

# Billboard®

## Teldec Videodisk— Europe by Jan., '74

By RADCLIFFE JOE

NEW YORK—The Teldec videodisk system, now renamed "TED," will go on sale in Europe in January, 1974, with U.S. penetration planned for about the late spring of '74, according to Leo Hofberg, of London Records, sole agents for software distribution for the system.

To herald market introduction of the system, the Teldec company—the joint-venture firm of British Decca and Germany's Telefunken—has scheduled a number of production model showings in both Europe and the U.S.

## Cartrivision to Market Its Own Playback Deck

By BOB KIRSCH

PALO ALTO, Calif. — Cartrivision, Inc. will begin marketing a cartridge television stand-alone playback deck under its own name this fall in an effort to broaden its base of distribution and ensure that hardware and software are displayed in the same department or in close proximity.

According to Don Johnston, vice president, marketing, for the firm, Cartrivision will follow with a stand-alone playback-record deck late in the year. The initial unit will retail at under \$800, to be first displayed in June, while the

(Continued on page 12)

## MOA Seminar Flays 45 Flaws

By EARL PAIGE

NOTRE DAME, Ind.—Unusually thin 45's are causing one of the main headaches amid the myriad examples of defective product, said a number of delegates here last week at the Music Operators of America (MOA) Notre Dame business seminar. Many hailed the prospects of meeting label people face to face at the Billboard Jukebox Programming Conference in Chicago May 19-20 at the Hotels Ambassador and said they doubt if record manufacturers realize the seriousness of quality control lags.

Jukebox programmers will be joined in the May 20 panel on

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The first of these shows will be at the giant Berlin Fair in August, followed by VIDCA '73 in Cannes, France, in September, and in the United States in November starting in New York, then moving to Washington, Los Angeles, and Houston.

European models of the system will be available as stand-alone players, and will be compatible with PAL (Phase Alternate Line) and SECAM specifications, and will

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## Dean Martin Fall TV to Use BB Charts' Top Acts

By CLAUDE HALL

LOS ANGELES—"The Dean Martin Comedy Hour" on NBC-TV network, produced by Greg Garrison, will present a weekly showcase featuring the No. 1 pop and country music recording artists when it hits the air next season for its ninth year. The special segment, taped just before broadcast time, will be based on advance Billboard charts information.

The new showcase comes at an opportune time. Many TV shows

featuring record acts will not be returning to the networks next season. The record industry is faced with a diminishing opportunity for talent exposure.

The artist showcase on the Dean Martin show will be billed as the major pinnacle each week in music and, of course, the Martin show has millions of viewers. Billboard, Garrison said, will assist him in coordinating the appearance of the artist or group on the weekly 10

p.m. Friday show. Garrison starts production in July for the network premiere this season in September. "But we will be leaving six-to-eight minutes open in each show," he said, "for the showcase segment. The country and pop artists reaching the top of the charts each week will be taped the week of the show shortly after the charts are tabu-

(Continued on page 12)

## ANATOMY OF A HIT:

### Birth & Growth of Vicki's 'Lights'

By NAT FREEDLAND

LOS ANGELES—With this case history of a number one Hot 100 single, Billboard begins a projected series of in-depth studies on the many complex factors involved in breaking a record to the number one position in today's music business. Future stories in this series will follow the history of number one records in country, soul, jazz, easy listening, classical and Top LP's charts.

"The Night the Lights Went Out in Georgia" was Billboard's number one single the weeks of April 7 and 14 of 1973. It was written by Bobby Russell, 29, composer

of "Honey," "Little Green Apples," "Saturday Morning Confusion" and an earlier string of hits for Liberty artists dating back to 1964's "The Joker Went Wild" and "Popsicle." The artist was Russell's wife, Vicki Lawrence, a television regular on the Carol Burnett comedy hour. She had issued several soon-lost singles in the past but had no real track record as a disk star.

At this date, the single has just topped 1.4 million in sales and its manufacturer, Bell Records, confidently projects an ultimate total of some 2 million units, on the

basis of current sales activities.

"Night the Lights Went Out" was the first product delivered to Bell in a new production deal with Snuff Garrett Music Enterprises. Garrett, 32, became a pioneer rock producer while still in his teens and spent seven years with Liberty Records (now United Artists Records). During this period, he and Russell became friends and now Russell's publishing company is administered by Garrett Music Enterprises.

"I've been in the business long enough to understand that every

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## Magtec Setting Dealer Drive

By BOB KIRSCH

LOS ANGELES—The Stereotape Division of Magtec, reel-to-reel duplicators here, is creating specific regions throughout the country to increase the number and variety of retailers carrying its product, planning several marketing and promotional campaigns to educate the retailer and consumer in reel-to-reel tape and is readying a six-release set of quadrasonic reel-to-reel product from Alshire to be followed with 4-channel material from Warner Bros., Elektra and RCA.

"Over the next six months," said corporate director of marketing Herb Dale, "we will be setting up eight to ten reps on a regionalized

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## Law to Help Act on Stage

By BILL WILLIAMS

NASHVILLE—Both the House and Senate of the Tennessee Legislature this past week received a measure aimed at the protection of entertainers.

The somewhat unusual bill stemmed from a recent incident involving Elvis Presley, although its authors said it would cover any entertainer in the state.

Under the measure, any person disturbing or disrupting or attempting to disturb or disrupt a performance by an entertainer could be punished by imprisonment in the county workhouse, or fined. Conviction would constitute a misdemeanor, and

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Jimmy Seals and Dash Crofts warmed a whole year with their "SUMMER BREEZE" album on Warner Bros. "DIAMOND GIRL" shines wonderfully as its successor, ushering in a welcome new era of Seals & Crofts melody and magic, with spells potent enough to transmute diamonds into gold and even platinum. (BS 2699) (Advertisement)



The Agency for Creative Artists makes an exciting announcement (inside back cover)

(Advertisement)

(Advertisement)



**Deep Purple**

THE SALES STUNNER OF 1973

New Album:  
"MADE IN JAPAN"  
(2WS 2701)  
Hot Single:  
"WOMAN FROM TOKYO"  
(WB 7672)

Deep Purple on Warner Bros., Where They Belong

# TESTIMONIAL

## HONORING

# MO OSTIN

Sponsored by the  
**MUSIC, APPLIANCE, RADIO AND TELEVISION INDUSTRIES**  
 in Association with the **CITY OF HOPE**  
**Sunday Evening June 3, 1973 Beverly Hilton Hotel, Beverly Hills, California**

STANLEY M. GORTKOV

A MESSAGE TO THE MUSIC AND RECORDING INDUSTRIES

Not long ago I saw two cute little kids seated across a table from each other playing "Monopoly" -- two appealing, ordinary boys playing an ordinary game. But there was nothing ordinary about the two bottles of solution, suspended from overhead racks, streaming fluid into an arm vein of each child while they played their game. Both kids had leukemia.

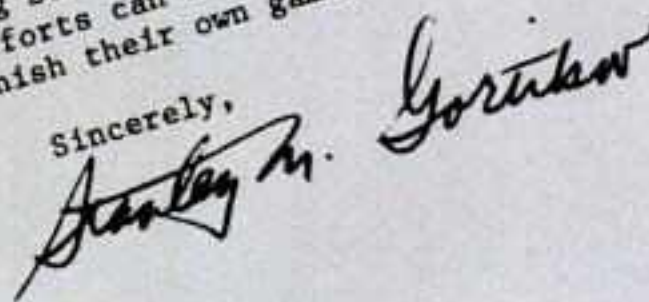
The scene of that tragic vignette was the City of Hope, where I was visiting that day ... and "hope" is what I saw and felt. I was viewing that great institutions' tragedies and discoveries. I was meeting City of Hope's people and experiencing their genius and their zeal. I was seeking indisputable reasons to convince you to support a cause and an event.

So this is an appeal in support of the City of Hope Testimonial Dinner on Sunday, June 3, honoring Mo Ostin, Chairman of the Board of Warner Bros. Records, Inc. In that one event we can salute one deserving industry leader and simultaneously serve the interests of all men, whom the City of Hope seeks to insulate from catastrophic disease.

The City of Hope is no conventional hospital. Its patients are rather few in number, except they each represent a unique need for the kind of selective treatment that will advance discovery in the particular affliction which has them victimized. The major thrust is definitive research in cancer; maladies of the heart, blood, and chest; and hereditary disorders. In my visit I was able to chat with several of the scientific geniuses of international renown who have already contributed so much to health and longevity. They told me of their striving for a life more free of pain and more free of risk. They talked of discoveries, and they used cliches, like "humanity to man" ... but all with impressive credibility.

I know our industry is called upon to support many fine causes each year. We ask you now to add City of Hope to that list. You will be encouraged to pay for tables, ads, and donations. But rather than those crass representations, you are really being stimulated to pay for life, health, and hope. Maybe our industry's efforts can enable those two little boys playing Monopoly to pass "Go" and finish their own game plan.

Sincerely,



### How You Can Contribute to the Dinner

Gentlemen: Please reserve \_\_\_\_\_ Table(s) (10 persons to a table) or \_\_\_\_\_ Place(s) at the Testimonial Dinner honoring Mo Ostin, Sunday evening, 7:00 P.M., June 3, 1973 at the Beverly Hilton Hotel in Beverly Hills. \$1,000 per table \$100 per person.

I cannot attend the Dinner, but I would like to contribute to the Music, Appliance, Radio and Television Industries Research Fellowship honoring Mo Ostin at the City of Hope, as a:

- Patron (\$1,000)  Associate (\$500)  Colleague (\$250)  Sponsor (\$100)

Enclosed find my check for \$ \_\_\_\_\_  
 (Please print or type)

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_

Kindly make check payable to the City of Hope.

Mail to Mo Ostin Testimonial Dinner Committee  
 208 West 8th Street, Suite 1100, Los Angeles, California 90014  
 Please list name of guests on reverse side.

### If You Want to Advertise in the Souvenir Journal

**Mo Ostin Testimonial Journal Rates**

- Diamond Page: \$5,000  Gold Page: \$2,500  Silver Page: \$1,000  
 White Page: \$500  Half Page: \$300  Quarter Page: \$200

Please type or print \_\_\_\_\_ Date \_\_\_\_\_

Name/Firm \_\_\_\_\_

Address \_\_\_\_\_

City/State \_\_\_\_\_ Zip \_\_\_\_\_

(if Firm) Authorized by \_\_\_\_\_ Title \_\_\_\_\_

Signature \_\_\_\_\_

Page size is 9" (horizontal) x 12" (vertical).

Please insert our advertisement in the Testimonial Journal honoring Mo Ostin. In the amount of \_\_\_\_\_

Make checks payable to the City of Hope.

Contributions to the City of Hope are tax deductible.

All proceeds to the City of Hope Pilot Medical Center.

Please enclose ad copy, printer's deadline for ad copy is May 3, 1973.

Mail to Mo Ostin Testimonial Journal  
 208 West 8th Street, Suite 1100, Los Angeles, California 90014

# CBS Intl 30 Percent Increase—Yetnikoff

By JIM MELANSON and IAN DOVE

NEW YORK—CBS Records International's sales figures for the first quarter of fiscal 1973 are reflecting worldwide growth for the division, according to Walter Yetnikoff, division president. Sales figures for the European market during the quarter were 30 percent ahead of the figures for the same period in 1972. He added that South American sales were 20 percent ahead of last year; and Australian sales were ahead approximately 25 percent. He also predicted a "substantial" jump in Japanese sales—exact figures are not yet available.

One example of CBS International's growing strength in the European market, according to Yetnikoff, was the massive promotion campaign geared to support Anne Marie David's first-place award in the recently held Eurovision Song Festival.

He said that CBS European subsidiaries released French, Spanish,

Italian, German, and English versions of the winning song, "Tu Te Reconnaître" (You Would Recognize Yourself), backing the release with four-color posters and in-store displays throughout the continent.

Miss David has also been booked for 20 television shows over a six-week period.

Yetnikoff stated that results of the "quick action" produced sales in excess of 500,000 pieces within two weeks. He said that the single is now being rush-released to other key markets, among them the U.S. and Canada.

Yetnikoff, who assumed his present role of division president in June 1971, said that CBS International has placed a great emphasis on backing artist tours and artist television and radio exposure—both, due to the market concentrations on the continent, according to Yetnikoff, are strong promotion devices.

In 1970 CBS International produced a concert in Albert Hall, London, which was very similar to the Columbia/Epic Records' Alhanson Festival scheduled for Los Angeles, continued Yetnikoff. He said that the immediate exposure which artists received from the concert and resulting sales results were strong. He credited the festival with breaking Santana on the continent—as one example of direct results. Recently backed tours by Albert Hammond and Chi Coltrane have also proved successful, he said.

Yetnikoff said that the division, currently doing business in 27 market areas, looks for sales penetration on three levels; a greater exploitation of U.S. product abroad; a strong emphasis on the develop-

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## 14 Exhibits Set At VidExpo '73

NEW YORK—The RCA Corp.'s SelectaVision division is among the first videocassette hardware companies to reserve exhibit space for VidExpo '73, the Billboard Publications' third international video marketing conference scheduled for Sept. 4-6 at the Plaza Hotel, New York.

Other companies which have so far reserved exhibit space include Panasonic, JVC America, Akai America, General Electric, Retention Communication Systems, Image Communications, DAK Industries, Modern Talking Picture Service, Tele-Measurements, Telesette, Thomas J. Valentino Co., Trans-World Communications and Video-record Corp. of America.

The convention will get underway Tuesday, Sept. 4, with what

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## Tannen Helms Screen Gems Nashville Site

NEW YORK—Screen Gems-Columbia/Colgems Music have opened an office in Nashville.

Screen Gems music division president, Lester Sill, said: "We will be utilizing this new operation to develop further our activity in country music which has increased since the addition of two important writers, Mac Davis and Mark James."

In charge of the operation, with the title of general manager, Nashville operations, will be Paul M. Tannen. Tannen will also represent the company throughout the southern and southwestern regions. Tannen relocated in Nashville last year to manage Window Music and Pete Drake Productions, which he joined in 1971, and to merge Ridge Music with the former company.

## Col Publishes Classic Guide

NEW YORK—Columbia Records has published an up-to-date, cross reference guide of Columbia and Odyssey classical and drama/spoken word records and tapes.

The 141 page book, "Columbia Records Masterworks and Odyssey Catalogue/1973," geared for consumer as well as retailer use, is divided into five sections: alphabetical, collections, drama/spoken word, greatest hits, and numerical catalog listings.

# Studio Activity—All Styles Together

By SAM SUTHERLAND

NEW YORK—Recent and current studio activity here and abroad is finding musicians from nearly every musical idiom working together to destroy the boundaries of style in recorded contemporary product.

While recent years have produced a variety of such meetings, those projects were relatively isolated. But at Atlantic Studios in New York, just one of many facilities that have hosted such unions, vice president, a&r, Joel Dorn has reported a continuing series of sessions uniting players from a wide range of styles.

### Blues, Rock & Strings

Meanwhile, Billboard last week (21) marked as a Pop Pick a new single, "Blues Band Opus 50, Part 1," featuring the Siegel-Schwall Band performing with The San Francisco Symphony. While several attempts at symphonic/rock unions have been made before, this performance, recorded for an educational television special, also marks the first single release from DGG, an event in itself.

English rock musicians continue to trade ideas with American blues and rock figures, with the latest

projects involving Jerry Lee Lewis, whose London recordings released by Mercury united him with a variety of English players, and Bo Diddley, who recorded his next Chess LP there with Roy Wood and members of his band, Wizzard.

Most pervasive, however, is the increase in session activity involving leading jazz musicians working with rock, folk and contemporary artists. John Mayall has made that approach a personal slogan, focusing on his fusion of jazz, blues and rock elements, while Ben Sidran, Blue Thumb artist and independent producer, has worked with English musicians like Peter Frampton and

Charlie Watts as well as U.S. studio veterans like Phil Upchurch, Clyde Stubblefield, Blue Mitchell and others. Sidran also produces jazz artist Tony Williams for Polydor.

At Atlantic, recent album projects involving a broad range of artists have produced albums by Doug Sahm, Garland Jeffreys and David Newman, while current projects involving Texas country performer Willie Nelson and writer Danny O'Keefe are also uniting various talents.

### No Categories

The Sahm project received wide

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## Maitland Doubts Necessity Of Hit Single to Make Artist

LOS ANGELES—There is some doubt—at least at one major record company—that the single is necessary any more as a promotional tool for albums. Of course, in many cases, the single is *cream* sales and any record company is happy for that kind of fringe benefit, but Mike Maitland, president of MCA Records says he's "not too convinced that the single is necessary today to establish a recording artist. And the best case we have at the moment is Jerry Jeff Walker. The theory has been in recent months that you pick one of the songs from an album and release it as a single to promote the album. With the new Walker album, 'Jerry Jeff,' we didn't intend to release a single at all. The thing is that we now have a single; it was demanded. Six or seven cuts on the album got airplay, but 'L.A. Freeway' stood out and we've just released it as a single."

But Maitland was "concerned" that MCA Records Dobie Gray single could sell 600,000 "and still not get on WABC-AM in New York. It's frustrating. And we just went on KHJ-AM in Los Angeles last week. The extra-tight playlist used today on many Top 40 stations is hurting." He said that having a record on KHJ-AM or WABC-AM can mean "a difference of 50,000 sales per city. In Los Angeles, 54,000 sales, to be exact on a given record."

"They run their business, I suppose, on ratings. We certainly can't tell them how to operate their radio stations. However, I can't help but feel that because of the tight playlist, many Top 40 stations are losing listeners to FM radio stations."

Fortunately for the record industry, he said, these FM rock sta-

tions are picking up a lot of the slack and helping expose records. And they concentrate mostly on LP cuts. However, he didn't think an FM station was going to worry WABC-AM or KHJ-AM in regards to format and that the AM rockers at the label's international sales convention in San Francisco the last week in July.

In the international market, the album will be released to coincide with Paramount's releasing of the film.

Columbia president Clive Davis recently spent several days with Diamond in Los Angeles hearing his initial concepts for the score and viewing a rough cut of the film.

## NARM Sets 2 Committees

NEW YORK—The members for the 1974 NARM convention and scholarship committees have been selected, according to Peter Stocke, NARM president.

Serving on the convention committee will be: chairman David Press, D&H Distributing Co.; Louis Kwiker, Transcontinental Music Corp.; Don Weiss, All Label Record Service; Leonard Singer, Associated Distributors; David Lieberman, Lieberman Enterprises; Jay Jacobs, Knox Record Rack Service; Howard Ring, Music Merchants of New England; Paul David, Stark Record & Tape Service; and Thomas Heiman, Nehi Distributing Co.

Selected to chair the scholarship committee is NARM secretary and director Jack Silverman, ABC Record and Tape Sales. Committee members include: William Hall, Transcontinental Music Corp.; Albert Melnick, A&L Distributors; Anthony Galgano, Galgano Distributing Co.; Stanley Lewis, Stan's Record Service; Allan Wolk, United Record & Tape Industries; Alfred Chotin, J.L. Marsh of St. Louis; David Lieberman, Lieberman Enterprises; and Richard Greenwald, Interstate Record Distributors. The scholarship committee will work under the direction of the association's scholarship foundation's academic advisor William G. Owen, secretary of the University of Pennsylvania.

## Wis. Suit Over AFM 'Boycott'

By BENN OLLMAN

MILWAUKEE—Non-union polka bandleader Richard Rodgers of Pulaski, Wis., has filed suit against the American Federation of Musicians and Local 8, claiming that a secondary boycott damaged his ability to obtain bookings in Milwaukee county. He seeks \$50,000 damages in the suit filed in the Eastern United States District Court for the Eastern District of Wisconsin. The charges go back to January 1, 1967. Federal Judge Myron

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## Col Acquires N. Diamond's 'Seagull' Score

NEW YORK—Columbia Records has secured the release of Neil Diamond's original soundtrack of the film, "Jonathan Livingston Seagull"—despite that under Diamond's long-term contract with the label he is allowed to retain the record rights to his original soundtracks for either film or stage projects.

With Diamond expecting to complete the score by the end of June and to start recording in early July, the album, which also marks the debut of Diamond on Columbia, is scheduled for release in mid-September—six weeks prior to the premiere of the film.

Excerpts of the soundtrack have also been scheduled for preview overall are still vital and very necessary to the record industry.

"In some cases, the ratings on the stations with extra-tight playlists are extraordinary. But, in my opinion, I wonder about the buying potential of those listeners these stations attract." He felt that more loyal listeners might be attracted to stations with broader and more-interesting music spectrums.

## Musical Isle 'Sell-a-Thon' Hikes Volume 30 Percent

NEW YORK—Musical Isle of America, in cooperation with one of its Chicago outlets, the Playback chain, has just completed a mammoth disk "Sell-a-Thon." The 24-hour a day project, called 10:00 a.m. on a recent Thursday until 5:00 p.m. the following Sunday, with the store claiming a subsequent increase in dollar volume of over 30 percent.

## Ron Granger Opens Indie Promo Firm

LOS ANGELES—Ronnie Granger, last as national promotion director for soul at ABC-Dunhill, has started his own firm, Promotions Unlimited here. Granger started in the business at radio station WINS-AM, New York, as music director in 1956. Pride label is his first client.

He entered the record business in 1960 with Herb Abramson's Triumph label. He has also served as national soul promo chief for Capitol and Tangerine labels.

## Muzak 'Sound' Of City Series; Laser System

By EARL PAIGE

CHICAGO—Muzak Corp. has initiated recording sessions in various markets to capture their specific sound and has successfully transmitted its background music over low-power laser beams as part of the company's vast expansion of services, according to William Boyd, general manager here.

At this point, Muzak is interested in laser transmission more for communication inside giant buildings and plants where such things as heat sensing, sprinkler systems testing, door lock surveillance and so on can be conducted on a light beam. Boyd said 10 million different signals can be transmitted on the very low level

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## TENN. VERDICT STORY ERRED

LOS ANGELES—Custom Recording Co., located in North Augusta, S.C., was mistakenly referred to as an "illegal" tape duplicator in a story about its attempt to have the Tennessee antipiracy law declared unconstitutional (Billboard, Apr. 21). The firm is an unlicensed tape duplicator. Reference is also incorrectly made in the story to "bogus tapes," as part of the inventory.

The head on the story is also misleading, in that the judge merely dismissed the suit and did not comment on the law's legality.

ATLANTIC CONVENTION

# Atlantic Puts Accent on Product, 4-Channel Nostalgia

PARIS—Atlantic Records used their 25th Anniversary sales convention to introduce a new marketing concept, involving the creation of eight new executive posts with the title regional marketing director.

The company also bowed 19 new albums, showed a 25 minute film, "History of Atlantic Records" that will be shown to dealers and on college campuses later this year, and announced that, by the end of May, nearly 30 four channel albums would be available.

There were sentimental moments too for the 500 delegates attending as Atlantic chiefs, Ahmet and Nesuhi Ertegun and Jerry Wexler presented awards to long serving Atlantic executives and were in turn given awards themselves.

Dave Glew, vice president, marketing, for the company, told the meeting: "We have assigned one man to each of our eight branches who will be responsible for day-to-day direction of the territory's entire sales, promotion, merchandising, advertising and artist relations activities."

"With the regional marketing directors we feel we are creating 'total record men' who will work with the local branch managers in all areas concerning distribution of Atlantic product."

Named to the new positions are Carrol Hardy, Boston; Bill Staton, New York; Ron DeMarino, Philadelphia; Nevin St. Romain, Dallas; Hal Kaplan, Cleveland; Eddie Holland, Chicago; Larry King, At-

lanta; and Tom Davies, Los Angeles.

The new regional marketing director will make daily market out-sales reports checks, and inform branches of upcoming and catalog product, said Glew. They will also evaluate treatment of product according to "style and genre" and work with radio, stores and media outlets, he added.

In cooperation with the local WEA distribution arm, the regional marketing manager will help plan his area's media advertising. In addition, each director will act as the company's regional artist relations official as liaison with touring acts and artists.

Glew also talked on WEA as a marketing arm to WEA delegates present at the sales meeting.

Senior vice president and general manager, Jerry Greenberg, presented the new releases via a short film presentation written by Atlantic special projects executive John Gibson.

The product included albums by Led Zeppelin and the Spinners, already released, as well as upcoming LPs by Yes, J. Geils Band, Cactus, Cross Country, Heads, Hands and Feet, Michael Kamen, Jimmy Stevens, King Crimson, King Floyd, Dave Brubeck, the Ann Arbor Blues and Jazz Festival, Ray Charles—a repackaging of two live concert dates—and Chick Cores. Asylum releases present included LPs by the Eagles, Ned Doheny, David Blue and Steve Ferguson.

Greenberg also played cuts from

upcoming Aretha Franklin and Rolling Stones albums—the latter brought into the meeting by Marshall Chess, of the Rolling Stones label. It was also announced that the new Roberta Flack album, which she and producer Joel Dorn had been working on for almost a year, was nearly complete. "Apart from two small changes," said Dorn.

Atlantic will also release—in their anniversary year—three double albums that would be, said Nesuhi Ertegun, a "definitive history of the first 25 years of Atlantic Records." One album would be devoted to popular and rock, compiled by Ahmet Ertegun, one to soul music, compiled by Jerry Wexler and the third to jazz, compiled by Nesuhi Ertegun. They would retail at \$6.98.

The 25th Anniversary convention was opened by Atlantic president Ahmet Ertegun with a short reflective speech on the origins of the company. He stated: "We were always attempting to get the best of black music on our records." In reference to the acquisition of the company by the WCI, Ertegun stated: "The major thrust of our company is still that of an indie—we don't want to become a major, fat cat." Speeches were also made at the opening of the meeting by executive vice president Jerry Wexler—"We are on the threshold of a new form of enterprise both nationally and internationally"—and president of WEA International, Nesuhi Ertegun.

Vice president engineering, Tom Dowd demonstrated Atlantic's first quadrads featuring Bette Midler, Aretha Franklin, Herbie Mann and the J. Geils Band. The four channel product is set for May release and the company has prepared a four channel sampler for dealers rather than the general public. An explanatory brochure will also be made available, said Dowd.

The convention film, produced by Braverman Productions, traced the history of Atlantic Records from the beginning to the present day, with "cameo" appearances from Atlantic executive personnel.

Following the production demonstrated Bob Rolontz, vice president advertising and publicity, announced the amount of media—trade and consumer—and radio advertising to support the releases.

He also stated that the company would have around 30 television commercials ready to support major product by the summer of 1973. Rick Willard, director of merchandising, in announcing the merchandising campaigns, stated that the new style catalogs which featured both old and current product had "met with universal acceptance."

Nesuhi Ertegun and Joel Dorn discussed the company's new jazz releases with Ertegun stressing the longevity of the product stating that very early product by, for example, the Modern Jazz Quartet had sold over 100,000, while Herbie Mann's Village Gate album

had sold 500,000. "And they are still selling," he added.

May will be Atlantic's Jazz Month, Dave Glew told the delegates with promotion centering around new releases from Herbie Mann, Roberta Flack, Yusef Lateef, and David Newman, Dave Brubeck, the Ann Arbor Festival and Chick Corea, as well as further issues in the two album "Best Of . . ." series featuring John Coltrane, Hank Crawford and Freddie Hubbard. Also featured would be product by Coleman Hawkins and Lester Young from the Commodore label, now under the Atlantic banner.

Rick Sanjek, head of the country music division presented the new country releases and LeBaron Taylor, head of r&b, a&r, unveiled new r&b singles.

A special trade paper chart seminar was also presented, which included Tony Lanzetta, director of charts for Billboard, and Candy Tuscan, also from Billboard's chart department. Micki Cochran of Atlantic's merchandising department held a seminar on "Women in the Recording Industry" that included Atlantic executives Bettye Marx, Mavis Barton, Elin Guskind and Margo Knesz on a panel.

Friday evening was devoted to a banquet and awards ceremony. Joel Friedman, president of WEA, Atlantic's marketing wing, received two awards and his assistants, vice presidents Skid Weiss and Henry Droz also received awards. Mike Elliot, WEA vice president, unable

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## Atlantic In Paris—PICTURES FROM THE 1973 25TH ANNIVERSARY SALES MEET



JAC HOLZMAN, left, president of Elektra, who attended the convention, with Atlantic president Ahmet Ertegun, and executive vice president, Jerry Wexler.



ATLANTIC EXECUTIVES, Nesuhi and Ahmet Ertegun, and Jerry Wexler, with, second from right, Joel Friedman, WEA president who received two awards.



JERRY GREENBERG, second from left, senior vice president, general manager and Dave Glew, vice president marketing, present awards to Don England WEA-NY, left, and Vic Faraci, WEA-Chicago.



LEFT TO RIGHT Paul Johnson, r&b promotion, Dick Klein, popular promotion and Rick Willard, merchandising.



AHMET ERTEGUN and Wexler congratulate jazz saxophonist Johnny Griffin, one of the first artists to record for the label.



GREENBERG, taking time out as one of the Atlantic All Stars, playing for listening and dancing pleasure.



TOM DOWD, vice president engineering, left, and Wexler at the opening session.



LEFT TO RIGHT, Joel Dorn, vice president, Bob Rolontz, vice president, advertising, Dave Glew.



LEFT TO RIGHT Sheldon Vogel, vice president, Henry Allen, promotion vice president and Bob Kornheiser, vice president tape and one of the organizers of the convention.



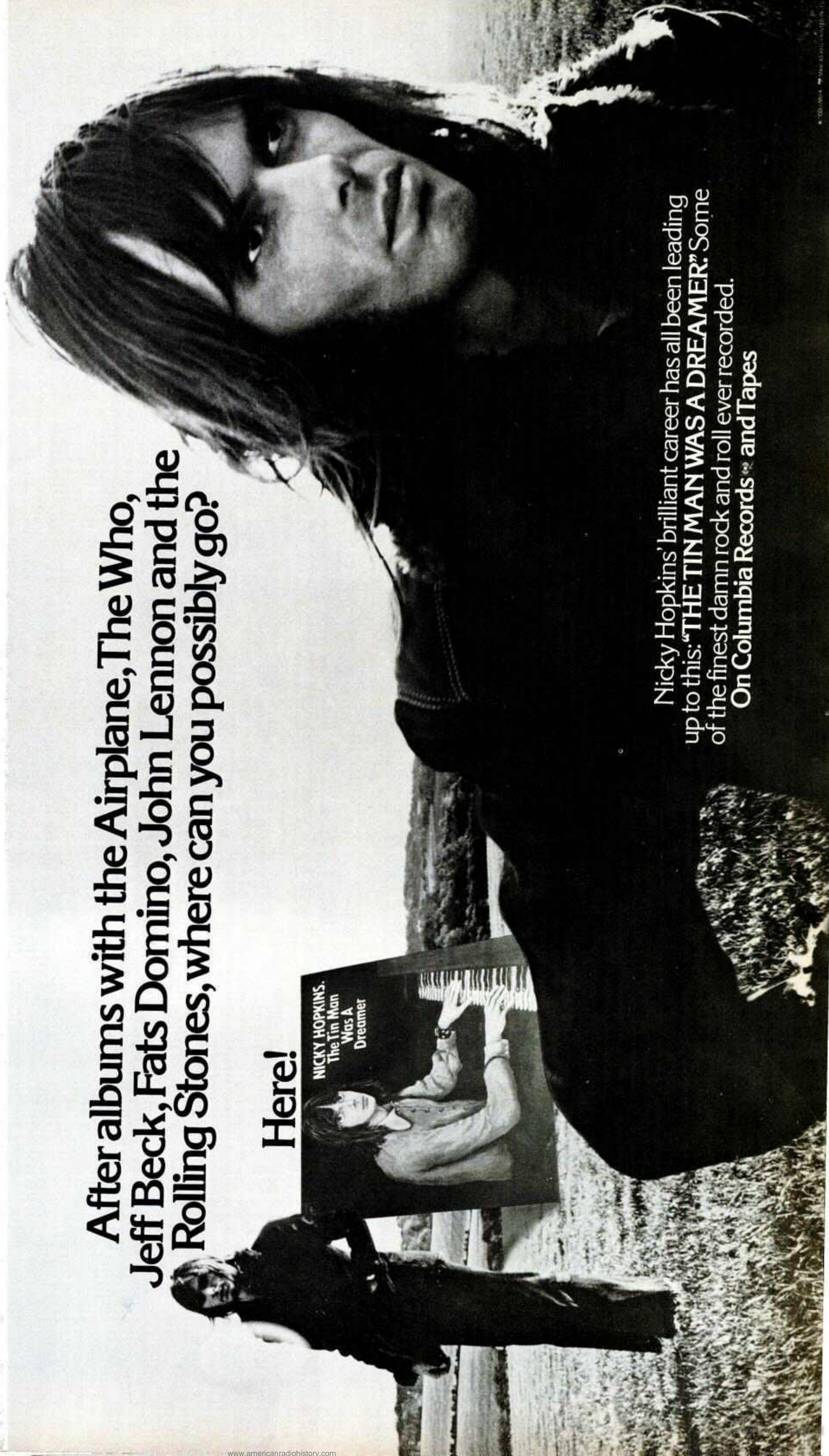
ROBERT STIGWOOD, president RSO Records, congratulates the three Atlantic executives.

After albums with the Airplane, The Who, Jeff Beck, Fats Domino, John Lennon and the Rolling Stones, where can you possibly go?

Here!



Nicky Hopkins' brilliant career has all been leading up to this: **THE TIN MAN WAS A DREAMER.** Some of the finest damn rock and roll ever recorded. On Columbia Records<sup>®</sup> and Tapes





# LANI HALL

sings Joni Mitchell.

A&M  
RECORDS  
SINGLE RELEASE

The first 1973 single from one of the best-reviewed voices of 1972.



## Lani Hall BANQUET

Come to the dinner gong  
The table is laden high  
Fat bellies and hungry little ones  
Tuck your napkins in  
And take your share  
Some get the gravy  
And some get the gristle  
Some get the marrow bone  
And some get nothing  
Though there's plenty to spare  
I took my share down by the sea  
Paper plates and Javex bottles on  
the tide  
Seagulls come down  
And they squawk at me  
Down where the water-skiers glide  
Some turn to Jesus  
And some turn to heroin  
Some turn to rambling round  
Looking for a clean sky  
And a drinking stream  
Some watch the paint peel off  
Some watch their kids grow up

Some watch their stocks and bonds  
Waiting for that big deal  
American Dream  
I took my dream down by the sea  
Yankee yachts and lobster pots and  
sunshine  
And logs and sails  
And Shell Oil pails  
Dogs and tugs and summertime  
Back in the banquet line  
Angry young people crying  
Who let the greedy in  
And who left the needy out  
Who made this salty soup  
Tell him we're hungry now  
For a sweeter fare  
Like Joni says in the song  
And some get the gravy  
Some get the marrow bone  
And some get nothing  
Though there's plenty to spare"

Joni Mitchell  
1972 JONI MITCHELL  
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AM-1433

ON A&M RECORDS  
Produced by Herb Alpert

This One



GYHE-76R-19PJ

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# Menon Keeps Promise; Capitol in the Black

LOS ANGELES—More than a year ago Capitol Industries Inc. (Capitol Records) was splashed in red ink and in the process of consolidating and restructuring.

At that time, Bhaskar Menon, newly elected president and chief executive officer, promised a turnaround of the record company.

Looking at Capitol's third quarter and nine-month financial statement, it would indicate that Menon has reorganized the company into a healthy profit position.

Net income was \$1,434,000, or 32 cents a share, on sales of \$36,482,000 for the third quarter ended March 31, compared to a net loss of \$570,000, or 12 cents a share, on sales of \$27,102,000 during the same quarter a year ago.

For nine months of fiscal 1973, the company reported net income of \$3,515,000, or 77 cents a share, on sales of \$104,539,000, com-

pared to net income of \$692,000 (before extraordinary items), or 15 cents a share, on sales of \$96,592,000 during the same period a year ago.

In reviewing the company's performance to date, Menon said:

"Sales in the first nine months were 8.2 percent higher than the corresponding period of fiscal 1972, though 12 percent below the same period of fiscal 1971. Net sales in the third quarter of the current fiscal year were nearly 35 percent higher than during the same period last year and 8.3 percent higher than the third quarter of fiscal 1971."

Menon reported that "net income before extraordinary items in the first nine months of fiscal 1973 has increased 400 percent over a year ago for the same period, and nearly 900 percent over the same period of fiscal 1971."

# ABC Records Earnings Dip

LOS ANGELES—Earnings of ABC Records in 1972 were "disappointing and substantially off from 1971, according to the American Broadcasting Companies Inc., the parent firm.

ABC Records had sales in 1972 of \$82,501,000, compared to \$87,345,000 in 1971, reports the company's annual report. Earnings from records in 1972 amounted to \$1,001,000, compared to \$6,418,000 in the previous year.

The record company's five-year totals in sales and earnings: 1972, \$82,501,000 (earnings of \$1,001,000); 1971, \$87,345,000 (\$6,418,000); 1970, \$78,074,000 (\$3,456,000); 1969, \$69,365,000 (\$4,622,000); and 1968, \$49,079,000 (\$3,873,000).

ABC Record and Tape Sales Corp., the rack jobbing subsidiary, concentrated on "expanding its sales base with more national and regional accounts," according to the report. "Further consolidation of management operations and centralization of accounting functions were accomplished, and new product lines were added to its national distribution organization," the report stated.

# Executive Turntable

Gene Settler has been appointed vice president, merchandising, at Transcontinental Music Corporation. Settler, who most recently was division vice president, commercial sales, at RCA Records, will be responsible for all aspects of the record and tape product purchased and sold by TMC through its 13 branches in the U.S. . . . Also at TMC, Jack Griffith has been appointed regional manager. He joins the firm following a tenure with Capitol Records, where he most recently served as vice president, marketing, for the Merco Company.

★ ★ ★

Andre Montell, national R&B promotion director at Phonogram, Inc., has left the firm.

Triangle Theatrical Productions, Inc. president Frank Fried has named Allen Marrinson as director of business planning, a new position. An attorney with administrative background, Marrinson was also administrative chief of "Hair."

★ ★ ★

Dan Cleary, 25-year veteran of talent booking, has been made executive vice president of Creative Management Associates' personal appearance and music divisions nationally. Cleary started with MCA, Chicago, in 1948, moving to GAC when MCA folded its live talent booking wing. In 1961, he joined United Talent Management in Los Angeles, remaining 18 months and rejoining GAC when the two firms merged. Cleary has been with CMA since the GAC merger. He was in charge of the Los Angeles personal appearance department. Irv Dinkin, a 20-year talent agent, who was previously with Willard Alexander, and with CMA the past eight years, has been named vice president in charge of the Los Angeles music department. Mike Gardner and Mike Gurse, both of whom are career CMA employees who started eight years ago in executive training, have been made vice presidents. Gurse in locations, personal appearance department, Los Angeles; and Gardner, music division, Los Angeles. Irving Squires, another CMA veteran, has been made vice president in charge of locations, New York.

(Continued on page 62)

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## Earnings Reports

Table with 3 columns: 9 mo. to Feb. 28, 1973, and a1972. Rows include Income, Net oper. income, Per share, Net income, Per share.

# Market Quotations

Large table of market quotations as of closing, Wednesday, April 18, 1973. Columns include NAME, 1973 High/Low, Week's Vol. in 100's, Week's High/Low, Week's Close, and Net Change. Lists various companies like Admiral, ABC, AAV Corp., etc.

Table of over-the-counter market quotations as of closing, Wednesday, April 18, 1973. Columns include OVER THE COUNTER, Week's High/Low, Week's Close, and OVER THE COUNTER, Week's High/Low, Week's Close.

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

# CHRISTOPHER KEARNEY

has recorded an album



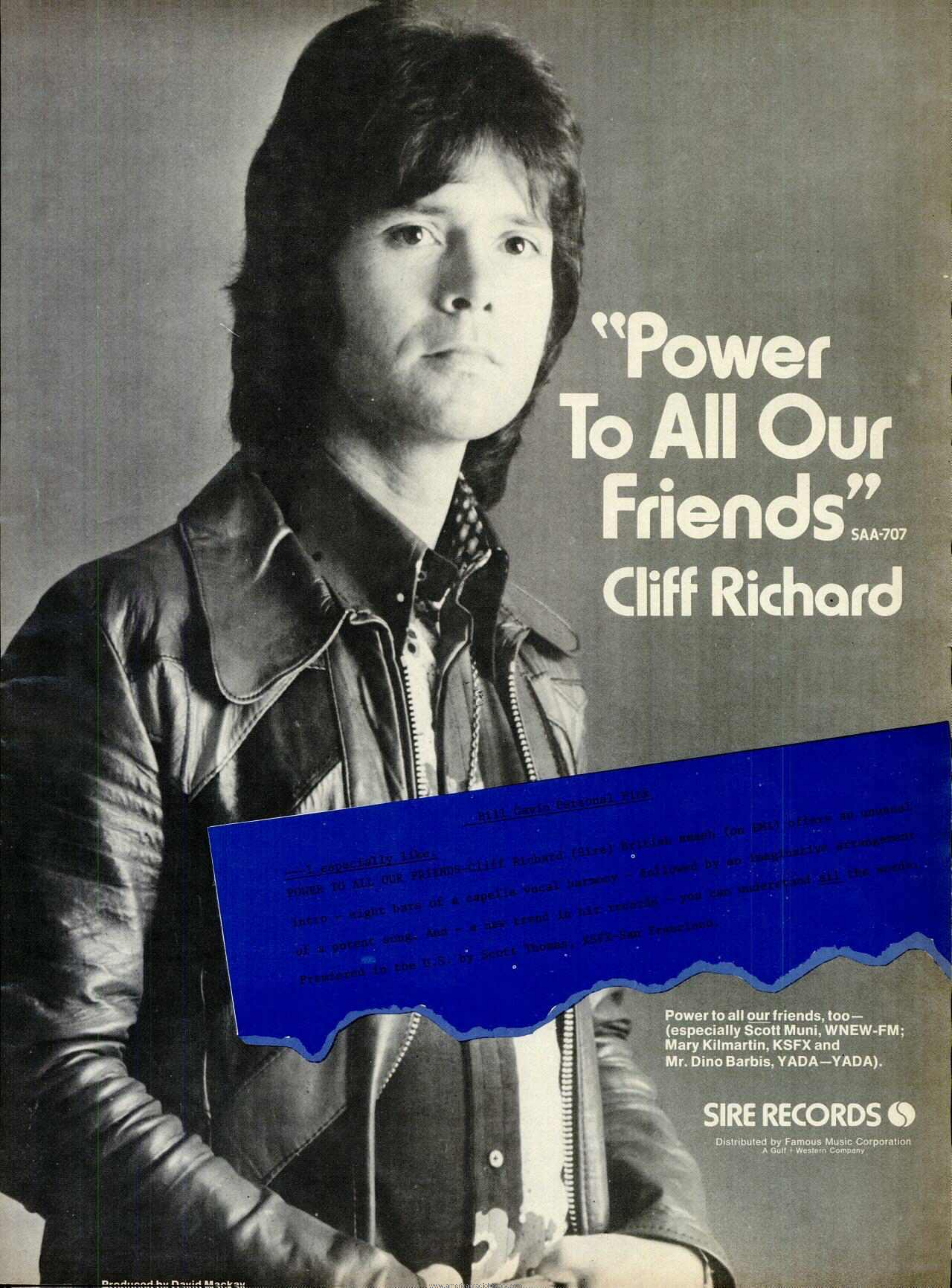
to fill your head with images and dreams.

## PEMMICAN STASH

### ST-11167







# "Power To All Our Friends" SAA-707 Cliff Richard

*Bill Gavin Personal File*

*—I especially like  
POWER TO ALL OUR FRIENDS—Cliff Richard (Sire) British search (on SAA) offers an unusual  
intro — eight bars of a capella vocal harmony — followed by an imaginative arrangement  
of a potent song. And — a new trend in his music — you can understand all the words.  
Premiered in the U.S. by Scott Thomas, KSFX-San Francisco.*

Power to all our friends, too—  
(especially Scott Muni, WNEW-FM;  
Mary Kilmartin, KSFY and  
Mr. Dino Barbis, YADA—YADA).

**SIRE RECORDS** 

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## Sinatra For TV Special

NEW YORK—Frank Sinatra will emerge from his retirement to appear in a television special for the Magnavox Company. The hour-long special will be aired on Sunday, Nov. 11, at 8:30 EST. An album is expected for release following airing.

Sinatra has not performed or recorded since June, 1971, when he announced his retirement.

The album, based on the show, will appear, with final details to be arranged by Sinatra's company. No label has been disclosed.

Alfred di Scipio, president, Magnavox Consumer Electronics Co.,

cited the show as the highlight of Magnavox's upcoming '73-'74 advertising and merchandising campaign, noting that a album and broadcast would be tied-in "tightly to a total retail merchandising program."

## Santana, Cat Folios Issued

NEW YORK—West Coast Publications, Inc., Los Angeles, have published two new souvenir folios in its "Collector" series, presenting recent songs by Santana and Cat Stevens. The Santana songbook is a 146-page combination of music and lyrics blended with more than 80 photographs of the group.

"Catch Bull at Four" contains the music and lyrics from the album in addition to a removable color poster in the 100-page folio. Both folios are priced at \$4.95.

## New Merc Distr.

CHICAGO — Phonogram, Inc. has changed its Florida distributor from Campus Dist. to Music Sales of Florida, Miami, with sales manager Ed Schreiberman coordinating activity with the label.

## Birth & Growth of Vicki's 'Lights'

• Continued from page 1

producer has hot and cold periods," said Garrett. "All you can do is give the work the best you have and hope the public wants it. When I was a kid starting out at Liberty I actually felt like a failure any week I didn't have something on the charts."

Garrett's current hot period, his hottest ever, began late in 1971 with "Gypsies, Tramps and Thieves," first number one record in half a decade for Sonny & Cher, either individually or as a team. Garrett's follow-up production efforts for Sonny & Cher also sold consistently. However, at the end of 1973, Sonny Bono, riding high with TV series success and good record sales, decided to retain the Sonny & Cher production reins more directly.

Bono's split with Garrett was described as amicable and respect-

ful by all parties concerned. But it came at a time that resulted in Sonny turning down "Night the Lights Went Out in Georgia" as a vehicle for Cher. According to Bobby Russell, Bono's main stated reason for rejecting the song was that he felt it was too negative about the South and thus had limited potential.

### Russell's Regimen

Russell wrote the song as part of his regular four-days-weekly composing regimen. "It was the idea that came to the top this particular day and I worked on it the way I do all my songs," he said. He had been thinking about the theme for several months, on and off. The first complete draft of the song was finished during the course of several hours in October, 1972. Russell said, "I never spend more than a couple of hours trying to work out a song idea. I've learned that if it doesn't come to me easily, the song most likely won't come."

"Night the Lights Went Out" was based loosely on an actual murder-of-passion Russell had heard about. He stresses that he changed the names and locales of the story completely. Certain details, such as towns named Candle-tuck, where the song protagonist is supposed to have been for two weeks while his wife cheated on him at home, were total inventions by Russell.

The original draft of the song was written from the male point of view and Russell thought he might record it himself. He admits feeling the lyrical level of his song was more gimmicky than quality-oriented. Thus he almost just filed it away without even making a preliminary demo.

### NASHVILLE START

Fortunately, during a visit to Nashville with his spouse, Russell found himself spending a musical evening at the home of record session guitarist Chip Young. They began working on some demos of Russell songs and Vicki Lawrence was pressed into service to sing a revised female version of "Night the Lights Went Out." Familiar with the material, Vicki got the demo in one take that Russell compares in soul intensity to the master eventually released.

Having heard the song on tape, Russell now for the first time felt it could be a strong chart record. He and Young started phoning musician friends to come by and overdub more instruments while Vicki added her own harmony vocals. As it turned out, none of the extra musicians showed up. But when Snuff Garrett heard the tape at his Hollywood offices, he was instantly enthusiastic, stating that this was Russell's best song in years.

After the rejection from Bono, Garrett suggested giving "Night" to another of his production-contracted artists, Liza Minnelli. But Russell objected, saying that although he had great respect for Minnelli's vocal abilities and potential as a record artist he simply didn't feel she was right for this particular song.

### Pact Signed

But at this point, Garrett had closed his five-year production deal with Bell, the contract calling

for annual delivery of five albums and ten singles. The obvious combination step was then made; with Vicki Lawrence signed as a Snuff Garrett artist for Bell release and "Night the Lights Went Out In Georgia" as her debut single, A-side.

Garrett admits he can barely remember the actual recording session for the song. "I've had so many sessions since 1957 and I always work the same way," he said. "I didn't do anything different from my usual approach this time."

Artie Butler, one of the top-flight arrangers Garrett regularly calls on, prepared a jauntily ominous chart for the melody. On Oct. 24, 1972, Garrett went into United Recorders Studio B, a studio facility he has often used recently since his good luck with "Gypsies, Tramps and Thieves" which was done there.

Garrett does not believe in spending lengthy amounts of time in the studio. "I start to fall asleep if we do the same song for ten takes," he said flatly. "I don't believe it should require more than two or three takes to get a song down, if you've got the concept of what you want before going in, if you're using the cream of studio musicians and if you have a singer who's capable of giving the song what it needs."

### Single Session

The entire instrumental background for "Night the Lights Went Out" was taped in one session with time to spare. The basic rhythm track, strings and horns were all done at one time. Playing on the date were 21 musicians. Also taped cut at the same session was the single's flip side, "Dime A Dance," by Bob Stone who wrote "Gypsies, Tramps, and Thieves."

Vicki Lawrence went into the same studio a day or two later, vocalizing her lead and harmony overdubs in one or two takes for each part. Writer Russell feels that the artist's strong background as a TV actress enabled her to enunciate the lyrics more clearly and interpret the violent story more dramatically than most singers with conventional career histories could.

Garrett spent his usual 15 minutes per song, getting a final mix for the master tape. In the first week of November, the master was shipped to Bell's New York headquarters, where "Night the Lights Went Out In Georgia" won strong instant enthusiasm from label president Larry Uttal and his top executive team.

At this point, production of the record was over and it was now entirely up to Bell's promotion and merchandising efforts to deliver a hit.

(To be continued in the next issue)

## L.A. Law Seminar

The University of Southern California Law Center and the Beverly Hills Bar Association will present the 19th annual program on legal aspects of the entertainment industry Apr. 28. "Personal Service Agreements Revisited: Motion Pictures and TV Industries," is this year's subject. Information can be obtained by calling (213) 746-2582.

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on Russell, Elvis Presley, Rick Nelson, Connie Stevens, Kenny Rankin, Dan Ca ly, Grassroots, Steam, Buffalo Springfield, Monkees, Josie & The Pussycats, T intstones, The Brady Bunch, Terry Melcher, Burt Bacharach, Dionne Warwick ckie DeShannon, Helen Reddy, Jan & Dean, Gary Lewis, Snuff Garrett, Jimn wen, The Ventures, Sandy Nelson, Glen Campbell, Don Costa, Gary Paxton, Sa rely, Phil Spector, Hal Blaine, Joe Osborne, Simon & Garfunkle, Roger William bby Hall, Nat Adderley, Rick Holmes, George Duke, David Axelrod, Lou Adle ck Venet, Butch Parker, Curt Boetticher, Larry Carlton, Thelma Housto nmy Gordon, Mike Post, David Clayton-Thomas, Mark Lindsey, The Byrds, B ompson, Emil Richards, Milt Holland, Trini Lopez, Lincoln Mayorga, Ea lmer, Lee Sklar, Chuck Finley, Jim Keltner, Carl Radle, Nilsson, Sonny & Che t Boone, Ralph Carmichael, John Cale, Crow, Kenny Loggins, Ry Cooder, Tim m, Nancy Sinatra, Ella Fitzgerald, Bobbie Gentry, Larry Collins, Clarence Whit m Fowley, Jules Chakin, Bobby Darin, Tim Hardin, Hoyt Axton, Max Benne uis Shelton, Punch, Smokestack Lightning, Al Casey, Herb Ellis, Howard Robert an Kenton, Roger Miller, Barney Kessel, Dee Barton, Clint Eastwood, Ol tchell, Pete Jolly, Jackie Kelso, Plaz Johnson, Don Randi, Chuck Delmonico, To ott, Paul Humphrey, Chris Ethredge, Jimmy Carstein, Chuck Blackwell, Ri olidge, Venetta Fields, Clydie King, Gwen Johnson, Rita Bodine, Jerry Co mes Burton, Lou Mackary, Dave Duke, Jack Nitzchie, Bill Perkins, Alan Beitle m Bailer, John Bailer, Bud Shank, Paul Horn, Jack Lewis, Monte Kay, Fl ilson, Johnny Mathis, Dave Brubeck, Sonny Clark, Hank Raney, Sid Sharp, Denr ilson, Brian Wilson, Sonny Knight, Don & Dewey, Chuck Rio, Bobby Day, Bum ackwell, Gene Krupa, Bill Evans, Bill Mauldin, Tyla S, Glas, Chubl ecker, Shor, Gerry Mulligan, The Pharoos, The Blue Beltones, Reisand, Fa mino, Little Richard, Joe Cocker, Paul Revere & The Raiders, Quincy Jone rry Knechtel, Jimmie Ray, The Gayle's, The J. Geils Band, Toxie French, E nes, Oral Roberts, The J. Geils Band, The J. Geils Band, The J. Geils Band, hmy Otis, Wolfman Jack, The Beach Boys, John Phillips, Mama Cass, Jimn uth, Della Reese, Eddie Arnold, First Edition, Eddie Cochran, Duane Eddy, T others Brothers, Andy Williams, Jim Webb, 5th Dimension, Osmonds, Dia ss, Jackson 5, Richard Harris, Everly Brothers, Henry Mancini, Bill Cosby, He

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## CHART ERROR

Due to a computer error five new listings were inadvertently omitted from the Top 40 Easy Listening chart. Listed below are the omissions:

- 30 - 1 **FOOL**  
Elvis Presley, RCA 74-0910 (Chappell, ASCAP)
- 33 - 1 **CLOSE YOUR EYES**  
Edward Bear, Capitol 3581 (Eeyor, CAPAC)
- 35 - 1 **MY LOVE**  
Paul McCartney & Wings, Apple 1861 (McCartney/ATV, BMI)
- 37 - 1 **HEARTS OF STONE**  
Blue Ridge Rangers, Fantasy 700 (Regis, BMI)
- 39 - 1 **MAMA'S LITTLE GIRL**  
Dusty Springfield, Dunhill 4344 (Trousdale/Soldier, BMI)

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An Open Letter To The Music Industry

By now, almost all of you who read the trades must have a pretty good idea as to the identities of the musicians who (a) are; (b) were; (c) might be; performing together as "FAITH".

1. To those of you who had the true dedication to your profession by programming and playing "FAITH" on the basis of its music (not the historical background of its sidemen):

Thank you. You won't be forgotten - by me, by the group, or, much more importantly, by your listeners.

2. To those of you who "had it figured from the beginning":

Congratulations. Your foresight is awesome, since even we didn't know until a few weeks ago who was in and who was out, especially when one of the members almost missed his chance to both record or tour due to his unexpected hospitalization. However, his overdubs are complete, the album is out, and he will be on the U.S. tour with the rest of the group.

3. To those of you who refused to have anything to do with the group or their record because you were "turned off by all the hype", just a word from another of your profession:

Think. Think of all the times you've been told that "The business is dying"; "There's no store traffic"; "We don't have enough headliners"; all of which is true, to a degree.

If business is dying, then you have helped it along by ignoring the "FAITHs" for what they stand for. As from any other living thing, you must somehow give back what you take. The business truly cannot survive if you continue to take only what you like--Bill Graham proved that when he closed the doors to the Fillmore because he didn't like what the public liked and the public, with its bizarre need for a "cause", is still very much the majority.

We, however, on this side of the entertainment industry, have become almost extinct by our stubborn refusal to re-populate our business with excitement, and every programmer, disc jockey, station manager, music critic, concert promoter and rack-jobber in America still aren't enough to sell-out a single show at Madison Square Garden.

It's true--we don't have enough store traffic and we don't have enough headliners. We need the Alice Coopers with their pythons and guillotines; we need the David Bowies with their spaceships and spiders; we need the Bette Midlers with their unabashed energies and fabulous send-ups, just as we needed (and still need) the Beatles, the Stones, the Presleys, the Sinatras, the Grand Funks, and all the others who helped to re-populate our entertainment industry with so much excitement and so much business before them.

As for me, I admittedly take a lot of money out of the business. I also put a lot of money back into the business. Everyone takes much enjoyment, happiness and excitement out of the business--only you can help us put it back again.

Have faith,



TERRY KNIGHT

## 4-Channel Nostalgia

• Continued from page 4

to attend because of illness, received an award in his absence. Also presented with citations were eight WEA branch managers—Mike Spence, Don England, Bill Biggs, Don Dumont, Ted Rosenberg, Tom Sims, Vic Faraci, and Marv Slaveter.

A special guest at the convention was Max Silverman, of Warie Maxie's music stores, Washington, to whom Ahmet Ertegun paid tribute for help and advice given when the company was first formed. Silverman was given a "Godfather" award by Ertegun.

The Erteguns and Wexler also paid tribute to long-time staff members of the label and pre-

sented them with awards. They included Henry Allen, promotion vice president, Noreen Woods, executive assistant to Ahmet Ertegun and Wexler, Lionel Crichlow, Atlantic warehouse chief and Francine Wakschal.

The three Atlantic chief executives also came in for their share of awards, notably a replica of the label's first, his "Drinkin' Win Spo-de-de" by Sticks McGhee which was presented to them by Tom Dowd. (Dowd himself was also given an award.) Additionally Jac Holzman, president of Elektra, Alan Cohen, executive vice president of WCI, Borge Ekberg, and Matti Laupe of Metronome, Scandinavia also paid tribute and presented awards to the executives.



Third of a series

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## CBS Intl 30% Increase—Yetnikoff

• Continued from page 3

ment of local talent; and the "cross-collateralization of product from country to country. He said that the subsidiary operations of the division concentrate on all facets of the penetration sought. He added that when the division terminated certain licensee agreements and created subsidiaries in the local market, the sales of U.S. and U.K. product on the market nearly doubled.

He also stated that an equal emphasis is placed on local product, especially in Japan and South America. In Japan, where CBS is in a partnership with Sony of Japan, Yetnikoff said that 50 percent of sales is local product. The development of operations in Japan, which was initiated five years ago has "gone well beyond all expectations," he said. Sales figures for the 1972 fiscal year were in excess of \$40 million.

South American sales are mainly with local artists, said Yetnikoff. "But," he continued, "we are in the midst of a major effort to introduce U.S. and foreign artists within the market. We are finding that many European artists have a very strong appeal in South America and our operations are geared to widen this appeal." He said that plans are being formulated to increase artists' tours in the various South American markets in the near future.

While international sales have been traditionally single product-based, Yetnikoff stated that he sees a "steady increase" in LP product being sold. He said that the increase can be attributed to many factors—among which are: increased availability of hardware; a growing affluence overseas; and a stronger promotion direction for LP product. "Traditionally, foreign

markets have followed trends in the U.S. and we might see the day when LP sales overseas are more of a reflection of the U.S. market."

Another aspect of the division's operations is the development, through licensees, of sales in Eastern-Bloc countries. Yetnikoff said that CBS International has been successful in its agreements in East Germany, Yugoslavia and Czechoslovakia. He said that he is also looking forward to the possible penetration of the Russian market—especially now that the U.S.S.R. has signed the international copyright pact.

Publishing is also playing a major role in the growth of the division, according to Yetnikoff. He said that "people tend to look at us as a record division, but we are probably one of the largest publishers in the world. One of our strongest capabilities is that of having monies remitted from South America—it has put us in a very favorable position with many foreign companies. He said that the division expects a parallel growth in record sales and publishing activities.

Yetnikoff stated that CBS In-

### Muzak 'Sound'

• Continued from page 3

laser beams, which can be bent via prisms.

"Basically what you call the whole backbone of a building like the Sears Tower here can be hooked up via laser," Boyd said. As for music transmitting, tests so far have been in environments where access is complicated.

Boyd explained that for the first time, Muzak conducted its recording sessions in conjunction with its annual seminars here, in San Francisco, New York, Dallas, and Memphis. "We had the best musicians in Chicago and in each market," he said.

Muzak has previously conducted sessions in Nashville and will now do recording in various markets as extensions of its emphasis on a market by market approach to services.

ternational entered the European market 10 to 12 years ago—and that they were relatively new on the scene. Other major, well-established firms had "almost a two-generation lead on us," he continued. "We have experienced a trebling of profits from 1969 figures and we expect to continue the division's growth patterns," said Yetnikoff.

### Martin Showcase

• Continued from page 1

lated." NBC-TV facilities in Los Angeles, Chicago, New York, Philadelphia, or Boston—which ever is closest to the artist—will be used when possible to tape the showcase segment. The program the following Friday night would present the No. 1 country and pop artists, performing their hits.

"Besides featuring the major record artists of the week, often in their own environment, the show will feature various air personalities—in particular the air personality that helped break the record—in a capsule interview with the recording artist when possible," Garrison said.

"In addition, the program will also preview and announce the No. 1 record for the following week in all five major music categories," Garrison said. When a particular pop or country artist isn't available on a given week because of prior commitments, the show will feature the No. 1 soul or jazz act.

The end of every program will feature a top of the charts finale. In order to make the top record of the week seem part of the show and to create as much audience impact as possible, the finale will feature Dean Martin and the entire cast in a musical salute with medleys of the big record hits of the past 40 years, then ending with the current No. 1 pop and country artists. "The past hits, of course, will also be based on Billboard chart information," Garrison said.

Should the top record be the same for more than three weeks, the show may go to the No. 2 record or to the soul or jazz best-seller of the week, Garrison said.

### Cartrivision Playback Deck

• Continued from page 1

second introduction will retail at under \$1,000.

"Up until now," Johnston said, "we have been selling our units OEM only. All we can do in these cases is offer suggestions. We will continue our OEM programs with the same customers and will hopefully add others, but marketing under our own name will give us additional freedom.

"Broadening our retail base, ensuring that hardware and software are close together and in general making it easier for the consumer are our main reasons for this move."

The units under the Cartrivision name will be handled through the firm's own distribution channels. "These are primarily our software distributors," Johnston added, "but we will have more as time passes."

The new units will hook into any existing TV set and will be offered to OEM accounts simultaneously with the introduction of the Cartrivision units. Firms such as Teledyne Packard Bell, Sears, Roebuck & Co., Admiral and Montgomery Ward will continue to market the unit and Johnston emphasized that Cartrivision will not enter any outlets or solicit business in any outlets where OEM customers are merchandising units.

#### More Markets Seen

Another prime reason for marketing under the Cartrivision name, according to Johnston, will be a greater opportunity to move into the industrial and educational markets.

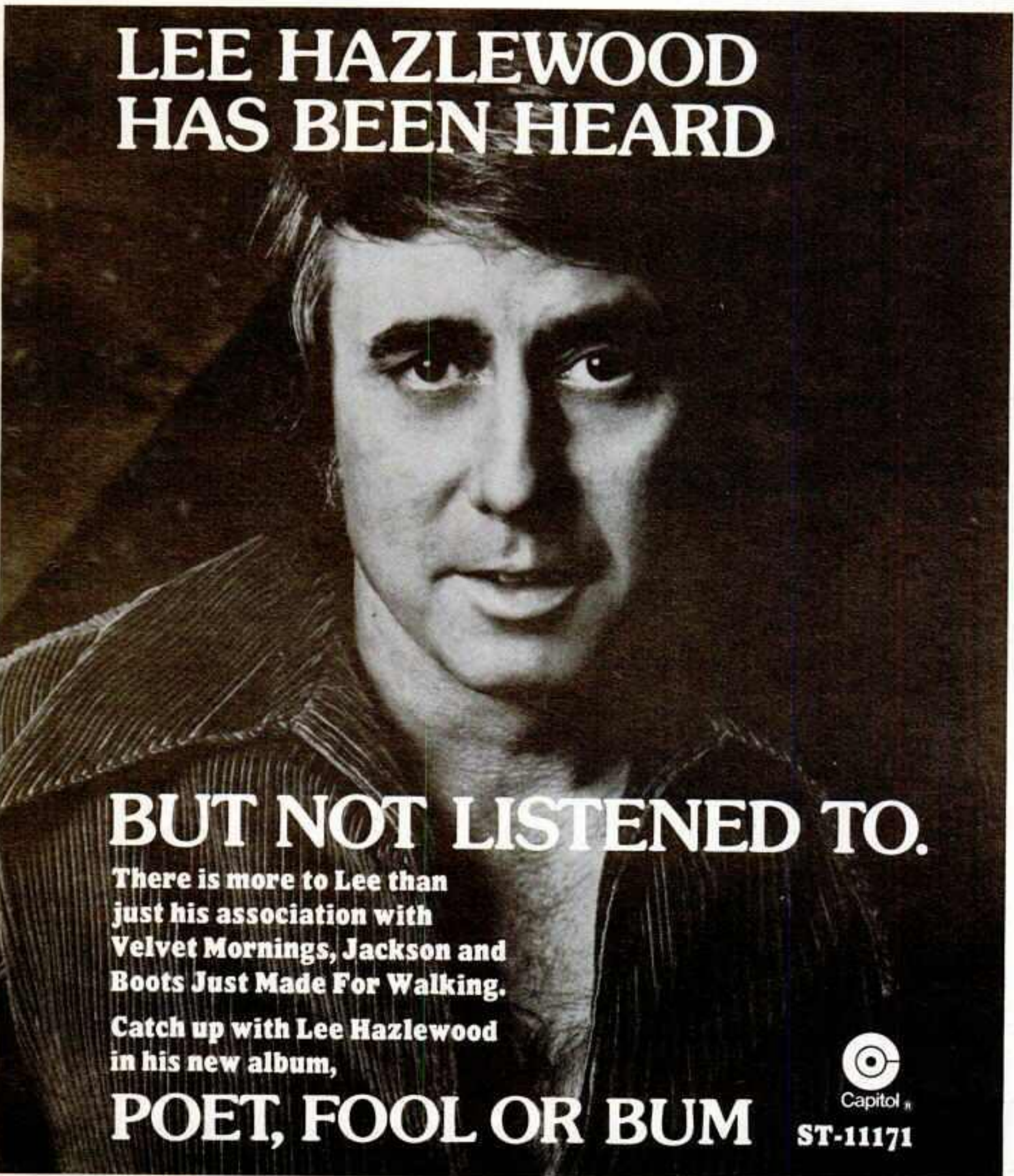
The firm is also heading up the

"California Entertainment Showcase" starting in May. The promotion, held in conjunction with Sears, Wards, Admiral and Packard Bell, will feature 170 dealers set up with complete programs of software, including prerecorded for rental and purchase and blank. There will be a million mailers throughout the state as well as local dealer identification mailers and ads in "most major state newspapers" according to Johnston. Firms such as Columbia Pictures and Avco Embassy will run ads and there will be a credit tie-in with Carte Blanche. An eight-page ad supplement with editorial explaining the system will run in several papers on June 3. Both Cartrivision and the OEM customers will be mentioned.

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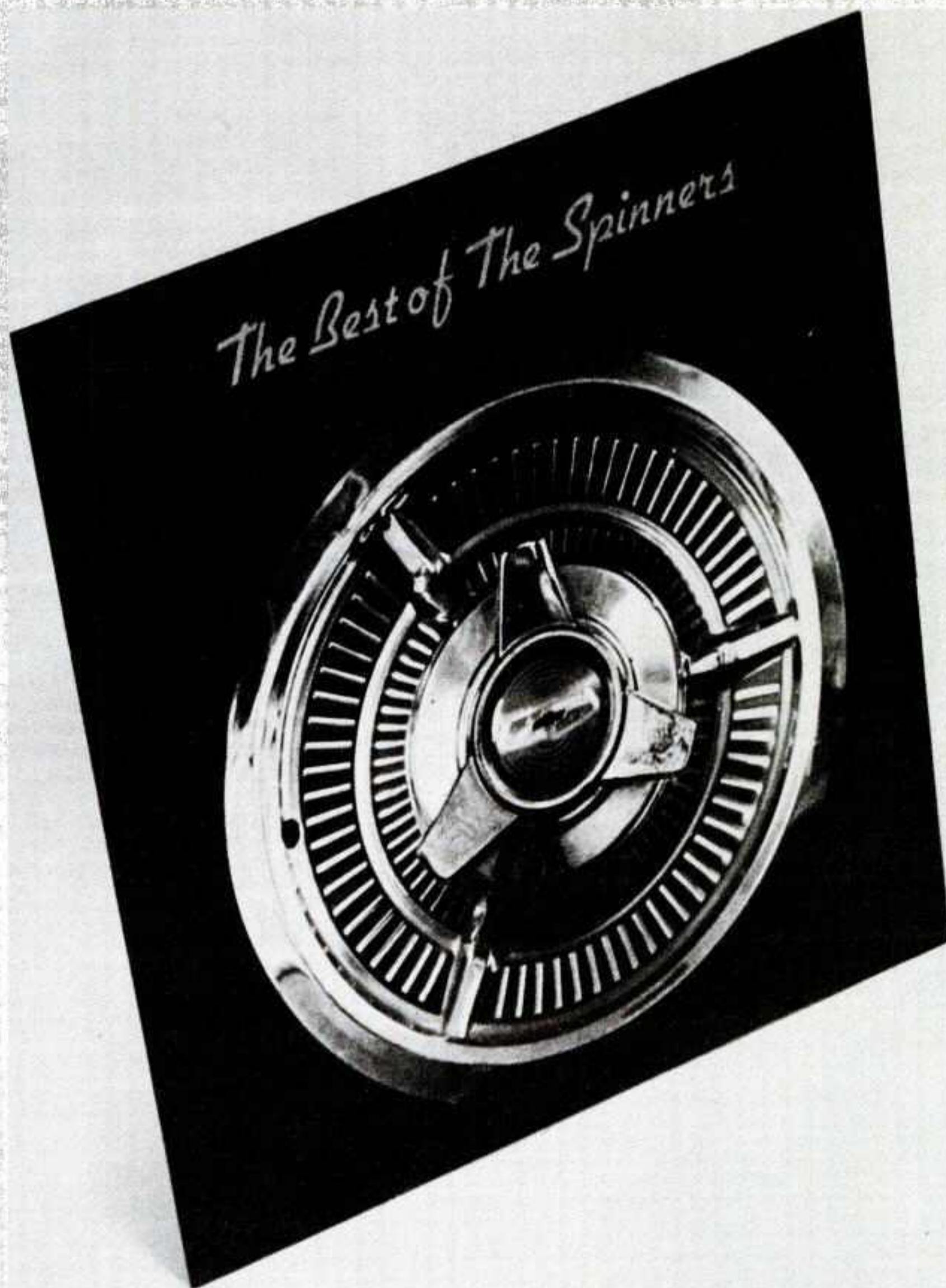
There is more to Lee than just his association with Velvet Mornings, Jackson and Boots Just Made For Walking.

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# Campus News

## Network Sets CBS-Epic Program

NEW YORK—The Video Tape Network is making its first substantial plunge into contemporary music programming this week with the campus debut of the "VTN Free Concert," a 30-minute program featuring top Columbia/Epic acts caught in concert.

VTN vice president and creative director John S. Lollo set the potential audience for the program at two million students. The program, which features Loggins & Messina, Poco, the Mahavishnu Orchestra, Santana, Dr. Hook, the Rowan Brothers and Blood, Sweat & Tears, will be aired along with the normal VTN programming flow over closed-circuit VTN systems on 235 campuses.

Schools are receiving the tape for 10 days of airing. Tapes arrived in a special oversize "match-box" package, including a supply of posters specially prepared for the show.

While the first VTN Free Concert is actually a compilation of taped and filmed performances previously used by Columbia for promotional purposes, Lollo revealed that VTN is now seriously examining a variety of different programming sources and formats for future VTN music programming.

### Video Concerts: Programming Staple?

Lollo reported a strong response from several VTN campus outlets that had received the first package as an advanced sample mailing. That reaction led to the present package, as well as to a current search for further sources of music-oriented video programming.

The Columbia/Epic package is just the first of what Lollo called a "series," although he quickly noted that the final scope of the project has yet to be determined. One program, featuring one of the final concert performances by Roberta Flack and Donny Hathaway, is already expected to emerge as VTN programming in the near future.

"We're taking the same production stance with music as in our other areas," Lollo explained, noting that VTN would produce some features on its own, while others might originate with record companies, management firms or other sources for tapes and films. Lollo detailed no further projects,

but noted that several shows are already being explored.

The future of regular music programming via VTN's closed-circuit campus network will be contingent upon audience response, but Lollo was encouraged by the nature of the materials and the ongoing campus demand for music. He also stated that, again depending on response and availability of additional programming materials, VTN programming flows could eventually accommodate up to 30 or 40 percent music programming.

### Promotional Link

The value of such exposure for recording artists should be apparent, given both the increasing potency of video as a standard promotional tool of the music industry—which suggests an abundance of available films and videotapes—and the increasing tightness of radio playlists and conventional commercial exposure.

Noting that value, Lollo and Columbia Records' field of campus representatives are working together to promote the first VTN music excursion. While the system had occasionally used short music features before, this venture finds VTN representatives on campus working with Columbia reps to maximize exposure for the first show.

With Lollo and VTN claiming up to a 90 percent share of the campus audience in each location (with those figures based on campuses regularly programming VTN programming on a continuous basis), the closed-circuit network is already drawing inquiries from record companies interested in exposure for their artists.

## What's Happening

By SAM SUTHERLAND

At Pratt Institute in Brooklyn, N.Y., station WPIR is organizing an informal programming workshop to be held on May 5. The workshop, expected to last just the afternoon, will draw together college radio folk from throughout the Metro-N.Y. area, and, according to organizer and station music director Jeff Neimans, will try to provide neophytes as well as veterans with an opportunity to explore problems.

A variety of professional folk, ranging from commercial radio personalities to representatives from the trade press, including Billboard's campus editor, are expected to attend. Pratt will probably be contacting most area stations in the interim, but, if you're interested in attending, contact the station soon, since depth of staff and modest overall size are being emphasized in the planning stages.

★ ★ ★

At the home office of the National Entertainment Conference in Columbia, S.C., DeDe Goldson notes that she will be leaving the NEC following completion of the May newsletter.

Mrs. Goldson served as editor of that publication, and, beyond that, as a major link between the NEC and the music industry.

★ ★ ★

### Campus Dates

As should be apparent, Campus Dates, one of this page's more erratic features in recent years, has returned with a show of strength in recent months. Despite last week's omission—due to a backlog of news stories and a comprehensive Dates column the week before—that feature will run on through this semester and, as needed, into the summer.

Many college talent buyers and campus radio stations have responded by forwarding information. The data is appreciated, but the strength of the new column has been built on direct lines into the rosters of major agencies and record companies. Since, at present, space limitations prevent inclusion of acts without a recording contract, many listings simply can't be printed.

More important, many campus correspondents are duplicating data already filed for the column. Campus News would prefer that students check first with the record company or agency involved, to save on paper and on the editor's perpetually busy, envelope-slashing fingers.

General news on local talent activity is welcome, though, since live talent is still a prime target for Billboard coverage.

★ ★ ★

Service Station: At WOCR, State U. of N.Y. in Oswego, staff changes have come to light courtesy of the new music director, Patrick Bradley. Bradley notes additional appointments, chief among those being program director Bruce Amey, operations manager Bruce Holmstock and music librarian Dave Prohaska. . . . Further south in Livingston, Ala., Chuck McCabe, music director at Livingston U.'s WAPB, reports the appointment of an assistant music director, Bill Kueck.

★ ★ ★

PICKS AND PLAYS: SOUTH—Tennessee—WRVU-FM, Vanderbilt U., Nashville, Phil Sensenig reporting: "Drinkin' Wine," (LP cut, The Session), Jerry Lee Lewis, Mercury; "Still Alive and Well," (LP), Johnny Winter, Columbia; "Made in Japan," (LP), Deep Purple, Warner Bros. . . . WUTM-FM, U. of Tennessee at Martin: "Octopus," (LP), Gentle Giant, Columbia; "Tufano & Giammarese," (LP), Tufano & Giammarese, Ode; "Images," (LP), David Bowie, London. . . . Louisiana—WLPI, Louisiana Polytechnic Institute, Ruston, Steve Mizel reporting: "Roll Over Beethoven," Electric Light Orchestra, United Artists; "Ain't Love Nice," Grin, Spindizzy; "Fencewalk," Mandrill, Polydor. . . . Texas—KUT-FM, U. of Texas, Austin, McDaniel reporting: "Under Fire," (LP), Gato Barbieri, Flying Dutchman; "Beck, Bogert & Appice," (LP), Beck, Bogert & Appice, Epic; "Proud Words On A Dusty Shelf," (LP), Ken Hensley, Mercury. . . . Alabama—WVSU-FM, Samford U., Birmingham, Pam Sherrill reporting: "Let It Be Written, Let It Be Sung," (LP), Ellie Greenwich, MGM; "My Love," Paul McCartney & Wings, Apple; "Things Will Be Better," (LP cut, Byrds), Byrds, Asylum.

★ ★ ★

WEST—California—KALX-FM, U. of California, Berkeley, Pelzel & Stevenson reporting: "Split Ends," (LP), The Move, United Artists; "Fire Up," (LP), Merl Saunders, Fantasy; "Dark Side of The Moon," (LP), Pink Floyd, Harvest. . . . KDVS-FM, U. of California, Davis, Mike Jung reporting: "Essence of Mystery," (LP), Alphonze Mouzon, Blue Note; "Last Chance Dance," (LP), Cat Mother, Polydor; "Spirits," (LP), Lee Konitz, Milestone. . . . KERS-FM, California State U., Sacramento: "Grand Hotel," (LP), Procol Harum Chrysalis; "Moon Germs," (LP), Joe Farrell, CTI; "To Friends," (LP), Mick Greenwood, MCA. . . . KHSU-FM, California State U., Humboldt, Richard Taylor reporting: "Intergalactic Laxative," (LP cut, Cosmic Wheels), Donovan, Epic; "Take Me Back To Tulsa," (LP cut, Asleep At The Wheel), Asleep At The Wheel, United Artists; "Dueling Tubas," Martin Mull & Orchestra, Capricorn. . . . KLAV, Los Angeles Valley College, Van Nuys, John Brehm reporting: "Highway Star," (LP cut, Made in Japan), Deep Purple, Warner Bros.; "Superstition," (LP cut, Beck, Bogert & Appice), Beck, Bogert & Appice, Epic; "Rock & Roll Music," (LP cut, New Age), Canned Heat, United Artists. . . . Oregon—KLCC-FM, Lane Community College, Eugene, Dave Chance reporting: "Whatever's For Us," (LP), Joan Armatrading, A&M; "Ebony Woman," (LP), Billy Paul, Philadelphia International; "30 Minutes Over Winterland," (LP), Jefferson Airplane, Grunt. . . . Washington—KZAG, Gonzaga U., Spokane, Mark Bozanic reporting: "Take Me As I Am," Tim Davis, Metromedia; "Dave Mason Is Alive," (LP), Dave Mason, Columbia; "My Sportin' Life," (LP), John Kay, ABC. . . . Nebraska—KRNU-FM, U. of Nebraska, Lincoln, Jan Carmichael reporting: "The Right Thing To Do," Carly Simon, Elektra; "A Wizard, A True Star," (LP), Todd Rundgren, Bearsville; "Walk On The Wild Side," Lou Reed, RCA.

APRIL 28, 1973, BILLBOARD

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## N.Y. Jazz Talk/Concert Pkg.

NEW YORK—Jazz Interactions, the New York-based non-profit organization, is continuing its series of lecture-concert packages for area public school students this year. The program, initiated as school assemblies in 1967, has been presented every year under grants from the New York State Council on the Arts and the National Endowment for the Arts.

This year's roster of participating performers includes the Frank Foster Quintet, the Jimmy Heath All Stars, the Howard McGhee Quintet with Joe Carroll, and the Joe Newman Quintet.

Manhattan schools visited this spring have included both junior high and high schools, along with other facilities in the Bronx, Brooklyn and Queens.

## Campus Dates

All entries for Campus Dates should be submitted to Sam Sutherland, Billboard, One Astor Plaza, New York, N.Y. 10036

**LUTHER ALLISON** (Motown): U. of Illinois, Urbana, April 26; Morris-Harvey College, Charleston, W. Va., April 27; Grinnell College, Grinnell, Iowa, May 4-5; Illinois State U., Normal, May 11.

**SEACH BOYS** (Brother): U. of Kansas, Lawrence, April 28.

**BECK, BOGERT & APPICE** (Epic): U. of California, Santa Barbara, May 4.

**BIRTHA** (ABC): Bromley Tech. College, London, England, April 28; Glasgow U., Sussex, England, May 5.

**BLACK HEAT** (Atlantic): U. of Pennsylvania, Philadelphia, April 27.

**BLOOD, SWEAT & TEARS** (Columbia): Ohio State U., Athens, April 27.

**DAVID BROMBERG** (Columbia): Millersville State College, Millersville, Pa., April 29.

**DAVE BRUBECK** (Atlantic): Denison U., Granville, Ohio, April 28.

**THE BYRDS** (Columbia): Mount Holyoke College, South Hadley, Mass., April 29.

**CANNED HEAT** (United Artists): Olivet College, Olivet, Mich., April 24; U. of Arizona, Tempe, April 27; Findlay College, Findlay, Ohio, May 6.

**CHEECH & CHONG** (A&M): Shippensburg State College, Shippensburg, Pa., April 29.

**RITA COOLIDGE** (A&M): Baldwin-Wallace College, Berea, Ohio, April 29.

**ALICE COPPER** (Warner Bros.): U. of New Mexico, Albuquerque, May 4.

**JIM CROCE** (ABC): Furman College, Greenville, S.C., April 27; Tarleton State College, Stephenville, Tex., April 29.

**THE DILLARDS** (Anthem): Wright State U., Dayton, Ohio, May 4.

**DR. HOOK & THE MEDICINE SHOW** (Columbia): Ohio U., Athens, April 27.

**EARTH, WIND & FIRE** (Columbia): State U. of N.Y., Cortland, April 27; S.U.N.Y., Binghamton, April 28; Simmons College, Boston, Mass., April 29.

**JONATHAN EDWARDS** (Atco): Central Connecticut State College, New Britain, April 22; Ohio U., Athens, April 28.

**FACES** (Warner Bros.): Ohio State U., Columbus, April 28; U. of Cincinnati, Cincinnati, Ohio, April 29.

**STEVE GOODMAN** (Buddah): Washington U., St. Louis, Mo., May 5.

**GUESS WHO** (RCA): Southern Illinois U., Carbondale, May 11.

**HERBIE HANCOCK** (Columbia): U. of Iowa, Iowa City, April 26.

**JOHN HARTFORD** (Warner Bros.): Herkimer County College, Herkimer, N.Y., April 28.

**HOOKFOOT** (A&M): E. Tennessee State U., May 4.

**IDES OF MARCH** (RCA): U. of North Dakota, Grand Forks, May 3; Waubesa Community College, Aurora, Ill., May 6.

**JO JO GUNNE** (Asylum): Northwestern U., Chicago, Ill., April 26; U. of Cincinnati, Cincinnati, Ohio, April 29.

**EDDIE KENDRICKS** (Motown): Keuka College, Keuka Park, N.Y., May 4; Suffolk County College, Selden, L.I., N.Y., May 5.

**B. B. KING** (ABC): State U. of N.Y., Canton, May 4; Assumption College, Clark College, Worcester, Mass., May 5.

**LED ZEPPELIN** (Atlantic): U. of Alabama, Tuscaloosa, May 10.

**RAMSEY LEWIS** (Columbia): College of St. Scholastica, Duluth, Minn., April 26.

**LOGGINS & MESSINA** (Columbia): U. of Montana, Missoula, April 29; California State College, Chico, May 2.

**GORDON LIGHTFOOT** (Reprise): U. of New Mexico, Las Cruces, April 26.

**ELLEN McILWAINE** (Polydor): Seton Hall U., South Orange, N.J., May 2-4.

**STEVE MILLER BAND** (Capitol): Hobart College, Geneva, N.Y., May 4.

**MARTIN MULL** (Capricorn): State U. of New York, Fredonia, April 28; U. of Rhode Island, Kingston, May 4; Providence College, Providence, R.I., May 5; Goddard College, Plainfield, Vt., May 8; U. of Toledo, Ohio, May 10.

**NEW HEAVENLY BLUE** (Atlantic): Denison U., Granville, Ohio, April 28.

**NITTY GRITTY DIRT BAND** (United Artists): Troy State U., Troy, Ala., April 25.

**ORPHAN** (London): Wentworth Institute, Boston, Mass., May 6.

**CHRIS PARKENING** (Capitol): California Tech., Pasadena, April 24; Modesto Jr. College, Modesto, Calif., April 27.

**THE PERSUASIONS** (Capitol): San Jose State, San Jose, Calif., April 21; U. of Hartford, Conn., April 28.

**TOM RUSH** (Columbia): Mount Holyoke College, South Hadley, Mass., April 27.

**LEON RUSSELL** (Shelter): U. of Tennessee, Knoxville, April 27; Middle Tennessee State U., Murfreesboro, April 28.

**EARL SCRUGGS** (Columbia): Central College, Pella, Iowa, April 26; Oklahoma State U., Norman, April 29.

**SEALS & CROFTS** (Warner Bros.): U. of Mississippi, Oxford, April 25; Tulane U., New Orleans, La., April 26; U. of Mississippi, Hattiesburg, April 27; U. of Florida, Gainesville, April 28.

**JOHNNY SHINES** (Arhoolie): Mt. Hood Community College, Mt. Hood, Ore., April 25; Humboldt State College, Humboldt, Calif., May 4-5.

**SLADE** (Polydor): California State College, San Jose, May 4.

**JIMMIE SPHEERIS** (Columbia): Fordham U., Bronx, N.Y., April 27; Fairleigh-Dickinson U., Rutherford, N.J., April 28.

**BRUCE SPRINGSTEEN** (Columbia): Ohio U., Athens, April 27; U. of Maryland, College Park, April 29.

**EDWIN STARR** (Motown): U. of North Colorado, Greeley, May 6.

**STYX** (Wooden Nickel): DePauw U., Greencastle, Ind., April 27; Barat College, Chicago, April 28; Purdue U., Lafayette, Ind., April 29.

**MEL TILLIS** (MGM): Cathedral H.S., Gallup, N.M., May 5; Quincy Jr. H.S., Quincy, Ill., May 12.

**URIAH HEPP** (Mercury): West Virginia U., Morgantown, April 24.

**WEATHER REPORT** (Columbia): Southern Illinois U., Carbondale, April 22; U. of California, Berkeley, April 26.

**WET WILLIE** (Capricorn): U. of California, Santa Barbara, May 3.

**HANK WILLIAMS, Jr.** (MGM): Penn-Trafford H.S., Harrison City, Pa., May 6.

**DOC & MERLE WATSON** (Poppy): Florida State U., Tallahassee, May 4-5.

**BILL WITHERS** (Sussex): U. of Nevada, Las Vegas, April 25; Montana State U., April 27; Carroll College, Helena, Mont., April 28; Southern Oregon U., Ashland, April 29.

**STEVIE WONDER** (Tamla): Williams College, Williamstown, Mass., April 27; Hofstra U., Hempstead, N.Y., April 28.

**XIT** (Motown): U. of Montana, Missoula, May 5; U. of Utah, Salt Lake City, May 10; U. of Minn., Minneapolis, May 12.

**ZULEMA** (Sussex): State U. of New York, Binghamton, April 28.



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COLUMBIA RECORDS' annual black music marketing conference was held at the Hilton Hotel in New York April 1-3. With Logan Westbrooks, Columbia director of special projects, and Richard Mack, director of r&b promotion, hosting the sessions, topics covered included new techniques in black music promotion and departmental innovations. Following the Hilton meetings, the group traveled to Philadelphia where they visited Philadelphia International and studios WDAS and WHAT. Promotion personnel at the meetings included, seated, left to right, George Chavous, Miami; Fred Ware, Southern regional promotion manager; Bill Craig, Detroit; Vernon Slaughter, Washington, D.C.; Granville White, Midwest; Westbrooks; Mack; Ralph Bates, Carolinas and Georgia; "Speedy" Brown, Cincinnati; Richard Outler, New York; Chuck Offutt, Southwest; and Gerry Griffith, Chicago. Standing, left to right, are Armand McKissick, Philadelphia; LeRoy Smith, West Coast Regional; Marnie Tattersall, assistant to director of special markets; and Glenn Wright, Cleveland.

## BPI's VidExpo '73 Scheduled Sept. 4-6

• Continued from page 3

convention chairman Stephen Traiman calls a video mixer. This will be followed by the first of two video shows. The shows, according to Traiman, will highlight the best commercial and non-commercial prerecorded software available, and will be run Tuesday and Wednesday nights over Trans-World Communications exclusive closed-circuit TV channel into registrants' rooms.

On Wednesday, Sept. 5, the convention will focus on management communications and professional training and specialized applications of video. Scheduled speakers include Dr. Harold Barnum, executive vice president, J. Walter Thompson; Saul Waldman, vice president, The Chase Manhattan Bank; and Jo Ann Ordano, the bank's audiovisual producer; Warren Wille, manager, information services, Dana Corp.; David Sheffer, manager, Film/TV; and Jack McMahon, executive producer, IBM. Also on the panel is Herb Dordick, New York City Office of Telecommunications Policy.

On Thursday, Sept. 6, the conference will zero in on home enter-

tainment, education and government agencies, and for this panel the speakers selected include Robert Renck, Laird, Inc.; Larry Finley, executive director, The International Tape Association; John Thompson, Arthur D. Little; Tom O'Connell, Cartridge Rental of the Midwest; Matthew Dillon, associate director, telecommunications, Veterans Administration; Roger Penn, group leader, media applications, U.S. Postal Service; Henry Cauthen, executive director, South Carolina Educational TV Network; Dale Comstock, director of TV, University of Pittsburgh; Stanley Ransom, president, New York State Library Association; and Jeff Nemena, National Education Conference.

The convention's \$175 registration fee include all reports, shows and exhibits as well as a cocktail party, two luncheons, highlights of Billboard Publications' first two video conferences, and one year subscription to VidNews.

Three or more persons registering at one time from the same organization will save 20 percent. Single day registration is \$100, including reports, shows, exhibits and luncheon.



HOLDING A check for \$50,000, presenting advance royalties from RCA Records, is Coretta Scott King, seen with RCA Records president Rocco Laginestra. Laginestra holds the first copy of "Keep The Dream Alive," recorded live at an RCA-sponsored concert in Atlanta on the late Dr. Martin Luther King's birthday. The royalty advance, along with \$60,000 net proceeds from the concert and further royalties from the album's sales, will go to the MLK, Jr. Center For Social Change.  
APRIL 28, 1973, BILLBOARD

## Rosen Creditors' Committee Named

PHILADELPHIA—Further developments have taken place in the reorganization of David Rosen Inc. here. Robert Duffy has been appointed trustee of the major independent distributing firm, which handles records, tapes and coin-operated equipment (Billboard, Apr. 21).

At a meeting earlier of the larger creditors, a creditors' com-

mittee was set up subject to final approval by the more than 100 smaller creditors and the court. Selected for the creditors committee are: S. Jay Cooke, of Warner Communications (Warner Bros. and Atlantic Records), named as chairman; Gerald Taub, Avco Records Corp.; Art Kass, Buddah Records; James Afflech, Continental Bank; Lee Shott, Rowe International, Inc.; Malachy L. Hannigan, Midway Manufacturing Co.; Al Simon, U.S. Billiards; and Max Sklar, BASF Systems, Inc. (BASF Records).

David Rosen, president and treasurer of the corporation, who was the only witness at the first hearing before Judge Goldhaber, alleged the firm's difficulty started in August, 1971, when Warner-Atlantic records dropped their distributorship in favor of handling it themselves with the result that sales for Rosen, Inc., dropped from \$8 million a year to \$2 million. It was Warners' action in getting a judgment against Rosen that forced the firm to seek reorganization under the Bankruptcy Act,

he said. Rosen also revealed that his firm's antitrust suit against Warners is still in litigation.

Rosen also revealed that his firm has also filed a counter claim for \$350,000 against Rowe for what he said was "malfunctioning merchandise." He further detailed the assets and liabilities of the company, listing about \$1.5 million in liabilities that should be paid by others. These are largely music, amusement and vending machine operations owned wholly or in part by Rosen, and a number of banks and loan companies used for discounting and re-discounting paper. Rosen said that moneys due from the operating companies were "collectable."

However, Rosen said that an asset of \$390,000 carried for his earlier Filmoteque-Discoteque (audio-visual machines) was probably "uncollectable." He said that while his attempt to introduce coin-operated audio-film machine represented a loss of about a million dollars, the \$390,000 represents equipment still on hand even though there is no market for it.

## Jazz Reissues: Impulse's 1st Spot 4 'Roots'

LOS ANGELES — Impulse is competing aggressively with a number of other jazz-oriented labels in repackaging music for what all the companies feel is "a new audience."

Under the title of "Reevaluation: the Impulse Years" the ABC subsidiary has issued two record sets by Charlie Mingus, Freddie Hubbard, McCoy Tyner and Sonny Rollins.

All of the artists are names within the jazz community, with Mingus the subject of a just released two disk set on Columbia and Hubbard appearing regularly on CTI and Sonny Rollins back in the recording wars on Mainstream.

The Hubbard material is from a 1962-'63 period with a big studio band and material of his own composition and from Oliver Nelson and Duke Ellington. Hubbard's lyrical, flowing trumpet is encased in assertive playing by the likes of Tommy Flanagan, Curtis Fuller, Cedar Walton, Philly Joe Jones, Wayne Shorter, Eric Dolphy, Reggie Workman, Clark Terry, Melba Liston, Louis Hayes and Bill Evans.

The Rollins material is from 1965-'66 and it showcases his avant-garde playing on such originals as "Blessing in Disguise," "East Broadway Run Down" and "Alfie's Theme." The settings are small to medium sized combos and there are excellent excursions into such pop tunes as "Three Little Words," "On Green Dolphin Street," and "Blue Room."

Pianist Tyner's art spans the years 1962-'65 or post John Coltrane. His single note consciousness joyously pops out at the listener, even when Coltrane is on the session, as he is on four of the tunes. This is music during a major transitional period in jazz when the avant-gardists were upsetting all things stationary and these small bands were fusing the new with the established into a viable listening form.

The Mingus sessions are 1963 vintage and showcase him as a solo pianist and with 11-piece ensemble on his beloved bass. There is the extended work, "The Black Saint and the Sinner Lady," as well as pieces by Ellington and the gutsy "Freedom."

Ed Michel and Steve Backer handled the series.  
ELIOT TEIGEL

## Mega Rejects Acquisition

NASHVILLE — MEGA tapes and records has turned down an offer to acquire another music firm in exchange for stock in Zemarc, Ltd., its parent company.

Marion Watkinson, president of Zemarc, said the offer had been made and had led to all sorts of speculation, but that the proposal was rejected.

Instead, he said, MEGA would continue its current operation, which has been unusually successful.

Brad McCuen, president of MEGA, announced the appointment of Luther Wood to the position of National Promotions Manager, handling both country and pop promotion. He replaces Mike Suttle, who has formed his own independent promotion company.

Wood said he plans to work with MEGA's artists on personal

appearances promotion and will be on the road to meet with radio personalities and distributors.

## Macon Forms Country Effort

MACON, Ga.—This city, known for its rock and soul music, has made its first major move into country music with formation of Utopian Enterprises, Inc.

This umbrella organization consists of Utopian Records, Utopia Music (ASCAP), Nocom Music (BMI), and Utopian Productions. All recording for the label is done in Nashville with national distribution and promotion handled through the office here. Randy Howard is the founder and president of the firm, and John Hart is national promotions director.

At the present time, Howard is the only artist signed to the label, but, according to Hart, it is in the "process of developing a number of artists for releases in the near future."

## New S.C. Country Station On the Air

GEORGETOWN, S.C.—WSHG-FM, sister station to WGTN-AM here and a member of the Seacoast Broadcasting Corp., has just gone on the air and is featuring a country music format. The station is automated, said WGTN-AM program director Tom Walters. Doug Bennett Thompson has been named manager of the FM operation.

The station is considering a live request show during morning and afternoon drive, Walters said, and he's now trying to build a better country music library, especially in country oldies.

## Studio, Station Warner Month

NEW YORK — Warner Bros. Records in conjunction with Ultra-Sonic Recording Studios and WLIR-FM named April "Warner Bros. Month" with a series of five weekly concerts aired from the studio over the station.

Warner Bros. artists performing during April included Seatrain, Little Feat, Paul Butterfield, and the Incredible String Band.

Warner Bros. purchased 100 60-second spots airing over WLIR-FM this month in support of the series. Ultra-Sonic's Mike Colchamiro directed the concerts and WLIR-FM personnel produced them. The concerts have been continually broadcast on a weekly basis since October, 1971.



LOU RANDLE, president of Sound Classics, Inc., Indianapolis, is the recipient of a CBS Gold Record Award in recognition of his firm's outstanding promotion on Columbia/Epic product in the Ohio, Indiana and Kentucky territory during 1972. Presentation was made by Bob Ewald (left), Columbia's Cincinnati sales manager, and Columbia sales rep Barry Mog.

## Retail Sales Up

LOS ANGELES—Business continues to look brighter, although inflationary pressure is the country's chief concern, many analysts report.

Retail sales rose 2 percent in March from February, and increased 16 percent above a year earlier, according to the Commerce Department. Last month's sales climbed to a seasonally adjusted \$42.27 billion from a revised \$41.31 billion in February.

Corporate profits last year rose 17 percent to a record high, stated the New York First National City Bank. Profits of 5,100 corporations surveyed by Citibank climbed to \$51.5 billion, with four out of five corporations reporting higher earnings than in 1971.

## Aug. Expo, Festival For Miami Beach

MIAMI—"Expodisc '73," an exposition of international recording hardware and software, and the Miami Beach International Song Festival, an international music competition, are set to run concurrently during the week of Aug. 1-7 at the Miami Beach Convention Hall.

Prize for the Miami Beach International Song Festival will consist of 12 winners for the Great International Award. Each participating country will be permitted to enter four performers, with the U.S. and Canada to offer up to four performers for each state or province.

The competition will then be broken down into 38 semi-finalists, with quotas within that group set for the U.S. and Canada, Latin America, Europe, Asia, Oceania, Africa and the Orient.

Nominations will be contributed by various magazines from throughout the world, among others, with the Gondola Advertising Agency, Inc., in charge of nominations for those awards, as well as for the Miami Golden Sunshine Award, another tribute to be given to leading industry figures and artists. Other awards will include the Super Star Awards, to be given to performers, groups and composers.

### International Accent

Prime goal for both the competition and the "Expodisc '73" exposition will be contact between chief executives and personnel from record companies, sound equipment manufacturers (both professional and consumer, musical instrument manufacturers, music publishers, producers, radio and TV programmers and other areas related to the music industry from around the world.

Bilingual personnel will be used to assist that contact, along with specially prepared conference rooms for previewing recorded

product, film projection rooms for screening visual materials and exhibition space for booths. Mann-craft Exhibitors Service of Miami Beach will supervise all display and exhibition areas, as well as decorations

In addition to the competition, entertainment during the week of music activities will include appearances by guest stars as yet undisclosed.

Separate fees have been set for exhibition booths, product displays, artist registration and song registration.

Inquiries and registration are being handled by the Miami Beach International Exposition of Music Industry, P.O. Box 3656, Miami, Fla. 33101.

## Miami Prod. Co. Formed

MIAMI—Group 3, a record production company, has been formed in Miami by David Hieronymus, Ron Albert, Howard Albert and Steve Palmer.

Group 3 offers a "total service" concept for new and unknown artists and songwriters in engineering, production, promotion and music publishing.

All talent will be carefully screened and the company will be highly selective in choosing artists to record.

Howard Albert, spokesman for the group, noted that the operation was aimed directly at executives seeking strong Top 40 material, adding that Group 3 will cover "the whole spectrum from jazz, rock, country and soul."

Miami was selected as headquarters for Group 3 because of the location of Criteria Recording Studios, modern multi-track facility used in recent years for a growing volume of charted product. Several of the new organization's principals have used the facility extensively in the past for engineering and production work.

## Bill To Protect Acts On Stage

• Continued from page 1

would involve imprisonment not to exceed 11 months, 29 days, or a fine of not less than \$100 or more than \$1,000, or both.

The measure also states that a person disturbing a performance shall have no right of a civil action against anyone removing him from the place of performance unless it is clearly shown that excessive force was used.

The entire point is to stop people from going on stage during a performance. The measure has been extended to include actors, musicians, lecturers, or players in a sporting event.

It specifically concerns "jumping, stepping, running or walking on the area where the performance is taking place when such person does not have authorization to do so act.

Attorney Harold Streibich of Memphis, who helped write the act, said state law now gives an entertainer no protection from unruly fans. Through both his involvement in the music industry and as a member of the State Athletic Commission, he feels the protective clause is necessary. In addition to acting as a deterrent to people on stage, it will protect stage managers, auditorium managers and entertainers who throw unruly patrons out of the building from civil suits.

## Signings

**Sourdough**, five-man rock band, has been signed to an exclusive recording contract by Metromedia Records. The label is rush-releasing the group's first single, "Leaving You" this week. . . . **Lisa Lucas**, 13-year-old actress who costarred with **Jason Robards** in the CBS-TV Christmas special, "The House Without a Christmas Tree," has been signed to a three-year contract with CBS-TV. She is currently in rehearsal for a Thanksgiving special to be televised by the network. . . . **Dahlia Rose**, Israeli singer making her American night club debut at the club Sirocco, has signed a two-year pact with Ampis Records. An album of international songs is scheduled for June release.

**Phonogram, Inc.** has signed an exclusive recording pact with the **Spenser Davis Group**, re-formed and including one of the original group's organizers, Peter York.

The Robert Stigwood Organization has re-signed **The Staple Singers** to a long-term management agreement. . . . Philadelphia soul group, **Sister Sledge**, has signed a long-term, exclusive recording contract with Atlantic Records. . . . **The Ghetto Children**, Columbia act, and UA artist **Linda Cohen** have signed for booking with DMI of Philadelphia. . . . **Mel Carter** has signed with **Bob Marcucci's** Romar Records, distributed by MGM. . . . Songwriter **Sylvia Moy** has signed an exclusive personal management contract with Gerard W. Purcell Associates Ltd.

**Tyrone Washington**, jazz saxophonist formerly with Blue Note Records and a sideman with the **Horace Silver Quintet**, has signed with Perception Records. First album is scheduled for late April release. . . . ASCAP has signed songwriting duo, **Bobby Flax** and **Lanny Lambert**, to its membership. . . . **Larry Weiss** has signed his House of Weiss Music to a co-publishing deal with 20th Century Music. . . . Columbia Records has signed the **Sons of Champlin** to an exclusive recording contract. The San Francisco-based group's first album for the label, "Welcome to the Dance," is set for release later this month.

**Robin Lamont** of the "Godspell" show and film, who sings the musical's hit "Day by Day," has signed with Bell Records. . . . **Cross Country**, a new contemporary music band, has been signed to an exclusive recording contract on the Atco label. Three of its members are former **Tokens** of the original "Lion Sleeps Tonight" fame.

## Three Star Co's Formed

NEW YORK—Three Star Management and Three Star Productions have been formed by Steve Metz, Michael Lefferts and Bob Bregman, principals in Victrix Productions, Inc., Catalyst Management, Ltd., Broude-Bregman Music and Hexachord Music.

Metz is president of the Three Star Organization, Inc., with Bregman, vice president and Lefferts, secretary-treasurer. Three Star is now in the process of acquiring talent. Offices are located here and in Los Angeles.

## Nevada Adopts Rock Ordinances

CARSON CITY, Nev.—The State Assembly here adopted an amendment on April 14 which requires all counties to adopt ordinances regulating rock concerts.

The wide-ranging measure requires that promoters must provide adequate police, toilets, food, parking, medical facilities, fire protection, communications systems, financial statements and indemnity bonds.

## Studio Track

By SAM SUTHERLAND

Following a three-year absence, **Malcolm Chisholm**, a veteran engineer at the Chess studios over the years, has returned to **Ter-Mar Studios** in Chicago. Chisholm has been witness to a solid chunk of recording history: he built the board in Studio B at the old Chess facility on 2120 Michigan Ave., a room where the top musicians in the Chess stable recorded many of their strongest tracks.

**Ralph Bass**, Ter-Mar's motive force for the last year and long associated with the rooms, announced that Chisholm will take over as chief engineer. That news arrives with several other changes in staff there, notably the addition of engineer **Fred Brightburg**. Ter-Mar is also reported to be looking for an apprentice engineer.

Since the closing of RCA's Chicago facility, Ter-Mar has seen an increase in activity, with Bass' original goal—an increase in sessions for outside projects—apparently drawing closer. Elektra, Stax, MGM and 20th Century are among the labels who've brought dates there, while artists like **Jerry Butler** and **Beck, Bogert & Appice**, who used Ter-Mar for several tracks to capture the room's drum sound, have also been in.

As for the Chess/Janus stable, **Terry Callier** has been recording his next Cadet LP there, and **Muddy Waters** has handled several sessions as well.

Oddly enough, three tunes from **Bo Diddley's** forthcoming London Sessions album were actually completed at Ter-Mar, with engineer **Gary Starr** working with producer **Esmond Edwards**. Those tracks will join six others recorded at **Phonogram** in London, where Edwards and engineer **Roger Wake** gave Diddley the chance to trade ideas with English rockers, after the fashion of Messrs. **Howlin' Wolf**, **B.B. King**, **Muddy Waters**, **Jerry Lee Lewis** and **Chuck Berry**. Diddley's LP will feature contributions from another, somewhat more bizarre rock master, that being **Roy Wood**, mainspring for the **Move**. Wood appears with two members of his new band, **Wizzard**, those being **Charles Grimer**, conga, and **Keith Smart** on drums.

Also from Chess is a forthcoming debut LP that marks the first of a production deal with **Gabriel Mekler**, the original producer for **Steppenwolf** and several other strong ABC/Dunhill rock acts. Mekler's first project is the initial album by **Capers and Carson**, but the duo itself has indeed recorded before.

As Hedge and Donna, the pair developed a loyal audience and some warm praise for their work on Capitol. Apparently, that career began rather abruptly, with a West

Coast performance that was followed by their signing to Capitol and, within days, nearly three years of uninterrupted touring.

Having finally had a chance to slow down and mellow somewhat, the pair selected Mekler to produce the first album under that new banner, recently completed at the **Sound Factory** in Los Angeles and due for release soon.

At **Ultra-Sonic Recording Studios** in Hempstead, N.Y., the **Institute of Audio Research, Inc.**, recently conducted their current recording technology course. Ultra-Sonic's 16-track equipment became the classroom as engineer **Mike Colchamiro** demonstrated mixing techniques, echo and editing.

Ultra-Sonic president **Bill Stahl** also helped out, explaining the studio's architectural layout to students. The course itself was directed by founders **Albert Grundy** and **Irwin Diehl**.

Incidentally, Ultra-Sonic's ongoing part in the weekly concert series broadcast over **WLIR-FM** continues, with this month representing something of a first: April was Warner Bros. month, with all acts covered during that period represented on the Warners' family of labels. Country existentialist **Gram Parsons** performed live with his **Fallen Angels** band, featuring **Emmylou Harris**, while subsequent evenings found Ultra-Sonic, **WLIR-FM** and series sponsor **Dr Pepper** (celebrating the beginning of their second year of sponsorship) hosting **Little Feat**, and **Paul Butterfield** with **Better Days**.

Tuesday (24) will bring the **Incredible String Band**, closing the month's roster.

The weekly live-concert concept has also taken root in Sausalito, where the **Record Plant West** there has entered into a collective broadcasting project with **KSAN-FM** in San Francisco. Program director **Tom Donahue** and the **Record Plants'** co-president **Chris Stone** announced that the Sausalito room would be a source point for weekly, live shows, broadcast in quad.

This weekend, (21-22), the series began with two days of music from noon to midnight. Hour-long live broadcasts from the studio were alternated with pre-recorded broadcasts from the studio. In all, five bands appeared live each of the two days.

Meanwhile, normal recording continues, with **Steve Stills** due in with producer/engineer **Bill Halverson**, who handled the board on many of Stills' earlier sessions. **America** is also expected for Warner Bros. as is the **Mark/Almond Band**, due to spend a month working on their next Columbia project.

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# Talent In Action

## KINKS RORY GALLAGHER

*Paladium, Hollywood*

Can a group be sloppily superb? In the Kinks' case the answer is yes, thanks mainly to the skills of singer-songwriter-vaudevillian Ray Davies, who managed to put together one of the most fun-filled evenings Los Angeles has seen in a long time.

Through a show often marred by faulty sound, missed cues and an incident which found Davies pulled into the crowd, England's top fop pranced and mugged his way through virtually every major hit the group has enjoyed during its ten year career. Davies, long recognized as a brilliant songwriter, must certainly be counted among the best showmen in rock. Dressed in white suit and an oversized bow tie, guitar hanging limply from his neck ("I've seen Elvis, too"), he segued from comic to serious actor and back seemingly without effort. Preaching the evils of "Demon Alcohol" while spraying the audience with beer and squeezing in two or three greatest hits, Davies easily made up for the musical meanderings of the group. Brother Dave on lead guitar had trouble getting in tune throughout the show and suffered an unfortunate fall, but proved quite the showman himself as he square danced with various band members and contributed to the vocals. The audience was undaunted by the disasters, however, and happily joined in every singalong called for. In short, the Kinks pulled off a triumph.

Rory Gallagher is a fine blues singer and guitarist who can be commercial when the situation demands. Moving from his standard blues to hard rock to acoustic material, the artist received an unusually warm response for a supporting act, particularly considering who the headliners were. He's filled out his band with a fine keyboard player and is certainly a potential headliner.

**BOB KIRSCH**

## RICK NELSON CLAUDIA LENNEAR

*Carnegie Hall, New York*

More at home on the stage of Carnegie Hall before an audience composed of his devotees than he appeared to be in front of 20,000 nostalgia freaks at a Garden rock 'n' roll revival two years ago, Rick Nelson scored a relatively successful Gotham "comeback." Nelson's music is currently rooted in an easy flowing, country vein. It is totally suited to his slow-key, casual stage demeanor and mellow vocalizing. His treatment of Dylan's "She Belongs to Me" was typical of his more mature style.

The MCA Records artist was competently supported by the fine sounding Stone Canyon Band with the steel guitar playing of Tom Brumley of particular note. Nelson did however, of his own choosing this time, reactivate his golden oldie catalog with good contemporary versions of "Travelin' Man," "Believe What You Say" and "Hello Mary Lou," the latter tune a staple for several of today's bands. "Garden Party" expressed his personal philosophy regarding performing and sparked a couple of encores for the singer handsomely attired in a white satin suit.

Claudia Lennear is an artist, at this point, better seen than heard. Wearing a transparent green spangled top with few spangles, the black bombshell energetically gyrated her way through tunes from her Warner Bros. album, aptly titled, "Phew!" A bit more discipline and attention to her singing (her vocals for the most part were drowned out by her band) are needed before this situation can be reversed for this obviously talented lady.

**PHIL GELORMINE**

**IF**

## *Max's Kansas City, New York*

If, now on Metromedia, is almost a completely different group from the outfit which toured the U.S. just over a year ago. However the basic premise—jazz rock—remains unchanged, although the newcomers in the group do lean a little heavily and electrically into the rock.

Group leader, and surviving member Dick Morrissey, who also owns the name, remains the tower of power, keeping the jazz flame constant within the group. The band listens to itself work and gets off on each other's material keeping, therefore keeping the improvisational qualities quite high. Instrumental passages still apparently rate higher than vocal passages within the group. On the night caught, the amplification went a little too avant garde even for a jazz rock group such as If who are into freaky electronics. It was a measure of their professionalism that they coped and recovered momentum immediately.

**IAN DOVE**

## PETULA CLARK DAVID STEINBERG THE GOLDDIGGERS

*Caesars Palace, Las Vegas*

The Goldiggers opened the show, doing 11 minutes and occasionally—and strictly by accident—they hit a note on key. The group simply tries too hard at being sexy, and come across as over-worked B girls in a blue-collar bar.

David Steinberg was both brilliant and hilarious. Unfortunately, his low-keyed

**APRIL 28, 1973, BILLBOARD**

humor may be too sharp for some crowds who are accustomed to comedians using blue material for shock value rather than true comedic talent. Steinberg would do better in another room.

Petula Clark was the essence of elegance, with selections ranging from her hits to a show-stopping rendition of "I Don't Know How To Love Him." She seemed incapable of doing either a bad song or a bad show.

The MGM artist was aware and concerned about her audience, generating warmth through the coldest of crowds.

**LAURA DENI**

## JOHN HERALD GARLAND JEFFREYS

*Max's Kansas City, New York*

Just over a year ago, John Herald, one of the original Greenbriar Boys, brought a beautifully balanced, good-humored circle of musical friends to this room to fuse elements of jug band, traditional bluegrass and contemporary folk music. That engagement provided some of the tracks for Herald's first Paramount album, but his latest appearance was definitely much more than a tribute to those earlier sessions.

Herald was just as ebullient as before, with a definite new edge in his more recent, self-composed material that reflects the man's craftsmanlike transition from interpreter to originator.

Opening for Herald last year was a New York perennial, Garland Jeffreys. This time around, Jeffreys still opened, but as an equally popular, equally powerful act. His material touched several of the same bases, but even Jeffreys' older material is sounding rich these days, projected by a more forceful, aggressive performer who delivers his lines with remarkable impact.

Jeffreys' voice—alternately mellow and strident—is underscored by deft, rhythmically adroit phrasing. The images themselves, however, are possibly Jeffreys' strongest suit, as proved here by a chilling reading of "Calcutta Monsoon," the evening's highlight, included on his recent solo LP for Atlantic and superbly presented here by Jeffreys, his guitarist Alan Freedman and Richard Davis on acoustic bass. Freedman's delicate, then weary slides worked perfectly with Davis' atmospheric bass. **SAM SUTHERLAND**

## DICK JENSEN CATHY CARLSON

*Copacabana, New York*

From the same school that brought you Elvis Presley, Tom Jones and James Brown comes its latest pupil, Hawaii's musical volcano, Dick Jensen. Using a portable hand mike and swirling about the stage as if propelled by skates, the seasoned formula is applied; tie is removed after the second number, sweat begins to roll around the fifth, coiffured hair ruffles on cue as the pelvis is thrust at appropriate ringside matrons and three quarters of the way through, the coat is sexily peeled away bearing the mighty physis. And to this, the wives bring their balding tubby husbands.

Jensen also deposits a few tricks of his own. A strobe light flickers while he contorts. A tired comedy skit involving the Lone Ranger and a "weird" Tonto was salvaged by the fantastic sound effects he produces with his voice and a medley of tunes by the late Hawaiian composer, Kui Lee, writer of "I'll Remember You," was handsomely mounted. Judging by the Copa barometer, Dick Jensen, who records for Philadelphia International, succeeds in entertaining his audience and then some.

Sharing the bill was Griffin/MGM artist Cathy Carlson. Here's a young lady, let the world be damned, out to give you a show. She's animated, vivacious and all the things that make a songstress visually as well as musically appealing. Her forte is the big ballad, sung in a husky, full-bodied voice. With exposure and polish, Miss Carlson looks like a promising newcomer.

**PHIL GELORMINE**

## TRINI LOPEZ JOAN RIVERS

*Desert Inn Hotel, Las Vegas*

A well studied Lopez with new outfits by the designers for the Osmonds and Elvis Presley, opened at the Desert Inn. It's a flexible program which for some reason does better during the midnight shows. The well rounded bill of fare offers his new MGM release "Butterfly" mixed in with his old hits, "CuCuCu," "Everybody's Everything," "When I Found You," and closing with the hypnotic "LaBamba."

The package surrounding Lopez is what gives his distinctive sound standout appeal. Huge neon lit letters spelling T-R-I-N-I bring out the star. Song moods are effectively enhanced by coordinated lighting with all staging conceived and directed by manager Paul Cooper.

The personable Trini spotlights his backup men Gino Riggio on drums; William Terry, base; Robert Wirtz, guitar; and Jose Cassanova, conga. Bryon Olson conducts.

Opening the bill is Joan Rivers, who is an added plus to this or any package. She is funny from start to finish with new material. She is the funniest comedienne to play Las Vegas in a long time. She can hold her own with a rude crowd and still act like a lady.

**LAURA DEMI**

# Studio Activity—All Styles Together

• *Continued from page 3*

exposure for its use of Sahn's band with contemporary players like Bob Dylan, David Bromberg and Dr. John. But the Jeffreys and Newman sessions may be more telling, since those dates found the respective artists combining jazz and rock elements that may well inspire future reunions of those players.

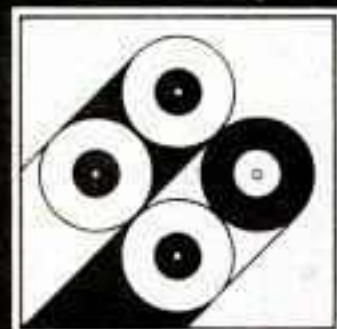
Jeffreys and co-producer Michael Cuscuna combined the talents of The Persuasions, Dave Bromberg, Airto, Jimmie Johnson, Dr. John and Bernard Purdie, among others. Joel Dorn, in producing David Newman's most re-

cent album utilized an even larger scale "cross-pollenization," as he terms it, for a project that, according to Dorn, recalls one of the earliest musical hybrids at Atlantic, where Yusef Lateef joined forces with Chuck Rainey's rhythm section.

Dorn points to Lateef's next album, now in progress, as an example of how this disintegration of earlier stylistic barriers has evolved even further. The Jimmy Lunsford Band is being regrouped to join with Lateef, while Doug Sahn will also sit in. Then, Dorn notes, there are the arrangements themselves, which will include, among other things, classical over-

tones reminiscent of Alban Berg. "Where does any category start or stop," Dorn asked rhetorically. He noted that David Newman had long been a favorite of rock players, which many attest to the choice of a Rolling Stones tune as a key production number on Newman's latest.

Dorn traces the process back to "The Beatles" studio productions, to Ray Charles entrance into country and use of sound effects and dialogue, and even back to Louis Armstrong, recording with Jimmy Rogers. That process, Dorn concluded, may result in the next trend being no trend at all, just different individual musical ideas.



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# Latin Music

## Miami Promoters Struggle For Latin Dance Bands; Price War

By ART (ARTURO) KAPPER

MIAMI—A price war between local Latin dance promoters is developing here and the problem is being compounded by a definite shortage of ballroom space. Many of the local hotels have refused to rent to promoters—citing breakage and fights.



LARRY HARLOW, pianist/composer, conducts while Tico Records' artist Celia Cruz vocalizes during the recent premiere of Harlow's Latin rock opera "Hommy" at Carnegie Hall in New York March 29. Miss Cruz appeared at the premiere courtesy of Tico. Fania Records has released a caster of the opera.



EDDIE PALMIERI, seated, signs a long-term exclusive contract with Mango Records president Harvey Averne. The new York-based label will be releasing Palmieri's first LP under the contract this week.

Prior to the growth of the Cuban community here in the mid-1960's, local Latin dances were patronized by Americans who went to the small lounges in the major hotels on Miami Beach. They danced to such bands as Pupi Campo, Luis Venora and La Playa Sextette.

The local Cuban community also needed an outlet for dancing, and being that they couldn't afford the Beach, public dances were born. But, now, the public dance is far removed from those in New York and Puerto Rico. The typical dance-goer insists on bringing his own refreshments and promoters who don't allow this are "doomed" to failure. As a result, the only income to be realized is from admissions.

At this time there are three groups of promoters vying for the limited Latin dance audience. One group, the newest, is holding a dance each week and is trying to force the competition out of business by running \$2.00 dances—prices previously ranged from \$6.00 to \$8.00. As a result, the two remaining factions have joined

forces and are trying to present top name acts—such as: Ray Barretto, Johnny Pacheco, Gran Combo, and Willie Colon. Recently, the competition forced prices for a Barretto dance down to \$5.00 and the result was a greatly diminished profit for all concerned. Interesting, though, is the fact that the same promoters who were in direct competition against Barretto's dance also have him booked for a dance here in late July.

A major factor is creating the "price war" here has been the growing popularity of salsa music. Previously, local dance bands dominated the ballroom scene. And, now, with the rising popularity of New York-based salsa music the demand is for name acts—who also happen to be expensive when travel expenses are considered. But, business is going on and it remains to be seen the eventual outcome for promoters, Latin acts and the dance public. Meanwhile more name acts have been booked for upcoming dances: Tito Puente, Tipica 73, Celia Cruz, Charlie Palmieri, Andy Harlow, Willie Colon, and Johnny Pacheco.

## Latin Scene

### NEW YORK

Ivan Mogull, president of Ivan Mogull Publishing Corp., is currently on a South American business trip. He is working to set up new operations, as well as acquiring new material. Stops on his agenda include Rio de Janeiro, Sao Paulo, Buenos Aires, and Lima, Sunday (22) through Wednesday (25). . . . The publicity firm of Gurtman & Murtha is handling Richard Nader's Latin Festival III, scheduled for Madison Square Garden in the early part of June. . . . Clancy Morales stopped by to tell us that a label deal is in the works for the Latin-rock group Somos. Morales heads up the production firm which cut the group's first LP. . . . Ray Rivera (Zanzee) is co-writing a Latin-jazz suite with pianist Billy Taylor. Rivera has also been signed by Ford Records to produce a Jose Mellis album.

Spanish singer Luis Manuel (Nino Bravo) Ferry died from injuries suffered in an automobile accident in Spain April 16. He was 28. . . . The Jose Molina Bailes Espanoles performed at Carnegie Hall here Saturday (21) and at Shady Grove in Washington, D.C. Sunday (22). Upcoming dates for the troupe include the State University of Freedonia, N.Y., Thurs-

day (26) and the Ottawa National Arts Center Saturday (28). Following the conclusion of their nationwide tour, the troupe will return to Europe. . . . UA-Latino Records has released new LP product by Nelson Ned, Los Angeles Negros and Ocho. Producer Bobby Marin had a hand in all the disks. . . . Mongo Santamaria's new single "Fuego" is due out in May. . . . Chatham Records, based in Pittsburgh, has released the latest tribute to Puerto Rican baseball star Roberto Clemente. The single features singer Mario Martinelli.

JIM MELANSON

### PUERTO RICO

Juan Manuel Serrat (Parnaso-Borinquen), Spanish singer, appeared in seven concerts, five in San Juan and two in Ponce (April 13-16). Cordero Enterprises promoted the concerts in Radio City and La Perla Theaters. . . . According to a Clapp and Maine survey, Tommy Muniz Productions received the highest-ever (35.8) rating for their hour-long weekly TV program "Ja Ja, Ji, Ji, Jo with Agrelot." Comedian Jose Miguel Agrelot records for Velvet Records. Two other Muniz programs: "Esto No Tiene Nombre" and "Los Genios" received 27 and 26 point ratings in the same survey. Television Channel 41 in New York also shows these hour-long programs. . . . Lucho Gatica, veteran Chilean singer who has recorded for many labels, appeared in several programs over Tele-mundo Channel 2.

A local fraternity sponsored a dance-and-show at the Puerto Rico Sheraton Hotel with four recording names: Tommy Olivencia (Inca); Justo Betancourt Orchestra (Fania); Tempo 70 (Mericana) and Sabor A Nacho Combo (Borinquen).

ANTONIO CONTRERAS

### MIAMI

Joe Cain, director of Tico and Alegre Records, was in town to personally act as host at a promotional cocktail party last week for the opening of Yayo el Indio's act at Centro Espanol. Yayo also played a dance Saturday (14) with Conjunto Universal (Velvet) and Jovenes del Hierro plus a guest appearance of Miguelito Valdes (Audio Latino). Valdes is currently at Centro. . . . The same day Joe Cuba (Tico) played a dance with Combo Miami Brass (Mate) and Orch. Suprema (Sound Triangle). . . . Channel 23 presented a special

## Billboard Special Survey Hot Latin LP's

### IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week
1	<b>JULIO IGLESIAS</b> Julio Iglesias, Alhambra 10	11
2	<b>FREDDIE MARTINEZ Y SU ORQ.</b> Te Traigo Estas Flores, FRIP 1004	12
3	<b>VICENTE FERNANDEZ</b> Vicente Fernandez, CYS 1359	13
4	<b>CORNELIO REYNA</b> Cornelio, CRLP 5030	14
5	<b>FREDDIE MARTINEZ Y SU ORQ.</b> El Internacional, KL 3017	15
6	<b>SUNNY &amp; THE SUNLINERS</b> El Internacional, KL 3017	16
7	<b>LITTLE JOE &amp; THE LATINAIRES</b> La Familia, BSLP 1017	17
8	<b>MARIO SAUCEDO</b> Mi Linda Esposa, ROVI 163	18
9	<b>VICTOR ITURBE</b> Mi Segundo Amor, Polydor 265	19
10	<b>LOS SONORS</b> Agua Salada, Peerless 10085	20
		11
		12
		13
		14
		15
		16
		17
		18
		19
		20

### IN LOS ANGELES

1	<b>VICENTE FERNANDEZ</b> Volver, Volver, Caytronics 1333	11
2	<b>JULIO IGLESIAS</b> Rio Rebelde, Alhambra 10	12
3	<b>LOS MUECAS</b> Que Ironia, Caytronics 1351	13
4	<b>JUAN TORRES</b> Organo Melodico, Musart 1521	14
5	<b>LUCHA VILLA</b> Puro Norte, Musart 1518	15
6	<b>LOS BABYS</b> Porque, Peerless 1609	16
7	<b>LOS ANGELES NEGROS</b> Vol. 5, Parnaso 1105	17
8	<b>CORNELIO REYNA</b> No Tengo Dinero, CR 5020	18
9	<b>JUAN TORRES</b> Boluma 16, Musart 1586	19
10	<b>LOS HABITARIOS</b> Nunca Diles, Peerless 1618	20
		11
		12
		13
		14
		15
		16
		17
		18
		19
		20

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featuring Johnny Ventura (Mate). . . . Sabor de Nacho has a new LP out on Horoscopo. Rumor has it that Nacho Sanabria, the leader, plans to make Miami his home. . . . Iris Chacon (Borinquen) will make a personal appearance in Miami in the near future. . . . New LP by Danny Rivera (Velvet) being released this week in Puerto Rico. He is on his way to tour Mexico, Nicaragua and San Salvador. Following her N.Y. appearance, Sophy (Velvet) will also be

traveling to Mexico to perform. Manny Matos of M&M is very busy these days recording a new album by Coke and promoting the new 45 by Orchestra Suprema, both on his Sound Triangle label. . . . Ralph Lew, recently named director of operations for Mericana records, will be in Puerto Rico at the end of April to record Orchestra Power, and will stop off in Miami to search for local talent on his way back to N.Y.

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# Soul Sauce

By JULIAN COLEMAN

Sherlie Matthews has been appointed executive vice president of Bee Gee Records in charge of a&r reporting directly to Byron Spears, president of the label. Miss Matthews, previously with Motown Records has also formed her own independent production company, and has signed an extensive production contract with BeeGee Records.

Ron Granger has announced the formation of his own independent record promotion company, Promotions Unlimited, with headquarters in Los Angeles. (See separate story)

**HOTLINE:**

RCA Records recently presented Mrs. Coretta Scott King with a check for \$50,000 as an advance against anticipated royalties from the album "Keep the Dream Alive." The LP, a Soul Sauce pick last week features the label top soul acts and was recorded in a live concert in

Atlanta for the benefit of the Center for Social Change named for the late Dr. Martin Luther King. . . . Check out the music from The Crusaders "Second Crusaders," album now heard as the sign-off theme on ABC-TV's "Wide World of Sports." The group, formerly the Jazz Crusaders are part of the Blue Thumb Records family. . . . Willie Hutch's "Brother Gonna Work It Out," from "The Mack" breaking wide open in Chicago and now moving in St. Louis. . . . Record to watch: "This Feeling of Loneliness," by Cliff Nobles on Roulette. . . . The Staple Singers, Johnny Nash, and Billy Paul in concert April 30 at the Ahmanson Theatre, Los Angeles. . . . Soul Sauce sold on Chairman of The Board's "Finder's Keepers" on Invictus. . . . Gladys Knight & The Pips will host NBC-TV "Midnite Special," May 1. . . . Love Unlimited now on 20th Century Records scoring with "Oh Love, Well We Finally Made It," their first single for the label. . . . From Wil-

son Pickett shortly "Keep Walking Straight Ahead," on RCA. . . . Soul Gold: Four Tops, "Ain't No Woman," (ABC); and The Stylistics, "Break Up to Make Up," (Avco).

**BREAKOUTS:**

Bobby Wilson, "Here Is Where Love Is," Mandrill, "Fencewalk," Billy Paul, "Am I Black Enough For You," First Choice, "Armed And Extremely Dangerous," Betty Wright, "It's Hard To Stop," Tyrone Davis, "Without You In My Life," Charles Mann, "Say You Love Me Too," Soul Searchers, "Think," Spinners, "One Of A Kind," Dramatics, "Get Off My Mountain," and Ray Charles, "I Can Make It Through the Days."

Chuck Mann, president of Cinema West Productions and Producer of the upcoming Second Annual Soul & Blues Awards has named Mike Stewart president of United Artists Records to head the soul and blues awards board of governors and

Bill Chappell as executive producer. The awards presentations will be held July 17 at the Beverly Hilton Hotel, Los Angeles.



SINGER Solomon Burke (seated at desk) and Jerry Steiner (second from right in back), vice president of Burke's MBM Production motion picture wing, welcome the Sons and Daughters of Solomon to their MBM Productions for exclusive representation in the recording and motion picture fields. The Sons and Daughters of Solomon, five of Burke's own blood of 18 children, are (left to right) Solomon Jr., Gemini, JFK, Vern, and Sharon. The family will record for MGM Records.

**BEST NEW SINGLE OF THE WEEK:**  
**"LA LA SONG"**  
**LEON HAYWOOD**  
 (20TH CENTURY TC-2022)

**BEST NEW ALBUM OF THE WEEK:**  
**"MUSIC & ME"**  
**MICHAEL JACKSON**  
 (MOTOWN M-767L)

Billboard SPECIAL SURVEY for WEEK ENDING 4/28/73

## Billboard Best Selling Soul Singles & LP's

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Singles			LP's		
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
3	6	6	26	32	3
2	1	14	27	26	9
3	2	12	28	34	4
8	8	8	29	39	5
10	6	6	30	37	3
6	6	9	31	33	3
9	5	5	32	36	5
8	5	14	33	38	4
15	5	5	34	35	5
10	4	8	35	41	2
14	6	6	36	-	1
16	5	5	37	42	4
13	7	10	38	40	3
14	13	6	39	-	1
21	6	6	40	45	2
16	17	7	41	43	2
23	5	5	42	-	1
18	25	4	43	-	1
19	20	5	44	-	1
20	27	4	45	-	1
21	12	11	46	46	2
22	29	4	47	47	3
23	11	10	48	50	2
24	22	9	49	49	2
25	31	5	50	-	1

APRIL 28, 1973, BILLBOARD

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# Radio-TV programming

## Tenn. PD's Record Service Up

**EDITOR'S NOTE:** The problem of record service is a plague that affects countless radio stations in small and medium markets coast-to-coast. Here's the story of Gary Drum, program director of WOFE-AM in Rockwood, Tenn., who set about trying to solve his record service problem.

When I came to WOFE in October of last year, we were a block-formatted station trying not to be. All I found upon assuming the afternoon "rock" show, (the mid-day and mornings were typically country) was a feeble stack of records labeled "Top 40." Included were about 10 current hits, a lot of rejects that would have ended up in most stations' circular files and that was it.

We are now a tightly-formatted contemporary station utilizing quality Pepper-Tanner and Pams jingles, a six-stop-set clock and the talents of three full-time airmen, two of whom have medium and major market experience, but now want to really be in a position to contribute to creating radio.

Now this requires a lot . . . record service.

Last October, the bulk of our records still came addressed to WRKH-AM the call letter of the previous owners over two years ago. Something had to be done.

First, a lot of records were junked. Second, several were bought. Third, a playlist of sorts was developed, based in part on the Billboard Easy Listening list, since our service was better in that area to begin with. As it turned out, we still use that as an initial guide, since we take aim at the 18-plus audience. Third, a list was compiled of who was sending records. Some other names were solicited from friends at stations in Knoxville. Fourth, casual checks were made of local record outlets as to records chiefly in demand. With the Billboard charts, local sales in general and some attention to requests, a rough formula was derived for a general ranking of 30 records, although we could only give a halfway honest number ranking to about 20, the rest being put in as extras.

Little by little, it paid off. The Atlanta distributors began to take

some notice, some even wrote back or called for more information. Rockwood is a city of 8,000, but we were now making them aware of the fact that 1000 watts at 580 khz. does get around. We didn't let it go at that. When we went on a pick, we scribbled at least a note on the playlist copy that went to that promo man, in addition to noting its addition to the list.

We're still building. Our signal blankets Oak Ridge, which is about to receive a new AM and FM. We plan to be ready and already have accounts running from that next county. But, to indicate our progress, let's look at the situation now.

Our playlist averages 50 records. Thirty are ranked pretty accurately to conform with Roane County. The list rarely conforms to Knoxville which does not penetrate Roane with either of its main rockers. In fact, it usually is ahead of Knoxville. We still buy some records, but since we have never been nasty to a promo man, demanding copies of this or that, often a quick call or note elicits a prompt, friendly response. We buy only what may be needed to keep ahead or obtain hits from newer companies that do not yet have well developed distribution channels. That means about one record purchase a week, instead of 15 or 20 or more as in most small and some smaller medium markets.

Album service is up, too, although we are singles oriented. Should we obtain a much desired FM, we will really need these albums we're collecting now.

"Roane County's Real Radio Voice" now has a medium market sound that could compete with the best and our public service work and our radio equipped cars bring this small market a thorough dose of important local news as it happens.

A lot of this wouldn't have meant much if we hadn't been able to offer a solid entertainment product. We need still more thorough service and we'll keep working at it. We'll exchange playlists and add record men to our mailings just for the asking. Although 11 stations fully penetrate our immediate market, we have between 25 and 43 percent, depending on day-part, of the audience, according to ratings taken a few months back.

### Sanders' Show On Mex. AM-er

TULSA — "Proud Country," a radio syndicated show produced here at KTOW-AM, will be featured on XERF-AM, a Mexican station located in Villa Acuna, just across from Del Rio, Tex., Saturdays midnight-12:30 a.m. and promotes seven U.S. radio stations operated by Mack Sanders, a recording artist and performer who operates several country radio stations in the midwest.

The radio show is actually a counterpart of a TV syndicated show. Produced by Hank Penny, the show will be hosted by Sanders and features the Plainsmen, the Ranch Boys and such guests as Roy Clark and Hank Thompson. XERF-AM broadcasts with 250,000 watts and is heard throughout the midwestern U.S. at night.

### W. Va. AM-FM-er Switches To Country

PRINCETON, W. Va.—WAEY-AM-FM, previously known as WLOH-AM-FM, hits the air May 1 as a country music station. Henry Beam will be general manager; he'd been sales manager of WAAY in Huntsville, Ala. Earle Trigg, who'd been promotions director of State Fair Productions in Nashville, is the new program director and air personality. Other personalities will include Gary Hamilton, Jeff Jon, and Joe Lackey.

## Talent Countdown



Big Wheelie & the Hubcaps

## Scepter Records

You'd think they invented it—rock 'n' roll like it used to be—but the truth is they just discovered it again. Heck, their idol is Elvis Presley and they even perform a medley of Presley hits in their live act. And their first album, produced by Jerry Meyer, was a live performance at a Buffalo club. WKBW-AM in Buffalo, one of the nation's leading Top 40 stations, played the album and, one way and another, 25,000 copies were sold in Buffalo area. When Ed Kushins, vice president of sales for Scepter Records, heard about it, he flew to Buffalo to see the group perform. "And once you see their acts, you have to buy the album," he said. "Selling 25,000 copies of an album is too much to be a freak happening, so we're trying to break the group in Los Angeles." And he was in Los Angeles last week, trying to recreate the "happening" that happened in Buffalo. On the agenda was an appearance for the group at an oldies show at the Forum; a schedule of radio spots on an oldies format station, KRTH-FM; a live concert in the Tower Records discount record store on Sunset Blvd.; an appearance at Art Laboe's nightclub which caters to oldie groups; and a stint at University of Southern California . . . "Would you believe it, the group out-drew Jane Fonda, who was speaking at the same time also on the campus." So, Scepter Records is plowing a lot of time and expense into the group, headed by 26-year-old Chuck Vicario. And his group includes (stage name and real name): Judy (Rosemaria) Ware, Dan (Big Ace) Cook, Carol (Little Dora) Fleming, Linda (Cool Justine) Socie, Angelo (Carlos Ricci) Monaco, and Guy (the Decker) French. BOOKINGS: Great Lakes Booking, Buffalo.

## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

It's a lot of fun from time to time to drift through old copies of the Billboard. In Oct. 22, 1949, you'll find a full-page ad from Frankie Laine and Mercury Records thanking 40 air personalities for a "Trip to Hollywood" contest. Among the names, I recognized Jim Lowe, then with WIRE-AM in Indianapolis; Paul Brenner, then with WAAT-AM in Newark, N.J.; Al Collins, then with KALL-AM in Salt Lake City; Bill Young, then with KAKE-AM, Wichita, Kan.; and Buddy Deane, then with WHHM-AM in Memphis. I didn't recognize the rest of the names—Stu Wayne, Jackson Lowe, Ken McCutchen, Eddie Chase, and others. And of course, I'm sure that the Bill Young above is not the Bill Young at KILT-AM,

Houston, today. The first Young can't be that young. Of course, again, the young Young is an old pro and mayhaps the other old pro is a young Young at heart. Enough?

★ ★ ★  
Pat Norman has been appointed general manager of KFRC-AM as well as KKEE-FM, both in San Francisco, replacing Hap Trout. . . Here's the lineup at KTRC-AM in Santa Fe, NM: Dave Ward sign-on-9:30 a.m. Duane Maneely until 2 p.m., program director Phil Moore 2-6 p.m., Gil Bisjak with classical music 6-7 p.m., Henry Ortiz with Spanish music 7-9 p.m., Neal Goodman 9-signoff, with Al Corinci and Julian Ortiz on weekends. Format is basically  
(Continued on page 25)



VISITING KBIL-AM in Kansas City, Mo., are Jerry McBee of Triune Records, left, and Darrell Glenn, right, of Tall Texan Productions. Jimmy Dallas, program director of the country radio station, is in center and the two record executives were discussing plans with Dallas about his record "I'll Be a Better Man" on Triune Records which was produced by Glenn and recording artist Billy Walker for Tall Texan Productions.

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## GFA's New Publication

SAN DIEGO—Trends, a new humor and information publication for air personalities, has been launched here by General Professional Associates, an educational and vocational counseling service. Bob Publicover, former air personality, is director of the service. Paul Erickson is treasurer of GPA.

The new service also occasionally features material of various air personalities noted for their humor. The May 1 issue featured a line by Perry Allen of KDEO-AM, San Diego: "That guy is so unpopular even Dale Carnegie didn't like him."

Trends is issued twice a month and exclusive to one person per market.

### WFAI-AM Country

FAYETTEVILLE, N.C.—WFAI-AM, 25-year radio station here, has switched to a country music format, according to music director Clint Lee. Staff includes Curt Nunnery 6-10 a.m., Bob Watkins until 2 p.m., Lee 2-6 p.m., Scott Mathews 6-midnight and Bobby Carroll midnight-6 a.m. The station is a member of the Beasley Broadcast Group.

## NOTICE

The interview with Ron Jacobs, program director of KGB-AM-FM in San Diego, will be continued next week.

### "TAKING OFF FOR A HIT" "I'M BACK FROM VIETNAM"

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## L.A. PROMOTION GROUP TO DISCUSS RATING GAME

LOS ANGELES—Ratings and what they mean to both the radio station and the record industry will be the topic of conversation at the next regular meeting of the Record Promotion Men's Unassociation of Southern California. Speaking on ratings will be Lee Larson, sales manager of KROQ-AM, Los Angeles. The meeting will be held at the home of Dale White, an executive with Focused Music. From 7-8 p.m. the night of the meeting, Apr. 26, a closed session will be held by the promotional organization. From 8 p.m. on will be open. Larson will talk at 8 p.m.

Elected to a new steering committee of the group were Barry Freeman of Capitol Records, Don Whitemore of RCA Records, Chuck Meyer of MCA Records, Chris Crist of United Artists Records, Jerry Doughman of Buddah Records and Jan Basham of A&M Records. Projects slated by the group include a broom-ball hockey game in San Diego to raise funds for a burn clinic, a bowling tournament and a picnic for promotion executives and their families.



# Vox Jox

• Continued from page 24

**MOR. Bill Hanrahan** is station manager and the station needs better record service. . . . Midday air personalities **Gregg Campbell** at WRFD-AM, Columbus, O., has been named news director. . . . **John Sullivan**, head of WHN-AM, New York, has departed the station and **Chuck Renwick** has been named new general manager of the country operation; Chuck had been at the station revamping the format.

★ ★ ★

**Joseph Holan**, 703 Hayes St., Hazleton, PA 18201, wants **Freddie Williams**, who'd been with WCAU-AM, Philadelphia, to contact him. . . . **Tom Watson**, previously with WEAM-AM in Washington, came by the other day. He has a couple of things cooking out here on the West Coast. . . . A note from **John Rader**, program director at KYLD-AM-FM, Bakersfield, CA: "It may be of interest to you to know that KLYD-FM began programming in quadrasonic daily from 6 p.m.-1 a.m. We mix album cuts with reel-to-reel. The response has been fantastic. Hope the record industry gets on the ball and begins producing more product in quadrasonic. It's really something else!" Lineup at KLYD-AM-FM include **John Robinson** 6-9 a.m., **Rader** until 1 p.m., **Norm Howard** 1-3 p.m., **Robinson** 3-6 p.m., **Gale Peck** 6-10 p.m., **Tony Mortimore** until 1 a.m. **Al Pearson** and **Ray Donaldson** do weekend work. . . . **Bob Steele**, program director of WYFE-AM-FM, Rockford Ill., is looking for a 9 a.m.-1 p.m. air personality who's "kinda clever and has medium pace." The format of the station is oldies, but at that time the blend is adult contemporary oldies. FM side of the station due to hit the air about now.

★ ★ ★

Understand that some of the air personality at KROQ-AM, Los Angeles, are working without contracts, meaning that the situation could be considered flexible if other offers come along. . . . **Carl Brazell** has been appointed assistant operations manager of WNEW-AM, New York; he's been with the station as news director. **Bob Fitzsimmons** is now doing the 8-midnight show on WNEW-AM; he'd been on WHN-AM, same city. . . . **Dave MacDougall**, program director of WCOS-AM, Columbia, S.C., says he'd cleaned up the air sound. Line-up include himself 6-10 a.m., **Ken Martin** until 3 p.m., **Hunter Herring** 3-8 p.m., **Dave Kirby** 8 p.m.-1 a.m., **Scott Rader** 1-6 a.m., with **Ken Moore** and **Mike Dial** working weekends. Says the station is looking for another jock in order to cut the air shifts down to four hours each.

★ ★ ★

**Quin Morrison**, formerly operation manager at KUAD-AM, Windsor, Colo., is now program director of WJOB-AM, Hammond, Ind. The station features MOR 6 a.m.-5 p.m., interspersed with call-in talk show features. MOR jocks include **Pete Marzano**, **Rick Sallinger**, and **Morrison**. Talk show jocks are **Irv Lewin**, **Harriet Fuller**, **Larry Peterson**, **Millie Pilot**, and **Dan Bowman**. At night, from 10 p.m.-6 a.m., the station goes country with air personalities **Jim Skilbeck** and **Bill Tyson**. And could use better country record service. You listening, **Larry Baunach**? **Morrison** also states: "We also have on Sundays perhaps the longest continuous running radio program still on the air with the original host—our Polish varieties program with **Eddie Oskierko**, which station started in 1930."

★ ★ ★

**WBZ-AM**, Boston, did a four-hour music and personality radio show from a moving broadcast remote unit, according to program manager **Bob Oakes**. Station did the rolling remote for the St. Patrick's Day parade. Pretty unique. I think; but remember the day the blackout hit, **Lee Gray**? . . .

**Bud Stagg**, five-year man with WSAI, Cincinnati, has shifted to WLYK-FM, Milford, Ohio, as music whirler and news man. . . . **Charley Carey**, who presents his own show, "The Story of Jazz—I

Mean Dixieland," on WLQA-FM, Cincy, for an hour each Sunday night, is in need of records, biographical data and research material. Carey doubles as public rela-

tions director of Xavier University in the Queen City. . . . **Alan J. Hoffman**, formerly with WCLU and WSAI, is new on the staff of WTUE-FM, Dayton, Ohio. . . . **Chris Bailey** has departed Cincy's

WKRQ-FM as program director and afternoon deejay, with no destination announced. **Jerry Thomas**, P.D. at WKRC-Radio, is doubling as such at WKRQ-FM until a replacement is found.

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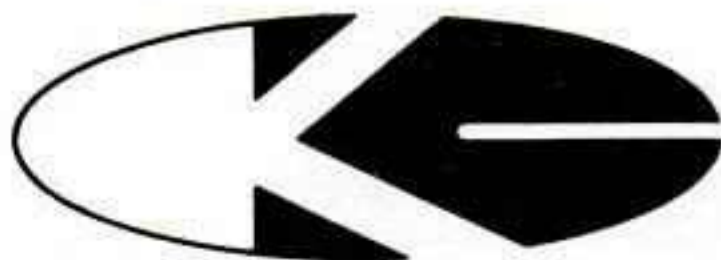
- GREATER BRILLIANCE — To really appreciate the brilliance and clarity of Q-540 you should compare it to ordinary compounds. Hearing is believing.
- LONGER WEARING — A record pressed on Q-540 will play with perfect fidelity up to 3 times as long as one pressed on anything else. (The 30,000 cycle carrier channel necessary for CD-4 recording doesn't wear off of Q-540 like it does off of ordinary compounds).
- ANTI-STATIC — Q-540 has exceptional anti-static characteristics. The result is less surface noise, less dust attraction, far greater ease in keeping surface and grooves lint-free and clean.
- FAST-FLOWING — Increases production rate by shortening the pressing cycle. Fills better than ordinary compounds. Less susceptible to warping at faster cycle rate.
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## CLASSICOMMENT

# Fun & Gains at Red Seal

By IS HOROWITZ

Some may still call it serious music, but we're having fun making it," says R. Peter Munves, who seems to relish with equal joy a Beethoven quartet played straight or a Bach figure with synthesizer and rhythm section.

With R.P.M. as his initials, he just had to be in the record business, admits the director of classical music at RCA Victor. And if he sometimes seems to spin at speeds other than the classic 33 1/3, it's because he still has an ear cocked to old shellacs, as well as to current pop trends on 45's.

When Munves came to RCA in 1970, after 17 years with Columbia, Red Seal had indeed long been functioning in the red. It was as if the classic facility was viewed as a kind of prestigious loss operation. But volume has increased by 50 percent since that time and no one denies Munves' claim as the guiding force behind that turnaround. With recording costs trimmed, the division now operates well in the black.

"Music belongs to everyone," declares Munves, "and that includes classical music. In this business you are an elitist at your peril." This is a view that might be challenged by a few successful purist labels that are still convinced they are servicing a relatively small and select audience. They agree the audience is growing, but never really expect it to reach mass proportion.

Munves' aim, on the other hand, is to reach the broadest possible public with classical product. The "greatest hits" formula has been the most effective device to date, and Munves, as its most unabashed practitioner, has honed the technique to a fine edge. But at the same time, he feels the traditional classical market cannot be ignored, and prestige packages still flow from the label at a visible, if somewhat reduced, rate.

### New Series

Red Seal is now readying a new batch of 10 "greatest hits" albums for release beginning in May, extending the concept to include for the first time such composers as Weill, Copland, Prokofieff and Vivaldi. With a kind of classical chutzpah others might envy but be too timid to emulate, he has even taken separate movements from "The Four Seasons" to create a sort of baroque concerto for all seasons as a feature of the Vivaldi set.

Also on the planning boards for

June is a new, broad-market series to be called "100 Melodies the World Loves Best." The 10 albums in the sequence will each hold 10 familiar classical tunes performed by top Victor artists of past and present. Artists and composers will be mixed. The only programming criterion is that of enjoyable easy listening, Munves said.

Just hitting the market this month is a repackaging of Boston Pops catalog material into a decade-by-decade "greatest hits" series, from the 1920's through the 1970's. Although now under contract to Polydor, Arthur Fiedler was brought in by RCA to pose for new cover art which has the venerable conductor outfitted in a zoot suit, as a rock guitarist, a leather-jacketed cyclist, and a fur-coated Charleston dancer, among other appropriate costumes for the decades covered. Classical by virtue conductor and orchestra, the material is all standard MOR.

### Rack Inroads

These new series, together with others developed during the last two years, are winning Red Seal new exposure among racks which previously rarely handled classics, Munves feels. What he would like to see eventually is a section in every record store devoted to product designed for the new record buyer. He is convinced many customers, whose appetite is whetted by these pop-oriented packages, eventually move on to more solid classical fare.

Meanwhile, it's good business for today. RCA's "Basic Library" se-

ries of 30 albums has enjoyed a cumulative sale of 250,000 units since its introduction last September, Munves reports. Success of "The Sea Hawk," a package of newly recorded classic film scores of Erich Korngold, will lead to an extension of the line. Due for early release are "Now Voyager," a set of film music by Max Steiner, and "Captain From Castile," featuring works by Alfred Newman.

Observers of the Munves' operation are sometimes puzzled at the occasional releases of relative esoterica among his mass-oriented items. Reissues of material by the legendary Flonzaley Quartet, and a continuing program of chamber music featuring the Guarneri and Cleveland Quartets seem out of place among the flood of "greatest" and "best loved." But that's his style. New Debussy, Ravel and Mozart performances are slated by the Guarneri, and a Schubert album is due soon from the Cleveland Quartets. And more is to come.

Munves and his staff may be having lots of fun making the classics pay, but they face problems too. They recognize that an educational program is required to get adequate mileage out of RCA's compatible Quadradisc, too often bypassed by the stereo shopper, and some heavy thinking is being devoted to this matter. Only a month remains before Victor's current contract with the Philadelphia Orchestra expires, and intensive negotiations are under way to arrive at terms both labels and orchestra can live with.

## Nonesuch Meet Bows Spring Promotion

LOS ANGELES — Nonesuch label is the number-one-selling, medium-priced classical line, but according to George Steele, III, vice president in charge of marketing for Nonesuch, Nonesuch still intends to "try harder."

This was the keynote to Steele's remarks last week at a luncheon in New York for WEA branch managers at which Steele announced Nonesuch's first spring promotion—"Spring Is a Nonesuch Festival"—starting April 16 and running through June 22.

Special emphasis of the program will be placed on new releases and

suggested prepacks of the label's all-time most popular sellers such as Scott Joplin's Piano Rags with sales of over 100,000 units.

Describing the tools available for the Spring Festival, Stan Marshall, national sales manager, said there will be a 10 percent discount and special dating benefits as well as specifically designed materials that include four-color posters featuring a variety of album cover artwork, multicolor in-store display banners that read "Spring Is a Nonesuch Festival," Nonesuch Baroque and Explorer samplers, counter flyers that invite the browsing record buyer to "Explore the Worlds of Nonesuch," through eye-catching reproductions of album covers and a 28-page cross-indexed catalog with space reserved on the back for the local retailer's name and logo.

Steele said that these marketing tools will be augmented by heavy print and radio advertising and that for the first time, television will be utilized in selected markets.

In addition Steele said that a specially prepared show spanning the music in the regular classical and Explorer catalogs will be made available to commercial and college stations.

While this will be the first spring promotion for Nonesuch, it is the third such effort; the two prior promotions held in the fall of 1971 and '72. In 1972 WEA salesmen doubled the sales record they set the year before, according to Marshall.

The new releases which will be concentrated on are: "Pomponio Nenna, Madrigals, Motets & Instrumental Pieces"; "Jean-Philippe Rameau, Pieces de Clavecin"; "Baroque Masterpieces for Trumpet & Organ"; "Ruth Crawford Seeger/George Perle/Milton Babbitt, String Quartets"; and "Pallavi, South Indian Flute Music."

## Angel Is Giving Callas Star Promo Treatment

NEW YORK—Maria Callas is being honored by Angel Records in a full-scale national advertising/merchandising program initiated in support of her complete catalog of recorded performances. Two new LP's are being specially released in conjunction with this promotional effort.

From her 18 complete La Scala recordings, the soprano has personally chosen a collection of arias—"Arias I Love" is released with a companion volume currently in preparation. A second new issue, "Duets at La Scala," comprised of five extended duet scenes from the nine La Scala productions that starred Callas and Giuseppe di Stefano, is simultaneously being marketed this month. Both are packaged with new artists portraits and are the debut albums in Angel's new series of vocal records—"Angel Voices."

Full page national ads call attention to the star's 20-year Angel/EMI recording career: her 24 complete operas and countless aria collections. "Carmen" and her two

Tosca recordings top the list as best sellers.

Point-of-purchase merchandising parallels the ad concept.

a) For over-the-counter consumer giveaway, a "Callas on Angel" discography brochure. b) For window and in-store point-of-purchase display, a nine-piece display kit consisting of:

1) 26x32-inch b/w easel portrait from a new photo session; 2) 18x18-inch four-color blowup of the Carmen set with copy reading: "Callas IS Carmen"; 3) Six easel, four-color album cover/quote card modules; 4) A 15-inch b/w Angel logo card.

c) For dealer newspaper advertising, two ready-to-run full catalog ad mats, either of which can be tailored to account specifications.

This 20-year artist oriented campaign launches Step One in Angel Records' publicity and promotional plans celebrating its own 20 years of domestic product availability.

# BEST SELLING Classical LP's

This Month TITLE, Artist, Label & Number

- 1 BEETHOVEN: SYMPHONY #9  
Chicago Symphony Orch. (Solti), London CSP 8
- 2 SCOTT JOPLIN: PIANO RAGS, VOL. 1  
Nonesuch 71248 (Elektra)
- 3 MAHLER: 8th SYMPHONY  
Chicago Symphony Orch. (Solti), London OSA 1295
- 4 TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS SWITCHED-ON BACH  
Walter Carlos/Benjamin Folkman, Columbia MS 7194
- 5 SCOTT JOPLIN: PIANO RAGS, VOL. 2  
Joshua Rifkin, Nonesuch 71264 (Elektra)
- 6 VERDI: ATILLA  
Royal Philharmonic (Gardelli), Philips 6700-56
- 7 SONGS BY STEPHEN FOSTER  
Nonesuch 71268 (Elektra)
- 8 BACH: BRANDENBURG CONCERTI  
Telefunken Harnoncourt-Conc. Musicus SAWT 9459/60-A
- 9 HOLST: THE PLANETS  
Los Angeles Philharmonic (Mehta), London CS 6734
- 10 STRAUSS: ALSO SPRACH ZARATHUSTRA  
Los Angeles Philharmonic (Mehta), London CS 6609
- 11 VICTORIA DE LOS ANGELES  
Songs of the Auvergne Angel 36897
- 12 DELIUS: VILLAGE ROMEO & JULIET  
Angel SBLX 3784
- 13 BERNSTEIN: MASS  
Columbia M 231008
- 14 THE CHOPIN I LOVE  
Artur Schnabel, RCA Red Seal LSC 4000
- 15 SHOSTAKOVICH SYMPHONY NO. 15  
Eugene Ormandy/The Philadelphia Orch., RCA 0014
- 16 SOUNDTRACK: 2001: A SPACE ODYSSEY  
MGM, SIE ST 13
- 17 HOLST: THE PLANETS  
Boston Symphony (Steinberg), DGG 2530102 (Polydor)
- 18 LE SANC DU PRINTEMPS (Stravinsky)  
Boston Symphony Orch. MT. Thomas, DGG 2503252 (Polydor)
- 19 VERDI: RIGOLETTO  
London Symphony London OSA 13105
- 20 SZELL CONDUCTS MOZART  
G. Szell & Cleveland Orch., Columbia MG 30368
- 21 JULIAN AND JOHN  
Bream and Williams, RCA LSC 2357
- 22 HOROWITZ PLAYS CHOPIN  
Columbia M 30643
- 23 SHOSTAKOVICH SYMPHONY NO. 15  
(Maksim Shostakovich), Melodiya/Angel SR-40213 (Capitol)
- 24 SAN FRANCISCO SYMPHONY ORCH. (Ozawa)  
BERNSTEIN: Symphonic Dances From West Side Story  
RUSSO: Three Pieces for Blues Band & Orch.  
SIEGEL SCHWALL BAND  
DGG 2530 309 (Polydor)
- 25 THE SEA HAWK  
National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
- 26 SAINT-SAENS PIANO CONCERTI  
Seraphim 6081 (Capitol)
- 27 BEETHOVEN #9  
Von Karajan, DGG 2720013 (Polydor)
- 28 A LA FRANCAISE  
Phillipe Entremont, Columbia M-32070
- 29 BERLIOZ: BENVENUTO CELLINI  
BBC Symphony Orch. (Colin Davis), Philips 6707019 (Phonogram)
- 30 TALES OF HOFFMANN  
Beverly Sills, Audio Treasury ATS 20014
- 31 BEETHOVEN: SYMPHONY #9 (Stokowski)  
London Symp & Chorus, London SPC 21043
- 32 A CLOCKWORK ORANGE  
Soundtrack, Warner Bros. BS 2573
- 33 THE ART OF JOSEPH SZIGETI  
Columbia MGX 31513
- 34 GERSHWIN: RHAPSODY IN BLUE (Bernstein)  
Columbia Symphony, Columbia MS 6091
- 35 PAGANINI: VIOLIN CONCERTO #3  
Henryk Szeryng, Philips 6500.175 (Phonogram)
- 36 HANDEL: WATER MUSIC  
Leppard, Philips 6500-047 (Phonogram)
- 37 CONCERT AT HUNTER COLLEGE  
(De Los Angeles/De Larrocha), Angel S-36896 (Capitol)
- 38 VON SUPPE: OVERTURES  
Berlin Philharmonic (Von Karajan) DGG 2530-051 (Polydor)
- 39 MORE VIRTUOSO GUITAR  
John Williams, Columbia ML 6339
- 40 SIBELIUS: FINLANDIA  
Sir John Barbirolli, Seraphim S 60208 (Capitol)

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**“When You’re In  
The Business Of  
Providing Software  
To Recording Studios,  
You Have  
To Be Aware  
Of Their Needs...  
Billboard’s  
International Directory  
Of Recording Studios  
Gives Me  
That Information...”**

**Ampex’s  
Bruce McGilaway  
Knows. Do You?**

When you’re the National Sales Manager of Ampex’s Magnetic Tape Division, you never know when you’ll get a panic call at 4 a.m. from a studio in need of software—immediately. That’s why Bruce McGilaway uses Billboard’s International Directory of Recording Studios to keep up on the software needs of studios all over the world. When his phone rings, he wants to know everything there is to know without having to ask.

Not only is it an informative guide to recording studios throughout the world, but Billboard’s International Directory of Recording Studios provides an inside track on potential customers. Not to mention how recording studios get a good look at what you have to offer.

Billboard’s 1973 International Directory of Recording Studios is coming in the June 9 issue. Why not give it a try? You have nothing to lose—and everything to gain. Just ask Ampex’s Bruce McGilaway.

**Ad Deadline: May 11**

**Issue Date: June 9**

Contact a Billboard Sales Representative at any of the following offices:

**LOS ANGELES:**  
Bill Moran  
9000 Sunset Blvd.  
L.A. Calif. 90069  
(213) 273-7040

**NEW YORK:**  
Mike Eisenkraft  
1 Astor Plaza  
New York, N.Y., 10036  
(212) 764-7300

**CHICAGO:**  
Steve Lappin  
150 No. Wacker Drive  
Chicago, Ill. 60606  
(312) CE 6-9818

**NASHVILLE:**  
John McCartney  
1719 West End Ave.  
Nashville, Tenn. 37203  
(615) 329-3925

**LONDON:**  
7 Carnaby Street  
London W.1, England  
437-8090

**MILAN:**  
Billboard Gruppo sri  
Pizzale Loreto 9  
Milan, Italy  
26.29.158

**TOKYO:**  
Comfy Homes  
6-6-28 Akasaka  
Minato-ku 107, Tokyo, Japan  
03-586-0261



# Billboard's Country Awards



At the Billboard Country Music Awards Show in Nashville, presented live on television, WSM-TV, hosted by **Teddy Bart** on the "Noon Show." 1. **Hank Williams, Jr.**, accepts the first of three awards, one also on behalf of **Lois Johnson**. 2. **Teddy Bart** with **Sonny James**. 3. Epic's **Bill Williams** accepts on behalf of his various artists who could not be present. 4. Billboard's **John McCartney**, **Bill Williams** and **Colleen Clark** with Bart and Billboard Award winner **Donna Fargo**. 5. The promotion award went to **Frank Mull** of Mercury Records. 6. Arranger **Cam Mullins** is cited for his efforts during 1972. 7. The Country Music Pioneer Award is presented to **Roy Acuff** for his contributions over the year. 8. **Ron Chancey** accepts a new label award for Cartwheel, now a part of the ABC-Dunhill operation. 9. **Bill Robinson** of WIRE flew down from Indianapolis to accept his station's award. 10. The team of **Tammy Wynette** and **George Jones** accept their plaque from Bart. 11. A Trendsetter Award to **Irving Waugh**, president of WSM, Inc., is accepted on his behalf by **Tom**

**Griscom**, manager of WSM-TV and **Len Hensel**, manager of WSM Radio. 12. Capitol's **Joe Allison** accepts plaques on behalf of **Freddie Hart** and **Tony Booth**. 13. Songwriter **Jerry Chesnut** accepts his award. 14. **Tommy Jennings** accepts on behalf of his brother, **Waylon**. 15. **Tompall Glaser** accepting on behalf of himself and brothers. 16. **Bill Turner**, producer of the Porter Wagoner syndicated television show, accepts that award. 17. Instrumentalist **Charlie McCoy** was on hand to accept his award. 18. Veteran promoter **Hap Peebles** accepts his award from **Teddy Bart**. 19. Repeat winner **Danny Davis** adds another plaque to his collection. 20. KLAC's **Larry Scott** made the trip all the way from Los Angeles to Nashville to receive his award for disk jockey of the year. 21. **David Rogers** of Atlantic Records accepts for radio syndication on behalf of **Chris Lane**. 22. **Williams, Bart and Johnny Paycheck**, as the latter accepts his "Resurgence" award.

# Country Music

## Catskills Call Country Conclave; Results Seen

MONTICELLO, N.Y.—Country music came to the Borscht Belt here last week and, from early indications, it is here to stay.

Following the most successful meeting ever of the Eastern States Country Music, Inc., (ESCM I) and the showcasing of country talent, two organizations expressed a positive desire to bring in country acts steadily.

Allen Finkelson, an official of the Monticello Race Track, said in a letter to Mickey Barnett, ESCMI president, that country music had gone over so well at the track inaugurating the opening of the season, that as many as ten future shows through the summer would feature talent from the country field. Additionally, a spokesman for the Catskill Resort Association stated that he planned some country bookings.

This was the culmination of the ESCMI annual convention, held at Kutsher's Country Club, which drew more than 300 delegates from all of the Eastern States, and was overwhelmingly the best such gathering ever held. Well-organized workshops were meaningful, entertainment was of top quality, and there were obvious indications that country music had made sharp inroads in that traditionally weak section of the nation.

Paradoxically, when two leading officials of the Country Music Association were detained by a board meeting in New York City, it was a well-known figure in the R&B field who stepped in and salvaged the first scheduled meeting. Ed Townsend, a veteran soul producer and a resident of this area, who attended most of the sessions, took over for Mary Reeves Davis and Harry Jenkins. "Country and soul are closely akin in many ways," Townsend said. "Not only in the music form, but in the business end of things. We have the same problems with distribution, with programming and with other things, so I merely had to transpose my background into the country scene."

### Radio Workshop

Don Evans, WEEP, Pittsburgh, and Jim Pride, WRCP, Philadel-

phia, conducted a workshop dealing primarily with programming. Evans explained that his station had increased its billing 3 times in the last two years through its assumption of leadership in the market while programming country. He gave a detailed outline of how his station operates in a major market. Pride also gave a step-by-step success story of country in a metropolitan market. Eighteen radio stations were represented at the meeting. Evans noted that there now are 1,400 bars in the Pittsburgh area alone with live country groups every week.

Larry Baunach, vice president for marketing and promotion for Dot Records, outlined the role of a promotion man, stating that he must push not only his own label, but country music generally. He said one of the most important areas is that of cooperation, letting program directors know what other stations are doing. He urged all stations to publish a playlist, saying this would tend to lead to better service.

An instrument workshop was conducted by Fred Carter Jr., of Nugget Studios, Nashville, with assistance from Bob Wood of Wheeling and Curt Dillie from the Doc Williams Show. Carter explained production techniques in connection with instrumentation and explained the unique Nashville numbering system for playing sessions.

There was a special Bluegrass show and hospitality and display areas.

### Election Held

One of the highlights of gathering was the election of officers and board members, and the naming of contest winners. Barnett, who with his wife Pat organized the event, was unanimously re-named president. He, in turn, re-named his entire slate of officers, including Doc Williams, Reid Northrup, and Pat Barnett.

Williams was selected Eastern States Entertainer of the Year in special balloting. Dick Curless was listed as the Best Male Vocalist, and Bobbi Northrup best female vocalist. Most promising male vocalist is Jerry Ackemy, and most

promising female vocalist Wendy Mitchell. Bill Favata and Jim Yeager were the best duet. Karen Wheeler, representing W W V A, was named Queen of ESCMI, and Joe Coyle and Gene Laverne were elected King Disk Jockeys. The best band was the Country Showmen from New York State.

Elected to the board of directors were Carl Minnerly, Bobbi Northrup, Lucky Lee, Duane Wilson and Bud Creveling.

Bill Williams of Billboard was keynote speaker.

Teleprompter, Inc., televised the entire proceedings, and plans a lengthy documentary for East Coast stations.

Among the registrants were officials of WHN, New York, who were on hand as "learning observers," and Frank Martin, president of Martin Guitars. Mrs. Reeves and Jenkins attended all subsequent meetings, as did Mrs. Jo Walker, executive director of the Country Music Association.



W. LEE TRIMBLE, national sales manager of MEGA Records and Tapes, was host to five winning contestants in a "Dream Week in Monte Carlo" sales contest. Leaving for the French Riviera were, l. to r., Mr. and Mrs. Bill Emerson, Big State of Dallas; Mr. and Mrs. Paul Handelman of Arc/Jay-Kay in Detroit; E. Hutch Carlock and son, Bruce, Music City of Nashville; MEGA president Brad McCuen (in rear); Barbara Tayan; Norman Weinstrofer of Roberts, St. Louis; Mr. and Mrs. Lee Trimble. Not pictured, but attending, were Mr. and Mrs. Dennis Patten of ABC Record & Tapes Sales, Los Angeles.

## Televised Billboard Country Awards Again Well Received

NASHVILLE — The Billboard 1972 Country Awards, announced at year's end, were presented here in a live television show for the second consecutive year.

Hosted by Teddy Bart, master of ceremonies for the "Noon Show" on WSM-TV, the presentation brought out some of the biggest names in the music industry.

On hand personally to accept their awards were Hank Williams Jr., Danny Davis, Charlie McCoy, Sonny James, Donna Fargo, Tom-pall Glaser, Roy Acuff, Jerry Chesnut, George Jones, Tammy Wynette, Johnny Paycheck and other industry greats.

Winners on hand who were non-artists were Cam Mullins, who won in the arranger category; Frank Mull of Mercury, best record promoter; Ron Chancey of ABC-Cartwheel; show promoter Hap Peebles, who flew in from Wichita; program director Bill Robinson of WIRE, Indianapolis; Larry Scott of KLAC in Los Angeles, the country disk jockey of the year.

Those who were chosen to receive awards on behalf of others were Joe Allison of Capitol, for Freddy Hart and Tony Booth; Jimmy Jay of United Talent for Loretta Lynn and Conway Twitty; Frank Mull for the Statler Brothers and Patti Page; Tommy Jennings for Waylon Jennings; Tom Collins for Charley Pride; Hank Williams Jr. for Jim Vienneau; Ralph Emery for Merle Haggard and Frank Jones; Ron Chancey for Cartwheel; Bill Turner for Porter Wagoner; David Rogers for Chris Lane; Hugh King for Don Gibson, Bill Williams (Epic) for Jody Miller and Lynn Anderson; Sonny James for Connie Smith.

## Buck Owens Golf Tourney in Nov.

BAKERSFIELD, Calif. — The third annual Buck Owens Invitational Golf Tournament will be held Nov. 3 and 4 here.

In making the announcement last week, the committee for the annual event at the Bakersfield country club here turned over \$22,500 to the local Kern Radiation and Oncology center and \$2,500 to the American Cancer Society for the 1972 event.

Chairman Al Knapp expects a star-studded roster of participants from sports and entertainment again this year.

and Tom Griscom and Len Hensel, general managers of WSM-TV and radio, who accepted the Trendsetter award on behalf of Irving Waugh, president of WSM, Inc.

A special buffet luncheon was provided for the winners and their guests, prepared by Jack Favier of the Silver Wings restaurant.

Bart, who has played an integral part in the success of many artists, relinquished his entire hour-

long show so the event could be televised for the second consecutive year. It was co-hosted with Bill Williams of Billboard. Also appearing were John McCartney, Nashville sales manager, and Colleen Clark, both of Billboard.

Telecast live, the show also was videotaped for future use and also placed on a Sony cassette.

Music was provided by Joe Layne and his orchestra.

## Studios Too Busy; So Artists Take Insurance

NASHVILLE—One artist here is expanding his studio facilities while another is in the process of taking over an existing studio.

Ray Stevens has enjoyed such success with his Sound Laboratory that he is building an additional studio for his own private use.

"Business has been so overwhelming that I've had trouble getting into the studio," Stevens said. "Consequently I'm building a new 24-track small studio directly across the street so I can do my own recording." He said that cus-

tom use of his existing facility is so heavy that there is no time for him to be creative.

He also will move with it his Ahab Music Company, allowing further office space in the current site.

It also was learned that Roy Orbison is in the process of buying at least majority control of DBM studios here, which have been used extensively for all kinds of recordings. DBM is located directly next door to Mercury Records and Metropolitan Music Studio, in the Music Row area.

## Oil Country Gears for New Music Explosion

OKLAHOMA CITY — Artist/writer Yvonne DeVaney has formed her own publishing company and record label here, joining a growing list in this city.

Miss DeVaney, who once recorded under the name Yvonne O'Day, has named her label Compo and her publishing company, Sunny Lane. Her husband and manager, Sonny Lane, is president of the firm.

She has written songs in the past recorded by Dean Martin, Pat Boone, Vic Dana, the Hardin Trio, Billy Walker, Hank Snow, Dottie West, Wanda Jackson, the Wilburn Brothers and Lois Johnson.

Miss DeVaney has added to her staff writers such as Don Ribinson, Rolly Baird and Gloria Gutierrez. She formerly had her own television and radio show in this city.

Another label established here is Payline, owned by Wes McMahon, and he also has Payline Publishing. His first lease on the label, "Payline Fever," is a strong regional record in this area, with

heavy airplay. It is performed by Buck Roberts.

Making strong inroads into the country music field, this city now has seven active recording studios.



NOAMI MARTIN, who has signed an exclusive writer's contract with Cedarwood Publishing, is shown with Jim Hayner who will act as her contact at that firm.

## Nashville Scene

By BILL WILLIAMS

Ed Bruce has made the move to UA and it looks like a good one for him. He has a fine sound with an old song. . . . J-M-I, the organization owned by Jack Clement, is filming a three-minute motion picture based on the new Don Williams song, "Come Early Morning," and will be used for promotional purposes. . . . Charley Pride's next single is due out right away, written by John Schweers. . . . Jimmy Martin of MCA has some good news. His selections recorded with the Nitty Gritty Dirt Band album is getting a lot of exposure both on pop and country stations. Jimmy is one of the better Bluegrass artists in the business. . . . Bob Eubanks has done well in his first year with Concert Express. And he expects to do about \$2 million in the year ahead. That's good bread in any field, and a lot of it is with country acts.

Brian Collins has moved from Mega to Dot. These are the days of the big shuffles. . . . Faron Young will do a special show in his hometown of Shreveport next October, appearing with his old schoolmates, the Wilburn Brothers. . . . Million's Rudy Wesley opens a five-week stint at Nashville's Bachelor II, following 19 weeks at New York's Copa. . . . Johnny West of K-BAM in Longview, Washington, says he and his fel-

low jocks are always happy to play a Grandpa Jones record. He feels the stations should play as broad a spectrum of country music as possible. . . . Guy Chandler due in Nashville for an album session with Oweman Records, produced by Ron Manning. . . . Arthur Thomas will produce Marty Martel for Brite Star. . . . Dennis Duke, who records for Heart and Soul Records in Hollywood, goes into the Capitol studios May 1 for a country session. Dennis left country many years ago to go into gospel, but now is coming back home.

Joe Bob Barnhill is still commuting between Los Angeles and Nashville, but will make his home in the latter. . . . Dick Shuey with Jeff Knight and the Nashville Rebels are scheduled for two weeks at the Rose Garden in Iowa in June. . . . Doyle Holly is working his way back to the Cow Palace in Colorado Springs for his 7th appearance. . . . Tom T. Hall, Loretta Lynn, Conway Twitty, the Country Cavaleers, Leona Williams and Johnny Western are just a few of the artists who will be performing for the annual dinner and show of the International Fan Club Organization in Nashville on June 6th. . . . Despite one of the worst rainfalls in history, Roy Clark set

(Continued on page 34)



# WEBB & DEBBIE PIERCE "FOREIGN GIRL"

MCA #40048

## BIG SUCCESS WITH 'OPRY' FANS

NASHVILLE — Webb Pierce, silver voiced MCA Records C & W legend, told a wildly cheering Grand Ole Opry crowd that he had finally been teamed with the finest possible duet partner in his two decades of performing. Webb was referring to the slender, sweet voiced beauty who had helped him bring down the house with their duet of "Foreign Girl." . . . Webb's partner . . . his lovable daughter, Debbie Pierce. "Foreign Girl" is a current hot-climber in charts as Webb and Debbie's new MCA single release.

That Grand Ole Opry crowd, packed to the balcony rafters, roared, whistled, clapped and stamped their approval of the whole Father and Daughter dramatics on the Opry stage.

The crowd, thrilled to being there to see and hear Debbie solo for the first time ever on the Opry. And that audience felt the electricity generated by the historic first Father-Daughter duet by the great Webb Pierce and his beautiful daughter Debbie.

EXCLUSIVELY ON  
MCA RECORDS

# Billboard Hot Country Singles™

Billboard SPECIAL SURVEY for Week Ending 4/28/73

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
★ 3	12	12	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)	★ 39	45	4	CHEATING GAME Susan Raye, Capitol 3569 (Blue Book, BMI)
2	1	11	SUPERMAN Donna Fargo, Dot 17444 (Famous) (Prima Donna, BMI)	39	36	8	MY WHOLE WORLD IS FALLING DOWN O.B. McClinton, Enterprise 9062 (Columbia) (East/Memphis, BMI)
★ 5	10	10	IF YOU CAN LIVE WITH IT Bill Anderson, MCA 40004 (Stallion, BMI)	★ 40	47	6	DAISY MAY (And Daisy May Not) Terri Lane, Monument 78565 (Columbia) (Cape May/Banalu, BMI)
★ 6	11	11	COME LIVE WITH ME Roy Clark, Dot 17449 (Famous) (House of Bryant, BMI)	★ 41	49	4	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE Johnny Carver, ABC 11357 (Levine & Brown, BMI)
5	4	12	I LOVE YOU MORE AND MORE EVERYDAY Sonny James, Columbia 4-45770 (Don Robertson, ASCAP)	42	34	9	MY MIND HANGS ON TO YOU Billy Walker, MGM 14488 (House of Bryant, BMI)
★ 9	8	8	THE EMPTIEST ARMS IN THE WORLD Merle Haggard, Capitol 3552 (Shade Tree, BMI)	★ 43	48	4	LET'S BUILD A WORLD TOGETHER George Jones & Tammy Wynette, Epic 5-10963 (Columbia) (Algee, BMI)
7	2	12	A SHOULDER TO CRY ON Charley Pride, RCA 74-0884 (Blue Book, BMI)	★ 44	50	6	WORKIN' ON A FEELIN' Tommy Cash, Epic 5-10964 (Columbia) (Tree, BMI)
8	7	11	YOU CAN HAVE HER Waylon Jennings, RCA 74-0886 (Big City/Harvard, BMI)	★ 45	51	3	SOUND OF GOODBYE/THE SONG NOBODY SINGS Jerry Wallace, MCA 40037 (4 Star, BMI/4 Star, BMI)
★ 12	11	11	NOBODY WINS Brenda Lee, MCA 40003 (Resaca, BMI)	46	46	8	CRYING OVER YOU Dickie Lee, RCA 74-0892 (Milene, ASCAP)
★ 13	9	9	WHAT MY WOMAN CAN'T DO George Jones, Epic 5-10959 (Columbia) (Altam/Algee, BMI)	★ 47	57	2	GIVE A LITTLE, TAKE A LITTLE Barbara Mandrell, Columbia 4-45819 (Green Grass, BMI)
★ 15	9	9	WALKING PIECE OF HEAVEN Marly Robbins, MCA 40012 (Mariposa, BMI)	★ 48	68	2	SEND ME NO ROSES Tommy Overstreet, Dot 17455 (Famous) (Ricci Mareno, SESAC)
★ 17	6	6	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia 4-45799 (Altam/Bluecrest, BMI)	★ 49	60	2	TOO MUCH MONKEY BUSINESS Freddie Weller, Columbia 4-45827 (Arc, BMI)
13	10	10	SOMETHING ABOUT YOU I LOVE Johnny Paycheck, Epic 5-10947 (Columbia) (Jack & Bill, ASCAP)	★ 50	58	4	WHY ME Kris Kristofferson, Monument 8571 (Columbia) (Resaca, BMI)
14	11	13	TAKE TIME TO LOVE HER Nat Stuckey, RCA 74-0879 (Jack & Bill, ASCAP)	51	53	6	I KNEW JESUS (Before He Was A Star) Glen Campbell, Capitol 3548 (Encino, ASCAP)
15	8	13	SUPER KIND OF WOMAN Freddie Hart, Capitol 3524 (Blue Book, BMI)	★ 52	62	3	RIDE ME DOWN EASY Bobby Bare, RCA 74-0918 (Shaver/Return, BMI)
★ 16	26	5	BABY'S GONE Conway Twitty, MCA 40027 (Twitty Bird, BMI)	53	55	3	TRUE LOVE Red Stegall, Capitol 3562 (Chappell, ASCAP)
★ 17	21	7	GOOD NEWS Jody Miller, Epic 5-10960 (Columbia) (Algee, BMI)	54	56	6	CHICK INSPECTOR Dick Curless, Capitol 3541 (Happy-Go-Lucky, ASCAP)
★ 18	22	9	SAY WHEN Diana Trask, Dot 17448 (Famous) (Gallico/Algee, BMI)	★ 55	65	2	DRINKING WINE SPO-DEE O'DEE Jerry Lee Lewis, Mercury 73374 (Phonogram) (MCA, ASCAP)
19	20	9	KEEP ON TRUCKIN' Dave Dudley, Mercury 73367 (Phonogram) (Newkeys, BMI)	56	61	3	THE FOOL I'VE BEEN TODAY Jack Greene, MCA 40035 (Contention, SECAC)
★ 20	29	6	BRING IT ON HOME (To Your Woman) Joe Stampley, Dot 17452 (Famous) (Gallico/Algee, BMI)	★ 57	74	2	CHILDREN Johnny Cash, Columbia 4-45786 (Lowery, BMI)
21	14	18	TEDDY BEAR SONG Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)	★ 58	-	1	JUST THANK ME David Rogers, Atlantic 45-2957 (Tree, BMI)
★ 22	25	7	WALK SOFTLY ON THE BRIDGES Mel Street, Metromedia Country 906 (Blue Crest/Hill & Range, BMI)	59	63	4	THAT'S A WHOLE LOTTA LOVIN' Kenny Starr, MCA 40023 (Tree, BMI)
23	24	10	AFTER YOU Hank Williams, Jr., MGM 14486 (Chestmont, BMI)	★ 60	-	1	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Vicki Lawrence, Bell 45-303 (Pix/Russ, ASCAP)
24	16	14	NEITHER ONE OF US Bob Luman, Epic 5-10943 (Columbia) (Keca, ASCAP)	★ 61	-	1	SOUTHERN LOVING Jim Ed Brown, RCA 74-0928 (Unichappell, BMI)
★ 25	32	5	YOU ALWAYS COME BACK (To Hurting Me) Johnny Rodriguez, Mercury 73368 (Phonogram) (Hallnote, BMI)	62	69	2	LIGHTENING THE LOAD Porter Wagoner, RCA 74-0923 (Owepar, BMI)
★ 26	35	5	SATIN SHEETS Jeanne Pruett, MCA 40015 (Chapion, BMI)	★ 63	-	1	LOVING YOU Tony Booth, Capitol 3582 (Blue Book, BMI)
★ 27	31	5	AIN'T IT AMAZING, GRACIE Buck Owens, Capitol 3551 (Mandina, BMI)	64	67	4	WHY BECAUSE I LOVE YOU Buddy Alan, Capitol 3555 (Blue Book, BMI)
28	28	8	ORANGE BLOSSOM SPECIAL Charlie McCoy, Monument 8566 (Columbia) (MCA, ASCAP)	65	71	3	REACH OUT YOUR HAND & TOUCH ME Sonny James, Capitol 3564 (Marson, BMI)
29	27	11	IF YOU'RE GOIN' GIRL Don Gibson, Hickory 1661 (Acuff-Rose, BMI)	★ 66	-	1	FOOL/STEAMROLLER BLUES Elvis Presley, RCA 74-0910 (Chappell, ASCAP/Blackwood/ Country Road, BMI)
★ 30	33	7	HONKY TONK WINE Wayne Kemp, MCA 40019 (Tree, BMI)	67	72	3	CIRCLE ME Dean Mullens, Triune 7205 (Mamazon, ASCAP)
31	18	16	KEEP ME IN MIND Lynn Anderson, Columbia 4-45768 (Flagship, BMI)	★ 68	-	1	JUST WHAT I'VE BEEN LOOKING FOR Dottie West, RCA 74-0930 (House of Gold, BMI)
★ 32	43	4	KIDS SAY THE DARNDDEST THINGS Tammy Wynette, Epic 5-10969 (Columbia) (Algee, BMI)	★ 69	-	1	THANK YOU FOR BEING YOU Mel Tillis, MGM 14552 (Harbour/Sawgrass, BMI)
33	30	9	WE FOUND IT Porter Wagoner & Dolly Parton, RCA 74-0893 (Owepar, BMI)	70	73	3	I'M RIGHT WHERE I BELONG Anthony Armstrong Jones, Epic 5-10970 (Columbia) (Flagship, BMI)
★ 34	42	5	YOU'VE GOT ME (Right Where You Want Me) Connie Smith, Columbia 4-45816 (Gallico/Neeley's Bend, BMI)	★ 71	-	1	LIZZIE LOU Osborne Brothers, MCA 40028 (House of Bryant, BMI)
★ 35	40	5	SWEET COUNTRY WOMAN Johnny Duncan, Columbia 4-45818 (Chappell, ASCAP)	★ 72	-	1	BETWEEN ME & BLUE Ferin Huskey, ABC 16411 (Chappell, ASCAP)
36	37	6	CHAINED Johnny Russell, RCA 74-0908 (Hall/Clement, BMI)	73	75	2	NORTH TO CHICAGO Hank Snow, RCA 74-0915 (Vector, BMI)
37	39	10	DAISY A DAY Jud Strunk MGM 14463 (Cosette/Every Little Tune, ASCAP)	★ 74	-	1	A SONG FOR EVERYONE Ray Griff, Dot 17456 (Famous) (Blue Echo, ASCAP)
				★ 75	-	1	THINGS ARE KINDA SLOW AT THE HOUSE Earl Richards, Ace of Hearts 0465 (Window, BMI)



**Springhill, Louisiana  
(that's near Smackover, Arkansas),  
has a famous son named  
Joe Stampley.**

Joe's famous for "Soul Song". The big, big country single that crossed over into Pop top 40. Every jukebox in Springhill played nothing but. The rest of the country wasn't too far behind.

And Joe's going to be even more famous after the country hears his latest album called "Soul Song". Not only does it feature "Soul Song", but it also features another top 40 smash single called, "Bring It On Home (To Your Woman)". That's what we call a loaded album! Joe's rich, soulful voice and polished delivery bring it all home.



Who knows; one of these days, Springhill, Louisiana, may name a street after their famous country star, Joe Stampley.

**The Album:  
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DOS-26007**

**The Single:  
"BRING IT ON HOME (TO YOUR WOMAN)"  
DOA-17452**



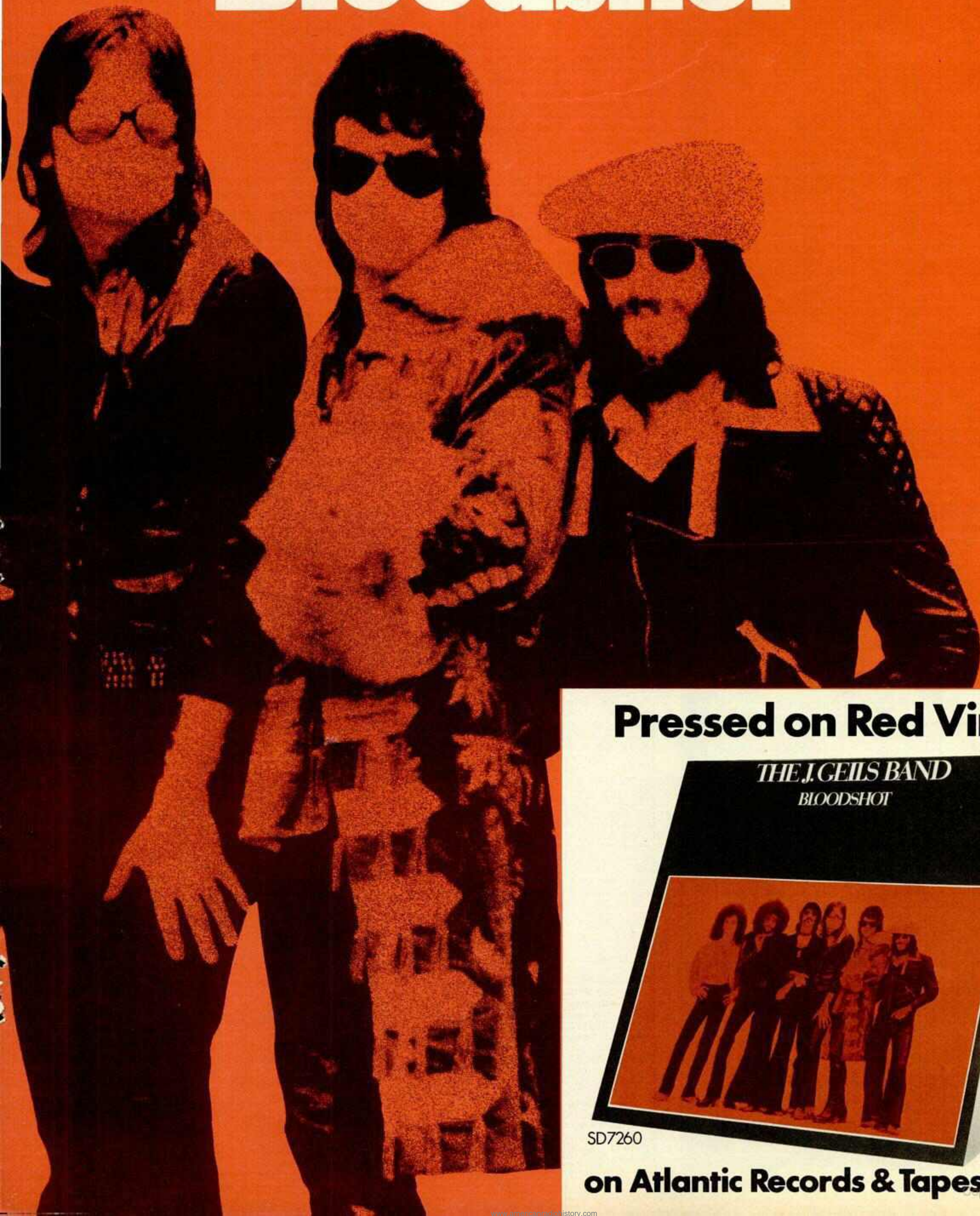
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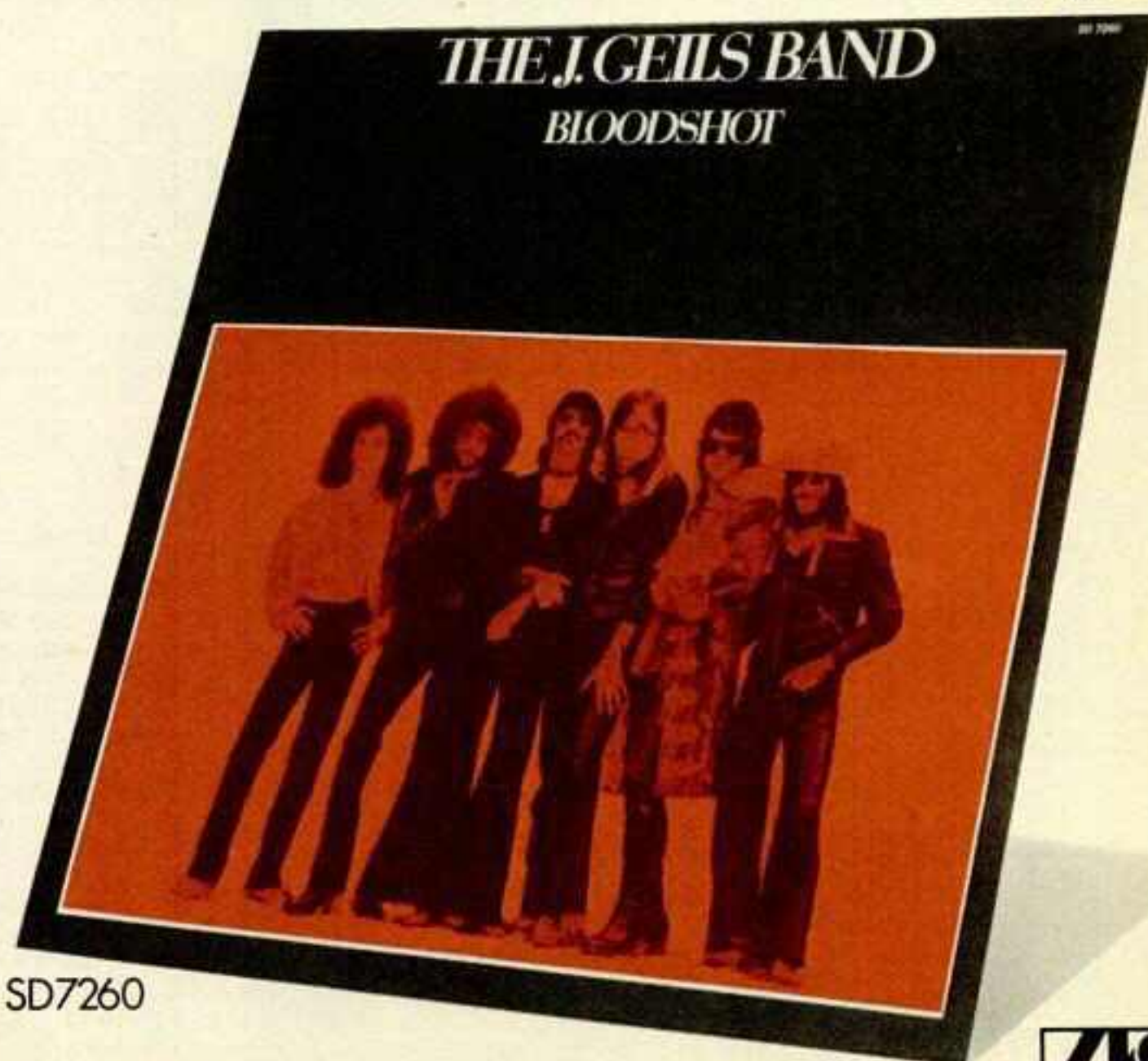




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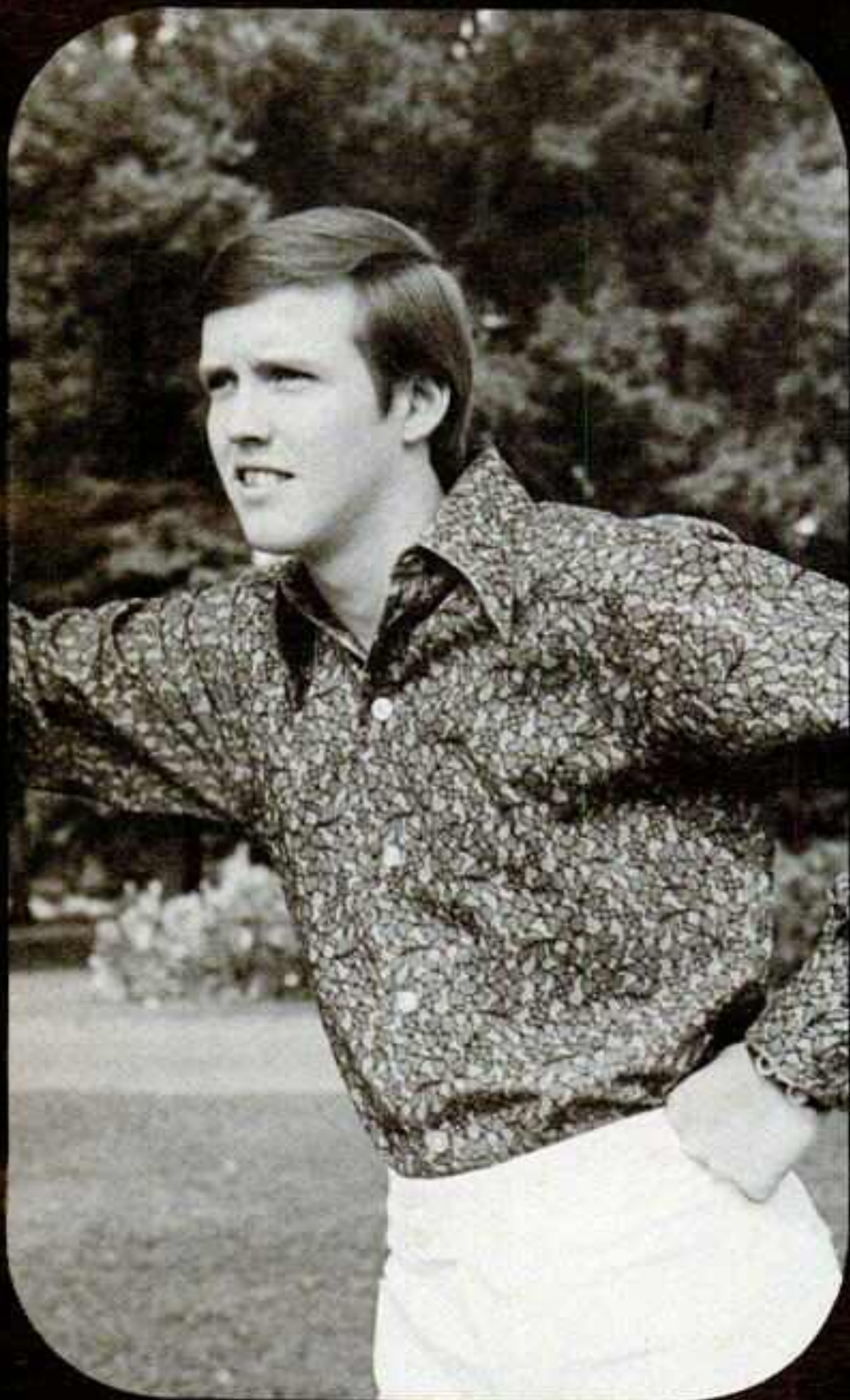


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## Country Music

# Nashville Scene

• Continued from page 29

new records at the rodeo in Phoenix, broke more records in Omaha, did a promotional stint in Salt Lake City, a couple of benefits at John Brown University in Arkansas, and then went on to set more records in Tulsa. . . . **Kathy Ann Twitty**, age 14, is the singer on the album done by her father, **Conway Twitty**. Conway is very close to his children.

Big things are happening to **Donna Fargo**, who creates a lot of big things herself. She is joining **Hank Williams Junior** for a six-city Canadian tour. **Donna** just broke a house record on her own in Canada, with more than a thousand turned away. After Canada she goes to Europe for a tour while **Hank Jr.** goes to the Pacific Northwest. . . . **Waylon Jennings** set for the Troubadour in Los Angeles the first week of May. He is becoming increasingly popular in the rock clubs. . . . **Danny Davis** has a big date at Ocean City, Maryland. . . . As a result of the NBC conference in Cincinnati, **Mel Tillis** starts on the first of a series of college dates, playing at the University of Alabama. . . . **Clay Hart** is booked by the Buddy Lee Agency to perform with **Lawrence Welk** in Hawaii.

**Terri Lane**, the new Monument find, is doing a number of shows with big name acts. This includes a private show for **Sam Marmaduke**, the leading buyer of country shows in Texas, along with **Lynn Anderson**, **Charlie Rich**, **Charlie McCoy** and **Lloyd Greene**. The mother of **Marijohn Wilkins** died in Winters, Texas. . . . **Merle Haggard** has done it again. He set an all time one-day attendance record at the new Lake Charles Civic Center for **Bob Eubanks' Concert Express**, grossing \$55,000. . . . **Don Owens** hosted several guests in Nashville. Among them, **Jim Lowe**, who will do a special Monitor salute to Nashville on NBC on Memorial Day and **Jane Withers**, former child actress and now a television commercial personality. Owens also visited the White House where he worked on the record library.

The **Carl Phillips Memorial** will be held April 30 at Keil Auditorium in St. Louis, headlined by **Barbara Fairchild**. The proceeds will benefit his family. . . . **Bob Bean** wants to clear up rumors about the **Stonemans**. Although there have been some personnel changes, the group is going as strong as ever, just having concluded the busiest year of their career. They are booked by Top Billing, and have been set for, among other things, another European tour this fall. . . . **Shay O'Hara**, the great Irish singer who is winding up a tour of this country, performed for the third time on the "Grand Ole Opry," and received his usual warm welcome. He will be back in his native Ireland by Easter, to tour for four weeks, and then will return to his adopted Australia.

**Marti Brown**, one of Nashville's most popular vocalists, is getting writer's cramp. She has signed a recording contract with Atlantic, a personal management pact with **Bill Denny**, and exclusive songwriting contract with Cedarwood, and a booking contract with Top Billing. She is recording at Quadrafonic, with **David Briggs** producing. . . . **Commander Cody and His Lost Planet Airmen** will play more fairs, rodeos, and other country type engagements this summer. Manager **Joe Kerr** says that, since the group is now country, it wants to get more involved in that direction. . . . **Ray Smith** is back in town to record for Cinnamon Records, co-produced by **Lewis Willis** and **Joe Gibson**. . . . **Tom T. Hall**, his **Storytellers**, **Barbara Fairchild** and **Johnny Rodriques** are playing a series of dates in the Dakota territory.

# Billboard Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 4/28/73

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
1	1	9	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089
2	2	7	MY SECOND ALBUM Donna Fargo, Dot DOS 26006 (Famous)
★	5	6	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300
4	3	12	DELIVERANCE Soundtrack, Warner Brothers BS 2683
★	9	7	SUPER KIND OF WOMAN Freddy Hart, Capitol ST 11156
6	6	15	SONGS OF LOVE Charley Pride, RCA LSP 4837
7	8	9	KEEP ME IN MIND Lynn Anderson, Columbia KC 32078
★	12	6	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)
9	7	16	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca DL 75369 (MCA)
10	4	18	WILL THE CIRCLE BE UNBROKEN Nitty Gritty Dirt Band, United Artists UAS 9801
★	15	5	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303
12	14	8	LET'S BUILD A WORLD TOGETHER George Jones & Tammy Wynette, Epic KE 32113 (Columbia)
13	11	18	ROY CLARK LIVE Dot DOS 26005 (Famous)
14	13	12	SING COUNTRY SYMPHONIES IN E MAJOR Stallier Brothers, Mercury SR 61374 (Phonogram)
★	18	6	AMERICA, WHY I LOVE HER John Wayne, RCA LSP 4828
★	19	4	LONESOME, ON'RY & MEAN Waylon Jennings, RCA LSP 4854
★	23	3	SHE'S GOT TO BE A SAINT Ray Price, Columbia KC 32033
18	16	13	ANY OLD WIND THAT BLOWS Johnny Cash, Columbia KC 32091
19	20	7	FIRST SONGS OF THE FIRST LADY Tammy Wynette, Epic KE 30358 (Columbia)
★	20	36	THE RHYMER AND OTHER FIVE AND DIMERS Tom T. Hall, Mercury SRM 1-668 (Phonogram)
21	22	6	SOUL SONG Joe Stampley, Dot DOS 26007 (Famous)
★	22	30	THE SESSION Jerry Lee Lewis, Mercury SRM 2-803 (Phonogram)
★	23	4	BRENDA Brenda Lee, MCA 305
24	21	24	CHARLIE MCCOY Monument KZ 31910 (Columbia)
25	10	11	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME? Jerry Wallace, MCA 301
★	26	31	LEGEND OF HANK WILLIAMS IN SONG & STORY Hank Williams/Hank Williams, Jr., MGM 2 SES 4865
★	27	35	A SWEETER LOVE Barbara Fairchild, Columbia KC 31720
28	28	42	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)
29	27	21	IT'S NOT LOVE (But It's Not Bad) Merle Haggard, Capitol ST 11127
★	30	33	AFTER YOU/PRIDE'S NOT HARD TO SWALLOW Hank Williams Jr., MGM SE 4862
31	17	14	WHO'S GONNA PLAY THIS OLD PIANO (Think About It Darlin') Jerry Lee Lewis, Mercury SB 61366 (Phonogram)
32	25	9	WE FOUND IT Porter Wagoner & Dolly Parton, RCA LSP 4841
33	24	13	SINGS THE GREATEST COUNTRY HITS OF 1972 Sonny James, Columbia KC 32028
★	34	39	MY TENNESSEE MOUNTAIN HOME Dolly Parton, RCA 1-0333
★	35	40	WHEN A MAN LOVES A WOMAN Tony Booth, Capitol ST 11160
★	36	45	SUPERPICKER Roy Clark, Dot DOS 26008 (Famous)
37	37	3	LIVE AT THE WHEELING TRUCK DRIVER'S JAMBOREE Dick Curless, Capitol ST 11119
38	34	5	ON STAGE AT THE BIRMINGHAM MUNICIPAL AUDITORIUM Mel Tillis & the Statesiders, MGM SE 4889
★	39	2	CATFISH JOHN/CHAINED Johnny Russell, RCA LSP 4851
40	41	3	WHEN LOVE HAS GONE AWAY Jeannie C. Riley, MGM K 14495
★	—	1	BEHIND CLOSED DOORS Charlie Rich, Epic KZ 32247 (Columbia)
★	—	1	KEEP ON TRUCKIN' Dave Dudley, Mercury SRM 1-669 (Phonogram)
43	44	2	CRYING OVER YOU Dickie Lee, RCA LSP 4857
★	—	1	DANNY'S SONG Anne Murray, Capitol ST 11172
★	—	1	COUNTRY KEEPSAKES Wanda Jackson, Capitol ST 11161

# Jukebox programming

## MOA Seminar Rips Thin 45's, Plugs Profits

By EARL PAIGE

NOTRE DAME, Ind. — Problems in communication between jukebox operators and record manufacturers regarding the current rash of defective and too thin product highlighted the final panel here at the Music Operators of America (MOA) Notre Dame business seminar. The 55 delegates had another panel that hit hard on jukebox play price and profits and another on employee relations.

Dr. Salvatore Bella used a mock letter from a fictitious label to dramatize a communication gap. The letter, kiddingly suggesting that warped disks may be foretelling a return to the cylinder, added: "And that takes care of your second complaint . . . how can you roll a record unless it is made of thin vinyl?"

Dr. John Malone's main point was that jukebox people must plan for profit and realize that each company is a kind of conglomerate with vast differences in the (subsidiary) locations. He pointed out that play price has increased only 60 percent in 30 years while other increases are: labor, up 450 percent; consumer price index, up 200 percent; and wholesale prices, up 183 percent.

A survey among delegates showed 46 percent still at three for a quarter play and 54 percent at two for a quarter; pre-split weekly jukebox income had a median of \$29 (with 53 percent below this and 47 percent above); 60 percent split commissions 50/50, but a marked trend to front money and split was demonstrated (24 percent, which was the next highest percent); 3.5 records are changed each week; 60 percent serviced boxes each week and the remainder every two weeks or at longer intervals. Incidentally, indications that basically the more progressive MOA firms were represented here came from the survey average of 240 jukeboxes, significantly higher than MOA membership overall, which was last reported at 75 boxes.

Malone also hit hard on such points as GM not touching a project unless it will return 25 percent of invested capital. He claimed jukebox operating is a very high capital intensive business and also the most complicated business he has ever dealt with.

Operators should never regard profit as "gravy," nor allow locations owners to think similarly, said Malone. He said there is an attack being waged on profits in general in America and told operators how to defend against this attack. He described profit as the "price" of capital.

"But don't mix salary (the operator's) and profit," he said. "Prof-

it is the bottom line after all expenses have been subtracted, including the expense of a boss you would have to hire anyway."

Over and over, Malone stressed planning for profit in advance. "GE plans 15 years out (into the future). You may not have to plan quite that far, but you do have new factors such as tape jukeboxes, the video disk, music going through violent changes and all kinds of new locations opening up."

He sees 15 percent return on Capital as a very minimum to shoot for and showed one example where maintaining 15 percent return would mean that the balance left for commissions would be 42

(Continued on page 36)

## 45's Too Thin—Programmers; Look to Conference Focus

• Continued from page 1

defective product by C.E. Bedford, GE engineering chief of the Decatur, Ill. plant, who has been leading another battle for improvement of 45's for the home consumer. Record manufacturer pressing plant personnel are being invited and so too are jukebox hardware engineers in what will be the first industry-wide attack on the problem.

Interviewed separately during breaks in the seminar here, several programmers and operators said they were experiencing great numbers of trouble calls on "Tie a Yellow Ribbon Round the Old Oak Tree," a real jukebox smash. However, as is often the case, some Eastern programmers reported no problem, among them Mrs. Helen Sikes, Columbia, S.C.

But reports from Minnesota, Michigan, Illinois and Ohio all indicated problems with the recording after it soared into the

top ten of the "Hot 100." "There wasn't any problem when it first came out," said Frank Fabiano, Buchanan, Mich. Fabiano, Larry Van Brackel of Defiance, O., and several said the disk would not start properly. "We tried it on different jukebox brands too," Van Brackel said.

### Too Thin

Van Brackel and John Elum of Findlay, O., explained that thin disks cause several headaches. "Jukebox grabber arms will put enough pressure on them to make them pop out. We found six different thin records tossed around inside a box," said Elum. Van Brackel said sometimes a thin disk cannot be picked up by the grabber arm and then another disk falls on the turntable on top of the thin one. "Then the arm picks up both records and returns them to the magazine, and the thin record is lost after that."

Both men suggested that all four domestic jukebox manufac-

turers should have engineers at the conference as all mechanisms differ.

Bedford said recently that there are really no standards set for the new injection molding process used in manufacturing 45's. "The RIAA (Records Industries Association of America) standards were set for pressing," Bedford claimed, "but only about 15 percent of the singles are pressed now—the rest are injection molded and there are no standards."

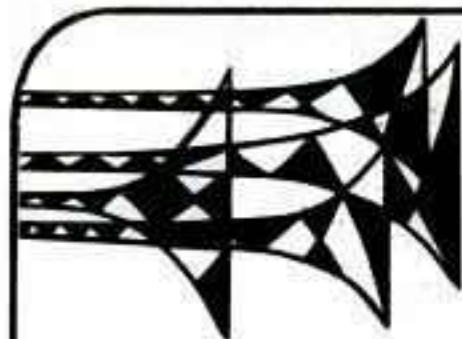
High praise for the conference idea came from John Trucano, past president of MOA and prime mover behind the seminars here, who led a fight to have MOA members identify programmers so record company samples would be properly directed. "We have to develop more communication between the operators and the record companies," said Trucano, who added that three programmers from his South Dakota routes will attend the Billboard conference.

MAY 19-20

# ANNOUNCING!

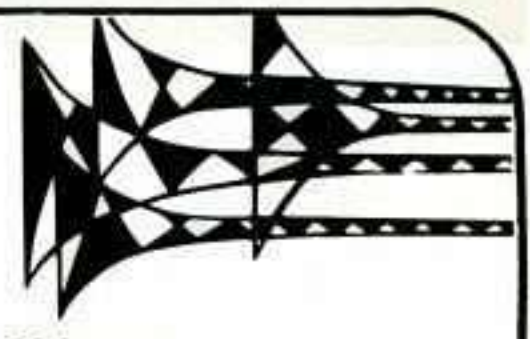
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## BILLBOARD JUKEBOX PROGRAMMING CONFERENCE



### CONFERENCE TOPICS

- Lengthly 45's: Isn't it like going back to nickel play?
- How radio stations/programmers can work together effectively.
- Defective Product: The domino effect of irritation.
- Samples, title strips and advance promotion of records.
- The One-Stops role, Holiday, special product and oldies.
- Programming and merchandising idea exchange session.



### CONFERENCE INFORMATION

Location: Ambassador Hotel-Chicago

Registration Fee: \$60.00 per person

Schedule: **Saturday** 9:30 AM-4:00 PM **Sunday AM** 8:30 AM-Noon

FRIDAY NIGHT: BILLBOARD COCKTAIL RECEPTION. May 18th-8:30 to Midnight at Ambassador West.

Please make room reservation with Hotel. A special rate of \$28. Single and \$36. Double has been arranged for Conference attendees.

Since a large group of rooms is presently being held for this Conference, please send your registration no later than April 27th.

Please detach registration form and return to Billboard, 150 N. Wacker, Chicago, IL 60606

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| <input type="checkbox"/> Distributor-One Stop |  |
| <input type="checkbox"/> Other                |  |



JUKEBOX operators were urged to seek greater profits during the Music Operators of America and Notre Dame seminar last week. Shown addressing the group are Dr. John Malone (left) and Dr. Salvatore Bella.

APRIL 28, 1973, BILLBOARD



JUKEBOX operating subjects ranged widely at the Music Operators of America (MOA) seminar at Notre Dame. From left, Notre Dame Center for Continuing Education seminar coordinator Dr. Gerry Sequin; Ohio operators Don and (on right) Roger Van Brackel; Dr. William Sexton; Mr. and Mrs. Harlan Wingrave (he is MOA president); new MOA treasurer Fred Collins and (at right) MOA executive vice president Fred Granger.

## MOA Vows Push on State Associations

By SARA LANE

BAL HARBOUR, Fla.— Music Operators of America (MOA) president Harlan Wingrave will continue to lend support to state associations, it was brought out at the MOA board meetings here.

Directors heard a lengthy and detailed report on the copyright problem by MOA's Washington legal council, Nicholas E. Allen.

"The meeting turned into a semi-

nar following Allen's report. He spent a long time in a question and answer period with the directors. We make a point of instructing our new directors particularly on all phases of the copyright laws because we depend upon them as a sort of nucleus when we need to mount a campaign. And we need them to get out and help

contact members for write-in campaigns," said Granger.

This year MOA was a bit shaken to realize that the judiciary subcommittee had introduced a 26.6 percent cost of living raise. "We strongly object to this," Granger stated. The proposed increase in the new \$8 jukebox royalty would create an additional \$1 million per year in jukebox royalties and would also add substantially to the higher mechanical fees which jukebox operators would pay on the records they buy.

"Jukebox operators would have to absorb the full burden of the new jukebox royalty and any cost of living increase that might be added to it because it is virtually impossible to pass these increases on to customers," Granger said.

Concerning the 25th anniversary plans, Granger commented, "We appointed a committee of Jim Mullins, Pat Storino and myself to draw up plans for a year-long celebration. Frankly, I think we can derive many benefits from it in a public relations way."

### 25 Years

The plan includes a commemorative medal; commemorative stickers; involvement of all state associations in the year-long celebration; providing promotion kits to members and state associations; developing a historical booklet to be combined with the Exposition souvenir program; and building the 1973 Exposition around MOA's 25th anniversary.

"We will try to get a list of the top records of the last 25 years and have the orchestra play the older tunes—it will be nostalgic," Granger said.

Wingrave gave a short report pointing out that MOA's state associations program seems to be one of the most important functions the MOA performs. "State associations seem to feel that by Harlan or me attending their state convention, it lends a certain prestige to the event. It's not that we, as individuals are so important, but what we represent and apparently this has a lot to do with increasing memberships. Almost always, I bring back one or two applications, without even trying to enroll new members. We're going to go ahead just as we have in the past and if possible we'll try to attend more state conventions and meetings if we can work them into our schedule. This has built a real foundation for MOA," Granger said.

Granger feels the three-day board meeting is important, not only for the purpose of getting a good deal of business accomplished, but also by holding meetings in different parts of the country. MOA directors get a chance to meet members in these areas. State members are invited to the cocktail and reception party held the first evening.

Next year, the Board of Directors meeting will be held in California either in Los Angeles or San Diego. The choice is up to Granger. "California is one of the big membership states in MOA and we believe that meeting in areas such as these helps to get new members as well as giving recognition to the states with strong supporters."

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# What's Playing?

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

### ADRIAN, MICH.: 'HOT 100' PURCHASES

Michael Leonard  
Leonard Amusement  
"Drinking Wine Spo-Dee O'Dee," Jerry Lee Lewis, Mercury 73374  
"Teddy Bear Song," Barbara Fairchild, Columbia 45473  
Reorder  
"The Night the Lights Went Out in Georgia"  
"Tie a Yellow Ribbon Round the Old Oak Tree"

### BUCHANAN, MICH.: 'HOT 100' PURCHASES

Frank Fabiano  
Fabiano Amusement  
"Steamroller Blues/Fool," Elvis Presley, RCA 0910  
"Drinking Wine Spo-Dee O'Dee," Jerry Lee Lewis, Mercury 73374  
"Let's Pretend," Raspberries, Capitol 3546  
Reorder  
"Tie a Yellow Ribbon Round the Old Oak Tree"

### COLUMBIA, S.C.: 'HOT 100' & SOUL

Fred Collins  
Helen Sikes  
Collins Music Co.  
"Drinking Wine Spo-Dee O'Dee," Jerry Lee Lewis, Mercury 73374  
"Blue Suede Shoes," Johnny Rivers, UA 198  
"It Sure Took a Long, Long Time," Lobo, Big Tree 001  
Spinners  
"I Knew Jesus (Before He Was a Star)," Glen Campbell, Capitol 3548  
"Cook With Honey"  
"The Night the Lights Went Out in Georgia"  
"Cherry Cherry (from 'Hot August Night')," Neil Diamond, MCA 40017  
Soul Purchases  
"Hallelujah Day," Jackson Five, Motown 1224 (just purchased)  
"Step by Step," Joe Simon, Spring 133  
Soul Spinners  
"A Letter to Myself"  
"Call Me"  
"Killing Me Softly With His Song"

### DAYTON, O.: CAMPUS/YOUNG ADULT

Jake Hayes  
Gem Music & Vending  
"Walk on the Wild Side"  
"Daniel," Elton John, MCA 40046  
"Hearts of Stone," Blue Ridge Rangers, Fantasy 700  
"Hocus Pocus," Focus, Sire 704  
Spinner  
"Drift Away"

### DEFIANCE, O.: 'HOT 100' PURCHASES

Larry Van Brackel  
Don A. Van Brackel & Sons  
"Drinking Wine Spo-Dee O'Dee," Jerry Lee Lewis, Mercury 73374  
"Steamroller Blues/Fool," Elvis Presley, RCA 0910  
"Cindy Incidentally," Faces, WB 7681  
"Pinball Wizard/See Me, Feel Me," The New Seekers, MGM 10374  
"Frankenstein," Edgar Winter Group, Epic 10967

### FAYETTEVILLE, N.C.: EL PURCHASES

Julius Nelson  
Vemco Music  
"Sound of Goodbye," Jerry Wallace, MCA 40037  
"Sing"

### FINDLAY, O.: 'HOT 100' PURCHASES

John Elum  
Findlay Music Co.  
"Blue Suede Shoes," Johnny Rivers, UA 198  
"Drinking Wine Spo-Dee O'Dee," Jerry Lee Lewis, Mercury 73374  
"Steamroller Blues," Elvis Presley, RCA 0910

### LA CROSSE, WIS.: COUNTRY PURCHASES

Jim Stansfield  
Belle Stansfield  
Jim Stansfield Novelty  
"Sweet Country Woman," Johnny Duncan, Columbia 45818  
"Walk Softly on the Bridges"  
"Sound of Goodbye," Jerry Wallace, MCA 40037  
"Hearts of Stone," Blue Ridge Rangers, Fantasy 700  
"Baby's Gone"  
"Kids Say the Darndest Things," Tammy Wynette Epic 10968

### MINNEAPOLIS: 'HOT 100' SPINNERS

Norman Pink  
Advance Music  
"The Cisco Kid"  
"Drift Away"  
Purchase  
"Pinball Wizard," The New Seekers, MGM 10709  
Slow Starter  
"Blue Suede Shoes," Johnny Rivers, UA 198

### TOMS RIVER, N.J.: SOUL PURCHASES

Anthony Storino  
Barbara Karker  
"I Can Understand It," New Birth, RCA 0912  
"Pillow Talk," Sylvia, Vibration 531  
"Natural High," Bloodstone, London 1046  
Spinner  
"You Are the Sunshine of My Life"

## Seminar Rips Thin 45's

• Continued from page 35

percent of gross revenue—not the traditional 50 percent. Then, keeping the balance for commissions at 50 percent in the same example, the result is a return of only 3 percent.

Demonstrating what he calls

### Programmer's Potpourri

Italian releases from Peters International: Peppino di Capri, "Un Grande Amore e Niente Più/Per Favore Non Gridare" SPH 1014; Peppino Gagliardi, "Come Un Ragazzino/Ricordano" NSP 56139; Milva, "Da Troppo Tempo/I Tetti Rossi di Casa Mia" SRL 10687; I Ricchi e i Poveri, "Dolce Frutto/Grazie Mille" SP 1507; Roberto Vecchioni, "L'Uomo che Si Gioca Il Cielo A Dadi/Sono Solamente Stanco di Morire" DUC 240; Fausto Leali, "La Bandiera di Sole/Il Vento Lo Racconterà" 6025 085; Umberto Balsamo, "Amore Mio/Quando parlo con Te" 2060 048; I Camaleonti, "Come Sei Bella/Donna Donna" CBS 1293; Donatello, "Tu Giovane Amore Mio/Come e Grande La Mia Casa" SRL 10690; Memo Remigi, "Il Mondo E' Qui/Amare e Poi Scordare" CI 20347; Alessandro, "Tre Minuti di Ricordi/La Verde Panca" CBX 1305; Lionello, "Straniera Straniera/La Nostra Eta'" ARC/NP 2076; Lara Saint Paul, "Una Casa Grande/Quel che Ho Fatto Io" 2 060 047; Drupa, "Vado Via/Sequi Me" SRL 10688; Cristian de Sica, "Mondo Mio/Un Uomo Se Ne Va" SRL 10689; Le Figlie del Vento, "Sugli Sugli Bane Bane/Situazione" CRJ-NP 1088; Lolita, "Innamorata Io/Rosa e La Rosa, Viola e La Viola" CRJ/NP 1087;

the "50/50 split fallacy," he explained a plan whereby the operator charts out a split giving him his 15 percent investment return and the location owner his 50 percent commission and then splitting a balance 50/50. Malone claimed this will show the more progressive location owners how they can share in increased volume and not subsidize "dog" locations. Central to the formula is looking at each location as a separate profit center.

Dr. William Sexton worked up management profiles of the delegates and showed a study of 300,000 employees in industry who rated job factors contributing to morale. Good wages rated fifth after 1) full appreciation of work done, 2) feeling in on things, 3) promotion and growth in the company, 4) job security. Other factors: 6) work that keeps you interested, 7) sympathetic help on personal problems, 8) personal loyalty to workers, 9) good working conditions and 10) tactful disciplining. Managers, though, usually reverse these 10 factors, Sexton said.

## JUKEBOX MEETINGS

May 19-20—Billboard Jukebox Programming Conference, Hotels Ambassador, Chicago.  
June 20—Eastern Pa. Amusement Machine Assn. site to be announced.  
Sept. 21-23—Ill. Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.  
Sept. 21-22—W. Va. Music & Vending Assn., Heart O' Towr Motor Inn, Charleston.

APRIL 28, 1973, BILLBOARD

# Tape/Audio/Video

## Wurlitzer Unit Spurs Cassette Via Selectivity

By EARL PAIGE

NOTRE DAME, Ind.—The ubiquity of audio cassette application is boundless when the configuration is available to the public via automatic selection, according to Ken Malick, new marketing executive with Wurlitzer, which has successfully developed an automatic cassette player. In fact, applications go beyond audio when tie-ins to slide projector systems and other visual equipment are considered, he points out.

Here for the Music Operators of America (MOA) jukebox operating business seminar conducted by Notre Dame's Center for Continuing Education, Malick said applications for the 10-cassette player are so synergistic that one suggestion triggers literally dozens more. Launched initially two years ago as a vehicle for prerecorded music, the Wurlitzer unit is being used by chambers of commerce, hospitals, department stores and myriad other areas of business and industry (Billboard, Apr. 7).

(Continued on page 40)

## Add Stereo To TV Tape

By PAUL JAULUS

SAN FRANCISCO—Retina Circus Productions, now headquartered in here, has moved into stereo videocassette software production from a background of staging award-winning light shows in the Seattle market.

Retina, utilizing what was previously monaural 2 in. Hi Band videotape equipment, has developed at their facilities at KEMO-TV, a local UHF/Cable television station, a process which now makes stereo videotape a reality. They initially took this new process to

(Continued on page 39)



REP OF THE YEAR AWARDS were given (left) to Paul Hayden, center, of Paul Hayden Assoc., East Point, Ga., by Richard Merryman, left, and Ed Donovan of 3M Wollensak for Wollensak tape recorder sales; and (right) by U. S. Pioneer president Bernard Mitchell, left, for GDS Marketing Inc. principals Jack Goldner, center, and Bruce Perlmuth, for outstanding sales of the western region for 1972 at Los Angeles.

## BASF to Direct Rep Sales; Blank Tape, Players Included

By RADCLIFFE JOE

BEDFORD, Mass.—A gradual phase-out of blank tape wholesalers has been predicted by Gerard Berberian, new marketing manager for the audio products division of BASF Systems, Inc.

According to Berberian, direct distribution from manufacturer to retailer results in a better understanding by the manufacturer of the retailer's needs, and allows for the manufacturer to tailor merchandising and other promotional campaigns of each individual retailer.

Acting on this theory, Berberian and BASF have set into motion a new dealer incentive program which utilizes such strategies as an ambitious educational program for retailers and counter sales staff. Educational aids include a color

slide presentation which tells about BASF in general and BASF blank tape products in particular. There is also a 126 page book titled, "Tape Questions—Tape Answers," compiled by BASF's Heinz Ritter. This comprehensive document tries to cover the entire spectrum of the blank tape industry, from selecting the right tape to editing and splicing, and even the exchange of recorded cassettes.

The educational program is supported by an extensive advertising campaign geared to TV and radio spots, consumer and trade print media advertising, counter and free-standing display racks and other point-of-purchase displays emphasizing BASF's exclusive jam-proof "special mechanics" and the quality of tape being used.

To further encourage dealer participation in this massive consumer market thrust, BASF has established a liberal co-op advertising plan which gives the dealer a 2½ percent kick-back on all purchases for use on co-op ads.

According to Berberian, BASF will also change the graphics on its 8-track cartridges, using colors that are bolder and more eye-catching. New graphics designs for the cassette line are also on the drawing boards.

As an added enhancement to the line's attractiveness to dealer and consumer alike, BASF will enter, over the next several months, every trade show that has any sort of significance for the tape industry. Among the shows at which BASF's blank tape product will appear are the Summer CES, NewCom, NAVA, AECT, the Miami and

(Continued on page 39)

## 100min. Blank 8-Track—CES

NEW YORK—Columbia Magneetics will introduce the blank tape industry's first 100-minute blank 8-track cartridge under the Columbia brand name, at the summer Consumer Electronics Show, scheduled for June at McCormick Place, Chicago.

Also planned for introduction at the show is a line of blank loaded video cassettes for use with the Sony U-Matic videocassette system, and a library-book type storage case loaded with three budget-

(Continued on page 38)

## Magtape Pushes Reel-to-Reel Tape, Searches for Retailers

• Continued from page 1

basis. What we want to do is establish certain retail outlets, certainly within the large metropolitan areas as the place to buy reel-to-reel tape. We would like to use multi-outlet dealers.

"These dealers," Dale continued, "will be supported by local newspaper advertising, special displays and some sales training. What we are really trying to do is restimulate some interest in the reel-to-reel prerecorded market."

The Stereotape division handles marketing, promotion and duplication of reel-to-reel prerecorded tape for RCA, Warner Bros., Elektra, MCA, Alshire, the United Artists family and Folkways among others.

What are some of the things Dale will be doing to try and perk additional interest in reel-to-reel?

"We're going to start using Los Angeles as a test market," Dale said. "By mid-May we will be in with several dealers and they will be supported by local advertising. We are also going to beef up trade advertising, with ads probably listing our best sellers in a chart fashion. The ads will change as the best sellers do. And we will be offering the display material for the stores."

"What we want to do," Dale added, "is get the retailer as interested in a Magtec release as he is in a label release. Our next catalog will show all of the titles in an LP as well as the artist and number, and all of the supplements starting as of now will feature this information. The catalog will probably be in loose leaf form, so the dealer can add to it."

"We will also be issuing the best material and most commercial possible rather than a great deal of esoteric product," Dale said. "This is what is needed to stimulate the

market. We have some seasonal promotions in the works in which we will lift out certain titles for a limited time and offer them at special prices supported by local and trade ads."

Dale said the firm would also be moving more into mass merchandising type stores and traditional record and tape outlets as well as supplying the hi-fi stores. If we can ship 21,000 copies of a Neil Diamond LP, it shows me that there is a reel-to-reel market. The number is not a great deal compared to record sales, of course, but it is significant. What we have to do is expand the market."

## Tulsa Tape, Player Market Changing

By DICK FRICKER

TULSA—Lana Lane is a trim young blonde with eight years record-tape retail management experience who believes that dealers must be sure store personnel are familiar with the music scene and interested in it. Here at the downtown Record City retail store and one-stop she uses local radio response as an important yardstick in ordering.

She said it is all the more important to keep up musically when the industry cycles into a period such as now, when "there is nothing really new happening." The most prominent trend here is the emergence of soul.

"I would imagine just on major labels there are 30 new groups coming out every week. You can't buy it all so you sort of have to wait and talk to the radio stations to see what is playing, what you're interested in and what you think you could sell."

Rock is no longer the bulk of the Record City sales at this time. Soul appears to have taken the lead in the past few months. On

Magtec may also be raising its list prices slightly in the near future. "It's important to us to keep the speed at 7½-ips," Dale said, "and if we are going to do this then prices may have to go up a bit."

What about the quadrasonic market? "Our first release will be six of the Alshire quadrasonic tapes, at \$7.95 each," Dale said. "The price will be low to match the budget priced disks." Included in the release, set for the next several weeks, are songs of Burt Bacharach and Jimmy Webb played by the 101 Strings as well

as "Les Baxter Conducts the 101 Strings."

Magtec will also be sending out a quadrasonic prepack for retail display when the RCA, Warner Bros. and Elektra 4-channel material is ready. The set will probably consist of 50 tapes and 25 titles. "We also plan to include literature on quadrasonic tape so that the consumer will know the difference between ambient sound, which is almost like double stereo and the surround sound concept. We want the consumer to know that what he is hearing is what he is supposed to be hearing."

An for quadrasonic releases,

that score she cited Tulsa's new KKUL-FM. But she pointed out that most of the request for tapes and records come from Tulsans who listen to a small 500 watt station KXOJ-AM in a town of Sapulpa about 20 miles from here and the nighttime audience of the Jackson, Miss. station WOKI-AM.

Accordingly she estimates three-fourths of the Record City sales as soul with a slight upswing in the country, while rock, which has always done well, appears to have stabilized as the prime movers for the downtown store. Of the several associated outlets soul is currently the most successful inventory. "There is not a retail market for us anyway in country like there is soul," she said.

She did point out that the store has carried a heavy country stock in 45's because of the jukebox programmers Record City's one stop supplies. Basically there has not been a noticeable change in the programmers' buying habits, although she said she had noticed

some increase in the pop-rock-country crossover records.

Referring to the one-stop and the retail outlet she said, "We try to run them as two separate things. We try to make the one stop go, and we try to make the retail go."

The retail outlet, like many others in the Tulsa area, has been doing a very good business in the area of stereo tapes. "The stereo tapes never cease to amaze me," Miss Lane said, citing that discount operations have not hurt the Record City business. She did say they were a bit apprehensive with the initial installation of record counters in discount stores and the opening of the new Discount Record Store. However, according to her assessment of the situation, Tulsa has enough business for everyone to share and make an adequate living.

On the subject of bootleg tapes she said, "I think it's an excuse for bad business. I think bootleg tapes have probably hurt some and no doubt there are a lot of

(Continued on page 40)

# Rep Rap

By EARL PAIGE and ANNE DUSTON

For the first time awards will be given to **Electronic Representatives Association (ERA)** chapters at NEW/COM/73 to be held May 2-4 in Las Vegas as a reflection of reps' efforts in pushing the event. Awards to individual rep firms were initiated last year. ERA is located at 233 E. Erie, Chicago, Ill. 60611.

The 7th biennial D-M-R Hoosier Electronic Conference (Distributor-Manufacturer-Representative) will be held July 29-Aug. 1 at the French Lick Sheraton Hotel,

French Lick, Ind., according to entertainment chairman **Charles Scheffler**. Scheffler is president of **Charles Scheffler Co.**, Indianapolis, and reps **Benjamin Miracord, Duotone, Dynaco, Irish Tape, Mura Pax, Rectilinear, Sansui** and **Tenna** in Indiana and Kentucky with salesman **John Simpson**.

**Bill Pugliese**, president, **B & L Sales & Marketing**, has returned to his Studio City, Calif. office from Las Vegas where he represented **Pentagon Industries** (cassette duplicators) at the **AECT (Assn. for Educational Communications**

**and Technology)** April 10-13. Pugliese covers Southern California, Nevada and Arizona with **Audio Devices**, and **Reliance Folding Carton** (cassette and multimedia albums).

**Charles Scheffler**, 1133 Navajo Trail, Indianapolis, Ind. 46260, told Rep Rap about the Hoosier Reps D-M-R conference July 29-Aug. 1 at the French Lick Sheraton Hotel. Do you have a Rep Rap item? Send to **Earl Paige**, Billboard, 150 N. Wacker, Chicago, Ill. 60601.

# Panasonic Relocates

**NEW YORK**—Matsushita Electric Corp. of America (Panasonic) will move its operations, lock, stock and cassette recorder, out of New York City to a multimillion-dollar complex in the Hackensack meadowlands at Secaucus, N.J.

Under the new plan Matsushita's executive and divisional offices now located in the PanAm Building, N.Y., as well as its warehousing facilities on Long Island will be consolidated at the new complex.

According to Nick Shiihashi, general manager of finance of Matsushita, the company's growth over the last few years made the move necessary. However, sources close to Panasonic said that the pressures

of increasing operational costs in New York City, also played a major role in the decision to shift headquarters.

Panasonic signed a \$50 million long-term lease with Hartz Mountain Industries for the 50-acre landscaped site overlooking the Secaucus River. The signing was witnessed by New Jersey Governor William Cahill, and New Jersey Meadowlands Commissioner, Lawrence P. Kramer.

The Panasonic site, 20 minutes away from midtown Manhattan is part of an overall 720-acre Free Zone Center being developed by Hartz Mountain Industries. The agreement includes the construction of the buildings by Hartz Mountain Industries. They will be ready for occupancy by January 1975.

The New York architectural firm of Raymond, Rado, Cady and Bonington has been retained to design the complex.

## Col. Magnetics

• Continued from page 37

priced Soundcraft cassettes at a suggested list price of \$1.49.

Other innovations which will be seen for the first time at the Columbia Magnetics show booth, include a countertop display designed especially for small mama and papa shops with a limited amount of display space.

The mini-display which holds eight each of all Columbia cassette configurations, plus eight head cleaners occupies a mere 18 inches of counter space.

There will also be a slightly larger companion piece to this unit which will hold 24 each of all Columbia cassette configurations or eight each of all 8-track configurations.

Commenting on the new 100-minute 8-track cartridge, Ted Cohen, manager of consumer sales for Columbia Magnetics, said that development of the new length was made possible through the use of Columbia's new "collapsible" head which eliminates tape tension that leads to binding in the cartridge.

Cohen added that the new cartridge mechanism, designated Mark 2, represents the culmination of many years of research by CBS Laboratories, and is truly a "fail-safe" cartridge.

The CBS executive said that the Mark 2 cartridge was designed with an innovative three-point suspension system to extend overall cartridge life. He also said that Delran, a self-lubricating material was utilized at the most critical points of wear, i.e.: the center post, the tape guide and the center of the pinch roller.

According to Cohen, the Mark 2 also has a new spill chamber design and wiper arm, and will go a long way towards accommodating the double and triple albums that are so popular today.

To support the release of the new products, Columbia Magnetics is preparing a merchandising campaign that will utilize both trade and consumer print media, as well as television and radio.

Cohen could not say whether the TV campaign would be debuted on a national basis, but he did reveal that Chicago would be the likely market for the first spots which are planned to coincide with the CES show.

Columbia Magnetics is also beefing up its co-op advertising program with its dealers and distributors, offering them a 5 percent kick-back on all purchases for use on advertising programs geared to promoting the Columbia tape product.

Other incentive programs include a \$1,200 package of a full line of cassette and 8-track tapes in modular displays along with a free bonus of Soundcraft merchandise in its own revolving rack. The bonus is valued at \$200, and according to Cohen, "This is just for trying the product."

# \$72 starts you in the fabulous Watts record care business.



Give us 17 inches of wall or counter space and we'll turn it into the fastest turnover area in your store. And the most profitable.

Regardless whether you're large or small, located in the city, suburbs, a shopping center, near a campus or industrial area, Watts' complete line of record care products is a natural for you. Purchases of Watts products are soaring from coast-to-coast. And now with the new Watts Mini-Rack, you can become part of

the dynamic action with a minimum investment in cash, care and space.

Available through leading jobbers and distributors. Watts record care products give you rapid turnover, high profit margin, repeat business and impulse sales. Get started now. Return the coupon today.

Photo: Samuel Wall, Wall Music Center, Great Neck, N.Y.

**Elpa Marketing Industries, Inc.**  
New Hyde Park, N.Y. 11040  
7301 E. Evans Rd.,  
Scottsdale, Ariz. 85253

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Authorized by \_\_\_\_\_

# CES '73 Conference, Exhibits Announced

NEW YORK—A conference focussing on problems concerned with the distribution and retailing of consumer electronics will be one of the feature events of the 1973 Summer CES scheduled for June 10-13 at Chicago's McCormick Place.

The conference, scheduled for Monday, June 11, will be co-sponsored by the EIA Consumer Electronics Group, the National Appliance and Radio TV Dealers Association, and the Electronic Representatives Association.

There will also be two other conferences on subsequent days. A conference on video systems and television receivers is scheduled for Tuesday, June 12, while another panel discussion exploring the field of audio compacts and components and tape equipment is slated for Wednesday June 13.

Meanwhile, Jack Wayman, staff vice president EIA/CEG has reported "overwhelmingly favorable response" to a recent mailing for space applications for the Group's Second Winter CES, also planned for Chicago in January 1974.

The show is scheduled for January 10-13 at the Conrad Hilton

Hotel, and, according to Wayman, open exhibit space will be doubled.

The Independent Home Entertainment (IHE) show, also in the Conrad Hilton, is Jan 12-16 this year.

The First Winter CES held in the windy city in January this year attracted some 24,370 visitors. The show was designed as a bridge between the International Home Furnishings Market, and the January Housewares Show. However, according to Wayman, the show can now stand on its own.

#### EXHIBITORS RETURNING

- Acoustic Fiber Sound Systems
- Admiral Corp.
- AFC Electronics
- AFCO Electronics
- AIKO America Corp.
- Akal America
- All Channel Products Corp.
- Altec Lansing
- American Lighting
- Amberg
- Amperex Electronic Corp.
- Ampex Corp.
- Apex Removable
- APF Electronics
- Arista Enterprises
- Arvin Industries
- Audiocassette
- Audio Devices
- Audio Magnetics Corp.
- Audion Organs
- Audiophile Imports
- Audio Research Corp.
- Audiosonic Corp.
- Audiovox Corp.
- Automatic Radio
- BASF Systems
- B & B Import-Export
- Bair Enterprises
- Benjamin Electronic Sound Co.
- Berlitz Publications

(Continued on page 40)

## BASF BOOM?

NEW YORK — Rising labor costs and the re-evaluation upwards of most European currency may result in an international market thrust for the U.S. arm of BASF Systems, Inc.

According to sources close to the Bedford, Mass., tape company, the recent upheaval on the international money market may well be a boon to the firm which has its own well-established manufacturing facilities in this country.

## BASF to Reps

• Continued from page 37

San Francisco Hi-Fi Shows, and the Premium Show.

The firm will also participate in regional dealers' shows tailoring its booth at each show to the particular need of the dealer and his environment.

Berberian further disclosed that for additional clout, BASF has started a direct mail program which addresses itself to both dealer and consumer. In the few short weeks since the direct mail program was introduced, the firm has developed a list of more than 25,000 names, and response has, reportedly, been very encouraging. "This," said Berberian, "will go a long way towards helping to generate traffic at the consumer level."

The massive consumer market campaign by BASF is not relegated to tape software only. The company's recently released line of hardware is also featured.

According to Berberian, several new tape hardware products will be introduced at the summer CES. Among them will be stepped-up versions of the three models now available. The stepped-up models will all feature automatic bias switches to facilitate the use of BASF's high-touted chromium dioxide cassettes. Berberian said that the stepped-up units will not cost more than about \$10 above the list price of currently available units.

Also scheduled for release at the summer CES are two high-end BASF cassette decks, one featuring the Philips noise reduction system, and the other Dolbyized.

Berberian said that although his company will concentrate heavily on direct dealer sales from this point on, he anticipates that there will be a continuing need, on a reduced scale, for wholesalers, especially in small towns and rural districts.

The BASF executive said that for the dealer who chooses to go through a wholesaler there will be no reduction of his profit margin, which is being structured on a "sliding scale" to assure all dealers a fair and equal profit share.

Rounding out BASF's direct link with the dealer/consumer market, is an overall beefing up of all field sales representatives in addition to the establishment of several new regional sales offices including one in Atlanta, Ga., and another in Columbus, Ohio. Improvements and extensions are also being made to the firm's warehousing facilities in New York, Los Angeles, and the Midwest.

## Add Stereo TVC

• Continued from page 37

Warner Brothers Records who contracted with the production company for two stereo videotape programs. When completed, these programs were transferred to Sony ¾ in. videocassettes and distributed on a national basis to the record company's regional distributor meetings. The Warner distributors watched, for the first time anywhere, a stereo television presentation of new album releases from some of the top selling artists on the label. The program was further enhanced by the addition of a stereo system to the television set which gave the studio the quality that was needed.

In addition to their stereo videocassette delivery system for Warner Brothers, Retina Circus Productions is now involved in a program for use by the Sears stores as a point-of-purchase display utilizing the Cartrivision system.

# New Products



MOTOROLA Model FS209JW includes an 8-track cartridge player, AM/FM stereo receiver, record changer with dust cover, stereo headphones, matching speakers, and rollable cart designed to hold all components. Suggested list price is \$219.95. Without the 8-track player the ensemble sells for \$159.95.



RCA's 8-track changer offers 6½ hours of uninterrupted music. List: \$329.95.



INTERNATIONAL Dist. has added this A-1008 compact at under \$100.



CASEMAKERS added these cartridge and cassette cabinets (24-cap. STR-7324 at left, \$18.95; the 30-cap. CAS-7330, same price).

**Sure, you guys make great home entertainment equipment... But are you sure your advertising is driving your message home?**



Well, you don't have to worry about whether it is or isn't any longer. If you want the right people to see what you're up to, then Billboard is just the medium you're looking for. Now, you're probably saying to yourself, "Hey, Billboard is a "Music" newsweekly... what's all this about home entertainment equipment?"

For your information, Billboard just happens to be the only "Music" newsweekly with full coverage on home entertainment products and accessories; and it goes right to the people who count—the buying influentials responsible for supplying mass merchandisers, retailers and specialty stores.

Don't you think it's about time you got your fair share of this rapidly growing market through Billboard's unique, unduplicated reach?

If you'd like a private screening of the Billboard consumer electronics story, call Ron Willman, manager of Consumer Electronics Sales, 1 Astor Plaza, New York, New York 10036 / (212) 764-7300, or a Billboard account executive in an office near you.

**It's your move.**

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- Lear 8-track loaded, 75¢ up
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- Head cleaners, 55¢

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# CES Announces Exhibitions for June 10-13 Event

• Continued from page 39

Bigston Corporation, U.S.A.  
Blonder-Tongue Laboratories  
Boman Astronox  
Bowmar/ALI  
Brighton of California  
British Industries Co.  
Broadmoor Industries  
Brother International  
BSR-USA-Ltd.  
Bush Brothers  
Cable of America  
California Auto Radio  
Capehart Corp.  
Carnegie Electronics  
Carter Corp.  
Casemakers  
Cetron Corp.  
Cervin-Vega  
Claron Div., Gladding Corp.  
Comm Industries  
Commodore Import Corp.  
Compact Cassette  
Continental Camera and Electronics  
Cornell-Dublier Electronics  
Creative Store Equipment  
Crown International  
CTI-Car Tapes  
Cubicon Corp.  
Custom Case Mfg. Co.  
Data Packaging Corp.  
Dejay Corp.  
Doborder  
Duotone Co.  
Dur-O-Peg/I.E. Mfg.  
Dynaco  
Dynavox Electronics Corp.  
Dyn Electronics  
Electra Radio Corp.  
Electro-Voice  
Electro Brand  
Electronics International  
Empire Scientific Corp.  
Empire Ultrasonics, Ltd.  
Engineering Research  
Emand Industries  
Esa & Esa Music Products  
Essey Div. of Miner Industries  
EV-Game  
Fanon/Courier Corp.  
Federal Transistor Co.  
Fidelity Products Co.  
Fisher Radio  
Fried Trading Co.  
General Electric Co.  
Gibbs Sound Products  
Graymark Enterprises  
Grundig by Amerex Electronics  
GTR Products  
Gusdorf & Sons  
Robert Hale & Associates  
Hanabashiya Ltd.  
Harman-Rardon  
Heritage International  
Hobby Hill

Impro Industries  
IMS Corp.  
Infinity Systems  
Inland Dynatronics  
International Distributors  
Irish Magnetic Recording Tape  
James Electronics  
Janszen Electrostatic  
Jensen Sound Laboratories  
JFD Electronics Corp.  
Kalo Manufacturing Co.  
Richard Kastner Co.  
Kato Corp.  
Kenwood Electronics  
KLM Research & Development Corp.  
Kool Corp.  
Kracor Products  
Kustom Kreations  
Lake Electronics  
Lance Industries  
James E. Lansing Sound  
Lear Jet Stereo  
Le-Bo Products Co.  
Limco  
Lion Electronics  
Lloyd's Electronics  
LPS Research Labs  
McAdam Electronics  
Macrom Products Corp.  
Magitron  
Magnatone Corp.  
Magnetic Communications  
Magnitron  
Magnus Organ Corp.  
Major Electronics Corp.  
Mako-A-Tape  
Mallory Distrib. Products Co.  
Marlin Radio Corp.  
Maxell Corp. of America  
Maximus Sound Corp.  
Mayfair Sound Products  
Memorex Consumer Products Div.  
Mercury Electronics Corp.  
Mercury Radio & Battery Corp.  
Metronix Corp.  
Metro Products  
Metro Sound Corp.  
Micro Acoustics  
Midland International  
Milde Electronics  
Nikado Electronics Corp.  
Norae Electro Products Corp.  
Muntz Stereo Corp. of America  
Mura Corp.  
National Tel-Tronics  
Nikko Electric Corp. of America  
North American Foreign Trading  
North American Philips Corp., AKB Division  
Nortronics Company  
Nuvox Electronics Corp.  
Olympic International Ltd.  
Or Guard Corp. of America  
Onkyo Sales Section  
O'Sullivan Industries  
Panasonic  
Panorama Radio & Electronics Corp.  
Pax Ltd.  
Peerless Telerad  
Pranstehi

Phono Sonic Radio Corp.  
Pickering & Co.  
Pickwick International  
Pilot Corp.  
Pioneer Electronics of America  
Preferred Sounds  
Project 3 Records  
Quadracast Systems  
Quality Display  
Ramson Trading  
Recoton Corp.  
Rectilinear Research Corp.  
RMS Electronics  
Robins Industries  
Ross Electronics Corp.  
Russound/FMP  
Ryall Electronics Corp.  
Howard W. Sams & Co.  
Sansul Electronics Corp.  
Sanyo Electric  
Saxon Products  
Se-Kure Controls  
Sennheiser Electronics Corp.  
Service Mfg. Co.  
Sharp Electronics Corp.  
Sherwood Electronic Labs.  
Shure Brothers  
Signal Science  
Sona Mfg.  
Sonic International Corp.  
Soundesign Corp.  
Soundcraft  
Spartanatic Corp.  
Speedex Electronics

Spico Electronics  
Sterling Hi Fidelity  
Strom & Drum  
Superex Electronics Corp.  
Superior Hardware  
Superscope  
Sutton Record Co.  
TDK Electronics Corp.  
TEAC Corp. of America  
Teledyne Packard Bell  
Telephone Dynamics Corp.  
Telephone Co.  
Telex Communications Div.  
Tenna Corp.  
3M Co.  
Topp Electronics  
Toys Radio Co. of America  
Triumph/General Time  
Unelco Electronics Corp.  
United Audio Products  
U.S. Pioneer Electronics Corp.  
Universal Security Systems  
Utah American Corp.  
Veritas Electronics  
Vidotone of America  
Vidobash Tape Corp.  
Wild Sound  
Webcor Electronics  
Weitron Co.  
Winder Industries  
Winthrop Audio Systems  
Yamaha International Corp.  
York Radio Corp.

(To Be Continued)



## THE JOEL WHITBURN REPORT #4

"Oldies" are now a very important part of radio programming and nearly every market has at least one station playing oldies 50 percent or more of the time. It seems that most stations go back no further than 1955 in choosing their favorites. This is unfortunate as there were many great contemporary songs in the early Fifties and even in the Forties.

I have just finished researching the Billboard "Best Selling Singles" Charts for the period from 1940-1955 and what an interesting era it was.

Remember these great songs and artists from the Forties: 1940: "Frenesi" — Artie Shaw; 1941: "Green Eyes" — Jimmy Dorsey; 1942: "A String of Pearls" — Glenn Miller; 1943: "You'll Never Know" — Dick Haymes; 1944: "Swinging on a Star" — Bing Crosby; 1945: "Till the End of Time" — Perry Como; 1946: "To Each His Own" — 3 different artists hit #1 with this song: Eddy Howard, Freddy Martin & the Ink Spots; 1947: "Heartaches" — Ted Weems; 1948: "Nature Boy" — Nat King Cole; 1949: "Riders in the Sky" — Vaughn Monroe.

How about these classics from the early Fifties: 1950: "The Third Man Theme" — Anton Karas; 1951: "Be My Love" — Mario Lanza; 1952: "Here in My Heart" — Al Martino; 1953: "Rags to Riches" — Tony Bennett; 1954: "Hey There"/"This Ole House" — Rosemary Clooney (same record—both sides hit #1); 1955: "Hearts of Stone" — Fontane Sisters.

It was an era of those immortal big bands: Tommy & Jimmy Dorsey, Glenn Miller, Benny Goodman . . . the female vocalists: Jo Stafford, Dinah Shore, Kay Starr . . . the male crooners: Bing Crosby, Perry Como, Vaughn Monroe, Eddie Fisher . . . the vocal groups: The Andrews Sisters, The Mills Brothers, The Ink Spots.

Here are a few other interesting happenings from that era: Rhythm & Blues records began crossing into the pop charts in the early Fifties: The Dominoes, The Orioles, The Penguins and the 3 C's: The Crows, The Chords and The Charms. Long before "Rock Around the Clock," Bill Haley hit the pop charts in 1953 with "Crazy Man, Crazy." Tex Williams, Eddy Arnold and Hank Williams were three of the major country artists to cross over to the pop charts. Five classical artists had big pop hits between 1948 and 1953. . . . And the album "Oklahoma" was so big in 1943 that it even crossed over to the singles charts!

So programmers—operators—collectors—dig into this era—You'll find an unbelievable wealth of great listening.

**TRIVIA QUESTION #4:**  
Name the three novelty/comedy records which hit #1 on the Billboard singles charts between 1950 and 1955? (Answer will appear in Report #5).

**Answer to Question #3:**  
"JAMES BROWN."

*Joel Whitburn*

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# Car Stereo

## STAAR SHOWS MINI CASSETTE TO JAPANESE

TOKYO — Belgian-based tape pioneer Theo Staar introduced to Japanese manufacturers recently a new "pint-size" cassette player mechanism with fast forward and other features that is especially

adapted to the space conditions of in-dash automotive installations.

The MP slide-in (slot load) mechanism is only 1½ inches high, about 4 inches deep and less than 4½ inches wide. Staar said this will greatly facilitate car cassette and is particularly suitable for the new standards expected soon in Europe that call for an opening of no more than 42 millimeters in height in the dash panel.

Staar's visit here resulted in extended domestic/export licensing for the MP by 16 Japanese companies that have had agreements with him for the past seven years.

The MP weighs 450 grams, or less than a pound, and its chassis has only 17 metal stampings and seven plastic parts. It has an automatic stop device that senses the revolution of the tape-up reel and automatic ejection within one second triggered by end of tape or from abnormal operation.

HIDEO EGUCHI

## Wurlitzer Cassette

• Continued from page 37

Malick, no stranger to the playback entertainment business due to his eight years as a vice president and general manager at Scintrex prior to joining Wurlitzer recently, said he is preparing a comprehensive marketing report that will identify some of 18 possible areas for intense applications.

One application that demonstrates fall-out in three ways was the recent use of the Wurlitzer cassette player by Adam, Meldrum and Anderson in Buffalo, N. Y. The unit was offered as a prize in an intensive promotion (54 spots on TV each 6-min. and 364 1-min. radio spots plus print). A unit was put into each of AMA's six outlets. The record-tape departments programmed the units, which sparked a dramatic sales increase for prerecorded cassettes.

Malick, who was with Scott Aviation nine years as a marketing executive and sales manager and involved in aerospace projects, said now AMA sees a use for the cassette player in plugging various departments in the store. Customers would press a selection and hear a professionally produced commercial.

Hospital applications include using prerecorded lectures by visiting medical experts that can be played later at the interns' leisure as well as instruction, say, for nursing staff, who can rarely be brought together as a group.

Chambers of commerce can, for instance, situate a cassette player at high traffic airports around the country plugging a city's tourist attractions.

Aside from the key aspect of offering selectivity on the stereo machine, Malick said: "Two vital aspects are locating it in high traffic areas and having a variety of programs."

In short, Wurlitzer, already experiencing a dramatic overall sales increase of 22 percent, has a device now that could lead the company in many new marketing areas, Malick said, all the while giving a new exposure to the cassette configuration.

# Tulsa Tape, Player Market Changing

• Continued from page 37

them floating around, but people who will go out and pay \$2.98 for a tape probably wouldn't pay \$5.98 for a good tape anyway." She then explained about the stereo tape decks stocked by Record City saying sales dropped off before Christmas then increased in January.

"This is a crazy business. I used to be able to say January was the third best month of the year but it wasn't this year, but February was so much better than it ever had been," she said.

In the area of complaints she said, "I'll tell you what my biggest complaint is—the record companies stick you on back orders for

six weeks. What do you need with something that was hot six weeks ago?"

In the field of advertising and gimmicks she gave a very flat "No." Record City she said has run some advertising but has stayed away from the tape and album special war which many dealers in Tulsa have waged in recent months. "I don't see any point in running specials when you can't pick up a dime on the album. I mean we're in business too."

Since Tulsa is gaining more prominence on the live concert circuit she was asked about album sales in relation to concert attractions. "Nothing before a concert. But they usually pick up after the concert. If, say Stevie Wonder is going to be in town, you stock heavy on his latest album." She said the heavier sales occur in the rock and soul but after a Merle Haggard concert there is an increase in country sales for a couple of days.

On the subject of inventory display she said the Record City philosophy was simple. Albums are divided by section, rock-country-R&B-pop, then placed in the bins alphabetically. The singles are filed the same way but with an eye to gold or standard tunes which she picks from label list of golden hits given to her by each rep.

But it is her reflections of the music industry and record sales on the whole that sets her style of sales apart.

During the course of the interview she said, "What the Beatles did for this business we need someone to do again for it. Create some excitement. There is no electricity in the thing, nothing is a sure sale. When the Beatles came out people that came through the door wanted Beatles and people were happy with what they got."

However there has been one source of local excitement, Leon Russell. "Russell is fantastic. He really has done a lot to put Tulsa on the map and to create excitement in Tulsa. So has J.J. Cale, but I'm a little disappointed in the people of Tulsa because they don't support J.J. Cale more. Of course, Leon has money now and has done a lot to push himself along," she said.

Turning to quadraphonic she said the market had been steady for about a year and with no noticeable increase in the past few months. "I've tried to arrange the price on our quadrasonic units to include the speakers, because it doesn't do well to tell someone after you have sold him a unit now all you have to do is buy four speakers."

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# International News Reports

## BBC Radio Moving More Into Records

LONDON—The British Broadcasting Corp. (BBC) is moving aggressively into the record business in an attempt to offset some of its annual losses, according to newly appointed BBC records sales and marketing manager Roy Tempest. The Corp. is going to concentrate on middle-of-the-road and comedy product but will also try to get more into the pop business.

"We cannot really compete for talent with the record industry," says Tempest, "because we are restricted to releasing material from the best TV and radio programs, but I have been brought in to bring the Corp. closer to the record industry."

Tempest has begun with the release of a series of children's albums including material from "Play School," "Play Away," and "Watch With Mother." "One has to be aware that now children of eight to 15 are buying records and even children of five are an important market," he says.

The Corp. is also expanding its classical involvement on the Gold Seal label using selected material from broadcasts. Tempest also has plans to take the BBC into tape in a big way by releasing product that has proven sales potential on cassette and cartridge. "The Last Goon Show" for example had excellent sales on record but was never released on tape," he said.

The BBC also occasionally is able to license tracks out to record-

ing companies. A current example is Don McLean's chart single, "Everyday," which was originally recorded by the BBC for a Jimmy Young Show. United Artist Records approached the BBC for the track after wide public demand that it should be released as a single.

## JASRAC ASKS FOR INCREASE

TOKYO—The Japanese Society of Rights of Authors and Composers (JASRAC) has again submitted its request to the Japan Phonograph Record Association for an increase in mechanical-license fees to 4 percent per side of every disk inventoried and 8 percent for each prerecorded music tape.



AT A COCKTAIL PARTY held at the Polydor offices in Paris, Polydor France president Jacques Kerner presented to the British group Slade two silver disks for sales of 500,000 singles and 100,000 LP's in France. Each member of the group was also presented with a Methusalem (7 litres) of beaujolais. Left to right: Patrick Hombert, international manager of Polydor; Dave Hill, Noddy Holder Jimmy Lee of Slade; Jacques Kerner; Don Powell of Slade and Pierre Sberro-Terrighi, a&r manager of Polydor.

## Scandinavian Jazz Contest

HELSINKI—The Finnish Jazz Federation, in conjunction with similar organizations in other Nordic countries, has announced a competition designed for composers resident in Scandinavia. The competition involves writing one or more jazz compositions with a maximum length of 12 minutes including improvisations suitable for the Nordic Jazz Workshop Orchestra, whose line-up comprises three trumpets, one trombone, one alto-sax, two tenor-saxes, one-baritone-sax, guitar, bass and drums, with clarinet and flute as doubled instruments.

The jury will consist of federation members from all the participating countries, and will select three best entries from those submitted by each of the four countries taking part. The 12 winners will share the prize money of 10,500 Danish kroner.

Inquiries and entries must be mailed before Aug. 31 this year to Suomen Jazzliitto ry., Box 54, 00101 Helsinki 10.

## Finnish Euro Song Scores

HELSINKI—Tom Tom Tom, Finland's entry in this year's Eurovision Song Contest which finished sixth, is receiving very favorable reaction on a worldwide basis. To date it has been sold to publishers in 16 different countries, where domestic versions of the original by Marion on Columbia will be released in coming weeks. The territories include Britain, Holland, Spain, Italy, West Germany and Sweden.

The song, which gained Finland its best Eurovision result yet, is currently climbing toward the No. 1 spot in the Finnish chart. Both the Finnish and the English versions are moving fast, with the first reaching No. 14 within a few days of its release.

## U.K. Country Company Bows Three New Labels

LONDON — Country Records, distributed in the U.K. through Shannon Distribution of 30 Holloway Road, London N7 is introducing three new labels in the U.K. aimed at the increasing country music market.

Country Records has secured exclusive rights to release material from the Nashville-based Chart and Stop labels. The initial release will feature albums by George Morgan, Lloyd Green, Red Sovine and Pete Drake. The

third label called Country will be launched with albums by several U.K. country acts including Tex Withers, Little Ginny and Brian Coll. Country will also release some American material by Tracy Miller.

The company is also releasing three singles on Country, "Rangers Waltz" by the Moms and Dads, "She's the One You Live With" by Ray Lynam and "Philomena Begley and "Goodbye Comes Hard for Me" by Larry Cunningham.

## London Gets \$1/2M New Pressing, Duplication Plant

LONDON—A new independent record pressing and tape duplicating plant, Immediate Sound Services, has been opened in north London by Dick Clarke, former managing director of Orlake, and Ron Holmes who formerly worked for Avenue Recordings prior to which he was technical manager of Precision's duplicating plant at Chadwell Heath, Essex.

According to Holmes, Immediate's technical director, the plant will offer a complete custom manufacturing service to record and tape companies.

Holmes said that the project is being backed to the extent of \$625,000—\$280,000 of this has been invested by the Small Business Capital Fund. Clarke is understood to hold 60 percent of the equity.

The factory occupies an area of around 18,000 square feet. At the moment, it has a capacity of five to six million records a year and between 20,000 and 25,000 tapes a week. Holmes added, however, that as demand grows, additional pressing and duplicating equipment will be installed and that in fact, Immediate is planning

to double its number of presses by the summer.

The duplicating side of the organization was the first to become operational and one fairly large order has already been fulfilled. After test runs during the past few weeks the pressing division is also now operational and the company has a number of orders in hand.

## GRT Canada —Signings

TORONTO — GRT of Canada has signed several new acts. Ian Thomas, former lead singer with Tranquility Base, has begun work at RCA Studios on an album and single for mid-May release. The product is being co-produced by Thomas and John Lombardo.

Chad Allan, formerly with the Guess Who, has also signed with GRT of Canada. Allan has just completed an album titled "Sequel" and a single "Spending My Time" is being rush-released. Allan was also involved in the formation of Brave Belt, recently signed by Mercury in the U.S.

## From The Music Capitals of the World

### TOKYO

Polydor recording artist Udo Juergens sang a medley of his own compositions as featured guest in the "Music of the World" color TV program aired April 8 by the NHK national broadcasting network. . . . In the March 12-31 period, King Record Co., Ltd. reduced its management-labor force to 976 personnel from a total of 1,172, in line with the company's modernization program which calls for 200 less workers. . . . Albums of "gagaku"—the ancient court music of Japan—are being manufactured in the U.S. by the Everest Record Group from Nippon Columbia masters, according to Shigeru Watanabe, general manager-planning, of the Japanese company's record division, for distribution and sale in the U.S.

Kuno von Einem has succeeded Wolfgang M. Arming as director of Polydor K.K. and Japan representative, Polydor International GmbH. Besides the presidents of the record manufacturing companies in Japan, Mrs. George Thomas Folster, head of the Folster copyright agency, Mrs. Brigitta E. M. Peschko, director, Warner-Pioneer Corp., Robert Ascott, resident EMI Group representative in Japan; Reinier R. Garretsen, liaison officer, Phonogram International B.V.; C. Bossers, president, Philips Industrial Development & Consultant Co., Ltd., and scores of other music business executives bade farewell to the outgoing Polydor director and greeted his successor at a reception at the Tokyo Hilton. An unexpected guest at the party was Austrian vocalist Udo Juergens, currently performing in Japan.

Elektra records are being manufactured, distributed and sold throughout Japan by Warner-Pioneer, with the termination of Elektra's record licensing agreement with the Victor Co. of Japan. The WEA Group's Japan affiliate is marking the transfer with a commemorative sale of three album releases at the slightly reduced retail price of 1,900 yen each until Nov. 20, by which time the licensee will have cleared its inventory of Elektra pressings, which include albums at 1,950 yen each. . . . Sammy Davis Jr. is due to arrive here April 18 for his third Japan performance tour, which includes appearances as guest star of the second Tokyo Music Festival, April 27-29, and a dinner show at the Tokyo Prince Hotel's Providence Hall with tickets at 25,000 yen and 30,000 yen a head. He is expected to fly to London April 30. . . . Hibari Misora gave her first performance in 5 months, at Nagoya's 1,819-seat Misono-za. About 2,000 fans jam-packed the theater, where her show is scheduled to run through April 29. Apparently, her brother's arrest March 5 has not affected the popularity of the Nippon Columbia artist.

Victor Musical Industries and its two affiliates, Vic Arts Productions and Victor Music Publishing, reopened for business April 9 at their new offices in the Harajuku Piazza Bldg., southwest of the Victor studios and southwest of the Japan Audio Society's headquarters. . . . Verlye Mills made her Japan debut March 26 at the Palace Hotel in Tokyo's Marunouchi business center. The U.S. harpist is scheduled to perform at the hotel's Crown Restaurant for 3 months. . . . The 1972 Grammy Awards presentation ceremony was featured in an 85-minute color TV program aired on prime time April 1 by the Tokyo Broadcasting System (TBS) with Japanese host Keizo Takahashi who covered the 15th annual ceremony March 3 in Nashville, Tenn. . . . Stanton pickup cartridges are

being imported into Japan for sale from mid-April by Pioneer Enterprises, headed by Junichi Umehara. HIDEO EGUCHI

### HAMBURG

DGG has extended its range of the children's label, Poly. . . . Teldec's Spring program will include the release of 19 locally recorded albums, seven international releases, 16 double albums and 12 albums retailing at 10 marks. . . . Metronome has strengthened its promotion department. Katja Reising has taken over the Munich office and Uwe Gutzfeld heads the Hamburg office. . . . DGG has taken over two new labels here for distribution, Alaska and RSO. . . . Randolph Rose has extended his contract with Hansa of Berlin for a further term. . . . Marianne Rosenberg (Phonogram) will represent Germany at the Tokyo festival.

Jo Geistler has left BASF and has taken over the promotion office of EMI-Electrola in Hamburg. . . . BASF singer Freddy Breck has now sold in excess of 300,000 of his hit 'Bianca'. . . . During a round trip of Europe, Larry Cohn, executive vice president of Playboy Records and lawyer Bruce Grakal visited Teldec to present new releases. Teldec will soon issue two new albums from the American company by Sharon Cash and Brownstone. . . . Metronome has taken over the distribution of the Italian Ricordi label. WOLFGANG SPAHR

### FRANKFURT

Diana Ross will come to Frankfurt for the opening of the film, "Lady Sings the Blues." . . . Glen Campbell and Anne Murray are scheduled for a concert in May at the Jahrhunderthalle. . . . On June 6 the dog cartoon figure Wum will receive the Golden Europa award for the single, "Ich Wuensch Mir 'ne Kleine Mietzekatze" ('I'd Like a Little Pussy Cat) from the Saarland Radio. The trophy will be accepted by designer Vicco Von Buelow. Other prize winners are Helno, Christian Anders and Cindy and Bert. WOLFGANG SPAHR

### BARCELONA

Belter is strongly promoting "Dreams Are Ten A Penny," the new single from Kincaid. . . . New single from Sanyago (Ariola) called "A Pleno Sol" ("Under The Sun") written and composed by Camilo Sesto. . . . Los Mustang (EMI) have recorded the first Spanish version of David Bowie's "Starman" under the title "El Hombre Estrella." . . . La Zarzamora (Belter) have recorded in Spanish, "You-Kou-La-La-Lou-Pi" with lyrics by Pedro Gene. . . . "Be-Bop-A-Lula" and "Zapatos De Gamuza Azul" ("Blue Suede Shoes") the new Spanish single from Bruno Lomas (Discophon). . . . Belter releasing an EP by Manola Escobar featuring four songs from his latest film, "Entre Dos Amores" (Between Two Loves). . . . La Trinca (Edigsa) have made a videotape for a TV program to promote their new LP sunk in Catalonia and titled "Ca Barret." . . . Salome (Belter) has recorded an LP of lyrics set to the music of several classical composers. . . . 5 Chics (Ekipo) have released in Italy "Vamos A La Playa" ("Let's Go To The Beach"). . . . Ariola-Eurodisc has become the first company to start selling singles at 100 pesetas (\$1.60) compared with the normal price of 90 pesetas (\$1.45). . . . EMI has

(Continued on page 42)

## Finnish Co. Launches Own Label and Agency

HELSINKI — JKC Music, the company headed by Finnish pop singer and composer Jukka Kuoppamäki, has officially launched its own record label called Satsanga and a talent agency to be known as Suomen Viihdetaiteilijat ry.

Satsanga will be distributed in Finland by Love Records, and its logo motif is a black hawk in flight. The label was first heralded 18 months ago with the release of a single by Kuoppamäki entitled "Wounded Knee," a ballad about the last major event in the American Indian wars, and later there was an album release featuring Castanja, the first act signed to the label.

The talent agency has been formed by Kuoppamäki in conjunction with his artist friends Tapani Kansa (Decca), Pepe Willberg (CBS, Love) and Petri and

Petterson Brass (Scandia), who have all scored top 10 success in recent months.

The enterprise, headquartered at Arkadiankatu 18 A, 00100 Helsinki 10, has signed two salesmen to handle its clients, who include international acts as well as domestic ones. One of the foreign acts is the Hungarian rock band Locomotive GT, which will be performing as well as recording in Finland.

Managing director Jukka Kuoppamäki told Billboard that his Highway album will be released soon in Japan, West Germany, France and Sweden. Wounded Knee will be released in the States through the New York-based Trilogy label. JKC Music is also publishing sheet music which is available via Musiikki Fazer.

## All Threshold Into 4-Channel

LONDON—Threshold Records, the label owned by the Moody Blues, is moving into the quadraphonic market, according to Gerry Hoff, president of Threshold. Tony Clarke has completed remixing of all the past Moody Blues product into four channel with the exception of "In Search of the Lost Chord."

All six albums, "Days of Future Passed," "On the Threshold of a Dream," "To Our Children's Children's Children," "A Question of Balance," "Every Good Boy Deserves Favor" and "Seventh Sojourn," will be available in quadraphonic form in the U.S. and Japan within a few weeks. A British release will be set as soon as Decca, which distributes Threshold product in the U.K. moves into the four channel market.

All future Threshold releases will be recorded in quadraphonic.

## From The Music Capitals of the World

• Continued from page 41

concluded a deal with Delta Records to distribute in Spain the Ennio Morricone soundtracks.

MARIA DOLORES ARACIL

### MOSCOW

Spanish guitarist Mario Escudero gave solo concerts in Moscow and Leningrad in March. . . . Panton Records (Czechoslovakia) has released an album of Czech Radio's jazz orchestra featuring as guest artists Soviet jazzmen; trumpeter Gherman Lukyanov, saxophonist Alexei Zubov and conductor Vadim Liudvikovski (all three from the now defunct Moscow Radio & Television jazz band). . . . British organist John Dalton made concert appearances in several cities in Russia. . . . Czech label Panton will release a four-song record featuring Pesniary pop group, which is currently enjoying a hit group in Russia. . . . Druzhba vocal ensemble featuring female singer Edita Piekha is back from a tour of Cuba. . . . Czechoslovakia's Pragoconcert booking agency designed several packages of Czech pop acts for extended tours of Russia in 1973. Among the artists already visited this country were singers Hana Zagorova and Michal Prokopa accompanied by Karel Vagner's orchestra and currently top talents Marta and Tena Elefteriadu along with Alesha Sigmond's rock group on their first ever Russian tour. The roster of top Czech talents scheduled to visit Russia this spring and summer also includes singers Karel Gott, Eva Pilarova, Helena Vondrackova and Pavel Liska. . . . Canadian act Claude Leveley and his group made concert appearances in several cities in Russia. . . . U.S. pianist Edward Auer, a Tchaikovsky Competition laureate, made five-town concert tour in March.

Conductors Stig Vesterberg (Sweden), Rodentor Romero from the Philippines, Felice Gherero (Cuba) and Czech Ludovit Raiter conducted Russian symphony and Philharmonic orchestras in several cities here in March. . . . Mziury a vocal-instrumental pop group featuring child-artists will make its first-ever appearance in Moscow and Leningrad. It has been featured in several shows on the national television circuit and is currently a big hit here. . . . Melodiya has released a several-record set presenting dramas of Russian classic dramatist of 19th century Alexander Ostrovskii, whose 150th birthday anniversary is celebrated nationwide in April. The set features live recordings of productions of leading Soviet drama theaters. France's Trois Minstrels pop song group had an extended tour in the South of Russia in March-April. . . . A Jazz festival was run in Dnepropetrovsk, April 14-16. . . . Japanese female singer Kioko Hirata was featured in several opera productions in Russian theaters.

The Sergei Rakhmaninoff Centennial was celebrated in April nationwide. To mark the Centennial, Melodiya released several albums featuring Rakhmaninoff and also other pianists interpreting his works. . . . Bulgarian bass Nikolai Gyaurov is featured in operatic productions at the Bolshoi Opera in April. . . . Austrian pianist Paul Badura-Skoda gave solo concerts in several cities. . . . Moscow Chamber Orchestra under Rudolf Barshai is currently on a tour of Bulgaria. . . . Kirill Kondrashin is scheduled to visit the U.K. to conduct local symphony orchestras. . . . Elena Obraztsova, the Bolshoi opera artist and a contest winner of the 1970 Tchaikovsky Competition is on a concert tour of France and West Germany. . . . Wagner's "Lohengrin" was staged by Hermann Wedekind, director of Stadt-

theater in Saarbrücken, W. Germany, at Paliashvili Opera and Ballet theater in Tbilisi.

VADIM YURCHENKOV

### TORONTO

The new Guess Who single is called "Orly." . . . Motown has decided to release "Shadow" by R. Dean Taylor in the U.S., following Canadian content action. . . . Smile Records distributing a special Alabama poster saying "If you listen to one song this year listen to 'Song of Love'." . . . Smile plans to release an album by Tony Kosinec in the near future.

British publisher, Franklyn Boyd, arrived in Toronto this weekend with his family on a "re-connaissance trip." . . . UA is releasing a new single "I'll Always Love You" by Pinky, now known as the Pinky Davin Group. Pinky was the former lead singer of Lighthouse. . . . Vogue France is to release the Sweet Plum single of "Sixty Minute Man" by Lorri Zimmerman.

Media Man reports that Jason have achieved much success on their tour of U.S. college campuses. . . . Shirley Bassey plays Massey Hall (29) with Al Matthews of UA lining up heavy promotion ties. . . . Musimart has released 8-track tapes of Billie Holiday broadcasts. . . . Genesis fared well in debut at Massey Hall but Lou Reed was disappointing. . . . Mornington Drive at the Generator this week. . . . RCA's Morse Code Transmission on extensive Quebec tour. . . . George Johns of CFTR is leaving to take up a position with Fairbanks Broadcasting. . . . Veronique Sanson on tour of Quebec. . . . "Billion Dollar Babies" current best-seller at WEA.

New issue of Communique, the magazine of the Canadian Conference of the Arts, was published this week. . . . Ampex artists, Young, are to undertake a cross-country tour for Yamaha Canada's songwriting contest, Sound '73. . . . Tirebiter Productions acquired its name from the Firesign Theatre album, "Don't Crush That Dwarf; Hand Me the Pliers." . . . CHOM-FM hosted a Veronique Sanson special this week.

MCA Records hosted a French Canadian Sugar Party at Rigaud with Mike Maitland in attendance. Also appearing at the Party was MCA's new Canadian signing, the Creamcheeze Good-Time Band. . . . Bob Segar's new single "Rosalie" is dedicated to CKLW-AM music director, Rosalie Tremblay, who has been instrumental in breaking several Canadian hits in the U.S. recently.

RadioMutuel Montreal ran a 30-minute special with RCA's Joe Dassin on the strength of his Quebec smash "Le Moustique"—the program featured a phone interview. (Continued on page 46)

## Anny Party —UA Canada

MONTREAL — United Artists Records hosted a party in old Montreal recently to celebrate the first birthday of the opening of the Canadian branch company.

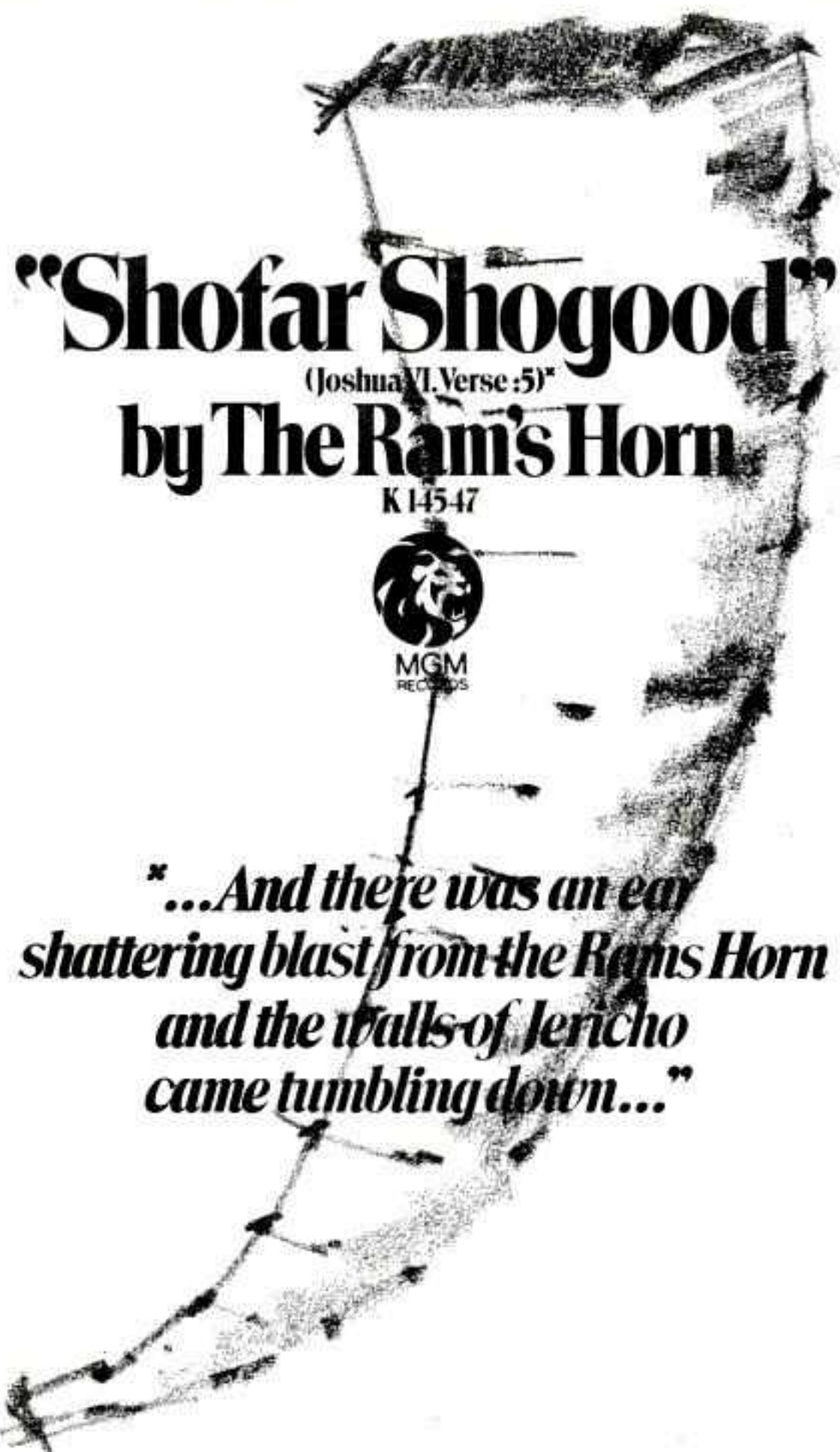
Although the actual anniversary date was Jan. 17, UA delayed the celebration until recently to coincide with a visit from Lee Mendell, vp of UA Records Inc., international division.

The party, which drew more than 400 people, was hosted by Stan Kulin, UA's president, director of national promotion Al Matthews and Keith Patten, Quebec and Maritimes promotion man.

A highlight of the evening was the cutting of a huge birthday cake shaped like an LP record, with a UA logo in the center.

APRIL 28, 1973, BILLBOARD

# DONT PASSOVER EASTER WITHOUT



produced by Jack Holland.

A DANIEL BEN AV PRODUCTION.

## RCA Subsid. Licensees In Rome Meeting

LONDON—What RCA claims to be a major step toward European unification of releases and marketing was taken when representatives from 16 subsidiaries and licensees met in Rome.

The meetings, conducted by Jim Bailey, international marketing head for Europe, reviewed the success in the European charts of such artists as David Bowie, the Sweet, Middle of the Road, Dave Edmunds, Elvis Presley, Jose Feliciano and Nilsson and also witnessed the first showing of the Caruso centenary package developed by Benito Vassura, classical manager of RCA Rome. The 12-record box set includes almost every Caruso recording plus a 40-page book of his life story in words and pictures.

The program included a one-day discussion on tape marketing and a visit to RCA Italy's duplication plant, the largest in Europe.

## Castlebar Fest —\$7,500 Prizes

DUBLIN—The eighth Castlebar International Song Contest, which offers a total prize fund of \$7,500, will be presented at the Royal Ballroom, Castlebar, from Oct. 1-5.

The contest is open to amateur and professional songwriters from all over the world and there will be sections for pop songs, ballads, folk songs, country and classical.

The top prize will be \$2,500 and a trophy will be presented to the writer of the best overall song of the contest, with \$750 and \$500, plus trophies, going to the second and third successful entries.

Substantial cash prizes will also go to the writers of the first three songs in each section and also to the singer of the winning song. Additional awards will be made for the best interpretations of a song and for the best overseas entry.

Return air fares and accommodation expenses will be paid for all singers taking part.

Last year over 1,200 entries from 16 countries were received. Thirty-six songs from eight countries were chosen for the finals. For details of this year's contest, contact Jack MacHale, Director, Castlebar International Song Contest, Castlebar, Ireland. May 7 is the closing date for entries.

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

# An introduction to Tirebiter.



Tirebiter Productions is a Canadian concert promotion company active in the Toronto-Ottawa-Montreal-London area.

Before we came along, concert promotion in this area was about as exciting and imaginative as a Beer Fest in Fargo, North Dakota.

Now that we're here, things are going to change.

And change fast.

## Who are these guys anyway?

Tirebiter is the result of extensive fantasizing between the four men shown eating lunch.

One of them, James McCreath, is rich and financially backs the company.

Another one, David Bluestein, has been promoting concerts in this area for the past three years and worked for both of Tirebiter's major competitors.

Another one, David Sheehy, is an experienced administrator as well as an expert pool hustler.

And the fourth, Richard Smith, is an award-winning advertising copywriter.

Between them, these four men make Tirebiter affluent, experienced, organized and articulate.

Which are nice things to be if you're a person.

But vital if you're a new company that plans on shaking things up.

## And what the hell do they want from us?

The answer to that is simple.

We'd like you to consider Tirebiter for any mutually profitable idea you might have in mind.

That means if you're a booking agent, we'd like to book your acts.

If you're a hall, we'd like to rent you.

If you're another concert promotion company, we'd like to handle your Canadian tours for you.

Naturally Tirebiter won't be able to do everything, with everyone, every time.

But we are open. And very well financed. And as unlimited as only four totally crazy men can be.

Besides concert promotion we have an eye on things like film, record production, sporting events (James McCreath owns the Toronto Nationals Hockey Club), plus the acquisition of our own concert halls and rock bars.

This poster is our way of saying hello to the people we think are important. In a business we think is very important.

Tirebiter is here to stay.

And if you don't believe we're serious, just check your spare for toothmarks tomorrow morning.

Tirebiter Productions Limited,  
145 Yonge Street, Suite 600,  
Toronto, Ontario, Canada.  
Telephone (416) 368-2924.

# Special Albums Aid Maple Junket Deficit

By RITCHIE YORKE

TORONTO—The final cost of the Maple Music Junket organized here last summer amounted to slightly more than \$120,000.

Maple Music Inc., the non-profit corporation set up to produce the Junket, had budgeted for a cost closer to \$90,000. To make up the deficit, Maple Music Inc. entered into an exclusive agreement with the two largest record clubs in Canada (the Columbia Record Club and Longines Symphonette Society) to market two special Maple Music albums containing selections from top Canadian recording artists.

Arnold Gosewich, Maple Music Inc. president, reported this week that results of the deal had been "excellent" with both clubs reporting sales better than expected.

"There were two basic reasons why these albums came about," Gosewich explained. "Firstly, it was an added promotional vehicle to push artists which were part of the English concerts at the Junket. And of course it was a source of

revenue to cover the final expenses of the first Junket."

Gosewich also drew attention to the special arrangements which were formulated to effect release of the albums. The record companies involved were asked to waive their royalty rights. Performers, writers and publishing companies agreed to accept a special royalty rate.

Paul Weldon of Ace Art, which designed the Maple Music logo, was also responsible for the design of both album jackets on a gratuitous basis.

"Both record clubs have done an outstanding job in promoting the Maple Music albums," Gosewich noted.

Combined sales of the two albums is now in excess of 25,000 units it is believed.

Peter Westwood, director of the Columbia Record Club, said "we're doing quite well with the albums." He said that both albums had been used as a straight member offer, marketed at full list.

Maple Music Vol. 1 comprises rock oriented fare including "Where Evil Grows" by Terry Jacks (courtesy of London Records), "One Fine Morning" by Lighthouse (GRT of Canada), "Wild Eyes" by the Stampeders (Music World Creations), "As the Years Go By" by Mashmakhan (Columbia), "Love Me Brother" by Tapestry (Polydor), "Bad Side of the Moon" by April Wine (Aquarius Records), "Good Friends" by Susan Jacks (London), "Two Bourrees (Suite III)" by Moe Koffman (GRT), "Can You Be Easy" by Fludd (Daffodil Records), "The Beaver and the Eagle" by Crowbar (Daffodil Records), "Poor Little Fool" by Frank Mills (Polydor) and "Masquerade" by Edward Bear (Capitol).

Maple Music Vol. 2, an MOR/folk album, comprises "Loosen Up" by Christopher Kearney (Capitol), "High Winds White Sky" by Bruce Cockburn (Columbia) "Hello Mom" by the Mercey Brothers (RCA), "Child Song" by Murray McLauchlan (Columbia), "Keeper of the Key" by the Perth County Conspiracy (Columbia), "Robbie's Song for Jesus" by Anne Murray (Capitol), "Love Is a Railroad" by Pepper Tree (Capitol), "Saunders Ferry Lane" by Gary Buck (RCA), "Here With You" by Fergus (Capitol) and "Butterfly" by Andre Gagnon (Columbia).

The albums are only available through the two record clubs. "We agreed that we wouldn't offer it to retailers," Gosewich said. "There would have been too many difficulties—who would distribute it, the profit margins the returns situation."

Columbia's Peter Westwood said he was preparing a letter to the directors of Maple Music Inc. "I'm going to point out that should they consider another Maple Music Junket, we would be most happy to discuss the release of Maple Music Vol. 3 and 4," he said.

# International Executive Turntable

Alan Boxer, who as a special project manager, was responsible for designing and planning the new EMI Pressing and Distribution Center, London, is moving to Greece to take up the managing directorship of the local company. Boxer, who takes up the post on May 1, succeeds Clive Kelly who is returning to London to take charge of international copyright. Kelly will also be executive assistant to EMI Records, group director records, Len Wood. . . . George Alexander, who has held a number of managing directorship posts at various overseas EMI companies—more recently he was managing director of the Swiss company—is retiring from the company. Alexander, who joined the Gramophone Company in 1929 has been assisting Len Wood for the past few months.

# 'Environment Recording' Is The Future—Canadian Group

TORONTO—"Environment recording" is the future of creative musical production, according to Fludd's personal manager, William "Skinny" Tenn, who has just returned from making an album at the Manor in Oxfordshire, Britain.

"The idea of living and recording in one building is a great concept," Tenn claims. "We lived our new album for two weeks. It was almost like communal living."

Fludd recorded their first album for Warner Bros. in San Francisco. After switching to the independent Daffodil label, the group recorded in Toronto at Manta Sound Studios.

The Manor was chosen as the location of their third album, to be released later this summer.

"The Manor isn't as efficient or as orderly as Manta Sound," Tenn said. "At the Manor, everyone seems to take things a little easier. It's a little funky and messy, but that's the way we like it."

Tenn says the band would now like to record its next album at the Chateau in France.

While at the Manor, Fludd and their English sub-publisher ATV-Kirschner Music organized a small press reception.

A few days after returning to Toronto, Fludd set out on a 5½-week national tour, co-ordinated by the Bruce Allen Agency in Vancouver and Concept 376 in Toronto.

Dates set include Niagara Falls (13), Kirkland Lake (14), Playhouse Theatre, Winnipeg (16), Fernia, B.C. (18), Kimberly (19), Trail (20), Nelson (21), Creston (22), Vancouver Gardens with Lou Reed (23), Revelstoke (24), Salmon Arm (25), Vernon (26), Kelowna (27), Oliver (28), Pt. Roberts, Washington (29), Penticton (May 4), and Alberta (10-13).

While in Winnipeg, Fludd appears with Mashmakhan in a pilot for a TV series organized by the Guess Who's manager, Don Hunter.

A new Fludd single, an edited version of "Come On, Come On" from the "... On!" album is being rush-released by Daffodil. Fludd's new keyboards player, Peter Rochon, is featured on the album cut at the Manor.

# Montreal Rock Concert Series

MONTREAL—Don Tarlton of Donald K. Donald Productions has announced the launching of a rock concert series at the Capitol Theatre here.

The shows will be scheduled at the rate of two a month and will not affect the theatre's regular first run film policy except on the evenings of the concerts.

The deal was set up with United and Famous Players Theatres who have been renting theatres to Tarlton in numerous rural markets across Canada for the past two years.

"Rock concerts at the Capitol Theatre," Tarlton commented, "will allow performers who are not yet significant enough to play the Forum an opportunity to build their reputations in Montreal in the hope of someday returning to play the bigger venue."

First three Capitol concerts are Slade (24), Seals and Croft (May 24) and Dr. Hook's Medicine Show (June 11). Other confirmed Tarlton dates include Kris Kristofferson and Rita Coolidge, Johnny Winter and King Crimson and Jethro Tull at the Montreal Forum.

# Sopot Music Mgr. Named

WARSAW—Jazz vibes player, Jerzy Milian, has been appointed music manager of the International Song Festival in Sopot, Aug. 21-26. Milian is leader of his own ensemble and also operates with the Gunther Gollasch in East Berlin as arranger and musician. Milian has also written a musical and TV scores.



THE THREE members of the British group Back Door—left to right—drummer Tony Hicks, bassist Colin Hodgkinson and saxophonist Ron Asprey—are pictured signing an exclusive worldwide contract with the Warner Bros. label. The signing took place at the Peterborough home of Hodgkinson and also shows, standing left to right, Larry Yaskiel, international director of a&r Warner Bros. Inc.; Philip Roberge, management of Back Door, and WEA attorney Irving David.

# Finnish Rights Society Sets Library Agreement

HELSINKI—TEOSTO, the Finnish mechanical and performing rights society, has reached agreement with the Finnish Society of Libraries after lengthy discussions concerning royalty payments by public libraries in this country which operates music departments.

There are now over 100 music libraries in Finland as a result of a large increase in their number since the mid-sixties, encouraged by the decision of the Finnish government to extend this type of public service as recommended by UNESCO.

But this welcome trend has posed some problems for TEOSTO in the absence of any adequate local legislation equivalent to that in the literary field governing payments to copyright owners of musical works listened to and borrowed from the libraries. The state is subsidizing the literary sector to the value of \$180,000 this year with regard to the works of Finnish authors and translators available in public libraries.

TEOSTO emphasized the need for a similar agreement in respect of the music libraries to guarantee the continuity and development of their operations. Another factor making an agreement necessary was that Finland is a signatory of international copyright regulations, including one with SECAM which entails conditions concerning public libraries.

Most of the 79 municipalities approached on this question by TEOSTO have now signed a compact agreement giving them considerable latitude. Under its terms they will be paying a token sum each year ranging from \$15 to \$75 per library, according to the size of the locality and other factors. These payments will cover library concerts, locally made tapes of protected music and their borrowing and other usage governed by the copyright laws. They do not include the actual borrowing process which, according to a section of the copyright laws, must be free with the exception of sheet music.

Overall the agreement formulated by TEOSTO follows the same lines as those in use all over Scandinavia. It has encountered some opposition here, particularly from the Union of Cities whose legal representatives have condemned it—"without better knowledge," as TEOSTO managing director Pekka Kallio, commented to Billboard.

TEOSTO's other recent achievements include a performing right agreement with Finnish ship-owners operating passenger vessel and ferry traffic, following negotiations over several years. TEOSTO's balance sheet for 1972 with an income of \$1.8 million is 38 percent up on the results for the previous year.

# Finnlevy Opens Cassette Plant In Expansion

HELSINKI—Finnlevy, a leading Finnish record company, will open its own cassette plant this August. This is a consequence of the company's recently inaugurated policy of expansion, including the acquisition of the highly profitable Scandia recording studio through the purchase of the majority stock in Scandia Musiikki and the opening of a separate mixing and dubbing studio.

Finnlevy's cassette duplication operation will be equipped with Elektro-Sound, Otari and Dolby-B facilities. The daily capacity will be about 2,000 cassettes per shift, using three slaves and high-speed production of 240 inches per second. Special attention will be given to the quality of tape used. According to studio chief Ronnie Kranck, there were several reasons favoring construction of the company's own cassette duplication plant.

"We can now master our own sound, and save in costs and delivery times," he commented. "Until now most of our domestic product has been duplicated abroad, mainly in Sweden on very advantageous terms. It also looks as though we will start home duplication of international best sellers if the rapid growth of the tape market continues."

Finnlevy is the fifth cassette duplicator to have entered the field in the last three years. Nainos-TV-Reklan announced a similar project just over a month ago (Billboard, March 10) involving construction of premises to house six studios for sound and two for video operations. MTV is also beginning production cooperation with Finnvisuals Ltd., the video company established in 1971 by leading publishing houses.

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international coin machine exhibition  
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# Billboard Top 40 Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	5	6	<b>YOU ARE SUNSHINE OF MY LIFE</b> Stevie Wonder, Tamla 54232 (Motown) (Stein & Van Stock/Black Bull, BMI)
2	1	11	<b>TIE A YELLOW RIBBON ROUND THE OLD OAK TREE</b> Dawn, Bell 45318 (Five Arts, BMI)
3	2	11	<b>PEACEFUL</b> Helen Reddy, Capitol 3527 (Four Score, BMI)
4	4	8	<b>OUT OF THE QUESTION</b> Gilbert O'Sullivan, MAM 3628 (London) (MAM, ASCAP)
5	3	10	<b>SING</b> Carpenters, A&M 1413 (Janico, ASCAP)
6	8	5	<b>THE RIGHT THING TO DO</b> Carly Simon, Elektra 45843 (Quackenbush, ASCAP)
7	6	11	<b>STIR IT UP</b> Johnny Nash, Epic 5-10949 (Columbia) (Cayman, ASCAP)
8	9	7	<b>THE TWELFTH OF NEVER</b> Donny Osmond, MGM 14503 (Empress, ASCAP)
9	12	6	<b>AND I LOVE YOU SO</b> Perry Como, RCA 74-0906 (Yahweh, BMI)
10	11	6	<b>WILDFLOWER</b> Skylark, Capitol 3511 (Edsel, BMI)
11	24	3	<b>DANIEL</b> Elton John, MCA 40046 (James, BMI)
12	14	5	<b>IF WE TRY</b> Don McLean, United Artists 206 (Yahweh, BMI)
13	13	5	<b>WHO WAS IT?</b> Hurricane Smith, Capitol 3548 (MAM, ASCAP)
14	7	17	<b>DAISY A DAY</b> Jud Strunk, MGM 14463 (Seven High, ASCAP)
15	18	7	<b>DRIFT AWAY</b> Dobie Gray, Decca 33057 (MCA) (Almo, ASCAP)
16	22	3	<b>IT SURE TOOK A LONG, LONG TIME</b> Lobo, Big Tree 16.001 (Bell) (Famous, ASCAP)
17	10	9	<b>THE NIGHT THE LIGHTS WENT OUT IN GEORGIA</b> Vicki Lawrence, Bell 45-303 (Russ, ASCAP)
18	19	5	<b>THINKING OF YOU</b> Loggins & Messina, Columbia 4-45815 (Jasperilla, ASCAP)
19	16	7	<b>ONE MAN BAND (Plays All Alone)</b> Ronnie Dyson, Columbia 4-45776 (Blackwood, BMI)
20	23	5	<b>CHERRY CHERRY (From "Hot August Night")</b> Neil Diamond, MCA 40017 (Tallyrand, BMI)
21	20	7	<b>PLAYGROUND IN MY MIND</b> Clint Holmes, Epic 5-10891 (Columbia) (Vanlee/Emily, ASCAP)
22	31	3	<b>I'M DOING FINE NOW</b> New York City, Chelsea 78-0113 (RCA) (Mighty Three, BMI)
23	32	1	<b>STUCK IN THE MIDDLE WITH YOU</b> Stealers Wheel, A&M 1416 (Hudson Bay, BMI)
24	27	4	<b>EVERYTHING'S BEEN CHANGED</b> Fifth Dimension, Bell 45.338 (Spanka, BMI)
25	25	5	<b>LOVE MUSIC</b> Sergio Mendes & Brasil '77, Bell 45.335 (Trousdale/Soldier, BMI)
26	28	6	<b>I KNEW JESUS (Before He Was a Star)</b> Glen Campbell, Capitol 3548 (Encino, ASCAP)
27	29	5	<b>THE INDIANA GIRL</b> Marty Cooper, Barnaby 5013 (MGM) (Wilbur/Martin Cooper, ASCAP)
28	36	1	<b>TEDDY BEAR SONG</b> Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)
29	33	4	<b>PERCOLATOR</b> Hot Butter, Musicor 1473 (Meadowlark, ASCAP)
31	37	1	<b>COSMIC SEA</b> Mystic Moods, Warner Brothers 7686 (Avenue, ASCAP)
32	34	4	<b>FRIEND</b> Steven Ambrose, Barnaby 5014 (MGM) (Willber, ASCAP)
34	35	4	<b>PINBALL WIZARD/SEE ME, FEEL ME</b> New Seekers, MGM 10709 (Track, BMI)
36	39	1	<b>BAD, BAD LEROY BROWN</b> Jim Croce, ABC 11359 (Wingate/Blendingwell, ASCAP)
38	38	3	<b>(I'd Be) A LEGEND IN MY TIME</b> Sammy Davis, Jr., MGM 14513 (Acuff-Rose, BMI)
40	40	1	<b>WASN'T IT NICE IN NEW YORK CITY</b> Tommy Leonetti, Columbia 4-45807 (Colgems, ASCAP)

## Letters To The Editor

### Concert

Dear Sir:  
While reading the March 31, 1973 issue of Billboard, I noticed under the Music Capitals of the World, Toronto, an error in statement. The Loggin's and Messina's March 18, 1973 concert was cancelled due to the fact their equipment was held up in Cleveland and they were held up in Detroit. This concert was put on by Cimba Prod. and not S.R.O.

Respectfully yours  
Wm. K. Townsend  
Castle Management  
Toronto, Ont., Canada

### Graham Denial

Dear Sir:  
In Your March 10, 1973 edition of Billboard, under the "Nashville Scene" you carried the following, Cal Smith, fighting the flu, discloses that the Rev. Billy Graham is going to build a sermon around his hit song, "The Lord Knows I'm Drinking."

I wanted you to know that Dr. Graham has never heard of the song and certainly has no intention of preaching a sermon about it. Thank you very much.

Sincerely,  
T. W. Wilson  
Associate to Billy Graham  
Montreat, N.C.

### Kitano Complaint

Dear Sir:  
Recently I had an opportunity of being interviewed by you at Hotel Century Plaza in Los Angeles on Feb. 26, 1973, but I regret to find that the article handling this interview in Billboard of Mar. 10, with the front page headline "JVC's Kitano Sees 'Q' Modes in Coexistence" is quite insufficient and misleading.

Firstly, I clearly stated my belief that our CD-4 discrete system is the best of all the principal quadrasonic systems, because only this system can preserve the integrity of the artists' original musical and artistic concept without any compromise, and also at the same time I expressed my strong desire for an early standardization of the quadrasonic disk system into our CD-4 system for the benefit of music lovers of the world. I admitted, however, that matrix systems will remain for the time being in certain categories of record music.

Secondly, regarding the hardware situations in Japanese markets, the article reads "JVC is now experimenting in Japan with installing a discrete demodulator within its units." However, the experimental stage has been over a long time ago, and we JVC are enjoying in Japanese market a booming sales of stereo sets with demodulator built-in since last September, and from the beginning of this year, many prominent Japanese manufacturers are on the market with their sets with built-in CD-4 demodulator.

Lastly, you wrote a sentence "JVC would also like to invade the U.S. market with records." But you did not use the word "invade" and the question was whether JVC wanted to export Japanese records to the U.S. or not. It was rather an embarrassing question to me, because I don't know if Japanese music would be acceptable or not among American public, and my earnest desire is to continue our long-cherished and friendly relations with American record companies. I have no intention of introducing our label in the U.S. market at present.

This has been a matter of great annoyance to me, and therefore I hope you take some proper means to correct the above mentioned article at the earliest possible opportunity.

Yoshiro Kitano  
President  
Victor Company of Japan, Ltd.  
Tokyo, Japan

## General News

### ASCAP Gives \$4,500 to Seven Burkan Winners

NEW YORK—ASCAP National Awards, worth \$4,500, have been presented to seven law students in the 1972 Nathan Burkan Memorial Competition for papers on copyright law, said ASCAP president Stanley Adams. The National award-winning papers were chosen by two authorities in the field of copyright law, Prof. Walter J. Derenberg and Edward A. Sargoy. The national first prize of \$1,500

was awarded to Michael S. Oberman (New York) for "Copyright Protection for Computer Produced Directories." Second prize (\$1,000) was won by Alan G. Kirtos, Lynn, Mass., for "Territoriality and International Copyright Infringement Actions."

The third prize (\$750) was awarded to Jeffrey G. Sherman (Roseville, Minn.) for "Musical Copyright Infringement: The Requirement of Substantial Similarity." Fourth prize (\$500) went to Jerry E. Smith (Lubbock, Tex.) for "Government Documents: Their Copyright and Ownership."

Fifth prize was shared by three students who tied for fifth place, each receiving \$250: Teri Noel Towe (Greenwich, Conn.) for "Record Piracy"; Marvin C. Jones (Columbia, S.C.) for "The Sears-Compo Doctrine: Conception, Birth and Early Years"; and Vincent Louis Perrone (New York) for "Small and Grand Performing Rights? Who Cared Before Jesus Christ Superstar."

The Nathan Burkan Memorial Competition is named in honor of the first General Counsel of ASCAP. In addition to stimulating interest in the field of copyright law, the competition has been the basis for scholarly writing in this area of the law.

### ASCAP-Herbert Awards Set Up

NEW YORK—The ASCAP-Victor Herbert Awards have been established as a scholarship fund for young student composers, according to ASCAP president Stanley Adams. The awards honoring Victor Herbert, one of the principal founders of the Society in 1914, will consist of three annual scholarships for young composers in amounts of \$1,000, \$500 and \$250.

### 15 Nominated For Songwriter Hall of Fame

LOS ANGELES—Fifteen nominees from among whom members of the Songwriters' all of Fame will select five for that honor have been named.

Writers chosen include: Lou Alter, Leonard Bernstein, Sam Coslow, Mack David, Edward Eliscu, Cliff Fried, Bud Green, Johnny Green, Herbert Magidson, Edward Heyman, Jay Livingston and Ray Evans (as a team), Harry Ruby, Al Stillman and Allie Wrubel.

The five selections will be announced at the third annual Hall of Fame dinner at the Beverly Hilton here May 26. Nominees were selected by the organization's board of directors.

### Dudley Doings

CHICAGO — Print advertising tie-ins covering chain stores and a radio campaign on 10 country stations (each 50,000 watts) that blanket the continental U.S. will be key parts of Phonogram's Dave Dudley month during April.

"Keep on Truckin'," Dudley's new album and available on 8-track and cassette, and two catalog LP's are included in the push.



AT RECEPTION honoring UK Records' newly-opened New York offices are (from left) Jonathan King, UK Records president; Sir Edward Lewis, chairman, British Decca/London Records; Don Wardell, general manager, UK Records; and D. H. Toller-Bond, president of London Records, distributor for UK product in the U. S. and Canada.

### Wis. Bandleader Litigates

• Continued from page 3

L. Godon has the case under consideration.

The complaint alleges that Richard J. Kosmatka, owner of the Melody Bar here was subjected to a "campaign of threats and harassments," as a result of booking the Rodgers band into his place. That Kosmatka, himself a Local 8 member and bandleader, stopped hiring Rodgers when threatened by Local 8 with fines, suspension or expulsion. The Melody Bar was also threatened with blacklisting as long as either owner Kosmatka or Rodgers performed there.

Attorneys for the musicians unions (Van Arkel and Kaiser, Washington, D.C., and local firm, Goldberg, Previant and Uelman) claim that this court lacks jurisdiction over matters involving the

American Federation of Musicians under rulings of the Labor Management Relations Act. The labor lawyers also denied existence of a secondary boycott allegedly aimed at restricting bandleaders Rodgers' employment opportunities.

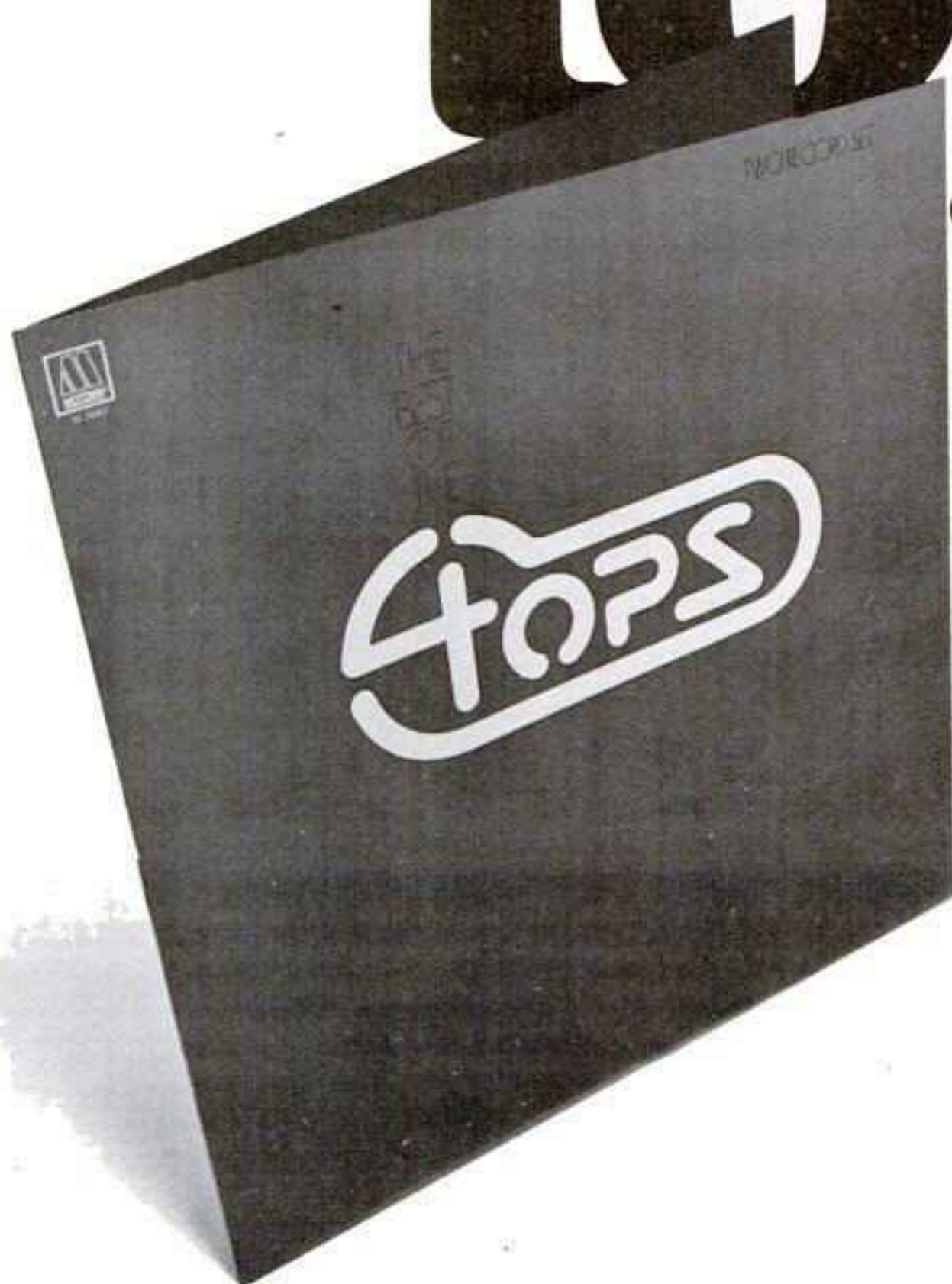
### 'Sound of Music' Singles Issued

NEW YORK — RCA Records has re-packaged the soundtrack album of "The Sound of Music" and is releasing two singles to coincide with the nationwide reissue of the film during Easter time.

The singles product includes the tunes "My Favorite Things" and "Do-Re-Mi" and "The Sound of Music" and "Climb Every Mountain."



# The Tops', tops.



It's pretty hard to top the Four Tops. But we've found one way. With a smashing two record set called, appropriately enough, "The Best of The Four Tops." Name your Four Tops hit, and you've got it. "Baby, I Need Your Loving," "I Can't Help Myself," "It's The Same Old Song," "Reach Out . . . I'll Be There," "Bernadette," "Walk Away Renee," "If I Were A Carpenter," and more.

"The Best of The Four Tops." You asked for it. You got it. It's tops. Motown album # M764D.

Listen to what's happening at Motown. You'll hear the times change.



©1973 Motown Record Corporation

## Pop Picks

**MICHAEL JACKSON—Music & Me**, Motown M767L. This is an eminently satisfying album from Michael. His voice possesses a magical quality and feeling for a song that somehow makes a classic like "Too Young" his very own. The arrangements are perfectly integrated into the whole sound.

Best cuts: the title cut, "Up Again," "With a Child's Heart" and "Johnny Raven."

Dealers: Michael means money. Showcase this LP.

**WILLIE HUTCH—The Mack Soundtrack**, Motown M7660. Willie Hutch's debut as a film scorer comes off effectively, for this is music which illustrates the story on screen about a pimp, and also stands out as valid musical experiences not just cues. Shades of "Superfly!" A rounded, expressive orchestral score augments Hutch's vocals with some nifty assistance from three female voices. Naturally the music sounds down right funky and true to its root origins.

Best cuts: "Mack Man (Got to Get Over)," "Brother's Gonna Work it Out."

Dealers: film has opened to superb reviews in Los Angeles and promises to be another strong black story saga about ghetto life.

**THE SPINNERS—The Best of the Spinners**, Motown M-769L. There's a nice polish to this music—music which the act recorded while under the aegis of Motown, and now that the act is on Atlantic, we have this collection of smoothly stimulating tunes.

The lyrics are simply put; the voices blend with a gentle firmness into the pastiche of the orchestral sound.

Best cuts: "We'll Have it Made," "Truly Yours."

Dealers: this is an act which has finally broken big and this LP should draw attention from its fans.

**THE GRASS ROOTS—Alotta' Mileage**, Dunhill DSX-50137 (ABC). Another fine set from the group that consistently scores with highly commercial but excellently done material. As in past sets, the bands shows their ability to reach several types of audiences, through material of different types done in their recognizable style. A number of possible singles on the LP.

Best cuts: "Ballad of Billie Joe," "Claudia," "Ain't No Way to Go Home."

Dealers: Band are proven winners. Display heavily.

**EAGLES—Desperado**, Asylum SD 5068 (Atlantic). This Los Angeles quartet went to London to record this LP of stories. The graphics depict a Western cowboy motif, but the tunes are about basic concerns of men—love, existence, loneliness. The emphasis is on their soft, velvet textured harmonic vocal blend, but there are moments of extreme rock intensities.

Best cuts: "Tequila Sunrise," "Saturday Night," "Bitter Creek."

Dealers: this is solid rock music; display it among the contemporary groups. Group's past single success will draw attention.

**THE BLUE RIDGE RANGERS—Fantasy 9415**. This is really a straight country set put together by former Creedence leader John Fogerty, but will hit the pop market just as the two singles pulled from the LP have. Fogerty is a fine interpreter of country material, able to adapt it to his own style while remaining true to the song. Songs come from top country composers such as Jimmie Rodgers, Mel Tillis, Webb Pierce, Merle Haggard and Hank Williams, and Fogerty is certain to introduce many pop fans to country through this fine collection.

Best cuts: "You're the Reason," "Jambalaya," "Please Help Me I Fallin'"; "Hearts of Stone."

Dealers: Fogerty is former lead singer of Creedence Clearwater Revival and has already had two major hits from this LP. Display with group, under his name and in country.

**NICKY HOPKINS—The Tin Man was a Drummer**, Columbia KC32074. Long awaited solo set from one of the top session musicians of our time, featuring his vocals as well as his virtuoso keyboard playing. Aided by an all-star cast including Mick Taylor, Laus Voorman and a mysterious George O'Hara. Though Hopkins does not have the world's greatest voice it is sufficient, particularly on the rock material. The best cuts are his instrumentals, which are truly exceptional. All in all, the LP is far above most initial solo efforts.

Best cuts: "Speed On," "Edward," "Pig's Boogie," "Lawyer's Lament."

Dealers: Hopkins has toured with the Stones and Jefferson Airplane and has done session work with Stone, Beatles, Airplane, Who, Jeff Beck and countless others. The young buyer knows him well.

**THE NEW CACTUS BAND—Son of Cactus**, Atco SD 7017. Fine, metallic, raunch rock without pretensions from this reformed group, which often seems better than the original. Sound is better organized, more tuneful and easier to listen to. Best cuts are the solid rockers but band also does a creditable job on ballad material.

With four competent lead singers and several excellent writers, this group should go much further than the original.

Best cuts: "Hook Line and Sinker," "Ragtime Suzy," "Lady (Spend My Life with You)."

Dealers: Band has a name so display prominently.

**DAVID BLUE—Nice Baby and the Angel**, Asylum SD 5066 (Atlantic). Possibly the best thing this veteran singer-songwriter has come up with yet, offering a combination of his folk vocals with electric, country and folk instrumentals. Blue is aided by friends such as Dave Mason, Chris Ethridge and Graham Nash, who also produced the set. Blue seems more controlled than on previous efforts and while he has not sacrificed quality, this is certainly his most commercial album.

Best cuts: "Outlaw Man," "Nice Baby and the Lady," "Dancing Girl."

Dealers: Blue has been on the scene for a bit and is a known name. Silver cover makes LP stand out for display.

**HEADS HANDS & FEET—Old Soldiers Never Die**, Atco SD 7025. A truly exceptional album from a group that has been big in Britain for several years but never quite hit in the U.S. On this set they show themselves to be a highly disciplined rock band with four fine vocalists in Tony Colton, Ray Smith, Albert Lee and Chas Hodges who can sing in harmony or solo. The instrumentals, highlighted by Albert Lee's lead guitar and keyboards are a delight. Group also combines traditional rock with brass and strings in an extremely tasteful way.

Best cuts: "Meal Ticket," "One Woman," "Just Another Ambush," "Stripes."

Dealers: First LP for the group on Atco and they will probably get a big push. Band toured for two months last year so they are known and Lee has reputation for being one of top guitarists around.

**FAITH—Brown Bag**, BB-LA085-F (UA). Terry Knight's new "mystery" group, reportedly staffed by moonlighting sidemen from some of America's premier heavy-raunch rock groups, could well rack up heavy sales among the buyers that gobble up Led Zeppelin and Grand Funk product. Not bad at all.

Best cuts: "Sometimes, Sometimes," "Freedom."

Dealers: Avoid stocking in gospel bins. Stock numbers difficult to find.

**BROADWAY ORIGINAL CAST—A Little Night Music**, Columbia KS 32265. Winner of six Tony awards this year, the musical based on Ingmar Bergman's film "Smiles of a Summer Night," with score by Stephen Sondheim, was described by Time as "a jeweled music box of a show." Unusually elegant adult entertainment.

Best cut: "Send in the Clowns."

Dealers: Glynis Johns and Hermione Gingold are the star names on package.

## also recommended

**ELAINE BROWN**, Black Forum BF 458L (Motown). These are powerful words from a Black Panther official who sings well and writes meaningful messages to the outside world. Best cuts: "No Time," "Jonathan," "Until We're Free."

**XIT—Silent Warrior**, Rare Earth R 545L (Motown). Topical neo-protest album centering on the Red Man's plight, much validity and quality to be found. Best cuts: "We Live," "Young Warrior."

**PUZZLE—Motown M768L**. Big band sound a la Chicago and B, S & T done to perfection. Best cuts: "Lady," "Suite Delirium."

14 GOLDEN RECORDINGS FROM THE HISTORICAL VAULTS OF VEE JAY RECORDS,

**ABC ABCX-785**. ABC continues its fine release of vintage material with this excellent collection. Best cuts: Dee Clark's "Raindrops," Gladys Knight's "Letter Full of Tears."

**RANDY BURN AND THE SKYDOG BAND—Still on Our Feet**, Polydor PD 5049. Smooth set which could go country, pop, or both. Best cuts: "Waverly Road," "Darcy Farrow."

**LEE HAZELWOOD—Poet, Fool or Bum**, Capitol ST-11171. Deep voiced readings of stories about humanity with nice orchestral colors. Best cuts: "Feathers," "Nancy & Me."

**BRUCE EPSTEIN, JACK FISCHER—Two Faced**, Greene Bottle GBS 1006 (Famous). In

an unusual packaging concept, two new English writer-singers share their debut LP with a side apiece. Best cuts: "Colorado Lady," "Sweet Loving Woman."

**MARK JAMES**, Bell 1117. Clever lyrics and super sidemen assist. Best cut: "Whatever Mood You're In."

**MIKE DEASY—Letters to My Hand**, Capitol ST11170. Good commercial rock from veteran musician. Best cuts: "Stagger Lee," "Letters to My Head."

**CHRISTOPHER KEARNEY—Pemmican Stash**, Capitol ST-11167. Easy going rock set. Best cuts: "Shot Down," "One Helluva Rock 'N' Roll Band."

**MICHAEL KAMEN—New York Rock**, Atco SD 7020. Good country rock from singer-songwriter. Best cuts: "Hot as the Sun," "1984."

## Country Picks

**CHARLES MCCOY—Good Time Charlie**, Monument KZ32215. First of all, would you believe 60 musicians on these sessions? And they are 60 of the top ones, complimenting this Grammy winning harmonica player, in a varied collection of great songs. It's a super album.

Best cuts: "Something," "John Henry," "Shenandoah."

**TAMMY WYNETTE—Kids Say the Darndest Things**, Epic 31937. Get out the cry-

ing towels. If this doesn't bring tears, you're beyond repair. Anyone can identify with this album of songs about families and children, and there's plenty of message. Again, Billy Sherrill brings it all out.

Best cuts: "My Daddy Doll," "Buy Me a Daddy," "Don't Make Me Go to School."

**HANK SNOW—Grand Old Opry Favorites**, RCA APL 1-0162. Hank Snow sings a lot of "moving" songs, and he has some great ones here. It features his latest

single, "North to Chicago," and it's his best work in many years.

Best cuts: "The Texas Silver Zephyr," "Everytime I Love Her."

**PAT BOONE—I Love You More and More Every Day**, MGM 4899. Pat has been making the transition to country, and here he is very close to the mark. He comes up with a mixture of traditional and modern, and this might do it from the man who got his start in Nashville.

Best cuts: "You Lay So Easy On My Mind," "She Fights That Lovin' Feeling."

## Jazz Picks

**HERBIE HANCOCK SEXTANT**, Columbia KC 32212. Hancock brings his airy, avant-garde concept for ensemble music to Columbia, after outings on Warner Bros. and Blue Note. The atmosphere is conducive for this kind of free form blowing, although this is not jazz for all jazz buffs. It is a highly specialized form of improvisation, but there are people out there who dig the somewhat rebellious feeling en-

demic to the free form players. Lots of electronic sounds from the leader on piano and Melotron, plus synthesizer.

Best cuts: "Rain Dance."

Dealers: Superb cover painting is eye arresting.

**BUDDY RICH—The Monster**, Verve 2-V65-8824 (MGM). The titanic drummer man is having a successful love affair with jazz buffs these days via his RCA albums.

For those people who appreciate Buddy's artistry—he is unquestionably the top drummer in big band or small combo category—this repackaging of tracks from five previous Verve LP's offers some solid vintage performances with such notables as Harry (Sweets) Edison and Flip Philips. The liner notes offer no information on who Buddy is playing with—a bad decision on someone's part. Rate the music A plus nonetheless.

Best cuts: "Willow Weep For Me," "The Monster."

Dealers: Rick's name will draw patrons.

## also recommended

**ALICE COCRANE—Reflection on Creation and Space**, Impulse AS-9232-2 (ABC). Lovely and involving material from the leader on piano, organ and harp, with assistance from lush strings and hardcore jazz associates. Material is repackaged, revitalized with editing, along with some newly recorded works.

**DUKE ELLINGTON/JOHNNY HODGES—Blues Summit**, Verve 2-V6S-8822 (MGM). Superb, soft, soothing jazz from these two titans using small group settings. This repackage was formerly two Verve LP's. All tunes are meaningful stylistically and conceptually.

**VARIOUS ARTISTS—Jazz Philharmonic Europe**, Verve 2V6S-8823 (MGM). Outstanding example of the jam session formula which captivated listeners during the 50's. Package includes top instrumentalists.

**MILT JACKSON QUINTET FEATURING RAY BROWN—Just The Way it Had to Be**, Impulse AS-9230 (ABC). These are excerpts from a previous release featuring a put together band for the date at Shelly's Manne Hole. Best cuts: "Listen Hear," "Bags Groove."

**VARIOUS ARTISTS—Ann Arbor Blues & Jazz Festival 1972**, Atlantic SD 2-502. Solid

gutsy blues in their various forms by top names like Bobby Blue Bland, Dr. John Junior Walker, Muddy Waters, Freddie King, Otis Rush, Sun Ra. Best cuts: "Roadrunner," "Honey Bee."

**RAY CHARLES—Live**, Atlantic SD 2-503. Exciting performances from the Newport Jazz Festival of 1958 and an Atlanta Festival in 1959. This is another repackage on Charles who is among the most repackaged performers in recent weeks. Best cuts: "The Right Time," "I Got a Woman," "A Fool for You."

(Continued on page 52)

# The American Dream Gives Birth To A Monster

Everyone's American Dream has its nightmare side. Ecology. Pollution. Social and economic strife. Now the Bar-Kays put it to music in an album that captures all their talents and energies, "Do You See What I See". It's strong words. Strong music. Music that has knocked out club and concert audiences from Trenton to Tokyo. From Washington, D.C. to Wattstax, L.A.

"Do You See What I See" is a contemporary album that can not be categorized, but that will be heard. Call it R&B. Call it Top 40. Call it a monster. Right out of the American nightmare.



Includes their new single "You're Still My Brother" - VOA-4092.  
The Bar-Kays. "Do You See What I See". VCS-8001. Volt Records, a division of  
The Stax Organization, 98 N. Avalon, Memphis, U.S.A. Distributed through  
Columbia Records. Distributed in Canada through Polydor, Ltd.

# Billboard Radio Action & Pick LP's

• Continued from page 50

## Soul also recommended

**VARIOUS ARTISTS—Stars of the Apollo Theatre**, Columbia KG 30788. Interesting sampling of really vintage material from the likes of Bessie Smith, Claude Hopkins, Big Maybelle, Cab Calloway, Sarah Vaughan. Best cuts: "Fifteen Minute Intermission," "Rhythm Rhapsody," "All My Life."

**JIMMY REED—The Ultimate Jimmy Reed**, Bluesway BLS-6067 (ABC). Basic, honest blues from this well-known figure. Best cuts: "Good Lovin'," "Shame, Shame, Shame."

**BOBBY BLAND—Call on Me**, Bluesway BLS-6065 (ABC). Early material from one of the top blues singers of our times. Best cuts: "Call on Me," "Bobby's Blues."

**VARIOUS ARTISTS—14 Golden Recordings from the Historic Vaults of Duke/Pea-**

**cock Records**, ABC ABCX-784. Fine sampler from the recently acquired catalog. Best cuts: "Pledging My Love" from Johnny Ace, "Hound Dog" from Willie Mae Thornton.

**BOHANNON—Stop & Go**, Dakar DK 76903 (Brunswick). Artist display fine percussive technique and an uncanny knack for writing rhythmically compelling songs on what is in all ways a very "together" debut LP. Best cuts: "The Stop & Go" & "Save Their Souls."

## Latin Picks

**PAQUITO GUZMAN**, Inca SLP 1027. LP has the soulful and highly emotional voice of Guzman and the artistic production work of Ray Barretto. Best cuts: "Te Necesito," "Un Perdido," "Ahorra se lo Ques Es Querer."

## also recommended

**LEYO PENA—Que Traigan El Son Cubano**, Inca SLP 1030. Highly exciting album with excellent vocal work by Terry Rivera and Tonito Alvarez. Produced by Ricardo Ray and Bobby Cruz. Best cuts: "Rompe Saragüey," and exciting bongo work on "Como Candela."

## Religious also recommended

**STAPLE SINGERS—Good News**, Creed 304 (Nashboro). Reissue of excellent gospel material by this family who are now one of the top acts in the soul and pop field. Best cuts: "Don't Knock," "Sit Down Servant" and "Pray On."

**THE CARAVANS—Walk Around Heaven**, Creed 3041 (Nashboro). A collection of strong gospel material. Best cuts: "Right Now God," "What Will Tomorrow Bring."

## Classical Picks

**BIZET: CARMEN**—Marilyn Horne, James McCracken. Metropolitan Opera Orchestra (Bernstein) DG 270904. This may not be the Carmen for all time, but its value wedded to DG's outsize promotion, are strong enough to lift it quickly to hit status. Prize performance assets are those contributed by Bernstein, whose overall concept and choice of what invariably seems the right tempo maintains the drama at high intensity throughout. Miss Horne's characterization, flawed only by some discomfort with French in the spoken portions, is also vital, and the remainder of

the cast is never less than competent. Recording keeps soloists in realistic theater perspective and is convincing in its use of off-stage effects. Elaborate booklet, with full-color illustrations, is a strong asset.

Dealers: A prize income producer. Lost of ads, publicity and radio play due to help spread the word.

**LEONTYNE PRICE: Puccini Heroines—New Philharmonia Orch. (Downes)** RCA LSC 3337. Eleven arias, ranging from extremely familiar Puccini (Boheme, Tosca, Manon Lescent, Butterfly) to a few less often encountered (Edgar, Le Villi), but all sung with that gorgeous, luminous quality that has won Price so many dedicated fans. Recordings are few, with excellent sound and balance.

Dealers: Don't delay on this one. Price is one of less than a handful of singers whose new product is gobbled up quickly.

**MARIA CALLAS: Arias I Love**—Angel S36929. Here's one for the collectors. For many, Callas brought the most exciting dramatic urgency to her best roles, and this well-planned program displays this attribute in bonus measure. Arias are taken from Medea, La Vestale, Masked Ball, Rigoletto and La Sonnambula. A strong re-packaging concept.

Dealers: Outstanding cover photo. A Callas discography is enclosed to help move other products by the artist.

Pop album picks—titles deemed headed for a post among the first 100 places on the Top LP chart. Pop also recommended LP's are titles thought to wind up among the lower half posi-

tions. Other category LP's are deemed to break in the top and lower half of the their respective charts in a similar fashion. Review editor—Eliot Tiegel.

## Bubbling Under The Top LP's

201—**BO HANSSON**, Lord of the Rings, Charisma CAS 1059 (Buddah)  
202—**SEATRAN**, Watch, Warner Brothers BS 2692  
203—**BRIGHTER SIDE OF DARKNESS**, Love Jones, 20th Century T-405

204—**JOHN STEWART**, Cannons in the Rain, RCA LSP 4827  
205—**MYSTIC MOODS ORCHESTRA**, Awakening, Warner Brothers BS 2690  
206—**INDEPENDENTS**, First Time We Met, Wand WD 694 (Scepter)  
207—**NANCY WILSON**, I Know I Love Him, Capitol ST 11131  
208—**BANJO BARONS**, Dueling Banjos, Harmony 32214 (Columbia)  
209—**BILL QUATEMAN**, Columbia KC 31761

210—**TRACY NELSON & MOTHER EARTH**, Poor Man's Paradise, Columbia KC 31759  
211—**BRENDA LEE**, Brenda, MCA 305  
212—**ANDY PRATT**, Columbia KC 31722  
213—**NEW SEEKERS**, Pinball Wizards, MGM/Verve MV 5098  
214—**WET WILLIE**, Drippin' Wet, Capricorn CP 8013 (Warner Brothers)  
215—**CANNED HEAT**, New Age, United Artists LA 049 F

## Bubbling Under The HOT 100

101—**DON'T LET IT GET YOU DOWN**, Crusaders, Blue Thumb 225 (Famous)  
102—**LOVE MUSIC**, Lloyd Price, GSF 6894  
103—**ORANGE BLOSSOM SPECIAL**, Charlie McCoy, Mounument 8566 (Columbia)  
104—**ROLLING DOWN A MOUNTAIN SIDE**, Isaac Hayes, Enterprise 9065 (Columbia)  
105—**BAD WEATHER**, Supremes, Motown 1225

106—**WHISKEY WHISKEY**, Rita Coolidge, A&M 1414  
107—**WORKING CLASS HERO**, Tommy Roe, MGM/South 7013  
108—**SO VERY HARD TO GO**, Tower of Power, Warner Brothers 7687  
109—**PERCOLATOR**, Hot Butter, Musicor 1473  
110—**MA**, Rare Earth, Rare Earth 5053 (Motown)  
111—**BREAKAWAY**, Millie Jackson, Spring 134 (Polydor)  
112—**MAN OF THE WORLD**, Robin Trower, Chrysalis 2009 (Warner Bros.)  
113—**PART OF THE UNION**, Strawbs, A&M 1419

114—**LOVE MUSIC**, Sergio Mendes & Brasil '77, Bell 45,335  
115—**SHE SHOWED ME**, Sailcat, Elektra 45844  
116—**BLACK COFFEE**, Humble Pie, A&M 1406  
117—**GOD GAVE ROCK & ROLL TO YOU**, Argent, Epic 10972  
118—**BEWARE OF THE STRANGER**, Hypnotics, Reprise 1140  
119—**SLIP & SLIDE**, Rufus, ABC 11356  
120—**HEY YOU GET OFF MY MOUNTAIN**, Dramatics, Volt 4090 (Columbia)  
121—**DUELING TUBAS**, Martin Mull, Capricorn 0019 (Warner Bros.)

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

ALBUQUERQUE: KRST-FM, Steve Suplin  
DAYTON: WVUD-FM, Kevin Carroll  
DENVER: KBPI-FM, Frank Felix  
HARTFORD: WHCN-FM, Paul Payton  
KANSAS CITY: KBey-FM, Joe Di Bello

LONG BEACH: KNAC-FM, Ron McCoy  
MIAMI: WBUS-FM, Michael Dean  
NEW YORK: WNEW-FM, Dennis Elsas  
PHILADELPHIA: WMMR-FM, Jerry Stevens  
PRINCETON: WPRB-FM, Brew Mitchell

RACINE: WRKR-FM, Joey Sands  
ROCHESTER: WCME-FM, Bernie Kimball  
SEATTLE: KOL-FM, John Kertzer  
ST. LOUIS: KSHE-FM, Shelley Grafman

TORONTO: CHUM-FM, Benjy Karch  
TUCSON: KWFM-FM, Allan Browning  
UTICA, N.Y.: WOUR-FM, Mark Fox  
VALDOSTA, GA.: WVVS-FM, Bill Tullis

ANN ARBOR: "Blues and Jazz Festival 1972," Atlantic: KOL-FM  
ASLEEP AT THE WHEEL, "Comin' At You," United Artists: WHCN-FM, KOL-FM  
GATO BARBIARI, "Under Fire," Flying Dutchman: KOL-FM  
BAXTER, "Baxter," Paramount: WVVS-FM  
PAUL BRETT, "Paul Brett," Bradleys (Import): KBey-FM  
DAVID BOWIE, "Aladdin Sane," RCA (Import): WNEW-FM  
BUCKWHEAT, "Charades," London: KSHE-FM  
RANDY BURNS SKYDOG BAND, "Still On Our Feet," Polydor: WHCN-FM, WMMR-FM  
CACTUS, "Son of Cactus," Atco: WVVS-FM, KNAC-FM  
CAN, "Ege Bamyasi," United Artists: WHCN-FM  
CAPERS AND CARSON, "Capers and Carson," Janus: WCMF-FM  
RAY CHARLES, "Live," Atlantic: KNAC-FM, KWFM-FM  
CLINIC, "Now We're Even," Roulette: WCNF-FM  
COLD BLOOD, "Thriller," Reprise: KBey-FM, CHUM-FM  
CHICK COREA, "Innerspace," Atlantic: KNAC-FM  
CHARLIE DANIELS, "Honey In The Rock," Kama Sutra: KBPI-FM, WBUS-FM  
CHRIS DARROW, "Chris Darrow," United Artists: WOUR-FM  
DEEP PURPLE, "Made In Japan," Warner Bros.: WVUD-FM  
EAGLES, "Desperado," Asylum: CHUM-FM  
EXILE, "Exile," Wooden Nickel: KSHE-FM  
FACES, "Ooh La La," Warner Bros.: WVUD-FM, KBey-FM, WPRB-FM, KBPI-FM, WRKR-FM  
FAITH, "Faith," Brown Bag: WVVS-FM  
FAIRPORT CONVENTION, "Rosie," A&M: WOUR-FM, WVUD-FM  
JOSE FELICIANO, "Compartments," RCA: KNAC-FM  
FLEETWOOD MAC, "Penguin," Reprise: CHUM-FM, KSHE-FM, WOUR-FM, KBey-FM.

WPRB-FM, KBPI-FM, WRKR-FM  
FLO & EDDIE, "Flo & Eddie," Reprise: WBUS-FM, WRKR-FM  
FOCUS, "Focus III," Sire: WPRB-FM, KBPI-FM  
GALLAGHER AND LYLE, "Willie and The Lapdog," A&M: WMMR-FM  
J. GEILS BAND, "Bloodshot," Atlantic: WVVS-FM, KNAC-FM, WHCN-FM, KWFM-FM, KRST-FM, KBey-FM  
JODY GRIND, "Far Canal," Trans-Atlantic: KNAC-FM  
HERBIE HANCOCK, "Sextent," Columbia: KOL-FM  
HARDSTUFF, "Bullet Proof," EMI: KNAC-FM  
HELP YOURSELF, "Beware Of The Shadow," United Artists: KRST-FM  
NICKY HOPKINS, "The Tin Man Was A Dreamer," Columbia: WCMF-FM, WNEW-FM, KOL-FM  
IF, "Double Diamond," Metromedia: WPRB-FM  
INCREDIBLE STRING BAND, "No Ruinous Feud," Warner Bros.: KWFM-FM, CHUM-FM, WPRB-FM  
SCOTT JOPLIN, "The Redback Book," Angel: WHCN-FM  
KAJANUS-PICKETT, "Hi Ho Silver," MCA: KSHE-FM  
JOHN KAY, "My Sportin' Life," Dunhill: CHUM-FM, WOUR-FM, WRKR-FM  
THOMAS JEFFERSON KAYE, "Thomas Jefferson Kaye," Dunhill: KWFM-FM, KBPI-FM, WBUS-FM  
KING CRIMSON, "Lyrics Tongues In Aspic," Atlantic: KRST-FM  
BONNIE KOLAC, "Bonnie Kolac," Ovation: WNEW-FM, WCMF-FM, KBPI-FM, WVVS-FM  
SAM LEOPOLD, "Sam Leopold," Mercury: WNEW-FM  
MALO, "Evolution," Warner Bros.: CHUM-FM, KBPI-FM  
DAVE MASON, "Is Alive," Blue Thumb: CHUM-FM, KOL-FM  
ANDY PRATT, "Andy Pratt," Columbia: KWFM-FM, KBPI-FM, WBUS-FM

MASON PROFFIT, "Bareback Rider," Warner Bros.: KBey-FM  
MONTY PYTHON, "Previous Record," Charisma: KBey-FM  
ORPHAN, "Rockin' Reflection," London: WNEW-FM  
MIKE QUATRO, "Look Deeply Into The Mirror," Evolution: KSHE-FM, WCMF-FM  
SAND, "Sand," Barnaby: KWFM-FM  
PHAROAH SANDERS, "Wisdom Through Music," Impulse: WMMR-FM, KNAC-FM  
SEALS & CROFTS, "Diamond Girl," Warner Bros.: KBey-FM, KBPI-FM, WVUD-FM, WRKR-FM  
RAVI SHANKAR, "Transmigration Macarb," Spark: WHCN-FM  
THE SON SEALS BLUES BAND, "The Son Seals Blues Band," Alligator: WCMF-FM  
JIMMY SPHERIS, "The Original Tap Dancing Kid," Columbia: WHCN-FM  
STEELEYE SPAN, "Parcel Of Rogues," Chrysalis: WHCN-FM, KOL-FM, WCMF-FM, WVVS-FM, KNAC-FM  
JOHN STEWART, "Cannons In The Rain," RCA: WBUS-FM, KBPI-FM  
T-REX, "Tanx," Reprise: WPRB-FM, KBPI-FM  
ROBIN TROWER, "Twice Removed From Yesterday," Chrysalis: CHUM-FM, WHCN-FM  
JR. WALKER AND THE ALL STARS, "Peace And Understanding Are Hard To Find," Soul: KOL-FM  
DOC & MERLE WATSON, "Then And Now," Poppy: KWFM-FM  
MICHAEL WENDROFF, "Michael Wendroff," Buddah: WBUS-FM  
WET WILLIE, "Drippin' Wet," Capricorn: WVUD-FM, KWFM-FM, WNEW-FM  
WISHBONE ASH, "Wishbone Four," MCA: KOL-FM, KBPI-FM, WVVS-FM, WNEW-FM, KWFM-FM  
ROY WOOD'S WIZZARD, "Wizzards Brew," United Artists: KWFM-FM, KOL-FM, WNEW-FM  
LINK WRAY, "Be What You Want To," Polydor: CHUM-FM, WOUR-FM

# This is our vinyl offer for Spring!

## United Artists



**Canned Heat** UA-LA049-F

Canned Heat is back and they've never sounded so good. "Rock and Roll Music," "Harley Davidson Blues" and "Framed" are only three of the exciting rockers that make up NEW AGE.



**Wizzard** UA-LA042-F

Over the years Roy Wood has been responsible for more great rock & roll records than almost anybody. With his latest group, Wizzard, the raunch continues to roll through one of the year's most rocking albums.



**Groundhogs** UA-LA008-F

In their sixth album, the Groundhogs prove their reputation as one of England's leading blues-based rock groups, featuring the legendary guitar of Tony McPhee and an all-new collection of songs.



**Can** UA-LA063-F

German rock strikes again with Can, who turn the strangeness of space-rock into the kind of melodic music anyone can enjoy. "Vitamin C," "Soup" and "I'm so Green" will demonstrate why Can is fast becoming the biggest group in Europe.



**Help Yourself** UA-LA079-F

Lovers of English rock, light harmonies, firm and satisfying melodies, and freeform rock jamming as well, will find endless pleasure in Help Yourself's second album, a classic of its type.



**Del Reeves** UA-LA044-F

The honky tonk king is back with a rousing set of roadhouse country songs. Check out "Trucker's Paradise" and "Travelling Light."



**Slim Whitman** UA-LA046-F

"I'll See You When" is the latest LP from Slim, and like all of his product, it is certain to have a ready acceptance. This collection blends new tunes with familiar standards, all presented in the smooth-as-silk, easy-going fashion that has sold so many millions of discs for Slim Whitman.



**Chris Darrow** UA-LA048-F

Veteran of eight years as a musician and a member of some of the finest rock bands, Chris Darrow steps out with an album of his own music, which draws on a thousand sources of traditional music and comes out in his own, uniquely individual style.



**Asleep at the Wheel** UA-LA038-F

Country music hasn't sounded this good since the days of Bob Wills and Hank Snow. Asleep at the Wheel combines a love of Western Swing with a feel for classic country songs that none can match.

## Poppy



**Doc & Merle Watson** PP-LA022-F

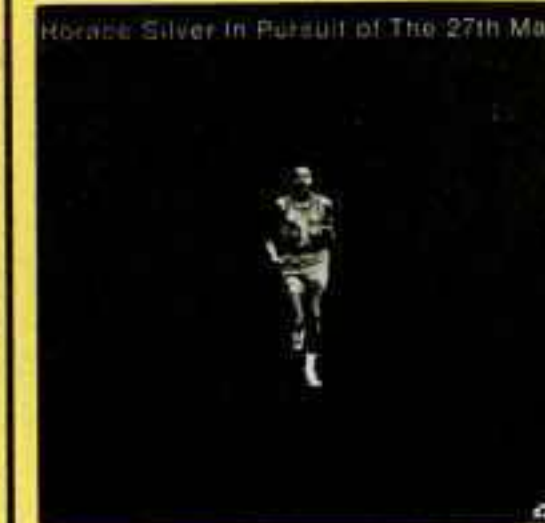
Living legends in the field of traditional country and bluegrass music, Doc Watson and his son Merle turn in a typically brilliant performance on their latest album. From "If I Needed You" to "Milk Cow Blues," it's an album sure to please anyone who knows good music when he hears it.

## Blue Note



**Lou Donaldson** BN-LA024-F

One of Blue Note's oldest and most respected acts teams his alto sax with rich invigorating tunes of today. As the title states, Lou Donaldson's sax is sophistication.



**Horace Silver** BN-LA054-F

Blue Note's man on the keyboard has returned to his original rhythmic jazz roots. Jazz fans of the old school will welcome his return.



**Alphonse Mouzon** BN-LA059-F

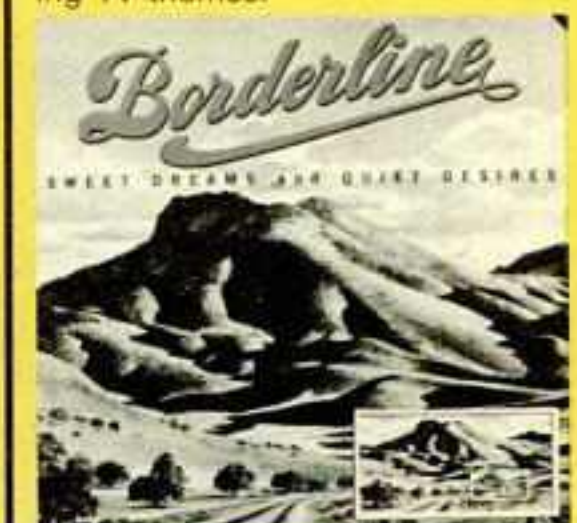
The first album on Blue Note by drummer extraordinaire — Alphonse Mouzon — currently McCoy Tyner's drummer. An album blending the commerciality of jazz today with the improvisation of yesterday.

## Avalanche



**Al Caiola** AV-LA058-F

This album showcases the great Al Caiola at his best, doing what the public has always responded to enthusiastically. "Theme From The Magnificent 7 Ride '73" consists of themes from such major films as "The Godfather," "The French Connection," "Summer of '42," "Diamonds Are Forever," and many more, including TV themes.



**Borderline** AV-LA016-F

From Woodstock, home of the stars and the source of rock's greatest supersessions, comes Borderline, a new group consisting of several Woodstock regulars and a stellar cast of contributing musicians.

**United Artists Records & Tapes** 

## Breaking Disks

Edgar Winter's Epic single, "Frankenstein" is a classic example of how a single on the upsurge can spark new life into an album which has already peaked and seems headed down the chart.

The disk is 15 with a star this week, up from a star studded 25, and the LP from which it was culled "They Only Come Out at Night" is 12 with a star, up from 15 with a star. The single has been going upward with stars for three straight weeks.

One can also point to "outside influences" of a different nature also helping spark new life into two other albums. Consider what happened to "Cabaret" after the play won the movie Oscar. The Columbia LP started to show consumer reaction and this week is 67 with a star, up from last week's 86 with a star.

And finally there is Elvis Presley "Aloha Hawaii" RCA LP, which was given an additional boost with the showing of the TV special two weeks ago. That on-location set is two with a star; last week it was a star studded four.

It pays to have the right names on your roster department: Eleven new Warner Bros. Reprise-Atlantic LP's—almost a total release—have hit the charts in a very

impressive way. Deep Purple's "Made in Japan" on WB is 70 with a star, up from a starred 123; Faces "Ooh La La" on WB is 85 with a star, up from 142 starred; Seals & Crofts' "Diamond Girl" on WB is 94 with a star, up from 158 starred and the Spinners' Atlantic disk of the same name is a starred 79, up from 166 with a star.

New to the national chart are Fleetwood Mac's "Penguin" on Reprise, 116 starred; T. Rex's "Tanx" on Reprise, 138 starred; J. Geils Band's "Bloodshot" on Atlantic, 142 starred; Arlo Guthrie's "Last of the Brooklyn Cowboys" on Reprise, 164 starred; Malo's "Evolution" on Warner Bros., 171 starred and Cold Blood's "Thriller" on Reprise, 189 starred. And then there's Wet Willie's "Drippin' Wet" on Capricorn, distributed by WB bubbling under at 214.

Songs listed on this page are the consensus of a review panel which listened individually, collectively and then voted for the titles published. Picks are deemed to be headed for the top 20

positions on the Hot 100. Also recommendeds mean a 20-60 position on the chart. Songs not listed have not met either criteria. Review editor—Eliot Tiegel.

## Pop Picks

ALBERT HAMMOND—THE FREE ELECTRIC BAND (3:15); producer: Albert Hammond; writers: A. Hammond, M. Hazelwood; Landers-Roberts, April, ASCAP. Mums 6018 (Columbia). Hammond goes multi-track track on this story about shrugging off a predetermined life in favor of such simple things as having bread, water and music. The story will touch young people who also favor rejecting imposed values from their elders. Hammond' voice is the main instrument on the disk, with good,

solid string work at the beginning setting up the listening mood. Flip: no info available.

JOHNNY THUNDER—TILL THE WATER STOPS RUNNING (2:67); producers: Hank Medress, Dave Appell, Sandy Linzer; writers: Irwin Levin, J. Russell Brown; Pocket Full of Tunes, BMI. Bell 45,346. This is a good attempt at fusing the reggae beat into the pop world and it works here. Thunder's good lead vocal attack extolls his desire to "hold, touch and love" his baby until time, or the water stops running. Flip: no info available.

CLIFF RICHARD—POWER TO ALL OUR FRIENDS (3:00); producer: David Ma-

ckay; writers: Guy Fletcher, Doug Flett; Gramophone, ASCAP, Sire 707. The British singer comes charging at the charts with this positive bit of philosophy about the good things in life. The lyrics are simply put and easy to understand, for there should be power for such things as new and forthcoming friends and music that never ends. Flip: no info available.

SLADE—CUM ON FEEL THE NOISE (4:23); producer: Chas. Chandler, writer: Lea Holder, Yellow Dog, ASCAP. Polydor 15069. Straight raucous rock from one of England's best groups in this genre. The single is almost a wall of energy sound, featuring screaming but controlled lyrics and fine electric guitar runs. Flip: no info available.

## also recommended

GALLERY—Rest in Peace (3:06); producers: Mike Theadore, Dennis Coffey; writers: D. Fisher, A.B. Clyde; Nano, BMI. Sussex 255 (Buddah).

SAM NEELY—Blue Time (3:08); producer: Rudy Durang; writer: Sam Neely; Seven Iron, BMI. Capitol 6654.

R. DEAN TAYLOR—Shadow (2:50); producer: R. Dean Taylor; writer: R. Dean Taylor; Jobete, BMI. Rare Earth 5041 (Motown).

CANNED HEAT—Harley Davidson Blues (2:37); producer: Skyp Taylor; writer: J. Shane; no publisher listed. UA 243.

BRIAN CADD—Every Mother's Son (3:47); producer: Brian Cadd, John Sayers; writer: Brian Cadd; Pocket Full of Tunes, Common Good, BMI. Chelsea 0122 (RCA).

HOYT AXTON—Less Than The Song (3:03); producer: Bob Johnsston; writer: Hoyt Axton; Lady Jane, BMI. A&M 1437.

JIMMY BUFFETT—The Great Filling Station Holdup (2:58); producer: Don Gaht; writer: J. Buffett; Let There Be Music, ASCAP. Dunhill 4348.

CLIMAX BLUES BAND—Shake Your Love (2:54); producer: Richard Gottchrer;

writers: Climax, Gottehrer; Dorafio, BMI. Sire 705.

FIVE DOLLAR SHOES—Your Rock 'N' Roll Band (2:50); producers: Les Turpin, Gregg Diamond; writer: Gregg Diamond; Neighborhood, ASCAP. Neighborhood 4211.

ELLIS—Good to be Alive (2:34); producer: Roger Daltrey; writers: G. Money, C. Allen; Money Music, PRS. Epic 10965 (Columbia).

COLIN BLUNSTONE—I Want Some More (2:30); producer: Rod Argent, Chris White; writer: C. Blunstone; Irving, BMI. Epic 10981 (Columbia).

## First Time Around Picks

(These are new artists deserving airplay and sales consideration)

ARRIVAL—Theme From The Heartbreak Kid (3:19); producer: David McKay; writers: Sheldon Harnick, Cy Coleman; P.P.I., ASCAP, Palopic, BMI. Epic 10982. Excellent mixture of strings and voices in this pop-MOR cut from extremely popular movie of the same name. Disk includes a "Summery" kind of sound which may help it at radio station level.

## Soul also recommended

LAURA LEE—(If You Want to Try Love Again) Remember Me (3:57); producer: B. Holland, L. Dozier; writers: Holland, Dozier, Holland, Wylie; Gold Forever, BMI. Hot Wax 7302. (Buddah).

PATTI JO—Make Me Believe in You (3:30); producer: Curtis Mayfield; writer: Curtis Mayfield; Camad, BMI. Wand 11255.

DEREK MARTIN—Falling Out of Love (2:33); producer: M. Burdon, Sylvia Robinson; writers: M. Burton, S. Robinson, E. Harris; Gambi, BMI. Vibration 5227 (All Platinum).

DAVE "BABY" CORTEZ—Someone Has Taken Your Place (3:08); producer: Joe Richardson, Davie Cortez; writers: D. Clowney, J. Richardson; Gambi, BMI. All Platinum 2343.

TOMMIE LEE—Delta Queen (2:28); producer: Peter Tevis; writer: Terry Tassenberg; American Dream, Coral Rock, ASCAP. Capitol 6661.

JOHNNY WILLIAMS—Put it in Motion (2:18); producer: Gamble-Huff; writers: K. Gamble, L. Huff; Assorted, BMI. Philly Int'l 3530 (Columbia).

LEON HAYWOOD—La La Song (2:57); producer: Leon Haywood; writer: Leon Haywood; Jim Edd, BMI. 20th Century 2022.

## Country Picks

KENNY VERNON—LADY (2:34); producer: Biff Collie; writer: Ray Griff; Blue Echo (ASCAP). Capitol 3590. The new teamwork seems to be clicking. Vernon gives his all to a Ray Griff song, and Biff Collie, in his first production for Capitol, makes it come off. Excellent juke box song, too. Flip: "What Kind of Mood (Will She Be Tonight)"; producer; same; writers: B. Duke, D. Gallaway; Rosena (ASCAP).

CARL SMITH—WHEN YOU'RE GONE (There'll BE Nothing Left); (2:47); producer: Don Law; writer: Cam Mullins; Seaview (BMI); Columbia 4-45832. The "new" Carl Smith sings a great ballad, with a strong string arrangement by the

writer, and the usual outstanding production work of Don Law. Flip: No info available.

DAVID FRIZZELL—WORDS DON'T COME EASY (2:16); producer: Bob Morris; writer: Mac Davis; Screen Gems Columbia (BMI); Capitol 3589. Frizzell performs the Mac Davis lyrics the way Mac would want them, and that makes it a very commercial number. Flip: "It's Too Late to Keep From Losing You"; producer: same; writer: Robert Cameron; Blue Book (BMI).

PAMELA MILLER—LOOKOUT MOUNTAIN, CHATTANOOGA, TENNESSEE (1:58); producer: Eddie Miller; writer: Eddie Miller; Eddie Miller (BMI); MGM 14536. This bouncy, clever, up-tempo tune is a family affair, a father-daughter combination. It should catch on fast. Flip: "Travelin' Lite to Heaven" (2:08); producer: same;

writer: Barbara Miller; publisher: same.

SAMMI SMITH—I MISS YOU MOST WHEN YOU'RE HERE (3:37); producer: Jim Malloy; writer: John Virgin; Cherry Tree (SESAC); Mega 615-0109. Her best since "Help Me Make It Through the Night." The soft, sexy voice of Sammi grabs the listeners with this one. Flip: "Billy Jack" (2:38); producer: same; writers: Dick Overby, Dave Hall; Window (BMI).

KENNY PRICE—30 CALIFORNIA WOMEN (2:22); producer: Ronny Light; writers: Bun Wilson, Doc Richardson; publisher: Sawgrass (BMI). RCA 74-0936. An excellent two-sided record. The "round mound of sound" gives it a class treatment, and the production is fine. Flip: "Love's Not Hard to Take" (2:22); producer: same; writer: Kenny Price; Tree (BMI).

## also recommended

FRED CARTER JR.—Sitting On My Mama's Knee (3:37); producer: Fred Carter; writer: Fred Carter; Sweedle (BMI) Nuggett 1071.

RONNIE SESSIONS—She Feels So Good I Hate to Put Her Down. (2:30); producer: Jim Brown; writers: Henley, O'Dell; Twig, House of Gold (BMI); MGM 14528.

JIMMY BUFFETT—The Great Filling Station Holdup (2:58); producer: Don Gant; writer: Jimmy Buffett; Let There Be Music (ASCAP); ABC/Dunhill 4348.

THE HAGERS—A Fool Such As I (2:40); producer: Ken Mansfield; writer: Bill Trader; Leeds (ASCAP); Barnaby 4016.

BOBBIE ROY—Love Makes a Woman Feel Good (2:15); producer: Bill Walker; writer: M. Sherrill, D. Goff; Al Gallico (BMI); Capitol P-3587.

DAVE WARNER—Ballad of Yuba City (3:30); producer: Cliffie Stone; writers: Tony Azevedo, Dave Warner; Cliffhouse (BMI); Riverband (BMI); Dazy D-103-A.

COLORTRONICS RECORDING INDUSTRIES  
7887 JACKSON ROAD  
ANN ARBOR, MICHIGAN 48103  
PHONE (313) 426-3277

BILLBOARD  
DELIVERS  
JANUARY 22, 1973

STEVE LAPPIN  
BILLBOARD PUBLICATIONS  
150 N. WACKER DRIVE  
CHICAGO, ILLINOIS

DEAR STEVE,

IN THE DECEMBER 16TH, 1972 ISSUE OF BILLBOARD MAGAZINE WE PURCHASED A TWO PAGE CENTERFOLD BUSINESS REPLY POST CARD ADVERTISEMENT (YOU MAY RECALL THE AD). WE THOUGHT THAT YOU WOULD BE INTERESTED IN THE RESULTS.

WITHIN THE 15 DAY PERIOD FOLLOWING YOUR PUBLICATION'S HITTING THE STREET, WE RECEIVED A TELEGRAM FROM FRANCE (WILL PATRICK HONZERT PLEASE SEND HIS MAILING ADDRESS!), PHONE CALLS FROM BUDDAH, ROULETTE, EMI, AND VARIOUS OTHER PROMOTION NETWORKS, ALONG WITH 686 REPLIES, NOT ONLY FROM THE U.S.A., BUT ALSO SWEDEN, HONG KONG, CANADA, AUSTRALIA, ALASKA, GUAM, JAPAN, INDIA, AFRICA, BRAZIL, HAWAII, GERMANY, HOLLAND, BELGIUM, FRANCE, ENGLAND, ITALY, VIRGIN ISLANDS, DENMARK, SINGAPORE, THE NETHERLANDS, AND CZECHOSLOVAKIA, REQUESTING IMMEDIATE INFORMATION ABOUT OUR COMPANY AND OUR NEW PRODUCT "FUNNY GIRL/IT'S NOT THE SAME."

OUR GROUP HAS BEEN TOGETHER FOR OVER EIGHT YEARS AND WE'VE BEEN GOING FROM RECORD COMPANY TO RECORD COMPANY WITH OUR PRODUCTS FOR OVER SEVEN YEARS. WE FINALLY DECIDED TO FORM OUR OWN OPERATION HERE IN MICHIGAN.

BILLBOARD WAS DEFINITELY THE WAY TO BEGIN. THE REACH OF YOUR PUBLICATION WILL NEVER BE QUESTIONED BY OUR COMPANY. WE HAVE JUST FINISHED (WHEN!) FILLING THE FREE RECORD MAILERS FOR THE HUNDREDS OF RESPONSES FROM ALL OVER THE WORLD GENERATED BY BILLBOARD!

SINCERELY,

*Richard Curtis*  
RICHARD CURTIS, PRES.

RC:sn

P.S. WE ARE STILL RECEIVING TO THE TUNE OF 17 TO 20 REPLIES A WEEK EVEN THOUGH THE AD RAN OVER 1-1/2 MONTHS AGO!

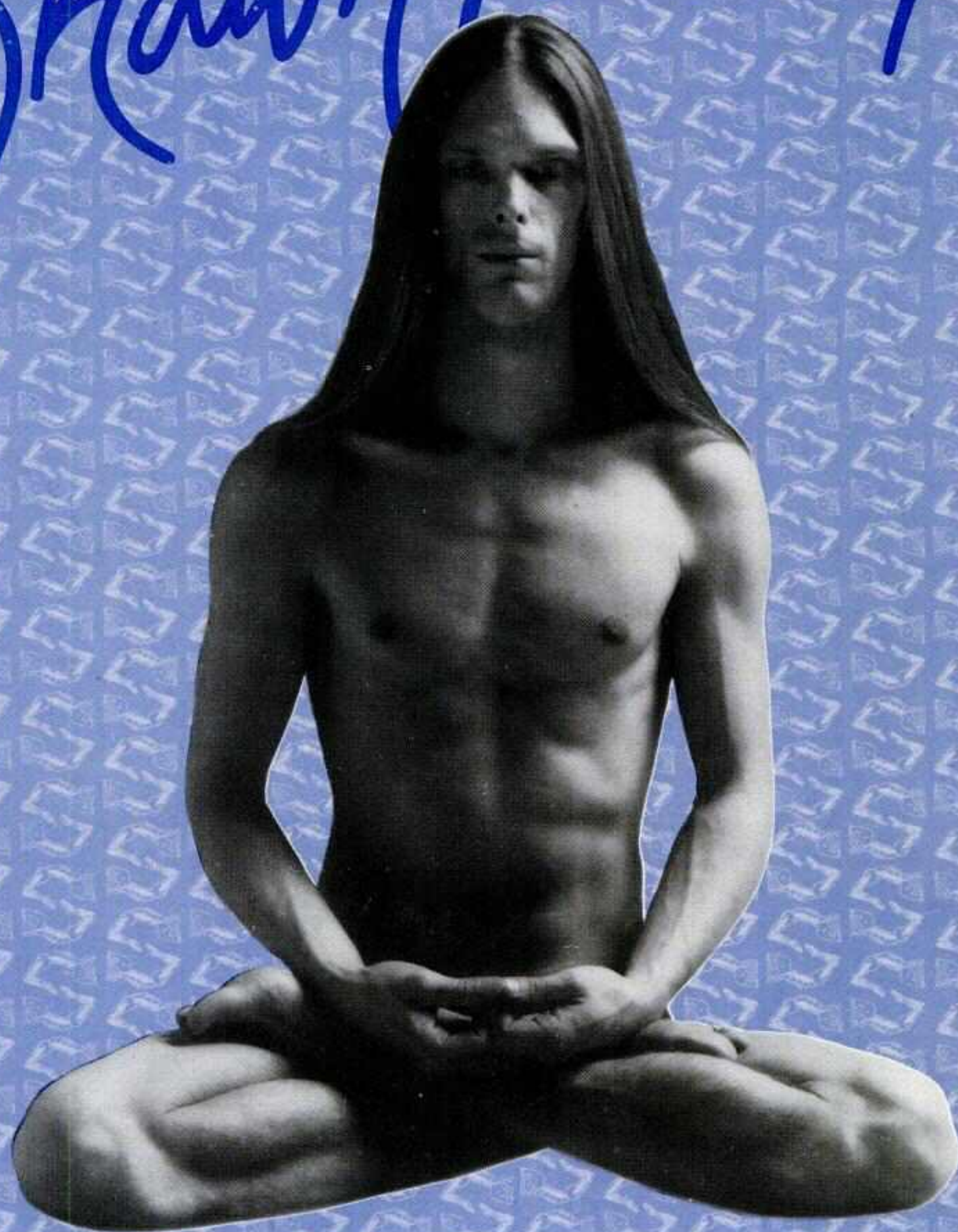




A&M  
RECORDS  
SINGLE RELEASE

The song that's stopping  
Shawn Phillips' shows across  
the country is now a single:

Shawn Phillips



**ANELLO [WHERE ARE YOU]**

From "Faces" (SP 4363)

ON A&M RECORDS

(AM 1435)

Produced by Jonathan Weston  
(with the help of Robert Appère)



# Shirley Shirley Shirley

The new  
*Shirley Bassey*

single, "Never, Never, Never"  
UA-XW211-W

It will be featured on her  
soon-to-be-released album also titled  
"NEVER, NEVER, NEVER"

UA-LA055-F  
8 TRK:  
UA-EA055-G  
CASS:  
UA-CA055-G



See and hear Shirley Bassey on her American Concert tour:

**BOSTON, Mass**  
April 27  
Aquarius Theatre

**BUFFALO, N.Y.**  
April 28  
Kleinhans Music Hall

**TORONTO, Canada**  
April 29  
Massey Hall

**BALTIMORE, Md.**  
May 4  
Lyric Theatre

**WASHINGTON, D.C.**  
May 5  
JFK Center

**PITTSBURGH, Pa.**  
May 6  
Heinz Hall

**NEW YORK, N.Y.**  
May 11, 12  
Carnegie Hall

**PHILADELPHIA, Pa.**  
May 13  
Academy of Music

**DETROIT, Mich.**  
May 18  
Masonic Temple

**CLEVELAND, Ohio**  
May 19  
Allen Theatre

**CHICAGO, Ill.**  
May 20  
Auditorium Theatre

**ST. LOUIS, Mo.**  
May 25  
Kiel Opera House

**HOUSTON, Tex.**  
May 26  
Jones Hall

**PHOENIX, Ariz.**  
May 31  
Celebrity Star Theatre

**SAN FRANCISCO, Ca.**  
June 1  
Masonic Temple

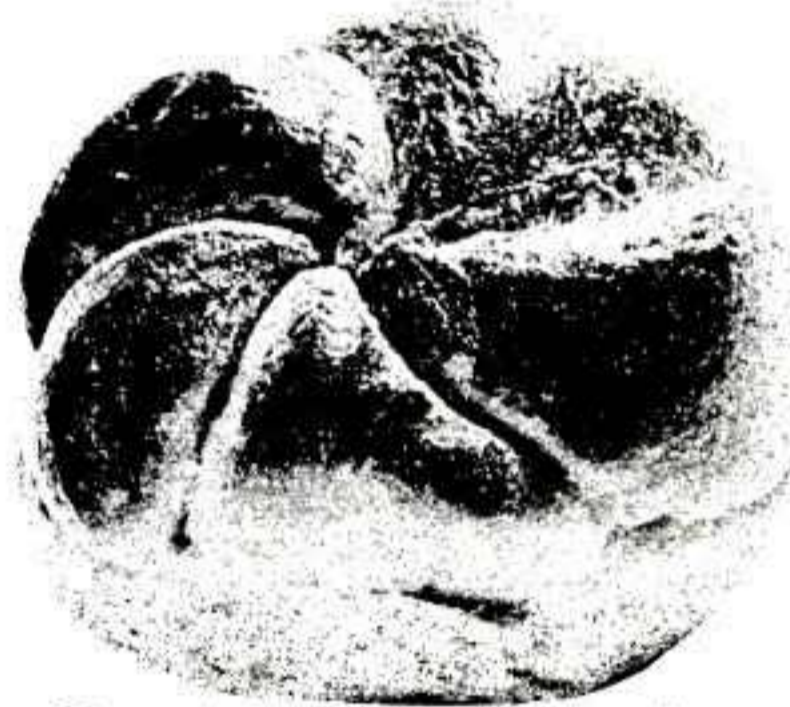
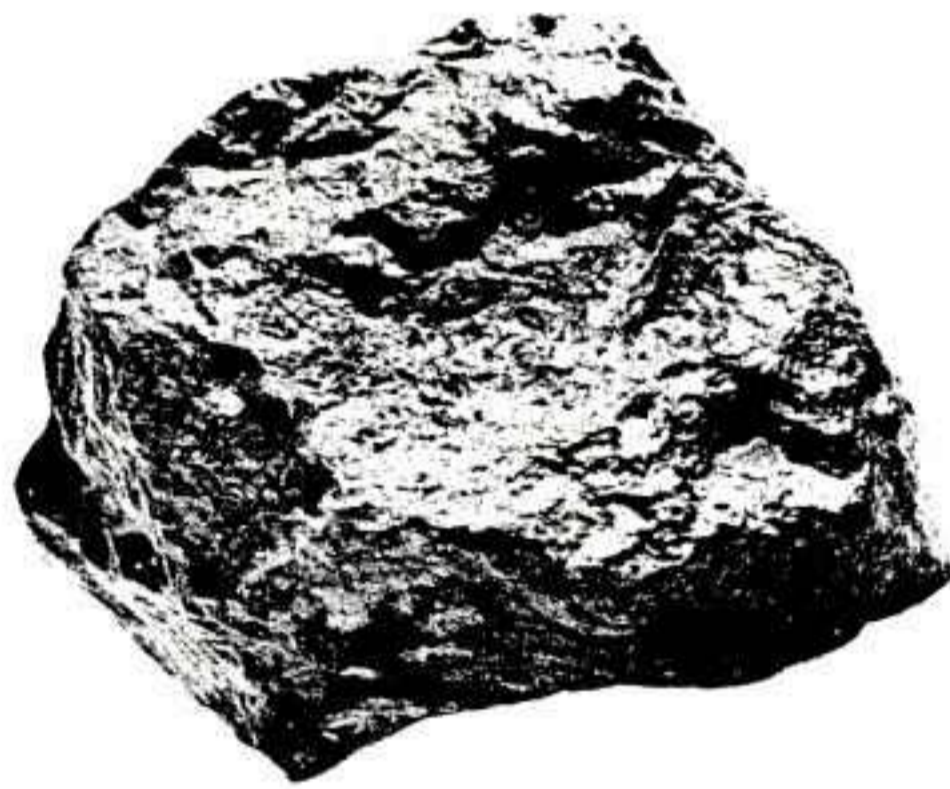
**SAN DIEGO, Ca.**  
June 2  
Community Concourse

**LOS ANGELES, Ca.**  
June 3  
Dorothy Chandler  
Pavilion, Music Center



# “WHAT A SHAME” FOGHAT

The hardest working band in show business is heating the airwaves with their new single, “What a Shame” [BSV-0014] From Foghat’s fast-moving new Rock & Roll album, [BR-2136] on Bearsville.



## See Foghat work:

<i>Date</i>	<i>City</i>	<i>Theater</i>
4/23	Cleveland	The Agora
4/24	Columbus, Ohio	The Agora
*4/26	Detroit	Cobo Hall
4/27	New York City	Academy of Music
4/28	Ft. Wayne, Indiana	Colosseum
*4/29	Louisville	Convention Center
4/30	Minneapolis	Metropolitan Sports Arena
*5/1	Chicago	Amphitheatre
5/2	Pittsburgh	Alpine Arena
*5/3	Boston	Music Hall
*5/4	Philadelphia	Spectrum
5/5	Ft. Collins, Colorado	Colorado
5/6	Greeley, Colorado	University of Northern Colorado
5/7	Kansas City	Kansas City Auditorium
*5/10	Fayetteville, North Carolina	Cumberland County Coliseum
*5/11	West Palm Beach, Florida	Auditorium
*5/12	Dania, Florida	Pirates World
*5/13	Tampa	Curtis Hixon Hall
*5/17	Atlanta	Fox Theatre
*5/18	Birmingham	Rickwood Field
*5/19	Houston	Hofheinz Pavilion
5/20	Davenport, Iowa	
*5/23	Sacramento	Memorial Auditorium
*5/25	Los Angeles	Palladium
*5/26-27	San Francisco	Winterland
*5/28	Los Angeles	Palladium
*5/30	Denver	
*6/6	Memphis	
*6/8	Nashville	Grand Ole Opry
*6/15	Baltimore	Merriweather Pavilion
*6/16	New York City	Madison Square Garden
*6/17	Long Island	Nassau Colosseum
*With Johnny Winter		



# Inside Track

PARIS—At the Atlantic Convention, producer **Joel Dorn** revealed that pianist **Les McCann** is recording with Motown's **Stevie Wonder**—a couple of albums. . . . Early idols of Atlantic, according to **Ahmet Ertegun** were the Blue Note, Aladdin and Chess labels. "We tried to copy their style," he said. . . . **Marshall Chess** kept his tape of material from an upcoming **Rolling Stones** album under the strictest security. . . . Quotes from **Ahmet Ertegun's** speech about early days at Atlantic: "**Ruth Brown** was singing **Doris Day** songs until we jived her into singing blues which she hated. . . . I knew the record (**"Drinkin' Wine"** by **Sticks McGhee**) was a hit because it was bootlegged right away. . . . We finally got recognition and, more important, paid by our distributors." **Jerry Wexler's** description of **Nesuhi Ertegun** when he joined Atlantic: "An overqualified rock'n' roller." . . . **Tom Dowd** and **Nesuhi Ertegun** stated that Atlantic produced the first stereo record, in September, 1952—"We called it binaural," said Dowd. . . . The third or fourth session Atlantic did had, according to **Ahmet Ertegun**, "some 14 year old kid as engineer. I complained to the manager about it." The "kid" was **Tom Dowd**, still with the company, as vice president, engineering. . . . Tribute was paid to **Billboard's** editor emeritus, **Paul Ackerman**, at the convention. . . . Atlantic All Stars, in house band, included new **WEA-U.K.** executive **Dave Dee** on vocals. **Dee** was formerly a British pop artist. General manager **Jerry Greenberg** sat in, as usual on drums. . . . The first Atlantic hit, **"Drinkin' Wine"** was brought to **Ahmet Ertegun's** attention when it broke in New Orleans. Unable to get the original, **Ertegun** merely took **McGhee** into the studio and remade the record. "An early example of Atlantic creativity and genius," he said. The single also brought Atlantic its first cover fight—**Decca** brought the original master.

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**Paul Johnson's** convention speech was titled *Erroneous Conceptualism* and had as its goal "to rectify and enhance the conception of promotion men as being antiprofessional and illimitable in foresight, perception and professional cohesiveness."

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**Jim Morrison's** grave in Paris in shoddy condition, with just a loose metal plate, hand scrawled, as a headstone, and graffiti scratched all over. With the **Doors**, **Morrison** had many chart hits for **Elektra** Records.

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**Uriah Heep** (Mercury) forced to cancel last 11 dates of current tour due to illness of group member **Ken Hensley**. . . . **Harold Melvin** and the **Blue Notes** guests of honor Saturday at first of regular parties initiated by **Detroit Stage One Theater** owner **Lou Beatty** and **Ghetto Productions** Records national promotion director, **Jim Hall**. The party at the theater begins at 1 a.m. with the public invited. . . . **B.B. King's** "Midnight" from his "L.A. Midnight" album featured in Black church film, "Let the Church Say Amen."

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 The **Elvis Presley Special** was seen in an estimated 21,902,400 U.S. homes and was No. 1 in the ratings for the April 2-8 week. . . . **Gourmet Gulch: Harvey Cooper** of **Bell Records**, Los Angeles recommends **Yudda's Yummies**, Melrose Avenue al fresco boite—8 stools, great chili, chili dogs, salami burgers where four men can eat for \$6. . . . **Muddy Waters** begins his first ever Australian and New Zealand tour, April 25. . . . **MGM-Verve** vice president, **Stan Moress**, in Las Vegas for **New Seekers** opening: "Any record company breaking a group has to work to give them a visual identity as well as promoting the record." . . . Is the rising number of promotional copies of LPs due, in part, to manufacturers sending commercial copies with no promotional identification or marking to reviewers and radio stations? . . . **Partridge Family** television show renewed for a fourth season. . . . Is the Agency for Performing Arts making a major build up for its West Coast office. . . . Back on the live recording trail: **Ten Years After** will release a two record set of material taped on their recent European tour.

**Kris Kristofferson** received an honorary doctorate degree from his alma mater, **Pomona College** in California. The country singer graduated 15 years ago magna cum laude, Phi Beta Kappa and with a

**Rhodes** scholarship. . . . Violinist **Sid Page** quitting **Dan Hicks** and his **Hot Licks** after 4½ years to go electric with the group that makes him an offer he can't refuse. . . . **Buddah's** new group, **Monda**, consists of a rhythm section, a classic-trained female string quartet that also sings, and writer-producer **Dick Monda**, who sold 2½ million with "Boom Chicka Boom" singles worldwide in 1970. . . . **Loggins and Messina** were the first act ever to sell out the 11,200-seat stadium in Richmond, Va. Wasn't **Elvis** there? . . . **Bill Medley** to sing the **Hal David-Frank DeVol** title theme for the **Lee Marvin** starrer, "Emperor of the North Pole." . . . **Smokey Robinson's** first solo single, "Sweet Harmony," dedicated to his ex-group, the **Miracles**. . . . **Sylvester and the Hot Band** cutting second **Blue Thumb** album in London. . . . **Led Zeppelin** to announce their debt to U.S. bluesmen at Atlanta press conference on their current tour. . . . Another oldies group, **Big Wheelie and the Hubcaps**, first of its type to play **Art Laboe's** L.A. oldies club. . . . **Bert Lucarelli**, top oboe player, will be featured in "A Whole Other Thing" in an upcoming **Carnegie Hall** gig. . . . Congratulations to **Rick Weiser** and **Janet Dinowitz**, married in L.A. on April 15. Rick's father is **Chappell Music's** **Norman Weiser**.

"Tie a Yellow Ribbon" writers, **Larry Brown** and **Irwin Levine**, have composed **Partridge** family member **Danny Bonaduce's** next single release on **Lion**, "I'll Be Your Musician." . . . **Alex Byron's** "I Can't Go On Without You, Minna Mandelbaum," will be presented April 28, 29, May 5 and 6 at the Little Theater in N.Y. Admission to the **Shubert** Award-winning play is free. . . . **Bob Braun**, host of **Avco** Broadcasting's "50-50 Club," has a new single out on **Shad O'Shea's** **Applegate** label, "A Letter to Cincy." . . . **The People Tree** has left the college circuit to work a string of **Midwestern** nitery dates. . . . Cincinnati's **WGUC-FM** is airing a 12-week series on the history of **Afro-American** music, tracing the development from **African** to **Afro-American** blues, gospel and jazz. . . . **RTB-TV**, Belgium, reports the "Sketch-Up" comedy-variety show has been selected as the 1973 entry to the **Montreux, Switzerland International Television Festival**. Guests on the program are **ABC/Dunhill** artists, **Bertha**. . . . **Mara Lynn Brown**, **Spiral** artist, singing the songs of **Gladys Shelley**. . . . **Pickwick/33** releasing "20 Rockin' Originals," a double economy album featuring vintage performances by **Chuck Berry**, the **Big Bopper**, **Jerry Lee Lewis**, **Fats Domino**, **Five Satins** and **Bill Haley and the Comets**. . . . **WXLO's** afternoon disk jockey, **Walt "Baby" Love** will broadcast live from the 3rd floor of **Macy's** **Herald Square** store on April 18. . . . **America** has joined **ASCAP**. . . . **Bruce Springsteen** will be featured on **Chicago's** upcoming nation-wide tour.

**Jazz Interactions'** annual fund raising birthday party will take place on April 29 at the **Village Gate**, N.Y. . . . **Columbia Records** is readying a new **Janis Joplin** album comprised of never before released material. Produced by **Elliot Mazer**, the as yet untitled LP will feature material recorded by the late artist with her various bands from January 1966 to her last **Full Tilt Boogie** sessions shortly before her death. . . . **Chi Coltrane** is back in the U.S. after an extensive tour of Europe which included several command performances. **Coltrane** is currently collecting tunes for a new album.

**Leo Ball** and the 17-piece **Dick Cone Jazz Orchestra** are at the **Half Note** every Sunday evening in New York. Ball, formerly **Paul Anka's** conductor is fronting the act on the horn. Featured with the big band is songstress **Nancy Marano**. . . . **Gelsa Palso**, under contract to the **Landmark** has written a new single for **Lou Rawls**, three cuts on **Sony** and **Cher's** latest album, a soon-to-be-released song for **Joni Sommers** and the theme song for **Jerry Vale's** 28-week syndicated program filmed in Las Vegas. . . . **Singer Casey Kelly** was refused permission to do renditions of **Beach Boys** songs. The publishers of the **Beach Boys** material say the group objected to **Casey's** amusing and popular revisions of the lyrics. . . . **Arizona's** radio stations, **KTKT** in Tucson and **KRUX** in Phoenix, which are presenting **Bread** concerts in their respective cities, have planned all-out promotions to coincide with **Bread's** arrival. . . . **Richard Nader's** rock revival film, "Let the Good Times Roll," receiving preview raves. . . . **Rod**

# Executive Turntable

• Continued from page 8

**Dennis Morgan** has been promoted to national promotion manager for singles at **MCA Records**. He'd been doing promotion in the San Francisco area.



**Karen Berg** has been named director of creative services at **Vanguard Records**. She will be responsible for artist relations and publicity as well as working with other departments in the label's advertising and talent acquisition. Prior to joining **Vanguard**, Miss **Berg** was manager of **East Coast** publicity for **Columbia Records**. . . . **Juan Contreras** has been appointed assistant to **Monument Records** president **Fred Foster**. **Contreras** will be working as a liaison with **Columbia Records**, which distributes **Monument**, as well as working in the label's studios and overseeing an internal reorganization at **Monument**. **Contreras** was formerly national promotion director for **Cartwheel Records**. . . . **Harold Melvin Enterprises** has been formed in **Philadelphia** by the leader of the **Blue Notes**, to operate a production company and a management office. . . . **George Connor** has resigned as president of **Teledyne Packard Bell Sales Co.** **Russell Kiernan**, group executive of the **TPB Group**, will assume his responsibilities. **Joe Anlauf** will now become sales manager, following the resignation of **Jack Daly**. Also resigning at **Packer Bell** were: **Fred Schenck**, director of communication services; **Larry Beals** of the sales and promotion department; **Joe Sonnini** of the communication services department; and **Ken Johnson**, audio manager.



ANTI



OUTLER

**Charles P. Anderson** has been named general manager of **Creative World**, **Stan Kenton's** direct mail record distributing firm. He will be based in **Los Angeles**. . . . **David Sontag** has been named as producer for eight upcoming "In Concert" shows on **ABC** television. **Don Kirshner** remains as creative consultant and executive producer of the show. . . . **Don Anti**, **MCA Records'** national promotion chief since 1970, has switched to **Lee Lasseff's** **Anthem Records** as national promotion director. . . . **Al DeMarino** has joined **Creative Management Associates** as vice president in charge of the agency's **New York** music department. He departs a similar post at the **William Morris Agency**. . . . **James J. Johnson**, vice president, marketing, **RCA Corporation**, has assumed the responsibility for coordination of **RCA's** **SelectaVision** home video player/recorder business. He will continue to head the firm's corporate marketing activities.



NAHA



ROSS



FINK

At **Columbia/Epic Records**, **Richard Outler** has been appointed **Columbia/Epic** and custom labels' local r&b promotion manager for **New York**, **Newark**, **Hartford**, and **Boston** and **Ed Naha** has been promoted to **East Coast** press representative for **Columbia Records**. **Naha** joined the label last year as publicity writer. . . . **Jack Ross**, formerly **West Coast** promotion manager for **Chess/Janus Records** and college promotion representative for **Blue Thumb Records**, has been named **West Coast** artist relations representative for **London Records**. He reports to **Mel Turoff**, **West Coast** operations manager for **London**. . . . **Pam Starke** has been promoted to special advertising assistant at **Warner Bros. Records**. She reports to **Diana Balocca**, director of advertising. . . . **Wendy Fink** has been named as an independent representative for **Cherry Lane Music**. She will be responsible for channeling **Cherry Lane** material to selected artists and producers. . . . **Frank Parsons** and **Steve Fagnoli** have joined **Sutton Artists Corporation** in **New York**.



**Gerard H. Berberian** has been named marketing manager for **BASF Systems'** audio products division. **Robert J. Patterson** will succeed him as national sales manager. . . . **Keith A. Scherer** has been named head of the commercial production and photography divisions of **Shoot 'Em Up Productions**, a division of **Morton Wax Associates**.



**Paul Tannen** has been named general manager of the new **Nashville** branch of the music division of **Columbia Pictures Industries, Inc.** (see separate story).

## Teledec Videodisk—Europe by '74

• Continued from page 1

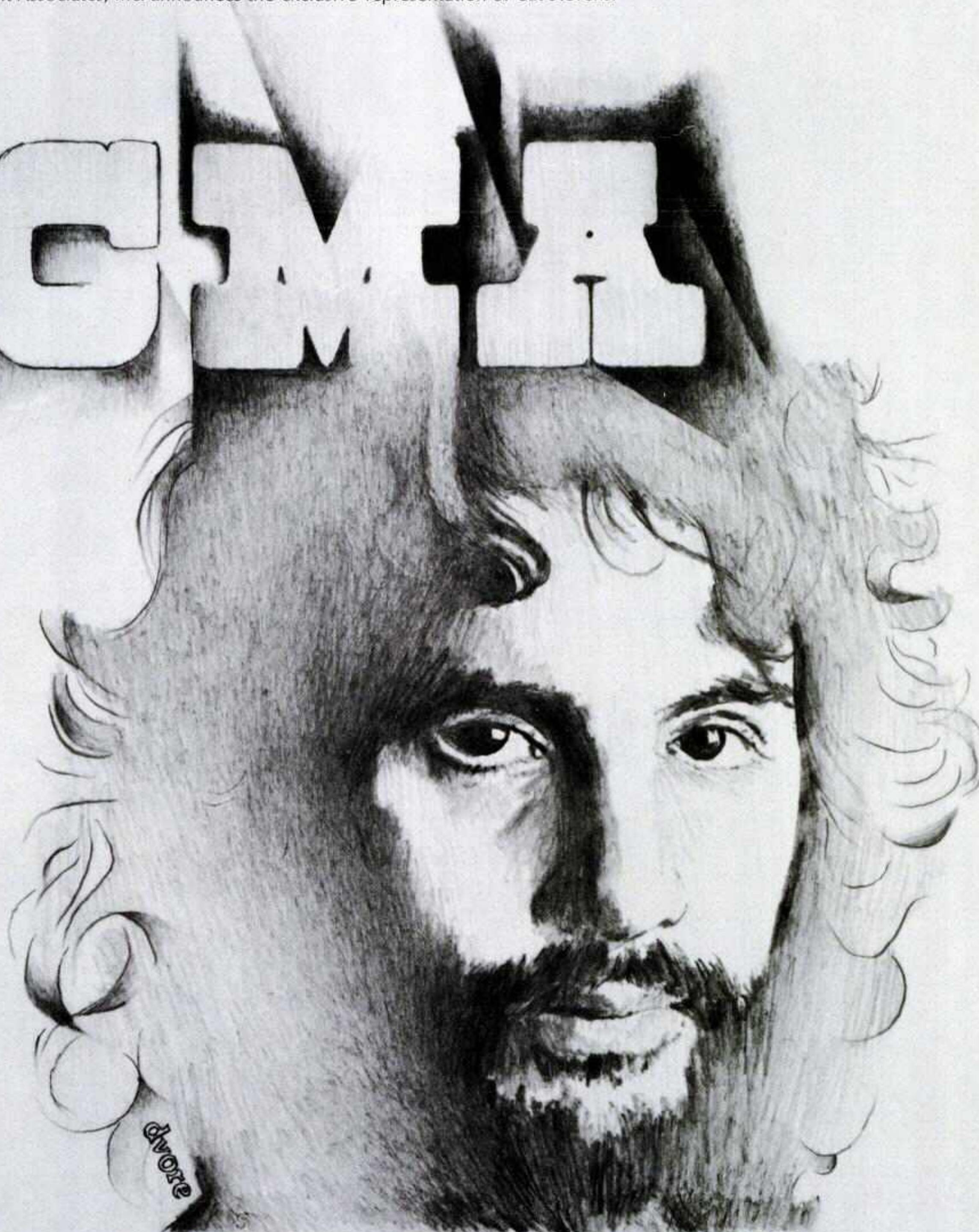
initially be manufactured by **Teldec's** plants in **Germany** and **England**. **United States** versions will be available as both stand alones and console models and will be manufactured by a **Teldec** licensee. **Hofberg** declined comment on possible U.S. licensees for the system, but did say that the recently developed **Zenith** videodisk system was made possible through information supplied by **Teldec**. **Despite** currency fluctuations in the U.S. and **Europe** **Hofberg** said that the cost of the player would stay in the originally announced \$700 price range. **The** **London Records** executive also said that the first units will be single-play, magazine-loading systems, with an automatic changer

planned for release at a later date. He also disclosed the possibility of second-generation players having switching mechanisms for playing audio disks. All the systems will be synchronized for stereophonic sound and full-color pictures. **Disks** for the system have been upgraded from the initial five-minute playing time to 10 minutes of information on an eight-inch record. And according to **Hofberg**, each disk will have additional storage capacity for up to 25 minutes of recorded information. **To** coincide with the showing of the disk and its release on the consumer market, **Teldec** is working with a number of production companies in the preparation of a 100-title catalog of software ranging from movies, theater and concert productions, to sports, educational, and how-to programs.

According to **Hofberg**, much of the **Teldec** catalog will be original programming, with **Teldec** producing some titles, and working closely with independent producers on others. **Teldec** will not go the rental route with its software, but will concentrate solely on sale of the programming. No fixed prices have yet been set for the disks, but **Hofberg** indicated that it would be under \$10 per disk. Some disks will carry subliminal advertising messages. **Definitive** marketing plans have not yet been set, but according, **London Records** will use, in addition to all regular audio disk outlets, such additional marketing avenues as publishing houses, newspaper routes and direct mail, and even the premium market.

Creative Management Associates, Inc. announces the exclusive representation of Cat Stevens.

# CMA



*dwore*

**CMA**

Barry Krost—bkm personal management ltd.

STEPHEN STILLS

CHRIS HILLMAN  
JOE LALA  
AL PERKINS

# MANASSAS

DALLAS TAYLOR  
FUZZY SAMUEL  
PAUL HARRIS

DOWN THE ROAD

