

Billboard®

Study Shows Wide LP Price Range

Industry Chiefs Laud BRAVO's Potential

By LEE ZHITO

LOS ANGELES—Early reaction to BRAVO, the newly proposed association of industry organizations, resulted in a "bravo" from the various groups contacted—and one "boo."

BRAVO, which stands for Board of Recording & Audio/Video Organizations, was suggested as an all-industry body by Jules Malamud, the executive director of the National Association of Recording Merchandisers (Billboard, March 17). Its purpose, according to Malamud, is to unite all factions within the music-record-tape industries and provide their leaders with a

Dominicans Ask Scuttle of Pirates

By FRAN JORGE

SANTO DOMINGO — Record manufacturers here have denounced the production and sale of illegal 8-track and cassette recordings and have asked for government intervention to put an end to local pirating.

Atala Blandino of Salon Mozart, Radhames Aracena of La Guarachita, Fabio Inoa of Fabiola, and Octavio Vargas of Industria Sonora Dominicana said in a press conference that 8-track and cassette tapes are being used to record both foreign and locally
(Continued on page 58)

Mobile Concert Exposition Set

By SAM SUTHERLAND

NEW YORK—The first American Citifair—a portable, mixed-media cultural exposition that will combine top-name acts with community-oriented exhibits, a midway, a one-ring circus and a variety of other attractions and services—will be held in Boston, June 14-24.

The basic Citifair design, which is flexible to accommodate different sites in different cities, will incorporate those attractions with an 18,000-seat main stage area. Bookings are now being considered for that venue, which will offer a different roster each night. Top
(Continued on page 15)

means of communicating on common problems.

With the exception of one group (the Recording Industry Association of America), response to BRAVO was unanimous approval.

Stanley Adams, president of the American Society of Composers, Authors and Publishers, said:

"It is a very imaginative concept. I think the idea is splendid, and that every organization in our industry should appoint a representative to attend a meeting and get this going. I would be perfectly willing to attend meetings and see if there is anything we can do to benefit this organization."

Wesley Rose, president of the National Academy of Recording Arts and Sciences, said BRAVO was a "refreshing, constructive idea, probably a long time overdue."

Rose, also president of Acuff-Rose and Hickory Records, said that teamwork within the industry should be one of the most important projects of the future.
(Continued on page 6)

Lafayette Ups 'Q' Software To Back Eqpt.

By BOB KIRSCH

LOS ANGELES—Lafayette Radio Electronics Corp., traditionally a hardware-oriented chain, is currently stocking all quadrasonic record and tape releases from all manufacturers in its 73 outlets.

"We stock 4-channel records in matrix and discrete as well as 4-channel tapes, and we try to keep up with each new release," said Harold Weinberg, merchandising manager for the chain, "because we feel it is of the utmost importance to support quadrasonic hardware. We don't think traditional record and tape retailers are doing as much as possible."

Weinberg said that while the outlets carry a "mild selection" of stereo records and tapes, "it is 4-channel that is significant for us. We do a tremendous amount of business in quadrasonic hardware and we don't want to leave our consumers without a place to get
(Continued on page 6)

Study Soviet Copyright Bid

By MILDRED HALL

WASHINGTON—At this early stage in the Soviet Union's entry into the copyright world, only arms-length reports on that country's copyright protection for recordings, music, publishing and performance, are available, government sources report. The U.S.S.R. has not furnished the United States with details of their copyright law. Knowledge of the law will be essential for U.S. copyright interests, now that the Soviets have joined the Universal Copyright Convention, whose members grant the same copyright protection to works of foreigners as to those of their own nationals (Billboard, Mar. 10).

Although American experts in and out of government are researching and reporting on U.S.S.R. copyright terms, both the State Department and the Copyright Office here have warned that all of this early information must be considered highly tentative at this point. Also, a knowledge of "common practice" may be even more vital in the hard bargaining of ac-
(Continued on page 10)

By PAUL SIMON

LOS ANGELES—The suggested list price on an album today is virtually a farce and actual prices in Chicago range from a high of \$5.79 to a low of \$3.25 on an album by War, while a Carly Simon album may be purchased in Dallas for either \$5.98 or \$3.98, depending on which store you go into. An Elton John album can be purchased for as low as \$1.97 in Minneapolis/St. Paul area, while if you bought the same album in Dallas you'd have to pay \$5.98. You can buy the Dueling Banjos "Deliverance" album for any of three different prices in Milwaukee alone—\$4.29, \$4.76, or \$5.29. John Denver's latest effort can be bought at retail for \$3.25 in Chicago or \$5.98 in Dallas.

The disparity in the retail pricing of hit album product—all albums high on the Billboard Top LP's Chart—was graphically illustrated in a study just completed by the Billboard research division. The study was motivated by a rash of discussions during various sessions at the National Association of Recording Merchandisers convention here recently (Billboard, Mar. 10).

The study focused on 17 top-selling albums being sold by 27 key retailers in 16 major markets. In some markets, as many as three key dealers were interviewed; in other markets, only one dealer.
(Continued on page 6)



If you think the rock and the roll adorning the cover of Foghat's second Bearsville album (BR 2136) stand for something, let us be the first to confirm your suspicion: they symbolize the energetic brand of music indigenous to this British band. Composed of three former Savoy Browners—Tony Stevens, Roger Earl and Lonesome Dave Peverett—plus guitarist Rod Price, Foghat tromps through nine strong songs to make a platter fit for a rock and a roll.
(Advertisement)

Col Tests CATV As Possible New Promotion Tool

By JIM MELANSON

NEW YORK—Columbia Records has begun utilizing cable television to boost record sales, according to Morris Baumstein, special projects consultant for the label. The label's move into cable, while still in the testing stage, was unveiled here via broadcasts on Sterling Manhattan CATV March 6-7.

Baumstein said that the next "test area will be a major West Coast market, with broadcasts scheduled for the latter part of April." If results from the two areas prove satisfactory, Baumstein stated that Columbia is prepared to move into cable systems nationally.

The initial broadcast here, a one-hour edited version of a film created for the label's London, England, convention and featuring a variety of Columbia artists, was shown immediately following the conclusion of a professional basketball and hockey game. Baumstein stated that the same film will be used in the West Coast market.
(Continued on page 10)

Electronic Reps Eye Own Assn.

By EARL PAIGE

CHICAGO — The playback equipment rep is being widely recognized for the first time as a vital conduit between manufacturer and retailer, according to Raymond J. Hall, executive vice president, Electronic Representatives Association (ERA) here, organization now pushing for a federation of independent reps encompassing all business areas.

Recognition of the reps' role in the electronics industry is highlighted by such moves as ERA's first involvement with the Consumer Electronics Show (CES) here in June and by expanded awards to ERA members and ERA chapters at NEW/COM '73 May 2-4 in Las Vegas (Billboard, Mar. 17). The next goal is total recognition of the rep in all fields of business and industry, Hall said.
(Continued on page 38)

The Bruce Springsteen Single "Blinded By The Light."



Breaking from the brilliant debut album, Bruce Springsteen, Greetings from Asbury Park. On Columbia

(Advertisement)



**No bag
is big enough
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**His single bullets all the way in R & B.
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And it's the title song
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RCA Records and Tapes

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N.J. Antipiracy Bid; W. Va. Bill to Senate

By RADCLIFFE JOE

NEW YORK—An antipiracy bill has recently been introduced into the New Jersey Assembly by Assemblyman John N. Dennis (R-Essex).

Dennis stressed that the state, which has no state-imposed antipiracy law, must act now to control unfair competition from pirates who copy sound recordings without paying artists or technical costs.

The bill, which in context parallels New York's antipiracy ruling, would prohibit unauthorized duplication of phonograph records, wires and tapes.

"Because of the absence of a state-imposed antipiracy law in New Jersey, and the tendency by some judges to either deal leniently with pirates or throw out charges of unauthorized duplication practices, the Garden State has," said Jules Yarnell of the Recording Industry Association of America, "become a potential hotbed of music pirates."

Yarnell said that the proximity of New Jersey to the Metropolitan New York area has not helped the situation, and that pirates operating out of New Jersey are blatantly manufacturing, promoting their products through the mail and shipping to all parts of the country.

Diskeries In College Meet

By SAM SUTHERLAND

NEW YORK—This year's Intercollegiate Broadcasting System National Convention, slated to begin this Friday (23) and continue through the weekend at the Shoreham in Washington, D.C., is expected to be both the largest and most controversial IBS gathering to date.

Don Grant, IBS president, revealed that initial registration for this year's event has already significantly exceeded the response felt last year at this time. With some 350 delegates, representing over 40 campus stations, already registered, Grant stated that total delegate attendance should exceed last year's event, which drew nearly 600 students from across the country.

Key to the support, and a focus
(Continued on page 32)

Col Sets LA Concert Week

LOS ANGELES—Columbia Records is planning the biggest saturation promotion program for a single market ever for the entire week of April 29 at the 2,100-seat Ahmanson Theater here.

The label is taking over the theater for a week of nightly concerts, each of which will be different and devoted to a different part of the label's artist repertoire.

Proceeds from the concerts will go to the Park Century school here, a nonsectarian educational center for children. Landers-Roberts Inc. will stage "A Week to Remember," the title Columbia is giving the event. Popular concert prices will be charged. Top names, as yet unselected, are promised nightly.

More Late News
See Page 74

UTAH LAW ON ANTIPIRACY

NEW YORK—The State of Utah has passed antipiracy legislation making the duplication and sale of unauthorized sound recordings a misdemeanor. The bill, signed last week by Gov. Calvin I. Rampton, makes Utah the 11th state to pass an antipiracy law.

Other states with similar antipiracy legislation are California, Oregon, New York, Texas, Pennsylvania, Washington, Arkansas, Arizona, Virginia, and Louisiana.

Appeals Court KO's Atlanta Dists. Suit

LOS ANGELES — The U.S. Fifth Circuit Court of Appeals affirmed the decision of Federal District Court Judge Richard C. Freeman in a per curiam decision last week.

Judge Freeman had dismissed the class action suit of four Atlanta record distributors against two alleged Carolina unlicensed duplicators (Billboard, Oct. 14, 1972). Freeman had ruled "the complaint fails to state a claim upon which relief can be granted and because indispensable parties have not been joined."

The suit was originally filed by Jack Geldbart, former Atlanta rack jobbing executive, now associated with Levine, D'Alessio and Cohn of Atlanta. It claimed that alleged bootleggers constituted unfair competition to Gate City Record Service, Godwin Dist., Southland Dist. and the WEA Atlanta branch (Billboard, May 6). Francis Pinckney of Richards, Shefte and Pinckney and Alton Murchison III, Levine, Goodman and Murchison, represented the defendants. Custom Recording Co. of South Carolina and Eastern Custom Tape Corp. of North Carolina.

LAFAYETTE EYES COAST

LOS ANGELES — Lafayette Radio Electronics Corp., New York-based retail and catalog electronics firm, is planning to open a West Coast warehouse.

According to merchandising manager Harold Weinberg, a 75,000 square foot warehouse will be opened in Los Angeles this fall with retail outlets to follow.

Cleveland Dist. Buys NBC-TV's Special Spots

CLEVELAND — Midwest Ltd. here, operated by Shelly Tirk, is buying its first TV spots. They will back the Mercury Jerry Lee Lewis LP, "The Session," March 16 and again on March 23, on the "Midnight Special," which airs over WKYC-TV. Tirk produced the one-minute spots in conjunction with the local TV station.

The distributor-sponsored spots will carry store tags from the following region stores: Clarkins, the Uncle Bill's chain, Recordland chain, Disc Records, Music Grotto, Melody Lane and Bandstand.

CHARLESTON, W. Va.—West Virginia's House of Representatives have approved by unanimous voice vote an antipiracy bill for the State of West Virginia. The bill now goes to the State Senate.

Originally modeled after the tough Pennsylvania antipiracy law, the bill was modified in committee to set penalties for first offense at not more than a \$1,000 fine and/or imprisonment of not more than 60 days. The second offense would carry a \$10,000 fine and/or a one-to-three year imprisonment judgment.

At a public hearing before the House Judiciary Committee, March 9, attorney Alton G. Murchison III of Charlotte, N.C., said the bill was "special interest" and designed for the benefit of what he called the "California-based music industry monopoly." He said that the industry was asking for a "perpetual and absolute monopoly," far more exclusive than that allowed under present patent and copyright laws.

Identifying himself as a counsel for Omega Sales, Atlanta, Ga., and Sound Duplicator Service, Charlotte, Murchison said the bill would probably be unconstitutional if passed in that it attempts to pass copyright laws on a state-by-state piecemeal basis. He said that the bill under consideration demonstrated the National Association of Recording Merchandisers' continuing effort to do in states what it could not do through Congress.

Supporting the bill at the one-day public hearing was J. E. Watson, an attorney from Fairmont.
(Continued on page 74)

WEA Hosts Weekend Chain Mgt. Seminars

LOS ANGELES—Warner/Elektra/Atlantic Distributing will host 40 staffers of the National Disc Record chain April 16-18 at the Playboy Club Hotel in Lake Geneva, Wis. This is the latest in a new series of merchandising seminars sponsored by WEA for major users.

Agenda for the sessions will cover sales, service, advertising, data processing and store management.

John Cohen, president of Disc Record, will attend with his general manager, Raul Acevedo, and all of his Midwest-based chain's regional marketing managers and store. Cohen, who will participate in a panel discussion at the semi-

Muse, Onyx Distributions

NEW YORK—Distributors for the Muse and Onyx jazz lines—two labels recently set up by Joe Fields and based here—have been announced.

They include Malverne, New York; London Records, Chicago; Eric Mainland, San Francisco; Record Merchandiser, Los Angeles; Schwartz Bros., Washington/Baltimore; Heilicher Bros., Minneapolis; Dallas/Houston, Miami; Music Merchants, Boston; Record Sales, Denver; All South, New Orleans; AMI Distributors, Detroit; Commercial Music, St. Louis; Wendy, Newark, N.J.; Best and Gold, Buffalo; London Records, Charlotte, N.C.; Supreme, Cincinnati; Midwest Ltd., Cleveland; Fidelity Sales, Seattle; and Southland Records, Atlanta.

Fields has just released a 10-album series of contemporary and reissue jazz on both labels. He will release six further albums on both labels, April 1.

Louisiana Mfr. in Antipiracy Drive

NEW YORK—A Louisiana record manufacturer, distributor and one-stop operator has instituted a program designed to create a wide public awareness about the problems of piracy in the music business.

Stan Lewis, president of Stan's Record Service, Shreveport, La., has instituted, with the help of his staff, a program through which antipiracy activities around the country are closely followed, chronicled and collated into comprehensive folios which are, in turn, sent to radio stations, better business bureaus, local police departments, chambers of commerce, newspapers, all record and tape manufacturers, congressmen, senators and state representatives throughout Louisiana.

The folios stress the problems of music piracy, refer to laws that

AFM Backs Rerun Move

NEW YORK—The American Federation of Musicians has filed a statement with the FCC supporting the move to limit the amount of time network-owned and affiliated stations devote to reruns.

The statement pointed out that the escalation of reruns "specifically and adversely affects musicians and other artists involved in television production." It also claimed that the loss to artists, in terms of creative opportunities and employment, has been "incalculable."

have been passed in an effort to eliminate the situation, and urge all concerned to actively involve themselves in helping to eradicate the problem.

Money for the project comes directly out of the coffers of Stan's Record Service, with most of the firm's employes volunteering their services.

Lewis played an important role in the introduction and passage of Louisiana's antipiracy law.

Cartrivision Promotion Set

LOS ANGELES — Teledyne Packard Bell, ABC Record and Tape Sales Corp. and Cartridge Television, Inc. are combining for the "California Entertainment Showcase," to put dealers into business as a franchised Teledyne cartridge TV dealer and an ABC rental and purchase software outlet simultaneously.

Much of the emphasis will be on independent dealers. Each dealer participating must purchase two hardware units. ABC will offer demonstration tapes, catalogs, folders and other promotional material, as well as a basic rental library of 30 movies which will be rotated on a regular basis.

A special one dollar weekly tape rental offer will be created for the Showcase. Participating dealers will also be listed in a million mailers sent to consumers throughout California. Ads listing dealer names will also appear in the Los Angeles Times.

Packard Bell also announced a one year in-home service on all cartridge systems sold in California during the promotion. Current service is 90 days.

1/3 MARKET NOW DISCRETE

NEW YORK—Following the decision by the WEA group to sign a licensing agreement with JVC to adopt their compatible discrete 4-channel system, CD-4, and the previous signing of RCA "over one third of the U.S. record market is now committed to the discrete JVC system," said Takashi Masuda, president of JVC America Ltd.

Masuda was holding a press conference to introduce JVC America and announce a series of JVC dealer previews before the summer Consumer Electronics Show in Chicago.

JVC stated that the New York "preshow" show would be at the Terrace on the Park (March 20-21), the new Atlanta distribution center (26-27), Los Angeles Conrad Hilton Hotel (April 2-3), the new Houston distribution center (9-10) and the Hyatt Regency O'Hare hotel (15-16).

Goody Will Change Location In Philly

NEW YORK—Sam Goody Records will not abandon its center-city operation in Philadelphia, as reported in Billboard March 10.

Abe Lowenthal, attorney for Goody, said that the acquisition of the present Goody premises by Franklin Music was the result of "being out-bid on a new lease." He stated that the vacating of the premises on May 31, the expiration date of the current lease, does

not mean that Goody is closing shop.

"Goody will continue its present operation," continued Lowenthal. "All that will be changed is the location of the store." He said that the new location, scheduled to open shortly after the expiration of their current lease, will be in the "vicinity" of the old store. Plans call for the new premises to be "at least equal to the space currently available."

DEALER SURVEY:

'Extinct' Species Found Alive: Retailers Who Charge Full List

By JOHN SIPPEL

CEDAR RAPIDS, Ia. — Sanford's is 104 years old as a local retailer, with a recorded music department that may date back "60 to 70 years," and Lavonne Suchomel, buyer for the past 10 years, says there hasn't been nor will there be discounting or specials in her record/tape/electronics department.

Despite local discounting competition from Penney's, Woolworth's, Target and K-Mart, among others, she has seen the store double its record/tape gross over 10 years, "always selling at full list."

Selectivity and friendly service can overcome any discount competition, Miss Suchomel felt. "We carry a full catalog pretty much: 4,000 different LP titles alone." The basement department is about 75 percent LP's; 20 percent tape and 5 percent singles. J.L. Marsh, Des Moines, supplies all record/tape product. "They do a good job. We are especially proud and

emphasize our special order department. They even supply the forms. They get the special orders to us quickly," she said. The inventory is diversified: rock and soul, 25 percent; vocals, 25 percent; MOR, 15 percent; country, 10 percent; classics, 10 percent; and 15 percent miscellaneous.

Listening Booth

"We have the only listening booth in the area," she said. "That helps a great deal. We try to be as helpful as possible, the three of us, another girl who has been there six years and a man, with us two years." We also have the only Phonolog in town. We probably do more consistent advertising than anyone else. I use WMT-AM, KLWW-AM and KCRG-AM. I favor radio over newspaper. A local advertising freelancer writes our copy. We try to advertise weekly on radio. Specials don't pull. We stress service and good new records."

After trying a number of electronics lines, she has pared down to almost Panasonic only. Her inventory includes: components, 12 to 15 different; clock radios, about a dozen different; and portable radios, about 15 different.

LOS ANGELES—Jim Morgan, owner of Bandstand, Southgate USA shopping center, Maple Heights, O., a Cleveland suburb, discounted until 1968, when he decided to go full list on everything from records through tape through accessories.

"We increased our gross 10 percent in the next year. We had a monster year in 1970. We dropped 10 percent off in the next year and we stayed about the same level in 1972. Our net? It's really up I've got too much to give it away. The manufacturer suggests a list price and I back him. I personally dislike discounting. I'm offended when I buy something at \$5 one week and see the same store offer it to me the next week at \$4. It destroys my faith in the dealer and product," Morgan said.

A former Mercury Pittsburgh branch salesman in the mid-fifties, Morgan returned to his wife, Millie's, hometown, Cleveland, in 1955. He began working in the first Bandstand store in 1956. A group of investors in centers decided to open a series of four record stores in these then promising shopping areas. "Maybe they were premature, but in 1965, they soured on the stores and offered me a chance to buy the Southgate store over a 10-year period. I lacked money. I was paid \$75 per week as manager. I did it in five though. My original store was a 40 by 40-foot store. I'm now in my third move in the same center. We have a 22 by 140-foot store."

Morgan attributes all his success to maintaining list on everything to friendly service and selection. "I immediately had 4 and 8-track tape. I handle a full line of music. You either get it here or know the reason why. On special orders, I have my own two-part printed form. I ask for a \$1 deposit. Nine times out of ten they pay me the full price instead of the buck."

Stresses Service

Morgan really believes in personnel. His manager, Ron Fridel, started working part time after school seven years ago. "My manager gets stock in the store and all of us get profit sharing. I have two full-time male employees. My wife and my two daughters, Connie, 17, and Judy, 15, help out. I want to see everybody who walks in here approached by a clerk. If they walk in, they're looking for something."

Right in the shopping center, Bandstand gets discount pressure from fellow tenants who handle records and tapes cut-price like Penney's; May Co. and Sears. And within a mile are others like J.P. Snodgrass, Giant Tiger, Value City and Blarkin's.

"We do big in singles at 89 cents each. We sell as many oldies as we do top current hits. Posters are big with us too. And we do well with a full line of accessories."

Bandstand is full self-service. "Our racks are 15-year old Friedman Artercraft fixtures, which we have kept up. When the other stores closed, I inherited all the fixtures. I stock tape out in the open, easy to browse through. I spent a lot of money making my own styrofoam donut packs. They are color-coded in six ways by repertoire. I don't like pilfer-proof tape fixtures. Who wants to reach in through a hole? My donut pack is reusable. It cost

(Continued on page 74)

Executive Turntable



JOHNSON



SLAUGHTER

Charlie Johnson has been named director of product planning and development at Famous Music. Johnson, who for the past year has been in national sales and promotion for Famous, previously was director of national promotion for Polydor Records... Vernon Slaughter has been appointed promotion manager, r&b product, for Columbia/Epic Records. He will be responsible for the Washington/Baltimore/Virginia markets... Jim Lantz has been appointed general sales manager, consumer products, for Audio Magnetics Corp. He will direct the firm's sales, advertising and promotion functions in the U.S. Lantz was previously national sales manager, consumer products, for the firm.

★ ★ ★

At Columbia House, Oren Testa has been named vice president, operations, and Arthur Kindler has been named vice president, distribution. Testa will be responsible for all Columbia House operating facilities in Terre Haute, Inc., Pitman, N.J., and Santa Maria, Calif. Kindler will direct warehouse activities at the same locations and will also be responsible for traffic, print shop and inventory supply departments. He returns to Columbia from Creative Playthings, where he was vice president, operations... Several appointments have been made in connection with the opening of a GRT of Canada, Ltd. branch office in Montreal. Ken Dion is branch manager of the office. He was formerly Quebec sales representative. Ted Evans has been named Maritimos sales representative and will deal with rackjobbers and retailers on the East Coast. Brian Ayres, Ontario promotion manager, will assist Dion. Ross Reynolds is president of GRT of Canada... Tony Asher, advertising executive and songwriter, has been named to set up Los Angeles operations for the commercial production wing of the Wes Farrell Organization. Asher has left Ogilvy/Mather Advertising after ten years and has co-written several Beach Boys songs with Brian Wilson... Verne Langdon has been named vice president of Electric Lemon Records. He is also a producer for the firm... Donna Walcovy has been appointed promotion coordinator for BASF Records. She joins the firm and the record industry after varied experience in related areas. Miss Walcovy will be responsible for release information, artist appearances, radio airplay, and special promotions to the company's distributors.



KAGAN



BARAN



GOLAND



LOWY

Dorene Lauer, formerly with Wilkes and Braun designers and Warner Bros., is now assistant to A&M Records' publicity director Andy Meyer... Mike Kagan is Playboy Records' new national promotion chief. A promotion man for Columbia Records and MGM Records, he was most recently executive editor of the Hamilton Radio Report... Toni Baran has been named professional manager of Playboy Music after exiting Larry Shayne Music... Bee Jay has been appointed promotion manager at ESP Records... Bernie Blinn has been named manager of the Discount Records store on Sutter Street, San Francisco. He replaces Gordon Engler who has resigned... Phil Welch has been appointed sales manager, consumer products division, at BSR, the U.S. distributing company of BSR of England, a manufacturer of automatic turntables. Prior to his appointment, Welch was national sales manager for Akai... Jim Yates, for a number of years with A&I and Supreme distributors in Cincinnati, heads up RCA Victor Record Sales' new offices in the city. On his staff are Rob Hegel, promotion, salesman Peter Hagan, Marv Gibson and Tom Dever, and secretary Liz Rohman... Bob Gaiters, Fantasy/Prestige/Milestone promotion man has had his responsibilities expanded. He will be responsible for all regional promotional activities for the New England area, Pennsylvania and Washington, D.C. He headquarters in New York... Toby Goldstein has joined Ren Grevatt Associates as account executive and staff writer. Most recently, she was a publicist for Polydor Records... Kim Espy has been named professional manager of Green Apple Music Company and Language of Sound, Inc. She will headquarter in Encino, Calif... Arnold Golland has been appointed to head the professional wing of Valando Publishing Corp. Making his headquarters in New York, Golland previously was involved in independent producing and composing

(Continued on page 74)

David Clayton-Thomas Seeks Alleged "Dues" From BS&T

LOS ANGELES—David Clayton-Thomas, former lead singer of Blood, Sweat & Tears, has filed a breach of contract suit in Superior Court here against Blood, Sweat & Tears, Ltd. and individual members Bobby Colomby, Jim Fielder, David Barger and Lou Soloff seeking \$51,591.10.

Complaint states that defendants breached a written contract entered into "on or about Nov. 12, 1971" in which defendants agreed to pay Clayton-Thomas one-ninth of net revenues from particular concerts from Nov. 13, 1972, through Dec. 31, 1972, one-ninth of all right, title and interest in all records, personal engagements, motion picture and television royalties, income received by defendants attributable to performances of plaintiff as a member of Blood, Sweat & Tears, Ltd. and publishing income from compositions written and submitted to defendants by plaintiff prior to the termination which were also attributable to plaintiff.

Complaint also states defendants also agreed to pay Clayton-Thomas one-ninth of net book value of defendants as of Dec. 31, 1972. The complaint further states that defendants agreed to reimburse plaintiff for all hotel, meal and travel expenses and pay plaintiff \$15 per diem to cover other sundry expenses and that defendants agreed to pay plaintiff an amount equal to his salary pursuant to an Employment Contract dated Nov. 1, 1969 and an amount equal to amount forfeited by plaintiff in the Employee's Pension and Profit Sharing Plan, dated Feb. 26, 1970 and said sums should include fiscal year ending Feb. 28, 1972.

Complaint states plaintiff performed all conditions of the contract and that on or about Sept. 27, 1972, defendants breached contract. Demand for payment has been made upon defendants for \$51,591.10. Complaint charges that defendants refused to pay.

Clayton-Thomas is asking for general damages of \$51,591.10, and general damages in an amount as yet unascertained by defendants' failure to make the contribution to the Pension and Profit Sharing Plan for fiscal year ending Feb. 28, 1972.

Mo' Electric Lemon LPs

LOS ANGELES—Electric Lemon Records, which markets the "Smash Flops" LP featuring cuts such as "Bon Voyage, Titanic," is now planning to step up activity to one release per month. The year-old label has "become more active in the past two months," according to president Milt Larsen. "We have four releases out now and will now issue LP's steadily."

Product is distributed by Rare Records in Glendale, which markets the product through its own national distribution system. Other releases from the firm include "The New Society Band Shoves It in Your Ear" and "The Phantom of the Organ." Larsen, who with Electric Lemon vice president Verne Langdon, produced "An Evening With Boris Karloff & His Friends" for Decca in 1968, added, "We like to look at the lighter side of things here."

Lewis' Dist. Changes

SHREVEPORT, La.—Four distributor changes for the Stan Lewis' labels, Jewel, Paula, Ronn and Soul Power, take the lines as follows: Baltimore-Washington, from General to Schwartz Bros.; Philadelphia, David Rosen to Universal Dist.; Detroit, Music Merchants to Sixtoe Dist.; and Chicago, Allstate Dist. to Summit Dist.

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Argent is here!



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God Gave Rock And Roll To You
It's Only Money/Rosie/Losing Hold
Be Glad



**A brilliant, new
album, "In Deep."**

**Their new smash single,
"God Gave Rock and Roll to You."
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ALBUM OF THE YEAR

THE CONCERT FOR BANGLA DESH



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ALLA RAKAH



LEON RUSSELL



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APPLE

Off the Ticker

BELL & HOWELL, Chicago, expects to report good earnings gains in both the first quarter and the fiscal year, according to the company. Donald N. Frey, chairman, said earnings would be "in the 10 to 15 percent range." In 1972, Bell & Howell posted earnings of \$16.4 million, or \$2.97 a share, on revenue of \$373.2 million. In the 1972 first quarter, the company earned \$3.1 million, or 56 cents a share, on revenue of \$80.1 million.

RCA RECORDS, New York, established an all-time high in sales, but profits in 1972 were lower because of costs associated with its change to a direct distribution system in key markets, according to the company's annual report.

HANDLEMAN COMPANY, Detroit, declared a dividend of 17 cents a share, payable April 9 to stockholders of record on March 23. David Handleman, president, said the company expected earnings for the fourth quarter to show marked improvement over the unusually low earnings that were realized in the fourth quarter last

year. The company reported sales for the third quarter ended Jan. 31 were \$32,476,000, compared to \$32,233,000 for the third quarter last year. Net earnings for the quarter were \$1,964,000, or 44 cents a share, compared to \$2,294,000, or 52 cents a share, last year. For the nine months, sales were \$80,727,000, compared to \$77,490,000 a year ago for the same period. Net earnings for the nine months were \$4,344,000, or 98 cents a share, compared to \$5,338,000, or \$1.20 a share, last year. Sales have been restated to reflect the sale of the company's chain of 29 drugstores in Canada.

GRT CORP., Sunnyvale, Calif., reported to shareholders that the company's fourth quarter is "much stronger in sales and earnings than our past experience indicated it would be," said Alan J. Bayley, president. Sales and earnings for the quarter ending March 31 will be "unusually strong" because the usual slowdown in the winter months hasn't occurred, and the normal return rate of unsold merchandise after the holiday season has been "much lower this year." GRT earned \$45,834, or one cent

a share, after a special charge of \$141,000, on sales of \$23.2 million.

PHILIPS NV, the Netherlands, reports earnings rose last year to the equivalent of \$245.5 million from \$117.5 million a year earlier. Sales increased to \$6.92 billion from \$6.2 billion (converting at the guilders current rate of 2.92 guilders equals \$1.)

MCA INC., Universal City, Calif., posted a sharp profit gain for 1972, with net income a record \$20,863,000, or \$2.52 a share, on sales of \$345,961,000. In 1971, MCA reported net income of \$16,680,000, or \$2.04 a share, on sales of \$333,725,000. Fourth-quarter net income was \$5,883,000, or 70 cents a share, up from \$4,253,000, or 52 cents a share, in 1971. Sales for the fourth quarter were \$116,836,000, against \$109,117,000 a year ago. MCA's record and music publishing operations showed a net income gain of 3 percent in 1972.

MOA INC., Universal City, Calif., posted a sharp profit gain for 1972, with net income a record \$20,863,000, or \$2.52 a share, on sales of \$345,961,000. In 1971, MCA reported net income of \$16,680,000, or \$2.04 a share, on sales of \$333,725,000. Fourth-quarter net income was \$5,883,000, or 70 cents a share, up from \$4,253,000, or 52 cents a share, in 1971. Sales for the fourth quarter were \$116,836,000, against \$109,177,000 a year ago. MCA's record and music publishing operations showed a net income gain of 3 percent in 1972.

Earnings Reports

PICKWICK INTERNATIONAL INC.

3rd Quar. to Jan. 31:	1973	1972
Sales	\$ 48,026,139	\$ 36,691,663
Net income	2,433,584	1,840,799
Per share	.57	.44
Nine Months		
Sales	\$ 112,301,176	\$ a90,657,853
Net income	5,585,155	4,379,496
Per share	1.31	1.06
Avg. shares	4,278,931	4,148,592
a—Restated by company.		

MEMOREX CORP.

Year to Dec. 31:	1972	1971
Sales	\$ 145,422,000	\$ 110,201,000
Net income	1,193,000	d13,390,000
Per share	.30	
d—Loss.		

PHILIPS NV

Year to Dec. 31:	a1972	a1971
Sales	\$6,920,000,000	\$6,200,000,000
Net income	245,500,000	117,460,000
Per share	.30	
a—Converted at the guilders current rate of 2.92 guilders equals \$1.		

OMEGA-ALPHA INC. (Transcontinental Music)

Qtr. to Dec. 31:	e1972	1971
Revenues	\$ 73,969,000	\$ 49,595,000
Loss cont. oper.	584,000	93,000
Loss disc. oper.	4,983,000	139,000
Loss	4,399,000	46,000
Special chr.		b16,000
Net loss	4,399,000	62,000
Loss per share	1.55	.04
fAvg. shares	2,832,632	1,615,182
Six Months		
Revenues	\$ 135,965,000	\$ 96,931,000
Loss cont. oper.	1,503,000	a411,000
Loss disc. oper.	5,159,000	671,000
Loss	6,662,000	260,000
Spec. chr.		b793,000
Net loss	6,662,000	1,053,000
Per share loss	2.35	.66
fAvg. shares	2,832,632	1,596,082

a—Income; equal to 21 cents a share in the quarter for 1972 compared to six cents a share in the quarter for 1971 and 26 cents a share in the six months for 1971, and reflects a one-for-10 reverse split in Jan. 1973. b—Losses on Bell Equipment Corp. and Alcorn Combustion Corp. c—Includes operations of the former Transcontinental Investing Corp. merged into company in March 1972, and gives effect to the new accounting requirements for retail land sales. f—Adjusted for a one-for 10 reverse stock split in Jan. 1973.

Market Quotations

As of closing, Thursday, March 15, 1973

NAME	1973		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	27	12 3/8	439	14 1/8	13 1/8	13 1/2	- 3/8
ABC	81 1/2	51 1/4	781	59 3/4	58 1/4	58 3/8	unchg.
AAV Corp.	15 3/8	8 3/8	12	8 7/8	8 1/2	8 1/2	- 3/8
Ampex	15 1/8	5	456	6	5 5/8	5 5/8	- 1/4
Automatic Radio	8 7/8	5	42	5 1/4	5	5	- 1/8
Avco Corp.	20 7/8	12	336	14	13 1/8	13 1/8	- 3/4
Avret	15 1/4	9 3/4	308	10 3/8	10	10 1/4	- 1/8
Bell & Howell	73 3/8	36	158	39 3/8	36	36	- 3/4
Capitol Ind.	14 3/4	6 1/4	244	7 3/4	6 5/8	7 3/8	+ 7/8
CBS	63	39 3/8	925	44	39 3/8	40 1/2	- 3/2
Columbia Pictures	14 7/8	7	283	7 5/8	7	7	- 5/8
Craig Corp.	8 3/8	3 3/8	67	4 1/8	3 3/4	4	+ 1/8
Creative Management	15 1/2	7	14	7 1/4	7	7	- 5/8
Disney, Walt	123 1/8	93 1/2	1338	102 3/4	96 1/4	96 1/4	- 6 3/8
EMI	6	3 3/4	120	4	3 3/8	4	+ 1/8
General Electric	74 3/4	58 1/4	2121	68 3/4	67 1/2	67 5/8	- 5/8
Gulf + Western	44 3/4	25 7/8	1230	29 7/8	27	27 1/4	- 2 7/8
Hammond Corp.	16 3/4	8 3/8	520	12	11	11	- 3/4
Handleman	42 1/8	9 1/4	360	10 5/8	9 3/4	10	- 3/8
Harvey Group	7	2 7/8	16	3 3/8	3 1/8	3 3/8	+ 1/4
IIT	64 1/2	48 1/4	3157	51 1/4	50 3/8	50 3/4	- 3/8
Lafayette Radio Elec.	40 1/2	10 1/2	100	14 1/8	13	13	- 1 1/4
Matsushita Elec. Ind.	35 3/8	18 1/8	1744	27 3/8	26 3/8	27 1/2	+ 1 3/8
Mattel Inc.	34 3/4	5 1/4	6303	8 1/2	6	6 3/4	- 1 3/8
MCA	35 7/8	23 1/8	279	26 7/8	25 3/4	26 3/4	+ 1
MEMOREX	38 1/2	10 1/8	1239	11 7/8	9 7/8	9 7/8	- 1/4
MGM	27 1/2	16 3/4	51	22	21 3/4	21 3/4	- 1/8
Metromedia	39	19 7/8	2827	23 1/2	22	22	- 1 5/8
3M	88 7/8	74 1/4	2081	86 1/2	83 1/2	86	+ 1
Morse Electro Prod.	40 3/8	21 3/4	85	26 1/4	25 1/4	25 1/2	- 1 1/2
Motorola	138	80	589	122 1/2	118	121 1/2	+ 1 3/4
No. American Philips	39 3/4	26 3/8	27	30 5/8	30	30 1/8	- 3/8
Pickwick International	51 1/2	38	322	45 3/4	44	44	- 1 3/4
Playboy Enterprises	25 1/8	14 3/8	102	15 7/8	15	15	- 3/4
RCA	45	28 3/8	3052	30 7/8	29 1/4	29 3/8	- 1 1/2
Sony Corp.	57 1/4	40 1/2	3507	47 1/2	43	45 1/2	- 2
Superscope	29 1/8	11 1/8	317	22 5/8	20 3/4	21 5/8	- 1/8
Tandy Corp.	49	31	309	35 1/4	33 5/8	34 1/2	+ 3/4
Telecor	23	7 3/4	233	9 3/4	7 3/8	7 5/8	- 2
Telex	14 7/8	3 7/8	685	5 1/8	4 3/4	4 3/4	- 1/4
Tenna Corp.	10 7/8	3 3/8	98	4	3 5/8	4	+ 1/8
Transamerica	23 1/2	13 7/8	1894	14 7/8	14	14 3/4	+ 1/8
Triangle	20	13 1/4	50	15	13 7/8	14 3/4	+ 3/4
20th Century-Fox	17	8 5/8	904	9 7/8	9	9 5/8	+ 3/4
Warner Communications	50 1/4	26 1/8	869	28 1/4	27 5/8	28	- 1/4
Wurlitzer	20 1/4	12 1/2	29	13	12 1/2	12 3/8	+ 1/8
Zenith	56 5/8	39 3/4	481	45 1/2	43 1/4	43 3/8	- 1 3/4

As of closing, Thursday, March 15, 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 1/4	4 1/2	4 1/2	Koss Electronics	13 1/2	13 3/8	13 3/8
Bally Mfg. Corp.	46	44 1/4	44 1/4	M. Josephson Assoc.	14 3/4	14 3/8	14 3/8
Data Packaging	6	5 7/8	6	Mills Music	11	9 1/2	9 1/2
Gates Learjet	10 5/8	10	10	Recoton	3 1/8	3	3 1/8
GRT	3 7/8	3 3/4	3 7/8	Schwartz Bros.	4 1/2	3 3/4	3 3/4
Goody, Sam	3 3/8	3 1/4	3 1/4				

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

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A&M
RECORDS
SINGLE RELEASE

Of the 21 versions
of "Last Tango In Paris,"
only one
is on the charts:

"Last
Tango
In Paris" by
Herb Alpert
& The TJB
(AM 1420)

Produced by Herb Alpert



Columbia Testing Cable TV

• Continued from page 1

He said that the film was promoted on the network for two weeks prior to the airing, with spots on CATV sporting events. During the film, continued Baumstein, four to five local dealer spots were used. He said that the cost of the spots were picked up by the label's national promotion budget.

Coast Push

Pre-airing promotion on the West Coast will be more consistent, he continued. Both print ads and local radio spots will be used. And, Baumstein said, Columbia "might make available posters and in-store displays for local retailers."

He said that the film was aired over the Sterling system here at a "special negotiated price"—adding that over-all costs factors for future broadcasts will be minimum

due to free access to most CATV systems.

"Cable is a growing medium in this country," continued Baumstein. "And, Columbia is aware of their need for quality programming, as well as their sophisticated audiences who tend to be record buyers."

The film, created by Arnold Levine, creative director for Columbia, was budgeted at \$110,000 and was first shown at the label's annual convention in London last year. Levine said that the film was created expressly for the purpose of being able to "continually reuse it." Previously, slide shows were used for promotion campaigns and convention presentations. Among the artists performing in the film are Johnny Cash, the group Chicago, Peter Nero, Redbone, and Dr. Hook.

Soviet Copyright Bid Eyed

• Continued from page 1

tual contracts, since it often differs radically from what the formal legislation "appears" to be, State Department spokesmen point out.

Bearing in mind all of the caveats, qualifiers and uncertainties, the researchers indicate that in general, the Soviet law seems to cover much the same types of artistic, literary and creative works, and many of the "moral" rights of authors, as does the American law.

On recordings, sources report that there "appears to be" some copyright in phonograph and other technical recordings of copyrightable creative works under Soviet law. But the precise nature of the "works" protected is not clear. Also, the Soviets showed little interest in joining the Geneva anti-piracy treaty, which the U.S. is

hopefully on the way to ratifying (Billboard, March 17, 1973).

Similar to U.S.

Available information seems to indicate a mechanical fee requirement for the recording of published musical works, somewhat resembling our own statute's compulsory licensing. Published music in the U.S.S.R. can be recorded without the author's permission, but he is entitled to royalties in amounts fixed by decrees of the central government and the various republics. (Government agencies decide fees and rights, and act for Soviet authors, composers, publishers and recorders.) Under U.S. law, a first recording of the music must be negotiated, but the work can be recorded by others without the author's permission, on payment of royalty and notice to the author. Unlike the mechanical fee col-

lection by a private agency in this country, Soviet law reportedly calls for automatic payments to be made by state-owned record companies, through state collection agencies. Therefore there is no need for licensing by the copyright owner.

Good 'Track' Record

Available information indicates that the composer of special music (soundtrack) written for Soviet films is well paid, and the author gets further royalties depending on the number of copies made of the film. But it appears that the composer of previously published music gets nothing at all for its use on a movie soundtrack in the U.S.S.R.

Also, as far as is currently known, the Soviet law appears to give music composers and other authors "exclusive rights" to their works, including the right of arrangement. Both arranger and author are entitled to royalties. But there are strange exceptions in use rights. For example, once a musical work is recorded (or a literary work published) Soviet broadcasting or telecasting services reportedly have free use of the work, as long as it is simply "reproduced" as originally published or recorded, and is not dramatized or otherwise "adapted." In this country, of course, negotiated royalties from broadcast performance of copyrighted music are substantial, with bargaining and collection by licensing societies ASCAP, BMI and SESAC.

Jukebox or other mechanical music-play in restaurants and other locations appears to be exempt from performance royalty in the Soviet countries. The U.S. has also, since 1909, exempted jukebox play from these royalties, but this exemption will end if the copyright revision is passed.

In all other public performances of published works (literary or musical), whether by sound recordings or live, the Soviet law is believed to grant the author a fee set by the government. But only if an admission was charged, or the artists were paid for performing. In any case, the performance may be made without the author's permission, sources indicate.

No More Rubles

Finally, the value to be ascribed to the Russian ruble will be a big factor in bargaining between the Soviets and other countries on copyrights. The U.S. Commerce Department gives the U.S.S.R.'s "official" claimed value of the ruble as equivalent to about \$1.32 in the U.S. devalued dollar. However, actual worth is reported to be around 30 cents in European Common Market trading, and some U.S. book publishers who have negotiated private deals with the Soviets predict an exchange value of about 75 cents for the ruble, in U.S. contract deals. (U.S.S.R. membership in the Copyright Convention will end the former practice of paying royalties in rubles that had to be spent within the country.)

The UCC, adhered to by the U.S. and over 60 other countries, has been in force since 1955. The recent (1971) revision of the UCC was also ratified by the U.S. The revised terms include for the first time a general recognition that authors' rights include reproduction, broadcast and performance of his works, as basic. However, the terms permit member countries to make exceptions to these rights in domestic law, but suggest a "reasonable degree" of protection for these newer rights, in any case.

The revision of the UCC, which will require ratification by 12 countries has already been ratified by the U.S., Great Britain, France and Hungary. The revised UCC will come into force three months after acceptance by 12 countries.

Levine Movie Score

NASHVILLE—Hank Levine, who directed the music for the post-television Grammy Awards presentation here, will arrange, score and conduct the music for the movie, "So Sad About Gloria."

Pre-scoring will be done at the new Pete Drake studio here. Work will be finished in Hollywood to save time.

How to win a Grammy.

Be America, record "Horse with No Name," and become the hottest new group in America.

Be Roberta Flack and make "The First Time Ever I Saw Your Face." But don't stop there. Team up with Donny Hathaway and do "Where Is Love?"

Be the engineer who recorded Neil Diamond's "Moods."

Be Duke Ellington and add "Togo Brava Suite" to your endless string of hits.

Be Michel Legrand and arrange "What Are You Doing for the Rest of Your Life" for Sarah Vaughn. But don't stop there. Compose "Brian's Song."

Be Bob Dylan and Ravi Shankar and show that you can mix business with charity while recording one of the most successful albums in history, "The Concert for Bangla Desh."

Be Charlie McCoy and record "Charlie McCoy/The Real McCoy."

Be Nino Rota and write the score for "The Godfather."

Be Joe Raposo and produce and direct "The Electric Company."

Be the Blackwood Bros. and spell out "L-O-V-E" in the best Gospel performance of the year.

Be Jerry Ragavoy and produce the best score from an original cast show album, "Don't Bother Me, I Can't Cope."

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Mobile Exposition Is Set

• Continued from page 1

acts representing rock, jazz, blues, big band, country and Broadway fields will appear on the main stage, which will utilize a variety of innovations in lighting, stage design and sound amplification to maximize artist contact with the audience.

The evening concerts, along with entrance to the fair and all exhibits, will carry a \$2 admission charge. The only additional charges will be for food. Producer for the Citifair is George Davis, 25, a Bostonian who has produced Boston's Summerthing arts program for the past five summers. Davis' success with Summerthing has been closely tied to that program's related Sunset Series on The Commons, which has offered top musical acts at low ticket prices. Profits from the Sunset Series formed the financial base for the Summerthing program, a community-oriented free arts program which offered a variety of shows, concerts and workshops throughout the city.

Like Summerthing, American Citifair will again direct its profits back to the community. Envisioned as a traveling show, American Citifair is expected to tour major American cities, playing for 11 days in each site, with a new city scheduled for each month. No dates have been set following the Boston presentation, but Davis revealed that Citifair's principals have begun discussions with city officials in San Francisco and Providence, R.I.

Depending upon the response to the fair—which will key its exhibits and service pavilions to the social character of each city—a national tour may be followed by a special Citifair presentation in 1976. That Citifair, which would focus on the U.S. Bicentennial Celebration, could be taken to Europe.

With Citifair slated to channel profits into different worthwhile community programs and charities in each city, the operation's principals are currently working on a final legal definition for the enterprise. Budgetary information was unavailable at press time, but Davis revealed that the Falstaff Brewing Co., sponsors for the Sunset Series, will be underwriting all costs for the Boston dates.

Commenting on projected costs, Davis stated that the project will have an extremely low break-even point, given the scope of the presentation. "We want to make sure that American Citifair has a real impact on its audiences, and on their attitude toward entertainment."

Davis also noted that initial interest from artists and agents contacted has been intense. Given the nature of the fair, and its extremely low ticket price, acts performing in the main stage area will be reaching much broader.

Davis Keeps Series Post

NEW YORK—George Davis, innovator of American Citifair, will continue to produce Boston's Summerthing arts program and its Sunset Series of concerts. The Sunset Series will be moved to a new site at Suffolk Downs race track.

The Sunset Series will again be sponsored by the Falstaff Brewing Co. which assumed sponsorship for the Sunset Series on the Common last summer. Also being maintained are the close ties between Summerthing, the Sunset Series and the office of Boston's Mayor Kevin White.

Davis stated that the series of 16 concerts, with low admission prices, will be held in the infield, center track. The main grandstand will not be used, with the series to focus instead on the greenery and landscaping of the infield area, and the plush clubhouse, which will be used by acts appearing.

MARCH 24, 1973, BILLBOARD

more diverse audiences than could be expected in conventional halls with higher ticket prices.

Davis said that the Citifair is expected to draw a minimum of 120,000 a day during its Boston stay. That estimate, he continued, is extremely conservative, since the fair site can accommodate up to 60,000 at one time, and there is expected to be several turn-overs each day.

Citifair to Offer Some Novel Production Ideas

NEW YORK—American Citifair, the multimedia entertainment and community arts exposition set to open in Boston on June 14, will offer several interesting departures from conventional concert production techniques in its 18,000 capacity main stage area, midway, pavilions and other fair areas.

Producer George Davis explained Citifair's approach to facility design in terms of the project's orientation. Davis, who has produced some 6,000 concerts in Boston during his five-year association with the Summerthing program and its related Sunset Series on the Common, believes that audiences "aren't interested in the standard forms of entertainment any longer."

Citifair's approach to concert presentation reflects efforts by Davis, architect Roger Trancik, general manager Joe Baptista, exhibitions manager Smoki Bacon and the rest of Citifair's core staff to restore close contact between artist and audience.

Davis and his associates are attempting to eliminate the normal onstage clutter of equipment, road managers, groupies and other hangers-on and create a strong visual focus for each act. The stage itself is expected to incorporate an elaborate lighting system that will include sequential lights running behind the stage, around the sides and across the bottom edge, with lighting patterns to draw attention to the artists.

Also being explored is a special movable platform that could extend into the audience during the performance to bring performers closer to their audience. Video projection is another area of discussion at present, Davis noted, although continuing negotiations for lighting and sound contracts have prevented a final stage format.

Main stage shows will begin each night at 7:00 p.m., and Davis noted that production techniques, such as the video projection ap-

Wein Sets Plans On 12th OV Fest

CINCINNATI—Jazz impresario George Wein was here last week to announce plans for the 12th annual Ohio Valley Jazz Festival to be held at Riverfront Stadium July 6-7. Local promoter Dino Santangelo will again be associated with Wein in the venture.

In the talent line-up this year are B.B. King, Billy Paul, Freddie Hubbard, Charles Mingus, Stevie Wonder, the Staple Singers, Donny Hathaway, Herbie Mann, Rahsaan Roland Kirk and the Preservation Hall Band, with several other turns to be added later.

An after-show feature Friday (6) calls for a midnight dance at Topper Ballroom in Music Hall, with Duke Ellington's Orchestra the attraction. An Ohio Valley Jazz Festival Sampler will be held at Riverfront Stadium Saturday afternoon (7) for high school students who purchase specially priced tickets. Featured will be three artists from the night program, several local groups and a band composed of local youngsters. Proceeds from both events go to the Sickle Cell Awareness Group of Greater Cincinnati.

Promotional support for Citifair will be massive, according to Davis. Television and prime radio advertising: "tremendous print support," including quarter and full-page ads in the dailies, and a projected, 20-page Sunday supplement offering a program schedule and space for advertisers; posters; flags throughout the city; bumper stickers and other aids will be included in the campaign.

proach being considered, may bring the concert activity to other people in the fair site.

"When you're dealing with 18,000 or 20,000 people in an audience," Davis stated, "someone has to reach out to that listener in the back. It's time for the performer to make that contact, instead of just letting the audience remain drugged and isolated from the act."

Thus, a proposed "Ferris Wheel" motif for lighting may focus attention on acts through a slowly revolving lighting display. Such measures are needed, Davis explained, because too many audiences are now present not for music or entertainment, but to participate in a social phenomenon.

Davis' past experiences with crowd control, which he has researched extensively since the inception of Summerthing, will also be utilized for American Citifair. Since the concept of the Citifair is based on close cooperation with city agencies, with provisions being made for all medical and security problems, Davis anticipates few problems.

Ethel Ennis: A 'New' Star

By PHIL GELORMINE

NEW YORK—Ask singer Ethel Ennis what a televised appearance at a presidential inauguration means to a recording artist like herself and she will probably say, without understatement, very much. Ever since her controversial singing of "The Star-Spangled Banner" at the inaugural of President Nixon Jan. 20, the BASF Systems artist has been invited to guest on Johnny Carson's "Tonight Show," "The Mike Douglas Show," "Middy Live" and the morning "Today Show." Her bookings have included hotel and supper clubs, theaters, fairs and college concerts.

Miss Ennis, who opens for one month beginning April 2 at the Plaza Hotel's Persian Room, is a native of Baltimore, Maryland and has been singing professionally for 25 years. She credits comedian Redd Foxx with her discovery and success, leading to a position as a regular on the old CBS radio Arthur Godfrey show. The late Billie Holiday once said of her singing, "She has a great voice. She's a musician's musician. She doesn't fake."

Regarding the President's appraisal of her free-form rendition of the national anthem she said, "Following the song, he turned to me on the podium, complimented my voice and told me how meaningful I had made the lyrics. It was a proud moment." Miss Ennis has been invited back to the White House on several occasions and was a guest at a recent White House dinner in honor of King Hussein. She is a nonpartisan and last year performed at various McGovern-Shriver functions.

In addition to a planned European cultural exchange tour being coordinated by the State Department, BASF has just released an album, "The Ten Sides of Ethel Ennis," with words and music written exclusively by veteran composer Gladys Shelly.

Signings

King Harvest, whose recording of "Dancing in the Moonlight" is still on the Billboard charts after 22 weeks, has been re-signed to a long-term contract with Perception Records. . . . Jamaican ragga singer and songwriter Jimmy Cliff has signed an exclusive recording contract for the U.S. and Canada with Warner Bros. Records. His first album for the label, currently being recorded in Jamaica, will be released this summer. Cliff sings in the motion picture "The Harder They Come."

Songwriter-producer Ted Daryll, in association with Barry Bergman, has signed to the newly formed Daryll-Bergman Adventures, 19-year-old Realinda of the Broadway musical "Jesus Christ Superstar." The two have concluded a long-term recording contract for the singer with Perception Records. First release is entitled "Hey Mr. Paul," a reply to Billy Paul's recent "Me and Mrs. Jones."

Julian "Cannonball" Adderley, internationally known jazz musician, has signed a long-term recording and producing agreement with Fantasy/Prestige/Milestone Records. The production deal was made with Junat Productions. The Adderley Quintet is currently on tour. Recording work will begin later this year.

James Darren has signed with MGM and his first album for the label is being produced this month by Marshall Lloyd. . . . Sonny Padilla Jr. has signed with Ball Records in Hollywood. . . . Red Mountain, rock foursome, has

signed with the production company of film scorer, Fred Werner. . . . Avco-Embassy group, Limmie and the Family Cookin', have signed a co-management agreement with Steve Metz' Three Star Management in conjunction with Allan Klein of Cleveland.

The Checkmates Ltd. to Buffalo Records, new Los Angeles firm. Group will be produced by member Bobby Stevens and the label's Paul Rothchild. They were previously with A&M and Capitol. . . . Alan Wauters, a staff writer for United Artists Music, has signed as an artist to Avalanche Records. First release is his self-penned "Fair Weather Friend," produced by John Abbott. . . . Singer, composer, clarinetist Norman Lee, who co-authored with Lawrence Welk "Champagne Polka," has signed a long-term personal management agreement with The Scott A. Cameron Organization, Inc.

MCA Records announces a series of five major signings: The Persuasions, switching from Capitol; Martha Reeves of Martha Reeves and the Vandellas fame, to be produced as a solo artist by Richard Perry; Toni Brown, for-

(Continued on page 20)

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Say You Saw It in Billboard

Talent

WHO—WHERE—WHEN

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

CANNED HEAT (United Artists): The Glass Menagerie, Nashville, Tenn., March 27-28; Academy of Music, N.Y., March 31; Banana Fish Park, Brooklyn, N.Y., April 1; Sports Arena, San Diego, Calif., April 8.

JUMP JACKSON & HIS BLUES BAND (LaSalle): Blackstone Hotel, Chicago, April 2-May 15.

DEL REEVES (United Artists): Anoka, Minn., April 1.

HORACE SILVER (United Artist): Artom Manor, Norwalk, Conn., March 24; Hartford, Jazz Society, Hartford, Conn., March 25; Jazz Workshop, Boston, March 26-April 1.

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

JIMMY CASTOR (RCA): Small's Paradise, N.Y., March 23-24.

JOHNNY MATHIS (Columbia): Cherry Hill, N.J., March 12-18; Indianapolis Coliseum, March 22; Dane County Coliseum, Madison, Wisc., March 23; Arie Crown Theatre, Chicago, March 24-25.

JOSE FELICIANO (RCA): Brianey Hauna, Jerusalem, Israel, March 19.

MICKY NEWBURY (Elektra): Atlanta, March 19; Memphis, March 20; Charlotte, March 21; Boston, March 26; N.Y., March 27; Philadelphia, March 28.

DOUG SAHM (Atlantic): Philharmonic Hall, N.Y., April 6.

ETHEL ENNIS (BASF): Persian Room, Hotel Plaza, April 2-28.

MAC DAVIS (Columbia)/Helen Reddy (Capitol): Santa Monica Civic, April 6.

MUDDY WATERS (Chess): Pall's Mall, Boston, April 9-15.

MAC WISEMAN (RCA): On Tour in Maine, April 4-5-6; Morningside Stables, Plainfield, Conn., April 7.

WEST, BRUCE & LAING (Columbia/Windfall): Concert Gebouev, Amsterdam, Netherlands, April 1; National Theatre, Brussels, Belgium, April 2; Chatelet, Paris, France, April 5; Festival Halle, Berne, Switzerland, April 6.

CREATIVE SOURCE (Sussex): Caracas, Venezuela, April 2-7.

AL GREEN (Hi): The Coliseum, Richmond, Va., April 1.

BOBBY WOMACK (United Artists): Houston, Texas, April 2; Albuquerque, N.M., April 4; Winterland, San Francisco, April 6; Community Theatre, Berkeley, April 8.

ARCHIE BELL & THE DRELLS (Atlantic): The Other Eye, Raleigh, N.C., March 31.

B.B. KING (ABC): Regent Theatre, Rochester, N.Y., April 1; Massey Hall, Toronto, Canada, April 2.

THE BEE GEES (Atco): Paramount Theatre, Portland, Ore., April 1.

ALICE COOPER (Warner Bros.): Cincinnati Gardens, Cincinnati, Ohio, April 1; Convention Center, Louisville, Ky., April 2; Cobo Hall, Detroit, April 4-5; Civic Arena, Pittsburgh, April 6.

BO DIDDLEY (Chess): San Francisco, April 5-11.

ARLO GUTHRIE (Reprise): Municipal Theatre, Tulsa, Okla., April 3; Memorial Hall, Kansas City, Kan., April 4; Auditorium Theatre, Chicago, April 6; Westchester County Center, White Plains, N.Y., April 7.

BLACK OAK ARKANSAS (Atco): Paramount Theatre, Portland, Ore., April 6; Paramount Theatre, Seattle, Wash., April 7.

YES (Atlantic): Sports Arena, San Diego, April 4; Forum, Los Angeles, April 5; Ice Palace, Las Vegas, April 6; Winterland, San Francisco, April 7.

GENTLE GIANT (Columbia): Latern, Ft. Wayne, Ind., April 3; Convention Center, Roanoke, Va., April 7.

RORY GALLAGHER (Polydor): Humpin' Hanna's, Milwaukee, Wisc., April 3-6; Foxy Lady, Akron, Ohio, April 7.

MANDRILL (Polydor): Coliseum, Hampton Roads, Va., March 31.

JOHN MAYALL (Polydor): Paramount Theatre, Portland, Ore., April 5; Santa Monica Civic Auditorium, Santa Monica, April 7.

BIFF ROSE: The Main Point, Bryn Mawr, Pa., March 15-18.

LIVINGSTON TAYLOR: Main Point, Bryn Mawr, Pa., March 20-21.

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

LEROY VAN DYKE (MCA): Derby Dinner Theatre, Royal Vista Inn, Hot Springs, Ark., March 29-30 & April 1-4.

JERRY WALLACE (MCA): Macon Coliseum, Macon, Ga., March 30; Coliseum, Greensboro, N.C., March 31; Western Arena, Raleigh, N.C., April 1.

WISHBONE ASH (MCA): Massey Hall, Toronto, Canada, March 29; Ottawa Civic Center, Ottawa, Canada, March 30; Century Theatre, Buffalo, N.Y., March 31; SUNY, Plattsburgh, N.Y., April 1.

HUMBLE PIE (A&M): Memorial Coliseum, Corpus Christi, April 1; Civic Center, Roanoke, Va., April 7.

HOT TUNA (Grunt): Academy of Music, N.Y., March 23-24; Banana Fish Park, Brooklyn, N.Y., March 27.

SYLVERS (MGM): Cobo Hall, Detroit, Mich., April 6.

MERRY CLAYTON (Ode): Castle Creek, Austin, Texas, March 27-April 1.

STEELY DAN (ABC): Coliseum, Seattle, Wash., April 6; Coliseum, Denver, Colo., April 7.

FLO & EDDIE (Reprise): Cincinnati Gardens, Cincinnati, April 1; Louisville, Ky., April 2; Cobo Hall, Detroit, April 4-5; Pittsburg, Pa., April 6.

SAM NEELY (Capitol): Bitter End, N.Y., April 4-9.

STEVIE WONDER (Tamla): Tower Theatre, Upper Darby, Pa., March 23.

DOC WATSON (Poppy): Atlanta, Ga., March 20-25; Westchester, Pa., March 31; Academy of Music, N.Y., April 1; Houston, Texas, April 7.

TRACY NELSON & MOTHER EARTH (Columbia): Pauls Mall, Boston, March 21-25; Iowa, March 31; Tulagi, Boulder, Colo., April 3-7.

NITTY GRITTY DIRT BAND (United Artists): Wichita, Kan., March 25; Austin, Tex., March 29; Lexington, Va., April 6; Devon, Pa., April 7.

EARL SCRUGGS REVUE (Columbia): Aspen Inn, Aspen, Colo., March 12-17; Dayton, Ohio, March 24; Wichita, Kan., March 25; The Bijou, Philadelphia, March 28-31; Columbus, Ohio, April 1; Milledgeville, Ga., April 3; Starkville, Miss., April 4; Houston, Texas, April 6.

BREAD (Elektra): Honolulu, March 24; Seattle, Wash., April 6; Denver, Colo., April 7.

MT. AIRY (Thimble): Gerde's Folk City, N.Y., March 27-31.

JOHN HARTFORD (Warner Bros.): Academy of Music, New York, April 1; Steubenville, Ohio, April 5; Bowling Green, Ohio, April 6; Converse, Spartansburg, N.C., April 7.

DR. HOOK (Columbia): Selland Arena, Fresno, Calif., March 23; Emporia Civic Auditorium, Emporia, Kan., March 30; Cowtown Ballroom, Kansas City, Mo., March 31; Civic Auditorium, Santa Monica, Calif., April 7.

SEALS & CROFTS (Warner Bros.): Convention Center, Las Vegas, March 24.

RARE EARTH (Rare Earth): Arena, Winnipeg, Manitoba, March 26; Arena, Duluth, March 27; Constitution Hall, Washington, D.C., April 7.

BILL ANDERSON (MCA): Salem-Roanoke Valley Civic Center, Salem, Va., April 1.

JERRY CLOWER (MCA): American Legion Hall, Baton Rouge, La., March 29; Jackson, Miss., March 31.

EL CHICANO (MCA): Ritz Theatre, Los Angeles, March 14-27; Fox Theatre, San Diego, Calif., March 28-April 3.

VIRGIL FOX (MCA): Lafayette, Ind., March 27.

LORETTA LYNN (MCA): Nathan Goff National Guard Armory, Clarksburg, W.Va., March 29; Louisville, Ky., March 31; Packard Music Hall, Warren, Ohio, April 1.

MARGIE & MARCY (MCA): Bankers Convention, Odessa, Texas, March 30; Dancetown, U.S.A., Houston, Texas, March 31.

GEORGE MORGAN (MCA): K.O.F.C. Hall, Glen Falls, N.Y., March 30; National Guard Armory, Baltimore, Md., March 31; National Guard Armory, Baltimore, Md., April 1.

McKENDREE SPRING (MCA): Long Beach Auditorium, Long Beach, Calif., March 30; Celebrity Theatre, Phoenix, Ariz., March 31.

RICK NELSON (MCA): Carnegie Hall, N.Y., March 30.

OSBORNE BROTHERS (MCA): Coliseum, Louisville, Ky., March 31.

CAL SMITH (MCA): Hillbrook Recreation Area, Ottawa, Ohio, March 30; Coliseum, Louisville, Ky., March 31.

ERNEST TUBB (MCA): Hamasa Temple Theatre, Meridian, Miss., March 26; Hurricane Ballroom, Biloxi, Miss., March 27; Ft. Whiting Armory, Mobile, Ala., March 28; Passpoint Civic Center, Pascagoula, Miss., March 29; Convention Hall, Gadsden, Ala., March 31; Raymond Road Armory, Jackson, Miss., April 1.

CONWAY TWITTY (MCA): Louisville, Ky., March 31; Packard Music Hall, Warren, Ohio, April 1.

SILVERHEAD (MCA): Whisky, N.Y., March 14-18.

VANDY & POLYPHONY (Eleventh Hour): The Kaleidoscope, Cleveland, March 27-April 1.

HARRY CHAPIN (Elektra): Taft Theatre, Cincinnati, March 28; Cookstown, N.J., April 1.

AL ANDERSON (Vanguard): Olivers, Boston, March 13-18.

NRBQ (Buddah): Sir Morgan's Cove, Worcester, Mass., March 20-25; My Father's Place, Old Roslyn, N.Y., March 29-April 1.

DAVID FRYE (Buddah): Sahara Hotel, Las Vegas, March 15-28.

GENESIS (Buddah): Philharmonic Hall, N.Y., April 2.

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(Continued on page 18)

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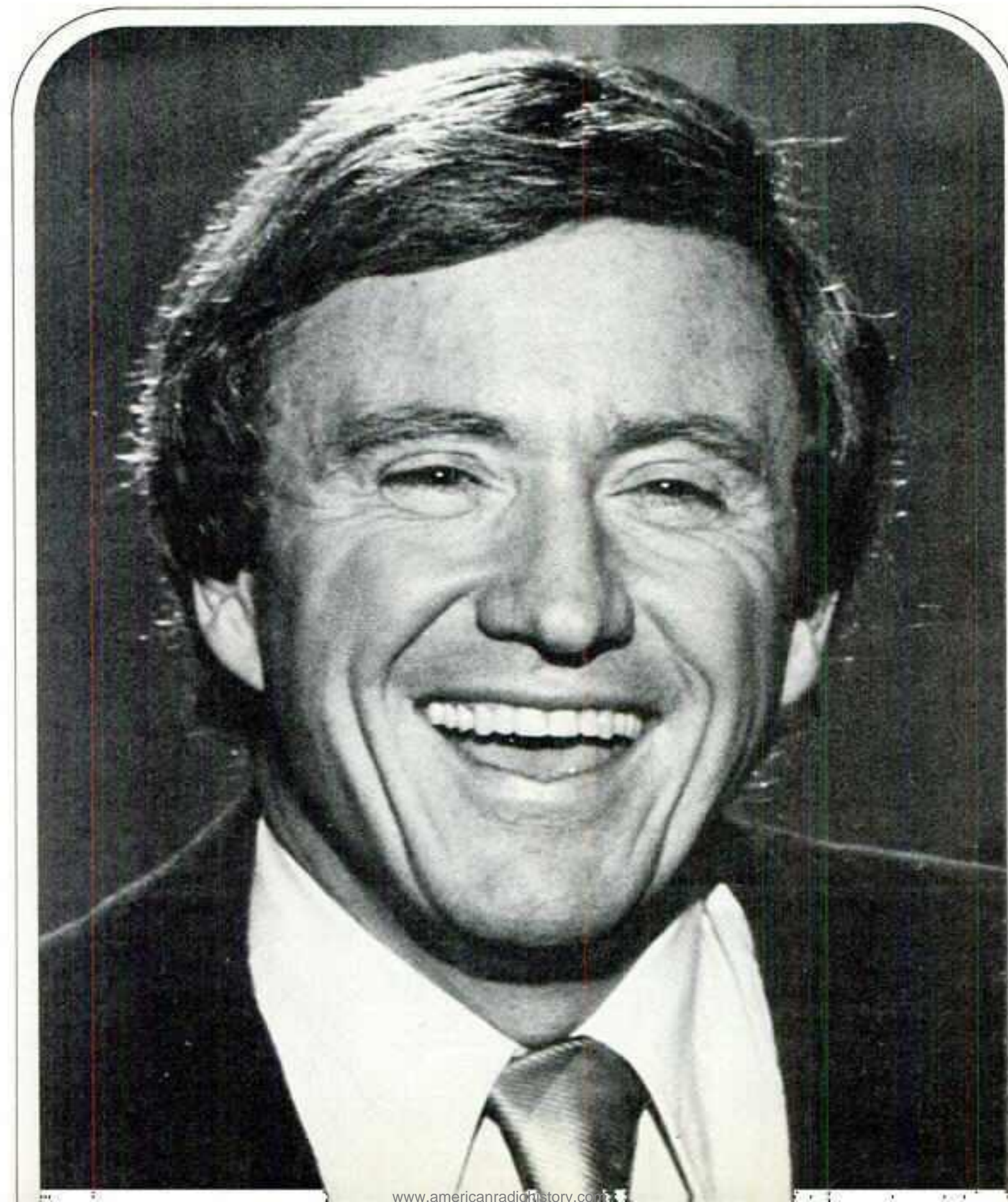
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CONCERT REVIEW

Alice Cooper Has the Right Connections; Broad Audience

NEW YORK—Alice Cooper has succeeded in capturing the imagination of an extraordinarily broad, young international audience once presumed receptive only to puppy love and harmless wriggling. That Cooper has made the connection has inspired fear from some observers and a certain caustic glee from others; either way, he is clearly a symbol of our age, and at least partially correct in his assertion that he's only serving as a mirror image of the society that created him.

His current tour, set to play 56 cities on this continent and expected to gross in excess of \$4 million, has been organized with the scope and precision of the Normandy invasion, with Alive Enterprises, his management firm, and Alice Cooper Promotions carrying much of the weight, along with Warner Bros. Records.

Together, that collective has mastered the artful hustle; their handling of the tour has demonstrated once again that Alice Cooper the performing phenomenon exists as the visible tip of Alice Cooper the merchandising miracle.

To the industry, Alice is a curious electronic schizoid offsetting his grotesque onstage surrealism with an offstage persona suggesting a good-humored straight man who drinks Bud and watches his audience with the same sustained intensity as a good ball game on the tube.

The Alice Cooper that hit the stage of Philadelphia's Spectrum was something else altogether: his new show, produced with attention to elaborate details, and given a certain dramatic shape through its selection of material and division into a triptych offering three separate Alices, really does move that audience to a neatly controlled frenzy.


As for the three Alices, they are really just variations on that original absurd theme of Alice, transsexual doodle, ultimate predator/victim. Alice both threatens and is threatened, but the basic theme remains violence, both spiritual and physical.

His show began with Rolf Kemp's "Hello, Hurray," pointing

(Continued on page 20)

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THE GLEN CAMPBELL SHOW

Carnegie Hall, New York

A pleasant if predictable evening of slick country pop was made palatable by singer Glen Campbell and friends at the Capitol recording artist's New York concert debut. Bounding on stage with a refreshing version of Mac Davis' "I Believe in Music," Campbell's clean tenor followed up with accurate carbons of "Galveston" and "Wichita Lineman." Getting the greatest hits out of the way first, assured the man from Delight, Arkansas total audience commitment underscored by the sporadic shouts of "We love you, Glen."

Between hokey but harmless homespun humor, Campbell acquitted himself well. He delved into the realm of rock with homogenized versions of "Proud Mary" and "Show Me a Man" plus a surprisingly inspired impression of Elvis singing "Teddy Bear," complete with upturned collar and slur.

Originally known as an in-demand studio guitarist, these talents were excellently represented by his fast finger-picking on Mason Williams' "Classical Gas" and the duet with his latest banjo player, 19 year old Carl Jackson, performing "Dueling Banjos." Campbell's country roots surfaced on several more staples, "Gentle on My Mind," "By the Time I Get to Phoenix" and "Try a Little Kindness."

"You've made my first concert appearance in New York something I'll always remember," Campbell was moved to say as his legions stood and cheered. He encored with a touching "I Will Pass This Way But Once," as the flashbulb freaks showered him with light.

Unfortunately, Campbell chose to balance the bill with comics Gaylord & Holiday who performed an overlong series of banal television variety skits, impressions and songs. The team's tasteless running gag raised some eyebrows in light of Campbell's family audience.

PHIL GELORMINE

JACKIE & ROY

Rainbow Grill, New York

Flavoring their set with "songs of love," CTI artists Jackie & Roy delivered a smooth evening's worth of entertainment in their opening night performance here.

With Jackie handling lead vocals and Roy on the electric piano and occasionally sharing the mike, the duo displayed a rich consistency in sound, as well as stage presence. Showcasing material from their albums, the selections they wove their way through included "Day by Day," "Time for Flying," "Waltz for Dana," a tune dedicated to their daughter—"Full Moon," and "Run Around"—all of which were well received.

Fronting a four-piece back-up for the engagement, Jackie & Roy seemed to glide effortlessly through the evening—yet, it still didn't disguise the extreme professionalism and clarity inherent to the act. Jackie defines her voice as a musical instrument, and while on stage here, it was more than apparent why. Her voice, both flowing and incisive, handled the material well on all counts. Special mention also for the arrangements of Roy and the backing musicians.

Mention must also go to the room—one of the few entertainment clubs left on the local scene. Seating, lights and sound all seem to reflect—as in the case of Jackie & Roy—the quality acts presented.

JIM MELANSON

VARIOUS ARTISTS

Art Laboe's Club, Hollywood

While rock festivals fill large auditoriums, veteran L.A. disk jockey and Original Sounds Records ("Oldies But Goodies") owner Art Laboe packs his 400-capacity club on the Strip twice each weekend with top names from the '50's who run through their biggest hits as well as contemporary material in tight, 15 to 20-minute spots.

Catering to a clientele covering all ages, styles of dress and hair styles from duck tail to shoulder length, the club carries a good-time feeling that surfaces through dance and hula hoop contests and Laboe's live oldies broadcast over KRTH-FM, as well as in the music.

Entertainment, though consisting primarily of acts missing from the charts for some time, is professional and well-rehearsed. A recent show included Ron Holden, who acted as MC, ran through several medleys and sang his 1960 hit, "Love You So," Don Julian and The Larks ("The Jerk"), Shirley and Lee ("Let the Good Times Roll"), Vernon Green and the Medallions ("Buick '59"), Big Joe Turner ("Shake, Rattle and Roll"), Jessie Hill ("Ooh Poo Pah Doo"), Lonnie Walker who stopped the show with a strong '50's medley and the fine sax work of Joe Houston. The house band, under Don Julian, is top-notch, particularly sax player Mike Henderson.

Upstairs, Laboe took dedications, signed autographs and talked with patrons during his two-hour show while downstairs, slides of '50's and '60's favorites flashed continuously on two walls. The show lasted five hours.

BOB KIRSCH

STEVE GOODMAN
CHIP TAYLOR

Bitter End, New York

Steve Goodman and Chip Taylor, each in his own distinct way, have a talent for making audiences feel welcome. It's a quality that is rare enough on stage and almost unheard of at press performances. But there was Chip Taylor, at Buddha's pre-Bitter End-opening gala, interspersing songs about the vagaries of the music business into his set, and leav-

Talent In Action

ing the audience laughing and cheering at the same time. And there was Steve Goodman, timing his punch lines, telling stories that were as well-delivered as his songs, and singing songs as eloquent as his stories.

Taylor is most famous for writing "Angel of the Morning," which was a huge hit for Merrilee Rush and is now regarded as an all-time classic pop song. He has also written hits for top country artists, and handles his various repertoires with tenderness and humor.

Goodman is best known for writing "City of New Orleans," which was recently a huge hit for Arlo Guthrie and is now regarded as an all-time classic train song. He may just be the ace guitar picker of the entire continent; his tune-up doodles are more interesting than most people's finished product. Besides being an impressive songwriter himself, Goodman also shows intriguing taste and sensitivity in choosing other artists' material to perform. He is also, in the great American tradition of tall-tale-telling, a gifted stretcher of truths.

NANCY ERLICH

BILLY TAYLOR TRIO
SYLVIA SIMS

The Half Note, New York

The Billy Taylor Trio provided smoothly stimulating entertainment for their audience at the Half Note last week. The former David Frost Show pianist, appearing with bassist Paul West and drummer Bobby Thomas, played a mixture of flawlessly executed traditional jazz tunes, including several medleys partly composed of original compositions; and new material. "Heritage," a piece recently introduced at a college by Mr. Taylor in his role as jazz educator, is a fine sampling of the latter. Its rhythms are strongly African, and the drummer has a magnificent solo in which traps are transformed into congos.

All three musicians are uniquely creative with their instruments, resulting in a subtle and controlled, but extremely fluid output.

Also appearing was Sylvia Sims, singing in an urgently husky manner. At her best when remaining within her naturally low range, she alternately crooned and belted out her tunes in nightclub verite style, accompanied by the Howard Danciger Trio.

ABIGAIL LEWIS

BLUES VARIATIONS:
MUDDY WATERS
BONNIE RAITT
LIGHTNIN' HOPKINS

Carnegie Hall, New York

The latest New Audiences blues showcase again demonstrated an impressive sense of balance by offering a strong, varied set of performances by two classic blues artists and one of this country's most gifted contemporary blues stylists. That latter epithet might seem cumbersome, but Miss Raitt's set, "the meat in the sandwich," to twist one of her own phrases provided an excellent measure of the distance blues has travelled as a seminal force in American music.

The evening began with a relaxed, yet powerful set by Sam "Lightnin'" Hopkins, performing his own electric Texas blues. Supported by a small rhythm section, Hopkins easily fueled his audience with his lean, expressive guitar and rich voice, obviously pleased with the re-

sponse of a hall filled with blues devotees. That audience deserved credit as well, for their enthusiastic, natural rapport with Hopkins helped build his set to a triumph of musical strength.

Bonnie Raitt then took the stage, offering both classic blues as well as contemporary material by Joni Mitchell, Joel Zoss, Jackson Browne and others. Miss Raitt has already established herself with many New York blues devotees, and her selection of material, and the craft displayed in performing those tunes, suggested that she can only continue to build momentum as a major stylist. She records for Warner Bros.

Headlining the evening was Muddy Waters and his band, offering a harder, fuller blend of urban blues. Waters' durability as a performer and writer was quickly attested by the audience response, which was warm indeed as Waters launched into a set of his strongest tunes. Waters was further enhanced by his band's command of the hall's sound system, which had posed some problems for the first two acts.

Waters, who records for Chess Records, provided just the right peak for the concert's end, forming a dramatic transition from the country blues and folk elements of Miss Raitt's set.

HOYT AXTON

Bitter End, New York

Hoyt Axton, A&M Records is of the genre of lusty, guitar strumming balladeers that, unfortunately are being pushed out of existence by today's musical trends.

Axton, whose memorable 1964 song, "The Pusher," spun a literal goldmine for the Steppenwolf rock group, sings first for himself and then for his audience, thereby avoiding the pretentious bind that many of today's entertainers fall into.

That he is an entertainer of incredible talent is indisputable, but he has remained unaffected by the ego-tripping madness that corrupts most people with recognizable talents. Instead, he maintains control of his equilibrium, and can still poke fun at himself, as was evidenced in the courage he showed by singing several of his early commercial jingles (McDonald hamburgers and anti-shoplifting songs for a West Coast retail chain). "I did it for the bread," he confessed.

Oklahoma-born Axton ("I am an Okie," he says with pride) fashions his songs in a folk/country format, and is supported by such instruments as fiddles, banjos, electric basses, piano, and vocal accompaniment by two females. Axton himself plays an acoustic guitar.

RADCLIFFE JOE

VIC DAMONE

Riviera Hotel, Las Vegas

Vic Damone's opening at the Riviera coincided with his latest MGM release and a personal battle with the flu. Although ill, his voice was clear and strong, and he seemed incapable of doing a bad show.

His selections were new, utilizing a wide range of material to reach jazz, rock, country and MOR fans. One of the greatest lyric singers ever to grace a stage, Damone's vocal equipment is perhaps among the best.

"Where Is the Love?" is rocking, then a blue-hued "If" by David Gates fol-

(Continued on page 42)

WHO—WHERE—WHEN

• Continued from page 16

SHA NA NA (Buddah): Kingston, R.I., March 18; Davenport, Iowa, March 22; Kansas City, Mo., March 23; Oklahoma City, Okla., March 24; Springfield, March 25; Boston, March 31.

BARBARA MASON (Buddah): Bitter End, N.Y., March 21-26.

ZULEMA (Buddah): Knights Gallery, Worcester, Mass., April 2-8.

ROBERT KLEIN (Buddah): Cellar Door, Washington, D.C., March 19-24.

GLADYS KNIGHT & THE PIPS (Buddah): Symphony Hall, Newark, N.J., April 1; Long Island Arena, Commack, N.Y., April 5; Palace Theatre, Washington, D.C., April 6-11.

PAUL ANKA (Buddah): Sahara Hotel, Las Vegas, March 15-28.

BILL DEAL & THE RHONDELLS (Buddah): Richmond, Va., March 29; Knoxville, Tenn., March 31.

STEVE GOODMAN (Buddah): Ebbets Field, Denver, Colo., March 19-24; Earl of Old Town, Chicago, March 28-April 1; Main Point, Bryn Mawr, Pa., April 5-8.

ELEPHANT MEMORY (Apple): Begger's Banquet, Louisville, Ky., March 19; Reflections, Cincinnati, Ohio, March 20; Bananafish Garden, Brooklyn, N.Y., March 30; Sunshine Inn, Asbury Park, N.J., March 30.

CHRIS RUSH (Atlantic): Pauls Mall, Boston, March 20-25.

DETROIT (Rainbow): The Blue Knight, Midland, Mich., March 23; West Side Six, Detroit, March 26-27.

LIGHTNIN' (Rainbow): Union Ballroom, Ann Arbor, Mich., April 1.

ROCKETS (Rainbow): West Side Six, Detroit, April 2-3; Mackinack Jack's Ann Arbor, Mich., April 5-8.

BUCK OWENS (Capitol): Amarillo, Texas, March 28; Odessa, Texas, March 29; Dallas, Texas, March 30; Akron, Ohio, April 1; Phoenix, Ariz., April 5; San Bernardino, Calif., April 8.

SONNY ROLLINS: Half Note, N.Y., April 2.

O'JAYS: Metrolina Fairgrounds, Charlotte, N.C., March 18; Coliseum, Winston-Salem, N.C., March 23; Constitution Hall, Washington, D.C., March 24; Auditorium,

Nashville, March 25; Coliseum, Raleigh, N.C., March 30; Scope Auditorium, Norfolk, Va., March 31.

DON STEWART: Arele's, Flushing, N.Y., March 17-18.

THE WACKERS: The Edgewater, Montreal, March 29-31.

EDWARD BEAR: Downsview, Ontario, March 30.

Laurie Kaye Cohen: Civic Auditorium, Santa Monica, April 7.

RED, WHITE & BLUE WITH NORMAN BLAKE: Little Bear, Evergreen, Colo., March 19-31; Tempe, Ariz., April 2-28.

ACE CANNON: Holiday Inn, Gulfport, Miss., March 12-24; The Balcony, Morristown, Tenn., March 30; Coliseum, Carthage, Miss., March 31.

ERROLL GARNER: Hilton, Las Vegas, March 7-20.

AL GREEN & BLOODSTONE: Municipal Auditorium, New Orleans, La., March 19; Coliseum, Winston-Salem, N.C., March 23; Coliseum, Nashville, Tenn., March 25; Carolina Coliseum, Columbia, S.C., March 30; Civic Center, Roanoke, Va., March 31; Coliseum, Richmond, Va., April 1; Cobo Hall, Detroit, April 6.

ENGELBERT HUMPERDINCK (Parrot): Sports Arena, Orlando, Fla., March 23; Civic Center, Atlanta, Ga., March 24; Civic Auditorium, San Diego, April 8.

TOM JONES (Parrot): Latin Casino, Cherry Hill, N.J., April 2-8.

STAN KENTON: Shreveport Symphony, Shreveport, La., March 18-19; Mustang Club, Corpus Christi, March 21; Century II Convention Hall, Wichita, Kan., April 1; American Legion Hall, Olathe, Kan., April 2; Bel-Clair Fairgrounds, Belleville, Ill., April 7.

SAVOY BROWN: Auditorium, Bangor, Me., March 23; Music Fair, Westbury, N.Y., March 24; Park Center, Charlotte, N.C., March 30; Municipal Auditorium, Atlanta, Ga., March 31; Hara Arena, Dayton, Ohio, April 5; Tower Theatre, Philadelphia, April 6; Catholic Youth Center, Wilkes-Barre, Pa., April 7.

RUBEN & the JETS (Mercury): Hollywood Padium, March 23; San Diego Sports Arena, March 24; Winterland, San Francisco, March 30-31 with Frank Zappa.

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Signings

• Continued from page 18

mer co-leader of *Joy of Cooking*; *Blue Mink*, successful U.K. group; and Nashville hit songwriter *Lee Clayton*.

Mick Emeson has been signed by *Crested Butte Records, Inc.* His first single, "Union Man" was produced by **Jerry Riopelle** and is scheduled for March release.

First artist signed to the newly formed record production company *Morningstar Music, Ltd.*, formed by **Steve Reinhardt** who served as musical director for the Columbia motion picture "Godspell," is **Lynn Thigpen**, featured in the film.

Micki Grant, composer-performer and winner of several awards in connection with the musical "Don't Bother Me, I Can't Cope," signed by *Phonogram, Inc.* and will release a solo LP on *Mercury*. . . . **John Ussery**, who performed with **Delaney Bramlett** and the *Turtles*, signed by *Phonogram*.

Columbia Records has signed rock group **J.F. Murphy & Salt** to an exclusive recording contract. The six man band, managed by the *Linet Group Limited*, was formerly with *Elektra Records*. Initial recording sessions are now being planned by *Columbia*. . . .

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LAMBLABORATORIES

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Alice Cooper Captures Broad Intl Audience

• Continued from page 18

up the showbiz slant as Alice swaggered across the translucent stage: Cooper as Astaire, marred only by the rasp of his voice and the gleam in his eye.

His latest album, "Billion Dollar Babies," was source point for most of the music, and the band itself again demonstrated that the last few years have really worked a remarkable change: the playing is curt, searing, genuinely powerful, expressing the show's underlying violence just as directly as Alice's gradual progression from sly white tailcoat to the final climactic beheading on the guillotine.

Opening the show was *Flo & Eddie*, that being *Howard Kaylan* and *Mark Volman*, former *Turtles* and lead vocalists for the *Mothers*. Their new band is really the musical triumph of the Cooper tour; there is no attempt to create mystique, with the emphasis instead on exuberant, high-powered rock 'n' roll.

Personnel for the band now includes *Aynsley Dunbar*, still a dramatic drummer; *Garry Rowles*, whose guitar work helped spark *Love*; bassist *Jim Pons*, another ex-Turtle; and new addition *John Herron*, providing surging, rich organ fills.

As for the front men, they are simply delightful, being neatly crazed, comfortably outrageous but always high-spirited. They describe their current mission as perpetrating the hoax. Let's hope they succeed, because the hoax they offer is a gas. **SAM SUTHERLAND**

Studio Track

By SAM SUTHERLAND

While *Sunset Sound Recorders* in Hollywood hasn't exactly been putting its lights out, engineering director **Bill Robinson**, a gentleman who's often been slightly harried in the past by heavy schedules, recently commented on a further surge of activity there.

Just in *Sunset* to work on his next album was **Ringo Starr**, with **Richard Perry** producing for *Apple*. **Bill Schmee** engineered and **Tom Harvey** assisted on dates that are reported to have drawn a heavy duty roster of musicians. Best news of all, of course, was the appearance of **John Lennon** and **George Harrison** to play.

Perry also produced **Harry Nilsson's** next *RCA* single there, with **Schmee** engineering and **Wayne Daily** assisting.

Another active producer has been **Bob Ezrin**, that gentleman from *Toronto* reported to be a major factor in the emergence of *Alice*. Ezrin was in working on four (count 'em), four Reprise singles for the irrepressible **Howard Kaylan** and **Mark Volman**, recently known as the *Phlorescent Leech & Eddie* and now reincarnated as *Flo & Eddie*. **Tom Harvey** engineered in *Studio 2*, a facility which Robinson reports has been receiving favorable response from artists.

Meanwhile, **John Haeny** remains one of *Sunset's* most prolific mixer/engineers, after three months of solid session work. Haeny's most recent projects have included **Paul Williams'** newest *A&M* tracks, produced by **Michael Jackson** and assisted by **Ric Tarantino**; the **Sylvester & The Hot Band** album recently completed for *Blue Thumb*; and **Jackson Browne's** *Asylum* albums, which Haeny is still polishing up on overdubs.

Bonnie Bramlett's *Columbia* album, produced by **David Anderle**, is now nearing completion, with **Anderle** overdubbing mixing. Also busy is **Robinson** himself, working on **Walt Heebner's** production of **Ernestine Anderson** and the **Benny Carter Orchestra**, for *Tympanic Records*, and **Camarata's** production of **Guy Lombardo's** *New Year's Eve* broadcast.

Robinson has also completed the engineering on a new board for one of the rooms. **Bushnell Electronic** is constructing the board, which, **Robinson** stresses, will emphasize "human engineering" by

incorporating a full battery of specialized equipment while remaining simple to operate.

★ ★ ★

Meanwhile, **Terry Stark**, studio manager at **Wally Heider Recording** in Hollywood, has offered some glimpses of sessions there.

Recent sessions have included **Sergio Mendes and Brazil 77** for *Bell*, mixed and produced by **Bones Howe**, who also produced sessions with *Bell's* **Fifth Dimension**; **Joey Covington's** *Grunt* albums; sessions with **Firesign Theater**, produced for *Columbia* by **Steve Gilmore** with **Ed Barton**, **Ken Caillet** and **Bill Drimel** mixing; the original **Byrds**, whose sessions with **Raghu Gadhoke** and **Gabby Garcia**, working with **Doc Storch** on the mixing, are just now hitting the racks; **Terry Melcher**, producing his own sessions for **Arwin Productions** with **Raghu Gadhoke** mixing; **Steve Cohen**, produced for *Motown* by **Carl Bornstein** with **Richie Moore** mixing, assisted by **Jerry Stroud** and **Andy Bloch**; **Climax**, **Lee Dresser** and **Holly Sherwood**, working on *Bell Records* projects with producer/mixer **Larry Cox** and assistant mixer **Biff Dawes**; *Elektra's* **The Guild**, produced by **Gary Usher** and mixed by **Peter Granet**; and **Andy Goldmark**, produced for *Warner Bros. Records* by **Gary Usher** and mixed by **Richie Moore**.

Meanwhile, back in *Burbank* at **Kendun Recorders**, mastering sessions have been under way for **Eartha Kitt**, **Vera Lynn**, **Greta Keller**, **Sylvia Sims**, and songwriter **Ivan Ulz**.

Additional disk mastering was handled for *Warner Bros.* artists **Anita Kerr** and **Rod McKuen**, with album releases by the **San Sebastian Strings** and **McKuen** to emerge shortly.

In *Studio 2*, **Kendun's** 24-track facility, a new 42 input mixing console is being installed. Monitor voicing by **Tom Hidley** of *Westlake Audio* will be incorporated, and the studio is excited with the room already booked for the next month to mix **Rod McKuen's** new live three-record set, produced by **McKuen** with **Wade Alexander**, **Drew Bennett** and **Russ Viot** will handle the mix.

Final shot: mastering on the *Stanyan* release of **Cleo Laine's** first American album.



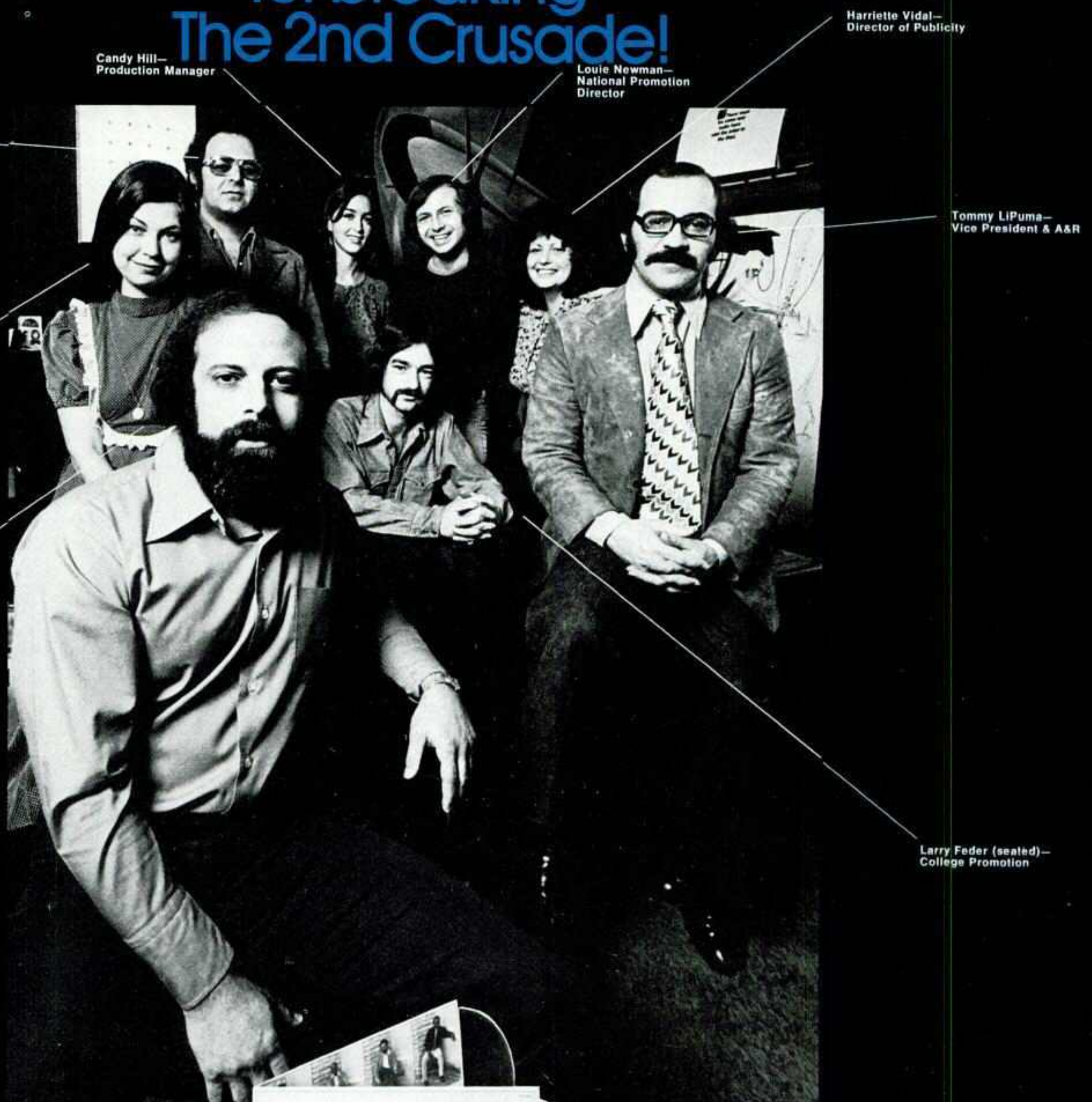
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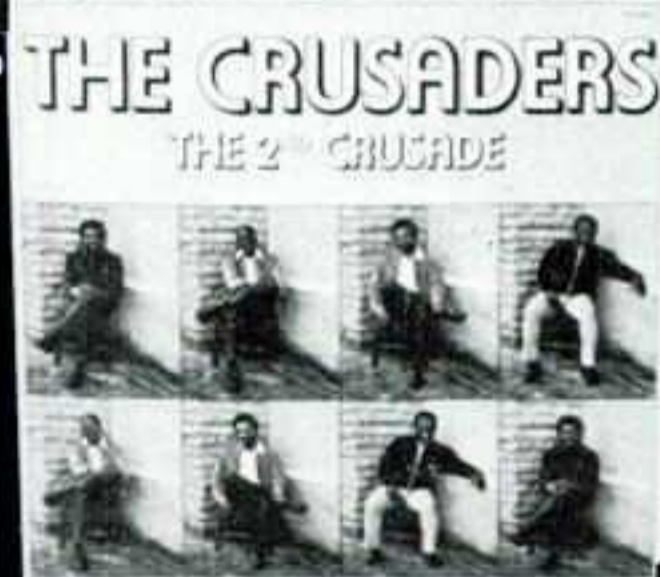
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Radio-TV programming

JACOBS' INTERVIEW:

Incisive Listener Disk Talent and Time Period Preference Tests Help

EDITOR'S NOTE: This is the latest installment of an in-depth interview with one of the nation's leading program directors—Ron Jacobs, program director of KGB-AM-FM, San Diego. The interview was conducted in San Diego by Claude Hall, Billboard radio-TV editor.

JACOBS: When doing the research on the KGB-AM-FM format, everyone out in the field had a clipboard with a questionnaire like this, which was developed in conjunction with Ken Moy, who's on the staff of San Diego State. The first thing that would be noted is where the interview took place and who did it. Then the interviewer would put down demographic information about the person . . . you know, the obvious things, their age, sex, so on. Then on the second page, if I were interviewing you, I'd ask you whether you liked the records on this list. About each, I'd ask if you liked it a lot, liked it a little, disliked it a little, or don't care much about it either way. If you haven't heard some of these records, that's okay, too. The first one is "Bridge Over Troubled Water" . . . did you like that a lot or what?

HALL: I liked it a lot.
JACOBS: Okay. The interviewer would make an indication there on this form. And we would go on

down through the list. Then I'd show you this list of artists and ask you that if all of these people came out with an album today and you could afford to buy just one, which would you buy. And this list ranges from the Osmond Brothers to Black Sabbath, with people like Glenn Miller and Charley Pride mentioned.

HALL: Well, I happened to have reviewed some of those albums you'd listed, so I think I'd either have to go with the Beatles or Black Sabbath in this case.

JACOBS: Okay, so we'd go right through this questionnaire. I'd want to know when you listen to the radio during the weekdays . . . on weekends . . . and so on. After those questionnaires were finished and run through the computer, I could tell you, based on all this, what almost 4,000 people, which is half of 1 percent of the population of San Diego, indicated to us. Remember, the ARB is based on only about 900 responses. Now we go back to . . . what did you say? "Bridge Over Troubled Water," right? On the computer readout, this first line here, Claude, and no one has ever seen this before outside of the station . . . the top line, starting at midnight and going to the next midnight is when people listen to the radio in San Diego and these readouts, all together, are like a damned textbook . . . on the all-night show, right,

the listening audience drops down to its lowest so we know that the minimum radio listening is at 3:30 in the morning. This graph is even more interesting to me because it was printed out directly from a computer and probably the first time a machine was ever used like this . . . this graph you're looking at was not drawn by human hands . . . it was really exciting . . . like watching a horse race. So, this is the constant, okay? When it came out, it was almost unbelievable . . . like a textbook . . . your peak audience is right there at 7 in the morning, then it drops down. At lunch time, you can see a blip. They start pulling up again in afternoon drive . . . between 4 and 4:30 in the afternoon. They go down while they eat dinner, but come back on strong after dinner. Then they start tapering down at that time there. . . .

HALL: 10 p.m.

JACOBS: This one graph alone is interesting, because it tells us what a true statistical sampling of people in San Diego do in the way of listening. But, when we cross-tabulate this information . . . that's when it really gets exciting. By cross-tabulating, we find that, on this other graph, this line here is the people who like "Bridge Over Troubled Water" a lot. The dotted line is the people who never heard "Bridge Over Troubled Water." Now this is a very simple and

obvious choice . . . it was a popular record and the graph illustrates that. But now, let's go to selection No. 13 on the list. Here's a song where, in chief morning drive, the major segment of the audience has never heard the record. Interestingly enough, between 7:30 in the morning and 2:30 p.m., all of a sudden the record takes over and there is a positive response. Between 7:30 a.m. and 2:30 p.m., the largest number of people who're aware of that record like it. No. 13 was "Blueberry Hill" by Fats Domino. Now, we used prototype records. So, based on this information with all of these prototype records, plus that question you answered about Black Sabbath or the Beatles, right, we started cross-tabulating the information . . . and that's where it becomes interesting. Now, this is that same line about when people listen to radio broken down by narrower age groups than anyone who's ever seen an ARB. The ARB considers teens as anyone from 17 years old to born yesterday, right? We can look at these computer readouts and see, where just on weekends, the 10-13 audience is. Where the 14-15 audience is. You know yourself that there's a big difference between the 16-year-old and the 14-year-old. But the ARB considers all of these three groups as teens. We.

(Continued on page 24)

KNUZ-AM To Country Again

HOUSTON—KNUZ-AM, a radio station that started life on the air as a country station but has been a rocker since 1952, will return to a country format on April 2, according to president David H. Morris. The station was put on the air in 1948 by Morris. The return to country music will be under new program director Arch Yancey, who'd gained considerable renown in the market as an air personality with KIKK-AM, a daytime country music station. The market will now have at least three major country signals in the market—KIKK-AM, KENR-AM, and KNUZ-AM, plus KIKK-FM. Other country stations beam into the market from surrounding towns.

The move by KNUZ-AM leaves only KILT as the major AM rock signal, though several FM rockers do fairly well in the area.

Staff on KNUZ-AM will include Joe Ford 6-10 a.m., Scotty Morgan until 2 p.m., Yancey 2-6 p.m., Lee Edward Grant 6-midnight, and Charlie Seay in the all-night slot. Buddy Covington and Morgan will handle the music chores, though Yancey will have final say on all records. Yancey said that, at press time, he didn't know what the length of the playlist would be, "but we'll probably be playing more records than KENR-AM and KIKK-AM."

Reason for the move to country music was that management felt a country format would be better for an overall market picture.

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KTTS-AM, COUNTRY MUSIC station in Springfield, Mo., hosts a show featuring Buck Owens exclusively for members of its Country Club listening audience and here Owens chats with members of the radio station staff backstage at the Shrine Mosque Auditorium. From left, back row: Bob Kinney, KTTS-AM general manager Curt Brown, Buck Owens, and KTTS-AM traffic report officer Buck Tindle. Front row, from left: station program director Don Paul, Dan O'Day, Gary Hightower, and Dave Martin.

KRLA-AM Using Dual DJ's Playback Shows

LOS ANGELES — KRLA-AM, 50,000-watt station, has doubled (in more ways than one) its drive on the Los Angeles market. Hal Mathews, station manager, said that the music, to a great extent, is "not that much different than what it was." The playlist hovers around 105 songs, most of which are album cuts. The difference might be that most of the LP cuts today are soft rock in nature and Mathews spoke of the sound as "the middle of another road." The records are not so much the Tony Bennett type as the soft rock records because the station is trying to upgrade its demographics from the 20 age group to the 40 age group. Deejays are rapping quite a bit.

Air personalities include Lee Simms and Johnny Michaels in the morning drive slot, Steve Brown and Johnny Hayes from 11 a.m.-

3 p.m., program director Reb Foster and Bob Dayton 3-7 p.m. Then KRLA-AM plays back the tape of the midday show and in the all-night period plays back the morning drive and afternoon drive shows. All shows are across the board seven days a week. On the jock's off-day, a newsmen replaces the missing personality on the air.

The reason for the duo-personalities shows is, obviously, to give the station a different flavor. The reason for the playback of the various shows, Mathews said, is to provide major-priced talents in other hours when most stations ordinarily have lesser-priced personalities on the air.

Ron Budnick is music director of the station. He works with assistant program director Steve Brown and Foster on the music. Station operates at 1110 on the dial.

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Disk Talent and Time Period Tests Help

• Continued from page 22

however, wanted to find out exactly where they were at . . . and we can see which age group actually dominates radio listening on an hour-by-hour basis. These peo-

ple here . . . the 24-to-39-year-olds. But it's the 34-year-old that really owns and dominates the radio at this time here . . . see. Now it's no coincidence that KGB-AM-FM just came out of the Pulse and ARB both winning in every 18-34

category. Because we based those subjective music reactions against information like this, so when you say something like "format," well format compared to what we're doing at KGB-AM-FM is like something from the stone ages.

HALL: In other words, you took the music and evaluated it rather than any format?

JACOBS: Right. We started with space. All we've got to deal with is 168 hours a week. *Blank canvas.* I could paint a bunch of rectangular lines . . . I could throw paint up against it like Jackson Pollak . . . I could write ***** I could write ***** on it like graffiti in a men's room. Remember when I first started here with this station? I said: We're into some interesting ***** Claude Well, this is research Monday through Friday with age groups that no one has ever been that specific with before. Look at this difference on weekends. It's a whole other ball game. People are listening at times when they would have been going to work otherwise. Or going to school.

HALL: 8 a.m. to 2 p.m. seems to be prime.

JACOBS: Right. HALL: Fades off down to 5 p.m., which is bottom, I would guess, then it goes up again and drops back down at midnight.

JACOBS: I don't want to get too specific in this interview . . . because to me this information is invaluable. It's important that we be historic, but I don't want to make it easy for people to copy what we're doing. But look at the difference here between Saturday night and Sunday night. We found that Sunday night is really the same as a week night, as far as kids are concerned, because they've got to have their homework assignments in by the next day. Now look at the difference in the 14-15 age group. They are the dominant group at 10 p.m. on Sunday night. Whereas, they're nothing on Saturday night . . . because they're probably out doing their stuff. I'd never have thought, from 10 years in Top 40 radio, that this age group is so important on Sunday night. So, accordingly, we program accordingly. Most program directors treat weekends separately from weekdays. But there's a difference, which you can see here on this graph.

HALL: You correlate the specific music, according to whether it's liked or not, with these charts as per target demographic audience available?

JACOBS: The day we set out to fill the 168 hours weekly available on KGB-AM-FM, which was March 31, 1972; there were five people sitting in an office, each holding onto different parts of the research information that we had obtained. Well, anyway, here am I in San Diego and every time we got more information in from the computer, sitting until 3 and 4 a.m. . . .

HALL: Who were the five people you said had a hand in the analysis?

JACOBS: We used this same form, like the questionnaire, to keep track of certain answers. I had reached the conclusion that there's a big line of demarcation with the audience's habits and preferences at the age of 16. Sixteen is key age, which I can show you as we go through these graphs. And we wouldn't know that, looking at an ARB because 16 is just another age. . . .

HALL: . . . tossed in.

JACOBS: But the age of 16, which I can show you as we go along, is very important. Now, then, one of the five people in the room had this piece of paper which shows the percentage of the audience over 16 available by hours throughout the day . . . and, for instance, by 10 a.m., 98.6 percent of the audience available on a weekday is over 16 years old. So, if I'm going to go out and program for teenyboppers at that time of day the odds are so overwhelmingly against me that I'll be just beating my head against the

wall. Besides, I'm not particularly interested in communicating with people of that age. I want people who're developed enough to have an appreciation for more than 30 records or who want more rewards from radio than just the opportunity to win a tee shirt. So, as we laid out our hour-by-hour structure for the station, that 16 age demarcation was a very important thing because it ties in with music preferences . . . because we had this factual information that showed us, by the hour, what percentage of the audience was available above the age of 16. The kids have, say, the most influence around 7 p.m. at night where only 68.1 percent are above the age of 16. So, this is one of five bits of information that was there at the time we put our 168 hours together. Now here is a graph of every hour of the day showing the dominant age group . . . in other words, we know that from 8 a.m. until 3 p.m., the dominant age group listening to the radio is 24-plus. And we have very specific information here. Claude . . . I mean, like, we know that on Sunday from noon to 2 p.m. the dominant age group listening to radio, for some reason, is 10-13-year-olds. And that's the only time we see those people take over. Parallel with that, we have this information: What is the average age of the listeners? By hour? In other words, we can say with statistical authority that on a given weekday at 7 p.m. the . . .

HALL: For all of radio? JACOBS: Yeah. All of the San Diego sample that we surveyed. I don't know if this would apply in Cleveland.

HALL: Well, did your surveyors purposely find some 50-year-olds to talk to?

JACOBS: Sure. The range of ages of people interviewed . . . I can show you here on a graph . . . the question how many years have you lived here was an interesting one . . . the population here turns over 18 percent a year . . . age of subject was variable No. 6 on the computer. . . .

HALL: You had data on every station in the market, didn't you?

JACOBS: Every station . . . the oldest person we interviewed was over 70 or something.

HALL: It occurs to me that all of this research many have been great for starting the station's programming, but what are you going to do about the future? Don't you have to continually do this type of research?

JACOBS: We do continuous research. There's more phone calls made at this station every month than Hooper uses for their San Diego basis. We also keep a small force of interviewers out asking questions in person about specific things we're trying to find out . . . about popularity of new groups. I can tell you how many people in San Diego, based on a good statistical estimate, saw the first ABC-TV simulcast with Alice Cooper . . . and further, how many of them identified the radio station that simulcast the TV show. We're constantly doing research out in the audience . . . how the hell could you program to an audience if you didn't talk to them? Find out what they like? They can tune you out in radio faster than anything I could go to the newsstand and, if I had the money, make a conscious choice and participate in more than one thing in a magazine or several magazines. But you can only listen to one radio station at a time. I've always said that if you're driving in a car, you can change radio stations quicker than you can change your underwear. If listeners don't like what you're doing, bam, they'll go someplace else. There are other radio stations available. So, anyway, this research is the basic stuff—what age groups are listening when Okav? And what was the dominant age groups and the average age of the audience. Then comes interesting information about singles, albums and cassettes. And now we're talking about the profiles of the stations that were here when

we started. Of the stations that we were primarily concerned with, you know? Not only does this total line illustrate that albums are what almost 84 percent of the people are into, as opposed to nearly 20 percent for singles, but we also know which stations contribute to album sales or singles sales in the market. Then we go into this, which is really interesting, by cross-tabulating. . . .

HALL: Now this was from the beginning . . . it doesn't apply to now?

JACOBS: This was applicable in March, 1972.

HALL: What's the chance of getting a xerox copy of that . . . you wouldn't mind that being printed, would you?

JACOBS: Yeah, I would . . . I'll tell you about it, but I just have an obligation right now to this station not to release any of this information . . . it's all something that KGB-AM-FM generated. Now, back to this graph . . . we took all of the people who like KCBQ-AM off the computer and we found that their listening audience likes the Beatles primarily, followed by the Osmonds, followed by the Rolling Stones, then Black Sabbath, KDEO-AM's audience, which was a much more progressive station, liked the Beatles first, then the Rolling Stones, then Black Sabbath. Their fourth choice was Bob Dylan and they didn't even mention the Osmonds and didn't even mention Elvis Presley. So, we were able . . . now the progressive FM station, the Beatles weren't No. 1 . . . there's where you see the status of groups . . . with that station the Stones were No. 1 and the Beatles were No. 2 and Dylan had moved up to No. 3 and the Grateful Dead, who hardly showed on KCBQ-AM and only did moderately well with KDEO-AM audiences, were showing twice as well on FM as they were on AM. And then here, this line, is an XPRS-AM audience profile. An entirely different lineup. And this really shows how accurate this research is . . . 4.8 percent of the people replying to that question, who said that their favorite group preference in albums is Black Sabbath. That tells you something about the processes of human nature . . . people answering, sometimes, what they think they're supposed to. Then we kept on . . . we did it the other way . . . of the people who liked the Osmonds, what was their favorite station. We found, for instance, that a Grateful Dead fan liked, first of all, KPRI-FM; KDEO-AM second. Whereas, an Aretha Franklin fan liked XPRS-AM primarily. So, by looking at this information for hours we were able to get a picture.

HALL: Well, did your surveyors purposely find some 50-year-olds to talk to?

JACOBS: Yeah. All of the San Diego sample that we surveyed. I don't know if this would apply in Cleveland.

HALL: Well, did your surveyors purposely find some 50-year-olds to talk to?

JACOBS: Sure. The range of ages of people interviewed . . . I can show you here on a graph . . . the question how many years have you lived here was an interesting one . . . the population here turns over 18 percent a year . . . age of subject was variable No. 6 on the computer. . . .

HALL: You had data on every station in the market, didn't you?

JACOBS: Every station . . . the oldest person we interviewed was over 70 or something.

HALL: It occurs to me that all of this research many have been great for starting the station's programming, but what are you going to do about the future? Don't you have to continually do this type of research?

JACOBS: We do continuous research. There's more phone calls made at this station every month than Hooper uses for their San Diego basis. We also keep a small force of interviewers out asking questions in person about specific things we're trying to find out . . . about popularity of new groups. I can tell you how many people in San Diego, based on a good statistical estimate, saw the first ABC-TV simulcast with Alice Cooper . . . and further, how many of them identified the radio station that simulcast the TV show. We're constantly doing research out in the audience . . . how the hell could you program to an audience if you didn't talk to them? Find out what they like? They can tune you out in radio faster than anything I could go to the newsstand and, if I had the money, make a conscious choice and participate in more than one thing in a magazine or several magazines. But you can only listen to one radio station at a time. I've always said that if you're driving in a car, you can change radio stations quicker than you can change your underwear. If listeners don't like what you're doing, bam, they'll go someplace else. There are other radio stations available. So, anyway, this research is the basic stuff—what age groups are listening when Okav? And what was the dominant age groups and the average age of the audience. Then comes interesting information about singles, albums and cassettes. And now we're talking about the profiles of the stations that were here when

EDITOR'S NOTE: Next week: More about the picture.



ROGER WILLIAMS has just won 1,200 pair of wax lips from the Electric Weenie, shown on left in his disguise as Tom Adams, afternoon drive air personality on WIOD-AM in Miami, for correctly answering the question: How many keys on a piano. Williams was visiting the popular MOR radio station. The contest was probably fictitious, but, in all probability, Adams may not know how many keys are on a piano and it's rumored he may not even know how many strings are on a guitar.

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Childs Points Up New Breed of MOR's As Vital To Breakout

By NAT FREEDLAND

LOS ANGELES—A&M Records promotion chief Harold Childs says that progressive MOR stations have joined FM progressive rock and soul stations as the today's most open routes to break an eventual Top 40 hit.

Childs feels that the most heartening new development in contemporary radio is the rise of progressive easy-listening stations with more open playlists than the Top 40 rockers and which play all but the hardest-rock current releases. "In Philadelphia, you find that WIP-AM, which is considered an MOR station, plays all but five or six of the cuts they've got on WFIL-AM, the rocker," he said.

Childs listed some of the other important progressive MOR outlets as KSFO-AM, San Francisco; WMAQ-AM, Chicago and KMOX-AM, St. Louis. However, he cautioned that a remaining obstacle to the easy-listening route for breaking records is that many distributors and rackjobbers will not order

product if it has only MOR airplay.

"Even secondary market Top 40 stations won't go on a record they like until it has some proven airplay success," said Childs. "A record with standard mainstream AM appeal takes longest to break today. You can get results a lot faster with any kind of a crossover record, soul, easy listening or country."

Childs believes that the prevalence of black artists on Top 40 playlists is largely caused by AM program directors overriding desire to play it safe with singles that already have a proven record of both airplay and sales. "The extremely high quality of soul releases today and changing racial attitudes are also factors," Childs added.

As an example of A&M's promotion emphasis on crossover artist campaigns, Childs pointed out that although Billy Preston is not primarily selling to the soul mar-

ket the first major breaks for "Outta-Space," and an eventual gold record, came via soul stations.

Progressive Rock Tougher

FM progressive rock outlets remain the best route for breaking hard rockers or offbeat acts such as Cheech & Chong, said Childs. But FM airplay is tightening in that most stations will no longer allow the DJ to play just anything which appeals to him. Childs said, "You now have to show the FM programmer the same kind of playlist data and background information about the act that Top 40 stations demand, although the FM criteria are different and less strict."

More Promo Men

Under Childs' directorship, A&M has expanded its line-up of promotion men from 8 to 25. "We aren't doing this just to throw money around," he said. "Today it takes far more work to get a single aired when most Top 40 stations are adding only one or two songs a week. And the old backslapping, freespending style of promotion man can't work anymore. You need someone who is a highly skilled salesman as well as having genuinely good ears for what's going on in music."

"An effective promotion man today does more than just go back to the stations over and over to convince the programmers our record is a hit," said Childs. "He gets involved with everything in his region, supporting the label's artist tours, dealing with local press, and most important of all, he makes sure that breaking records are available in the stores and racks. It's also our policy at A&M that our promotion men cover all stations in their area. Top 40, progressive, soul and country. My job as national promotion director is really to find outstanding men and keep them motivated."

Live Vegas Show To Australia Via Satellite

LAS VEGAS—In a historic move, Radio Melbourne will broadcast live via satellite a three-hour music-talk show from the lobby of the Las Vegas Hilton starting March 18. The weeklong event will be fed by Radio Melbourne (3AW Broadcasting Co.) to some 112 radio stations of the Macquarie Network in Australia, plus stations in New Zealand of the New Zealand Broadcasting Corp. Sam C. Baker, assistant general manager of Radio Melbourne, said the show will be hosted by top talk personality Ormsby Wilkins and be aired in Australia 7-10 a.m.

Among the music performers who'll be featured on the show will be Andy Williams, Sammy Davis Jr., Robert Goulet, the Mills Brothers, Frank Sinatra Jr., Phil Harris, Harry James, and Mama Cass. Cost of the week show will be around \$50,000.

This is not the first satellite use by 3AW. Last November, the station broadcast live election returns from Los Angeles three hours a day, feeding the newscasts to the Macquarie Network.

The last hour of the broadcasts from the Hilton will feature two-way conversations between listeners and performers. By dialing a Melbourne telephone number, the listeners can be hooked up directly with the radio show in Las Vegas via satellite and be able to talk on the air with the host and the performers.



CELEBRATING Imus-in-the-Morning's latest RCA Records album, "One Sacred Chicken to Go," are left to right: Steve Kahn, RCA Records, promotion; Phil King, co-owner of King Karol; Morris Weisman, general manager, King Karol stores; Imus-in-the-Morning, star; Ben Karol, co-owner of King Karol; and Harold Komisar, branch sales manager, Music Two.

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When Answering Ads . . . Say You Saw It in Billboard

Vox Jox

By CLAUDE HALL
Radio-TV Editor

I am still humble enough to do so."

★ ★ ★
Steve Akin sang for 17 hours straight over KDSJ, Deadwood, S.D., to raise funds for the Senior Citizens' Organization. Air personalities Jerry Michels and Tom Zupet handled the show. . . . If you'd like to find out what's going on in Canadian radio, get The CHUM Report from CHUM-AM radio, 1331 Yonge St., Toronto 7, Ontario. Really a nitty gritty report. The latest, for example, had some details found by Dr. Tom Turichi of Texas Women's University. To wit: New records; are they a tuneout? No, according to Dr. Turichi, who noted a good response to new product, even better than the response recorded for proven current hits. . . . Nationwide Communications is having a meeting of its own during the NAB convention in Washington March 25-28 and president Jack Thayer has speakers lined up for the seminar such as Don Imus of WNBC-AM, New York; Bill Stewart, operations director of WYGO-AM in Minneapolis; David Klemm of Blair Radio.

★ ★ ★
Lee McGowan has just been discharged from service and is now doing afternoon drive at KDES-AM, Palm Springs, Calif. The lineup there includes program director Ty Stevens mornings, Rick (Charlie Brown) Willard 9-noon, Terry (Charles T. Stone) Goyette noon-4 p.m., McGowan 4-8 p.m., Tari Harris until 1 a.m., and Greg Monica 1-6 a.m., with Tom (Tom Clark) Greenleigh and Doug Desero on weekends. . . . Kenneth Bielen: You've got to be kidding!

but a letter or a postcard would be welcomed. His address is: Bob Hughes, Ward 6, South; Veteran's Hospital, 402 Zorn Ave., Louisville, Ky. 40202. His phone number, if you'd like to try reaching him, is 502-895-3401, X376.

★ ★ ★
WKXY-AM, Sarasota, Fla., recently acquired Jim Sumpter, former program director at KDJI-AM in Holbrook, Ariz., and Rick Utt from Palos Verdes, Calif. So the lineup now reads: program director Charlie Lawrence 6-9 a.m., Utt until 1:30 p.m., Suds Conner until 6 p.m., and Jim Sumpter 6-midnight. The format is Top 40 and the station features the new Best of Everything jingles package from William B. Tanner. . . . Mark Taylor and John London are leaving KNUZ-AM, Houston, and their phone is 713-523-2581 and they're looking for Top 40 positions. . . . Paul Berlin, a legend on KNUZ-AM, Houston, has gone over to sister station KQUE-FM, a middle-of-the-road station. Owner David Morris spoke of the move as "putting some horses on that station."

★ ★ ★
Got a damned good letter from Steve Hunter, morning personality at WGOW-AM in Chattanooga: "I thought that I would take a moment to write a positive letter about one helluva programmer. If you haven't heard about Tex Meyer, you will. Those in Milwaukee knew him as an on-air personality and music director; also a warm and very empathetic guy. I have

The move of my office from New York to Los Angeles has had an immeasurable effect on the economy. The California State Board of Equalization reported a week ago that consumption of alcoholic beverages show "a marked increase" over the previous year. Consumption of beer totaled 19.54 gallons per person this past year as compared with 17.70 gallons in 1970-71. Wine, obviously because I enjoy strawberry wine from San Antonio Winery, was also up a little. I can only surmise that consumption of beer in New York State took a fantastic dip.

★ ★ ★
I'd like to remind you that myself and several radio people—and you're invited to be one of them—will be doing our fair duty towards increasing the consumption of beer and Jack Daniels for the District of Columbia Mar. 25-27 at the Sheraton Park Hotel, Washington. The Billboard suite is M753. Starting about noon each of those three days during the annual convention of the National Association of Broadcasters, I'll be on hand in the suite just to rap and shoot the bull. Any and everyone is invited to drop by whether you're attending that convention or not. Actually, the NAB convention is a pain in the tail and more radio sometimes goes on in the Billboard suite than in the whole convention; about five years ago, Jon Holiday gave a two-hour speech on computer use in programming after we primed him with whiskey. I can't guarantee such exotic conversation this year, of course, but would enjoy meeting everyone.

★ ★ ★
Rick Davis jumps from WSGN-AM, Birmingham, Ala., to the all-night slot on KYNO-AM in Fresno, Calif. So, the KYNO-AM lineup now has Dirk Robinson 6-10 a.m., Sean Conrad 10-noon, Les Garland noon-4 p.m., Steve Randall 4-8 p.m., Mark Daniels 8-midnight, Davis all-night, and Spanky Lane on weekends. . . . Digby Welch reports in from KDEO-AM, San Diego progressive station. He's doing the 6-11 p.m. show there. He'd been with WNCR-FM in Cleveland and before that with WGLD-FM in Chicago. . . . Jimmy Louis, KSPL-AM, Diboll, Tex., writes: "I wanted to let you know that I've left KZFM-FM in Corpus Christi to see if I could get into country music for a while. It's more of an adjustment to make than I thought and I don't think it'll last long. The lineup here now is: Johnny Morrow 6-11 a.m., program director Phil Parr until 1 p.m., me 1-6 p.m., Arlan Harris (former front man for Leon Ashley's band) 6-midnight, and Terry White in the all-night slot. Getting down to the nitty gritty, after I left KRYS-AM in Corpus, I got into drag racing funny cars for a while. I got a 289-mile an hour ride in a jet car one weekend and I would like to hear from other jocks in racing to see if we could come up with a World's Fastest Disk Jockey thing."

★ ★ ★
We forget perhaps too rapidly in this industry. For example, how many of you have bothered to wonder what ever happened to Bob (Bob Lyons) Hughes. He was group program manager for Group One Broadcasting, specifically WAKR-AM in Akron, and before that was at WKYC-AM in Cleveland. He's a professional; been around just like many other personalities and program directors. Then came an accident and a coma and several months in the hospital. Today, he can talk to you if you telephone him, though they won't let many phone calls through into his hospital clinic. So, I suggest you write to him. It could be one of the best things you could do; he has a family and is in rather poor shape financially,

Yesteryear's Hits

POP SINGLES—Ten Years Ago March 23, 1963

- 1 Our Day Will Come—Rudy and the Romantics (Kapp)
- 2 The End of the World—Skeeter Davis (RCA)
- 3 You're the Reason I'm Living—Bobby Darin (Capitol)
- 4 He's So Fine—Chiffons (Laurie)
- 5 Walk Like a Man—Four Seasons (Vee Jay)
- 6 Rhythm of the Rain—Cascades (Valiant)
- 7 South Street—Orions (Cameo)
- 8 Blame It on the Bossa Nova—Eydie Gorme (Columbia)
- 9 What Will My Mary Say—Johnny Mathis (Columbia)
- 10 In Dreams—Roy Orbison (Monument)

POP ALBUMS—Ten Years Ago March 23, 1963

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

POP SINGLES—Five Years Ago March 23, 1968

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

POP ALBUMS—Five Years Ago March 23, 1968

- 1 Blooming Hits—Paul Mauriat & His Ork (Philips)
- 2 Lady Soul—Aretha Franklin (Atlantic)
- 3 Axis: Bold As Love—Jimi Hendrix Experience (Reprise)
- 4 The Graduate—Soundtrack (Columbia)
- 5 John Wesley Harding—Bob Dylan (Columbia)
- 6 Magical Mystery Tour—Beatles (Capitol)
- 7 Smokey Robinson & the Miracles—Greatest Hits, Vol. 2 (Tamla)
- 8 Diana Ross & The Supremes—Greatest Hits (Motown)
- 9 Otis Redding—History of (Volt)
- 10 Lettermen—"And Live" (Capitol)

The charts tell the story—**Billboard** has THE CHARTS
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What's Happening

By SAM SUTHERLAND

Service Station: At WEGL-FM, Auburn University, Auburn, Ala., station manager Davis Gamble reports that Joel Snider has taken over the post of program director. Best time to catch Snider will be between 3:00 and 5:00, presumably p.m. As for the station, that remains at 1239 Haley Center. . . . At WBUR-FM, Boston University, Charlie Perkins, one of the organizers of the Jazz Coalition, has taken over "New Morning," the station's jazz and folk morning program. Formerly jazz director and station manager at WHRB, Perkins has also produced "Explorations," WBUR-FM's weekly live jazz program. . . . Meanwhile, on the other side of town (Boston, that is), Lisa Kailin has taken over as music director at WBRF-FM, campus outlet at Brandeis U. in Waltham. Henceforth, talk to Miss Kailin on those matters, who may be reached at the station, 415 South St., Waltham, Mass. 02154.

* * *

This Friday (23) marks the opening of the IBS National Convention in Washington, D.C. In light of last year's convention and the disputes surrounding it, and given this year's emphasis on college broadcasting and freedom of speech, the convention should provide its share of action.

Radio folk planning on attending should feel free to contact yours truly at the Shoreham Hotel avec Motor Inn, where the convention is being held. My hotel room's number is, as yet, unavailable, but check with information.

(Also, apologies beforehand if it takes time to find the campus editor, since that convention will necessitate a lot of footwork.)

* * *

PICKS AND PLAYS: CANADA—RMA, Mount Allison U., Sackville, N.B., George Goodwin reporting: "A Good Feelin' To Know," (LP), Poco, Epic; "Dreidel," Don McLean, United Artists; "Garden Party," (LP), Rick Nelson, MCA. . . . Loyola Radio, Loyola U., Montreal, Que.: "Better Days," (LP), Paul Butterfield, Bearsville (WEA); "Belladonna," (LP), Ian Carr, London; "Sandy," (LP), Sandy Denny, A&M.

* * *

WEST—California—KALX-FM, U. of California, Berkeley, R. Belzel et al. reporting: "Sunwheel Dance," (LP), Bruce Cockburn, Epic; "Great Lost Kinks Album," (LP), Kinks, Reprise; "Under The Ragtime Moon," (LP), Ian Whitcomb, United Artists. . . . KDV5, KDV5-FM, U. of California, Davis, Don Tyer and Mike Jung reporting: "Second Crusade," (LP), Crusaders, Blue Thumb; "With Pleasure," (LP), Fraser & DeBolt, Columbia; "Solid Air," (LP), John Martyn, Island. . . . KCHO-FM, Chico State College, Chico, Bruce Livker reporting: "Slayed," (LP), Slade, Polydor; "Dixie Chicken," (LP), Little Feat, Warner Bros.; "Rich Man," (LP), Climax Blues Band, Sire. . . . KHSU-FM, California State U., Humboldt, Richard Taylor reporting: "Poor Man's Paradise," (LP), Tracy Nelson & Mother Earth, Columbia; "Black Byrd," (LP), Donald Byrd, Blue Note; "Live at The Lighthouse," (LP), Grant Green, Blue Note. . . . KERS-FM, Calif. State U., Sacramento, Pete Ceccato reporting: "Birds of Fire," (LP), Mahavishnu Orchestra, Columbia; "Louisiana Rock'n'Roll," (LP), Potliquoer, Janus; "Nuju Street Songs," (LP), Gary Bartz, Prestige. . . . KEG, Calif. State U., Sacramento, Ron Porter reporting: "Reeling in The Years," Steely Dan, ABC; "Cindy, Incidentally," Faces, Warner Bros.; "Break Up To Make Up," Stylistics, Avco. . . . Washington—KZAG, Gonzaga U., Spokane, Logan Smith and Bill Shaniels reporting: "Heartbreaker," (LP), Free, Island; "Ballad of Dick Clark," Skip Battin, Signpost; "Henry The Human Fly," (LP), Richard Thompson, Warner Bros. . . . KUGR, KUGR-FM, Washington State U., Pullman: "Aubrey," Bread, Elektra; "Cindy, Incidentally," Faces, Warner Bros.; "Walk On The Wild Side," Lou Reed, RCA. . . . Oregon—KLCC-FM, Lane Community College, Eugene, Dave Chance reporting: "Catch A Fire," (LP), The Wailers, Island; "Elephant," (LP), Elephant, Capitol; "Collection," (LP), Steve Tilston, MCA. . . . KSOR-FM, Southern Oregon College, Ashland; "Of A Simple Man," (LP), Lobo, Bell; "Stir It Up," Johnny Nash, Epic; "Drift Away," Dobie Gray, MCA. . . . Nebraska—KRNU-FM, U. of Nebraska, Lincoln, Jim Carmichael reporting: "Magic Woman Touch," The Hollies, Epic; "The Best Of The James Gang," (LP), James Gang, ABC; "One Man Band," Ronnie Dyson, Columbia.

* * *

SOUTH—Tennessee—WRVU-FM, Vanderbilt U., Nashville, Steven Bond reporting: "Lord of The Rings," (LP), Bo Hansson, Charisma; "Wildflower," Skylark, Capitol; "Down The Line," (LP), John Mayall, London. . . . WTGR, Memphis State U., Memphis, Ron Olson and Tim Farr reporting: "Natural High," Bloodstone, London; "Heaven Help The Child," Mickey Newberry, Elektra; "True Stories And Other Dreams," (LP), Judy Collins, Elektra. . . . WETS, East Tennessee State U., Johnson City, Larry Street reporting: "Break Up To Make Up," Stylistics, Avco; "Split Ends," (LP), The Move, United Artists; "Last Tango in Paris," Robin Kenyatta, Atlantic. . . . Maryland—WMUC, U. of Maryland, College Park, Mark Kernis reporting: "Stealers Wheel," (LP), Stealers Wheel, A&M; "Rainbow Man," Looking Glass, Epic; "Oh, Girl," (LP), Young-Holt Unlimited, Atlantic. . . . WJHU, The Johns Hopkins University, Baltimore, George Wicke reporting: "Special Delivery," (LP), Billy Mernit, Elektra; "Dreamboat," The Youngbloods, Raccoon; "Subway Night," (LP), David Amram, RCA. . . . Kentucky—WEKU-FM, Eastern Kentucky U., Richmond, Hal Bouton reporting: "Oh, Girl," (LP), Young-Holt Unlimited, Atlantic; "I Know I Love Him," (LP), Nancy Wilson, Capitol; "Love Music," Sergio Mendes & Brasil 77, Bell. . . . Alabama—WEGL-FM, Auburn U., Auburn, Joel Snider reporting: "Only Love," Bill Quateman, Columbia; "Proud Words On A Dusty Shelf," (LP), Ken Hensley, Mercury; "60 Minutes To Go," (LP cut, Bite Down Hard), Jo Jo Gunne, Asylum. . . . Texas—KSMU, Southern Methodist U., Dallas, Ben Morton reporting: "Back In '72," (LP), Bob Seger, Palladium; "Dixie Chicken," (LP), Little Feat, Warner Bros.; "Ball Park Incident," Roy Wood's Wizzard, United Artists.

Pornatele to Teach Course

NEW YORK—Pete Pornatele, air personality on WNEW-FM and a veteran of college radio at New York's Fordham University, is teaching an undergraduate course at the Pratt Institute in Brooklyn. Pornatele's course is titled "Media in America," and will examine the effects of contemporary mass communications on American society during this century.

Pornatele will bring other professional radio personnel to serve as guest speakers for the accredited course, as well as representatives from various aspects of the media and the music industry. Scheduled to lecture students on sessions that will cover film, television, radio, video tape, recording the music industry, journalism and other topics, are Don Imus of New York's WNBC; from WNEW-FM, Scott Muni and Dennis Elsas; Sam Hall, WNEW News; Jack Metcalfe of the N.Y. Daily News; Ed Wakin, Fordham U.; Tom Chapin, of ABC-TV's "Make a Wish" program, and a member of Mt. Airy, Thimble Records group; and Kip Cohen, a&r director at Columbia Records.

Pornatele graduated from Fordham with a B.A. in Communications Arts in 1967. He also originated an experimental media course at a Long Island secondary school before joining the staff of WNEW-FM in 1969. Pornatele has also written extensively for various consumer music magazines, newspapers and educational publications.

IBS Expects Record Campus Radio Turnout

• Continued from page 3

of a current IBS phone campaign to maintain and increase station response, is this year's emphasis on the threat of government control over college radio stations. Commenting on the response thus far, Grant did admit that he is somewhat disturbed at the high students per station ratio, since that trend suggests that the maximum number of stations overall may not be realized, with individual stations sending large delegations.

Support for the convention from the music industry expressed in past years via hospitality booths, record distribution and free live talent showcases, is expected to remain high in terms of numbers, although individual promotional efforts have been somewhat repressed by new rulings for this year's gathering. Grant noted that criticism regarding past conventions, where record company suites and album giveaways had been considered a distraction, has led to a more low-keyed approach from many record companies.

Last year's convention was followed by a flurry of criticism, often bitter in tone, from both record companies, who felt their promotional expenditures had been wasted on lavish convention campaigns; and students, who felt the carnival atmosphere reflected the music industry's lack of concern for the problems facing college radio.

This year, all hospitality suites have been located on a one-floor area, together with those rooms slated for the special "mini-sessions," (reported on earlier in a Billboard article on the convention's schedule). Grant noted that this move is designed to replace the party atmosphere with a more serious emphasis on discussion. Grant noted that this decision has drawn mixed reactions from participating record companies, several of whom feel the new arrangement will threaten the impact of their hospitality suites.

Unconfirmed at press time were

Campus Dates

BRUCE SPRINGSTEEN (Columbia): U. of Rhode Island, Kingston, March 18; Niagara U., Niagara, N.Y., March 24; Kutztown State College, Kutztown, Pa., March 29.

DOC SEVERINSEN (RCA): Calhoun Jr. College, Decatur, Ala., March 24; Loyola U., New Orleans, March 25.

WHITE ELEPHANT (Just Sunshine): Morris College, Poughkeepsie, N.Y., March 22.

MAC WISEMAN (RCA): U. of North Carolina, Asheville.

JERRY CLOWER (MCA): Stephens County High School, Toccoa, Ga., March 24.

McKENDREE SPRING (MCA): Louisiana State U., Baton Rouge, March 22.

OSBORNE BROTHERS (MCA): Henry Levitt Arena, U. of Kansas, Wichita, March 22; Loyola U., New Orleans, March 24.

WEATHER REPORT (Columbia): Princeton U., Princeton, N.J., March 31.

LOUDON WAINWRIGHT III (Columbia): U. of Illinois, Champaign, March 23-24.

SANTANA (Columbia): Mid-South College, Memphis, Tenn., March 21.

TRACY NELSON & MOTHER EARTH (Columbia): U. of Iowa, Iowa City, March 31.

MAHAVISHNU ORCHESTRA (Columbia): Wisconsin State U., Oshkosh, March 20; Beloit College, Wisc., March 21.

LOGGINS & MESSINA (Columbia): Duke U., Durham, N.C., March 30.

RAMSEY LEWIS (Columbia): Dartmouth College, Hanover, N.H., March 30.

IT'S A BEAUTIFUL DAY (Columbia): Gonzaga U., Spokane, Wash., March 23.

MARTINE HABIB (Columbia): East Stroudsburg State College, East Stroudsburg, Pa., March 18; Suffolk Community College, Selden, N.Y., March 23.

THE BYRDS (Columbia): U. of Maryland, College Park, March 25.

BLOOD, SWEAT & TEARS (Columbia): American U., Washington, D.C., March 23.

BATTEAUX (Columbia): U. of Maryland, College Park, March 25.

ERIC ANDERSON (Columbia): East Stroudsburg State College, East Stroudsburg, Pa., March 18.

JOHN SEBASTIAN (Reprise): Cerritos College, Los Angeles, March 30.

ARLO GUTHRIE (Reprise): Mississippi State U., State College, Miss., March 21; State U. of New York, Oneonta, March 31.

MALO (Warner Bros.): Millersville State College, Millersville, Pa., March 31.

PAUL BUTTERFIELD & BETTER DAYS (Bearsville): U. of Wisconsin, Madison, March 28.

FLO & EDDIE (Warner Bros.): U. of South Carolina, Columbia, March 24.

JACK CROSSAN (ABC): Loyola-Marymount, Los Angeles, March 29.

MANDRILL (Polydor): U. of Maryland, College Park, March 25.

ROWAN BROTHERS (Columbia): California Polytechnic Institute, San Luis Obispo, March 30.

CREATIVE FUNK (Creative Funk): Columbia U., New York, March 30.

LABELLE (Warner Bros.): Millersville State College, Millersville, Pa., March 31; Quinnipiac College, Conn., April 5; C.W. Post College, L.I., N.Y., April 6; Glassboro, N.J., April 7.

ERNEST TUBB (MCA): Tuscaloosa H. S. Auditorium, Tuscaloosa, Ala., March 30.

JERRY JEFF WALKER (MCA): Whole Coffee House, U. of Minnesota, Minneapolis, March 30-31.

BILL ANDERSON (MCA): Roxbury H. S., Succasunna, N.J., March 31.

LORETTA LYNN (MCA): Johns Creek H. S., Pikesville, Ky., March 30.

RARE EARTH (Rare Earth): S.D. School of Mines, Rapid City, S.D., March 24; Lorain College, Dubuque, Iowa, March 25; State U. of New York, Morrisville, N.Y., April 5.

SEALS & CROFTS (Warner Bros.): U. of Nevada, Reno, March 23.

DR. HOOK & THE MEDICINE SHOW (Columbia): Chapman College, City of Orange, Calif., March 25.

JOHN HARTFORD (Warner Bros.): Grand Valley State College, Allendale, Mich., April 4.

AL GREEN (London): U. of Youngstown, O., April 7.

BLOODSTONE (London): U. of Youngstown, O., April 7.

STAN KENTON (London): Monterey H. S., Lubbock, Texas, March 23; Northwestern State U., Tahlequah, Okla., March 29; Wichita State U., Kan., March 31; Coffeyville Community College, Coffeyville, Kan., April 3; Southwestern State College, Weatherford, Okla., April 4.

COMMANDER CODY (Paramount): Lewis & Clark U., Portland, Ore., April 6; Oregon State U., Corvallis, April 7.

DAN HICKS (Blue Thumb): Lewis & Clark U., Portland, Ore., April 6; Oregon State U., Corvallis, April 7.

HARRY CHAPIN (Elektra): East Stroudsburg State College, East Stroudsburg, Pa., March 18.

CANNED HEAT (United Artists): Palos Verdes H. S., Palos Verdes, Calif., March 21.

HOT TUNA (Grunt): Rutgers State U., New Brunswick, N.J., March 28.

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

THE WACKERS (Elektra): LaSalle Catholic H. S., La Salle, Que, Canada, March 24.

THE BELMONTS (Buddah): Queens College, New York, March 18.

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

BILL WITHERS (Sussex): Whitworth College, Spokane, Wash., March 21; Pacific Lutheran College, Tacoma, Wash., March 22; College of Idaho, Caldwell, March 23; Idaho State U., Pocatello, March 24.

J. GEILS BAND (Atlantic): Atlantic Christian College, Wilson, N.C., March 22.

LES McCANN (Atlantic): Mt. St. Joseph College, Mt. St. Joseph, O., March 27.

BETTY SWANN (Atlantic): Delta College, Saginaw, Mich., March 24.

GOOD GOD (Atlantic): Swarthmore College, Swarthmore, Pa., March 24.

JONATHAN EDWARDS (Atco): George Washington U., Washington, D.C., April 1.

THE PERSUADERS (Atlantic): Dyouville College, Buffalo, N.Y., March 24.

TOWNES VAN ZANDT (Poppy): Southern Methodist U., Dallas, March 23-24.

DOC & MERLE WATSON (Poppy): West Chester State College, West Chester, Pa., March 31; U. of Houston, Texas, April 7.

B.B. KING (ABC/Dunhill/Bluesway): U. of Iowa, Des Moines, March 18; Morehead State U., Morehead, Ky., March 21; Eastern Michigan U., Ypsilanti, March 23.

STEPHEN STILLS & MANASSAS (Atlantic): Illinois State U., Normal, March 25.

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Classical Music

CLASSICOMMENT

CRI Aims for Bigger Mart Share

Now in its 19th year, Composers Recordings, Inc. is mapping a mild facelift in order to present a more accessible profile to public view. The label will seek to capitalize on the growing interest in contemporary music via more provocative cover art and a concept approach to album programming.

These steps should increase CRI's penetration of the retail market, according to Carter Harman, chief operating executive, without altering its basic goal of preserving on disk significant examples of American composition, wherever possible recorded with the collaboration of the composer himself to ensure authenticity.

New works already taped, but still unreleased, and other projects on which recording commitments have been made, provide a pool of material that will take at least two years to issue, Harman noted. This abundance will permit great flexibility in record programming, so that each title in upcoming disks will complement its couplings effectively.

Material

Too often in the past, Harman admitted, CRI records were assembled out of material at hand that just happened to fit together time wise on disk. Although each individual piece may have had special interest, lack of unity in album concept was felt often to have inhibited marketability.

This situation came about largely as a result of the way in which CRI finances its recording program. Uniquely among labels of its scope, the company has no recording budget of its own. Funds are secured from foundations and other organizations interested in the dissemination of modern American music and, for the most part, are granted for recording specific compositions rather than albums.

Despite this reliance on outside funding, CRI is far from a "vanity" label. Compositions to be recorded must first be approved by an editorial committee, whose three members remain anonymous to prevent personal pressures.

The company feels its editorial judgment has been proven sound by the number of important composers it has been the first to present on disk. Fifteen Pulitzer Prize winners, for instance, had their works appear under the CRI logo before their prizes were awarded. And the label was the first to record the large works of Charles Ives.

Award

A recent recording of George Crumb's "Black Angels" was chosen by Time Magazine as 1972's "avant-garde record of the year." This is a prime example of the type of album the company feels a stronger label image would have catapulted into sales considerably more substantial than were actually achieved.

Top CRI sellers thus far have moved no more than 5,000 copies, with the average considerably less. With about 200 titles in its catalog, cumulative sales total about 50,000 albums a year. Current release schedule calls for two albums a month, and 1,000 copies are pressed initially of each entry. No album has been deleted since its very first record was issued in 1954, Harman stressed.

Among the organizations contributing to CRI's recording activities is the Martha Baird Rockefeller Fund, which donates sufficient wherewithal to produce some five LP sides a year. In this case, CRI's editorial committee suggests the repertoire. Contributions by The Naumburg Foundation allow two recorded sides annually. The National Institute of Arts and Letters finances the recording of four compositions a year. In 1972, the American Composers Alliance subsidized sessions for eight works. Latter organization, with American Musical Associates, is co-parent of CRI.

One of the most interesting support programs comes from the Alice Ditson Fund, whose contributions are earmarked for rescuing records deleted by major commercial labels. If releases for desired material can be obtained from these companies, the fund will give CRI \$1,200 a side to finance ancillary production costs.

Six distributors handle the CRI line in the United States and Canada, but retailers may also buy direct from the manufacturer if they choose. Main markets, however, are universities and libraries, who also buy direct for the most part.

Advertising money is scarce and, aside from occasional space purchased in Schwann and Notes, promotional effort is limited to servicing a select group of 150 reviewers and radio stations known to be interested in contemporary American music.

RCA Bows 3 'String' LP's

NEW YORK—RCA Records is releasing albums this month by three quartets on its Red Seal label. One of the albums is the debut two-record package by the new Cleveland Quartet; the second is by the string ensemble, the Guarneri Quartet, in a collaboration with pianist Artur Schnabel, and the third is re-issue of performances by the famed Flonzaley Quartet, which gained its international renown some seven decades ago.

For its debut, The Cleveland Quartet performs all the Brahms string quartets in a specially priced two-record set. The quartet is the resident quartet at the University of New York in Buffalo. The Guarneri Quartet collaborates again with Artur Schnabel, this time in a performance of Dvorak.

The Flonzaley Quartet performs a Haydn Quartet, issued here for the first time, and joined by pianist Ossip Gabrilowitsch for the Schumann Quintet in E-Flat, and by pianist Harold Bauer in a Brahms work.

The performances date from 1927 and 28, just before the Quartet, which had reigned as a top string ensemble for 25 years, was to be disbanded. Members of the quartet were Adolfo Betti, first violinist; Alfred Poehon, second violinist; Nicolas Moldavan, violist, and Ivan d'Archaubeau, cellist. The group first appeared professionally in Vienna in 1903 and made its first New York appearance in 1905.

Westminster, Melodiya Pact

By ROBERT SOBEL

NEW YORK—Under a new agreement, Westminster Gold, ABC/Dunhill's classical budget line will acquire Melodiya catalog product not utilized by Angel or Seraphim, Capitol Records classical labels. The deal calls for Westminster to release in the U.S. only 30 records or more per year. Initially, Westminster will offer 10 releases. These will be on the market by March 25, with each LP carrying a special logo designed for this purpose.

Westminster releases will consist of items chosen which "we feel are best for Westminster buyers. We are 'cherry-picking,'" according to Marty Goldstein, director of classical a&r. Artists featured on these albums, which will be re-packaged with a contemporary look, will be Emil Gilels, the Bol-

shoi Symphony Orchestra, David Oistrakh, Leonid Kogan, conductor Boris Khaikin, the Leningrad Chamber Orchestra, among others.

Westminster will back the releases with a large radio drive on both AM and FM stations in major markets. A merchandising drive is being initiated which will incorporate store displays, heavy advertising and extra trade discounts to dealers. In addition to servicing the regular classical dealer in key markets, Westminster will extend its drive to the campus market, with heavy concentration in Boston, Michigan, Chicago and New York areas. Suggested list will be \$2.98, same price as other Westminster Gold product. Most of the product has not been previously available in the U.S.

Classical Notes

Columbia Records Keyboard Colossus concert was budgeted for \$50,000, according to a high source. Gate gross was about \$40,000. . . . Eric Mainland is now distributing Connoisseur. Society records in northern California and EMI has been named sole Belgium distributor of the labels catalog in Belgium. . . . Sir Rudolph Bing, Isaac Stern, Phyllis Curtin, Morton Gould and Gina Bachauer will participate in Samuel Simons Sanford Professorship of Music at Yale University this term. . . . Hermann Prey will present an All-Schubert Lieder program at Alice Tully Hall, New York, Sunday (25). . . . Pianist Andre Watts accepted the presidency for a three-year term of the American Music Scholarship Assn., nonprofit organization. . . . More than 250 volunteers manned phones, taking pledges, at recent WCLV Cleveland Orchestra Marathon. . . . Pittsburgh Symphony has postponed its Schoenberg's "Die Gurre-Lieder" performances, set for Carnegie Hall this week, due to technical difficulties.

Chicago Fine Arts station

WFMT received 1973 Ohio State award for its live 4-channel broadcast of opening night at Lyric Opera of Chicago. . . . Stephen Geber named Cleveland Orchestra's principal cellist, by music director Lorin Maazel. . . . Israel pianist David Bar-Illan in solo recital at Alice Tully Hall Wednesday (21). . . . Richard Tucker stopped the show at recent Royal Festival Hall, London, appearance. . . . National Symphony Orchestra featured two pianists, Rafael Orozco and Norman Scribner in Kennedy Center Hall, Washington.

Lorin Maazel conducts the Cleveland Orchestra in Prokofiev's "Romeo & Juliet" on May 12 in Cleveland's Severance Hall. . . . Lukas Foss heads a baroque marathon banquet Saturday (31) at Brooklyn Academy of Music. . . . Stephanie Chase, 15-year-old violinist, performed with Denver Symphony Orchestra, under baton of Brian Priestman, on March 12 and 13 in Denver. . . . Mark A. Walker appointed manager of special events for Denver Symphony Orchestra. . . . Music Director Stanislaw Skrowaczewski leads the Minnesota Orchestra for spring tour.

TOP 40 Easy Listening

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

Wk. 1	Wk. 2	Wk. 3	Wk. 4	TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Wk. On Chart
1	1	2	4	DANNY'S SONG Anne Murray, Capitol 3481 (Gnosso, ASCAP)	12
2	7	16	30	SING Carpenters, A&M 1413 (Jonico, ASCAP)	5
3	2	3	3	KILLING ME SOFTLY WITH HIS SONG Roberta Flack, Atlantic 2940 (Fox-Gamble, BMI)	8
4	4	5	8	AUBREY Bread, Elektra 45832 (Screen Gems-Columbia, BMI)	7
5	6	10	21	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE Dawn, Bell 45318 (Five Arts, BMI)	6
6	8	12	20	PEACEFUL Helen Reddy, Capitol 3527 (Four Score, BMI)	6
7	9	11	12	ALSO SPRACH ZARATHUSTRA (2001) Deodato, CTI 12 (Three Brothers, ASCAP)	8
8	3	1	1	LAST SONG Edward Bear, Capitol 3452 (Eeyor, CAPAC)	11
9	11	18	22	ONE LESS SET OF FOOTSTEPS Jim Croce, ABC 11346 (Blendingwell/Wingate, ASCAP)	7
10	10	14	17	DAISY A DAY Jud Strunk, MGM 14463 (Seven High, ASCAP)	12
11	14	26	32	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Vicki Lawrence, Bell 45-303 (Russ, ASCAP)	4
12	13	13	15	HUMMINGBIRD Seals & Crofts, Warner Brothers 7671 (Dawn Breaker, BMI)	8
13	5	4	2	DUELING BANJOS Deliverance/Soundtrack, Warner Brothers 7659 (Warner/Tamertane, BMI)	11
14	18	20	26	COOK WITH HONEY Judy Collins, Elektra 45831 (Bojo, ASCAP)	6
15	19	21	23	STIR IT UP Johnny Nash, Epic 5-10949 (Columbia) (Cayman, ASCAP)	6
16	20	30	34	BITTER BAD Melanie, Neighborhood 4210 (Famous) (Neighborhood, ASCAP)	4
17	15	8	9	DO YOU WANT TO DANCE Bette Midler, Atlantic 45-2928 (Clokus, BMI)	11
18	28	34	-	OUT OF THE QUESTION Gilbert O'Sullivan, MAM 3628 (London) (MAM, ASCAP)	3
19	17	17	13	BIG CITY RUTH ANN Gallery, Sussex 248 (Buddah) (Cedarwood/Free Breeze, BMI)	10
20	21	27	28	LOST HORIZON Shawn Phillips, A&M 1405 (Colgems, New Hidden Valley/J.C., ASCAP)	5
21	25	31	33	BREAK UP TO MAKE UP Stylistics, Avco 4611 (Bellboy/Assorted, BMI)	5
22	22	23	24	KEEP ON SINGING Austin Roberts, Chelsea 0110 (RCA) (Pocket Full of Tunes, BMI)	7
23	27	36	38	AIN'T NO WOMAN (Like the One I've Got) Four Tops, Dunhill 4-339 (Trousdale/Soldier, BMI)	4
24	23	24	25	DON'T CROSS THE RIVER America, Warner Bros. 7670 (WB, ASCAP)	7
25	38	-	-	THE TWELFTH OF NEVER Donny Osmond, MGM 14503 (Empress, ASCAP)	2
26	33	-	-	PLAYGROUND IN MY MIND Clint Holmes, Epic 5-10891 (Columbia) (Vanlee/Emily, ASCAP)	2
27	29	35	36	NAMES, TAGS, NUMBERS & LABELS The Association, MUMS 76016 (Columbia) (Landers/Roberts, ASCAP)	4
28	34	37	-	LAST TANGO IN PARIS Herb Alpert & the Tijuana Brass A&M 1420 (Unart, BMI)	3
29	-	-	-	AND I LOVE HER SO Perry Como, CA 74-0906 (Yahweh, BMI)	1
30	35	-	-	DRIFT AWAY Dobie Gray, Decca 33057 (MCA) (Almo, ASCAP)	2
31	31	38	39	FEELIN' Steve & Eydie, MGM 14493 (Red Bus, ASCAP)	5
32	-	-	-	NEITHER ONE OF US (Wants to be the First to Say Goodbye) Gladys Knight & the Pips, Soul 35098 (Motown) (Keca, ASCAP)	1
33	-	-	-	WILDFLOWER Skylark, Capitol 6626 (Edsel, BMI)	1
34	-	-	-	YOU ARE SUNSHINE OF MY LIFE Stevie Wonder, Tarnia 54232 (Motown) (Stein & Van Stock/Black Bull, BMI)	1
35	39	-	-	ONE MAN BAND (Plays All Alone) Ronnie Dyson, Columbia 4-45776 (Blackwood, BMI)	2
36	37	39	-	ROSANNA Dennis Yost & the Classics IV, MGM South 7012 (Low-Sai, BMI)	3
37	-	-	-	YESTERDAY AND YOU Holly Sherwood, Rocky Road 30068 (Bell) (Keca, ASCAP)	1
38	-	-	-	LAST TANGO IN PARIS Doc Severinson, RCA 74-0904 (Unart, BMI)	1
39	-	-	-	I KNEW JESUS (Before He Was A Star) Glen Campbell, Capitol 3548 (Encino, ASCAP)	1
40	40	-	-	I WON'T LAST A DAY Paul Williams, A&M 1409 (Almo, ASCAP)	2

Billboard SPECIAL SURVEY for Week Ending 3/24/73

LOOK WHO'S THE #1 PUBLISHER IN THE U.S. THIS YEAR!

(Trousdale-Wingate-Ampco-Pamco)

AIN'T NO WOMAN (LIKE THE ONE I'VE GOT)

Four Tops

KEEPER OF THE CASTLE

Four Tops

REELING IN THE YEARS

Steely Dan

DO IT AGAIN

Steely Dan

ONE LESS SET OF FOOTSTEPS

Jim Croce

OPERATOR (THAT'S NOT THE WAY IT FEELS)

Jim Croce

LOVE IS WHAT YOU MAKE IT

The Grass Roots

YOUR MAMA DON'T DANCE

Loggins & Messina

SUMMER BREEZE

Seals & Crofts

LOVE MUSIC

The Raiders

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who helped achieve

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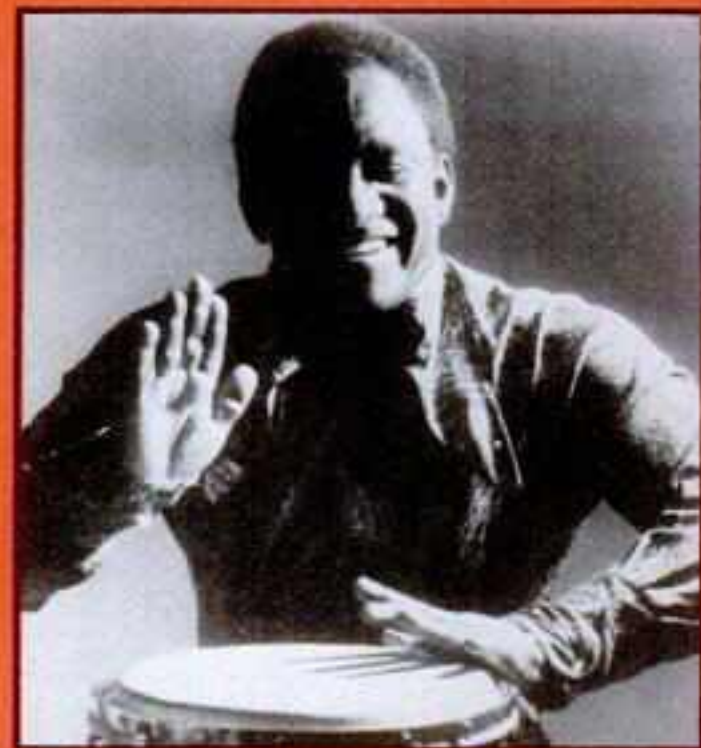
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Soul Sauce

**BEST NEW SINGLE
OF THE WEEK:**
"BREAKAWAY"
WILLIE JACKSON
(SPRING)

**BEST NEW ALBUM
OF THE WEEK:**
"LOVE JONES"
**BRIGHTER SIDE
OF DARKNESS**
(20th CENTURY)

By JULIAN COLEMAN

"Don't Bother Me, I Can't Cope," the soul-jazz-gospel musical hit by Micki Grant took four nominations at the recent Tony Awards balloting. The musical recently copped the Grammy for "Best Score Original Cast Album" of the Broadway production, which is currently playing in New York at the Edison Theatre.

Curtis Mayfield, has been forced to cancel all his personal appearances for March due to

doctor's orders. The writer-singer has suffered total exhaustion and has been ordered to complete bed rest.

Radio Station WWRL recently presented the third in a series of benefits in cooperation with community organizations. The benefit billed as the "Hank Spann Show starring Stevie Wonder" included the **Midnight Movers, The Soul Generation, Creation, Joe Quarterman and Free Soul**. The proceeds will go to the Black Studies Department of the City College of New York.

HOTLINE:

Grammy winner Norman Whitfield is finishing production on **Rare Earth's** new album recorded in Hollywood. This marks the first time Whitfield has produced the group. . . . **Jim Webbs** song of "This Is Your Life," recorded by **Billy Paul** about a

year ago has been reserived to radio programmers by the publisher. . . . New **Joe Tex** single, "All The Heaven A Man Really Needs," from his "Spill The Beans," album on Dial. . . . The syndicated radio show of **E. Rodney Jones** and **Cecil Hale** is now heard on station XPRS in southern California. The broadcast is taped in Chicago. . . . Number 1 record at WGIV in Charlotte, N.C. for the third week is "My Everything You Are," by the **Mark IV**. . . . Try getting into the **Temptations'** new "Masterpiece," album. One listen to "Law Of The Land," and "Plastic Man," and you too will realize the LP is aptly titled. . . . Coming any day now **Don Govay's** debut album on Phonogram Mercury titled "Super Dude I." . . . **Bill Withers** is back to work on his first live album. Material was recorded last year at Carnegie Hall in New York. . . . **The Stylistics** are slated to play

to The Copacabana in New York in May. . . . **Roberta Flack** has been signed to star in "The Bessie Smith Story," which will begin filming in New York this month. . . . **Rod McGrew** appointed General Manager and Program Director of the black-owned and operated radio in Compton, Calif., **KJLH-FM**. . . . **Main Ingredient** forthcoming album on RCA being co-produced by **Stevie Wonder** and according to R&B exec. **Tom Draper** it's a monster. . . . **Sammy Davis Jr.** will host the first Highway Safety Telethon from New York, May 27-28. . . . RCA has signed **La Bell**.

Ronnie Dyson paid a visit to Soul Sauce last week bubbling with excitement over his current hit single "One Man Band," and his up coming TV appearances on **The Dick Clark Show** and **Soul Train**. **Ronnie** is being produced by **Tommy Bell**, and when you're hot, you're hot.

Billboard SPECIAL SURVEY for Week Ending 3/24/73

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	NEITHER OF US (Wants to Be the First to Say Goodbye) Gladys Knight & the Pips, Soul 35058 (Motown) (Keca, ASCAP)	9
2	2	KILLING ME SOFTLY WITH HIS SONG Roberta Flack, Atlantic 2940 (Fox-Gimbel, BMI)	8
3	4	A LETTER TO MYSELF Chi-Lites, Brunswick 55491 (Julio Brian, BMI)	7
4	3	LOVE TRAIN O'Jays, Philadelphia International 73524 (Columbia) (Gamble-Huff, BMI)	10
5	6	AIN'T NO WOMAN (Like the One I've Got) Four Tops, Dunhill 4-339 (Trousdale/Soldier, BMI)	7
6	8	CALL ME (Come Back Home) Al Green, Hi 45-2235 (London) (Jec/Al Green, BMI)	5
7	11	MASTERPIECE Temptations, Gordy 7126 (Motown) (Stone Diamond, BMI)	22
8	9	BREAK UP TO MAKE UP Stylistics, Avco 4611 (Bellboy/Assorted, BMI)	6
9	10	MASTER OF EYES Aretha Franklin, Atlantic 45-2941 (Pundit/Syberia, BMI)	6
10	5	COULD IT BE I'VE FALLEN IN LOVE Spinners, Atlantic 45-2927 (Bellboy, BMI)	13
11	16	STEP BY STEP Joe Simon, Spring 133 (Polydor) (Gaucho/Belinda, BMI)	4
12	14	KISSING MY LOVE Bill Withers, Sussex 250 (Buddah) (Interior, BMI)	7
13	20	GIRL YOU NEED A CHANGE Eddie Kendricks, Tamla 54230 (Motown) (Stone Diamond, BMI)	6
14	13	GIVE ME YOUR LOVE Barbara Mason, Buddah 331 (Camaad, BMI)	15
15	23	DANCE TO YOUR MUSIC Archie Bell and the Drells, Glades 1707 (Muscle Shoals, BMI)	4
16	33	OH LA DE DA Staple Singers, Stax 0156 (Columbia) (Muscle Shoals, BMI)	3
17	21	DO IT IN THE NAME OF LOVE Candi Staton, Fame 91009 (United Artist) (Heiress, BMI)	10
18	27	ONE MAN BAND (Plays All Alone) Ronnie Dyson, Columbia 4-45776 (Blackwood, BMI)	5
19	7	I GOT ANTS IN MY PANTS James Brown, Polydor 14162 (Dynamite, Belinda, Umichappel, BMI)	10
20	24	GOOD MORNING HEARTACHE Diana Ross, Motown 1211 (Northern, ASCAP)	17
21	29	IT AIN'T ALWAYS WHAT YOU DO Soul Children, Stax 0152 (Columbia) (East/Memphis, BMI)	5
22	19	DON'T LEAVE ME STARVING FOR YOUR LOVE Holland & Dozier Featuring Brian Holland, Invictus 9133 (Capitol) (Gold Forever, BMI)	13
23	26	WE DID IT Syl Johnson, Hi 2229 (London) (Jec, BMI)	16
24	30	FRIENDS OR LOVERS Act 1, Spring 132 (Polydor) (Gaucho/Belinda/Umichappel, BMI)	5
25	25	THE MESSAGE Cymande, Janus 203 (Heavy, BMI)	9

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
26	32	CAN I Vee Allen, Lion 140 (MGM) (Jobete, ASCAP/Stone Agate, BMI)	8
27	28	YOU'VE GOT TO TAKE IT (If You Want It) Main Ingredient, RCA 74-0856 (Damic, BMI)	12
28	—	HALLELUJAH DAY Jackson 5, Motown 1224 (Jobete, ASCAP)	1
29	35	FUNKY WORM Ohio Players, Westbound 214 (Chess/Janus) (Bridgeport, BMI)	3
30	42	IF I COULD ONLY BE SURE Nolan Porter, ABC 11843 (Lizard/Cashew, ASCAP)	5
31	22	TROUBLE MAN Marvin Gaye, Tamla 54228 (Motown) (Jobete, ASCAP)	14
32	39	MR. MAGIC MAN Wilson Pickett, RCA 74-0898 (Friday's Child, BMI)	2
33	34	MY EVERYTHING YOU ARE Mark IV, Mercury 73353 (Phonogram) (MRC, BMI)	10
34	36	TEAR YOUR PLAYHOUSE DOWN Ann Peebles, Hi 45-2232 (London) (Jec, BMI)	8
35	—	DOWN AND OUT IN NEW YORK CITY James Brown, Polydor 14169 (Dijon, BMI)	1
36	40	I MAY NOT BE WHAT YOU WANT Mel & Tim, Stax 0154 (Columbia) (Muscle Shoals, BMI)	3
37	41	PRAY ALL YOU SINNERS Tramps, Buddah 339 (Golden Fleece/Mured, BMI)	5
38	12	DADDY'S HOME Jermaine Jackson, Motown 1216 (Nom, BMI)	13
39	43	MAMA FEEL GOOD Lyn Collins, People 618 (Polydor) (Dynamite, BMI)	2
40	44	I'VE BEEN WATCHING YOU South Side Movement, Wand 11251 (Scepter) (Van Leer, BMI)	4
41	—	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder, Tamla 54232 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	1
42	45	WOMAN STEALER Joe Tex, Dial 1020 (Phonogram) (Tree, BMI)	7
43	46	PUT YOUR SHOES ON AND WALK Clarence Carter, Fame 10309 (United Artists) (Giant/Enterprises, BMI)	2
44	17	WISH THAT I COULD TALK TO YOU Sylvers, Pride 1019 (MGM) (Dotted Lion/Sylco, ASCAP)	13
45	—	PILLOW TALK Sylvia, Vibration 521 (Gamb, BMI)	1
46	47	DO YOU STILL FEEL THE SAME WAY? Tommie Young, Soul Power 112 (Jewel) (So-Mar/Logan, BMI)	4
47	50	MILLION DOLLARS Soul Generation, Ebony Sounds 176	3
48	48	RIGHT HERE IS WHERE YOU BELONG Jerry Washington, Excello 2327 (Nashboro) (Excellor c/Pop Top, BMI)	3
49	49	LOOSE BOOTY Funkadelic, Westbound 205 (Chess/Janus) (Bridgeport, BMI)	2
50	—	I CAN UNDERSTAND New Birth, RCA 740912 (Unart, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 3/24/73

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	19
2	3	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D	16
3	5	GREEN IS BLUES Al Green, Hi SAL 32055 (London)	11
4	6	WATTS STAX—THE LIVING WORLD Various Artists, Stax 2-3910 (Columbia)	6
5	2	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	22
6	4	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	18
7	9	ACROSS 110th STREET Bobby Womack, United Artists UAS 5525	8
8	7	ROUND 2 Stylistics, Avco AC 11006	21
9	8	BACK STABBERS O'Jays, Phil Int'l KZ 31712 (Columbia)	24
10	11	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Glades 33-6501	10
11	10	TROUBLE MAN Marvin Gaye, Tamla T 322 L (Motown)	14
12	14	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill DSX 50129	19
13	13	360 DEGREES OF BILLY PAUL Billy Paul, Phil Int'l KZ 31793 (Columbia)	18
14	16	UNDERSTANDING Bobby Womack, United Artists UAS 5225	24
15	17	SYLVERS Pride PRD 0007 (MGM)	10
16	20	THE POWER OF Joe Simon, Spring SPR 5704 (Polydor)	5
17	12	JERMAINE Jermaine Jackson, Motown M 752 L	24
18	21	GIVE ME YOUR LOVE Barbara Mason, Buddah BDS 5117	8
19	19	SUPERFLY Soundtrack/Curtis Mayfield, Curtom CRS 8014 ST (Buddah)	24
20	25	BLACK CAESAR/SOUNDTRACK James Brown, Polydor PD 6014	4
21	24	MARGIE JOSEPH Atlantic SD 7248	6
22	40	MASTERPIECE Temptations, Gordy G 965 L (Motown)	2
23	15	MUSIC IS MY LIFE Billy Preston, A&M SP 3516	14
24	23	ALL DIRECTIONS Temptations, Gordy G 962 L (Motown)	24
25	18	1957-1972 Smokey Robinson & the Miracles, Tamla T 320 D (Motown)	11

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
26	31	COMPOSITE TRUTH Mandrill, Polydor PD 5043	5
27	22	GET ON THE GOOD FOOT James Brown, Polydor PD 2-3004	17
28	29	CYMANDE Janus, JLS 3044	12
29	27	I CAN SEE CLEARLY NOW Johnny Nash, Epic KE 31607 (Columbia)	24
30	45	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)	2
31	30	LONDON SESSIONS Chuck Berry, Chess CH 6002	24
32	35	PLEASURE Ohio Players, Westbound WB 2017 (Chess/Janus)	13
33	34	GREATEST HITS Wilson Pickett, Atlantic SD 2-501	6
34	—	BIRTHDAY New Birth, RCA LSP 4797	1
35	32	CARAVANSERAI Santana, Columbia KC 31610	20
36	39	STRANGE FRUIT Billie Holiday, Atlantic SC 1614	5
37	—	2ND CRUSADE Crusades, Blue Thumb BTS 7000 (Famous)	1
38	36	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	24
39	26	BABY WON'T YOU CHANGE YOUR MIND Black Ivory, Today TLP 1008 (Perception)	13
40	41	AGED IN SOUL 100 Proof, Hot Wax HA 712 (Buddah)	4
41	43	BILLIE HOLIDAY STORY Decca DSX 7161 (MCA)	7
42	42	SPILLS THE BEANS Joe Tex, Dial DL 6004 (Phonogram)	8
43	—	GOOD TIMES Koof & the Gang, De Lite DE 2012	1
44	44	FIRST TIME WE MET Independents, Wand WDS 694 (Scepter)	10
45	48	LAST DAYS IN TIME Earth, Wind & Fire, Columbia KC 31702	12
46	—	LIVE The Isleys, T-Neck TMS 3010-2 (Buddah)	1
47	38	ALONE AGAIN, NATURALLY Esther Phillips, Kudu KU 09 (CTI)	15
48	49	LIFE AND BREATH Whispers, Janus 200 (Chess/Janus)	5
49	—	PREACHER MAN Impressions, Curtom CRS 8016 (Buddah)	1
50	—	DAVID RUFFIN Motown M 762 L	1

Superscope Duplicating Push Points Up Vertical Expansion

By BOB KIRSCH

LOS ANGELES — Superscope, Inc. is making a strong effort to step up its custom tape duplicating operations, through possible merchandising tie-ins of hardware and software, pursuing record label accounts more aggressively and letting more people know the firm is in the duplicating business as well as being a hardware manufacturer.

"We plan to start a much more aggressive plan in marketing both our blank and prerecorded tape," said Ron Newswander, national sales manager for Superscope Recorded Tapes. "One of these steps may involve selling the tape and a recorder to our sources. In addition, we will be putting more into point-of-purchase displays for retail."

Newswander also said the firm is "after more custom duplicating and is looking at some of the record manufacturers who are going with their own distribution. We're also taking stronger aim at the spoken word firms in addition to concentrating more on our own spoken word product."

Darrell Zielke, general manager of the division, offered some details on the operation. "We use what we call a data collection system," he said, "which starts with

the issuance of an historical data card carrying all of the details regarding an account, such as the slave and assembly station and the operator. Quantities and special instructions are also included on the card. A card is issued with each pancake product we duplicate."

Zielke also pointed out the four step quality control program the duplicating facilities use. "First, we have an incoming inspection on materials coming in. Second, we have our audio QC, where we monitor the material on custom consoles to make sure the duplicated tape is the same as the master. The third step is the process QC function in which we look at the mechanical interface of the cassette or 8-track and the tape loaded into it. The fourth step is to look at the cosmetics of the final packaging, such as labels. We also conduct environmental tests, such as humidity and heat, at certain stages."

Zielke said one item that has helped the duplicating division considerably is an 8-track platform hub assembly which automatically builds into the cartridge the proper loop size. "For us," he said, "it's allowed us to take that function out of the hands of the operator

and helps us with our quality control programs."

Newswander pointed out that plans now call for Superscope to "plan more aggressive marketing strategy around our status as a complete facility, not simply an offshoot of Superscope. We can duplicate up to 120,000 cassettes or 8-tracks a day and we have a 30,000 square foot production facility. We are also working on another facility of the same size."

As far as the retail market for
(Continued on page 40)

SUMMER CES ALL BUT FULL —AUDIO BIG

CHICAGO—Only a limited area of McCormick Place lower level remains unsold as another record Consumer Electronics Show (CES) looms for June 10-13 here, according to Jack Wayman, staff vice president of Electronics Industry Association's sponsoring consumer group. A preliminary list of 212 exhibitors, with leading television firms such as Zenith and RCA not included, indicates continuing emphasis on audio equipment. Expanded seminars will include one by Electronics Representatives Association (ERA), a CES innovation (see separate story). Wayman expects attendance to exceed last summer's 34,450. He also announced more details on Winter CES '74, Jan. 10-13, again set for the Conrad Hilton here where the Independent Home Entertainment (IHE) show is also held (Billboard, March 10).

Philco-Ford Mulls TVC; Emphasizes Components

By RADCLIFFE JOE

NEW YORK—The Philco-Ford Corp. encouraged by consumer acceptance of its television and other home entertainment products, is seriously considering the videocassette field, possibly as a hardware licensee of one of the leading contenders in the home TVC stakes.

The company has not yet committed itself to any particular system, but indications are that RCA's MagTape system, and Cartridge Television's "Cartrivision" unit are both under serious consideration.

If Philco decides to get its feet wet in this emerging market, product offered will most likely be incorporated in the firm's TV consoles units.

Such a move by Philco will bring the company alongside such companies as Teledyne Packard Bell, Magnavox, Admiral, Montgomery Ward, and Sears, which are already in various stages of the production and sales of consumer TVC equipment.

Meanwhile, Philco is further boosting its component stereo de-

partment which accounted for more than 27 percent of its overall sales during the second half of 1972.

According to James T. McMurphy, Philco-Ford's vice presi-
(Continued on page 39)



PANASONIC'S auto stereo distributors meeting in Puerto Rico found the following people getting together (from left) Bob Kuttruf, Dallas Marketing, LIC; A. Harada, president, Matsushita Electric Corp. of America; H. Yamato, executive vice president, Matsushita; Herb Blumenfeld, Dallas Marketing; Ed Lucasey, National sales manager, Panasonic Auto Products (second picture) Richard Brewer, Mountain West Dist., Salt Lake City; Donald Salganik, George Rosen & Co., Baltimore; Alfie Gross, SFCD Electronics, San Francisco; Joseph O'Rourke, Travel-Music, Los Angeles.



NEW/COM '73 Focus on Dist. Playback Role

By EARL PAIGE

CHICAGO—The expansion of the home equipment distributor's role will be explored on three consecutive mornings in the consumer products portion of NEW/COM '73 at the Las Vegas Convention Center May 2-4 with emphasis on two-step distribution. The sessions are a continuation of NEW/COM's focus on consumer products, said Laurence Kaufman, who is involved in planning the show, "but we have made the topic subjects more provocative this year." Although the manufacturer rep's role in home equipment is also growing (see separate story) Kaufman and others point out that the wholesaler, traditionally involved in parts, is adding more consumer product items and covering territories, in many cases, where reps cannot visit profitably.

"At one point," said Kaufman, of locally based Market Communications Associates, a planning arm of Electronic Industry Show Corp. and NEW/COM sponsors, "two-step distribution almost disappeared." Now, the distributor has come back into the picture, he said, as a logical conduit to mass merchandisers with far-flung operations and as well to smaller stores. This view is supported by Chuck Hall, vice president, York Radio, Champaign, Ill.

York, which will have its president Al Schaar on an opening panel, "How I Select Products and Sources for Two-Stepping," distributes Sanyo, Pioneer, Muntz, Channel Master and other lines, Hall said, as an indication of the evolving role of distributors. Other topics are "How I Developed and Maintain a Dealer Network (with a rep and three distributors as panelists), "How One-Stop and Two-Step Live Together" and "How We Support Distributors" (more details in Rep Rap).

Customers Support Builds Equipment, Software Sales

By ANNE DUSTON

CHICAGO—Talking to the customers resulted in a 30 percent increase in February sales of car and home equipment and a trip to Hawaii for Stereo City store manager Sharon Smith. Miss Smith's sales exceeded the quota set by a company contest that in-

cluded all 11 Stereo City stores in the Chicagoland area. The next closest store exceeded quota by 8 percent.

Miss Smith, who works at the chain's original outlet and her four salespeople, ranging in age from early to late twenties, followed a philosophy of "Don't let anyone walk out of the store without a package" to accomplish the increased sales figure.

Another factor helpful in creating more sales was the remodeling of the store last November. The store was expanded to allow separate departments for tape, compacts, car and home equipment. "We are now able to display all of our equipment and that aids sales tremendously, especially in home equipment, which accounts for 35 percent of sales at the present time," Miss Smith said.

Car tape units and installation accounts for 65 percent of business. "The in-dash units by Audiovox, Craig and others have increased sales because people who were reluctant to buy car units because of the possibility of theft, now feel confident in buying this configuration," Miss Smith said.

By talking to customers, especially while units are being installed, the salespeople were able to find out what other equipment the customer had, and educate them to what else is available. For example, tape decks that plug into home equipment could be sold on the basis that the customer had already bought the tapes for the car unit.

In-store sales and package deals made up specifically for the contest month also helped boost sales. Some examples include a discount on tape-carrying cases with a sale of three tapes; discount on car burglar alarms with the purchase of car stereo and installation; and free installation of a second set of car speakers.

While the 2,500 tape titles remained at the \$5.88 price level (\$4.88 for Billboard's Top 50 in a separate case), salespeople were trained to suggest other titles available within the customer's taste choice. Tapes are displayed in
(Continued on page 39)

Electronics Reps Gaining New Stature

• *Continued from page 1*

ERA's 1,900 member firms with 5,500 salesmen rep for 1,250 companies that do \$3.5 billion in electronics annually. Yet Hall said many newer firms in the home entertainment field either are not familiar with the reps' expanded services or see him as "skimming the surface, a sort of in-between man." Hall believes at least 50 percent of playback hardware and accessories is moved via reps.

Other goals ERA is pursuing include the establishment of "termination escrow," whereby as a rep develops a line monies are put aside for any eventual loss of that line. Another area is "missionary fees" that reward reps in the early stages of carrying a line. Hall also wants to see ERA moving into education because he believes most university marketing courses do not reflect the new posture of reps. ERA has already initiated its own conferences and will expand services more via new television cartridge equipment being installed here, Hall said.

ERA itself is also gaining a new view of consumer products because many reps specializing in, say industrial equipment, or housewares as another extreme, are adding home equipment products and accessories. ERA divides its membership into three categories: components and materials, consumer products and technical products.

Because ERA grew out of NEW (National Electronics Week),

the long-established so-called parts distributors organization, now under the aegis of Electronic Industry Show Corp., sponsoring group of NEW/COM '73, ERA memberships have followed the natural expansion from parts into home equipment products.

This has led naturally into ERA's closer involvement with CES, sponsored by Electronic Industries Association (EIA), which along with ERA and three other groups make up the board representation of Electronic Industry Show Corp. ERA will present a distribution conference at CES June 10-13 here. ERA firms, being recognized for the boost they give NEW/COM, will participate in seminars in Las Vegas too (see separate story).

Hall said total recognition of the reps' role in business today can come only from a concerted effort involving all reps, which is why ERA is working with the recently revamped Manufacturers Agent National Association (NAMA) now headed up by Jim Gibbon.

ERA has 23 chapters throughout America, which are required under ERA bylaws to meet no less than six times annually. Many chapters publish literature and hold training seminars, a reflection, Hall noted, of the progressive reps' new value to manufacturers and retailers. He pointed to such rep firms as J. Malcolm Flora, Inc., Plymouth, Mich., which has a fulltime man training retail salespeople. Such activity, he added, is only part of why reps are seen as more important (see Rep Rap).

Rackjobbers Okay Cartrivision Deck

LOS ANGELES—The greatest response at the National Association of Recording Merchandisers (NARM) product was to the stand alone playback only deck that will be available in late spring, according to director of merchandising for the firm, Bill Horn.

"NARM was a logical place for us to exhibit," Horn said, "because Cartrivision is a home entertainment product and that's the business NARM members are in. We feel we are an extension of records and tape."

Horn said most visitors to NARM "were acquainted with Cartrivision to some extent, but I don't think they were aware of how much software we had available. For those dealers handling software and hardware, we feel the price on the stand alone deck (about \$800) will be a good mass market item." The stand alone deck is capable of working with any TV set. A playback-record version should be available in late summer or early fall.

Philco-Ford Mulls TVC

• Continued from page 38

dent of consumer sales emphasis on the firm's 1973 line of stereo product is placed on design features that enhance operating convenience while meeting the compatibility test of modern room decors.

Design features include slope front dial panels, double view tuning dials, record changers built alongside FM/AM stereo receivers, and stereo components reduced in size for convenient placement in standard bookshelves.

McMurphy said that typical of the new approach to component styling, is a slope front, side-by-side entry, and a slope front FM/AM receiver with a built-in cassette tape recorder player. "The former," he said, "is equipped with a professional turntable complete with

magnetic cartridge and an optional matching pedestal stand."

Both models feature Philco's "System IV" quadrasonic sound, FM stereo, FM/AM radio, four speaker air suspension systems, slide controls and walnut aluminum cabinets with heavy aluminum trim.

The 1973 line also features seven horizontal console models, six of which provide a built-in 8-track player, phonograph and FM/AM stereo radio.

Four of the new consoles, designated "Total Sound Centers" can, according to McMurphy, provide virtually every type of available musical mode within one cabinet. Three models are available in Mediterranean cabinets, and one is in Early American.

According to Charles Grill, Philco-Ford's marketing manager of audio products, the new lines will bolster the company's reputation as a style leader for the mass consumer market.

He said that of the new stereo models none depicts the contemporary mood in styling more effectively than a cube-shaped "Transitional Audio Center" that features a built-in 8-track stereo tape cartridge player, a tilt-down four-speed record changer, and an FM stereo, FM/AM radio.

The three-piece walnut-grained unit is mounted atop a chrome-plated trumpet base and is equipped with two separate matching speakers.

Also debuted in the line is a vertical Mediterranean console especially designed for homes with limited space. The unit is shaped in the form of a classic armoire and comes with built-in 8-track stereo tape cartridge player and an automatic four-speed record changer. There is also available space for books or decorative accessories.

TDK Promotion Includes Guide To Tape Uses

NEW YORK—As an add-on to its recently announced "Confidence Game" spring promotional campaign, TDK Electronics will also give away a copy of its new "Guide To Better Recordings" booklet to all retail buyers of any five TDK cassettes.

The booklet is in addition to a free TDK C-60 Super Dynamic cassette, both of which will comprise what TDK officials call their "Better Recording Kit," designed to help home recordists make professional-quality cassette recordings "with confidence."

TDK's vice president and general manager Shohei Tokuda stressed that the campaign was not just another giveaway program, but a campaign designed to give all cassette recorder owners an opportunity to discover the superior recordings they could get with TDK's SD cassettes.

He added that the "Confidence Game" campaign also offers TDK's dealers an entirely new concept in countertop cassette displays. The unique modular display which is available to all dealers purchasing TDK cassettes, consists of one or more cubes, each with three sliding trays holding a total of 72 cassettes.

The cubes, which TDK claims are virtually pilfer-proof, measure about nine inches on each side and can be placed side by side or stacked on retail store counters.

With each set of five cubes, TDK furnishes a "Guide to Selection of TDK Cassettes" display panel which can be placed on top of or next to the cube display. It is designed to help customers pick the TDK cassette best suited to their needs.

TDK is backing the promotion with an advertising campaign designed for both the trade and consumer media.

Customer Rapport

• Continued from page 38

plexiglass-fronted cases with hand holes to eliminate theft. The 600 cassette titles are displayed in glass-topped drawers. The store does not handle records.

Miss Smith stressed personal service and friendliness as the keys to selling fair traded products. "We will hunt down specific equipment for a customer, sometimes deliver it in person if we know the customer, or order special tapes."

Miss Smith sees a difference in sales techniques between selling car stereos and selling compacts and components. "The car unit is sold by price. With home equipment, you have three kinds of buyers, those who don't know very much about the equipment where you have to do a lot of explaining, those who need some guidance but know basically what they want, and the audiophile who knows exactly what he wants and buys by specs. Compacts usually sell in the area of \$150-\$200, while the average car unit sale including installation is \$100-\$150."

Miss Smith noted that 4-channel equipment is not selling as well as anticipated, although customers want equipment with the capacity for 4-channel. Brands carried include Pioneer, Craig, JVC, Sony, Harman-Kardon and Marantz. It is possible for customers to listen to any combination of equipment in the new home equipment department.

Accessories also received an enthusiastic push by salespeople. Miss Smith believes the customer is not always aware of what is available, and needs to be educated to fill all his needs. Accessories offered include headphones, head cleaners and cases.

Rep Rap

By EARL PAIGE and ANNE DUSTON

Raymond Hall, executive vice president, Electronic Representatives Association, Chicago, credits the steady growth of the rep's role to at least three factors: the rep's established reputation in the territory, the benefits of working with multiple lines and stability of sales costs the rep offers manufacturers. In a long interview (see separate story) he said that companies which have decided a rep is doing so well with their line that a factory man can step in may realize too late that they have created their most potent competitor—the rep, who will now have another line selling against the factory man. Apologizing for his soap box stance, he said "probably the most important factor is the synergetic effect of multiple lines." He said because a rep is working with 12 lines he is just a more informed and valuable dealer ally and factory representative. "There is a case, though, for the factory man who may have a more in-depth knowledge of his one line." Stability of cost is also important. "The rep eats the sales cost during slow periods because his commission is relative. The factory man's costs continue constant regardless of sales. Working at it the other way, Hall sees more and more reps with similar lines and overlapping lines. "The two-line rep is feasible and can be done but it's a change in rep operation. The question gets down to the ability to perform and reps can get into a crunch after a while."

Yet another trend is rep use of TV cartridge equipment. "This is going to be fantastic. A rep can produce programs, can have a half-hour or longer program and bring in five customers and put on a professional seminar. Reps will have generic libraries of programs." ERA is at 233 E. Erie in Chicago. Distributors and reps will engage in four seminars at NEW/COM '73 in Las Vegas May 2-4, though the topics lean more to the wholesalers role. Opening session on two-stepping will have Morris Silberman, president, Silber Electronics, Washington; Al Schaar, president, York Radio & TV, Champaign, Ill.; Don Gold, owner, Goldcrest Electronics, Rochester, N.Y.; Harry Paston, vice president-treasurer, MARCOM Associates/Paston - Hunter Co., Syracuse, N.Y. Discussing the dealer network: Joe Jabbour, president, Jabbour Electronics, Cranston, R.I.; Ray Pockrandt, general manager, Mid-State Dist. Co., Des Moines; Gerald Rappaport, general manager, Wresco, San Francisco; Ed Miller, president, Miller Associates, Dallas. David Parkhurst, president, Greylock Electronics, Kingston, N.Y., will speak on how two-step and one-step can coexist and the final topic on how a manufacturer supports distributors will be delivered by Arthur Kelly, manager, distributor sales, Amperex Electronics, Hicksville, N.Y. J. E. Hall, 2361 S. Main, Salt Lake City 84115, is setting up

dealer promotions on the new JBL Decade 1126 speaker to be delivered in April. He said it is the bookshelf version of an earlier model and emphasizes JBL's thrust into color speakers. Hall is also in the process of shuttering a Denver office and is one of the many reps who find that branch offices are often hard to control. Hall though, is a pilot and notes that two or three other reps in the area have planes, and sees this as a way to cover large territories. Hall covers Utah, Idaho, Wyo., Colo. and N.M. for such lines as JBL, Harman-Kardon, Phase Linear, Revox, Sound West, Wald Sound and Ampex blank tapes. He said there is not as much seeming conflict in the lines as it may appear, inasmuch as items mesh together in terms of price points and features.

Robert F. Young, Electrostatic Sound Systems rep, 1874 Stockton Dr., Northfield, Ill. 60093, reads Rep Rap—do you? Send items to Earl Paige, Billboard, 150 N. Wacker Dr., Chicago 60606.

RECORDING TAPE RIOT!

FACTORY FRESH: CHOICE OF
SCOTCH #150 OR #203, 1800 FOOT
1-MIL POLYESTER, 7" REELS; OR
AMPEX #611, 1200 FT., 7" ACETATE

Quantity	1-11	12	48
#150	1.95	1.87	1.75
#203	2.85	2.50	2.45
#611	1.68	1.50	1.39

"SCOTCH" BRAND CASSETTES

SC-30	1.10	1.06	1.01
SC-30 High Energy	1.43	1.39	1.32
SC-90	1.30	1.26	1.18
SC-90 High Energy	1.62	1.58	1.49
SC-90	1.94	1.90	1.76
SC-90 High Energy	2.51	2.47	2.33
SC-120	2.52	2.48	2.39

"Gertron" Cassettes Assembled With Screws (in Norelco-type Plastic Box)

C-30	.52	.48	.45
C-60	.63	.59	.55
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Seize 28,000 Tapes Including 4-tracks

By BOB KIRSCH

SANTA CLARA, Calif.—More than 28,000 allegedly illicit 8-track and 4-track tapes were confiscated by local authorities here following raids on a swap meet and four local retail outlets.

According to Santa Clara County deputy district attorney Dennis Lempert, local authorities raided The Flea Market, a swap meet covering "a large parcel of property" Jan. 28. Illicit tapes were confiscated from eight booths, and those involved in selling the tapes were charged with violation of Section 653-H of the California Penal Code which "prohibits duplicating any tape without the consent of the

owner." Violation is a misdemeanor carrying a possible six-month prison term and/or \$500 fine if defendants are found guilty.

The following day four retail outlets were raided. Allegedly illegal tapes were found at three; The Tape Joint, Tapes Exclusive and San Jose Stereo, all in San Jose.

Lempert said defendants' names would not be made public for several weeks, "until the case is officially filed. We issued no criminal complaints," he added. "Our intent is to handle this matter civilly and to get court orders to restrain this type of business. We will be filing

for damages to Santa Clara County."

Lempert added that police officers have been dispatched to The Flea Market each weekend since the raid with the purpose of checking on various booths, and said that no bootleg tapes have been found since the raid. "We have seen a significant drying up of the availability of illicit tapes in this area since the raids," he said.

Lempert was aided in the raid by several manufacturer's representatives who helped identify the tapes as being illegally duplicated. Federal authorities were not called in on either raid.

One of the representatives aiding the authorities said, "I can safely say that 75 percent of the LP's on Billboard's Top LP's and Tapes Chart were represented in the confiscated product." Tapes included: "One Man Dog," James Taylor; "Chicago V"; "My Best to You," Donny Osmond; and "Chuck Berry's London Sessions."

2 Plead Guilty In N.Y. Case; 50,000 Tapes

NEW YORK—Two New York businessmen, Bernard Damsky 72, and Benjamin Lichtman 61 have pleaded guilty in Kings County Criminal Court to charges of violating Section 561 of the General Business Law (the antipiracy statute), and possession of criminal property in the second degree.

The guilty pleas, entered before Judge Larry M. Vetrano, was the sequel to a police raid in Brooklyn last December in which the men

(Continued on page 42)

New Products



SPACE AGE shaped home electronics highlighted the Solar Sound Systems booth at the winter shows where Jerry Harary of Solar and Dawn Chambers pose.



WELTRON's Boyd B. Barrick (left) and Bob Eanes show off 8-track players.



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Superscope Push

• Continued from page 38

blank tape is concerned, News-wander said Superscope will provide displays for dealers requesting them and will help in placement of the displays in the outlet. "Many retailers who carry hardware are picking up on the razor and blades theory of hardware and software together," he said, "and we support this theory if the dealer is interested."

An equipment division is also in the offing, with the firm moving into professional items such as automatic winders. "This will make us even more of a vertical company," News-wander said, "and we feel the Superscope name will definitely be a help here. In essence, we will be working for ourselves and any others who want to do business with us."

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Jukebox programming

Billboard Conference to Focus on Defective Disks

By ANNE DUSTON

CHICAGO—The incidences of defective records are national according to a spot check. The problem has reached such a state that it will be one of the major topics at the Billboard Jukebox Programming Conference here May 19-20 at the Ambassador Hotel. The most recent poll showed that thin records are universally a major source of trouble. No label was singled out as overly prone to defects or without any.

In several cases, a record is reported defective in one part of the country and not so in another section. For example, Kenny Catt, Apollo-Stereo Vending Services, Denver, bought 225 of "Tie a Yellow Ribbon Round the Old Oak Tree" and had no trouble. But Jim Bilotta, Bilotta Music Co., Newark, N.J., reported 75 percent defective on the record and said it wouldn't cancel.

Other defects reported include records too thick, tight holes in disks, especially jukebox LP's, sticking and breaking around the label.

Programmers report that thin records don't pick up properly or return properly to the magazine and tend to warp due to the heat of the box. Wayne Clark, Watkins Cigarette Service, Phoenix, said: "We don't get the life out of them that we should, so we try to keep away from

thin records, even if it means passing up good music. The thin record leads to a service call or to a customer kicking the jukebox around to get one that won't pick up shook loose."

Average number of defectives ran from less than 1 percent to well over 10 and on individual titles as much as 100 percent. Charlie Sheaffer, Tri State Music Co., Harrisburg, Pa., said a shipment of "Good Morning Heartache" was "100 percent defective—all warped." But normally, he will have only 20 to 30 defective out of 150 to 200 bought.

Most programmers surveyed do not test records before they leave the shop, but do a visual examination, and test at the location. Helen Teasek, 20th Century-Superior-Matic, Los Angeles, complained of almost 100 percent defectives on "Song Sung Blue." "On the Neil Diamond, the record didn't start." Other problems were warped disks. "The sound was distorted," she said. She usually buys to cover, and just takes a chance on running into a bad pressing.

More problems were noted in soul records by Sheaffer, with the most common fault being holes off center, then thinness. While some programmers mentioned certain labels as particularly at fault, other programmers experienced no problems with them, with the conclusion that bad press

runs could be expected periodically even from normally dependable labels.

Bilotta would like to see uniformity in size, length of music, and thickness. "On size, 7-inch records vary considerably. RCA is the most consistently perfect, and our routemen use it as a pattern. On length of music, it's almost impossible to adjust the tone arm to get a happy medium when you have very short records like Engelbert Humperdinck's 'Release Me' and 4- or 5-minute records. And as far as thickness, many big hits on independent labels today are not pressed good."

Vincent DeMattia, Sagittarius Vending, Newton Highlands, Mass., feels he is able to screen out 99 percent of defectives by testing in the shop and also at locations, although some problems show up only after several plays.

DeMattia believes that the problem with defective records is caused by lack of communication and supervision at the pressing plants. "Most record companies use the same pressing plants, and defects should be caught there. Programmers complain to one-stops who complain to distributors. We need to organize as a group and complain directly to the record companies who are not now hearing from the operators."

Country Label's Jukebox Plans

By EARL PAIGE

EDITOR'S NOTE: Royal American Records is among several labels that are promoting directly with the jukebox programmer. This is the second part of an interview with Barbara Starling, general manager.

NASHVILLE—Royal American was sold on jukebox exposure long before a recent release by Onnie Wheeler proved "too country" for radio stations and made jukeboxes even more necessary. Thus, jukebox programmers can look for more product from the label to be reaching them, said Mrs. Starling. She said she will also stick with independent distribution. "You can't make any money going for distribution through a major label."

A native of Nashville ("something of a rarity") she has been with Royal over two years and was with Decca that long and has had her own promotion business. Why don't more labels push jukeboxes?: "Their promotion is ivory

tower—people are coming around to jukeboxes." She said the 4th Country Radio Seminar here will explore via a questionnaire whether the next one should deal with jukebox programming. She is also helping to start a country music promotion and sales organization (Billboard, Feb. 24) and said this effort will focus on jukeboxes too.

The Wheeler disk came about because Hutch Carlock and Jack Holt of Music City one-stop here were selling about 500 a week. The record, "John's Been Shucking My Corn," was out on Old Windmill Records and Royal acquired the master. This will continue to be the way Royal will work, leasing masters more than developing its own artists, though Wheeler has been signed.

Royal has been through some changes since last fall. It is owned by 17 stockholders but is now virtually a one-woman operation in the front office, said Mrs. Starling. 38. Royal is 5½ years old and

(Continued on page 42)

MOA CUTOFF

NOTRE DAME, Ind.—April 9 is the deadline for registering for Music Operators of America's seminar at Notre Dame here Apr. 13-14. Deadline for rooms at the nearby Morris Inn is Mar. 29.



IRV GORSEN with signs.

JUKEBOX MEETINGS

Mar. 22-24—Music Operators of America (MOA) board meeting, Americana, Miami Beach, Fla.
Apr. 13-14—MOA Notre Dame seminar, Notre Dame, Ind.
May 18-20—Music Operators of New York annual meeting, Mount Airy Lodge, Mt. Pocono, Pa.
May 19-20—Billboard Jukebox Programming Conference, Hotels Ambassador, Chicago.
Sept. 21-23—Ill. Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.
Sept. 21-22—W. Va. Music & Vending Assn., Heart O' Town Motor Inn, Charleston.
Nov. 9-11—MOA, Conrad Hilton, Chicago.

Excello, Nashboro Promote on Boxes

By CLAUDE HALL

NASHVILLE — Excello and Nashboro Records here are becoming progressively more involved with the jukebox field as a method of exposing product and as a market place, said label's president Bud Howell. "We're working on the jukebox market much more now than we were, say three years ago. And it's paying off. At the end of June 1971, the end of our fiscal year, our sales were 35 percent above the previous fiscal year. And that was the biggest year in the history of the company. What's more beautiful is that our business this past fiscal year was double that of 1971."

"A sale is a sale," Howell said, "and sales to jukebox people don't come back as returns." He pointed out that Slim Harpo's "Tip on In" single in 1967 did about 88,000. But, more recently, Z.Z. Hill did half a million sales on "Second Chance" and "Ain't No Use" did over 200,000 and is still selling. This is an example of the difference concentrated jukebox action can have.

A better example would be Jerry

Washington's "Right Here's Where I Belong" which has already sold 168,000 "and it hasn't even got on the charts strong," Howell said.

Howell's company services a select number of jukebox operators personally with promotion copies of singles. These are marked: Jukebox Copies. This has worked out very well. "We sell a lot of singles, especially in the soul and soul-pop field, that never get played on the air at all. We practically had no airplay on 'Ain't No Use,' so it had to be the jukeboxes that were not only influencing sales, but were a sales place in themselves."

In line with sending out perhaps 100 promotion copies to jukebox operators, the company places personal calls to key owners and their single experts. On some particular singles, Star, the title strip firm, also does a mailing of promotion copies, along with title strips and an information sheet, to a key list of one-stops.

In any case, Nashboro and Excello Records are committed to the jukebox industry.

Minneapolis One-Stop Owner Outlines Jukebox Music Promos

By IRENE CLEPPER

MINNEAPOLIS—"Everybody loves music," insists Irv Gorsen of Dart Records here, "but it still must be promoted—especially in the poor locations. The jukebox today is a beautiful machine. It shouldn't be shoved in the corner, but should be out where everybody can see it. And there must be reminders and incentives for people to play the jukebox."

Gorsen has developed a number of these for the jukebox operators who patronize this one-stop. His cards such as "Don't just sit there; play the jukebox," have been featured in Billboard and are in popular usage. Now Gorsen is arranging to put these messages on napkins and coasters for location use. Interspersed with the urgent, general prompting to play the jukebox, will be mention of individual records and artists. He's also stapling signs together into mobiles for greater visibility.

"One-stops must offer the operators more point-of-sale materials," Gorsen declared, "Jukebox operation is a busi-

ness, just like any other, and must promote its merchandise: music." He wants to see an interchange of promotional materials between jukebox operators and music stores. Posters, for example, and other record promotional items, could be exchanged for the good of both. Buy the record and hear it on the jukebox, too, is a natural combination. Gorsen, however, in his dual role as one-stop and rack-jobber, is quick to point out that a record may die in the jukebox and live to a healthy old age in the record stores; and vice versa.

The public's choice of "record-of-the-month" can be a natural for various events at the location—a jackpot, for example.

One interesting prize that Gorsen suggests is also a partial solution to the special request problem: "Let the winner of the record-of-the-month jackpot or any other little contest, such as a drawing, request whatever record

he or she would like to see on the jukebox. Then have a little sticker on the jukebox that says, 'No. 19 is the special request of so-and-so, winner of the record-of-the-month contest.' If you wanted to heighten the interest, you might make that a free play."

Since special requests have become a much-discussed problem, maybe it would be a good idea to have a contest just on that, said Gorsen. "Customers at the location could write 25 words or less on why they want to hear 'Fruit-of-the-Loom Blues' or whatever and the winner gets to have this special song on the jukebox. A competition like this is bound to attract newspaper and/or radio publicity, too, which won't do any harm. Perhaps there is some poignant or amusing story behind why a customer has a special fondness for some song."

Free records make good prizes.

(Continued on page 42)

Programming Conference Advisors



JUKEBOX programmers and operators met recently in Chicago to help plan the Billboard Jukebox Programming Conference to be held May 19-20 at the Ambassador hotels in Chicago. Among those attending (from left) Larry Geddes, Indianapolis; Anne Duston, Billboard staffer; Billboard staffers Jill Hartwig and Steve Lappin and Springfield, Ill.

operator Bud Hashman; Bill Bush, Peoria, Ill. and Vincent DeMattia, Boston; Earl Paige of Billboard; Hashman and Pat Schwartz, Madison, Wis.; John Strong, Chicago; Chick Henske, Jacksonville, Ill.; Wayne Hesch, Rolling Meadows, Ill.; Frank Fabiano, Buchanan, Mich.; Larry Von Rueden, Sussex, Wis.

MARCH 24, 1973, BILLBOARD

Country Music

Memphis Adds Country to Sound; Hi in Expansion

By BILL WILLIAMS

MEMPHIS—Hi Records, in an effort to give "total sound" to this city, is branching over into the country field through the cooperation of The Nashville Tower, Inc.

Scotty Turner, president of the Nashville firm, will produce both George "Goober" Lindsey and Guy Mitchell for Hi through his

Armor Production Co., a branch of Nashville Tower.

Both sessions are being cut at Louis Willis' Allied Sound Studio here. Lindsey formerly recorded for Capitol and Mitchell, who had 19 million-selling records, recorded for a number of labels.

Turner, who formerly directed

the United Artists operation in Nashville, formed Nashville Tower and its affiliated companies less than a year ago, and has built it into a massive operation which includes a jingle operation, publishing, production and radio station production libraries.

In addition to producing the two artists for Hi, Nelson Larkin, vice president of The Nashville Tower, is producing Price Mitchell for Metro Media Country through Armor Production. Mitchell formerly was on Cartwheel.

The firm also has signed former Detroit Tiger baseball great Frank Lary to a contract. Lary will conduct a series of baseball clinics through radio stations and communities. He will conduct them personally, and will have an album to sell, produced by Nashville Tower, re-creating great moments in sports, and carrying advice to youngsters to supplement the clinics.

The production library for radio stations, called The Castle Sound Concept, is carried in 10 sections and includes "100 ways to get new accounts, and to retain current ones." The introduction for this production library is done by RCA's Jerry Reed. All of this work is being done in Nashville.

Turner also described ex-baseballer Lary as a "good singer," and said it is not inconceivable that he could be doing some songs in the future.

Talent Firm to Add New Personnel; Territory

NASHVILLE—Talent Associates Inc., a promotional firm headquartered here and Parkersburg, W. Va., is branching into concerts in cities throughout the United States.

Jimmie Klein, production manager for the firm, said territories of other promoters would be respected, but "we will take in new artists who are not being booked by the other promoters, and take talent to cities which are not previously tapped."

Klein also said Tom Price, a long-time talent booker, had joined the company, and would work with him. Jim Brock, president of the firm, operates out of Parkersburg and is booking shows primarily on the east coast.

Recent bookings have taken Talent Associates Inc. into Michigan, Texas and Alabama. In a show at Saginaw, Mich., with Charley Pride, the bill grossed \$30,000. Klein also said his com-

pany now has exclusive use of Conway Twitty and Loretta Lynn in the Michigan area.

More than 200 concerts this year have been set up by the company, and Klein said "we are just beginning to open new territories."

He noted that many towns and cities had been "overlooked" in the past by other promoters, and some artists are never exposed to certain areas. "This is what we are trying to correct," he said.

The company has booked a big show at Monroe, La., Apr. 27, featuring Sonny James, Bill Anderson, David Houston and Mary Lou Turner.

Buckeyes Cited By 'Jamboree'

WHEELING, W. Va. — The State of Ohio, marking its 170th year of statehood, will be saluted by "Jamboree, U.S.A." in a special called "Buckeye Jamboree" next Saturday (24).

Glenn Reeves, director of the live audience radio show here, said that "more than 1,000,000 Ohioans had attended the 'Jamboree' during its 40 year history." Consequently the program will honor its neighbor state.

Among those on hand for the show will be Gov. John J. Gilligan, the state attorney general, and several legislators.

Most of the performers for the special show will be natives of Ohio.

Opry Ups Audiences; Doubles Thru Year

NASHVILLE—With a 32% increase already in 1973 in attendance and request for tickets for the "Grand Ole Opry," the show will go to a year-round two-a-night performance on Saturdays.

E.W. "Bud" Wendell, manager of the 47-year-old show, said the old policy of going to one show a night in the months of December and January would be discontinued in the future.

"We had to turn down so many requests during those months that we decided to make it a year-round, across the board program," Wendell said.

This means a minimum of 176 shows annually, with two shows every Saturday night, one every Friday night, and a matinee on Saturday during the peak summer months. This amounts to a total

attendance of some one-half million.

The show has been broadcast on successive Saturday nights since November of 1925, and is the oldest show in the history of American radio still functioning. An average of 25-30 country music acts appear on the bill each weekend.

Reserved seats for this year already are sold out for most shows into August, and general admission tickets are placed on sale each week of the program. Holiday weekend shows normally are sold out a year in advance.

Once the new Opry House is completed next spring at Opryland U.S.A., the music-theme park, further expansion of the "Opry" broadcasts is anticipated.

All reservations are made by mail in advance.

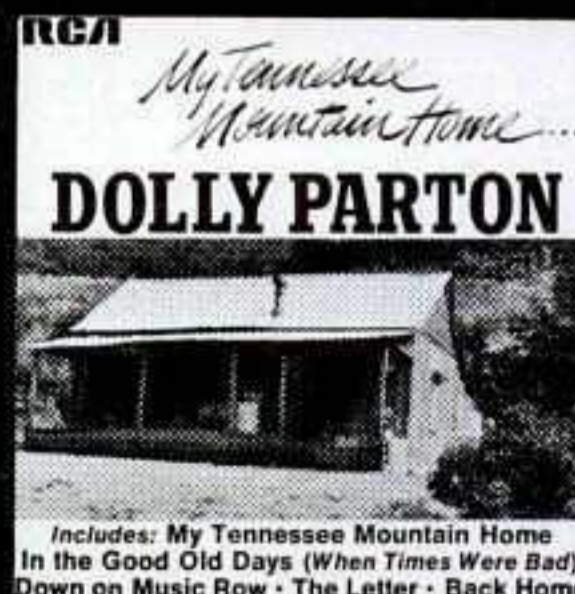
PIERCES BOW DUET ON MCA

NASHVILLE—Webb Pierce, and his daughter, Debbie, have cut a session which will be released on MCA.

The duet, "A Foreign Girl," was cut as a demo, and later was mastered by Owen Bradley.

It marks the first time the pair has recorded together, although Debbie has been part of her father's act for some time.

Dolly Parton's "My Tennessee Mountain Home"



Includes: My Tennessee Mountain Home
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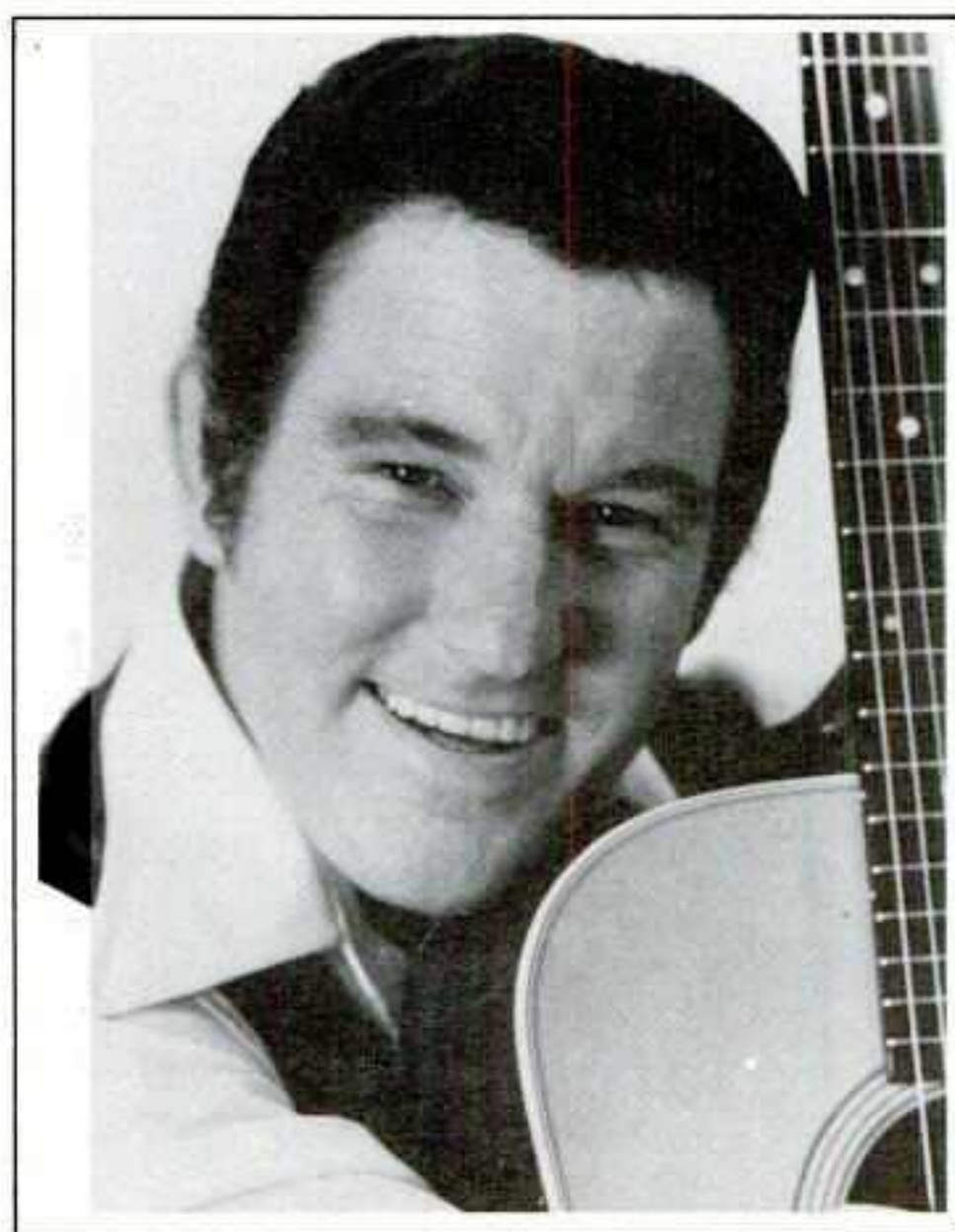
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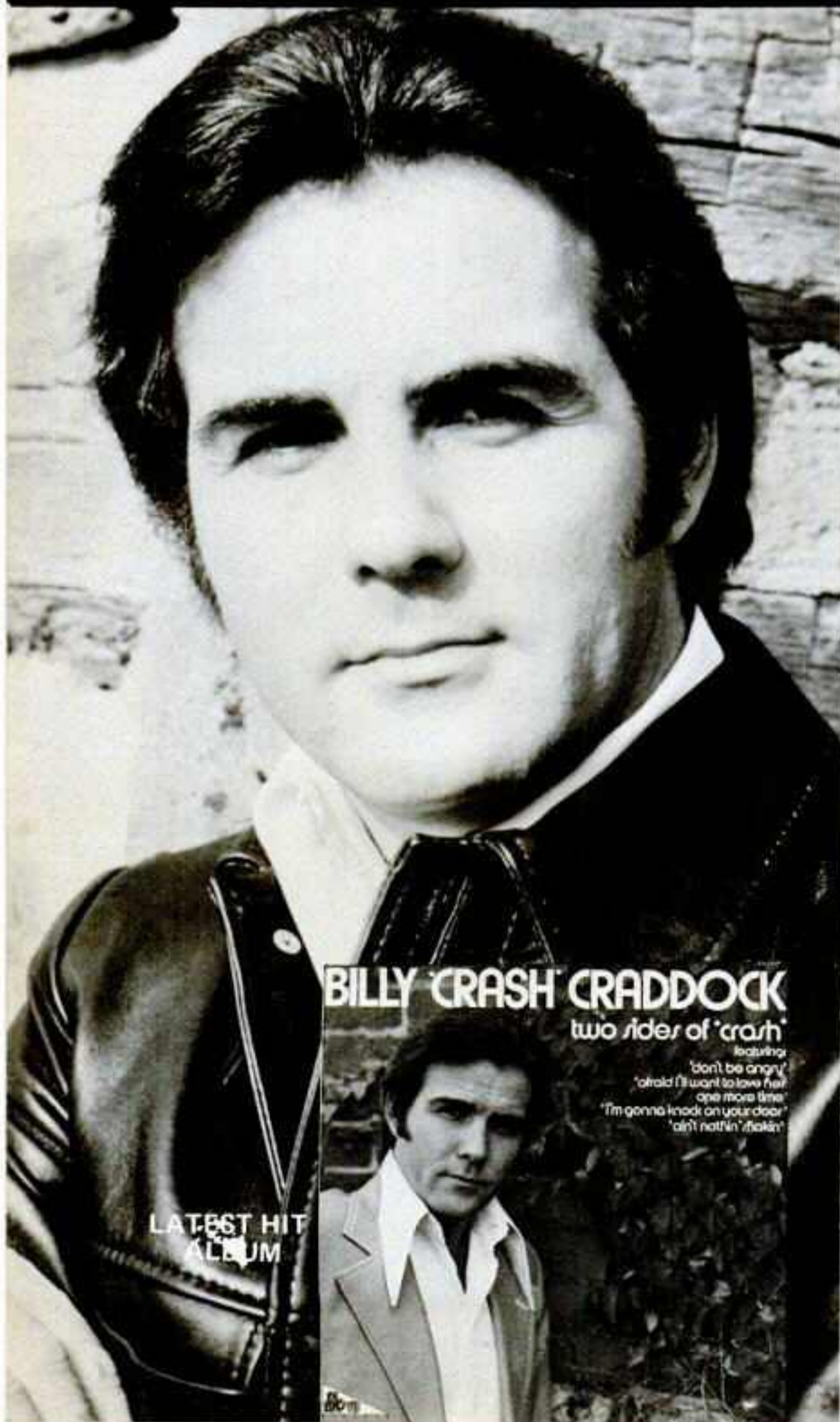
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★41 **'DON'T BE ANGRY'**
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Billy 'Crash' Craddock

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This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	TEDDY BEAR SONG13 Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)	
2	2	GOOD THINGS13 David Houston, Epic 5-10939 (Columbia) (Algee, BMI)	
3	4	KEEP ME IN MIND11 Lynn Anderson, Columbia 4-45768 (Flagship, BMI)	
★4	6	SUPER KIND OF WOMAN8 Freddie Hart, Capitol 3524 (Blue Book, BMI)	
5	3	YOU LAY SO EASY ON MY MIND14 Bobby G. Rice, Metromedia Country 902 (Americus, ASCAP)	
★6	8	A SHOULDER TO CRY ON7 Charley Pride, RCA 74-0884 (Blue Book, BMI)	
7	5	TIL I GET IT RIGHT13 Tammy Wynette, Epic 5-10940 (Columbia) (Tree, BMI)	
8	9	NEITHER ONE OF US9 Bob Luman, Epic 5-10943 (Columbia) (Keca, ASCAP)	
★9	12	I LOVE YOU MORE AND MORE EVERYDAY7 Sonny James, Columbia 4-45770 (Don Robertson, ASCAP)	
10	11	DANNY'S SONG14 Annie Murray, Capitol 3481 (Goossos, ASCAP)	
11	13	DUELING BANJOS8 Deliverance/Soundtrack, Warner Bros. 7659 (Warner/Tamerlane, BMI)	
★12	15	SUPERMAN6 Donna Fargo, Dot 17444 (Famous) (Prima Donna, BMI)	
13	7	ANY OLD WIND THAT BLOWS14 Johnny Cash, Columbia 4-4570 (House of Cash, BMI)	
14	16	THE SHELTER OF YOUR EYES15 Don Williams, JMI 12 (Jack, BMI)	
★15	18	SHE FIGHTS THAT LOVIN' FEELING8 Faron Young, Mercury 73359 (Phonogram) (Ramblin' Rose, ASCAP)	
16	14	THE LORD KNOWS I'M DRINKING15 Cal Smith, Decca 33040 (MCA) (Stallion, BMI)	
★17	21	TAKE TIME TO LOVE HER8 Nat Stuckey, RCA 74-0879 (Jack & Bill, ASCAP)	
★18	23	BEHIND CLOSED DOORS7 Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)	
★19	27	YOU CAN HAVE HER6 Waylon Jennings, RCA 74-0886 (Big City/Harvard, BMI)	
20	19	MY TENNESSEE MOUNTAIN HOME12 Dolly Parton, RCA 74-0868 (Owepar, BMI)	
★21	24	MONDAY MORNING SECRETARY8 Stattler Brothers, Mercury 73360 (Phonogram) (American Cowboy, BMI)	
★22	33	IF YOU CAN LIVE WITH IT5 Bill Anderson, MCA 40004 (Stallion, BMI)	
23	25	MARGIE WHO'S WATCHING THE BABY11 Earl Richards, Ace of Hearts 0461 (Bealin, ASCAP/Gef the Music/Pale/Ace, BMI)	
★24	31	COME LIVE WITH ME6 Roy Clark, Dot 17449 (Famous) (House of Bryant, BMI)	
★25	29	NO MORE HANGING ON6 Jerry Lee Lewis, Mercury 73361 (Phonogram) (Passkey, BMI)	
26	10	NEON ROSE16 Mel Tillis, & the Statesiders, MGM 14454 (Tomale, ASCAP/Brougham Hall, BMI)	
★27	34	NOBODY WINS6 Brenda Lee, MCA 4003 (Resaca, BMI)	
28	30	SO MANY WAYS10 Eddy Arnold, MGM 14478 (Eden, BMI)	
★29	36	SOMETHING ABOUT YOU I LOVE5 Johnny Paycheck, Epic 5-10947 (Columbia) (Jack & Bill, ASCAP)	
30	20	LOVE IS THE LOOK YOU'RE LOOKING FOR14 Connie Smith, RCA 74-0860 (Neely's Bend, BMI)	
31	17	RATED X16 Loretta Lynn, Decca 33039 (MCA) (Sure-Fire, BMI)	
32	32	WHEN A MAN LOVES A WOMAN (The Way I Love You)9 Tony Booth, Capitol 3515 (Blue Rock, BMI)	
★33	42	WHAT MY WOMAN CAN'T DO4 George Jones, Epic 5-10959 (Columbia) (Altam/Algee, BMI)	
★34	39	IF YOU'RE GOIN' GIRL6 Don Gibson, Hickory 1661 (Acuff Rose, BMI)	
35	26	LOVE SURE FEELS GOOD IN MY HEART14 Susan Raye, Capitol 3499 (Blue Book, BMI)	
★36	43	WALKING PIECE OF HEAVEN4 Marty Robbins, MCA 40012 (Mariposa, BMI)	
37	35	THANK YOU FOR TOUCHING MY LIFE13 Tony Douglas, Dot 17443 (Famous) (Cochise, BMI)	

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
★38	44	AFTER YOU5 Hank Williams, Jr., MGM 14486 (Chestnut, BMI)	
39	41	I CAN SEE CLEARLY NOW7 Lloyd Green, Monument 8562 (Columbia) (Cayman, ASCAP)	
★40	52	THE EMPTIEST ARMS IN THE WORLD3 Merle Haggard, Capitol 3552 (Shade Tree, BMI)	
★41	48	DON'T BE ANGRY5 Billy "Crash" Craddock, ABC 11349 (Acuff-Rose, BMI)	
★42	47	KEEP ON TRUCKIN'4 Dave Dudley, Mercury 73367 (Phonogram) (Newkeys, BMI)	
★43	49	SAY WHEN4 Diana Trask, Dot 17448 (Famous) (Gallico/Algee, BMI)	
44	46	I LET ANOTHER GOOD ONE GET AWAY6 Dorsey Burnette, Capitol 3529 (Mandina/Brother Karl's, ASCAP)	
★45	50	ORANGE BLOSSOM SPECIAL3 Charlie McCoy, Monument 8566 (Columbia) (MCA, ASCAP)	
46	28	LOVING GIFT10 Johnny Cash & June Carter, Columbia 4-45758 (Combine, BMI)	
★47	-	WHAT'S YOUR NAME MAMA1 Tanya Tucker, Columbia 4-45799 (Altam/Bluecrest, BMI)	
★48	53	MY MIND HANGS ON TO YOU4 Billy Walker, MGM 14488 (House of Bryant, BMI)	
★49	57	WE FOUND IT4 Porter Wagoner & Dolly Parton, RCA 74-0893 (Owepar, BMI)	
★50	58	WALK SOFTLY ON THE BRIDGES2 Mel Street, Metromedia Country 906 (Blue Crest/Hill & Range, BMI)	
51	59	BRUSH ARBOR MEETING3 Brush Arbor, Capitol 3538 (House of Hits, BMI)	
★52	63	GOOD NEWS2 Jody Miller, Epic 5-10960 (Columbia) (Algee, BMI)	
53	56	MY WHOLE WORLD IS FALLING DOWN3 O.B. McClinton, Enterprise 9062 (Columbia) (East/Memphis, BMI)	
54	55	JOHN'S BEEN SHUCKIN' MY CORN8 Onnie Wheeler, Royal American 76 (Birmingham/Onnie, BMI)	
55	60	WHEN LOVE HAS GONE AWAY3 Jeannie C. Riley, MGM 14495 (Dunbar, BMI)	
56	54	TRUCKER'S PARADISE5 Del Reeves, United Artists 51106 (PixRuss, ASCAP)	
57	62	DREAM ME HOME5 Mac Davis, Columbia 4-45773 (Screen Gems-Columbia/Songpainter, BMI)	
58	61	DOWN HOME LOVIN' WOMAN5 Andra Willis, Capitol 3525 (Darla, ASCAP)	
59	67	DAISY A DAY5 Jud Strunk, MGM 14463 (Cosette/Every Little Tune, ASCAP)	
60	64	LAURA (What's He Got That I Ain't Got)6 Marty Robbins, Columbia 4-45775 (Gallico, BMI)	
★61	-	BRING IT ON HOME (To Your Woman)1 Joe Stampley, Dot 17452 (Famous) (Gallico/Algee, BMI)	
62	69	HONKY TONK WINE2 Wayne Kemp, MCA 40019 (Tree, BMI)	
★63	-	I KNEW JESUS (Before He Was A Star)1 Glen Campbell, Capitol 3548 (Encino, ASCAP)	
64	65	CRYING OVER YOU3 Dickie Lee, RCA 74-0892 (Milene, ASCAP)	
★65	-	WORKIN' ON A FEELIN'1 Tommy Cash, Epic 5-10964 (Columbia) (Tree, BMI)	
66	68	A HANDFUL OF DIMES3 Jack Blanchard & Misty Morgan, Mega 615-0101 (Birdwalk, BMI)	
67	70	GO WITH ME2 Don Gibson & Sue Thompson, Hickory 1665 (Acuff Rose, BMI)	
★68	-	CHAINED1 Johnny Russell, RCA 74-0908 (Hall/Clement, BMI)	
69	72	THANKS FOR LOVIN' ME4 Pat Roberts, Dot 17451 (Famous) (Gallico/Ben Peters, BMI)	
70	71	ROSES IN THE WINE2 Hank Thompson, Dot 17447 (Famous) (Central/Mandina, BMI)	
71	75	YOU'RE A BELIEVER2 Stoney Edwards, Capitol 3550 (Ironside, ASCAP)	
72	74	TIME TO LOVE AGAIN2 Liz Anderson, Epic 5-10956 (Columbia) (Duchess, BMI)	
73	73	HOLD ME4 Slim Whitman, United Artists 178 (Blue Echo, ASCAP)	
★74	-	DAISY MAY (And Daisy May Not)1 Terri Lane, Monument 78565 (Columbia) (Cape May/Banalu, BMI)	
★75	-	CHICK INSPECTOR1 Dick Curless, Capitol 3541 (Happy-Go-Lucky, ASCAP)	



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SONNY JAMES

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Don Robertson*

Capitol Handling Opryland Label

NASHVILLE — The on-again, off-again Opryland Records deal with Capitol is now on again, with the first recordings scheduled for production within the next 45 days.

Bud Wendell, manager of the "Grand Ole Opry," said a contract had been reconsummated with Capitol whereby that firm will distribute the product for the new label.

Actually, Opryland Records was formed nearly two years ago with the same arrangement with Capitol plus a production arrangement. However, the producer brought here to handle the label, Glen Keener, left shortly thereafter to

become a session musician, publisher and independent producer, and the Opryland officials halted operations.

Now the distribution arrangement with Capitol is being reset, and the search is underway for a producer and for songs.

Wendell said talent would be signed as soon as both are available, and the label plans to have product on the market in a couple of months.

Opryland, a part of the National Life complex, will concentrate primarily on country music, at least at first. Three or four artists already have cut demonstration sessions, and others will be auditioned. The search for material will accelerate following selection of a producer.

History Told In Carter LP

NASHVILLE—A special four-sided LP produced by Larry Butler for Columbia will feature Maybelle Carter on her autoharp and guitar performing old country standards, and will include narrations by this pioneer lady concerning her early days in the music business.

A survivor of the Original Carter Family, Mother Maybelle cut her first session at Bristol, Tenn., in 1925.

"This is a timeless album," Butler said. "Twenty years from now it will be as enjoyable to listen to as it will tomorrow. It will be a collector's item."

In addition to cutting with the Carter Family in the early days, she performed on the first recording session done by the late Jimmy Rodgers. She was a featured performer on the last Nitty Gritty Dirt Band LP.

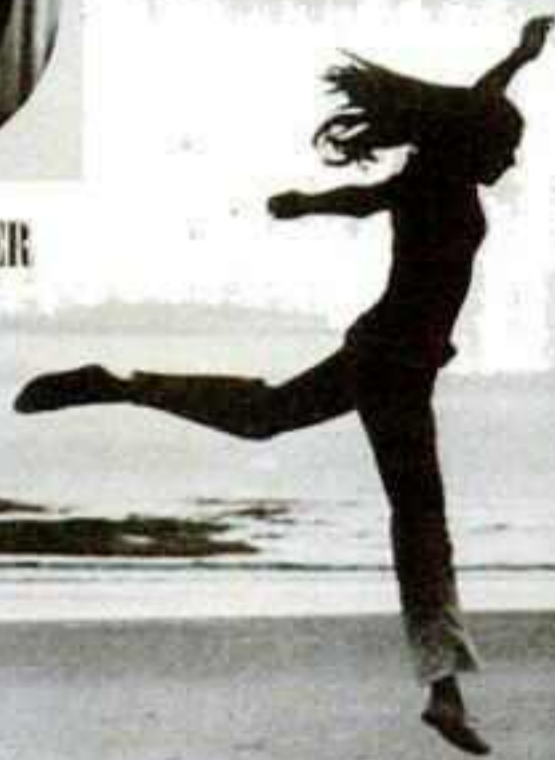
The tracks for the special session, which started as a two-sided album and grew, were cut at the House of Cash Studio, engineered by Charlie Bragg. Among the musicians used were Pete Drake, Fred Carter, Buddy Harmon, Tommy Alsup, Bob Moore, Chuck Cochran, Red Lane, Bobby Thompson, and Jim Colvart.



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Key to Reverse One-Nighters

NASHVILLE — Jimmy Key, owner of the Key Talent Agency, Rice Records and Newkeys Music, has returned to the one-nighter booking business after a short absence.

Key has taken Bobby Lord into his agency and placed him on Rice Records, and is involved in a strong promotional push for the former Decca artist. Lord is easing up on his land development work in Florida to devote nearly full-time to his music career again. He never actually gave it up, but now will give it total involvement.

Also back at the Key agency is Dave Dudley, a long-time associate of Key. Others on the roster are Eddie Seals, Joe Grant, George Kent, Ronnie Rogers and Karen O'Donnell.

Nashville Scene

By BILL WILLIAMS

Hy-Lo Brown is back in business. The onetime Capitol artist, who later recorded for Starday, has signed with the King's Music City label. His first release is an old tune he had on Capitol some 14 years ago: "Stone Wall," written by **Katherine Twitty**. . . . Probably nobody's heard of **Julian Thorpe**, but the steel players say everyone will. He now plays steel guitar for **Barbara Mandrell**, and he is so capable that the others gather round to watch him. **Barbara** is an outstanding steel player herself. . . . **Ray Pillow**, after six weeks of throat trouble, finds it's nothing serious, and he's greatly relieved.

Cliff Carlisle, the now-retired veteran, is recovering from still another heart attack. He is 68. . . . The sick list hit a lot of them last week: **Skeeter Davis**, **Jeanie Seely**, **Jimmy Newman** and **Marion Worth**. . . . **Tex Ritter** has just spent four days in his home town of Nederland, Tex., founded 75 years ago by the Holland Dutch. The town celebrated its Diamond

Jubilee, and asked its most famous home-town son to preside over the festivities. The four-day celebration also included **Mrs. Tex (Dorothy) Ritter**, and son, **Tom. Tex's** nephew, **Ken Ritter**, is mayor of nearby Beaumont. . . . **Jim Ed Brown** stepped in on a moment's notice, drove all the way to Florida with his group, and filled in for an ailing **Billy Walker**. . . . **Jerry Clower**, at home anywhere, addressed a joint meeting of the South Carolina General Assembly. . . . **The Slim Whitman-Jamey Ryan** tour of the U.K. was extended 15 days because of standing-room houses. . . . **John D. Loudermilk** and his wife, **Susan**, are both back in school in Shreveport. **John D.** is studying a course in ethnic music at LSU, while **Susan** is working on her masters' degree.

George Jones and **Tammy Wynette**, who are averaging a charity a month, have just performed for the Christian Pro Athletes Football Association in Austin, Texas, with all proceeds going to benefit crippled children. . . . When **Sonny James** was on the sick list, **Shorty Lavender** called upon **David Houston** to fill in for him at Greensboro, N.C. It took some doing, for **David** is already contracted for 99 more one-nighters this year, including more than 20 fair dates for the upcoming season. . . . **George Frayne**, the "Commander Cody" of the **Lost Planet Airmen**, may go on a national tour this spring with the **New Riders**, then embark on a European tour this summer. The group will shortly be doing a midnight radio show from San Francisco, playing their own music, and using phone lines for interviews. . . . *Concert Express*

(Continued on page 50)



CHARLEY PRIDE adds to his collection of Grammys.

Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 3/24/73

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	DELIVERANCE Soundtrack, Warner Brothers BS 2683	7
2	2	SONG OF LOVE Charley Pride, RCA LSP 4837	10
3	3	WHO'S GONNA PLAY THIS OLD PIANO (Think About It Darlin') Jerry Lee Lewis, Mercury SB 61366 (Phonogram)	9
4	4	ROY CLARK LIVE Dot DOS 26005 (Famous)	13
5	6	ANY OLD WIND THAT BLOWS Johnny Cash, Columbia KC 32091	8
6	5	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca DL 75369 (MCA)	11
7	8	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME? Jerry Wallace, MCA 301	6
8	10	WILL THE CIRCLE BE UNBROKEN Nitty Gritty Dirt Band, United Artists UAS 9801	13
9	7	IT'S NOT LOVE (But It's Not Bad) Merle Haggard, Capitol ST 11127	16
10	9	HOT "A" MIGHTY Jerry Reed, RCA LSP 4838	10
11	21	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089	4
12	13	SEPARATE WAYS Elvis Presley, RCA Camden CAS 2611	6
13	16	SINGS THE GREATEST COUNTRY HITS OF 1972 Sonny James, Columbia KC 32028	8
14	17	SING COUNTRY SYMPHONIES IN E MAJOR Statler Brothers, Mercury SR 61374 (Phonogram)	7
15	11	CHARLIE McCOY Monument KZ 31910 (Columbia)	19
16	12	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	37
17	14	GOT THE ALL OVERS FOR YOU Freddie Hart, Capitol ST 11107	21
18	25	KEEP ME IN MIND Lynn Anderson, Columbia KC 32078	4
19	19	THIS TIME THE HURTIN'S ON ME Faron Young, Mercury SR 61376 (Phonogram)	8
20	22	LIVE AT KANSAS STATE Earl Scruggs Revue, Columbia KC 31758	11
21	23	IN THE PALM OF YOUR HAND Buck Owens, Capitol ST 11136	7
22	18	MY MAN Tammy Wynette, Epic KE 31717 (Columbia)	19
23	38	MY SECOND ALBUM Donna Fargo, Dot DOS 26006 (Famous)	2
24	26	LOVE IS THE LOOK YOU'RE LOOKING FOR Connie Smith, RCA LSP 4840	5
25	31	WE FOUND IT Porter Wagoner & Dolly Parton, RCA LSP 4841	4
26	20	DON'T SHE LOOK GOOD Bill Anderson, Decca DL 7-5383 (MCA)	14
27	15	A PICTURE OF ME George Jones, Epic KE 31718 (Columbia)	14
28	33	LET'S BUILD A WORLD TOGETHER George Jones & Tammy Wynette, Epic KE 32113 (Columbia)	3
29	30	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	25
30	35	AFRAID I'LL WANT TO LOVE HER ONE MORE TIME Billy "Crash" Craddock, ABC ABCX 777	5
31	27	LOVE SURE FEELS GOOD IN MY HEART Susan Raye, Capitol ST 11135	7
32	32	LYNN ANDERSON'S GREATEST HITS Columbia KC 31641	20
33	34	INCOMPARABLE Charley Pride, RCA Camden CAS 2584	16
34	36	BOUND FOR OLD MEXICO Marty Robbins, Columbia KC 31341	6
35	40	SUPER KIND OF WOMAN Freddy Hart, Capitol ST 11156	2
36	24	THIS MUCH A MAN Marty Robbins, Decca DL 7-5389 (MCA)	15
37	43	FIRST SONGS OF THE FIRST LADY Tammy Wynette, Epic KE 30358 (Columbia)	2
38	-	AMERICA, WHY I LOVE HER John Wayne, RCA LSP 4528	1
39	39	ALL THE GREATEST HITS Ray Price, Columbia G 31364	29
40	41	WHISKEY RIVER/THERE STANDS THE GLASS Johnny Bush, RCA LSP 4817	3
41	-	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300	1
42	44	BRUSH ARBOR Capitol ST 11158	2
43	-	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)	1
44	-	SOUL SONG Joe Stampley, Dot DOS 26007 (Famous)	1
45	-	A SWEETER LOVE Barbara Fairchild, Columbia KC 31720	1

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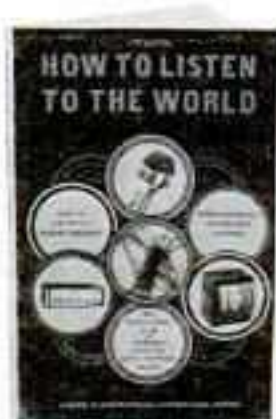
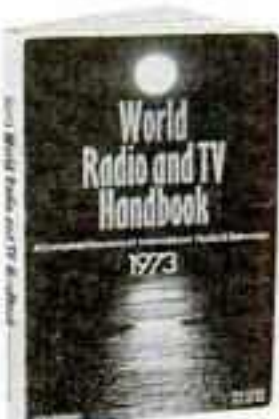
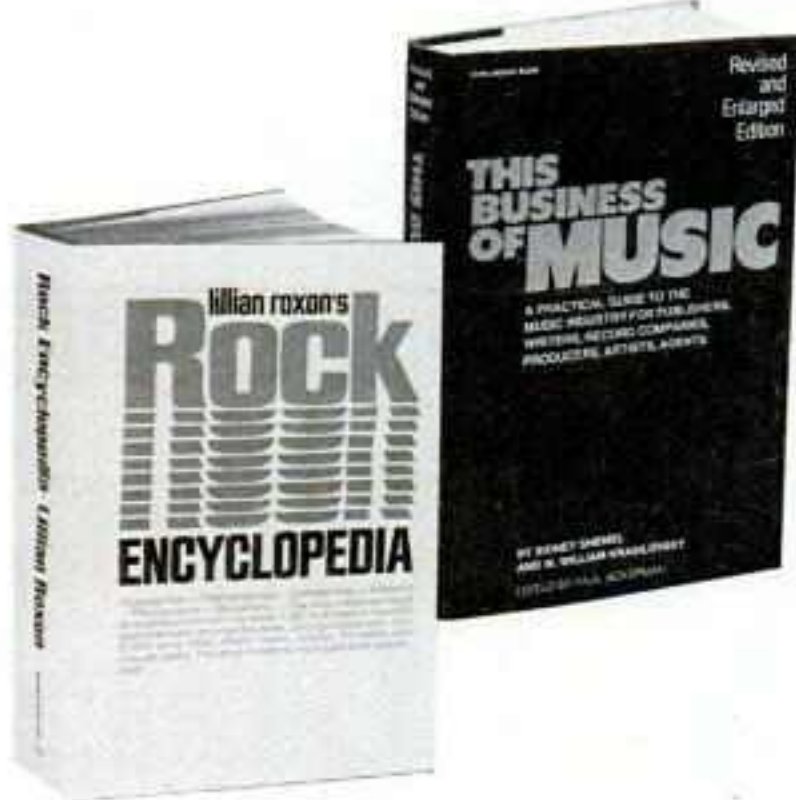


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Country Music

Nashville Scene

• Continued from page 48

has booked Merle Haggard on another big tour, and then will take him to the White House for a command appearance for the President.

Diana Trask filled in for a sick Sue Thompson at Mr. Lucky's in Phoenix, and did such a great job she was booked right back again. . . . Sue Richards, formerly with Epic, has signed a long-term writer-artist contract with Dot. Her sessions will be handled by Jim Foglesong and Milton Blackford. . . . The Statler Brothers, who have won every award in sight, go back to the main room of the Hilton in Las Vegas this year as the sole supporting act with Johnny Cash. . . . Ricci Mareno scheduled a rush session on Tommy Overstreet last week after co-writing a new song for Tommy with Charlie Black. An earlier single was all ready for shipment until the new song developed. The tune is "Send Me No Roses." . . . Rusty Adams, formerly part of the Webb Pierce Show, now is being booked by Roy Hall Attractions in Nashville as a single act. . . . Buzz Martin, "The Singing Logger," was blind for two years. He overcame that handicap to become a massive logger who also can sing. . . . The next meeting of the Communication Arts Council of Middle Tennessee will be at Columbia Studios in Nashville, thanks to Norm Anderson, and there will be a demonstration concerning recording for the visitors.

The House of Bryant has sent out a clever promotional piece called "black gold from Rocky Top," pushing the new version of their standard by Jo Ann Sweeney, a black country artist on MGM. . . . Charley Pride is off on a two-month vacation, which takes him from a Golf Fiesta in Acapulco to the spring training camp of the Milwaukee Brewers, an annual workout. . . . Dick Curless had to cancel his entire recent tour due to the critical illness of his mother, who had surgery in Maine. He will resume as soon as her health permits. . . . George Morgan is about to record again for Decca. He'll do this session at the Jack Clement Studios.



A BEAMING DONNA FARGO caps a week of awards with her Grammy.

Shondell Forms Country Label

NASHVILLE — One-time pop artist Troy Shondell has formed the Writers & Artists label, and his initial release is an old hit of his re-done in country style. Shondell currently is the only artist on the label, but his production firm is doing work for several others in all fields. The former Top-40 singer has re-cut the Chips Moman tune, "This Time," and released it to

country stations, with promotion and distribution being handled by Nationwide Sound. Shondell reasons that many country jocks of today are former rock jocks, and they will play his record. His production firm, Writers & Artists Representatives, Inc., has produced the Patterson Twins for King, and Glass Hammer for the Boogie label.

Country Ivory Joe to Publish

MEMPHIS—Ivory Joe Hunter, who made his second appearance on the "Grand Ole Opry" last week, has opened a publishing company here with a catalog of more than 300 songs which he has written. Hunter also recently completed a country album at the Jack Clement Studios here. The former blues singer said most of the songs in his catalog

have never been recorded, and they fit into all categories, including country. Some of his previously recorded songs included "Since I Met You Baby," "Empty Arms," and "I Almost Lost My Mind." "I have always been country, but I happened to hit with a blues song," Hunter said. "After that I was always categories blues." The name of his firm is Ivory Joe Hunter Music.



CAPITOL ARTIST Glen Campbell, as part of a promotion tour for his latest LP, "Glen Travis Campbell," and his recent concert at New York's Carnegie Hall, made a personal appearance at Korvette's record department on 45th Street, N.Y. Joining Campbell, third from left, are, from left, Bernie Schmitka, store manager, Mick Lillo, merchandise manager, Will Coleman, record department manager, Joe Petrone, New York district sales manager, Howie Schisler, record buyer, and Joe Maimone, Capitol's Eastern regional MOR manager.

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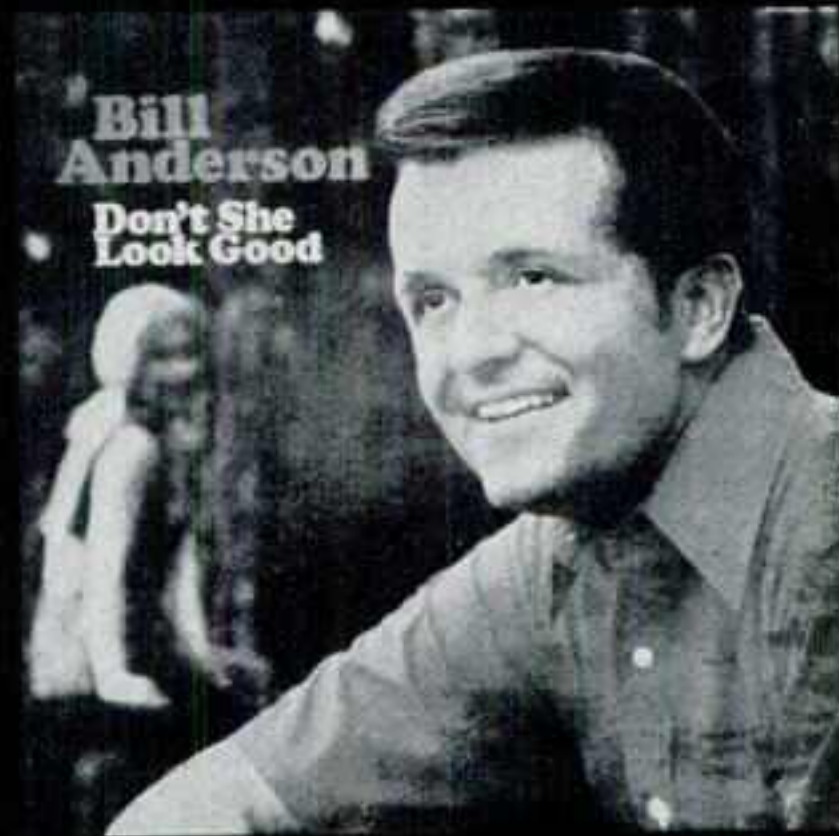
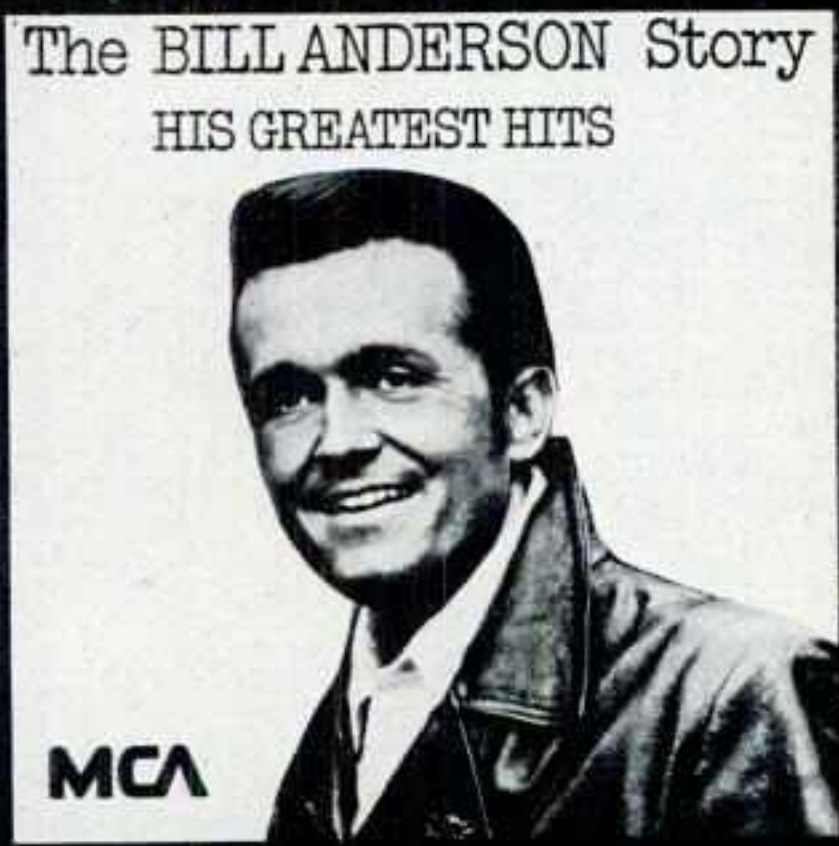
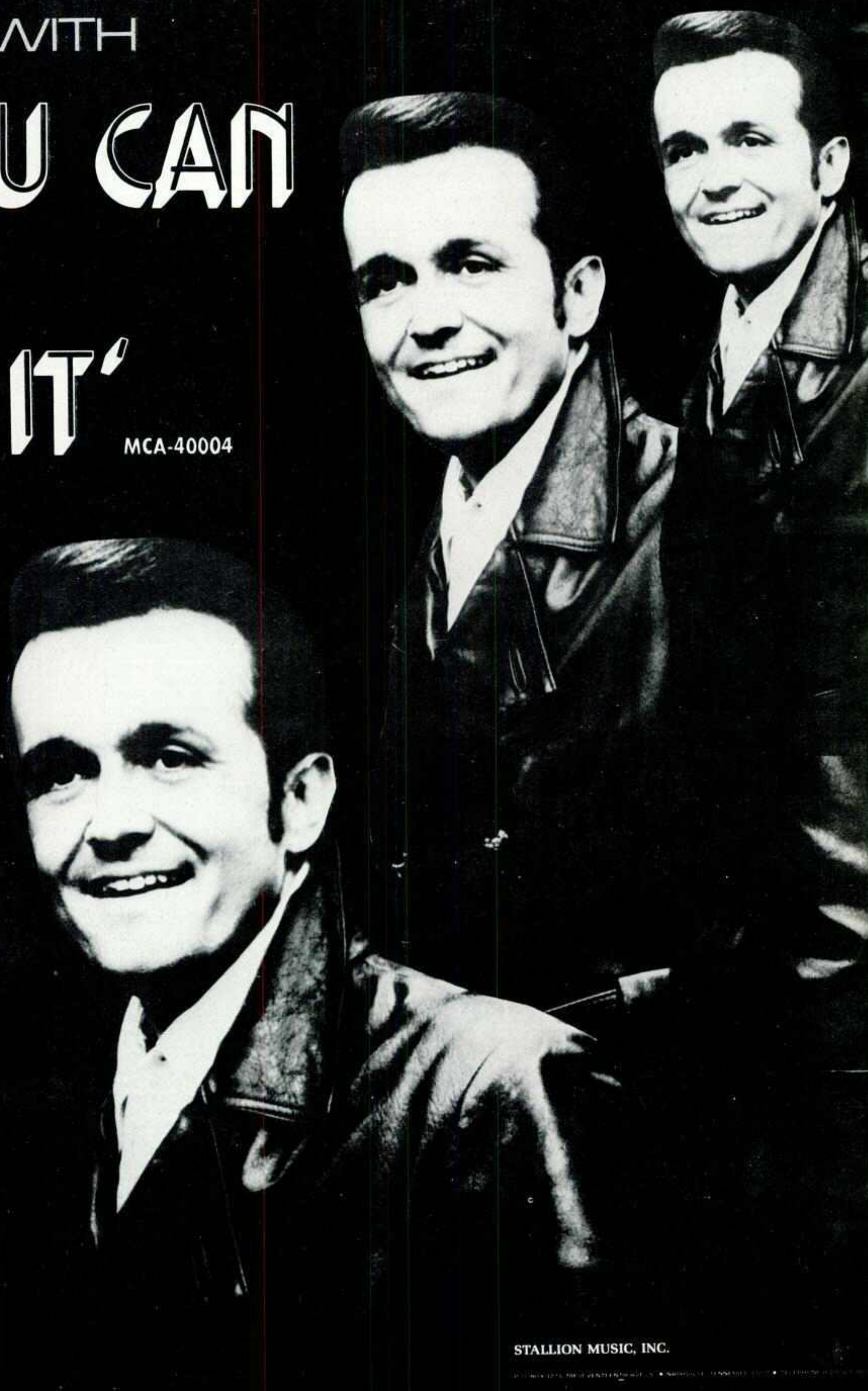
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BILL ANDERSON

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International News Reports

CRTC 'Not Disappointed' by 30% Content Rule on AMs

By RITCHIE YORKE

TORONTO—The Canadian Radio-Television Commission "has not been disappointed" by the results of its legislation for 30 percent domestic content on AM radio, according to its chairman, Pierre Juneau.

Juneau was speaking to some 400 members of the Canadian music and broadcast industries at the Communication Six conference held at the Inn on the Park Hotel.

"We thought it would be much tougher," Juneau said, "but there's still a lot of progress to be made. We were prepared for a more difficult situation."

"The present 100 Singles chart shows over 35 percent singles are Canadian, which isn't bad. There's a fair number of Canadian records on the U.S. charts—probably more than from any other country."

"The growth in studio facilities in Canada has been quite remarkable. Retail sales of Canadian records has picked up. Foreign performance rights on Canadian compositions has been rising steadily."

"We have never said that the 30 percent rule was an act of genius. It was just a start. Now there is time for further study of the situation."

Juneau, who spent time answering questions from industry members, stressed that Canadian music makers should extend their force

as an industry. "The industries of arts and of knowledge are becoming just as important as the big accepted industries of the world. They are no different than national defense, the department of health and welfare, oil or wheat."

"Music has become a tremendous force in society today. Many of the problems in the world have to do with the mind. The industry of knowledge has become very important. Methods of expression are just as important."

Juneau said the Canadian content regulations are "not the beginning and the end of everything."

"The regulations were an attempt to reintroduce a certain amount of risk into broadcasting. I think you'll find broadcasters willing to admit they wouldn't have played Canadian records without the regulations."

"Certainly it would have been far better if those risks had been taken without the regulations."

"It was tremendously difficult for the record companies to develop an industry against tough economic odds. I don't think that Canadians have been given an unfair advantage by the 30 percent rule—they are simply getting a chance."

Too Late

Another guest speaker, Alden Diehl, program director of CKLW Windsor/Detroit, said he felt the

Canadian content regulations were "30 years too late."

Diehl bemoaned the lack of a Canadian identity or sound in Maple music. "Our music culture is just another reflection of what is American," he said.

"I agree with the intent of the ruling but I don't agree with the ruling itself, I will admit that it has developed some better broadcasters in Canada."

"It may be that the regulations are totally correct. But my instinct is against them. But Canadian broadcasters really didn't do a hell of a lot to help things Canadian."

Diehl feels that 1973 will see the emergence of a new pop music sound. "Everyone is sitting around waiting for the next trend. I do believe that 1973 is going to be the year of a new direction in pop music."

"It will be very subtle and that's why it's so hard to identify the direction at present. It's a fantastic time for Canadian musicians and composers . . . if we have something unique, even one group, we may be able to alter the direction of the global music scene."

"I'm just not sure if it's possible to produce a Canadian recording industry that is truly Canadian."

The first guest speaker, WEA Music of Canada president, Ken Middleton, noted that Canada's retail music sales in 1972 were about \$125 million. "Per capita, we are second only to the U.S. in numbers of records purchased, and we are three times as much as the U.K. But our total sales are only 6½ percent of the States."

Qualitative Route

He said that WEA Canada was taking the "qualitative route" in developing Maple music repertoire. "The quantitative approach hurts the business," Middleton said. "We want to get the right product. Then we believe in spending as much on promotion as production costs."

Capitol Canada president, Arnold Gossowich, agreed that return on investment was an important consideration in Cancon development, but felt that "aggressiveness and long term belief" were vital factors.

John Mills, CAPAC's executive director, stated that four years ago his organization had received \$110,000 in annual foreign performance rights on Canadian compositions. "Last year it had risen to \$585,000" he said.

Doug McGowan of the programs branch of the CRTC urged the industry to approach the federal government about reduced import duties and taxes on studio equipment in a move to reduce recording costs.

Veteran U.S. tip sheet publisher, Bill Gavin, said "there is no national boundary that I can discern. It doesn't matter where the hits come from, to me or to U.S. programmers." Gavin discussed the sub-teen splurge in the singles market, commercial credibility, the specialized format and format radio in general.

Workshop sessions were held on Saturday afternoon, dealing with record promotion and programming; record production and a&r; performance rights and publishing.

Throughout Sunday, record companies maintain hospitality rooms to introduce new product and artists. Two companies—Quality and Avenue of America—hosted talent showcases. Programmers from Maple Leaf Network stations flew in for their annual meeting.

Communications Six was organized by Walter Grealis and Stan Klees as the sixth in a series of conferences designed to get the record and radio industries together.

From The Music Capitals of the World

MOSCOW

Russian folk song performer Liudmila Zykina is featured on a recent Melodiya release in a program of contemporary Soviet composers. . . . BASF company has opened its bureau in Moscow. . . . Tallin jazz festival scheduled to be held in February was canceled.

Continuing its current line "All Sonatas of A. Scriabin," Melodiya has issued an album featuring pianist I. Zhukov performing sonatas No. 5, 6, 8 and 10. . . . Russian top pop singer Muslim Magomayev is featured on a Melodiya release as a performer of old operatic arias, accompanied by the Azerbaijan Radio's chamber orchestra under Rzaevy.

Fourth Music Biennale in Berlin was held Feb. 16-25. Composers, artists and symphony orchestras from several countries were featured in the concerts. Among participants from Russia were composers Rodion Shchedrin, Givi Katcheliya and the Bolshoi Theater's chief conductor Yuri Simonoff who conducted the Dresden symphony orchestra. The Berlin Stadt Opera presented Shostakovich's "Katerina Izmailova."

Accordianist Alexander Beliayev is featured on a Melodiya release in a program of Bach's and Pescetti's organ pieces, performed on an electronic accordion. . . . Soviet pop singer Galina Nenaseva is the Russian participant in this year's international "Melodies of Friends" touring gala show.

Chamber orchestra of the Leningrad Philharmonic under Yuri Temirkanoff has released a stereo album—Haydn's symphonies No. 6 ("Morning") and No. 7 ("Noon"). . . . Vocalists Bozena Kinasz-Mikolajczyk (Poland) and Julia Vinner, from Bulgaria were featured in operatic productions in several opera theaters in Russia. . . . Multi instrumentalist David Goloshchekin, a top Leningrad jazz player and his group are recording their second album for Melodiya.

VADIM YURCHENKOV

BARCELONA

Supraphon, the official Czechoslovakian record company whose catalog includes recordings by the Czech Philharmonic Orchestra and the Prague Symphony Orchestra, has renewed its pressing and distribution deal with Discophon. . . . Edigsa has started pressing and distributing in Spain several new overseas labels, among them Sasseti (Portugal), Balkanton (Bulgaria), Panton (Czechoslovakia), Deller (England) and Tacube (Uruguay). . . . Paco Ibanez (Polydor) is coming to Barcelona at the end of this month for a concert with Jose Torres, the Cedron Quartet and Xavier Ribalta. . . . Benny Waters, the tenor saxophonist, has been appearing recently at La Cova Del Brac jazz club. Other jazz artists scheduled to appear at the club within the next few weeks are New Orleans veteran clarinetist Albert Nicholas and trumpet player Bill Coleman.

King Crimson are rumored to be doing a concert soon at the Palau de la Musica Theater. . . . EMI is launching a new group called Santa Barbara with a single, "Charly," on the Harvest label. . . . Esphael (Hispanavox) has started his annual series of appearances at the Teatro Espanol and is scheduled to also do a series of concerts at the beginning of next month at the Palacio de la Musica in Madrid. . . . Discophon has signed a distribution deal with the American GNP Crescendo label.

Mayo Fonografica has started distributing the Spiral label which until now has handled its own distribution. . . . Belter has acquired rights for Spain to a series of albums by Henry Salomon. . . . EMI

has started distributing a new label called Interdix.

Muria Feliu (Hispanavox) has recorded "Cabaret" in Catalanian with lyrics by Jose M. Andreu. . . . Vinnegar Joe (Ariola) recently performed live in a TVE program and also made an appearance at a Barcelona discotheque. . . . Ismael (EMI) is touring several European countries. His new single, "Libres" (Free) has just been released in Spain. . . . Argentinian singer Jairo's latest hit is "Por Si Tu Quieres Saber" (If You Want to Know) which he composed himself. The disc has been released by Ariola. . . . Georgie Dann (Discophon) has recorded the first Spanish version of "Seaside Shuffle" under the title "El Dinosaurio Rio."

Peret's new Ariola single is the self-penned "Caridad." . . . Latest single from Belgian singer Jimmy Frey (Ekipo) is "Vida Mia" which he performs in Spanish. . . . Latest single from Nanolo Escobar (Belter) is "Maria Antonia" which is from the film "Entre Dos Anos" (Between Two Loves).

English singer Debbie (Ariola) has been making appearances in Spain and has recorded in Spanish a song by Giorgio called "Echaze Una Mano" (Everybody Join Hands). The record has been produced by Tato Luzzardo. . . . Edigsa has started distributing Folkways Records with the release of an LP by Pete Seeger titled "At The Village." . . . Carmen Sevilla (Belter) is recording two songs written by her husband Augusto Alguero. The songs are "Amor Latino" (Latin Love) and "Como Me Gustas" (How Much I Like You). . . . First album by Manolo Alejandro for Ariola is titled "38 Anos" (38 Years). All the songs have been written by Alejandro and a single, "To Estoy Queriendo Tanto" (I Am Loving You So Much) has been released from the LP. . . . Garry Glitter (Polydor) has traveled to Barcelona to promote his new single, "I Didn't Know I Loved You" and to receive an award presented to him by Radio Espana. . . . Massiel has recorded her first album for Ariola. It is called "Ballads and Songs of Bertold Brecht," and a single has been taken from it called "Maria Sanders Ballad." . . . EMI has released on the Probe label the Four Tops new single, "Guardian De Tu Castillo" (Keeper Of The Castle). . . . Guillermina Motta (Ariola) has recorded a comedy LP called "From Guillermina En El Pais De Las Guillerminas."

MARIA DOLORES ARACIL

LONDON

Following his recent visit to the U.S., Elliott Cohen, managing director of Red Bus has concluded a licensing deal with MGM for the release of the company's material in America. A Canadian deal has also been fixed with Polydor. First American release through the deal is an album by Geordie, "Hope You Like It." . . . Phonogram has arranged a special consumer competition called Tropic Island Disc with Air France to promote its International label series. The competition is built around six new releases on international and 24 best selling catalog items. First prize in the competition, which takes the form of a crossword puzzle, is a holiday for two in the Caribbean.

The Dart oil chain, a subsidiary of the Esso group, has become the latest automotive firm to back tape. Underlining the ever-increasing interests motorists are showing in cassettes and cartridges, the company has started opening in-car entertainment shops called Sound Stock at some of its key sites. Dart executive Peter Kelsey told Billboard, "There is a lot of (Continued on page 54)



PETER de ROUGEMONT, CBS International vice president in charge of European operations, at the inauguration of Discos CBS's new pressing plant at Alcorcon, near Madrid. He is pictured with from left to right: the priest of Alcorcon, Tomas Munoz Romero, general manager of Discos CBS, Max Wyngaard, CBS regional director and Heinz Kremer, technical director.

VAT Seen Lowering U.K. Retail Price

LONDON—With the confirmation in last week's budget of a 10 percent rate of Value Added Tax on records, prices of albums will benefit from the sizable reductions in the new retail prices being recommended by manufacturers. Full-price albums, for instance, will from April 1 become 24-30 cents cheaper than at present, while pre-recorded tapes will be officially priced in the region of \$5.84, about 36 cents less than at present.

But while the price cuts could mean a fillip to trade—provided that dealers in turn pass on the reductions—the new VAT prices remain as confusing, if not more so, than in the past. Particularly irksome is the loss of the "Magic Nine," the sterling figure so beloved of the industry in finding motivational prices such as 49p, £1.49, £1.99 and £2.99.

One firm anxious to retain its existing £1.49 (\$3.75) price bracket is Pye which has made application to the Prices and Incomes Board for the cost of the "Golden

Hour" series of albums to be left unchanged. "We haven't decided finally what to do, but with the exception of the 'Golden Hour' we shall be passing on the tax reduction, although there will be some rounding off to make prices sensible," commented financial director Derek Honey.

But, Honey explained, Pye's "special" case to the PIB over Golden Hour is that as originally conceived, the label was for reissuing back catalog material, but that the concept is changing to embrace new recordings and new repertoire licensing deals—all of which mean an increase in production costs. But, stressed Honey, other albums in the mid-price category will be reduced to \$3.52."

Point

An interesting point which many industry executives are pondering is that if deals for overseas product are renewed or negotiated at a higher royalty rate than in the past, then would they be justified (Continued on page 55)



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of EMI's international recording achievements.**

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International leaders in electronics, records and entertainment

EMI-South African Co. Set Up a Joint Firm

By PETER FELDMAN

JOHANNESBURG—EMI (SA) and the locally based Brigadiers Music Co. have formed a joint company, EMI-Brigadiers (Pty), with the object of creating South African record and tape products and marketing and selling these together with the total catalogs available to both companies.

In a joint statement J. G. Stanford, chairman of EMI (SA) and Albie Venter, chairman of Brigadiers, said the deal came about after 12 months of negotiations in London and Johannesburg. Brigadiers is one of the largest producers of indigenous product in South Africa.

The new company will from April 1 handle all catalogs owned by or licensed to their respective companies which will include Brigadiers, HMV, Parlophone, Columbia, EMI, Nitty-Gritty, Pye, Stateside and more than 20 other labels. The music publishing interests of the two companies will be jointly operated. The new company will also set up production and recording facilities in a new EMI.

EMI Industries, comprising record and tape manufacturing facilities, will supply the new company with all its requirements and will be available for all other manufacturing activities that the new company may undertake.

Venter described the new joint operation as a "major breakthrough" for all South African in-

dependent record producers, artists and composers.

He said that for the past 11 years Brigadiers had concentrated solely on the exploitation of local talent, especially with the introduction of television in South Africa in the near future. With the new association with an international market leader, local talent will be available to the world market.

The new company will be under the joint leadership of Gordon Collins, managing director of EMI (SA) and Venter.

San Remo Fest to 'Un Grande Amor'

SAN REMO—"Un Grande Amore E Niente Piu" (A Great Love And Nothing More) sung by Peppino Di Capri was the winner of this year's San Remo Song Festival which was held here March 8-10. The song is a Califano/Wright/Faiella composition published jointly by Splash and RCA and has been recorded by Capri for the Splash label.

Second place went to "Come Un Ragazzino" (As a Boy), an Amendola-Gagliardi song published by Indies and sung by Peppino Gagliardi on the King label, while third place went to "Da Troppo Tempo" (Since A Too Long Time),

YUGO SELECTS EURO ENTRY

BELGRADE—The Yugoslav representative for the Eurovision Song Contest in Luxembourg will be Zdravko Colic from Sarajavo singing "Gori Vatra" (Fire Is Burning). The song was chosen by a jury vote from 36 entered in a pop song contest organized by the Yugoslav Radio and TV Association.

The words and music are by Kemal Konteno and will be published and recorded by Beograd Disk.

an Albertelli-Colonello composition published by Jubal (Ricordi) and sung by Milva who records for the Ricordi label.

There were 32 entries for this year's festival which were selected by a committee comprising trade union representatives, journalists, workers, music experts, representatives from the Education Ministry and music industry executives—reflecting a strong political flavor at the event.

The only international acts participating in the festival were the Spanish groups Los Mocedades and the Pop Tops. Since 1964, when 40 percent of the artists taking part in the event came from overseas, the festival has become more and more of a showcase for only Italian acts.

Once again, the record companies interest in San Remo was not as big as in previous years because of the decreasing promotional value of the event and the contracting singles market in Italy. A further blow was the decision of the State Radio And Television organization only to televise the third of the three nights the festival was held.

Sixteen songs were presented on each of the two semi-final nights (March 8-9), the first eight in each case going through to the finals on March 10.

Radio Pirate Talks Set by Dutch Govt.

AMSTERDAM — The Dutch Parliament is soon to discuss the future of the off-shore pirate radio stations currently broadcasting to Holland—the only European country which still tolerates such stations.

A majority in Parliament is needed for an alteration to the Dutch post and telephone law, a necessary maneuver to pave the way for ratification of the Strasbourg Treaty. If Holland does eventually sign the Treaty the stations, Veronica, Northsea and Caroline, will be outlawed.

Radio Veronica however, is now 13 years old and several members of Parliament are reluctant to stop the station. The Dutch music industry too, is worried that ratification of the Treaty will severely curtail promotion outlets.

In view of the widespread opposition to the Treaty in Holland, the Dutch Parliament has decided to hold discussions about the problem before any decision has been taken regarding the stations future. Representatives of the stations, together with delegates from the copyright office BUMA, record manufacturers and musicians have been invited to the discussions.

From The Music Capitals of the World

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interest at the moment in the idea of music in the car and I feel that the logical place for a motorist to buy his tape and tape playing equipment is at a filling station when he calls to buy petrol." . . . Rondor Music professional manager Dave Hunter has left the A&M owned company. He has been replaced by Martin Kitkeat, the former Capitol label manager at EMI. . . . Cleo Laine and John Dankworth have been signed to a worldwide recording contract by RCA. First issue through the deal will be an album called "I Am A Song."

Songwriters and producers Chris Arnold, Dave Martin and Jeff Morrow have formed their own Ammo label which will be licensed to EMI in the U.K., Europe and all world territories with the exception of America, Canada and Japan. The label is launched in the U.K. this week with "Hey Mama" by Joe Brown. Arnold, Martin and Morrow will also record as Butterscotch for the label.

Maurice Kinn retired last week as executive director of the New Musical Express, the same week as the U.K. pop magazine celebrated its 21st anniversary. Kinn, however will still retain an interest in the music industry, becoming a consultant in two show business companies as well as launching a new publishing firm to handle annual reference books about music and sports. Kinn bought the Musical Express 20 years ago and the circulation at that time was 18,000. He sold the Musical Express to IPC in 1963 and its circulation had risen to 315,000. . . . ATV Music has renegotiated its agreement with the Music Sales firm for a five-year period. The original deal expired at the end of last year and was for the ATV-Kirshner Music catalog. The new deal takes in ATV Music and the Northern Songs and Lawrence Wright catalogs.

A new label, Ethnic, has been launched by Creole which supplies EMI with product for the Rhine label. The initial issues include material by Winston Wright, Junior English and the Selectors. . . . Excellency Music, the publishing offshoot of the Worldwide group has concluded a number of overseas sub-publishing deals for its catalog. Excellency will now be handled by Peter Kirsten in Germany, by AIR Music in Scandinavia, by Radio Veronica in Holland and by Suono in Italy.

PHILIP PALMER

TOKYO

Nippon Columbia singer Hibari Misora, will continue her Japanese stage show without her brother, Tetsuya (real name Masuo) Kato. He was arrested March 5 on charges of gambling. . . . The 20,543,778 reels or 32,593,807,756 yen worth of pre-recorded music tapes produced by the 19 member manufacturers of the Japan Phonograph Record Association in 1972 show a two percent dip in quantity and a nine percent drop in total retail value. Open-reel tapes recorded a 14 percent decline, stereo-8 cartridge tapes showed a nine percent decrease in number and 12 percent drop in value, but music cassette tapes registered a 16 percent increase in number and 15 percent rise in total production value. By far the majority of pre-recorded music tapes manufactured in Japan are of domestic origin.

The Jackson 5 group will perform in Hiroshima April 28, Osaka (30) and May 1, and Tokyo (2), after its guest appearance April 27 at the 2nd Tokyo Music Festival, according to Toyo Yokoyama, the representative of Universal Orient Promotions. Also appearing in Japan for the first time, he says, is the Jeff Beck Group,

with concerts scheduled between May 14 and May 19 in Tokyo, Nagoya, and Osaka.

For the first time, BSR Japan Ltd. will participate in a Japanese audio show. The joint venture established in Tokyo at the end of September 1972 by BSR Ltd. of the U.K. and A&A Trading Corp. of the U.S., will demonstrate its automatic record changers at the 4th Kansai Audio Fair to be held in Osaka April 18-22. . . . Heralding the Chicago group's third performance tour of Japan between April 9 and 19, a "Chicago Fair" is being held March 21-25 at the Isetan department store in Shinjuku, Tokyo, featuring free record concerts and movie shows of the American group. . . . Marantz Far East Inc., established in Tokyo as of last October has set up a chain of 57 sales outlets under the special contract dealer system throughout the four main islands of Japan.

The main Seidensha audio specialist store in Kobe is demonstrating the 1,500,000 yen (over \$5,000) Matsushita "Technics" model RS-1080U 3-motor, direct drive, 15 ips, 2-track, stereo master tape deck for the first time in western Japan. Meanwhile, the model 2001 peak level meter by Cosmo Electronics of Tokyo is being offered to Japanese audio maniacs at 52,000 yen (over \$173) retail.

Donovan, on his second Japan performance tour, gave his opening recital at the 11,000-seat Nippon Budokan hall in Tokyo March 17.

Franck Pourcel and his orchestra, also touring Japan again, will be featured in a 55-minute "Love Sounds" color TV program March 28 by Kyodo Kyodo over Channel 12. Jose Feliciano was featured Feb. 28. . . . Live performances of "Love Sounds" are scheduled by Sergio Mendes & Brasil '77 in Tokyo between April 1 and 15. Percy Faith and his orchestra April 16 and 27, the Supremes May 25-26 and June 3, and vocalist Don McLean, May 31 and June 3. Return engagements have been set for Andy Williams in May and Michael Polnareff in June, according to CBS/Sony Records.

The Japanese Society of Rights of Authors and Composers (JASRAC) is restudying its proposal to the Japan Phonograph Record Association (JPRA) for increase in mechanical royalties. At a joint meeting in Tokyo Feb. 26, the JPRA rejected JASRAC's proposal, which had been submitted last Oct. 16, for increases to 4 percent for each disk recording and 8 percent for each tape recording.

The offer of a double album "sampler" by Warner-Pioneer at the unprecedentedly low retail price of 980 yen or about \$3.27 has aroused a protest from the All-Japan Federation of Record Dealer Unions. Entitled "Hot Menu '73," the 2-piece, 12-inch stereo LP album of 28 hits recorded by Warner/Reprise/Atlantic artists will go on sale throughout Japan March 25. In addition, 2,800 LP's (100 disks for each of 28 W/R/A artists) will be given away to the lucky winners of a questionnaire that comes with the "sampler" double album. . . . The All-Japan Federation of Record Dealer Unions has asked Polydor K.K. to adhere to the customary 30 percent dealer margin for its first release under the K-Tel label, although the German-Japanese record manufacturer has opted for 25 percent, as did Toshiba Musical Industries for its first K-Tel album.

TORONTO

Capitol Canada had two singles ("Last Song" and "Danny's Song") in the U.S. top ten. Both singles were produced in Canadian studios with Maple musicians. Following the success of "Last Song," pro-

(Continued on page 55)

EMI Offers Special Deal to Dealers

LONDON—EMI is to offer stock on a sale-or-return basis to selected dealers taking part in a \$50,000 campaign on four albums released March 16. Cliff Busby, sales and distribution manager, explained that dealers taking EMI window displays on this promotion who are low on the product in question will, for once only, have the advantage of guaranteed back-up stock supplied on a consignment basis.

Said Busby: "This is the first time we have done this since

Winners of Spellemann

OSLO—The first prize winners have been named under the terms of a new award called Spellemann (Fiddler) presented for musical achievements, particularly on record, under the auspices of the Norwegian branch of the International Federation of Phonographic Industries.

The initial winners announced on March 5 were as follows. Female artist of the year: Kirsti Sparboe (freelance); male artist: Erik Bye (Philips); group: Popol Vuh (Polydor); folk singer: Birgitte Grinstead (RCA); children's market: Dolmen and Lorentsen (Polydor); classical: Filharmonisk Selskops Orkester (freelance); arranger: Sigurd Jansen (freelance).

Open class awards were made for the recorded version of the cabaret show Ejsere Lille Norge (Cat); Jens Book-Jenssen for many years of outstanding achievement, and Egil Monn-Iverson for the recorded original version of the musical Boer Boerson, which he composed, arranged and conducted.

The awards show in Oslo's Chateau Reef was broadcast over radio and TV, and the winners were selected purely on musical quality, regardless of sales results or public opinion.

the first major Tamla-Motown promotion. It is not a new policy. What we are doing is where we ask a dealer to commit himself to a window display we are undertaking to support him if there is no demand for the product."

The four albums are: Pink Floyd's "Dark Side of the Moon," T. Rex's "Tanx," The Electric Light Orchestra's "ELO 2" and Roy Wood's "Wizzard Brew." Already 100,000 copies of the four albums have been sold even before the promotion.

Altogether 350 major shop windows will be dressed by EMI staff and a further 250 will be presented with the complete display kit. A special mailing will supply all dealers with material relating to the albums. There will also be posters, streamers and handbills, comprehensive trade and consumer advertising and spot ads on Radio Luxembourg.

In addition, the individual albums will be separately promoted using local radio, posters, literature and streamers.

Vienna Trade Fair Clicks

VIENNA—An estimated 1,457 foreign and 1,723 Austrian companies participated at the 97th Vienna Trade Fair held here March 7-11. The breakdown of figures show that 737 firms attended from West Germany, 119 from the U.K., 112 from Switzerland, 101 from Italy, 74 from France, 69 from America, 39 from Japan, 38 from Sweden, 37 from the Netherlands and 32 from Denmark.

During the fair Shibaden presented its new Color-Videorecorder which can screen the CCIR, PAL and SECAM systems. Saba introduced its 335 Stereo model which is a new stereo recorder for cassettes and Clarion celebrated its first night in Europe at the fair with the car cassette recorder, the PE 650 A.

Terms Reached in U.K. On Hendrix LP's Fight

LONDON—Terms were reached last week in the High Court dispute over recordings of Jimi Hendrix. The action, which had gone on for 26 days, was brought by PPX Enterprises of New York against the administrators of Hendrix's estate, Polydor Records, Track Records, Michael Jeffrey—who died in a plane crash last week—and Yametta of Bay Street, Nassau, Bahamas.

Ronald Bernstein QC for the American company, told Justice Mars-Jones that under agreed terms his clients unconditionally withdrew all allegations against the defendants and would pay the de-

pendants \$125,000 subject to certain conditions.

Counsel said that the defendants agreed that the American company was entitled to the rights in respect of 33 titles of which they now held the masters. This was subject to the estate of Hendrix being entitled to certain royalties.

Making an order in the terms asked for, the judge said, "I need only say that it seems to me that this is a very satisfactory end to this litigation and no doubt to further litigation which is pending." He ordered further proceedings to be stayed.

RCA Hosts 85 Dealers At Hawaiian Conclave

TORONTO — RCA last week flew 85 dealers and sub-distributors to Hawaii as part of its Second Annual Dealer Incentive Program.

Dealers from coast to coast made the trip and were given royal

treatment by RCA at the Hilton Hawaiian Village Hotel. A special sales meeting was held featuring a speech, Portrait of the Canadian Music Industry, by Robert Cook, vice president of RCA Canada.

RCA's national sales manager, Pat McQuade, presented new product plans for '73 and made Special Achievement Awards at the leading dealers and jobbers in each region of Canada.

Three "Million Dollar Club" awards were presented to RCA salesmen—Ken McGregor, Hansen Josey and Stan Wood who sold over a million dollars in net sales during 1972. Stan Wood was not able to accept his award personally as he is presently hospitalized.

Regional Awards went to (Maritimes) Crawford Music Services Ltd.; (Quebec) Trans-Canada Musique Service Inc.; (Ontario) Taylor's Record Sales Ltd.; (Manitoba) Thomas Rathwell Ltd.; (Alberta) Musictape Company; and (B.C.) Tape Distributors Ltd.

A personal achievement award went to B. McKinley for promotion and sales of the Dick Nolan "Fisherman's Boy" album. Special awards went to RMP Record Sales Ltd. for Camden and Gala, Opus Distribution Inc. for classical, and All-Disc Distributors Ltd. for "We Try Harder." Beaver awards were given to Crawford Music Services Ltd. for Canadian music and to Trans-Canada Musique Service Inc. for French-Canadian music. A national award went to Handleman Co. of Canada Ltd. At the conclusion of the presentations, Pat McQuade announced the 1974 Incentive Trip—a Caribbean cruise on the Song of Norway.

Hawk, S. Africa Multiracial Group, to Tour

JOHANNESBURG—South Africa's first multiracial group, Hawk, flew out of Johannesburg Feb. 20 for Europe. The band, comprising five white musicians and four black musicians, has been signed to Tony Stratton-Smith's Charisma label and numerous concert dates have been arranged in Europe.

Negotiations are also underway for Australian and American tours. Hawk, being multiracial, is also the first South African group to join the U.K. Musicians' Union, and this move will now allow the musicians to perform freely in Britain.

This move also means that the group may never be able to appear in South Africa again because the BMU has barred its members from appearing before segregated audiences here.

Hawk felt it was a "vitally necessary" step to take for their future musical development.

From The Music Capitals of the World

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ducer Gene Martynec is now backing producing Murray McLauchlan for True North—he did McLauchlan's debut album but the second LP was produced in New York by Ed Freeman. Martynec was a member of the Canadian group Kensington Market.

Randy Bachman of Brave Belt and a former member of the Guess Who, has signed with Mercury in Chicago. . . . Terry McManus has been given a release by A&M and has signed with Tommy Banks' new Edmonton label, Century II. . . . Humphrey and the Dumpricks, Saskatoon group which recently moved to Toronto, has completed its first single at RCA Studios here. . . . "Out-a-Space," the weekly cable TV rock program hosted by Rick Deegan, has two new sponsors—A&A Records and GRT. His guest this week was George Hamilton the IV in town promoting his "Out West Country" album.

Axe Records' Gary and Dave opened at Friar's Tavern this week. The duo's first album will be released to coincide with the appearance. . . . Stoney Productions in Vancouver has acquired an eight-track mobile recording unit. . . . Rompin' Ronnie Hawkins has cut a new single for Monument—it's an updating of his "Bo Diddley" hit. . . . Park Road Studio Ltd. is a new four-track demo studio in Toronto. . . . WEA Music is mounting a large promotion on the launch of the Chrysalis label in Canada—first album off the press is the new Procol Harum, "Grand Hotel." . . . A&A Records is running an audio-visual presentation on Lighthouse as part of GRT's Lighthouse Month. . . . Latest Quebec star is singer Diane Dufrene, whose album is reportedly over the 100,000 mark. Diane is off to France for a tour next week. . . . CKGM is putting together a history of the Montreal rock scene.

CHED's Keith James and Wayne Bryant in for C6 and the Juno Awards. . . . "Billion Dollar Babies" became WEA's top selling album in its first week of release. . . . Gordon Lightfoot's "You Are What I Am" Canadian hit is now top ten in Australia, reports Al Mair. . . . Bells drawing good Montreal press notices.

The new April Wine single is called "Lady Run Lady Hide." . . . A French single "J'Entends Frapper" had four weeks at No. 1 in Kingston, an English market. . . . Polydor's Lori Bruner handling visiting artists including Patti Page, Arthur Fiedler, Stan Getz, Chuck Mangione and Rory Gallagher. . . . Haida Records' Keith Lawrence has purchased a rock club in Victoria, B.C. . . . David Clayton Thomas flew into Toronto for the Juno Awards with his new producer, Gabriel Mekler. Mekler was the producer of another well-known Toronto act, Steppenwolf. . . . Tony Kosinec has a new single on Smile Records "Come From God." **RITCHIE YORKE**

MEXICO CITY

Spanish singer Julio Iglesias received the prestigious El Heraldo Trophy when the newspaper named him most popular foreign singer. Other awards: Manoella Torres—female singer; Victor Yturbe Piruli—male singer; Los Babys—group; and Juan Gabriel—composer. . . . Passing through Mexico on his way to Puerto Rico, singer Raphael said his next Mexican tour would be in May. . . . Nine year old Chilean singer Juan Carlitos is doing Mexico City television and benefit concerts in Guadalajara and Monterrey. . . . Victor Yturbe Piruli, with Luis Baston, president of AMPROFON and general manager of Polydor SA, flew to New York to receive

an award as one of Latin America's most popular singers.

Argentinian singer Sandro left Mexico to work in Costa Rica. Joan Manuel Serrat also appeared in Costa Rica several days previously. . . . Vocal group Los Cinco Musicales from Spain for a four month engagement at the Fiesta Palace. . . . Paul Anka will appear for two concerts at the Palace of Fine Arts. . . . Argentinian singer Facundo Cabral is in Mexico for television and concerts.

ENRIQUE ORTIZ

HAMBURG

Joint plans for producing TV cartridges by the Axel Springer publishing house and Austrian publisher Josef Ferenczy have not failed according to Ferenczy. He believes that this year there will be a cartridge TV player available at under 1,000 marks.

Television experts believe that after the prospective end of the color TV boom, av cartridges will become big business in home entertainment by 1974/5.

VAT Lowers U.K. Retail Price

• Continued from page 52

in seeking to increase prices, or at least maintain existing levels, on the grounds that this was due to an increase in costs overseas over which they had no control.

Also a matter for discussion is exactly what happens if a request for a price increase is notified to the PIB and how long will it be before a decision is conveyed back. There's no doubt, with higher freight charges to be faced, with wage claims in the pipeline and a world shortage of vinyl forcing up costs of raw material, that some companies would welcome the opportunity of improving their profit margins from retail sales.

In passing on the tax cuts, not

In West Germany the sale of color TV sets went up by 50 percent in 1972. Following the demand caused by the Olympic Games—which was higher than expected—the percentage of color TV went up to 19 percent according to the Federal Association of Radio and Television (ZVET).

Experts here reveal that the Federal Republic of Austria will be participating in a planned production company. Ferenczy was said to be trying to secure the services of Austrian Radio (ORF) in a partnership which would enable him to have access to the ORF studio equipment. It is now generally believed that Springer will participate in the project.

Feature films are still the most popular items on television and this will certainly influence tv-cartridge production. In a recent survey it was announced that the West German Channel Two TV station broadcast 165 films in 1972, 30 of which were repeats.

WALTER MALLIN

all companies are viewing the situation in the same way, although the end result overall will be the same.

CBS, for instance, is looking to a "swings and roundabouts" adjustment, under which average LPs will drop to \$5.36, special LPs to \$5.46, but a full-price tape which should have cost \$6.27 will be given a recommended price of \$6.23. Singles will be \$1.49.

But Decca is arithmetically passing on the reduction, with World Of down to \$2.36, pop albums to \$5.30, classics to \$5.65 and the bargain box sets to \$6.25. Singles will be \$1.44.

Most of the other majors' prices are broadly in line with CBS and Decca.

Donald Quits as Booker

MONTREAL—Donald K. Donald Productions is retiring its booking license according to president Don Tarlton. The agency's client list has been sold to Toronto's Concept 376 Ltd., and all acts have been given unconditional releases.

Tarlton said that the company's future lies in promoting concert dates across Canada. "With the advent of legislated radio, the Ca-

nadian entertainer needs strong full-time coast to coast representation and these efforts would not have been feasible before," Tarlton said.

Plans for national tours by major Canadian acts will be announced shortly by Tarlton. Donald K. Donald Productions will continue to promote Montreal concerts. These changes affect only the company's booking operation.

DISCOS CBS PLANT IN MADRID OPENS

MADRID—Discos CBS's new pressing plant near Madrid was opened recently after being built and equipped in just nine months. The plant has been built to keep up with the steady expansion of the Spanish disc market and also houses a new warehouse and distribution center.

The factory is equipped with semi-automatic presses and has a capacity of six million records—half of them, LPs. This capacity can be increased when required by installing additional presses.

Among those attending the opening of the plant were Peter de Rougemont, CBS International vice president in charge of European operations, Max Wyngaard, CBS regional director, Tomas Musos Romero, general manager of Discos CBS, representatives from the American Embassy, Spanish Ministry of Industry and Spanish Record Industry Federation, presidents of other record companies and radio and TV personalities.

Since opening its Spanish subsidiary, CBS has considerably increased its market share here to become one of the top-selling labels. Sales of Andy William's Spanish version of his single, "The Godfather," have passed the 250,000 mark and it looks as if it could become the biggest-selling Spanish single of all-time.

With the company beginning to build-up a successful roster of local artists as well, CBS expects its turnover to be up 40 percent this year over 1972.

ASKS CURB ON JAPAN IMPORT

AMSTERDAM — Philips of Eindhoven, one of the major European electrical equipment companies, has asked the Dutch government to restrict Japanese imports into Holland, according to Fockema Andrea, president of the Rotterdam Chamber of Commerce. The Dutch company may be forced to decrease production because of the high percentage of the market captured by the Japanese.

HITS OF THE WORLD

AUSTRALIA

(Courtesy of Go-Set)
SINGLES

- This Week**
- 1 YOU'RE SO VAIN—Carly Simon
 - 2 I'D LOVE YOU TO WANT ME—Lobo
 - 3 CROCODILE ROCK—Elton John
 - 4 I AM WOMAN—Helen Reddy
 - 5 NIGHTS IN WHITE SATIN—Moody Blues
 - 6 YOUR MAMA DON'T DANCE—Boothleg Family
 - 7 DREAMS ARE TEN A PENNY—Kincade
 - 8 I'VE GOT TO HAVE YOU—Carly Simon
 - 9 BEN—Michael Jackson
 - 10 SEPARATE WAYS—Elvis Presley

- This Month**
- 1 HOT AUGUST NIGHT—Neil Diamond (MCA)
 - 2 LIVING IN THE PAST—Jethro Tull (Reprise)
 - 3 SEVENTH SOJOURN—Moody Blues (Threshold)
 - 4 BLACK SABBATH, VOL. 4 (Vertigo)
 - 5 TOMMY—London Symphony Orchestra and Chamber Choir with Guest Artists (A&M)
 - 6 SLAYED—Slade (Polydor)
 - 7 NO SECRETS—Carly Simon (Elektra)
 - 8 CATCH BULL AT FOUR—Cat Stevens (Island)
 - 9 ANTICIPATION—Carly Simon (Elektra)

BANGKOK

(Courtesy of HSA Radio Bangkok)
SINGLES

- This Week**
- 1 DANIEL—Elton John
 - 2 PART OF THE UNION—Strawbs
 - 3 ROLL OVER BEETHOVEN—The Electric Light Orchestra
 - 4 SCHOOLGIRL NOTION—Janie & The Marlettes
 - 5 WHISKEY IN THE JAR—Thin Lizzy
 - 6 NEW YORK CITY—Tommy Leonetti
 - 7 TAKE ME HOME COUNTRY ROADS—Olivia Newton-John
 - 8 BLOCKBUSTER!—The Sweet
 - 9 THE LOVE IN YOUR EYES—Vicky Leandros
 - 10 YOU'RE SO VAIN—Carly Simon

BELGIUM-FLEMISH

(Courtesy of Humo)
SINGLES

- THIS WEEK**
- 1 BIANCA—*Freddie Breck (BASF)
 - 2 BLOCKBUSTER—The Sweet (RCA)
 - 3 CLAP YOUR HANDS—Bonnie St. Claire (Philips)
 - 4 LONG HAired LOVER—Little Jimmy Osmond (Polydor)
 - 5 VAN 'S MORGENS TOT 'S AVONDS—*Willy Sommers (Vogue)
 - 6 YOU'RE SO VAIN—Carly Simon (Elektra)
 - 7 YELLOW BOOMERANG—*Middle of the Road (RCA)
 - 8 DO YOU WANNA TOUCH ME—*Gary Glitter (Polydor)
 - 9 GO LIKE ELIJAH—*Chi Coltrane (CBS)
 - 10 DONNA—10CC (Decca)

- This Month**
- 1 UBERALLAUF DER WELT—Freddie Breck (BASF)
 - 2 ALOHA, FROM HAWAII—Elvis Presley (RCA)
 - 3 TOPS OF THE POPS—*Div. Artieston (Discobell)
 - 4 FOREVER AND EVER—*Demis Roussos (Philips)
 - 5 WHO DO WE THINK WE ARE—Deep Purple (EMI)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- This Week**
- 1 CUM ON FILL THE NOIZE—*Slade (Polydor) Barn (Chas Chandler)
 - 2 12TH OF NEVER—Donny Osmond (MGM) Frank (M. Curb/D. Costa)
 - 3 20TH CENTURY BOY—*T. Rex (EMI) Wizard (Tony Visconti)
 - 4 FEEL THE NEED IN ME—Detroit Emeralds (Janus) Carlin
 - 5 CINDY INCIDENTALLY—*Faces (Warner Bros.) Warner Bros. (Glyn Johns)
 - 6 HELLO HURRAY—Alice Cooper (Warner Bros.) Warner Bros. (Bob Ezrin)
 - 7 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic) Butterfield/Essex (Joel Dorn)
 - 8 GONNA MAKE YOU AN OFFER YOU CAN'T REFUSE—Jimmy Helms (Cube) Essex (John Worth)
 - 9 SYLVIA—Focus (Polydor)—Britico (Mike Vernon)
 - 10 BABY I LOVE YOU—*Dave Edmunds (Rockfield)—Carlin (Dave Edmunds)
 - 11 DOCTOR MY EYES—Jackson Five (Tama Motown) Lorna (Hal Davis)
 - 12 PART OF THE UNION—*Strawbs (A&M)—Hawkins (Strawbs)
 - 13 POWER TO ALL OUR FRIENDS—*Cliff Richard (EMI)—Big Secret (David MacKay)
 - 14 BLOCKBUSTER—*Sweet (RCA)—Chimichap/RAK (Phil Wainman)
 - 15 WHISKEY IN THE JAR—*Thin Lizzy (Decca)—Luddington House (Nick Tauber)

- 15 LOOKING THROUGH THE EYES OF LOVE—Partridge Family (Bell)—Screen Gems-Columbia (Wes Farrell)
- 16 PINBALL WIZARD/SEE ME FEEL ME—*New Seekers (Polydor) Fabulous/Essex (Michael Lloyd)
- 18 NICE ONE CYRIL—*Cockerel Chorus (Youngblood) Belwin-Mills/Guvnor/Miki Dallon (Martin Clarke)
- 19 HEART OF STONE—*Kenny (RAK) Mews (Bill Martin/ Phil Coulter)
- 20 NEVER NEVER NEVER—Shirley Bassey (United Artists) Southern (Neal Rogers)
- 21 STEP INTO A DREAM—*White Plains (Deram) Cookaway (R. Cook/R. Greenaway)
- 22 DO YOU WANNA TOUCH ME (OH YEAH!)—*Gary Glitter (Bell)—Leeds (Mike Leander)
- 23 WHY CAN'T WE LIVE TOGETHER—Timmy Thomas (Mojo) Southern (Timmy Thomas)
- 24 THAT'S WHEN THE MUSIC TAKES ME—Neil Sedaka (RCA) Kirshner/Warner Bros. (N. Sedaka)
- 25 SUPERSTITION—Stevie Wonder (Tama/Motown)—Jobete/Carlin (Stevie Wonder)
- 26 TAKE ME HOME COUNTRY ROADS—*Olivia Newton-John (Pye)—ATV Music (John Farrar)
- 27 LOOK OF LOVE—Gladys Knight & the Pips (Tama/ Motown) Screen Gems-Columbia (Norman Whitfield)
- 28 LOVE TRAIN—O'Jays (CBS) Gamble-Huff/Carlin (Gamble-Huff)
- 29 LONG HAired LOVER FROM LIVERPOOL—Little Jimmy Osmond (MGM)—KPM (Mike Curb/Perry Botkin)
- 30 GET DOWN—*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills)
- 31 PYJAMARAMA—*Roxy Music (Island) EG Music (John Anthony)
- 32 TIE A YELLOW RIBBON—Dawn (Bell) Five Arts (Dave Appel/ Tokens)
- 33 BY THE DEVIL—*Blue Mink (EMI) Big Secret (Blue Mink)
- 34 TAKE ME GIRL I'M READY—*Jr. Walker & the All Stars (Tama/ Motown)—Jobete/Carlin (Johnny Bristol)
- 35 ROLL OVER BEETHOVEN—*Electric Light Orchestra (Harvest)—Jewel (Jeff Lynne)
- 36 HOCUS POCUS—Focus (Polydor)—Radio Tele (Mike Vernon)
- 37 HEAVEN IS MY WOMAN—*Val Doonican (Philips) Famous/Chappell (John Franz)
- 38 WHY—Donny Osmond (MGM)—Debmar (Mike Curb/ Don Costa)
- 39 CRAZY—*Mud (RAK) Chinnichap/ RAK (M. Chin/M. Chaplin)
- 40 BIG SEVEN—*Judge Dread (Big Shot)—Bush (Sinclair/Bryan/ Shrowder)
- 41 DANIEL—*Elton John (DJM)—DJM (Gus Dudgeon)
- 42 CALIFORNIA SAGA—Beach Boys (Reprise) Carlin (Beach Boys)
- 43 YOU'RE SO VAIN—Carly Simon (Elektra)—Essex (Richard Perry)
- 44 IF IT WASN'T FOR THE REASON THAT I LOVE YOU—*Miki Anthony (Bell)—Cookaway (R. Cook/R. Greenaway)
- 45 REELIN' & ROCKIN'—Chuck Berry (Chess)—Jewel (Esmond Edwards)
- 46 HELP ME MAKE IT THROUGH THE NIGHT—Gladys Knight & The Pips (Tama/Motown)—KPM (Johnny Bristol)
- 47 BREAK UP TO MAKE UP—Stylistics (Avco)—Gamble-Huff/ Carlin (Thom Bell)
- 48 WISHING WELL—*Free (Island)—Free
- 49 ALL BECAUSE OF YOU—*Geordie (EMI)—Red Bus (E. Elias/R. Danova/Jane Goldcrown)
- 50 PAPER PLANE—*Status Quo (Vertigo)—Valley (Status Quo)

- This Month**
- 1 NOUVELLES CHANSONS—*George Brassens (Philips)
 - 2 LES MATINS D'HIVER—*Gerard Lenorman (CBS)
 - 3 WHO DO WE THINK WE ARE—Deep Purple (Pathe-Marconi)
 - 4 A L'OLYMPIA—*Alan Stivell (Philips)
 - 5 THIERRY CHANTE...—*Thierry Le Luron (Pathe-Marconi)
 - 6 COMME L'OISEAU—*Michel Fugain & Le Big Bazar (CBS)
 - 7 LE LAC MAJEUR—*Mort Shuman (Philips)
 - 8 MAXIME LE FORRESTIER—*Maxime Le Forrestier (Polydor)
 - 9 C'EST MA PRIERE—*Mike Brant (CBS)
 - 10 MEDDLER—Pink Floyd (Pathe-Marconi)

HONG KONG

(Courtesy of Radio Hong Kong)
SINGLES

- This Week**
- 1 I WON'T LAST A DAY WITHOUT YOU—The Carpenters (A&M)
 - 2 YOU'RE SO VAIN—Carly Simon (Elektra)
 - 3 RELAY—The Who (Polydor)
 - 4 SWEET SURRENDER—Bread (Elektra)
 - 5 DREIDEL—Don McLean (U-A)
 - 6 ALIVE—The Bee Gees (Polydor)
 - 7 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (Mums)
 - 8 I NEVER SAID GOODBYE—Engelbert Humperdinck (Decca)
 - 9 MAGIC WOMAN TOUCH—The Hollies (Parlophone)
 - 10 A BRAND NEW SONG—Cliff Richard (Columbia)

JAPAN

(Courtesy: Music Labo, Inc.)
SINGLES

- This Week**
- 1 GAKUSEIGAI NO KISSATEN—*Garo (Mashroom)—Alfa
 - 2 ONNA NO MICHI—*Shiro Miya, Pinkara Trio (Columbia)—Daichi, Nichion
 - 3 ONNA NO NEGAI—*Shiro Miya, Pinkara Trio (Columbia)—Daichi
 - 4 CHUGAKU SAN-NEN SEI—*Masako Mori (Minoruphone)—Tokyo
 - 5 ANATA NO TOMOSHIBI—*Hiroshi Itsuki (Minoruphone)—Watanabe
 - 6 FUTARI NO NICHYUUBI—*Mari Amachi (CBS/Sony)—Watanabe
 - 7 HINAGESHI NO HANA—*Agnes Chan (Warner)—Watanabe
 - 8 KASSAI—*Naomi Chiaki (Columbia)—Kaientai
 - 9 ONNANOKO NANDAMON—*Megumi Asaoka (Victor)—J&K
 - 10 SOSHUN NO MINATO—*Saori Minami (CBS/Sony)—Nichion

MEXICO

(Courtesy of Radio Mil)
SINGLES

- This Week**
- 1 VOLVER, VOLVER—Vicente Fernandez (CBS)
 - 2 RIO REBELDE—Julio Iglesias (Polydor)
 - 3 BEN (Benjamin)—Michael Jackson (Tama Motown)
 - 4 I'D LOVE YOU TO WANT ME (Te amo necesariamente)—Lobo (Philips)
 - 5 CLAIR (Inocente)—Gilbert O'Sullivan (London)
 - 6 BEAUTIFUL SUNDAY (Domingo maravilloso)—Daniel Boone (Musart)
 - 7 ALONE AGAIN (Solo otra vez)—Gilbert O'Sullivan (London)
 - 8 MI SEGUNDO AMOR—Victor Yturbe "Piruli" (Philips)
 - 9 WHY CAN'T WE LIVE TOGETHER (por que no hay convivencia)—Timmy Thomas (Glades)
 - 10 SIN TU AMOR—Yndio (Philips)

MALAYSIA

(Courtesy of Rediffusion, Malaysia)
SINGLES

- This Week**
- 1 CROCODILE ROCK—Elton John (DJM)
 - 2 BRAND NEW SONG—Cliff Richard (EMI)
 - 3 DON'T EXPECT ME TO BE YOUR FRIEND—Lobo (Big Tree)
 - 4 YOU'RE SO VAIN—Carly Simon (Elektra)
 - 5 LOOKIN' THRU' THE EYES OF LOVE—Partridge Family (Bell)

- 6 EVERYBODY LOVES A LOVE SONG—Mac Davis (CBS)
- 7 HI, HI, HI—Wings (Apple)
- 8 OH BABE WHAT WOULD YOU SAY—Hurricane Smith (Capitol)
- 9 PEACEFUL, EASY FEELING—Eagles (Asylum)
- 10 SEPARATE WAYS—Elvis Presley (RCA)

SINGAPORE

(Courtesy of Rediffusion, Singapore)
SINGLES

- This Week**
- 1 BLOCKBUSTER—The Sweet (RCA)
 - 2 ME AND MRS. JONES—Billy Paul (Philadelphia Int.)
 - 3 YOU'RE SO VAIN—Carly Simon (Elektra)
 - 4 JAMBALAYA—Blue Ridge Rangers (Fantasy)
 - 5 DANIEL—Elton John (DJM)
 - 6 AVENUES AND ALLEYWAYS—Tony Christie (MCA)
 - 7 SUPERSTITION—Stevie Wonder (Tama)
 - 8 DON'T EXPECT ME TO BE YOUR FRIEND—Lobo (Philips)
 - 9 REELING AND ROCKING—Chuck Berry (Chess)
 - 10 I'D LOVE YOU TO WANT ME—Lobo (Philips)

SOUTH AFRICA

(Courtesy of Springbok Radio)
SINGLES

- This Week**
- 1 I DON'T WANNA PLAY HOUSE—Barbara Ray (Teal)—Clan Music
 - 2 WOMAN (BEAUTIFUL WOMAN)—Don Gibson (E.M.I.)—Acuff-Rose
 - 3 I'D LOVE YOU TO WANT ME—Lobo (Trutone)—Laetec
 - 4 WE BELIEVE IN TOMORROW—Freddie Breck (Brigadiers)—Brigadiers Music
 - 5 DREAMS ARE TEN A PENNY—Kincade (Teal)—Gannet Music
 - 6 YOU'RE SO VAIN—Carly Simon (Teal)—Copyright Control
 - 7 HOME ISN'T HOME ANYMORE—*Alan Garrity (Gallo)—Francis Day
 - 8 YOU'LL ALWAYS BE A FRIEND—Hot

- Chocolate (E.M.I.)—Francis Day
- 9 CROCODILE ROCK—Elton John (Teal)—Dick James Music
- 10 I NEED YOUR LOVE—Letta Mbulu (Teal)—Semenya Music

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 RING, RING (BARA DU SLOG EN SIGNAL)—*Bjorn & Benny, Agnetha & Annifrid (Polar)
 - 5 CROCODILE ROCK—Elton John (DJM)
 - 6 FLAMINGOKVINTETTEN III (LP)—*Flamingokvintetten (Flam)
 - 7 MEXICO—Les Humphries Singers (Decca)
 - 8 FELIZ NAVIDAD—Jose Feliciano (RCA)
 - 9 HI HI HI—Wings (Apple)
 - 10 SOFIA DANSAR GO-GO—*Stefan Ruden (Sonet)

WEST GERMANY

(Courtesy of Musikmarkt)

- This Week**
- 1 BLOCK BUSTER!—The Sweet (RCA Victor)
 - 2 MAMA LOO—The Les Humphries Singers (Decca)
 - 3 CROCODILE ROCK—Elton John (DJM)
 - 4 CRAZY HORSES—The Osmonds (MGM)
 - 5 DER JUNGE MIT DER MUNDHARMONIKA—Bernd Cluver (Hansa)
 - 6 ICH WUNSCH' MIR 'NE KLEINE MIEZEKATZE—Wums Gesang (Ariola)
 - 7 BIANCA—Freddie Breck (BASF/Cornet)
 - 8 SOLID GOLD—EASY ACTION—T. Rex (Ariola)
 - 9 YOU'RE SO VAIN—Carly Simon (Elektra)
 - 10 DREAMS ARE TEN A PENNY—Kincade (Penny Farthing)



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Polydor's Fruin Hits Trade on Incentives

LONDON—The failure of the music industry, on both sides of the counter, to reward efficiency and to endeavor to attract "people who are articulate and intelligent," was strongly criticized in a hard-hitting speech by John Fruin, managing director of Polydor, at the Annual Trade Conference organized by the Gramophone Record Retailers' Conference.

Speaking on "The Pitfalls of Progress," Fruin commented, "In the days before very fierce competition in the U.K. there was a great mystique surrounding the music business. The people who were in it jealously guarded it and did not communicate with the outside world or even very much between themselves."

The result was that the record business fell behind other areas of the leisure industry and that a "pitiful" sum of money was spent each year on records, especially in relation to the amount of publicity given.

"We ought to be ashamed of ourselves or at least far, far from complacent. So, if we assume we have to attack the customer, just like all other leisure industries do, then we must have the people who can do so."

But, he pointed out, training schemes within the industry were haphazard and on the retail side were nonexistent until first EMI and then the Music Trades Association started to organize them. Even efforts to poach personnel from outside the industry had been a failure for many years, and still often were.

Fruin described salaries as "generally rotten" and the standard of service in a retail establishment of any kind was "terrible."

"The service from a lot of manufacturer areas is likewise rotten and the level of managerial competence within companies is more often than not amateurish compared with other industries," he claimed.

Refuting the old suggestion that small profit margins made it impossible to afford to pay salaries which would attract the cream of retail and manufacturing talent, Fruin said, "Sales volume takes care of nearly all problems . . . and you will only get volume by employing staff able to cope with and understand a job—and to do that you have to pay them and give them incentives."

"There's a very simple philosophy which has been ignored by our industry too long. Because there is a glamor element in working in this business, we have played on it and lost efficiency accordingly. I know the people who learned this lesson because their staff turnover is less than the average and their sterling turnover is way above the average."

"If somebody working for you is doing a great job, then it's worth asking how much it would cost to hire a person from outside to do the job equally well. If the answer is more—then pay him more money."

"Let's paint it on the wall, in big letters—one of the pitfalls of our business is that we don't do enough to attract people into it."

Berandol Is Bought By 3

TORONTO — Berandol Music has been purchased from the Twa family by Ralph Cruickshank, Coleen Clark and Mary Plumley.

Berandol is the largest publisher of serious contemporary Canadian music, including works by Healey Willan, Harry Somers and R. Murray Schafer. The company was formed in 1959 as BMI Canada's publishing arm. Andy Twa bought it from BMI when the organization decided to cease publishing. In the past two years, the company has become increasingly active in the pop field, and is now actively involved in management, publishing and recording of several Canadian songwriters/artists including Joe Probst. Berandol plans to launch its own record label in the near future.

Berandol officers are Ralph Cruickshank, president and general manager; Coleen Clark, vice president and administration; and Mary Plumley, vice president production.

Berandol's major policy will continue to be the publication and promotion of Canadian music with a heavy emphasis on the promotion of Canadian music internationally, especially in the U.S.

Audio Visual Boom Mid '70's

HAMBURG—In a survey conducted by the Swiss Prognos AG firm, it has been revealed that by the mid-seventies audio visual media will reach a boom motivated by education. The growth rates then will average 45 percent. By the end of the decade the West German outlet for av hardware

Promo of Hook Disk

LONDON—CBS has created a special promotion version of the current Dr. Hook single, "Cover of Rolling Stone" by remastering the original. It is titled, "Cover of Radio Times."

The original single was banned by the BBC because of advertising content. CBS says it was thought that it might be fun to make a version purely for promotion, "with the offending magazine title replaced by that of a non-profit making publication."

To make the single, the words "Radio Times" had to be dubbed-in

19 times. Artists are billed as Dr. Hook and Friends. However, a BBC spokesman said that the single would still not be played. "It still advertises a publication. It makes no difference if it is a BBC publication."

Neither would the BBC consider playing a record that was not commercially available. "We only play material that the public can go out and buy," said the spokesman.

*The Radio Times is the BBC's official radio and TV program weekly magazine.

VIDCA '73 to Hold Market in Cannes

CANNES — VIDCA '73, the third International Market for Videocassette and Videodisc Programs and Equipment, will be held at the Palais des Festivals here from September 28 to October 3.

The event will have roughly the same format as in previous years. All the major manufacturers of CTV equipment — videocassette

ad videodisc—are expected to exhibit at this year's VIDCA and will be demonstrating the various technical advances that have been made with their respective systems during the past 12 months. The software market will be the biggest ever and producers, editors and software duplicators are expected to bring a large selection of programs covering all topics to Cannes.

Special emphasis will be placed at this year's conference on the problems being encountered by users of cartridge TV systems. Large numbers of users are expected to be at VIDCA to attend study sessions led by audiovisual experts.

Last year's VIDCA was attended by over 1,000 delegates from 32 countries.

In Memory of Dr. Haley Bell

President & Founder,
WCHB-WCHD-FM,
Detroit

*A good friend and a true
pioneer in black radio, we shall
all miss him but never forget him.*

Berry Gordy

Latin Music

Latin Scene

NEW YORK

An authoritative source tells us that he would like to see a crack-down on certain radio stations here, as well as in Miami and Puerto Rico, which place a variety of demands on manufacturers to have their respective product receive airplay. Pressures range, he said, from outright payola to promotion buys. . . . **La Lupe** (Tico) will be appearing on the **Dick Cavette Show** May 17. The fiery songstress has also recorded a **Paul Simon** composition on Roulette Records. . . . **Ralph Lew**, a&r director of Mericana Records tells us that the group **Latin Dimensions** have been selling well on all markets. . . . **Camillio Sesto's** single "Amor Amar" has been receiving good airplay nationally. The cut is from the album "Todo Un Hombre." . . . **Larry Harlow's** rock opera "Hommy," scheduled for Carnegie Hall March 29, will feature **Celia Cruz**, **Cheo Feliciano**, **Johnny Pacheco**, **Justo Betancourt**, **Pete (Conde) Rodriguez**, **Adalberto Santiago**, **Henry Alvarez**, and **Junior Gonzales**, who will play Hommy.

Bobby Marin of UA-Latino tells us that the company is contemplating expanding its promotional activities in Puerto Rico. . . . **Ismael Rivera** (Alegre) is on a ten day tour of Peru. . . . **Joe Cain**, managing director of Tico/Alegre Records has just finished producing **Tito Puente's** latest album, "Tito Puente and Concert Orchestra." Upcoming projects for Cain include LP's by **Joe Cuba** and **Vincencio Valdes**. . . . **Paul New** has recorded the single "Ballad of Roberto Clemente" for Three B's Record's. It is hoped to merchan-

dise the song through major league baseball clubs as well as retail outlets. New said that he will donate any profits from the record to the Nicaraguan relief fund.

Jazz Interactions, in an effort to promote interest in latin jazz will present **Ray Barretto** and his "Que Viva La Musica" Latin Band and the **Eddie "Lock-Jaw" Davis Quartet** at the Village Gate March 26. . . . **Mongo Santamaria**, returning from an engagement at the Playboy Plaza Hotel in Miami, has been playing at Kenny's Castaways here. . . . **Javier Vasquez'** first album on Alegre is scheduled for late Spring. . . . **Miriam Vazquez** (no relation) has been named project coordinator, artist and press relations, at Tico/Alegre Records. . . . **Jean Kaplow**, executive director of NARAS' chapter here, tells us that more and more Latin artists are expressing an interest in joining the association. She said that plans are in the works to introduce a Latin category in next year's Grammy presentations. . . . Alegre Records is backing the LP "Cabrerita y sus ideas" with a major promotion campaign.

Caytronics artist **Sandro** had concert dates at the Warren Theater, San Francisco Saturday (17) and at the Sports Arena, Los Angeles Sunday (18). Sandro's film "De Un Capricho" is being presented in both cities as well. . . . Mericana Records has signed Puerto Rican artists **Trio Borinquen**, **Carlos Camacho** and **La Guinot**. The label will release product by the new acts shortly. . . . **Los Dinners** have signed with Caytronics Records. The label has released their "Los Cahupamaros."

JIM MELANSON

SANTO DOMINGO

Dominican group **Felix y los Magos** (Borinquen) had dates at the Happy Hills Casino in New York. They were signed into the club by booking agent **Alvarito Ortiz**. The group, awarded a trophy for the Latin band with the greatest amount of records sold in 1972, also has offers to play in Madrid during the Las Mercedes Festival in September. . . . The first Caribbean Song Festival is being organized by producer **Rafael Diaz Gutierrez**. The festival will take place in New York, with performers coming from Puerto Rico, Cuba (exiles) and the Dominican Republic. . . . The Pro-Arte cultural society presented the Argentinian guitar quartet **Martinez Zarate** at the Bellas Artes Theater. The quartet has recorded an album.

Dominican singer **Yasmin Obijo** has recorded her first album on the Montilla label. . . . Puerto Rican recording artist **Gloria Mirabal** (Musart) played the El Mirador nightclub and was contracted for the "Alta Tension" television show on channel 7. . . . New Dominican singer **Raul Grisanty** has released his first single "Toda Pasa"/"Llego La Primavera" on Impacto Records. . . . **AMUCABA** (The Association of Musicians and Singers) has announced that Santo Domingo will host the III Inter-American Popular Song Festival. Italian publicist **Guglielmo Santilli**, president of Publicidad Silvio Santos of Sao Paulo, Brazil, is organizing the event. . . . **Jose Lacay** (World), winner of the V Dominican Song Festival, has been booked at the Great End Club in San Juan, Puerto Rico. . . . Puerto Rican singer **Papo Roman** is booked for the El Mirador.

Dominican recording artist **Rhina Ramirez** (UA-Latino) is in Mexico on a three month sojourn for nightclub, theater and television presentations. While there she will also record an album of Mexican compositions. . . . Singer **Primitivo Santos** has released his third album on Montilla Records. . . . **Johnny Ventura** (Kubaney), Dominican Latin-pop singer, appeared at the Havana-San Juan nightclub in New York. He followed the appearance with a tour of Miami, Venezuela and Puerto Rico.

The West Side Record Company of New York has awarded **Yovito Cabrera** a gold disk for his recording and composition "La Carne Lo Mato." This recording is prohibited here by the National Commission of Public Shows for its erotic insinuations. Cabrera has released a new album entitled "Catinina." . . . Spanish singer **Manolo Galvin's** "Porque Te Quiero" (Pronto) is advertised at the Musicalia record store.

FRAN JORGE

MIAMI

Modiner Records' vice president **Jaime Monserrat** is issuing an all-merengue LP by **Rafael Mancebo**. . . . Channel 47 in New York presented its Hit Parade Best Orchestra of 1972 award to **Johnny Ventura** (Mate). . . . **Alberto (Sabor) Linares** is having his new salsa album released this week on Audio Latino. . . . Reports say that the recent promotion campaign for **Marco Antonio Muniz** (Arcano) was a big success. Muniz visited all the local radio stations as well as many of the local retailers in promoting his latest LP. He also appeared at the Montmatre. . . . Musart Records has two new albums on the local scene by **Cesar Acosta** and **Carlos Lico**.

Alejandro Salvidar, general manager of Peerless in Mexico, is due here next week to discuss promotion campaigns in the U.S. . . . **Mongo Santamaria's** performances at the Playboy Plaza Hotel here brought out many of the local trade and radio personalities. . . . **Mario Ruiz**, radio station WQBA's

music director, said that the station is now programming music from 9 A.M. to 9 P.M. on Sundays. . . . Gema Records has released a new disk by **Susie Ramos**. . . . Aro Records is having success with **Ruby Hernandez'** "Mama Samba." . . . **Porfi Jimenez** (Velvet) is recording a new album in Venezuela. . . . Reports have it that the new LP by **Conjunto Universal** is being snapped up as fast as Velvet Records can get it out. . . . **Tipica 73** (Inca) has a dance

date here March 24. . . . **Ray Barretto** (Fania) will be here April 6. . . . More versions of "Last Tango in Paris" continue to pour into the area. The first version was by **Mongo Santamaria** (Vaya), and now comes one by **Tito Puente** (Tico) and one by a local rock group, **The Antiques** (Funny). . . . Music at radio station WCMQ is picked by a committee of three disk jockeys and owner-general manager **Herb Dolgoff**.

ART (ARTURO) KAPPER



VAYA RECORDS' artist Mongo Santamaria, seated right, is joined at the Playboy Plaza Hotel, Miami, by, left to right, Mario Ruiz, music director of radio station WQBA, Enrique de la Maza, copy chief, WQBA, Pedro de Pool, standing left, program director, WCMQ, and Billboard correspondent Art Kapper. The occasion was the opening night of Santamaria's show at the hotel.

Dominicans Seeking Govt. Action Against Pirates

• Continued from page 1

produced records without license. They said that the pirated product is being sold locally at "advertised stores" and at a substantially low price.

The company executives also announced at the conference that four foreign record firms have plans of setting up production facilities here. They said that the firms have headquarters in Miami, New York and Venezuela. The firms, claiming that records produced locally are of an inferior quality, are taking steps to obtain operating licenses and government loans.

Local manufacturers have asked

for government protection against foreign companies getting footholds here. They state that the foreign companies, if put into operation, would monopolize the record market by using false pretenses concerning the poor quality of local product.

Dominican producers have affirmed that the quality of records produced here are high. They state that all product undergoes a strict supervision and control by the companies they represent. Also, originals are produced of 45 recordings by Dominican authors and artists, using "vinilite," material imported from Australia and several European and American countries.

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Billboard Hot Latin LP's

Billboard SPECIAL SURVEY
For Week Ending 3/24/74

IN CHICAGO

- | | | | |
|----|---------------------------------------------------------------|----|-----------------------------------------------------------------------------|
| 1 | JULIO IGLESIAS
Alhambra AL-10 | 11 | EN ESPANOL
Vikki Carr, Columbia KC 31470 |
| 2 | LA HIJA DE NADIE
Yolanda Del Rio, Arcano DXL 3202 | 12 | EL GUSTO ES SUYO
Augustine Ramirez & Freddy Martinez, Zараpe 1070 |
| 3 | ORGANO MELODICO, Vol 15
Juan Torres, Musart | 13 | SIMPLEMENTE
Joe Bravo, Zараpe 1067 |
| 4 | EL AUSENTE
Jose Miguel Class, Neliz MLP 2636 | 14 | LOS AMANTES DE RAFAEL
Rafael, U.A. Latino 31072 |
| 5 | Y VOLVERE
Los Angeles Negros, Parnaso 1070 | 15 | QUE IRONIA
Los Muecas, Caytronics 1351 |
| 6 | SUNNY & THE SUNLINERS
Keyloc 3017 | 16 | SUFRIR
Rodolfo, Fuentes 3143 |
| 7 | PORQUE
Les Baby, Peerless 1609 | 17 | DON GOYO
Gran Combo, West Side 002 |
| 8 | ARRIBA HEUNTITAN
Vicente Fernandez, Caytronics 1333 | 18 | COQE
Sound Triangle 7773 |
| 9 | HITS OF 1972
Ramon Ayala, Tex Mex 7004 | 19 | TE TRAIGO ESTAS FLORES
Freddy Martinez, Freddy 1004 |
| 10 | PURO NORTE, Vol 2
Lucha Villa, Musart 1574 | 20 | NO TENGO DINERO
Cornelio Reyna, CR 5025 |

IN LOS ANGELES

- | | | | |
|----|---------------------------------------------------------------|----|---------------------------------------------------------------------------------|
| 1 | COQE
Sound Triangle 7773 | 11 | QUE IRONIA
Los Muecas, Caytronics 1351 |
| 2 | JULIO IGLESIAS
Alhambra AL-10 | 12 | CON MARIACHI
Estela Nunez RCA MHS 1938 |
| 3 | ARRIBA HEUNTITAN
Vicente Fernandez, Caytronics 1333 | 13 | CON TU ADIOS
Los Freddy's, Echo 25073 |
| 4 | NO TENGO DINERO
Juan Gabriel, Arcano 3023 | 14 | DON GOYO
Cran Combo, West Side 002 |
| 5 | TE TRAIGO ESTAS FLORES
Freddy Martinez, Freddy 1004 | 15 | HITS OF 1972
RAMON AYALA, Tex Mex 7004 |
| 6 | PURO NORTE, Vol 2
Lucha Villa, Musart 1574 | 16 | GERALDO REYES
Caytronics 1319 |
| 7 | ORGANO MELODICO, Vol 15
Juan Torres, Musart | 17 | AQUI ESTA OTRA VEZ EL AMO Y SENOR
Cornelio Reyna, CR 5025 |
| 8 | PORQUE
Los Babys, Peerless 1609 | 18 | LOS GRADUADOS
Zeida 3304 |
| 9 | LA HIJA DE NADIE
Yolanda Del Rio, Arcano DXL 3292 | 19 | FELICIDAD NI TEACER AMOR EN PUERTA VALLARTA
Victor Yturba, Miami 6056 |
| 10 | COEDICION
Victor Yturba, Miami 6043 | 20 | EN ESPANOL
Vikki Carr, Columbia KC 31470 |

Billboard's Fifth Annual No. 1/Trendsetter Awards

The Los Angeles office of Billboard Magazine presented its fifth annual Number One/Trendsetter Awards at an informal gathering atop the Continental Hyatt House on March 8. The presentation, deftly em-

ceed by KMPC-AM's inimitable Gary Owens, was attended by more than 100 music industry notables. Technical assistance was provided by Modern Musical Services of Los Angeles.



ACCEPTING THEIR No. 1 Award for Top Singles of 1972 by a Duo or Group is Elektra recording artists Bread. Standing from left to right: Larry Knechtel, Mike Botts, Shirley Ladd (Billboard account executive), David Gates, James Griffin and Gary Owens.



BOB GREENBURG, National Assistant Promotion Manager at Warner Bros. Records, accepts the Billboard No. 1 Award for the Top New Singles Artist of 1972 on behalf of the group America. Greenburg also accepted Neil Young's No. 1 Award for the Top Popular Album of 1972.



BILLY PRESTON, A&M recording artist, accepts his No. 1 Award for the Top Single, Instrumentalist, of 1972.



DAN DAVIS, director of creative services at Capitol Records, accepts the Billboard No. 1 Award for the Top Country Single, "My Hang-Up Is You," on behalf of Freddie Hart. Davis also accepted on behalf of Blue Book, BMI, named Top Country Publisher of 1972.



ACCEPTING BILLBOARD'S Trendsetter Award on behalf of Cartrivision for introducing cartridge television to the American consumer market with aggressive merchandising programs in large retail operations is Cartrivision's Don Johnston, vice president of marketing.



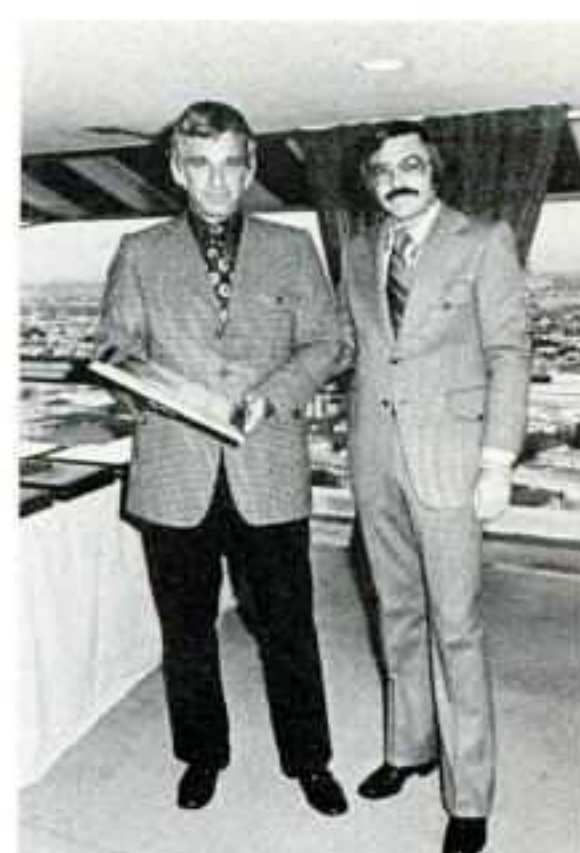
ACCEPTING BILLBOARD'S Trendsetter Award on behalf of Berry Gordy for being the catalyst sparking the filming of "Lady Sings the Blues," and moving his Motown Records company into the film medium with a story of social significance is Motown's vice president of creative, Miss Suzanne DePasse is nominated for an Academy Award for best original screenplay on "Lady Sings the Blues."



DENNIS ST. JOHN of Ken Fritz Management accepts two No. 1 Awards on behalf of Neil Diamond, one naming Neil Diamond the Top Easy Listening Artist of 1972, the other for the Top Easy Listening Single, "Song Sung Blue."



MIKE CURB, president of MGM Records, accepts the Billboard No. 1 Award naming himself and Don Costa the Top Producers of 1972.



MARV HELFER, vice president of artist relations at ABC Records, accepts the Billboard Trendsetter Award on behalf of Impulse Records for becoming the first American company to release all its new titles in quadrasonic sound, thus promoting this new medium.



ELEKTRA'S West Coast manager, Bill Harvey, accepts the Billboard Trendsetter Award on behalf of Harry Chapin, for devising a storytelling style of songwriting with a narrative impact rare to popular music.



SCREEN GEMS' Danny Davis, vice president in charge of promotion, accepts the Billboard No. 1 Award on behalf of Screen Gems/Columbia, BMI, for the Top Easy Listening Publisher of 1972.



ROBERT GORDY, vice president of Motown Records, accepts two Billboard No. 1 Awards on behalf of Michael Jackson, who tied with Al Green for Top Singles Artist and Top Singles by a Male Vocalist for 1972. Gordy also accepted two No. 1 Awards on behalf of Jobete Music, ASCAP/BMI, for the Top Publisher and Top Soul Publisher of 1972.



BOB FEAD, vice president and general manager of A&M Records, accepts three of four awards presented to A&M and Ode Records artists—Cat Stevens, Quincy Jones, and the Trendsetter Award for Cheech and Chong. Here Fead accepts the No. 1 Award on behalf of Quincy Jones for the Top Jazz Album of 1972.



ONE OF THE VIPs attending the Awards presentation, Claude Nobs, the Director of the Montreux Jazz Festival, speaks to the gathering and expresses his hopes that jazz, both here and abroad, will unite in the very near future.

Pop Picks

BREAD—The Best Of, Elektra EKS-75056. The soft sound of this band in the studio is presented collectively in what looms as a valid compilation of a stylistic pace-making act. David Gates' lead voice carries the melodies with a gentleness which is symbolic of the soft rock school of pop music. His associates, Mike Botts, James Griffin and Larry Knechtel, are a tight sounding support attack. This is their sixth LP.

Best cuts: "Make It With You," "Baby I'm-A Want You," "It Don't Matter To Me."

Dealers: this is a blockbuster act with appeal in the teen and over 25 age groups. Striking black and white cover will draw attention if displayed.

LEE MICHAELS—Live, A&M SP 3518. Organist is captured in his "former" hard, hard rock format, with his trio exploding with energy music. In a sense, this is the "old" Michaels formula with which he started out and then moved into softer sounds. The two-disk set reflects the contemporary formula for building tensions and releases in rock music. Michaels has moved to Columbia, leaving this fond fare well for A&M.

Best cuts: "My Lady," "Rock Me Baby," "Day Of Change."

Dealers: Michaels has a hard rock following which will probably respond to this LP providing they know it's available.

THE FIFTH DIMENSION—Living Together, Growing Together, BELL 1116. The title of this LP aptly describes the way things have been for this group over the past eight years. They have really grown musically and this LP provides a broad canvas for their musical interests individually and collectively. The music is a potpourri which comes off effectively because we are treated to powerful solo readings and rich textured harmonic blendings. Each track is a different experience of commanding intensity.

Best cuts: "The Riverwitch," "Day By Day," "Let Me Be Lonely," "Woyaya."

Dealers: high powered pop material with the excitement of their in-person appearances.

IT'S A BEAUTIFUL DAY, Today, Columbia CT 32181. It's A Beautiful Day have been on the rock scene for some time now and always seem to have been just a hair away from the super album always predicted for them. This may be the set that will establish them as one of America's top groups. Members alternate on vocals and lead and harmony blend perfectly as do the instruments, especially the electric violin which has been a group trademark and which they helped to pioneer in rock. Good mixture of original material and already well known cuts.

Best cuts: "Ain't That Lovin' You Baby," "Down On The Bayou," "Burning Low."

Dealers: Band tours frequently.

WAYNE NEWTON, While We're Still Young, Chelsea CHE 1006 (RCA). Basically ballads, with some narration and rich orchestral backings. Best cuts: "A Song For You," "Don't Wait On Me Baby," "Help Me Help You."

TERRY REID, River, Atlantic SD 7259. A lyrical and highly personal LP. Willie Bobo's drumming adds spacey extra dimension to the title cut.

NRBQ, Workshop, Kama Sutra KSBS 2065 (Buddah). Solid set from rock band that has been around several years. Best cuts: "C'mon If You're Comin'," "Mona."

JOHN HURLEY, Children's Dreams, Bell 1114. One of Nashville's strongest writing teams, Hurley and Ronnie Wilkins, with another of their thoroughly professional progressive country-pop sets. Best cuts: "Wailin' And Moanin'," "Tied Down."

Country Picks

DANNY DAVIS—Travelin', RCA-APDI-0034. Every album Davis does is extraordinarily good, and this ranks with the top. As the title suggests, the songs deal primarily with motion and travel, but his arrangements (by Bill McElhiney) give even the familiar tunes new life. It's another balanced combination of lively music.

Best cuts: "Are You Sincere," "If You Leave Me Tonight I'll Cry."

Jazz Picks

MILT JACKSON—Sunflower, CTI 6024. Jackson's delicacy is surrounded by some strong commercial names and their individual sounds create a funky surrounding for his mallet efforts. Pianist Herbie Hancock is less wildly avant-gardish; Billy Cobham is full of organization on drums and trumpeter Freddie Hubbard is opening expressive, albeit melodically fulfilling. The tempos are down and full of romance.

Best cuts: "What Are You Doing The Rest Of Your Life?," "Sunflower."

Dealers: Jackson generally works with the MJQ and has loads of other LPs out under his own name.

RUSTY BRYANT—Friday Night Funk For Saturday Night Brothers, Prestige PR 10053. This is jazz right down the middle of the commercial alley. It is alive, gutsy, earthy, flirtatious, sensuous, and executed with verve and great care. This is the

Soul Picks

BRIGHTER SIDE OF DARKNESS—Love Jones, 20th Century T-405. Don't be too quick to compare this group to others in the bubblegum soul market for they appear to be a bit different in that lyrically their material is more convincing. Excellent

THE NEW SEEKERS, The History Of The New Seekers, Verve, MV 5095 (MGM). One of the most consistently popular groups on the pop scene today and one that appeals to fans from the rock concert to night clubs scores well on this set of their great hits. LP pushed through the fine vocals, both lead and harmony with which the group has become associated, and the fact that the set is live adds dimension to what otherwise might simply be a greatest hits set.

Best cuts: "What Have They Done To My Song, Ma," "I'd Love To Teach The World To Sing."

Dealers: Group appeals to rock and MOR fans and should be displayed in these areas.

KENNY ROGERS AND THE FIRST EDITION, Rollin', Jolly Rogers, JR 5003 (MGM). One of the few groups who have made it big on record, TV and on the rock concert and night club scenes, and this LP offers some indication why. Group is extremely versatile, with all capable of singing lead. Band is also able to adapt well to others material, sounding like the original yet still making the song their own.

Best cuts: "The Long And Winding Road," "Get Back," "Morning Has Broken."

Dealers: Band appears on TV and frequently in concert and appeals to wide variety of buyers.

DAWN, Tuneweaving, Bell 1112. Fast-rising chart success of the single "Tie A Yellow Ribbon 'Round The Old Oak Tree'" will spark strong carryover for the LP featuring this cut. Characteristically full, pop honed productions by the trio.

Best cuts: "Tie A Yellow Ribbon 'Round The Old Oak Tree,'" "Freedom For The Stallion."

Dealers: Eye-catching needlepoint design cover with "Tie A Yellow Ribbon" display sticker can be exploited.

GROUNDHOGS, Hogwash, United Artists UA LA008 F. The Groundhogs with their own mixture of rock and blues have been around for a long time and have never really made it as high as many thought they would. This set, however, could be the breakthrough. Lead guitarist, lead singer Tony McPhee (found on many British blues anthologies as T.S. McPhee) gets a chance to show all his talents, ranging from slide guitar to synthesizer to top writing talents. LP should gain group strong radio exposure, particularly FM.

Best cuts: "I Love Miss Ogyny," "3744 James Road."

Dealers: Group has several LP's out and McPhee is a British blues name. Set opens to fine display of all three members for wall-hanging.

ELECTRIC LIGHT ORCHESTRA, Electric Light Orchestra II, United Artists UA LA040 F. A number of groups have attempted to fuse rock and classical music, but ELO has taken these two musical forces, faced them off and crashed them into each other with amazingly original and successful results. Headed by ex-Move Jeff Lynne on vocals, guitar and Moog (as well as production), the band with its guitars, cellos, violins, pianos and drums incorporates straight rock, classical overtones, country and boogie influences into the same song at times. The term "wall of sound" has been tossed around a lot, but this LP is one case where it applies.

also recommended

SYLVESTER AND THE HOT BAND—Scratch My Flower, Blue Thumb BTS 45. Steadily building cult for the San Francisco drag-rock vocalist gets its first product. Best cuts: "My Country Tis Of Thee," "That Is Rock And Roll."

GENYA RAVAN—They Love Me, Dunhill DSX-50413. Could establish Genya as next reigning Ms. rock belter. Avoids usual Joplinesque cliches. Best cuts: "Gotta Tell Somebody," "Don't Press Me."

MATCHING MOLE—Little Red Record, Columbia KC 321 48. Weird rock and vocals. Best cuts: "Nan True's Hole," "Gloria Gloom."

THE JIMMY CASTOR BUNCH, Dimension III, RCA APD1 0103. Strong MOR material with Castor's pungent sax playing cresting on the melodies. Best cuts: "Helpless," "Revelation (Epilogue)."

DON GIBSON-SUE THOMPSON—The Two Of Us Together, Hickory 168. A great many excellent cuts, again with the Bill McElhiney arrangement touch obvious in a few as the two combine their unusual voices in both mixed harmony and give-and-take duets.

Best Cuts: "Warm Love," "Over There's The Door."

RONNIE DOVE—Ronnie Dove, MCA 309. In a production masterpiece by Owen Bradley, Dove gives some concept of his great versatility. He is strongest on the

kind of material jazz stations dig because the sounds are hot and flowing like lava. Leader Bryant's alto and tenor blend well with Harold Young's guitar, Kenneth Moss' piano/organ and Fred Masey's bass.

Best cuts: "Have You Seen Her?," "Mercy, Mercy, Mercy," "Blues For A Brother."

HORACE SILVER—In Pursuit Of The 27th Man, Blue Note BN-LA054-F (UA). Pianist Silver has put together a program of colors as divergent as the moods of spring. His playing matches each of the moods, from light and rollicking to down home and bluesy. But it is in the development of his background sounds that Silver has caught a spark of longevity which will gain him attention among jazz aficionados who recognize his lasting ability.

Best cuts: "Nothin' Can Stop Me Now," "In Pursuit Of The 27th Man," "Strange Vibes" (all Silver compositions).

Dealers: Silver is a protean pianist with easy name recognition. This LP is more down to earth jazz than some of his past ventures.

strings and horns arrangements support their strong vocal work.

Best cuts: the title cut, "Just a Little Bit," "I Owe You Love."

Dealers: strong new soul act that could become a big pop favorite with the right promotion.

Best cuts: "From The Sun To The World (Boogie #1)," "Roll Over Beethoven."
Dealers: Lynne has established a strong cultist following through his activities with the Move and the label recently released a strong Move LP which can be merchandised with this album.

BERT KAEMPFFERT—Fabulous Fifties . . . and New Delights, MCA-314. It's amazing how the Kaempfert orchestra sound remains so universally appealing . . . and commanding; his sensitive approach to soft and easy listening music has wide demographic appeal . . . sensational entertainment for a quiet evening by a fireside.

Best cuts: "Blueberry Hill," "Time To Love," "I Remember Loving You."

Dealers: Kaempfert is a consistent, long-term seller. Known for his trumpet and European orchestral sound.

SWEET THURSDAY, Great Western Gramophone, Columbia KZ 32039. This LP was first released several years ago with such top names as Nicky Hopkins, Alun Davies and Jon Mark. This short lived group offers a strong mix of rock, ballads and folk material, with strong vocals and instrumentals running throughout. This set has been receiving steady airplay over the past few years, and now that the set is available again, airplay should go even stronger. An example of a number of top-notch musicians who form a perfect package with no ego problems.

Best cuts: "Laughed At Him," "Gilbert Street."

Dealers: Hopkins tours with the Stones and is a top session man, Davies has a fine LP and tours with Cat Stevens and Mark is half of Mark-Almond. All this can be used in promotion.

LEO KOTTKE, My Feet Are Smiling, Capitol ST 11164. Possibly the most commercial set yet produced by this excellent acoustic guitarist and vocalist. The album contains a good mix of blues, country and folk type material and allows Kottke equal time for singing and playing. LP also offers material from Pete Seeger and Paul Siebel as well as artists' fine originals. Kottke has been around for some time and has yet to break through as a top attraction.

Best cuts: "Busted Bicycle," "Louise," "June Bug."

Dealers: Kottke is a top coffee house attraction.

JOHN STEWART, Cannons In The Rain, RCA LSP 4827. This set follows in the typical Stewart vein of country-folk tunes centering around personal experience and a concise view of America. Stewart has always had the knack of being able to take potentially trite themes and turn them into powerful songs through the use of a strong voice, good backup from some of Nashville's top session men and a fine writing ability. One of the few artists who can handle extremely light or extremely serious material with equal ease, an artist whose distinctive voice makes him instantly recognizable.

Best cuts: "All Time Woman," "Armstrong," "Cannons In The Rain."

Dealers: Stewart has a strong, almost cult following and his first effort for RCA is going to be strongly promoted. Can be displayed in pop or country.

HARBUS, Evolution 3018. A laid-back writer-singer with something fairly original to his sound. Best cuts: "Gonna Make It This Time," "Bushes and Brambles."

CANNED HEAT—The New Age, United Artists, UA-LA049-F. Good blues-rock mix from veteran group. Best cuts: "Framed," "Keep It Clean."

BABE RUTH, First Base, Harvest SW 11151 (Capitol). New English entry in Jefferson Airplane vein proves highly exciting when they aren't trying to sound like every other group. Best cuts: "The Runaways," "The Mexican."

DOROTHEA JOYCE, Enlightenment, Evolution 3015. Laura Nyro sounding vocalist goes for broke on all tunes. Best cuts: "Love's Lines, Angles And Rhymes," "Energy."

ballads, including a few which should evolve almost at once into singles.

Best cuts: "Lilacs In Winter," "He Cries Like a Baby," "Just the Other Side of Nowhere."

HANK WILLIAMS JR.—After You—Pride's Not Hard To Swallow, MGM SE 4862. Using the title songs of two of his singles, he gives an offering of contrasts, but his blues are unquestionably the best. This is where his heritage really shows through, and his strength lies.

Best cuts: "I Can't Cry Back In," "Knoxville Courthouse Blues."

LOU DONALDSON—Sophisticated Lou, Blue Note BN-LA024-F. One of the best jazz soloists with string orchestra recordings in the history of the genre. In a class with the epochal "Charlie Parker With Strings." Each cut is a tasty ballad delight.

Best cuts: "The Long Goodbye," "You Are The Sunshine Of My Life."

Dealers: This is jazz at its softest and prettiest by a name saxophonist.

also recommended

JOE FARRELL—Moon Germs, CTI 6023. Open blowing avant-garde saxophone sounds in a tight group setting. Best cuts: "Moon Germs," "Times Lie."

THE GEORGE SHEARING QUINTET, As Requested, Sheba ST 105. Soothing, flowing music in the piano-vibes combination. Best cuts: "A Latin's Lamp," "We've Only Just Begun," "Ritornelle."

IVAN (BOOGALOO JOE) JONES—Snake Rhythm Rock, Prestige 10056. Open throated funky music led by Jones guitar with Rusty Bryant on alto and tenor and Grady Tate on drums. Best cuts: "Snake Rhythm Rock," "The First Time Ever I Saw Your Face."

also recommended

PAUL KELLY—Don't Burn Me, Warner Bros. BS 2689. Kelly's second LP for the label contains some good single material. Best cuts: the title tune (already a single), "(You Bring Me) Joy," "I'd Be Satisfied."

MISSISSIPPI FRED McDOWELL—Mississippi Fred McDowell 1904-1972, Just Sunshine JSS 4 (Famous). Last sessions from great bluesman. Best Cuts: "Someday," "Drop Down Mama."

(Continued on page 62)



Not quite sure about who Marty Cooper is but this first album has already captured an unwarned ear or two—especially a thing called “The Indiana Girl!”

ZOO WORLD, FT. LAUDERDALE, FLA.

There's certainly more behind Marty Cooper's music, which reveals a gentle, determined, deep feeling and honest man.

JARED JOHNSON, THE DENVER POST

This is an unusual album for its type, it's good. This album hangs together—music of bite and substance.

WILD CHILD, LONG ISLAND SOUTH SHORE RECORD

What's going to take Cooper from obscurity to a household word is a Barnaby album called “A Minute of Your Time.” It shouldn't take too long.

JIM KNIPPENBERG, CINCINNATI ENQUIRER

Barnaby Records Marty Cooper has insured that the revival of balladry continues in '73 with his debut LP, “A Minute of Your Time.” Cooper enchants with lyrics that have weight. Spend a minute with Marty and he'll have you humming for days.

JERRY ZENICK, FORT WORTH STAR TELEGRAM

Frustration is responsible for producing one of the most promising new talents in the recording industry.

BOB KEATON, COLUMBIA SOUTH CAROLINA RECORD

In each year of a music reviewers existence 75% of all albums can be regarded as garbage—Marty Cooper's album “A Minute of Your Time” is one of those rare roses in a garden of thorns.

HOLLY SPENCE, LINCOLN NEBRASKA JOURNAL AND STAR

If Marty Cooper receives the airplay he deserves and if the music critics are as impartial as they should be 1973 will be a big year for Cooper.

TOM BURKE, THIS WEEK, UNIVERSITY OF WISCONSIN

If you like your lyrics lyrical, sincere, with a soulful, peaceful warm approach, pick up a new Barnaby/MGM album “A Minute of Your Time.”

JACK BURKE, WISCONSIN RAPIDS DAILY TRIBUNE

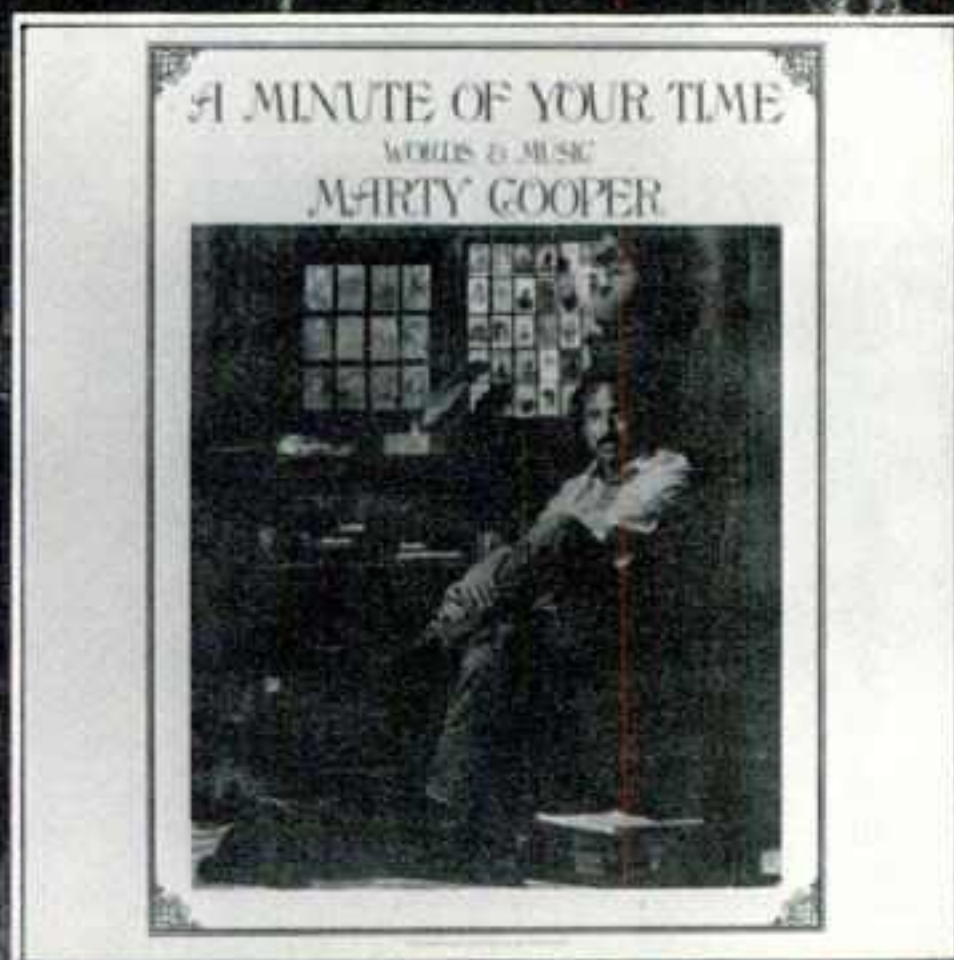
Grass roots America is already picking up on **Marty Cooper**. What about the rest of the country?

We're sure it will happen because Marty's songs are about people and life, and in his album each person will find something which touches them. If you haven't yet listened to **Marty Cooper**, we respectfully suggest that it will be worth much more than

**“A Minute
of Your Time”**
no. BR15004

from the album
a new single

**“The
Indiana Girl”**
no. B5013



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Billboard Radio Action & Pick LP's

• Continued from page 60

Classical Picks

ISAAC STERN/COLUMBIA SYMPHONY (Brief)—Romance Columbia M 31245. Ten familiar melodies, expressively played by the soloist to specially arranged accompaniments. Favorites include a Chopin "Nocturne," Mendelssohn's "On Wings of Song," Schubert's "Serenade," Satie's ubiquitous "Gymnopédie No. 3," and others of almost equal popularity.

Dealers: Aimed right at the center of that large MOR market, with rub-off sales due from fiddle enthusiasts. A sure thing.

LONDON SYMPHONY (BONYAGE)—Verdi: *Rigoletto* London OSA-13105. Dramatic impetus characterizes this vital performance for which kudos can be passed around equally to conductor and soloists. Top-flight sound and imaginative use of stereo to heighten action are strong pluses.

Dealers: Opera buffs will find this hard to resist. Superstars Sutherland, Pavarotti and Milnes, each with hordes of fans, head the cast.

CONCERTGEBOUW ORCH. (HAITINK) Mahler: *Symp. #1*, 6500342. 6500 342. Haitink completes his traversal of the Mahler symphonies with a powerful reading of No. 1. Aside from musical considerations, beautifully apparent throughout, the disk is a standout example of the recording art, superbly transparent and wide in dynamic range.

Dealers: Bonus sales due if sound attributes are stressed.

also recommended

QUARTETTO DI TORINO—Paganini: Quartet; 4 *Sonatina Spark SPA 04*. Strings and guitar in recently revived scores, melodically ingratiating and unpretentious. An interesting novelty whose curiosity value should generate some movement in full-line stores.

THE FIRES OF LONDON—Peter Maxwell Davies: *Missa super l'homme arme*; others *L'Oiseau-Lyre DSLO-2*. One of the most interesting avant-garde composers, Davies is attracting a cultist following and this fascinating collection should win him new adherents. Vanessa Redgrave as speaker is a strong plus.

RUDOLF SERKIN/MARLBORO FESTIVAL ORCH. (Schneider)—Mozart: *Piano Concertos Nos. 11 & 12* Columbia M 31728. Only sparsely represented in the current catalog, these concertos will be welcomed by Mozart collectors seeking to round out their libraries. Moderate sale likely.

Bubbling Under The Top LP's

201—LYNN ANDERSON, *Keep Me in Mind*, Columbia KC 32078
202—BO HANSSON, *Lord of the Rings*, Charisma CAS 1059 (Buddah)
203—JOHNNY RIVERS, *Superpak*, United Artists UXS 93

204—SONNY TERRY & BROWNIE MCGHEE, *Sonny & Terry*, A&M SP 4379
205—LITTLE FEAT, *Dixie Chicken*, Warner Brothers BS 2686
206—NANCY WILSON, *I Know I Love Him*, Capitol ST 11131
207—FAMILY, *Anyway*, United Artists UAS 5527
208—LAST TANGO IN PARIS, *Soundtrack*, United Artists UA LA 045 F
209—IMPRESSIONS, *Preacher Man*, Curtom CRS 8016 (Buddah)

210—SOUL SEARCHERS, *We the People*, Sussex SXBS 7020 (Buddah)
211—BLOODSTONE, *Natural High*, London XS 620
212—DUSTY SPRINGFIELD, *Cameo*, Dunhill X 50128
213—CAL SMITH, *I've Found Someone Of My Own*, Decca DL 75369 (MCA)
214—PERCY FAITH & HIS ORCHESTRA, *Columbia KC 32164*
215—MFSB, *Philadelphia International KZ 32046* (Columbia)

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—WE'LL MAKE LOVE—Al Anderson, Vanguard 35168
102—IF I COULD ONLY BE SURE—Nolan Porter, ABC 11343
103—HEAVEN HELP THE CHILD—Mickey Newbury, Elektra 45840
104—KEEP ME IN MIND—Lynn Anderson, Columbia 4-45768
105—IT AIN'T ALWAYS WHAT YOU WANT—Soul Children, Stax 0152 (Columbia)
106—FENCEWALK—Mandrill, Polydor 14163
107—CAN I—Vee Allen, Lion 140 (MGM)

108—WILL IT GO ROUND IN CIRCLES—Billy Preston, A&M 1411
109—NOBODY WINS—Brenda Lee, MCA 4000
110—WOMAN STEALER—Joe Tex, Dial 0154 (Phonogram)
111—MISTER MAGIC MAN, Wilson Pickett, RCA 74-0898
112—MAMA I GOT A BRAND NEW THING—Undisputed Truth, Gordy 7124 (Motown)
113—I MAY NOT BE WHAT YOU WANT—Mel & Tim, Stax 0154 (Columbia)
114—LAST TANGO IN PARIS—Doc Severinsen, RCA 74-0904
115—I WON'T LAST A DAY WITHOUT YOU—Paul Williams, A&M 1409
116—ARE YOU REALLY HAPPY TOGETHER—Bulldog, MCA 40014
117—BRAND NEW KIND OF LIVE—Bobby Goldsboro, United Artists 51107

118—LOOSE BOOTY—Funkadelic, Westbound 205 (Chess/Janus)
119—AND I LOVE HER SO—Perry Como, RCA 74-0906
120—PUT ON YOUR SHOES AND WALK—Clarence Carter, Fame 10309 (United Artists)
121—WHO GETS YOUR LOVE—Dusty Springfield, Dunhill 4341
122—TOO MANY MONDAYS—Mary Travers, Warner Brothers 7675
123—YOU CAN HAVE HER—Waylon Jennings, RCA 74-0886
124—HEY LAWDY LADY—Wackers, Elektra 45841
125—RIGHT PLACE WRONG TIME—Dr. John, Atco 45-6914
126—OH MY LADY—Stampeders, Bell 45-331

Billboard FM Action Picks

ALBUQUERQUE: KRST-FM, Steve Suplin
AUSTIN: KRMH-FM, Jim Lucher
BALTIMORE: WKTK-FM, Pete Larkin
BABYLON, N.Y.: WBAB-FM, Steve Elliott
DAYTON: WTUE-FM, Bill Struck
HARTFORD: WHCN-FM, Ron Berger

KANSAS CITY: KBey-FM, Joe DiBello
LONG BEACH: KNAC-FM, Ron McCoy
LOS ANGELES: KPPC-FM, Peter Frankland
LOUISIANA: WJBO-FM, Jimmy Beyer
MIAMI: WBUS-FM, Michael Dean
NEW YORK: WNEW-FM, Dennis Elsas

PENNSYLVANIA: WRRN-FM, Scott Saylor
PHILADELPHIA: WMMR-FM, Carol Miller
PORTLAND: KINK-FM, Bruce Funkhouser
ROCHESTER: WCMF-FM, Bernie Kimball
SAN FRANCISCO: KSAN-FM, Bonnie Simmons

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

hot chart action

BYRDS, "Byrds," Asylum: WNEW-FM, KBey-FM, WMMR-FM, KPPC-FM, KSAN-FM, WCMF-FM, KINK-FM, WBUS-FM, KRST-FM, WHCN-FM, CHUM-FM, WKTK-FM, WOUR-FM
DONOVON, "Cosmic Wheels," Epic: WNEW-FM, WMMR-FM, KPPC-FM, WMAL-FM, KINK-FM, KANC-FM, WKTK-FM, KSHE-FM
DOOBIE BROS., "The Capt. and Me," Warner Bros.: WNEW-FM, KBey-FM, WMMR-FM, WTUE-FM, WMAL-FM, WCMF-FM, KINK-FM, WVVS-FM
DR. JOHN, "In The Right Place," Atco: WRRN-FM, WJBO-FM, WTUE-FM, KSAN-FM, WBUS-FM, KRMH-FM, WBAB-FM

ELECTRIC LIGHT ORCHESTRA, "Electric Light Orchestra 2," United Artists: KPPC-FM, WCMF-FM, WMMR-FM, WVVS-FM, KNAC-FM
FOGHAT, "Foghat," Warner Bros.: WMMR-FM, WVVS-FM, WBAB-FM, WKTK-FM, WOUR-FM
GENTLE GIANT, "Octopus," Columbia: WRRN-FM, WMMR-FM, WBUS-FM, WVVS-FM, WHCN-FM
JO JO GUNNE, "Bite Down Hard," Asylum: WJBO-FM, KPPC-FM, WBAB-FM, WKTK-FM, CHUM-FM
HUMBLE PIE, "Eat It," A&M: KBey-FM, WMMR-FM, KPPC-FM, WVVS-FM, KNAC-FM, KRMH-FM, WBAB-FM, WKTK-FM, KSHE-FM

TRACY NELSON & MOTHER EARTH, "Poor Man's Paradise," Columbia: KBey-FM, WMMR-FM, KINK-FM, KRMH-FM, WHCN-FM, WKTK-FM
PINK FLOYD, "Dark Side Of The Moon," Harvest: WRRN-FM, KPPC-FM, KSAN-FM, WBUS-FM, KRMH-FM, KRST-FM
PROCOL HARUM, "Grand Hotel," Chrysalis: WNEW-FM, WMMR-FM, KPPC-FM, WMAL-FM, WCMF-FM, KINK-FM, KNAC-FM, WBAB-FM, KSHE-FM, CHUM-FM
TODD RUNDGREN, "A Wizard, A True Star," Bearsville: KBey-FM, KPPC-FM, KSAN-FM, WKTK-FM, CHUM-FM
SEATRIN, "Watch," Warner Bros.: KBey-FM, WMAL-FM, KINK-FM, KRMH-FM, CHUM-FM

ARGENT, "In Deep," Epic: WCMF-FM
HOYT AXTON, "Less Than The Song," A&M
STRAUBS, "Part Of The Union," (Single) A&M
BATTEAUX, "Batteaux," Columbia: CHUM-FM
CHUCK BERRY, "Golden Decade Vol. 2," Mercury: CHUM-FM
BLACK OAK ARKANSAS, "Raunch & Roll," Atco: KNAC-FM
ROY BOOKBINDER, "Travelin' Man," Adelphi: WHCN-FM
DAVID BOWIE, "Images," London: CHUM-FM
ANDY BOWN, "Sweet William," Mercury: KPPC-FM
JOHN CALE, "Paris 1919," Warner Bros.: WHCN-FM
CHILLIWACK, "All Over You," A&M: WRRN-FM
ALICE COOPER, "Billion Dollar Babies," Warner Bros.: WJBO-FM
DETROIT EMERALDS, "I'm In Love With You," Westbound: KSAN-FM
FAMILY, "Anyway," United Artists: CHUM-FM
FANNY, "Mother's Pride," Reprise: WNEW-FM, WMAL-FM
J. GEILS BAND, "Give It To Me," (Single) Atlantic: WBAB-FM
MICK GREENWOOD, "To Friends," MCA: WJBO-FM, WVVS-FM
CLAIRE HAMIL, "October," Island: KBey-FM, WVVS-FM

JACKSON HEIGHTS, "Jackson Heights," Verve: WBAB-FM
HOOKFOOT, "Communication," A&M: WRRN-FM, KBey-FM, WVVS-FM
GARLAND JEFFREYS, "Garland Jeffreys," Atlantic: WRRN-FM, WJBO-FM, KRMH-FM
BUGALOO JOE JONES, "Snake Rhythm Rock," Prestige: KSAN-FM
ROBERT KLEIN, "Child Of The '50's," Brut: WNEW-FM, WHCN-FM
LEO KOTTKE, "My Feet Are Smiling," Capitol: KINK-FM, WVVS-FM, WHCN-FM
JERRY LEE LEWIS, "The Sessions," Mercury: WTUE-FM, KRST-FM, WKTK-FM
MARCUS HOOK ROLL BAND, "Natural Man," Brut: WHCN-FM
MATCHING MOLE, "Little Record," Columbia: KNAC-FM
BILL MEDLY, "Smile," A&M: WTUE-FM
LEE MICHAELS, "Live," A&M: WNEW-FM, KINK-FM, WBAB-FM, KSHE-FM
MOM'S APPLE PIE, "Mom's Apple Pie #2," Brown Bag: WRRN-FM
MT. AIRY, "Mt. Airy," Thimble: WNEW-FM
MYSTIC MOODS, "Cosmic City," Warner Bros.: KNAC-FM
NICE, "And To Spring," Charisma: WVVS-FM
POTLIQUOR, "Louisiana Rock 'n Roll," Janus: WJBO-FM
BILL QUATEMAN, "Bill Quateman," Columbia: CHUM-FM

GENYA RAVAN, "They Love Me, They Love Me Not," Dunhill: WHCN-FM
TERRY REID, "River," Atlantic: WHEW-FM, KSAN-FM, WVVS-FM
JOHNNY RIVERS, "Blue Suede Shoes," United Artists (Single): WBAB-FM
SIEGAL SCHWALL BAND WITH THE SAN FRANCISCO SYMPHONY ORCHESTRA, "Three Pieces For Blues Band & Orchestra," Deutsch Gramophone: KNAC-FM
JUDEE SILL, "Heartfood," Asylum: WMMR-FM, KINK-FM, WBUS-FM, WKTK-FM
SPACE OPERA, "Space Opera," Epic: KNAC-FM
STACKRIDGE, "Friendliness," MCA: WBUS-FM, KRMH-FM
MICHAEL STANLEY, "Michael Stanley," Tumbleweed: WMAL-FM, KSHE-FM
STORIES, "About Us," Kama Sutra: WNEW-FM, WHCN-FM
SYLVESTER, "Sylvester," Blue Thumb: KSAN-FM
STYX, "Styx II," Wooden Nickel: WRRN-FM, WVVS-FM, KNAC-FM
TEMPTATIONS, "Masterpiece," Gordy: KPPC-FM
THREE DOG NIGHT, "Around The World," Dunhill: WKTK-FM
TUFANO & GIAMMARESE, "Tufano & Giammarese," Ode: WBAB-FM
TOM WAITS, "Closing Time," Asylum: KINK-FM, KRST-FM
RICK WAKEMAN, "Six Wives Of Henry VIII," A&M: WBUS-FM, KBey-FM, CHUM-FM

BACK IN THE U.S.A.
MARCH 23 THRU APRIL 16

GENESIS

... the big London & New York story.



LONDON

"Genesis: Monster smash . . . A heartwarming outburst of enthusiasm for a band now at the peak of its creativity"
'Melody Maker', London

"I saw the most magnificent gig I have ever seen. Genesis were perfect"
'New Musical Express', London

"Boosted themselves well and truly into the budding superstar bracket"
'Sounds', London

"One of the most thoughtful and promising groups I have seen for a long time"
'The Times', London

"Foxtrot - An album to hurl superlatives at"
'Beat Instrumental', London

U.S.A.

"Seems to us, upon some rather serious reflection, to be the best new group of the year, as far as sheer impact is concerned"
'Cashbox', U.S.A.

"An act that is quite extraordinary . . . one of the most creative and workmanlike bands in rock"
'Record World', U.S.A.

"Highly dramatic, richly textured music"
'Billboard', U.S.A.

"Outrageously imaginative and lovably eccentric"
'Rolling Stone', U.S.A.

"Indicate evolution in rock . . . perversely fashionable theatrics with complex, often ingenious arrangements"
'New York Times', U.S.A.

"Genesis is brilliant . . . different to the point of uniqueness. Of course the fact that they are incredible musicians helps"
'Fusion', U.S.A.

ALBUM: "FOXTROT" (CAS 1058)



Legal Review In Lynn Suit

NASHVILLE — The Tennessee Supreme Court has agreed to review the \$5 million lawsuit charging singer Loretta Lynn with breach of contract.

The State Court of Appeals in December reversed a ruling by Chancellor Ned Lentz, who had ruled that Miss Lynn was released from a 20-year contract with the Wil-Helm Agency of Nashville.

The appeals court returned the cast to Davidson County (Nash-

ville) Chancery Court for further proceedings.

The Supreme Court will now review the findings and the facts of the case there was disagreement between the appeals court and the chancellor.

Phillips Opens Booking Agency

LOS ANGELES—Bob Phillips, who resigned as chairman of the board of Associated Booking Corp., over a year ago, has opened his own booking agency, RPM Ltd., in Beverly Hills here. Phillips, who sold his stock in ABC back to the parent company, agreed to remain out of the booking business one year in selling his shares.

The 26-year theatrical booking veteran, who said he will announce his first talent signings in several weeks, has set up inter-agency relationship globally: Hilton Levy, New York; Leslie Grade, London; Cine TV, Cologne; Delicado Prodn., Australia; Russell Clark, Impact Talent, New Zealand; Vortex Intl., Hong Kong; and Asia Development Institute, Tokyo. Phillips intends to maintain a branch office also in Hong Kong.

NMC's 200th Fest Plans Prepared

NEW YORK — The National Music Council is continuing its celebration plans to commemorate the nation's 200th anniversary, Leonard Feist, executive director of the NMPA and president of the council said that plans call for an over-all assessment of the council's goals. Projects discussed at a recent meeting included "Landmarks of American Music" category and international reports submitted by Oliver Daniel of BMI. The council consists of 60 organizations and an individual membership of 1,500,000.



JOHNNY RIVERS (l.) picks up umpteenth gold record as United Artists Records president Mike Stewart does the honors for "Rockin' Pneumonia and the Boogie-Woogie Flu."

Chicorel Into Disks

NEW YORK—Raphael Chicorel, president of the Chicorel Music Corp., has formed Pleasure Records. The initial release for the Milwaukee based production/publishing complex is a double album set, "I'm in Love With You." The package features 14 original jazz-flavored songs written by Chicorel, with vocals by Sandra Mandella and instrumentals by the Ray Tabs Trio.

Chicorel is planning a series of album and single releases, and intends to cover all areas of the musical spectrum. "Through Pleasure Records I hope to make Milwaukee an important part of the music industry," Chicorel said. Chicorel is a former salesman with Music Merchants Dist., Detroit.

LA & Nashville Grammy Fetes

LOS ANGELES—The Grammy presentation gala here was far better organized and more professional than it has been for the last several outings as a strictly local non-televised affair. The entire show at a capacity-filled Hollywood Palladium was smoothly contemporary and paced so well as to eliminate dead spots.

Entertaining were a better-than-ever Fanny, Albert Hammond performing winningly with a tight rhythm section and extremely dynamic Esther Phillips. Once again Gary Owens was bizarrely charming in the role of emcee. The Don Ellis high-powered orchestra provided all the fanfares and intermission music, far more effectively than the usual pick-up bands at such affairs.

The live performances were well interspersed with the reading of winners in categories not announced over the telecast from Nashville. Announcing the groups of nominees were Bread, Lesley Gore and Burl Ives, Albert Hammond and songwriting partner Mike Hazlewood, Thelma Houston and Jerry Butler. With the choice of composers John Green and Ernest Gold to announce the classical awards, for once it was assured that the many unfamiliar names would not be mispronounced.

When Don Ellis won the Best Instrumental Arrangement Grammy for his "French Connection" theme, he only had to turn from the conductor's stand to accept it.

Schedule of the event had cocktail hour and dinner preceding the live local presentations with the final agenda item a big-screen viewing of the 10 p.m. West Coast rebroadcast of the national show from Nashville. Unfortunately, poor color reception spurred many attendees to the outer bar camaraderie or home for a better view.

With the national Grammys telecast probably due to return to Los Angeles in 1974, this year's local presentation can be taken as a highly promising dress rehearsal for next year.

NAT FREEDLAND

NASHVILLE — Roberta Flack and her song, "The First Time Ever I Saw Your Face," were multiple winners at the 15th Annual Grammy Awards show here last week, one of the highest rated specials in television.

In a slick professional production from the Tennessee Theater, the presentation of the National Academy of Recording Arts and Sciences captured a mass audience, according to the early ratings, and won accolades as well.

While Miss Flack was not present to accept her award, she was the exception. The audience was filled with the biggest names in the business, and it was responsive to the excellent show, probably the best in the history of the Grammys.

This city, presenting the network show for the first time, went all-out in planning, and the results were incredibly good. Entertainers were hosted at two separate cocktail parties (both well attended by nominees, presenters, etc.), and a champagne breakfast with Southern country ham after the telecast. At this event, the balance of the Grammys were given.

Andy Williams again proved to be the best host in the business, handling the entire show with polish. Outstanding production numbers by the Mike Curb Congregation, the Fifth Dimension and Curtis Mayfield.

Some 2,000 guests filled the theater, and virtually all of them also attended the post-telecast affair. This was hosted superbly by Brenda Lee and less than adequately by Roger Miller. Entertainment was provided by the B.C. & M Choir.

A special flair to the events was given this year when guests, departing the theater, were ushered into waiting buses and limousines by a Dixieland band, and then back into the Municipal Auditorium by three separate bands, representing rock, country and R&B. Live music also was provided at one of the cocktail parties.

BILL WILLIAMS



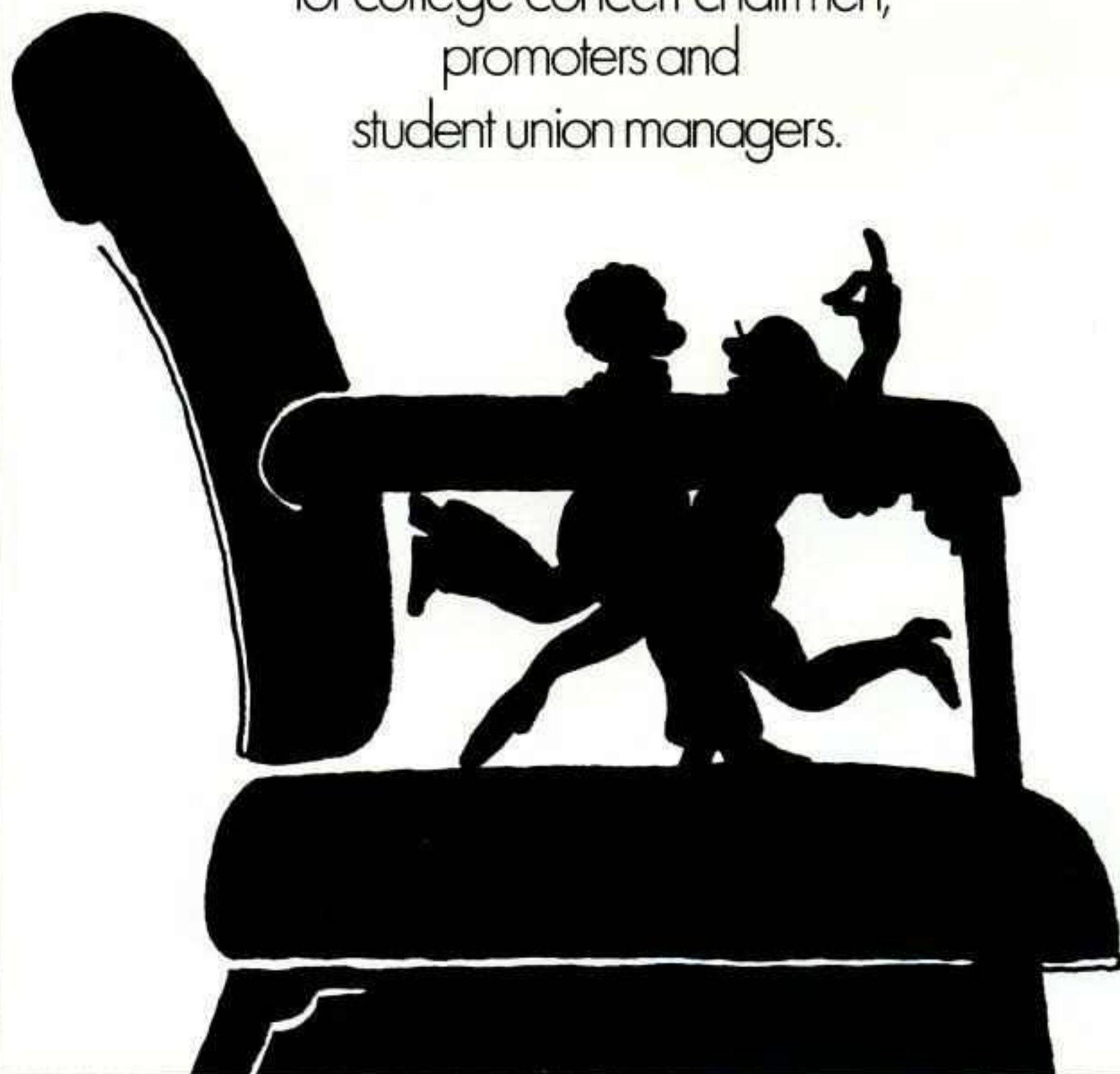
HELEN REDDY accepts her Grammy from Joey Heatherton and Rod McKuen, with a clever reference to the Diety as "She."

DANCING ON THE SEATS

BY

ANDREW H. MEYER

Required reading
for college concert chairmen,
promoters and
student union managers.



Now, at long last, a practical, imaginative book that delves into the unexplored territory of promoting and producing a campus concert. *Dancing On The Seats*, by Andrew Meyer, is a comprehensive "how to" guide that should be required reading by campus buyers and social chairmen, who are fully aware of the difficulties in college concert production. Andrew Meyer, the head of A&M Records' College Department, draws from his own experiences to provide straight-forward and sometimes humorous glimpses into concert committee meetings and box office settlements. *Dancing On The Seats*, is already being acclaimed and accepted throughout the music industry.

"Imaginative and interesting... I wish there were more books like this in the entertainment field."

—Chip Rachlin
International Famous Agency

"Andy Meyer's experience and his ability to document it for the novice college concert promoter is invaluable reading..."

—Gil Friesen
Vice-President, A&M Records

"Now, at long last, comes DANCING ON THE SEATS... Andy's suggestions about how to publicize a show are worth the price of this book."

—George Paul Brown
College Entertainment Assoc.

For your copy of Andrew Meyer's *Dancing On The Seats*, fill out the coupon below, enclose a check or money order for \$6.95, payable to Billboard Books, and mail it today!

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EAT IT UP

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

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



FRESH HUMBLE PIE

**ON A SPECIALLY
PRICED
TWO RECORD
SET SP 3701**

ON A&M RECORDS

The album, and the upcoming world tour, features the soulful vocals of The Blackberries: Venetta Fields, Clydie King and Billie Barnum.

- | | | | |
|----------------------------------------|---------------------------------------------------|--------------------------------------------|--------------------------------------------|
| March 18 London Palladium | 30 Memorial Aud.
Dallas, Tex. | 8 Coliseum
Hampton Roads, Va | 15 Civic Center
Baltimore, Md. |
| 23 Amphitheatre
Chicago, Ill. | 31 Coliseum
Houston, Tex. | 10 Cambria Cty. War Mem.
Johnstown, Pa. | May 4 The Forum
Los Angeles, Cal. |
| 24 Municipal Aud.
Kansas City, Mo. | April 1 Memorial Coliseum
Corpus Christi, Tex. | 11 Music Hall
Boston, Mass. | 5/6 Winterland
San Francisco, Cal. |
| 26 Salt Palace
Salt Lake City, Utah | 5 Western Ill. Univ.
Macomb, Illinois | 12 War Memorial
Rochester, N.Y. | TOUR OF JAPAN |
| 27 Coliseum
Denver, Colo. | 6 Univ. of Indiana
Bloomington, Ind. | 13 Memorial Aud.
Buffalo, N.Y. | 29 Madison Square Garden
New York, N.Y. |
| 29 Arena
Oklahoma City, Okla. | 7 Civic Center
Roanoke, Va. | 14 Cincinnati Gardens
Cincinnati, Ohio | June TOUR OF EUROPE |

The album that answers what Gene Clark, Chris Hillman, David Crosby, Roger McGuinn and Michael Clarke are doing together for the first time since 1968

GENE CLARK, CHRIS HILLMAN, DAVID CROSBY, ROGER MC GUINN, MICHAEL CLARKE

BYRNES



SD 5058

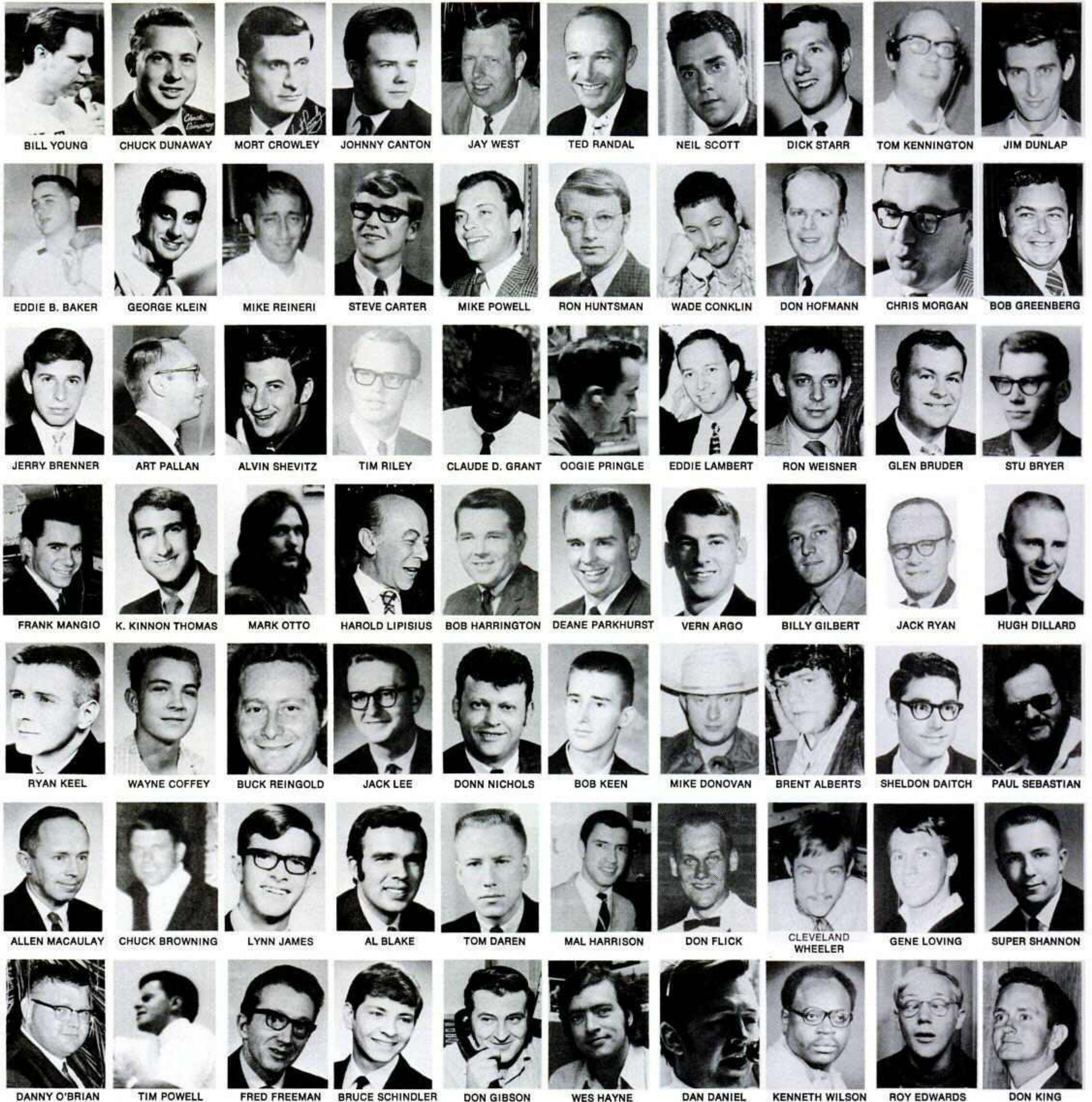
"BACK WHEN MY HAIR WAS SHORT"*

KA 569

"ALL THE IMPACT OF ANOTHER AMERICAN PIE"

—Robert Adels, Cash Box, February 24, 1973

DO YOU RECOGNIZE SOME OF YOUR FRIENDS?



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XPS-621

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 24, 1973



Main chart table with columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Contains 100 numbered entries.

HOT 100 A-Z-(Publisher-Licensee)

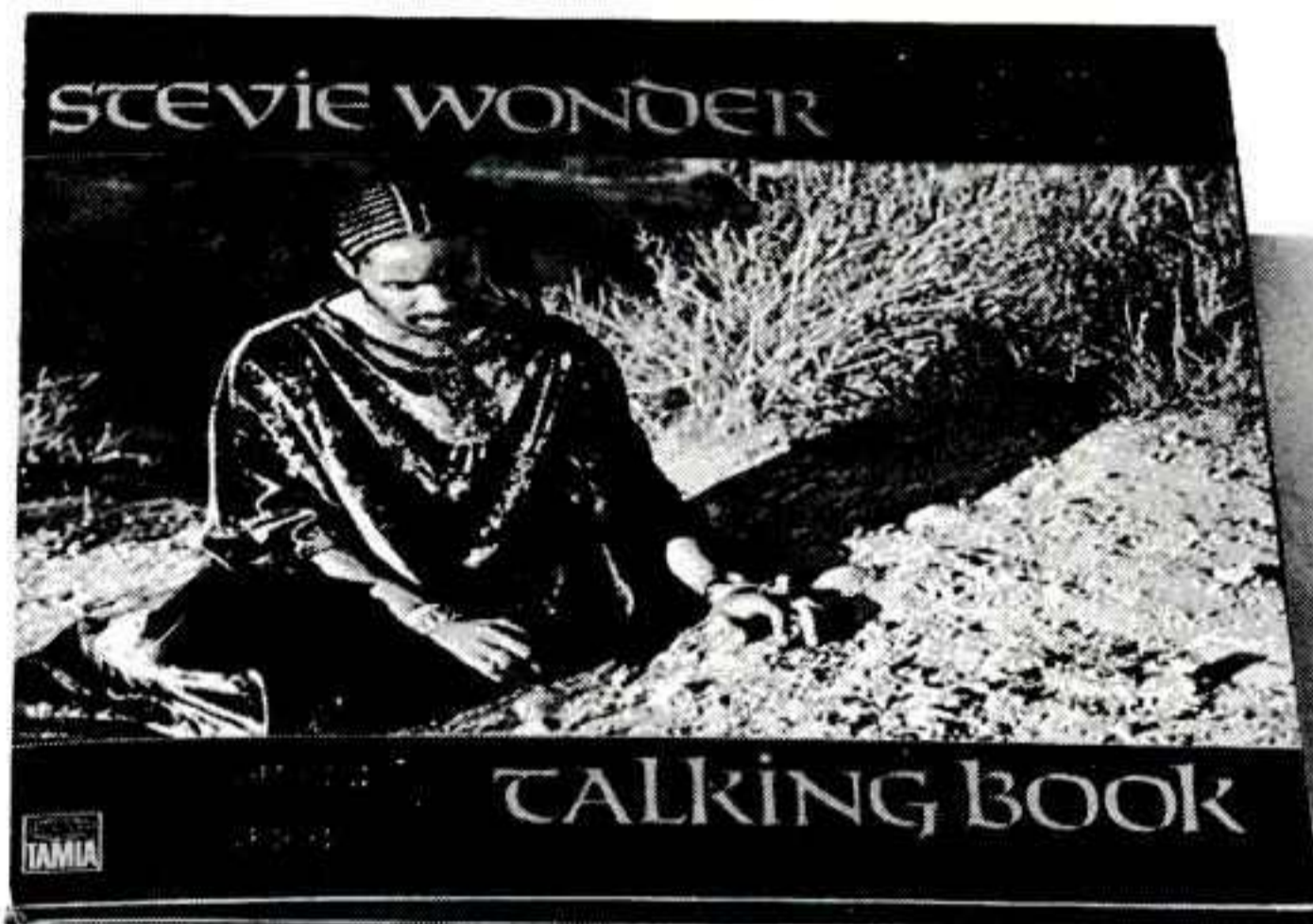
A-Z index of the chart entries, listing titles and their corresponding chart positions.

**AND NOW "TALKING BOOK" IS A HIT
ALBUM WITH TWO HIT SINGLES,
"SUPERSTITION" AND
"YOU ARE THE SUNSHINE OF MY LIFE."**

Here is my music.
It is all I have to tell you
how I feel.

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keeps my love strong.

—Stevie



Those words appear on Stevie Wonder's newest album, "Talking Book." They're printed in braille. So they won't be "seen" by anyone. But their meaning will be felt by everyone.

Stevie Wonder.
"Talking Book." A lot of feeling. Listen.



Listen to what's happening at Motown. You'll hear the times change.

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Breaking Disks

Stevie Wonder's smoothly gentle Tamla single "You Are the Sunshine Of My Life" takes a star studded jump from 76 to 56 and is a delightful change of musical sound from his hard driving "Superstition" hit. The single breaks on our soul survey

in the 41st position. It was our pop pick in the March 10 issue.

The strongest top 40 airplay is reported at KHJ-AM and KROQ-AM both Los Angeles; WABC-AM New York; KOL-AM Seattle; WFOM-AM Atlanta; and WHB-AM Kansas City.

Sales are strongest in New York followed by good retail reports in Baltimore, St. Louis, Chicago, Detroit, Memphis and Atlanta.

James Brown is rising again, with his Polydor single "Down And Out In New

York City." The song was our soul pick March 3 and continues his success story of continuous hits. It is a star studded 60, up from a starred 77.

Strong airplay from soul stations is reporting to us includes WDIA-AM Memphis; KPRS-AM Kansas City; KGFJ-AM Los Angeles; WOL-AM Washington; KOKO-AM Denver; WWIN-AM Baltimore; KATZ-AM St. Louis and WAWA-AM Milwaukee.

Sales are strongest in Detroit, followed by Baltimore, New York, Chicago, New Orleans, Seattle and Atlanta.

Hot Chart Action

The Four Tops first Dunhill single is a winning hello gift to the label. "Ain't No Woman (Like The One I've Got)" hits the 10th position with a star, a four position move upward. It is number 5 on our soul survey.

Airplay reporting to us includes WABC-AM and WXLO-FM both New York; WCFL-AM and WLS-AM both Chicago; KHJ-AM and KROQ-AM both Los Angeles;

WMEX-AM and WRKO-AM both Boston; WCAR-AM and OKLW-AM both Detroit; WIXY-AM Cleveland; KXOK-AM St. Louis; WCAO-AM Baltimore; WEAM-AM and WPGC-AM both Washington and WTIJ-AM New Orleans.

Sales are healthy in New York, Chicago, Los Angeles, Baltimore, Atlanta, Memphis, Miami, Philadelphia, Washington, New Orleans and Miami.

England's touring theatrical rock 'n' rouge sensation, David Bowie is headed toward the top of the chart with his RCA effort, "Space Oddity." The adventurous production was our pop pick January 20th.

Radio exposure is reported at WMEX-AM and WRKO-AM both Boston; WIXY-AM Cleveland; WIXZ-AM and KQV-AM Pittsburgh; KFJZ-AM Dallas; KHJ-AM and KROQ-AM both Los Angeles; WXLO-AM New York; WIDG-AM Philadelphia; WCAR-AM Detroit; WEAM-AM and WPGC-AM both Washington; WQAM-AM Miami; KJR-AM Seattle and WHBQ-AM Memphis.

Sales are perking in New York, Milwaukee, Cleveland, Los Angeles, Boston, Baltimore, Atlanta, Chicago and Philadelphia.

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

FANNY—ALL MINE (3:23) producer: Todd Rundgren; writers: June, Jean Milington; Braintree, Tinkle, BMI. Strong harmonies and uncluttered arrangement

help this female group bring the best out of an "I'm in love with you, say you love me too" lyric. This is a change of direction for the band which has previously been hard rocking; now the emphasis is more toward a subtle Supremes vocal blend. Flip: no info available. Reprise 1148 (WB).

THE CRUSADERS—DON'T LET IT GET YOU DOWN (3:00) producer: Stewart Le-

vine; writer: Joe Sample; Four Knight, BMI. A sparkling hand clapping/funky backbeat to match Wilton Felder's driving saxophone solo will make this jazz-flavored tune qualify as a top pop instrumental with soul potential. Felder and Wayne Henderson's trombone offer catchy bridge lines. Flip: no info available. Blue Thumb 225.

also recommended

JERRY LEE LEWIS—Drinking Wine Spo-Dee O'Dee (3:37); producer: Steve Rowland; writer: Gransville, McGhee; Leeds, BMI. Mercury 73374.

JONATHAN EDWARDS—Honky-Tonk Stardust Cowboy (3:28); producer: Peter Casperson; writer: Darrell Statler; Jack and Bill, ASCAP. Atco 45-6920.

MICHAEL REED—To Be Loved (2:45); producer: Michael Viner; writer: B. Goray, Jr., Carlo, G. Gordy; Merrimac, BMI. Pride 1025.

FIFTH DIMENSION—Everything's Been Changed (3:47); producer: Bones Howe; writer: Paul Anka; Spanka, BMI. Bell 45,338.

PETER ALLEN—Tenterfield Saddle (3:35); producer: Richard Landis; writer: P. Allen; Valando, ASCAP. Metromedia 68-0101 (RCA).

DAVE MILLS—Love Is A Beautiful Song (3:20); producer: Terry Dempsey; writer: Terry Dempsey; Leeds, ASCAP. MCA 40025.

KRIS KRISTOFFERSON—Why Me (3:25); producer: F. Foster, D. Linde; writer: K. Kristofferson; Resaca, BMI. Monument 8571.

THE MOB—Tear The House Down (3:04); producers: Tony Scotti and The Mob; writers: Gary Beisbier, James Holway; Brothers Too, Lion Tracks, BMI. MGM 14519.

MIKE DOUGLAS—A Song For Erik (4:13); producers: Mike Curb, Don Costa; writer: Bobby Gosh; Bygosh, ASCAP. MGM 14508.

SAILCAT—She Showed Me (3:23); producer: Pett Carr; writer: Court Pickett-Pete Carr; Muscle Shoals, BMI. Elektra 45844.

JOHNNY CARVER—Yellow Ribbon (2:57); producer: Ron Chancey; writers: Irwin Levine, L. Russell Brown; Warner, Tamerland, BMI. ABC 11357.

RAY ANTHONY—I Wanna Ride (2:19); producer: none listed; writer: Jane Getz; Mother Hen, BMI. No-Space 7008 (Ranwood).

First Time Around Picks

ROBIN TROWER—Man Of The World (2:38); producer: Matthew Fisher; writers: Dewar, Trower; Chrysalis, ASCAP. Former Procol Harumite chants well with an Indian-like driving beat. Chrysalis 2009 (WB).

THE BUOYS—Don't Try To Run (3:20); producers: Rupert Holmes, Billy Meshel, Danny Jordan; writers: F. Brozena, B. Kelly, J. Hludzik (cq); Famous, Buoy, ASCAP. Large vocal treatment on a driving tune. Polydor 14170.

ALAN O'DAY—Somewhere She Is Sleeping (2:50); producer: Dallas Smith;

writer: Alan O'Day; Viva/Wren, BMI. Pretty vocal sound a la Gilbert O'Sullivan. Viva 7679 (WB).

DUGG DUGGAN AND THE FAMILY JAM—You (3:17); producer: Dik Darnell; writer: Dugg Duggan; High Country, ASCAP. Rich, full production enhances the vocal lead. Crested Butte 1201.

Soul Picks

TIMMY THOMAS—People Are Changing (3:20); producers: Steve Alaimo, Timmy Thomas; writer: Timmy Thomas; Sherky, BMI. All the ingredients that went

into making "Why Can't We Live Together" a hit are duplicated in this follow-up. The lyric carries a social message about change, with a medium tempo organ sup-

porting a fine, gentle vocal effort. Flip: "Rainbow Power." Info the same in all categories. Glades 1709.

also recommended

OTIS CLAY—I Didn't Know The Meaning Of Pain (2:48); producer: Willie Mitchell; writer: Eugene Williams; Happy Hooker, BMI. Hi 2239.

EARTH, WIND & FIRE—Where Have All The Flowers Gone (3:45); producer: Joe Wissert; writer: Pete Seeger; Fall River, BMI. Columbia 4-45800.

THE INTRUDERS—I'll Always Love My Mama (Part I) (3:04); producers: Gamble-Huff; writers: K. Gamble, L. Huff, J. Whitehead, G. McFadden; Mighty Three, BMI. Gamble 2506 (Columbia).

PRETTY PURDIE AND THE PLAYBOYS—Good Livin' (Good Lovin') (3:00); producer: Bob Thiele, Bernard Purdie; writer: Horace Ott; Well Made; Mardette, BMI. Flying Dutchman 26024.

THE SHIRELLES—Let's Give Each Other Love (2:44); producer: Randy Irwin; writers: Simmons, Owens, Irwin; Ran-Lu, BMI. RCA 0902.

MARGIE JOSEPH—Let's Stay Together (3:26); producer: Arif Mardin; writers: Al Green, Willie Mitchell, Al Jackson; Jec, BMI. Atlantic 45-2954.

SOFT TONES—I'm Gonna Prove It (3:14); producers: Hugo & Luigi; writers: M. Barkan, D. Oriolo; Buddah, Kama Sutra, ASCAP, BMI. Avco 1641.

LITTLE JOHNNY TAYLOR—I'll Make It Worth Your While (3:02); producer: Bobby Patterson; writers: B. Patterson & J. Strickland; Su-Ma, Rogan, BMI. Ronn 69 (Jewel).

SOUL SEARCHERS—Think (4:44); producers: Carroll Hynson, Joe Tate; writer: James Brown; Dynatone, BMI. Sussex 253 (Buddah).

Country Picks

WILMA BURGESS—Feeling The Way A Woman Should (2:10); producer: Mary Reeves; writer: Lance Carpenter, Tuckahoe (BMI). In Wilma's first record for the new label, it is Mary Reeves' first effort as a producer, and the combination is outstanding. The song comes off better than Miss Burgess has ever done in the past. Shannon. S-810.

CONNIE SMITH—You've Got Me (Right Where You Want Me) (2:20); producer: George Richey; writers: George Richey, Connie Smith; All Gallico/Neeley's Bend (BMI). Another in a series of her warm ballads, and it's a commercially touching as can be. Flip side: No info. Columbia 4-45816.

LARRY GATLIN—My Mind's Gone To Memphis (3:02); producer: Fred Foster; writer: Larry Gatlin; First Generation (BMI). This new young writer-singer from Texas puts it all together and shows he has incredible potential. Great lyrics, well performed. Flip side: No info. Monument 8565.

SUE THOMPSON—How I Love Them Old Songs (2:10); producer: Wesley Rose; writer: Mickey Newbury; Acuff-Rose (BMI). This song has been waiting for the right person to sing it, and Sue fills the bill. It's a great Newbury number recorded by many (including Newbury), but this is the version people have wanted to hear. Flip side: "Just Two Young People"; producer: same; writers: Tommy Dell, Robbie Fagan.

TEX RITTER—One Night For Willie (2:27); producer: Joe Allison; writer: Joe Nixon; Attache Music (BMI). Tex takes a very clever novelty song and gives it just the right emphasis. It's funny and entertaining. Flip side: "Sweet Bird of Youth"; producer: same; writer: Ray Griff. Capitol P-3570.

JOHNNY DUNCAN—Sweet Country Woman (2:43); producer: Billy Sherrill; writers: Chuck Tharp, Sandy St. John; Chappell (ASCAP). Bringing Duncan, of great voice, together with Sherrill, of brilliant production work, is the best thing that could have happened. The result is a classic ballad. Flip side: No info. Columbia 4-45818.

JAMES PASTELL—Two Pennies And A Lollipop (2:30); producer: Fred Carter Jr.; writer: James Pastell; Lair (BMI). This is one of those occasions in which the B side is by far the better, and jocks are already reacting that way. A new talent on a reactivated label, with an especially good sound. Flip side: "Please Don't Sing That Song Again." Producer: same; writer: same. Nuggett N-1070.

also recommended

PEGGY LITTLE—Listen Spot (2:20); producer: George Richey; writer: G. Chrysler; Southtown (BMI). Epic 10968.

writer: Larry Gatlin; First Generation (BMI). Monument 8567.

BUCK OWENS—Ain't It Amazing, Gracie (2:06); producer: Buck Owens; writers: Buck Owens, G. Garrison; Blue Book (BMI). Capitol P-3563.

DIANE SHERRILL—Everything I Know About Cheatin' (3:16); producer: Fred Foster;

NORRO WILSON—Darlin' Raise The Shade (2:35); producer: Bob Ferguson; writers: N. Wilson, C. Taylor, C. King; All Gallico/Algee. RCA 74-0909.

KAY ADAMS—Step Aside Girl (2:25); producer: Cliffie Stone; writers: Steve Stone, C. Roberts, C. Williams; Mandina (BMI). Capitol 3551.

Executive Turntable

• Continued from page 4

and arranging for Broadway productions. . . . Jay S. Lowy has been elected president, Beechwood Music Corp. (BMI) and Glenwood Music Corp. (ASCAP). Lowy comes to Capitol Industries, Inc. from Jobete Music where he served as assistant to Robert Gordy. . . . Michael L. Bagnall has been given the new title of vice president, administration at Walt Disney Productions. He was formerly vice president, business affairs and information. . . . Jimmy Haskell has been named musical director for the American Song Festival, to be held in Saratoga Springs, N.Y. . . . At Smile Records, Richard Comber, a former broadcaster-journalist, has been named director of promotion, and John Watt has been named head of artist relations, management and publishing departments. . . . At AudioFidelity Records, Topper Schroeder has exited. Schroeder, merchandising manager for the firm, will announce plans shortly. . . . Irma Newton has been named administrative assistant to Columbia West Coast a&r chief Jack Gold. A 17-year recording veteran, Ms. Newton was most recently a product coordinator for MCA.

Terry Slater has been named managing director of Robbins Music in the United Kingdom. He was previously general professional manager of Beechwood Music Corp. and Glenwood Music Corp. Slater will relocate to London.

ATI Wins Part of 3 Dog Night Fees

LOS ANGELES—American Talent International booking agency will receive a percentage of Three Dog Night's live show grosses through the end of 1973 plus a percentage of Three Dog TV residuals through 1974. This is the basis for the out-of-court settlement of the multiple lawsuits between the agency and Three Dog Night's management, it was learned.

Settlement of the complex legal dispute was first announced in Billboard March 17. When ATI was dismissed as Three Dog Night's agency in November 1972, although their contract ran through April 1973, they filed a \$2.1 million suit in New York naming as defendants the group, Reb Foster Associates management and the

William Morris Agency, current bookers for Three Dog. ATI also obtained a New York attachment order to seize up to \$50,000 in Three Dog Night assets stated the agency's attorney, Richard Trugman.

According to the ATI complaint, its dispute with the defendants grew out of a disagreement with Reb Foster principal Burt Jacobs about the handling of another mutual client, Jerry La Croix and White Trash.

In Jan. 1973 Three Dog Night filed suit in Los Angeles Superior Court plus an action before the California Labor Commission seeking \$6 million total damages on a variety of allegations. Final settlement of the suits were described by all parties as "amicable."

New Jersey Antipiracy Bid

• Continued from page 3
W. Va. and representative of "about 30" music dealers throughout the state. He attacked an implication made by Murchison that sound-duplicators were, in effect, performing a consumer service. Watson maintained that many pirated copies were technically defective and that fly-by-night operators had no concern for and no way of standing behind the products they sold.

Watson introduced Bruce Butcher, assistant special counsel for the RIAA. Butcher told the legislators that unauthorized duplication was essentially theft of property. He cited the extensive production and promotions cost of records and said that "pirates" were reaping enormous profits at virtually no investment. He also noted that mu-

sicians, into whose pension funds payments are made on regular sales, are among the victims of unauthorized duplicators.

Butcher distributed written support statements to the legislators from representatives of NARM, RIAA, and the Harry Fox Agency.

State Dealer Group

Leading the state music dealers in their advocacy of the bill was Francis J. McGlynn, president of Music Man, Inc., Huntington, W. Va. McGlynn said his company was the largest wholesale distributor of records and tapes in West Virginia. He passed around samples of an original and a duplicated tape, the latter of which had no identifying marks as to the company which made it.

Cleveland List

• Continued from page 6

me 15 cents each, but I've made that back and more."

Tapes are all stickered and when one is sold, a portion of the sticker goes onto a piece of reorder paper near the cash register. "We just write down the label and number of LP's we are selling. We have a different sheet for each label. We 'eyeball' a lot. Card systems are difficult and expensive."

Morgan admits he's lacking in advertising and promotion. "We use some co-op, but not enough. I believe more in newspaper, the community kind, than radio. I do use the top 40 sheets of five Cleveland stations and CKLW-AM, Detroit."

"My ambition is to open another store in an area like Arizona or Florida. I like to play golf a lot," Morgan added.

Reports from Britain that David Cassidy was splitting from long-time producer Wes Farrell were denied by Farrell. Actually Farrell said that he had "no comment to make other than Wes Farrell Productions owns all productions associated with David Cassidy." Farrell did say that he and the Partridge Family's leading light had talked about bringing in another producer. "Maybe David needs some change or variety," said Farrell. "Every artist deserves this." Farrell was positive that he would produce the Partridge Family albums. "We have a good relationship," he added. . . . Disk jockey Don Imus was incensed that New York television news program, "Eyewitness News" did not show an interview and filming of his Bitter End New York club debut. Imus said that they had programmed the segment but did not show it because of "censorship." Imus further claimed that newscaster Geraldo Rivera had said he would not appear on the news program again unless the Imus film was shown or the network apologized. . . . Rumors of a Beatle reunion running through Los Angeles last week can be put down to the fact that Ringo Starr was cutting an album in Hollywood, and John Lennon and George Harrison were passing through the city. They dropped into the studio to lend a little help.

★ ★ ★

Warner Bros. are working to get the "Tribute To Stephen Sondheim" evening into album form within three weeks. The charity evening had over three hours of Sondheim show music including much material that was excised from Broadway Sondheim vehicles while on try out. Goddard Leiberson was one of the hosts introducing part of the program—he was announced as the man who had done more to preserve show music than anyone else. The reference was to the CBS executive's pioneer work in Broadway original cast albums. . . . Charley Pride is in Phoenix undergoing spring training with the Milwaukee Brewers team—an annual ritual and way of keeping fit. He is a former pro baseball player. . . . Columbia and Capitol co-hosted a trade cocktail party for Mac Davis and Helen Reddy following their appearance at the Cincinnati Music Hall on Sunday (13). . . . Melanie is expecting. . . . Spanky of Spanky and Our Gang has recorded a couple of commercials for the McDonald franchise for Sid Woloshin Inc.

Joshie Jo Armstead has exited the Broadway show "Seesaw" because, she claims, her part (that of a black entertainer) was "a dated stereotype." . . . What record company president has just thoroughly quashed an independent engagement company report demonstrating that his label might be running into trouble because of one man rule? . . . Bette Midler sold out twice at the Los Angeles Music Center.

John Sebastian has completed a 24 lesson book "Chromatic Instruction Course" on playing the harmonica for Hohner Inc. . . . Capricorn has set its largest seasonal release ever with product from Greg Allman (a solo album), Marshall Tucker, Wet Willie, Livingston Taylor, Allman Brothers, and Captain Beyond. . . . Phineas Newborn Jr., who is playing piano at the Club Gemini, Memphis, run by singer Lee Stone, has been booked for the Newport Jazz Festival this year. Jerry Wexler is looking into the possibility of recording Newborn.

David Bowie's heavy social schedule between Los Angeles appearances included very private parties at Wolfman Jack's and Lost On Larrabee, plus a look in at "Last Tango In Paris" screening.

Rock Books: "The Dead Book" by Hank Harrison (Links Books, \$3.95) is a history of the Grateful Dead written by the group's friend and former manager. "The Authorized 1972 Rolling Stones Tour Book" (Dell Books) is co-authored and edited by Patrick Salvo and is an account of the group's last U.S. tour. Salvo has been named the head writer of the Real Don Steele Show. . . . Governor Jimmy Carter of Georgia named Saturday, March 10, Charley Pride Day throughout the State.

Attending Stephen Stills' marriage to Elektra artist, French singer Veronique Sansom were Atlantic executives Nesuhi Ertegun, Jerry Greenberg and Mario Medious. Marriage took place in Stills' English home, former Ringo Starr home. . . . Colorado moving up: John Denver's "Rocky Mountain High" was first and now Hod and Marc have a single "In Colorado." . . . The Los Angeles Job Corps office is looking for musicians to play for their kids. . . . Marquis De Sade would like it to be pointed out that they were using the guillotine in their act for a year before Alice Cooper. . . . New York Dolls are not signed to the Capricorn label. . . . Grammy winner and harmonica player Charlie McCoy has played, to date, on 5000 recording sessions, mostly in Nashville. . . . Trouble at Detroit's Ford Auditorium where singer Lou Reed and his manager Dennis Katz objected to presence of the Rockets on the bill. Result: Rockets exited. . . . Music by jazz trumpet players Dizzy Gillespie, Kenny Dorham and Lee Morgan will be played by the 20 piece Jazzmobile Workshop orchestra on March 24 at the Fashion Institute of Technology, hosted by pianist Billy Taylor. Jazzmobile's program was originally budgeted for the year at \$10,000 but last year \$250,000 was raised!

Disk jockey Cousin Bruce Morrow has been

Inside Track

named grand marshal of the 1973 National Foundation March of Dimes Walkathon in the Greater New York area.

Singer Cleo Laine will take leave of absence for the London production of "Show Boat" to tour U.S. and Canada with husband-musician John Dankworth, appearing at Carnegie Hall, April 26. . . . Ed Sullivan was given a Toast of the Town award by the Association for a Better New York for projecting New York as the "nation's center of culture." . . . The Fifth Dimension's forthcoming State Department tour of Eastern Europe will include people to people rap sessions. A 16mm film crew will accompany the group and record the trip. . . . The Timex All Star Swing Festival, featuring Benny Goodman, Ella Fitzgerald, Count Basie and others, has been given a Christopher Award. . . . David Cassidy sold 100,000 tickets for six engagements in Britain on his current tour.

Eric Weissberg and Steve Mandell will play their hit "Dueling Banjos" twice in one evening when, through prerecording, they appear in the "In Concert" series and the Bobby Darin show on March 30. . . . Bobby Vinton will record an hour long television special in Caracas, Venezuela. . . . David Bowie has a 60 ft. by 90 ft. picture of himself on the side of a building in Tokyo. . . . Artie Kaplan was flown to Italy for television work in connection with his album "Confessions of a Male Chauvinist Pig"—a single from the album, "Harmony" is climbing European charts. The dates were arranged by publishers CBS/Sugar.

Freda Payne setting a summer television series. . . . Arranger-pianist Jack Bielan has an 18 piece rock band. . . . "Don't Bother Me, I Can't Cope" extended four times in Los Angeles and will now play until May. . . . Jethro Tull's new touring act will consist entirely of their "Passion Play" concept album. . . . Three people were injured and half the speakers blown out when too much gunpowder was put in Pink Floyd's smoke pot at their Detroit concert. . . . Isaac Hayes missed the Memphis premier of the film "Wattstax" because of an appearance in Las Vegas. He wired regrets to his home town fans. . . . Don Crews, former partner with Chips Moman in the American Studio, has revamped and remodeled the old Onyx Recording Studio in Memphis. At Onyx Crews will be working with Bill Browder, producer, manager and owner of Umbrella Productions and Jack Gilmer, owner of Sound Engineering Inc. . . . Two new members of Tams, John Marshall and Joseph Jones make their recording debut on the group's new ABC/Dunhill single, "You Just Don't Know It." . . . Atlanta Rhythm Section reportedly set an attendance record at the Great Southeastern Music Hall recently. Coming attractions in the Atlanta hall include Lily Tomlin, Doc Watson and Bill Monroe.

Chicago's sixth album is to be cut at producer James Guercio's Colorado ranch. . . . Shel Silverstein and Ian and Sylvia wrote the songs for the film, "Payday" in which Rip Torn plays a country singer. . . . Charles Fox and Norman Gimbel are writing two songs for Lori Lieberman to sing in "The Harrad Experiment."

Sidney Gathrid, talent director and entertainment chief at Caesars Palace, Las Vegas, has been named a judge at the Tokyo Music Festival, April 20-28. . . . David Cassidy has recorded a series of radio appeals for the Special Olympics for Retarded Children. He is youth chairman for the campaign. . . . The Bedside Network of the Veterans Hospital Radio and TV Guild, New York, will celebrate its 25th anniversary this year with a charity ball at the New York Hilton, April 27.

The Allman Brothers Band, with their management company and label, Capricorn Records, are planning a series of benefits for the Indians of North America. . . . Alec Wilder's book, "American Popular Song: The Great Innovators, 1900-1950," has been nominated for a 1973 National Book Awards. Winners are announced April 10. . . . Nino Rota's musical score for the film, "The Godfather" ruled ineligible for the Academy Awards. Rota composed the theme music originally for "Fortunella" 15 years ago and the film was only released in Italy.

Jim Yates, for a number of years with A&I and Supreme distributors in Cincinnati, heads up RCA Victor Record Sales' new offices in the Queen City. On his staff are Rob Negel, promotion; salesmen Pete Hagan, Marv Gibson and Tom Dever, and secretary Liz Rohman. . . . Singer Pat Hollis, fresh off Johnny Carson's "Tonight," launches a nitery tour at the Lookout House, Covington, Ky., Tuesday (20), with Boston impresario Skip Tosi handling. . . . Mac Davis and Helen Reddy, in for a concert at Ciney's Music Hall Sunday (18), were guests at a trade cocktail party hosted by local Columbia and Capitol nabobs. . . . Myron Floren, Bobby Burgess and Cissy King, Joe Feeney, Jack Imel, Jim Roberts, Arthur Duncan and Guy and Ralna, of the Lawrence Welk TV show, show their wares at Taft Theater, Cincinnati, April 7 under auspices of the local Oola Khan Grotto.

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