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May 26, 1973 • \$1.25  
A BILLBOARD PUBLICATION  
SEVENTY-NINTH YEAR  
The International  
Music-Record-Tape  
Newsweekly

TAPE/AUDIO/VIDEO PAGE 37  
HOT 100 PAGE 64  
TOP LP'S PAGES 66, 68

# Billboard

## U.K. Discount Growth Causes Big Rumble

By ROB PARTRIDGE  
(Staff Member, Music Week)

LONDON—The growth of discounting, both at the wholesale and retail levels, is causing disquiet among many dealers—especially in the north of England where three large discount warehouses have recently started operations. Certain dealers are now asking whether additional discounts are being given by record companies for bulk orders.

This unrest last week was reflected at a GRRC trade association meeting which agreed to ask companies to put any extra discounting on an official basis. "We decided to intimate to the companies that if they are giving additional discounts for bulk orders then the normal retail trade too should know about it," said Shaun Howard, the GRRC press officer.

He also confirmed that many dealers believe certain record companies are giving as much as 10 percent extra discount for bulk orders, a claim partially substantiated by Stephen Lord, the record department manager for the Comet discount company.

"If you look into the price structure of the record business, there are certain companies who will allow a little extra discount on bulk purchases," he commented. Lord would not reveal which companies are giving this additional discount.

His claim was refuted by Jack Florey, sales manager of CBS. "We offer  
(Continued on page 56)

## WB Movies' 50th Set For Deluxe LP Pack

By NAT FREDLAND

LOS ANGELES—Warner Bros. Records is aiming at September release for its elaborate multi-disk boxed set commemorating the 50th anniversary of Warner Bros. Films. Production of the album is budgeted at \$60,000 and the set will include four to six LPs, plus a lavishly-illustrated 200-page folio.

"Selling price for the package will be based on its ultimate costs," said Stan Cornyn, WB creative services vice president. "Because of the Warner Communications corporate public relations aspect of this project, we don't have to be as concerned about  
(Continued on page 63)

## Intl LP Sales Up 23% For Qtr. in Japan

By HIDEO EGUCHI

TOKYO—Sales of international albums in Japan during the first quarter of 1973 showed an increase of 23 percent over the corresponding period of 1972, while non-Japanese singles showed a decrease of 22 percent, according to the monthly production/retail value statistics issued by the Japan Phonograph Record Association.

About \$28,400,000 or 7,526,287,503 yen worth of 12-inch international LPs were produced here in the January-March 1973 period, compared to 6,115,260,089 yen worth in the first quarter of last year. Also, 1,170,709,375 yen or about \$4,448,000 worth of 45 rpm international singles compared  
(Continued on page 58)

## AGAC To Set Up Song Pub. Code System

By SAM SUTHERLAND

NEW YORK—The American Guild of Authors and Composers has created a committee to evaluate and implement a universal coding system that could permit every song published, both here and abroad, to be traced, through subsequent translations into other languages and into other publishing catalogs, via its own code number.

The plan, first proposed by committee chairman and former AGAC president Burton Lane several years ago, is just now being presented to performing rights societies here with an  
(Continued on page 70)

## 'Q' Mess Reported By 78% of Dealers

By CLAUDE HALL & PAUL SIMON

LOS ANGELES—A dealer educational campaign is drastically needed in regards to quadrasonic—and also an educational campaign at the consumer level—according to an extensive survey just conducted by the research division of Billboard Magazine.

The survey of 59 key dealers in the U.S.—all of them major dealers used in chart tabulations—revealed that most record customers who buy quadrasonic albums don't know whether they're buying matrix or discrete albums. In fact, 78 percent of the dealers said their customers don't specify which system—whether matrix or discrete—when they buy albums. The two systems are not  
(Continued on page 70)

compatible. Each plays the other's product as ordinary stereo.

However, 15 percent of the dealers in the Billboard survey said their customers requested discrete albums specifically when they bought quadrasonic product, while only 7 percent of the dealers said their customers specifically asked for matrix.

The need for greater consumer and dealer education in quadrasonic was brought forth last week (Billboard, May 19) when RCA Records stated that many dealers were not stocking their compatible Quadradisics in both stereo bins and quadrasonic displays.  
(Continued on page 70)

## Famous Music in Incentive Drive; Uses BB Report

By ROBERT SOBEL

NEW YORK—Famous Music has instituted a major "Turn-On" sales incentive program using Billboard's Confidential Album and Singles reports as key. The program is open to promotion and sales managers of the Dot, Paramount, Neighborhood, Green Bottle, Just Sunshine, Family, Sire and Tumbleweed labels.

Under the report plan, various prizes  
(Continued on page 63)

## Polygram Chief Ties Cost Control To Disk/Tape Industry Prosperity

By MIKE HENNESSEY  
(London Bureau Chief)

UTRECHT, Holland—The importance of cost control in maintaining the prosperity of the record/tape industry was emphasized by Coen Solleveld, president of Polygram, when he spoke at the Phonogram International World Convention, "Mayfair" held here May 10-11.

Expressing gratification that the annual turnover of Polygram had quadrupled in 10 years to a total of 1,000 million marks (about \$357 million), Solleveld warned that turnover was not the sole objective of the Polygram group. "Turnover is not profits," he said. "Neither is a rapid turnover growth necessarily compatible with continuity and the long-term well-being of our business."  
(Continued on page 55)

## S.D. Country Fest Planned

By BOB KIRSCH

SAN DIEGO—More than 10 major country artists as well as a separate gospel show, fiddle and square dancing contests and country craft exhibits are set for the 1973 Country Music Fair to be held in the San Diego Stadium, Aug. 18-19.

According to Don Howard, who will act as packaging agent for the Fair through Artists Management here, a 29-page prospectus has been prepared covering tourism in San Diego during August, income of tourists and residents, which media reaches which age groups, country music record sales and airplay in the area and other important points.

At the present time, talks have been held with such artists as Jerry Lee Lewis, Merle Haggard, Marty Robbins, Charlie Rich, Earl Scruggs, Brenda Lee, Johnny Rodriguez, Freddy Weller, Waylon Jennings and the Sons of the Pioneers.

### Concept Fair

"We want this to be a total concept fair," Howard said. "Besides the main shows set for Saturday and Sunday nights, we will probably have a gospel concert one afternoon. There are also pavillion areas where we will probably have various contests and craftwork exhibits. What we want is anything to do with country music."

Tickets will be purchased on a daily basis, and admission price has not been set yet. All seats will be reserved.

The prospectus, put together by Artists Management, has been used as a guide in  
(Continued on page 48)



That Bump City band, fresh from the triumph of two hit singles—"Down to the Nightclub" and "You're Still a Young Man"—from their first Warner Bros. album, return with another platterful of club cooking, **Tower of Power** (BS 2681). "So Very Hard to Go" is the first, very tasty, hit from this package. (Advertisement)

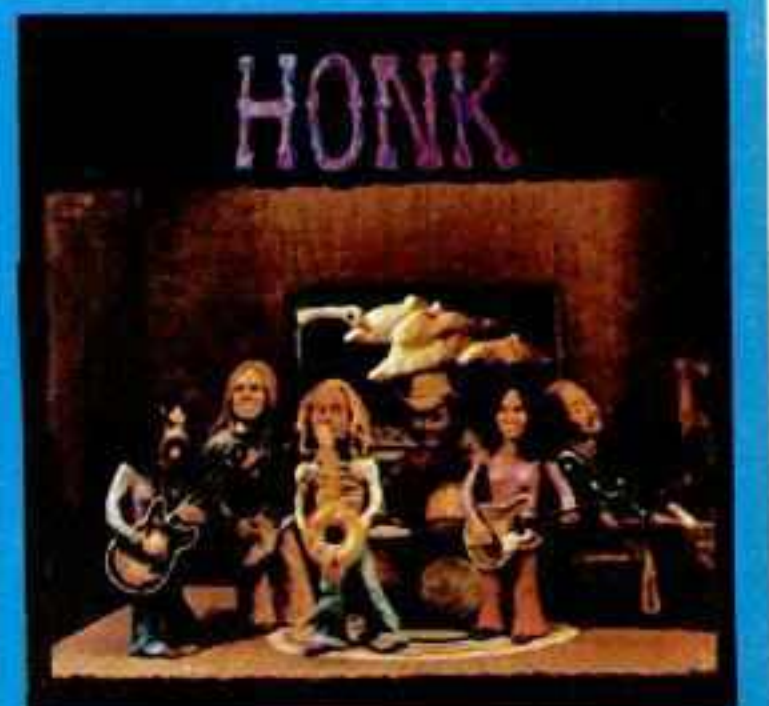


John Paul Hammond, Mike Bloomfield, and Dr. John are "Triumvirate," a new album loaded with powerhouse music coming at just the right time. Produced by Thomas Jefferson Kaye, "Triumvirate" is an astonishing interplay among three superb musicians and stars in their own right. There are many trios, but only one "Triumvirate." On Columbia Records and Tapes. (Advertisement)

# EVERYBODY'S BLOWIN' HONK'S HORN!



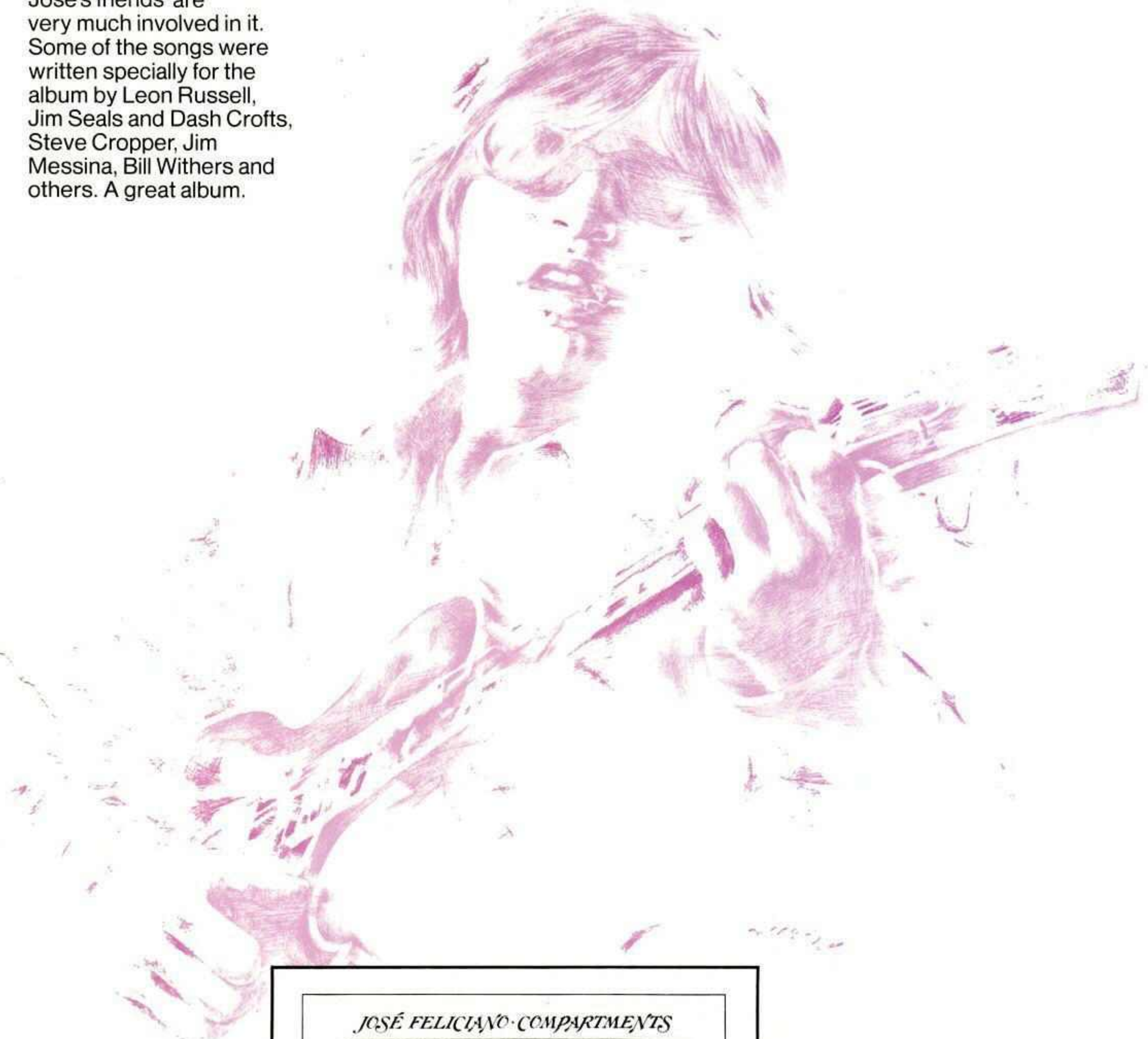
WHERE THEIR FRIENDS ARE!



# José's "Compartments" is a house of superstars. And a great new single.

74-0975

More than a new album.  
It's a great album.  
José's friends are  
very much involved in it.  
Some of the songs were  
written specially for the  
album by Leon Russell,  
Jim Seals and Dash Crofts,  
Steve Cropper, Jim  
Messina, Bill Withers and  
others. A great album.



APD1-0141/APS1-0141/APK1-0141/APT1-0141

**RCA** Records and Tapes

# Zenith Closing Old Time S.F. Indie Distributor

By PAUL JAULUS

SAN FRANCISCO—After months of speculation, Independent Music Sales, the record distribution wing of H.R. Basford Co., will close May 31. Independent Music's long-time president Jack Solinger confirmed that the parent company, the Zenith Corp., had notified him of the decision to terminate their record distribution operation in northern California in order to put their entire emphasis into their radio, TV, and phonograph divisions in this market. At the same time Solinger noted that as of right now and to his knowledge no determination has been made as to the fate of Independent Music's 1-stop, BOS 1-stop and it will continue to operate pending further decisions by Zenith.

Independent Music Sales, one of the oldest and, at one time, most important independent distributors in the market was the exclusive distribution wing for Columbia Records for a period of over 27 years. Following this, about eight years ago, the company moved into multi-labeled distribution. In July of 1972, it became a division of the Zenith. With the loss to Eric Mainland, Trans America's record distribution wing in Northern California, of two of its most important lines—A&M and Motown—a short while back, rumors run high that Zenith would phase out the record distribution operation. Labels still being distributed by Independent Music Sales included Bell, Chess-Checker, Vanguard, BASF, Everest and Brunswick, among others, and all have been notified directly by Solinger as to the May 31 cessation. Letters were also sent to retail dealers throughout the market by Zenith.

Eric Mainland now remains the only Northern California indie record distributor. At one time 16 independent distributors flourished throughout northern California. Solinger says his future plans have not been completely formulated.

# Slim Chance on Matrix Merger

By BOB KIRSCH

LOS ANGELES—Despite the feelings of many in the industry, there is apparently no compromise on the horizon between the CBS Records SQ 4-channel system and any of the regular matrix systems, according to CBS Laboratories vice president of acoustics and magnetics Ben Bauer.

"We feel that any sort of compromise would degenerate the SQ system," Bauer said. "From what we can see, regular matrix is a technological mistake. In the front channels the separation is only 7.7 db, which means, for example, that if you record a symphony with this system and have the orchestra up front, the record when played in stereo will collapse to 7.7 db separation in the front channels."

### Out of Phase

"By the same token," Bauer said, "the back channels are recorded partly out of phase so they may drop by 7.7 db at times as well, especially through a monaural source. This is very important to Europeans, where most players are still monaural. Simply, our system and the regular matrix systems are not compatible."

Bauer pointed out that even in this country, most FM stereo listening is done through a monaural source, such as small portable radios or car radios, "so the listener loses the back channels by 7.7 db."

Bauer feels the only explanation for engineers missing this characteristic in developing the system is that it was de-

veloped in Japan, where there is probably room for several systems.

### SQ and Discrete

As for discrete disk systems, Bauer said he "cannot really fault them at all except to say that the systems have not stabilized and are a bit premature."

"This is not sour grapes on our part," he said, "because the first system we developed was a carrier type system. But we found several major problems. For one thing, we found the frequency response was reduced from the standard 20-20,000 hz to 15 hz. Maybe this is not a discernible difference to everyone, particularly older ears. But this is one of the major problems in our business. Too many decisions are made without taking youth into account. "Another problem," he continued,

# CBS Seeking Auto Approval On 8-Track Tape and Housing

By RADCLIFFE JOE

TERRE HAUTE, Ind.—CBS has become another major tape company, outside of 3M, to seek approval of its 8-track tape and housings, by the automotive industry, according to Samuel Burger, vice president, manufacturing, CBS Records.

Need to seek approval of the special testing division of the automotive industry, developed out of CBS' desire to use its own brand of tapes—Columbia

and Soundcraft—and housings, in product designed for use by the auto industry.

According to standards set by the automotive industry when magnetic tape and equipment manufacturers first set out to create a car stereo market, all tape had to be 3M, and all 8-track housing had to conform to the Lear Jet cartridge housing specifications.

At that time the auto industry also

stressed that all prerecorded tape used in cartridges for the auto industry should pass stringent temperature tests ranging from minus 20 degrees Fahrenheit to 165 degrees Fahrenheit. The tape also had to have a life span of 500 playing hours.

Although the standards do not apply to product bought in retail shops by car owners with tape equipment in their vehicles, Burger explained that many tape companies do business with car

(Continued on page 38)

# 'Make-A-Tape' Unit Hit With Ban Order

NEW YORK—A preliminary injunction prohibiting the use of a "Make-A-Tape" machine to duplicate 8-track cartridge tapes has been issued against Commercial Music Service

Co., doing business in Ohio as the Stereo Tape Center. The injunction, handed down by Judge Joseph P. Kennedy of the U.S. District Court of the Southern District of Ohio, resulted from the first civil action brought by record companies under the new copyright law.

Commercial Music had contended that since individuals are permitted, under the copyright law, to duplicate sound recordings in the home, and since customers operate the "Make-A-Tape" machine, there was nothing illegal in the operation.

Customers paid a \$2 fee for the use of the machine if they brought a tape they wished to copy plus their own blank tape. If they brought their own recorded tape and purchased a blank tape for \$3.95, they could use the machine free. A customer's blank tape and the use of the store's tape library meant a \$2 charge for the individual. Kennedy ruled that the defendant "provides the necessary equipment and obtains a profit from it," as a major reason for issuing the injunction.

Plaintiffs included CBS, Inc.; London Records, Inc.; Atlantic Recording Corp.; and Warner Bros. Records, Inc.

"is that the signal-to-noise ratio is deteriorated. Many carrier systems do not have good separation at high frequency. In addition, the level of the bass band is diminished by the addition of the carrier." Bauer made it clear that all of the differences between the discrete and SQ systems he mentioned are slight, not gross differences, but they are nonetheless differences.

### Shibata Helped

"One of the major improvements in CD-4 in the past year," Bauer added, "has been the use of the Shibata stylus. But we think the Shibata is available in limited quantity so optimum playback is limited to a rather small market. There is another problem. This stylus must go exactly vertically into the

(Continued on page 15)

# Supreme Court to Rule on Drug Lyrics

By MILDRED HALL

WASHINGTON—Challengers of the Federal Communication Commission's drug lyric policy have asked the U.S. Supreme Court to review an Appeals Court decision that affirmed both the controversial policy and the commission's refusal to make a judgment on whether Yale Broadcasting's proposed program policy was in compliance with the anti-drug lyric order. In its appeal for certiorari from the high court, petitioners' brief included a recent individual opinion by chief judge David A. Bazelon of the U.S. Court of Appeals here, that the FCC's anti-drug lyric order and its censorship aspects were "ripe for judicial review." (Billboard, April 7, 1973.)

Petitioners, including the Yale Broadcasting station WYBC-FM, New Haven, Conn., the National Coordinating Council on Drug Abuse, and others, have asked the Supreme Court to consider the First Amendment aspects of the FCC order, which requires that, unlike purveyors of printed matter, broadcasters can be held responsible and deprived of their licenses if they fail to ascertain, understand and "evaluate" the content of the recorded song lyrics they play. The FCC has acknowledged that song lyrics are protected under the first amendment guarantee of free speech.

### 'Reasonable?'

The commission has claimed, and a three-judge federal Appeals Court panel has agreed, that the FCC is merely asking for "reasonable" surveillance of aired programming by licensees. But there is a warning that a license can be revoked for violation of the terms of the order banning broadcast of any lyric that can be interpreted as "glorifying or promoting the use of illegal drugs." (Billboard, Jan. 20, 1973.)

The petitioners, represented by Washington attorney Tracy Western, director of the Stern Community Law Firm, also asked the high court whether the FCC, having issued an order it admittedly had to "clarify" for confused broadcasters, could justifiably refuse to rule on Yale Broadcasting's plea for a ruling on whether its permissive music programming policy could endanger its license.

The appellants' brief traces the backing and filling of the commission on the exact meaning of its order of March 5, 1971, and the "clarification" issued five weeks later, in April. For all practical purposes, as the appellant brief documents, broadcasters believed the

(Continued on page 15)

# AFM Gains Musicians Pay Boost

NASHVILLE—The American Federation of Musicians, Local 257 here, has concluded an unprecedented series of contracts which will keep literally hundreds of musicians working up through the next two years.

All of the re-negotiated contracts call for pay increases, cost-of-living increases, two weeks vacation and two weeks sick leave, with pay.

The union signed two-year contracts with WSM-AM for its "Waking Crew" program, for the "Noon Show," and for Opryland U.S.A., the music theme

(Continued on page 6)

# RCA, Teldec Form Firm In Hamburg

HAMBURG—RCA Records and Teldec have formed RCA Schallplatten, a new record company operation.

Rocco Laginestra, RCA Records president, and Maurice Rosengarten, for Teldec, made the joint announcement, which cited the beginning of operations for the new company as May 15.

### 2nd Largest

Laginestra emphasized the impact of the German record market as the second largest in the world, noting that the cooperative venture with Teldec fulfills RCA's desire "to be represented here directly, to exploit RCA's international catalog of . . . artists and to build a substantial local German catalog."

Rosengarten pointed toward a long-standing, "beneficial" association with

(Continued on page 10)

# KYA to Aim At Breaking New Singles

By CLAUDE HALL

SAN FRANCISCO—KYA-AM, in a direct reversal to the programming policies rampant coast-to-coast in Top 40 radio the past few years, has set out to "break" records and has already won plaudits from Clive Davis, president of CBS Records; Joe Smith, president of Warner Bros. Records; Larry Uttal, president of Bell Records, and Jerry Greenberg, operations manager of Atlantic Records.

Howard Kester, general manager of the Top 40 station, said that he was adding anywhere from four-to-seven new singles a week and giving them strong rotation patterns within the format. The playlist remains at 25 singles;

(Continued on page 28)

## WOOF! WOOF!

# Song Sung Twice; Both Are Hits

LOS ANGELES—ABC/Dunhill claims that RCA Records failed to honor a "freeze" put on the song "Shambala" by its publishing company, resulting in two versions of the song being recorded.

According to Marv Helfer, ABC/Dunhill vice president, the Three Dog Night and producer Richard Podolor were given a dub of the tune last February and at that time they requested a freeze on the song to ensure that no other artist would come out first with the material.

But an RCA artist, B.W. Stevenson did record the song, and in last week's Billboard mention was made that as a result of the airplay for the RCA single, Three Dog Night rushed in and cut their version.

### 'Background'

Helfer, offering background on the situation, emphasized that Three Dog Night is not and has never been "a cover group," provided the following chronology behind the "Shambala" situation:

"Daniel Moore was a writer/artist with ABC/Dunhill from 1970 to 1972, at which time his contract expired with the label. In the latter part of 1972, Moore recorded four original compositions that he distributed to executives at Motown and David Kershenbaum at RCA specifically for

artist consideration. Both companies decided against signing Moore on his terms, Motown returning the tape to him and Kershenbaum keeping his copy."

Last January, Lindy Blaskey, ABC/Dunhill Music's professional manager, heard the tape and started negotiations to sign Moore as a writer, resulting in Moore making a verbal agreement with Blaskey.

Contractual procedures delayed the actual signing until March 1. "At this time, none of the ABC/Dunhill staff was aware that any other company had access to any of Moore's compositions," Helfer said.

Using the original tape, Blaskey made one dub of "Shambala." Helfer continued, "On Feb. 26, 1973, Blaskey gave the tape to Three Dog Night and Richard Podolor, producer of the group, for consideration as possible recording material. The next day, Three Dog requested a freeze be put on the song so they wouldn't have to rush their recording procedures, which Blaskey immediately granted. At this time, Blaskey also decided to not cut any more dubs in order to eliminate any possibility of leakage of the song to other artists."

During the first week of March, following the signing of

(Continued on page 10)

## General News

### Oklahoma Man Fined \$5,000 On Bootlegging

WASHINGTON—Theodore Dienger, charged with 16 counts of alleged tape bootlegging in Oklahoma City last February, drew a total sentence of six months in jail and a \$5,000 fine in the U.S. Magistrate's Court in Oklahoma City last week. Dienger, also known as Ted Danner, pleaded *nolo contendere* to one charge in the complaint for which he received six months and a \$1,000 fine. He pleaded not guilty to 12 counts, and on four counts he was given concurrent sentences of one-year each. But these last were suspended, and only the \$1,000 fine on each count was imposed.

He will be on probation for three years after serving the six months, according to justice department information here.

Testimony during the trial indicated that Dienger operated out of three trailer homes in nearby Diddle, Okla., where the FBI found that copyrighted recordings were being illegally duplicated. The tapes were later distributed and sold from a rented portion of a nearby store. Among other evidence picked up by the FBI were tapes of Neil Diamond's "Walk on Water," Carly Simon's "No Secrets," and others. The case was brought by U.S. assistant attorney Jeff Laird (Billboard Mar. 3, 1973).

### NARAS Elects 21 Governors

LOS ANGELES—The National Academy of Recording Arts and Sciences chapter here has elected 21 to two-year terms on the board of governors starting in June. Chosen were:

Vocalists: Jimmy Bryant and Marilyn Jackson; leaders/conductors: Lincoln Mayorga and Earl Palmer; producers: Al De Lory and Rick Jarrard; songwriters: Artie Wayne and Paul Williams; engineers: Bernie Grundman and Sy Mitchell; instrumentalists: Clare Fischer and Roger Kellaway; arrangers: Jimmie Haskell and Mike Melvoin; art directors/annotators: Hy Fujita and Richard Oliver; spoken word/comedy: Rod McKuen and Marvin Miller; classical: Louise DiTullio, Sinclair Lott, and Paul Shure.

Joining for one year to fill unexpired terms are: Harold Battisto, Jules Chaikin, Jay Cooper, Mario Guarneri, and Sam Samudio.

### Peer-Southern Rodgers Month

NEW YORK—The Peer-Southern Organization has named May as Jimmie Rodgers Month and is promoting the new RCA compilation of Rodgers' hits, "This is Jimmie Rodgers." Special attention is being paid to FM progressive radio.

The RCA album features reprocessed recordings of Rodgers performing hits such as "Treasures Untold," "Frankie & Johnnie" and "Mule Skinner Blues." PSO founder Ralph Peer I discovered Rodgers in 1927 and arranged for his first recordings. The Peer-Southern Organization publishes all of Rodgers' material.

### SESAC's Myers Makes Intl Trip

NEW YORK—SESAC's vice president and director of international sales, W.F. Myers, will leave New York, Friday (25) on a visit to licensing organizations, broadcast outlets, publishers, promoters and record companies in Vienna, Rome, Paris and London.

This will be Myers' second international trip in two months. Last month he attended the CISAC technical conference in Zurich, and also visited licensing organizations, broadcast facilities and publishers in Amsterdam and Paris.

## Executive Turntable



THAGARD



CHLANDA



POWELL



LOTT

A number of promotions and appointments have been announced for the national promotion department at Columbia Records. **Charles Thagard**, associate director, national promotion/West Coast, has had his responsibilities expanded to include national coverage of MOR singles and albums; **Sheila Chlanda** has been promoted from supervisor, promotion administration, to manager, promotion administration; and **Terry Powell** has been named regional promotion manager, West Coast. Powell will be responsible for maintaining liaison with radio stations and will coordinate the activities of branch promotion managers in support of merchandising and sales promotion campaigns. Miss Chlanda will be responsible for the preparation and management of national promotion administration policies and procedures. . . . Also, **Iris Zurawin** has been named sales service coordinator for Columbia/Epic custom labels.

★ ★ ★

**Don Oriolo** has joined RSO Records as executive assistant. Reporting directly to **Johnny Bienstock**, label president, Oriolo will work with the recording and publishing divisions RSO (ASCAP) and Casserole (BMI), developing new acts and acquiring masters. He will also be involved in promotion of new product. Prior to his appointment, Oriolo was an independent producer, arranger and writer. . . . **Marv Greifinger** has been named United Artists Records eastern publicity and artist relations manager. He has been with UA for the past 3½ years. . . . **Dick Spingola** has been appointed controller of Warner/Elektra/Atlantic Distributing. He was previously with WEA and Mercury Records in Chicago. . . . **Dick Hender**, United Artists Records advertising director, and two of his departmental associates, **Kathy Scully** and **Chuck Fox**, have left the company in a reorganization of UA advertising policies. **Alan Lott** has been named national promotion director of jazz product for Atlantic Records. He will be responsible for the label's increased activities in seeking jazz programming. Prior to his joining Atlantic, Lott was a regional promotion director with WEA. . . . **Larry Green** is A&M Records' new promotion man for North and South Carolina. He was formerly with WEA in Atlantic. . . . Songwriters **Lo-renzo** and **Henrietta** have formed Music Music Productions in partnership with producer **David Snyder**. . . . **Dennis Turner** has joined the Heller-Fishel Agency in Beverly Hills as college booker. He previously had the same post with the Reznick-Bernstein Agency.

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**Emil LaViola** has been named professional manager in the professional department of Chappell Music. He will be working on the firm's standard and contemporary catalogs and will be responsible for productions deals and acquiring new writers and material. . . . **John Stanton** has been named district sales manager in Atlanta for Capitol Records. He was previously national marketing coordinator manager. . . . **Herb Spar** and **Dan Weiner** have been appointed vice presidents of International Famous Agency. Spar heads up IFA's New York concert division and Weiner holds the same post in Los Angeles. . . . **John Finlay Herman** has been named director of Videocassette operations for Lewron Television, Inc. . . . **Bruce Lundvall**, vice president, marketing, at Columbia Records, **Jerry Greenberg**, senior vice president and general manager at Atlantic Records and **Cal Rudman** have been named to the board of directors at the Louie Braille Foundation for Blind Musicians.

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**Lee Young** has been appointed to the newly created position of

(Continued on page 63)

## AGAC Honors Celler

NEW YORK—The American Guild of Authors and Composers honored U.S. Congressman Emanuel Celler for his contributions to the arts and his involvement in the field of copyright revision and extension, at the Princeton Club here Wednesday (16). The occasion also marked Celler's 50th year in congress and his 85th birthday.

Following the acceptance of an honorary scroll from AGAC, Celler called for increased efforts in copyright revision and extension. He pointed up the recent developments in the field with the Soviet Union joining the Universal Copyright Convention and possible consequences, both pro and con, with their new involvement. Among other topics, Celler also discussed copyrights and CATV.

Joining AGAC president Erwin Drake on the speaker's platform were Stanley Adams, ASCAP president; Herman Finklestein, ASCAP general counsel; Alvin Deutch, AGAC general counsel; Salvatore Chiantia, president of the National Music Publishers Association; attorney Leonard Zissu, Zissu, Marcus, Stein & Couture; Sheldon Harnick, BMI lyricist and composer; Dorothy Fields, ASCAP lyricist and librettist; Jerome Weidman, president of the Authors League of America; and Leonard Feist, president, National Music Council.

More Late News  
See Page 70

## FCC Slates Inquiry On Syndicated Radio

WASHINGTON—The Federal Communications Commission (FCC) has announced a general inquiry into the use of music syndication services by radio stations to determine whether the terms of the contracts restrict the amount of non-musical programming the station may carry. Any such restrictions hamper the discretion and flexibility of licensees to program their stations in the public interest, the commission feels.

The general inquiry is being undertaken "because of the widespread existence of such agreements," the FCC said last week. "It would not be feasible to attempt to resolve the questions on a case by case basis." The FCC has invited comment from broadcasters, musical programming format companies and other interested parties. Comment is due June 28 and replies on July 10.

The decision to conduct the inquiry arose during a contest over the com-

mission's approval of the sale of station WEZX-FM, Tampa, Fla., from Tenico Leasing, Inc. to Southern Broadcasting Co. A challenger, WWBA-FM, St. Petersburg, Fla., said Tenico's claimed financial losses were due in part to "utilizing an expensive broadcast music service for many months," and that certain restrictions in the service contract were contrary to the public interest. The FCC rejected the WWBA-FM petition, but did decide to hold an inquiry about the music service.

### Spark Distributors

NEW YORK—Commercial Music, St. Louis, and Heilicher Bros., Dallas, have been named as distributors for Spark Records, according to Israel Diamond, administrative manager for the label.

### Lewis Distr. Changes

SHREVEPORT—Jewel Records here has appointed Music City Distributors in Nashville and Tone Distributors in Miami to handle the labels product, which includes labels such as Rux Paula, Ronn, and Soul-Power. Distributor in Los Angeles is Sam & Dave's Record Distributors, said Jewel president Stan Lewis.

### Donovan Film Cannes Entry

NEW YORK—The British Government has selected the Donovan film "An Old Fashioned Picture Book," produced by Sid Maurer for Warner Bros., as one of its two films to be entered for this year's Cannes Film Festival.

The film, with music composed and sung by Columbia Records artist Donovan, was a contender for an Academy Award nomination last year. It also opened the Edinburgh Film Festival.

### Pinto Keys Meeting

LOS ANGELES—Michael Pinto, owner of the Sound Music Sales one-stop here, is coordinating a record industry workshop to be held for the California Library Association at San Francisco in December. June 24-28, Pinto will host a booth at the American Library Association Convention, Las Vegas.

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## Famous Dist Sweet Fortune

NEW YORK—Famous Music has acquired the distribution rights to Sweet Fortune Records for the U.S., according to Famous president Tony Martell. Sweet Fortune is the creation of Joe D'Imperio and Lenny Scheer, president and vice president respectively of Ringling Bros. and Barnum & Bailey Records. The agreement calls for the production and distribution of 30 albums over a three year period.

First Sweet Fortune releases will be "Goodbye Joe Drake" by Joe Droukas and "Scraps and Napkins" by Bob Sanders.

## Seize 9,000 LP's in Tenn.

NASHVILLE—Agents of the Tennessee Bureau of Criminal Identification arrested a North Carolina man here on charges of pirating LP's containing hit country material.

Agents seized 9,000 albums, described as the final load of an 80,000-LP order that had been allegedly placed with a pressing plant here for Omega Sales of Atlanta. Omega was said to have contracted for these records to be pressed for \$23,000.

Arrested for violation of the Tennessee antipiracy statute was Michael Jeffrey Lynn, of Charlotte, N.C. Lynn, who described himself as being "self-employed," was released after posting bond of \$1,000.

William Sheets, director of the Bureau, said the probe is continuing, with the possibility of more arrests.

The pressing plant discovered that the records were allegedly pirated versions only after 71,000 pieces had been pressed, completed and delivered.

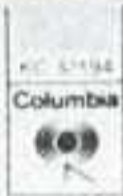
## Polydor Goes Country & Pop In Simon Push

NEW YORK—Polydor Records is mapping a crossover merchandising campaign—in both pop and country—for Spring artist Joe Simon's new album, "Simon Country." Merchandising not only will consist of television spots and ad maps in country areas but will also include merchandising and promotion in the black media as well.

In addition, Polydor is adding special country promotion men to blanket areas which are not normally serviced by them.

Simon's new single will be "Cleopatra" from the track of the new Warner Bros. film "Cleopatra Jones," due out July 4. The single will be shipped in about two weeks, a spokesman said.

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Earth, Wind, & Fire’s new  
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# Billboard®

The International Music-Record-Tape Newsweekly

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

Area Code 213, 273-7040 Cable: Billbo LA

N.Y. Telex-Billbo 620523

Publisher: HAL COOK Associate Publisher: LEE ZHITO



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Subscription rates payable in advance. One year, \$40, two years, \$70, three years, \$90  
in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in  
other foreign countries on request. Subscribers when requesting change of address should  
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Reporter, Merchandising Week, Record Mirror,  
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nati, Ohio 45214. Area Code 513, 381-6450.



Vol. 85 No. 21

## General News

# Letters to the Editor

### Norfolk Knowhow

Dear Sir:

Bruce Earle and I were completely surprised and totally knocked out by Vox Jox last week. We had no idea you would write about us. When we got our new copy of Billboard, we called Arthur Henry Holt and he was surprised also. We really appreciate the words. You don't know what it means to us. When we were kids growing up in Dallas and hanging around KLIF-AM and KBOX-AM we would steal copies of Billboard just to read the radio section.

Ain't it strange how many of us old Texas boys got into radio. Well, I guess it's better than hanging around the San Saba Dairy Queen in a pick-up truck, drinking Lone Star and trying to seduce one of the high school cheerleaders.

The reason we questioned you so closely about Ron Jacobs' research, is that some of the things he found out we have also found out, but he has applied his material differently than we have. For instance, we found that there is a definite line of demarcation at the 16-year-old age level, but it is male. The line is lowered by six months in females. In other words, males, on the average, experience an attitude change at 16-years; females at 15½-years.

The WQRK-FM format is targeted at the 17-24 year old males and the 16½-27 year old females. These demographic groupings are the most malleable and are psychographically active, which makes them the most profitable.

It's only been this year that we have had access to computer time legally. Last year I had to date a systems analyst to ripoff computer time. That's not the best way to do it. Girls who know about computers tend to be homely.

When we go into a market, one of the first things we do is establish a 2,000 person in-target sample base. This is accomplished in several ways; the most effective way for us, has been contest winners supplemented by telephone coincentals. We will run a little contest, like Instant Ripoff, with a winner an hour or two an hour and take the winner's name, age, sex, telephone number, and address. This list is weighted with random persons via telephone coincentals.

It is then possible to apply your sample base to any research problem you might have. In music research, you break out the winner only and you have a sample frame of 1,500 people who listen to your station. If you want to find out if you've played "Dead Skunk" long enough, you simply call 500 people in-target and get a positive or a negative.

The research that Jacobs is doing and we are doing is probably avant-garde at this point, but we have only scratched the surface.

One of our new projects is the effect of a station's technical sound on the audience. Bruce Earle and I have always theorized that a large part of subliminal irritation is caused by poor audio processing techniques. Even though your signal looks good on an oscillo-

scope and is flat does not mean that it sounds good. People don't watch radio on an oscilloscope.

Well, so much for our search of what turns people on and off. I'm sending you an audience graph for QRK that lines out the request line demographics.

Best personal regards,  
Jay Blackburn  
WQRK-FM  
Norfolk, Va.

### Research Request

Dear Sir:

Am I being too presumptuous in asking music directors of Top 40 stations to waste their time and money by xeroxing their 1972 charts and sending them?

Or am I being naive in expecting to come up with any results that might mean anything?

Or do you think there is no one crazy enough to spend their time following 150 songs through the charts of different cities to see if there is any place that picks up records first and how they travel from there.

I realize that I am asking a lot of these stations to take their time and send off their charts. But I am willing to pay xerox and postal costs. When I wrote you I also sent out letters to eighty stations requesting data, and I am deeply indebted to people at WWDJ, WFIL, KOIL, WICE, WIXY, KGB, and WKY for sending me the information, and also the people at WCFL, WCAO and WCTC who did not have what I needed but were kind enough to tell me. I know these people do not have to do anything for me, but I do think there is a chance that I will come up with something interesting.

There is nothing more that I can offer to the business than my results. If you are so moved, however, I would appreciate it if you would publish my request for 1972 popularity charts. Thank you.

Kenneth Bielen  
Geography Department  
University of Rhode Island  
Kingston, Rhode Island 02881

### Compatibility Need

Dear Sir:

I enjoyed being on the 4-channel panel with Claude Hall recently in Washington at the annual NAFMB convention. I believe that one of the most important matters that have not been considered properly by the entire industry is that of compatibility.

If one can be presumptuous enough to assume that 4-channels are here to stay, regardless of what form they may finally take, one must remember the awful problems that faced the record stores when monaural finally took its leave; with the resultant losses. Surely, with the advantage of hindsight, it would be recklessly irresponsible to make 4-channel records that are not compatible. I would point out here that four discrete tracks on a professional tape machine are not likely to be compatible either. The Sansui QS system is the only one that is now being used that

(Continued on page 10)

# Tape Strips Being Used In Routing

CHICAGO—Strips of tape that bounce back light to photo-electric sensing devices are now being used by more and more record/tape manufacturers to speed up shipments and more applications of "retro-reflective" tape are on horizon, said officials here at the National Packaging Conference last week.

Rick Busnell and Tom Cunningham of 3M said a strip of tape on a box of records or tape moving down a shipping conveyor belt can cause the box to be routed to various loading levels and aisles, thus utilizing one conveyor line instead of several for multiple shipments.

A proposed application for tape duplicators is to use the light-sensitive tape in multiple runs of 8-track cartridges and cassettes, they said. An empty cartridge or cassette with the retro-reflective tape affixed would indicate the end of one title and the beginning of another.

Still another proposal is to use a 12-in. diameter bullseye made of the retro-reflective material as an inventory counter passing through shipping lines. The bullseye rings would, of course, remain constant (i.e., narrow, narrow, wide, narrow and so on) but could be coded differently for each title, therefore making the bullseye reusable over and over again.

Frederick H. Rice, national merchandising development manager, Capitol, was chairman of one seminar and spoke on "Our Package Can Be Our Salesman" as evidence of the record/tape industry's involvement in packaging.

# AFM Gains

Continued from page 3

complex which employs more than 100 musicians on a full-time basis. A one-year contract was signed for the "Ralph Emery Show" and its musicians.

In addition, the union signed a two-year contract with the Nashville Symphony and its 75-100 musicians, calling for the same increases and benefits.

The current contract with the "Grand Ole Opry" expires Dec. 31 of this year, and it will be re-negotiated prior to that time, according to AFM officials.

The contracts were bargained for by union president George Cooper Jr., Johnny DeGeorge and Dutch Gorton.



MAYOR LINDSAY has designated a song from the Bell Records soundtrack of the hit musical "Godspell" as the official theme song of New York's Diamond Jubilee, commemorating the creation of the city from five unified boroughs. The song, "Beautiful City," was performed by the cast of "Godspell" on the steps of City Hall when Mayor Lindsay made the announcement. Following the ceremony the cast met with the mayor, above, in his New York office.

# Memorex, Bank of America, Ponder Firm's Financial Ills

SANTA CLARA, Calif.—Memorex Corp. here has announced that as an alternative to securing equity and debt financing, the firm, with support and in some instances participation of Bank of America, is now engaged in talks with other companies toward possible sale by Memorex of a substantial equity interest or other form of business combination.

According to president and chairman of the board Lawrence Spitters, the talks are still preliminary. If Memorex should conclude a sale or business combination, it is anticipated there will be a "substantial delution in the equity interests of the company's present

shareholders and that a majority interest may be acquired by the purchasing or acquiring party."

Spitters added that the Bank of America has and is supporting the firm's 1973 operating plan and is providing current external cash requirements. The Bank has told the company that it can't provide all funds necessary to enable the firm to implement fully its entire 1973 operating plan and can terminate its support at any time. The Bank has indicated, however, according to Spitters, that it will not do so as long as in the Bank's opinion the firm continues to make satisfactory progress towards solving its capital needs.

# Yessongs



A 3-Record Set. On Atlantic Records and Tapes



SD 3-100

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Your Move • All Good People • Long Distance Runaround • The Fish • Close To The Edge  
Yours Is No Disgrace • Starship Trooper

All tracks recorded on tour during 1972

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# Off the Ticker

**WALT DISNEY PRODUCTIONS**, Burbank, reports its music and records division achieved record highs for the six-month period ended March 31. The company's half-year statement lumps music and records, merchandising and publication divisions together rather than breaking down revenues for each operation. Total revenues for publications, merchandising and music and records were \$17,607,000 for six-months ended March 31, compared to \$12,639,000 for the same period a year ago (ended April 1).

**INTEGRITY ENTERTAINMENT CORP.**, Los Angeles, owner and operator of The Wherehouse, a chain of 25 record and tape stores in California, re-

ported a 15 percent increase in sales and an 85 percent gain in earnings for the third quarter ended March 31. The company recently signed a \$300,000 three year term loan agreement with the Union Bank. Two additional music stores will be opened this month, and a minimum of eight others will be opened before December, said the company.

**ARLAN'S DEPARTMENT STORES**, New York-based discount chain, and Interstate Stores Inc., New York, are having financial difficulties. Arlan's filed for Chapter 11 bankruptcy protection in U.S. District Court in New York listing liabilities of about \$81 million and assets of about \$75 mil-

lion. The 73-store chain, with 1972 sales of nearly \$300 million, closed 41 stores last year and plans to close between 20 and 30 units this year. Interstate Stores announced a \$40.3 million net loss for the year ended Jan. 23. More than \$33 million of the loss was related to the closing of 38 discount stores, including 19 White Front units on the West Coast.

**MAGTEC**, North Hollywood, has returned to profitable operations for the first quarter ended March 31 on the strength of a 67 percent increase in sales. Sales were \$588,780 for the quarter compared with \$353,566 for the same quarter a year ago. This includes \$193,000 in current year sales for the company's Stereotape division (pre-recorded open reel tape), which was not fully operational a year ago. The division had sales of \$63,000 in the first quarter. Magtec's earnings for the initial quarter were \$28,743, or 4½ cents a share, compared with a net loss of \$33,770, or 5 cents a share, a year ago. Jerry Stone, president, said two factors can contribute to future gains: a recently opened spoken word recording studio and the potential sales of 4-channel reel-to-reel music.

**SCHWARTZ BROTHERS INC.**, Washington, D.C., reported sales and earnings of its Harmony Hut retail stores are on budget, according to James Schwartz, president. (Billboard, May 19.) Schwartz noted the steadily improving performance of the company's retail stores did not offset the down turn in its distribution and rack merchandising operations in the first quarter.

# Music at WB, MCA Aids Film Coiffers

**LOS ANGELES**—While analysts differ sharply about which way motion picture industry stocks will blow this year, the general view is that "things are looking up for the film industry." Bolstering that theory is the instrumental role being played by record company subsidiaries and divisions, chiefly at Warner Communications, MCA and Columbia Pictures.

In addition to contributions made by music operations, some analysts are impressed by studio diversification plans and commitments to video disks and cassettes, cable and pay TV, and records.

Arthur Rockwell of Sutro & Co., San Francisco, feels that diversification into related entertainment areas are a source of potential benefits in the distant future.

He cites MCA, which is developing a video disk home system, as an example of a product with a future, possibly in two years.

Also, earnings of MCA Records in 1972 were the highest in the company's history. Operating income of \$12,246,000 was a record high achieved on gross revenues of \$69,876,000. The record and music division showed a net income gain of 3 percent in 1972.

Babson's Reports and Fred Ansel of Reynolds Securities respond favorably to Warner Communications, where the emphasis is on records and tapes.

Earnings in the company's record and music division increased more than 25 percent during 1972, going to \$214,513,000 from \$170,868,000. For the year, the music division accounted for 55 percent of the company's operating income.

Harold Vogel of Paine, Webber, Jackson & Curtis feels the music division can grow "about 15 percent" this year, but other analysts believe the growth factor of the music wing in the next fiscal period "could be in the 20-25 percent range."

Columbia Pictures Industries and Transamerica reported their music units "operating profitably."

Bell Records, an arm of Columbia Pictures, achieved its best performance during fiscal 1972, and United Artists Records, a division of Transamerica, was a "turnaround situation" that contributed to the parent company's profits in 1972.

It was the first time in two years that United Artists Records posted profits.

# We've moved

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# Earnings Reports

**LAFAYETTE RADIO ELECTRONICS**

Qtr. to March 31:	1973	1972
Sales	\$20,181,849	\$17,831,985
Income	1,051,628	955,068
Special credit	c34,730	
Net income	b1,086,358	955,068
Per share	a.43	.39
<b>nine-months</b>		
Sales	61,744,930	56,468,229
Income	2,907,776	2,955,963
Special credit	c34,730	
Net income	b2,942,506	2,955,963
Per share	a1.19	1.21

a—Based on income before special credit. b—Equal to 44 cents a share in the quarter and \$1.20 a share in the nine months. c—Extraordinary gain.

**MAGNETIC TAPE ENGINEERING CORP. (Magtec)**

Year to Dec. 31:	1972	1971
Sales	\$1,936,053	\$1,290,680
Net income	d74,512	32,536
Per share	d.12	a.08

a—Fewer shares. d—Loss

**TENNA CORP.**

3rd qtr. to March 31:	1973	1972
Sales	\$9,590,445	\$7,206,116
Net income	62,288	54,649
per share	.02	.02
<b>nine-months</b>		
Sales	30,057,461	25,345,392
Net loss	538,710	a857,071
Per share		.29

**COLUMBIA PICTURES INDUSTRIES INC. (Bell Records)**

3rd qtr. to March 31:	1973	a1972
Revenues	\$60,783,000	\$66,109,000
Loss cont. oper.	2,495,000	b1,042,000
Loss disc. oper.		29,000
Net loss	2,495,000	c1,013,000
Per share		.16
<b>nine-months</b>		
Revenues	192,560,000	173,387,000
Loss cont. oper.	199,000	3,642,000
Loss disc. oper.		872,000
Net loss	199,000	4,514,000

a—Restated. b—Income; equal to 17 cents a share. c—Income.

**INTEGRITY ENTERTAINMENT CORP. (The Wherehouse)**

3rd qtr. to March 31:	1973	1972
Sales	\$2,860,444	\$2,489,701
Net income	72,672	39,155
Per share	a.05	.02
<b>nine-months</b>		
Per share	a.12	.11

a—Fewer shares.

# Market Quotations

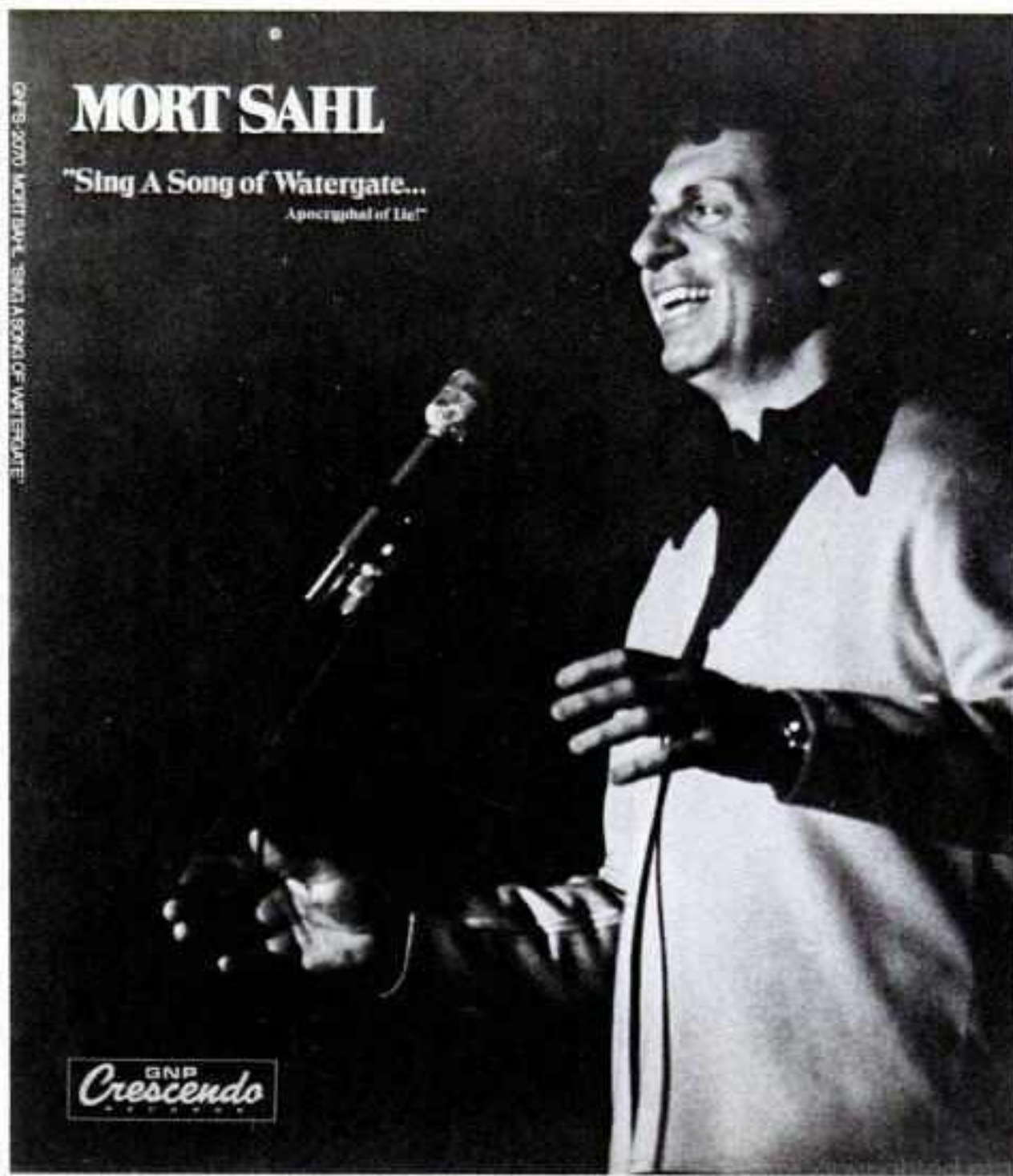
As of closing, Thursday, May 17, 1973

1973 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	9%	Admiral	5	444	11	9%	9%	- 1/4
40%	22%	ABC	11	1390	26%	24	24%	- 1/4
15%	6%	AAV Corp.	6	47	7%	6%	6%	- 1/2
15%	4%	Ampex		740	4%	4%	4%	- %
8%	3%	Automatic Radio	8	141	4	3%	4	+ %
20%	10%	Avco Corp.	4	417	11%	10%	10%	- 1/4
15	7%	Avnet	6	1,092	8%	7%	7%	- %
73%	36	Bell & Howell	10	334	33	30	30	- 3/4
14%	6%	Capitol Ind.	12	238	10%	10	10%	+ 1/4
107	36	CBS	12	1314	37%	36	36	- 2
14%	4%	Columbia Pictures		600	5%	4%	5%	- 1/4
8%	2%	Craig Corp.	6	187	2%	2%	2%	- %
14	7%	Creative Management	9	112	7%	7%	7%	Unch.
123%	88%	Disney, Walt	61	2,043	94%	91%	91%	- 4 1/2
6	3%	EMI	15	190	4	3%	4	+ 1/4
74%	57%	General Electric	19	3474	59%	57%	57%	- 3/4
44%	23%	Gulf + Western	6	1114	24%	23%	23%	- 1 1/4
16%	18%	Hammond Corp.	8	160	9%	8%	8%	- %
42%	8%	Handleman	8	611	8%	8%	8%	- 1/4
7	2	Harvey Group	38	118	2%	2%	2%	- %
64%	32	ITT	9	5223	37	35	36 1/4	- 1 1/2
40%	8%	Lafayette Radio Elec.	6	879	9%	9	9%	- 1/4
35%	18%	Matsushita Elec. Ind.	30	1152	30%	30%	30%	- %
34	4%	Mattel Inc.		2989	5%	4%	5%	- 1/4
35%	21%	MCA	9	244	23%	21%	21%	- 2
7%	2%	Memorex	10	4945	6%	2%	3	- 3/4
27%	16%	MGM	11	80	17%	16%	16%	- 1
32%	16%	Metromedia	8	559	18%	17%	17%	- 2
88%	74%	3M	35	1819	8278	80	80	- 3
40%	14%	Morse Electro Prod.	8	340	16%	14%	14%	- 2%
138	80	Motorola	23	1040	101	95%	95%	- 7%
39%	26%	No. American Philips	8	43	26%	26%	26%	Unch.
51%	27%	Pickwick International	16	214	29	27%	28%	- 1 1/4
25%	8%	Playboy Enterprises	6	412	9%	8%	8%	- 1
45	25%	RCA	12	3929	28%	26	26	- 2 1/2
57%	40%	Sony Corp.	39	1622	45%	43%	43%	- 2%
29%	11%	Superscope	7	483	22%	20%	20%	- 1%
49	20	Tandy Corp.	12	2231	22%	20	20	- 4%
23	6	Telecor	7	59	6%	6	6%	+ 1/4
14%	3%	Telex	26	634	3%	3%	3%	- 1/4
10%	3%	Tenna Corp.		87	3%	3%	3%	- 1/4
23%	12%	Transamerica	9	2902	12%	11%	11%	- 1
20	13%	Triangle	9	33	14	13%	13%	- 1/4
17	7%	20th Century	11	681	9	8%	8%	- %
50%	17%	Warner Communications	8	1517	20%	17%	17%	- 3 1/2
20%	10%	Wurlitzer	7	36	12%	11%	11%	- 1/2
12%	2	Viewlex		167	2%	2	2	- %
56%	35%	Zenith	13	1271	38	35%	35%	- 3 1/4

As of closing, Thursday, May 17, 1973

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Ind.	69	3	2%	2%	M. Josephson	12	12%	11%	11%
Bally Mfg. Corp.	952	37%	34	34%	Mills Music	64	9	8%	8%
Cartridge TV	899	2%	1%	2%	Recoton	4	3%	3%	3%
Data Packaging	15	6	6	6	Schwartz Bros.	12	3%	3%	3%
Gates Learjet	468	11%	10%	10%	United R.&T.	58	3	3	3
GRT	167	2%	2%	2%	Wallich's M.C.		%	%	%
Goody-Sam	30	3%	2%	2%	Omega-Alpha	106	3%	2%	2%
Integrity Ent.		1%	1%	1%	MMC Corp.		%	%	%
Koss Corp.	92	13%	12%	12%	Seeburg	55	16%	15	15

\*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 Bache & Co., members of the New York Stock Exchange and all principal stock exchanges.





**THE ORIGINAL**

(AM 1447)

**Cosmic  
Cowboy**



from the **Cosmic Cowboy** himself!

**MICHAEL  
MURPHEY**

The single from Michael's  
latest album, "**Cosmic Cowboy  
Souvenir.**" on **A&M Records**

(SP 4388)

PRODUCED BY BOB JOHNSTON

## 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*

Mail in the coupon below to order books listing complete data (date/highest position/total weeks charted/label & record no.) for every record to make the Billboard charts.

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## LP REVIEWS:

### Nostalgia Focus of Series

LOS ANGELES—Unlike most crazes, musical nostalgia seems to grow stronger every day. GNP Crescendo has been a part of the nostalgia movement for some time and now has added four more LP's to its Vintage Series.

The series covers artists from band leader/singer Benny Strong to the distinctive jazz piano of Teddy Wilson, from the trombone of Russ Morgan to the smooth vocals of the Mills Bros.

Strong's set, "That Certain Party," is nostalgia from a man who lives nostalgia. Strong and his band have been on the scene for years and he still plays and sings the old tunes such as "Sweet Georgia Brown" and "When I Take My Sugar to Tea" today in his own club.

Wilson, long recognized as one of the most influential pianists in jazz, gets a fine showcasing here with such tunes as "I Got Rhythm" and "As Time Goes By." A star for more than 30 years, this LP shows off the many moods of Wilson.

"The Best of Russ Morgan" presents the imaginative trombonist backed by full, lush orchestras as well as smaller combinations. The vocals surrounding the big band are still marvelous to listen to and Morgan's solos are as much of a standout as ever.

"Four Boys and a Guitar" is the Mills Bros. contribution to the package. The brothers were one of the first groups to popularize the ultra-smooth vocal style which would later become their trademark. Such tunes are showcased with "F.D.R. Rome," "Georgia on My Mind" and the still amusing "Jeepers Creepers."

The set is attractively packaged, with vintage photos to match the logos. Perhaps best of all, GNP had the good sense and taste to leave these fine recordings in their original monaural form.

BOB KIRSCH

### Omega in 3d Expansion in Year; Rapid Growth Cited

PHILADELPHIA—Omega Sound Inc., here, has moved to larger quarters for the third time within the year, owing to rapid growth, according to Omega president Lew Saft. This move, Saft said, was prompted by the advent of Melomega Records, Philomela and Melomega Publishing, wholly-owned subsidiaries of Omega Sound, Inc. Melomega's first single release is "What About the Children" by Billy Harner.

Melomega does 90 percent of its recording at Joe Tarsia's Sigma Sound Studios in Philadelphia. "The company has signed over 100 artists, giving Omega a heavy production and release schedule," said Frank Fioravanti, Omega vice president.

Omega Sound is scheduled to open 25 national distributor operations within the next few months, according to Doug King, head of promotion. "We're putting people in the record distributing business on a controlled basis from our Philadelphia office. Omega is interested in people who would like to get involved in this end of the business but lack experience," he said. "We ask for a capital investment between \$10,000 and \$15,000 on a lease which runs five years with options.

"We will train them, stock them, supply major lines and set them up. In turn, Omega receives a share of their profits. Our theory is never let a distributor carry more than 10 lines, so he can concentrate and give adequate attention to what he has," King noted.

### Can't Make 'Superstar' Film —Judge Tells Robin, Rep Co.

NEW YORK—U.S. District Judge Carl B. Rubin has entered an order in the U.S. District Court for the Southern District of Ohio, Eastern Division, permanently enjoining defendants Pierre Robin and the the Repertory Company of America, Inc., from proceeding with plans to make a film version of "Jesus Christ—Superstar."

The court also granted the motions of the Robert Stigwood Group, Ltd. et al. for a summary judgment, rejecting the defendants' contention that the underlying conception of "Superstar" was pirated from "The Passover Plot," a book by Dr. Hugh Schonfield.

The final judgment continues a preliminary injunction entered in late December 1972, restraining defendant Robin and his associates from proceeding with their "Superstar" film plans, characterized in the decision as "in

complete disregard of plaintiffs' similar plans, sizable capital investment and presumptively valid copyrights."

Rubin's opinion also explored the alleged pirating and, in rejecting the defendants' contention, held that the Rice-Webber work's lyrics were "original, highly creative and even controversial expressions of the Biblical passages."

The court also held for Stigwood that the title be enjoined from the defendants' use, restraining them from "directly or indirectly advertising or in any way representing any presentation as being from 'Jesus Christ—Superstar,' or from making or attempting to make a motion picture or television production of the same."

Plaintiffs were represented by Robert C. Osterberg of Abeles, Clark and Osterberg.

### Song Sung Twice

Continued from page 3

Moore to ABC's publishing wing and after the promise of the freeze by Blasky, Three Dog began rehearsing the song for future release. Helfer pointed out.

'Astonished'

"On Mar. 27, 1973, David Kershbaum (B.W. Stevenson's producer), talked to Eddie Lambert, general manager of ABC/Dunhill Music, and Blasky, requesting permission to record 'Shambala'."

According to Helfer, the two publishers were astonished that Kershbaum was even cognizant of the existence of the composition. They informed him that they had made a prior commitment to Three Dog Night, and had to refuse the permission to record

the song. Both ABC/Dunhill personnel made this point quite clear to Kershbaum."

Helfer emphasized, "Three Dog Night was not just 'sitting' on the record. During their years with ABC/Dunhill, the group has consistently executed extensive, time-consuming techniques in their recording process in order to attain perfection in their eyes."

Pointing to the group's nine gold LP's plus numerous gold singles, Helfer notes that the act has no need to cover any single.

This week Three Dog Night's "Shambala" is a starred 55 on the chart, up from 71 where it made its debut two weeks ago. Stevenson's single is a starred 80, up from a starred 86.

## Letters to the Editor

Continued from page 6

will give satisfactory stereo under all conditions.

I am presently constructing some special equipment to demonstrate this point, which will be shown for the first time at the AES in Los Angeles.

John Mosely  
Ferber Studios  
Paris

### Pricing Practice Complaint

Dear Sir:

If you can afford me the opportunity of printing an open letter to the policy makers and top brass of our industry I'd like to express my sentiments in regard to your lead article in a recent issue of Billboard as relates to pricing practices across the country.

Can it be possible that the top brass in our industry feels that recorded music product can't be sold on its own merits?

I am a firm believer in promotional and merchandising programs. Exposure of new releases by ad campaigns, nationally and locally are vital to our industry. But is it necessary to introduce new product that lists at \$5.98, costs dealer plus or minus \$3.25 at \$2.88? Tapes listing at \$6.98 cost plus or minus \$4.00 at \$3.99? And these ads clearly depicting labels in such orderly fashion as to obviously indicate who picked up the tab for its cost!

Does not this industry-financed kind of exposure irreparably ruin image of the legitimate music shop whose retail price for the same product clearly shows him to be a robber in the eyes of the consumer?

I would like an answer to this question: Do the big wheels in the record industry think that the only way to promote their product in substantial quantities is to support the give away programs of discount houses whose profits are derived from other legitimate merchandise? Is recorded music product illegitimate? Who are we kidding?

I know that the guy I buy from has to make a profit . . . and I want him to because I depend on him for my existence. Doesn't this formula apply in reverse?

Is it a cardinal sin for a music dealer to expect a reasonable profit from the sale of records and tapes? Is not expertise in buying, controlling inventory, bookkeeping, product knowledgeability and point of sale dexterity and agility as complex (and difficult to acquire) in this business as in any other and a hellavalot more so than most?

Consider this: the recorded music product, represents the result of a multiplicity of talents; creative artistry, natural ability matured by agonizingly long practice sessions, technological breakthroughs in audio fidelity and recording techniques, artistic and innovative packaging. . . . And finally we funnel this amalgamation of sheer sweat and toil, not to mention the high risk capital involved, into the finished product and then . . . instead of exalting its character, extol its virtues, its sweet pleasure producing affect . . . instead of dignifying it with exalted place it deserves by profitably attracting the masses to it on its real merits . . . what do we do? Lo and behold, we let it fall into the hands of so-called merchandisers who prostitute it, slash its price and exploit our creation as a loss leader . . . while enticing consumers to the exposure of their profit-making lines!?!—Ugh! !

Is there some kind of law that denies the manufacturer and/or distributor the right to refuse to service those retailers who continually use our product as a loss leader? Does not the permitting of this ridiculous price slashing detract from the music products inherent nobility?

I would like to propose some guide lines:

Realistic list price visibly printed on product by manufacturer.

Realistic cost to all dealers (no under the table freebies, ad allowances, etc.).

Realistic support programs such as periodic manufacturer/distributor/dealer forums where industry problems can intelligently be aired by the people directly responsible for business practices and progress.

Realistic and concerted effort to establish guide lines in pricing music product regionally. This is of paramount importance because there is enough demand for music product out there to enable every enterprising dealer to discount all his payables. (How many of us can do that now?)

Return to strict dealer franchise. Why should the cream be available to schlock houses while the legitimate dealer stocks representative catalog? The present practice robs the industry of complete exposure to less rapid turnover product! (i.e. classical, jazz, big band, etc. ad nauseum.)

Realistic advertising programs subsidized by manufacturer only when depicting aforementioned list prices . . . designed to generate interest in quality of content rather than merely the bargain it represents.

Eliminate returns altogether! (You buy it you own it.) If cost is realistic this can work, or are we going to forever enrich freight companies? (Exceptions to this would be defective merchandise which should always be immediately eligible for exchange regardless of when pressed or recorded.)

And finally, stand on our own ground proudly and profitably promoting a product that provides more pleasure, artistry and relaxation for the mass consumer than anything else I can presently think of.

Michael A. Limanni  
Tunetown  
Lawrence, Mass.

## RCA, Teldec

Continued from page 3

RCA and pledged Teldec's intention for full cooperation.

'In Hamburg'

RCA Schallplatten will be headquartered in Hamburg, with distribution of RCA products to be channelled in the same manner as before. The new company will release products from RCA's American catalog along with products from other worldwide RCA subsidiaries where suitable for the German market.

A main goal will be the development of a strong German artists' roster for penetration into that market. A full RCA Schallplatten staff will be announced shortly.

## A&M Awarded Lulu

LOS ANGELES—A&M is the first record company to win a Lulu Award from the Los Angeles Advertising Women's Organization. The winning spot by Clare Baren of A&M's creative services department was for Billy Preston's "Music Is My Life" album.

**WANTED**  
**MUSICAL COMEDY**  
**SCRIPT WRITER**

from Philadelphia  
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*William E. McEuen  
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# COSMIC COWBOY

(Part One)

#UA-XW263-W

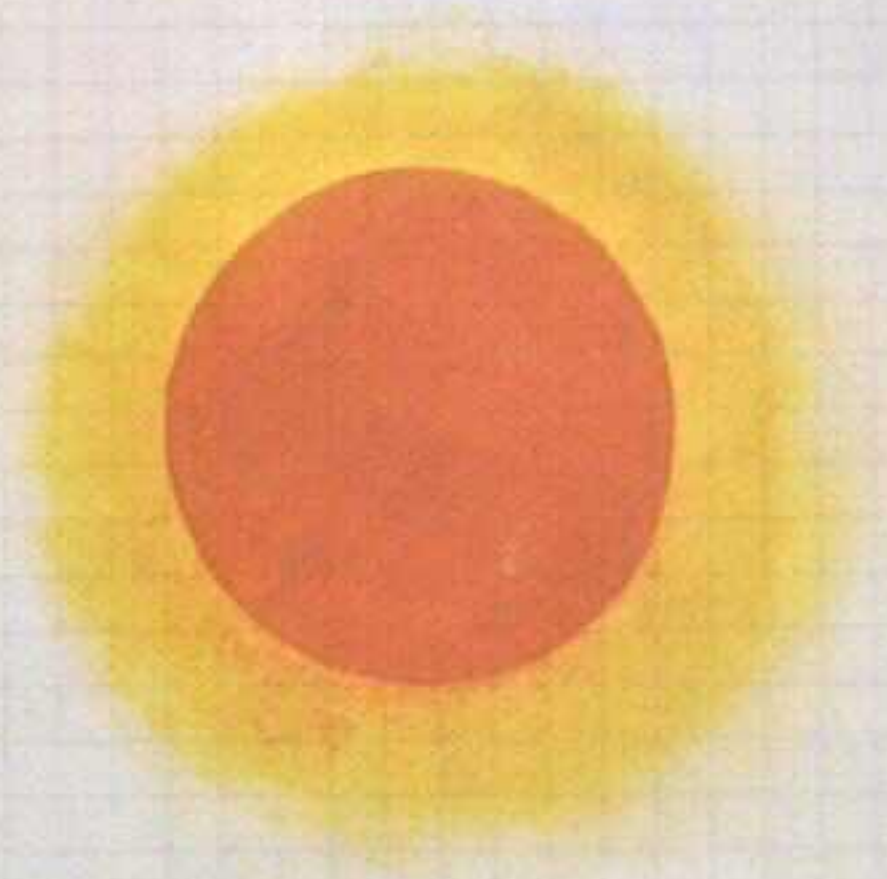
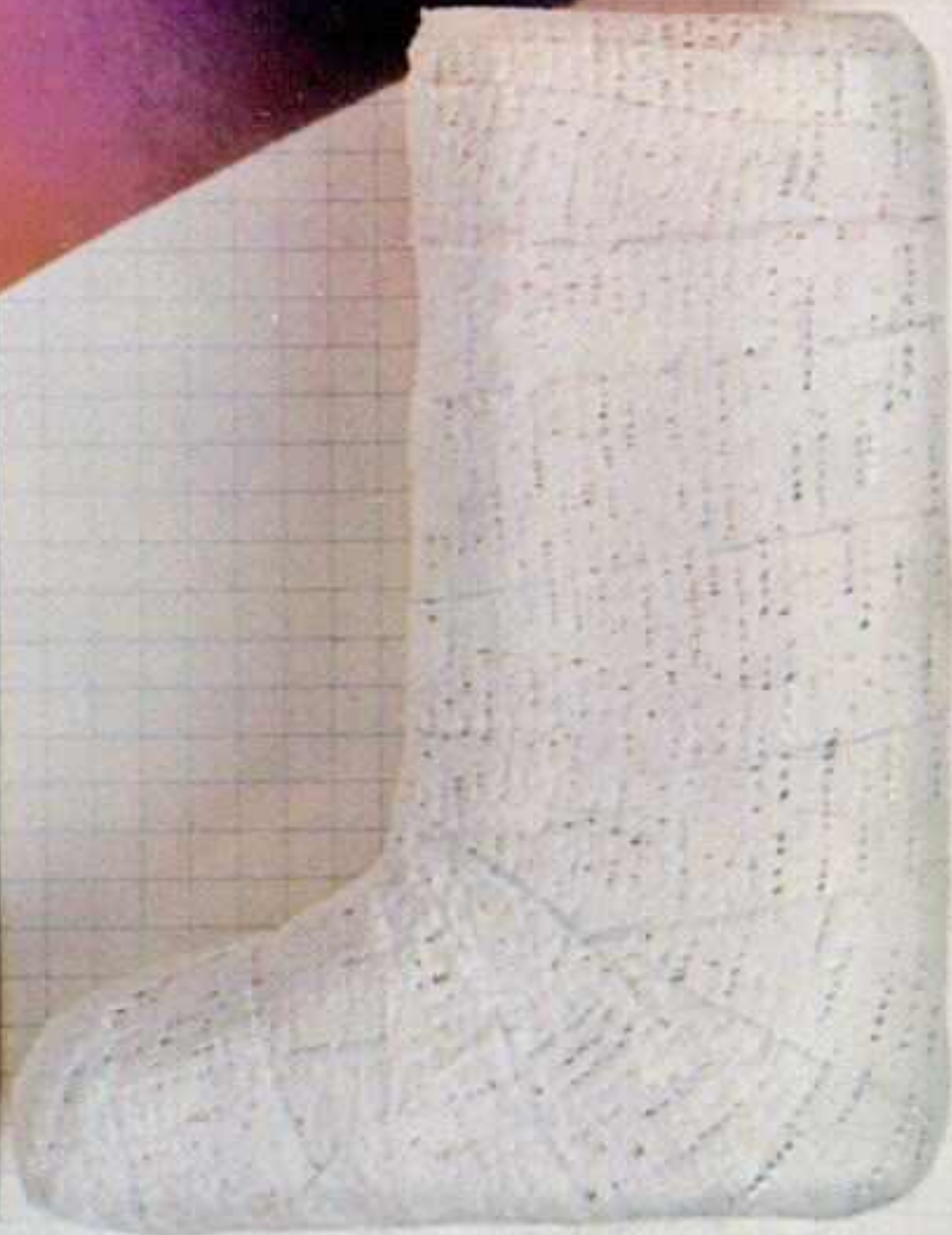
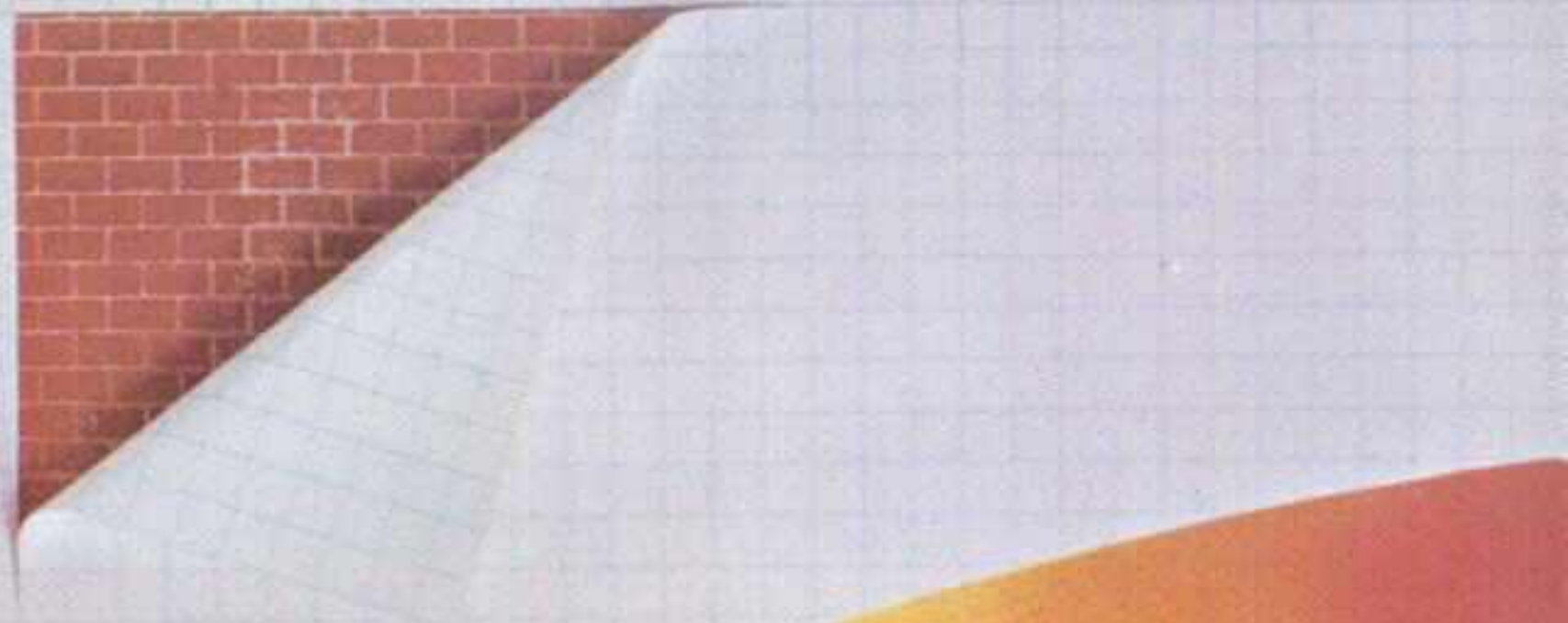


## The NITTY GRITTY DIRT BAND

Their high flyin' new single written by Michael Murphey  
and produced by William E. McEuen for the Aspen Recording Society.

On United Artists Records. 

Copyrighted material



# There Goes Rhymin' Simon.



**Unequivocally, a masterpiece.  
From Paul Simon. On Columbia Records and Tapes**

# "CHICAGO, CHICAGO, THAT TODDLIN' TOWN..."

Toddles  
like mad at  
this summer's  
Consumer  
Electronics  
Show.



And Billboard's editorial staff will be toddling off to the Windy City in full force to provide in-depth coverage of the largest consumer electronics exhibit of its kind.

And that's not all! There will be a healthy bonus distribution of Billboard's CES issue at McCormick Place during the Consumer Electronics Show, keeping the 35,000 retailers, sales representatives, distributors, importers and manufacturers up to date on last-minute new product news. And providing them with factual information in the marketing and distributing areas.

Time is growing short. If you want to take advantage of Billboard's CES bonus distribution, we suggest that you contact a Billboard Sales Representative right now. The ad deadline is June 1.

With 35,000 people filling McCormick Place, it's unlikely that you're going to see every one of the 25,000 products on display. That's why it's good sense to show up on the pages of Billboard's June 16 CES issue.

Contact a Billboard Sales Representative now!

**Issue Date: June 16**

**Ad Deadline: June 1**

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1719 West End Ave.  
Nashville, Tenn. 37203  
(615) 329-3925

# 'No Chance on Matrix Merger'

• *Continued from page 3*  
groove and the angle must be the same. So getting the proper arm and changer adjustments are problems.

### No Condemnation

"I am not condemning the system at all," he added, "I simply feel it's a bit premature."

Does Bauer see coexistence of SQ with any other system? "I see coexistence of SQ with a carrier type system," he said, "but is it the CD-4? Maybe there is another discrete system that is better. Right now, we feel SQ retains all the values necessary."

Among the values Bauer mentioned were compatible playing time with a stereo pressing, the fact that SQ decoders "go from the very simple to full paramatrix and retain the full 20-20,000 hz frequency response in all systems as well as giving full dynamic range. It can be used with every pickup. We expect to see a unit with full logic chip at the Consumer Electronics Show next month and this will make it possible to place the logic gain application in almost every unit."

### SQ Advantages

Bauer feels some of the other advantages of SQ are that "it's compat-

ible for broadcast over FM or AM because all four channels are transmitted at the same level. We are the only ones who allow the front channels to be totally separated but allow all channels to be broadcast equally."

Columbia has issued several disks in SQ only but is primarily issuing mate-

rial in quadrasonic and stereo modes. "We want a producer to be convinced of quadrasonic and will not force him to use SQ or any other system," Bauer said. "It also costs more to make an SQ disk at the moment and we feel that only the consumer who wants it should pay the extra."

# UA TV Push On 'Circle'

NEW YORK—A test-market program of television commercials in Chicago, Nashville and Cleveland will highlight a major new advertising drive by United Artists Records on the "Will the Circle Be Unbroken" album. The 30 and 60-second spots are capped by the line, "If you buy one country al-

bum in your lifetime, buy "Will the Circle Be Unbroken."

UA has also launched a broad campaign of radio spots on FM contemporary music and country stations. Heavy in-store displays are also set, and distributor branch ads are running in local radio and print media.

# Supreme Ct.

• *Continued from page 3*

warning required that any record referring in any way to drugs had better be kept off the air, for safety's sake. The commission professed to require only "reasonable" efforts to screen records, to ascertain and judge whether the records for airplay ran counter to the order. But for broadcasters, the "Catch 22" was that failure to make the right judgment could jeopardize the station's license.

### Final Judgment


Petitions to the FCC to have the order revoked, or at least clarified through public hearing and discussion, were rejected. The commission's answering statement implied that a station deejay or program director could do the selecting, and consult with management before, during or after a single airing of a record to get a final judgment on whether the words complied with the anti-drug lyric policy. They could also check through listener complaints. But, as dissenting commissioner Nicholas Johnson pointed out, no matter what the procedure, the "threat" to the license was still there.

Yale Broadcasting's request was for a commission ruling on whether the station programmer could exercise freedom of choice of records for an "intelligent and aware" young audience, while dealing with the drug problem through its public service and news programming. Yale argued that young, modern music is an artistic expression, and communicates by its music and lyric in combination. Yale's management does not feel that the work should be split, with the lyrics considered and censored separately, thereby condemning the whole work.

# Justice Dept. Bids Stiffer Piracy Rule

WASHINGTON—The Dept. of Justice has asked Congress to increase the penalties for the illicit duplication of copyrighted sound recordings. The proposal would make infringement of a copyrighted sound recording a felony punishable by up to one year in jail and/or a fine of up to \$1,000.

The proposal, contained in a bill now before Congress, would revise and update the entire U.S. Criminal Code. The bill was introduced by Sen. Roman Hruska (R-Neb.), ranking Republican on the Senate Judiciary Committee.



## Q-540 COMPOUNDS THE BENEFITS.


Quadrasonic in CD-4 or matrix is the new sound — destined to have as great an impact on stereo as stereo has had on monaural. Today, knowledgeable performers not only use the very best studios, with the most sophisticated equipment, and hire top sound technicians, they also record in quadrasonic.

But you can't reproduce true quadrasonic sound on an ordinary record compound. So we developed a special compound capable of total fidelity in recording and reproducing the 30,000 cycle carrier channel essential to CD-4. We call it Q-540. With Q-540 4 tracks can be blended on a single disc and separated with greater clarity and brilliance on the listener's sound system than has ever before been possible.

Even if you aren't recording in quadrasonic, Q-540 is superior for any kind of records. So if you've got the elements for a successful record — specify Q-540 and compound your benefits.

- **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 longer than one pressed on anything else. And the 30,000 cycle carrier channel doesn't wear off the way it does with other compounds.
- **ANTI-STATIC** — Because of Q-540's exceptional anti-static characteristics, there is far less surface noise, less dust attraction, and much greater ease in keeping grooves clean and lint-free.
- **FAST-FLOWING** — Increases production rate by shortening the pressing cycle. Fills better than ordinary compounds. Less susceptible to warping at faster cycle rate.
- **GOVERNMENT-APPROVED** — Easily surpasses all FDA and Public Health Service requirements through 1974.

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Makes the best sounds better.



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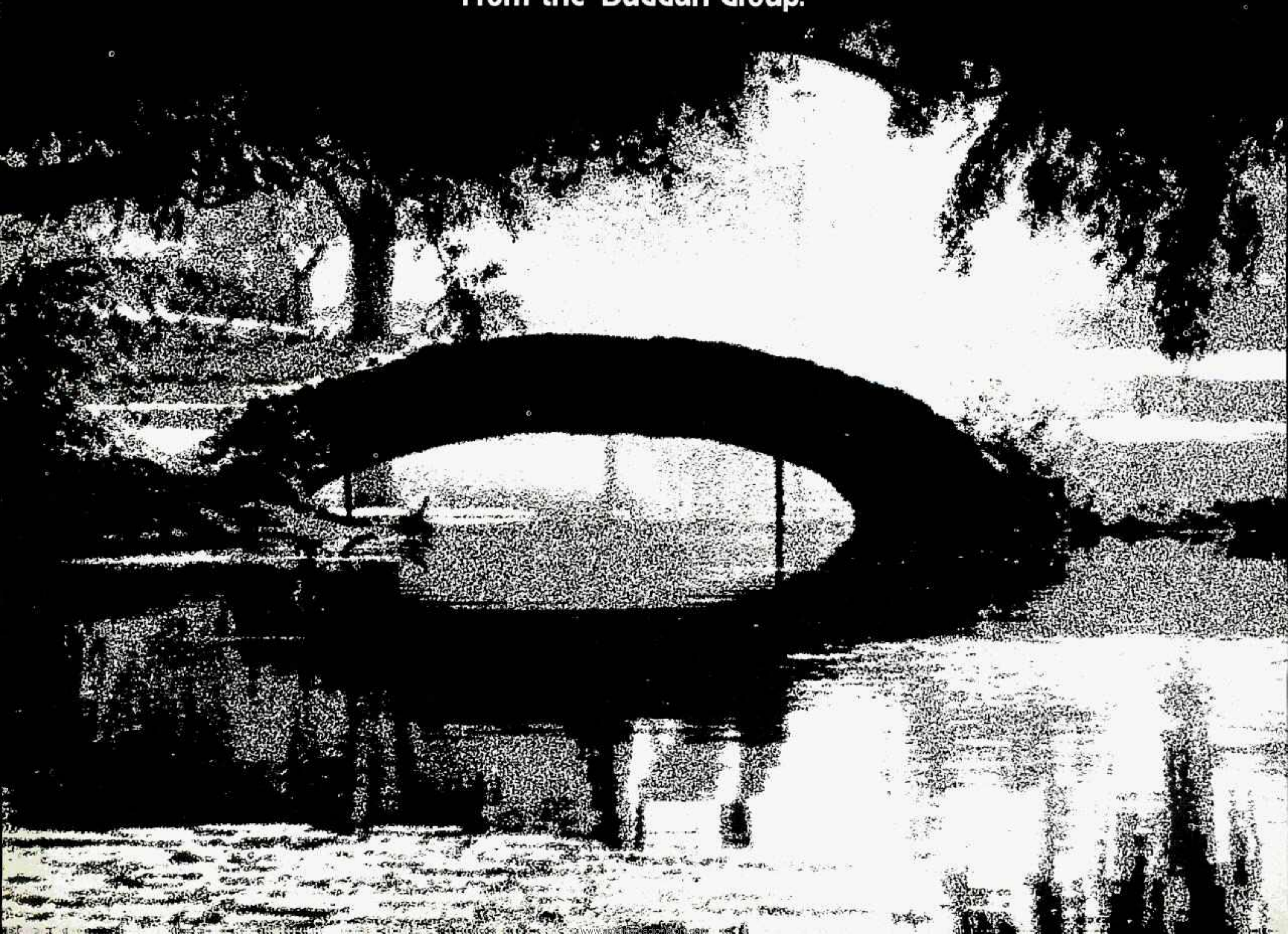


with their first release

“Where Peaceful Waters Flow”

BDA 363

on Buddah Records.  
From the Buddah Group.





## Jasper & Naseef Name Restitution Day in L.V.

By LAURA DENI

LAS VEGAS—Rock promoters Bob Jasper and Gary Naseef declared May 13 "Restitution Day" in Las Vegas, offering a free outdoor rock concert to replace their recent abortive Deep Purple concert.

Artists appearing in the May 13 date were scheduled to include John Sebastian, Argent, Stoneground, Skurow and Tap City. In addition, Naseef has approached Flash Cadillac and the Continental Kids. The show was to be held at Craig Road Speedway, with the entire affair expected to run about six hours.

The earlier booking—cancelled at the last moment when Purple lead vocalist Ian Gillan became ill—had created a furor throughout this city's live talent industry. When 8,000 rock fans were told that they would receive neither the concert nor refunds, an ensuing riot resulted in arrests and widespread criticism for promoters Jasper and Naseef.

Subsequent disputes centered on both the promoters and the Las Vegas Convention Authority, with charges and countercharges further complicated by the proposal of class action

suits by attorneys representing fans at the concert.

### Expensive Alternatives

Regarding the May 13 engagement, Naseef stated "We think this is the only fair means of making restitution which is now open to us. It is not necessarily the cheapest. By the time we get through, we will have paid out \$29,000 for the restitutions alone; our profit potential for the Deep Purple concert was less than half that, only \$13,000. So we are taking a beating, but at least people won't yell at me when I drive down the street."

The \$29,000 expense figure, according to Naseef, includes the \$15,000 production cost of the free show and the \$5,000 estimated damages which resulted to the Las Vegas Convention Center when spectators rioted.

In addition, Naseef said he will reduce the price on his June 2 concert of Lee Michaels and Dr. Hook and The Medicine Show to \$3.50, which will reduce his profit potential on that concert by \$9,000. The \$9,000 has also been included in the \$29,000 restitution figure.

Naseef said the direct refunds advocated by many were considered. Had they chosen that route, they would have divided the theoretical \$13,000 profit by the number of tickets sold and refunded that amount to everyone who could prove his presence at the concert. The amount worked out to only \$1.75, but it was felt those in attendance had seen at least a portion of the show they paid for, and would not have been entitled to a full refund. Even this approach, Naseef continued, would have been unsatisfactory for most fans, since many fans had no ticket stubs.

Regarding the class action suits, Naseef noted that the ticket stub problem also presented a challenge to such legal action.

## Belafonte in Album Drive

LAS ANGELES—Harry Belafonte's forthcoming 12-city tour will help promote an LP of contemporary compositions titled "Harry Belafonte . . . Play Me."

The LP features material by Neil Diamond, Don McLean, Jerry Jeff Walker and other current composers. RCA plans promotion campaigns in print and broadcasting media.

South African singer Letta Mbulu will appear with Belafonte, her third such appearance with him on a national tour. Belafonte's personal representative, Mike Merrick, is producing the tour, which begins May 31 and ends Aug. 12. Among the cities on the itinerary are Madison, Wis.; Chicago; Boston; Pittsburgh; Washington; St. Paul; Duluth; Denver; Las Vegas; San Diego; Oakland, and Los Angeles. Merrick himself recently formed a production company to handle concerts, films and artist management.

## White Directs 2 'In Concert'

NEW YORK—Joshua White, originator of the Joshua Light Show at the Fillmore East and more recently creator of Joshua Television here, has directed two forthcoming editions of "In Concert," ABC-TV's network music show, for which White is associate producer.

Beck, Bogert & Appice headline Friday's (25) show, which also features Dan Hicks & His Hot Licks, Dr. John, Albert King and the Grass Roots. The June 8 program, also directed by White, features John Kay, T. Rex, Johnny Nash, Miles Davis and Slade.

## Act Booking Agency Formed

NEW YORK—Omega Productions, a booking agency, has been formed by Edith Tarbescu, former free-lance writer for several music publications. The company thus far represents Sushil Mukerjee, Indian flutist; Phillips & Renzulli, duo-pianists; the Sine Nomine Singers, renaissance and baroque chorus; Bach's Uncle, chamber music group; Virginia Eskin, pianist; and Brother Theodore, macabre monologist.

The firm, based in West Hartford, Conn., is seeking additional talent.

MAY 26, 1973, BILLBOARD

## Greek Theater 'Alumni' Set

LOS ANGELES—Universal Studios' 5,200-seat Amphitheatre has scored a major coup in lining up all the superstars who formerly played the Greek Theatre to go into its second season of summer concerts with a full house.

The facility opened last season with the rock opera "Jesus Christ Superstar." This summer, the series opens with the Grateful Dead (June 29-July 1), followed by John Denver (9-15); Henry Mancini and Johnny Mathis (25-29); Tom Jones (July 30-Aug. 4); Harry Belafonte (5-12); the Carpenters (13-19); War (20-26); the Fifth Dimension (Sept. 5-9) and Engelbert Humperdinck (17-23).

MCA executive Raphael Etke is responsible for luring all acts, which, with the exception of War, had played the Greek Theatre, away from Jimmy Doolittle's facility.

The Greek Theatre is countering with the Broadway production, "No, No, Nanette," set to open on June 19. Attractions to follow will include Al Green, Vikki Carr, Joel Grey, Liza Minnelli, a production of "Godspell," and "Cinderella" as performed by the San Francisco Ballet Co.

## M'Media to Bow 'Catch My Soul'

NEW YORK—"Catch My Soul," the music film updated remake of "Othello," with Tony Joe White, Richie Havens and Bonnie Bramlett, will be released in September by Metro-media. Cinerama is distributing the feature. White is responsible for much of the music score and Delaney Bramlett contributed to it.

## Studio Track

By SAM SUTHERLAND

Those who scratched their heads a few years back at the idea of the Velvet Underground—and are now scurrying to fill their lobes with Lou Reed, John Cale and their latter-day spiritual brethren—have new cause to wonder at this week's Session of Special Merit, an ongoing and ambitious project that is being directed by Capitol producer Jeff Cheen.

The voice belongs to Ultra Violet and is characterized by Cheen as "Melanie without vibrato." Cynics may chuckle, but hold tight and examine the production credits: that should inspire more head-scratching.

Initial rhythm tracks have been recorded at Todd Rundgren's Secret Sound Studios here in New York, with the Runt contributing his manifold skills as studio star and instrumentalist.

Meanwhile, r&b veteran Cornell Dupree has been holding up his end of the equation, providing charts for several tunes as well, while Rundgren arranged the "Space City" tracks, using Cheen's generic terms.

With material ranging between those two extremes, and covering the '30's to the present day, session men have included Rundgren's friends Tommy Cosgrove and Moogy Klingman, James Cotton, keyboard man Ralph Shuckett and Rod Stewart's frequent ivory-tickling companion, Pete Sears (who handled separate sessions at Heider's in San Francisco).

The clincher? Background vocals by the next evolution of the Sweet Inspirations, Andy Warhol and Lou Reed.

★ ★ ★

With Curtom Studios humming along, Curtis Mayfield has turned his sights to a second Chicago facility on

the south side. That room is an "all-purpose" facility with an emphasis on total in-house development, including a "writer's workshop" where Mayfield will develop "writers, musicians, singers—you name it."

★ ★ ★

Last week, Studio Track had its first glimpse in some time of sessions at Sigma Sound Studios in Philadelphia.

Now general manager Harry Chipetz has touched bases to give a fuller view of activity there, and Chipetz's best news involves the new Studio B, in full operation for nearly two months now. Chipetz wryly noted that the new room, designed to bring about some "normalcy in our operation," has only

(Continued on page 20)



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## Signings

Actor-singer Richard Harris has been signed by Sid Maurer Associates Ltd. to an exclusive management agreement. Several major projects for Harris are currently underway including a new ABC/Dunhill album, a mid-October through December concert tour, an original book of poetry and two motion pictures.

Phonogram has signed Brenda Lee Eager to a long-term contract with recording sessions to start in June. The singer is paired with Jerry Butler on an album to be released on Mercury in May. . . . 20th Century Records has signed Chubby Checker to an exclusive recording contract. The man who scored with "The Twist" will explore reggae for his first album with 20th.

John Linde, who heads up Ultra-Sonic Productions, has signed Furman & Johnson, rock duo, to his Ultra-Sonic Productions. Bill Stahl will produce. The artists are managed by Rick Bleiweiss of Heavy Feathers Productions. . . . Actress Susan Clark, who just completed her co-starring role with Burt Lancaster in Universal's "The Midnight Man," has signed with the William Morris Agency.


Roger Miller has signed with Columbia Records. Winner of 11 Grammy Awards and awarded six gold records, Miller's mid-sixties hits have included "King of the Road," "Dang Me" and "Chug-A-Lug." His first Columbia single, "Open Up Your Heart," produced by Ron Bledsoe, will be released in June.

Curtis Mayfield's Curtom label has signed guitarist Phil Upchurch as a producer-writer. He will also handle Curtom's publishing end as well.


Hardstuff, a British trio involving two ex-Atomic Roster members, has been signed to the Mercury label by Phonogram, Inc. Hardstuff is managed by John Colletta and Tony Edwards, who managed Deep Purple.

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# Davis: Hooked on Turning Out Hits

By PHIL GELORMINE

NEW YORK—Mac Davis, Columbia recording artist, is another songwriter who has successfully bridged the gap between composing and performing. For several years, he has watched other performers have hits with his material while his own attempts failed to ignite. Last year it was two near misses before an unexpected hit. "I cut 'I Believe in Music' twice as a single and nothing happened with it," drawled Davis, who is from Lubbock,

Tex., "and then came the success of 'Baby, Don't Get Hooked on Me,' one of the most unbelievable things that's happened to me."

Davis explained how the song started out as a joke and turned into a million seller. "My producer, Rick Hall, asked me to write a 'hook' song, one with a repeat phrase which is singles oriented. So I came up with this phrase and melody line, baby, don't get hooked on me. Hall tells me, 'Now that sounds like a Number One record. Let's cut it.' Hell, I hadn't even written it yet. So the band made up a skeleton chord progression, I write the song that night and we cut it the next day.

"I thought it was super-egotistical and pretentious, but Columbia released it as a single anyway." "Baby, Don't Get Hooked on Me" was Billboard's Number One record for the three weeks ending Sept. 23 to Oct. 7.

His "I Believe in Music" eventually did become a hit via Gallery's version.

(Continued on page 20)

## Beaver, Krause To Score Film

NEW YORK—"The Final Programme," a new feature film starring Jon Finch and Sterling Hayden, will be scored by Paul Beaver and Bernie Krause. This marks the first major film that the team has scored, after years of work as sidemen and arrangers in Hollywood. The composers will work on the picture in the U.K. through May and June.

# Who/Where/When

(All entries for WHO—WHERE—WHEN should be sent to Sam Sutherland, Billboard, 1 Astor Plaza, New York, N.Y. 10036.)

**ERIC ANDERSEN** (Columbia): Memorial Auditorium, Springfield, Mass., May 25.  
**BILL ANDERSON** (MCA): Lancaster, Pa., June 2.  
**ARTHUR, HURLEY & GOTTLIEB** (Columbia): Cellar Door, Washington, D.C., May 28-June 2.  
**ROY AYERS** (Polydor): Armory, Brooklyn, N.Y., June 2.  
**AZTECA** (Columbia): Orphanage, San Francisco, May 27-28.  
**SHIRLEY BASSEY** (United Artists): Community Concourse, San Diego, Calif., June 2; Dorothy Chandler Pavilion, The Music Center, Los Angeles, June 3.  
**BEE GEES** (A&M): Preston Guildhall, England, June 4; Manchester Free Trade Hall, England, June 5; Liverpool Philharmonic, England, June 6; Bristol Coulston Hall, June 8.  
**HARRY BELAFONTE** (RCA): Arie Crown Theatre, Chicago, June 2-3; Music Hall Theatre, Boston, June 7-9.  
**BLACK JACK** (Kiderian): The Ice House, Glendale, Calif., May 25.  
**BLACK OAK ARKANSAS** (Atco): City Auditorium, St. Joseph, Mo., May 20; Veterans Memorial Coliseum, Cedar Rapids, Iowa, May 21; Cobo Hall, Detroit, May 23; Spectrum, Philadelphia, May 25; Madison Square Garden, N.Y., May 29.  
**PAT BOONE FAMILY**: Magic Mountain, Los Angeles, June 8-10.  
**TERESA BREWER** (RCA): Westbury, N.Y., June 4-9.  
**JIM ED BROWN** (RCA): Lakeland Park, Memphis, Tenn., June 2; Tombstone Junction, Parkers Lake, Ky., June 3; Fan Fair, Nashville, Tenn., June 6-8.  
**SAVOY BROWN** (London): Pershing Auditorium, Lincoln, Neb., June 3; Civic Center, St. Paul, Minn., June 7; Masonic Auditorium, Detroit, June 8-9.  
**ROY BUCHANAN** (Polydor): Cincinnati, Ohio, June 6.  
**JULIE BUDD** (RCA): Hotel Roosevelt, New Orleans, La., May 24-31.  
**JERRY BUTLER** (Mercury): Paul's Mall, Boston, June 4-10.  
**JOHNNY CARVER** (Epic): Fan Fair, Nashville, Tenn., June 6-8.  
**JIMMY CASTOR** (RCA): JFK Stadium, Washington, D.C., June 2.  
**CHAMBER BROTHERS** (Columbia): Whiskey A Go Go, Los Angeles, May 16-21.  
**CHICAGO** (Columbia): Civic Center, Baltimore, Md., June 2-3; Memorial Coliseum, New

Haven, Conn., June 5; Spectrum, Philadelphia, June 6; War Memorial Auditorium, Syracuse N.Y., June 7; Boston Gardens, Boston, June 8-9.  
**JERRY CLOWER** (MCA): Fan Fair, Nashville, Tenn., June 6-9.  
**COMMANDER CODY** (Paramount): San Diego, Calif., June 2; Yuba City, Calif., June 8.  
**BOBBY COMSTOCK**: New Haven Arena, New Haven, Conn., June 2; Broome County Arena, Binghamton, N.Y., June 3.  
**LEITA COOLIDGE** (A&M): Music Hall, Cincinnati, Ohio, June 2; Keil Opera House, St. Louis, Mo., June 6; Granada Theatre, Chicago, June 7.  
**ALICE COOPER** (Warner Bros.): Madison Square Garden, N.Y., June 3.  
**CHICK COREA** (Polydor): Cellar Door, Washington, D.C., May 28-June 2.  
**CLAIRE COURTNEY** (Beverly Hills): Palamino Club, North Hollywood, Calif., May 27; Auditorium, Santa Barbara, Calif., May 31.  
**DANNY DAVIS & THE NASHVILLE BRASS** (RCA): Fan Fair, Nashville, Tenn., June 7-8-9.  
**JESSE ED DAVIS**: Whiskey, Los Angeles, June 4-5.  
**MILES DAVIS** (Columbia)/**MUDDY WATERS** (Chess): Pine Knob Theatre, Detroit, June 6.  
**SKETER DAVIS** (RCA): Lake Spivey Park, Jonesboro, Ga., May 27; Fairgrounds, Tazewell, Va., May 31; Civic Center, Hammond, Ind., June 2.  
**DILLARDS** (United Artists): Festival, Culpeper, Va., June 8-9-10.  
**OKIE DUKE** (ODP): Savannah Inn & Country Club, Savannah, Ga., May 28-June 29.  
**JONATHAN EDWARDS** (Atco): Culpeper Folk Festival, Culpeper, Va., June 8-10.  
**ELEPHANTS MEMORY** (Apple): Katy's, Boston, June 5-10.  
**BLAKE EMMONS**: Fan Fair, Nashville, Tenn., June 6-10.  
**EVERLY BROTHERS** (RCA): Sahara, Las Vegas, May 15-28.  
**EXILE** (RCA): Reflections, Cincinnati, Ohio, June 3-24.  
**FIRST CHOICE** (Philly Grove): Copacabana, N.Y., May 24-June 6.  
**LESTER FLATT** (RCA): Little Hocking, Ohio, June 1-2; West Grove, Pa., June 3.  
**FLO & EDDIE** (Reprise): Madison Square Garden, N.Y., June 3.  
**FOUR SEASONS**: Playboy Club, Great Gorge, N.J., June 1-2; State Theatre, New Brunswick, N.J., June 8.  
**PETER FRAMPTON** (A&M): Majestic Theatre, Dallas, Texas, May 20; Terrace Ballroom, Salt Lake City, Utah, May 21; Winterland, San Francisco, May 26.  
**FRIENDS OF DISTINCTION** (RCA): Landmark, Kansas City, Mo., June 5-10.  
**CRYSTAL GAYLE** (MCA): Fan Fair, Nashville, Tenn., June 6-9.  
**BOBBY GOLDSBORO** (United Artists): Fairmont Hotel, San Francisco, June 2.  
**REID GOLDSTEIN** (Kiderian): Omens Pub, Chicago, May 24.  
**STEVE GOODMAN** (Buddah): Culpeper Music Festival, Warrenton, Va., June 8-10.  
**AL GREEN** (Hi): Chicago, June 8.  
**JACK GREENE** (MCA): Fire Carnival, Reinhold, Pa., June 2; Fan Fair, Nashville, Tenn., June 6-7; Grand Ole Opry, Nashville, Tenn., June 8-9.  
**GUESS WHO** (RCA): L.C. Walker Auditorium, Muskegon, Mich., May 20; Anchorage Sports Arena, Anchorage, Alaska, May 27-28.  
**MARTINE AHBIB** (Columbia): Boarding House, San Francisco, May 15-20.  
**HERBIE HANCOCK** (Columbia): Great American Music Hall, San Francisco, May 23-27; Keystone, Berkeley, Calif., May 29-31.  
**LARRY HARLOW ORCH.** (Fania): Corso, N.Y., June 2; Cheetah, N.Y., June 8.  
**JOHN HARTFORD** (Warner Bros.): Louisville, Ky., June 2.  
**KING HARVEST** (Perception): Six Flags Over Georgia, Atlanta, Ga., May 25; Charlotte, N.C., May 26; Winston-Salem, N.C., May 27; Castaways Club, Atlantic Beach, N.C., June 1-2.  
**STAN HITCHCOCK**: West Bend, Wis., June 2; Fan Fair, Nashville, Tenn., June 6-10.  
**DOC HOLLIDAY** (RCA): My Father's Place, Roslyn, N.Y., May 18-20; The Agora, Columbus, Ohio, May 22.  
**HOLLIES** (Epic): Arena, Commack, N.Y., June 2.  
**DR. HOOK** (Columbia): Spectrum, Philadelphia, May 26; Grand Ballroom, San Antonio, May 29; Civic Center, Thibodaux, La., May 30; Independence Hall, Baton Rouge, La., May 31; Convention Center, Las Vegas, June 2; Big Surf, Phoenix, Ariz., June 3; Fairgrounds, Yuba City, Calif., June 8.  
**HOOKFOOT** (A&M): Lafayette Music Hall, Memphis, Tenn., June 4-9.  
**THELMA HOUSTON** (Motown): Fairmont Hotel, Dallas, Texas, June 4-13.  
**JAN HOWARD** (MCA): Ontelaunce Park, New Tripoli, Pa., May 28.  
**WAYLON JENNINGS** (RCA): New Mexico, May 31; Navajo Civic Center, Window Rock, Ariz., June 1; Cabaret Club, El Paso, Texas, June 6-7.  
**ELVIN JONES** (United Artists): Keystone Korner, San Francisco, June 5-17.  
**LAURIE KAYE** (Playboy): Civic Center, Thibodaux La., May 30; Independence Hall, Baton Rouge, La., May 31; Santa Rosa Theatre, Houston, Texas, June 1; Armadillo World Headquarters, Austin, Texas, June 2; Majesty Theatre, Dallas, Texas, June 3.  
**SAMMY KAYE**: Martinique Restaurant, Evergreen Park, Ill., June 3; Marando Supper Club, Milan, Ill., June 4; Armory, Fairmont, Minn., June 6; Surf Ballroom, Clear Lake, Iowa, June 8.  
**THE KENDALLS** (Dot): Fan Fair, Nashville, Tenn., June 6-8.  
**STAN KENTON** (Phase 4 Stereo): Hillcrest Country Club, Mt. Clemens, Mich., June 8.  
**B.B. KING** (ABC): Hilton Hotel, N.Y., June 2.  
**CAROLE KING** (Ode): Pine Knob Theatre, Detroit, May 28.

**ROBERT KLEIN** (Buddah): Port Jefferson, N.Y., June 2.  
**GLADYS KNIGHT & THE PIPS** (Buddah): Theatre Club, Wakefield, England, June 3-9.  
**LEO KOTTKE** (Capitol): Troubadour, Los Angeles, June 5-10.  
**JAMES LAST** (Polydor): Jubilee Auditorium, Edmonton, Canada, June 2; Jubilee Auditorium, Calgary, Canada, June 3; Memorial Arena, Victoria, June 8.  
**BRENDA LEE** (MCA): Madison Square Garden, N.Y., June 1.  
**JERRY LEE LEWIS** (Mercury): Pine Knox Theatre, Detroit, May 27.  
**RAMSEY LEWIS** (Columbia): Convention Center, Ocean City, Md., May 25-28; London House, Chicago, May 29-June 23.  
**HANK LOCKLIN** (RCA): McGee Park Auditorium, Farmington, N.M., May 26.  
**LORETTA LYNN** (MCA): Sullivan Central, Blountville, Tenn., May 20; Atlanta Braves Baseball Game, May 23; Civic Center, Salisbury, Md., May 25; Capitol Music Hall, Wheeling, W. Va., May 26; Sunset Park, West Grove, Pa., May 27.  
**MAHAVISHNU** (Columbia): Civic Center, Providence, R.I., May 20.  
**MANFRED MANN** (Polydor): Humpin Hanna's, Milwaukee, Wis., June 6; Civic Center, St. Paul, Minn., June 7; Masonic Auditorium, Detroit, June 8-9.  
**MELBA MONTGOMERY** (Capitol): Fan Fair, Nashville, Tenn., June 6-10.  
**GEORGE MORGAN** (MCA): Kings Loft, Aurora, Colo., May 28; Chicken Inn Club, Pt. Morgan, Colo., May 29; Hi Tor Club, Breckenridge, Colo., May 30; Illinois Country Opry, Petersburg, Ill., June 2; Florence Coliseum, Florence, Ala., June 3.  
**NARVEL FELTS** (Cinnamon): Cape Girardeau, Mo., May 24; Ft. McClellan, Ala., May 25; Warner Robins A.F.B., Ga., May 26; Holcomb, Mo., May 29; Trumann, Ark., June 1; Corinth, Miss., June 2; Swifton, Ariz., June 5; St. Genevieve, Mo., June 8.  
**RICK NELSON** (MCA): Disneyland, Anaheim, Calif., June 1; Disney World, Fla., June 2.  
**NEW BIRTH/NITELITERS** (RCA): Civic Center, Durham, N.C., June 1; Harrisburg, Pa., June 2.  
**NITTY GRITTY DIRT BAND** (United Artists): Monroe, La., May 26; Oak Hill, Ark., May 27; Alamosa, Colo., June 1; Springfield, Mo., June 8.  
**ORPHANS** (London): Culpeper Folk, Country, Bluegrass Festival, Culpeper, Va., June 8-10.  
**OSBORNE BROTHERS** (MCA): O'Hara's Lounge, Norfolk, Va., May 28.  
**BUCK OWENS** (Capitol): Cummings, Ga., June 2; Jonesboro, Ga., June 3.  
**BILLY PRESTON** (A&M): Amphitheatre, Chicago, June 5-6; Cloverleaf Stadium, Cleveland, Ohio, June 7; Roberts Stadium, Evansville, Ind., June 8.  
**GENYA RAVAN** (ABC): San Diego Sports Arena, San Diego, June 2.  
**RED, WHITE & BLUE WITH NORMAN BLAKE** (GRC): Kokomo, Ind., June 1-2; Culpeper, Va., June 8-10.  
**LOU REED** (RCA): Chrysler Hall, Norfolk, Va., May 25; Shady Grove, Baltimore, Md., May 28; Tampa, Fla., June 1; Miami Auditorium, Miami, June 2.  
**DEL REEVES** (United Artists): Fan Fair, Nashville, Tenn., June 6-9.  
**MARTY ROBBINS** (MCA): Nugget, Sparks, Nevada, May 23.  
**LEA ROBERTS** (United Artists): Sahara Tahoe, Las Vegas, May 28-June 24.  
**PAT ROBERTS** (Dot): Fan Fair, Nashville, Tenn., June 4-11.  
**ROCK & ROLL REVIVAL**: War Memorial, New Haven, Conn., June 2; Broome County Vets Memorial Arena, Binghamton, N.Y., June 3.  
**DIANA ROSS** (Motown): Caesar's Palace, Las Vegas, June 7-20.  
**LORELEI** (MGM/Verve): Columbus, Ohio, June 3-9.  
**CHRIS RUSH** (Atlantic): The Bitter End, N.Y., May 30-June 4.  
**JAMEY RYAN**: Lakeland Park, Memphis, Tenn., June 2-3; Fan Fair, Nashville, Tenn., June 6-10.  
**BOZ SCAGGS** (Columbia): Mid Winter Fairgrounds, El Centro, Calif., May 20.  
**SKYLARK** (Capitol): Bitter End, N.Y., June 6-11.  
**SONS OF CHAMPLIN** (Columbia): Stadium, San Diego, Calif., May 30; Auditorium, Long Beach, Calif., May 26.  
**SPOOKY TOOTH** (A&M): Massey Hall, Toronto, Ont., Canada, May 20; Orpheum Theatre, Minneapolis, Minn., May 21; Richard's, Atlanta, Ga., May 22-24.  
**STARDRIVE** (Elektra): Max's Kansas City, N.Y., May 23-28.  
**KENNY STARR** (MCA): Imperial Room, Tampa, Fla., May 28-June 3.  
**STATUS QUO** (A&M): Pershing Auditorium, Lincoln, Neb., June 3; Draft House, Denver, Colo., June 4-6; Draft House, Akron, Ohio, June 7.  
**STONEMANS**: Portsmouth, Ohio, June 2; American Legion Park, Culpeper, Va., June 8-9.  
**STRAWBS** (A&M): Ice Palace, Las Vegas, May 27.  
**NAT STUCKEY** (RCA): Amvets Club, Hazelhurst, Ga., June 1-2.  
**STYX** (RCA): The Aragon, Chicago, May 20; Chicago, May 24-25; Chicago, June 1.  
**PEGGY SUE/SONNY WRIGHT** (MCA): Auburn, Ind., May 31.  
**TEMPTATIONS** (Motown): War Memorial, Buffalo, N.Y., June 8.  
**TRAPEZE** (Threshold): Auditorium, Asheville, N.C., May 20; Auditorium, Charleston, S.C., May 22; Auditorium, Pensacola, Fla., May 23; Sports Arena, Atlanta, Ga., May 24; Auditorium, Daytona, Fla., May 25; Overton Band Shell, Memphis, Tenn., May 27; Carnegie Hall, N.Y., June 1; Whiskey A Go Go, Los Angeles, June 6-10.

(Continued on page 20)

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# "Melanie At Carnegie Hall" Something Special.

February 3, 1973. Melanie gave a one-woman concert at Carnegie Hall that held an audience spellbound for 2½ uninterrupted hours. It was her birthday, and she spent it with the people she loves the most: her fans. And a great concert album requires a great audience. "Melanie At Carnegie Hall" was recorded live, that night. It's a two-record set where Melanie shows her past self, present self, and future self. She covers a lot of years, a myriad of moods, and all the mellow music that makes Melanie, Melanie.



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# Studio Track

• Continued from page 16

contributed to the "hectic" activity there. He doesn't exactly sound depressed about it.

Gamble and Huff, busy building their own studio operation, still found time to cut Harold Melvin and the Blue Notes and the Three Degrees, while another Philly whiz kid, Thom Bell, has been mixing the Spinners for quadraphonic release. Bell is also due in again to produce Johnny Mathis' upcoming Columbia sessions.

Also in: Stan Watson and Norman Harris, producing an LP for the First Choice on Philly Groove; Cheech and

Chong, handling over-dubbing duties for their current A&M sessions; Atlantic's LeBaron Taylor, working with Jimmy Ruffin, Diane Steinberg and Sister Sledge; Paul Leaks, producing sessions with Gloria Gainer for Columbia; and Norman Harris, returning to produce an LP for Atlantic with Black Magic.

Engineering and mixing those sessions were Sigma's Joe Tarsia, Carl Paruolo, Don Murray and Jay Mark.

At Blue Horizon Studios in London, Focus have begun work on their next Sire LP, produced by Mike Vernon.

# Elvis Sings For Mother

LAKE TAHOE, Nev.—Elvis presented a special Mother's Day concert at the Sahara-Tahoe at 3 a.m. in memory of his mother, Mrs. Gladys Presley. Elvis donated his check for the special concert to the Barton Memorial Hospital Auxiliary.

This is the second phase of Elvis' charitable contributions to the South Lake Tahoe Hospital. On May 4, the first day of Elvis' engagement at the Sahara-Tahoe, Elvis and Col. Tom Parker supplied Elvis souvenir material, free of charge, to the Barton Auxiliary. This material was sold at a booth located in the hotel lobby, which was staffed by members of the Auxiliary. One hundred per cent of all proceeds were slated for the new Cardiac and Intensive Care Wing at the hospital.

The new wing of the 11-year-old hospital was completed last fall, but wasn't furnished with the expensive medical equipment required to operate the critically needed facility.

The auxiliary, through the auspices of Elvis, Col. Parker and the Sahara-Tahoe, has set \$25,000 as its goal for the completion of the new wing. Elvis' special Mother's Day concert made that goal a reality.

# Butler Set for Evers Tribute

NEW YORK—Jerry Butler will fly down to Fayette, Miss. for an appearance there June 12, in tribute to slain civil rights leader Medgar Evers. B.B. King and Fayette Mayor Charles Evers will co-host the all-day "Mississippi Homecoming," which has invited other show-business personalities to perform.



CELEBRATING THE release of the new Capers & Carson album at the Troubadour in Los Angeles are, from left to right, Marvin Schlachter, president, Chess/Janus Records; Donna Carson; Stan Hoffman, executive vice president of Chess/Janus; Hedge Capers; and producer Gabriel Mekler.

# Davis: Hooked on Hits

• Continued from page 18

Davis, though, was displeased with it. "They replaced the core line of the song, 'God loves you when you sing' with 'tell me what you see,'" he said. "Man, it doesn't even rhyme or make sense, but I was told that's the way they had always performed it and that's exactly how it was recorded. But I can't argue, they had the hit, didn't they." Since then, Davis said, every other version released has used the Gallery lyric, even Ray Conniff who "you'd think would be the first to use a lead sheet."

"I'm a real nut about writing things that make sense," he continued, "and I can't stand to write something people have to figure out."

Before breaking with "Baby," Davis had written three gold records for Elvis Presley, "In the Ghetto," "Don't Cry Daddy" and "Memories," besides composing Bobby Goldsboro's "Watching Scotty Grow," O.C. Smith's "Friend, Lover, Woman, Wife" and "Daddy's Little Man," Kenny Rogers and the First Edition's "Something's Burning" and Glen Campbell's "Within My Memory."

The singer-songwriter has made numerous national and syndicated television appearances in addition to college dates and concert performances. Earlier in his career, he had written under his son's name, Scott, when Mac Davis became increasingly confused with Mack David, lyricist Hal David's older brother and also a composer.

# Golddust, Ice Palace In Promotion Tie

LAS VEGAS—Golddust Productions has taken over the promotion of concerts at the Ice Palace here, after Concert Express owner Bob Eubanks pulled out of the hall due to the demands of his national country concert packaging operation.

Golddust will continue to tie-in promotion with KLUG-AM for rock and KRAM-AM for country, according to production chief Les Brown Jr.

Apparently, he isn't being confused with anyone anymore.

Davis expressed an interest in helping a television series in the near future, he said, "which would spotlight unknown songwriters on a week-to-week basis along the lines of the old Smothers Brothers' segment called 'Poet's Corner.'" It was on their show and in that spot Davis received his first national exposure. Columbia has recently released his fourth album, simply titled "Mac Davis."

# Who/Where/When

• Continued from page 18

- ERNEST TUBB (MCA): Opryland, Nashville, Tenn., May 29.
- TANYA TUCKER (Columbia): Mosque Auditorium, Richmond, Va., May 27.
- TUFANO & GIAMMARESE (A&M): Massey Hall, Toronto, Canada, June 6.
- LEROY VAN DYKE (MCA): Salem, Ohio, May 28; Woonsocket, S.D., May 30; Littleton, Colo., May 31-June 1; St. Joseph, Mo., June 2.
- PORTER WAGONER (RCA): Fan Fair, Nashville, Tenn., June 6-10.
- BILLY WALKER (MGM): Topeka, Kansas, June 2; Fan Fair, Nashville, Tenn., June 6-9.
- WAR (United Artists): Pine Knob Theatre, Detroit, June 2-3.
- DOC WATSON (United Artists): Festival, Culpeper, Va., June 8-10.
- CHUCK WAYNE/JOE PUMA DUO: Casa Mara, New Haven, Conn., May 21; Gulliver's, West Paterson, N.J., May 28.
- ERIC WEISSBERG & DELIVERANCE (Warner Bros.): Constitution Hall, Washington, D.C., May 26.
- KITTY WELLS/JOHNNY WRIGHT (MCA): Black Stallion Night Club, Colorado Springs, Colo., May 31; Professional Ball Stadium, Albuquerque, N.M., June 1; Santa Fe, N.M., June 2; Roswell, N.M., June 3.
- DOTTIE WEST (RCA): Richmond, Va., June 2; Nashville, Tenn., June 4-5.
- WILBURN BROTHERS (MCA): Grand Ole Opry, Nashville, Tenn., June 1-2.
- DAVID WILKINS (MCA): Ireland's, The Mall, Nashville, Tenn., April 29-June 1; Oakridge, Tenn., June 2.
- WISHBONE ASH (MCA): San Diego, Calif., June 2.
- MAC WISEMAN (RCA): Bluegrass Festival, Little Hocking, Ohio, June 2.

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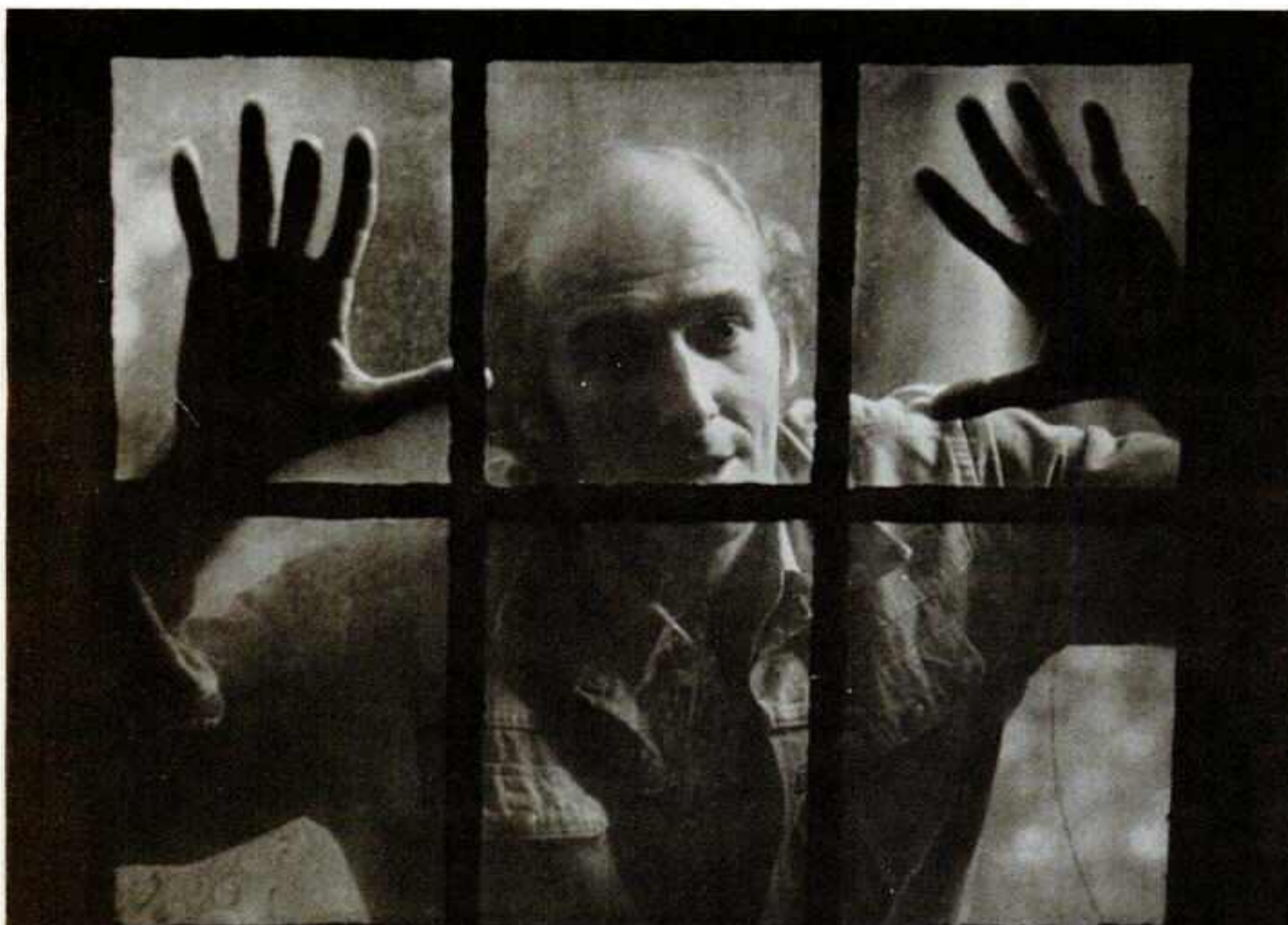


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LILLIE GREENWICH, who has written many top songs, is now a recording artist in her own right. She is shown here as she appeared on the Joe Franklin TV show, where she and her album "Let It Be Written, Let It Be Sung . . ." were featured. She is presently on a cross-country promotion tour visiting radio and television stations and the press.

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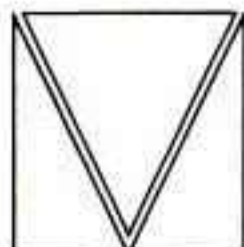
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## Norman tour of U.K., S. Africa

NEW YORK—Larry Norman, Verve Records performer-writer, will embark on a tour of London and South Africa beginning May 27.

He'll appear at the Rainbow Theater in London on May 27 and will tour South Africa in June. From July 1 to July 15, Norman will return to England. From July 15 to Aug. 16, the artist will cut his second album for Verve, at Air London with Triumverate Productions. Norman was in New York last week to promote his first Verve album, "Only Visiting This Planet." The artist has just completed an extensive college tour.

## Concert Set For Retarded

NEW YORK—One to One II, a concert for the benefit of retarded children, will be presented at Madison Square Garden on May 31. Produced by Extraordinary Events, Inc. and being emceed by radio personality, Don Imus, the concert headlines John Denver, and stars Judy Collins, Bill Withers and Deliverance. Tickets, scaled from \$5.00 to \$25.00, are on sale at the Garden box office.

## Bleiweiss Sets Mgt, Prod Co.

NEW YORK—Heavy Feathers Management and Production Co. has been formed by Rick Bleiweiss, professional musician and former promotion coordinator for Colpix Records. According to Bleiweiss, he will devote equal time between managing and producing acts signed to the company.

Acts so far signed include Furman and Johnson, contemporary vocal duo; Lewis Explosion, all-girl rock band, and just-pacted to Pleasure Records, Actress, a three-man rock/vocal group; and Uncle Bernie's Bersedko Band, a "visual" rock act.

## Knight & Pips To Do Shows

NEW YORK—Gladys Knight & The Pips, currently on tour in the U.K., are set to perform on the Sun TV Awards Show, the Rolf Harris Show and the Tops of the Pops program.

The group's final concerts will be at the London Palladium June 10 where they are scheduled to receive the "Favorite Vocalist of 1973" award.

# Creative Trends

## L & M Build Only on Known Songs

By SHELLY HEBER & NAT FREEDLAND

LOS ANGELES—Unlike the majority of rock groups, which use concerts to expose their audiences to newly recorded material in hopes of building disk sales, Loggins & Messina consistently organize their act around their most recognizable material.

"Our audience, kids who have paid anywhere from four to seven dollars per ticket, should never have to feel left behind," said Jim Messina. "We can experiment on our own time."

Messina said that the group thinks of their songs in three different contexts—as LP cuts, edited singles and painstakingly-rehearsed concert numbers. "Angry Eyes," planned as their next Columbia single, will be released in a live version considerably shorter and tighter than it appears as a cut on their second album.

### 'Sacrifice'

Loggins & Messina admit it is something of an artistic sacrifice to do the same set every night for two or three months on tour. But they feel this is necessary in order to give the best possible show under road conditions. "If you can't produce in concert something equal or greater than the recorded product which introduced yourself to the audience, then you are doing yourself a disservice."

However, the team is calling a temporary halt to touring after they finish their summer commitments. "Truthfully, a rest is necessary in order for us to continue and develop," Messina said. They have been constantly on the road since teaming up some 18 months ago.

Kenny Loggins, whose clear and sweet lead singing tops the group's distinctive sound, was known mainly as a songwriter. Messina, ex-Buffalo Springfield guitarist, was assigned to produce a Loggins debut album and gradually came to take a far more active part on the disk. He eventually became co-artist and the record was aptly titled, "Sitting In."

With an outstanding band that features Messina's lead guitar and excellent musicians doubling on reeds and violin, Loggins & Messina achieved with their first efforts a deceptively cas-

ual mastery of the commercial rock-country blending which had eluded so many good groups such as Poco, the Flying Burrito Brothers, etc. Loggins & Messina made the blend seem unforced and natural for the first time, and they demonstrated the ability to incorporate into their basic style a hard-driving jazziness or to let either the country or rock element dominate for a particular song. Their biggest hit to date, "Your Mama Don't Dance" is the ultimate in simple, cheery boogie.

### 'A Change'

When Loggins & Messina next go *(Continued on page 26)*

## Ray Charles: 'Who's Still On Chart After 26 Years?'

LOS ANGELES—When Ray Charles was asked why he feels he no longer sells as much records as he did during his heyday in the early '60's, he said, "I started making records in 1948 and I don't know of anybody else who's still on the charts after 26 years. Besides Elvis, who can you think of that was on top 10 years ago and is still selling big?"

In his spacious office at the building he owns here to house his Tangerine Record label and other companies, Charles said, "I never really had a lot of gold records, most of my singles were in the 600-800,000 bracket and I'm very happy I can still do that pretty consistently. My goal is 700,000 for each single I release and 100-200,000 with each album. And I can honestly say I've been consistently reaching about 70 percent of my goal."

### 'Schedule'

The Ray Charles schedule these days is concert appearances from June to December. Every year he plays Europe and either South America or the Orient. For U.S. dates, the entire troupe flies in Charles' own Viscount jet-prop which can transport up to 50 people at 250 miles per hour.

Charles switched from Atlantic to ABC in 1959 and has had his own label distributed by the company since 1965. Besides Charles' own releases, the label's biggest hit was the Raelette's single, "Bad Water."

Reminiscing about his groundbreaking and highly influential country albums of over a decade ago, Charles said, "As a kid growing up in Florida, I never missed the 'Grand Ole Opry' broadcasts every Saturday night. I really loved the music for its directness and simplicity. For many years I had wanted to record my own personal versions of country classics. There were even a few single flip-sides I put out at Atlantic."

ABC was understandably hesitant about releasing the first soul versions of country hits by a black artist. However, Charles came onto the label with a string of hits like "Ruby" and "Georgia," earning himself the right to experiment with records that ultimately made history, although at first thousands of Charles fans mailed him irate letters.

Charles now does his year's recording at the studio in his own building during the winter hiatus between tours. He produces his own disks, painstakingly selecting the songs from a mountain of material submitted to him. He tries and usually succeeds in recording enough for his two annual albums during this period.

His single, "I Can Make It Through the Days," is currently a starred No. 28 on the soul chart. It comes from his November LP, "Through the Eyes of Love."

## 2-Track Sound Studios Still Big In Russia, Reports TV Visitor

LOS ANGELES—The state-of-the-art in Russian recording techniques is the 2-track studio, according to Baird Banner, sound man on the recently-filmed "Peggy Fleming Visits the Soviet Union" TV special.

However, Banner pointed out that Soviet studio techniques, limited as they may seem by Western standards, give excellent results for the kind of music normally cut for the Russian audience—classical and folk orchestras.

### Chandeliers

Banner, a former Billboard chart employee, described a 2-track Leningrad studio which was huge enough to accommodate the largest symphony orchestra and chorus. "This was the main studio in the city," he said. "It even had big crystal chandeliers hanging from the 40-foot-high ceiling. There was no attempt to deaden the natural sound of the room."

An attempt to overdub some pop material for the ice-skater's TV special was difficult to bring off in this studio, said Banner. But he observed the live recording of a big balalaika folk orchestra there and felt that outstanding sound quality was achieved.

### 'Ready to Boogie'

The young Russians who Banner met were highly interested in rock music, but their access to it was severely limited. Cassettes brought in from

nearby Finland were prized and eagerly reduplicated as the easiest way to spread new releases through the Soviet Union.

"The radio only plays classical and folk records and there's only a couple of TV channels," said Banner. "I didn't see any rock records displayed in the stores. But when you go to a nightclub and watch the Russians trying to dance to those stiff bands, you can tell they're really ready to boogie over there."



ROD STEWART makes friends with Minnesota Vikings football hero Carl Ehler, an off-season promotion man for Warner Bros.

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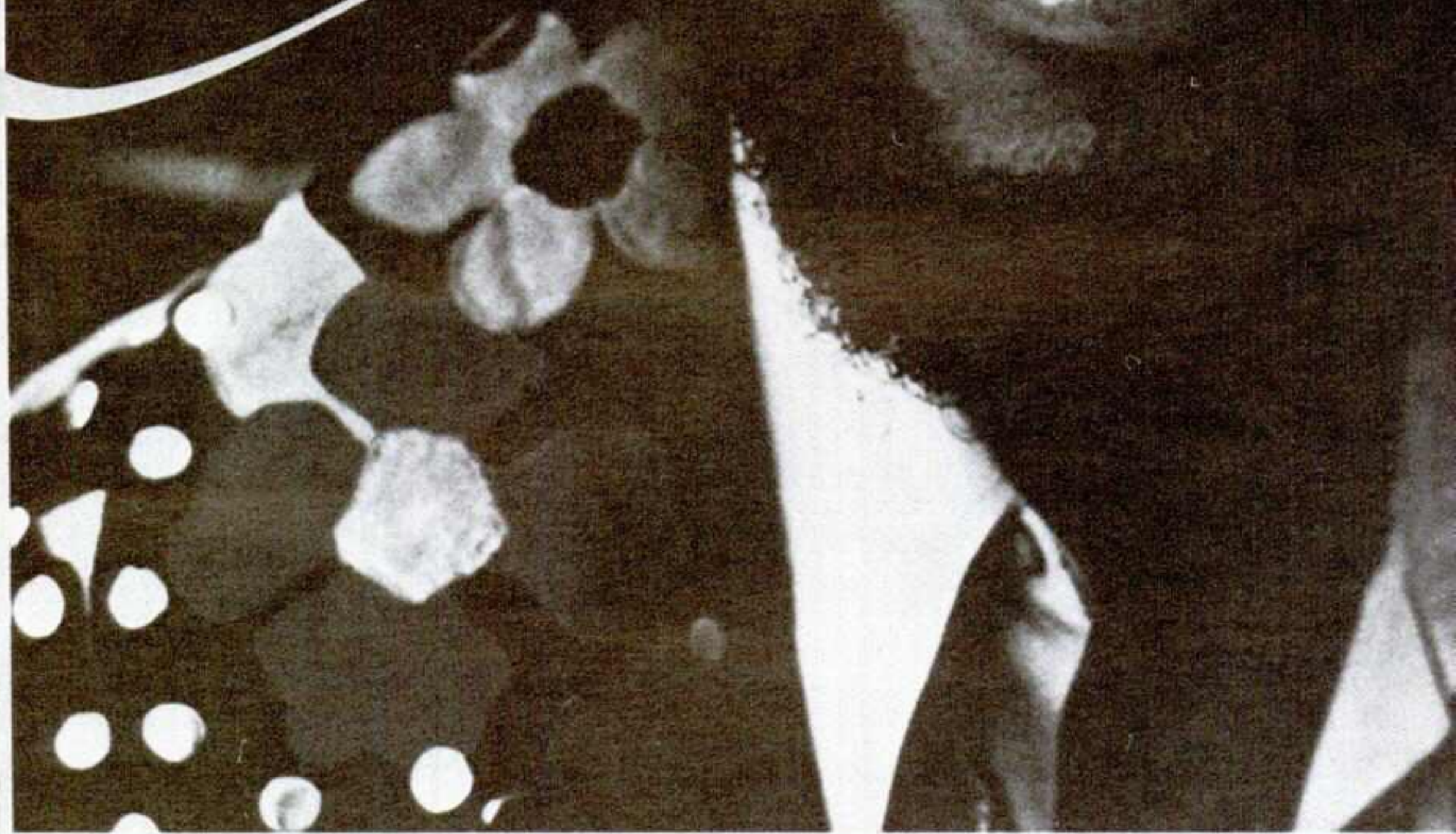
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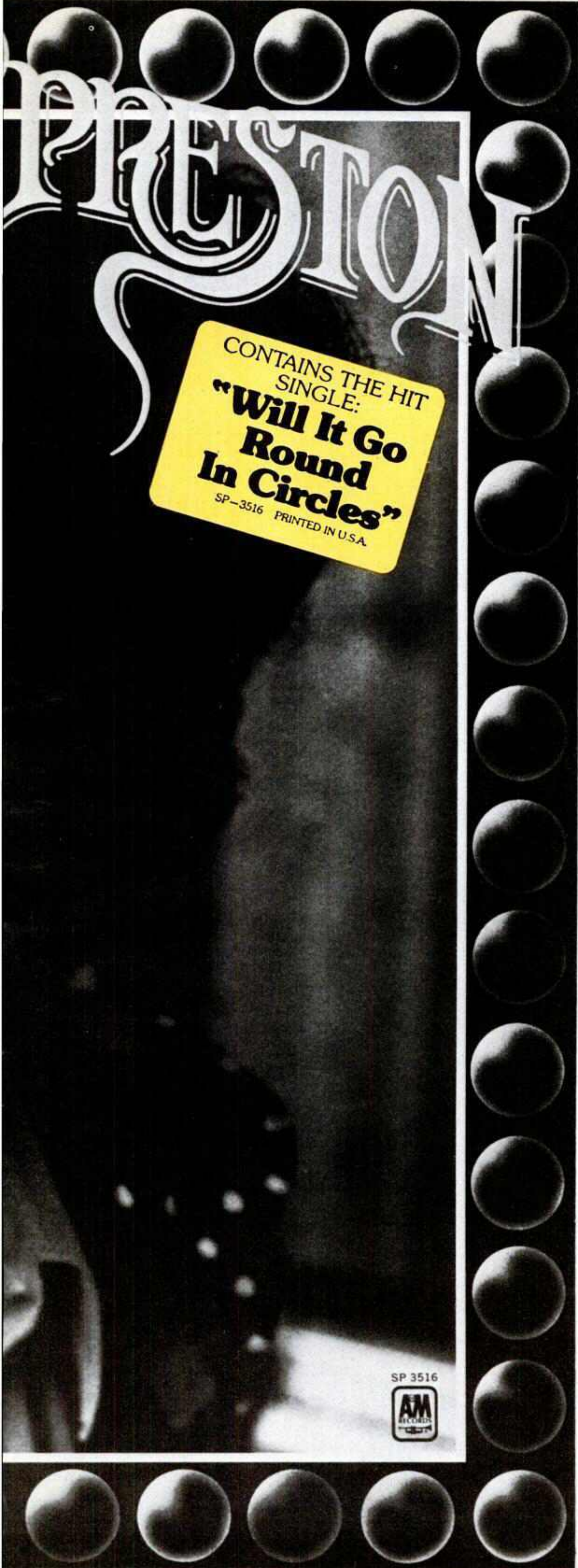


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# Talent Talent in Action

## ROD MCKUEN

*Carnegie Hall, New York*

Poet-singer-songwriter-entrepreneur Rod McKuen brought his special brand of memories, reflections, songs and sentiment to the sympathetic wet-eyes that filled Carnegie Hall in celebration of their hero's 40th birthday on April 29. Dressed in customary jeans, sweatshirt and sneakers, the Warner Bros. and Stanyan Records artist casually strode center stage and backed by a lavish, full piece orchestra, proceeded to weave a spell over his captive audience which lasted for well over three hours.

Although McKuen's vocal chords are ravaged and frayed, the wistful and understating quality of his singing transmits a soothing pleasantry about it. "Amsterdam" provided him with a vehicle for dramatic interpretation and he dispensed humor with a one-minute synopsis of "Madame Butterfly." Fans unfamiliar with the vastness of McKuen's catalog were quite responsive to his biggest hit, "Jean," from the film "The Prime of Miss Jean Brodie."

As a special birthday bonus, he introduced The Rodettes, a three man 50's "doo-wop" group. Besides performing a rollicking version of his '62 take-off, "(You Gotta See) Oliver Twist," with them, McKuen gave a stunning and completely unexpected example of his ability to rock 'n' roll with Ray Charles' "What'd I Say." His frenzied pelvic contortions and lashing vocal work perhaps signaled as yet another channel of his multifarious career. Can an album entitled "Rod Rocks" be in the offing?

But McKuen's strength lies in the soft sell. He pensively read poetry selections, graciously accepted birthday gifts, introduced a new song ("Facing 40 Without Fear"), and had "Happy Birthday" sung to him and completely left his admirers happy and satisfied. The event was recorded. **PHIL GELORMINE**

## ASSOCIATION

*Troubadour, Los Angeles*

The Association could very well be the adult counterparts to the Osmond Brothers, which is meant as a strong compliment.

The veteran seven man group is as versatile and professional as anyone could want a band to be. Whether dipping into their own sizable bag of hits or covering other artist's material, the group drew enthusiastic response from an audience not generally exposed to a tight, almost Vegas lounge type of show. Five of the seven members play more than one instrument and all sing at one time or another, with switching of lead vocalists on virtually every number. Jim Yester and Larry Ramos handled most of the hits, but the standout vocals came from the group as a unit with excellent and in some cases rather complicated double lead and harmony arrangements.

The one criticism of the band might be that at times they seem somewhat artificial, with their obvious kidding amongst themselves and seemingly rehearsed "ad libs." On the whole, however, the Association should be able to please many types of audiences with their broad choice of material and outgoing personalities. **BOB KIRSCH**

## TERI THORTON JIMMIE DANIFLS

*Reno Sweeney, New York*

Teri Thorton, a young jazz songstress who has been out of sight for the past few years for the purpose of—as Miss Thorton puts it—"working on original material," has returned to the big town. Judging from her opening night performance here, the return should have come sooner.

Miss Thorton displayed a wide ranging voice which easily handled both the flow and subtlety of the material used during her set. Accompanying herself on the electric piano, she charmed the audience with selections such as: "Streets of New York," "Wishing Well," "Tell Me Tonight," "Come Over Here Boy," "Granny," and "Wanderlust." The material was good, although a bit repetitious. One shouldn't confuse her songwriting talents, though, with her vocal ability. Her writing could use some diversity—her voice is both strong and creative.

Holding the stage and the audience on her own, Miss Thorton might do well to look into a back-up group. An artist with past affiliations with Columbia Records and Dauntless Records—and currently unsigned, Miss Thorton would only do good for a label interested in a quality sound. The return was a time in coming, but the audience didn't seem to mind the wait.

Jimmie Daniels, accompanied by pianist Sammy Benskin, opened the evening's set. Benskin's fingering blended very nicely with the cool vocalizing of Daniels—a crooner who reflects his experience and ability in a smooth delivery of lyrics. **JIM MELANSON**

## DRIFTERS THE ULTMATE

*Crown Point, Ind.*

Although it can seem at times like a put-on, these men aren't kidding—they want to make it big all over again. So here they are playing the boonies and recording on Steeltown Records (not inappropriate for a Gary, Ind.-based label but not a giant even if hustling company) and adding a contemporary sound with new material from Henry and Bob Farag, local producers.

All this fits well with Jim and Jo Keiser, owners of this neat little club with the wrong-spelled name

(They've booked Chubby Checker, Wayne Cochran, this group twice and have Gene Chandler lined up for their mini-oldie festivals.)

This edition of the Drifters, incidentally, is busy six nights a week all over the East and Midwest (the Farags said some clubs pay as much as \$1,400 a night). What we have here is the core trio from the early '50's before one lead after another split off (recall Clyde McPhatter, Ben E. King, Rudy Lewis, Johnny Moore?) comprised of Charley Thomas, Barry Hobbs and Doc Green. Al Banks was recently added. Also, Abdul Samad, Drifters guitarist since '58, plus two local sidemen from Outside Chance, local rock group, producing a driving backdrop.

Thomas, obviously frustrated all these years and now too, too exuberant as top man, cheer-leads the group through all the old hand-pumping choreography, one oldies after another and an almost practice-session spontaneity. They do three 35-min. sets never repeating hits (they had 50 on the charts!) and even do "White Christmas," which by the way has during all this time jumped into the top ten Christmas sellers on jukeboxes.

The question is, can they get into newer sounds before oldies peak, but then, they're having so damned much fun and their audiences are too that it really doesn't matter. **EARL PAIGE**

## JIM CROCE

*Alice Tully Hall, New York*

Perched informally on a tall stool center stage, singing, strumming and relating breezy autobiographical antidotes before a responsive house, ABC/Dunhill's Jim Croce provided an evening of refreshing good humor. Croce's tales of life on the road and playing in unwelcomed bars were as whimsical as his self-penned folk-flavored ditties relating many of these experiences. But he can also sing tenderly of love as expressed in several new songs with beautiful refrains.

Croce's rhythm playing is supported by guitarist Maury Muehleisen. Sitting at Croce's right, he supplies some dazzling leads and fills and sings occasional harmony lines. Together, the two men have devised an ample, acoustic sound, sweetened by the piano playing of producer Tommy West behind them.

So who cares if many of Croce's tunes are similarly structured with just a replacement of character. Whether singing yarns about "The Roller Derby Queen," "Speedball Tucker" or a feller who's badder than old King Kong, "Bad, Bad Leroy Brown," Jim Croce himself is a funny cat to spend a couple of hours with in concert. "You Don't Mess Around with Jim" signaled a warranted encore. **PHIL GELORMINE**

## SHIRLEY BASSEY WOODY HERMAN

*Carnegie Hall, N. Y.*

Welsh singer Shirley Bassey jokingly refers to herself as the female Tom Jones, and for sheer vitality and unparalleled charisma, she is not far wrong. Miss Bassey is, by far, one of the most polished performers on today's entertainment circuit. Like most entertainers, she relies heavily on props, but unlike many, she uses her props advantageously to weave a tapestry of feminine mystique that beguiles and mesmerizes her audience.

Playing to a capacity audience on the first of two sell-out engagements at Carnegie Hall, May 11, the United Artists records entertainment charmed her fans right out of their seats and left them virtually swooning in the aisle with a potpourri of old and new melodies that ranged from the risqué "Big Spender," through the romantic "Something," and her current chart single, "Never, Never, Never, Never," to the bold, and dramatic "Goldfinger," and "Diamonds Are Forever."

Sharing the stage with Miss Bassey was Woody Herman, who has skillfully updated his repertoire without losing the big band sound which made him prominent.

His offering for the evening ran the gamut from jazz to blues, to bossa nova to soul rock, with a big, brash, brassy session on "La Fiesta," to the whimsy and nostalgia of flutes, clarinets, and trombones on "Meaning of the Blues," and "McArthur Park." **RADCLIFFE JOE**

## JACKIE & ROY SYLVIA DIGIORGIO BARBARA MASSEY

*The Combination, New York*

The Combination, an informal, bustling nightclub, located on the upper West Side, opened its doors recently with a triple jazz lineup. Barbara Massey's performance was hampered by audio difficulties and a hyperactive band. Her style is free and easy and just began to cook when her final number rolled around.

Sylvia DiGiorgio, formerly on Mainstream, created a Judy Garland type of drama with a wavering voice that slithered up and down songs like Stevie Wonder's "You Are the Sunshine of My Life." It's a captivating style and graced by a fine jazz ensemble, earned the singer heavy responses from patrons.

Headliners Jackie and Roy brought freshness to pop fare with their unique, flowing jazz interpretations. With Jackie handling the main vocals and husband Roy occasionally dropping in for harmony parts while noodling on an electric piano, the CTI pair were at their best on "Holiday," "Day by Day" and the Flack-Hathaway duet, "Where is the Love."

Of interest is the club's novel use of stage mirrors, providing the audience with a two-way visual image of the performers, underscored by vivid lighting techniques. **PHIL GELORMINE**

## L & M's Audience Comes First

• *Continued from page 22*

out on the concert route, they are considering a change in their standard opening, which has Loggins singing solo with his acoustic guitar. Now probably Messina will join him for some acoustic duets of their newer material such as "Thinking of You" and "Danny's Song" before the rest of the band enters.

Interviewed after the Anaheim Convention Center concert on their current tour, Loggins & Messina specifically requested Billboard to include their following statement, "This may sound corny, but in the year and a half we've

been together, people in all phases of the industry—our own record company, the trade and fan press, radio—have been most generous in their support of our music. There's no real way of saying thank you to all, but we would like this opportunity of stating that the feeling is there and our gratitude is most sincere."

## Midler Gold

NEW YORK—"The Divine Miss M," debut Atlantic album by Bette Midler has been certified gold by the RIAA.

Tennessee Ernie Ford  
"Farther Down The River"

b/w  
"You've Still Got Love" (3631)

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## New Policy: KYA-AM Breaking Singles

• Continued from page 3

the new records are not listed. However, the radio station is assuring distributors and record companies of a minimum of one week airplay and up to three weeks on records that show audience response. Distributors have been assured that they can obtain progress reports on any record.

"I just don't want those poor guys to wind up with a garage full of records, even though record sales can not be my concern," Kester said.

### 'Been Waiting'

He also pointed out that "here-to-fore Top 40 stations have habitually been waiting for small market stations to make records a hit... but that's literally playing hits after the fact and that's not *showbusiness*."

### 'New Dimension'

New singles represent a new dimension, he said, and he was "banking on this new dimension to improve the overall sound of KYA-AM." And also to give the station a different sound from other stations in the market.

"But we're only playing those new records that we feel are consistent with the audience that we want to reach and which we feel have a chance of becoming a hit. I guess you might say that we're participating in the risks of the record companies a little bit. But we're trying to keep the new records on long enough to get an accurate reading on them and whether they can become hits or not."

### 'Listen Carefully'

"Just because a record isn't being played anywhere else, doesn't mean that it isn't a valid record. We listen carefully to all of them. This takes a lot of time, but radio *should* take a lot of time." He pointed out that the selection and programming of these new singles was a controlled project.

### Slates LP as Show

NEW HAVEN—WDBQ-AM, daytime oldies format station here, is playing the then side of the Carpenters' new "Now & Then" album on A&M Records as a special show in itself and is broadcasting it in total several times a day, said program director Jack Scott.

"And we're watching carefully to see how many of these records actually do become nationwide hits... to see how good we are at being a&r people."

Playing new product is nothing revolutionary, Kester said. When he started out in Top 40 radio, rock stations were actually playing 40 singles. "Then it became 30 singles... now 25 singles or less. What we're doing is expanding our playlist cautiously. Do you realize that there are probably many program directors around today who never worked on a radio station that played as many as 40 singles?"

### 'Close Tabs'

KYA-AM is keeping close tabs on

all of the singles via request phone lines and sales. And Kester, in fact, is notifying record companies when he goes on a given record and paying tribute to their local promotion man that brought the record to the attention of the station.

Kester eventually plans to concentrate the drive of the radio station on "exclusives" like Top 40 stations used to regale in a few years ago. "But we're moving slowly and cautiously." He said that record companies were giving the project strong support and that promotion executives were being very businesslike in reporting on their product and offering advice on its airplay.



DAN MCKINNON, PRESIDENT of radio station KSON-AM and KSEA-FM in San Diego presents keys to the city to June Carter, left, and Johnny Cash, center, at the premiere of Cash's movie "Gospel Road." The film, a benefit, raised \$25,000 for Youth for Christ Clubs of San Diego.

## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Sean Conrad crops up at WDAI-FM in Chicago as program director and admits that this stint in FM is "going to broaden my knowledge of radio." One of the things he's noticed, for example, is that it's still not possible to generate the same level of excitement from a

promotion as you can on AM. Conrad had been with KYNO-AM, Fresno, Calif., and he just brought Steve Randle, the music director at KYNO-AM, to WDAI-FM to do morning drive. This means that there's now a total of seven ex-Fresno people at WDAI-FM... Don Imus, morning air personality has taken up tennis and "Monitor," not necessarily in that order. If you want to hear what Imus sounds like (or unlike), you can catch him 7-10 p.m. on both June 9 and June 16 on any NBC-type radio station in the nation that carries "Monitor." He's going to do his regular thing, whatever that is. As for the tennis, I can't explain that. Me and Gary Owens and Johnny Holiday and Larry Ryan are going to stick with basketball. Tennis? Gah!

\*\*\*

WYNA-AM, Raleigh, N.C., needs a good, stable country air personality with MOR approach... Mike West, WHON-AM, Centerville, Ind., is looking for small market Top 40 position; 317-966-6202... KSTN-AM, Stockton, Calif., needs a first ticket personality. Talk to program director Dave Morgan... Tom Rounds, president of

(Continued on page 30)



KFDI-AM IN WICHITA, Kan., hosted a surprise birthday party recently for MCA Records artist Loretta Lynn. From left: Don Powell of KFDI-AM, Loretta Lynn, and MCA promotion executive Dave Vaughn.

## CATV Firm Offers Show

LOS ANGELES—Times-Mirror Corp., a cable television operation located in the suburb of nearby Long Beach, is bowing a TV syndication service for record companies to promote records and groups. Chris Donovan is program director for TM Communications, the new wing, and Mark Deakins producer.

They claim to be able to reach a total of 400,000 homes via syndication on CATV systems in San Francisco (250,000), Los Angeles (70,000), the Beach areas such as Palos Verdes, and San Diego (105,000).

Donovan and Deakins claims that each hour show will be aired three times for \$1,100 per show with four minutes of commercials included from the record label. Besides the appearance of the group of the choice of the label, TM Communications also claims that the show will be in complete control artistically of the record label.

## Changing to Country Matter of Mentions

POUGHKEEPSIE, N.Y.—WPDH-FM, once known as WEOK-FM and a fine arts station, is now almost totally finished switching to country music, according to station manager Raphael Mark.

The station had been a good music and fine arts station for 14 years. But "we have decided on a go-for-broke attitude... and we hope that we don't," Mark said. "Our decision to change over took a great deal of soul-searching and a lot of community research, but we feel that we are on the right track."

The station had "good comments and fine music, but little income" previously, Mark said. "Like many other stations in the same boat, we eventually altered our style to suit the demands of many people—listeners as well as potential sponsors. The more we listened, the less we learned. In fact, if we had accepted every suggestion made, we would have wound up with an evening of total silence since each suggestion invariably cancelled out the others."

Finally, the station really got into audience research. One fact was clear: Listeners were confused by the similarity of call letters with WEOK-AM, which also "created an unnecessary handicap to the station's sales force."

And, "at another level, one particular music form was consistently mentioned in terms of programming. People would say that they liked classical music and country music, or contemporary and country, or background and country music, or jazz and country music, and so on." He said, "we were also surprised by the number of potential country music listeners on local campuses."

So WEOK-FM became WPDH-FM and segmented programming became solid country music programming "and now it only remains to be seen what the listening effect will be."

"Our change-over is just about complete, with a boost in effective power, a switch to stereo, and the establishment of on-air personalities. One positive note already: Sponsors are beginning to call us. Interestingly, they seem to like country music, too."

## KYA Bows 1st Special On Stones

SAN FRANCISCO—KYA-AM, local Top 40 station, acquired a U.S. exclusive this past weekend on "The History of the Rolling Stones," a six-hour documentary produced in Australia and featuring Mick Jagger and Bill Wyman of the group.

Howard Kester, general manager of KYA-AM-FM, said the show was obtained with the assistance of Marshall Chess, head of the Rolling Stones label, and meets with the personal approval of Jagger. The show has only been aired once, Kester said. "In Australia."

There is some possibility the show may be syndicated in the U.S. in the future.

Jagger not only is featured in interviews, but the show features music Jagger said influenced the Stones as well as music by the Stones.

## WCTN-AM on Air

WASHINGTON—WCTN-AM, a new religious music station, has gone on the air here. Personalities include Jack Rowzie, Kieth Jolley, Pete Stover, and Ken Myers.

## Oldies.

Is your station playing them?  
Yes. Then,  
"Time Capsules" are for you.

"Time Capsules" are audio vignettes from the years 1955 - 1969.

"Time Capsules" recall events, trends, and the mood of the year that the oldie was popular.

"Time Capsules" are informative, entertaining, and a definite plus in public affairs programming requirements.

"Time Capsules" are on the air and beefing up demographics on KSLQ, St. Louis; WOKY, Milwaukee; WMYQ, Miami; WDRQ, Detroit and HIS and HERS FM, San Diego.

"Time Capsules" are richly produced in Stereo by Neilson Ross Audio Productions.

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### REGISTRATION FORM

Please register me for the sixth annual **BILLBOARD RADIO PROGRAMMING FORUM**, August 16-18, Century Plaza Hotel, Los Angeles, Calif. (If you wish to register others besides yourself from your organization, please send names and titles on your letterhead and enclose payments.)

Registration Fee: \$135.00 per person  
Please enclose check and return registration form to:

**Radio Programming Forum**  
Suite 420-9000 Sunset Blvd., Los Angeles, Calif. 90069

(Please Print)

NAME

TITLE

COMPANY

ADDRESS

CITY

STATE

ZIP

Complete refund will be made for cancellations received before August 1, 1973. After that date but prior to the opening of the Forum, a cancellation charge of \$50.00 will be made. After that, "no-shows" cannot be refunded.

And now for something completely different...



# THE CARNIVAL OF KNOWLEDGE

## Estes Park, Colorado / May 25th / 27th

If you are in the field of communications—an entertainer, a songwriter, a program director, a radio announcer, a music director, an artist, a newscaster, an advertising executive, a promotion man, a sales manager—you are invited to join together in what will probably be the most important gathering of people in our communications industries.

Don't miss the Carnival of Knowledge.

Upon arriving at the Stanley Hotel, you'll receive a book that will have all information needed for the weekend... maps, explanation of concept, description of various exhibits, meals, etc. The book will also contain a page on each of the 30 or so experts... their biography, a picture of them, what they're there to talk about, and where they will be every moment they're at Estes Park. They'll be expecting you, so you'll be met by welcome faces. They were chosen, not only for their mastery of the subject matter, but for their ability to communicate it simply, as well.

This is the basic line-up of experts....

- Advertising—Rance Crain (President & Editorial Director of Advertising Age Magazine)**
- Art of Selling—(to be announced)**
- Astrology & Other Reflectors—(to be announced)**
- Audio Chains—Eric Small (private engineering consultant and inventor)**
- Basics of Computers—Cliff Venerable (President of Computer-Craft)**
- Basics of Social Research—Dr. Sanford Labovitz (Sociology Dept. University of Calgary)**
- Concerts & Communication—(to be announced)**
- Ear to Brain—Dr. Robert K. Warford (bio-chemist... LA)**
- ESP—Dr. J. B. Rhine (Director, Para-psychology Department, Duke University)**
- FCC—Tracy Weston (Stern Community Law Firm—Washington, DC)**
- FTC—Jerry Thain (Asst. Director of Advertising—FTC)**
- History & Social Influences of Music—Dr. Ben Sidhran (University of Wisconsin)**
- How To Start Your Own Business—Dr. Robert Singleton (Pepperdine University)**
- How to Put a Station on the Air—Lorenzo Milam (Author of "Sex And Broadcasting")**
- How to Write Copy & Produce Commercials—Chuck Blore (Chuck Blore & Associates)**
- Mass Communication—Dr. Harold Mendelsohn (Director of Mass Communication, University of Denver)**
- Progressive Radio and Other Terms—Tom Donohue (KSAN & father of progressive radio)**
- Psychographics—Dr. Emmanuel Demby (Motivational Programmer)**
- Psychology of Humor—(to be announced)**
- Producing Sound—Richard Perry (Producer of Carly Simon, Barbra Streisand, Harry Nilsson and others)**
- Racks & Record Marketing—Ira Heilicher (Heilicher Brothers)**
- Ratings—Bill McLenaghan (ARB), Ken Gross (Pulse), Bob Kniffen & Tom Cox (Hooper)**
- Retail Record Marketing—Russ Solomon (owner Tower Records Inc.)**
- Songs—Mickey Newberry and Shel Silverstein**
- Society and Change—Dr. Hippocrates (syndicated columnist on social changes)**
- Technical Sound Improvement—Winton Teal (Technical Director of KHJ-TV)**
- Time Buying on Radio—Joyce Saxon (J. Walter Thompson)**
- Tomorrow's Sound Hardware—Representatives & Exhibits from JVC**
- Traffic In A Radio Station—Frank Raymond (Raymar Associates)**

In addition, there will be various exhibits through the hotel... including continuous showing of various motion pictures... and a "home movie tour room," where you can not only hear an air check of a station, but see it and its home city as well... that's part of it... but not all of it.



### Bob Hamilton radio report clinic

Begins Friday, May 25th, at 6:00 PM and continues thru Sunday afternoon, May 27th

\$125 registration fee per person \$ 65 for wives and other mates

Registration fee includes meals and lodging

George Brewer Information Scholarships

Ten (10) registration free scholarships will be awarded to applicants from the radio industry.

Awards will be based on economic need

Please send me a scholarship application

For group rates call Denny Carhart (213) 278-2570

Buses will be provided to take you from the Denver Airport to Estes Park.

Name
Address
Phone
Organization

## Vox Jox

• Continued from page 28

Watermark Inc., the Los Angeles-based radio syndication firm, reports that he's finishing up on his talent hunt for an air personality for his new coun-

Sonny Padilla Jr.



BALL RECORDS  
Los Angeles • California

try music weekend weekly special, which will countdown the Billboard country music singles chart each week. He's been hunting—and I quote—for a "Walter Cronkite of the country music field." In the meanwhile, Watermark's "American Top 40" weekly special headed by Casey Kasen and heard on just about every radio station in the country and many overseas, is featured in the background in the movie "Scarecrow." What's funny is that the movie takes place in Detroit and "American Top 40" is not yet heard in Detroit.

As you know, I sent questionnaires

### Cuff Bows Image II

LOS ANGELES—Joseph P. Cuff & Co., syndication firm located in the suburb of Encino here, will bow a new jingles ID package called "Image II" on June 1, said president Joe Cuff. "Image II" is targeted for rock programming and features a new approach to producing a cappella station imagery, Cuff said. This first package, "Image I," was for MOR stations primarily.

out to more than 900 radio stations coast-to-coast and even Hawaii and Puerto Rico researching not only potential topics for the Radio Programming Forum Aug. 16-18 in Los Angeles, but also for nominations for record promotion executive awards. We will, of course, give everyone registering for the Forum a ballot and the final winners will be selected at the Forum. But, anyway, returns are already coming in on the nominations and here are a few names mentioned so far: **Al Corey, Ron Saul, Sandy Horn, Jan Basham, Bob Stolarski, Mario Medius, Barry Freeman, Ben Scotti, Sonny Woods, Bob Weinstein, Sal Ingeme, Don DeLacey, Sedgewick Clark, Tony Dercole, Frank Sparazzo, Barry Corbin, Marty Mooney, Clinton Reomer, the late George Brewer, Ed Keely, Paul Goetz, Chris Black, Greg Hall.** Among the comments, was this one from **Wayne Howard**, program director of WLON-AM, Lincolnton, N.C.: "The best I've ever heard—as music director, program director, and air personality—was the morning man at WAYS-AM in Charlotte in the 60's. **Jack Gale.** He's the greatest." This was, of course, in regards to another question on the survey. One guy thought **Paul Drew** was still with CKLW-AM in Detroit, but wanted him as a speaker for the Forum. Anyway, here are some more record promotion executives nominated for awards: **Chester Simmons, Wayne Fogle, Joe Medlin, Larry Green, Dave Danheisser, Mark Nathan, Ray Anderson, George Furness, Wade Pepper, Jon Carter, Lou Galliani, Dino Airolli, Joe Triscari, Matty Singer, Barry Abrams, John Shields, and Charles Armatige.** Among the independent people mentioned so far are **Tony Richland, Mary Parker, Ernie Phillips, Tony Muscolo, George Jay, Dick Lemme, Paul Magid.** And, of course, the questionnaires have just started to come in. I'll keep you posted on nominations.

**Ted Alexander** reports that he's leaving WFMJ-AM in Youngstown, Ohio, to join a brand new station in the suburb of Cleveland **WSUM-AM, Parma**—which will go on the air May 31 with a light contemporary format. . . . **Bill Hennes**, who'd been program director of **WKLO-AM, Louisville**, is the new program director of **WGST-AM, Atlanta**, effective May 31. And **John Bodnar**, who'd been program director and afternoon personality at the station, has joined **WDHF-FM, Chicago.** I don't know if that's a move up or sideways or down for Hennes, but it's an interesting move in any case and perhaps foretells a new format for **WGST-AM.**

**Jim Buchanan** got the position that was open at **WGAR-AM, Cleveland.** He'd been at **WAHT-AM, Lebanon, Pa.** . . . **Morgan Hill** is out at **WEMP-**

**AM, Milwaukee**, in a cutback at the station. He's looking. 414-377-2753. . . . **KRLA-AM, Los Angeles**, is going to get an award of some kind from **Don Graham, Chess/Janus Records.** . . . **William Neal** has been laid off at **KXLE-AM** in Ellensburg, Wash., and is looking for Top 40 or MOR work. Has first ticket. 206-778-3798. . . . Oh, yeah. Neal says he can do engineering work, too. . . . **Bruce Normandin** has been appointed general manager of **KWWL-AM, Waterloo, Iowa;** he'd been general manager of **KINO-AM, Winslow, Ariz.**

**Larry Lujack, WCFL-AM, Chicago** air personality, will be the luncheon speaker June 2 at the **Paul Gallis Music Conclave** at the **Marriott Motor Hotel, Chicago.** He'll speak on "The Futility of Conclaves and Everything Else" at the two-day meeting. . . . And did you hear about the convention that **Tony Richland**, independent record promotion man, Los Angeles is planning? It's the first annual meeting of **Consolidated Radio Associated Planners** and I quote: "Ever have the desire to get together with your peers in the industry and discuss, like grown adult people, the problems which confront us all? Problems that relate intimately with rock and roll radio and records such as FM signal transmission technicalities and the transactional hypothesis of psycho-therapeutic relativity? Did you ever want to rap and get it all together and then sit down to a chopped steak and jello dinner while you're being addressed by **Arnold Mellman** of the Southwest radio division of the U.S. Department of Agriculture?" The **L.A. Rumormonger Whole-Earth Tipsheet** and **Grill No. 6** goes on to state: "You want to hear **Lucky Cordell** tell you everything you always wanted to know about the public service department at **WVON** but were afraid you'd have to hear again, and you surely want to see that shiny green suit worn every year by the guy who used to own **KIMN!**" The whole thing was hilarious and **Richland's** meeting will be held "one weekend after the conference sponsored by the other record tipsheet at the plush **Wilcox Hotel** in Hollywood located in the heart of the prono-booshop district just a block from **Aldo's** coffee shop where **Sonny** met **Cher** and **John Fisher** fell through the window." If you aren't on the mailing list for **Richland's** tipsheet, it probably won't do you any good to ask for it. But I'd try anyway, because this particular issue is a classic.

Would anybody like a free autographed photo of **Robert W. Morgan**, air personality at **KHJ-AM, Los Angeles?** Last come, last served. . . . Lineup at **WBRU-FM, progressive** station in Providence, R.I., includes **Any Simons 6-10 a.m., Andy Ruthberg** until 3 p.m., **Cindy Harry 3-7 p.m.,** program director **Dick Wingate 7-11 p.m.,** and **Ned Bastille 11 p.m.-3 a.m.** **Wingate** says the station will be operating "completely professionally for the summer months."

And the questionnaires that I sent out continue to pour back in and here's some of the recent record promotion executives nominated for awards: **Merlin Littlefield, Mark Bertone, Dick Wooley, Mike Suttle, Arthur Fields, Dick Merkle, Marc Nathan, Steve McCormick, Jeff Lyman, Kent Crawford, Steve Resnik, Ken Mansfield, Ron Davis, Jerry Morris, Harvey Cooper, Dave Rothstein, Claudia Rossetti, Joe Triscari, Lou Fields, Paul Black, John Banbis, Harold Childs, Jerry Griffith, Eddie Holland, Granville White, Eddie Thomas, Wes Hayne, Jack Satter, Bill Roberts, and Lynda Emon,** among others. Others such as **Armond McKeock, Harold Burnside, George Morris, Gabley Patterson, Ira Trachter, John Swenson, Don Miller, Ed Keeley, Larry Baunach, Arthur Field, Tony Montgomery, Dave Muelar, Fred Vail, Gene Denonovich, John**

(Continued on page 31)

## Yesteryear Hits

### HOT 100's & TOP LP's 5 Years Ago—May 25, 1968

#### HOT 100's

1. TIGHTEN UP—Archie Bell & the Drells (L.J.F. Production), Atlantic
2. MRS. ROBINSON—Simon & Garfunkel (Simon, Garfunkel & Halee), Columbia
3. BEAUTIFUL MORNING—Rascals (Rascals), Atlantic
4. THE GOOD, THE BAD AND THE UGLY—Hugo Montenegro, His Ork and Chorus (Neely Plumb), RCA Victor
5. HONEY—Bobby Goldsboro (Bob Montgomery & Bobby Goldsboro), United Artists
6. COWBOYS TO GIRLS—Intruders (Gamble-Huff), Gamble
7. THE UNICORN—Irish Rovers (Charles Bud Dant), Decca
8. AIN'T NOTHING LIKE THE REAL THING—Marvin Gaye & Tammi Terrell (Ashford-Simpson), Tamla
9. SHOO-BE-DOO-BE-DOO-DA-DAY—Stevie Wonder (H. Cosby), Tamla
10. DO YOU KNOW THE WAY TO SAN JOSE?—Dionne Warwick (Bacharach-David), Scepter

#### TOP LP'S

1. SIMON & GARFUNKEL—Bookends, Columbia
2. SOUNDTRACK—The Graduate, Columbia
3. MONKEES—The Birds, the Bees & the Monkees, Colgems
4. HERB ALPERT & THE TIJUANA BRASS—The Beat Of Brass, A&M
5. ARETHA FRANKLIN—Lady Soul, Atlantic
6. SOUNDTRACK—The Good, the Bad & the Ugly, United Artists
7. BOBBY GOLDSBORO—Honey, United Artists
8. CREAM—Disraeli Cears, Atco
9. SIMON & GARFUNKEL—Parsley, Sage, Rosemary & Thyme, Columbia
10. HUGO MONTENEGRO—Music From "A Fistful Of Dollars," "For A Few Dollars More," "The Good, the Bad & the Ugly" RCA Victor

### HOT 100's & TOP LP's 10 Years Ago—May 25, 1963

#### HOT 100's

1. IF YOU WANNA BE HAPPY—Jimmy Soul, S.P.Q.R.
2. I WILL FOLLOW HIM—Little Peggy March, RCA Victor
3. SURFIN' U.S.A.—Beach Boys, Capitol
4. FOOLISH LITTLE GIRL—Shirelles, Scepter
5. I LOVE YOU BECAUSE—Al Martino, Capitol
6. LOSING YOU—Brenda Lee, Decca
7. TWO FACES HAVE I—Lou Christie, Roulette
8. TAKE THESE CHAINS FROM MY HEART—Ray Charles, ABC-Paramount
9. IT'S MY FANCY—Lesley Gore, Mercury
10. ANOTHER SATURDAY NIGHT—Sam Cooke, RCA Victor

#### TOP LP's

1. DAYS OF WINE AND ROSES—Andy Williams, Columbia
2. MOVING—Peter, Paul & Mary, Warner Bros.
3. WEST SIDE STORY—Sound Track, Columbia
4. IT HAPPENED AT THE WORLD'S FAIR—Elvis Presley, RCA Victor
5. I WANNA BE AROUND—Tony Bennett, Columbia
6. KINGSTON TRIO #16—Capitol
7. LAWRENCE OF ARABIA—Sound Track, Colpix
8. PETER, PAUL & MARY—Warner Bros.
9. SONGS I SING ON THE JACKIE GLEASON SHOW—Frank Fontaine, ABC-Paramount
10. MOON RIVER & OTHER GREAT MOVIE THEMES—Andy Williams, Columbia

### Elliott Keys on Kids

NEW YORK—Don Elliott Productions, which produces music for films, radio, and TV commercials, has launched a children's division headed by Elaine Laron, one of the creators and head lyricist for the TV show "The Electric Company." Previous to her association with "The Electric Company," she spent seven years with the Captain Kangaroo TV show.

## The OSMONDS



### THE OSMONDS: IN TOUCH WITH TODAY

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### REGISTRATION FORM

## PAUL GALLIS MUSIC CONCLAVE

MARRIOTT HOTEL—CHICAGO

FRIDAY/SATURDAY JUNE 1-2

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TITLE \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY/STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Send \$35 Registration Fee  
and this form to:

PAUL GALLIS MUSIC CONCLAVE  
1801 Cree Lane  
Mt. Prospect, Ill. 60056

## Vox Jox

• Continued from page 30

Widdicombe, Jim Jeffries, Don Colberg, Jerry Greenberg, John Dixon, Bruce Tugneo, Cliff Siegle, Kary Knodle, Doug Lee, Wayne Fogler, Ron Douglas, Ray Welsh, Tom Gelardi, Paul Black, Howard Smiley, Al Moniet, Sam Harrel, somebody named Chet at Atlantic in New York. Joe Senkiewicz, Bruce Shindler, Cathy Flore, Bernie Block, Bruce Brantsig, Mo Schulman, Barry Goldberg, Pete Bennett, Morty Wax, Wayne Arnold, Chuck Thaggard, Wade Pepper, Steve Evanoff, Dave Steffen, Paul Diamond, Gordon Anderson, Paul Gallis, Tom Wubker, Ron Brooks, Larry Lueman, George Cooper, Skip Pope, Bill Johnson, Jack Hakim, Ben Roetzher, Dan Kelly, Mike Minochio, Jerry Sharell, Joe Deters, Richie Johnson, Bud O'Shea, Jack Campbell, Dick Klein, Murray Rubin, Steve Fischler, Mike Alhadeff, Ernie Farrell, Frank Mull, and the results keep coming in. I hope to have all of the questionnaires back within the next two-three weeks. And, at that point, will print an entire page of names nominated. The final voting, of course, will be accomplished at the sixth annual Billboard Radio Programming Forum Aug. 16-18 at the Century Plaza Hotel, Los Angeles. If you haven't registered yet, you'd better hurry in order to take advantage of low hotel rates, or, to tell the truth, even to get into the hotel because about 60 people who registered late had to stay in another hotel six or seven blocks away last year. There'll be a registration blank in nearly every issue in the programming section.

Paul Lowell is now handling the morning show at WLOL-AM, Minneapolis, and doing the telephone put-on routines, etc. He's a veteran of the market, having worked about 13 years on various stations such as WWTC-AM there. . . . Chuck Knapp is out of WCFL-AM, Chicago, and Bill Bailey out of WLS-AM, Chicago. Along with their engineers. Seems they made some mistakes together and management frowned rather severely on both of them. Dick Stainte was doing the WCFL-AM air show at press time. Anyway, if you'd like to hire Knapp,

## WXOR-AM To Country

FLORENCE, Ala.—Sam Phillips, the record producer who discovered such artists as Elvis Presley, Johnny Cash, Carl Perkins, and Roy Orbison, has purchased WJOI-AM here and switched the call letters of WXOR-AM and changed the format to country music, according to Bill Thomas, vice president and general manager for the Phillips Stations. WQLT-FM was included in the purchase and is a rock station.

The Phillips Stations include WHER-AM in Memphis, an all-female operation, and WLIZ-AM in Lake Worth, Fla., a country music operation. WXOR-AM uses the Tanner "Cookin' Country" jingles package. WQLT-FM uses a jingles package from TM Productions, Dallas. Both stations operate 24 hours a day with separate staffs. Ken McFall is station manager, Bill Reeves is operations manager.

## Clay Will Host New Series for Cosmic

LOS ANGELES—Cosmic Broadcasting here, owners of KIQQ-FM, will syndicate a 13-week radio series by veteran air personality Tom Clay. The 12-minute series will be sold in a package of 400. Stations subscribing to the service will receive 20 new capsules each month, plus a special every month on a given artist. The series will be premiered on KIQQ-FM.

you can reach him at 312-266-7289. . . . Charlie Van writes that he has taken over programming at KITY-FM, San Antonio, and changed the format from modern country to easy MOR. "I also have the programming responsibilities

for WIGL-FM in Miami, due to go on the air later this year. The staff at KITY-FM includes Jim Ridgeway 6-10 a.m., myself until noon, B. Bailey Brown noon-3 p.m., Ted Stecker 3-7 p.m., Paul Kirby 7-midnight, and Ed

Hernandez until 6 a.m. I would appreciate better record service, especially oldies. P.S. There's quite a story to the foldup at XROK-AM in El Paso. Perhaps Bruce Earle has already told you. Then my general manager's gig in

Kerrville, Tex., was interrupted by sale of the station. What else can happen? Well, for one thing, after nine years of relative bliss, I find myself in non-Coors country and the shift to Pearl has been a traumatic experience."

## Program Directors:

# PROVE TO YOURSELF THAT RSI REALLY DELIVERS

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### THE SINGLES SUBSCRIPTIONS:

Our four singles services (Hot 100, Country, Soul or Easy Listening) will provide you with ten new singles every week, chosen on the basis of advance chart data and the recommendations of Billboard's review panel. These are the records, according to Billboard, that have the best chance of becoming the future chart-toppers, delivered while they're on the way up.

### THE ALBUM SUBSCRIPTIONS:

Every month we choose from all the new releases the ten best albums for programming in Pop, Rock or Classical formats (five albums in Country or Jazz). The selection is based on the recommendations of Billboard's review panel. IF YOU LIKE OUR CHOICES (which are clearly marked on the monthly album order form) YOU DON'T HAVE TO DO A THING. We'll ship you those ten (or five) albums automatically. IF YOU PREFER DIFFERENT SELECTIONS, you can choose your own albums from among the new releases. You can accept all of our choices or some of them or none. IF YOU WANT EXTRA ALBUMS in addition to the ones provided by your subscription—or albums from other categories—you can order them at RSI's low prices.

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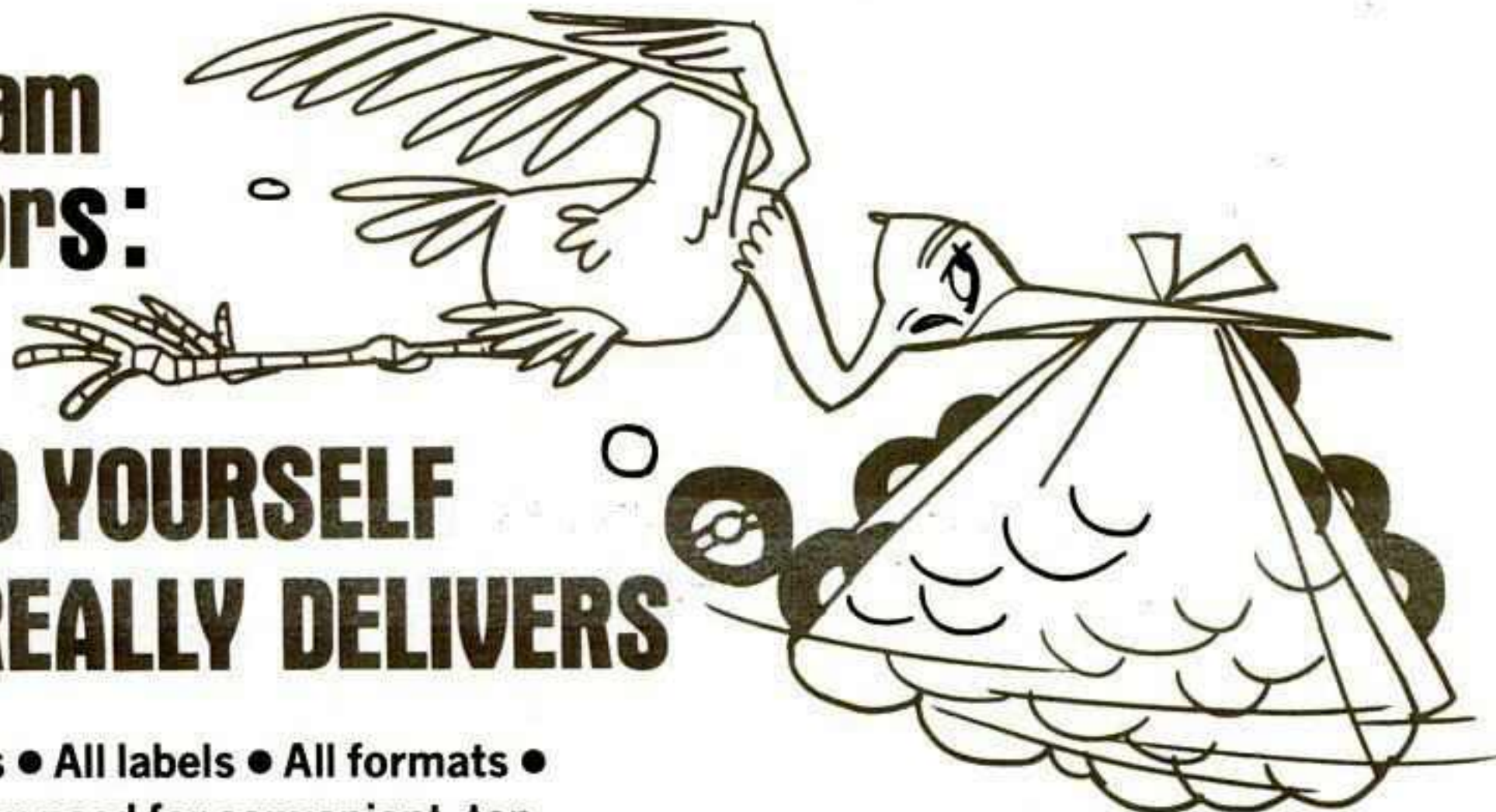
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## Herman Sets Gozzo Grant For Conn. H. S. Students

NEW YORK—Woody Herman and his manager, Hermie Dressel, have started the annual Conrad Gozzo

Scholarship which will be awarded to help further the musical education of talented musicians and singers who are high school students in New Britain, Conn.

## Contemporary Radio Course

ANN ARBOR, Mich.—This fall, students at the University of Michigan will be offered a course in "Contemporary Radio," taught by staff members of campus station there, WCBN, WCBN-FM.

Students in the class will be working at the station, which operates both an AM commercial carrier current station and a 10-watt non-commercial FM station.

The course will cover programming, news and public affairs, sales and promotion and broadcast engineering. Course directors are approaching people active in various areas of the professional broadcasting industry and radio itself to participate as lecturers.

Seniors attending new Britain high schools are eligible to compete for the annual first prize of \$1,000. In addition, each year four \$250 scholarships will be awarded to undergraduates to help finance their musical studies under the direction of Julius Hart at the College of Music in Hartford, Conn.

Gozzo, a lead trumpet, and Dressel grew up in New Britain and played together in the New Britain High School band. Gozzo gained national prominence when he played with the first Woody Herman Herd.

The scholarship winners will be announced on Thursday (10) at the Central Connecticut State College in New Britain. Auditions were held Sunday (6) at the New Britain Senior High School.

## Films For Campus Radio Aid

NEW YORK—Films Inc. has unveiled a special film program designed to fill the needs of campus radio stations. Seth Willenson, director of college marketing, described the packages as a series of three musical films that will be available with promotional material campaigns at special campus radio station rates.

Films included in the package are "Fillmore," featuring Santana, the Grateful Dead, Hot Tuna and Quicksilver; "Mad Dogs and Englishmen," featuring Joe Cocker and Leon Russell; and "Elvis" with Elvis Presley.

Willenson may be reached at the New York (Long Island City) offices of Films, Inc.

## Blues Festival At Vermont U.

BURLINGTON, Vt.—The University of Vermont held its second annual Blues Festival here at the University's Patrick Gymnasium, again outdrawing many rock and pop attractions booked into Burlington during the same period. The April 28 concert and workshop project was sponsored by Community Media Project and booked by Dick Waterman and Avalon Productions.

Last year's pioneer booking in Burlington encouraged the promoters to move to a larger facility this year, with the 6,000-seat facility sold out. That response exceeded Burlington audiences' response to pop acts such as Loggins & Messina and James Taylor, according to Jeffrey Hersh, Avalon spokesman.

Following free workshops in the afternoon, the festival showcased Chicago bluesman Hound Dog Taylor and the Houserockers, Jimmy Dawkins, Ry Cooder, Mance Lipscomb and Lightnin' Hopkins.

## Coffee House Circuit Meet

NEW YORK—The Coffee House Circuit holds its seventh annual convention here Monday (21) and Tuesday (22) at the Hotel McAlpin.

Non-member schools are again being welcomed to the convention, which showcases live talent, film and other projects available to participating campuses.

The Coffee House Circuit, a division of Directions Unlimited, also based here, comprises student-run coffee houses which book moderately and lower-priced acts routed to those campuses via the circuit. The organization also serves in an advisory capacity, and assists schools in selection and purchase of any needed equipment.

Following morning seminars and general meetings on each of the two days, delegates will meet at the Bitter End, New York live talent club, to preview new and current Coffee House attractions.

Tuesday morning will be devoted to films and other attractions.

No delegate fee is being charged for the convention.

## Guercio & Chevron In Reciprocal Pack

LOS ANGELES—James William Guercio's Publishing Group has signed with England's Chevron Music to publish each other's catalogs on their respective homegrounds.

Guercio is producer/manager of Chicago. Chevron is the publishing division of Trident TV's York Record label.

## What's Happening

By SAM SUTHERLAND

**Service Station:** At WMRA-FM, Madison College, Harrisonburg, Va., music director Anthony Seagraves will be leaving, following graduation. Seagraves has announced effective staff changes for the station during the summer, with Tere Ossium expected to take over the music director's post and Steve Foster to handle public programming. . . . At the U. of Georgia in Athens, WUOG-FM's music director, Don Sylvester, notes that the students have persuaded the staff to continue broadcasting this summer, which certainly sounds like a switch. More happy news: toward the end of the season, that signal will be going out in stereo. Coinciding with the announcement are changes in the station's staff, with August appointments to include Gene Christie as general manager; Sylvester, program director; Patti Oates, production manager; and John Hillis, news director. . . . At Hamilton and Kirkland Colleges in Clinton, N. Y., WHCL-FM has announced next year's staff. Sean Dalany will now handle the slot of program director, Jeff Janata will be music director, Erik Hansen will be business manager and John Held will be public relations director.

Another campus station that will remain active this summer is WMUK-FM, Western Michigan U. in Kalamazoo. That includes the special music programming team known to BB as Crankcase, and program director Beth Rosengard assures us that Crankcase will continue as well. That news coincides with the recent completion of new studios there, which are expected to provide endless production possibilities and, hopefully, live, in-studio concerts.

Finally, WMUK-FM and Crankcase have received final clearance to move their transmitter out of town. Which means that next fall will find those folk with a power increase from 39,000 to 50,000 watts.

Far out, indeed.

★ ★ ★

### Summer Service

As many correspondents may have already noticed, notice of summer operation is taking a while to appear in this column. The answer is simple: quite a few stations appear to be making that move this year.

At the same time, many record companies are understandably wary of summer service requests. Some labels have already reported some souring past experiences with playlists arriving from shutdown stations. Then, too, there are those stations off-the-air but in need of product issued during the summer months, many of whom have personnel or representatives there to collect and safely file product.

Confusion seems to be the end product in many cases.

If a station has yet to notify its friendly record folk about summer air status, now's the time. Billboard wants to know as well, and that naturally includes Picks and Plays, since that column is designed to reflect airplay, not mail deliveries.

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**PICKS AND PLAYS:** SOUTH—Alabama—WVSU-FM, Samford U., Birmingham, Pam Sherrill reporting: "Bonnie Koloc," (LP), Bonnie Koloc, Ovation: "Can't Stop The Madness," (LP), Birtha, ABC: "Music Everywhere," Tufano & Giammarese, Ode. . . . WEGF-FM, Auburn U., Auburn, Joel Snider reporting: "Desperado," (LP), Eagles, Asylum: "I'll Take You Back," Andy Bown, Mercury: "Twice Removed From Yesterday," (LP), Robin Trower, Chrysalis. . . . WAPB, Livingston U., Livingston, Chuck McCabe reporting: "California Saga," Beach Boys, Brother: "Uriah Heep Live," (LP), Uriah Heep, Mercury: "The Original Tap Dancing Kid," (LP), Jimmie Spheeris, Columbia. . . . Tennessee—WRVU-FM, Vanderbilt U., Nashville, Steve Bond reporting: "Shake Your Love," (LP cut, Rich Man), Climax Blues Band, Sire: "Let It Be Written, Let It Be Sung," (LP), Ellie Greenwich, Verve: "Rest in Peace," (LP cut, Gallery), Gallery, Sussex. . . . WUTM-FM, U. of Tennessee at Martin: "Wishing Well," Free, Island: "Anna Divina," (LP), River City, Enterprise: "Doc Holliday," (LP), Doc Holliday, Metromedia. . . . WTGR, Memphis State U., Memphis, Ron Olson reporting: "Beware The Shadow," (LP), Help Yourself, United Artists: "Wells Fargo," Babe Ruth, Harvest: "Drippin' Wet," (LP), Wet Willie, Capricorn. . . . WETS, East Tennessee State U., Johnson City, Larry Street reporting: "Wounded Knee," Redbone, Epic: "Double Diamond," (LP), If, Metromedia: "My Sportin' Live," (LP), John Kay, ABC. . . .

★ ★ ★

SOUTH—North Carolina—WDAV-FM, Davidson College, Davidson, Richard Feist reporting: "About Us," (LP), Stories, Kama Sutra: "Ever Sense The Dawn," (LP), Providence, Threshold: "Rock and Roll," (LP), Foghat, Warner Bros. . . . WKNC-FM, North Carolina State U., Raleigh, Lee Collins reporting: "Down The Road," (LP), Stephen Stills/Manassas, Atlantic: "Drippin' Wet," (LP), Wet Willie, Capricorn: "The Marshall Tucker Band," (LP), The Marshall Tucker Band, Capricorn. . . . WECU, East Carolina U., Greenville, Dave Matthews reporting: "Boogie Woogie Bugle Boy," Bette Midler, Atlantic: "Duelling Tubas/2001 Polka," Martin Mull, Capricorn: "Compartments," (LP), Jose Feliciano, RCA. . . . WMHC, Mars Hill College, Mars Hill, Dick Newsome reporting: "Outlaw Man," David Blue, Asylum: "≠ 1 Record," (LP), Big Star, Ardent: "Anyway," (LP), Family, United Artists. . . . Louisiana—WTUL-FM, Tulane U., New Orleans, John Abbott reporting: "Ooh La La," (LP), Faces, Warner Bros.: "Rosie," (LP), Fairport Convention, A&M: "Intergalactic Trot," (LP), Stardrive, Elektra. . . . WLPI, KLPI-FM, Louisiana Tech., Ruston, Steve Mizel reporting: "Loaded," (LP), Velvet Underground, Cotillion: "Uriah Heep Live," (LP), Uriah Heep, Mercury: "Let It Be Written, Let It Be Sung," (LP), Ellie Greenwich, Verve. . . .

## Campus Dates

(All entries for Campus Dates should be submitted to Sam Sutherland, Billboard, 1 Astor Plaza, New York, N.Y. 10036)

ARGENT (Epic): Ohio U., Athens, May 20; U. of Cincinnati, Ohio May 23.

ARTHUR, HURLEY & GOTTLIEB (Columbia): Mercer County Community College, Trenton, N.J., May 25.

AZTEC TWO-STEP (Elektra): Suffolk Community College, L.I., N.Y., May 25.

BLACK OAK ARKANSAS (Atlantic): Tidewater Community College, Portsmouth, Va., May 27.

JIM ED BROWN (RCA): Heart of Texas College, Waco, May 25.

COMMANDER CODY (Paramount): Case Western U., Cleveland, Ohio, May 21; U. of California, Santa Barbara, Isla Vista, June 1.

DICK CURLLESS (Capitol): Belfast H. S., Belfast, Me., May 31.

DOOBIE BROTHERS (Warner Bros.): U. of Cincinnati, Ohio, May 23.

JONATHAN EDWARDS (Atco): U. of Toledo, Ohio, May 25.

JOHN HARTFORD (Warner Bros.): Humboldt State College, Arcata, Calif., May 25-26.

IDES OF MARCH (RCA): U. of Chicago, Ill., May 24.

WAYLON JENNINGS (RCA): Cathedral H. S., Gallup, N.M., June 2.

SAMMY KAYE: Senior H. S., Sparta, Wisc., June 5.

STAN KENTON ORCHESTRA: College Park H. S., Pleasant Hill, Calif., May 21; Fairfield H. S., Fairfield, Calif., May 22; San Jose City College, San Jose, Calif., May 23; Poly High School, Riverside, Calif., May 25-27; Stevens H. S., Rapid City, S.D., June 2.

ROBERT KLEIN (Brut): Newark State College Prom, Westmount Country Club, N.J., May 22; Suffolk Community College, L.I., N.Y., May 25.

LEO KOTTKE (Capitol): Michigan State U., East Lansing, May 31.

LED ZEPPELIN (Atlantic): U. of New Mexico, Albuquerque, May 23.

MAHAVISHNU ORCHESTRA (Columbia): Lowell State College, Lowell, Mass., May 25.

MELBA MONTGOMERY (Capitol): Central Jr. H. S., Findlay, Ohio, May 27.

MARTIN MULL (Capricorn): U. of South Alabama, Mobile, May 24-25.

PHIL OCHS (A&M): U. of Calif., Davis, Coffee House, June 1.

RARE EARTH (RCA): Tidewater Community College, Portsmouth, Va., May 20.

EARL SCRUGGS REVUE (Columbia): Western State U., Gunnison, Colo., May 24.

SONS OF CHAMPLIN (Columbia): Chico State College, Chico, Calif., May 24.

NAT STUCKEY (RCA): College Aud., Cade, La., May 23; College Aud., Hattiesburg, Miss., May 24; College Aud., Hot Springs, Ark., May 25.

STONEGROUND: Merced Junior College, Merced, Calif., May 25.

ERNEST TUBB (MCA): Thomas Jefferson H. S., Port Arthur, Tex., May 24.

PORTER WAGONER & DOLLY PARTON (RCA): North Durham H. S., Durham, N.C., May 24.

LOUDON WAINWRIGHT III (Columbia): Suffolk Community College, Selden, N.Y., May 25.

ERIC WEISSBERG & DELIVERANCE (Warner Bros.): Valdosta State College, Valdosta, Ga., May 25.

KITTY WELLS & JOHNNY WRIGHT (MCA): H. S. Stadium, Santa Barbara, Calif., May 28.

## Concerts Set For Cornell

ITHACA, N.Y.—Concerts East and the Cornell University Concert Commission will present a series of open-air concerts in the Schoelkopf Crescent on the Cornell campus.

Promotion and bookings for the series will be geared toward drawing audiences from throughout the state. The concert site overlooks the Cayuga Lake valley, and is being touted as an alternative to conventional rock venues such as movie theaters and "festival" outdoor sites.

The Cornell Concert Commission also anticipates a strong response from both the summer-enrolled students there and vacationing Cornell students in the northeast, whom, coordinator Bob Davis said, have already indicated enthusiasm for the series.

First booking for the series is a triple-billed show offering Deep Purple, Billy Preston and Family, set for June 12. Other bookings are pending final approval, with rock and pop acts to be balanced by other types of music, such as the Buck Owens Show, due July 29.

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# Soul Sauce

**BEST NEW SINGLE OF THE WEEK:**  
**"I ONLY GET THIS FEELING"**

**CHUCK JACKSON**  
 (ABC-11368)

**BEST NEW ALBUM OF THE WEEK:**  
**"YOU'VE GOT IT BAD GIRL"**

**QUINCY JONES**  
 (A&M-SP3041)

By JULIAN COLEMAN

The National Black Network, which describes itself as the first black-owned and operated radio news network announced this week that it will go on the air by July 1. Eugene D. Jackson, president of Unity Broadcasting Network Inc., which will operate NBN, said at a news conference that 38 stations have already signed contracts to affiliate with the network.

**HOTLINE:**

Phonogram Inc. has signed Jerry Butler's protegee, Brenda Lee Eager, to a long-term contract. Although she has recorded

on the Mercury label before with Butler, the pact marks the debut of her solo career on the label. . . . The Crusaders were picked as keynote performers in the special midnight show for the Bob Hamilton Carnival of Knowledge Fair held May 25 at the Stanley Hotel, Denver. . . . The Jackson Sisters, Johnny Nash, Billy Paul, and the Staple Singers all gave dynamite performances at the recent "Columbia Week to Remember" concert. Check out the Staple's "Be What You Are My Friend and Live the Life," coming in their next album.

Frank Barrow, program director at KYAC-AM, Seattle, reports that their FM station is celebrating its first anniversary. . . . New from Mel & Tim, "Heaven Knows," on Stax. . . . The husband and wife gospel team know as the Consolers will be a part of the Montreux Blues Week End June 29-July 1. . . . New Limmie & the Family Cookin, "Love Was Made

in Heaven," on the Avco label. . . . Rufus album on ABC/Dunhill starting to pick up some soul radio action in Los Angeles.

Frankie Lymon, the rock 'n' roll



BILL CURETON, Assistant Director of Chappell New York Songwriters Workshop, is congratulated by WBLS-FM personality G. Keith Alexander after taping of a recent segment for his weekly show "Alexander Here." Program is aired every Saturday at 9:00 p.m., over TelePrompTer TV.

Billboard SPECIAL SURVEY for Week Ending 5/26/73

## BEST SELLING Soul Singles

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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)
1	3	8	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White, 20th Century 2018 (January/Sa-Vette, BMI)	25	29	4	I DON'T WANT TO MAKE YOU WAIT Deftones, Philly Groove (Bell) (Nickel Shoe, BMI)
2	1	9	LEAVING ME The Independents, Wand 11252 (Scepter) (Our Childrens/Mr. T./Chenita, BMI)	26	35	3	I'LL ALWAYS LOVE MY MAMA Intruders, Gamble 71071 (Columbia) (Mighty Three, BMI)
3	10	5	ONE OF A KIND (Love Affair) Spinners, Atlantic 45-2692 (Mighty Three, BMI)	27	37	4	BROTHER'S GONNA WORK IT OUT Willie Hutch, Motown 12220 (Jobete, ASCAP)
4	4	10	I CAN UNDERSTAND IT New Birth, RCA 74-0912 (Unart/Tracebob, BMI)	28	32	3	THINK James Brown, Polydor 14177 (Fort Knox, BMI)
5	6	9	WITHOUT YOU IN MY LIFE Tyrone Davis, Dakar 4519 (Brunswick) (Julio/Brian, BMI)	29	38	4	INSTIGATING (Trouble Making) FOOL Whitnauts, GSF 6897 (Access/Wesaline, BMI)
6	8	7	GIVE YOUR BABY A STANDING OVATION Dells, Cadet 5696 (Chess/Janus) (Conquistador, ASCAP)	30	33	4	LOVE & HAPPINESS Earnest Jackson, Stone 001 (Green, BMI)
7	2	10	PILLOW TALK Sylvia, Vibration 521 (All Platinum) (Gambi, BMI)	31	42	2	TIME TO GET DOWN O'Jays, Philadelphia International 73531 (Columbia) (Assorted, BMI)
8	20	4	DADDY COULD SWEAR, I DECLARE Gladys Knight & The Pips, Soul 35105 (Motown) (Jobete, ASCAP)	32	31	6	DON'T LET IT GET YOU DOWN Crusaders, Blue Thumb 225 (Famous) (Four Knight, BMI)
9	7	10	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder, Tamla 54232 (Motown) (Stern & Van Stock/Black Bull, ASCAP)	33	30	4	INTERNATIONAL PLAYBOY Wilson Pickett, Atlantic 2961 (Assorted, BMI)
10	15	7	NATURAL HIGH Bloodstone, London 45-1046 (Crystal Jukebox, ASCAP)	34	39	3	WITH A CHILD'S HEART Michael Jackson, Motown 1218 (Jobete, ASCAP)
11	12	8	IT'S HARD TO STOP (Doing Something When It's Good to You) Betty Wright, Aston 4617 (Atlantic) (Sherlyn, BMI)	35	40	2	THEY SAY THE GIRL'S CRAZY Invitations, Silver Blue 801 (Polydor) (Oceans Blue/Mardis, BMI)
12	13	9	ARMED AND EXTREMELY DANGEROUS First Choice, Philly Groove 175 (Bell) (Nickel Shoe/Six Strip, BMI)	36	-	1	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) Stylists, Avco 4618 (Jac/Blue Sea, ASCAP)
13	5	12	FUNKY WORM Ohio Players, Westbound 214 (Chess/Janus) (Bridgeport, BMI)	37	41	3	DOING IT TO DEATH J. B.'s, People 621 (Polydor) (Belinda, BMI)
14	14	13	I'VE BEEN WATCHING YOU South Side Movement, Wand 11251 (Scepter) (Van Leer, BMI)	38	34	6	HERE IS WHERE LOVE IS Bobby Wilson, Chain 2101 (Mafundi, BMI/Gabern, ASCAP)
15	18	9	I'M DOING FINE NOW New York City, Chelsea 78-0113 (RCA) (Mighty Three, BMI)	39	44	4	WHAT IT TAKES TO GET A GOOD WOMAN (That's What It's Gonna Take to Keep Her) Denise La Salle, Westbound 215 (Chess/Janus) (Fame, BMI)
16	19	9	WILL IT GO ROUND IN CIRCLES Billy Preston, A&M 2420 (Irving, BMI)	40	36	5	SAY YOU LOVE ME TOO Charles Mann, ABC 1134 (Ampco/DaAnn, ASCAP)
17	23	3	FINDERS KEEPERS Charmen of the Board, Invictus 1251 (Columbia) (Gold Forever, BMI)	41	-	1	THERE'S NO ME WITHOUT YOU Manhattans, Columbia 4-45838 (Blackwood/Naffaham, BMI)
18	21	6	BREAKAWAY Milkie Jackson, Spring 134 (Polydor) (Gaucho/Belinda/Unichappell, BMI)	42	43	2	DRIFT AWAY Dobie Gray, Decca 33057 (MCA) (Almo, ASCAP)
19	17	7	SUPERFLY MEETS SHAFT John & Ernest, Rainy Wednesday 201 (Mainstream) (Rainy Wednesday, ASCAP)	43	-	1	IT'S FOREVER Ebony, Philadelphia International 73529 (Columbia) (Mighty Three, BMI)
20	9	18	MASTERPIECE Temptations, Gordy 7126 (Motown) (Stone Diamond, BMI)	44	47	2	FOREVER Baby Washington & Don Gardner, Master 5 9103 (Stere Dimension) (Jobete, ASCAP)
21	28	5	I CAN MAKE IT THROUGH THE DAYS (But Oh Those Lonely Nights) Ray Charles, ABC 11351 (Langerne, BMI)	45	50	2	MISDEMEANOR Foster Sylvers, Pride 1031 (MGM) (Dotted Lion/Syco, ASCAP)
22	27	5	GET OFF MY MOUNTAIN Dramatics, Volt 4090 (Columbia) (Groovesville, BMI)	46	49	3	I'LL MAKE IT ALRIGHT Zion Baptist Church Choir, Myrth 115 (Word, ASCAP)
23	25	8	FENCEWALK Mandrill, Polydor 14163 (Mandrill/Intersong U.S.A./Chappell, ASCAP)	47	48	3	LOVIN' ON BORROWED TIME William Bell, Stax 0157 (Columbia) (East/Memphis/Azrock, BMI)
24	26	5	BAD, BOLD & BEAUTIFUL The Persuaders, Atco 6919 (Cotillion/Azman, BMI)	48	-	1	THINK Soul Searchers, Sussex 253 (Buddah) (Dynatone, BMI)
				49	-	1	IT'S TOO LATE Isley Brothers, T-Neck 937 (Buddah) (Screen Gems/Columbia, BMI)
				50	-	1	THIS TIME AROUND S.O.U.L. Musicor 1472 (Artal/Real Deal, ASCAP)

Billboard SPECIAL SURVEY for Week Ending 5/26/73

## BEST SELLING Soul LP's

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1	1	6	SPINNERS Atlantic SD 7256	26	19	17	ACROSS 110th STREET Bobby Womack, United Artists UAS 5525
2	3	10	BIRTH DAY New Birth, RCA LSP 4797	27	42	2	CALL ME Al Green, Hi XSHL 32077 (London)
3	2	11	MASTERPIECE Temptations, Gordy G 965 L (Motown)	28	32	4	MUSIC & ME Michael Jackson, Motown M 767 L
4	5	22	PLEASURE Ohio Players, Westbound WB 2017 (Chess/Janus)	29	23	28	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill DSX 50129
5	6	10	2ND CRUSADE Crusaders, Blue Thumb BTS 7000 (Famous)	30	-	1	LIVE AT THE SAHARA TAHOE Isaac Hayes, Enterprise ENS 2-5005 (Columbia)
6	4	11	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)	31	28	27	360 DEGREES OF BILLY PAUL Billy Paul, Phil Int'l KZ 31793 (Columbia)
7	12	5	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	32	22	33	UNDERSTANDING Bobby Womack, United Artists UAS 5225
8	7	28	THE WORLD IS A GHETTO War, United Artists UAS 5652	33	35	4	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)
9	9	31	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	34	40	3	FIRST TIME WE MET Independents, Wand WL 684 (Scepter)
10	11	27	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	35	41	4	THE MACK Willie Hutch/Soundtrack, Motown M 766 L
11	10	13	BLACK CAESAR/SOUNDTRACK James Brown, Polydor PD 6014	36	36	7	ONE MAN BAND Ronnie Dyson, Columbia KC 37211
12	17	6	LIVE AT CARNEGIE HALL Bill Withers, Sussex SXBS 7025-2 (Buddah)	37	34	33	SUPERFLY Soundtrack/Curtis Mayfield, Curtom CRS 8014 ST (Buddah)
13	8	9	A LETTER TO MYSELF The Chi-Lites, Brunswick 754188	38	27	7	I'M IN LOVE WITH YOU Detroit Emeralds, Westbound WB 2018 (Chess/Janus)
14	13	25	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D	39	49	2	BEST OF THE Four Tops, Motown M 764 D
15	16	21	LAST DAYS IN TIME Earth, Wind & Fire, Columbia KC 31702	40	45	2	BEST OF THE Spinners, Motown M 765 L
16	14	10	LIVE The Isleys, T-Neck TMS 3010-2 (Buddah)	41	38	33	ALL DIRECTIONS Temptations, Gordy G 962 L (Motown)
17	15	20	GREEN IS BLUES Al Green, Hi SAL 32055 (London)	42	37	4	THE O'JAYS IN PHILADELPHIA O'Jays, Philadelphia International KZ 32120 (Columbia)
18	18	33	BACK STABBERS O'Jays, Phil Int'l KZ 31712 (Columbia)	43	29	9	SKY DIVE Freddie Hubbard, CTI CTI 6018
19	24	5	SKYWRITER Jackson Five, Motown M 761 L	44	44	2	EBONY WOMAN Billy Paul, Philadelphia International, KZ 32118 (Columbia)
20	26	8	MFSB Philadelphia Int'l KZ 32046 (Columbia)	45	47	2	SAVE THE CHILDREN Intruders, Gamble KZ 31991 (Columbia)
21	20	15	WATTSSTAX-THE LIVING WORLD Various Artists, Stax STS 2-8010 (Columbia)	46	-	1	EVOLUTION Malo, Warner Brothers BS 2702
22	25	5	AFRODESIAC Main Ingredient, RCA LSP 4834	47	48	3	LIVE Ray Charles, Atlantic SD 2-503
23	21	30	ROUND 2 Stylists, Avco AC 11006	48	-	1	PILLOW TALK Sylvia, Vibration VI 126 (All Platinum)
24	30	14	COMPOSITE TRUTH Mandrill, Polydor PD 5043	49	50	2	MINDFUL Maxayn, Capricorn CP 0110 (Warner Bros.)
25	31	4	NATURAL HIGH Bloodstone, London XPS 620	50	-	1	PEACE & UNDERSTANDING J. Walker & the All Stars, Soul S 738 L (Motown)

# Classical Music

## Philly's Dell Home Down to 2 Sites

PHILADELPHIA—Plans for a new Robin Hood Dell site in the city's Fairmount Park, to provide a roofed auditorium for the free summer concert season with the Philadelphia Orchestra sponsored by the City of Philadelphia, are still in the preparation stage, said Fredric R. Mann, president of the Dell, in announcing the program for the forthcoming 44th season.

He said the site has been narrowed down to two locations and that the plans were in keeping with those being considered by the city's 1976 Bicentennial Commission which is trying to get Federal funding for the project. However, until then, the Dell will have to get along with the city's contribution of \$225,000 plus funds raised by the Friends of the Dell group who get down-front reserved seats for their \$100 contributions.

Season opens June 18 with a concert version of "Rigoletto" with Luciano Pavarotti and Roberta Peters heading the cast, and closes July 26 with Eugene Ormandy conducting for soloist Isaac Stern, violinist. Series takes in 15 evening concerts during a six-week period plus three Wednesday morning chil-

dren concerts conducted by William Smith.

Other concert performances include Franz Allers for the "Countess Maritza" operetta on June 28 with Maralin Niska and John Reardon; Patricia McBride and Edward Villela, of the New York City Ballet, on July 23 with Andre Kostelanetz conducting; and an all-Gershwin concert with pianist Susan Starr soloist. Other conductors making their Dell debut will be Andre Previn, Gorge Mester and Sergui Comissiona.

Among the top soloists engaged are pianist Van Cliburn and Byron Janis, cellist Samuel Mayes, violinists Norman Carol and Ruggerio Ricco, and singers Robert Merrill and Richard Tucker. It also marks the first time that singer Jan Peerce, who has sung at the Dell for 28 of the past 29 seasons, will not appear this summer. Mann explained that while "Peerce can still sing, we felt we had enough tenors and our audiences deserve some variety."

Mann also complained about the soaring fees for soloists, declaring "salaries and artists' fees have risen so astronomically they're higher than the price of meat."

## 12 Young Composers Share in BMI Grants

NEW YORK—Twelve young composers from the U.S. and Canada are sharing in the 21st annual BMI Awards to Student Composers competition, sponsored annually by Broadcast Music, Inc. The award recipients this year range from 16 to 25 years of age. This year's awards bring to 185 the number of young people in the Western Hemisphere who have been presented with BMI student composers awards to be applied toward their musical education, according to BMI president Edward M. Cramer.

Prizes totaling \$15,000 and ranging from \$300 to \$2,500 are awarded at the discretion of the judges. Permanent chairman of judging panel is William Schuman, composer. Composers receiving the 1972 awards are:



M. SCOTT MAMPE, director of the Classical Division of Phonogram, Inc., holding the multi-colored in-store display card specially prepared for the new Philips recording of Mozart's early opera "Die Gartnerin aus Liebe." The display card, based on the album cover art, is part of a major campaign which Phonogram is launching on behalf of this new release. This is the first recording of the complete opera, as well as the initial recording in stereo, and substantial advertising is planned on the national and local levels. In tandem with the display cards, album boxes for window display have been sent to all major accounts. The cast features Hermann Prey, Jessye Norman, Helen Donath, Tatiana Troyanos, Werner Hollweg, Ileana Cotrubas and Gerhard Unger. Conductor Hans Schmidt-Isserstedt directs the Chorus and Orchestra of the N.D.R. The recording includes three LPs in a deluxe box with libretto.

Denis Lorrain, 25, Montreal, Canada, for "Suite Pour Deux Guitares." This is Lorrain's second BMI student award; William Matthews, 22, of Coralville, Iowa, for "Karma Lou's House of Music," for piano and percussion; Christopher Rouse, 23, of Philadelphia, for "Kabir Patalavi," for soprano and orchestra; Brian Schober, 21, of Roselle Park, N.J., for "Vistas I," for organ; Charles Sepos, 22, of Massillon, Ohio, for "Interimoods," a trio for Bb clarinet, horn in F and harp; Philip Stoll, 16, of Ann Arbor, Mich., for "Death Portrait," for soprano, tenor, bass, two choirs and orchestra.

Also, Bruce J. Taub, 24, of New York City, for "Six Pieces for Orchestra"; Wayne A. Walker, 20, of Canoga Park, Calif. for "Mass," for soprano, chorus and piano; Mark Edwards Wilson, 24, of Los Angeles, for "De Profundis Clamavi," for orchestra; Donald Crockett, 21, of La Canada, Calif., for "Two Movements for Orchestra"; Sydney Goodwin, 21, of DeWitt, Ark., for "Tangents for Winds and Percussion"; Gary Hardie, 24, of Newhall, Calif., for "For Five/Four," a requiem to Kent State.

## Cleveland, WKYC-TV Renew TV Contract

CLEVELAND—WKYC-TV, the NBC television station in Cleveland, and the Cleveland Orchestra have renewed their contract, giving TV3 the continued exclusivity over all local telecasts of any Cleveland Orchestra concerts at Severance Hall and Blossom Music Center. Announcement of the new contract, which will be effective September 1973 to September 1975, was made by Raymond Timothy, station manager for WKYC-TV, and Michael Maxwell, general manager of the Cleveland Orchestra.

The new contract, which will include a minimum of one program a year, will cover the Cleveland Orchestra's "New Era," Lorin Maazel's first years as the Orchestra's music director. Joseph Varholy, program manager for WKYC-TV, stated "the contract encompasses a new programming concept of The Cleveland Orchestra. WKYC-TV will film not only the orchestra concerts, but will also docu-

## Classical Notes

The Indianapolis Symphony Orchestra will be off to the races on Friday (25), when Johnny Rutherford, racing car driver, conducts a special Bach to Bacharach concert at the Clowes Memorial Hall, Indianapolis. . . . Ticket sales to subscription concerts of the Saint Louis Symphony Orchestra are the highest in orchestra's history, according to a symphony report. Puts St. Louis third in ticket sales among American orchestras. New York Philharmonic is first, Los Angeles Philharmonic, second.

Eugene Ormandy will conduct Beethoven's 8th and 9th symphonies, to open the 1973 Hollywood Bowl season on July 10. Forty different programs will be played by the Los Angeles Philharmonic during the regular season, pre-season and post-season. . . . Jan Peerce taped the "Mike Douglas Show" in Philadelphia on Wednesday (16). . . . Impresario Sol Hurok to be honored for his 60 years of "distinguished service to the performing arts" as well as his 85th birthday. . . . Harold Laurence named manager of the New York Philharmonic. He had been general manager of the London Symphony Orchestra since 1968.

William L. Denton named to new post of managing director of National Symphony Orchestra. . . . Haydn and Mahler program will launch 43rd season of National Symphony Orchestra in Washington under Antal Dorati. . . . Cleveland Orchestra gave 10 educational concerts in Severance Hall and Lakewood Civic Auditorium. Louis Lane, orchestra's resident conductor and newly-appointed principal guest leader of Dallas Symphony, conducted.

## Bob Braun Set For CSO Concerts

CINCINNATI—Bob Braun, host of Avco Broadcasting's "50-50 Club," will appear in concert with the Cincinnati Symphony Orchestra, Erich Kunzel conducting, at Music Hall here June 9. Braun will be joined by "50-50 Club" cast members Marian Spelman, Gwen Conley, Randy Weidner and Rob Reider.

Braun and the other cast members will also appear in the orchestra's sold-out "8 O'Clock Series" Sunday (10). Avco's "50-50 Club," 90-minute show, is simulcast five days a week from WLW-T here and beamed to Avco stations in Dayton and Columbus, Ohio, and Indianapolis.

ment the experiences that orchestra management and members encounter when on tour."

Since TV3's first Cleveland Orchestra concert in 1961, 39 programs have been presented for northeast Ohio viewers. And, as a public service, WKYC-TV produced extensive public service announcements for the Orchestra, and a taped interview with Michael Maxwell and Lorin Maazel for use on the New Zealand Broadcasting Corporation and the Australian Broadcasting Commission stations during the Orchestra's tour of Australia and New Zealand this September and October.

## Anacrusis Formed

NEWYORK—Anacrusis Music, Inc. has been formed here. The firm will specialize in packaging product for commercials, films and records. Principals in the company are Bill Arnell, Dave Williams and Steve Loeb.

## BEST SELLING Classical LP's

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This Week TITLE, Artist, Label & Number

- 1 SCOTT JOPLIN: PIANO RAGS, VOL. 1  
Nonesuch 71248 (Elektra)
- 2 SCOTT JOPLIN: PIANO RAGS, VOL. 2  
Joshua Rifkin, Nonesuch 71264 (Elektra)
- 3 MAHLER: 8th SYMPHONY  
Chicago Symphony Orch. (Solti), London OSA 1295
- 4 THE RED BACK BOOK  
Scott Joplin (Schuller) Angel S 36060 (Capitol)
- 5 VERDI: ATILLA  
Royal Philharmonic (Gardelli), Philips 6700-56
- 6 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)
- 7 THE SEA HAWK  
National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
- 8 ANNA BOLENA  
Beverly Sills, ABC ATS 30015/4
- 9 BEETHOVEN: SYMPHONY #9  
Chicago Symphony Orch. (Solti), London CSP 8
- 10 VERDI: RIGOLETTO  
Sutherland/Pavarotti, London Symphony London OSA 13105
- 11 TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS  
SWITCHED-ON BACH  
Walter Carlos/Benjamin Folkman, Columbia MS 7194
- 12 SONGS BY STEPHEN FOSTER  
Nonesuch 71268 (Elektra)
- 13 BACH: BRANDENBURG CONCERTI  
Telefunken Harnoncourt-Conc. Musicus SAWT 9459/60-A
- 14 SAINT-SAENS PIANO CONCERTI  
Seraphim 6081 (Capitol)
- 15 HOLST: THE PLANETS  
Los Angeles Philharmonic (Mehta), London CS 6734
- 16 HOROWITZ PLAYS CHOPIN  
Columbia M 30643
- 17 SOUNDTRACK: 2001: A SPACE ODYSSEY  
MGM, SIE ST 13
- 18 STRAUSS: ALSO SPRACH ZARATHUSTRA  
Los Angeles Philharmonic (Mehta), London CS 6609
- 19 A CLOCKWORK ORANGE  
Soundtrack, Warner Bros. BS 2573
- 20 DELIUS: VILLAGE ROMEO & JULIET  
Angel SBLX 3784
- 21 BERNSTEIN: MASS  
Columbia M 231008
- 22 SZELL CONDUCTS MOZART  
G. Szell & Cleveland Orch., Columbia MG 30368
- 23 LE SANC DU PRINTEMPS (Stravinsky)  
Boston Symphony Orch. MT. Thomas, DGG 2503252 (Polydor)
- 24 DELIUS FLORIDA SUITE  
Beecham-Seraphim 60212 (Capitol)
- 25 THE ART OF JOSEPH SZIGETI  
Columbia MGX 31513
- 26 THE CHOPIN I LOVE  
Artur Rubinstein, RCA Red Seal LSC 4000
- 27 WALTON: MUSIC FOR SHAKESPEAREAN FILMS  
Seraphim S 60205 (Capitol)
- 28 BEETHOVEN #9  
Von Karajan, DGG 2720013 (Polydor)
- 29 JULIAN AND JOHN  
Bream and Williams, RCA LSC 2357
- 30 ROMEO & JULIET  
Berlioz/Tchaikovsky/Prokofiev (OZAMA)  
DGG 2530-308
- 31 HOLST: THE PLANETS  
Boston Symphony (Steinberg), DGG 2530102 (Polydor)
- 32 BEETHOVEN SYMPHONY #9  
London Symph & Chorus (Stokowski), London SPC 21043
- 33 SHOSTAKOVICH SYMPHONY NO. 15  
(Maksim Shostakovich), Melodiya/Angel SR-40213 (Capitol)
- 34 BIZET: CARMEN  
M. Horn/J. McCracken/L. Bernstein, DGG 2709 043 (Polydor)
- 35 CONCERT AT HUNTER COLLEGE  
De Los Angeles/De Larrocha, Angel S-36896 (Capitol)
- 36 HANDEL: WATER MUSIC  
Leppard, Philips 6500-047 (Phonogram)
- 37 PUCCINI HEROINES  
Leontyne Price, RCA LSC 3337
- 38 MARILYN HORNE SINGS ROSSINI  
London OS 26305
- 39 ARIAS I LOVE  
Maria Callas, Angel S 36929 (Capitol)
- 40 GERSHWIN: RHAPSODY IN BLUE (Bernstein)  
Columbia Symphony, Columbia MS 6091

# Jukebox Programming

## Latin Spots Require Expert Programmer

By Robert Latimer

PHOENIX—It takes a practicing expert to program successfully for 65 to 70 Latin locations, reports Wayne Clark, head of the music division of Watkins Cigarette Service, of Phoenix.

Watkins, now the largest phonograph operation in the state of Arizona, gets its expertise in the form of one man—veteran collector Sammy Ramirez, who holds down the job of servicing the entire 65-70 Spanish-music spots in the Phoenix area. Ramirez, along with five other employees who speak the language fluently, came to Watkins Cigarette Service as part of the purchase of an existing route, part of a long-range plan which called for a multiplicity of Spanish-speaking contacts with the huge southern-Arizona market.

Among the stops, there are at least several dozen which are programmed with 90 percent Spanish records, and at least seven which use nothing else but Latin artists. Making the huge number of selections is Ramirez' job, and it requires that he spend long hours at both the local one-stop (Smash) and at a small Mexican record shop which fea-

tures both American-produced Spanish music, and of course, Mexican pressings. Some idea of the amount of time Ramirez spends on this aspect of the job is evident because Watkins Cigarette Service currently buys 90 percent of the Spanish music sold by Smash, even at the modest change rate of three records every two weeks.

Ramirez makes all the decisions with some help from the one-stop which "previews" Spanish music as received, and makes simple recommendations. Smash regularly documents requests for Spanish music which has come in front location owners, radio stations, or even from operators in other cities, and digs out or orders the records, keeping them ready for Ramirez to hear whenever he comes in.

"One thing which must be kept in mind in programming for the Mexican market is that Mexicans living in the United States want Spanish music produced in this country, such as in Texas, for example," Ramirez said. "Whenever we program records which have been made in Mexico the chances of

(Continued on page 54)

## Radio, Jukebox Ties Build

By EARL PAIGE

CHICAGO—Radio station music directors and advertising salesmen are looking more and more to jukebox programmers for various kinds of demographic information, according to speakers and people involved in the Billboard Jukebox Programming Conference scheduled here last week. The interest among radio people in jukebox operations is all the more encouraging because the latter have much to gain from greater rapport with stations, said Bill Bush, Les Montooth Phonograph Service, Peoria, Ill., a moderator on a panel here.

Bush, who has established relationships with WIRL-AM (Top 40) and WXCL-AM (country) has said he has virtually eliminated requests because he obtains advance pick lists from both outlets and knows the records they are going on. Recently, though, he had occasion to return the favor. WXCL-AM operations manager Lee Ranson obtained a letter from Bush documenting the fact country music accounts for at least 60 percent of the gross play on the Montooth route. Ranson was able to take this letter to his sponsors and potential sponsors to point out the important popularity of country music.

Ranson was able to take this letter to his sponsors and potential sponsors to point out the important popularity of country music.

Paul Gallis, independent promotion man here and another panelist at the conference, has said he believes sponsors will more and more pay as much attention to the make-up of a station's audience as to the numbers. Gallis, set to hold his own national music conclave here June 1-2 at the Marriott, believes the demographics of a station's audience can be established by details gathered from jukebox programmers.

(Continued on page 36)

## Coin Machine World

### SEEBURG TRAINING

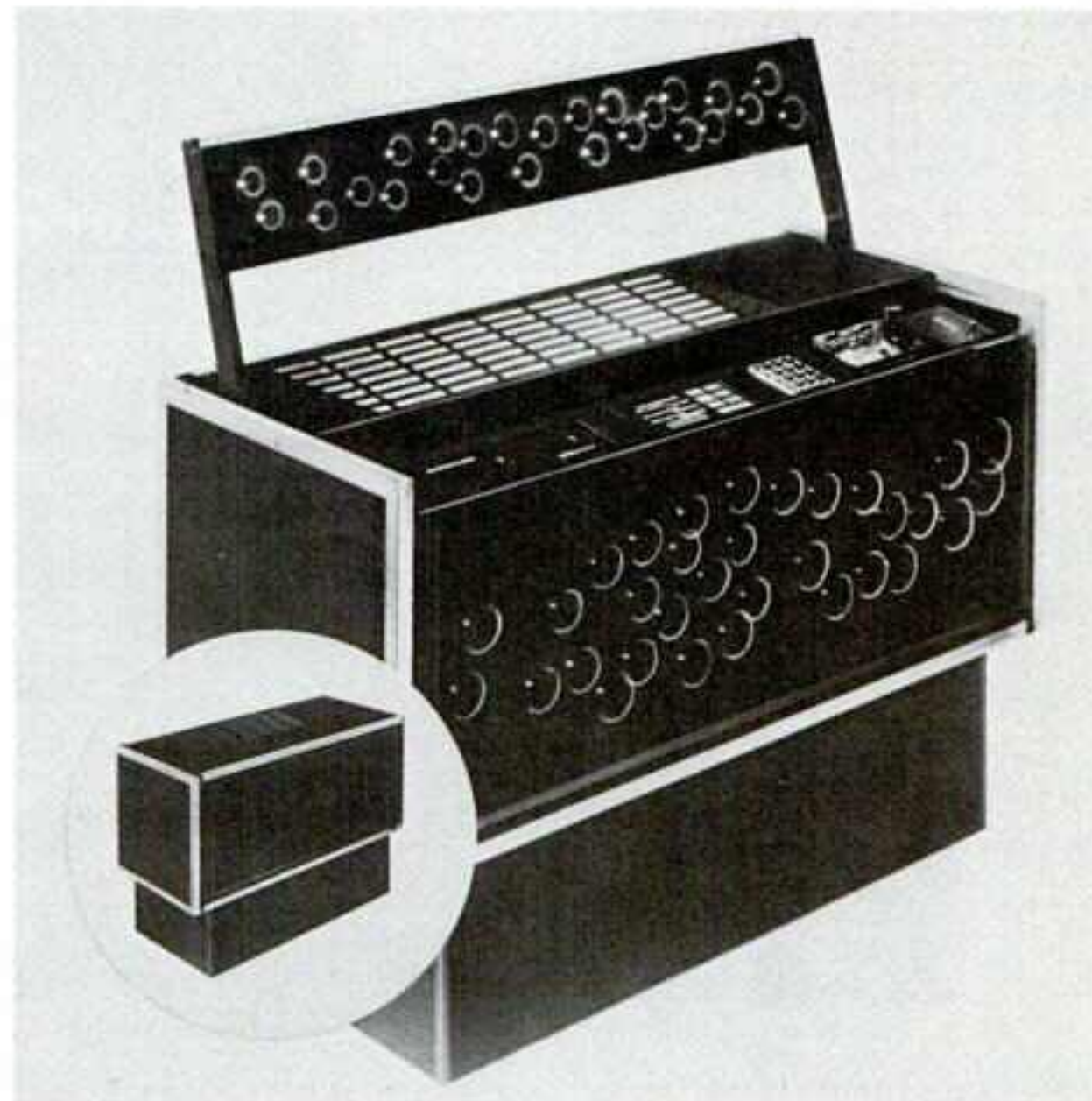
Robert Moulder, chief engineer, Seeburg Corp., hosted by Struve Dist. Co., Salt Lake City:

Tom Baker, Jr., Flynn Amusement, Havre, Mont.; Roy Chiappini, Bannock Music, Pocatello, Idaho; Lee Sells, Johnson Music, Boise, Idaho; Oley Fonley, Western Music, Twin Falls, Idaho; Terry Olsen, Inglis Coin, Boise, Idaho; Harold Graves, John B. Mabrigo, Star Music, Helper, Utah; Al Darce, Larry King, Dan the Music Man, Pocatello, Idaho; Carl Hodgson, Steven Jensen, David Barlow, Howard Barlow, Weber Music, Ogden, Utah; Jim Parker, Somers Music, Logan, Utah; Jess Hollerman, George the Music Man, Cedar City, Utah; Jack Phillips, Bob Gentry, G & J Music, Livingston, Mont.; Lou Antonich, Helena Music, East Helena, Mont.; Bob Rantru, Western Music, Great Falls, Mont.; Lou Franzanti, Jackson Music, Jackson, Wyo.; O.W. Christensen, Dionne Christensen, Christy's Music, Malta, Mont.; Harold Byrne, Byrne Enterprises, Evanston, Wyo.; Chuck Carver, Harry's Music, Shelby, Mont.; Bill Guthrie, D & R Music, Bozeman, Mont.; Alex Markakis, Price Vending, Price, Utah; Dennis Snow, Gateway Vending, Glendive, Mont.; Nerb Crossman, Kurd Valley Sales & Service, Roundup, Mont.; John Mears, Mears Music, Great Falls, Mont.; Russ Lewis, Knudsen Dist., Provo, Utah; Wally Gregersen, Gregerson Music, Beaver, Utah; Chandl Gianchette, Harold Matteson, A & A Vending, Boise, Idaho; Alden C. Lott, Tom Wicks, Bonneville Music, Tooele, Utah; Tony Vina, Mike Vina, Vina Enterprises, Salt Lake City; Ernie Zaharias, Rainbow Music, Salt Lake City; Mike Mortensen, Jago, Salt Lake City; Marv Hollis, Valley Music, Salt Lake City; John Caverhill, Melo-Tone Music, Salt Lake City; Floyd Barnes, Majestic Music, Salt Lake City; Allan Chambers, Lowell Chambers, Chambers Music, Ogden, Utah; Elliott Bird, Ted Samuelson, Ray's Music, Salt Lake City; Courtney Struve, Apollo

Music, Salt Lake City; Larry Benson, Struve Dist., Salt Lake City.

### Jukebox Meetings

June 5—Missouri Coin Machine Council, Gas Light, Macon, Mo.  
 Aug. 11-12—Kansas Amusement & Music Assn., John Erick's Cabin, Lawrence.  
 Sept. 14-16—Florida Amusement & Merchandising Assn., Sheraton Motor Inn, with exhibits for first time, Orlando (date tentative).  
 Sept. 21-23—Illinois Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.  
 Sept. 21-22—W. Va. Music & Vending Assn., Heart of Town, Charleston.  
 Nov. 9-11—MOA, Conrad Hilton, Chicago.



SEEBURG'S 160-sel. Regency bridges the more traditional jukebox look and the furniture style units now going into many new locations. The one-speed factory shipped unit can be adapted for albums with an auto speed kit. The insert shows how the unit looks closed.

## Wisconsin Programmer Invites Requests

By IRENE CLEPPER

MADISON, Wis.—What the customer wants, the customer gets. That's the way requests are handled by Modern Specialty here. Far from regarding requests as a burden that must somehow be borne and minimized, Pat Schwartz Modern Specialty's programmer, invites requests. The company thrives on them. And so do the locations.

Pat explained: "I encourage the location to make requests. If they hear a new record they think sounds good, I get it. If they want oldies, I hunt them up. What happens this way is that the location not only acquires more satisfied customers, but a special individuality." Pointing out that customers are "Just not going to walk up and drop their money in the jukebox, no matter what records are on it—not at two-for-a-quarter," Pat said, "you have to have what the customer wants; it's as simple as that."

The college area spots are heavy request locations, and, under ordinary circumstances they'll get six to eight records on an every-two-weeks basis. But where the requests are coming in hot and heavy, the response is going to be immediate. One location, deciding on a changeover in music style, requested 60 records. "I got 45 for them in two changeovers," Pat recalled. "They were going to go to oldies, a popular trend among the young people today. In fact, of our college area spots, 80 percent have oldie sections and, of these, all have a minimum 20 records and at least half of them have 30 or 40."

Modern Specialty jukeboxes each have at the shop a program board that is a mockup of the jukebox selector on the route, with each record title numbered so that when a location phones in, the title can be discussed by title or by number or by location on the board.

Pat credits her predecessor for the "fantastic oldies library" the firm boasts. "She kept eight to 10 of every good one." Space limitation now holds Pat to five or six copies of "everything except the spectacular ones."

With this lavish supply of oldies to work with, Pat is able to supply most requests immediately. "We've bought, perhaps, 30 oldies from our one-stop since the craze for oldies began. Now we rotate. If I can't supply the requests for a spot this week, I can next week, by rotating from another location."

Modern Specialty prides itself on the ability to respond to requests. One location requested a change of 80 records, as it saw itself in a new identity; Modern Specialty came up with 73 of the 80 requested records.

Going completely into the matter of available records for locations is only smart operating, feels Modern Specialty owners. "Jukebox business is here to stay," said Pat. "The jukebox is an escape mechanism. TV or stereo isn't entertainment. And very few people escape to solitude. But the jukebox music has to be something that turns them on... relaxes them... whatever."

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# Know Pop Music Like A Book!

## Completes The History Of The Pop Charts

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Top/Pop Records 1940-1955 contains a listing by artist of every record to hit the Billboard 'Best Selling Pop Singles' charts, including:

- Over 400 artists and 1700 records
- Date (month/day/year) record first hit the charts
- Highest numerical position record reached
- Total number of weeks on chart
- Label and number of record

Plus:

- A cross reference by song title of every record to hit the Pop charts between 1940-1955
- A chronological listing, year by year, of the Number One records
- A trivia index of interesting Top Pop facts, such as the Top 40 recording artists, artists with the most Number One records, and records of longevity

**Sample pages**

# Jukebox Programming

## What's Playing?

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

### BEAVER DAM, WIS.: 'HOT 100' PURCHASES



Ruth Saweja  
Coin Operated Amusement Co.

"Thinking of You"  
"Steamroller Blues/Fool"  
"Don't Fight the Feelings of Love," Charley Pride, Victor 74-0942  
"Behind Closed Doors," Charlie Rich, Epic 5-10950  
"Satin Sheets," Jeanne Pruett, MCA 40015  
"Orange Blossom Special," Charlie McCoy  
"You'll Never Know," Gordon Jenkins Medley

### CHICAGO: COUNTRY & WESTERN PURCHASES



Betty Schott  
Western Automatic Music

"The Lord Knows I'm Drinking," Cal Smith, Decca 33040  
"Satin Sheets," Jeanne Pruett, MCA 40015  
"Top of the World," Lynn Anderson, Columbia 45857  
"Kids Say the Darndest Things," Tammy Wynette, Epic 10969  
"Ain't It Amazing, Gracie," Buck Owens, Capitol 3563  
"If You Can Live With It," Bill Anderson, MCA 40004

### ERIE, PA.: 'HOT 100' PURCHASES

Mickey Anderson  
Mickey Anderson Amuse. Co.

"My Love"  
"A Letter to Lucille," Tom Jones, Parrot 40074  
"You Don't Know What Love Is," Susan Jacks, London 182  
"She Showed Me," Salicrú, Elektra 45844  
"Only In Your Heart," America, Warner Bros. 7694  
"No More Mr. Nice Guy," Alice Cooper, Warner Bros. 7691  
"Surfer Girls," Beach Boys  
"Revolution," Beatles

### HUTCHINSON, KAN.: 'HOT 100' PURCHASES

Alfred Bishop  
Hutchinson Vending Co.

"Cisco Kid"  
"Frankenstein"  
"My Love"  
"Black and White," Three Dog Night  
"Precious and Few," Climax

### JEFFERSON CITY, MO.: SOUL PURCHASES



Lloyd Grice  
United Distributors

"Daddy Could Swear, I Declare," Gladys Knight & the Pips, Soul 35105  
"Break Up to Make Up," The Stylistics, Avco 4611  
"Devil Is Dope," Dramatics, Volt 4690  
"There's No Me Without You," Manhattan, Columbia 45838

### LORDSBURG, N.M.: 'HOT 100' PURCHASES

June Dunagan  
Dunagan Music

"Tie A Yellow Ribbon Round the Old Oak Tree"  
"Daddy's Home," Jermaine Jackson, Motown 1216  
"Killing Me Softly With His Song"  
Oldies  
"Smoke Gets In Your Eyes," Blue Haze  
"Vaya Con Dios," Dawn

### PHOENIX, ARIZ.: 'HOT 100' PURCHASES

Joe DeVan  
Arizona Cigarette Service

"Before My Time," Hank Locklin, Victor 74-0941  
"If The Whole World Stopped Loving," Eddy Arnold, MGM K14535  
"Come Early Morning," Don Williams, JMI 24  
Spinning Meters  
"Tie A Yellow Ribbon Round the Old Oak Tree"  
"Behind Closed Doors," Charlie Rich, Epic 5-10950  
"Kids Say the Darndest Things," Tammy Wynette, Epic 10969  
Oldies  
"Easy Loving," Freddie Hart  
"Morning," Jim Ed Brown

### PORTLAND, ORE.: 'HOT 100' PURCHASES

Vesta Geer  
Automatic Cigarette Service

"Bad, Bad Leroy Brown," Jim Croce, ABC 11359  
Spinning Meters  
"Tie A Yellow Ribbon Round the Old Oak Tree"  
"The Night the Lights Went Out in Georgia"  
"Dead Skunk," Loudon Wainwright III, Columbia 4-45726  
Oldies  
"Mississippi Queen," Mountain  
Elvis Presley oldies

### ROSWELL, N.M.: 'HOT 100' PURCHASES



Charles Ely  
Ginsberg Music Co.

"Stuck In The Middle With You"  
"I Knew Jesus," Glen Campbell, Capitol 3548  
"Peaceful"  
Oldies  
"Wichita Lineman," Glen Campbell  
"Rags to Riches," Tony Bennett

### SPRINGFIELD, ILL.: 'HOT 100' & COUNTRY PURCHASES



Bud Hashman  
Star Music Co.

"Right Place, Wrong Time," Dr. John, Atco 6914  
"One Of A Kind (Love Affair)," Spinners, Atlantic 2962  
"I'm Leaving You," Engelbert Humperdinck, Parrot 40073  
"Hart," Bobby Vinton, Epic 10990  
"Letter to Lucille," Tom Jones, Parrot 40074  
"Don't Fight the Feelings of Love," Charlie Pride, RCA 9942  
"Your Side of the Bed," Mac Davis, Columbia 4-45829  
Country  
"Send Me No Roses," Tommy Overstreet, Dot 17455  
"Too Much Monkey Business," Freddie Weller, Columbia 45827  
"Lightening the Load," Porter Wagoner, RCA 0923  
"You Were Always There," Donna Fargo, Dot 17460

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## Radio, Jukebox Ties Build

Continued from page 35

Other radio people interested in jukeboxes include Ray Potter, program director at KELP-AM, El Paso, and programmer of seven other stations in the Walton Enterprises chain around the country. Potter has gone to local Seeburg distributor Sutherland Dist. to obtain information on record popu-

larity. Potter was another panelist set for the conference.

Cal Casey, WTSO-AM, and Jonathan Little, WISM-AM, both of Madison, Wis., have worked closely with Pat Schwartz, Modern Specialty jukebox programmer in the same city, as still other examples of the growing relationship many involved in the conference here felt would only go forward.



JUKEBOX operators and service personnel attend a training session in Salt Lake City, sponsored by Struve Distributing Co. Inc. and Seeburg Corp. Robert Moulder, Seeburg chief engineer, Phonograph Div., was moderator; regional field engineers Leo Halper and Harry Baumgartner assisted.

# G.M. Records – 'the good music makers'



"IF IT'S valid music, it has a place at GM Records. The Company is young and enthusiastic and, I believe, we can provide a creative environment which will suit any kind of artist. Good music is the basic ingredient" – Billy Gaff, Chairman of GM Records.

Gaff Management's cramped offices in London's Wardour Street are perhaps the most striking evidence of the company's startling growth rate. In just two years GM has developed from a small management operation to encompass both publishing and agency adjuncts. And with the addition of the new record company, GM is rapidly outgrowing its office space.

But the creation of a record company must be considered a natural step in the evolution of GM. At the most basic level, it gives the company final control over the direction of some artists' careers. GM Records however, promises to be much more than a mere servicing outlet for Gaff Management artists. "There's obviously a connection between the two companies, but the company is not exclusively for our artistes", comments Gaff. "We are a record company in the fullest sense and GM Records will be open to outside artists".

GM Records in fact, is the logical outcome of the management company Gaff, together with Robert Masters, launched in April 1971. The prime asset of the company at that time was The Faces, although by the end of the year it also had Atomic Rooster, Rory Gallagher, John Baldry, Lesley Duncan, and Cochise. It had also launched a separate publishing company, GH Music, headed by Andy Heath.

The first eight months of the GM operation in fact, had been so successful the company seriously considered launching a record label. Nothing eventually came of the idea. "We decided that having a label was virtually the same as signing artists direct to a company. You get basically the same kind of service", Gaff explains. "So therefore it seemed pointless to launch a label".

In May last year however, Gaff and Jimmy Horowitz, who had been with the company since its inception, were holidaying in Malibu. "We talked about the number of acts represented by us which were not being handled correctly by the record companies. It was frustrating. I was fed up with record companies dictating to me about our artists and I was also sick and tired of seeing careers of good artists ruined by what I considered to be the wrong approach by certain companies," comments Gaff.

"Jimmy and I agreed the only logical thing to do would be form our own record company and, being in the Los Angeles area, we decided to pick a few brains in the industry. We went to Joe Smith of Warner Brothers for instance, and asked his opinion of our idea."

Smith was evidently enthusiastic – Warner Brothers today has a substantial financial stake in GM Records, although control of the company remains firmly with Gaff and Brian Hutch, its managing director. Joe Smith, President of Warner Brothers, and Terry Stanley, WEA financial director, are both on the board of directors.

Brian Hutch of course, came to GM Records from Warner Brothers in the UK. He was the company's label co-ordinator. "I'm delighted to maintain my association with Joe Smith – we've built up a strong relationship over the years and he obviously sees our operation as a viable concern."

"Joe knows we will be making the actual decisions with regard to running the company, but it's gratifying to know Warner Brothers has such faith and confidence in our operation," says Hutch, who joined GM in March.

Hutch in fact, was the answer to one of the vital problems facing Gaff in the formation of the new company. "We decided GM Records needed a separate managing director because, quite obviously, I didn't have time to run the record company and the management side," comments Gaff. "We obviously needed someone with knowledge and experience in the music industry and in fact, we approached three people before coming to Brian – because of our special relationship with Warner Brothers, through the Faces and, of course, GM Records, we felt we couldn't pinch their staff."

During a Faces concert at Newcastle however, Hutch met Gaff and Mike Gill, the company's creative services director. "We were talking about the early days of Warner Brothers in Britain and how, with a small roster and a committed staff you can achieve an awful lot of success, when Billy told me about the plans for GM Records."

"I had a meeting with Billy a little later and he presented me with an opportunity to try and re-create that Warner Brothers atmosphere with a new company. And of course, he was also offering me a chance of being the captain of my own ship," says Hutch.

"Brian was interested in our plans and we managed to complete the deal in two days," comments Gaff. "And so we had our managing director."

Gaff also had the nucleus of a staff for the new company within the GM organisation. Jimmy Horowitz who had been responsible for GM's recording commitments from the earliest



Left to right: Alan Wade (Sales Manager), Brian Hutch (Managing Director), Chris Beckwith (production co-ordinator).



Billy Gaff



Brian Hutch



Mike Gill



Jimmy Horowitz



Chris Beckwith



Bill Stonebridge

days of the management company, transferred to a new position of a&r director. He is also a director of the company.

Mike Gill, formerly head of Mike Gill Associates p.r. company, became director of creative services, bringing with him from MGA, Bill Stonebridge who is now GM Records' press officer.

Hutch brought into the company Alan Wade – the midlands area manager of WEA – as sales manager of GM Records. The pieces were rapidly beginning to fall into place.

Chris Beckwith for instance, interested in the formation of the new company, applied for a job and is now GM Records' production controller. He was previously with Saga and CBS. Dave Colyer joined from Polydor to become responsible for the company's radio and television promotion and, together with Stuart Taylor who – with Horowitz – is handling production work for GM Records, a team was created.

The artists' roster too, was beginning to take shape. Andy Bown, a Gaff Management artist, was signed to the label together with Strider, a young British band handled by outside management. The two biggest coups for GM Records however, were Chris Jagger, the younger brother of Mick, and Tim Hardin.

Two months or so before the launch of the GM label however, the company also acquired a master tape from France, Rain, Rain, Rain by Simon Butterfly. At the same time Andy Heath came back from the United States with a pop song. "He'd heard this song in America and flipped over it, thinking it was ideal for a David Cassidy type of artist," comments Hutch.

Mike Gill found a 16 year old singer called Keith Chegwin and suggested he'd be the person to record the song. They went into the studio and Chegwin also cut a song by Andy Bown, which was eventually chosen for the single.

"We'd had several other people coming to us with excellent, commercial masters, but unfortunately it wasn't the kind of material suitable for the GM label. So, we just decided to launch another label, to handle our pop singles product." And that was how the Cherub label came into existence.

GM Records signed a long term pressing and distribution deal with Phonogram for the UK and a licensing deal with the same company for all overseas territories outside of North America. "It's nice to deal with Steve Gottlieb and Roland Rennie at Phonogram because they are both people Billy and I respect", comments Hutch, and the Phonogram sales force and manufacturing facility are really excellent.

In North America however, GM Records is being cautious. "We were thinking of launching the label worldwide at one time, but the only advantage we could see in starting GM in the United States was the enormous amount of money we could demand from whichever record company we went with", says Gaff.

"But otherwise we'd be back at square one. The United States is the world's biggest record market and if all my artists were with one company it is possible they'd be buried at the bottom of the pile".

The company instead, has chosen label-by-label deals in North America, placing artists with separate companies. Chris Jagger for instance, is signed to Asylum and Strider is with Warner Brothers. Andy Bown was already signed to Mercury in the United States before the inception of GM Records.

"We obviously have plans in the States, but when we do launch GM Records it will be the same kind of operation we have in Britain, with our sales team and p.r.'s. It will be a legitimate company, not just a label. And that's going to take some time to create – we envisage something like five years at the least", Gaff says.

From the time being however, the rest of the world is enough for GM Records.

"During my early days at Warner Brothers we were thrown into the deep end of the music industry and we quickly had to learn to swim. We're also being thrown in at the deep end with GM – but this time I think we can all swim", says Hutch.

Hutch constantly refers back to the late-Sixties when he was part of the team which launched Warner Brothers as an independent company in Britain. Warner Brothers pioneered a new style in record companies, adding spontaneity and brightness as basic ingredients of a business operation.

"It was not just a job. It was a way of life. There was a family atmosphere there – the people were not just colleagues, they were also friends. The working day and leisure hours seemed to intermingle. We started off as a small operation, but we all seemed to grow with the company. That's the same kind of atmosphere we're creating at GM", he says.

His admiration for Warner Brothers is shared by Gaff, who was, of course, part of that company's growth with The Faces. "Warner Brothers was one of the finest small companies in London. WEA and Island still retain that feeling and, I hope, so shall we", he comments.

One of the primary reasons for a successful company, Hutch believes, is staff relationships. "All people working in a

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company must know and like each other. It's personal relationships which mean everything — you can't work with a person, no matter how good he is at his job, if you lack respect for him.

"That's why we've been very careful with people at GM Records. We have a team of people who know and like each other. That might sound obvious, but it's a point often missed by other companies.

"Joe Smith once told me that you spend most of your life working and, if on Monday morning, you can't bear to bring yourself to start working again, it's time to look for another job. I did. I owe a lot of my experience to Ian Ralfini and all my friends at WEA, and it's a great asset having Terry Stanley on our board.

"Warner Brothers shocked a lot of people in the industry by not doing things by the book. We were determined to do things our way. Everything was new and, of course, we invariably made our mistakes. I'm sure we're going to make mistakes at GM Records, but someone once said that if you're right at least a third of the time, you're not doing too badly".

When Hutch arrived at GM Records on March 1, Gaff and Horowitz had organised the a&r side of the company. "The technical side had to be pulled together and a day-to-day working relationship with Phonogram had to be formed. We had to relate everything together", says Hutch. "The basic idea of Phonogram had been instigated by Billy and Jimmy. I came in to sort out all the details. Having worked for both a small company — and then as it grew — a large organisation, I think I can look at our relationship with Phonogram from both sides of the fence.

"I know how to fit our needs into the Phonogram organisation and get the best out of the relationship. I'm pleased with the Phonogram operation in Britain; it has a very efficient sales force, nice people, and I think Alan Wade can pull together both companies — GM's promotion and their sales expertise".

Wade joined GM Records because "it was a case of being a small cog in a big machine or a big cog in a small one. I needed a lot more involvement with the company I worked for and now I'm responsible for GM's sales and marketing. My attitude is that when Phonogram salesman is selling our records, he's working for us. My job is to create that kind of relationship".

GM Records also has plans for its own limited sales force. Gaff is eventually planning five vans to be on the road each carrying record supplies and displays. The salesmen, however, will be responsible for much more than merely selling records into shops. "I want our van service to be a promotional tool. Basically, they will be promotion men, making sure dealers have the right promotional displays when our acts play in each area and generally keeping people informed of our activities", says Gaff.

One of the company's prime business beliefs in fact, is the value of promotion. "I don't see any other way for our company to operate", says Gaff. "We have to be promotion conscious — although I'm sick and tired of hearing that 'hype' fallacy being mentioned whenever a record company does try to hink in terms of creative promotion. It's vitally necessary, and of course, it adds enormous fun to the business.

"Our promotion budget for the first year will be in the region of £70,000. That might sound excessive for a small company but, of course, we're also banking on selling the odd record".

Mike Gill, who has been involved with pr for the past eight years will be responsible for "overseeing" GM Records' general image. "I wanted to move on from pr — not because I didn't enjoy it, but because I wanted to get involved in all aspects of promotion", he comments. With the idea for GM Records taking shape last November, Gaff asked Gill to transfer from MGA to the new company. "It just snowballed from there. I became director of creative services which encompasses everything from artists liaison to promotion. It's a tight company and we aim to work very closely with the artists. I think we all want to see a situation whereby GM is synonymous with high quality product in the eyes of the public and the dealer.

The company is hosting for regional parties for the local press and radio — and 2000 badges with the slogan 'I Am A GM Progress Chaser' have been produced for sales reps., dealers and shop assistants in addition to the 200 major window displays throughout the country GM Records have planned for next month.

"It doesn't appear to any of us as work — it's serious fun, Gill comments.

Dave Colyer will be responsible for radio and television promotion. He started in the music industry with the Robert Stigwood Organisation and, before joining GM in January, he was a plugger with Polydor.

"I'm going to be concentrating on the BBC, local radio, Radio Luxembourg 'every way in fact, I can get exposure for our records. We've got the regional receptions in late May for instance, and we're inviting local radio people as well as press and television.

"I also plan to take our artists to as many stations as possible. They are good guys on local radio, and it's possible to establish good working relationships with them. And with commercial radio coming in the near future that will be one more outlet for our records. We're all very conscious of the potential of commercial radio — it figures quite highly in our future plans", says Colyer.

Bill Stonebridge will be handling press relations for the company. "I started working for Mike Gill Associates a year ago when I was more or less the office boy. And then Mike asked me to cover the teenage magazines — Jackie and Fabulous 208 — and from there I progressed to contacting the local press", he says.

Stonebridge's coverage of the local press and teenage magazines so impressed Gill he was asked two months ago to join GM Records. "I was delighted to join the company. I'd been working with a few of the people for some time and we



Gale Williams (Sec./Pa Billy Gaff and Jimmy Horowitz).



Carolynne Shorts (Sec./P.A. Brian Hutch and Mike Gill).

got on very well together. So, I took the job", he comments.

His first priority was compiling mailing lists. "With MGA, of course, we didn't have this problem — mailing promotional records was the responsibility of the record companies. But now we've got our own company, I have to make sure our records reach the right people".

He will, however, continue to service the same publications he covered at MGA. "People laugh when you mention some of the teenage magazines, but they have an enormous circulation and I aim to keep in contact with them.

"And the local papers, too, are vitally important. Some of the major provincial press have similar circulations to the London evening papers so it's foolish to ignore them. The Leeds Evening Post, for instance, recently did a 14-page colour special for the Faces and Status Quo when the bands were playing there. That kind of coverage must sell records". And of course, Stonebridge will also be responsible for the music and national press.

Production problems at GM will be the responsibility of Chris Beckwith, although his job will encompass much more than the title 'production controller' implies.

"I'll be involved with stock control, print buying, technical problems and even copyrights and a&r — the lot. But that's what appealed to me about the job. It's a small involved operation and everyone shares the responsibilities for running the company", he says.

Beckwith, who joined the company nearly two months ago, as immediately faced with a problem. The single label designs for GM were not suitable for Phonodisc's new system of 'painted labels' (printing straight onto the records) so, in liaison with designer Dave Field and Gill, Beckwith had to find a new label design.

"I'm there to make sure everything goes smoothly. It's my job to create a working relationship with Phonogram on the production side" he comments.

In the final analysis however, the strength of a record company is obviously the quality of its music. And that's the responsibility of Jimmy Horowitz.


He started in the music business as the student promoter for dances at the London School of Economics in 1963, moving directly into music during the mid-sixties by joining a band called the Five Proud Walkers, which subsequently became Elmer Gantry's Velvet Opera.

Horowitz also played with a soul band before meeting Billy Gaff. The two opened a club in Salisbury, but the project collapsed after the premises were reclaimed by the owners. Horowitz moved on to John Baldry's Bluesology and Gaff joined the Robert Stigwood Organisation.

And it was Gaff at Stigwood's office who recommended Horowitz for an arranging session. It was a success, and Horowitz has subsequently become one of Britain's most respected arranger/producers, with a track record which

TURN TO PAGE 8

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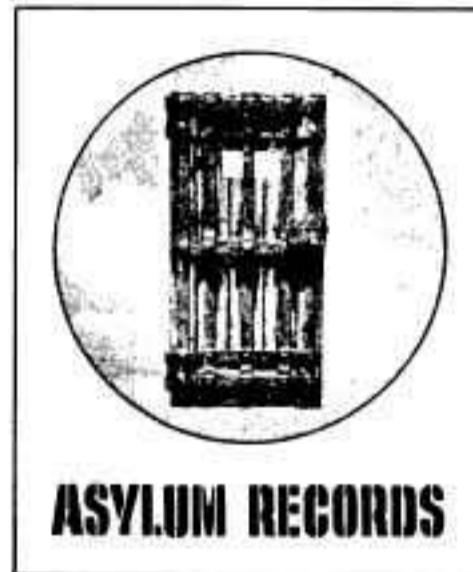
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## CONGRATULATIONS



### FROM PAGE 3

includes Dusty Springfield, Burt Bacharach, Lulu, the Marbles and his wife, Lesley Duncan.

As a&r director and staff producer however, Horowitz will have the major say in the musical direction of GM Records. "There's no limit. We have a wide musical philosophy - there's no point in selling just to a small section of the population. I'd love to have Tom Jones for example.

"GM will have contemporary rock as a basis and Cherub will be for the more lightweight and MOR stuff. But if an artist can sell records, we'll have him - we want to make money.

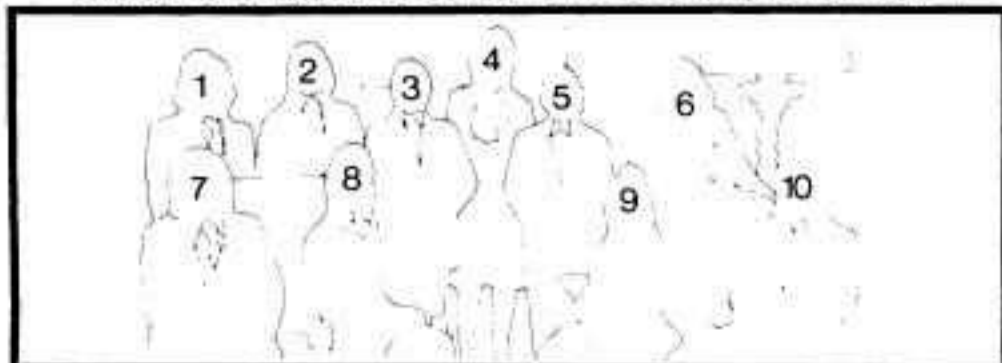
"It just won't be one kind of music on GM. At the moment, for instance, I'm producing the soundtrack of a new cartoon, Deadeye, with Ian Samwell. The cartoon is based on Gilbert and Sullivan and we've taken songs from seven of their major works and given them a, shall we say, contemporary sound.

"We're also very close to the Czechoslovak classical label Supraphon, so we might work out some future deal with them and have a classical catalogue. The thing to remember is that we're not trying to be super-hip. We've deliberately chosen a nice anonymous name, GM, which could mean anything. That gives us scope to create our own image - it's a name which is malleable enough to fit any image, like, say A&M" says Horowitz.

His feelings are shared by Hutch. "I'd like it to be a broadly based company with very good contemporary music, pop and classical records. I have a broad background in music and we all have an ear for what's good in its own right", he says.

"But we're also going to be careful not to saturate ourselves with too much product. It's very easy to sign five bands a week, and sometimes we have to turn away good artists just because we lack the capacity to handle them. Music is something very special and we must be sure we have the resources to cope with the acts we've got before moving on.

"After all, it's not tins of beans we're selling. It's music".



Back row:

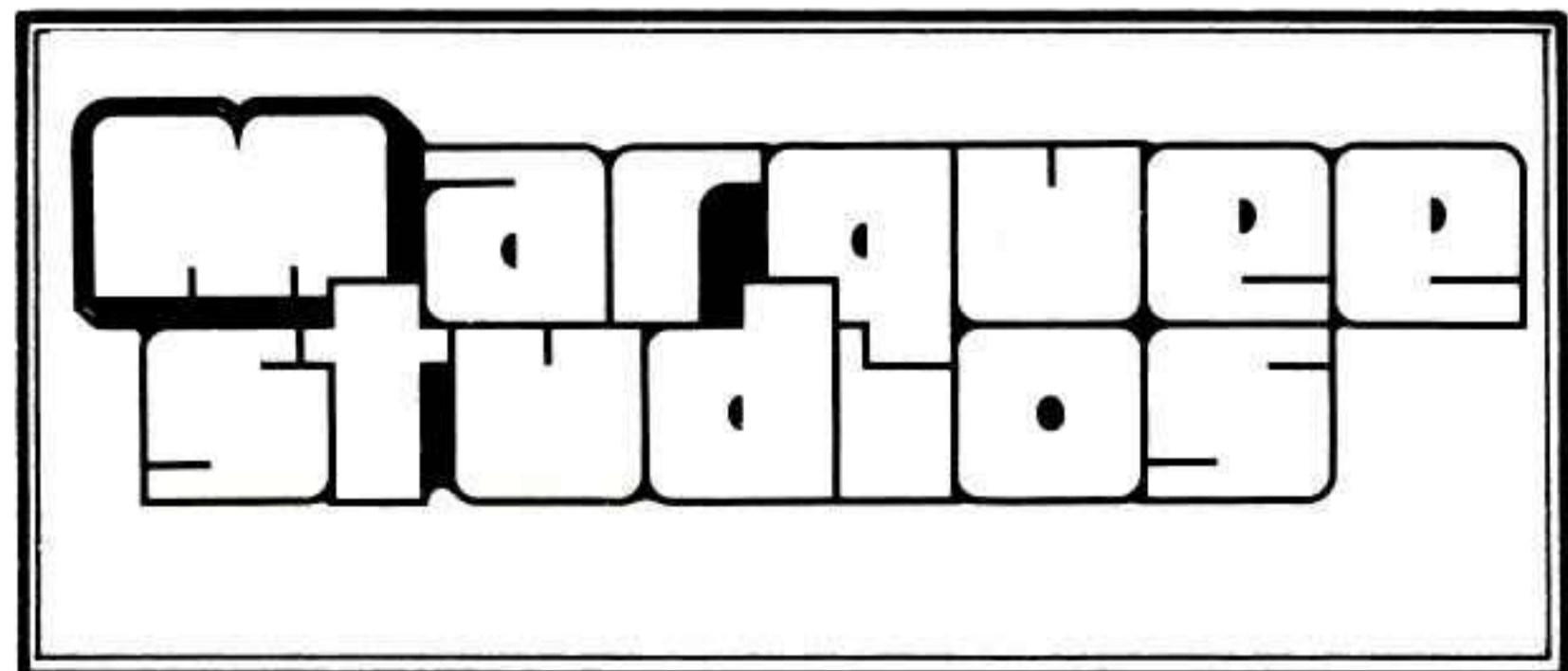
1 to r: CHRIS BECKWITH, ALAN WADE, BRIAN HUTCH, MIKE GILL, BILLY GAFF, DAVE COLYER

Front row:  
PETER BURTON, GAIL WILLIAMS, CAROLYNNE SHORTS, BILL STONEBRIDGE

\*Jimmy Horowitz was unable to attend as he was "otherwise engaged" having a baby!

# good music

# begins at



## Car Speakers Hi-Fi Emphasis —Display Vital

By EARL PAIGE

SOUTH HOLLAND—New technology is upgrading the car sound speaker business to the point where Electronics Industries, Inc. here has just introduced what sales manager Ray Hauch claims is the first coaxial automotive speaker. Hauch, who has pointed out how audio dealers have taken to selling car sound, and especially car speakers, believes dealers have to upgrade demonstration displays too.

Set to introduce a series of new items for the upcoming Consumer Electronics Show (CES), Hauch noted the following trends: a continued strong showing for cut-in or flush-mount speakers, though there are some truly sophisticated surface speakers coming onto the market; a decided surge for padded grilles; and demand for heavier magnet sizes as young consumers particularly want better sound in cars and recreational vehicles, the latter a burgeoning field for automotive speaker manufacturers (Billboard, April 21). Quadrasonic is adding to all this.

(Continued on page 38)

## Lear Jet Car Stereo Push

By RADCLIFFE JOE

NEW YORK—In a unique program designed to develop the full potential of the automotive stereo market, Lear Jet Stereo, Inc., will make a new booklet, "How To Buy Stereo For Your Car," available to any company involved in the car stereo market.

According to Fred Segar, marketing manager for Lear Jet Stereo, the booklet which is not slanted towards Lear Jet's products, and does not take sides in the cassette/8-track question, is aimed at reaching that 97 percent of American car owners who do not have stereo equipment in their automobiles.

Segar continued, "To sell this mass group of customers who drive their cars without car stereos, we have to take our products into the stores where they shop; and that means that the industry has to cover, not only those outlets that have been covered in the past, but the mass merchandising outlets as well."

The first group of companies to which Lear Jet will offer the booklet, in quantities, and at cost, are Sanyo, Tenna, Kraco, RCA, Motorola, Automatic Radio and Muntz.

Segar said that despite the apparent developmental strides car stereo seems to have made in the past few years, it is still the cinderella in the mass merchandising mix of the industry. "But," he added, "it can move into a prominent role, as a highly profitable, highly active product line."

He said that one of the problems confronting the industry in its efforts to sell car stereo through mass merchandisers was that it is a product that has to be sold, while most mass merchandisers base their success on the fact that most products stocked by them sell themselves.

Segar admitted that the company's move was basically designed to open up the car stereo market for Lear Jet. "But," he added, "we know that in order to do that, we will also have to open it up for the industry."

In addition to the new booklet, Lear Jet's extensive new merchandising program also features three new in-store demonstrators, and new packaging for the company's lines of speakers and players.

The company has also released, for the first time, two automotive cassette players, designed, as Lear Jet's president, Ed Campbell, puts it, to cover all bases of the automotive stereo industry.

## TV Film Deal

LOS ANGELES—Cassette Television, PTX, of Africa, has placed an order for 12,000 video film cassette players according to Benjamin C. Zitron, chairman of Cassette Sciences, Inc., New York.

Subject to approval of the South African Exchange Control Commission, initial deliveries of the player will begin in November and continue through December, 1974.

Cassette Sciences is producing two units, a Super 8mm TV film player and a 16mm film player, both of which are meant to transmit color or black-and-white films through any TV set or system. The player units will be introduced to the U.S. market in October, in connection with a home computer terminal.

For the African market and all countries and territories below the equator, only the TV-film player will be marketed.

## GRT Ad Book To Aid Stores; More Displays

By BOB KIRSCH

LOS ANGELES—GRT Music Tapes, division of GRT Corp., is making strong inroads on getting generic point of purchase material directly to the retailer through a specially prepared ad planning book available to retailers and distributor posters and display banners.

"One problem every record and tape manufacturer has," said Jack Woodman, director of advertising and promotion, "is getting point of purchase material to the dealer. Too often it sits with the distributor. The reason is, we talk mainly to the buyer. He has to purchase product for his market without overbuying, is looking for the hits and is naturally concerned with product over promotion."

"This is not always the buyer's fault," Woodman continued. "He's not oriented to the individual store and isn't in that store every day because he doesn't have the time. So, we've tried to create a lot of retail material, go right to the dealer and let him know it's available through the distributor."

How does GRT know the retailer is interested? "We have a man named Len Lasker working for us now," Woodman said, "who calls about 20 retail accounts daily all over the country and asks what their display needs are. Most of them have some. They want something to spruce up the store, so we offer them our poster kit at no cost."

The kit contains four color posters of artists such as the James Gang, Donna Fargo, Four Tops, B.B. King, Three Dog Night, Lawrence Welk, Ray Charles and Creedence Clearwater Revival. At the bottom is the caption, "Available on (record label) and GRT Music Tapes, 8-track and Cassette. This strip is designed so that it may be removed."

Also in the kit are a number of color banners making no reference to GRT, such as "Yes We Stock Quadraphonic Tapes," "All the Latest Albums Here On 8-track And Cassette," "Latest Hit Albums Available on Music Tapes" and "If You Don't See It Ask Ask Ask."

"What we tried to do," Woodman said, "was put ourselves in the position of the retailer and decide how we would really like to dress up a store. It's a GRT kit but it also promotes artists and availability."

GRT's latest aid to the retailer is a 40-page ad planner book. "There are a lot of unimaginative retail ads," Woodman said. "The hit product in our business is always the lowest price. In any other business the hottest product gets the highest prices. So we came up with a very basic ad mat book."

The book contains topics such as: "Check List for Effective Retail Advertising," "GRT Advertising Policy," "Helpful Hints on Buying Newspaper Space, Radio & TV Time," a "GRT Calendar of Promotional Events" featuring six or seven ideas for each month; two pages of "Promotion Themes," "Direct Mail Thought-Starters" explaining what direct mail is, hints on size of cards, how to obtain lists and how much postage to spend; and "Top 40 Listing Thought Starters," including how to prepare a chart and tie it in with a local radio station and how to set up a local tape club.

Other book topics include: "Coupons," with eight sample pictures; "Tie In Promotions with Local Merchants," again with eight examples, two pages on "How to Build an Ad," ten pages of type samples covering 4-channel, reel-to-reel, promotional themes, 8-tracks and cassettes; nine pages of examples of "Cut-and-Paste Art" with and without captions; a "Cut-and-Paste Alphabet," four pages on "Ways to Show Tape" broken down to 8-track and 4-channel and cassette; two pages of "Finished Ads," and the logos of all labels available on GRT.

Woodman prepared the book over a six month period and it became available to distributors and retailers about a month ago. To date, 5,000 have been issued. "We use it as a thought starter," Woodman said. "If a distributor or retailer runs dry of ideas, he can pick this up and browse through it. We're concerned with ourselves, of course, but we feel this can be used for anyone's product."

The firm also offers a large replica of an 8-track cartridge which an LP can be inserted in for front display. "We made 2,000 initially and we've had to reorder 10,000," Woodman said. "First we offered it for sale and we've also of-

(Continued on page 41)



NEW WAREHOUSE and offices of MGA Division, Mitsubishi International Corporation, in South Plainfield, New Jersey, will include a new container terminal for more convenience in full-line stocking and distribution.

## MGA Stresses Quality, Price Stability

By INGRID HANNIGAN

CHICAGO—"Our proven high quality products and fair trading policies have propelled the Mitsubishi International—MGA name in this country to prominence in a short four years' time," said William Jenner, director of advertising and sales. Jenner is based at MGA's U.S. headquarters in Lincolnwood, Ill.

Sales for the company were up 40 percent for 1972 and Jenner forecasts even greater heights for 1973. He believes MGA's dealer structure is partly responsible. "We screen and select dealers based on good reputation, quality of service, and profit-line philosophy. Many of our dealers report up to seven inventory turns a year, one of the highest in the industry."

"A year ago," Jenner related, "we fulfilled the contracts for private label that the Japanese parent firm contracted long ago. From that moment on, all efforts concerned promoting the MGA name for what it really is—outstanding quality, reliability, and service."

The MGA Division is just a small part of the parent corporation, the second largest in the world. Sales were \$30 billion in 1972. Shipbuilding, aircraft construction, textiles, paper, chemicals, consumer electronics and parts,

and many more industries lie within the corporate structure.

MGA "buys" products from Mitsubishi-Japan, then "resells" in this country. "Our paperwork is separate. That way we both register a profit right away," said Jenner.

### Price Hike

The dollar devaluation and the floating yen create surprisingly few difficulties for MGA. "We raised prices on some existing products, but not more than 10 percent," said Jenner. The Mitsubishi plants in Taiwan and Korea help cut some costs, compared to manufacturing costs in Japan.

"However, any day now could bring a serious change to our business," Jenner revealed, "because gold has just risen to \$109. I don't know where it will

stop, but it must before we can adjust prices and plans. We do have several strategies in mind, but the gold market must stabilize before we go ahead on any one plan."

The firm spot-checks 15 out of every 100 units received. If a shipment fails to meet exacting specifications, the whole lot is sent to the repair station for thorough examination and repackaging.

The company does not plan to begin domestic manufacture. "Here in this country," emphasized Jenner, "we market, repair, and service only."

### No Reps

MGA deals directly with distributors through a comprehensive network of sales staff, all MGA employees. "Our employees know more about MGA

(Continued on page 39)



RETENTION executive vice-president Bob Hill and sales manager Frank Emanuel preview Billboard sales presentation cassette at recent stockholder meeting in New York. Super 8mm color filmstrip/audio cassette & A/V unit is being used by Billboard salesmen in U.S. and Canada.

## O. Dept Store Buyer Push On 'Q'

By ANNE DUSTON

DAYTON—Elder-Beerman, discount department store chain with eight stores here, is phasing out stereo hardware and going into quadrasonic completely, according to buyer Morris Weinberg. The decision was reached after an education promotion spearheaded by Chuck McGranahan, Zenith distributor, and involving radio, television, retailers,

and software and hardware manufacturers (see separate story).

Weinberg said he will only buy systems with four amplifiers because they are capable of controlling the rear speakers. Brands carried in quadrasonic now are Panasonic and Zenith.

(Continued on page 40)

# Chain's Mail Order Plan Moves Units

By LAURA DENI

CAS VEGAS—Mail order is taking new directions; no longer does the term merely apply to a massive "mail order" catalog. Mail order innovations include statement stuffers, phone solicitation, order by phone, oil company and charge card mailing, television or radio "direct order" methods, full scale mail order catalogs, national magazines for major purchases, selected market mailing (doctors, engineers, etc.), flyers or theme promotions or sale mailing, co-op mailings and mail order oriented newspaper ads.

Jerry Compennolle of the Burstein-Applebee Co. in Kansas City, Mo., pointed out at the NEW/COM '73 seminar that mail order connects the desire to buy with the opportunity to buy. "Forty percent of our orders come from cities over 30,000 in population," he told the full house. "Why would a customer in Los Angeles buy a Panasonic product by mail order instead of in one of the dozen stores that sell the product in Los Angeles?" he asked and then answered his own question. "Because of convenience. He can sit by the pool, fill out a form and the stereo is delivered to his door. The delay is worth the convenience of ordering. There is no driving, fighting the traffic, putting up with rude sales people and then having to carry the product home."

Compennolle gave as an example advertisements in Playboy and Penthouse magazine selling stereo components, citing a specific offer on a specific product, which has pulled "very successfully" for the company even though a page in Playboy runs \$40,000. The company has been buying six times a year.

One of the most successful mail order items are record and tape sets. (Continued on page 40)

# Car Stereo

## RMS PUSHES CAR SPEAKERS

NEW YORK—RMS Electronics, Inc., will unveil an extensive new line of automotive stereo speakers, several new stereophonic headphones, and a line of cassette and 8-track cartridge storage units at the Summer Consumer Electronics Show, scheduled for McCormick Place, Chicago, June 10-13.

The eight new speaker systems will be available in kit form, containing matched pairs of speakers, mounting hardware and 12 ft. of wire. They will come in model numbers, 903-12, 906-3, 908-8, 907-3, 901-10, 905-3, 902-10, and 904-14.

The line, which is being geared to impulse sales, will be packaged in colorful, see-thru, and carry-out cartons. Each carton will contain complete product description and specifications for ease of sale and stock.

The new line of RMS headphones includes five new designs ranging in prices from \$9.95 to \$38.95. Top of the line is the model no. HP-11X, a lightweight stereo headset, which, according to RMS technicians offers exceptional sound dispersion. Features in this unit include a 2 1/4 inch, ultra-thin, high polymer film diaphragm speakers, 10 foot coiled cord, black and chrome frame and earcups. Frequency response is 20 to 24,000 Hz. Its suggested list price is \$38.95.

Next is the RMS model no. HP-10X, carrying a suggested list price of \$35.95, it has a frequency response of 20 to 20,000 Hz, 3 inch dynamic speakers, slide volume and tone controls, switching facilities for stereo and mono, and a 25 ft. coiled cord.

The RMS model HP-6X is list priced at \$23.95, also has a frequency response of 20 to 20,000 Hz, separate slide volume controls, 3 inch dynamic speakers, and 10 ft. coiled cord.

In the economy line are models HP-4X, list priced at \$12.95, and HP-3X list priced at \$9.95. HP-4X is supplied with

a 25 ft. coiled cord, while HP-3X comes with a 6 ft. straight cord.

Among the new cassette and 8-track tape storage units which will go on display at RMS' CES Booth are two swivel based units, models 1505 for storing 48 cassettes, and 1506 for 48 8-track cartridges. Both units are constructed of molded plastic, feature deep compartment trays which both store and protect the tapes, and are finished in walnut wood grain decor. Suggested list prices are \$16.95 and \$19.95 respectively.

According to RMS officials, there will be, in addition to these two units, a complete line of carry and storage cases ranging in prices from \$1.49 to \$29.95.

# CBS Seeks Approval for 8-track Housings

Continued from page 3

manufacturers who sell automotive 8-track equipment as part of an OEM package, and offer free tapes with the equipment sold. "These tapes," said Burger, "are the ones that must measure up to the standards established by the auto industry."

Burger explained that as the automotive market developed and became more lucrative, many tape manu-

facturers expressed dissatisfaction with the stringent standards. RCA was the first tape industry major to apply for, and receive permission to use its own tape.

Burger said that one of the main reasons why CBS is seeking the use of its own brands in cartridges designed for use in auto industry, is because of the inconvenience presently created through having to switch from CBS' own brands which are used in all other prerecorded products, to the 3M tape for tapes being sold to auto makers.

The CBS executive is confident that his company's Soundcraft and Columbia tapes will pass any stringent tests through which they are put by the automotive industry, and that permission for their use will be granted.

Meanwhile a move is also afoot by members of the International Tape Association (ITA) to have the compulsory running time of tapes used by the auto industry reduced from 500 hours, which they claim is unrealistic, to between 200 and 250 hours, which, according to Ed Sharton, plant manager, Columbia Records Tape Plant, "is more than adequate to meet the needs of the industry."

## Onkyo 'Q' Sensing

TOKYO—A device claimed to be capable of sensing the difference between discrete quadradisks and matrixed quadraphonic records, and between SQ and RM, matrix has been developed by Onkyo Corporation, an Osaka-based subsidiary of Toshiba.

Onkyo's device also is said to be capable of sensing the difference between quadraphonic records and conventional stereo disks. Other Japanese audio manufacturers and exporters are expected to feature similar automatic switches in their respective new lines for 1974.

# Car Speakers Display Vital

Continued from page 37

As for demonstration, Hauch believes too many displays combine speakers and players and confuse the consumer. "It's better to display players and speakers separately. Let the customer make a fair evaluation of the players, and then do the same with speakers. He will end up spending more money in the long run."

Of course, Electronic Industries has a reason for this approach in that it has been pushing its motivator display, which compares the sound of eight speakers and has display space for the firm's off-the-counter packaging (i.e., inviting the customer to purchase and do his own installation, another big trend, said Hauch).

### High End

Electronic Industries' new item typifies the trend to high-end speakers, Hauch believes. The unit, which will list for \$34.95, is 5 1/4-in. with a 10-ounce woofer magnet and an alnico tweeter magnet, for what he calls a dynamic coaxially mounted tweeter, actually giving "two" sounds from the same unit. It is available in chrome or padded grille.

Another fast seller for the firm is the E6914 unit with 14-ounce ceramic magnet, large precision 1-in. voice coil, high compliant cloth-roll suspension, dual cone build-in construction and 8 ohm/10 watt rating. It has sold for as high as \$50 a pair, but is actually priced at a suggested \$15.95 with hardware, grille and wire.

Hauch believes where dealers try to make 35 percent mark-up on players they should do as well as 45 to 50 percent with speakers, as a general comparison.

He said there is much upgrading on

# Dyn Expansion

By SARA LANE

EDITOR'S NOTE: Dyn Electronics, Inc. president Charles Dascal in this second part of a story about the firm's expansion discusses quality control, car stereo and 4-channel.

MIAMI—Dyn began by exporting to Latin America then entered the domestic market. Now in all 50 states including Alaska and Hawaii, plus Canada, the firm is planning expansion in Europe in a year or so, depending on the Far East situation.

Dyn's Miami building—a modern, lavishly-furnished 50,000 square feet, houses offices, warehouse facilities, assembly operation and showrooms. It

also has technical and engineering departments. A similar building is located in Los Angeles housing much of the same facilities, and a showroom was recently opened in New York City. Dyn has liaison offices in Tokyo, Hong Kong and Taiwan which take care of shipping, product planning, quality control and "staying on top of the manufacturers to make sure their deliveries are on time."

All merchandising is done in Miami. "By merchandising, I mean product planning which we feel will be good for the market," Dascal explained. "Our engineers in the Far East continue our efforts after we create the basic idea."

(Continued on page 40)

Cassette tapes are not governed by the stringent standards established by the auto industry, mainly because, with the exception of Chrysler, which had a brief and unsatisfactory encounter with automotive cassette equipment at OEM level, no car manufacturer offers cassette equipment as optional extras in their cars.

# Sony Compacts

SAN DIEGO, Calif.—The Sony Corp. of America has introduced two new compact home stereo centers in its 1973-74 line of products unveiled at the firm's annual national sales convention held here at the Town & Country hotel.

The units, unveiled at a special presentation staged by New York theatrical producer, Jack Morton, included the model HP-161 with a full-size 3-speed BSR automatic/manual record changer and ceramic cartridge with diamond stylus.

With a mass consumer price tag of \$169.95, the unit also features FET front end, solid state silicon transistor amplifier, separate slide type bass, treble, volume and balance controls, tape monitor switch, built-in AFC for drift-free FM. It also comes with two way matching speakers.

Also unveiled was the model HP-319 with built in cassette playback and record system. The cassette player has the capacity to record from records or FM stereo, as well as FM/AM broadcasts. There is also automatic tape rejection at the end of the play cycle, digital counter, automatic recording level controls. Price tag is \$369.95.

Sony has also updated its model SQP-400SQ 4-channel integrated component music system, with the SQP-400A. This system with four two-way speaker systems, and a three-speed automatic/manual BSR changer carries a price tag of \$359.95.

The company also featured a decoder/amplifier, model SQA-100SQ which can be used with all Sony music systems that have tape monitoring facilities. List price on this is \$99.95.

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# Rep Rap

By EARL PAIGE and ANNE DUSTON

and 45 rpm inserts \$1.50 case of a dozen.

**Racal-Zonal Ltd.**, Workingham, England, has for the third year in succession won a major contract to supply audio tape to the BBC, which it has been doing for nine years. Originally developed for BBC, the tape has low print characteristics to reduce the risk of recording transfer and to allow for long periods of storage time.

**Wasserman, Richman & Associates**, 410A Cambridge St., Boston 02134, has what president **Sandy Richman** calls an unusual and realistic approach to

servicing the automotive aftermarket. The firm was founded 14 years ago by **Howard D. Wasserman**, who sold out to Richman and moved to the west coast last year. Richman, whose main line in entertainment playback is **Audiovox**, calls the program for warehouses distributors **HELP** (Have Extra Living Personnel). "We supply a man to the warehouse distributor at no cost who has a printed list of all our items and who will accompany the distributor's personnel on calls to key customers, working with the customer's stock, inventory control, catalogs, prepara-

tion of point of purchase materials, handle defectives and overstocks and return the whole packaged order to the distributor." Wasserman specializes in high performance lines and calls on mass merchandisers, chain stores and automotive distributors. Personnel include **Summer Weiss**, with 28 years experience as a buyer, general manager and national sales manager; **Frank Forrestt**, with 16 years experience and most of it in advertising and promotion; **James McMullen**, who was with **Maremont**, had his own jobber firm and joined Wasserman four years ago;

**Joseph Wilcox**, who has for four years specialized in what Richman calls "missionary" work with new lines; office manager **Susin Jolin**; and the newest member, **Robert Levy**, being trained as an outside salesman. Additionally, **John Lonergan** joined the firm recently to open a new branch office in Newington, Conn. (Rep Rap, May 12).

**Nackman-Brod-Vann & Co.** has been named rep for Pioneer Electronics of (Continued on page 40)

The **Electronics Representatives Association (ERA)** '73-'74 activities and programs will be planned by the directors in a meeting at the Sheraton-Blackstone Hotel in Chicago June 13 under the leadership of new president **Robert C. Trinkle**, Trinkle Sales, Inc., Cherry Hill, N.J. ERA will operate its "Comm-Center" communications interchange during Consumer Electronics Show (CES) in Chicago, June 10-14 and for the first time ERA will participate in CES seminars. Three speakers set for the opening CES panel are **Ray Ward**, **Shure Bros.**; retailer **Clifford Branch**, head of **Stereo West**; and rep **Jack Berman**, head of the Inglewood, Calif. company bearing his name. ERA's new '73-'74 directory listing over 1,900 rep firms and branches is now available for \$10 by writing ERA at 233 E. Erie, Chicago, Ill. 60611.

**Mike Stobin Co.**, now has three offices at 7353 Greenbush Ave., N. Hollywood, Calif. 91605 (main office); 263 N. Bayshore Blvd., San Mateo, Calif. 94401; and Box 78062, Seattle 98178. Lines include **Arista Enterprises**, **Aria Corp-Braun**, **KLH**, **Magitran Corp-Polyplanar** speakers, **Suprex** and **SAE** (Scientific Audio Electronics). Personnel: **Mike Stobin**, **Len Pinkowski**, **Bob James**, **Dottie Wellcome**, **Ivy Thompson**, **Sue Shatanoff**, **Mike Goffred**.

**Oscar "Bucky" Buchman**, Redisco, 1815 Guilford Ave., Baltimore 21202, is packaging record-tape accessories and looking for reps. Typical items are needles (sapphire) 12 to a card, list \$3.50; needle brushes, \$1.50 case of 12;

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## MGA Stresses

Continued from page 37

products and the best method of marketing than any paid reps could, who worry about moving other manufacturers' products too," explained Jenner. "Large department stores and audio specialty chains and shops buy the total line. The concerned and informed consumer usually goes to these outlets to buy—and we're there to meet his needs."

To preview the complete line of consumer electronic products to be introduced at the CES Show here in June, MGA recently sponsored invitational meetings in 18 key cities.

A new 8-track stereo tape player, AM/FM/FM stereo music system, the SM-82, lists for \$279.95. Two air-sealed speakers are included, two additional speakers are necessary to utilize the provided 4-channel synthesizer.

The SM-26 Impresario consists of a solid-state amplifier, an AM/FM/FM stereo tuner, turntable, and 2-way suspension speakers. It lists at \$349.95.

### Compacts

Other music systems introduced include the SM-14 (\$179.95), the SM-16 (\$199.95), and the SM-19 (\$249.95). All are compact and feature an AM/FM/FM stereo tuner-amplifier, turntable with dust cover, and jack terminals for tape recording and playback and headphones.

The TD-83 3-PAC automatic changer tape deck which plays three 8-track cartridges consecutively was also previewed for the fair trade price of \$99.95.

Also in MGA's 1974 stereo accessory line is the SD-40 universal 4-channel decoder-amplifier. The Mitsubishi "SE circuit" boost dB separation from 3 dB to 15-20 dB. The model operates with any existing stereo system equipped with a tape monitor switch. Retailing at \$189.95, unit decodes discrete 8-track 4-channel tape input as well as stereo recordings, FM stereo, 8-track stereo tape, and cassette tape.

Part of a full line of television sets is the BS-135 Bedroom Theatre. The system includes a 13-in. black and white TV screen which can be placed up to 21-feet away from the master controls containing speakers, digital clock, and AM/FM/FM-AFC radio.



TAPES back-ordered at Musical Isle are placed in individual bins located near the back door of the one-stop facility where Joe Salpietro is seen inspecting the stock. The Kansas City operation maintains its stock back-up by label and than in numerical order. Album and tape buyer Earlene Mora is shown checking the inventory.



## Rep Rap

• Continued from page 39

America, according to Steve Solot, national sales manager.

The new Technics line by Panasonic (formerly the Panasonic Hi-Fi line) will be introduced to New England hi-fi and audio dealers May 30-31 at the Marriott Motor Hotel, Newton, Mass., by Michael Scott Co. Inc. The company is the exclusive manufacturer reps for Technic in the New England area, covering Conn., R.I., Mass., Me., N.H., and Vt. The firm also reps Garrard, Wharfedale, Pickering, Electro-Voice and Telex. Staffers include Michael Scott, president, Walter Hynes, Otto Deutsch, Rick Oakley, Peter Hoagland, James Sparks, and Howard Harman.

Ed "Uncle Eddie" Straw, tells Rep Rap the new Crown M2000 power amplifier can supply 3,500 watts continuous and is a hot item with Metrorep, Freehold, N.J. Do you have a hot news item for Rep Rap? Send to Earl Page, Billboard, 150 N. Wacker, Chicago, Ill. 60606.

## New EVR Push

PARAMUS, N.J.—The EVR Partnership announced the formation of EVR Systems Inc. to market the EVR system of electronic video recording in the U.S. and Canada. The new firm will also handle distribution of EVR cassettes and establishment of EVR networks in business and educational applications.

Officers of the new firm are J. C. Lewis, president and chief executive, as well as managing director of The EVR Partnership, London; L. R. Jesuele,

vice president in charge of operational activities; and Raymond C. Carnahan Jr., director of finance and administration.

The new company, headquartered here, is jointly owned by EVR's partners, Imperial Chemical Industries and CIBA-GEIGY, as well as Nippon EVR Ltd., whose members include Teijin Ltd., Hitachi Ltd., Mitsubishi Electric Corp., and Mainichi Broadcasting System Inc.

## Chain Tells Mail Use

• Continued from page 38

"They sell for \$4, \$8 and \$18 a set as seen on television ads," explained Compernelle, who encouraged those type of ads. "They are P. I. Ads and a unique form. The television station doesn't charge for running the commercial, but takes a percentage of the sales."

"It only costs between \$100 and \$300 to shoot a commercial of that type," he said encouraging the crowd. "Players at or below \$12.95 used to be the money limit, but now it isn't. Mail order customers are repeat customers," he advised the audience.

Compernelle said the main purpose of his presentation was to point out that mail order would never be used if it didn't work. "Even though there is an increase in the density of retail stores and shopping centers mail order is still a powerful force because of convenience. Direct mail is capable of providing more information than any other advertising medium, per dollar spent," he stressed. "It allows the consumer to sell himself. Also, it separates the company and/or product from the maze of conflicting stores, products, commercials or advertisements. It allows the advertiser to have selective promotions to specific markets," Compernelle stated.

## Cascade Honored

LAS VEGAS—The Cascade Chapter of ERA "Distributor of the Year" award was given to Almac/Stroum Electronics, Seattle, by Jud LeBrum, Cascade president, at the Young Tigers Growl during NOW/COM.

## Dyn Electronics Chief Outlines Expansion

• Continued from page 38

They work with our engineers and designers after we send our ideas over there. At that particular point, they go to the factories and lay them out for production."

All quality control is taken care of in Miami and Los Angeles although each piece of equipment has previously been quality controlled in Japan. Dascal feels that the second quality control performed in the U.S. is an added safeguard to any errors overlooked. He now has two assembly lines in Miami and is adding another 10,000 square feet in warehouse space which will

hold an additional eight assembly lines.

Clock radios are now being installed in Dyn's Miami and Los Angeles buildings as well as English purchased record changers.

Dyn manufactures radios, tape recorders, portables, stereos, and stereo components. "I think we are the only company to have a 'touch me' signal seeker on all our stereos and phono units," he said.

Heavy in the automotive market, Dascal said that about 40 percent of their sales is in car stereo 8-track players. "This has been very successful for us and we have intriguing units—very high quality units like an 8-track multiplex AM/FM unit that fits in any car and once installed stays there forever like a factory custom-made unit."

Dyn also has a matrix quadrasonic system for automobiles—the Dyn "Quatro" sound system, a complete 4-channel, 2-channel operation plus synthesis of 4-channel sound from regular stereo tapes. Stereo 8-track tapes are converted to "4-channel" sound simply by pushing the Quatro Selector Switch.

Dyn recently acquired Roberts, a high quality hi-fi company and will display products at the upcoming CES show.

"Hi-fi is noticeably developing right now in view of the fact that young people have more money today and also the knowledge of what hi-fi is. While many adults are not so discriminating in sound—they'll go out and buy a unit with a reasonable sound quality, priced within reason and won't break

down—the kids are better informed and know more about hi-fi than you and me. They have the money and want to spend it on better equipment, so we're going into that particular field. And it's very easy to convert hi-fi into 4-channel and not too expensive."

Dyn is coming out in quadrasonic sound—discrete for tapes and matrix for radios and record changers.

Dyn's main focus in sales are mass merchandisers and catalogs as well as selling through reps and using distributors in lightly populated areas.

"Today we are supplying 60 to 65 percent of the known names in mass merchandisers in the country as well as some of the largest catalog houses," Dascal said.

## Car Stereo Push

• Continued from page 37

ment. The unit is also available in a smaller, counter-top display.

Each unit shown in the display features a hanging tag describing the unit. The tags, according to Segar, provide specific information for both the customer and the salesperson.

Player features are also described in the new Lear Jet player packaging, with each package containing detailed diagrams explaining all of the player functions and controls.

Lear Jet is also providing detailed buying information in the packaging of its new speaker line. "The new boxes," said Segar, "are framed in a rainbow pattern that echoes the display demonstrator's design. The new speakers are shown in full color photographs against a silver background that matches the color panel in the player demonstrator."

Segar explained, "Our new speaker packaging is a departure from the shrink-pack, tuck boxes commonly used for car stereo speaker packaging. Field research, on which the new designs are based indicated that the old-style packaging presented a practical problem."

"The customer who wants to examine the speaker he is buying, has to destroy a shrink-pack in order to do so. If, after examining the speaker, he decides not to buy, or if he compares two or three speakers before making a decision, the dealer is left with damaged product. We have, therefore, designed our new speaker packages so that the speaker can be shown to the customer and replaced in the box without damage to the package."

As part of the speaker packaging program, Lear Jet Stereo has also developed a new free-standing carousel rack that displays stocks of eight speakers and eight blister-packed accessory items.

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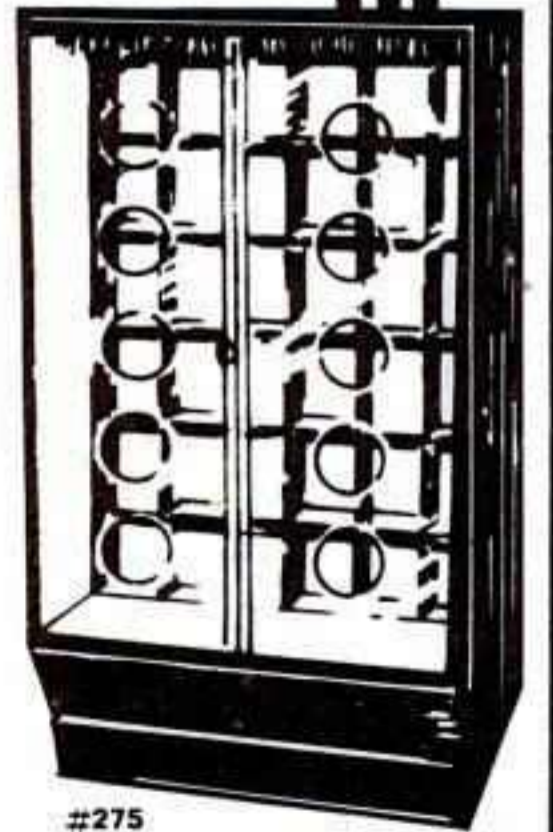
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# Topp Line Adds 'Q'

MIAMI, Fla.—Topp Electronics, Inc. will introduce a 4-channel system with an under \$400 price tag, along with its other 1974 model products at the Summer Consumer Electronics Show, scheduled for McCormick Place, Chicago in June.

The unit, Model 8QM888-122 is a 4-channel AM/FM stereo multiplex system with built-in 2-channel stereo/4-channel discrete automatic cartridge tape player, and BSR professional automatic full-size turntable with diamond stylus.

The Juliette 8QM888-122 is also capable of reproducing matrix-encoded 4-channel tape, records and broadcasts, as well as standard 8-track stereo tapes, broadcasts and records in stereo or with an enhanced 4-channel effect.

The unit's precision quadrasonic balancing on all four speakers is achieved by a single omni-directional lever. Speaker balance is accomplished both audibly as well as visually with pulsating light intensity indicators for each speaker quadrant.

The unit's four speakers, enclosed in 18 1/4-inch high enclosures each contain an 8-inch free-edge woofer, 2 1/2-inch tweeter with 2.5 oz. magnet combined with a cross-over network.

Other features include separate front and rear slide controls for volume, front and rear bass and treble slide controls, loudness contour control for

bass and treble boost at low volume settings, matrix/discrete selector switch, lighted VU tuning meter, precision crank tuning control, push button function selectors, automatic and manual tape program change, and an automatic system shut-off after last record is played.

Lighted indicators are included in the system for 4-channel play, stereo play, power-on and tape program. There are also front-located quadrasonic/stereo headphone jacks, tape outputs and four auxiliary inputs for all other external 4-channel equipment.

The system's professional record changer has cue and pause control, adjustable anti-skate, stylus pressure gauge.

# Zenith Dist. Pushing 'Q'

By ANNE DUSTON

DAYTON—This hometown of the Wright Brothers is moving into four dimensional sound with the speed of a supersonic jet breaking the sound barrier.

An all-out promotion on quadrasonic spearheaded by Zenith distributor Chuck McGranahan brought together TV and radio people from WHIO-FM, retailers, store personnel, and software and hardware manufacturers and distributors for an unprecedented cooperative educational effort.

McGranahan, who boasted that "this whole town has a more educated bunch of retailers than any other part of the country," believes that the key to success in selling quadrasonic is education of retail salesmen and an increase in the availability of software.

McGranahan described the promotional effort as encompassing two phases. The first phase was initiated last July when 25 select Zenith dealers met to broaden their knowledge of quadrasonic and talk about marketing concepts. Software was purchased from Ovation, Vanguard, Spectrum and Project 3 distributors to effectively demonstrate the various hardware systems including QS, SQ and CD-4. "The idea evolved to get the consumer to push for software, rather than the retailer. Also, we saw a need to have the software available in the last three feet of the sale," McGranahan said.

A second phase brought together a major discount store chain and its consumer electronic sales personnel, and radio, record and phonograph dealers for an educational seminar in quadrasonic sales techniques.

A third meeting, sponsored by WHIO-FM, which began random broadcasting in quadrasonic April 1, brought together every hi-fi dealer in Dayton. WHIO-TV aired a special half-hour show May 20 to explain quadrasonic to its audience as a further effort in consumer education.

WHIO-FM started quadrasonic broadcasting with an initial library of 30 MOR 4-channel albums from Columbia, Spectrum, Project 3 and King. Ken Honeyman, program director, said the station will switch to several hours per day quadrasonic broadcasting when its library consists of 100 albums, although he lamented the lack of MOR music available. The station will eventually be completely quadrasonic, he said.

Another station in Dayton broadcasting in Dolby quadrasonic is WVUD-FM (University of Dayton), which broadcasts random MOR selections during the day, with a one hour progressive rock broadcast in 4-channel on Wednesday nights (7-8 p.m.).

"This fall, quadrasonic will take off like crazy," McGranahan predicted. He said sales of Zenith 4-channel units now run 25 percent, with stereo 45 percent and monaural 30 percent.

# Tape Duplicator

Another firm holding an anniversary is **Magna Sonic, Inc.**, Sterling Heights, Mich., a year old last month, said **Bill Goguen**, vice president. **Ray Czarnik** is president. Goguen and Czarnik were with several firms before forming Magna Sonic, now expanding its blank tape line and a line of other accessories. To further launch its blank tape image the firm is offering special four-packs of 80-min. and 40-min. blank 8-tracks and C-60 and C-90 cassette blanks with each pack including a free carrying case. Newest accessory is a "poor man's Pinball" combination liquid head cleaner and capstan cleaner to retail at between \$1.89-\$2.29. Magna Sonic skinwraps its blanks on 8x5-in. cards as yet another innovation that has helped its growth, Goguen claims.

**Infonics Inc.**, has moved its operations from Santa Monica, Calif., to Michigan City, Ind. The firm has occupied the 92,000-square-foot plant of Visual Educom Inc., a subsidiary of Electronic Associates, Inc., parent company of Infonics.

**Peter H. Stanton**, president of Infonics who announced the move, has also resigned from the company, effective March 31. Paul Lloyd, vice president, operations of Infonics, has been appointed vice president of Visual Educom Inc., in charge of the Infonics line.

Infonics' domestic marketing operations have been taken over by Visual Educom, while its international distribution is being handled by Electronic Associates. Infonics is a manufacturer of tape duplicating equipment.

**Dyna-Day Plastics, Inc.**, Hazel Park, Mich., has recently introduced three new items. One is a Norelco box with stipple finish, that sales manager **Mark Day** claims is unique in the industry. The finish gives a better appearance and is non-scratchable. The firm has also brought out its own **Lear Jet** standard 8-track cartridge for blank loaders with a copper pressure pad and will soon be offering foam pressure pads. Day sees a swing to foam pads as more and more emphasis is placed on quality. Dyna-Day's hottest item, though, is its C-zero cassette, which has a reject rate on King winders of less than 1 percent, Day said. The firm has initiated a torque test while the hub is rotating with the leader attached. Day said with the new trend to longer cassettes, such as **TDK's** C-180, torque pull is a very critical factor.

# GRT Advertising

Continued from page 37

ferred it as a promotion. But we've sold over 1,000 at \$5 each which I think is somewhat unique for point of purchase material.

"We did have a lot of calls saying 'we could use the display if it were smaller,'" Woodman added, "so we will have an easel card for wall or counter display available in a few months. The cartridge will be the same, but we won't have the large backing. We're going to make up 20,000 of these initially and probably tie-in with some sort of promotion."

Why the tape lookalikes for LP's. "Each month I have 20 or so releases," Woodman said. "I can't put out a poster for each one, but with this display, which promotes LP's and tapes, a dealer can promote whatever LP he wants. And we indicate it's available on tape as well."

Woodman said more display ads will be coming, as well as constant updates to the ad planning book. "The initial reaction has been good enough that we will certainly continue," he said, "and we will merchandise our releases as GRT product as well as in conjunction with a label release."

# New Products



TOPP ELECTRONICS will present new Juliette Model 8QM888-122 quadrasonic FM/AM/FM stereo multiplex system with built-in 2-channel stereo/4-channel discrete quad automatic cartridge tape player at the CES Show. BSR turntable with diamond stylus is included as are four air-suspension speakers. Under \$400.



"SHAPE OF SOUND" concept by Weltron Co. consists of a 12-inch BSR record changer, 8-track tape player, and AM/FM radio in a flying saucer design. Model 2005 Space Odyssey lists for under \$300. Speakers fit inside plastic body of unit.



PIONEER has released the Model RT-1020L 3-head stereo tape deck with 4-channel playback capability.



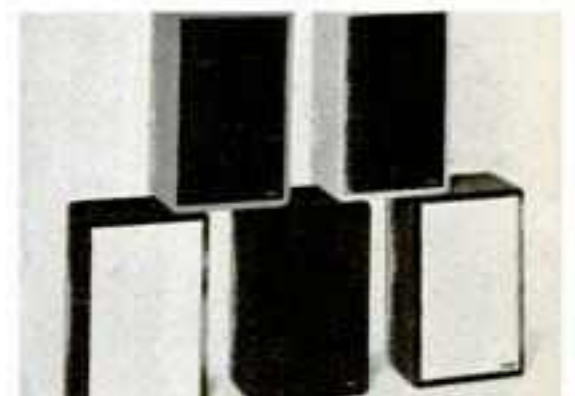
TRACKMASTER reel-to-reel duplicator revealed by Parsons Inc. features new head assembly and rugged capstan with large ball bearings to reduce wow and flutter.



PILOT CORP's Model 252 AM/FM stereo receiver with 50 watt power will retail for \$249.90. Unit features noise-free FM muting circuit, phono and auxiliary inputs, main and remote speaker switching, and tape monitoring facilities.



FAIRFAX Industries improved its popular two-way bookshelf speaker system with the FX-100B, priced at \$89.95. Dimensions increased to 22 in. high, 12 in. wide, 10 in. deep. Speaker is 3/4 in. oiled walnut veneered board.



MIRARI's new M-18 speaker, available in seven colors—crimson, sapphire, pumpkin, plum, emerald, black, or white—employs one 8-inch woofer and one 3-inch tweeter. Fuzzy nonflammable nylon finish can be cleaned with vacuum or detergent. Suggested retail: \$79.95.

# VIDEO ART

LAS VEGAS—An exhibition of experimental videotapes produced by artists from the National Center for Experiments in Television was held at the Clark County Library.

Called "Timepaintings" by some artists because of their ability to thaw art from a frozen point in time, the color videotapes reflected the efforts of their creators to combine traditional arts with the new video technology.

Works playbaced included "Untitled Work," "Kiss With NO Up," and "Passage" by William Roarty, a painter and public television art director, and Dan Hallock, painter and designer of video environments. Other pieces were "Conception," "Shiva," "Illuminated Music III," "Point of Inflection" and "Cosmic Portal 2" by electronic expert Stephen Beck and electronic music composer Warner Jepson. "Irving Bridge" by painter William Gwin also was on display.

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# Country Music

## Cross Country Confuses Issues; Brings MOR Push

NASHVILLE—Playing the "percentage game," more labels are releasing MOR product in traditionally country markets and servicing it to country stations in hopes of penetration through the "cross-country" stations.

Conversely, good middle-of-the-road sounding country product is being serviced by an increasing number of pop departments to the MOR stations. There is some conflict among promotion men as to just how effective this practice is.

Some of the labels, when they get an inkling of country play, saturate the country stations with the product, which includes a promotional push from the country department.

Finding doors closed in contemporary markets, some of the labels are making general releases of MOR product to country stations, hoping for a breakthrough or at least a little "bonus" action.

MCA, in recent weeks, has released about 10 of its MOR artists in the country field, servicing key stations and submitting the records for country review. However, MCA country promotion men continue to concentrate their activities on the traditional artists. They had, however, called attention to several of the "cross-country" stations to the single.

Epic sees the picture from the other side of the fence. Feeling that "all country artists are potentially playable on MOR stations," the records are being serviced that way. Bill Williams of Epic says that artists such as those Columbia and Epic are promoting hard (Ray Price, Charlie Rich, Tammy Wynette, Monument's Charlie McCoy, etc.) all have MOR potential, and this is the angle the country promotion people are working.

On the other hand, Williams cites more and more of the pop artists getting country play. Strong examples are Bobby Vinton, Dean Martin, Sammy Davis Jr., and Perry Como.

"Stations which would not program these people a few years ago are doing it in great numbers now," he said. He also noted that KCKN, a country station in Kansas City, broke the record "Playground of My Mind," by Clint Holmes, which is a completely contemporary record.

Where does this leave the traditional artist? Williams feels that many of those who "are recording the same sort of songs they've been doing for years" are dropping back in popularity. "The way is open for more new artists to make the grade now," he said. "More of the standard artists who have been biggies are not showing up in the top 10."

Elroy Kahanek of RCA feels the crossover takes place naturally, with-

out a push, primarily because of the programming habits of the stations. "We didn't push the John Denver single country," he said, "but my charts indicate that 24 key stations are on it."

Kahanek is among those who are pushing country artists on the MOR stations "the minute they start crossing over."

He agreed with Williams that there is more crossover now than ever before in the past, and the promotion man has to be alert to this move.

There were general objections, however, to the matter of releasing records in the country field which fail to make it elsewhere. They feel it glutts the market, and confuses not only listeners but program directors as well.

There also was criticism by a few of the cross country operation itself, which blocks out programming of any traditional artists and has more of a top 40 format than anything else. Yet many country artists are making it at top 40 stations now with their "modern sound," and it is sometimes difficult to differentiate between country and pop other than by the artist name.

Wade Pepper, vice president for country promotion for Capitol, said his label had no pre-planned effort to push a pop artist country, but reacted immediately when such a person got country play. As an example he cited Helen

Reddy, who has been overwhelmingly successful in MOR, and is now being programmed by such stations as WIL and KCMO "and a half dozen others." Anne Murray also gets strong country play, and is pushed immediately through country stations as well as others. Miss Reddy, by the way, has recently cut "Delta Dawn," a country hit for Tanya Tucker.

Pepper said that MOR is the "weak segment" of the music industry today, and for a white artist, the only alternatives are country or top 40. "Since there is such an abyss between MOR as it is today and rock, the natural move is toward country," he explained. However, with the exception of Miss Murray, there is no concentrated effort to give any sort of a country sound or a country push to MOR artists on that label.

Mercury moved both Patti Page (who subsequently has moved to JMI Records) and John Davidson country, and had good success with both. Mercury could not push Miss Page, however, because her price for performance precluded playing to country audiences. Davidson's album has sold reasonably well in the country field. Another Mercury artist who has moved, Roger Miller (to Columbia) also was pushed both pop and country.

## British Firm Pushes 3 American Labels

LONDON—The continuing growth of country music in the British Isles has gained a boost with the formation of Country Records and the release of 27 new LP's.

Following negotiations with a number of U.S. recording companies, Country Records, distributed throughout the UK by Shannon Distribution Ltd., announced the creation of 3 labels which will be devoted entirely to country music product.

The firm has secured the exclusive rights to release material from the catalogs of the Nashville based Chart and Stop companies, and the product will be available on their own logos. The third new label, Country, will release from the catalogs of World, also based in Nashville, and Country Showcase America, which is based in the Washington, D.C. area. Country Records also will feature recordings from top British and Irish artists.

All albums will retail at the equivalent of \$3.75.

Headlining the project is Des Dolan, who has been instrumental in the careers of such leading country artists

(and award winners) as Tex Withers and Patsy Powell.

"We will be releasing many albums by artists who, until now, have not had any product available in the British Isles," Dolan said. Among the first to be released will be those of LaWanda Lindsey (who now has moved to Capitol), Kenny Vernon, Connie Eaton and Jim Nesbit. Others, from Stop, include Pete Drake, Red Sovine, Lloyd Green and Johnny Bush. Already released are albums by Tex Withers, Little Ginny and Frisco. A number of the tracks on the Withers album were recorded in Nashville.

Stop artist Judy Allen flew into Britain from Nashville for a two-week promotional visit to coincide with the release of her album, which was released simultaneously here and in the U.S. Her tour included stops at Glasgow, Leeds, Liverpool, Birmingham and Dublin.

## Elect New AC&WM Slate

LOS ANGELES—Pioneer performer-producer Cliffie Stone was elected president of the Academy of Country & Western Music here. Other new officers include Gene Weed, Film Factory, vice president; Jean Fischetti, secretary; and Ron Anton, BMI, treasurer.

New board members include: Teddy Wilburn, artist entertainer; Bill Boyd, Capitol, record company; Wayne Beckham, publications; Jim Halsey, Tulsa, and Tommy Amato, NAM Music, booker-manager; Rick Landy, nonaffiliated; Dean and Michelle Kay, composers; Harold Hensley, musician/bandleader; Sam Trust, music publisher; Tommy Thomas, Palomino Club, club manager; Bill Ezell, Alto Fonic, radio/TV/motion picture; Ray Lawrence and Dave Mirisch, promotion; Corky Mayberry, disk jockey, KFOX-AM; and Mal Ewing, Film Factory, advertising/radio/TV sales.



"LITTLE DAVID WILKINS and Owen Bradley, vice president of MCA Records, at the signing of Wilkins' contract with the label.

"THE INTERNATIONAL  
AMBASSADOR OF  
COUNTRY MUSIC"

## GEORGE HAMILTON IV



A BIG INTERNATIONAL "THANK YOU" FOR

1971—NUMBER ONE MALE ARTIST, INTERNATIONAL

1972—INTERNATIONAL AMBASSADOR OF COUNTRY MUSIC

1973—NUMBER ONE MALE ARTIST, INTERNATIONAL

(Wembley Pool, London, April, 1973)

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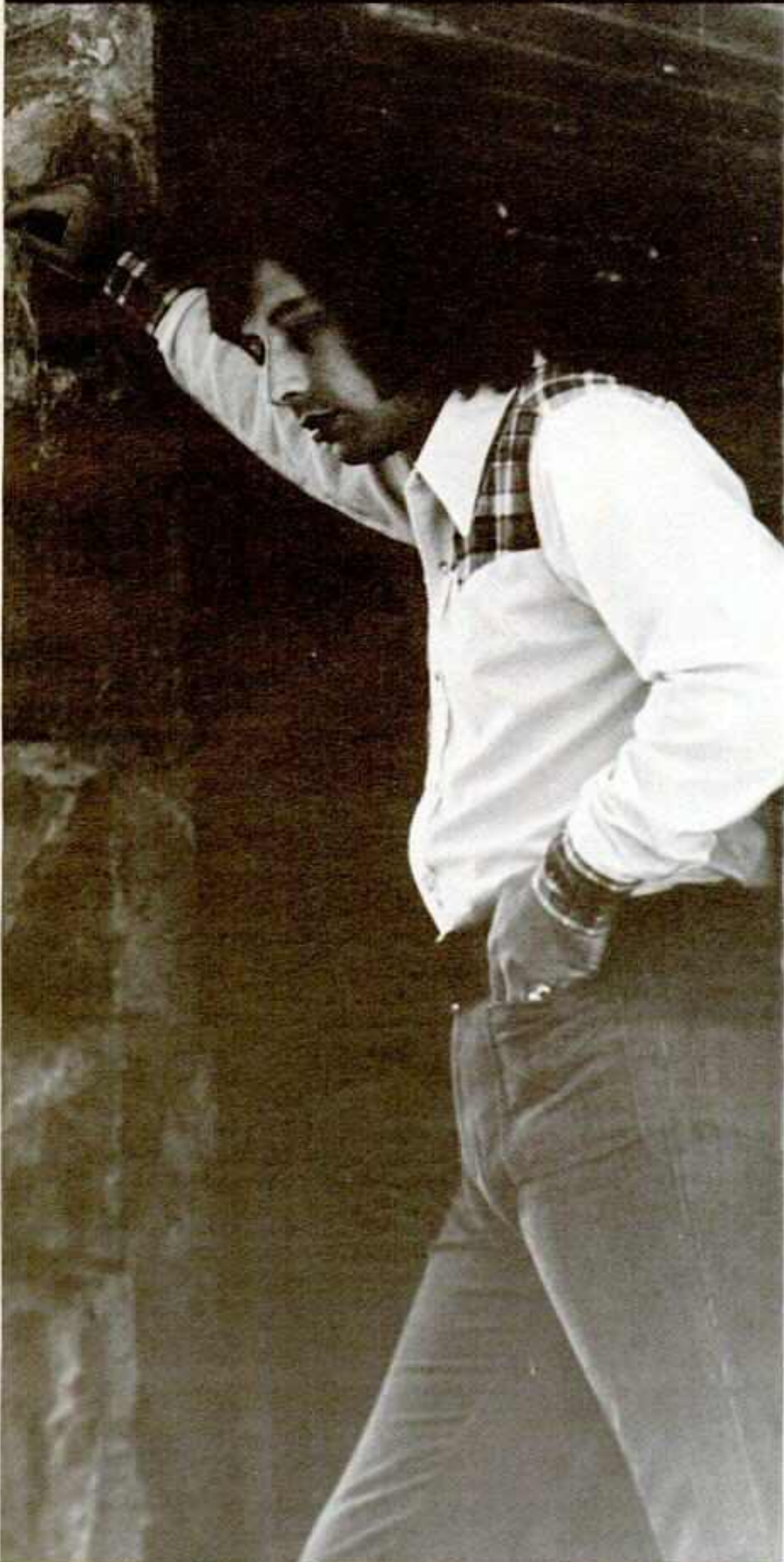
THIS COULD BE THE  
RECORD OF THE YEAR!!!

# "SHE'S A LOVER"

UTOPIAN #2

BY

## RANDY HOWARD



EXCLUSIVELY ON

UTOPIAN RECORDS

Distributed by:  
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Written by:  
RANDY HOWARD  
Published by:  
UTOPIA MUSIC  
ASCAP

Billboard

# Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 5/26/73

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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)
★ 8	9	8	SATIN SHEETS Jeanne Pruett, MCA 40015 (Chapion, BMI)	38	36	14	DAISY A DAY Jud Strunk, MGM 14463 (Cosette/Every Little Tune, ASCAP)
2	1	10	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia 4-45799 (Altam/Bluecrest, BMI)	★ 39	45	5	THANK YOU FOR BEING YOU Mel Tillis, MGM 14552 (Sawgrass, BMI)
★ 5	9	5	BABY'S GONE Conway Twitty, MCA 40027 (Twitty Bird, BMI)	40	43	10	DAISY MAY (And Daisy May Not) Terri Lane, Monument 78565 (Columbia) (Cape May/Banalu, BMI)
4	2	16	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)	★ 41	61	2	LOVE IS THE FOUNDATION Loretta Lynn, MCA 40058 (Coal Miner's, BMI)
★ 7	9	7	YOU ALWAYS COME BACK (To Hurting Me) Johnny Rodriguez, Mercury 73368 (Phonogram) (Hallnote, BMI)	42	44	5	FOOL/STEAMROLLER BLUES Elvis Presley, RCA 74-0910 (Chappell, ASCAP/Blackwood/ Country Road, BMI)
★ 11	8	8	KIDS SAY THE DARDEST THINGS Tammy Wynette, Epic 5-10969 (Columbia) (Algee, BMI)	43	37	10	WORKIN' ON A FEELIN' Tommy Cash, Epic 5-10964 (Columbia) (Tree Publ, BMI)
7	4	12	THE EMPTIEST ARMS IN THE WORLD Merle Haggard, Capitol 3552 (Shade Tree, BMI)	★ 44	49	4	YOU GIVE ME YOU Bobby G. Rice, Metromedia Country 68-0107 (Harpeh, ASCAP)
★ 10	10	10	BRING IT ON HOME (To Your Woman) Joe Stampley, Dot 17452 (Famous) (Gallico/Algee, BMI)	45	47	5	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Vicki Lawrence, Bell 45-303 (PixRuss, ASCAP)
9	9	11	GOOD NEWS Jody Miller, Epic 5-10960 (Columbia) (Algee, BMI)	46	48	5	LOVING YOU Tony Booth, Capitol 3582 (Blue Book, BMI)
★ 19	8	8	YELLOW RIBBON Johnny Carver, ABC 11357 (Levine & Brown, BMI)	47	50	7	THE FOOL I'VE BEEN TODAY Jack Greene, MCA 40035 (Contention, SESAC)
★ 14	11	11	WALK SOFTLY ON THE BRIDGES Mel Street, Metromedia Country 906 (Blue Crest/Hill & Range, BMI)	48	52	5	BETWEEN ME & BLUE Ferlin Husky, ABC 16411 (Chappell, ASCAP)
12	6	13	WALKING PIECE OF HEAVEN Marty Robbins, MCA 40012 (Mariposa, BMI)	★ 49	59	3	YOUR SIDE OF THE BED Mac Davis, Columbia 4-45829 (Screen Gems-Columbia/ Songpainter, BMI)
13	3	15	COME LIVE WITH ME Roy Clark, Dot 17449 (Famous) (House of Bryant, BMI)	50	51	5	JUST WHAT I'VE BEEN LOOKING FOR Dottie West, RCA 74-0930 (House of Gold, BMI)
14	15	9	AIN'T IT AMAZING, GRACIE Buck Owens, Capitol 3551 (Mandina, BMI)	51	55	4	DON'T Sandy Posey, Columbia 4-45828 (Elvis Presley, BMI)
★ 23	9	9	SWEET COUNTRY WOMAN Johnny Duncan, Columbia 4-45818 (Chappell, ASCAP)	★ 52	65	2	TRAVELIN' MAN Dolly Parton, RCA 74-0950 (Owepar, BMI)
16	12	13	WHAT MY WOMAN CAN'T DO George Jones, Epic 5-10959 (Columbia) (Altam/Algee, BMI)	53	56	4	HERE COMES THE WORLD AGAIN Johnny Bush, RCA 74-0931 (Screen Gems-Columbia, BMI)
★ 25	6	6	SEND ME NO ROSES Tommy Overstreet, Dot 17455 (Famous) (Ricci Mareno, SESAC)	54	54	6	LIGHTENING THE LOAD Porter Wagoner, RCA 74-0923 (Owepar, BMI)
18	20	11	HONKY TONK WINE Wayne Kemp, MCA 40019 (Tree, BMI)	55	57	3	RAIN MAKIN' BABY OF MINE Roy Druskey, Mercury 73376 (Blue Crest/Hill & Range, BMI)
★ 26	8	8	WHY ME Kris Kristofferson, Monument 8571 (Columbia) (Resaca, BMI)	56	60	3	CHARLIE Tommy & the Glaser Brothers, MGM 14516 (Glaser Brothers, BMI)
20	21	8	CHEATING GAME Susan Raye, Capitol 3569 (Blue Book, BMI)	57	58	4	THE LONESOMEST LONESOME Pat Davis, RCA 74-0932 (Screen Gems-Columbia, BMI)
21	22	9	YOU'VE GOT ME (Right Where You Want Me) Connie Smith, Columbia 4-45816 (Gallico/Neeley's Bend, BMI)	58	63	3	30 CALIFORNIA WOMEN Kenny Price, RCA 74-0936 (Sawgrass, BMI)
★ 22	30	7	RIDE ME DOWN EASY Bobby Bare, RCA 74-0918 (Shaver/Return, BMI)	★ 59	-	1	TOUCH THE MORNING Don Gibson, Hickory 1671 (Milene, ASCAP)
23	13	14	IF YOU CAN LIVE WITH IT Bill Anderson, MCA 40004 (Stallion, BMI)	60	64	3	KEEP OUT OF MY DREAMS Dorsey Burnette, Capitol 3588 (Brother Karl's, BMI)
★ 24	29	7	SOUND OF GOODBYE/THE SONG NOBODY SINGS Jerry Wallace, MCA 40037 (4 Star, BMI/4 Star, BMI)	61	62	7	CIRCLE ME Dea Mullens, Triune 7205 (Mamason, ASCAP)
★ 25	28	6	TOO MUCH MONKEY BUSINESS Freddie Weller, Columbia 4-45827 (Arc, BMI)	★ 62	-	1	SLIPPIN' & SLIDIN' Billy "Crash" Craddock, ABC 11364 (Venice/Bess, BMI)
★ 26	40	4	RAVISHING RUBY Tom T. Hall, Mercury 73377 (Phonogram) (Hallnote, BMI)	63	67	2	DIRTY OLD MAN George Hamilton IV, RCA 74-0948 (Border State/Pet Mac BMI)
27	18	13	SAY WHEN Diana Trask, Dot 17448 (Famous) (Gallico/Algee, BMI)	★ 64	-	1	YOU WERE ALWAYS THERE Donna Fargo, Dot 17460 (Famous) (Prima Donna, BMI)
★ 28	32	6	GIVE A LITTLE, TAKE A LITTLE Barbara Mandrell, Columbia 4-45819 (Green Grass, BMI)	65	72	2	IF THE WHOLE WORLD STOPPED LOVIN' Eddy Arnold, MGM 14545 (Shelby Singleton, BMI)
★ 29	39	3	DON'T FIGHT THE FEELINGS OF LOVE Charley Pride, RCA 74-0942 (Pi-Gem, BMI)	66	66	5	THINGS ARE KINDA SLOW AT THE HOUSE Earl Richards, Ace of Hearts 0465 (Window, BMI)
★ 30	34	6	DRINKING WINE SPO-DEE O'DEE Jerry Lee Lewis, Mercury 73374 (Phonogram) (MCA, ASCAP)	67	71	2	CARIBBEAN Buddy Alan, Capitol 3598 (American, BMI)
31	16	15	NOBODY WINS Brenda Lee, MCA 40003 (Resaca, BMI)	68	69	2	WORD'S DON'T COME EASY David Frizzell, Capitol 3589 (Screen Gems-Columbia, BMI)
32	33	8	LET'S BUILD A WORLD TOGETHER George Jones & Tammy Wynette, Epic 5-10963 (Columbia) (Algee, BMI)	69	75	2	BORN A FOOL Freddie Hart, MCA 40011 (Jack O'Diamonds, BMI)
★ 33	38	5	SOUTHERN LOVING Jim Ed Brown, RCA 74-0928 (Unichappell, BMI)	70	70	3	THE GREAT FILLING STATION HOLD UP Jim Buffett, Dunhill 4348 (Let There Be Music, ASCAP)
34	35	6	CHILDREN Johnny Cash, Columbia 4-45786 (Lowery, BMI)	71	73	2	I MISS YOU MOST WHEN YOU'RE HERE Sammi Smith, Mega 615-0109 (Cherry Tree, SESAC)
35	31	10	CHAINED Johnny Russell, RCA 74-0908 (Hall/Clement, BMI)	★ 72	-	1	LORD, MR. FORD Jerry Reed, RCA 74-0960 (Vector, BMI)
★ 36	46	4	COME EARLY MORNING Don Williams, JMI 24 (Gold Dust, BMI)	73	74	2	LAST WILL AND TESTIMONY Howard Crockett, Dot 17457 (Famous) (Blackfoot/Dime Box BMI)
★ 37	42	5	JUST THANK ME David Rogers, Atlantic 45-2957 (Tree, BMI)	★ 74	-	1	WE HAD IT ALL Waylon Jennings, RCA 74-0961 (Danor, BMI)
				★ 75	-	1	I CAN FEEL THE LEAVIN' COMING ON Cal Smith, MCA 40061 (Evil Eye, BMI)

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# Sammi Smith

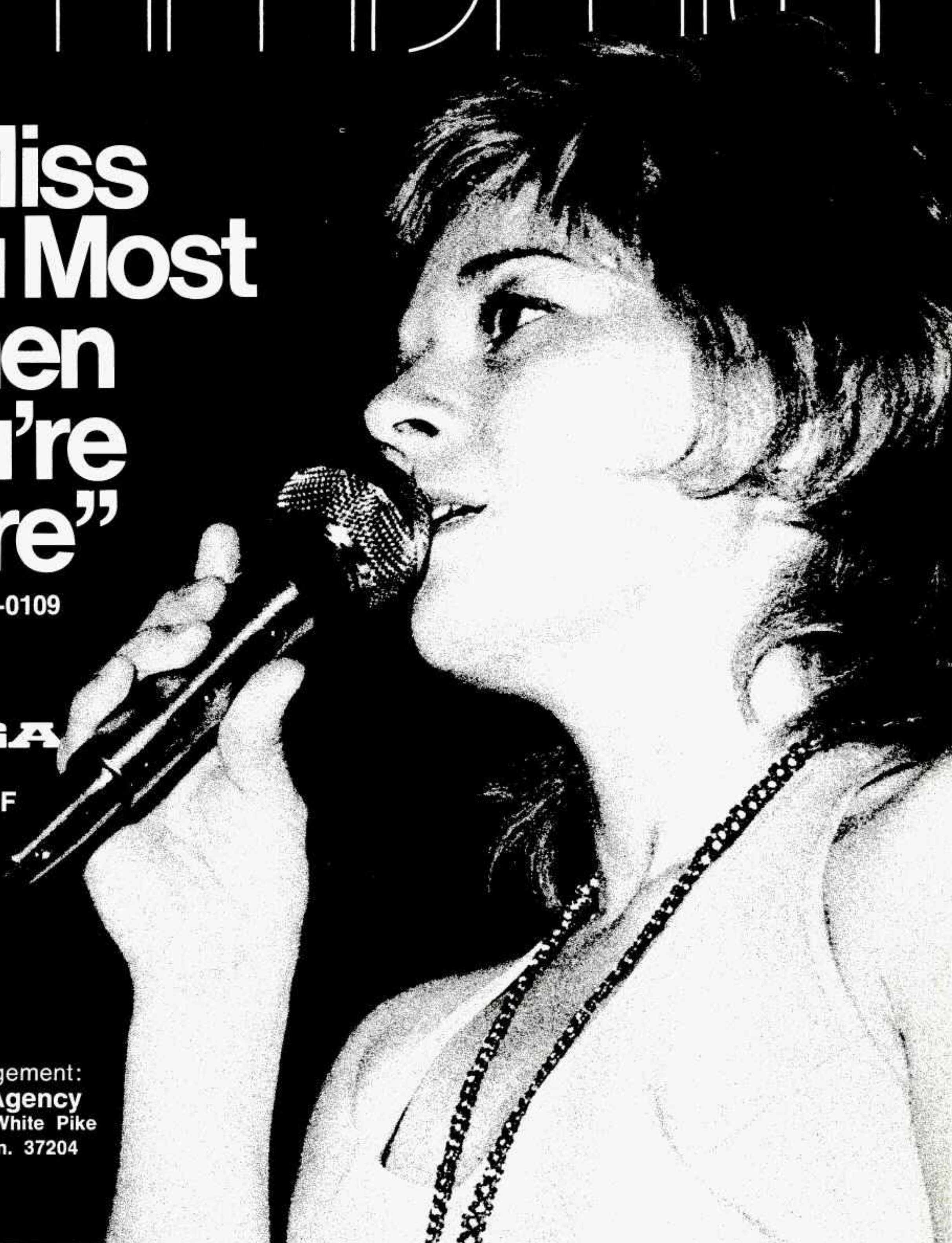
“I Miss  
You Most  
When  
You’re  
Here”

MEGA 615-0109

from her  
**MEGA**

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“TOAST OF  
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M31-1021

Artist Management:  
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## Tommy's WOMAN WANTS MORE THAN ROSES.

"Send Me No Roses" is Tommy Overstreet's latest contribution to the country charts... and a continuation of his string of top 10 singles. Tommy's found his formula to success, and it's singing about love.

### TOMMY OVERSTREET "SEND ME NO ROSES"

DOA-17455



Distributed by Famous Music Corporation  
A Gulf+Western Company

## Country Music



JIM MUNDY has cut his first session for ABC in Nashville. At the session are Don Gant, producer; Mundy, and Rick Horton, studio engineer at Woodland Sound.

## Station Sets Golden Anniv. With Fair

DETROIT—WEXL, this city's "first" country music station, celebrates its 50th anniversary of broadcasting June 10 with its first annual "Country Music Fair."

Put together by air personality Joe Patrick and others, the 11-hour fair will showcase mostly local country talent in an effort to bring them exposure. The show will include one "name" act, George Morgan of MCA records.

The fair will be held at Swiss Valley Park near Utica, some 20 miles from here, in a "family" setting. It will begin with Sunday morning church services, and then a continuous show from 9 a.m. to 8 p.m., with six hours of live remote broadcasting. All of the station disk jockeys will perform for one hour in the order of their regular appearance.

Hoping to make this an annual affair, the WEXL staff plans to establish a tradition in the area. It will include bluegrass and fiddle contests, audience participation contests, a midway with rides and amusements, playgrounds, picnic areas and commercial displays.

A special prize to be given away will be an expense paid trip to Nashville, including tickets to the "Grand Ole Opry," a day at Opryland, and a tour of the homes of the artists.

Working with Patrick on the project are Ford Nix, a musician and entertainer; Bobbie Williams, and the staff and management of WEXL.

The three also have formed Shamrock Productions, which will be staging live country shows here and Southern Michigan.

## Country Tours To Hit Europe

NASHVILLE—Giving country music overseas a shot in the arm is the object of George Lauer, operator of Pace-maker Tours here.

Lauer, in an experimental move, has scheduled two country music trips to Europe, during which time the 400 passengers will take in shows on the continent involving country music.

Lauer is taking over his passengers on two 16-day tours (\$598), one departing June 12, from here; the other leaving July 21 from Memphis.

Using mail order advertising, the tour operator quickly found 200 passengers for each flight. The trip includes tickets to the overseas concerts.

It is anticipated that several more such tours will be organized in the near future, perhaps under the auspices of WSM or the "Grand Ole Opry," which would afford inexpensive overseas travel, admittance to country shows with name acts, and a "common rapport" among the passengers.

Billboard

# Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 5/26/73

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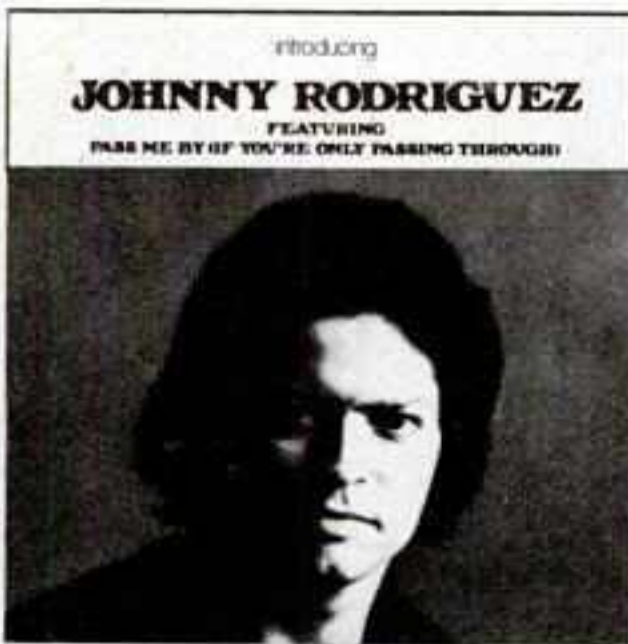
★ Star Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
★ 1	2	10	<b>INTRODUCING</b> Johnny Rodriguez, Mercury SR 61378 (Phonogram)
2	3	10	<b>ENTERTAINER OF THE YEAR</b> Loretta Lynn, MCA 300
3	1	11	<b>SUPER KIND OF WOMAN</b> Freddie Hart, Capitol ST 11156
4	5	9	<b>SHE NEEDS SOMEONE TO HOLD HER</b> Conway Twitty, MCA 303
★ 5	7	7	<b>THE RHYMER AND OTHER FIVE AND DIMERS</b> Tom T. Hall, Mercury SRM 1-666 (Phonogram)
6	6	13	<b>ALOHA FROM HAWAII VIA SATELLITE</b> Elvis Presley, RCA VTSX 6089
★ 7	9	7	<b>SHE'S GOT TO BE A SAINT</b> Ray Price, Columbia KC 32033
★ 8	10	7	<b>THE SESSION</b> Jerry Lee Lewis, Mercury SRM 2-803 (Phonogram)
9	8	8	<b>LONESOME, ON'RY &amp; MEAN</b> Waylon Jennings, RCA LSP 4854
★ 10	12	8	<b>BRENDA</b> Brenda Lee, MCA 305
11	11	20	<b>I'VE FOUND SOMEONE OF MY OWN</b> Cal Smith, Decca DL 75369 (MCA)
★ 12	16	6	<b>SUPERPICKER</b> Roy Clark, Dot DOS 26008 (Famous)
13	15	10	<b>SOUL SONG</b> Joe Stampley, Dot DOS 26007 (Famous)
14	4	11	<b>MY SECOND ALBUM</b> Donna Fargo, Dot DOS 26006 (Famous)
★ 15	20	5	<b>BEHIND CLOSED DOORS</b> Charlie Rich, Epic KE 32247 (Columbia)
★ 16	19	5	<b>DANNY'S SONG</b> Anne Murray, Capitol ST 11172
17	17	8	<b>LEGEND OF HANK WILLIAMS IN SONG &amp; STORY</b> Hank Williams/Hank Williams, Jr., MGM 2 SES 4855
18	18	10	<b>A SWEETER LOVE</b> Barbara Fairchild, Columbia KC 31720
19	13	16	<b>DELIVERANCE</b> Soundtrack, Warner Brothers BS 2683
20	21	7	<b>AFTER YOU/PRIDE'S NOT HARD TO SWALLOW</b> Hank Williams Jr., MGM SE 4862
21	22	6	<b>MY TENNESSEE MOUNTAIN HOME</b> Dolly Parton, RCA 1 0333
22	14	10	<b>AMERICA, WHY I LOVE HER</b> John Wayne, RCA LSP 4828
★ 23	26	4	<b>THE GOSPEL ROAD</b> Johnny Cash, Columbia KG 32253
★ 24	28	3	<b>YOU LAY SO EASY ON MY MIND</b> Bobby G. Rice, Metromedia Country 1-0186
★ 25	36	3	<b>GOOD TIME CHARLIE</b> Charlie McCoy, Monument KZ 32215 (Columbia)
★ 26	29	5	<b>KEEP ON TRUCKIN'</b> Dave Dudley, Mercury SRM 1-669 (Phonogram)
★ 27	30	4	<b>MAC DAVIS</b> Columbia KC 32206
28	23	28	<b>CHARLIE McCOY</b> Monument KZ 31910 (Columbia)
29	25	12	<b>LET'S BUILD A WORLD TOGETHER</b> George Jones & Tammy Wynette, Epic KE 32113 (Columbia)
★ 30	39	3	<b>KIDS SAY THE DARNEST THINGS</b> Tammy Wynette, Epic KZ 31937 (Columbia)
31	27	7	<b>WHEN A MAN LOVES A WOMAN</b> Tony Booth, Capitol ST 11160
32	31	22	<b>ROY CLARK LIVE</b> Dot DOS 26005 (Famous)
33	34	4	<b>SO MANY WAYS/IF THE WORLD STOPPED LOVIN'</b> Eddy Arnold, MGM SE 4878
34	35	46	<b>HAPPIEST GIRL IN THE WHOLE U.S.A.</b> Donna Fargo, Dot DOS 2600 (Famous)
35	24	19	<b>SONGS OF LOVE</b> Charley Pride, RCA LSP 4837
★ 36	43	2	<b>NEITHER ONE OF US</b> Bob Luman, Epic KE 32191 (Columbia)
37	40	15	<b>DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME?</b> Jerry Wallace, MCA 301
38	38	22	<b>WILL THE CIRCLE BE UNBROKEN</b> Nitty Gritty Dirt Band, United Artists UAS 9801
★ 39	45	2	<b>THE BLUE RIDGE RANGERS</b> Fantasy 9415
40	41	3	<b>TAKE TIME TO LOVE HER/I USED IT ALL ON YOU</b> Nal Stuckey, RCA APD1 1-0080
★ 41	-	1	<b>A LADY NAMED SMITH</b> Connie Smith, Columbia KC 32185
42	44	2	<b>ALONE</b> Chet Atkins, RCA APD1 1-0159
★ 43	-	1	<b>THE BEST OF</b> Jody Miller, Capitol ST 11169
★ 44	-	1	<b>THEN &amp; NOW</b> Doc & Merle Watson, Poppy PP LA 022 F (United Artists)
★ 45	-	1	<b>I HATE GOODBYES/RIDE ME DOWN EASY</b> Bobby Bare, RCA APLI 0040

# Rodriguez & Hall from Carnegie Hall



## to the top of the charts



INTRODUCING JOHNNY RODRIGUEZ  
Mercury SR-61378 8 Track MC8-61378  
Musicassette MCR4-61378



THE RHYMER AND OTHER FIVE AND DIMERS  
Mercury SRM 1-668 8 Track  
MC8-1-668 Musicassette MCR4-1-668

**"YOU ALWAYS COME BACK  
TO HURTING ME"**

Mercury 73368

**JOHNNY RODRIGUEZ**

**"RAVISHING RUBY"**

Mercury 73377

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## Nashville Scene

By BILL WILLIAMS

Ray Griff has moved into his new offices on Music Row but not without difficulties. While his furniture was being delivered it was actually hijacked. Now he's been waiting on a new shipment. Ray has his various enterprises there, including Blue Echo Music... Chart, reaching into the past, has re-signed Jim Nesbitt to a

long term contract. He was one of the first artists to sign with the label in 1954. Slim Williamson also has brought back Tom Tall, who was an early artist with the company. Two new ones also were penned: Gil Millam and Gene Cash. Williamson says there now is an open door policy at his firm for new artists and producers...

Chappell Music is publishing a new Kris Kristofferson songbook which includes 27 of his standards and a picture supplement... Joe Allison has produced another session with Red Steagall, who is making his move to Nashville... When Pat Roberts played the Forest Grove Ballroom in Blaine, Wash., more than half of his audience was Canadian... Jamey Ryan's first single release on Atlantic is being released simultaneously in Britain... Marti Brown, fine new singer with Atlantic, is such an astute artist she does the firm's ad layouts... Sony James, after 8 days of allergy treatment in Houston, again is doing fine with his voice... Blake Emmons entertained at the Pennsylvania Truckers Association meeting in Pittsburgh... Guy Shannon of Cinnamon records is running a big promotion contest in connection with his record of "Naughty Girl..."

Larry Butler has given up independent production to return to work at Tree Publishing... Jerry Metcalf, who changed his name to Jerry Belfast when he moved to Plantation Records, now has changed it back to the original... Billie Jean Horton, she of lasting beauty and powerful vocabulary, has a new discovery. It's a group called Sidra and the Performers, a straight group which is outstanding. Soloist

Chris Miller could make it big, as could Sidra... Archie Campbell put on a fund-raising show at his home town of Bulls Gap, Tenn., to restore his birth place and turn it into a museum. Junior Samples helped out... Billy Joe Shaver is turning out one hit after another these days. Now he's doing his own album...

Dottie West is hitting it big again. Not only will she film the Dean Martin Summer TV show but, along with Hank Snow, will be taped by the Dick Cavett show in a home interview and in performance... Lucky Moeller has set Hank Snow into 23 shows in 23 towns in 26 days in New Zealand this summer... Jimmy Dickens, another Moeller act, plays 9 dates in Alaska, flies to Los Angeles, then to Hawaii for 4 days, then back to California for a 10 day tour... Waylon Jennings is signed by Concert Express for 9 dates in June, opening with a June 1 concert for the Navajo Civic Center at Window Rock, Ariz. Jennings recently spent three days in Hollywood recording with the original Crickets and Duane Eddy...

Jack Greene and Jeannie Seely, between dates, took a slow train across the nation to see the countryside they miss while busing from one date to another... Arthur Perry, business associate and father-in-law of Jim Ed Brown, is seriously ill in Nashville's St. Thomas hospital... Jerry Clower had standing room crowds at the Memphis Cotton Carnival, despite the floods... Monte Montgomery, brother of singer Melba Montgomery, died in Miami... Hadley Records of Tamworth, New South Wales, has released a Howard Vokes album in that country down under... Billy Mize has done his first release for UA on the West Coast... Little Richie Johnson will handle national promotion for Glenn Records of California... Bob and Jan Yarbrough, he of Sugar Hill Records, are parents of a new son, Jansen Joe... Charlie McCoy played the National Anthem again, this time for the Music City 420 Winston Cup Grand National Auto race in Nashville... The Virginia Folk Arts Music Society presents the 8th annual Warrenton-Culpeper Bluegrass Folk Music Arts Festival June 8-10 at Lake Whippowill, north of Warrenton. Big names all the way through, including a few contemporaries thrown in...

MCA's Jeanne Pruett is guest of honor at Canyonland Park in Ft. Payne, Ala., for a special day in her honor June 16th... O.B. McClinton's next single, pulled from his current LP, will be the old r&b hit, "I Wish It Would Rain"... Jerry Seabolt of the Enterprise label has hired former Nashville secretary Renee Brooks... Eddie Bond rebooked at the Blues Lounge in Bossier City, La.

## Hamilton Series To Air on BBC

LONDON—George Hamilton IV, consistently voted "America's Ambassador of Country Music" by the Billboard Group here, will return this September to start a new television series for the BBC.

Hamilton will videotape 6 specials, produced by Philip Lewis and Douglas Hespe, with an emphasis on "new, young British talent." Some of this new talent appeared at the recent International Festival of Country Music at Wembley near here. Hamilton said there also would be some American guests on the series.

This is the 3rd BBC-TV series in as many years for Hamilton, who has become a country hero in the United Kingdom, and is frequently called upon for appearances here.

Hamilton will tape here Sept. 9-22, and will return for 3 week concert tour for Marvin Conn the following February. He did a similar 4 week tour last fall.

The first BBC-TV series was done at the Nashville Room here, and last year's took place at the Elizabethan Barn in Kent.



COLUMBIA studio engineer Mike Figleo, left, ASCAP's Judy Dalton and Ed Shea, visit with Columbia's Norm Anderson, right, during the recent Columbia Studio A open house.

## Big Country Fest Set for San Diego

• Continued from page 1

planning the fair, according to Howard. "We know the average income of the country music fan in San Diego and Los Angeles, as well as what different artists have grossed in different areas," Howard said. "We've also figured that there are 12 million people within two hours of the Stadium, that 200,000 tourists visit the city in August and that California has the highest farm income in the nation."

Other statistics known are how much money tourists are likely to spend in San Diego, possible grosses for between 35 and 100 percent capacity, the fact that there are 50,000 college students in the area and the growth of what Howard called an "underground country movement among young people in the area."

Advertising will start 30 days before

the fair, with ads to be placed in newspapers, on radio and some television. Posters will also be used extensively. Ads will be run throughout California and Arizona with possible extension into Nevada and Texas.

Howard said the idea for the project originated with Joel Maiman, who has been involved in personal management and will be executive producer for the fair. Other parties involved include Jeff Miller as production manager, Thom Eaton as associate producer and Al Sloane as production consultant. Sloane was general manager of the Teenage Fair for a number of years. The group is also working very closely with the city of San Diego, which owns the Stadium. Representatives from the city have been involved in all meetings since the project was conceived almost a year ago.

## Dozen Cuts in Each Atlantic Country LP

NASHVILLE—Atlantic Records, in an effort to "return a bargain" to the LP buyer, is putting 12 cuts on all of its country album product.

"Most country songs are of 2 to 3 minutes' duration," said Nick Hunter, promotion manager of the label's country operation, "and there is no excuse for not putting a dozen sides on the LP."

The only exception might be a future album in which there is an unusually long cut, but none is foreseen.

"When labels began cutting to 11, then 10, then nine or less cuts on their albums it ceased to be a bargain to the

buyer," Hunter noted. "It became obvious to us that we had to restore this balance, and we have decided to put 12 cuts on each of our albums released in the country field."

True to his word, the first two country LP's by Atlantic have a dozen each. They are by David Rogers and Willy Nelson.

Hunter said the practice of putting at least two already released singles in an album, plus one or more singles to be released from the LP, left little album-only music in the package.

"Rick Sanjeck and I made the decision to give the buyer his money's worth," Hunter said.

## Pre-Registration Up For Fan Fair Confab

NASHVILLE—More than 5,000 pre-registrations now have been received for Fan Fair, the consumer's special country music convention held here in June.

Bud Wendell, chairman of the second annual gathering, estimated the figure would exceed 6,000, and actual attendance would be considerably higher.

Some 1,500 or more are expected to come in group travel, ranging from bus to plane.

Major labels and independents taking part will provide leading artists to participate.

Hutch Carlock, president of Music City Record Distributors, again will set up a massive booth in the lower level of the Municipal Auditorium to make

available albums and 8 track stereo tapes.

During last year's Fan Fair, it was shown that crowds reacted to performances by buying albums of a particular artist immediately after he or she performed. This also is regarded as a special service in that country product still is not available in many areas of the nation, despite the incredible growth of country music radio stations.

The distributor's booth will be in a centralized location, and will carry virtually every label.

There also will be more than 200 exhibition booths.

With accommodation space at a premium, WSM's Bob Cooper has been lining-up hotels and motels within a 35-mile radius of here to handle the crowds.

IF YOU'RE LOOKING FOR A WINNER, THEN CHECK THIS ONE OUT!

## "DEATH OF LOVE"

FARVIEW #F-102

BY Betty Lee

EXCLUSIVELY ON FARVIEW RECORDS

DISTRIBUTED BY: CENTRAL SOUTH MUSIC SALES, INC. 159 Lafayette Street, Nashville, Tn. (615) 244-9280



ROGER MILLER, center, records his first single for Columbia after signing with that label. At left is his manager, Dann Moss, and at right is Ronnie Bledsoe, who will direct his sessions.





We may be seeing the birth of legit interest in African music melded into an American form which hits both the top 40 and soul markets. Previously, African music has been closely associated with jazz. Now, reports coming out of the East indicate there's a rush on to cover the tune "Soul Makossa" with early indications that both rock and r&b stations are taking a chance on the tune with its African chant and insistent rhythms.

Bobby Shad of Mainstream, who tried unsuccessfully to buy the original master which was released by Societe Francais du Son in France, says the reasons people enjoy the tune are because of its African, jazz and rhythmic ingredients. Mainstream, normally a jazz and soul label, is running very hard with its own studio band

## Chartalk

called Afrique. So frantic has the pace been to expand the interest initially generated around the New York market, that Shad, for example, after trying for one week to locate the original master's owner, got his studio band together and recorded them on Monday, May 7 and mailed 180 dubs to disk jockeys two days later. Shad already has his LP ready.

In listening last week to both Shad's copy and one by another studio band, All

Dyrections on Buddah, we were caught by the similarity of sound on both disks. We've been told there are other singles out or planned but none has arrived at our office. Still, the music is catchy and that's what counts.

One song which is obviously very, very catchy is Paul Simon's "Kodachrome," our pop pick two weeks ago. It jumps on the singles chart to a starred 57, up from a starred 82. Major radio play is reported at WCFL-AM Chicago; WRKO-AM Boston; KYA-AM San Francisco; WIXY-AM Cleveland; KJR-AM Seattle; KDWB-AM Minneapolis; WFOM-AM Atlanta;

Initial strong sales reports emanate from Chicago, San Francisco, New York, Seattle and Baltimore.

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

**THE TEMPTATIONS—PLASTIC MAN (4:45);** producer: Norman Whitfield; writer: Norman Whitfield; Stone Diamond, BMI. Gordy 7129 (Motown). This tune comes out of the group's fine LP "Masterpiece" and is another look at a ghetto character,

although this shallow type of man, a phony all around, is not exclusively the domain of the ghetto. Nonetheless, the Temptations' version is a marvelous blending of the

vocal story with some brilliant instrumental work, notably echoey, wavy trumpets working in concert with conga and top hat. The trumpets sweep in and out on the bridges and they are absolutely first-rate. Flip: no info available.

### also recommended

**AFRIQUE—Soul Makossa (2:50);** producer: none listed; writer: Manu Dibango; Rayven, BMI. Mainstream 5542.

**ALL DIRECTIONS—Soul Makossa (3:29);** producer: Thunder Productions; writer: Manu Dibango; Rayven, Kooper, BMI. Buddah 362.

**LOU REED—Satellite of Love (2:53);** producers: David Bowie, Mick Ronson; writer: Lou Reed; Oakfield Avenue, BMI. RCA 0964.

**DENNY DOHERTY—My Song (2:40);** producer: Jack Gold; writers: D. Janssen, B. Hart; Pocket Full of Tunes, BMI. Columbia 45866.

**BOBBY GOLDSBORO—Summer (The First Time) (4:37);** producers: Bob Montgomery, Bobby Goldsboro; writer: B. Goldsboro; Unart, Pen in Hand, BMI. UA 251.

**BANG—Must Be Love (2:52);** producer: (2:52); producer: Cheen; writers: F. Ferrara, F. Glicken, T. D'orio; C.A.M., BMI. Capitol 3622.

**NITTY GRITTY DIRT BAND—Cosmic Cowboy (Part 1) (3:20);** producer: William E. McCuen; writer: M. Murphy; Mystery, BMI. UA 263.

**PAUL WILLIAMS—Look What I Found (3:52);** producer: Michael Jackson; writer: Paul Williams; Almo, ASCAP. A&M 1429.

**LOU CHRISTIE—Blue Canadian Rocky Dream (4:20);** producer: Tony Romeo; writer: Tony Romeo; Pocketful, Wherefore, Limbridge, BMI. Three Brothers 400 (CTI).

## First Time Around

(These are new artists deserving airplay and sales consideration)

**STEVE NORMAN—Take a Walk in the Country (2:52);** producer: Ken Mansfield; writers: Mansfield, Lottermoser; Backyard, ASCAP. Barnaby 5019 (MGM). Country flavored pop with clean vocal and guitar sounds offering sound advice to get out of the city and into a refreshing environment.

**THE STAPLE SINGERS—Be What You Are (4:58);** producer: none listed; writers: Homer Banks, Raymond Jackson, Carl Hampton; East/Memphis, BMI. Stax 0164 (Columbia). The same formula that made "Respect Yourself" a hit is used again in this message-filled number. Pop Staples' story warns one of "Biting off more than you can chew," so to speak. Soul-Gospel at its best. Flip: "I Like the Things About Me" (5:52); producer: none listed; writers: Martha Stubb, Roebuck Staples; Staples, BMI.

## Soul

**CHUCK JACKSON—I Only Get This Feeling (2:54);** producer: Steve Barri; writer: Dee Ervin; Sweet River, Metric, BMI. ABC 11368. A carefree rocker with just the right ingredients to bring the "Any Day Now" guy back into the spotlight. Good arrangement of strings and horns supports his story of being flipped out over his chick. Flip: no info available.

### also recommended

**DON COVAY—I Was Checkin' Out She Was Checkin' In (3:45);** producer: Don Covay; writer: D. Covay; Ragmop, BMI. Mercury 73385.

**IKE & TINA TURNER—Work on Me (2:48);** producer: Ike Turner, Brent Maher; writer: B. Maher; No publisher listed. United Artists 257.

**CANDI STANTON—Something's Burning (3:09);** writer: M. Davis; producer: Rick Hall; Screen Gems-Columbia, BMI. Fame 256 (UA).

**LABELLE—Open Up Your Heart (3:24);** producer: Vicki Wickham; writer: Stevie Wonder; Stein & Van Stock, Black Bull, ASCAP. RCA 0965.

**MEL & TIM—Heaven Knows (3:56);** producer: Barry Beckett, Roger Hawkins; writers: Homer Banks, Raymond Jackson, Carl Hampton; East/Memphis, BMI. Stax 0160 (Columbia).

**THE VOICES OF EAST HARLEM—Giving Love (3:21);** producer: C. Mayfield, R. Tufo, L. Hutson; writers: L. Hutson, J. Reaves, M. Hawkins, J. Hutson; Silent Giant, AOPA, ASCAP. Just Sunshine 504 (Famous).

**BUNNY SIGLER—Theme for Five Fingers of Death (3:19);** producers: Barabus, Rome, Life; writers: B. Sigler, R. Rome, T. Life; Mighty Three, BMI. Philadelphia Int'l 3532 (Columbia).

## Country

**PENNY DEHAVEN—THE LOVIN' OF YOUR LIFE (3:09);** producer: Jerry Kennedy; writers: Dallas Frazier, S.D. Shafer; Blue Crest (BMI); Mercury 73384. Sometimes a switch in labels is a healthy move. It seems to be for Miss DeHaven who, having found a well-written tune, gives it her all without "oversinging." Fine production work. Flip side: "When You Get Home." Producer: same, writers Jerry Foster, Bill Rice; Jack & Bill (ASCAP).

**JIM REEVES—AM I THAT EASY TO FORGET (2:18);** producer: Jerry Bradley; writers: Carl Belew, W.S. Stevenson; 4 Star (BMI); RCA 74-0963. By the miracle of electronics, the deft hand takes this 12-year-old Reeves album cut (from "A Touch of Velvet") and gives it an entirely new background. Never before released as a

single. Flip side: "Rosa Rio" (2:52); producer: Chet Atkins; writer: Cindy Walker; Acclaim (BMI).

**JOHNNY PAYCHECK—MR. LOVEMAKER (2:10);** producer: Billy Sherrill; writer: Johnny Paycheck; Copper Band (BMI); Epic 5-10999. Johnny writes his own song to get him out of a recent rut of sound-alikes, and the result is a refreshing. Enough so, in fact, that it may be his best yet. Flip side: No info available.

**JERRY NAYLOR—IF YOU DON'T KNOW ME BY NOW (2:58);** producer: Harley Hatcher; writers: Gamble, Huff; Assorted (BMI); MGM K 14546. It's the best thing we've heard by this young man, and deserves some superlatives. It's fine material, but the presentation is superb. Flip side: No info available.

**KENNY ROGERS & THE FIRST EDITION—TODAY I STARTED LOVING YOU AGAIN (3:02);** producer: Kenny Rogers; writers: Richard, Owens; Blue Book (BMI); Jolly Rogers 1-1004 (MGM). Although this song has been done by everyone, no one yet has put anymore into it than Kenny, who makes the listener feel the lyrics. It could be big again all over. Flip: "She Thinks I Still Care"; producer: same; writer: L. Lipscomb; Glad/Jack (BMI).

### also recommended

**DEL REEVES—MM-MM Good (2:08);** producer: Kelso Herston; writers: S. Pippin, Mike Kossler, Curley Putman; Tree (BMI); United Artists UA-XW249-W.

**GEORGE MORGAN—Mr. Ting-a-Ling (Steel Guitar Man); (2:42);** producer: Jon Johnson; writer: George Morgan; 4-Star; MCA 40069.

**KALLIE JEAN—It Takes a Good Man to Keep Up With a Good Woman (2:30);** producer: Johnny Erdelyan; writer: Kallie Jean; Milene (ASCAP); Hickory 1672.

**PATTI POWELL—Love by Appointment (2:45);** producer: Bob Gallion; writers: Gal-

lion, Powell, Schwartz; Bo-Gal (BMI). Nuggett 1072.

**STEVE NORMAN—Take a Walk in the Country (2:52);** producer: Ken Mansfield; writers: Mansfield, Lottermoser; Backyard (ASCAP)/Front Lawn (BMI); Barnaby 5019.

**BOBBY LEWIS—Here With You (2:44);** producer: Earl Richards; writer: Bobby Lewis; Golden Horn (ASCAP); Ace of Hearts 0466.

**RIVER CITY—Magic Country Music Box (2:34);** producer: Tim Riley; writer: Tommy

Byrd; publisher: Tim Riley/East/Memphis Music (BMI); Enterprise 01164.

**SONNY THROCKMORTON—Wake Up, Judy (3:01);** producer: Dave Kirby; writer: Glenn Martin; Tree (BMI); Capitol 3617.

**RED SIMPSON—Awful Lot to Learn About Truck Drivin' (2:48);** producer: Gene Breeden; writer: Glen Goza; Dunbar (BMI). Capitol 3616.

**STATLER BROTHERS—Woman Without a Home (2:45);** producer: Jerry Kennedy; writer: D. Reid; American Cowboy (BMI). Mercury 73392

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## Pop

**CARPENTERS—Now and Then**, A&M SP 3519. A unique concept—that of placing a series of new versions of old tunes such as "Johnny Angel" and "Our Day Will Come" in the form of an old DJ radio show with DJ and everything sets this LP far above other LP's. Some radio stations are playing that entire side as a separate "show." But the flipside is also jammed with hits and Karen Carpenter's charming voice, clear and melodious, virtually turns this LP into a classic.

Best cuts: "Sing," a hit single; "This Masquerade," which would be great programming for MOR stations; "Heather," which shows the piano artistry of Richard Carpenter; and the country-prone "Jambalaya (on the Bayou)."

Dealers: This should be another million-seller for the duo; good packaging; backed by a hit single or two.

**QUINCY JONES—You've Got It Bad Girl**, A&M SP 3041. Excellence and excitement. These are two characteristics one finds in this collage of sounds. The reasons are simple: Quincy's arranging magic sweeps through all the tracks; the songs are high powered; there is a fine roster of soloists including Toots Thielemans, Hubert Laws, Phil Woods, George Duke, Dennis Budimir, Cat Anderson, Jerome Richardson, Bob James and Ernie Watts. These are top Coast cats whose jazz roots allow them to play pop music better than any pop musician. Then there is Quincy singing on four tunes and writing four of the 10. And Valerie Simpson's sensitive voice is a welcome coloration on three of the tunes.

Best cuts: "First Time Ever I Saw Your Face," "Superstition," "Manteca" (which lets the band really stretch out), "Chump Change."

Dealers: stock in both pop and jazz bins. Quincy is quick to catch fire in both schools.

**GLEN CAMPBELL—I Knew Jesus (Before He Was a Star)**, Capitol SW 11185. If anyone wanted a sampler of what Glen is capable of doing, this is it. For he works in his fast, hard driving contemporary style which is the hit single and title of the package; in his basic country-pop idiom ("Give Me Back That Old Familiar Feeling") in a quasi religious mood ("Amazing Grace") and in a somewhat folksy format ("Someday Soon" and "If Not For You"). Jimmy Bowen's production gets out the best of each of these styles, with Glen's voice adapting to the mood of the song. He's very aggressive, very assertive with this mixed bag of songs and it sounds like he's having a jolly time. The orchestral and choral backing are first-rate and add a bright depth to the sound.

Best cuts: "I Knew Jesus," "Amazing Grace," "Someday Soon."

Dealers: Campbell is a major pop name with country fans ready to offer their support to his endeavors. Position this package in a good place for maximum traffic.

**THE SAN SEBASTIAN STRINGS—Summer**, Warner Bros. BS 2707. The sensitive team of word picture painter Rod McKuen and orchestrator Anita Kerr have produced another beautiful montage of sounds which capture many of the moments of both days and nights. The emphasis is on summer time, so that Rod's concentration is on things which happen to you and him when the weather's warm and the mood is right for enjoying all the moods of that period. Anita's music is rich and full, with sweeping strings and finely characterized phrases for the brass and reeds. Rod speaks to the listener on a one-to-one basis, and all the ingredients which have made previous San Sebastian Strings LP's meaningful musical events, are all presented anew. The production is additionally enhanced by the utilization of sound effects of fireworks, ocean waves, birds and other night sounds. This is music for ear soothing moments.

Best cuts: "June Evening," "Keeper of Dreams."

Dealers: this series has scored in the past and should rekindle the old enthusiasm which produced top sellers several seasons ago.

**MICHAEL MURPHEY—Cosmic Cowboy Souvenir**, A&M SP 4388. Excellent set from acoustic oriented singer/songwriter featuring a number of cuts suitable for both AM and FM play. Murphey has an exceptionally pleasing voice which fits nicely into the laid-back style of music so popular today without sounding like all the rest. LP also has strong potential for MOR stations and the arrangements of the artist are perfect. Bob Johnston has done his usual top job of production.

Best Cuts: "Cosmic Cowboy (Part One)," "Blessing in Disguise," "Rolling Hills."

Dealers: Murphey can be displayed in rock or folk and has enjoyed several successful singles.

**RAY CONNIF—You are the Sunshine of My Life**, Columbia KC 32376. From the stirring and sterling to the sublime, the album represents an ultimate in pleasant entertainment from the chorus and orchestra. On the sterling side, you have a unique version with the singer portrayed as well in "Killing Me Softly With His Song" as in the orchestral blending with "There Was a Girl." There's also a stirring version of "Zarathustra" billed, in this case, as "Bah Bah Conniff Sprach (Zarathustra)." "Sing" is also excellent. On the sublime side, you'll find a not-so-sterling

version of "Dueling Voices (Dueling Banjos)," and the same goes for a couple of other tunes. Otherwise, a commendable effort from Conniff with superb production work by Jack Gold.

Best cuts: "Killing Me Softly With His Song," "Sing," "Bah Bah Conniff Sprach (Zarathustra)."

Dealers: Conniff is a major MOR attraction who is moving more and more into dealing properly with contemporary tunes.

**FRAMPTON'S CAMEL—A&M sp 4389**. Second effort from Humble Pie's former lead guitarist proves far more versatile and satisfying than the first, with Peter Frampton handling hard rock and ballads with equal ease and displaying his usual fine guitar work. Best tunes are still the rockers, which give him a chance to work out on guitar and display a fine rock voice. Band is also extremely strong.

Best cuts: "I Believe (When I Fall in Love with You it will be Forever)," "Don't Fade Away," "Do You Feel Like We Do."

Dealers: Frampton is remembered as member of Humble Pie and top British band, the Herd, so there are lots of spots to display him.

**VARIOUS ARTISTS—Sondheim, A Musical Tribute**, Warner Bros. ZWS 2705. Composer, lyricist Stephen Sondheim has left an indelible mark on the face of the American theater. His music, his thoughts on the progressive evolution of what was becoming a rather stagnant theatrical form were saluted in a grand and spectacular manner on March 11th of this year. The stars of his past and present successes, such as Angela Lansbury and Alexis Smith, came out in force to pay homage. The results an evening of memorable proportions and an album of considerable merit.

Best cuts: "America," "Beautiful Girls," "If Mama Was Married," "Two Fairy Tales."

Dealers: Package would make a powerhouse display item if coupled with his present hit "A Little Night Music."

**THE MICK COX BAND—Capitol ST 11175**. Fine LP from new British band able to do extremely well on long cuts without being boring. Cox is an excellent writer with a throaty voice suited to his type of material. Horns and keyboards add much to the basic rock sound, as do soulful background vocals. LP should get strong play on FM stations, especially on the longer material which combines instrumental solos and fine vocals with skill. Top production from Shel Talmy, the man who originally recorded the Who and the Kinks.

Best cuts: "This Time Round," "White Lie," "Redirecting Mary."

Dealers: Display in rock sections or step downs.

## also recommended

**TOWER OF POWER—Power**, Warner Bros. BS 2681. Rock and a taste of soul blend together on this San Francisco band's newest effort with support from strings and voices. Lead singer Lenny Williams is all right. Best cuts: "So Very Hard to Go," "Clever Girl," "This Time it's Real."

**ESTUSO**, Columbia KC 32115. Impressive debut album in the hard rock vein. Strong production provided by Andrew Loog Oldham. Best cut: "In the Morning."

**DAVID NUNEZ—David**, Mother Lode ML SLP 2000. A real sleeper act from this Albuquerque label combining good lead vocal and clean horns and a nice soul-pop crossover sound from the ensemble. Best cut: "Rave On." Major labels: check out this act.

**JUDY GARLAND, LIZA MINNELLI—Live at the London Palladium**, Capitol ST 11191. A condensed version of a 1964 LP features Liza sounding refreshing and her mother

dogged and pushing. Liza and mom do sound well together. Best cuts: "Duet Medley," "Gypsy in My Soul," "Over the Rainbow" (Judy's best effort).

**DEAN MARTIN—Sittin' on Top of the World**, Warner Bros. MS 2113. These sound like old, old cuts, but Martin's TV exposure should inspire customers. He's also not had an LP out in several years. Very dixielandish, 1960's backgrounds. Top cuts: "I Wonder Who's Kissing Her Now," "When the Red, Red Robin Comes Bob, Bobbin' Along."

**VARIOUS ARTISTS—20 Years of #1 Hits**, Columbia KG 32007. A fistful of past label chart toppers provide an instant trip through memory lane. Best cuts: "Cry," "Rose Garden," "Let Me Go Lover."

**EARTH, WIND & FIRE—Head to the Sky**, Columbia KC 32194. A contemporary soul-

pop group that does everything well but needs a shade more distinctive material to really come over the top. Best cuts: "Evil," "Build Your Nest."

**SOFT MACHINE—Six**, Columbia KG 32260 [2]. A live LP and a studio record make up this twin disk entry to the weird but relaxing science fiction sound of the English jazzrockers. Best cuts: "Gesolreut," "Soft Weed Factor."

**THE HARRAD EXPERIMENT SOUNDTRACK**, Capitol ST 11182. Good instrumental work from Artie Butler orchestra and fine vocals from Lori Lieberman. Best cut: "I Hope I'll Have Your Love."

**THE POINTER SISTERS**, Blue Thumb BTS 48 (Famous). Highly auspicious debut by a humorously showy sibling group who combine some of the most impressive elements of Bette Midler and Dan Hicks. Best cuts: "Sugar," "Cloudburst."

## Country

**DAVID HOUSTON—Good Things**. Epic KE 32189. With those true tones of his ringing clear, Houston comes up with smooth ballads, some Gene Austin-type music, a standard or two, and some singles of his own and others. The last cut is even a little reminiscent of the Ink Spots. It makes for a great, entertaining album.

Best cuts: "Hold That Tear," "Maiden's Prayer," "We'll Meet Again."

Dealers: Some obvious pop potential here.

**O.B. McCLINTON—Obie From Senatobia**. Enterprise ENS 1029. This album will dispel any doubts about his being country. This very funny man is also an outstanding country singer, with feeling and depth in his music. He can perform with the best of them, and the LP should help his career immensely.

Best cuts: "I Wish it Would Rain," "Sometimes I Like to be Alone."

Dealers: Here is a man on the move who should appeal to many markets.

**FREDDY WELLER—Too Much Monkey Business**. Columbia KC 32218. With a couple of fine novelties, and a strong tune that should establish some controversy, Freddy's LP has great diversity. His diversification should appeal to many, and this

gives him some new deserved showcasing.

Best cuts: "The Perfect Stranger," "Easy Listening."

Dealers: His following from the Paul Revere Days makes him a natural for the pop sales.

**BILLY JOE SHAVER—Old Five and Dimers Like Me**. Monument KZ 32293. Having written hit songs for everyone else, Billy Joe performs some of his own. Almost in a Kristofferson style (Kristofferson produced the LP) he sings them quietly and almost unemotionally, but has a fine country sound.

Best cuts: "Played the Game Too Long," "I Been to Georgia on a Fast Train."

Dealers: The liner notes by Tom T. Hall are worth the price.

## Soul

**LEA ROBERTS—Excuse Me, I Want to Talk to You**, United Artists LA088F. This is a gal with broad chops and she knows how to swing a song. Credit her church background and probably listening to Aretha Franklin shout and turn a note. It's all to the good, for Lea is a fine, sophisticated singer with plenty of soul and emotional fire. The music is both urban and rural in nature. Wade Marcus has fashioned some fine and funky charts for this foxy mama whose approach to pop singing in a soul style is outright honesty. Lea curls her notes, extends her syllables and rings out

the soft beauty in her voice. She is also able to generate that nerve tingling feeling when she hits a sensitive spot in your mind.

Best cuts: "Excuse Me," "Coming Back Home," "Find a Place."

Dealers: this is a promising new vocalist who has the potential to cross into the pop stream with the right material and push.

## also recommended

**CLEVELAND EATON—Half and Half**, Gamble KZ 32077. Ramsey Lewis' bassist has put together a solid, commercial septet with the emphasis on funk. Best cuts: "Slipping Into Darkness," "John's Groove."

**BIG MAYBELLE—The Last of Big Maybelle**, Paramount PAS 1011 (Famous). Fine blues from the Savoy collection of this top artist. Best cuts: "Winnie Widow Brown," "Careless Love."

**JERRY HAHN—Moses**, Fantasy 9426. Highly powered guitar led quartet jazz with the emphasis on free forms and funky deliveries. Best cuts: "Slick and Sharp," "Sunshine Superman," "All Blues."

# Billboard's Top Album Picks

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## Jazz

**DAVE BRUBECK TRIO & GERRY MULLIGAN**—Live at the Berlin Philharmonic, Columbia KC 32143. Amid the plethora of issues and re-issues which seems to be sparking the current jazz revitalization drive in the U.S. there is certainly a place for music by such stalwarts as Brubeck and Mulligan, two cats who have been swinging mightily since the 50's for mass audiences. This music represents these fine technicians at their most relaxed and open conditions. The joy of playing before a festival audience permeates the music, from its intensity to its constant grappling with movement forward. These are sounds taped in 1970 and time has certainly not been a hindrance in placing their solos and ensemble work in the proper perspective: Dave and Gerry are exponents of the disciplined, down the middle school of jazz. Alan Dawson is on drums; the bassist is unidentified. (There is a photo on the back showing Paul Desmond with the group but he's not playing at the festival.)

Best cuts: "The Sermon on the Mount," "Lullaby De Mexico."

Dealers: Brubeck's music is always important; show him off.

**SUPERSAX PLAYS BIRD**, Capitol ST 11177. Charlie Parker—a major influence in modern jazz is remembered and saluted by these Los Angeles musicians, all of whom owe many of their techniques to him. This LP is the result of Mauri Lathower, Capitol's a&r vice president's hearing this band at Donte's and suggesting they try and interpret Bird's music for the disk audience. After three months of working out, the LP was cut and features many of the tunes associated with the be-bop modernist. The supersaxmen are Med Flory, Joe Lopes, Warne Marsh, Jay Migliori, Jack Nimitz. There are also four trumpets and three trombones. The LP shows through the interpretive skills of these musicians how Parker changed music by developing a style of building choruses which took him into new excursions off the chord patterns of those tunes.

Best cuts: "Ko-Ko," "Parker's Mood," "Night in Tunisia," "Oh Lady Be Good."  
Dealers: this is a splendid big band LP reflecting back in a sense on nostalgia in jazz, with Charlie Parker the source. People have to know that Bird is Parker's nickname for that's what's emblazoned on the cover. Stock in jazz big band and saxophones.

## also recommended

**MAYNARD PARKER**—Midnight Rider, Prestige PR 10054. Parker's fluidly sympathetic guitar licks glide through a handful of current hits. Best cuts: "Killing Me Softly," "Mama Told Me Not to Come."

## Bubbling Under The Top LP's

- 201—STEELEYE SPAN, *Parcel of Rogues*, Chrysalis CHR 1046 (Warner Bros.)
- 202—JOHN STEWART, *Cannons In The Rain*, RCA LSP 4827
- 203—RICHARD HARRIS, *His Greatest Performance*, Dunhill DSX 50139
- 204—TOM T. HALL, *Rhymers & Other Five & Dimers*, Mercury SRM 1-668 (Phonogram)
- 205—MIRACLES, *Renaissance*, Tamla T 325 L (Motown)
- 206—MICHAEL STANLEY, *Tumbleweed*, PWS 106 (Famous)
- 207—LOU REED & THE VELVET UNDERGROUND, *Pride* PRD 0022 (MGM)
- 208—WILLIE HUTCH/SOUNDTRACK, *The Mack*, Motown M 766 L

- 209—FAIRPORT CONVENTION, *Rosie*, A&M SP 4386
- 210—JOHN KAY, *My Sporting Life*, Dunhill DSX 50147
- 211—BO DIDDLEY, *London Session*, Chess C 50029
- 212—TUFANO & GIAMMARESE, *Ode* SP 77017 (A&M)
- 213—VARIOUS ARTISTS, *Ann Arbor Blues & Jazz Festival '72*, Atlantic SD 2-502
- 214—IRENE, *Original Cast*, Columbia KS 32266
- 215—SERGIO MENDES & BRASIL '77, *Love Music*, Bell 1119
- 216—HENRY MANCINI & DOC SEVERINSEN, *Brass, Ivory & Strings*, RCA APDL 0098

- 217—JOHNNY CASH, *Gospel Road*, Columbia KG 32253
- 218—SONS OF CHAMPLIN, *Welcome To The Dance*, Columbia KC 32341
- 219—GABOR SZABO, *Mizrab*, CTI 6026
- 220—CHARLOTTE'S WEB, *Soundtrack*, Paramount PAS 1008 (Famous)
- 221—RAY CHARLES, *Live In Concert*, Bluesway BLS 6053 (ABC)
- 222—THE GRASS ROOTS, *Alotta' Mileage*, Dunhill DSX 50137
- 223—HEADS, HANDS & FEET, *Old Soldiers Never Die*, Atco SD 7025
- 224—WAYLON JENNINGS, *Lonesome, On'ry & Mean*, RCA LSP 4854

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 HOT 100

- 101—BAD WEATHER, *Supremes*, Motown 1225
- 102—LOVE & HAPPINESS, *Earnest Jackson*, Stone 001
- 103—GIVING IT ALL AWAY, *Roger Daltry*, MCA 40053
- 104—MISDEMEANOR, *Foster Sylvers*, Pride 1031 (MGM)
- 105—INTERNATIONAL PLAYBOY, *Wilson Pickett*, Atlantic 2961
- 106—BAD, *BOLD BEAUTIFUL GIRL*, Persuaders, Atco 6919
- 107—MY HEART JUST KEEPS ON BREAKING, *Chi-Lites*, Brunswick 55496

- 108—IF THAT'S THE WAY YOU WANT IT, *Diamond Head*, Dunhill 4342
- 109—NEVER, NEVER, NEVER, *Shirley Bassey*, United Artists 211
- 110—I DON'T WANT TO MAKE YOU WAIT, *Delphonics*, Philly Groove 176 (Bell)
- 111—POWER TO ALL OUR FRIENDS, *Cliff Richards*, Sire 707 (Famous)
- 112—HELLO STRANGER, *Fire & Rain*, Mercury 73373 (Phonogram)
- 113—THERE'S NO ME WITHOUT YOU, *Manhattans*, Columbia 45838
- 114—DOING IT TO DEATH, *J.B.'s*, People 621 (Polydor)
- 115—WILD ABOUT MY LOVING, *Adrian Smith*, MCA 40045

- 116—I'M LEAVING YOU, *Engelbert Humperdinck*, Parrot 40073 (London)
- 117—YESTERDAY & YOU, *Holly Sherwood*, Rocky Road 30.068 (Bell)
- 118—MAMA'S LITTLE GIRL, *Dusty Springfield*, Dunhill 4344
- 119—TAKE ME HOME COUNTRY ROADS, *Olivia Newton-John*, MCA 40043
- 120—MOTHER-IN-LAW, *Clarence Carter*, Fame 250 (United Artists)
- 121—SHANGRI-LA, *Al Capps*, Bell 45347
- 122—MAYBE I KNOW, *Ellie Greenwich*, Verve 10719 (MGM)
- 123—YOU CAN CALL ME ROVER, *Main Ingredient*, RCA 74-0939

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

BALTIMORE: WKTK-FM, Barry Richards  
BABYLON, N.Y.: WBAB-FM, John Vidaver  
DAYTON: WVUD-FM, Kevin Carroll  
HARTFORD: WHCN-FM, Paul Payton  
ITHICA: WVBR-FM, Ric Browde

KANSAS CITY: KBey-FM, Joe DiBello  
LONG BEACH: KNAC-FM, Ron McCoy  
MEMPHIS: WMC-FM, Ron Michaels  
MIAMI: WBUS-FM, Michael Dean  
NEW YORK: WNEW-FM, Dennis Elsas

PROVIDENCE: WBRU-FM, Andy Ruthberg  
RACINE: WRKR-FM, Joey Sands  
ROCHESTER: WCMF-FM, Bernie Kimball  
SAN FRANCISCO: KSan-FM, Bonnie Simmons  
SEATTLE: KOL-FM, John Kertzer

TALLAHASSEE: WGLF-FM, Daryl Stewart  
TORONTO: CHUM-FM, Benjy Karch  
UTICA, N.Y.: WOUR-FM, Mark Fox  
VALDOSTA, Ga.: WVVS-FM, Bill Tullis

DON AGRATI, "Homegrown," Elektra: WBAB-FM  
JOAN ARMATRADING, "Whatever's For Us," A&M: WGLF-FM  
ARTHUR, HURLEY, & GOTTLIEB, "Arthur, Hurley, & Gottlieb," Columbia: WNEW-FM, WVBR-FM  
JOAN BAEZ, "Where Are You Now My Son," A&M: WVBR-FM, KBey-FM, CHUM-FM  
BLUE RIDGE RANGERS, "Blue Ridge Rangers," Fantasy: KSan-FM  
DAVID BOWIE, "Aladdin Sane," RCA: WBUS-FM, KSAH-FM, WVUD-FM  
DONALD BYRD, "Black Byrd," Blue Note: WGLF-FM  
CAPERS & CARSON, "Capers & Carson," Janus: WOUR-FM  
CARPENTERS, "Now & Then," A&M: WMC-FM  
LEONARD COHEN, "Live Songs," Columbia: WBUS-FM, WRKR-FM, CHUM-FM, WOUR-FM  
LINDA COHEN, "Lake Of Light," Poppy: ITOL-FM  
CROSS COUNTRY, "Cross Country," Atco: WCMF-FM, WNEW-FM  
ROGER DALTRY, "Daltry," Track: WKTK-FM, CHUM-FM, WBAB-FM, WHCN-FM, WMC-FM, KOL-FM, WVBR-FM, WVUD-FM, WVVS-FM, WRKR-FM, KSan-FM, WNEW-FM, KNAC-FM, WOUR-FM  
CHARLIE DANIELS, "Honey In The Rock," Kama Sutra: WNEW-FM  
JESSE ED DAVIS, "Keep Me Comin'," Atco OIUM-FM, WBAB-FM  
BO DIDDLEY, "London Sessions," Chess: KBey-FM, KOL-FM  
NED DOHENY, "Ned Doheny," Asylum: WBUS-FM  
EAGLES, "Desparado," Asylum: WBUS-FM, WGLF-FM, WVUD-FM  
JOHN ENTWISTLE, "Rigormortis Sets In," Polydor (Import): WNEW-FM  
PHIL EVERLY, "Star Spangled Springer," RCA: WHCN-FM  
FACES, "Ooh La La," Warner Bros.: KSan-FM

FLO & EDDIE, "Flo & Eddie," Reprise: WBUS-FM  
STEVE FERGUSON, "Steve Ferguson," Asylum: WBAB-FM  
PETER FRAMPTON, "Frampton's Camel," A&M: WCMF-FM, KOL-FM  
J. GEILS, "Bloodshot," Atlantic: KSan-FM, WVUD-FM  
AL GREEN, "Call Me," Hi: WVBR-FM, WBAB-FM, WHCN-FM  
GURU GURU, "UFO," OHR (Import): KNAC-FM  
GURU GURU, "Hinten," OHR (Import): KNAC-FM  
CLAIRE HAMILL, "October," Island (Import): WMC-FM  
RICHIE HAVENS, "Portfolio," Stormy Forest: WVVS-FM, WCMF-FM  
ISAAC HAYES, "Live At The Sahara Tahoe," Enterprise: WVUD-FM, KSan-FM, WGLF-FM, WKTK-FM  
HEADS, HANDS, & FEET, "Old Soldiers Never Die," Atco: WMC-FM  
JOHN LEE HOOKER, "Born In Mississippi," ABC: WBUS-FM  
MOSE JONES, "Get Right," MCA: KNAC-FM  
QUINCY JONES, "You've Got It Bad Girl," A&M: WCMF-FM, WKTK-FM  
JOHN "SPEEDY" KEEN, "Previous Convictions," MCA: WVBR-FM, WVUD-FM, WVVS-FM, KBey-FM, CHUM-FM, WHCN-FM  
MAN, "Be Good To Yourself At Least Once A Day," United Artist: KNAC-FM, KOL-FM  
MELISSA MANCHESTER, "Home To Myself," Bell: WCMF-FM, WNEW-FM, WHCN-FM  
LEE MICHAELS, "Nice Day For Something," Columbia: WVUD-FM, WNEW-FM, WKTK-FM, CHUM-FM, WBAB-FM  
MORGAN "Nova Solis," RCA (Import): WNEW-FM  
MICHAEL MURPHY, "Cosmic Cowboy Souvenir," A&M: WVBR-FM, WCMF-FM, CHUM-FM  
PAUL McCARTNEY, "Red Rose Speedway," Apple: KSAH-FM, WVUD-FM

HARRY NILSSON, "Nilsson Sings Newman," RCA: WBUS-FM  
OLTAURJI, "Soul Makossa," Paramount: WKTK-FM  
PERSUASIONS, "We Still Ain't Got No Band," MCA: KOL-FM, WKTK-FM, WBAC-FM  
THE POINTER SISTERS, "The Pointer Sisters," Blue Thumb: KSan-FM  
PAUL SIMON, "There Goes Rhymin' Simon," Columbia: WVCR-FM, WBRU-FM, WVVS-FM, WRKR-FM, KBey-FM, WNEW-FM, KOL-FM, KNAC-FM, WKTK-FM, WBAB-FM  
MAYBELLE SMITH, "The Last Of Big Maybelle," Paramount: KNAC-FM  
JIMMY SPHEERIS, "Original Tap Dancing Kid," Columbia: CHUM-FM  
SOFT MACHINE, "Six," Columbia: WBRU-FM, KNAC-FM  
SONS OF CHAMPLIN, "Welcome To The Dance," Columbia: WBRU-FM, WVBR-FM, WVUD-FM, KBey-FM, WCMF-FM, KOL-FM, WHCN-FM  
THE SON SEALS BLUES BAND, "The Son Seals Blues Band," Alligator: KOL-FM  
SPOOKY TOOTH, "You Broke My Heart, So I Busted Your Jaw," A&M: WVBR-FM, WBUS-FM, WRKR-FM, KBey-FM, KSan-FM, WOUR-FM  
STEPHEN STILLS & MANASSAS, "Down The Road," Atlantic: KSan-FM, WVUD-FM  
TANGERINE DREAM, "Electronic Meditation," OHR (Import): KNAC-FM  
DOMENIC TROIANO, "Tricky," Mercury: WGLF-FM  
ROBIN TROWER, "Twice Removed From Yesterday," Chrysalis: WBAB-FM  
THE MARSHALL TUCKER BAND, "The Marshall Tucker Band," Capricorn: WGLF-FM  
VARIOUS ARTISTS, "Blues Avalanche," Chess: KOL-FM  
VARIOUS ARTISTS, "History Of British Blues," Sire: WBUS-FM  
WEATHER REPORT, "Sweetnighter," Columbia: WBRU-FM  
YES, "Yessongs," Atlantic: WBRU-FM, WNEW-FM, WVVS-FM, WRKR-FM, WGLF-FM, KNAC-FM, WKTK-FM, WOUR-FM, WMC-FM

# Latin Music

## Programming for Latin Jukebox Locations Requires Expertise

• Continued from page 35  
 success are much smaller. Often, a number which has been an outstanding hit in Mexico City or Monterrey will be a flop on American spindles. Some of the artists who are pressing records in this country for both the Spanish population and Mexico itself, are Vicente Fernandez, Jose Jimenez, Los Gavalanes and Rene & Rene. Where any of these artists are involved I simply buy everything they produce, and can count on some heavy play on all of them."

Ramirez is inclined to sneer at the so-called "Mexican standbys," the sort of records which remind an American of Spain or Mexico, and instead, simply keeps listening to samples until he makes up his mind that he has the right sound for the market. Often, he will listen to 24 records in a row, and buy 50 percent of them, occasionally the entire batch.

The tastes of the Spanish-speaking American market are just as varied as in conventional locations, he also advises, with much demand for cumbias, boleros, polkas, and novelties. A top cumbia, "Open Your Heart," has been a top play producer for several months. There are very few requests for rock-

and-roll, which Sammy called "kid music" and which he has found are likely to make up the bulk of Mexican import records.

As in the case with standard routes, he gets many requests, and honors most of them, with the helpful one-stop ordering from whatever source is required. Far more Spanish-Americans have money to spend today, as shown in the amount of returns produced. Latin locations fall only a few percentage points behind soul spots. The growth of the Phoenix area has contributed greatly because there are simply that many more jobs open for Spanish-Americans. Also, the supply of Latin music is far more plentiful than it was a few years ago.

Incidentally, there are no dollar validators on any of the Spanish-music spots, simply because Watkins Cigarette found that the percentage of serv-

ice calls was far too great with the equipment. In one test there were seven service calls in less than a month, on a machine installed with the dollar bill acceptor, six for napkins stuffed in the slot, another for a straw. It isn't surprising that among its hundreds of locations, Watkins has less than two dozen spots equipped with this feature.

Among his contemporaries, Ramirez is known as "Mr. Music Man" to the huge Mexican-American population in south and extreme west Phoenix, enjoys mixing with his customers, taking their requests personally, and invariably keeping his promises. "It's a fine market, and one which deserves special care," said Wayne Clark. "Backed up by good, reliable service, two-way radio communication, and a good one-stop, our company found that the Latin market is one of the most important profit-producing divisions.



CELEBRATING THE signing of Tico artist La Lupe and Tito Puente for Latin Festival III at Madison Square Garden in New York June 2, Richard Nader, seated, who produces the festivals, is joined by, left to right, Paquito Navaro, a WHOM disk jockey who will host the festival; La Lupe; Joe Cain, managing director of Tico/Alegre Records; and Tito Puente. Cain also announced that La Lupe and Puente, who have been separated professionally for a number of years, will have a joint album released in July.

## Latin Scene

### NEW YORK

Sandro is scheduled to perform at the Roberto Clemente Coliseum in Puerto Rico June 16. Following the engagement, he comes here for a concert at Carnegie Hall (23) and then moves to Miami for another concert (30). ... Charlie Vasquez, formerly of the group Los Hispanos, is currently working on an album for UA-Latino, with Bobby Martin producing. ... Also at UA-Latino, nine Tito Rodriguez albums have been slated for re-issue. Three LPs, "Back Home In Puerto Rico," "Charanga Pachanga" and "Tito Rodriguez From Hollywood," will be released next month and the remaining six will be on the market in September. The label has also released the second LP by Louie Colon.

RCA artist Jose Feliciano will be playing the High Sierra Theatre, Sahara-Tahoe Hotel Monday (21) through Wednesday (23); Massey Hall Sunday (27); Place des Arts, Montreal (28); National Arts Center, Ottawa June 19; and London, England, in a royal command performance for Queen Elizabeth (23). ... Los Riveros are in town, playing the Alameda Room. ... Caytronics executives are on the move again! Lee Shapiro is visiting Denver and Chicago and Rinel Sousa is in Spain. Both are involved with label promotion campaigns. ... Also at Caytronics, Joe Cayre tells us that June has been named "Roberto Carlos Month." The label is preparing an extensive promotion and advertising campaign, including UHF television spots, in-store displays, con-

sumer advertising, and radio spots. The campaign will revolve around the singer's latest album, "La Montana".

The upcoming battle of the bands in the Roberto Clemente Coliseum Sunday (27) will include Tipica 73, Ismael Miranda and Revolucion 70. Judges for the event include Tito Puente, Larry Harlow, and Johnny Pacheco. ... Ricardo Kleinman and Sabu are currently touring Europe. ... Borinquen Records has released the latest LP by Trio Los Andinos. ... Trina Publishing, a division of Caytronics, has signed Juan Marcelo.

Is it true that the Fania All-Stars are planning a special concert here for the Summer? ... Meanwhile, many local record people are looking forward to Azteca performing in the Latin Festival III. The Columbia Records' group is tabbed as San Francisco's answer to New York salsa. ... Cotique Records has released an album by the Lebron Brothers and Jose Flores reports that sales have been good. ... Speaking of sales here, Joe Cayre tells us that "Volver, Volver" by Vicente Fernandez is "skyrocketing locally." ... Zanze Records artist Ray Rivera has been composing music for nationally aired jingles. ... The Fania movie "Our Latin Thing" has been scheduled for Chicago May 31 and for Caracas June 20. ... Also at Fania, Palito Ortega has signed a recording contract and his first single is due out of their International label. ... The Santos-Menique LP is also now out on the market. Keep in touch—send your Latin news and color to Billboard, N.Y. JIM MELANSON

### MIAMI

In a move that has rocked the radio community, Enrique de la Maza, chief copywriter for WQBA and originator of the nickname "La Cubanissima," has left after more than six years on the job to become account executive and chief copywriter for Continental Advertising Co. ... Another sudden move saw Luis Hernandez leave WCMQ after three weeks on the job and head for New York. Owner-manager Herb Dolgoff is seeking a replacement. ... La Lupe (Tico) has been appearing at Club Monmatre. Joe Cain, managing director of Tico/Alegre Records, stopped in to visit her during his monthly promotion tour here.

Larry Harlow and his singer Junior Gonzalez have returned from a successful promotion tour for the rock opera "Hommy" in Puerto Rico, South America and Central America. ... Johnny Pacheco (Fania) has been contracted to one-nighters in France. After the dates he will join label president Jerry Masucci and Willie Colon in Spain for a rest. ... Ralph Lew breezed through here recently in five hours—

disappointing many friends and record people who wanted to meet with him. ... Nacho Sanabria and his group played a dance here May 12. On the same bill was Pellin Rodriguez (Borinquen), who sang with Gran Combo for many years, and Orchertra Flamboyant (Cotique), in their first outing here. ... Tipica 73 is due back here in June. ... Chickie Perez, former conga player with Tito Rodriguez and Eddie Palmieri is now living here and playing with Orchertra La Supreme (Sound Triangle).

Roberto Ledesman (Musart) has his first single out on his new label. The distributor Latin Records is also ready with his latest LP—it has become common for a single to be released so far in advance of the LP, that by the time the album is out the single has begun to fade. ... Piro Montilla (Velvet) has a new single out. ... Susie Ramos (Gema) is stepping into the guaguanco bag with Curet Alonso's "Preferi' ca'lla." ... Also on Gema, Felo Bor has had a new single released, "Diez de Abril de Aniversario." ... In a double bill, Centro Espanol is presenting Enrique Caceres (Caytronics) and De Raymond (Audio Latino).

ART (ARTURO) KAPPER

## Latin Chart In Expansion

NEW YORK—Billboard's weekly Latin chart coverage will expand from two markets to five markets starting with the June 2 issue.

The Top 10 selling albums in the Chicago, New York, Miami, Los Angeles and Texas markets will be reported on weekly. To keep chart information current, manufacturers are requested to send current release information to Candy Tusken, Billboard Chart Dept. 9000 Sunset Blvd., Los Angeles.

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Billboard SPECIAL SURVEY for Week Ending 5/26/73

## Billboard Special Survey Hot Latin LP's

### IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	
1	VICENTE FERNANDEZ Volver, Volver, CYS 1359	11	LOS ALEGRES DE TERAN Corridos Famosos, FLP 4001
2	RAMON AYALA Y LOS BRAVOS Porque, TMLP 7009	12	MARIO SAUCEDO Mi Linda Esposa, RDOVI 163
3	LA FAMILIA Y LITTLE JOE Para La Gente, BSR 1038	13	SUNNY & THE SUNLINERS Carrinito, KL 3016
4	SUNNY & THE SUNLINERS El Internacional, KL 3017	14	CORNELIO REYNA Cornelio, CRLP 5030
5	LOS CACHORROS Por Favor Comprendeme, CRLP 5026	15	CORNELIO REYNA Puro Corazon, CRLP 5001
6	IRENE RIVAS Tonto, CASH 1008	16	JOE BRAVO The Return of the Playboy, EZLP 1056
7	JULIO IGLESIAS Rio Rebelde, ALHAMBRA 10	17	AUGUSTINE RAMIREZ La Copa, EZLP 1052
8	FREDDIE MARTINEZ El Embajador, FRLP 1006	18	LITTLE JOE & THE LATINAIRE Que Bruto, BSLP 1017
9	LOS UNICOS Veinte Anos, ZLP 1071	19	FREDDIE MARTINEZ Y SU ORQ. Te Traigo Estas Flores, FRLP 1004
10	LOS HERMANOS VILLAREAL Pobre De Ti, CRLP 5006	20	LOS GAVILANES La Mosca Prieta, CALP 1014

### IN MIAMI

1	JULIO IGLESIAS Rio Rebelde, ALHAMBRA 10	11	CELIO GONZALES Hasta La Pregunta Es Tonta, TECA 51
2	COKE Sound Triangle 7773	12	RAY BARRETTO The Message, FANIA 00403
3	LISETTE Juntos, BORINQUEN 1226	13	JOAN M. SERRAT Volume 3, PARNASO 1109
4	LOS ANTIQUES Dias Como Hoy, FUNNY 502	14	TATA RAMOS Dama-Dama, CYS 5002
5	ELIO ROCA A Mi Cuba Volvere, MIAMI	15	MARCO A. MUNIZ Y Entonces, ARCANO 3021
6	CONJUNTO UNIVERSAL Que Se Sepa, VELVET	16	CAMILO SESTO Algo de Mi, PRONTO 1002
7	SABOR DE NACHO Romance Guajaro, BORINQUEN 14	17	TIPICA 73 Manono, INCA
8	ROBERTO CARLOS Detalles, CYS 1368	18	SOPHY Perdon, VELVET
9	YAYO EL INDI El Nuevo Yayo, ALEGRE 7001	19	LA LUPE Free Again, TICO 1306
10	JOHNNY VENTURA El Pinquino, MATE 9	20	WILLIE COLON Cosa Nuestra, FANIA 384

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## Polygram's Solleveld on Cost Control Importance

Continued from page 1  
 "We all know the story of the film industry. A period of prosperity and boom was brought to an end by a single technological breakthrough—the television set. The tragedy of the film industry is that in its days of prosperity, it did little to safeguard its long-term well-being. We all know the result—thousands of people who depended on the film industry for their livelihoods have been let down."

Solleveld said the record industry had been more fortunate so far. It had gone through a period of relative prosperity and the outlook remained favorable for years to come. "But we must not slip into the pit-falls that the film industry did and, for the sake of our long-term well-being, I request you to be vigilant in keeping down your organization, personnel and other costs."

### Price Decline

He said that during the last 10 years one of the basic features of the record industry had been a steady decline in its prices. At the same time we had witnessed a rapid rate of inflation and a general rise in the cost of living. The chief way to overcome this unfavorable trend was by ensuring that the number of personnel employed was increased only when absolutely necessary and by seeing to it that the quality of staff and their productivity were of the highest standard.

"The number of personnel employed by Polygram has nearly doubled in the last 10 years—but it is

certainly not one of our objectives that this figure should again double in the coming 10 years."

Solleveld said that today 11,000 employees and their families depended on Polygram for their livelihoods. "If we are going to give them security and prosperity, then we must not follow the example of the film industry."

### Home Video

Urging the adoption of a flexible outlook, Solleveld quoted the example of the emergence of pre-recorded tape some years ago. "Some people viewed this as an unfavorable development for the music industry. However, we took the lead in this field and turned the development to our advantage."

"In the same way, if and when home video becomes viable, we will not hesitate to take advantage of the opportunities. Through our willingness to accept such technological changes, as well as changes in marketing and repertoire concepts, public tastes and other trends, we hope to ensure the long-term prosperity of the group."

Solleveld's address was one of the keynote events of what became dubbed by the 220 delegates "the unconventional convention." Mayfair 1973 took the form of a trade fair with each department of Phonogram International being allocated a booth—advertising, packaging, market research, pop repertoire, classical, tape, audio equipment... and so on.

Each delegate had a personally tailored schedule which brought him into contact with all the divisions and management people important to him in his particular field.

There were special pop, classical and tape presentations, run continuously throughout the convention, plus a quadraphonic demonstration which presented the various four channel disk systems and the JVC quadraphonic cassette. (See separate story.)

During the tape presentation it was noted that the world 8-track market was twice as large as that for cassettes but the rate of growth in the cassette field was faster than that for cartridges. It was emphasized that Phonogram's policy now was to release all commercial product in all three configurations—disk, cassette and cartridge—with a basic price structure that, taking the disk LP at 100 percent, would put the cassette price at 110 percent and the cartridge at 120 percent.

### 8-Track Field

In the 8-track field Phonogram announced a new in-car series of cartridges, "Happy Motoring" and the first series of classical cartridges featuring the Brandenburg concertos and other works by Beethoven, Chopin, Strauss, Vivaldi and Gershwin.

On cassette new Sonic jazz and classical series were announced and plans to expand the Sonic "12 Big Hits" series were also revealed.

Dealing with technical developments, the presentation referred to the more positive tape guidance and controlled friction which were features of the latest type of cassette, plus the elimination of rattling and "squealing" during fast rewinding. The ultimate sin, it was said, was to achieve for the cassette the same quality of reproduction that was afforded by the disk record.

On view in the exhibition hall was the prototype of a high speed cassette tape loader developed by Philips which was designed principally for companies operating in relatively small markets. With cassette cases and slave spools supplied by a central duplicating plant, the small outfit could assemble pre-recorded cassettes extremely rapidly to meet the small demands of the local market.

It was pointed out that one operator could handle two or three machines,

producing 25 to 30 finished cassettes from each slave spool.

The compact machines, which load pre-recorded tape into the already sealed cassette cases, are expected to be in production in six months.

In the classical presentation it was announced that Phonogram had acquired European rights to the German Seon label, whose repertoire includes Bach's complete organ works and Mozart's complete violin concertos. Phonogram planned to release between 13 and 14 albums a year in trilingual sleeves.

There were plans for Colin Davis to complete the recordings of all the major works of Berlioz and a major release would be Wagner's Ring cycle recorded live and in stereo at Bayreuth principally in 1965 with the Festival Orchestra under the direction of Karl Boehm. This would be released on 16 LP's with four trilingual booklets.

Another project announced was a new series of budget classical albums, Fontana Gold, featuring works by Arthur Gruniaux, I Musici the Concertgebouw and Henryk Szeryng.

It was stated that Phonogram had made good progress in the classical field in the U.K., Germany, Austria and Spain.

In the pop category, Phonogram had enjoyed considerable success with Rod Stewart, Mouth & MacNeal, Paul Mauriat, Lindisfarne, Ekseption, the Olsen Brothers, Los Paraguayos and Mort Shuman, but more could be done to develop sales of the Shelter and Family catalogs.

### Mercury Series

Dealing with the jazz market, Phonogram announced plans to release a series of albums from the Mercury catalog, featuring Lionel Hampton, Art Blakey, Charlie Mingus, Erroll Garner, Louis Armstrong and Miles Davis. If these proved successful there would be further releases of albums by Woody Herman, Roland Kirk, Earl Hines, Ben Webster, Benny Goodman and Oscar Peterson.

In his presentation on the Phonogram market research operation, Tom Van Engelen said that it was his department's estimate that the worldwide record market was in the region of 14,000 million marks (\$5,000 million)—but this was only 0.227 percent of total private consumer expenditure.

The convention concluded with a televised concert by Phonogram artists including the Syd Lawrence Orchestra, Vicky Leandros, the Olsen Brothers, Mouth & MacNeal, I Muovi Angela, Ryoko Moriyans, Sandra & Andres, Mandy More, and Mort Shuman.

## Imperial in Campaign

AMSTERDAM—An extensive national and international campaign has been launched by Bovema for its own label Imperial. In the last two years the Imperial catalog has been enlarged considerably and artists like the Cats, Dizzy Man's Band, Stef Meeder, Willy Schobben, Bratndox and Jaap Dekker have made the charts in countries.

The commercial campaign has been organized in conjunction with the various Dutch recreation centers (with a total of 5 million visitors). People visiting these recreation centers are being offered a mini-album featuring seven minutes of music by Jaap Dekker, a full color Imperial catalog. The opportunity to enter a contest and some reduction tokens on the admission fees for the recreation areas.

The campaign has been published in all press media under the slogan "With music through the summer" and Bovema has released 20 new Imperial albums.

## LONDON

CBS has embarked on an extensive marketing campaign built around Liza Minnelli's new album, "The Singer," which was shipped to the retail trade this week. The campaign was designed to tie in with Miss Minnelli's three London concerts at the London Palladium (May 11), Royal Festival Hall (12) and the Rainbow Theater (13). CBS marketing manager Clive Sellwood told Billboard that advance orders for the album were 20,000 plus and that the album, "Liza With a Z," had reached the 30,000 mark and was selling at the rate of 1,000 a day. CBS has made available 500 life-size cutouts of the singer to dealers throughout the U.K., and the company is backing up the campaign with vast quantities of poster and display material. CBS has also displayed massive Minnelli posters on 1,000 mainline station boardings... Chrysalis Music, the publishing arm of the Chrysalis label, has moved into independent record production with the recently formed Moth Productions Company. The first records through the company are Howard Lee's "Love Coming My Way" and Peter Dunton's forthcoming single on the RCA-distributed Rockfield label... Essex Music has issued a writ in the High Court against David Bowie over three songs which the company claims should have been assigned to them under an agreement made in 1967. The songs are "Ching a Ling," "Mother Grey" and "April's Tooth of Gold." Essex also alleges that Bowie broke his contract by entering into an agreement with Chrysalis Music. Damages are claimed against Bowie, sued under his real name, David Robert Jones.

In a switch of responsibilities within the Gramophone Record Retailers Committee (GRR), Harry Tipple has been reappointed to the post of secretary, a job he held for several years prior to the GRR Association's amalgamation with the Music Trades Association. Tipple replaces Christopher Foss who, after five years in his honorary position, will undertake responsibility for special projects, one of which involved a visit recently to Berlin for a meeting of the International committee trying to introduce a standardized system of record numbering. Foss will remain a member of the GRR and a governor of the MTA Training Center and also retain his directorship of National Record Tokens. Another GRR appointment is that of Shaun Howard as press officer... Tony Roberts, general manager of Warner Brothers Music, has been made a director of the company. Roberts who joined the company in 1969 joins WEA Records managing director Ian Ralfini, WB Music president Ed Silvers, Atlantic's Nesuhi Ertegun, WEA financial controller Terry Stanley and Solicitor Peter Ash on the board. During his time with WB, Roberts has been responsible for signing a number of writers to the company including America, Peter Skellern, Jimmy Webb and Linda Lewis.

June is "Dr John" month, according to Atlantic, which is preparing a major promotional campaign for the artists, probably culminating in a special concert at London's Rainbow theater at the end of the month. The company has produced 10,000 stickers promoting the new Dr. John album, "In the Right Place" and the single "Right Place Wrong Time." In addition, all WEA mail in June, will have a special "Dr. John Month" postmark... Feldman director and general manager Ronnie Beck has signed a deal whereby the company will publish all original material written by new group, Shoot. The band, which records for EMI, features Jim McCarty, formerly with the Yardbirds and Renaissance, David Greene who played with Raw Material, session musician Bill Russell, and John Wilson, previously with Taste, Stud

## From the Music Capitals of the World

and Van Morrison's Them group... Michael Butler has joined CBS as staff assistant, planning and organization. Butler, who reports to CBS managing director Dick Asher, graduated from the University of Sussex in 1967. He went on to graduate as an MBA from the Columbia Graduate School of Business and worked in consultancy in America before joining Time Life Books in New York... Songwriter and producer Ronnie Scott leaves Valley Music this week, which he has managed for the past five years, to concentrate on his own Dagwood Record production firm and Mighty Music which will be managed by Rak Publishing. PHILIP PALMER

## TORONTO

Johnny Winter did record gate business at Maple Leaf Gardens in recent date which grossed \$92,500 from an attendance of 16,000—only acts ever to top that figure at the Gardens are the Beatles and the Stones—the gig was hooked by Tirebiter Productions, Toronto's new concert producers, who also report grosses of \$49,000 for Jeff Beck, Paul Butterfield and Wet Willie at the Gardens, \$11,700 with Butterfield at the National Arts Centre in Ottawa, and \$13,500 with Steve Miller at Massey Hall.

Tirebiter's concerts this coming week include Commander Cody, Freddie King and Cold Blood at O'Keefe Centre (13) and Loudon Wainwright III at the University of Toronto's Convocation Hall (18)... CHUM Radio and Columbia Records are helping to finance a show devoted to the works of Leonard Cohen at the Shaw Festival in Niagara-on-the-lake... Quality Records doing brisk business with three Bell smashes by Dawn, Vicki Lawrence and the Sweet, along with a flock of hot new product... MGM Pictures and Columbia and A&M hosted a reception for Kris Kristofferson and Rita Coolidge—Kris' movie "Pat Garrett and Billy the Kid" gets its Canadian premiere (25).

The CTV Network has announced the appointment of three new vice-presidents—Tom Gould, Ray Junkin and Pip Wedge—Wedge, who becomes program director, was at one time an assistant editor of New Musical Express in London. Wedge replaces Arthur Heintal, who is now director of entertainment programming... "Rollin'" with Kenny Rogers and the First Edition, has been dropped as a CTV co-production... Dr. David Ouchterlong, principal of the Royal Conservatory of Music, has announced a series of half-hour video-taped programs produced by Keeble Cable featuring outstanding Conservatory students in recital—the series has been designed specifically for use on Cable TV.

Quality has released a new single "Lost a Lover" by Anne Bridgeforth... Polydor reports growing LP sales by Slade following recent tour of Eastern Canada... Ronnie Hawkins spent the week in Los Angeles with David Clayton-Thomas—the Hawk took time out to promote his new Monument single, "Bo Diddley," produced by Fred Foster... Michal Hasek appeared at Egerton's Coffeehouse last week.

It was an all Daffodil week at the Colonial Tavern with A Foot in Coldwater headlining with Joe Probst—Probst's debut album, "The Lion and the Lady," is being rushed out through Capitol... "I'm a Stranger Here" by the Five Man Electrical Band now top 10 in Toronto... Ampex reports Sylvia's "Pillow Talk" is a fast breaker... Annual Toronto High Park free rock concert, featuring Murray McLauchlan, the Good Brothers, the Downchild Blues Band, Sweet Blindness and Horn, took place Mothers' Day... Vic Damone followed Della

(Continued on page 56)

## Dealers in Germany in \$ Hike Bid

ESSEN, West Germany—A call for the recommended retail prices of records to be increased so as to afford a bigger margin was made by German record retailers at the annual meeting of their association.

Association chairman Berthold Liebernickel said dealers needed a trade margin of at least 30 percent and this would mean that the price of a single would have to be raised from five marks to six marks and LP prices in the various categories would have to go up by 10 percent.

"Only in this way can we stop dealers from going out of business," said Liebernickel. He said that sometimes terms offered to dealers by the record companies were just not realistic. "We cannot be put into a position where we have to beg for discounts and bonuses. We sell the full repertoire of recorded material, not just the current hits, and we deserve a better deal."

The dealers also expressed concern about the increasing pilferage problem and about the galloping increase in staff costs. There were complaints, too, about the large numbers of charity records being produced—estimated to account for 20 percent of trade turnover. "We earn nothing on these records," said Liebernickel. "Their price must be raised from 10 marks to 12 marks 50 in order to give the dealer a margin."

## Santa Barbara LP Hot Seller

BARCELONA—First album release of the Spanish progressive group Santa Barbara on the Harvest label has sold 100,000 copies, according to Rafael Gil of EMI-Odeon, S.A.

The album produced by Jorge Arque, includes the hit song, "Charly."

# Phonogram & Polydor Are Undecided on 4-Channel

UTRECHT, Holland—Although the Phonogram and Polydor companies have for some time been recording classical material in quadraphonic and have made test records in both the SQ and CD4 systems, the group has made no commitment as far as adopting one specific configuration is concerned.

This was made clear at the Phonogram International Mayfair Convention held here May 10-11, when the various four channel systems were demonstrated.

In an official statement, the group observed: "Although it may be considered doubtful whether the advantages of quadraphony are in favorable balance with the costs and possible disadvantages involved, Polygram has deemed it necessary to make studies and preparations for a possible introduction of quadraphonic records on their labels, if and when the market urges us to do so."

"If and when we release quadraphonic records, we intend to adhere to the following: 1. The choice of one system (it may be that circumstances will force us to use a different system in the U.S. or Japan); 2. Complete quadra/stereo/mono compatibility; 3. The maintenance of technical standards set at present for stereo records; 4. Same (maximum) playing time as on present stereo records; 5. Obtaining a favorable relationship between the additional costs and the additional results (anticipated)."

# Lighthouse Sets Canadian Tour

TORONTO—H.P. and Bell, the Lighthouse management company, has announced a partial list of dates for the forthcoming Lighthouse summer Canadian tour.

Concerts set include Toronto (June 1), Brantford (2), CNE Toronto (3), Thunder Bay (5), Flin Elton (7), Brandon (8), Winnipeg (9-10), Regina (12), Saskatoon (13), Edmonton (15), Calgary (16), Lethbridge (17) and Vancouver (18).

Following the tour, Lighthouse heads south for a set of Polydor-arranged gigs to tie-in with the U.S. release of a new album, the band's first for Polydor internationally.

# From the Music Capitals of the World

Continued from page 55

Reese into the Royal York Imperial Room.

Frank Zappa, the Mahavishnu Orchestra and the Good Brothers at the Gardens last week. . . . RCA Studios in Toronto busy with the Stampeders, Randy Bachman, Keith Hampshire, Humphrey and the Dumptrucks, Michel Pagliaro and the Creamcheeze Goodtime Band. . . . GRT's newly appointed national promotion director, Brian Ayres, on promotion trip to Quebec. . . . Space Opera reported to be considering Jim Guercio's ranch recording studio in Nederland, Col. as the site for their second Epic album. . . . Quality Records has acquired the Shannon label, formed by the late Jim Reeves.

Fludd and manager William Tenn back from successful Western tour. . . . WEA's Bonnie Le Clair has undergone a busy schedule of radio and TV appearances, according to Tom Williams. . . . The Carpenters' producer, Jack Daugherty, is to produce the second album by Skylark, now in the U.S. top 10 with "Wildflower" according to Frank Baron at the Gibson and Stromberg office. . . . Sonny Terry and Brownie McGhee at the Riverboat this week. . . . Edward Bear's "Last Song" is now a top five hit in Australia.

RITCHIE YORKE

lowed May 13-19 by Johnny Rivers and his revival of "Blue Suede Shoes" under the United Artists label. Music from the Soviet Union can be heard by dialing another number. Also, the No. 1 Japanese song of the week can be heard in a "hit record" telephone service being sponsored by Yokohiku, a chain of record stores in Yokohama. Heard last week was "Kiken-na Futari" (Dangerous Couple) by Kenji Sawada (Polydor).

Evolution, Let's Pretend and Roadshow recordings will be manufactured and distributed in Japan under the Evolution label by Victor Musical Industries, which has signed a foreign record licensing agreement with Stereo Dimension Records, owner of the Evolution label. The first recording scheduled for release on July 5 is "Light-house/Sunny Days" by the Canadian vocal and instrumental group of the same name. HIDEO EGUCHI

# Warren Sales Are Up by 80 Percent

FRANKFURT—W.D. Warren Co., Germany's first and largest rackjobber, raised its rack sales during 1972 in the German market by 80 percent, compared with 1971—moving from a total of \$3.25 million to \$5.85 million.

Two major breakthroughs were responsible for the growth, according to president William D. Warren, an American who has been active in the European record business since the early fifties.

"First of all," he said, "there has been a remarkable change during the past year or so on the part of the multiples in their readiness to accept the rackjobber as the logical partner to help them attain maximum sales."

"Secondly the abolition of price-fixing during 1971 resulted in many stores carrying a full range of full-price merchandise—which they formerly did not want because price-fixing prevented discounting."

Warren is optimistic about the future. "It took a few years for racking to catch on in Germany," he said, "but now the only way it can go is up. Retail

record and tape sales in Germany are running at some \$300 million yearly and I estimate that rackjobbers will be doing at least 25 percent of this figure by 1975. This is a modest share by U.S. standards, but in Germany there are only two firms of any size—ourselves and Record Rack, the latter a subsidiary of Deutsche Grammophon."

He predicts a tape share of market of up to 40 percent by 1975 without losing any growth in the LP record market.

# Polydor Opens 'Arts' Center

SALZBURG—A new center for artists, journalists and music lovers has been opened here by Polydor International: "Treffpunkt Salzburg" (Salzburg-Meeting-point).

The new meeting-point for Salzburg visitors replaces Polydor International's Information office in Max Reinhardt Platz, which has been demolished as part of a redevelopment scheme.

# TOKYO

A new song on the music popularity charts can be heard here every week over the telephone in a new service inaugurated this month by the English-language "Mainichi Weekly" for its readers. Heard May 6-12 was "Drift Away" sung by Dobie Gray with words and music by Mentor Williams. The Decca (MCA) star performer was fol-

# Discounting Growth in U.K. Causing Rumble by Dealers

Continued from page 1

these companies our dealer terms. There's a 10 percent discount for orders of 1,000 or more, for instance, but this is available to any dealer. We certainly don't offer discount shops preferential terms at all," he commented.

Comet is offering CBS product at \$1.40 under the normal retail price, and items like the quadraphonic double-album of Verdi's "Requiem" by Leonard Bernstein are being sold at \$2.75 less than the recommended retail price. Comet stated that records on all labels are available at discount prices.

"We also work on minimum profit margins. We have been selling records for only three or four weeks and the turnover is amazing," Lord told Music Week. "We are working at less than a third of the normal profit on records, and we have to buy in bulk to do this—perhaps \$1250-worth of goods from one company every fortnight."

"The amount of discount the companies give us is not very much, not more than an extra 5 percent. We reckon to be able to sell records at between 20 and 25 percent less than the retail price. I think people are trying to make too much money from records. If they tried to make less, their turnover would rocket."

"We began to stock records as a pilot scheme and, overnight, it seems to have turned into a massive business," Comet offers a mail-order service throughout the country, although it only has one shop—at Horsforth near Leeds—open to the public.

"Comet is offering any record that the customer wants at 20 percent off, including VAT. Cassettes and cartridges are 15 percent off. There is an Englebert Humperdinck album listed at a recommended retail price of \$5.35.

Comet is charging \$4.18. A lot of people are likely to take advantage of these low prices and I would like to know why the record companies are apparently not retaining a constant price for all dealers," commented Stephen Fodden, the assistant manager of Vallance Records in Leeds. "I presume Comet is buying the records more cheaply than us—but why can't dealers buy them at these prices?"

# Views Shared

His views are shared by Michael McMichael of Rumbalows record shop in Liverpool. "The prices are very low—as much as \$2.25 off retail prices. It's killing our business," he commented. "Business is bad enough at the moment without starting all this nonsense." McMichael also confirmed a considerable unease in the north of England about discount warehouses encouraging the growth of non-record outlets.

This has been caused by Makro, a cash-and-carry wholesale supermarket which has branches at Eccles and Kirby, which stocks a whole range of consumer goods besides records. "I feel it is true that the discount houses have enabled people who do not know much about the record business to stock product," commented McMichael, whose feelings are shared by David Rushworth of the Liverpool store Rushworth and Draper.

"Discount warehouses are able to stock records in depth. Makro for instance has many records at or below cost prices. It is strictly wholesale, but anyone with two invoices and a business card can get in—so anyone can stock records. It's conceivable for instance, that a fish and chip shop could stock records without any prior knowledge or facilities for selling them."

"This could take a lot of business from the average dealer, especially at

the prices currently charged. At Christmas for instance, I bought tapes of Simon and Garfunkel's Bridge Over Troubled Water at below dealer price—they were two or three pence under the manufacturers price," said Rushworth.

Tony Morris, sales director of Phonogram however, denied giving any discount operations preferential treatment. "The only thing we do as a company is our Pack Scheme. Anyone can qualify for extra discount through the Scheme as long as they guarantee to keep in stock a particular selection of albums," he commented.

Makro admits to receiving the maximum discounts possible, although the company insists it has strict measures to confine its business to the wholesale trade—it does not sell to the outside public. Makro, in fact, requires business credentials before customers are allowed into its supermarkets.

"I wish record companies could channel their resources into other fields," commented Rushworth. "I obviously appreciate that every company has to expand and the record business cannot turn away such a volume of business, but I believe the companies ought to find some way to compensate the dealers."

# Foss View

His views are echoed by Christopher Foss, the former secretary of the GRR. "It's a worry which is shared by a number of people within the GRR, but there's not much we can do about it. Manufacturers obviously want to sell as many records as possible."

"I would say however, that record manufacturers would do better to encourage the opening of new outlets by people with experience in the record business and also provide the expertise and encouragement to modernize existing shops," he said.

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# CRTC Acts to Lift AM Format Quality

TORONTO—The Canadian Radio-Television Commission this week made clear its intention of trying to do something about upgrading the dismal quality of AM programming in this country.

During an appearance on the national public affairs TV show, "Question Period," CRTC chairman Pierre

Juneau confirmed that AM license holders will be coming under pressure for more quality and variety in programming.

Juneau said that current CRTC moves to force such qualitative improvement on FM stations is the first step towards setting higher standards for both AM and FM.

He also said the Commission was looking for better ways of evaluating radio station programming performance.

"We've seen too many people, and we still see it, who promise all kinds of things but then the facts lead them to a different policy after a few years."

Juneau declined to name specific offenders.

"We've got to build up a more precise way of evaluating whether a station is performing well or not and that's not an easy thing," Juneau said.

"If you are going to take licenses away, you've got to develop a better system of evaluating precisely, not just in general terms."

# Awards to 2 Polydor Cos.

LONDON—The Polydor companies in London and Mexico have been presented with a new trophy, a golden replica of a ship's wheel, to mark their outstanding performances during 1972.

The Golden Wheel trophies were presented at a surprise ceremony at the end of Polydor International's recent three day conference in Hamburg by Dr. Werner Vogelsang, president of Polydor International.

The awards were accepted by Polydor U.K. managing director John Fruin and by Polydor Mexico managing director, Luis Baston Talamantes.

The award is to be given annually in recognition of successful efforts on behalf of artist development, increased turnover and exemplary business standards. Two Golden Wheels will be presented annually, one to the leading Polydor company in the large market territories and one to the leading Polydor company in the smaller territories.

## International Turntable

Maurice Buisson has left Lido Music, the main record retail outlet in Paris's prestigious Champs Elysees, which he has headed for many years. Buisson is replaced at Lido Music by Jaqueline Demory.

# Mattawa, Chrysalis In Pub Agreement

TORONTO—Mattawa Music Limited has announced the conclusion of a publishing agreement with Chrysalis Music Ltd. for representation in the U.K.

The agreement revolves around the songs of Christopher Kearney, Capitol's hot young artist/writer who was the surprise success of the Music Junket.

Kearney's producer, Sundog Productions, has completed two albums, the latest of which, "Pemmican Stash" has just been released in the U.S. by Capitol.

Mattawa Music publishes Kearney, Josh Onderisin, Truck and Jason. It is affiliated with CAPAC and a sister BMI company, Mooncat Music.

The deal was negotiated by

Chrysalis' Nigel Haines and Dennis R. Murphy of Mattawa.

Besides the Kearney agreement, Haines and Murphy report that they look forward to further expansion on an international scale.

# Phonodisc Sets Up Germany Operation

HANOVER—The Phonodisc set-up has been carried a step further with the foundation in Hanover of a Phonodisc organization. The move, effected in January, brings to Germany the Phonodisc plan already carried out with success in London, Paris, Vienna, Amsterdam and Brussels.

"The objective of the new Phonodisc," said Polydor International president Dr. Werner Vogelsang, "is to provide the efficient and flexible system of manufacture and distribution required by Group companies in Germany."

Phonodisc in Hanover serves DGG Phonogram GmbH and their subsidiaries as well as Polydor International. It is a national organization like all Phonodisc firms elsewhere and has no international jurisdiction.

Within the Hanover Phonodisc organization are incorporated all manufacturing, distribution, data processing systems and administration departments and the warehouse facilities located in Langenhagen. Not included in

# Producer Hinde Strong in Pact

TORONTO—Independent record producer Harry Hinde of Harry Hinde Productions has announced the setting up of a production agreement with Barret (Money) Strong of Detroit.

First artist to be signed by Hinde and Strong in the new deal is former Joshua lead vocalist, Bill Broadhurst. Broadhurst sang lead on several Canadian hits by Joshua including "Poor Folks."

Hinde has also been putting finishing touches to a new album by Copper Penny, recently nationally charted here with "You're Still the One" on CHUM's Sweet Plum Label.

The Copper Penny LP, due out in six weeks, will include the band's versions of "Summertime" and "Rock Around the Clock."

Hinde is also working on a new single with Harry Marks for Sweet Plum. He has cut a single with Tommy Kingston who had a 1972 hit on Yorkville with "Preacher Man." Sweet Plum will release the side "What Do You Say."

Hinde recently completed a highly acclaimed album with Parrot's Ginnette Reno.

# Artist Claims CKLW's Keen Interest Affects U.S. Hits

By RITCHIE YORKE

TORONTO—The future evolution of Canadian-made music in the U.S. charts depends very much on a "continuing keen interest" by the programmers of Radio CKLW Windsor/Detroit, according to Edward Bear's singer/writer, Larry Evoy.

Evoy credits CKLW with being "directly responsible" for the massive American success of his "Last Song" single on Capitol.

Since the introduction of Canadian content regulations on AM broadcasters in this country (Jan. 18, 1971), CKLW has been required to devote 30 percent of its playlist to records with at least a minimum involvement of Canadiana.

Its Canadian location notwithstanding, CKLW caters primarily to an audience in excess of 90 percent American. It has been the top-rating teen station in Detroit for several years and also draws strong ratings in nearby centres such as Cleveland and Toledo.

CKLW is the only Canadian-owned station (TV or radio) with a significant U.S. audience. In addition, CKLW is widely regarded as one of the key breakout stations for new product in the U.S. A recent Billboard survey revealed that more hit singles are broken from Detroit than any other market in the U.S.

It comes as no surprise then that CKLW has become the prime access route for Canadian record makers anxious to get their wares onto U.S. charts. In the early part of the Cancon era, CKLW demonstrated considerable reluctance in programming legitimately locally-made singles. Rather, the station searched out U.S. records with dubious Canadian connections (many a song written by Paul Anka, who left Canada 15 years ago, have found their way onto 'LW playlists) to avoid taking a chance on unknown Canadian artists.

But in the past six months or so, CKLW has gotten behind real Cana-

# IFPA Exec Scores Trade for Piracy

HAMBURG—Part of the responsibility for the piracy problem which afflicts the record industry in various areas worldwide must be laid at the door of the industry itself.

This is the view Stephen Stewart, director general of the International Federation of the Phonographic Industry, who told the Polydor International "Springboard" convention here: "It has taken the industry a long time to see the necessity of protection against piracy. Ten years ago when I went to the U.S. the attitude was: we don't need protection, we are big and prosperous."

But today, Stewart said, pirate records in the U.S. are producing an estimated annual turnover of \$150 million. He added: "It seems incredible that the largest record producing country in the world had to wait until Feb. 15, 1972, to get legislation protecting the record—but the reason is simply that the last Copyright Act stems from 1909 when records were not important."

Stewart said that the RIAA, which was affiliated to the IFPA, fought more than 80 piracy cases in the courts last year. "But we are not out of the woods yet because there is a case pending in the U.S. Supreme Court in which the defendants argue that the state legislation which preceded the new Federal law was illegal because it was against the U.S. Constitution. "If we lose this case," said Stewart, "it means that all repertoire recorded before Feb. 15, 1972, will be in the public domain and therefore unprotected."

Stewart said that most countries of the world are still without legislation to protect records—although this was not quite as alarming as it sounded because the majority of these—and there was about 130 member nations of the UN—were small states with no record industry to speak of.

But unauthorized duplication was rife in the Middle East, in East Asia and in countries around the Mediterranean such as Italy, Greece, Cyprus, Malta, Tunisia, Algeria, Morocco, Turkey and Lebanon. "However," Stewart cautioned, "it is important to remember that in some areas this activity is not against the law. It may be immoral, but it is not illegal!"

Referring to the Geneva Convention on the illicit duplication of phonograms, Stewart said it was hoped to get a dozen ratifications before the end of the year. Britain and France had already ratified and Germany and the USA were in the process of doing so.

One problem in getting governments to act in this area was the fact that the industry had an image which was "none too good." Said Stewart: "If the world's legislature were aged between 15 and 25, ours would be the best protected industry in the world."

Finally, Stewart, who was a special guest speaker at the three day convention, appealed to the delegates to respect the rights of authors. "If our industry is seen not to respect authors' rights anywhere in the world, our reputation suffers disastrously. So please let us practice what we preach and treat authors with meticulous care." He also urged record company representatives to support their national IFPI group and to refer to it any cases of piracy which came to their notice.

## Japan Sales

• Continued from page 1

to 1,505,960,395 yen worth in January-March 1972, according to the JPRA.

Contributing to the increase in international album sales here in the first quarter of this year were "Elvis Presley in Hawaii" (RCA-VMI), "Caravan Sarai" by Santana (CBS/Sony), "Let It Be" by the Beatles (Apple-Toshiba), "The Carpenters" (A&M-King), "Return to Forever" by the Chick Corea Quintet (Polydor), "Paul Mauriat-Best Applause" (Philips-Nippon Phonogram), "No Secrets" by Carly Simon (Elektra-Warner-Pioneer), "Michel Polnareff" (Epic-CBS/Sony), "Adoro" by Franck Pourcel et Son Grand Orchestre (Odeon-Toshiba) and "The 4 Seasons" (Vivaldi) by I Musici (Philips-Nippon Phonogram).

In all, 13,231,829,591 yen worth of 12-inch LP's and 7,648,874,580 yen worth of 45 rpm singles were produced.

# Astra Copyrights Still Get Pay

MONTREAL—Despite the demise of the CAB-owned Astra Records, its former director Bob Hahn reports continued activity on copyrights controlled by his Laurentian/Rideau publishing company.

"With the release of the Billy Myster and Rock Neufeld albums in the U.S., plus more covers on Neufeld material, 20 Laurentian copyrights are

presently out in the U.S.," Hahn said. "The Gentlemen" album on Polydor has 10 Laurentian instrumentals. Other artists using Laurentian music include Keith Barrie, Lisa, Cliff Jones and Cal Dodd.

Five songs have been covered in French making a total of 49 releases. "We see increasing demand for good Canadian product," Hahn said.

# 'Rock Canada' To Aid Ballet

TORONTO—A giant "Rock Canada" outdoor gig has been set up to raise funds for the operation of the National Ballet of Canada.

Scheduled to take place at the CNE Stadium (June 3), the six-hour concert will feature Lighthouse, the Stampeders, April Wine, the Greaseball Boogie Band, Cherri, Brutus & Oberon.

Tickets are scaled from \$4 to \$5, and it is hoped that \$50,000 can be raised for the National Ballet.

# Foreign aid for U.S. From Africa.

You better believe it. We'd like to give something in return for the great sounds coming from the U.S.

The only thing we could think of was money. Money for the record companies, artists, producers and publishers who make it happen.

So we set up The Record and Tape Company with a nation-wide distribution network. Plus the latest studio and manufacturing facilities to tempt you to give us the local rights for pressing and publishing your material in a select part of Africa.

Although we like money, we're not bank type people who think they can make a fast buck selling music to kids. We're music professionals from way back with a healthy respect for the sounds of today. Experience in the music industry of our top three men totals 32 years.

Behind this knowledge is the backing of the largest entertainment and film group in the country. From them comes our marketing surprise. Our own record shops in every large movie house in the country. So besides the regular record bars, we shall have over 50 exclusive outlets.

To give sales the big push, we can guarantee the impossible. Exposure on the nation's cinema screens. And in a country without television that's where all the eyes are watching.

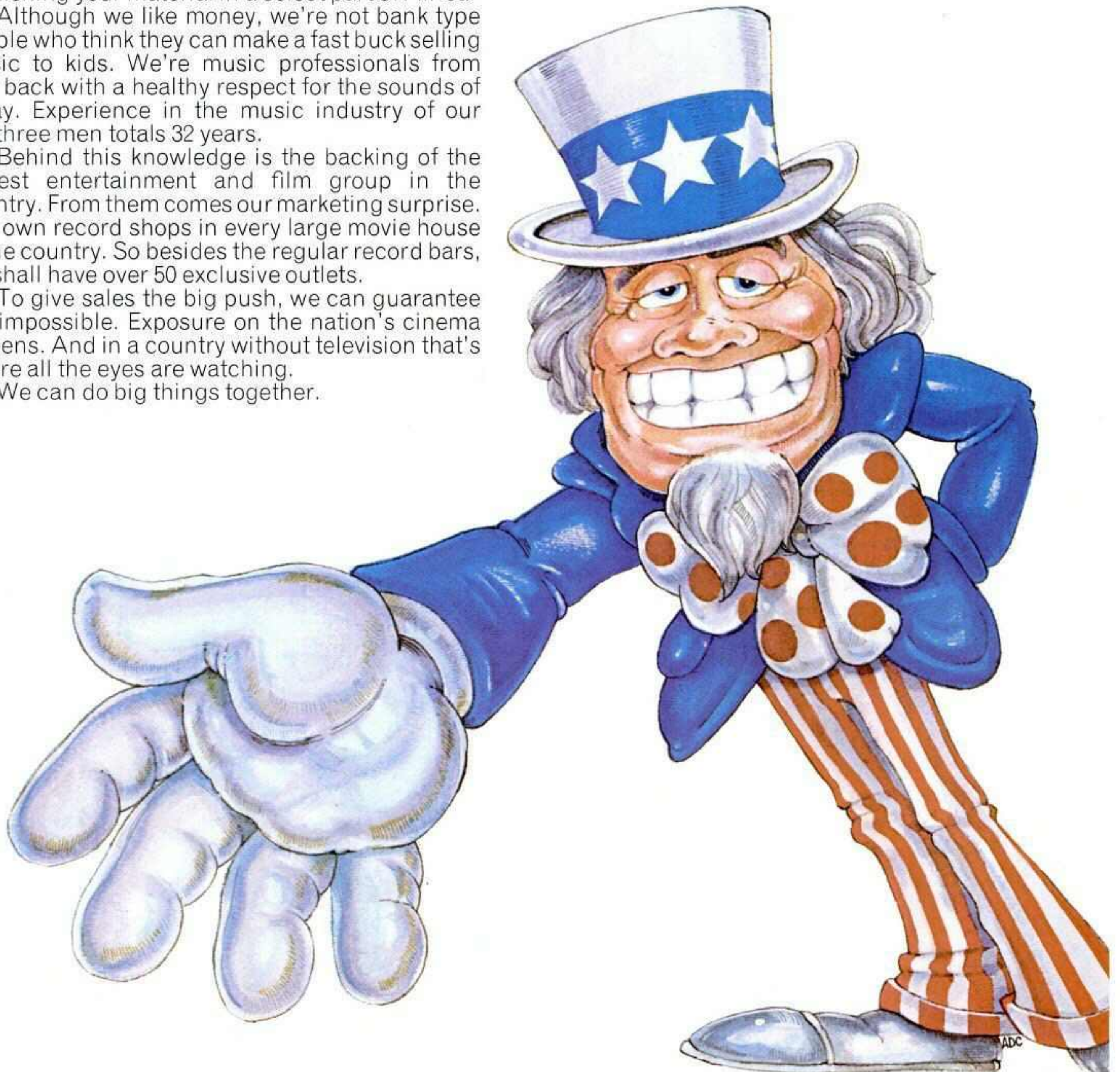
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Come to us for Foreign aid and we'll send you laughing all the way to the bank.

Contact Robin Taylor or Al Constandse,

## The Record and Tape Company (Pty) Ltd.

Colosseum Building, Commissioner Street, P.O. Box 5373,  
Johannesburg, South Africa. Telephone: 21-1185. Telex: 43-7052 SA



d&S 56155/B3

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# Billboard Hits of the World

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## AUSTRALIA

(Courtesy of Go Set)  
SINGLES

- This Week
- 1 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
  - 2 TOP OF THE WORLD—Carpenters (A&M)
  - 3 LAST SONG—Edward Bear (Capitol)
  - 4 FUNNY FACE—Donna Fargo (Dot)
  - 5 PART OF THE UNION—Strawbs (A&M)
  - 6 DON'T EXPECT ME TO BE YOUR FRIEND—Lobo (Philips)
  - 7 CROCODILE ROCK—Elton John (DJM)
  - 8 EVERYTHING IS OUT OF SEASON—Johnny Farnham (HMV)
  - 9 DUELING BANJOS—Eric Weiss (Warner Bros.)
  - 10 DEAD SKUNK—Loudon Wainwright III (CBS)

LP's

- This Week
- 1 DON'T SHOOT ME I'M ONLY THE PIANO PLAYER—Elton John (DJM)
  - 2 NO SECRETS—Carley Simon (Elektra)
  - 3 WHO DO YOU THINK WE ARE—Deep Purple (Purple)
  - 4 TOMMY—London Symphony Orchestra & Chamber Choir with Guest Artists (A&M)
  - 5 HOT AUGUST NIGHT—Neil Diamond (MCA)
  - 6 SEVENTH SOJOURN—Moody Blues (Threshold)
  - 7 DIVINE MISS M—Bette Midler (Atlantic)
  - 8 SLAYED—Slade (Polydor)
  - 9 KERRIE BIDDELL—(Bootleg)
  - 10 LIZA WITH A "Z"—Liza Minelli (CBS)

## AUSTRIA

(Courtesy of Dr. Manfred Schreiber)  
SINGLES

- This Week
- 1 MAMA LOO—Les Humphries Singers (Decca)
  - 2 PEDRO—Peter Alexander (Ariola)
  - 3 HIMALAJA—Charles Jerome (Hansa)
  - 4 BIANCA—Freddy Breck (BASF)
  - 5 BLOCKBUSTER—Sweet (RCA)
  - 6 IN DEN AUGEN DER ANDEREN—Christian Anders (Electrola)
  - 7 TWENTY CENTURY BOYS—T. Rex (Ariola)
  - 8 ICH HAB' DIE LIEBE GESEHEN—Vicky (Philips)
  - 9 IMMER WIEDER SONNTAGS—Cindy & Bert (Cornet)
  - 10 HELLO, HELLO, I'M BACK AGAIN—Gary Glitter (Bell)

LP's

- This Month
- 1 WHO DO WE THINK WE ARE—Deep Purple (Electrola)
  - 2 THE DARK SIDE OF THE MOON—Pink Floyd (EMI/Columbia)
  - 3 ONE MILLION DOLLAR BABIES—Alice Cooper (Warner Bros.)
  - 4 EIN ABEND AUF DER HEIDI—Klaus and Ferdi (Polydor)
  - 5 HOUSES OF THE HOLY—Led Zeppelin (Atlantic)
  - 6 SPEZIALITÄTEN—Peter Alexander und Hermann Prey (Ariola)
  - 7 MAMA LOO—Les Humphries Singers (Decca)
  - 8 GRAND HOTEL—Procul Harum (Philips)
  - 9 HEINO-GROSSE ERFOLGE 3—Heino (Electrola)
  - 10 STARPARADE EXTRAUSGABE 73—Various Artists (Polydor)

## BRITAIN

(Courtesy: Music Week)  
\*Denotes local origin

- | This Week | Last Week |
|-----------|-----------|
| 1         | 4         |
| 2         | 2         |
| 3         | 1         |
| 4         | 3         |
| 5         | 6         |
| 6         | 8         |
| 7         | 5         |
| 8         | 7         |
| 9         | 19        |
| 10        | 10        |
| 11        | 9         |
| 12        | 11        |
| 13        | 13        |
- 1 SEE MY BABY JIVE—\*Wizard (Harvest) Roy Wood/Carlin (Roy Wood)
  - 2 HELL RAISER—\*Sweet (RCA) Chinnichap/RAK (Phil Wainman)
  - 1 TIE A YELLOW RIBBON—Dawn (Bell) A. Schroeder (Dave Appel/Tokens)
  - 3 HELLO HELLO I'M BACK AGAIN—\*Gary Glitter (Bell) Leeds (Mike Leander)
  - 6 AND I LOVE YOU SO—Perry Como (RCA) United Artists (Chet Atkins)
  - 8 DRIVE-IN SATURDAY—\*David Bowie (RCA)—Mainman (David Bowie/Ken Scott)
  - 5 GIVING IT ALL AWAY—\*Roger Daltrey (Track)—Blyndale/Compass (Adam Faith)
  - 7 BROTHER LOUIE—\*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
  - 19 ALSO SPRACH ZARATHUSTRA (2001)—Deodato (Creed Taylor) Britico
  - 10 NO MORE MR. NICE GUY—Alice Cooper (Warner Bros.) Copyright Control (Bob Ezrin)
  - 9 MY LOVE—\*McCartney's Wings (Apple) McCartney/ATV Music (Paul McCartney)
  - 11 ALL BECAUSE OF YOU—\*Geordie (EMI)—Red Bus (E. Elias/R. Danova/Jane Goldcrown)
  - 13 WONDERFUL DREAM—Ann-Marie (Epic) Louvigny Marquee

- 24 ONE AND ONE IS ONE—\*Medicine Head (Polydor) Biscuit (Tony Ashton)
- 27 BROKEN DOWN ANGEL—\*Nazareth (Mooncrest) Mountain/Carlin (R. Glover)
- 14 BIG EIGHT—\*Judge Dread (SBS Big Shot) Mooncrest (Sinclair/Bryan/Shrowder)
- 21 GOOD GRIEF CHRISTINA—\*Chicory Tip (CBS)—ATV (R. Easterby/D. Champ)
- 20 COULD IT BE I'M FALLING IN LOVE—Spinners (Atlantic) Copyright Control (Thom Be)
- 15 I'M A CLOWN/SOME KIND OF A SUMMER—David Cassidy (Bell)—Carlin/Chappell (Wes Farrell)
- 16 TWEEDLEE DEE—Jimmy Osmond (MGM)—Robbins (Mike Curb/Don Costa)
- 22 MEAN GIRL—Status Quo (Pye)—Valley (John Schroeder)
- 12 GET DOWN—\*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills)
- 18 NEVER NEVER NEVER—Shirley Bassey (United Artists) Southern (Noel Rogers)
- 32 WALK ON THE WILD SIDE—Lou Reed (RCA) Warlock (David Bowie/Mick Ronson)
- 33 YOU WANT IT YOU GOT IT—Detroit Emeralds (Westbound)
- 26 12TH OF NEVER—Donny Osmond (MGM) Frank (M. Curb/D. Costa)
- 40 I'VE BEEN DRINKING—\*Jeff Beck/Rod Stewart (RAK Replay) Warner Bros.
- 23 CRAZY—\*Mud (RAK) Chinnichap/RAK (M. Chin/M. Chaplin)
- 30 AMANDA—Stuart Gillies (Philips)—KPM (Norman Newell)
- 25 PYJAMARAMA—\*Roxy Music (Island) EG Music (John Anthony)
- 48 HELP IT ALONG/TOMORROW RISING—\*Cliff Richard (EMI) RAK/Oaktree (David McKay)
- 31 LETTER TO LUCILLE—\*Tom Jones (Decca)—Mustard (Gordon Mills)
- 17 THE RIGHT THING TO DO—Carly Simon (Elektra)—Warner Bros. (Richard Perry)
- CAN THE CAN—Suzi Quatro (EMI)
- YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Tamla Motown)
- 29 POWER TO ALL OUR FRIENDS—\*Cliff Richard (EMI)—Big Secret (David MacKay)
- 28 LOVE TRAIN—O'Jays (CBS) Gambie-Huff/Carlin (Gambie-Huff)
- 46 ALBATROSS—\*Fleetwood Mac (CBS) Fleetwood (Mike Vernon)
- ALARMED AND EXTREMELY DANGEROUS—First Choice (Bell)
- 41 CUM ON FEEL THE NOIZE—\*Slade (Polydor) Barn (Chas Chandler)
- LONG HAIRCUT LOVER FROM LIVERPOOL—Littly Jimmy Osmond (MGM)
- 37 HEY MAMA—Joe Brown (Ammo)—Ammo-James (Arnold/Martin/Morrow/Brown)
- 39 FEEL THE NEED IN ME—Detroit Emeralds (Janus) Carlin
- 42 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic) Butterfield/Essex (Joel Dorn)
- 34 SYCAMORE—Gene Pitney (Pye) Donna (Gerry Bron)
- OVER AND OVER—James Boys (PEN)
- RUBBER BULLETS—10 CC (UK)
- WALKING IN THE RAIN—The Partridge Family (Bell)
- 36 WAM BAM—\*Handley Family (GL) Toby (Jackie Rae)
- 47 HEART OF STONE—\*Kenny (RAK) Mews (Bill Martin/Phil Coulter)

## FINLAND

(Courtesy of INTRO)  
\*Denotes local origin  
SINGLES

- This Week
- 1 TOM TOM TOM—\*Marion (Columbia)
  - 2 TAKA TAKA—Joe Dassin (CBS)
  - 3 TAKA TAKA—\*Frederik (CBS)
  - 4 CROCODILE ROCK—Elton John (DJM)
  - 5 BLOCKBUSTER—The Sweet (RCA)
  - 6 PUHU HILJAA RAKKAUDESTA—\*Fredri (Philips)
  - 7 EL MOUSTIQUE—Joe Dassin (CBS)
  - 8 PETTAJAN TIE—\*Taisto Ahlgren (Sonet)
  - 9 I'M ON MY WAY—George Baker (Sonet)
  - 10 AIDEISTA PARHAIN—\*J. Huhtasalo (CBS)
- LP's
- This Week
- 1 BILLION DOLLAR BABIES—Alice Cooper (Warners)
  - 2 HOUSES OF THE HOLY—Led Zeppelin (Atlantic)
  - 3 SLAYED—Slade (Polydor)
  - 4 DON'T SHOOT ME—Elton John (DJM)
  - 5 WHO DO WE THINK WE ARE—Deep Purple (Purple)
  - 6 NIIN PALJON KUULUU RAKKAUTEEN—\*Fredri (Philips)
  - 7 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
  - 8 TOM TOM TOM—\*Marion (Columbia)
  - 9 ALLADIN SANE—David Bowie (RCA)
  - 10 JOE—Joe Dassin (CBS)

## HOLLAND

(Courtesy Radio Veronica and Bas Mul.)  
\*Denotes local origin  
SINGLES

- This Week
- 1 POWER TO ALL OUR FRIEND—Cliff Richard (Columbia) Universal Songs
  - 2 FOREVER AND EVER—Demis Roussos (Philips)
  - 3 LE LAC MAJEUR—Mort Shuman (Philips) Chappell
  - 4 TU TE RECONNAITRAS—Anne Marie David (Epic) Basart.
  - 5 GET DOWN—Gilbert O'Sullivan (MAM) Dayglow
  - 6 THE SHOW—Dizzy Man's Band (Harvest) Dayglow
  - 7 I'M JUST A SINGER IN A ROCK AND ROLL BAND—The Moody Blues (Threshold) Leeds
  - 8 WOMAN FROM TOKYO—Deep Purple (Purple Records)
  - 9 DADDY'S HOME—Jermaine Jackson (Tamla, Motown) Anagon
  - 10 DOWN BY THE LAZY RIVER—The Osmonds (MGM)

LP's

- This Week
- 1 BILLION DOLLAR BABIES—Alice Cooper (Warner Bros.)
  - 2 OSMONDS GREATEST HITS—The Osmond (MGM)
  - 3 "INTROSPECTION"—This van Leer (CBS)
  - 4 THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
  - 5 HOUSES OF THE HOLY—Led Zeppelin (Atlantic)
  - 6 ATLANTIS—Earth and Fire (Polydor)
  - 7 DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER—Elton John (DJM)
  - 8 THE BYRDS—The Byrds (Asylum Records)
  - 9 TURKS FRUIT—Orkest o.l.v. (Rogier v. Otterloo) (CBS)
  - 10 UBERALL AUF DER WELT—Freddy Breck (BASF)

## HONG KONG

(Courtesy of Radio Hong Kong)

- This Week
- 1 TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Dawn (Bell)
  - 2 DANIEL—Elton John (DJM)
  - 3 SING—The Carpenters (A&M)
  - 4 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
  - 5 PINBALL WIZARD—The New Seekers (Polydor)
  - 6 DON'T EXPECT ME TO BE YOUR FRIEND—Lobo (Philips)
  - 7 IF WE TRY—Don McLean (UA)
  - 8 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
  - 9 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (Mums)
  - 10 AUBREY—Bread (Elektra)

## JAPAN

(Courtesy: Music Labo)  
\*Denotes local origin

- This Week
- 1 WAKABA NO SASAYAKI—\*Mari Amachi (CBS) Sony/Watanabe
  - 2 AKAI FUSEN—\*Miyoko Asaka (Epic)—Nichion
  - 3 AKATONBO NO UTA—\*Anononone (Aard-vark)—Pep
  - 4 AIENO START—\*Goh Hiroshi (CBS/Sony)—Standard
  - 5 YOUSEI NO UTA—\*Agnes Chan (Warner)—Watanabe
  - 6 ORANGE NO AME—\*Goro Noguchi (Polydor)—Fuji
  - 7 ONNA NO NEGAI—\*Shiro Miya, Pinkara Trio (Columbia) Daiichi
  - 8 HARU NO OTOZURE—\*Rumiko Koyanagi (Reprise)—Watanabe
  - 9 KIKEN NA FUTARI—\*Kenji Sawada (Polydor)—Watanabe
  - 10 DOSEI JIDAI—\*Reiko Ohshida (CBS/Sony)—Nichion

## MALAYSIA

(Courtesy Rediffusion, Malaysia)  
\*Denotes local origin

- This Week
- 1 SILLY JOKE—\*The Strollers (CBS)
  - 2 RAINBOW MAN—Looking Glass (Epic)
  - 3 DREAM ME HOME—Mac Davis (CBS)
  - 4 KEEP ON SINGING—Austin Roberts (Chelsea)
  - 5 SING—\*The Carpenters (A&M)
  - 6 IF YOU GOT TO BREAK ANOTHER HEART—Albert Hammond (Mums)
  - 7 ROSALIE—Sam Meely (Capitol)
  - 8 DEAD SKUNK—Loudon Wainwright III (CBS)
  - 9 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
  - 10 THE TWELFTH OF NEVER—Donny Osmond (MGM)

## MEXICO

(Courtesy of Radio Mil)

- This Week
- 1 TE VOY A ENSEÑAR A QUERER—Manoella Torres (CBS)
  - 2 ENGANO—La Tropa Loca (Capitol)

## SWEDEN

(Courtesy Radio Sweden)  
\*Denotes local origin

- This Week
- 1 POWER TO ALL OUR FRIEND—Cliff Richard (EMI)—Sweden Music
  - 2 RING, RING—\*Bjorn & Benny, Agnetha & Anni-Frid (Polar)—Union Songs
  - 3 RING RING (LP)—\*Bjorn & Benny, Agnetha & Anni-Frid (Polar)—Union Songs
  - 4 I AM AN ASTRONAUT—Ricky Wilde (UK)—Liberty
  - 5 GRAND HOTEL (LP)—Procul Harum (Chrysalis)
  - 6 TED (LP)—Ted Gardestad\* (Polar)—Sweden Music
  - 7 DING-DONG—\*Lars Berghagen (Polydor)—Exaudio Music/Stig Anderson
  - 8 DARK SIDE OF THE MOON (LP)—Pink Floyd (Harvest)
  - 9 CAN'T KEEP IT IN—Cat Stevens (Island)—Sweden Music
  - 10 ALADDIN SANE (LP)—David Bowie (RCA)

## SWITZERLAND—GERMAN

(Courtesy of SRG German Service Swiss Bdest. Corp.)

- This Week
- 1 DER JUNGE MIT DER MUNDHARMONIKA—Bernd Cluver (Hansa)
  - 2 MAMA LOO—Les Humphries Singers (Decca)
  - 3 GET DOWN—Gilbert O'Sullivan (MAM)
  - 4 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)
  - 5 IN DEN AUGEN DER ANDERN—Christian Anders (Chränders)
  - 6 BIANCA—Freddy Breck (BASF)
  - 7 YELLOW BOOMERANG—Middle of the Road (RCA)
  - 8 TU TE RECONNAITRAS—Anne-Marie David (Epic)
  - 9 CUM ON FEEL THE NOIZE—Slade (Polydor)
  - 10 DANIEL—Elton John (DJM)

- 3 DETALLES—Roberto Carlos (CBS)
- 4 KILLING ME SOFTLY WITH HIS SONG—Robert Flack (Atlantic) (Matandome suavecamente con su cancion)
- 5 PAROLE, PAROLE (Palabras, palabras)—Dalida & Alain Delon (Orfeon)
- 6 VOLVER VOLVER—Vicente Fernandez (CBS)
- 7 WHY CAN'T WE LIVE TOGETHER—Timmy Thomas (Polydor) (Por que no hay convivencia)
- 8 RIO REBELDE—Julio Iglesias (Polydor)
- 9 UN SUENO—La Tropa Loca (Capitol)
- 10 CORAZON VAGABUNDO—Imelda Miller (RCA)—Alberto Vazquez (Gas)

## NORWAY

(Courtesy Verdens Gang)  
\*Denotes local origin

- This Week
- 1 POWER TO ALL OUR FRIEND—Cliff Richard (Columbia)—Sweden Music
  - 2 JEG OG DU OG VI TO OG MANGE FLERE—\*Wenche Myhre (Polydor)—Intersong
  - 3 RING RING—Bjorn & Benny, Agnetha & Anni-Frid (Polar)—Sweden Music
  - 4 TITTEN TEI ANDRE VON DREI—\*Birgit Ström & Kjell Karlens ork. (Polydor)—Intersong
  - 5 TU TE RECONNAITRAS—Anne Marie David (Epic)—Sugar
  - 6 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (Epic)—Sweden Music
  - 7 GET DOWN—Gilbert O'Sullivan (MAM)—MAM
  - 8 CAN'T KEEP IT IN—Cat Stevens (Island)—Sweden Music
  - 9 CROCODILE ROCK—Elton John (DJM)—Air Music
  - 10 20th CENTURY BOY—T. Rex (EMI)

## SINGAPORE

(Courtesy Rediffusion, Singapore)

- This Week
- 1 TIE A YELLOW RIBBON—Dawn (Bell)
  - 2 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
  - 3 DANIEL—Elton John (DJM)
  - 4 DOCTOR MY EYES—Jackson 5 (Tamla/Motown)
  - 5 NEVER NEVER NEVER—Shirley Bassey (UA)
  - 6 12TH OF NEVER—Donny Osmond (MGM)
  - 7 GET DOWN—Gilbert O'Sullivan (Mam)
  - 8 YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Tamla)
  - 9 20TH CENTURY BOY—T. Rex (T. Rex.)
  - 10 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)

## SOUTH AFRICA

(Courtesy of Springbok Radio)  
\*Denotes local origin

- This Week
- 1 CAN'T KEEP IT IN—Cat Stevens (Island)—Trutone
  - 2 WE BELIEVE IN TOMORROW—Freddy Breck (EMI/Brigadiers)—EMI
  - 3 THE LOVE IN YOUR EYES—Vicky Leandros (Philips)—Trutone
  - 4 I'M ON FIRE—\*Maria (Epidemic Rash)—RPM
  - 5 I DON'T WANNA PLAY HOUSE—\*Barbara Ray (Plum)—Teal
  - 6 THE MORNING AFTER—Maureen McGovern (Gallo)—Gallo
  - 7 TOY TRAIN—John Emond\* (MAP)—Gallo
  - 8 WOMAN (BEAUTIFUL WOMAN)—Don Gibson (Hickory) EMI/Brigadiers
  - 9 IT'S YOU I WANT TO LIVE WITH—Peter Maffay (Gallo)—Gallo
  - 10 DANIEL—Elton John (DJM)—Teal

## SPAIN

(Courtesy of "El Musical")  
\*Denotes local origin


- This Week
- 1 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (CBS)
  - 2 CHARLY—\*Santabarbara (EMI)
  - 3 ERES TU—\*Mocedades (Zafiro)
  - 4 LIBRE—\*Nino Bravo (Polydor)
  - 5 EL LLAMAN JESUS—\*Raphael (Hispanic)
  - 6 HI, HI, HI—Wings (EMI)
  - 7 I'D LOVE YOU TO WANT ME—Lobo (Philips-F)
  - 9 VELVET MORNING—Demis Roussos (Philips-F)
  - 10 AMOR... AMAR—\*Camilo Sesto (Ariola)
- LP's

- This Week
- 1 DON'T SHOOT ME (I'M ONLY THE PIANO...)—Elton John (EMI)
  - 2 LE LLAMAN JESUS—\*Raphael (Hispanic)
  - 3 VENTANAS—\*Mari Trini (Hispanic)
  - 4 MOCEDADES—\*Mocedades (Zafiro)
  - 5 MI TIERRA—\*Nino Bravo (Polydor)
  - 6 ZIGGY STARDUST—David Bowie (RCA)
  - 7 VOLVERE A NACER—\*Raphael (Hispanic)
  - 8 SEVENTH SOJOURN—The Moody Blues (Columbia)
  - 9 MIGUEL HERNANDEZ—\*Juan Manuel Serrat (Zafiro)
  - 10 GREATEST HITS—Simon & Garfunkel (CBS)


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# JAZZ

## The International Ambassador

A Billboard Spotlight in the June 23 issue.

In the beginning, there was jazz. And it was good. The people listened. And they were pleased. It spread across the land. And it was pure. And it came to pass that it bridged vast bodies of water and brought the disciples of jazz together. And they reached out their hands... and touched.

This year, jazz spans two continents as America's number one jazz festival—the Newport Jazz Festival—merges with Europe's number one jazz festival—the Montreux Jazz Festival—and Billboard is again on hand to offer in-depth reportage of the jazz experience.

If you're a part of the jazz scene, then you'll want to be a part of this Billboard jazz spotlight to zero in on that fast-growing jazz market. Billboard's worldwide readership will be brought up to date on the jazz resurgence, as well as being brought up to date on the part you're playing to make jazz an international ambassador.

And if you're a record company in need of a vehicle to promote your jazz catalog, the Billboard jazz spotlight is just what you're looking for. It's an issue that will create a buzz on the retail record store level and generate excitement on the radio programming level. The jazz explosion is here and Billboard's *Jazz: The International Ambassador* is ready, willing, and able to saturate the distributors, rack jobbers, retailers, and programmers with your jazz product.

Billboard's jazz spotlight will feature an interview with the producer of the Newport Jazz Festival, George Wein, talking about the role of jazz in the growth of music around the world. We'll also feature an interview with Mr. Wein's European counterpart, Claude Nobs, the producer of the Montreux Jazz Festival, discussing how the Montreux Festival works in conjunction with U.S. record labels. And Billboard's jazz spotlight will provide a round-up of all the U.S. and European jazz festivals.

You'll also get first-hand information on jazz labels, jazz clubs, and jazz on the air—in both the United States and Europe.

It will be the most complete jazz story to come along in a very long time. Billboard has done it again with *Jazz: The International Ambassador*, coming in the June 2 issue. Jazz has done much to bring the U.S. and Europe closer together. Maybe it'll help bring you closer to our readers—all of them, all over the world. **Billboard: The international music ambassador.**

**Ad Deadline: June 8**

**Issue Date: June 23**

**Contact a Billboard sales representative now!**



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**MUSIC CITY RECORDERS UNDERGOING SEVERAL CHANGES; NEW 16-TRACK BEING INSTALLED**

NASHVILLE—Music City Recorders, one of the more successful studios here in the past, is undergoing ownership, managerial, and construction changes.

The ownership is retaining the name of the studio, but the production company affiliated with the studio will be known as National Sound Productions.

A new 16-track console and board will be installed within 60 days, and there will be other remodeling. An unidentified person, described only as "one of Nashville's leading engineers," will direct the installation of the new equipment.

A spokesman for the firm said staff personnel would be announced shortly. In the meantime, Mrs. Nickie Dobbins Sherley, formerly with Mega, is directing and coordinating all plans and changeovers.

The studio formerly was owned by Scotty Moore, and then was purchased by the same corporation which owns and operates Candy Records.

A news conference has been called for the studio for Wednesday (23), at which actor John Wayne and others will be present.

**Gold Awards**

The two Apple retrospective Beatles albums, "The Beatles, 1962-1966" and "The Beatles, 1967-1970" have each been certified gold by the RIAA. . . . Elektra group Bread has been awarded an RIAA certification of gold for the hit compilation album, "the Best of Bread." . . . The Four Tops have gone gold with their ABC/Dunhill single, "Ain't No Woman."

**Famous Music in Incentive Drive; Uses BB Report**

Continued from page 1  
ranging from a "lavish" gift to \$200 in cash will be awarded weekly if the promotion manager and the sales manager's market is represented in the report after the song reaches the chart. For example, should the album reach the LP chart between 24 and 10, the managers will each receive \$100 if their market is represented with favorable action on the Billboard Confidential Album Report.

One of the conditions of the contest is that a favorable report must appear on the Report for the managers to qualify in the program that week. If action is lost one week, the managers cannot collect on the advancement. Activity regained is picked up in that chart category, according to Famous Music rules. Also, managers collect only once in each category.

The same regulations apply in the singles program. Top prize, when the single becomes No. 1 on the chart, and if the market is represented with favorable action on the Singles Report, is \$100.

**O'Jays Gold**

NEW YORK—Philadelphia International Records group the O'Jays have been awarded an RIAA gold certification for their Columbia-distributed album, "Back Stabbers." Previous gold for the group has included the singles, "Back Stabbers" and "Love Train."

**Beatles Gold**

NEW YORK—The two Apple retrospective Beatles albums, "The Beatles, 1962-1966" and "The Beatles, 1967-1970" have each been certified gold by the RIAA.

**L&M Gold**

NEW YORK—Loggins and Messina have struck gold for the third time this year with their first Columbia album, "Sittin' In," certified by the RIAA. The duo's second Columbia album, "Loggins and Messina," and single from the LP "Your Mama Don't Dance," were previously honored.

**Warner Bros. Film's 50th Set for Deluxe LP Pack**

Continued from page 1  
normal release. Our goal is simply to create the ultimate audio history of a classic film studio."

The cuts will rely heavily on dramatic vignettes, since WB never specialized in musicals. However, WB musical material ranges from Al Jolson singing "Mammy" in the first talking picture to the key Busby Berkeley extravaganzas, James Cagney in "Yankee Doodle Dandy," Doris Day singing "My Secret Love" and more-recent musicals like "Camelot," and "My Fair Lady."

Humphrey Bogart and the "As Time Goes By" scene from "Casablanca" will of course be featured, as will all the familiar Warner movie greats such as Edward G. Robinson, Cagney, Bette Davis, Ronald Reagan, Pat O'Brien, Paul Muni, Ida Lupino, Errol Flynn, Peter Lorre and Sidney Greenstreet.

"Our biggest headache has been arranging clearances with all the unions and performers involved," said Cornyn. "Pulling the soundtrack bits involved will be much simpler than might be expected. Because Warner actually pioneered the talking picture, its sound department has always been amply budgeted. An actual original soundtrack of practically every one of the over 1,800 Warner Bros. films is on file at the studio."

There will be no narration binding the various cuts together. Actual editing of the records has been contracted to Les Hartsten's Leslee Productions. Jim Silke of the American Film Institute is creative consultant and Cornyn is executive producer.

First step in the production was the mailing of some 300 sixty-page questionnaires to a selected list of movie buffs, including director Peter Bog-

danovich and even the studio founder, Jack Warner. Nearly all the persons surveyed returned their questionnaires and the results are now being broken down by a computer at Fordham University.

This questionnaire included a complete listing of the 1,800 Warner films. "Our poll was aimed at getting a variety of good suggestions for the best scenes to be included on the set," said Cornyn. "And we also hope the answers help focus our ideas on film excerpts that will be most popular with the public."

**New Label Focuses On Kid's TV Specs**

SAN DIEGO—A television special focusing on "Hubert, the Rainmaking Hippopotamus," a youth-oriented album just released by Harbor Records here, is nearing completion at Animedia, Los Angeles. The hour special is the first of a planned series of TV specials combined with albums released for the children's market, according to label president George Hill. Judas Hannibal produced the LP. Distribution is still pending, but Siegel Marks in Denver is already pushing the LP, first for the new label.

**2 Songbooks Bowed**

LOS ANGELES—West Coast Publications has issued two new songbooks—"Marvin Gaye/Super Hits" and "The Pop Revolution," which features tunes by such as Rod Stewart, Harry Nilsson, Kris Kristofferson, Leon Russell, and Loggins & Messina, among others.

**B.B. King, Merman to Get B'nai B'rith Citations**

NEW YORK—B.B. King and Ethel Merman will receive the Humanitarian Award and the Creative Achievement Award, respectively, at a dinner to be held by the Music and Performing Arts Lodge of B'nai B'rith on June 9.

The ninth annual Awards Dinner Dance to be held since 1965, the affair will be held in the Trianon Ballroom of the New York Hilton Hotel. Previous recipients of awards have included James Brown, William B. Williams, Sammy Davis Jr., Bill Graham and Jane Pickens, who were honored with the Humanitarian Award; and Sheldon Harnick, Jerry Bock and Joseph Stein, Jerry Herman, Fred Ebb and John Kander, Burt Bacharach and Hal David, Dionne Warwick and Henry Mancini, who were winners of the Creative Achievement Award.

King's award will reflect the bluesman's involvement with the Foundation for the Advancement of Inmate Rehabilitation and Recreation (FAIRR), through which he has given many free prison concerts. Also cited are various King projects involving benefit performances for the United Negro College Fund, the Sickle Cell Anemia Fund and other programs.

Miss Merman is being honored for a career spanning over 6,000 Broadway performances and starring roles in 12 films.

The Lodge's Paul Livert Orchestra will perform throughout the black-tie affair, being co-chaired by Ken Rosenbloom, Toby Pieniek and Milt Suchin. Tickets are available at \$50 per person, with group seating available.

**CBS Labs, Holzer Agree On Monaural Mix System**

LOS ANGELES—CBS Laboratories and the Howard Holzer Co. have reached an agreement in principle that each firm has the right to use the other's patent of a system which speeds up processing of monaural recordings for broadcasting which has all the advantages of stereo.

According to Ben Bauer, head of CBS Laboratories, patent applications were filed several years ago by himself and the Holzer company and were issued recently, only several weeks apart. Bauer received patent No. 3564162 while the Holzer firm received patent No. 3646574.

"Both covered different methods to achieve basically the same result," Bauer said. "You can take any 2-channel program and convert it to monaural compatibility for broadcasting purposes. Now each firm has the right to use the other's patent for their own ap-

plication and this right extends to each firm's respective customers and licensees."

The CBS system is called the Quadrature Networks Matrix while the Bolzer technique is dubbed CSG Matrix. The systems basically work by transmitting both channels of a stereo tape through a pair of networks which position the signals at 90 degrees in phase to each other. Any signals present individually in the respective channels are not affected in the final mix. The center mix present in both channels is now added up in quadrature. Bauer said the two systems make the "making of a monaural disk more simple with no special mix required. Mix stereo channels through the device and the output is compatible. This can save processing stereo records to monaural for broadcast purposes."

**Executive Turntable**

Continued from page 4

Director of Product Management for Motown Record Corporation, it has been announced by E. Abner, President.

Young, an accomplished musical director and veteran of some ten years in the recording industry, is a past Los Angeles president of the National Association of Recording Arts and Sciences.

Prior to joining Motown, Young was with ABC-Dunhill Records where he served in several top administrative positions over a four year period. Young has also been associated on an administrative level with United Artists Records, and for a time owned his own label.

Before entering the recording industry, Young was Musical Director for the late Nat King Cole for nine years.

In his new position, Young will be responsible for the release schedule of all product; to have balanced releases each month, and to insure a consistent flow of single and album product for the company.



LABEL MANAGERS from United Artists' companies in England, France and Germany attended a meeting in Los Angeles, presided over by Lee Mendell, UA's vice president-international. In good spirits are, left to right, Jack Bratel, assistant to the vice president-international operations; Alan Warner, label manager, United Artists Records, Ltd. England; Mendell; Michel Poulain, label manager, United Artists Records, France; Stefan Michel, United Artists Records GMBH, Germany.




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# HIT PARADE

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE Artist (Producer) Label, Number (Distributing Label)
1	4	12	<b>FRANKENSTEIN</b> Edgar Winter Group (Rick Derringer), Epic 5-10967 (Columbia)	14	59	2	<b>GIVE ME LOVE (Give Me Peace On Earth)</b> George Harrison (George Harrison), Apple 1862	58	73	3	<b>DIAMOND GIRL</b> Seals & Crofts (Louie Shelton), Warner Brothers 7708 WBM
2	6	7	<b>MY LOVE</b> Paul McCartney & Wings (Gramophone Co.), Apple 1861	35	36	10	<b>I CAN UNDERSTAND IT</b> New Birth (Fogua III Productions), RCA 74-0912 B-3	69	75	5	<b>MUSIC EVERYWHERE</b> Tufano & Giammarose (Lou Adler), Ode 66033 (A&M)
3	5	8	<b>DANIEL</b> Elton John (Gus Dugoon), MCA 40046 WBM	36	17	13	<b>OUT OF THE QUESTION</b> Gilbert O'Sullivan (Gordon Mills), MAM 3628 (London) MCA	70	70	6	<b>FIRST CUT IS THE DEEPEST</b> Keith Hampshire (Pig-Weed Productions), A&M 1432 MCA
4	2	15	<b>TIE A YELLOW RIBBON ROUND THE OLE OAK TREE</b> Dawn featuring Tony Orlando (Hank Medress, Dave Appel & the Tokens), Bell 45,318 WBM	37	38	9	<b>HEARTS OF STONE</b> Blue Ridge Rangers (John Fogerty), Fantasy 700 WCP	71	76	4	<b>SO VERY HARD TO GO</b> Tower of Power (Tower of Power), Warner Brothers 7687
5	1	11	<b>YOU ARE THE SUNSHINE OF MY LIFE</b> Stevie Wonder (Stevie Wonder), Tamla 54232 (Motown) WCP	38	39	10	<b>LET'S PRETEND</b> Raspberries (Jimmy Ienner), Capitol 3546 CHA	72	72	6	<b>IT'S HARD TO STOP (Doing Something When It's Good To You)</b> Betty Wright (Willie Clarke, Clarence Reid), Alston 4617 (Atlantic)
6	9	10	<b>PILLOW TALK</b> Sylvia (Sylvia Robinson & Michael Burton), Vibration 521 (All Platinum) SGC	39	42	9	<b>GIVE IT TO ME</b> J. Geils Band (Bill Szymczyk for Pandora Productions), Atlantic 45-2953	73	84	2	<b>MONEY</b> Pink Floyd (Pink Floyd), Harvest 3609 (Capitol)
7	3	19	<b>LITTLE WILLY</b> The Sweet (Phil Wainman for New Productions Ltd.), Bell 45-251 WBM	40	44	7	<b>CLOSE YOUR EYES</b> Edward Bear (Gene Martynec for Bear), Capitol 3581	74	86	3	<b>SATIN SHEETS</b> Jeanne Pruett (Walter Haynes), MCA 40015 MCA
8	7	14	<b>DRIFT AWAY</b> Dobie Gray (Mentor Williams), Decca 33057 (MCA) NAK	41	41	8	<b>DRINKING WINE SPO-DEE O'DEE</b> Jerry Lee Lewis (Steve Rowland), Mercury 73374 (Phonogram) MCA	75	48	17	<b>PEACEFUL</b> Helen Reddy (Tom Catalano), Capitol 3527
9	10	15	<b>WILDFLOWER</b> Skylark (Eirik the Norwegian), Capitol 3511 HAN	42	50	5	<b>DADDY COULD SWEAR I DECLARE</b> Gladys Knight & the Pips (Johnny Bristol), Soul 35105 (Motown) WCP	76	81	3	<b>SWAMP WITCH</b> Jim Stafford (Phil Gernhard & Lobo), MGM 14496 HAN
10	13	13	<b>HOCUS POCUS</b> Focus (Mike Vernon for RTM), Sire 704 (Famous) SGC	43	46	9	<b>BACK WHEN MY HAIR WAS SHORT</b> Gunhill Road (Kenny Kerner & Richie Wise), Kama Sutra 569 (Buddah) SGC	77	79	7	<b>MONSTER MASH</b> Bobby (Boris) Pickett & the Crypt Kickers (Gary Paston), Parrot 348 (London)
11	11	12	<b>REELING IN THE YEARS</b> Steely Dan (Gary Katz), ABC 11352 WCP	44	47	6	<b>BAD, BAD LEROY BROWN</b> Jim Croce (Terry Cashman, Tommy West), ABC 11359 B-3	78	78	6	<b>I'M A STRANGER HERE</b> Five Man Electrical Band (Dallas Smith), Lion 149 (MGM)
12	20	7	<b>I'M GONNA LOVE YOU JUST A LITTLE MORE BABY</b> Barry White (Barry White), 20th Century 2018 CPI	45	45	11	<b>I KNEW JESUS (Before He Was A Star)</b> Glen Campbell (Jimmy Bowen), Capitol 3548 HAN	79	80	5	<b>AVENGING ANNIE</b> Andy Pratt (John Nagy), Columbia 4-45804
13	8	13	<b>STUCK IN THE MIDDLE WITH YOU</b> Stealers Wheel (Lieber-Stoller), A&M 1416 WCP	46	49	5	<b>YOU CAN'T ALWAYS GET WHAT YOU WANT</b> Rolling Stones (Jimmy Miller), London 45-910	80	87	3	<b>SHAMBALA</b> B.W. Stevenson (David Kershbaum), RCA 74-0952 WCP
14	22	10	<b>PLAYGROUND IN MY MIND</b> Clint Holmes (Paul Vance & Lee Pockriss), Epic 5-10891 (Columbia) B-3	47	52	6	<b>NATURAL HIGH</b> Bloodstone (Mike Vernon), London 45-1046	81	90	2	<b>TIME TO GET DOWN</b> O'Jays (Gamble-Huff), Philadelphia International 73531 (Columbia)
15	16	14	<b>FUNKY WORM</b> Ohio Players (Ohio Players), Westbound 214 (Chess/Janus) SGC	48	24	14	<b>SING</b> Carpenters (Richard & Karen Carpenter), A&M 1413 WBM	82	85	5	<b>WHAT A SHAME</b> Foghat (Tony Outada & Dave Edmonds), Bearsville 0014 (Warner Brothers) SGC
16	12	16	<b>THE NIGHT THE LIGHTS WENT OUT IN GEORGIA</b> Vicki Lawrence (Snuff Garrett), Bell 45-303 SGC	49	57	5	<b>BEHIND CLOSED DOORS</b> Charlie Rich (Billy Sherrill), Epic 5-10950 (Columbia)	83	-	1	<b>WHAT ABOUT ME</b> Anne Murray (Brian Ahern) Capitol 3600
17	18	9	<b>THE RIGHT THING TO DO</b> Carly Simon (Richard Perry), Elektra 45843 SGC	50	21	13	<b>THE TWELFTH OF NEVER</b> Donny Osmond (Mike Curb, Don Costa), MGM 14503	84	83	6	<b>COSMIC SEA</b> The Mystic Moods, (Bob Todd, Hal Wimm, Don McGinnis; executive producer Brad Miller), Warner Brothers 7686 SBC
18	19	9	<b>THINKING OF YOU</b> Loggins & Messina (Jim Messina), Columbia 4-45815 WBM	51	55	4	<b>WITH A CHILD'S HEART</b> Michael Jackson (Freddie Perrin, Fonce Mizell), Motown 1218 WCP	85	-	1	<b>SMOKE ON THE WATER</b> Deep Purple (Deep Purple) Warner Bros. 7710 SGC
19	23	7	<b>STEAMROLLER BLUES/FOOL</b> Elvis Presley, RCA 74-0910 B-B/CHA	52	60	6	<b>GIVE YOUR BABY A STANDING OVATION</b> Dells (Don Davis), Cadet 5696 (Chess/Janus) SGC	86	88	3	<b>CALIFORNIA SAGA (On My Way To Sunny Californ-i-a)</b> Beach Boys (Beach Boys), Reprise 1156
20	14	15	<b>DAISY A DAY</b> Jud Strunk (Mike Curb & Don Costa), MGM 14463 B-3	53	54	7	<b>FENCEWALK</b> Mandrill (Al Brown & Mandrill), Polydor 14163	87	100	2	<b>A PASSION PLAY (Edit 8)</b> Jethro Tull (Ian Anderson), Chrysalis 2012 (Warner Brothers)
21	27	13	<b>I'M DOING FINE NOW</b> New York City (Thom Bell), Chelsea 78-0113 (RCA) B-B	54	63	3	<b>BOOGIE WOOGIE BUGLE BOY</b> Bette Midler (Barry Manilow), Atlantic 45-2964	88	91	3	<b>A LETTER TO LUCILLE</b> Tom Jones (Gordon Mills), Parrot 40074 (London) MCA
22	25	7	<b>RIGHT PLACE, WRONG TIME</b> Dr. John (Allen Toussaint), Atco 6914	55	71	2	<b>SHAMBALA</b> Three Dog Night (Richard Pedolar), Dunhill 4352 WCP	89	89	4	<b>YOUR SIDE OF THE BED</b> Mac Davis (Rick Hall), Columbia 4-45839 SGC
23	26	8	<b>LEAVING ME</b> Independents (Art Productions), Wand 11252 (Scepter)	56	40	14	<b>MASTERPIECE</b> Temptations (Norman Whitfield), Gordy 7126 WCP	90	-	1	<b>I'D RATHER BE A COWBOY</b> John Denver (Milton Okun, Kris O'Connor) RCA 74-0955
24	15	13	<b>THE CISCO KID</b> War (Jerry Goldstein, Lonnie Jordan & Howard Scott for Far Out Productions), United Artists 163 B-3	57	82	2	<b>KODACHROME</b> Paul Simon (Paul Simon & the Muscle Shoals Sound Rhythm Section), Columbia 4-45859	91	92	4	<b>A LITTLE BIT LIKE MAGIC</b> King Harvest (Chauckanut), Perception 527
25	30	9	<b>WILL IT GO ROUND IN CIRCLES</b> Billy Preston (Billy Preston), A&M 1411 NAK	58	61	5	<b>ISN'T IT ABOUT TIME</b> Stephen Stills & Manassas (Stephen Stills, Chris Hillman, Dallas Taylor for Gold Hill) Atlantic 45-2959	92	94	2	<b>THINK</b> James Brown (James Brown), Polydor 14177
26	29	7	<b>NO MORE MR. NICE GUY</b> Alice Cooper (Bob Ezrin for Nimbus 5), Warner Brothers 7691 SGC	59	77	2	<b>YOU'LL NEVER GET TO HEAVEN (If You Break My Heart)</b> Stylistics (Thom Bell), Arco 4618	93	93	3	<b>TOGETHER WE CAN MAKE SUCH SWEET MUSIC</b> Spinners (Clay McMurray), Motown 1235 WCP
27	28	8	<b>IT SURE TOOK A LONG, LONG TIME</b> Lobo (Phil Gernhard), Big Top 16,001 (Bell) HAN	60	65	8	<b>WHY ME</b> Kris Kristofferson (Fred Foster, Dennis Linde), Monument 8571 (Columbia) CHA	94	97	2	<b>BROTHER'S GONNA WORK IT OUT</b> Willie Hutch (Willie Hutch), Motown 1222 WCP
28	31	12	<b>ARMED AND EXTREMELY DANGEROUS</b> First Choice (Stan and Harris & Staff), Philly Groove 175 (Bell) SGC	61	62	7	<b>I'VE BEEN WATCHING YOU</b> Southside Movement (Van Leer Productions), Wand 11251 (Scepter)	95	95	3	<b>OUTLAW MAN</b> David Blue (Graham Nash), Asylum 11015 (Atlantic) WBM
29	35	5	<b>ONE OF A KIND (Love Affair)</b> Spinners (Thom Bell), Atlantic 45-2962 B-B	62	64	5	<b>ONLY IN YOUR HEART</b> America (America), Warner Brothers 7694	96	96	3	<b>DON'T LET IT GET YOU DOWN</b> Crusaders (Stewart Levine), Blue Thumb 225 (Famous)
30	43	6	<b>LONG TRAIN RUNNING</b> Doobie Brothers (Ted Templeman), Warner Brothers 7698 WBM	63	67	5	<b>THE FREE ELECTRIC BAND</b> Albert Hammond (Albert Hammond), Mums 76018 (Columbia)	97	98	4	<b>WORKING CLASS HERO</b> Tommy Roe (Mike Curb, Don Costa, Tommy Roe), MGM South 7013 SGC
31	33	7	<b>SUPERFLY MEETS SHAFT</b> John & Ernest (Dickie Goodman & Sal Passantino), Rainy Wednesday 201 (Gulliver) SGC	64	66	6	<b>WITHOUT YOU IN MY LIFE</b> Tyronne Davis (Willie Henderson), Dakar 4519 (Brunswick)	98	-	1	<b>COME LIVE WITH ME</b> Roy Clark (Jim Foglesong) Dot 17449 (Famous)
32	37	7	<b>AND I LOVE YOU SO</b> Perry Como (Chet Atkins), RCA 74-0906 B-3	65	69	4	<b>HEY YOU! GET OFF MY MOUNTAIN</b> Dramatics (Tony Hester for Groovesville), Volt 4090 (Columbia)	99	-	1	<b>WHAT'S YOUR MAMA'S NAME</b> Tanya Tucker (Billy Sherrill) Columbia 4-45799 SGC
33	34	14	<b>TEDDY BEAR SONG</b> Barbara Fairchild (Jerry Crutchfield), Columbia 4-45743 (MCA) B-3	66	74	5	<b>ROLL OVER BEETHOVEN</b> Electric Light Orchestra (Jeff Lynne), United Artists 173	100	-	1	<b>C'UM ON FEEL THE NOIZE</b> Stade (Chas. Chandler) Polydor 15069
			<b>TEDDY BEAR SONG</b> Barbara Fairchild (Jerry Crutchfield), Columbia 4-45743 (MCA) B-3	67	68	5	<b>I LIKE YOU</b> Donovan (Donovan & Michael Peter Hayes), Epic 5-10983 (Columbia)				

Sheet music suppliers; see Billboard's Buyers Guide for your nearest sheet music jobber. (HAN = HANSEN PUBLISHING; WBM = WARNER BROTHERS MUSIC; MCA = MCA MUSIC; B-3 = BIG THREE MUSIC PUBLISHING; SGC = SCREEN GEMS/COLUMBIA; NAK = NORTH AMERICAN/KANE; WCP = WEST COAST PUB; CHA = CHAPPELL MUSIC; B-B = BIG BELLS; PLY = PLYMOUTH MUSIC; CPI = CIMINO PUB. INC.)

**HOT 100 A-Z—(Publisher—Licensee)**

And I Love You So (Mayday / Yahweh, BMI)..... 32	Close Your Eyes (Beyor, CAPAC)..... 40	Fencewalk (Mandrill / Intersong U.S.A., ASCAP)..... 53	I Knew Jesus (Before He Was A Star) (Encino, ASCAP)..... 45	Leaving Me (Our Children's / Mr. T. / Chenita, BMI)..... 23	Only In Your Heart (WB, ASCAP)..... 62	Sing (Jonoco, ASCAP)..... 48	What About Me (Hudson Bay, BMI)..... 83
Armstrong & Extremely Dangerous (Nickel Shoe / Six Strip, BMI)..... 28	Come Live With Me (House of Bryant, BMI)..... 98	First Cut Is The Deepest (Duchess, BMI)..... 70	I Like You (ABKCO, BMI)..... 67	Let's Pretend (C.A.M. U.S.A. BMI)..... 38	Out Of The Question (MAM, ASCAP)..... 36	Smoke On The Water (Hec. No Society List)..... 85	What A Shame (Knee Tremble, ASCAP)..... 82
Avening Annie (April / Seaweed, ASCAP)..... 79	Cosmic Sea (Medallion Avenue / Ginseng, ASCAP)..... 84	Fool (Chappell, ASCAP)..... 19	I'd Rather Be A Cowboy (Cherry Lane, BMI)..... 90	Letter To Lucille (MAM, ASCAP)..... 88	Outlaw Man (Good Friends / Benchmark, ASCAP)..... 95	So Very Hard To Go (Kuptillo, ASCAP)..... 71	What's Your Mama's Name (Altam / Bluecrest, BMI)..... 99
Bad, Bad Leroy Brown (Blendingwell / Wingate, ASCAP)..... 44	C'm On Fill The Noize (Yellow Dog, ASCAP)..... 100	Free Electric Band (April, ASCAP)..... 63	I'm A Stranger Here (4 Star / Galeney, BMI)..... 78	Little Bit Like Magic (Criterion / Damadah, ASCAP)..... 91	A Passion Play (Ian Anderson, ASCAP)..... 87	Steamroller Blues (Blackwood / Country Road, BMI)..... 19	Why Me (Resaca, BMI)..... 60
Back When My Hair Was Short (Gunhill Road, ASCAP)..... 43	Daddy Could Swear I Declare (Jobete, ASCAP)..... 42	Give Me Love (Give Me Peace On Earth) (Material World Charitable Foundation, BMI)..... 34	I'm Doing Fine Now (Mighty Three, BMI)..... 58	Little Wily (Chinnicap / Rak, ASCAP)..... 7	Peaceful (Four Score, BMI)..... 75	Stuck In The Middle With You (Hudson Bay, BMI)..... 13	Will It Go Round In Circles (Living, BMI)..... 9
Behind Closed Doors (House Of Gold, BMI)..... 49	Daisy A Day (Cosette / Every Little Tune, ASCAP)..... 20	Isn't It About Time (Gold Hill, BMI)..... 58	I'm Gonna Love You Just A Little More Baby (January / Sa-Vette, BMI)..... 12	Long Train Running (Warner Tamerlane, BMI)..... 30	Pillow Talk (Gambi, BMI)..... 6	Superfly Meets Shaft (Rainy Wednesday, ASCAP)..... 31	With A Child's Heart (Jobete, ASCAP / Stone Agate, BMI)..... 25
Boogie Woogie Bugle Boy (MC, ASCAP)..... 54	Daniel (James, BMI)..... 8	It's Hard To Stop (Doing Something When It's Good To You) (Sherlyn, BMI)..... 72	Don't Let It Get You Down (Four Knight, ASCAP)..... 3	Masterpiece (Stone Diamond, BMI)..... 56	Playground In My Mind (Vanleez / Emily, ASCAP)..... 14	Swamp Witch (Famous / Boo / Kaiser, ASCAP)..... 14	Without You In My Life (Julio / Brian, BMI)..... 64
Brother's Gonna Work It Out (Jobete, ASCAP)..... 94	Diamond Girl (Dawnbreaker, BMI)..... 66	It's Sure Took A Long Long Time (Famous, ASCAP)..... 27	Drift Away (Almo, ASCAP)..... 8	Money (Waters, ASCAP)..... 73	Reeling In The Years (Red Giant, ASCAP)..... 11	Teddy Bear Song (Duchess, BMI)..... 33	Working Class Hero (Low Tai, BMI)..... 97
California Saga (On My Way To Sunny Californ-i-a) (Wiloparston, ASCAP)..... 86	Drinking Wine Spo-Dee-O-Dee (MCA, ASCAP)..... 41	Hearts Of Stone (Regis, BMI)..... 37	Drinking Wine Spo-Dee-O-Dee (MCA, ASCAP)..... 41	Monster Mash (Garpar / Capizzi, BMI)..... 77	Right Place, Wrong Time (Walden / Oyster / Caudron, ASCAP)..... 22	The Twelfth Of Never (Empress, ASCAP)..... 11	You Are The Sunshine Of My Life (Stein & Van Stock / Black Bull, ASCAP)..... 5
Cisco Kid (Far Out, ASCAP)..... 24	Hocus Pocus (Radius, ASCAP)..... 10	Hey You! Get Off My Mountain (Groovesville, BMI)..... 65	Hocus Pocus (Radius, ASCAP)..... 10	Muscle Shoals Sound (MAM, ASCAP)..... 88	Thinking Of You (Jasperilla, ASCAP)..... 17	Tie A Yellow Ribbon Round The Old Oak Tree (Levine & Brown, BMI)..... 4	You Can't Always Get What You Want (Gidson, BMI)..... 81
		I Can Understand It (Unart / Tracebob, BMI)..... 35	I Can Understand It (Unart / Tracebob, BMI)..... 35	Natural High (Chrystal Jukebox, ASCAP)..... 47	Time To Get Down (Assorted, BMI)..... 81	Together We Can Make Such Sweet Music (Jobete / Stone Agate, ASCAP)..... 93	Your Side Of The Bed (Screen Gems / Songpainter, BMI)..... 89
			Kodachrome (Charing Cross, BMI)..... 57	The Night The Lights Went Out In Georgia (PopRuff, ASCAP)..... 16	Time To Get Down (Assorted, BMI)..... 81		You'll Never Get To Heaven (If You Break My Heart) (Jac / Blue Sea, ASCAP)..... 59

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.



★ ★  
**New  
Starr  
Hits  
Chicago.**

★ ★  
Edwin Starr's new single, "There You Go" is more than a new release. It's a new sound for Edwin. Sweet. Mellow. Romantic. And, judging from its success and reception in Chicago (45,000 sold in three weeks), it's hit-bound everywhere. Watch for the new Starr, rising in:

**Chicago**

WVON  
WGRT

**New York**

WWRL  
WBLS

**Philadelphia**

WDAS

**Baltimore**

WWIN  
WEBB

**Florida**

WMBM

**Washington, D.C.**

WOL  
WOOK

**Milwaukee**

WAWA  
WNOV

**Detroit**

WCHB

**St. Louis**

KATZ  
KWK

**Cleveland**

WJMO  
WABQ

**Dallas**

KKDA

★ ★  
Edwin Starr's "There You Go." S-35103  
Once a Starr,  
always a Starr.

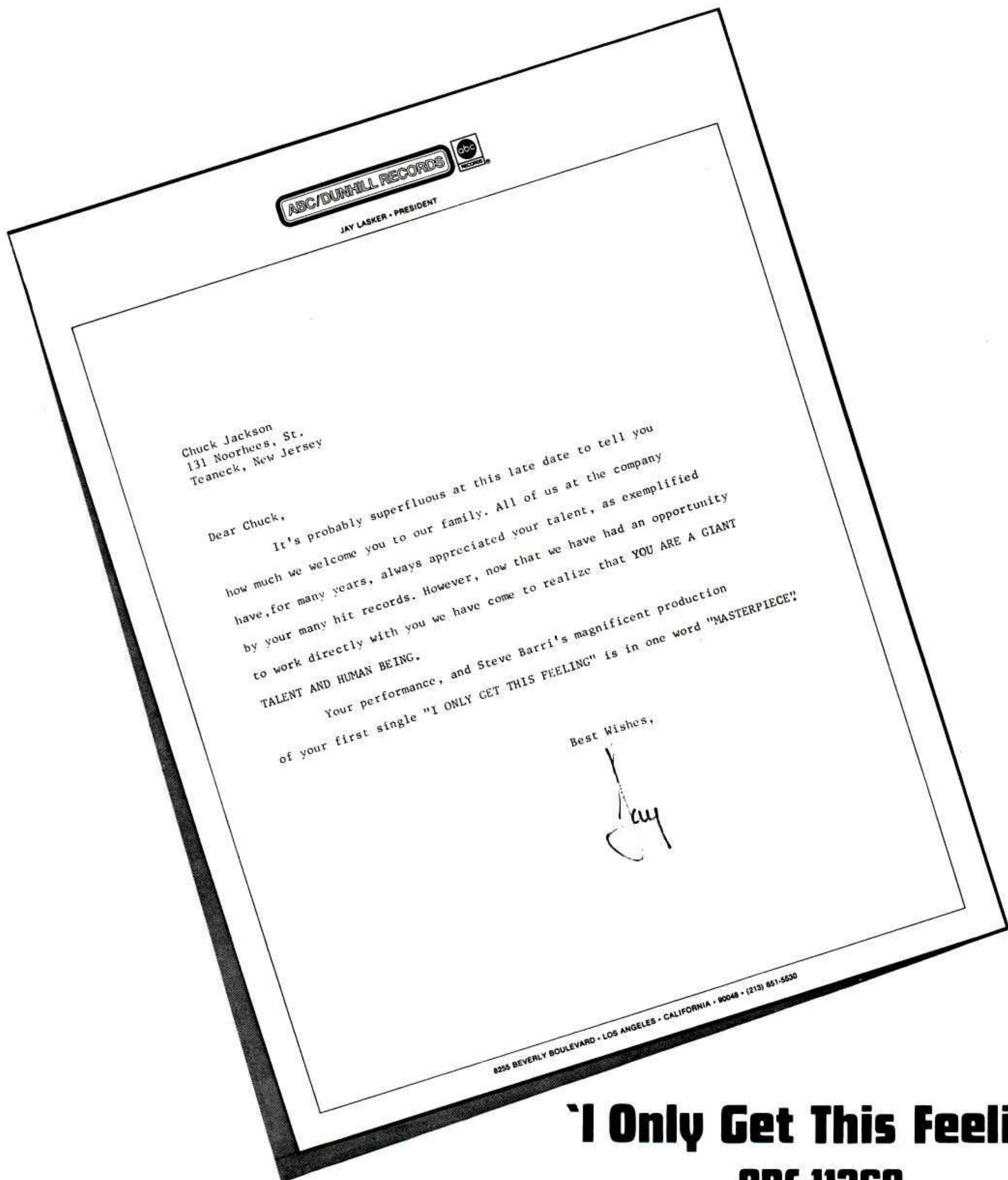


© 1973 Motown Record Corporation

# Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE																																																																																																																																																																																																																																																																																													
			ALBUM	8-TRACK	CASSETTE	REEL TO REEL					ALBUM	8-TRACK	CASSETTE	REEL TO REEL				ALBUM	8-TRACK	CASSETTE	REEL TO REEL																																																																																																																																																																																																																																																																																										
★	2	7	BEATLES	●	●	●	●	36	42	10	DAWN featuring Tony Orlando	●	●	●	●	71	47	39	SEALS & CROFTS	●	●	●	●	72	57	25	NEIL DIAMOND	●	●	●	●	73	59	37	JOHN DENVER	●	●	●	●	74	61	25	HELEN REDDY	●	●	●	●	75	107	4	KING CRIMSON	●	●	●	●	76	44	17	TRAFFIC	●	●	●	●	77	89	6	BILL WITHERS	●	●	●	●	78	78	12	ALLMAN BROTHERS BAND	●	●	●	●	79	75	11	JO JO GUNNE	●	●	●	●	80	54	25	BETTE MIDLER	●	●	●	●	81	73	43	KENNY LOGGINS w/ JIM MESSINA	●	●	●	●	82	80	26	CREEDENCE CLEARWATER REVIVAL	●	●	●	●	83	76	28	MOODY BLUES	●	●	●	●	84	64	13	JAMES BROWN/SOUNDTRACK	●	●	●	●	85	97	6	ELECTRIC LIGHT ORCHESTRA	●	●	●	●	86	87	9	TODD RUNDGREN	●	●	●	●	87	70	33	CAT STEVENS	●	●	●	●	88	83	29	STYLISTICS	●	●	●	●	89	79	28	DAVID BOWIE	●	●	●	●	90	92	11	BLACK OAK ARKANSAS	●	●	●	●	91	85	21	AL GREEN	●	●	●	●	92	95	5	ARLO GUTHRIE	●	●	●	●	93	88	77	MOODY BLUES	●	●	●	●	94	86	16	JUDY COLLINS	●	●	●	●	95	90	8	ARGENT	●	●	●	●	96	82	26	DR. HOOK & THE MEDICINE SHOW	●	●	●	●	97	94	22	NITTY GRITTY DIRT BAND	●	●	●	●	98	84	10	CHI-LITES	●	●	●	●	99	120	15	SLADE	●	●	●	●	100	-	1	PAUL SIMON	●	●	●	●	101	98	17	LOST HORIZON	●	●	●	●	102	103	5	T. REX	●	●	●	●	103	100	26	AMERICA	●	●	●	●	104	113	5	MALO	●	●	●	●	105	96	30	SANTANA	●	●	●	●	106	119	4	MICHAEL JACKSON	●	●	●	●

# An Open Letter To Chuck Jackson



**'I Only Get This Feeling'**  
**ABC-11368**



**TOP LP's & TAPE** POSITION 107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	ALBUM	8 TRACK	CASSETTE	REEL TO REEL	SUGGESTED LIST PRICE
107	104	18	<b>BEACH BOYS</b> Holland Butter/Reprise MS 2118	5.98	6.97	6.97	7.95	
108	109	8	<b>SIEGEL-SCHWALL BAND/SAN FRANCISCO SYMPHONY ORCHESTRA/ SEIJI OZAWA</b> Symphonic Dances From "West Side Story"—Three Pieces for Blues Band and Orchestra Deutsche Grammophon 2530 309 (Polydor)	6.98				
109	91	22	<b>ROLLING STONES</b> More Hot Rocks (Big Hits & Fazed Cookies) London ZPS 626/7	9.96	11.98	11.98		
134	4	4	<b>A LITTLE NIGHT MUSIC</b> Original Cast Columbia KS 32785	5.98	6.98	6.98		
111	110	38	<b>O'JAYS</b> Back Stabbers Philadelphia International K2 31712 (Columbia)	5.98	6.98	6.98		
112	108	8	<b>LEO KOTTKE</b> My Feet Are Smiling Capitol ST 11164	5.98	6.98	6.98		
139	52	2	<b>DEEP PURPLE</b> Machine Head Warner Bros. BS 2607	5.98	6.97	6.97	8.95	
114	106	50	<b>DAVID BOWIE</b> The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702	5.98	6.95	6.95		
115	105	41	<b>TEMPTATIONS</b> All Directions Gordy G 967 L (Motown)	5.98	6.98	6.98		
125	4	4	<b>NICKY HOPKINS</b> The Tin Man Was A Dreamer Columbia KC 32014	5.98	6.98	6.98		
127	8	8	<b>SKYLARK</b> Capitol ST 11048	5.98	6.98	6.98		
118	101	18	<b>DEREK &amp; THE DOMINOS</b> In Concert RSO SD 2 8800 (Atlantic)	9.98	9.98	9.98		
119	122	15	<b>JIM CROCE</b> Life & Times ABC ABOX 769	5.98	6.98	6.98		
120	121	6	<b>DAVE MASON</b> Is Alive Blue Thumb BTS 54 (Famous)	5.98	6.95	6.95		
121	123	48	<b>CHEECH &amp; CHONG</b> Big Bambu Ode SP 77014 (A&M)	5.98	6.98	6.98		
122	129	78	<b>LED ZEPPELIN</b> Atlantic SD 7208	5.98	6.98	6.98		
133	5	5	<b>STRAWBS</b> Bursting at the Seams A&M SP 4363	5.98				
124	102	15	<b>WATTSTAX—THE LIVING WORD</b> Soundtrack Stax STS 2 3010 (Columbia)	9.98	12.98	12.98		
125	126	6	<b>MAC DAVIS</b> Columbia KC 32206	5.98	6.98	6.98		
126	112	19	<b>NEIL DIAMOND</b> Double Gold Bang BSO 2 227	6.98	7.98	7.98		
127	111	29	<b>FOUR TOPS</b> Keeper of the Castle ABC Dunhill DSX 50129	5.98	6.98	6.98		
137	5	5	<b>COLD BLOOD</b> Thriller Reprise MS 2130	5.98	6.98	6.98	7.95	
129	131	83	<b>FIDDLER ON THE ROOF</b> Soundtrack United Artists UAS 10900	9.98	9.98	9.98		
166	3	3	<b>MELANIE</b> At Carnegie Hall Neighborhood MRS 49001 (Famous)	7.98	8.95	8.95		
131	117	112	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98		
132	118	40	<b>CURTIS MAYFIELD/SOUNDTRACK</b> Superfly Curtom CRS 8014 ST (Buddah)	5.98	6.95	6.95		
144	3	3	<b>FOUR TOPS</b> Best Of Motown M 764 D	5.98	6.98	6.98		
134	116	8	<b>IT'S A BEAUTIFUL DAY</b> Today Columbia KC 32181	5.98	6.98	6.98		
153	7	7	<b>BLOODSTONE</b> Natural High London XPS 620	5.98	6.98	6.98		
136	114	14	<b>MOUNTAIN</b> Best Of Columbia/Windfall KC 32079	5.98	6.95	6.95		
137	124	33	<b>GEORGE CARLIN</b> Class Clown Little David LD 1004 (Atlantic)	5.98	6.98	6.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	ALBUM	8 TRACK	CASSETTE	REEL TO REEL	SUGGESTED LIST PRICE
138	115	13	<b>JOHN WAYNE</b> America, Why I Love Her RCA LSP 4828	5.98	6.98	6.98	7.95	
195	2	2	<b>SPOOKY TOOTH</b> You Broke My Heart So I Busted Your Jaw A&M SP 4385	5.98	6.98	6.98		
152	5	5	<b>DONALD BYRD</b> Black Byrd Blue Note BN LA047-F (United Artists)	5.98	6.98			
141	128	12	<b>ROY BUCHANAN</b> Second Album Polydor PD 5046	5.98	6.98	6.98		
160	3	3	<b>SPINNERS</b> Best Of Motown M 769 L	5.98	6.98	6.98		
143	135	29	<b>JETHRO TULL</b> Living in the Past Chrysalis ZCH 1035 (Warner Bros.)	9.98	11.97	11.97		
179	2	2	<b>QUICKSILVER</b> Anthology Capitol SVBB 11165	6.98	9.98	9.98		
145	130	28	<b>BREAD</b> Guitar Man Elektra EKS 75047	5.98	6.97	6.97	7.95	
146	132	10	<b>FIFTH DIMENSION</b> Living Together, Growing Together Bell B 1116	5.98	6.98	6.98		
185	2	2	<b>THE NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE</b> conducted by GUNTHER SCHULLER Scott Joplin—The Redback Spider Angel S 36060 (Capitol)	5.98	6.98	6.98		
148	148	11	<b>BLUE OYSTER CULT</b> Tyranny and Mutation Columbia KC 32017	5.98	6.98	6.98		
149	136	20	<b>BOBBY WOMACK/SOUNDTRACK</b> Across 110th Street United Artists UAS 5275	5.98	7.98	7.98	7.95	
150	155	73	<b>ROLLING STONES</b> Hot Rocks, 1964-1971 London ZPS 606/7	9.98	11.98	11.98		
164	4	4	<b>JUD STRUNK</b> Daisy A Day MGM SE 4898	5.98				
152	154	6	<b>MFSB</b> Philadelphia International K2 32045 (Columbia)	5.98	6.98	6.98		
153	158	4	<b>MAIN INGREDIENT</b> Afroesiac RCA LSP 4834	5.98	6.98	6.98		
154	138	50	<b>ELTON JOHN</b> Honky Chateau Uer 93135 (MCA)	5.98	6.98	6.98	6.95	
155	157	4	<b>MILES DAVIS</b> In Concert Columbia MG 32092	6.98	7.98	7.98		
156	147	6	<b>RORY GALLAGHER</b> Blueprint Polydor PD 5522	5.98	6.98	6.98		
157	142	25	<b>DUANE ALLMAN</b> An Anthology Capricorn ZCP 0108 (Warner Bros.)	7.98	9.98	9.98	11.95	
158	156	8	<b>JOHNNY RODRIGUEZ</b> Introducing Mercury SR 61378 (Phonogram)	4.98	6.95	6.95		
167	5	5	<b>O'JAYS</b> The O'Jays In Philadelphia Philadelphia International K2 32120 (Columbia)	5.98	6.98	6.98		
160	163	5	<b>VARIOUS ARTISTS</b> History of British Blues Sire SAS 3701 (Famous)	7.98	8.95	8.95		
174	2	2	<b>JOSE FELICIANO</b> Compartments RCA APD1 0141	5.98	6.98	6.98		
162	140	7	<b>CHER</b> Bittersweet White Light MCA 2101	5.98	6.98	6.98		
163	168	4	<b>LOBO</b> Introducing Big Tree BTS 2100 (Bell)	5.98	6.98	6.98		
197	2	2	<b>JOAN BAEZ</b> Where Are You Now, My Son? A&M SP 4390	5.98	6.98	6.98		
165	162	11	<b>THE ISLEYS</b> Live I Neck TNS 3010-2 (Buddah)	6.98	7.95	7.95		
188	2	2	<b>CHARLIE RICH</b> Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98		
1	1	1	<b>ROGER DALTRY</b> It's a Man's Man's World Track MCA 328 (MCA)	5.98	6.98	6.98		
1	1	1	<b>PERRY COMO</b> And I Love You So RCA APL1 0100	5.98	6.98	6.98		
180	2	2	<b>INDEPENDENTS</b> First Time We Met Wand WD 694 (Scepter)	4.98	6.98	6.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	ALBUM	8 TRACK	CASSETTE	REEL TO REEL	SUGGESTED LIST PRICE
170	178	4	<b>LAST TANGO IN PARIS</b> Soundtrack United Artists UA LA045 F	5.98	6.98	6.98		
171	159	40	<b>DOOBIE BROTHERS</b> Toulouse Street Warner Bros. BS 2634	5.98	6.97	6.97	7.95	
172	161	6	<b>RAY PRICE</b> She's Got To Be A Saint Columbia KC 32033	5.98	6.98	6.98		
173	172	4	<b>ROY CLARK</b> Superpicker Dot DOS 26008 (Famous)	5.98	6.95	6.95		
1	1	1	<b>LEONARD COHN</b> Live Songs Columbia KC 31724	5.98	6.98	6.98		
175	141	26	<b>JONI MITCHELL</b> For the Roses Asylum SD 5057 (Atlantic)	5.98	6.97	6.97		
176	150	16	<b>JAMES GANG, featuring JOE WALSH</b> The Best Of ABC ABOX 714	5.98	6.98	6.98		
1	1	1	<b>WEATHER REPORT</b> Sweetnighter Columbia KC 31462	5.98	6.98	6.98		
178	145	13	<b>LOUDON WAINWRIGHT III</b> Columbia KC 31462	5.98	6.98	6.98		
179	169	30	<b>CAROLE KING</b> Rhymes & Reasons Ode SP 77016 (A&M)	5.98	6.98	6.98		
190	4	4	<b>BO HANSSON</b> Lord of the Rings Charisma CAS 1059 (Buddah)	5.98	6.95			
181	173	27	<b>BILLY PAUL</b> 360 Degrees of Billy Paul Philadelphia International K2 31793 (Columbia)	5.98	6.98	6.98		
182	187	2	<b>RAY CHARLES</b> Live Atlantic SD 2 503	6.98	7.97	7.97		
183	171	8	<b>LEE MICHAELS</b> Live A&M SP 3518	5.98	6.98	6.98		
184	186	3	<b>THE NEW CACTUS BAND</b> Son of Cactus Atco SD 7017	5.98	6.98	6.98		
185	194	3	<b>ROBIN TROWER</b> Twice Removed From Yesterday Chrysalis CHR 1039 (Warner Bros.)	5.98				
186	1	1	<b>CLINT HOLMES</b> Playground In My Mind Epic KE 32269 (Columbia)	5.98	6.98			
187	196	5	<b>THE CECIL HOLMES SOULFUL SOUNDS</b> The Black Motion Picture Experience Buddah BBS 5129	5.98	6.95	6.95		
188	149	11	<b>DONNA FARGO</b> My Second Album Dot DOS 26006 (Famous)	5.98	6.98	6.98		
189	189	3	<b>WET WILLIE</b> Drippin' Wet Capricorn CP 0113 (Warner Bros.)	5.98				
190	165	18	<b>ELVIS PRESLEY</b> Separate Ways RCA Camden CAS 2611	2.98	4.98	4.98		
191	191	4	<b>THE MYSTIC MOODS</b> Awakening Warner Bros. BS 2690	5.98	6.98	6.98	7.95	
192	193	2	<b>NEW SEEKERS</b> Pinball Wizards MGM/Verve MV 5098	5.98	6.95	6.95		
193	199	2	<b>INTRUDERS</b> Save the Children Gamble KZ 21991 (Columbia)	5.98	6.98	6.98		
194	184	8	<b>TERRY REID</b> River Atlantic SD 7259	5.98	6.97	6.97		
195	198	16	<b>EDWARD BEAR</b> Capitol ST 11157	5.98	6.98	6.98		
196	1	1	<b>MARK-ALMOND</b> Best Of Blue Thumb BTS 50 (Famous)	5.98	6.95	6.95		
197	1	1	<b>SHIRLEY BASSEY</b> Never, Never Never United Artists UA 055 F	5.98	6.98	6.98		
198	192	3	<b>ANDY PRATT</b> Columbia KC 31722	5.98	6.98	6.98		
199	175	9	<b>GENTLE GIANT</b> Octopus Columbia KC 32022	5.98	6.98	6.98		
200	200	2	<b>MASON PROFFIT</b> Bareback Rider Warner Brothers BS 2704	5.98	6.97	6.97	7.95	

**TOP LP's & TAPE**  
A-Z (LISTED BY ARTISTS)

Allman Brothers Band	78
Duane Allman	152
America	103
Argent	95
Joan Baez	164
Shirley Bassey	197
Beach Boys	107
Beatles	1, 3
Beck, Bogart & Appice	14
Black Oak Arkansas	90
Bloodstone	145
Blue Oyster Cult	148
Blue Ridge Rangers	58
David Bowie	29, 89, 114
Bread	5, 145
Roy Buchanan	141
Donald Byrd	140
Byrds	35
George Carlin	137
Ray Charles	182
Cheech & Chong	121
Cher	162
Chi-Lites	98
Roy Clark	173
Leonard Cohn	174
Cold Blood	128
Judy Collins	94
Perry Como	168
Alice Cooper	7
Creedence Clearwater Revival	82
Jim Croce	119
Crusaders	47
Roger Daltry	167
Mac Davis	125
Miles Davis	155
Dawn	36
Humble Pie	34
John Denver	73
Emir Deodato	66
Derek & the Dominos	118
Donovan	25
Neil Diamond	72, 126
Donovan	25
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Dr. John	55
Doobie Brothers	17, 171
Edward Bear	195
Electric Light Orch.	85
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J. Geils Band	20
Gentle Giant	199
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Alo Guthrie	92
Isaac Hayes	46
Bo Hansson	180
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Clint Holmes	186
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James Gang	176
Jefferson Airplane	53
Jethro Tull	143
Elton John	16, 154
JoJo Gunne	79
Scott Joplin	147
Carole King	131, 179
King Crimson	75
Gladys Knight & The Pips	10
Leo Kottke	112
Vicki Lawrence	56
Led Zepplin	2, 122
Jerry Lee Lewis	37

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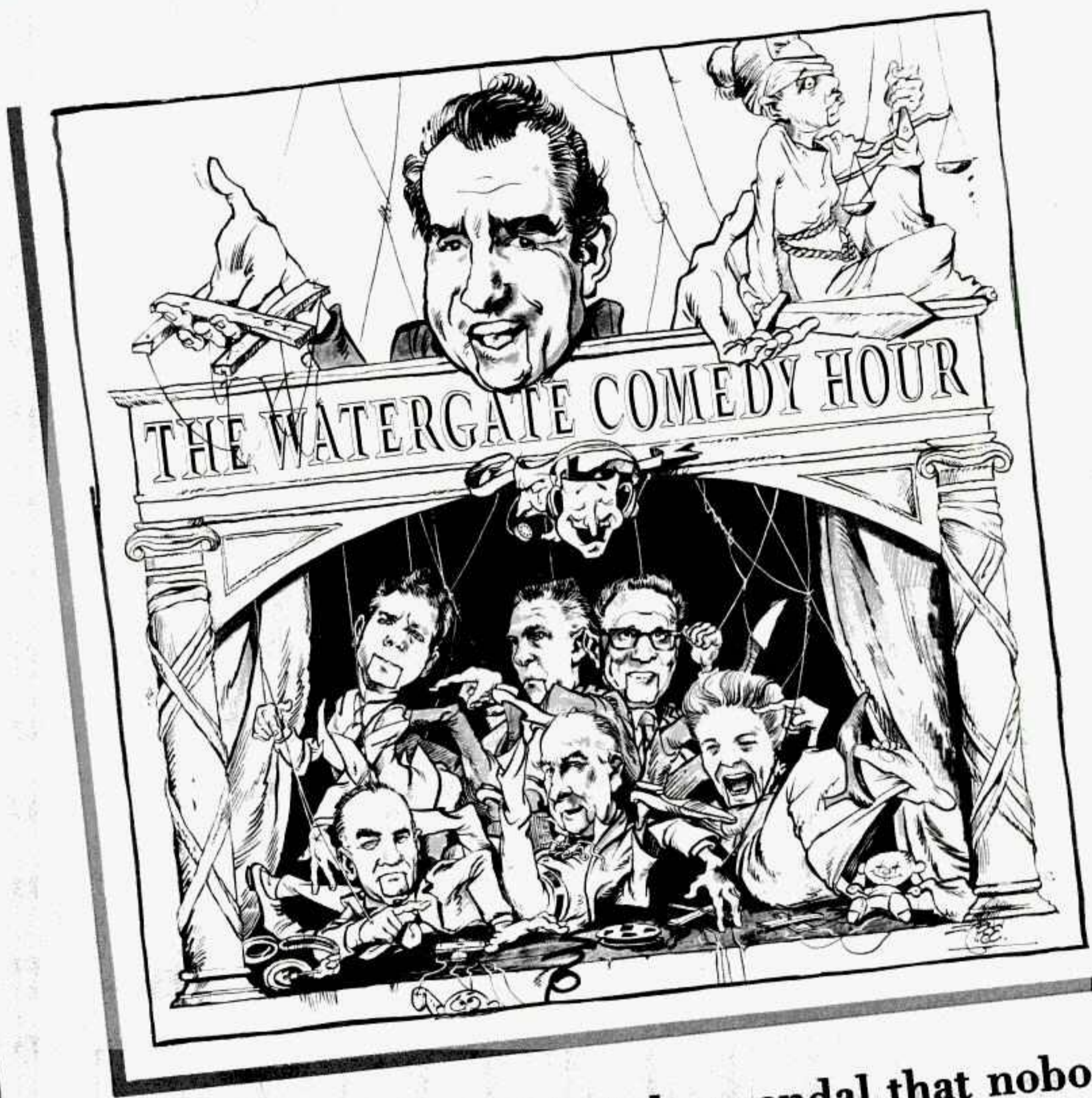
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The inside story behind the scandal that nobody was involved in, knew about, or tried to cover up!

## WATERGATE BREAKS WIDE OPEN.

# Officials Head for High Ground.

WASHINGTON, D.C., MAY 21, 1973 (ODI) — Charges of veiled threats, passed bucks, heavy hands, tall tales, low blows, secret meetings, lost findings, ransacked records, tapped phones, hidden letters, missing memos, pilfered wastebaskets, secret bank accounts, shady dealings and devious doings were answered today with countercharges. An official spokesman, reading from a

sweat-stained press release, claimed that "...everything has been dreamed up by a sinister, vicious, unsympathetic press and blown totally out of proportion by a gullible, underhanded Senate investigating committee." Gales of laughter swept the gallery at this announcement as press and private citizens alike nudged each other and winked.

Please turn to page 21, col. 3

AVAILABLE ON HIDDEN RECORDS (H999). MANUFACTURED BY CAPITOL RECORDS.

Return to Vietnam?

# 'Q' Mess Reported By 78% of Dealers

• Continued from page 1

This Billboard study now reveals that matrix albums obviously suffer the same handicap (CBS Records' SQ albums are also compatible, though

quadrasonic product is a dollar more in price than stereo; Sansui QS matrix LPs are compatible on stereo players and at least one label, Ovation Records, does not release a stereo version at all).

These facts were brought to light:

- A total of 64 percent of the dealers said they were only stocking quadrasonic albums in a separate quadrasonic section and not in the stereo bins as well.

- Only 19 percent of the dealers said they were stocking quadrasonic product in both stereo bins and quadrasonic displays.

- 17 percent of the dealers said they were stocking quadrasonic records only in the regular stereo bins.

- 64 percent said they were stocking quadrasonic albums in a separate section, but not also in the regular bins.

Fifty-nine major dealers were called in markets ranging from New York and Los Angeles to Seattle and Albuquerque, N.M. Twenty-one total markets were covered. Six of the total of 59 dealers called said they don't as yet stock quadrasonic product at all. One dealer said he handled quadrasonic product only on special order from a customer.

## Braille Fund Names 2 Execs

NEW YORK—Bruce Lundvall, vice president, Columbia Records, and Jerry Greenberg, general manager, Atlantic Records, have been appointed to the board of directors of the Louis Braille Foundation for Blind Musicians, Inc.

Other appointees include writer Kal Rudman, and Leonard Zissu, attorney with Zissu, Marcus, Stein & Coture.

## Cimino Pub. Moves

FARMINGDALE, N.Y.—Cimino Publications has moved to Sherwood Industrial Park here, announced president Mike Cimino. The firm has also just arranged to represent all printed product of Larry Shayne's music publishing firm for distribution.

## Govt, Trade Piracy Meet

NEW YORK—On behalf of NARM and representatives of RIAA, CMA and music publishers, Chuck Ruttenberg met with the chief of government regulations section of the criminal division, Department of Justice, John Murphy, to discuss specific ways in which Murphy's division could assist in fighting record piracy, states Jules Malamud, executive director, NARM.

Malamud further stated: "Prospects for effective enforcement appear extremely promising. The meeting also made clear however that the department of justice needs and expects full cooperation from companies and individuals in the industry which has to date been less than sufficient."

Columbia's Johnny Mathis album, "Killing Me Softly" will be the singer's 57th album on the market. Included is a Mathis portrait by photographer Richard Avedon. . . . Bobby Pickett's 1962 hit "Monster Mash" rereleased by London following its appearance in Milwaukee's Top 40 WOKY and the Bartell radio chain. The label has also reserived vintage Rolling Stones' single "You Can't Always Get What You Want." . . . Columbia planning \$500,000 promotion on the new Paul Simon album? . . . B.B. King and Stevie Wonder in Philadelphia studio last week recording two Wonder titles, with Wonder playing clavinet, for King's new album. Wonder has also played keyboards on LaBelle's new single and with Les McCann.

"Lisa, Bright and Dark," a Hallmark Hall of Fame drama to be televised by NBC-TV next fall will have a musical score composed by Rod McKuen. . . . The recent reunion between Frankie Valli and the 4 Seasons and producer Bob Crewe at Motown Records has resulted in Crewe's producing his first record with the group in several years. Motown will release the group's first single, "How Come," from the motion picture "Tom Sawyer" this week. . . . While appearing in Nashville, Beverly Bremers did a Command Performance for the Tennessee Legislature and received an "Honorary Sergeant at Arms" plaque from the Tennessee Senate. . . . Ryan O'Neal dropped by Atlantic's party at Raffles for Willie Nelson.

Richard Nader becomes the first producer to book Madison Square Gardens for two consecutive nights with separate productions—the Rock and Roll Revival Show June 1, and the third Latin Music Festival (2). . . . Canned Heat was official high scorer at their own Hollywood Bowling tournament with Rare Earth racking the lowest team score. . . . Gene Kelly presents the Arthur Freed Music Industry award at the Songwriters Hall of Fame dinner in Beverly Hills. . . . Bread is taking a "sabbatical" so that James Griffin can complete his rock opera and other members can work on solo albums. . . . Sergio Mendes has opened his first eight Kentucky Fried Chicken restaurants in Brazil. . . . Jacques Brel Is Alive and Well" becomes the first musical to play the Los Angeles Century Plaza Hotel.

Alvin Ailey City Center Dance Theater, New York is featuring the music of Janis Joplin, Hugh Masakela, Leon Russell, Bobby Scott, Bobby Russell, Laura Nyro, Brother John Sellers, Alice Coltrane and the Voices of East Harlem in their current season. . . . Styck Orwoll general manager of the Cincinnati Summer Opera since 1964 has resigned due to poor health, replaced by stage director and production man-

# Inside Track

ager James de Blasis. . . . Jack Lawrence, composer of "Tenderly" is writing his own title song for his film producer debut, "Seize The Day." . . . Little David's George Carlin and Kenny Rankin teamed to tour again. . . . Poor Taste?: According to Warner Bros. Circular Publicity Magazine, Deep Purple has had a more explosive effect on Japan than the atomic bomb. . . . Society orchestra leader Al Madison dropped white tie and tails for the evening and supplied New York Mets with four Dixieland groups for a night game.

Buck Ram Platters were video taped by the WFLD crew in Chicago for Solid Gold Productions for use in a pilot for the network and a one hour special. Taping was done at the Mint Julep in Chicago. . . . Jose Feliciano Enterprises—the singer is currently at the Sahara-Tahoe—now includes real estate, music publishing and the operation of a 16 track recording studio. . . . Joe Simon's album of country songs on Polydor-distributed Spring label had a last minute name change—from "Crossroads" to "Simon Country." Simon recorded it in Jack Clements studio in Nashville with producer John Richbourg.

Alice Cooper is sponsoring unisex cosmetics—mascara (called Whiplash), perfume, rouge, deodorant and an Alice Cooper bubble bath. A product of Charles Anthony Inc. and Alive Enterprises, the Cooper company. . . . David English, director of RSO Records, U.K. was in New York for meetings with label president, Johnny Bienstock. . . . The Bee Gees will host three more of NBC's "Midnight Special" late night television shows, taping beginning May 29. . . . Labelle's New York Carnegie Hall show, Sunday, is the last one the group will make for some time. Patti Labelle is expecting a baby. . . . Spark Records simulrelease in the U.S. and U.K.: "Little Bit O' Soul" by Iron Cross, a revival of the old Music Explosion hit. . . . First visit to Japan in August for the Nitty Gritty Dirt Band following success there of the group's "Will The Circle Be Unbroken" album. . . . Mayor Chuck Hall of Miami Beach gave keys of the city to Led Zeppelin, who used Miami as a base while playing first three concerts of their U.S. tour in surrounding cities.

Long Island Rail Road sponsoring a special train to take Long Island commuters to a rock revival show, June 1, at Madison Square Garden, with live en route entertainment from Danny and the Juniors. . . . Greg Garrison is completing a deal with the BBC for a new format Goldiggers series in a British music hall setting. . . . Children's series, Tiger Tail Jigsaw Puzzle Records, distributed by Audio Fidelity, now totals 25 titles.

## 8 Radio, TV Women Get Trophies From SESAC

NEW YORK—Eight members of the American Women in Radio and Television (AWRT) were recipients of SESAC trophies for excellence in broadcasting, at the opening night's banquet of the 22nd annual convention of the AWRT, held recently at the Americana Hotel, Miami Beach. The awards were presented by Sidney Guber, SESAC's vice president and director of marketing services.

Winners included Aileen Paul, WNYC AM-FM, New York, who received the award of "AM Broadcaster of the Year" (Prime Market); Pat DiSalvo, WIUO Radio, Kokomo, Ind., "AM Broadcaster of the Year," (Secondary Market); Louise Barker, WPLN-FM, Nashville, Tenn., "FM Broadcaster of the Year, Primary Market;" Linda Durbin, KGOU-FM, Nor-

man, Okla., "FM Broadcaster of the Year" Secondary Market."

In the TV category, Gail Scott, WMAL-TV, Washington, was named "TV Broadcaster of the Year, Primary Market;" Mary Denman, KENS-TV, San Antonio, Texas, was named "TV Broadcaster of the Year, Secondary Market;" Lucy Jarvis, NBC News, New York, was cited for "Woman Achievement;" and Florence Thalheimer, KCOP-TV, Los Angeles, was cited for "Outstanding Community Service." NBC's Lucy Jarvis was also the recipient of AWRT's 1973 "Silver Satellite" award.

### Bread Gold

NEW YORK—Elektra group Bread has been awarded an RIAA certification of gold for the hit compilation album, "The Best of Bread."



FOLLOWING HIS recent election to the post of president of the American Guild of Authors and Composers, Ervin Drake right, is congratulated by Burton Lane, former Guild president. AGAC was started in 1931, with Billy Rose as first president for the group, which protects songwriters' rights.

## AGAC Sets Song Pub. Code System

• Continued from page 1

eye toward total industry cooperation and collaboration. The project would provide a single, interfaced system for locating songs at any point during their publishing life by assigning a single coded number to a song, regardless of its edition at the point of tracing.

Such a code, Lane proposes, would identify the country of origin and performing rights society licensor.

"The response has been fantastic," Lane commented, noting that publishers initially contacted regarding the coding system were enthusiastic at the prospect of instituting what Lane summarizes as a "form of social security number for every song that's published, on an international basis."

As envisioned by Lane, the system would require the support of performing rights societies, both in funding and in maintaining the system. Since the goal of the project would be to more ef-

ficiently monitor and collect royalties, the universal code would be an integral part of those societies' service to their members.

Lane noted that the actual mechanical nature of the plan would necessarily be quite complex, requiring computerized techniques in designing and then assigning the code numbers. Yet to be established is whether such codes would have to be assigned by a centralized organization, maintained by all societies and organizations involved, or whether individual performing rights societies here and abroad could assign codes to repertoire they handle.

Lane broached the idea during discussions with the foreign department of ASCAP, and expects next to approach BMI for their reaction to the plan.

As for retroactive coding of older material, the sheer complexity of the

logistics for such a project may prohibit encoding earlier compositions, Lane noted.

Lane also noted that presentation of the plan to performing rights societies may create some friction initially, and that, he continued, necessitated a certain caution in initially revealing the concept. He recalled a similar initial reaction to his proposal for the royalty collection plan, made in 1957 while AGAC president and now an integral function of that organization, but expressed his hope that the present proposal would be viewed as equally beneficial for composer, publisher and performing rights society alike.

Regarding the international scope of the system, Lane noted, "If, at the beginning, we didn't get the cooperation of foreign performing rights society, that shouldn't prevent us from implementing the program here."

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## His Tour:

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 June 2, Ft. Huachuca, Arizona (Barnes Field)  
 June 3, Pleasonton, Calif. (Alameda County Fairgrounds)  
 June 5-15, Nashville, Tenn. (Tape "Hee Haw")  
 June 16, Joplin, Missouri (Joplin Centennial Celebration)  
 June 18-July 1, Kansas City, Mo. (Starlight Theatre)  
 July 3-4, Windsor, Ontario, Canada (International Freedom Festival)  
 July 6, Columbus, Ohio (Music Park)  
 July 7, Lancaster, Penna. (Shindig In The Park)  
 July 11, Ft. Worth, Texas (Panther Hall)  
 July 12, Lawton, Oklahoma (Montego Bay Hotel)  
 July 13-14, Peoria, Illinois (Heart of Illinois Fair)  
 July 15, Dayton, Ohio (Auditorium)  
 July 21, Harrington, Delaware (Delaware State Fair)  
 July 25-26, Cheyenne, Wyoming, (Cheyenne Frontier Days Celebration)  
 July 28-29, Great Falls, Montana (Montana State Fair)  
 Aug. 1, Clearfield, Penna. (Clearfield County Fair)  
 Aug. 15, Paso Robles, Calif. (San Luis Obispo County Fair)

Aug. 16, Eugene, Oregon (Lane County Fair)  
 Aug. 18, DePere, Wisconsin (Brown County Fair)  
 Aug. 19, Great Bend, Kansas (Stadium)  
 Aug. 22, Sedalia, Missouri (Missouri State Fair)  
 Aug. 23, Kalamazoo, Michigan (Kalamazoo County Fair)  
 Aug. 24, Crown Point, Indiana (Lake County Fair)  
 Aug. 25-26, Houston, Texas (Coliseum)  
 Aug. 29, Reading, Penna. (Reading Fair)  
 Aug. 30, Essex Junction, Vermont (Champlain Valley Exposition)  
 Sept. 1, Canfield, Ohio, (Mahoning County Fair)  
 Sept. 2, Huron, South Dakota, (South Dakota State Fair)  
 Sept. 19, Champaign, Illinois (Assembly Hall)  
 Sept. 27, Yakima, Washington (Fair)  
 Oct. 26, Wichita Falls, Texas, (Municipal Auditorium)  
 Oct. 27, Ft. Worth, Texas (Tarrant County Convention Center)  
 Oct. 28, Oklahoma City, Okla. (Fairgrounds Arena)  
 Nov. 9, Bryan, Texas (Texas A&M University)

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