61  
 Frankenstein (Silver Stedd, BMI)..... 57  
 Funky Worm (Bridgeport, BMI)..... 70  
 Give Me Your Love (Cameo, BMI)..... 31  
 Good Morning Heartache (Northern, ASCAP)..... 34  
 Gudbuy T' Jane (Barn, BMI)..... 86  
 Hallelujah Day (Jobete, ASCAP)..... 5  
 Hello Hurray (Warner Bros., ASCAP)..... 35  
 Hocus Pocus (Blue Discque, ASCAP)..... 83  
 Hummingbird (Dawnbreaker, BMI)..... 22  
 I Knew Jesus (Before He Was A Star) (Encino, ASCAP)..... 9  
 If You Got to Break Another Heart (Landers-Roberts/April, ASCAP)..... 72  
 I'm Doing Fine Now (Mighty-Three, BMI)..... 80  
 I'm Just a Singer in a Rock and Roll Band (Leeds, ASCAP)..... 12  
 Jambalaya (On the Bayou) (Acuff-Rose, BMI)..... 41  
 Keep on Singing (Pocket Full of Tunes, BMI)..... 50

Killing Me Softly with His Song (Fox-Gamble, BMI)..... 1  
 Kissing My Love (Interior, BMI)..... 32  
 Kufanya Mapezie (Damoja, BMI)..... 19  
 Last Song (Eeyor, ASCAP)..... 5  
 Last Tango in Paris (Unart, BMI)..... 94  
 Let Your Year Be Yeah (Irving, BMI) 82  
 A Letter to Myself (Julio-Brian, BMI)..... 42  
 Little Willie (Chinnicap/Rak, ASCAP)..... 36  
 The Lord Knows I'm Drinking (Stallion, BMI)..... 92  
 Lost Horizon (Colgems/New Hidden Valley/J.C., ASCAP)..... 63  
 Love Is What You Make It (Wingate, ASCAP)..... 56  
 Love Train (Assorted, BMI)..... 3  
 Magic Woman Touch (Dramadene, BMI)..... 60  
 Master of Eyes (Pundit/Syberia, BMI)..... 37  
 Masterpiece (Stone Diamond, BMI) 37  
 Master of Eyes (Pundit/Syberia, BMI)..... 37  
 Masterpiece (Stone Diamond, BMI) 37  
 The Message (Heavy, BMI)..... 48  
 Names, Tags, Numbers & Labels (Landers/Roberts, ASCAP)..... 93

Neither One of Us (Wants to Say Goodbye) (Keca, ASCAP)..... 8  
 The Night the Lights Went Out in Georgia (Russ, ASCAP)..... 30  
 Oh La De Da (Muscle Shoals Sound, BMI)..... 69  
 One Less Set of Footsteps (Blendingwell/Wingate, ASCAP) 39  
 One Man Band (Plays all Alone) (Blackwood, BMI)..... 58  
 One Man Parade (County Road/Blackwood)..... 67  
 Out of the Question (MAM, ASCAP) 65  
 Pardon Me Sir (THO-Andover, ASCAP)..... 55  
 Peaceful (Four Score, BMI)..... 51  
 Peaceful Easy Feeling (Jazz-Bird/Benchmark, ASCAP)..... 54  
 Pinball Wizard/See Me, Feel Me (Track, BMI)..... 62  
 Reeling in the Years (Red Giant, ASCAP)..... 68  
 River Road (Upfall, ASCAP)..... 96  
 Rocky Mountain High (Cherry Lane, ASCAP)..... 15  
 Rosalie (Seven Iron, BMI)..... 43  
 Rosanna (Low-Sal, BMI)..... 98  
 Sail on Sailor (Brother, BMI)..... 79

Sing (Jonoco, ASCAP)..... 26  
 Soul Song (Calico/Algee, BMI)..... 18  
 Space Oddity (TRO-Andover, ASCAP)..... 24  
 Step by Step (Gaucho/Belinda, ASCAP)..... 57  
 Stir It Up (Cayman, ASCAP)..... 22  
 Stop, Wait & Listen (Nitty Gritty, BMI)..... 91  
 Stuck in the Middle With You (Hudson Bay, BMI)..... 66  
 Superman (Prima Donna, BMI)..... 49  
 Teddy Bear Song (Duchess, BMI)..... 88  
 The Twelfth of Never (Empress, ASCAP)..... 55  
 Tie a Yellow Ribbon Round the Old Oak Tree (Five Arts, BMI)..... 29  
 Walk on the Wild Side (Oakfield Avenue, BMI)..... 46  
 Who Was It? (MAM, ASCAP)..... 7  
 Wildflower (Edsel, BMI)..... 57  
 Wish I Could Talk to You (Dotted Lion/Sylco, ASCAP)..... 81  
 Yesterday I Had the Blues (Blackwood, BMI)..... 73  
 You Are the Sunshine of My Life (Stein & Van Stock/Black Bull, ASCAP) 6  
 You're So Vain (Quackenbush, ASCAP)..... 26

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	<b>KILLING ME SOFTLY WITH HIS SONG</b> • 8	Roberta Flack (Joel Dorn), Atlantic 45-2940
2	2	<b>DUELING BANJOS</b> 10	Deliverance (Eric Weissberg & Steve Mandel) Warner Bros. 7659
3	5	<b>LOVE TRAIN</b> • 9	O'Jays (Gamble-Huff), Philadelphia International 73524 (Columbia)
4	6	<b>ALSO SPRACH ZARATHUSTRA (2001)</b> 7	Deodato (Creed Taylor), CTI 12
5	3	<b>LAST SONG</b> 14	Edward Bear (Gene Martynec), Capitol 3452
6	8	<b>THE COVER OF ROLLING STONE</b> 16	Dr. Hook & the Medicine Show (Ron Haffkine), Columbia 4-45732
7	4	<b>COULD IT BE I'M FALLING IN LOVE</b> • 12	Spinners (Thom Bell), Atlantic 45-2927
8	16	<b>NEITHER ONE OF US (Wants to be the First to Say Goodbye)</b> 8	Gladys Knight & the Pips (Joe Porter), Soul 35098 (Motown)
9	10	<b>DADDY'S HOME</b> 15	Jermaine Jackson (the Corporation), Motown 1216
10	15	<b>DANNY'S SONG</b> 11	Anne Murray (Brian Abern), Capitol 3481
11	18	<b>BREAK UP TO MAKE UP</b> 6	The Stylistics (Thom Bell), Avco 4611
12	13	<b>I'M JUST A SINGER (In a Rock and Roll Band)</b> 7	Moody Blues (Tony Clarke), Threshold 45-67012 (London)
13	7	<b>CROCODILE ROCK</b> • 15	Elton John (Gus Dudgeon), MCA 40000
14	20	<b>AIN'T NO WOMAN (Like the One I've Got)</b> 7	Four Tops (Steve Barri, Dennis Lambert, Brian Potter), Dunhill 4339
15	9	<b>ROCKY MOUNTAIN HIGH</b> 17	John Denver (Milton Okun), RCA 74-0829
16	23	<b>CALL ME (Come Back Home)</b> 5	Al Green (Willie Mitchell), Hi 45-2235 (London)
17	21	<b>AUBREY</b> 7	Bread (David Gates), Elektra 45832
18	31	<b>SING</b> 4	Carpenters (Richard & Karen Carpenter), A&M 1413
19	17	<b>DO YOU WANT TO DANCE</b> 13	Bette Midler (Joel Dorn), Atlantic 45-2928
20	27	<b>DEAD SKUNK</b> 8	Loudon Wainwright III (Thomas Jefferson Kaye), Columbia 4-45726
21	14	<b>DANCING IN THE MOONLIGHT</b> 21	King Harvest (Berjot-Robinson), Perception 515
22	26	<b>HUMMINGBIRD</b> 9	Seals & Crofts (Louie Shelton), Warner Bros. 7671
23	25	<b>BIG CITY MISS RUTH ANN</b> 12	Gallery (Mike Theodore, Dennis Coffey), Sussex 248 (Buddah)
24	28	<b>SPACE ODDITY</b> 8	David Bowie (Gus Dudgeon), RCA 74-0876
25	34	<b>MASTERPIECE</b> 4	Temptations (Norman Whitfield), Gordy 7126 (Motown)
26	11	<b>YOU'RE SO VAIN</b> • 16	Carly Simon (Richard Perry), Elektra 45824
27	30	<b>STIR IT UP</b> 6	Johnny Nash (Johnny Nash), Epic 5-10949 (Columbia)
28	12	<b>DON'T EXPECT ME TO BE YOUR FRIEND</b> 12	Lobo (Phil Gernhard), Big Tree 158 (Bell)
29	48	<b>TIE A YELLOW RIBBON ROUND THE OLD OAK TREE</b> 5	Dawn (Hank Medress, Dave Appell & the Tokens), Bell 45-318
30	47	<b>THE NIGHT THE LIGHTS WENT OUT IN GEORGIA</b> 6	Vicki Lawrence (Snuff Garrett), Bell 45-303
31	32	<b>GIVE ME YOUR LOVE</b> 10	Barbara Mason (Curtis Mayfield), Buddah 331
32	35	<b>KISSING MY LOVE</b> 7	Bill Withers (Bill Withers), Sussex 250 (Buddah)
33	40	<b>PEACEFUL</b> 7	Helen Reddy (Tom Catalano), Capitol 3527
34	36	<b>GOOD MORNING HEARTACHE</b> 10	Diana Ross (Berry Gordy), Motown 1211

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
35	38	<b>HELLO HURRAY</b> 7	Alice Cooper (Bob Ezrin), Warner Bros. 7673
36	49	<b>LITTLE WILLIE</b> 9	The Sweet (Phil Wainman for New Productions Ltd.), Bell 45-251
37	39	<b>MASTER OF EYES</b> 6	Aretha Franklin (Aretha Franklin, Quincy Jones), Atlantic 45-2941
38	37	<b>SOUL SONG</b> 11	Joe Stampley (Norris Wilson), Dot 17442 (Famous)
39	42	<b>ONE LESS SET OF FOOTSTEPS</b> 7	Jim Croce (Terry Cashman & Tommy West), ABC 11346
40	45	<b>COOK WITH HONEY</b> 6	Judy Collins (Mark Abramson & Judy Collins), Elektra 45831
41	19	<b>JAMBALAYA (On the Bayou)</b> 16	Blue Ridge Rangers (John Fogerty), Fantasy 689
42	44	<b>A LETTER TO MYSELF</b> 6	The Chi-Lites (Eugene Record), Brunswick 55491
43	43	<b>ROSALIE</b> 8	Sam Neely (Rudy Durand), Capitol 3510
44	50	<b>BITTER BAD</b> 5	Melanie (Peter Schekeryk), Neighborhood 4210 (Famous)
45	69	<b>CISCO KID</b> • 3	War (Jerry Goldstein, Lonnie Jordan & Howard Scott for Far Out Productions), United Artists 163
46	54	<b>WALK ON THE WILD SIDE</b> 5	Lou Reed (David Bowie), RCA 74-0887
47	59	<b>DAISY A DAY</b> 5	Jud Strunk (Mike Curb & Don Costa), MGM 14463
48	52	<b>THE MESSAGE</b> 9	Cymande (John Schroeder), Janus 203
49	57	<b>SUPERMAN</b> 4	Donna Fargo (Stan Silver), Dot 17444 (Famous)
50	51	<b>KEEP ON SINGING</b> 7	Austin Roberts (Danny Janssen, Bobby Hart, Austin Roberts), Chelsea 78-0110 (RCA)
51	56	<b>PARDON ME SIR</b> 5	Joe Cocker (Denny Cordell), A&M 1407
52	60	<b>STEP BY STEP</b> 5	Joe Simon (Raeford Gerald for Guardian Productions), Spring 133 (Polydor)
53	53	<b>DONT CROSS THE RIVER</b> 8	America (America), Warner Bros. 7670
54	22	<b>PEACEFUL EASY FEELING</b> 12	Eagles (Glyn Johns), Asylum 11013 (Atlantic)
55	72	<b>THE TWELFTH OF NEVER</b> 3	Donny Osmond (Mike Curb, Don Costa), MGM 14503
56	58	<b>LOVE IS WHAT YOU MAKE IT</b> 8	Grass Roots (Steve Barri, Rob Grill, Warren Entner), Dunhill 4335
57	65	<b>WILDFLOWER</b> 5	Skyark (Eirik the Norwegian), Capitol 6626
58	62	<b>ONE MAN BAND (Plays All Alone)</b> 5	Ronnie Dyson (Thom Bell), Columbia 4-45776
59	66	<b>DRIFT AWAY</b> 4	Dobie Gray (Mentor Williams), Decca 33057 (MCA)
60	64	<b>MAGIC WOMAN TOUCH</b> 6	The Hollies (Hollies), Epic 5-10951 (Columbia)
61	61	<b>FOLLOW YOUR DAUGHTER HOME</b> 7	Guess Who (Jack Richardson), RCA 74-0880
62	70	<b>PINBALL WIZARD/SEE ME, FEEL ME</b> 4	The New Seekers (Michael Lloyd), MGM/Verve 10709
63	63	<b>LOST HORIZON</b> 6	Shawn Phillips (Burt Bacharach), A&M 1405
64	68	<b>DO IT IN THE NAME OF LOVE</b> 7	Candi Staton (Rick Hall), Fame 91009 (United Artists)
65	73	<b>OUT OF THE QUESTION</b> 3	Gilbert O'Sullivan (Gordon Mills), MAM 3628 (London)
66	74	<b>STUCK IN THE MIDDLE WITH YOU</b> 3	Stalers Wheel (Lieber-Stoller), A&M 1416
67	67	<b>ONE MAN PARADE</b> 3	James Taylor (Peter Asher), Warner Bros. 7682

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
68	82	<b>REELING IN THE YEARS</b> 2	Steely Dan (Gary Katz), ABC 11352
69	80	<b>OH LA DE DA</b> 2	Staple Singers (Al Bell), Stax 0156 (Columbia)
70	79	<b>FUNKY WORM</b> 4	Ohio Players (Ohio Players), Westbound 214 (Chess/Janus)
71	71	<b>BOO BOO DON'T 'CHA BE BLUE</b> 5	Tommy James (Tommy James & Bob King), Media Sound 7140 (Roulette)
72	77	<b>IF YOU GOT TO BREAK ANOTHER HEART</b> 3	Albert Hammond (Don Altfeld, Albert Hammond, Mums 76015 (Columbia)
73	76	<b>YESTERDAY I HAD THE BLUES</b> 3	Harold Melvin & the Blue Notes (Gamble-Huff), Philadelphia International 73525 (Columbia)
74	75	<b>DREAM ME HOME</b> 5	Mac Davis (Rick Hall), Columbia 4-45773
75	83	<b>CINDY INCIDENTALLY</b> 2	Faces (Glyn Johns), Warner Bros. 7681
76	-	<b>YOU ARE THE SUNSHINE OF MY LIFE</b> 1	Stevie Wonder (Stevie Wonder) Tamla 54232 (Motown)
77	85	<b>DOWN AND OUT IN NEW YORK CITY</b> 2	James Brown (James Brown), Polydor 14168
78	78	<b>BELL BOTTOM BLUES</b> 5	Eric Clapton (The Dominos & Tom Dowd), Polydor 15056
79	81	<b>SAIL ON SAILOR</b> 4	Beach Boys (Beach Boys), Reprise/Brother 1138
80	86	<b>I'M DOING FINE NOW</b> 3	New York City (Thom Bell), Chelsea 78-0113 (RCA)
81	84	<b>WISH THAT I COULD TALK TO YOU</b> 7	Sylvers (Jerry Butler, Meg Johnson, Michael Viner), Pride 1019 (MGM)
82	89	<b>LET YOUR YEAH BE YEAH</b> 3	Brownsville Station (D. Morris, E. Stevens), Big Tree 161 (Bell)
83	93	<b>HOCUS POCUS</b> 3	Focus (Mike Vernon for RTM), Sire 704 (Famous)
84	-	<b>CHERRY CHERRY</b> 1	Neil Diamond (Tom Catalano) MCA 40017
85	-	<b>HALLELUJAH DAY</b> 1	Jackson Five (Berry Gordy, Jr.) Motown 1224
86	88	<b>GUDBUY T'JANE</b> 2	Slade (Chas Chandler), Polydor 15060
87	-	<b>WHO WAS IT?</b> 1	Hurricane Smith (Hurricane Smith) Capitol 3455
88	90	<b>TEDDY BEAR SONG</b> 4	Barbara Fairchild (Jerry Crutchfield), Columbia 4-45743
89	-	<b>I KNEW JESUS (Before He Was A Star)</b> 1	Glen Campbell (Jimmy Bowen) Capitol 3548
90	-	<b>BLUE SUEDE SHOES</b> 1	Johnny Rivers (Johnny Rivers) United Artists 198
91	92	<b>STOP, WAIT &amp; LISTEN</b> 4	Circus (Walt Maskey), Metromedia 265
92	94	<b>THE LORD KNOWS I'M DRINKING</b> 2	Cal Smith, Decca 33040 (MCA)
93	91	<b>NAMES, TAGS, NUMBERS &amp; LABELS</b> 4	The Association (Don Altfeld, Albert Hammond), Mums 76016 (Columbia)
94	99	<b>LAST TANGO IN PARIS</b> 2	Herb Albert & the Tijuana Brass (Herb Alpert), A&M 1423
95	97	<b>ARMED AND EXTREMELY DANGEROUS</b> 2	First Choice (Stan and Harris & Staff), Philly Groove 175 (Bell)
96	96	<b>RIVER ROAD</b> 3	Uncle Dog (Bob Potter), MCA 40005
97	98	<b>FRANKENSTEIN</b> 2	Edgar Winter (Rick Derringer), Epic 5-10945 (Columbia)
98	100	<b>ROSANNA</b> 2	Dennis Yost and the Classics IV (Buddy Buie), MGM South 7012
99	-	<b>KUFANYA MAPENZIE</b> 1	Ramsey Lewis (Ted Macero) Columbia 4-45766
100	-	<b>DANCING TO YOUR MUSIC</b> 1	Archie Bell & the Drells (Phillip Mitchell) Glades 1707

# 5 Gold Records in 9 Months

239 days after release

ALL DAY MUSIC LP was gold

RIAA Certified: June 19, 1972

219 days after release

SLIPPIN' INTO DARKNESS single was gold

RIAA Certified: June 19, 1972

57 days after release

THE WORLD IS A GHETTO LP was gold

RIAA Certified: December 12, 1972

129 days after release

THE WORLD IS A GHETTO single was gold

RIAA Certified: March 1, 1973

50 minutes after release

THE CISCO KID single was gold

RIAA Certified: March 2, 1973

# WAR



On United Artists Records & Tapes



# Billboard Radio Action & Pick LP's

Continued from page 60

## also recommended

**ELLA FITZGERALD**—*The History Of*, MGM/Verve 2-V6S-8817. Grand repackaging of material from four previous works. Best cuts: "Mack the Knife," "Miss Otis Regrets." "Here's That Rainy Day," "Time After Time."

**STAN GETZ**—*The History Of*, MGM/Verve 2-V6S-8815. These are the best bossa nova cuts Getz did and the material is from nine earlier LP's. Best cuts: "Desafinado," "The Girl From Ipanema," "I Remember Clifford."

**SAMMY DAVIS JR.**, *Count Basie*, MGM SE-4825. The duo shows how to swing in this repackage featuring charts by Quincy Jones. Best cuts: "My Shining Hour," "April In Paris," "Work Song."

## Bubbling Under The Top LP's

201—**BO HANSSON**, *Lord Of The Rings*, Charisma CAS 1059 (Buddah)  
202—**LYNN ANDERSON**, *Keep Me In Mind*, Columbia KC 32078  
203—**JOHNNY RIVERS**, *Superpak*, United Artists UXS 93

204—**SONNY TERRY & BROWNIE MCGHEE**, *Sonny & Terry*, A&M SP 4379  
205—**TONY BROWN & TERRY GARTHWAITE**, *Cross Country*, Capitol ST 11137  
206—**LITTLE FEAT**, *Dixie Chicken*, Warner Brothers BS 2686  
207—**FAMILY**, *Anyway*, United Artists UAS 5527  
208—**JERRY JEFF WALKER**, *Decca DL 7-5384* (MCA)  
209—**NANCY WILSON**, *I Know I Love Him*, Capitol ST 11131

210—**LAST TANGO IN PARIS**, *Soundtrack*, United Artists UA LA045 F  
211—**SOUL SEARCHERS**, *We The People*, Sussex SXBS 7020 (Buddah)  
212—**DUSTY SPRINGFIELD**, *Cameo*, Dunhill X 50128  
213—**IMPRESSIONS**, *Preacher Man*, Curtom CRS 8016 (Buddah)  
214—**DION**, *Greatest Hits*, Columbia KC 31942  
215—**BLOODSTONE**, *Natural High*, London XS 620

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

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

## Bubbling Under The HOT 100

101—**A SHOULDER TO CRY ON**, Charley Pride, RCA 74-0884  
102—**GIMMIE THAT BEAT, Jr.** Walker & the All Stars, Soul 35104 (Motown)  
103—**HEAVEN HELP THE CHILD**, Mickey Newbury, Elektra 45840  
104—**RAINBOW MAN**, Looking Glass, Epic 5-10953 (Columbia)  
105—**PILLOW TALK**, Sylvia, Vibration 521  
106—**KEEP ME IN MIND**, Lynn Anderson, Columbia 4-45768

107—**SAHRA CYNTHIA SYLVIA STOUT**, Shel Silverstein, Columbia 4-45772  
108—**IT AIN'T ALWAYS WHAT YOU WANT**, Soul Children, Stax 0152 (Columbia)  
109—**WOMAN STEALER**, Joe Tex, Dial 0154 (Phonogram)  
110—**CAN I**, Vee Allen, Lion 140 (MGM)  
111—**DELTA QUEEN**, Don Fardon, Chelsea 78-0115 (RCA)  
112—**WISHING WELL**, Free, Island 1212 (Capitol)  
113—**EYESIGHT TO THE BLIND**, Richie Havens, Ode 66032 (A&M)  
114—**WILL IT GO ROUND IN CIRCLES**, Billy Preston, A&M 1411  
115—**(Is Anybody Going) TO SAN ANTONIO**, Doug Sahm, Atlantic 2946  
116—**I MAY NOT BE WHAT YOU WANT**, Mel & Tim, Stax 0154 (Columbia)

117—**I WON'T LAST A DAY WITHOUT YOU**, Paul Williams, A&M 1409  
118—**PLAYGROUND IN MY MIND**, Clint Holmes, Epic 5-10891 (Columbia)  
119—**ARE YOU REALLY HAPPY TOGETHER**, Bulldog, MCA 40014  
120—**MR. MAGIC MAN**, Wilson Pickett, RCA 74-0898  
121—**BRAND NEW KIND OF LOVE**, Bobby Goldsboro, United Artists 51107  
122—**PUT ON YOUR SHOES AND WALK**, Clarence Carter, Fame 10309 (United Artists)  
123—**TOO MANY MONDAYS**, Mary Travers, Warner Brothers 7675  
124—**LOOSE BOOTY**, Funkadelic, Westbound 205 (Chess/Janus)  
125—**RIGHT PLACE WRONG TIME**, Dr. John, Atco 45-6914

## Billboard FM Action Picks

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

ALBUQUERQUE: KRST-FM, Steve Suplin  
BABYLON, N.Y.: WBAB-FM, Steve Elliott  
BALTIMORE: WKTK-FM, Pete Larkin  
CINCINNATI: WEBN-FM, Mary Deciccio  
DALLAS: KAFM-FM, Jack Robinson

EUGENE: WZEL-FM, Stan Garrett  
FRESNO: KFIG-FM, Ray Applton  
HARTFORD: WHCN-FM, Ron Berger  
MIAMI: WBUS-FM, Michael Dean

MILWAUKEE: WZMF-FM, Steve Stevens  
PROVIDENCE: WBRU-FM, Andy Ruthberg  
SEATTLE: KOL-FM, John Kertzer  
ST. LOUIS: KSHE-FM, Shelley Grafman

TORONTO: CHUM-FM, Benjy Karch  
TUCSON: KWFM-FM, Allan Browning  
UTICA, N.Y.: WOUR-FM, Mark Fox  
VALDOSTA, GA.: WVVS-FM, Bill Tullis

## hot chart action

ROY BUCHANNAN, "Second Album," Polydor: KWFM-FM, KRST-FM, CHUM-FM, WOUR-FM, WZEL-FM  
ALICE COOPER, "Billion Dollar Babies," Warner Bros.: KWFM-FM, WZMF-FM, WEBN-FM, KFIG-FM, WKTK-FM  
PINK FLOYD, "Dark Side of the Moon," Harvest: KOL-FM, WBUS-FM, KWFM-FM, WEBN-FM, WBAB-FM, CHUM-FM, KFIG-FM, KSHE-FM, KAFM-FM

JO JO GUNNE, "Bite Down Hard," Asylum: KOL-FM, WEBN-FM, WBRU-FM, WKTK-FM, WHCN-FM  
DR. JOHN, "In the Right Place," Atlantic: WBRU-FM, WBUS-FM, KWFM-FM, WEBN-FM, WKTK-FM, CHUM-FM, KAFM-FM  
JERRY LEE LEWIS, "The Sessions," Mercury: WKTK-FM, CHUM-FM, KSHE-FM,

KAFM-FM, WZEL-FM

TODD RUNDGREN, "A Wizard, A True Star," Bearsville: KOL-FM, WVVS-FM, WZMF-FM, KAFM-FM, KNAC-FM

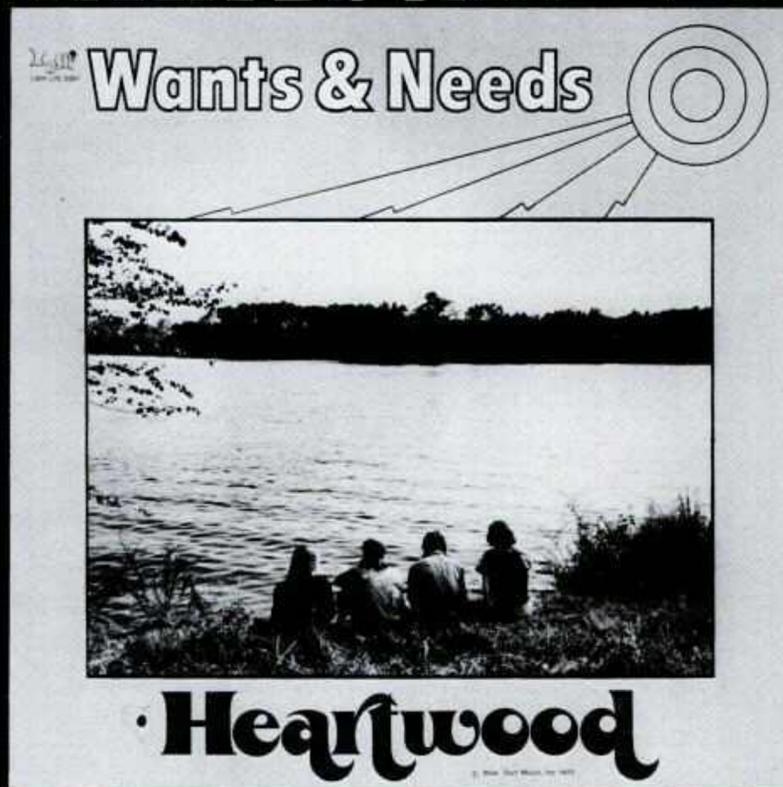
RICK WAKEMAN, "Six Lives of Henry VIII," A&M: WBUS-FM, KOL-FM, WVVS-FM, KFIG-FM, WKTK-FM, WOUR-FM, KNAC-FM

AEROSMITH, "Aerosmith," Columbia: WBAB-FM  
ARBUCKLE, "Arbuckle," Musicor: WBAB-FM  
BATTEAU, "Batteau," Columbia: KWFM-FM  
BELMONT, "Cigars, Acapella & Candy," Buddah: WBAB-FM  
BLACK OAK ARKANSAS, "Raunch & Roll," Atco: WVVS-FM  
BLOONTZ, "Bloontz," Evolution: WBAB-FM  
BLUE OYSTER CULT, "Tyranny & Mutation," Columbia: WEBN-FM, KNAC-FM  
PAUL BUTTERFIELD, "Better Days," Bearsville: KFIG-FM  
CRUSADERS, "Second Crusade," Blue Thumb: WVVS-FM, CHUM-FM  
DONOVAN, "Cosmic Wheel," Epic: KSHE-FM  
DOOBIE BROS., "The Captain & Me," Reprise: WZMF-FM, WEBN-FM, KNAC-FM  
ELECTRIC LIGHT ORCHESTRA, "Roll Over Beethoven," KAFM-FM, KNAC-FM  
ELEPHANT, "Elephant," Capitol: WZEL-FM  
COLIN ENNISMORE, "Ennismore," Epic: WOUR-FM  
FACES, "Cindy Incidentally," Warner Bros. (Single): WEBN-FM, KAFM-FM  
FAMILY, "Anyway," United Artists: WBAB-FM  
FANNY, "Mothers Pride," Reprise: WZMF-FM, KNAC-FM  
FOCUS, "III," Imperial (Import): KOL-FM  
FOGHAT, "Foghat," Warner Bros.: KNAC-FM  
FRAZIER AND DEBOLT, "With Pleasure," Columbia: WBUS-FM, KWFM-FM  
RORY GALLAGHER, "Blue Print," Polydor (Import): WVVS-FM

GARLAND & JEFFREY'S, "Garland & Jeffrey's," Atlantic: WOUR-FM  
J. GEILS BAND, "Give It To Me," Atco (Single): WEBN-FM, KAFM-FM  
GENTLE GIANT, "Octopus," Columbia: KFIG-FM, KNAC-FM, WZEL-FM  
MICK GREENWOOD, "To Friends," MCA: KRST-FM, KNAC-FM  
HEAVEN & EARTH, "Refuge," Ovation: WZMF-FM  
KEN HENSLEY, "Proud Words On A Dusty Shelf," Mercury: KWFM-FM, WVVS-FM, KFIG-FM  
HOOKFOOT, "Communication," A&M: KFIG-FM  
HUMBLE PIE, "Eat It," A&M: WKTK-FM, CHUM-FM  
LEO KOTKE, "My Feet Are Smiling," Capitol: KOL-FM  
HUBERT LAWS, "Morning Star," Cti: CHUM-FM  
LITTLE FEAT, "Dixie Chicken," Warner Bros.: KWFM-FM  
JOHN MARTYN, "Solid Air," Island: WBAB-FM  
ELLEN MCILWAIN, "We the People," Polydor: KFIG-FM  
RALPH McTELL, "Not 'Til Tomorrow," Warner Bros.: WBAB-FM  
BUDDY MILES BAND, "Chapter VII," Columbia: WKTK-FM, CHUM-FM  
MILKWOOD, "Milkwood," Paramount: WZEL-FM  
TRACY NELSON & MOTHER EARTH, "Poor Man's Paradise," Columbia: WZEL-FM  
MICKEY NEWBURY, "Heaven Help The Child," Elektra: WBAB-FM  
DAVID NEWMAN, "The Weapon," Atlantic: WZEL-FM  
LAURA NYRO, "The First Songs," Columbia: KAFM-FM  
POT LIQUOR, "Rock & Roll," Janus: CHUM-FM

PROCAL HARUM, "Grand Hotel," Chrysalis: WVVS-FM  
PROVIDENCE, "Fantasy Fugue," Threshold: WEBN-FM  
YOKO ONO, "Approximately Infinite Universe," Apple: WBAB-FM  
PRETTY THINGS, "Freeway Madness," Warner Bros.: KFIG-FM  
BILL QUATEMAN, "Bill Quateman," Columbia: WKTK-FM  
SAMMY, "Sammy," Philips: WVVS-FM, WZEL-FM  
MADIR SANTOS, "Maestro," United Artists: WBRU-FM  
SEATRIN, "Watch," Warner Bros.: WVVS-FM, KNAC-FM  
JUDEE SILL, "Heart Food," Asylum: WVVS-FM, WKTK-FM, WHCN-FM  
STACKRIDGE, "Friendliness," MCA: KNAC-FM  
MICHAEL STANLEY, "Michael Stanley," Tumbleweed: KOL-FM, KWFM-FM, WVVS-FM  
STEELERS WHEEL, "Steelers Wheel," A&M: WZMF-FM, WEBN-FM  
JOHN STEWART, "Cannons in the Rain," RCA: KAFM-FM  
STYX, "Styx 2," Wooden Nickel: KSHE-FM  
SWEET THURSDAY, "Sweet Thursday," Gramophone: KSHE-FM  
TEMPEST, "Tempest," Warner Bros.: KNAC-FM  
TEMPTATIONS, "Masterpiece," Gordy: KRST-FM, KAFM-FM  
THREE DOG NIGHT, "Around the World," Dunhill: WKTK-FM  
TOWNES VAN ZANDT, "The Late Great," Poppy: WERU-FM, CHUM-FM  
TOM WAITS, "Closing Time," Asylum: WBRU-FM, KOL-FM, KWFM-FM

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**BLUE SURF MUSIC, INC. (BMI)  
ON L&M RECORDS LMLPS 2001  
GENERAL RECORD CORP.**

# Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE						
				ALBUM	8-TRACK	CASSETTE	REEL TO REEL					ALBUM	8-TRACK	CASSETTE	REEL TO REEL					ALBUM	8-TRACK	CASSETTE	REEL TO REEL			
★	2	8	<b>DELIVERANCE</b> Soundtrack Warner Bros. BS 2683	5.98	6.97	6.97			36	36	30	<b>CURTIS MAYFIELD/SOUNDTRACK</b> Superfly Curton CRS 8014 ST (Buddah)	5.98	6.95	6.95	6.95	★	84	5	<b>ERIC CLAPTON</b> Clapton Polydor PD 5526	5.98	6.98	6.98			
	2	1	<b>ELTON JOHN</b> Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98	6.98	6.98			37	37	8	<b>BEACH BOYS</b> Holland Brother/Reprise MS 2118	5.98	6.97	6.97			73	67	16	<b>JOE COCKER</b> A&M SP 4368	5.98	6.98	6.98		
★		5	<b>DIANA ROSS/SOUNDTRACK</b> Lady Sings the Blues Motown M 758 D	7.98	9.95	9.95	9.95		38	39	9	<b>NEIL DIAMOND</b> Double Gold Bang BDS 2 227	9.98	11.98	11.98			74	72	23	<b>GRAND FUNK RAILROAD</b> Phoenix Capitol SMAS 11099	5.98	6.98	6.98		
	4	4	<b>JOHN DENVER</b> Rocky Mountain High RCA LSP 4731	5.98	6.98	6.98	7.95		39	38	19	<b>LOGGINS &amp; MESSINA</b> Columbia KC 31748	5.98	6.98	6.98			75	55	17	<b>NEIL YOUNG/SOUNDTRACK</b> Journey Through the Past Reprise ZKS 6480	6.98	7.98	7.98		
	5	3	<b>CARLY SIMON</b> No Secrets Elektra EKS 75049	5.98	6.97	6.97			40	40	18	<b>BREAD</b> Guitar Man Elektra EKS 75047	5.98	6.97	6.97			76	75	15	<b>RICK NELSON &amp; THE STONE CANYON BAND</b> Garden Party Decca DL 7 5391 (MCA)	5.98	6.98	6.98		
★		12	<b>EUMIR DEODATO</b> Prelude/Deodato CTI CTI 6021	5.98	6.98	6.98			★	107	2	<b>TEMPTATIONS</b> Masterpiece Gordy G 965 L (Motown)	5.98	6.98	6.98			★	96	6	<b>EDWARD BEAR</b> Capital ST 6387	5.98	6.98	6.98		
	7	8	<b>TRAFFIC</b> Shoot Out at the Fantasy Factory Island SW 9323 (Capitol)	5.98	6.98	6.98			42	42	17	<b>BILLY PAUL</b> 360 Degrees of Billy Paul Philadelphia International KZ 31793 (Columbia)	5.98	6.98	6.98			78	81	33	<b>KENNY LOGGINS w/JIM MESSINA</b> Sittin' In Columbia C 31044	5.98	6.98	6.98		
	8	6	<b>WAR</b> The World Is a Ghetto United Artists UAS 5652	5.98	6.98	6.98			★	56	14	<b>LOU REED</b> Transformer RCA LSP 4807	5.95	6.95	6.95			79	74	40	<b>ELTON JOHN</b> Honky Chateau Uni 93135 (MCA)	5.98	6.98	6.98		
	9	9	<b>STEVIE WONDER</b> Talking Book Tamla T 319 L (Motown)	5.98	6.98	6.98			44	43	20	<b>SANTANA</b> Caravanserai Columbia KC 31610	5.98	6.95	6.98			80	71	18	<b>STEVE MILLER BAND</b> Anthology Capitol SVBB 11114	6.98	8.98	8.98		
	10	7	<b>NEIL DIAMOND</b> Hot August Night MCA 2-8000	9.98	9.98	9.98			★	63	6	<b>JUDY COLLINS</b> True Stories & Other Dreams Elektra EKS 75053	5.98	6.97	6.97			81	79	39	<b>BOBBY WOMACK</b> Understanding United Artists UAS 5577	5.98	6.98	6.98		
	11	11	<b>BETTE MIDLER</b> The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97			46	49	8	<b>ELVIS PRESLEY</b> Separate Ways RCA Camden CAS 2611	2.98	4.98	4.98			82	80	38	<b>CHEECH &amp; CHONG</b> Big Bambu Ode SP 77014 (A&M)	5.98	6.98	6.98		
	12	13	<b>MOODY BLUES</b> Seventh Sojourn Threshold THS 7 (London)	5.98	6.95	6.95	6.95		★	59	5	<b>SOUNDTRACK</b> Wattstax '72 (Living World) Stax 2-3010 (Columbia)	9.98	12.98	12.98			83	85	40	<b>DAVID BOWIE</b> The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702	5.98	6.95	6.95		
	13	10	<b>ROLLING STONES</b> More Hot Rocks (Big Hits & Fazed Cookies) London ZPS 626/7	9.98	11.98	11.98			48	51	11	<b>GILBERT O'SULLIVAN</b> Back to Front MAM 5 (London)	5.98	6.98	6.98			84	82	73	<b>FIDDLER ON THE ROOF</b> Soundtrack United Artists UAS 10900	9.98	9.98	9.98	11.95	
	14	15	<b>HELEN REDDY</b> I Am Woman Capitol ST 11068	5.98	6.98	6.98			49	41	17	<b>JAMES TAYLOR</b> One Man Dog Warner Bros. BS 2660	5.98	6.97	6.97			85	89	6	<b>JAMES GANG</b> The Best Of ABC ABCX 774	5.98	6.98	6.98		
	15	16	<b>DEEP PURPLE</b> Who Do We Think We Are Warner Bros. BS 2678	5.98	6.97	6.97			★	50	7	<b>FREE</b> Heartbreaker Island SW 9324 (Capitol)	5.98	6.98	6.98			86	86	8	<b>HOLLIES</b> Romany Epic KE 31992 (Columbia)	5.98	6.98	6.98		
	16	14	<b>MARVIN GAYE/SOUNDTRACK</b> Trouble Man Tamla T 322 L (Motown)	5.98	6.95	6.95			51	46	67	<b>MOODY BLUES</b> Days of Future Passed Deram DES 18017 (London)	5.98	6.98	6.98			87	90	10	<b>CYMANDE</b> Janus JLS 3044	5.98	6.98	6.98		
	17	17	<b>CREEDENCE CLEARWATER REVIVAL</b> Creedence Gold Fantasy 9418	5.98	6.95	6.95			52	44	15	<b>DUANE ALLMAN</b> An Anthology Capricorn 2 CP 0108 (Warner Bros.)	7.98	9.98	9.98			88	77	11	<b>SMOKEY ROBINSON &amp; THE MIRACLES</b> 1957-1972 Tamla T 320 D (Motown)	7.98	6.98	6.98		
	18	19	<b>STEELY DAN</b> Can't Buy a Thrill ABC ABCX 758	5.98	6.98	6.98			★	78	16	<b>DR. HOOK &amp; THE MEDICINE SHOW</b> Sloppy Seconds Columbia KC 31622	5.98	6.98	6.98			89	87	34	<b>THREE DOG NIGHT</b> Seven Separate Fools ABC/Dunhill DSD 50118	6.98	6.98	6.98		
	19	20	<b>AL GREEN</b> Green Is Blues Hi SHL 32055 (London)	5.98	6.98	6.98			54	48	16	<b>URIAH HEPP</b> The Magician's Birthday Mercury SRM 1-652 (Phonogram)	5.98	6.98	6.98			90	93	13	<b>BILLIE HOLIDAY</b> Billie Holiday Story Decca DSK 7161 (MCA)	6.98	9.98	9.98		
★		31	<b>ELVIS PRESLEY</b> Aloha From Hawaii Via Satellite RCA VTSX 6089	7.98	7.98	9.98			55	53	9	<b>TIMMY THOMAS</b> Why Can't We Live Together Glades 33-6501	5.98	6.98	6.98			★	99	7	<b>LOST HORIZON</b> Soundtrack Bell 1300	5.98	6.98	6.98		
	21	21	<b>DEREK &amp; THE DOMINOS</b> Live in Concert RSD SD 2-8800 (Atlantic)	9.98	9.98	9.98			56	57	11	<b>HURRICANE SMITH</b> Capitol ST 11139	6.98	6.98	6.98			★	105	5	<b>SLADE</b> Slayed? Polydor PD 5524	5.98	6.98	6.98		
★		25	<b>FOCUS</b> Moving Waves Sire SAS 7401 (Famout)	5.98	6.98	6.98			57	62	19	<b>FOUR TOPS</b> Keeper of the Castle Dunhill DSK 50129	5.98	6.98	6.98			★	104	4	<b>MOUNTAIN</b> Best Of Columbia KC 32079	5.98	6.95	6.95		
	23	24	<b>CAT STEVENS</b> Catch Bull at Four A&M SP 4365	5.98	6.98	6.98			58	45	31	<b>TEMPTATIONS</b> All Directions Gordy G 962 L (Motown)	5.98	6.98	6.98			94	91	24	<b>YES</b> Close to the Edge Atlantic SD 7244	5.98	6.97	6.97		
★		35	<b>MAHAVISHNU ORCHESTRA</b> Birds of Fire Columbia KC 31996	5.98	6.98	6.98			59	61	28	<b>O'JAYS</b> Back Stabbers Philadelphia International KZ 31712 (Columbia)	5.98	6.98	6.98			★	-	1	<b>PINK FLOYD</b> Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98	6.98	6.98		
	25	22	<b>JETHRO TULL</b> Living in the Past Chrysalis 2CH 1035 (Warner Bros.)	9.98	11.97	11.97	11.95		60	52	18	<b>BARBRA STREISAND</b> Live in Concert at the Forum Columbia KC 31760	5.98	6.98	6.98	6.98		96	73	17	<b>POCO</b> A Good Feelin' to Know Epic KE 31601 (Columbia)	5.98	6.98	6.98		
★		30	<b>DAVID BOWIE</b> Space Oddity RCA LSP 4813	5.98	6.98	6.98			61	50	23	<b>LOBO</b> Of a Simple Man Big Tree 2013 (Bell)	5.98	6.98	6.98			97	95	102	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	
	27	29	<b>SEALS &amp; CROFTS</b> Summer Breeze Warner Bros. BS 2629	5.98	6.97	6.97	7.95		62	60	23	<b>GEORGE CARLIN</b> Class Clown Little David LD 1004 (Atlantic)	5.98	6.98	6.98			★	-	1	<b>ALICE COOPER</b> Billion Dollar Babies Warner Brothers BS 2685	5.98	6.97	6.97	7.95	
	28	18	<b>CAROLE KING</b> Rhymes & Reasons Ode SP 77016 (A&M)	5.98	6.98	6.98			63	54	19	<b>RITA COOLIDGE</b> The Lady's Not for Sale A&M SP 4570	5.98	6.98	6.98			★	128	5	<b>JOHNNY MATSIS</b> Me & Mrs. Jones Columbia KC 32114	5.98	6.98	6.98		
	29	26	<b>AMERICA</b> Homecoming Warner Bros. BS 2655	5.98	6.97	6.97			★	76	10	<b>BOBBY WOMACK/SOUNDTRACK</b> Across 110th Street United Artists UAS 5225	5.98	6.98	6.98			100	103	7	<b>LAURA NYRO</b> The First Songs Columbia KC 31410	5.98	6.98	6.98		
	30	28	<b>JONI MITCHELL</b> For the Roses Arylum SD 5057 (Atlantic)	5.98	6.97	6.97			65	64	22	<b>BLACK SABBATH</b> Black Sabbath, Vol. 4 Warner Bros. BS 2602	5.98	6.97	6.97			★	112	7	<b>BARBARA MASON</b> Give Me Your Love Buddah BDS 5117	5.98	6.98	6.98		
	31	33	<b>EDGAR WINTER GROUP</b> They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98			66	47	16	<b>GRATEFUL DEAD</b> Europe '72 Warner Bros. SWX 2668	9.98	11.98	11.98			102	88	24	<b>JOHNNY NASH</b> I Can See Clearly Now Epic KE 31607 (Columbia)	5.98	6.98	6.98		
	32	32	<b>STYLISTICS</b> Round 2 A&M AC 11006	5.98	6.98	6.98			67	65	19	<b>ELVIS PRESLEY</b> Burning Love & Hits From His Movies RCA Camden CAS 2595	2.98	4.98	4.98			★	174	2	<b>ALLMAN BROTHERS BAND</b> Beginnings Atco SD 2-805	6.98				
	33	34	<b>AL GREEN</b> I'm Still in Love With You Hi XSHL 32074 (London)	5.98	6.98	6.98			68	70	12	<b>NITTY GRITTY DIRT BAND</b> Will the Circle Be Unbroken United Artists UAS 9801	7.98	7.98	7.98	7.98		★	115	5	<b>JIM CROCE</b> Life & Times ABC ABCX 769	5.98	6.98	6.98		
	34	27	<b>LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOISTS</b> Tommy Ode SP 99001 (A&M)	12.98	13.98	13.98			69	69	7	<b>BEE GEES</b> Life in a Tin Can RSD SD 870 (Atlantic)	5.98	6.97	6.97			★	105	100	68	<b>LED ZEPPELIN</b> Atlantic SD 7208	5.98	6.98	6.98	6.97
	35	23	<b>DON McLEAN</b> United Artists UAS 5651	5.98	6.98	6.98			70	66	14	<b>DONNY OSMOND</b> My Best to You MGM SE 4872	5.98	6.98	6.98			★	177	2	<b>GLADYS KNIGHT &amp; THE PIPS</b> Neither One Of Us Soul S 737 L (Motown)	5.98	6.98	6.98		
									71	68	34	<b>CHICAGO V</b> Columbia KC 31102	5.98	6.98	6.98			★	142	5	<b>MANDRILL</b> Composite Truth Polydor PD 5043	5.98	6.98	6.98		

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

When  
**HELEN REDDY**  
Won Her  
**GRAMMY AWARD**  
for

**Best Female Vocal Performance of the Year**  
**I AM WOMAN**

**She Thanked Everybody Concerned at  
Capitol Records, Jeff Wald, Because He  
Makes Her Success Possible, and God,  
Because She Makes Everything Possible.**

**We Can't Speak for the Other Two,  
But Capitol Records  
Thanks Helen Reddy!**

Helen's same award  
winning performance is  
on her current single,  
**PEACEFUL (3527)**  
now climbing to the top  
of the charts.  
From her Gold Album,  
**I AM WOMAN**  
(ST-11068)

June 21 (and for 8 weeks)  
Flip Wilson presents  
The Helen Reddy Show—NBC



**HELEN REDDY IS CURRENTLY ON TOUR**  
(with Mac Davis)

- March 14—Bismarck, North Dakota
- March 16—Chicago, Illinois (Arie Crown Theater)
- March 17—Louisville, Kentucky  
(Convention Center)
- March 18—Cincinnati, Ohio (Music Hall)
- March 21—  
April 3—Las Vegas, Nevada  
(Riviera Hotel, with Totie Fields)
- April 6—Santa Monica, California  
(Civic Auditorium)
- April 8—Long Beach, California (Auditorium)
- April 13—San Diego, California (Golden Hall)
- April 14—San Francisco, California  
(Masonic Hall)
- April 18—Phoenix, Arizona (Exposition Center)
- April 20—New York, New York (Carnegie Hall)
- April 21—Cleveland, Ohio (Music Hall)
- April 22—Washington, D.C.  
(Kennedy Performing Arts Center)
- Sept. 3-9—Los Angeles, California  
(Greek Theater, with George Carlin)



# TOP LP's & TAPE

POSITION  
108-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8-TRACK	CASSETTE	REEL TO REEL
108	94	41	CHUCK BERRY London Sessions Chess CH 60020	5.94	6.95	6.95	
109	113	17	EARTH, WIND & FIRE Last Days in Time Columbia KC 31702	5.98	6.98	6.98	
110	114	9	GUESS WHO Artificial Paradise RCA LSP 4830	5.98	6.98	6.98	
111	117	5	JOE SIMON The Power Of Spring SPR 5704 (Polydor)	5.98	6.98	6.98	
112	121	4	B.B. KING Best of ABC ABCX 767	5.98	6.95	6.95	6.95
113	102	63	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 6067/7	9.98	11.98	11.98	
114	110	34	EMERSON, LAKE & PALMER Trilogy Columbia SD 9903	5.98	6.97	6.97	
115	106	36	NEIL DIAMOND Moods Uni 93136 (MCA)	5.98	6.98	6.98	
117	83	15	JIMI HENDRIX War Heroes Reprise MS 2103	5.98	6.97	6.97	
118	140	3	THREE DOG NIGHT Around the World With Dunhill DSY 50138	9.96	9.95	9.95	
120	98	32	JERMAINE JACKSON Jermaine Motown M 752 L	5.98	6.95	6.95	
121	92	15	MAN OF LA MANCHA Soundtrack United Artists UAS 9906	6.98	7.98	7.98	
122	120	29	HAROLD MELVIN & THE BLUE NOTES I Miss You Philadelphia International KZ 31648 (Columbia)	5.98	6.98	6.98	
123	118	30	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98	6.97	6.97	
124	116	36	DONNA FARGO The Happiest Girl in the Whole U.S.A. Dot DOS 26000 (Famous)	4.98	6.95	6.95	
125	108	16	SHAWN PHILLIPS Faces A&M SP 4363	5.98	6.98	6.98	
126	101	32	ROD STEWART Never a Dull Moment Mercury SRM 1-646 (Phonogram)	5.98	6.95	6.95	6.95
127	129	10	BILLIE HOLIDAY Strange Fruit Atlantic SD 1614	5.98	6.97	6.97	
128	123	37	CARPENTERS A Song for You A&M SP 3511	5.98	6.98	6.98	
129	127	23	TEN YEARS AFTER Rock & Roll Music to the World Columbia KZ 31779	5.98	6.98	6.98	6.98
130	134	5	DOUG SAHM & BAND Atlantic SD 7254	5.98	6.97	6.97	
131	109	30	MICHAEL JACKSON Ben Motown M 755 L	5.98	6.95	6.95	
132	126	22	J. GEILS BAND "Live"-Full House Atlantic SD 7241	5.98	6.97	6.97	
133	166	3	RAMSEY LEWIS Funky Serenity Columbia KC 32030	5.98	6.98	6.98	
134	97	14	PARTRIDGE FAMILY Notebook Bell 1111	5.98	6.98	6.98	
135	150	4	OHIO PLAYERS Pleasure Westbound W 2017 (Chess/Janus)	5.94	6.98	6.98	
136	138	8	KING HARVEST Dancing in the Moonlight Perception PLP 36	5.98	6.98	6.98	
137	122	13	BILLY PRESTON Music Is My Life A&M SP 3516	5.98	6.95	6.95	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8-TRACK	CASSETTE	REEL TO REEL
138	136	19	MELANIE Stoneground Words Neighborhood NRS 47005 (Famous)	5.98	6.95	6.95	
139	151	3	JOHN WAYNE America, Why I Love Her RCA LSP 4828	5.98	6.98	6.98	
140	144	4	BILLIE HOLIDAY The Original Recordings Columbia C 32060	4.98	6.98	6.98	
141	139	44	JETHRO TULL Thick as a Brick Reprise MS 2072	5.98	6.97	6.97	6.95
142	169	2	THE BUDDY MILES BAND Chapter VII Columbia KC 32048	5.98	6.98	6.98	
143	131	17	RARE EARTH Willie Remembers Rare Earth R 543 L (Motown)	5.98	6.98	6.98	
145	147	4	THE KINKS The Great Lost Kinks Album Reprise MS 2127	5.98	6.97	6.97	
146	130	17	KRIS KRISTOFFERSON Jesus Was a Capricorn Monument KZ 31909 (Columbia)	5.98	6.95	6.95	6.95
147	157	4	DION & THE BELMONTES Live at Madison Square Garden Warner Bros BS 2664	5.98	6.97	6.97	
148	119	15	JAMES BROWN Get on the Good Foot Polydor PD 2-3004	6.98	6.98	6.98	7.95
149	155	5	CHARLEY PRIDE Songs of Love RCA LSP 4837	5.98	6.98	6.98	
150	153	7	PAUL BUTTERFIELD Better Days Raspberries BK 2119 (Warner Bros.)	5.98	6.97	6.97	
151	111	15	RASPBERRIES Fresh Capitol ST 11129	5.98	6.98	6.98	
152	167	4	HUBERT LAWS Morning Star CTI CTI 6022	5.98	6.98	6.98	
153	149	41	ROLLING STONES Exile on Main Street Rolling Stones CDC 2-2900 (Atlantic)	9.96	9.98	9.98	
154	-	1	DONNA FARGO My Second Album Dot DOS 26006 (Famous)	5.98	6.98	6.98	
155	146	22	CHI-LITES Their Greatest Hits Brunswick BL 754184	5.98	6.98	6.98	
156	171	5	CLIMAX BLUES BAND Rich Man See SAS 7402 (Famous)	5.98	6.95	6.95	
157	168	3	LOUDON WAINWRIGHT III Columbia KC 31462	5.98	6.98	6.98	
158	162	6	JOHN MAYALL Down the Line London BP 618/9	7.98	9.98	9.98	
159	165	4	STEPPENWOLF 16 Greatest Hits Dunhill DSX 50135	5.98	6.95	6.95	6.95
160	163	42	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98	6.97	6.97	
161	179	2	NEW BIRTH Birthday RCA LSP 4797	5.98	6.98	6.98	
162	183	2	CRUSADERS 2nd Crusade Blue Thumb B15 7000 (Famous)	7.98	7.95	7.95	
163	-	1	JO JO GUNNE Bite Down Hard Aylum SD 5065 (Atlantic)	5.98	6.97	6.97	
164	-	1	JERRY LEE LEWIS The Session Mercury SRM 2-803	9.96	9.95	9.95	
165	124	19	MOTT THE HOOPLE All the Young Dudes Columbia KC 31756	5.98	6.98	6.98	
166	189	2	ROY BUCHANAN Second Album Polydor PD 5046	5.98	6.98	6.98	
167	132	20	JOHNNY RIVERS L.A. Reggae United Artists UAS 5650	5.98	6.98	6.98	
168	154	38	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98	6.98	6.98	
169	170	4	MARY TRAVERS All My Choices Warner Bros BS 2677	5.98	6.97	6.97	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8-TRACK	CASSETTE	REEL TO REEL
170	173	6	RAY CONNIF I Can See Clearly Now Columbia KC 32090	5.98	6.98	6.98	
171	-	1	KOOL & THE GANG Good Times De Lite DE 2012	5.98	6.95	6.95	
172	160	18	DAVID BOWIE The Man Who Sold the World RCA LSP 4816	5.98	6.98	6.98	
173	172	7	HERBIE MANN Evolution of Mann Atlantic SD 2-300	5.98	6.97	6.97	
174	-	1	DAVID RUFFIN Motown M 762 L	5.98	6.95	6.95	
175	198	2	FREDDIE HUBBARD Sky Dive CTI CTI 6018	5.98	6.98	6.98	
176	-	1	BLACK OAK ARKANSAS Raunch N' Roll-Live Atco SD 7019	5.98	6.97	6.97	
177	180	3	THE MOVE Split Ends United Artists UAS 9666	5.98	6.98		
178	181	6	WILSON PICKETT Greatest Hits Atlantic SD 2501	5.98	6.97	6.97	
179	185	2	MICKEY NEWBURY Heaven Help The Child Elektra EKS 75095	5.98	6.98	6.98	
180	182	3	CURTIS MAYFIELD His Early Years With the Impressions ABC ABCX 780/2	5.98	6.95	6.95	
181	175	6	SAM NEELY 2 Capitol SMAS 11143	5.98	6.98	6.98	
182	191	11	MARLO THOMAS & FRIENDS Free to Be... You & Me Bell 1110	5.98	6.98	6.98	
183	187	2	DOBBIE GRAY Drift Away Decca DL 7-5397 (MCA)	4.98	6.98	6.98	
184	-	1	BLUE OYSTER CULT Tyranny and Mutation Columbia KC 32017	5.98	6.98	6.98	
185	-	1	THE ISLEYS Live T-Neck TMS 3010-2 (Huddah)	6.98	7.95	7.95	
186	186	3	THE MAMAS & PAPAS 20 Golden Hits Dunhill DSX 50145	5.98	6.95	6.95	
187	193	3	JERRY WALLACE Do You Know What It's Like To Be Lonesome? MCA 301	5.98	6.98	6.98	
188	196	3	BOB SEGER Back In '72 Reprise/Palladium MS 2126	5.98	6.97	6.97	
189	178	7	DIONNE WARWICKE Just Being Myself Warner Bros. BS 2658	5.98	6.97	6.97	
190	184	3	THE SYLVERS Pride PRD 0007 (MGM)	5.98	6.95		
191	133	28	THE BAND Rock of Ages Capitol SABB 11045	7.98	9.98	9.98	
192	188	4	JOHNNY CASH Any Old Wind That Blows Columbia KC 32091	5.98	6.98	6.98	
193	194	4	YOKO ONO Approximately Infinite Universe Apple SVBB 3399	6.98	8.98	8.98	
194	195	2	GRIN All Out Spartan KZ 31701 (Columbia)	5.98	6.98	6.98	
195	141	10	PIPPIN Original Cast Motown M 760 L	6.98	6.98	6.98	
196	-	1	SMALL FACES Ogden's Nut Gone Flake ABCO AB 4225	5.98	6.98	6.98	
197	137	20	WEST, BRUCE & LAING Why Dontcha Columbia KC 31929	5.98	6.98	6.98	
198	145	15	ALBERT HAMMOND It Never Rains in Southern California Mums KZ 31905 (Columbia)	5.98	6.98	6.98	
199	-	1	DAVID BOWIE Images 1966-1967 London BP 626/9	7.98	7.95	7.95	
200	192	9	BLACK IVORY Baby, Won't You Change Your Mind Today TLP 1008 (Perception)	5.98	6.98	6.98	

## TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Allman Brothers Band	103
Duane Allman	52
America	29
Band	191
Beach Boys	37
Bee Gees	69
Chuck Berry	108, 116
Black Ivory	200
Black Oak Arkansas	176
Black Sabbath	65
Blue Oyster Cult	184
David Bowie	199, 26, 83, 172
Bread	40
James Brown	148
Roy Buchanan	166
Paul Butterfield	150
George Carlin	62
Carpenters	128
Johnny Cash	192
Cheech & Chong	82
Chicago	71
Chi-Lites	155
Eric Clapton	72
Climax Blues Band	156
Joe Cocker	73
Judy Collins	45
Ray Conniff	170

Rita Coolidge	63
Alice Cooper	98
Creedence Clearwater Revival	17
Jim Croce	104
Crusaders	162
Cymande	87
Deep Purple	15, 160
John Denver	4
Emir Deodato	6
Derek & the Dominos	21
Neil Diamond	10, 38, 115
Dion & the Belmonts	147
Dr. Hook & the Medicine Show	53
Doobie Brothers	123
Earth, Wind & Fire	109
Edward Bear	77
Emerson Lake & Palmer	114
Donna Fargo	154, 124
Focus	27
Four Tops	52
Free	22
Marvin Gaye	50
J. Geils	132
Grand Funk Railroad	74
Grateful Dead	66
Dobie Gray	183
Al Green	19, 33
Mandrill	194
Herbie Mann	173
Barbara Mason	101
Johnny Mathis	99

Jimi Hendrix	117
Billie Holiday	90, 127, 140
Hollies	86
Freddie Hubbard	175
Crusaders	185
Jermaine Jackson	120
Michael Jackson	131
James Gang	85
Jethro Tull	25, 141
Elton John	2, 79
Jo Jo Gunne	163
B.B. King	112
Carole King	28, 97
King Harvest	136
Kinks	145
Gladys Knight & the Pips	106
Kool & the Gang	171
Kris Kristofferson	146
Hubert Laws	152
Led Zeppelin	105
Jerry Lee Lewis	164
Ramsey Lewis	133
Lobo	60
Loggins & Messina	39, 78
London Symp & Guests (Tommy)	34
Don McLean	35
Mamas & Papas	186
Mandrill	107
Herbie Mann	173
Barbara Mason	101
Johnny Mathis	99

Mahavishnu Orch.	24
John Mayall	158
Curtis Mayfield	180
Melanie	138
Harold Melvin & Bluenotes	122
Bette Midler	11
Buddy Miles Band	142
Steve Miller	80
Joni Mitchell	30
Moody Blues	12, 51
Mott the Hoople	165
Mountain	93
Move	177
Johnny Nash	102
Sam Neely	181
Rick Nelson	76
New Birth	161
Mickey Newbury	179
Nitty Gritty Dirt Band	68
Laura Nyro	100
Ohio Players	135
O'Jays	59
Yoko Ono	193
Gilbert O'Sullivan	48
Donny Osmond	70
Partridge Family	134
Billy Paul	42
Shawn Phillips	125
Wilson Pickett	178
Pink Floyd	95
Pippin	195

Poco	96
Elvis Presley	20, 46, 67
Billy Preston	137
Charley Pride	149
Rare Earth	143
Raspberries	151
Helen Reddy	14
Lou Reed	43
Johnny Rivers	167
Smoky Robinson & Miracles	88
Rolling Stones	13, 113, 153
Diana Ross	3

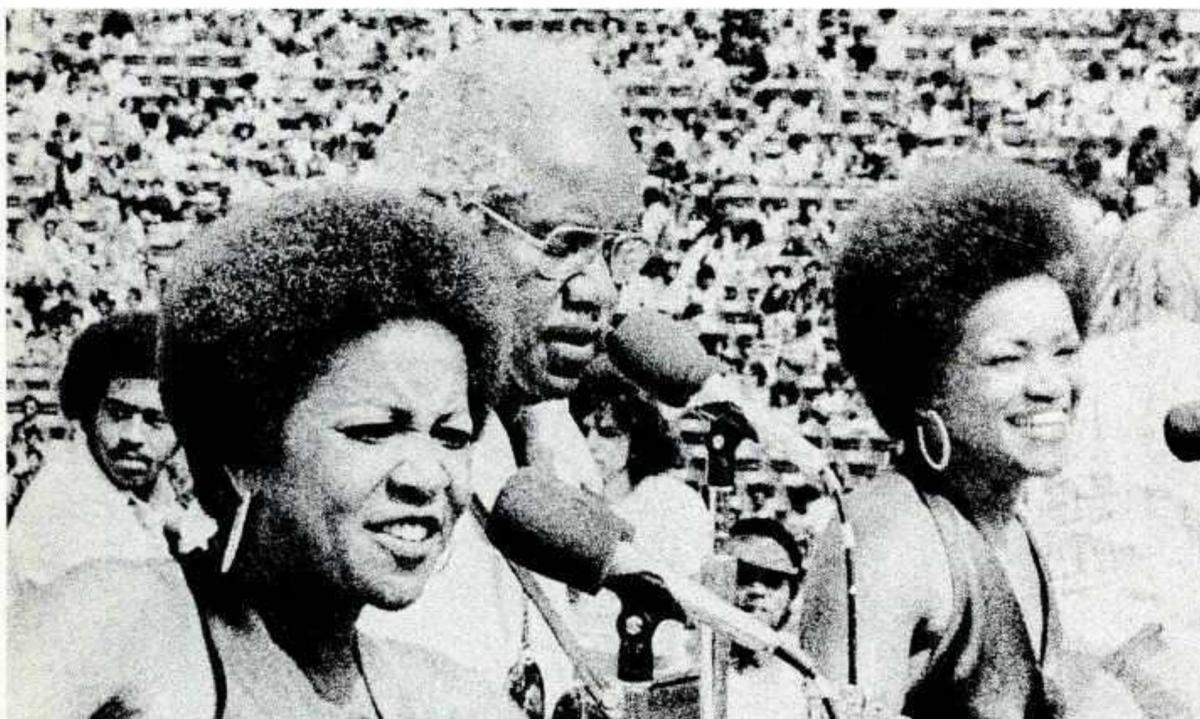
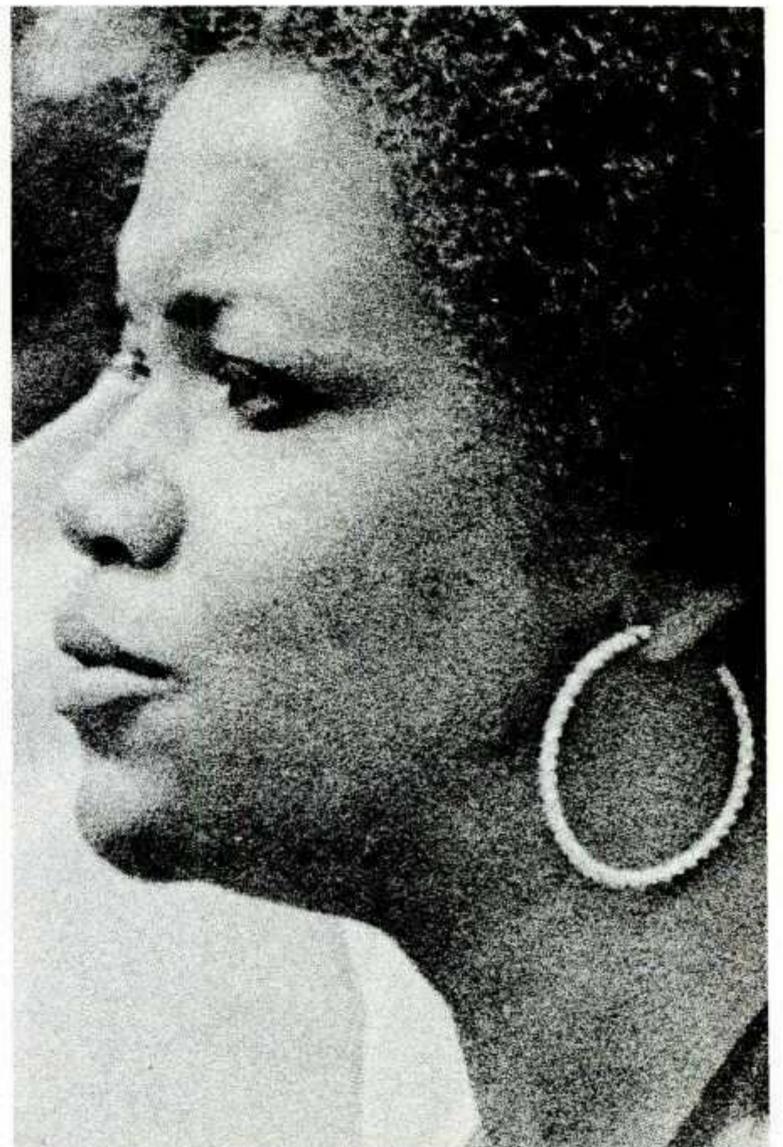


# OH LA DE DA

If you feel like clappin' your hands . . . you've got the feeling that has been sweeping the country ever since the release of "Wattstax". Now The Staple Singers' "Oh La De Da" is available all by itself, the first single from the gold "Wattstax" album. It's getting plenty of R&B and POP airplay as an LP cut, and even more with the 45 version. The Staple Singers already have three gold singles, and "Oh La De Da" will soon be number four.



*If you feel like clappin' your hands...come on, come on, come on.*



The Staple Singers. "Oh La De Da" b/w "We The People." Stax single #STA-0156. Ask for it.

The Stax Organization, 98 N. Avalon, Memphis, U.S.A. Distributed through Columbia Records. Distributed in Canada through Polydor Records, Canada Ltd.

# Executive Turntable

• Continued from page 6

was formerly with **Rolling Stone**, as assistant to **J. Wenner** and as manager of the **Los Angeles Flyer**. . . . **Allen Stanton** has resigned as vice president and general manager of **MGM's Robbins-Feist-Miller Big Three Publishing**. He will enter independent production and publishing with a series of assignments from **A&M Records**, where he was a&r director from 1966 to 1969. . . . **Arleen Schesel** has been named director, national r&b promotion, at **ABC/Dunhill Records**. She has worked with a number of independent promoters before shifting to **Invictus Records**, where she was in charge of national promotion. . . . **Darlene Pond**, formerly director of press and artist relations for **Rainbow Multi-Media**, has been named divisions coordinator for **Rainbow**. Continuing her responsibilities in press and artist relations, she will coordinate the activities of **Rainbow graphics, advertising, recording, and management divisions**. Also at **Rainbow**, **Frank Bach** has been named director of information. . . . **Jerry Sharell** has been appointed general manager of **Asylum Records**. For the past three years, **Sharell** has been vice president and director of promotion for the **Buddah Group**. . . . **Clinton Crocker** has been named director of concerts and lectures at **Rutgers University**.

## Dealers Are Feted by Col

**NEW YORK**—Columbia Records courted local retailers and radio station **WHN** with a country luncheon here Thursday (7). The affair, held at **Shepard's** in the **Drake Hotel**, was part of the label's country music promotion campaign here, backing **WHN's** newly created country format.

**Joe Senkiewicz**, promotion manager for **Columbia**, said that the label flew in country artists **Tammy Wynette, George Jones, Charlie Rich, Freddie Weller, David Houston, and Barbara Fairchild** for the occasion. Each artist performed two numbers.

Local retailers represented at the luncheon included **Sam Goody Records, Korvettes, Grossman Enterprises, King Karol Records, and Alexander's**. Attending for **WHN** were **Jack Sullivan, president, Ruth Meyer, program director, Bob Russo, musical director, and a number of station disk jockeys**.

**Senkiewicz** stated that the label will be utilizing radio spots on **WHN**, as well as other local stations, to further promote country here. He added that in-store display material will also be made available to area retailers.

## Action on Anti-Piracy Treaty U.S. Studying Geneva Link-Up

• Continued from page 1

give the treaty the customary precedence, even though the recording copyright in this country will need additional legislation to continue after 1974. The State Department hopes and expects the copyright revision will pass in good time, just as they hope for Senate ratification of the anti-piracy treaty possibly before the end of this year.

### Alternate Route

Even if the copyright revision bill fails to pass before the anti-piracy amendment expires, State Department spokesmen believe it is more likely that Congress will pass a separate, permanent record copyright law, in preference to the painful and embarrassing step of having the U.S. renounce its membership in the treaty. In general, State Department sources say, treaties take precedence, and if the U.S. has a treaty obligation, it is in effect binding law.

One of the factors in promoting action on the treaty at this time is the recent endorsement of the

Geneva agreement by the American Bar Association at its Winter meeting in February. The ABA House of Delegates affirmed an earlier resolution endorsing ratification which was passed by its special copyright law section. It is State Department's custom to wait for this type of mandate from the private sector before going ahead with transmittal to the President and the Senate, State spokesmen point out.

## AFM Blasted

• Continued from page 1

the American Federation of Musicians of the United States and Canada, which under threat of placing **AFM Local 802** in trusteeship, forbade **AFM Local 802** to negotiate certain clauses and mandated the inclusion of certain other clauses, refusing all the while to appear at the collective bargaining table and refusing all the while to sign any labor contract. . . .

The charges also claim that **Local 802** also "restrained and coerced" a member of the guild in the selection of his representatives for the purpose of collective bargaining.

The guild, comprised of some 48 orchestras and negotiating as a group, had reached a verbal agreement with the union in May 1972, calling for a three year contract and scale increases across the board. To date that contract has not been signed. Now, the guild claims, the union is threatening individual members with a strike unless they begin to negotiate the newly presented contract on an individual basis.

An authoritative source stated that the guild has also requested that the **FBI** investigate guild charges that the union influenced a local catering establishment to back its threat of a strike, in order to create individual negotiations.

# Inside Track

Noticeable by his absence from **NARM's** annual awards banquet at **Los Angeles' Century Plaza Hotel** was **Jules Malamud**, the association's executive director. This marked the first time in the history of the event that he missed it. Rumors flared concerning his health. Fact of the matter was **Malamud** was suffering from exhaustion, and his doctor ordered a night's rest. While he missed his own awards, he displayed good health when he attended **Billboard's Annual Trendsetter Awards** last week at the **Continental Hyatt House** on **Sunset Strip**.

Following announcements that **Harold (Doc) Winter** was attempting to revive the **Glenn Miller Army Air Force Band**, **David MacKay**, executor of the estate and attorney for **Glenn Miller Productions**, has stated that no rights from the **Miller** estate for the use of the name have been granted. Only one organization is legally allowed to use the name—the **Glenn Miller orchestra**, led by **Buddy De Franco**, says **MacKay**. . . . Both **Waylon Jennings** and **Rod McKuen** are doing prison concerts. **McKuen** in **Calgary, Canada** and **Jennings** at the **Atlanta Federal Penitentiary**. . . . **Trini Lopez** broke the 14-year-old attendance record at the **El San Juan hotel, Puerto Rico**. He flew in to **Las Vegas** to tape a **Merv Griffin Show** at **Caesars Palace**.

**Mom's Apple Pie's** second album is packaged in a jacket that looks like a box for work tape. The group records for **Terry Knight's Brown Bag** label. . . . Singer **Ivory Joe Hunter** has moved to **Memphis** from **Shreveport** and set up his **Ivory Joe Hunter** publishing company there. **Bettye Berger** will manage the publishing house for **Hunter**. . . . Country artist **Sonny James** is not suffering from a voice endangering throat ailment, says manager **Bob Neal**, scotching rumors. **James** was tested in **Houston** for a condition that caused occasional hoarseness and was found to have an allergy condition. . . . Finally released after some problems—the album by the reunited original **Byrds, Gene Clark, Chris Hillman, David Crosby, Roger McGuinn** and **Michael Clarke**. In return for permission for the **Asylum** release, **CBS** gets product from the group members also.

Firm dates not yet available but **Columbia Records** will take over the **Los Angeles Music Center Pavilion** for five nights this spring in a monster charity showing of the label's artists. . . . **Diana Ross** has been named for the **Albert Einstein College of Medicine 1973 Spirit of Achievement Award** for her "contributions to the performing arts." . . . **Carla Thomas** to star as a female super private eye in "Shuttlecock."

**Al Green's** extra concert, added after his debut **Philharmonic Hall, New York** opening on **March 18**, impressing **London** as a sign of his "crossover" strength. Previously **Green** has only worked uptown. . . . **Johnny Tillotson** received an **Honorary Lifetime Gold Card** from the **World Wide Friends of Country Music** while he was appearing in **Las Vegas**. . . . **Jerry Jeff Walker's** **New York** clubs dates attended by **Harry Belafonte** and **Kris Kristofferson**. . . . **Ann-Margret**, currently at the **Hilton, Las Vegas**, filmed a portion there of her upcoming 90 minute revue, to be screened by **NBC, April 4**, immediately following the showing of **Elvis Presley's "Aloha From Hawaii"** special.

**Black Oak Arkansas** shipped out 30,000 complimentary deeds to one square inch of an acre in the **Ozark mountain community of Heaven**. In all the rock group expects to give away 6,300,000 square inch parcels as part of their promotional scheme. . . . **Peer Southern Organization** has released a new folio containing all the material on the **Columbia** album, "Vicki Carr En Espanol." The Spanish language booklet contains the Latin version of "Love Story." . . . It was a **Don McLean** appearance at the **Los Angeles Troubador** that inspired **Norman Gimbel** and **Charles Fox** to write "Killing Me Softly With His Song" for **Lori Lieberman**.

**Vietnam: 15 Benedictine monks** in **Weston, Vermont**, have produced their own single, **My Dear Brother; Vietnam/Vermont Song of Hope** to help raise funds for **South East Asian relief**. Cost is \$2.50 plus 50¢ postage. **Spark Records** are pushing "My Present" by **Jon and Sondra Steele** with a special promotion that includes tying in with returning soldiers and **POW's**. **Spark executives** feel that the record is "especially timely."

**Toni Brown**, ex of **Joy of Cooking** which she co-lead with **Terry Garthwaite** sang her country material with **Terry** in the second set at the **Los Angeles Troubador** opening. For the rest of the engagement it was **Joy with Sam Neely**. . . . At the **Mt Airy** opening night at **Gerde's** in **New York Steve Goodman, Dave Van Ronk, Dave Bromberg** and **Paul Seibel** dropped in to catch **Audio Fidelity Thimble Records'** country-rock group. . . . **John Kaye's** screenplay, "Rafferty and the Gold Dust Twins" to be produced by **Warner Bros.** . . . **Mike Pinto** spent a month planning the logistics for moving the 260,000 tapes and records of his **Sound Music Sales** one-stop in **Los Angeles** to an adjoining and larger building. The move was done in one and a half days by only the regular staff of 10.

The **First Annual Bill Cosby** invitational celebrity tennis tournament will be held at the **Westside Racquet club, Los Angeles, April 14-15**. . . . **Sire Records** will release a two album early British blues set featuring **Rod Stewart, Epic Clapton, Stevie Winwood, John Mayall, Savoy Brown, Yardbirds**, et al. . . .

**Ronnie Capone** and **Steve Cropper** are remixing their second **Memphis-recorded Jose Feliciano** album for **RCA** at their **Trans Maximus Studios**.

**Publisher Artie Wayne** has finished cutting opera with the **London Rock Symphony, "Moses And The Impossible Ten"**. . . . After conducting the **Caesars Palace** engagement of **MGM's Steve Lawrence** and **Eydie Gorme, Rick Perito** flew to **San Francisco** and then **New York** on arrangement assignments. **Perito** returns to **Las Vegas** as conductor for **RCA's Perry Como** at the **Hilton**. . . . **Elinor Bunin** of **Bunin Productions** will create the title sequence film for the proposed **ABC** film, "J.T." . . . **Vic Damone** had his **MGM** release, "This Time" released in conjunction with his **Riviera** engagement in **Las Vegas**. . . . **Dutch group Focus'** new double album has been designed as a three dimensional package. The group will start a **U.S. tour**, their first, shortly. . . . **KGFJ-AM** in **Los Angeles** offered a free **Billy Preston** concert to the high school that could provide the best reason for seeking it. Some 250 schools called in and 10 were finally selected as tied winners.

**New York Dolls** group has many dates (they have just finished their first **U.S. road tour** and have appeared in **Europe**) and much publicity (they were pulled off a **New York Town Hall** concert because the authorities were fearful of their bisexual glitter rock image). But they still have no record deal. . . . **Atlantic** will shortly release a two album set from last year's **Ann Arbor Blues and Jazz Festival**. . . . **Las Vegas Flamingo** executive **Jim Seagrave** is taking over public relations duties at the new **Marc Anthony** hotel there. . . . **Paul Williams** will co-host the **Mike Douglas** show for a week.

**Alice Cooper** management has prepared a 60 page magazine to use at dates during his three month concert tour. . . . **SESAC** suite at the **National Association of Broadcasters** annual convention decked out with picnic tables using "Springtime in the Park" as the theme. . . . **Merv Griffin** is taping his **TV show** for a week at **Caesars Palace, Las Vegas** with **Pearl Bailey, Carol Lawrence, Robert Goulet, Vic Damone, Nick Perito, Trini Lopez, Eydie Gorme** and **B.B. King** on the guest list. . . . **Isaac Hayes'** album, "Live at the Sahara-Tahoe" was released by **Stax** while he appeared at the **Sahara, Las Vegas**. . . . **J.J. Johnson's** score for "Across 110th Street" film landed him the job of writing the music for a "Shaft"-type television pilot, "Stone."

**Hod and Marc** are in **Nashville** to rehearse with producer **Bob Johnston** for their next album. . . . **Donny Osmond** single, "The 12th of Never" received simultaneous **U.S. and U.K.** release. . . . Musical version of **Cyrano De Bergerac, "Cyrano"** with **Christopher Plummer** has book and lyrics by author **Anthony Burgess**. . . . **Richard Gersh Associates** will do public relations and talent coordination for the half hour "Flip Side" television show (**Billboard, Jan. 27**). The show goes into 145 syndicated stations starting **April 14**.

Out of respect for the late **George Brewer**, **CBS** cancelled a gold award presentation lunch for **Loggins** and **Messina**.

**Kinky Friedman**, **Vanguard** country artist, was recently the subject of a **Newsweek** network film spot for national syndication on about 50 stations during **March**. . . . **Eric Weissberg** and **Steve Mandell** of the "Deliverance" record "Duelin' Banjos" were screened on **WABC's "Eyewitness News"** **Weissberg** is currently in litigation over the 10-year-old track. . . . **Kool and the Gang, Delite Records** artists, are set for a **European tour** this Spring. . . . Singer **Hattie Winston** appears in the **Broadway** show, "Two Gentlemen of Verona" and also in her own club act at **Downstairs at the Upstairs**.

**Avant garde composers Emmanuel Ghent David Del Tredici, Lukas Foss, Barbara Kolb, Dominick Argento** and **Stephen Albert** were recipients of **ASCAP** cash awards in the standard field. . . . **Ivan Mogull** has obtained the foreign subpublishing for "Last Song" the hit single by **Edward Bear**. **Mogull** negotiated with **Canadian publisher Larry Evoy** of **Eyor Music** in **Toronto**. **Evoy** also wrote the song and plays drums with the group. **Mogull** is planning promotion in conjunction with **EMI** affiliates in **Australasia, Japan, Brazil, South Africa, Argentina, Mexico, Czechoslovakia, and South East Asia**. . . . **Mike Bloomfield** back in the studios after lengthy absence to cut a session with **John Paul Hammond** and **Dr. John** for **Columbia**. Tentatively set is a **Hammond-Bloomfield** touring group. . . . **Live country music show, Jamboree USA** is sponsoring a special "Buckeye Jamboree" program, **March 24**, to celebrate **Ohio's 170th anniversary of statehood**. . . . **Bill Monroe's** audience at his **bluegrass** concert last week at **New York University Law School** was largest **bluegrass** audience since 1962, claims promoter **Doug Tuchman**.

**Kenny Roberts** and the **First Edition** and **Climax** set for an all-night party at **Kings Island, Cincinnati's** new \$30 million amusement park, **June 8**. Event will honor new high school grads. . . . **Cincy's** good music station **WWEZ**, in association with promoter **W. James Bridges**, set **Ferrante & Teicher** for the **Taft Theater** there **Saturday (17)**. . . . **Queen City Albums, Inc., Cincinnati**, is winding up production on a new **gospel** album featuring a dozen of the nation's top **gospel** groups.

MARCH 17, 1973, BILLBOARD

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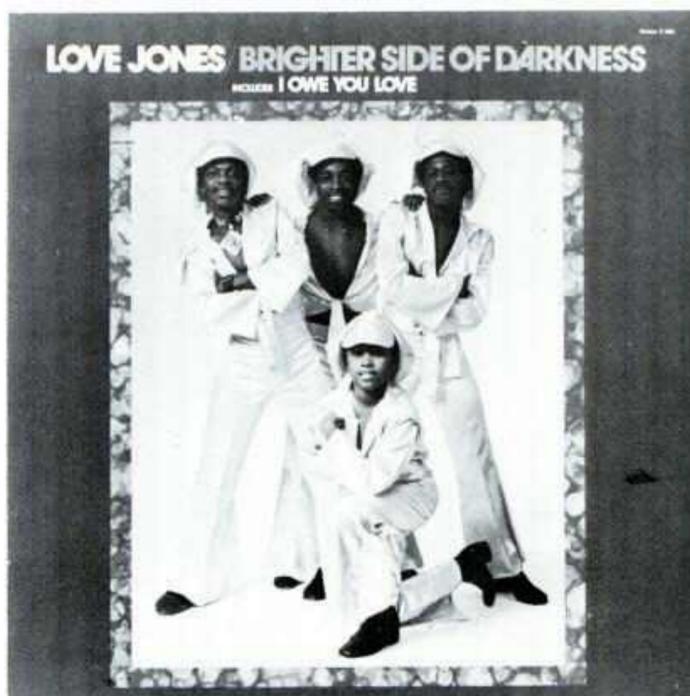
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RECORDS**  
WHERE THEIR  
FRIENDS ARE!



SNIFFITY-SNIFF

HEY MAN, WHAT'S HAPPENING?

WELL, I'VE FINALLY FINISHED MIXING THE ALBUM.



I DON'T REMEMBER SEEING THE COVER.

YEAH! WHAT ABOUT THE COVER?

WOW! I KNEW I FORGOT SOMETHING



HMMMM?

AAH! WE CAN WHIP UP A COVER IN NO TIME

SOLID!

HELP, HELP



LATER...

ZZZZZZZZZZ

IT'S COMING RIGHT ALONG ISN'T IT?

IT IS?

HELP.

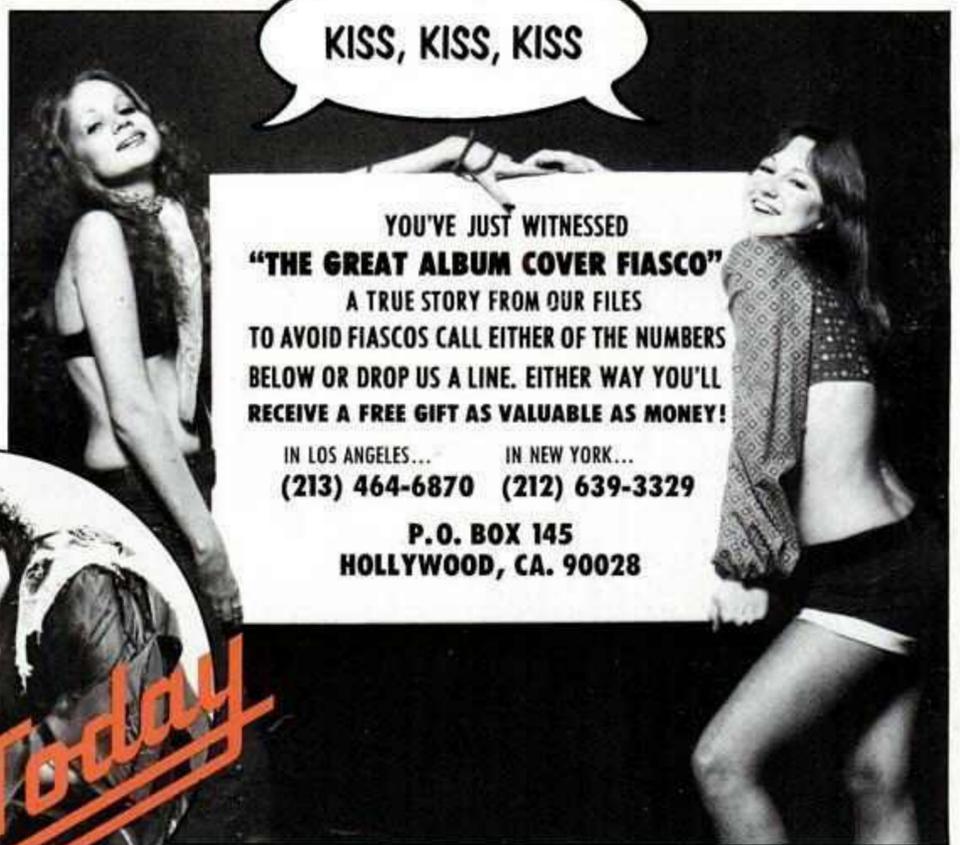


A WHOLE LOT LATER...

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