

Billboard

BBGAWALE100***MZ4 G SEP 75
MARCHANT S WALEN
BOX 10005

DENVER CO

80210

AFM Submits 19 Pact Proposals to Disk Cos.

By ROBERT SOBEL

NEW YORK—The opening round of recording contract talks between the American Federation of Musicians and record companies began July 12 with the AFM's proposal thrust centering on 19 items. Billboard has learned. One of the major proposals submitted was a demand for a session wage increase. It's understood, however, that the union may waive such an increase to protect the work given in the U.S., rather than risking a new escalation of runaway production (recordings made overseas).

It has also been learned that the

274 Eckerd Units' Push

By EARL PAIGE

CHICAGO—The 274-outlet Clearwater, Fla.-based Eckerd Drug store chain is selling audio equipment in the fronts of its stores and tapes and records along with hardware in its Florida, Georgia and Louisiana locations because it's found entertainment products are profitable, create a value-for-the-consumer image and build traffic.

Already the South's largest drug store chain and potentially third na-

(Continued on page 49)

proposals submitted were: Term of Contract: Two years, possibly to September, 1975; Wage Increase: a.

(Continued on page 56)

Hammond's Disk Leads In Japan

By HIDEO EGUCHI

TOKYO—"It Never Rains in Southern California" by Albert Hammond, pressed and released in Japan by CBS/Sony Records on Dec. 21, 1972, led the Top 10 singles of international origin in this year's first half, according to Music Labo.

Billboard's Japanese affiliate compiled its chart from Japan-wide retail sales popularity, radio airplay

(Continued on page 54)

Classical Music:
The Picture Gets
Brighter. A Report
On Pages 61-72.

Credit % Hike Hits Industry

By MILDRED HALL

WASHINGTON—Dr. Arthur F. Burns, chairman of the Federal Reserve Board, told a congressional committee recently that the interest rates paid by small businessmen and consumers had remained "relatively stable" during the recent period when the larger corporations' borrowing rate was making substantial leaps. He told the Joint Economic Committee that the latest in-

(Continued on page 10)

Senators Query Disk Cos.; IRS Launches Probe

By JIM MELANSON

NEW YORK—A questionnaire pertaining to the recording industry's promotional practices will be

L.A. D.A. To Probe Payola

By ELIOT TIEGEL

LOS ANGELES—The Los Angeles District Attorney's Narcotics and Dangerous Drugs Section has begun collecting information to determine whether persons in the

(Continued on page 82)

sent to all members of the Recording Industry Association of America, as well as a number of independent labels and distributors, as the preliminary step in the U.S. Senate Subcommittee on Communication's probe into alleged payola and drug usage within the industry. The questionnaire, to be mailed shortly, will come from the office of Sen. John McClellan, who heads the committee.

(Continued on page 82)

Programmers Counter FCC

WASHINGTON—In response to the Federal Communications Commission's recent inquiry about restrictive music programming service contracts with FM licensees, TM Productions Inc., of Dallas, has acknowledged its restrictions on subscribers in its contracts, but defended them as necessary to meet competition. Drake-Chenault Enterprises Inc., Los Angeles, claims it puts no restriction on the licensee other than to cancel for default of payment. Booneville Program Serv-

(Continued on page 30)

Start Copyright Hearings July 31

WASHINGTON—Sen. John L. McClellan has put the copyright revision bill into legislative orbit by setting dates for hearings on the most embattled issues in the bill at the end of this month—namely the Cable TV royalty and the library photocopying controversies. The bill,

S. 1361, when finally reported out of chairman McClellan's Copyrights Subcommittee, and out of the full Senate Judiciary Committee, is expected to see floor action at the start of the next session. This will give the House the rest of 1974 to complete its action on the bill, ending at least

nearly two decades of effort to modernize the 1909 Copyright Act.

Hearings will be held on the morning of July 31 on the battle between publishers and librarians over photocopying rights, and in the afternoon will go into general education.

(Continued on page 6)

DETAILS

on

sixth annual

BILLBOARD

Radio Programming

Forum

Aug. 16-18

Los Angeles

on pages 32-33

WB, Elektra & Atlantic Plan 27 'Quadrads' for Aug. 1

By NAT FREEDLAND

LOS ANGELES—Warner Bros., Elektra and Atlantic Records, the three independently-managed Warner Communications Industry labels, are aiming a coordinated push for their first quadrasonic discrete compatible disks Aug. 1.

The 4-channel records will be "Quadrads" and will list at \$6.98. A 27-album release is planned, although WEA spokesmen stressed that not all titles are completely firm as yet and manufacturing delays may postpone some shipment of the release until somewhat later in August.

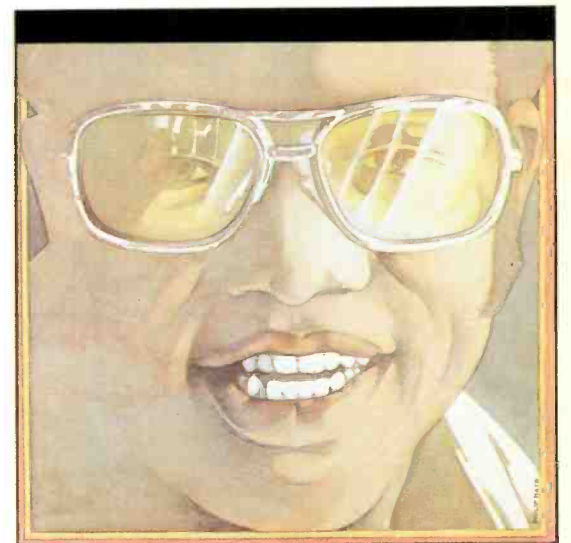
However, two-member teams from the WEA Quadrasonic Marketing Committee have begun making slide presentations of the overall

4-channel merchandising concept to each of the eight WEA Distributing branches. All branches will be covered by the end of July.

The WEA quadrasonic committee is headed by Elektra president Jac Holzman and includes top executives from all three labels. Committee member Keith Holzman, Elektra vice-president for production and manufacturing, said that the presentations to the distributor branches are a recapitulation and updating of the qualities of quadrasonic sound plus briefings on the available advertising, in-store displays and brochures for the opening sales campaign.

A sampler album of artists from

(Continued on page 6)



With the success of his past 3 albums, Bobby Womack has earned a place in America's pop and soul hierarchy. Facts Of Life (UA-LA043-F), his latest album from United Artists, is a stunningly soulful reinforcement of his talent and popularity. Sooner or later it had to happen for Bobby Womack... we're glad it's happening sooner. (Advertisement)

(Advertisement)

Coming July 19th:

Stevie Wonder's Innervisions

T326L

MOTOWN

© 1973 Motown Record Corporation

B.W.
is making it
with
"My Maria."

APBO-0030

B. W. Stevenson came close to scoring with "Shambala," but now he's got a hot one all his own.

His new single "My Maria" (co-written by B. W. and "Shambala" author Daniel Moore) is breaking so fast from coast to coast on so many stations that this ad just can't keep up with them.

WIST WBAI KFJZ WSPT WINX KPPC-FM KMET-FM WKY WRJN WNOR KGBS WCAR WRWA KRIZ KLBK KRSP
KELI WNAM WLPL KDAY KSTN KNUS KOL WROV KOLA KJOY KSEL KJRB WUOK KMEN KNOW KQWB KDES KXOL
KNDE WMPS KRKO KWEB KEZY KUDL KROK KALE WAEB KUDE KTGR KLZ-FM KILT WQTC WYSL WEBC WAIR WFLB WLLM
WBBQ WALG WAAF WSAR WAIL KVOL KDBS WIXO-FM WBBM-FM WNCR-FM KSEE KQEO WBAB KLIF KOMA KLBK KIMN KISN

B. W. STEVENSON. His new single "My Maria."

RCA Records and Tapes

Mushrooming 'Storecast' Would Double Stark and Grossman Retail Chains

By ROBERT SOBEL

NEW YORK—Jack Grossman Enterprises, major record and tape supplier whose main thrust is in retailing, will open 18 retail outlets in the next five months. The new stores are the culmination for 1973 of a wide expansion program projected in January by Jack Grossman, head of the firm. Eight retail units will be opened in August: one in September; three in October and six in November. Two outlets were opened earlier this year.

Operational since August 1972, the firm has consistently chartered a course of expansion, and opened 19 retail establishments in its first five months. "The fact that we will have opened 39 stores in just a year and a half shows our bullishness regarding the business," stated Jack Grossman, head of the Long Island-based firm.

New Projects

In spite of the fact that sales have been soft in some areas lately (Billboard July 7), Grossman has already set his sights on new ambitious projects and intends to open an additional 20 retail stores in 1974. Thirteen are firm; of these 12 are leased departments and one is a free-standing unit, according to Grossman.

Buyers' tastes have changed, Grossman said, and there's less concentration on rock. Nevertheless, he feels that whatever the changes "we might address ourselves to those changes and not lose sight of moving inventory so that the firm gets a retainer on invested capital." Grossman said his inventory is reviewed four times annually.

Grossman's stores are all either leased full-line record and tape departments or free-standing units in

NORTH CANTON, O.—The 34-store Camelot chain, part of Stark Record and Tape Service here, sees an additional 30 stores joining its full-line record/tape skein by the end of 1975.

Paul David, Stark president, visualizes a chain that may go national by that time. Present seven-state mall stores will be joined by openings in New York state, Missouri and Indiana by the end of 1973. To bulwark the stores' operationally, David has expanded warehouse facilities here to 42,000 square feet. He also sees possible additional warehousing facilities in other areas before the end of 1975. A southern warehouse will probably be added soon.

David points to the firm's in-house marketing and advertising department as a key to the firm's continued growth. He cited the management team's under-28 years of age as another reason.

David said that Stark and its Camelot division will be grossing over \$12 million by the end of 1973. The firm started as a one-stop and rack operation in 1958.

Ampex to Bow Label

By EARL PAIGE

CHICAGO—Ampex Music Division (AMD) has formed its own Concept 4 label primarily to supply quadrasonic 8-track cartridges but eventually geared as a full release label releasing product in disk form and stereo cartridges and cassettes.

Police Nab Swap Sale Tape Cache

LOS ANGELES—Pasadena police here arrested Russell Bruce Helfer of 4929 Worster, Sherman Oaks, on a misdemeanor charge of "selling illegal sound recordings" section TC 653 (R) of the California Penal Code.

The arrest was made at the Pasadena Rose Bowl Swap Meet (July 8) and resulted in the confiscation of 1664 prerecorded tapes. No criminal charges have been filed as of yet, according to Ted Elwell, an agent with the Pasadena Police Dept. Helfer has been arrested on a misdemeanor charge only and has not been arraigned. Criminal charges may be pending and the FBI is also looking into the case.

Violation of section TC 653 (H) can result in six months imprisonment and/or a \$500 fine for each count. Elwell said that each tape can

(Continued on page 82)

Issue 23 Open-Reel 'Q' Tapes

By BOB KIRSCH

LOS ANGELES—Stereotape, division of Magtec, has released 23 quadrasonic titles from the Warner Bros., Reprise, Elektra and Alshire catalogs in reel-to-reel tape format.

Product was ready for shipping last Friday (13), according to corporate director of marketing Herb Dale. That same date also saw the firm mail "thousands" of 4-color software catalogs, pictures of special quadrasonic merchandising displays, order forms, and brochures to rackjobbers and dealers.

(Continued on page 44)

Col/Epic Perks Summer Sales

By JIM MELANSON

NEW YORK—Columbia/Epic Records is in the midst of a major merchandising and promotional campaign, backing 12 of the labels' current top LP sellers, according to Bruce Lundvall, Columbia vice president, marketing. Lundvall said that the campaign is geared to help retailers overcome the drop in pop sales, reported in a Billboard survey July 7.

Planned to run throughout the month of July, the campaign will include 60-second television and radio spots, on a nation-wide basis, consumer and trade print advertising, two four color posters, streamers, special browsing bins, and riser cards. Lundvall also stated that monies have been budgeted to all branch operations to fully utilize the campaign, as they see fit.

The artists to be spotlighted in the campaign are: Paul Simon, Sly and the Family Stone, Carlos Santana and John McLaughlin, Johnny Winter, Edgar Winter, Earth Wind & Fire, Mac Davis, Beck, Bogert & Appice, Ten Years After, Isaac

Hayes, West Bruce & Lang, and Janis Joplin. The labels will also supplement the campaign with LP product other than the top 12 sellers. Artists in this category include Weather Report, Johnny Nash, Blue Oyster Cult, Leonard Cohen, Lee Michaels, and Liza Minnelli.

Both television and radio spots will feature four of the top 12 LP's, along with a number of the secondary sellers, and will be rotated over a four-week period. Radio spots include three different presentations, which will be rotated nine times each over the four week period.

Included in the print portion of the campaign will be two page spreads in a number of local publications within various markets, as well as full-page ads in national magazines. Lundvall added that special 300-LP browser bins will also be made available to retailers.

Being handled at the branch level, with coordination from the home office, the campaign will cover all major markets and secondary markets in the country.

AGAC Will Set Up Writer-Service Unit

NEW YORK—The American Guild of Authors and Composers (AGAC) intends to form a division to handle basic services for writer-performers who require them.

The services would include proper registration of copyrights at the U.S. Copyright office, filing notices of use, recording of any assignments,

songs cleared at Performing Rights Societies, mechanical licenses properly issued, royalties due properly received, royalties due composers properly accounted for and payments made on appropriate dates and accounting to the writer-publisher for income received by song.

(Continued on page 23)

Cut 14 Newport Concerts

ew-Co-Ella ited bers d. igned petival "too

the noontime outdoor Central Park concerts were a total flop and the Shea Stadium evening outdoor affairs will not be repeated next year, Wein preferring to move indoors to the large Nassau Coliseum for his outside-Manhattan concerts.

Wein reported a \$1 million break even point for this year's 55-event Festival.

The 1973 Newport Jazz Festival proved the value of having the package centered in New York which allows enough rehearsal and organizational time such unique concerts as the reuniting of the 1950's Count Basie Band with Joe Williams, the

(Continued on page 13)

Office Set-Up Is Confirmed

n of arner been with tives. Bill-d op-units d lan

ative services, responsible for the U.K. press, assisted by Stephen Jukes, formerly a WEA press officer.

Atlantic's London promotion manager is Geoff Grines and Dave Dee will operate as head of a&r.

Des Brown becomes general manager of Warner Bros. U.K. and has named Bill Fowler as promotion director, Moira Ballis, former assistant to Annie Ivil, as press officer, assisted by David Walters. Derek Taylor remains head of special projects and Larry Yaskiel as international head of a&r, based in Burbank.

In Elektra's case Jonathan Clyde heads the U.K. operation. He joined as label coordinator.

BUSINESS REPLY MAIL

No Postage Stamp Necessary if Mailed in the United States

FIRST CLASS

PERMIT NO. 111

CINCINNATI, OHIO

POSTAGE WILL BE PAID BY

Billboard

2160 PATTERSON STREET, CINCINNATI, OHIO, 45214

practice of an American company signing a foreign act and building the act globally from a U.S. base is being reversed with the signing of American singer Joey Loren by Pye records.

(Continued on page 82)

More Late News See Page 82

sette.

Slover said the consumer demand for 4-channel software "far outweighs" supply, the chief factor forcing Ampex's re-entry in the music production business. "There are so many artists who just are not into producing music for quadrasonic, and I can understand their mood, particularly where they have been successful in stereo.

through the tape... Festival to prepare for this package which is intended as a three disk set.

Schwartz also stated that, should the 1973 Newport package prove successful he would go ahead and re-edit and re-master the music from the first 1972 Newport Festival to be released as a companion set.

Atlantic Records also recorded Donny Hathaway, Herbie Mann

Ralfini resigned (see international section).

Joint company manager for WEA-U.K. Phil Carson will head up the London operation for Atlantic, reporting directly to New York. Before joining WEA-U.K., Carson was Atlantic's European manager. Former WEA head of publicity, Annie Ivil becomes Atlantic's head of crea-

TV Promo Firm Boosting 8-Track

CHICAGO—Adam VIII, Ltd. is challenging K-Tel, Ronco and Pickwick in the television record-tape promotion field and simultaneously furnishing new exposure for prerecorded 8-tracks such as its series on the TV show Soul Train. Adam, headed by Morris Levy, Roulette Records president, is finding tape sales running at least 25 percent.

Jerome Feig, marketing vice president and heading up the firm's exhibit here at the Trans-World Navy Pier housewares show, said the eight-month-old firm is also packaging its tapes in a different way to offset store pilferage—it's a box similar to the "spaghetti" elongated one but 5x7x1-in. with full graphics.

He believes tape is getting still another strong shot from Adam because, "We're offering an excellent value. Our 'Greatest Rock 'n' Roll Hits' amounts to 52 songs for \$9.98."

He said Adam is a step up on many TV promotion firms because it both markets via mail order to local box numbers and sells through store TV tie-ins, usually first test-marketing a city via mail before moving in with store promotions.

Does Spots

Still another advantage Adam en-

joys claimed Feig is the fact that Feig and Joel Levinson, vice president, were both in TV and know dozens of TV time buyers for chains. Feig was also with Ronco.

Adam, thus, produces its own commercials, in 2-, 1- and ½-min. lengths with the long ones usually plugging 13-14 songs. The firm uses what Feig termed "saturation" spots with 50 a week but sometimes 100 to 150, depending on the market. Radio is used too.

Generally, Adam likes to limit the TV tie-ins to six or seven different chain operations in a market. Feig said it is sometimes very hard to have to tell small stores they cannot be mentioned in tag lines. "You have to draw a line as to the size of the chain," he said, indicating that in some markets a chain of as few as three outlets can participate.

In some cases, where it can guarantee price stabilization, Adam will sell stores direct if they are not large enough to participate on TV.

Product

As for obtaining material, Adam often will press limited quantities before committing all the way. It's doing this with an Arthur Fiedler package of 20 movie themes and 20 pop songs that will go for \$8.95 disk and \$12.95 tape.

Also being tested is a Billy Holiday package of 55 hits at the same price.

The two Soul Train packages, though, are so strong Feig said that Adam went all out. The show's producer, Don Cornelius, helped produce them. These sets to retail at \$3.98 LP and \$5.98 tape, contain 20 titles ("Soul Train: Hits that Made It Happen") and 22 ("Soul Train Hall of Fame") with artists such as Curtis Mayfield, Cornelius Bros. & Sister Rose, Barbara Mason, Al Green, Timmy Thomas, James Brown and others.

Adam chose not to offer cassette because of possible confusion. It is also setting up marketing in Canada and Europe, Feig said.

Uttal Off to Trip in U.K.

NEW YORK—Bell Records president Larry Uttal will fly to London on Sunday (22) for eight days of "conferences on future expansion" with the company's British label and then go to the Continent for brief meetings with licensees in Europe's major markets.

"The purpose of this trip is to formulate plans for the further expansion of Bell Records of England, to add even more strength to existing procedures and to assess the current climate of the music business in Europe," Uttal said.

Bell recently held the Number one, two and four positions simultaneously on the U.K. singles charts.

Cap Ordered to Appear For Discovery Proceedings

NEW YORK—A Supreme Court Judge here has ordered Capitol Records Inc., to appear in court July 26, for discovery proceedings to uncover property which Capitol Records holds, or debts which it owes to Grand Funk Railroad members, Mark Farner, Donald Brewer and Melvin Schacher.

Objection to 'Superstar' Film

NEW YORK—The National Jewish Community Relations Advisory Council has issued a statement claiming that the film "Jesus Christ Superstar," Universal film, is a "singularly damaging setback in the struggle against religious sources of anti-Semitism."

The statement also charged that the film uses "every device of cinematic art to dramatize and broadcast the old falsehood of the Jews' collective responsibility for the death of Jesus. The Roman Catholic Church's Second Vatican Council has rejected this pernicious idea, as have Protestant bodies in all parts of the world; 'Jesus Christ Superstar' revives it."

The order handed down by Justice J. Carney was issued on a motion made by Terry Knight Enterprises, Ltd. In a simultaneous decision Judge Carney denied a cross-motion made by Capitol on behalf of Farner, Schacher and Brewer which sought to vacate a \$1 million Attachment Order against the performers.

In handing down his decision, Judge Carney ruled that the ground urged by Capitol Records for vacating the Attachment lacked merit. "Accordingly, any debt which it (Capitol) owed to the performers subject to the Attachment can be attached in this jurisdiction," he said.

Judge Carney also denied a motion by Capitol to have the Attachment limited to reach only 10 percent of the three performers earnings. In Judge Carney's words, "such an objection cannot be herein considered. Such objections may be made only by defendants subject to an Attachment."

He continued, "Furthermore, as the performers have been served and put on notice of this motion and cross-motion, and have not appeared, there is even more reason so to hold."

EXTEND SOUL & C/M 45's CHARTS

LOS ANGELES—The Hot Soul and Hot Country Singles charts in Billboard have been extended to 100 positions each weekly.

The expansion provides a more comprehensive and in-depth view of activity in these important categories. Soul singles previously were 60, while country was 75 positions.

Jasino Tees Off in Tex.

By CONNIE HERSHORN

AUSTIN, Tex.—Raymond Jones, former music director and producer for All Platinum Records, is now vice-president and executive producer for a new label, Jasino, launched here recently.

In late May the label produced its first record, "I Feel So Good Inside" featuring the Techniques IV.

Jones, who arranged the Sylvia hit, "Pillow Talk," while with All Platinum, said that 10 nation-wide distributors were handling Jasino's records.

J. D. Boney is president of the new company, the first black label in the city and reportedly the first Austin label. Serving on the board of directors are James Harper, Sidney White and Dr. Norman Mason.

In addition to the Techniques IV, Jasino has three other acts under exclusive contract for whom, Jones said, that the company was also serving as booking agent and manager. They are Stone Velvet Band, Janet Weston and Wali Quaibir.

The newly launched label plans to release its first album in September.

JAN. SHOW

CHICAGO—At press time Transworld Exhibits president Ray Passis said nearly all of the 1,210 booths at the Navy Pier show had been assigned to the Amphitheater, new site of the July/January Transworld shows. He expects over 1,600 booths in January.

(See separate story in Tape Section regarding five possible hardware shows in Chicago.)

In This Issue

CAMPUS	36
CLASSICAL	60
COUNTRY	39
INTERNATIONAL	52
JUKEBOX PROGRAMMING	37
LATIN	20
MARKETPLACE	50
RADIO	30
SOUL	26
TALENT	13
TAPE/AUDIO/VIDEO	44
FEATURES	
Stock Market Quotations	8
Vox Jox	34
CHARTS	
Best-Selling Soul Albums	28
Best-Selling Soul Singles	26
Classical	60
FM Action	24
Hits of the World	56
Hot Country Albums	42
Hot Country Singles	40
Hot 100	80
Latin	20
Top 50 Easy Listening	36
Top LP's	76, 78
RECORD REVIEWS	
Album Reviews	22, 24
Singles Reviews	75

Executive Turntable

Goddard Lieberman, president CBS/Records Group, elected chairman of the board of RIAA last week. He served as RIAA president in 1964 and 1965 and succeeds Clive Davis who was board chairman since March 1972.

I. Martin Pompadur, vice president ABC Inc. has expanded corporate responsibilities and reporting to him immediately will be ABC Records Inc., ABC Record and Tape Sales Corp. ABC's rack jobbing subsidiary and the ABC Entertainment Center. Century City, Los Angeles. R. A. Harlan, who celebrated his 20th anniversary with what is now ABC Record and Tape Sales, named vice president, heading up national merchandising for the firm. He started with the Seattle distributorship, which eventually became the base for ABC, as a stockroom boy.

Billy Bass appointed regional r&b promotion manager RCA Records, based in Cleveland. He will cover the Mid West. He is a former general manager and program director of WMMS-FM, Cleveland.

Chuck Kaye, A&M Records publishing chief for seven years is resigning in October to live in Hawaii. He was general manager of the Phillies label, 1961-66. . . . CBS/Records Group press and information services department has been reorganized with Ron Oberman, assistant director, named director of the department, reporting to Bob Altschuler, vice president, information services. Judy Paynter publicity manager West Coast, named assistant director, Ed Naha, publicity representative, Columbia Records, named manager of publicity for the label. Pat Siciliano, publicity representative, West Coast, for Columbia, Epic and custom labels, named manager, West Coast publicity. Robert Hurwitz, chief writer for the department, has additional responsibilities as publicity representative, classical and jazz album releases.

Tunc Erim, Atlantic studio manager for the last four years and with the label since 1966, named director of special projects for the Atlantic group. Jon Dorn, brother of Atlantic producer Joel Dorn, has joined Atlantic's a&r department, working with Joel Dorn and Mark Meyerson, a&r coordinator. He was formerly freelance studio musician in New York and Philadelphia. George Furness named special project coordinator in addition to his present position as regional promotional man in Atlantic's West Coast office Steve Fischler, currently North West promotion man for the office, takes on the job of regional marketing director.

David Ezzell named A&M Records assistant national promotion director, replacing Eddie DeJoy, who is now West Coast operations director for Chess/Janus. Charlie Minor, former A&M Atlanta promotion rep, replaces Ezzell as special promotion director for the South. . . . Wally Meyrowitz agent in American Talent International, will assume responsibilities for ATI's English acts and progressive black groups. He was a former partner in New York club, Kinetic Playground. . . . Don Spellens, formerly agent with ATI has joined Associated Booking Corp., to work in the 11 Western states region. . . . Larry Matlock named sales manager KFRC-AM, San Francisco. . . . Michael Sullivan named distribution center manager at Atlanta for Capitol Records. He joined the company in 1969. . . . John Lorenz named senior vice president finance, of Audio Magnetics Corp. He was formerly with Columbia Broadcasting System and Allied Equities Corp.

R. Scott Ayer named to the newly created post of creative director for Radio Shack's retail advertising department. He joined Radio Shack as layout artist in 1968. He was formerly assistant advertising manager for the Boston region for the company, which has nearly 2000 stores. . . . Andrew Sager heads the newly established New York sales offices of Bert-Co. Enterprises, graphic artist division of Walter Reade Organization, specializing in the printing of album covers and tape and cassette cartridge containers. . . . Charles R. Seibel named to the New York metropolitan sales force of Jules J. Bressler, makers of hi fi and stereo components. . . . Ken Friedman named Sid Woloshin Inc., New York production house.

Bud Richland, former sales manager of London Records sales office Cleveland, moves to Atlanta to become sales manager for London Records South East. He was formerly Columbia Records Kansas City district office manager. Norm Leskiw, former Midwestern regional manager is now branch manager, Cleveland branch. He was formerly with Warner Brothers and Mainline Records. . . . Alan Matter joins United Artists as advertising copy director. He was formerly a freelance advertising and editorial writer. . . . Sani Rothberg named national sales manager, custom services division, Viewlex Inc. He is a former vice president, manufacturing Globe Albums and Productions Inc.

Martin Cerf has resigned as creative services director for United Artists Records after more than three years with the label. Also resigning is Greg Shaw, assistant creative services director. The two will now devote full time to their work as co-publishers for Phonograph Record magazine, a monthly music publication distributed nationally by radio stations. They have been co-editors for three years. The magazine's headquarters will be in Los Angeles.

Tom Rogan named popular promotion director, East Coast, for Motown Records. He was formerly with Bob Crewe for five years as vice president, national sales and promotion and also connected with Liberty and Capitol Records. He was based in New York.

Cleveland believed.

Times change.

"Mr. Skin," by Spirit, was released as a single two years ago. It wasn't a hit.

Four weeks ago WIXY picked up the record and started playing it.

Last week, "Mr. Skin" was No.4 in Cleveland. And now it's spreading.

Spirit was always ahead of its time.

Listen to "Mr. Skin" today and you'll know it's a 1973 smash.

"Mr. Skin" 5-10701 **by Spirit.** **New again,** **on Epic.**

These are two ahead-of-their-time Spirit albums.

"The Best of Spirit" includes all their past hits in addition to "Mr. Skin."

"Spirit" is a rich collection of music on a specially priced 2-record set.



Billboard

The International Music-Record-Tape Newsweekly

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

Area Code 213, 273-7040 Cable: Billboy LA

N.Y. Telex-Billboy 620523

Publisher: HAL COOK

Associate Publisher: LEE ZHITO



EDITORIAL

EDITOR IN CHIEF: Lee Zhitto (L.A.) EDITOR EMERITUS: Paul Ackerman (N.Y.)
NEWS EDITOR: John Sippel (L.A.) ASSOCIATE NEWS EDITOR: Claude Hall

DEPARTMENT EDITORS

RAD'O & TV: Claude R. Hall (L.A.) CLASSICAL MUSIC: Robert Sobel (N.Y.)
TAPE/AUDIO/VIDEO: Earl Paige (Chi.) COUNTRY MUSIC: Bill Williams (Nash.)
JUKEBOX PROGRAMMING: Earl Paige (Chi.) GOSPEL MUSIC: Bill Williams (Nash.)
LATIN MUSIC: Jim Melanson (N.Y.) SOUL MUSIC:

CAMPUS: Sam Sutherland (N.Y.)

TALENT EDITOR: Sam Sutherland (N.Y.)

INTERNATIONAL NEWS EDITOR: Ian Dove (N.Y.)

SPECIAL ISSUES EDITOR: Eliot Tiegel (L.A.)

ASSISTANT SPECIAL ISSUES EDITOR: Ian Dove (N.Y.)

CREATIVE TRENDS: Nat Freedland (L.A.)

TAPE/AUDIO/VIDEO EASTERN EDITOR: Radcliffe Joe (N.Y.)

TAPE/AUDIO/VIDEO WESTERN EDITOR: Bob Kirsch (L.A.)

TALENT WESTERN EDITOR: Nat Freedland (L.A.)

COPY EDITOR: Robert Sobel (N.Y.)

CHARTS: Director, Tony Lanzetta (L.A.); RECORD REVIEWS: Editor, Eliot Tiegel (L.A.)

EDITORIAL NEWS BUREAUS

CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818
Bureau Chief, Earl Paige

LONDON: 7 Carnaby St., London W.1. Phone: 437-8090
Cable: Billboard London, Bureau Chief, Mike Hennessey

MILAN: Piazzale Loreto 9, Milan, Italy. Tel: 28.29.158. Bureau Chief, Germano Ruscitto.
Cable: Billboard Milan.

NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 329-3925
Bureau Chief, Bill Williams

NEW YORK, N.Y. 10036, 1 Astor Plaza, Area Code 212, 764-7300. Bureau Chief, Ian Dove.

SAN FRANCISCO, Calif. 94127, 316 Juanita Way, Area Code 415, 664-1681. Bureau Chief,
Paul Jaulus

TOKYO: Comfy Homes 6-6-28, Akasaka, Minato-ku. 107 Tel: 03-586-0261. Bureau Chief,
Hideo Eguchi

WASHINGTON, D.C. 20005, 733 15th St., N.W. Woodward Bldg., Rm. 533.
Area Code 202, 393-2580. Bureau Chief, Mildred Hall

FOREIGN CORRESPONDENTS

ARGENTINA: Ruben Machado, Lavalle 1783, Buenos Aires.

AUSTRALIA: Jan Murray, 145 Marshall St., Ivanhoe, Victoria 3079, Australia.

AUSTRIA: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27. Tel: 43.30.974.

BRAZIL: Henry T. Johnston, Av. Rio Branco 25, Rio de Janeiro. Tel: 233-4977.

CANADA: Ritchie Yorke, 15 Austin Crescent, Toronto 4, Ontario.

CZECHOSLOVAKIA: Dr. Lubomir Doruzka, 14, Zeleny pruh, Prague 4 Branik. Tel: 22.09.57.

DENMARK: Knud Orsted, 32 Solhojvaenget, 2750 Copenhagen, Ballerup, Denmark. Tel: (01)
97 71 10.

EIRE: Ken Stewart, Flat 5, 141, Rathgar Road, Dublin 6, Eire. Tel: 97.14.72.

FINLAND: Kari Helopaltio, Perttula, Finland. Tel: 27.18.36.

FRANCE: Michael Way, 41, rue des Favorites, Paris 15. Tel: 532.81.23.

GREECE: Lefty Kongalides, Hellinikos Vorras, Thessaloniki. Tel: 48.000 and 43.329.

HOLLAND: Bas Hageman, Hymnestraat 9, Apeldoorn, Holland. Tel: 62735.

HUNGARY: Paul Gyongy, Derek Utca 6, Budapest, Hungary. Tel: 35-88.90.

ISRAEL: Avner Rosenblum, 8 Gezzer St., Tel Aviv, Israel. Tel: 23.92.97.

MEXICO: Enrique Ortiz, Nuelo Radio Mil, Insurgentes Sur 1870, Mexico 20, D.F.

NEW ZEALAND: J. P. Monaghan, c/o Box 79, Wellington.

PHILIPPINES: Oskar Salazar, 1032 Matimyas St., Sampaloc, Manila.

POLAND: Roman Waschko, Warszawa 45, Magiera 9 m 37, Poland. Tel: 34.36.04.

PORTUGAL: Jose Manuel Nunes, Radio Renascenca, LDA, Rua Capelo, 5-2 LISBON. Tel: 3 01 72.

PUERTO RICO: Antonio Contreras, 26 Gertrudis St., Santurce.

NORWAY: Espen Eriksen, Bestumveien 21d, Oslo, Norway. Tel: 55.71.30.

SPAIN: Maria Dolores Aracil, Andres Mellado, 22. Madrid. Tel: 449.14.68.

SWEDEN: Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. Tel: 08-629 873.

SWITZERLAND: Rod Chapman, Swiss Broadcasting Corporation, CH-3000 Bern 16, Switzerland.
Tel: 031 44 66 44.

REPUBLIC OF S. AFRICA: Peter Feldman, 51 van Riebeeck Ave., Alberton, Transvaal.

URUGUAY: Carlos A. Martins, "Av. Luis Batlle Berres 4087 bis ap. 1"

U.S.S.R.: Vadim D. Yurchenkov, 14 Rubinstein St., Apt. 15 Leningrad, 191025. Tel: 15-33-41.

WEST GERMANY: Wolfgang Spahr, 2361 Bebensee, Kremser Weg 9, Kreis Segeberg. Tel:
(04552) 410.

YUGOSLAVIA: Borjan Kostic, Balkanska St. 30, 11000 Belgrade, Yugoslavia.

SALES

DIRECTOR OF SALES: Peter Heine (L.A.)

ASSISTANT SALES DIRECTOR: Marty Feely (L.A.)

EASTERN SALES MANAGER: Mike Eisenkraft (N.Y.)

NATIONAL TALENT COORDINATOR: Bill Moran (L.A.)

CONSUMER ELECTRONICS SALES: Ron Willman, Mgr. (N.Y.)

PROMOTION DIRECTOR: Jeff Bates (L.A.)

PRODUCTION MANAGER: Robert Ford (L.A.)

CLASSIFIED ADVERTISING MANAGER: Murray Dorf (N.Y.)

CIRCULATION MANAGER: Eugene Lizotte (N.Y.)

PRODUCTION COORDINATORS: Ward Mechlin, Val Karches (Cincy)

PRODUCTION COORDINATOR: Gerry Harris (N.Y.)

REGIONAL OFFICES

CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818

JAPAN, Comfy Homes 6-6-28, Akasaka, Minato-ku. 107 Tel: 03-586-0261. Bureau Chief,
Henry Drennan.

LONDON: 7 Carnaby St., London W.1., Phone: 437-8090

LOS ANGELES, Calif. 90069, 9000 Sunset Blvd. Area Code 213, 273-7040

NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 329-3925

NEW YORK, N.Y. 10036, 1 Astor Plaza, Area Code 212, 764-7300

United Kingdom: Andre de Vekey, Billboard Publications, 7 Carnaby St., London W.1.
Phone: 437-8090, Cable Billboard, London.

Italy: Germano Ruscitto, Billboard Gruppo sri, Piazzale Loreto 9, Milan. Tel: 28.29.158

Spain: Rafael Revert, S.E.R. Ave. Jose Antonio 32, 2nd floor, Madrid 13. Tel: 23.28.000

Benelux, Czechoslovakia, Hungary, Poland, Scandinavia, West Germany:

Johan Hoogenhout, Smirnoffstrat 40, s-Hertogenbosch, Holland. Tel: 47688

France: Olivier Zameczkowski, 14 Rue Singer, Paris 16

Mexico: Enrique Ortiz, Nuelo Radio Mil, Insurgentes Sur 1870, Mexico, 20, D.F.

Puerto Rico: Antonio Contreras, 26 Gertrudis St., Santurce, Puerto Rico.

Venezuela: Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal,
Caracas, Venezuela

Microfilm rolls of Billboard (6 months per roll) can be purchased through 3M IM/Press, 521
W. 43rd St., New York, N.Y. 10036. William Hutcheson, Area Code 212, 524-6374.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

General News

Controversial Issues Face Senate Copyright Committee

• Continued from page 1

tional exemption issues, both of which concern music publishers. On August 1, the burning issue of Cable TV (CATV) royalties for use of copyrighted materials picked up from TV stations will be heard in the morning, and in the afternoon the

CATV rights in sports broadcasts. Also on this date, religious broadcasters and publishers of gospel music will argue their respective rights (Billboard Jan. 27, 1973).

The bill is expected to get on the Senate Calendar during this session, which will make it ready for floor ac-

tion very early (it is hoped) in 1974, according to Copyrights Subcommittee counsel Tom Brennan. Currently, Senate leadership has set a cut-off date for controversial bills to be brought to the floor by their committee chairmen (except for such urgent items as appropriations bills) in this session—a date which the copyright revision bill cannot meet.

As the subcommittee counsel pointed out in December, no hearings will be held on certain issues that may seem highly controversial to the music recording and publishing industries. Such as the proposed "cost-of-living" raise of the mechanical rates from the 2.5 cents per tune originally agreed on, and contained in the House-passed bill of 1967, to a ceiling of about 3.1 cents. Also to offset the inflation that has reduced the value of the dollar by approximately 26.6 percent since 1967, the juke box performance royalty rate on the use of copyrighted music would go from the originally proposed \$8 per box per year to slightly over \$10. These rates will all be decided on the basis of industry comment received by the subcommittee in response to its request.

The fate of the record performance royalty in the Senate revision bill, which would give copyrighted recordings the right to collect royalties from broadcasters, juke boxes and other users for profit, will also be settled without special hearings. (The House-passed bill of 1967 had a copyright protection for recordings against unauthorized duplication, but did not give them performance rights such as are enjoyed by owners of the copyrighted music on the recordings in current law.)

Unfortunately, the rumors of payola and drugola in the recording industry could influence Senate committee members voting on this performance royalty amendment. Sen. McClellan (D., Ark.) has been looking into the allegations that could cost the record creators and performing talent this long-sought right, which he has supported, together with the antipiracy protection against unauthorized duplication of copyrighted records (Billboard July 7, 1973).

As of Billboard's deadline, the leader of the House action on the revision bill, Rep. Robert W. Kastenmeier (D., Wis.) could not be reached for comment on the timetable that will finally bring the bill to his subcommittee, possibly early in 1974—instead of 1968, as he had once hoped. However, he has reportedly indicated that if the Senate passes its bill early in 1974, he and his subcommittee will move quickly to hold hearings and get the bill through the House before the end of the session. The House-passed bill was stripped of its CATV section by a floor fight, and hearings will probably be necessary on this and other issues involving changes proposed since the 1967 House bill was passed.

In September, Franklin Music will open its doors in Pennsylvania on Chestnut St., which will mark, noted Franklin, the company's first store that is not a mall store. "We've got several lined up for next year," he added, "and will probably open from two to four a year from now on. We're doing very well. We're getting excellent response on all our product. Our markup is good and our profit picture is excellent."

Bang, Shout Logo Changes

NEW YORK—New logos have been designed for Bang and Shout Records of Atlanta, according to label heads Ed and Eileen Biscoe.

The new Bang logo depicts four decorated letters against a blue sky dotted with clouds. The new Shout logo is displayed against a swirling blend of yellows and oranges. The new logos were designed by Wonder Graphics.

JULY 21, 1973, BILLBOARD

Buddah Launches TV Drive On Clark's Double-LP Set

NEW YORK—Buddah Records has kicked off a major television campaign to sell its recently released double album, "Dick Clark—20 Years of Rock & Roll."

The campaign for the album, which, according to Neil Bogart, co-president of the Buddah Group, has already sold in excess of 500,000 copies, is designed to help sell the disk through normal distribution channels via a specially produced 60-second spot narrated by Dick Clark, and featuring rock artists and news clips from the last 20 years.

A Dick Clark 20th Anniversary radio show is also being prepared for national syndication. This will be coupled with Clark's schedule of radio and TV appearances. A rebroadcast of a Dick Clark 20th Anniversary celebration will be aired sometime in August.

Special cross-country press meetings with Clark are also being scheduled as a tie-in with Clark's anniversary activities, and the album release. Buddah Records is also making available to radio stations, an open-ended interview LP with Clark.

The album features such groups

Sanders 'Flies' In '65 T-Bird

NEW YORK—Sweet Fortune artist Bob Sanders has embarked on an unusual personal promotion tour before beginning a series of concert dates later this year. Traveling cross-country in his 1956 custom T-Bird, Sanders is visiting radio stations and Sweet Fortune distributors in Philadelphia, Baltimore, Washington, St. Louis, Kansas City, Wichita, Lexington, Louisville, Indianapolis, Ft. Wayne, Chicago, Milwaukee, Detroit, Toledo, Akron, Columbus, Cincinnati, Youngstown, Boston and New York.

Warren Nichols, who formerly accompanied Buddah artist Jim Dawson on recording and personal appearance dates, will join Sanders on his upcoming tour.

Pasadena Pirate To Be Sentenced

PASADENA—A man arrested last January on charges of pirating 8-track tape cartridges pleaded nolo contendere in the Municipal Court in Pasadena to charges of violating Section 653h of the California Penal Code. No date was set for sentencing. The defendant, Gary Edwards Stokes was originally arrested on a warrant from Clark County, Nevada, charging him with obtaining property under false pretense. At the time of his arrest, police seized close to 1,000 pirated tapes, several hundred master tapes, catalogs, labels, sleeves and a shrink-wrap machine.

Franklin in Name Change

Al Franklin, president of the Franklin Music Chain, which according to Franklin, will soon have its name changed to Franklin Sound, revealed his next stores will open in Atlanta in August. "The first week of the month we plan to open a store in the Lenox Square Mall followed the next week by a 5,000-square foot store in Atlanta's Cumberland Mall," Franklin said. "This mall will rank as one of the largest in the eastern U.S. when completed."

In September, Franklin Music will open its doors in Pennsylvania on Chestnut St., which will mark, noted Franklin, the company's first store that is not a mall store. "We've got several lined up for next year," he added, "and will probably open from two to four a year from now on. We're doing very well. We're getting excellent response on all our product. Our markup is good and our profit picture is excellent."

Bang, Shout Logo Changes

NEW YORK—New logos have been designed for Bang and Shout Records of Atlanta, according to label heads Ed and Eileen Biscoe.

**THE FOURTH SMASH SINGLE FROM
ALICE COOPER'S PLATINUM ALBUM,
BILLION DOLLAR BABIES,
ON WARNER BROS. RECORDS
SINGLE #WB7724**



FEDERAL RESERVE

THE UNITED STATES OF AMERICA

BILLION

Special thanks to Donovan Leitch,
who appears courtesy of
ABKCO Records,
distributed by Epic Records

WB 7724 \$\$\$

WASHINGTON, A.C.

B₂ 7



WB 7724 \$\$\$



Alice Cooper

B₃₇₃



BILLION DOLLAR BABIES

ONE BILLION



Interest Rate Increase Could Affect Business

• Continued from page 1

crease to 7-¾ percent in the prime bank lending rate to large corporation (now verging on 8 percent) was "justified under current market conditions."

On June 29, the Federal Reserve Board raised the discount rate, which is the cost of loans to member banks, from 6.5 percent to 7 percent, the highest since 1921. At the same time, the Board tightened money even more by requiring that member banks keep more cash on hand in relation to their deposits. This helped send the prime rate of borrowing for the big corporations to 8 percent, the highest since Sept. 1970, and some predict it will go even higher.

Dr. Burns told the congressional group that since January of 1972, the prime rate for the big borrowers had risen a full three percentage points, from 4-¾ percent to 7-¾ percent since January of 1972, while the average small business rate in the same period has increased less than one percent (from about 7.11 to 8.05 percent). Dr. Burns held that while the prime rate charged to the large corporations by banks has jumped even within the past month, reports indicate that the smaller business rate has held fairly steady—in effect lessening the gap between borrowing costs to large corporations and to small businesses.

However, reports in the press indicate that whether or not the small business borrowing rate is "holding steady," there is a winnowing out of

borrowers by banks. They are growing more selective about lending, particularly to new ventures, or businesses without a strongly established credit. Even extensions of credit to established borrowers are getting a closer look. Some bankers who prefer anonymity admit that they are lending smaller amounts of money and for shorter periods as a precaution again loss.

Pertinent to Entertainment

This situation can be particularly painful to segments of industries like the entertainment industry, which need loans to tide them over production periods, or to enable them to branch out into new directions, or speculative ventures. Some experts predict even more merging when smaller firms need the additional credit power of a larger firm to help with the interest load. Chairman Burns said he saw no lowering of the Federal Reserve rates "in the immediate future."

Charges to smaller businessmen seeking loans have been held down to some extent because of the administration policy. The Committee on Interest and Dividends, also chaired by Arthur Burns, instructed banks on April 16 to hold the rates to small businessmen and impose raises in rate only if the bank could justify them on a cost basis.

Observers are divided as to just how the overall tightening of money available for loans, generally, will affect the smaller businessman in the immediate future. Another question is how soon he will feel the ef-

fects of the higher rates to large corporations on which he may depend for supplies or other services.

Businessmen are also looking worriedly at other moves of the administration to stem inflation by cutting back buying power. The Federal Reserve Board and the Federal Home Loan Bank Board have authorized higher savings interest by banks and Savings and Loans institutions to consumers, to pull more money out of the spending and investing pools. The latter have been luring money away from the banks' low 4.5 percent passbook savings rates, and the modest increases for certificates of deposit, and on Savings and Loans deposits.

Enforced Savings

This can cost the retailer some sales, but a far worse prospect for him (and for the consumer) is the recent administration proposal to inflict enforced savings on the citizens through extra taxation. This move will, in effect, confiscate additional money from the taxpayer (beyond what he owes for his already steep taxes), and return it to him at some unspecified date, at whatever rate of interest the government decides is fair and presumably noninflationary. Such a siphoning off of even marginal spending money could cut back drastically on the impulse buying which is a strong factor in record and other types of retailing, where customers browse, or come in to pick up an advertised sale item and see others they want.

GRT Sues WB, Kwanza, Dells And Glickman Over Contract

LOS ANGELES—Both the plaintiff, GRT Records, and a defendant, Warner Bros. records, state they are negotiating a settlement to an over \$1.5 million damages suit filed in Superior Court here in May. Other defendants, Zach Glickman, his Kwanza record label and the five members of the Dells could not be reached at presstime.

The complaint, filed in Superior Court here, alleges that Glickman has signed the Dells, who are still under contract to GRT, according to the suit. GRT seeks \$338,000 in unrecovered royalties and advances for recording, plus \$500,000 in exemplary damages and \$1 million in damages. The suit seeks to enjoin the group from signing with any other record label.

MGM, Polydor & UA Sales Meet

LOS ANGELES—UDC Distributing's national sales convention has been set for Aug. 22-24 at the Beverly Hilton Hotel here. UDC is owned by United Artists Records and distributes for UA, Polydor and MGM. The presidents of each label will head the sales presentations for UDC and label promotion men.

Pate Moves to L.A.

LOS ANGELES—Johnny Pate, veteran composer-arranger who orchestrated "Super Fly" and composed the "Shaft In Africa" score, has moved his base here from New York.

Pate was formerly in a&r with ABC and MGM, working with jazz and soul artists.

GRT claims it has lived up to its contract provisions, which call for payment of \$100,000 annually as a non-returnable advance against royalty. The Jan. 26, 1971 pact calls for a 12 percent royalty rate.

Preston Gets Gold

NEW YORK—"Will it Go Round in Circles" has become Billy Preston's second gold single on A&M Records. The single is from Preston's current A&M album, "Music Is My Life." His debut album for the label, "I Wrote a Simple Song," produced the gold single, "Outta Space."

White Gets Gold

NEW YORK—Barry White has struck gold with his 20th Century single, "I'm Gonna Love You Just A Little More Baby." Tune was culled from White's "I've Got So Much to Give" album on 20th-Century.

March Expands; Adds Pub Co.

NEW YORK—Myrna March, head of Make Music, has added March-On Music, a new firm specializing in publishing and production. An initial project will be a co-production venture with the recently formed Anacrusis Music Co. of Billy Loeb, Billy Arnell, Steve Loeb and Dave Williams. Project will feature singer Sharon Compton.

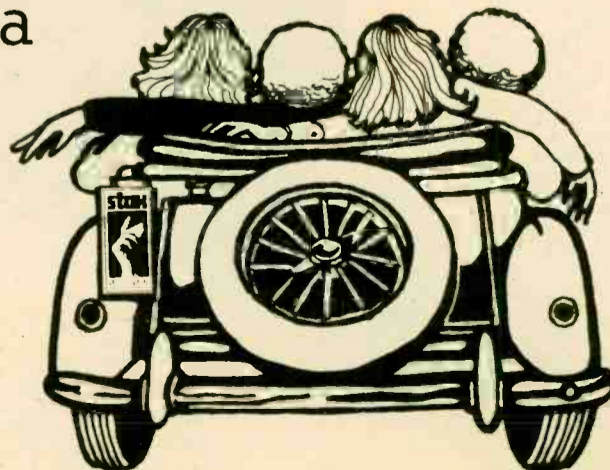
Another March-On artist is Bobby London of "Hair" and "The Me Nobody Knows." He'll also write for the line. The new company is also engaged in writing spots.

Test Drive the New MG's

Smooth, mellow power. Road-huggin' soul machines. Powered by the Memphis Sound. The new MG's are Al Jackson, drums and "Duck" Dunn, bass (both from the original Booker T. and The MG's), Bobby Manuel, lead guitar and Carson Whitsett, organ.

Their new vehicle is "Sugarcane." 45 horsepower fueled with a lotta sweat and a lotta soul. The new MG's. Still Memphis—still mellow. Only better. Give'em a test drive.

The new MG's new single is from Stax—where music is . . .



-The Stax Organization, Memphis USA

ORIGINAL MOTION PICTURE SOUNDTRACK

ALBERT R. BROCCOLI and HARRY SALTZMAN
present

ROGER MOORE as **JAMES BOND**

in IAN FLEMING'S
"LIVE AND LET DIE"

Directed by GUY HAMILTON

Title Song Composed by

PAUL and LINDA McCARTNEY

And Performed by

PAUL McCARTNEY and WINGS

Music Score by

GEORGE MARTIN



©MCLXXIII United Artists Corporation

The smash single **LIVE and LET DIE** performed by **Paul McCartney and Wings** is on the original soundtrack from **United Artists Records & Tapes**.



CAT STEVENS
FOREIGNER



Talent Signings

Chico Hamilton, veteran jazz drummer, has signed with **Stax Records**, a move signaling the Memphis soul label's increasing activity in jazz. . . . **Boudleaux Bryant's** House of Bryant Publishing has been signed for administration with the Wes Farrell Organization. Catalog includes songs by **Roy Clark**, **Buffy Sainte-Marie**, **Boots Randolph** and **Chet Atkins**.

. . . Singers **Danny Johnson** and **John Edwards** have signed with Atlanta's GRC label. Edwards has just recorded his first single, "Merry Go Round," produced by **Floyd Smith** at Atlanta's Sound Pit Studios. Single is set for July release. Johnson will be recording his first single this month with a rush release scheduled. . . . Also joining GRC is singer **Marlys Roe**. She has been entertaining as a solo artist in clubs in Nashville for the past three years. Her singing style includes rock, pop and country. **Neil Wilburn** produced her first single, set for July release, titled "Carry Me Back." . . . The **Jerry Grant 11-Man Ensemble**, a jazz-rock big band, has signed in Los Angeles with **Les Harsten's** Leslee Productions.

ESP has signed the **Charles Gale Ensemble**. Gale is a tenor saxophonist and violinist based in Buffalo, New York. The improvisational group includes **Ameer Alhark** on drums, **Akram Alhark** on piano, **Ray Combs** on bass and **Dininga Gale** on cymbals. Their first album has been completed and is slated for August release. . . . **Lou Adler**, president of Ode Records has signed composer-musician **Tom Scott** and the **L.A. Express** to the label. Scott recently played sax with "The Carole King Tour 1973" as well as on her "Fantasy" album. A past winner of the Downbeat Critics Poll and the Jazz and Pop Readers Poll Awards, Scott's first album will be produced by Adler with an August release scheduled. . . . Just signed to MGM is **Cyril Haverman** whose first album for the label is "Out of Focus." Recording was done in Los Angeles.

Rupert Holmes has signed an exclusive recording contract with Epic Records. **Jeffrey Lesser** produced the composer-performer's first single, "Talk," which is being released this week. Holmes, composer of last year's hit "Timothy," is currently working on his first album set for release later this year.

(Continued on page 58)

O'Sullivan Bows 1st U.S. Tour in Sept.

LOS ANGELES—Gilbert O'Sullivan starts his first U.S. concert tour in September, running into mid-October. England's top-selling 1972 songwriter-singer sold out his first tours of the United Kingdom and continental Europe.

O'Sullivan's itinerary is: Saratoga Performing Arts Center (13); Post Pavilion, Columbia, Md. (14); Garden State Arts Center, Holmdel, N.J. (15); Pine Knob Pavilion, Independence Township, Mich. (16); New York Philharmonic Hall (19 and 21); Boston Music Hall (20); Philadelphia Academy of Music (22); Pittsburgh Mosque (23); Ohio Veterans Memorial, Columbus (25); Hara Arena, Dayton, Ohio (28); Indianapolis Coliseum (29); Kiel Auditorium, St. Louis, Mo. (30); Oklahoma City Music Hall (Oct. 5); Houston Music Hall (6); San Antonio Municipal Auditorium (7); Phoenix Celebrity Theater (10 and 11); Sacramento Civic Auditorium (12); San Diego Golden Hall (13); Los Angeles Music Center (14).

60,000 Pack Dripping Springs C/M Starter; Set \$300 Record

AUSTIN, Tex.—Despite two nagging lawsuits which threatened the event, more than 60,000 people paid a gross estimated at \$300,000 for Willie Nelson's First Annual 4th of July Picnic at nearby Dripping Springs.

It was said to be the largest gathering of country music fans ever to attend a single performance. The concert was scheduled to begin at noon, but Nelson and his friends woke

6,000 fans who had spent Tuesday night at the site, and got the entertainment started at 6:30 a.m. It ran non-stop from that point until 3:00 a.m. the following day.

Even before it began, however, there were troubles. First, two Texas businessmen sought a restraining order, seeking either to stop the performance or impound the money from the event. Then a New York

(Continued on page 39)

Cobblestone Cuts Newport Portions

• Continued from page 3

Chick Webb band members with their former "girl singer" Ella Fitzgerald and the Jazz Cabaret night which was a salute to Cab Calloway.

Conversely, the "Life and Times of Ray Charles" written by author James Baldwin suffered from lack of rehearsal time and was an overdrawn evening. The best part of the production occurred when Charles was simply allowed to let loose with what he does best—sing with a genuine passion—away from Baldwin's overblown prose.

Even Wein admitted that the Charles-Baldwin affair only came up to 30-40 percent potential, although he had plans for a film of the concert.

This year's Wein attempt to infiltrate more commercial names among the jazz artists was very successful in terms of artistry. At Shea Stadium such soul-rock names as Stevie Wonder, Billy Paul, Roberta Flack and the group War were a genuine fit, unlike some of Wein's attempts to graft rock onto the program in previous years.

War in particular broke the Shea Stadium audience, although only 15,000 strong, into a surging jumping partying mass. The Nassau Coliseum Aretha Franklin-Ray Charles (despite a lackluster Charles and probably because of an inspired

Franklin) became a major Festival success.

The concert involving over 60 individual musicians at the Louis Armstrong Bowl, ne Singer Bowl, was a genuine emotional tribute to the first great jazz soloist, one who has influenced the sound of every trumpeter today. All played homage to Satchmo—Louis Jordan did "Hello Dolly," Freddie Hubbard played "Summertime" and Dixieland trombonist Turk Murphy did the first tune ever written by Armstrong, "Wholehearted Blues." Eubie Blake's 90-year-old fingers played "The Charleston Rag," and Ella Fitzgerald sang "The Man I Love." The musicians and the music spanned the generations from Eubie Blake on through Count Basie's current group—honoring Armstrong in a way that a musician most appreciates, through music.

Concerts on the fringe of the Festival, such as the New York Musicals Organization events and the New Generation series, held in the Carnegie Recital Hall, managed to present a fair picture of what is going down in the avant directions in New York. Next year Wein has suggested that these events should take place either before or after the main Festival, although they would still benefit by being under the aegis of the Festival itself.

Phila Folk Fest Aug. 24-25 Lines Up Cast of All-Stars

PHILADELPHIA—Jim Croce, David Bromberg, Janis Ian, Steve Goodman, Leon Redbone, Sonny Terry & Brownie McGhee, Loudon Wainwright III, Maria Muldaur and more than 50 other acts will appear at the 12th annual Philadelphia Folk Festival, set for Aug. 24, 25 and 26.

Festival grounds are on the Old Pool Farm in Upper Salford Township, Montgomery County, Pa. Three major evening concerts will highlight the festival, which also offers daytime workshops, craft exhibits and demonstration, and special afternoon concerts.

Camping facilities and food service are available at the farm.

This year's festival will add a series of smaller concerts during the day, with sixteen workshops scheduled. Sponsored by the Philadelphia Folksong Society, the festival has been awarded grants from the National Endowment for the Arts and from the Pennsylvania Council on the Arts.

Festival tickets are set at \$21 and \$18. Evening concert tickets are \$7 and \$6, while daytime events tickets

are set at \$4.50. Children under 12 will be admitted free when accompanied by adults, with an additional \$1 charge in the reserved section. Camping costs \$2 for the entire week-end with the purchase of an all-festival ticket.

A 15 percent discount is being offered on all mail orders placed before Aug. 1.

Festival performers, in addition to those listed above, will include Lou and Sally Killen, Breakfast Special, Kate McGarrigle, Louisiana Red, Frankie Armstrong, Eric Justin Kee, Bob Gibson, Sippie Wallace, Bai Konte, Saul Broudy, Hamid Hamilton Camp, Los Quinchamali, Gene Shay, Owen McBride, Murray McLachlan, the Lilly Brothers with Don Stover and Tex Logan, the Boys of the Lough, Victoria Spivey, Diana Marcovitz, Norman Kennedy, Paul Cadwell, Jake and The Family Jewels, Doris Abrahams, Bryan Bowers, Fred Holstein, Keith Sykes, John Roberts and Tony Bartrand, Topper Carew, Joe Heaney, Highwoods String Band, and Home-sick James.

Studio Track

By SAM SUTHERLAND

Studio Biz: Out in Hollywood, **Clover Records** has merged with **Paramount Recording Studio**. The move opens up a variety of rooms for the clients of each complex, while the entire operation will now take Clover's name. . . . Over on Sunset Boulevard, **Sunwest Recording Studios** have been purchased by **Charles Sullivan** and **Stewart Evans**, now managing the rooms. Sullivan was a writer prior to entering the studio field, while Evans was with the Sonny & Cher television folk. Initial projects under new leadership include **Bobby Vinton**, produced by **Jay Senter** for Epic. Senter is also producing **Jaye P. Morgan** there for **Capt. Crystal Records**, while **Solomon Burke** handled a television theme there and produced two LP's for **MGM** with **Jerry Styner** arranging and engineering. Finally, **Bonnie Raitt** handled some vocal overdubs there for her next Warner Bros. album. . . . At Chicago's **Sound Market**, **Marita Duffy** has joined the studio staff as production manager, while **Scott Thomson** has rejoined the engineering staff, having returned from the service.

Out at Minneapolis' **Sound 80**, **Leo Kottke**, the proverbial local boy making good, is back for his next Capitol album, the third to be handled by Sound 80 (they assisted on his last live set, recorded at Tyrone Guthrie Theater there).

Producer **Denny Bruce** notes that **Paul Martinson** will again engineer.

Meanwhile, back on the banks of the Charles, Boston's **Intermedia Sound** is undergoing its share of changes, led off by the appointment of **Richard "Berred" Ouellette** to the post of general manager. The "Berred" continues as chief engineer, while **Dr. Gunther Weil**, Intermedia president and the man who handled those duties before, will focus more on in-house production activities and Intermedia's various other video and audio oeuvres.

Dr. Weil, himself a devotee of jazz, is understandably happy about recent jazz sessions there, pointing toward what Intermedia hopes will be an increase of those dates. **Rahsaan Roland Kirk** was in to work on a radio show for Atlantic, with **Steve Robinson** producing, while **Ed Michel** and **Steve Backer** brought in **Marion Brown** for Impulse, with Ouellette engineering.

Charles Lloyd also came in, working on his next A&M album with Ouellette. Lloyd produced. And Ode's **Lou Adler** and **Carole King**

dropped by, hopefully a sign of West Coast "shopping around" for new rooms.

Other quick takes: **Aerosmith**, in with **Ray Colcord** for demo's and pre-production work for their next Columbia outing; **Fatback**, produced by **Judy Knight**; the **Billy Colwell Blues Band**; **Rupert Holmes**, working on an independent production; **Capricorn's Martin Mull**, recording commercial spots; **Rounder Records**, using Intermedia's Berwin noise filter to clean up some old 78 masters for reissues, and to record bluegrass banjo player **Don Stover**; and Intermedia's own **Roger Powell**, working on his own music as well as on a soundtrack for a special video cassette pilot being produced by **Dr. Weil**, and on a film soundtrack for the Venezuelan government, with **Freddie Renya**.

Out at **Island Studios** in London, sessions include work by the **Sutherland Brothers & Quiver**, produced by **Muff Winwood** and for Island engineered by **Richard Digby Smith**, who is affectionately known there as "Diga." Also in is **Mario Medius**, working with engineer **John Burns** on an album with **Junior Kerr**, while other Island projects include **Spooky Tooth**, self-produced, with **Brian Humphries** engineering; and **The Waiters**, produced by **Bob Marley** and **Chris Blackwell**, and engineered by **Tony Platt** and **Frank Owen**.

Genesis have also been in, producing their next album with **John Burns**, who also engineered, while **Bob Potter** has been producing and engineering sessions with **Graham Bell** and **Frank Owen** has been engineering for **Silverhead**.



**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10s
500--\$22.85 1000--\$35.00

COLOR PRINTS
1000--\$200.00

SEND FOR SAMPLES AND PRICES

APC PICTURES
1867 E. FLORIDA ST.
SPRINGFIELD, MO. 65803

The Management Tree



A TREE IS BORN!

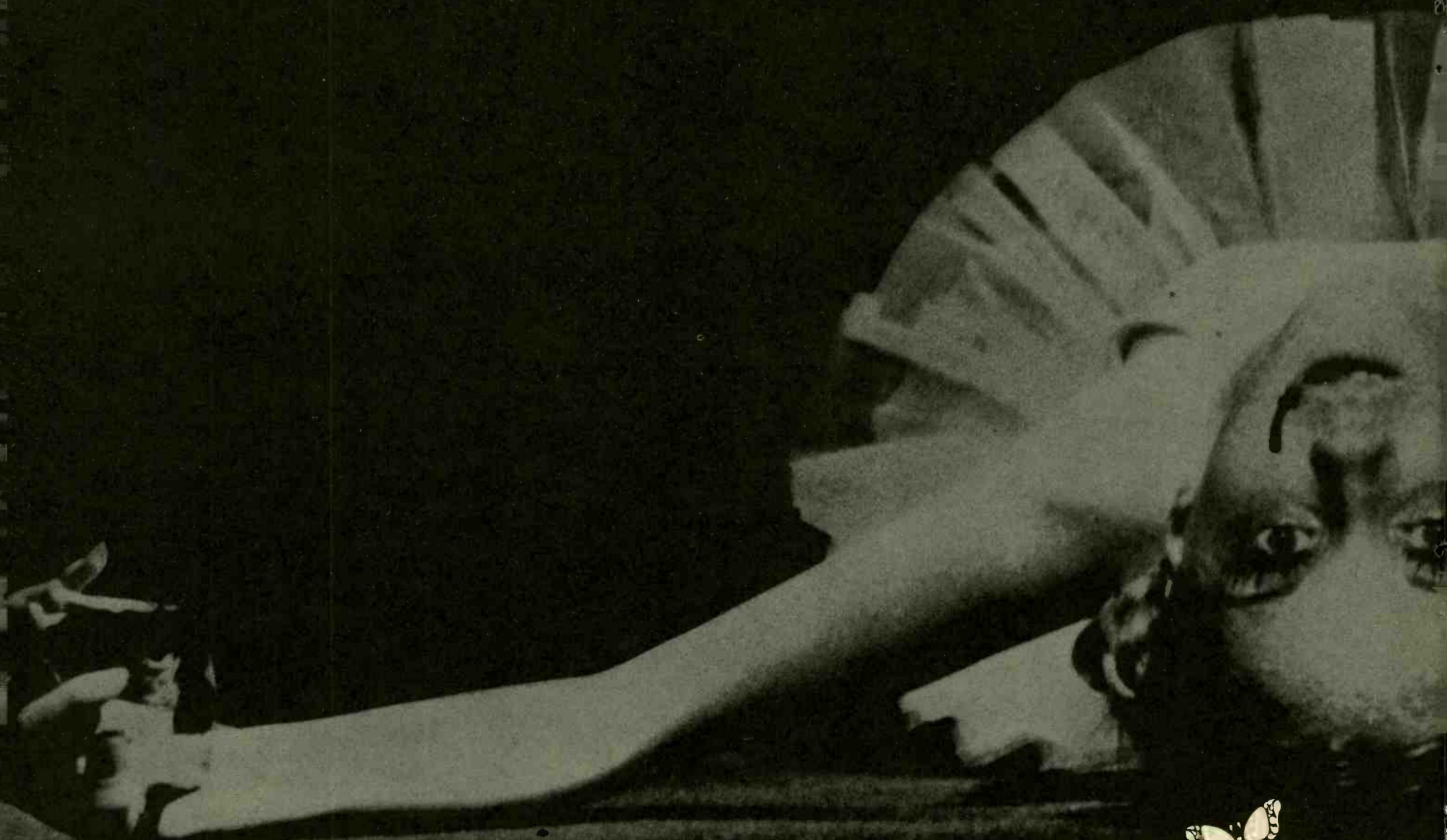
Personal Management
for performing - recording groups

Ron Singer
Larry Dunlap
213 273-7211

8961 Sunset Blvd. Penthouse Los Angeles, Ca. 90069

Jethur A Passi

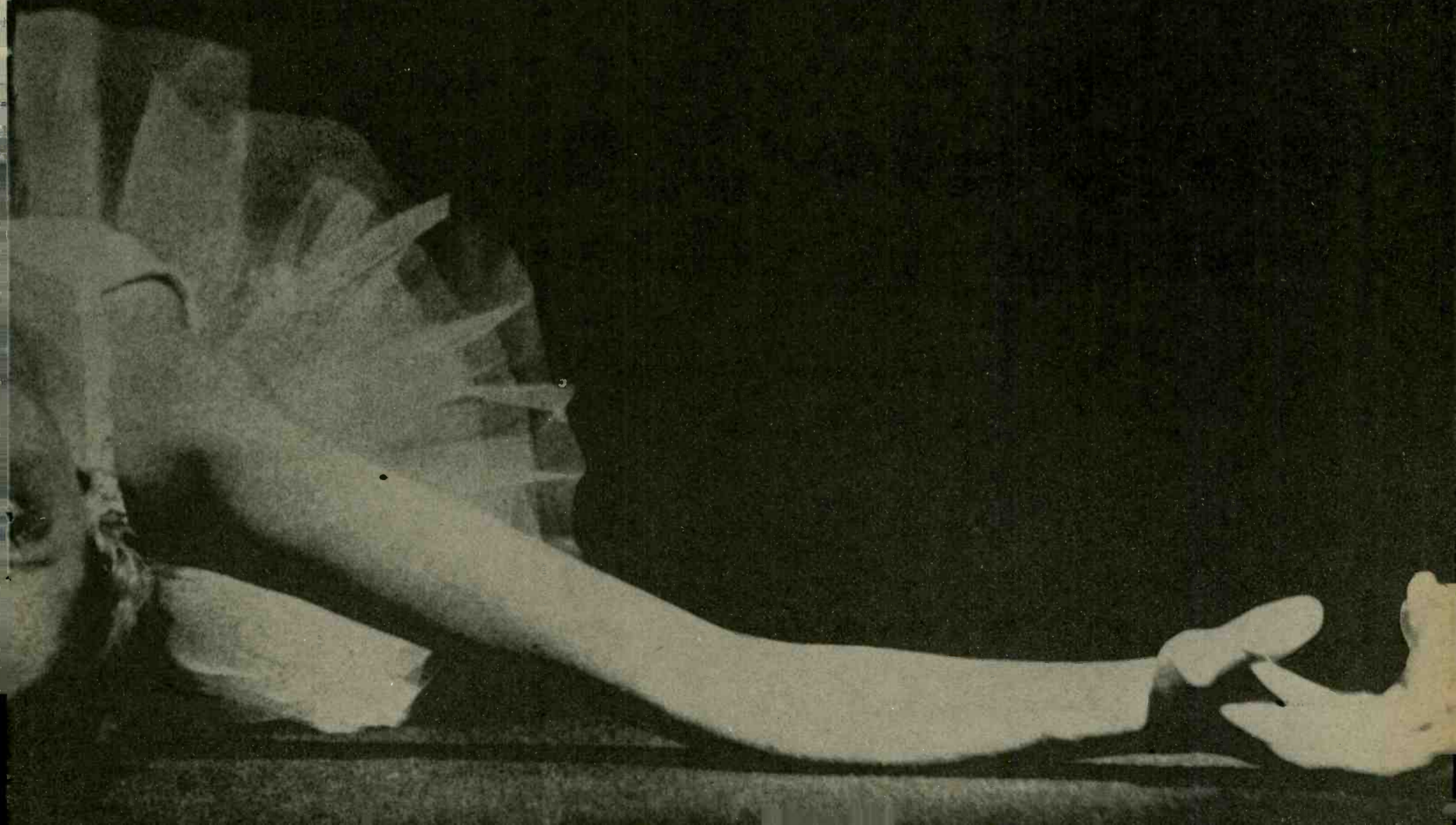
Availab



o Tull on Play

(CHR 1040)

le Now.



Mariposa Folk Festival: Jumping in the Isles

By IRA MAYER

CENTRE ISLAND, Ontario—Removing the stigma of Woodstock from summer music festivals has been a long and painful road, but the producers of this year's Mariposa Folk Festival here (July 6, 7 and 8) have proven that a festival based on conceptual and participatory programming is both possible and desirable.

Located on a fenced-in portion of Centre Island, and reachable only by ferry, Mariposa featured a total of seven stages which ran simultaneously from 10:30 a.m. to dusk, as well as a large area devoted to crafts displays. Trees within sight and sound of most of the stages offered shade for those not up to the ninety-degree heat. And with the island set up normally for large groups of visitors, the sanitation and food facilities—each supplemented by portable additions rented by and concessioned from the festival—were more than adequate.

What set Mariposa, now in its thirteenth year, apart from other festivals, however, were the feelings of comfort and spontaneity felt by audience and performers alike. Even when the festival hit its peak population of 8,000 ticketholders (add on another 1,500-2,000 performers, staff and guests), and the grounds around some stages were packed solid with people, tempers remained cool and smiling faces abounded.

One-to-One

For once, on a large scale, artist and listener were able to come together in one-to-one and small group situations as well as in formal concert settings. A guitar workshop, for instance, hosted by John Cohen of the New Lost City Ramblers and the Putnam String County Band, offered about 45 minutes of brief stage performances by various guitar styl-

ists. The stage personalities then went into the audience, taking small groups of listeners with them to sit under a tree and further examine their particular style and to help those with questions and problems. Bluesman Larry Johnson was seen several hours later with his group, singing, playing and talking much to everyone's satisfaction.

On another occasion, Tony Barrand, of the English duo John Roberts and Tony Barrand, offered a brief seminar on how to play the spoons (the lower one has to come up to hit the one on top). During his explanation, he sent several extra pairs of spoons out into the audience so people could try playing for themselves.

Still others joined forces for square and folk dancing events led by Olga Sandolovich; for blues workshops featuring Arthur Crudup and John Hammond, among others; for international programs with the Peruvian group Los Quinchamali, and with singers Alexander Zelkine (whose repertoire and performing style were reminiscent of the programs Theodore Bikel used to do at such festivals) and Bill Vanaver (who also plays a wide variety of mid-eastern instruments); and for the French-Canadian songs and dances of Les Danseurs du St. Laurent.

Michael Cooney, an interpreter of traditional Americana, attracted large audiences consistently whether conducting a workshop on Leadbelly or singing a more diversified program accompanying himself on guitar, concertina or banjo. And among the dozens of other performers, most of whom were on one stage or another for all but two or three hours per day, Epic artist Murray McLauchlan, Atlantic's John Prine, Rosalie Sorrels and Malvina Reynolds received exceptionally strong receptions in both workshop and concert situations.

Though the stages were a bit too close together, causing a sound "bleeding" problem, there were few objections voiced as to any aspect of the Mariposa Festival. Performers and audience became at one with each other, and whether one was inclined toward observing or participating, there was more than enough from which to choose at any given time. There was no "stars" (as happened last year when such luminous figures as Joni Mitchell and Neil Young showed up to do guest sets, and when Bob Dylan had to be ferried off the island so as to avoid being overcome by mobs of people), and no hassles, despite a tight but sympathetic security force. Few festivals will be able to equal or surpass it in terms of organization, programming or musical experience.

Creative Trends Phila. Gets 2nd Famed 'Bell': Producer Thom

By NAT FREEDLAND

LOS ANGELES—At the recent BMI awards dinner here, the writer with the most 1972 top-airplay songs was Paul Simon with four. He is a household word. The number two BMI writer for 1972, with three award songs, is almost totally unknown as a creative force outside of a small portion of the industry.

This is Thom Bell, the one-man Philadelphia conglomerate. A composer, arranger and producer who is the guiding force behind those smash groups: the Stylistics, the Spinners and the earlier Delfonics. Bell has also orchestrated many of the gold records of his fellow Philadelphia production moguls Gamble-Huff, such as the O'Jays' "Backstabbers."

Bell's association with Kenny Gamble and Leon Huff goes back nearly a decade, when he took over the piano chair from Huff in a local band, Kenny Gamble and the Romeos. The most recent development in this relationship has been a corporate wedding between Bell and Gamble-Huff in the new Great Philadelphia Trading Company, an umbrella for all their separate operations.

And of course, Columbia Records has entered into a distribution package for the product of all the GPTC's own labels, which in Bell's case means the establishment of Thommy Records with a few select acts, mainstream rock artists as well as soul performers.

A Charming "Kook"

By all odds, Thom Bell is one of the most charming and delightful characters in records. For example, he comes to work each day from the comfortable Philadelphia home he has earned for his wife and children... on a bus. "I like to think about new musical ideas on the way to and from work," he said.

In order to lead a more normal family life, he has prevailed on his acts to record during the daytime, managing to convince his singing groups their voices really will function in the morning. Bell bestows nicknames on everyone he comes in contact with, generally refusing to call them by their real names and probably even forgetting these correct names.

He has his special names for his parents, wife, children, in-laws and every regular member of the new Philadelphia rock community. He uses these names so regularly that others around him automatically

pick them up. A few hours into a recording session it is not unusual to hear everybody in the studio calling Leon Huff, "Beaver."

Perhaps the reason that Bell is so little-known nationally, despite his many accomplishments is that he rarely ventures from Philadelphia, a city which is not exactly a music media center regardless of its musical resurgence.

Family Sound

Bell actually credits the relative media isolation of his hometown with the new success of the "Philadelphia Sound." He said, "It's all family in Philadelphia. We've known each other for years. We use the same musicians and studio, we help each other out. There is genuine happiness when somebody else from the community achieves success."

Bell's childhood involvement with music was via years of classical piano studies. But at the start of the 1960s, when he had just left his teens, Thom realized that the opportunities open to unknown black concert pianists were not exactly overwhelming. With characteristic determination, he decided to master the pop idiom.

After a groundwork in local rock-soul bands, he lined up with some 300 other pianists auditioning for the staff band at then-powerful Cameo-Parkway Records. Bell's training had naturally made him the best sight-reader among the applicants and he easily won the job.

While at Cameo-Parkway, Bell was encouraged to use his studio experiences to train himself as a producer and arranger. Interestingly, Bell and Gamble-Huff's new company has taken over the former Cameo-Parkway building and are constructing a new studio there to supplement Sigma studios, where most of the Philadelphia hits have been cut.

Bell is a self-taught arranger, following his own instincts after becoming annoyed at the rigid ideas of the orchestration theory books he had attempted to study. He is probably the arranger responsible for first bringing a fabulous new variety of sound textures into soul music.

Soul Extensions

His soul charts have included parts for harp, oboe, flugelhorn, marimba, synthesizer and a host of other off-beat instruments. Another Bell characteristic is that he refuses

to write for reed sections, sticking to only brass and string sections because he feels that reed instrument groups record with too much squeak and vibrato.

Bell made his mark as a producer by helping form the Delfonics and guiding them through a succession of hits. But his greatest impact has come during the past two 3½ years in which he entered a songwriting partnership with lyricist Linda Creed, the team that created such smashes for the Stylistics as "You Are Everything," "Betcha By Golly Wow" and "I'm Stone In Love With You."

"Tommy is a remarkable man," said Miss Creed. "He really saved my life. I had been suicidally despondent after my career as a singer flopped. What I have learned to do is listen for the statements built into his music and translate them into words." She is also active in administering Bell's Corporations.

Bell apparently has a habit of mentally composing music while he is doing other things around groups of people. Only those few who know him very well can tell when part of his mind is busy creating.

Bell Limits Stable

Besides the Stylistics and the Spinners, his production clients for outside labels include Ronnie Dyson, Little Anthony and a new group called New York City. Signed to his own Thommy label so far are soul artists Bobby Taylor and Derek & Cindy Floyd plus rock groups Thunder and Lightning and Marble Heart.

Bell deliberately chooses to work with a limited number of artists in order to devote the time he feels he needs for each project. The latest act he has taken on, and probably the last addition for a while, is the legendary Johnny Mathis.

The next Mathis album on Columbia will feature Bell-Creed songs and avoid the covers of other artists which Mathis has been packaging in recent years. The smooth sound of Bell's soul-pop ballads seem perfectly matched to the Mathis voice and the teaming is something to look forward to with pleasure.

Blasts Radio's Comedy LP Apathy

LOS ANGELES—Top 40 programmers are shortchanging themselves and their audience by a prejudice against comedy records, according to Tony Hendra, a National Lampoon coeditor and producer of the Lampoon's "Lemmings" show which has been released as a Blue Thumb album.

Hendra has just completed a cross-country promotional tour for the "Lemmings" LP, which took him into many key radio stations. The English-born humorist said, "It seems an obvious inconsistency that disk jockeys are generally expected to be funny in their patter between records, yet they aren't supposed to play funny records."

According to Hendra, the Lam-

poon's recorded efforts have been constructed with a full awareness of the requirements of contemporary record merchandising. "National Lampoon Radio Dinner," the group's first LP, was charted and contained a Hot 100 single, the "Deteriorata" parody of Les Crane's spoken-word hit "Desiderata."

Woodstock Parley

The "Lemmings" LP consists entirely of rock parodies supposedly being performed at the "Woodstock Festival of Love, Peace and Death" where millions of youths have gathered to kill themselves. The musicianship and mimicry of the original cast in reproducing the sounds of artists from Joe Cocker to Crosby, Stills, Nash & Young is astonishing.

"What I've been trying to accomplish on this tour is to get the radio people to accept 'Lemmings' cuts as funny must records instead of going into the comedy trashbin," said Hendra.

The Lampoon team has deliberately concentrated on rock idol parodies in its two recordings with ferocious bits of mimicry such as John Lennon screaming "Genius is pain" and a Joan Baez inciting revolutionary violence while she personally remains a pacifist.

Hendra explained the reasoning behind this policy with, "Rock stars are the only sacred cows of the counter-culture left to us. Everybody else has been satirized to death."

Unsurpassed in Quality

GLOSSY PHOTOS

9½¢
EACH IN
1000 LOTS

1000 POSTCARDS \$5500

100 8x10 \$1395

CUSTOM COLOR PRINTS \$85 per 100

COLOR LITHO \$175 per 1000

COLOR POSTCARDS \$120 per 3000

MOUNTED ENLARGEMENTS 20"X30" \$7.50 30"X40" \$10.50

COPYART
Photographers

A Division of JAMES J. KRIEGSMANN
165 W. 46th St., N.Y. 10036
(212) PL 7-0233


YAMBO RECORDS

From THE BLUES FACTORY/SOUL PRODUCTIONS
7711 S. Racine Ave., Chicago, Ill. 60620

LP's: WILLIE DIXON'S PEACE?, # 777-15
MIGHT IS RIGHT—E. Rodney Jones, # 777-01

45's: "When I Make Love"—Margie Evans, # 1010
"Instant Everything"—Koko Taylor, # 108
"Petting the Baby"—Willie Dixon, # 777-15
"Baby Just Maby"—Modern Times, # 777-12
"Smokin"—The Satagans, # 777-110
"Tell Me the Truth"—J. J. Taylor, # 1011B

All distributed by Summit Distributors
7447 N. Linder Ave., Skokie, Ill. 60076



"The Peacemaker:"
The contagious, new
single from
"The Free Electric Band."

"The Peacemaker" is the single that's been drawing a lot of air play out on the West Coast. It promises to be as big as "It Never Rains in Southern California" and "The Free Electric Band," the tunes that established Albert Hammond as a major new talent, and one of today's finest singer/songwriters. "The Peacemaker" promises to be a bombshell.

Albert Hammond.

On Mums Records
Distributed by Columbia Records

KZ 322-7 Also available on tape

**Albert
Hammond
The Free
Electric
Band**

including:
**Smokey Factory
Blues**

The Peacemaker

**Who's For
Lunch Today?**

**Woman Of
The World**

**I Think I'll
Go That Way**



Who/Where/When

AIRLINE (Warner Bros.): Suffolk Downs, Boston, July 28; Hanscom Field, Bedford, Mass., Aug. 1-4.
BUDDY ALAN (Capitol): Pocono State Fair, Mt. Pocono, Pa., July 28.
LYNN ANDERSON (Columbia): Delaware, July 28.
PAUL ANKA (Buddah): Oakdale Theatre, Wallingford, Conn., July 30-Aug. 5.
EDDY ARNOLD (MGM): Cohasset Theatre, Latham, N.Y., July 30-Aug. 4.
ARTHUR, HURLEY & GOTTLIEB (Columbia): Great Southeast Music Hall, Atlanta, Ga., July 31-Aug. 5.
BANG (Capitol): Pennypacker Park, Philadelphia, July 30.
TONY BENNETT (MGM): Seattle, July 28; Vancouver, July 29.
BIG WHEELIE & THE HUBCAPS (Scepter): Boston, July 30.

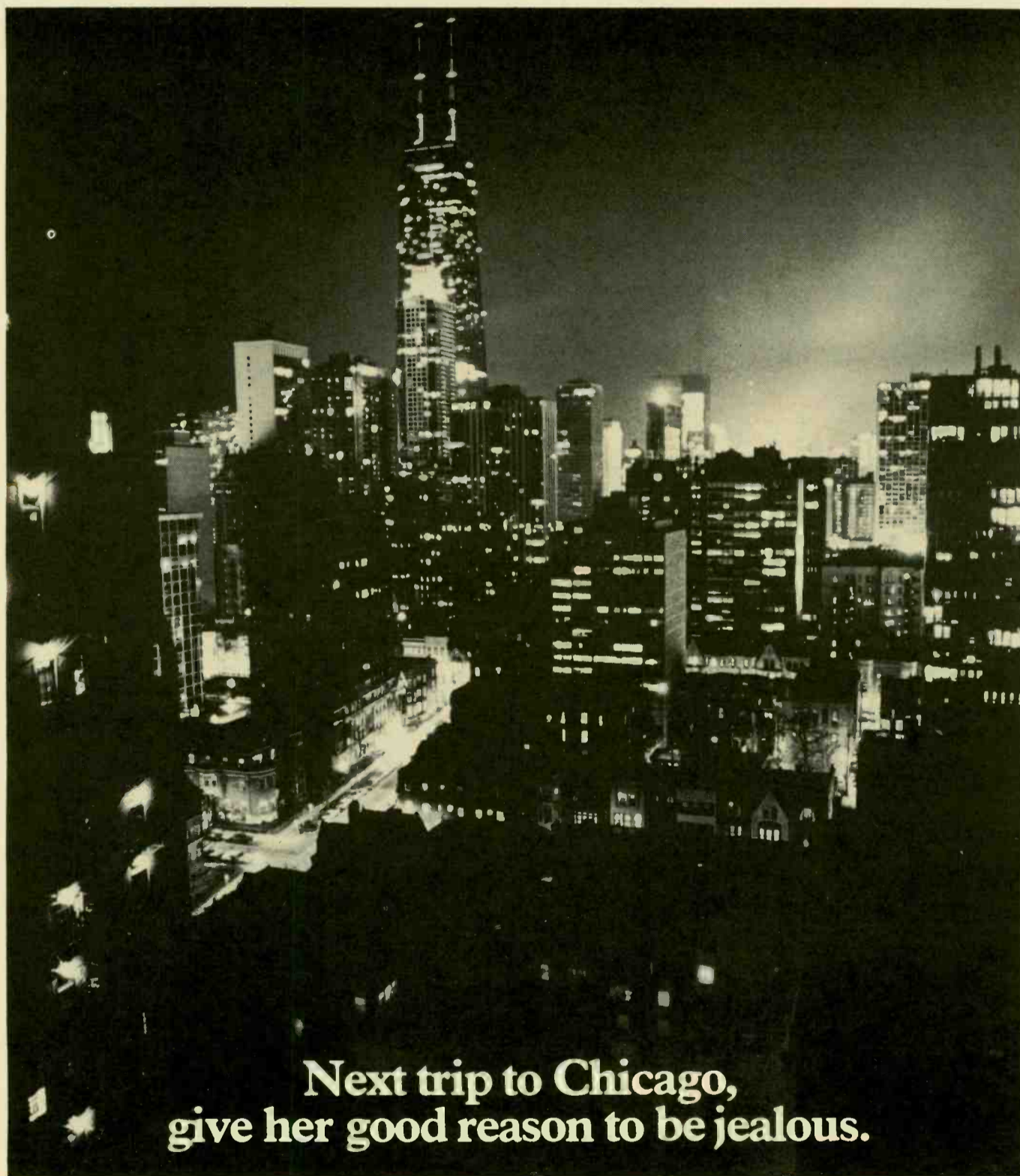
EDWIN BIRDSONG (Polydor): Symphony Hall, Newark, N.J., July 29.
BLOOD, SWEAT & TEARS (Columbia): Seaport Playhouse of the Stars, Mystic, Conn., July 29; Forum, Halifax, N.S., Aug. 1; Moncton, N.B., Aug. 2; Forum, Sydney, N.S., Aug. 3.
BLUE OYSTER CULT (Columbia): Suffolk Downs Raceway, Boston, July 28.
DAVID BROMBERG (Columbia): National Folk Festival, Vienna, Va., July 26.
JIM ED BROWN (RCA): Monroe County Fair, Tomah, Wisc., July 28; Stearns County Fair, Salk Centre, Minn., July 29; Hardin County Fair, Eldora, Iowa, July 31; Davis County Fair, Bloomfield, Iowa, Aug. 1.
MARTI BROWN: Hickman, Ky., July 30; Paducah, Ky., July 31.
DAVE BRUBECK (Atlantic): Grandstand, Ionia Free Fair, Ionia, Mich., Aug. 1.

JULIE BUDD (RCA): Faimont Hotel, Dallas, Texas, July 19-26.
DAVID BUSKIN (Epic): The Bitter End, New York, July 18-23.
JERRY BUTLER (Mercury): Artist Production, Chicago, July 30-Aug. 2; James Brown, Augusta, Ga., Aug. 3-9.
CARTER FAMILY (Columbia): Country Roads Park, Glenville, W. Va., July 28.
CHEECH & CHONG (A&M): Central Park Music Festival, Central Park, N.Y., July 28; Oakdale Music Theatre, Wallingford, Conn., July 29.
CHICAGO (Columbia): Balboa Stadium, San Diego, July 15.
JUDY COLLINS (Elektra): Music Inn, Lennox, Mass., July 28; Central Park, N.Y., July 29; Suffolk Downs, Boston, July 30; Music Park, Columbus, Ohio, Aug. 3.
COMMANDER CODY (Paramount):

Peace Love Blues & Bluegrass Festival, Aunt Minnie's Farm, Country Roads Park, Glenville, W. Va., July 29; American Theatre, St. Louis, Mo., Aug. 3.
DANNY DAVIS & THE NASHVILLE BRASS (RCA): Elkhart 4-H Fair, Goshen, Ind., Aug. 2; Fair, Keene, N.H., Aug. 3.
MAC DAVIS (Columbia): Municipal Auditorium, Nashville, July 28.
ROY DRUSKY (Mercury): Allison, Iowa, July 28.
DAVE DUDLEY (Mercury): Bay City, Mich., July 29.
EARTH, WIND & FIRE (Columbia): Coliseum, Montreal, Canada, July 28; Symphony Hall, Newark, N.J., July 29; Carter-Baron Amphitheatre, Washington, D.C., July 30-Aug. 5.
EL ROACHO (Columbia): Marine World, Redwood City, Calif., July 28; War Me-

morial, Sacramento, Calif., July 29.
BLAKE EMMONS (MCA): Saskatoon, Sask. Canada, Aug. 1-7.
ESTUS (Columbia): Municipal Auditorium, Kansas City, Kansas, July 28.
BARBARA FAIRCHILD (Columbia): Horicon City Park, Horicon, Wisc. July 28.
FATE (Bluesberry): Warehouse One, Springfield, Mass., July 10-15; The Penthouse, Leicester, Mass., July 17-22; Worcester, Mass., July 23.
MAYNARD FERGUSON (Columbia): Grove City, Ohio, July 28.
FERRANTE & TEICHER (United Artist): Ravinia Festival, Chicago, July 29.
FOCUS (Sire): Convention Center, Asbury Park, N.J., July 28; Merriweather Post Pavilion, Columbia, Md., July 30; Century Theatre, Buffalo, N.Y., Aug. 3.
FOUR SEASONS: Civic Center, Charleston, W. Va., July 28.
BOB GALLION/PATTI POWELL (Nugget): Hyattstown, Md., July 28.
STEVE GOODMAN (Buddah): Cambridge Folk Festival, Cambridge, England, July 28-29.
GRAND FUNK RAILROAD (Capitol): Arena, Toledo, Ohio, July 28.
DOBIE GRAY (MCA): Disneyland, Anaheim, Calif., July 29-Aug. 4.
AL GREEN (Hi): Merriweather Post Pavilion, Columbia, Md., Aug. 3-4.
JACK GREENE (MCA): Green County Fair, Monroe, Wisc., July 28; Marion County Fair, Salem, Ill., Aug. 3.
RAY GRIFF (Dot): Columbus, Ohio, July 29; Ionia, Mich., July 30; Toledo, Ohio, July 31.
GUNHILL ROAD (Buddah): Arnold Park, Iowa, July 31.
MERLE HAGGARD (Capitol): Boy's Club Benefit, Bakersfield, Calif., July 28.
TOM T. HALL (Mercury): S. Mountain Fairgrounds, Arendtsville, Pa., July 28; Pocono Vacation Park, Stroudsburg, Pa., July 29.
ALBERT HAMMOND (Epic): Bitter End, N.Y., Aug. 1-6.
JOHN HARTFORD (Warner Bros.): Festival, Spencer, W. Va., July 28-29.
EDWIN HAWKINS (Buddah): Oakland, Calif., Aug. 3.
ISAAC HAYES (Stax): Coliseum, Charlotte, N.C., July 28; Baltimore Civic Center, Baltimore, Md., July 29.
STAN HITCHCOCK (Caprice): Hickman, Ky., July 30; Paducah, Ky., July 31.
DR. HOOK & THE MEDICINE SHOW (Columbia): Pershing Auditorium, Lincoln, Nebr., July 21; Century II Theatre, Wichita, Kansas, July 22; Jubilee Auditorium, Edmonton, Canada, July 31.
HUMBLE PIE (A&M): Dane Country Coliseum, Madison, Wisc., July 20; Summer Festival, Milwaukee, Wisc., July 21.
JACKSON FIVE (Motown): Olympia Stadium, Detroit, July 28; Richmond Coliseum, Richmond, Va., Aug. 3.
MILLIE JACKSON (Polydor): National Guard Armory, Warrington, Va., July 31; Civic Center, Durham, N.C., Aug. 3.
STONEWALL JACKSON (Columbia): Kahoka, Mo., July 28.
WANDA JACKSON (Capitol): Fair, Arendtsville, Pa., July 28.
SONNY JAMES (Columbia): Lodi, Calif., July 28.
WAYLON JENNINGS (RCA): Cummings, Ga., July 28.
MICHAEL JOHNSON (Atlantic): Passims, Cambridge, Mass., Aug. 1-5.
STAN KENTON (Phase 4 Stereo): Baltimore, Md., Aug. 3.
ROBERT KLEIN (Buddah): Smiling Dog Saloon, Cleveland, Aug. 3-5.
LEO KOTTKE (Capitol): Central Park, N.Y., Aug. 3.
THE KENDALLS (Dot): Trotting Track/Bluegrass Fair, Lexington, Ky., July 28.
LEFT END (Polydor): The Drafthouse, Akron, Ohio, July 28.
LIGHTNIN' (Rainbow): Tecumseh, Mich., July 15; Devil's Lake, Jackson, Mich., July 21.
LA WANDA LINDSEY (Capitol): Pocono St. Fair, Mt. Pocono, Pa., July 28.
LOGGINS & MESSINA (Columbia): Charleston Civic Center, Charleston, W. Va., Aug. 3.
LOOKING GLASS (Epic): The Bitter End, New York, July 18-23.
LORELEI (MGM/Verve): Municipal Opera, St. Louis, Mo., July 30-Aug. 4.
CHARLES LOUVIN (Capitol): Fireman's Legion, Deerfield, Wisc., July 28; Opryland, Nashville, Tenn., July 30.
MELISSA MANCHESTER (Bell): Central Park, N.Y., July 28.
HENRY MANCINI (RCA): London, England, July 31-Aug. 2.
BARBARA MANDRELL (Columbia): Holland, Mich., July 28; Rice Lake, Wisc., July 29.
MANDRILL (Polydor): Hoffeinz Pavilion, Houston, Texas, July 28; Municipal Auditorium, New Orleans, La., July 29.

(Continued on page 58)



Next trip to Chicago,
give her good reason to be jealous.

Ah the glamour of business travel. Or so your wife thinks. But one place she'd be right about. Chicago's Hotels Ambassador.

Here you enjoy the same regal treatment as the famous stars who visit us. From a staff that numbers over five hundred — almost one for every room.

Speaking of rooms, you can dine in the fabled Pump Room. Or sip a drink 200 years ago in the Prince of Wales. Or simply relax in your room. Which you'll find is much more than four walls and a bed.

All for a price that's not a bit astronomical. So next trip to Chicago, book with us. We're at 1300 North State Parkway, Chicago, Ill. 60610. Phone (312) 787-7200. Telex (312) 253-272.

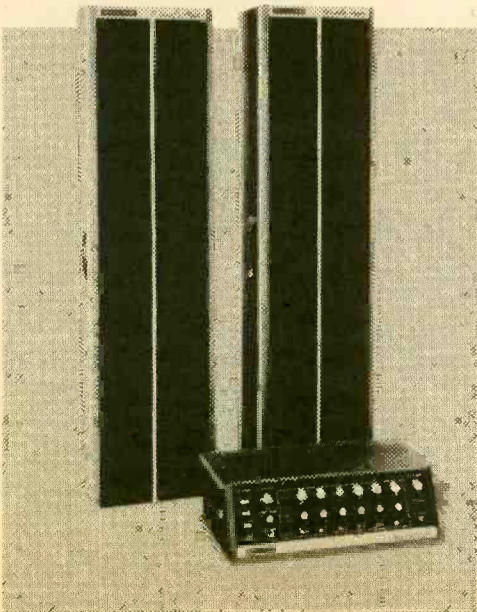
But don't tell your wife about it. It could be the last business trip you take alone.

HOTELS

Ambassador
The Star Treatment



A trio of country favorites



One of the few true superstars on the country music scene, Bill Anderson, is a living legend to legions of fans. Part of the "secret" of Bill's success is the close musical contact he maintains with his audiences. For this, he relies upon his Shure Unisphere microphone and Vocal Master sound system, the official microphone and sound system of Bill Anderson on tour. Why? Because the Unisphere is designed to pick up sound from the front, reject sounds from the sides and rear, filter out "pop" and breath noises. The Vocal Master gives Bill recording studio control over live performances, with enough penetrating power to cover the largest rooms. Through it all, they get Bill's voice across purely and naturally. Ask any of dozens of big-name performers on the country tour circuit. From Opry to Orlando to Oakland, the Shure Unisphere and Vocal Master are genuine country favorites!

Shure Brothers Inc.
222 Hartrey Ave., Evanston, Illinois 60204



Latin Music

Latin Scene

LOS ANGELES

Hermes Nino (Latin International) doing well with his latest album "Volume #3." He's packing them in with the Cumbia Craze at Hollywood's Grandia Room and will be leaving for New York and Europe the latter part of July.

United Artist's latest Latin all-star Super-Pack release, "La Gloria Del Cha Cha Cha," features such greats as **Tito Rodriguez**, **Charlie Palmieri**, **Jose Fajardo**, **Orquesta Sublime**, **Bebo Valdez**, **Pacheco**, **Conjunto Sensation**, **La Playa Sextet** and many others. This album takes us back to the fifties when Cha Cha was first introduced.

Cal Tjader comes to Pasta House in Los Angeles, Wednesday (25).

Yaqui, Chicano Rock group, has just cut a new single for Playboy Records called "Time For A Change." Two members used to be with El Chicano.

Estela Nunez (Arcano) backed by **Hermes Nino's Orchestra** superb at The Million Dollar Theater.

RAY TERRACE MIAMI

Tico artists **Celia Cruz** is appearing at Club Montmartre and **Vicentico Valdes** is at the Centro Espanol. **Ron Willman**, Consumer

Electronic Sales Manager for Billboard, while vacationing here visited several Latin record labels and distributors. **Audio Latino** has released an LP by **Paul Gerard**, "Pequeno y Grande Amor," a million seller in Argentina. **Johnny Pacheco** (Fania) stopped here for a few days while en route from Paris to New York. **Enrique Caceres** (Caytronics) flew in from Mexico to accept an award from TV En Espanol's **Chin Martinez**. **Julio Iglesias** has a new LP on Alhambra "Aci Nacemas." **Alberto Vasquez** (Gas) LP is selling well. **Conjunto Colonial** (Rami) LP out only 3 weeks and moving nicely. **Louie Cruz**, former pianist with **Ray Barreto**, has his own new group and a new single on Inca Records.

Pellin Rodriguez (Borinquen) LP continues to do well here, and is number 1 in Puerto Rico. Peerless of Mexico has 'discovered' a female singer, **Minerva**. Look for "Este Es la Primera Vez" to be the hit on her new LP. Also on Peerless, **Enrique Alejandro** has a new LP "Dos Vidas," and **Pina Nevez**' "Tonto," which is a hit on the West Coast and in Mexico, is predicted to be a hit here due to promotion efforts being stepped up by Peerless in N.Y.

Miami and Puerto Rico. Local Latin record stores are complaining that Latin youth are not buying Latin product in the quantity they were, and have started moving to American rock and pop. **Jose Manuel Penichet**, manager of 3 Ultra record stores lays the blame on the Spanish language stations who he claims do not program for the youth, but instead try to capture the entire Latin audience. "One station worked hard and did in fact make a major impression on the youth market, but recent program changes seem to be reversing its effect on the youth audience" he states. Other store owners as well as distributors and rack jobbers seem to share Penichet's point of view.

ART (ARTURO) KAPPER NEW YORK

Eddie Palmieri's free Central Park Concert on July 6 drew a crowd of 5,500 people to the Band Shell for an evening of singing, cheering and dancing. Presented by **Harvey Averde** of Mango Records and **Ralph Mercado** of El Cheetah, the concert was termed a genuine success. Repeated requests for Palmieri's "Puerto Rico" has prompted Mango to release the song this week from his album, "Sentido." **Justo Betancourt** has come to New York from Puerto Rico to record his new LP for Fania Records. "Solo Fe," **Charlie Vazquez'** autobiographical song, will be featured in his next U.A. Latino album, "Romanticamente, Charlie." Heavy sales reported on the Vaya LP by **Richie Ray** and **Bobby Cruz** titled "Jammin' Live." At the Cheetah this week, Thursday (19) **Larry Harlow**, Friday (20) **Tito Puente** and Saturday (21) **Barretto** and **Ray Rodriguez**.

Jerry Masucci presents The Fania All-Stars 2nd Anniversary Concert on Aug. 24 at Yankee Stadium. The event will be filmed and recorded.

Fred Reiter planning 2nd Gardel Superpak. This will mark the 12th in the Superpak line. Puerto Rican personality **Chucho Avellanet's** new album for U.A. Latino has arrangements by **Hector Garrido**. Another successful free Latin concert was held July 7 at the Central Park Mall. **Larry Harlow**, **Frankie Dante**, **Orq. Flamboyen** were featured with appearances by Latin-rock group, **Seguida** and special guest **La Lupe**. **Dizzy Izzy Sanabria** hosted. **Ismael Miranda** is on Fania, "where he belongs," with his new single, "Asi Se Compone un Son."

PHIL GELORMINE

PUERTO RICO
Sandro (Caytronics) whose film

"El Deseo de Vivir" (The Wish to Live) opened in seven theaters (June 28) and appeared in person before record-breaking crowds here in San Juan and Ponce. **Sergio Ballesteros**, head of Ballesteros-Caytronics Distributors, hosted a party for their artist at Flamboyen Hotel (June 14). **Sandro** has left New York for Buenos Aires and faces a very heavy schedule for the rest of the year according to his manager **Oscar Anderle**.

Mongo Santamaria (Vaya) played the San Jeronico Hotel and Allied Wholesale Co., Vaya distributors for Puerto Rico, hosted a party for Mongo and his boys at Salon Sevilla of the hotel (May 29). **Charles Tarab** heads Allied Wholesale. **Santamaria's** album "Puego" (Pire) is having good sales at local stores. **Pellin Rodriguez** (Borinquen) has established some kind of record with his single of "Amor Por Ti" (Love for You). **Rodriguez**, who for many years was a singer with **El Gran Combo**, decided to go out as a solo singer and recorded this tune for

Borinquen Records. The tune has been in the number one position of the WKAQ stations charts for 12 consecutive weeks starting on April 7. WKAQ stations are celebrating their 50th year of continuous broadcasting. **Jose Juan Ortiz** is program director for WKAQ.

Lisette (Borinquen) top-selling singer for the Borinquen label of **Dario Gonzalez** opened a two-week engagement at the Club Caribe of Caribe Hilton Hotel (June 19) as a main attraction. She was backed by a four-man "salsa" group **Los Thunder** and the large **Miguelito Miranda** orchestra. **Juan Marcelo** (Caytronics-Arcano) was part of the bill.

Other recording artists appearing at local spots: **Tony Martin** (Audio Fidelity) at Flamboyen Hotel; **Rosa Haydee** (Zayro) at Great End; **Papo Roman** (Borinquen) at Manolo Fernandez Club and **Xiomara Alfaro**, veteran singer who has recorded for many labels has appeared at local clubs and TV variety shows.

ANTONIO CONTRERAS

A COURSE OF SPECIAL IMPORTANCE FOR THE MUSIC AND RECORDING INDUSTRY

A comprehensive basic course designed to aid established and aspiring artists and composers to properly exploit their talents and executives from the music, recording, motion picture and broadcast fields to realistically deal with the complex practices of the music industry.

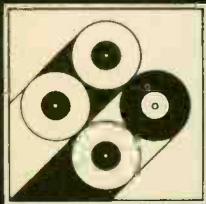
Subjects will include: copyright structure, including publication, mechanical reproduction and performance rights licensing; contract agreements with musicians and recording artists; union agreements; publisher contracts; problems of the independent master producer; record and tape distribution and methods of accounting; music retailing; promotional practices; artists and manager agreements and career planning; problems and possibilities of the video cassette.

Eight 4-hour meetings, Thursday evenings, 7:00-10:50 o'clock, beginning July 26.

For further information write or telephone:

COLUMBIA COLLEGE

925 North La Brea Avenue
Los Angeles, California 90038
(213) 851-0550



Compatible Discrete
4-Channel System
CUSTOM MASTERING CENTER
Plating/Pressing/Printing

RCA Bldg, Suite 500
6363 Sunset Boulevard
Hollywood, California 90028

JVC Cutting Center, Inc.

[213]467-1166

Billboard SPECIAL SURVEY for Week Ending 7/21/73

Billboard Special Survey Hot Latin LP's

IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ "Volver Volver," CYS 1333	6	LOS GALOS "Album De Oro," Parnaso 1110
2	FREDDIE MARTINEZ "El Parolito," Freddy 1006	7	LOS DIABLOS "Que Vuelva Conmigo," Musimex 5030
3	JULIO IGLESIAS "Julio Iglesias," Alhambra 10	8	VIRGINIA LOPEZ "Volvera El Amor," GAS 4073
4	LOS SOCIOS DEL RITMO "Vamos A Platicar," Parnaso 1096	9	LOS SOCIOS DEL RITMO "Vamos A Platicar," Parnaso 1096
5	SONNY OZUNA "El Internacional," KL 3017	10	FREDDIE MARTINEZ "El Embajador," Freddy 1006

IN N.Y.

1	SOPHY "Locura Tengo Por Ti," Velvet 1464	6	SUPER TRIO 73 "Super Trio 73," Montego 261
2	ISMAEL RIVERA "Vengo Por La Mazeta," Tico 1311	7	EDUARDO ZURITA "Volume 10," Rimo 1596
3	JOHNNY PACHECO "Tres De Cafe Y Dos De Asucar," Fania 436	8	JOSE MIGUEL CLASS "Por Una Mujer Casada," Neliz 2638
4	LUCHO BARRIOS "Mi Amor Por Ti," Futuro 277	9	EDDIE PALMIERI "Sentido," Mango 103
5	GRAN COMBO "Enaccion," EGC 004	10	PELLIN RODRIGUEZ "Mi Amor Por Ti," Borinquen 1244

IN MIAMI

1	CONJUNTO UNIVERSAL "Que Se Sepa," Velvet 1466	6	TIPICA 73 "Manono," Inca 1031
2	LOS ANTIQUES "Dias Como Hoy," Funny 502	7	SOPHY "Perdon," Velvet 1474
3	GRAN COMBO "Enaccion," EGC 0041	8	JULIO IGLESIAS "Julio Iglesias," Alhambra 10
4	ROBERTO LEDESMA "Amor," MU 1611	9	LISETTE "Juntos," Borinquen 1472
5	COKE "Sound Triangle," 7773	10	TATA RAMOS "Dama-Dama," CYS 5005

IN TEXAS

1	IRENE RIVAS "Tonto," CASH 1008	6	LITTLE JOE & LA FAMILIA "Para La Gente," BSR 1038
2	LOS SOCIOS DEL RITMO "Chilito Piquin," Sabor 1611	7	FREDDIE MARTINEZ "El Embajador," FR 1006
3	JULIO IGLESIAS "Julio Iglesias," Alhambra 10	8	SUNNY & THE SUNLINERS "El Internacional," KL 3017
4	VICENTE FERNANDEZ "Vicente Fernandez," CYS 1359	9	LATIN BREED "The Return Of The Latin Breed," GCP 100
5	JOSUE "Josue," ARV 1015	10	LOS CUCHARROS "Volume 3," CR 5031

IN L.A.

1	VICENTE FERNANDEZ "Volver Volver," CYS 1333	6	JULIO IGLESIAS "Rio Reblede," Alhambra 10
2	YOLANDA DEL RIO "La Hija De Nadie," Arcano 3202	7	INDIO "Sin Tu Amor," Miami 6070
3	LOS MUECAS "Que Ironia," CYS 1351	8	CHALO CAMPOS "Elisa," Latin 2015
4	JUAN TORRES "Organo Melodico Vol. 16," MU 1521	9	ANTONIO AGUILAR "Coridos de Caballos," MU 1563
5	LOS BABYS "Porque," Peerless 1609	10	CONJUNTO AFRICA "Todos Tiene Una Maria," Peerless 1641

© Copyright 1973. Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Perry en Español

Listen to Perry Como
sing his pop hit
in Spanish

TE QUIERO ASI

(and I Love You So)

b/w

AHORA QUE SOY LIBRE

Stereo DKBO-9151

Produced by Chet Atkins

Co-Ordinated by David Franco

on:

ARCANO
RECORDS

Distributed by

CAYTRONICS

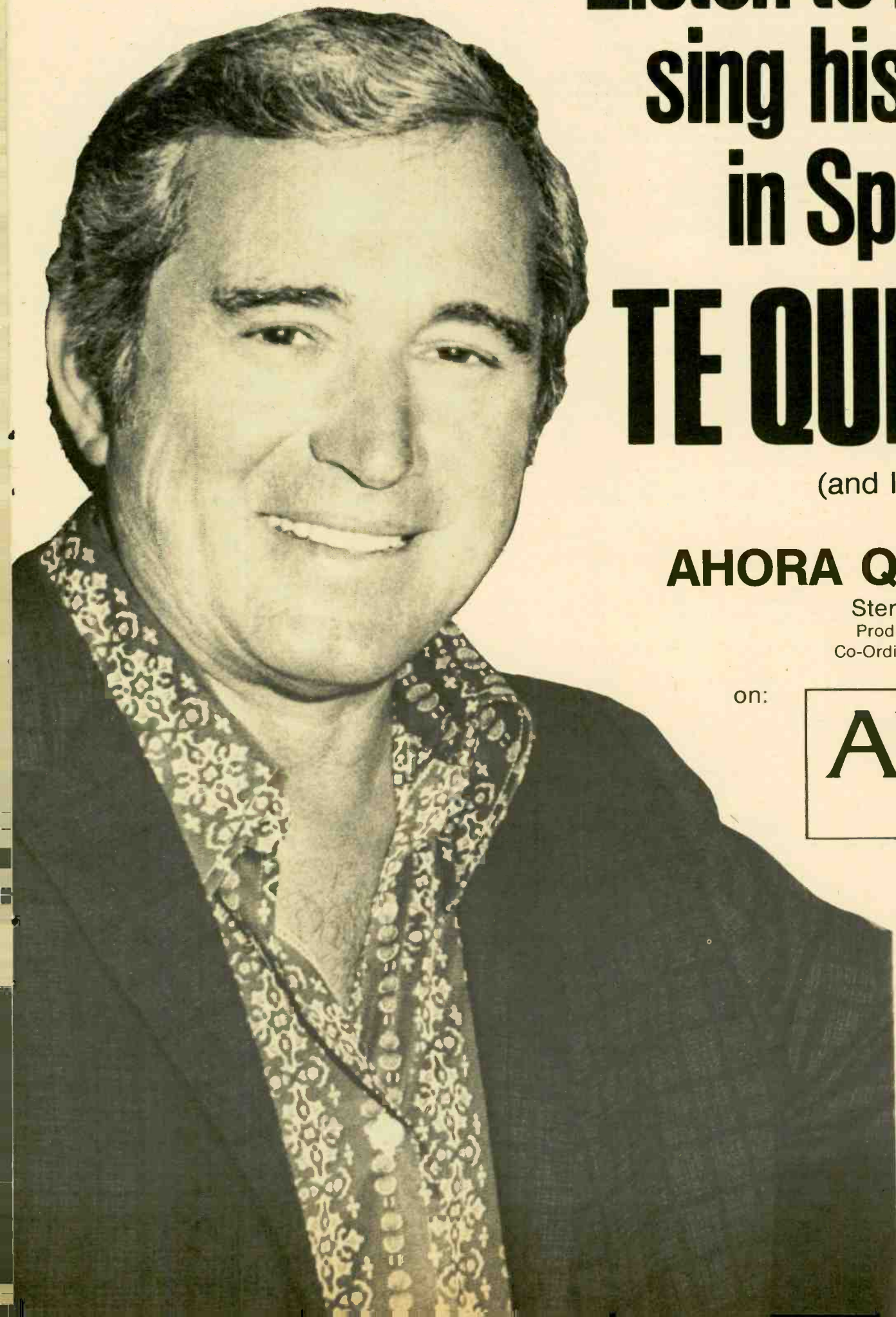
The Latin Music Company

Attention PD's, DJ's
and Distributors

Write or Call for a
Promotion Record to

CAYTRONICS CORP.

240 Madison Avenue
New York, N.Y. 10016
(212) 889-0044



Pop

CAT STEVENS—*Foreigner*, A&M SP 4391. The familiar Cat Stevens trademarks are all here, but in a noticeably more mellowed and open format as befits the LP having been recorded in Jamaica to the reggae island's loping bass beat. The Stevens' tender growl and choppy phrasing have already been winning airplay with the single release of "The Hurt," with its complex and mature lyric about the need for disappointment in order to live as a genuine human. But also coming on strong with AM is the "Sunshine Road" section of his full-side "Foreigner Suite," with its extremely catchy hook chorus.

Best cuts: "The Hut," "Foreigner Suite" (excerpt).

Dealers: Album includes a picture postcard and illustration by the artist which may be used for store display.

MAUREEN MCGOVERN—*The Morning After*, 20th Century T-419. Maureen is a belting kind of vocalist, with some of the power of Bette Midler and the soaring quality of a Petula Clark. Her voice is capable of pushing out a melody, individually or in tandem with herself via overdubbing. Her phrasing which is ample enough to offer clean interpretations of her lyrics, is well thought out. There is a nice, clean, fresh feeling to the way she sings beyond her hit single which is the LP's title. For a first outing, the large orchestra is an adventurous endeavor, made all the more appealing by fine charts from Joe Hudson and Gene Page. There are a number of new works by authors who should be proud of the way Maureen lilted over their works.

Best cuts: "I Won't Last a Day Without You," "Midnight Storm," "Don't Try to Close a Rose."

Dealers: Maureen's "The Morning After" hit single has drawn people to her, which will help move this LP once displayed.

GRATEFUL DEAD—*History of the Grateful Dead, Vol. 1*, Warner Bros. BS 2721. A live set from one of the few bands to survive the initial onslaught of the San Francisco sound, featuring strong blues material, country sounding material and rock. As always, the excellent guitar work of Jerry Garcia provides a base for the band to take off from, with all members playing extremely well and the harmony vocals associated with the band in recent years heard in full force.

Best cuts: "Dark Hollow," "Wake Up Little Susie," and the 18-minute "Smokestack Lightning."

Dealers: Band has had a loyal following for years and should be placed in step down rack. Loyal following generally awaits each release eagerly, and they are on the road constantly.

WEST, BRUCE, & LAING—*Whatever Turns You On*, Columbia KC 32216. Rumor has it that Jack Bruce is exiting West, Bruce & Laing and shall be replaced by the redoubtable Mitch Ryder. If this be fact than this album serves as a suitable encapsulation of the fire and fury the three musicians can create. Bruce's raw, driving vocals work in direct counter-point to West's pungently strident guitar licks. The group's collective virtuosity persuasively pulls the listener into a spider's web of spell-binding rhythms. One of their past drawbacks was a penchant for easily submitting to the excesses of the hard rock form. This LP is a beautifully balanced effort, neither too heavily rock or artsy crafts.

Best cuts: "Token," "Slow Blues," "November Song."

Dealers: Humorous cover art lends itself to prime in-store display.

JOHN FAHEY—*After the Ball*, Reprise MS 2145 (Warner Bros.). Fehey's guitar and banjo pickings run across a wide variety of tunes and the "orchestra" helps him promote some New Orleans Dixieland. The contrasts are rather stark, but for Fahey's followers that shouldn't matter. Best cuts: "New Orleans Shuffle," "I Wish I Knew How it Would Feel to be Free," "Bucktown Stomp."

THE SECTION—*Forward Motion*, Warner Bros. BS 2714. Enjoyable, laid back instrumentals from this group of top session musicians. Best cuts: "Smilin' Ed," "A Kind of Albatross."

BACK DOOR, Warner Bros. BS 2716. Good jazzy instrumental debut from this British trio. Best cuts: "Lieutenant Loose," "Jive Grind."

VARIOUS ARTISTS—*Gemini Suite*, Warner Bros. BS 2717. Re-release of Deep Purple's keyboardist's ambitious project with the London Symphony Orchestra and top rock stars. Best cuts: "Virgo," "Sagittarius."

DAVID ROGERS—*Just Thank Me*. Atlantic SD 7266. Fresh off a hit single by that name, Rogers gets an opportunity to show his versatility. He does it with hit songs which were recorded by others, and with originals by outstanding writers. One tune, by the way, lists 13 writers alone, but too many cooks can't spoil this broth, for Rogers has it, and this is his first real opportunity to let loose.

Best cuts: "Let Me Love You Where It Hurts," "In Love With Love," "It'll Be Her," "Touching You Goodbye."

Dealers: It's Rogers' first album, and it merits a good display.

BILL ANDERSON—*Bill*, MCA 320. One of the few surprises with this LP is that it doesn't have more of Anderson's self-written songs. But he selects excellent material from others, and styles them as no one else can. The LP also contains two of his big singles, which is a plus, and enough of his own material to give it the excitement which he always manages to bring off.

Best cuts: "Look How I Love You," "Baby's Blue Again," "Gonna Shine It on Again."

Dealers: Fine portrait of Anderson on front and back cover, which is an attraction.

CAL SMITH—*Cal Smith*, MCA 344. Smith has come into his own lately, and this will boost him way on up the ladder. First of all, he can sing. Secondly, he has outstanding material. And Walter Haynes has done a magnificent production job.

LIVE AND LET DIE, SOUNDTRACK—United Artists UA LA 100-G. Can George Martin's music and Paul McCartney and Wings' presence singing the title tune turn this LP into a hotshot package? The odds seem to say so, for in the world of name power, these two associations are first-rate. But don't think this is an LP of contemporary music. There is some old New Orleans Dixieland on the traditional "Just a Closer Walk With Thee." As with all film music packages, these are primarily film cues to accent or sublimate the visual action. So don't look for lots of hits to come out of the score. Still, there is plenty of action in the driving, dramatic sound which Martin has fashioned at times. These snippets are sharply honed to match the screen action.

Best cuts: "San Monique," "Live and Let Die."

Dealers: the very busy graphics approach of the cover lets customers know all the key personnel. The film itself will stimulate patrons.

MICHAEL VINER'S INCREDIBLE BONGE BAND—*Bongo Rock, Pride* PRD-0028 (MGM). This is an instrumental LP with a gimmick that works—contemporary rock instruments and some filigree bongo playing. The bongos become the lead percussion instrument and they are given as fine a showcasing as the trumpets, organ and guitars receive. This is a studio date but unfortunately the players are not listed. The date was held in Canada so we can only assume the musicians are Canadian. They play with an ease which makes the music frolic. There are some tracks which sound like a stereo display record ("Let There Be Drums" for example), but once you get past that, there is easy to take enjoyment, predicated on the theory that a Latin instrument plays well within the structure of a large rock band. "Bongolia" and the soul hit "Bongo Rock", are prime examples that this theory is accurate.

Best cuts: "Bongo Rock," "Apache."

Dealers: Silver cover and strong bongos art will attract passing eyes. The hit single is on the cover for sales stimulation.

BEE GEES—*Best of Bee Gees Vol. 2*, RSO S0875. (Atlantic). Each Bee Gees hit tends to have such a fully-realized flavor that it is sometimes difficult to recall that the same group is doing such consistently fine work. The best antidote is seeing their act in concert, where they usually work with full orchestra to reproduce their big-arrangement recorded sound, OR this kind of greatest hits package. Here's another display that the Bee Gees are one of today's most brilliant accessible hit-makers.

Best cuts: "Wouldn't I Be Someone," "My World," "I.O.I.O." "How Can You Mend a Broken Heart," "Run to Me."

Dealers: Bee Gees are hosting several TV "Midnight Special" shows this summer and have gained excellent ratings for their first appearance.

TOM PAXTON—*New Songs for Old Friends*, Reprise MS 2144 (Warner Bros.). First set in some time for this veteran folk artist is a refreshing piece of material featuring his familiar strong voice with excellent acoustic guitar work. Most of the set was recorded live in London, where Paxton has always been a favorite. Few protest tunes, with most being ballads with a love or homey angle.

Best cuts: "Hobo in My Mind," "Who's Been Passing My Dreams Around?" "When Princes Meet."

also recommended

MIKE SILVER—*Troubadour*, (Rocket), MCA 348. Artist presents an ultimately satisfying and beautifully constructed first album for those who seek emotionalism sans maukiness. Best cuts: "Riverside," "The Jester," "The Old Lady."

LONDGANCER—*If It Was So Simple*, (Rocket), MCA 339. Group has created an album that flows with effortless precision, a dreamlike atmosphere being induced by the uncontrived harmonics and seductive melodies. Best cuts: "Trivialities," "Crying Out Loud" "Hold Up the World."

JOHN LOVICK TURNER, Polydor 5053. As Billboard said about the artist's recent "Take Me Back" single, the artist is an excellent laid-back countryish singer writer with much tighter AM appeal than most new entries in this overcrowded genre. Best cuts: "Take Me Back," "Go to Sleep," "Cowboy on the Run."

ROGER RUSKIN SPEAR—*Electric Shock*, United Artists UA LA097-F. Another whacko English comedy-rock discovery from UA, who bravely brought us the Bonzo Dog

Dealers: Paxton has been a popular folk performer for 10 years. Display heavily.

ZZ TOP—*Tres Hombres*, London PS 631. This band plays slow drawl blues. The act is gaining attention around the country this summer while on the concert trail. The vocals are raw and edgy; the guitar breaks blaze with energy and there is an oftentimes Indian insistence in the repetitive breaks of the drums. This Texas band plays with a confidence and assuredness which is ingratiating. It's nice to hear a vocal clearly with the supporting instruments playing laid back in proper perspective. This trio represents one facet of contemporary rock where the vocals and the guitar solos are billed equally. The blues solos have a soaring flavor but then for contrast they wait gently when the tempos get down easy. There is some nice gentle three-part harmonies from Billy Gibbons, Dusty Hill and Rube Beard which add another dimension to their music.

Best cuts: "Waitin' for the Bus," "Masters of Sparks," "Hot, Blue and Righteous."

Dealers: the band is touring; the LP is their best to date.

CYRIL HAVERMANS—*Cyril*, MGM SE 4926. Mark an auspicious solo debut for this ex-member of Focus who quit to emphasize his vocals more than the Dutch instrumental hitmakers had room for. Amicability of the parting is demonstrated by the rest of Focus playing on the set. Cyril's writing-singing approach is soft but wide-scoped and very cleanly constructed. He has the winning commercial qualities of the Bee Gees or Lobo. Definitely star quality, with enough merchandising persistence behind.

Best cuts: "A Long Line of Goodbyes," "Share Those Dreams."

Dealers: Very pleasant album for in-store play.

DAVEY JOHNSTONE—*Smiling Face, Rocket*, MCA 340. The excellence of this guitarist's debut album comes not as a surprise but simply presents itself as an affirmation of the talent that he has always displayed on his tours with the mad munchkin, Elton John. The music he has chosen is subtly alluring and weaves an enchanting aura of restfulness. He wisely refrains within a range that is comfortable and subdued. The songs he writes are, almost without exception, mellow and introspective. Production credit goes to Gus Dudgeon.

Best cuts: "You Are I Am," "A Lovely Day," "Island," "Keep Right On."

Dealers: This among the initial releases of Elton John's Rocket Records and will do well if displayed with the others and John's name is brought in for extra sales punch.

TONY MOTTOLA AND THE QUAD GUITARS, Project 3 PR5078 SD. In a sense this is an album featuring the super sidemen of New York, men who earn a very comfortable living playing backup on recording sessions after countless recording sessions. Of course, Tony Mottola, Vinnie Bell, Al Caiola—these men are also superstars in their own right, and accomplished guitarists, as are Don Arnone and Al Casamenti. The result is a fantastic production.

Best cuts: "Classical Gas," "Galloping Guitars," "Guitar Boogie."

Dealers: To some extent, the stereo version is misleading, since the jacket reads: "Quad Guitars" in huge letters; in real quadrasonic sound, this LP would probably be sensational.

Band for the same elite minority audience. Best cuts: "Blue Baboon," "Happiness Pie."

CHERYL DILCHER—*Butterfly*, A&M SP 4394. Solidly satisfying fem singer-writer debut album by a Ms. who incorporates interesting similarities to Melanie and Reddy into her own distinctive style. Best cuts: "Butterfly," "Can't Get Enough of You."

TOP RAPP/PEARLS BEFORE SWINE—*Sunforest*, Blue Thumb BTS 56. A true musicians' musician tries again to break through to a wider audience. Blue Thumb has broken far less hopeful projects than this warm and melodic acoustic set. Best cuts: "Comin' Back," "Forbidden City."

HOODOO RHYTHM DEVILS—*What the Kids Want*, Blue Thumb BTS 57. Chunky good-time rock by San Francisco cut-ups looking for that big break. Best cuts: "Crazy About the Ladies," "Mudcat Stew."

Best cuts: "Las Vegas, Nevada," "Crawling on My Knees," "If There's Still Another Mountain."

Dealers: The last-mentioned cut is a sequel to "Lord, You Made Me a Mountain," and should be a quick drawing card.

CONWAY TWITTY/LORETTA LYNN—*Louisiana Woman, Mississippi Man*, MCA 335. Each time they sing together, they make even better music. Good close harmony throughout. Once again, an excellent selection of songs, under the guiding hand of the old master, Owen Bradley, plus his superb production. This team just mixes well, and fans of both will be pleased with the results.

Best cuts: "For Heaven's Sake," "Easy on My Mind," "As Good As a Lonely Girl Can Be," "What Are We Gonna Do About Us."

Dealers: Despite an unflattering picture of Miss Lynn on the cover, their total fans are legion, and this could outsell all the others.

also recommended

RUSTY DRAPER—*Tour The U.S.A.* Golden Crest CRS 31030. Mack Wolfson came up with a concept, and it has resulted in one of the most unusual albums put out. The songs are witty, performed with just the right amount of humor, and take in a lot of territory. At least 13 areas of the country should jump on it. Best cuts: "Tulsa, Oklahoma," "Jackson Hole."

(Continued on page 24)

Country Picks

There are ballads, up-tempo tunes, and one of the most ear-catching, humorous things Bobby Braddock has ever written. Bill Anderson wrote Cal's last hit single, and he may have another one for him here.

Best cuts: "An Hour and Six Pack"; "I Can't Wait to Dream That Dream Again," "I Can Feel the Leavin' Coming On," "Bleep You," "It's Not the Miles You Traveled," etc.

Dealers: This album has the potential for five or six hit singles. It's excellent product which should get strong air support.

MARTY ROBBINS—*Marty Robbins*, MCA 342. He does it all again: Western ballads; soft, sentimental tunes; trumpets on some and steel guitar on others; original things and some hits from elsewhere; some pop, some country. Robbins is one of those who can get away with this, because he is multi-talented. He tries to please everyone, and pulls it off. Every station in the country should be on part of this.

STORE SUCCESS:

Two 23-Yr.-Old Partners Pay 5G Store Loan 6 Months After Bow

By BOB KIRSCH

LOS ANGELES—Running a retail record shop seems like the ideal job to a lot of people, but there's a lot of hard work and learning that goes into it, too, according to 23-year-old Mark Ferjulian, co-owner of the independent Moby Disc record store here.

Ferjulian, who opened the store last December with partner Bruce

Thomas (also 23), who also came from Records, Ltd., said he saved money while working in high school. He also worked as a general manager for the Records Ltd. retail chain here while attending business college at University of South California to gain experience.

"Still," Ferjulian said, "there

were a lot of things we didn't know about. We had to get a number of licenses, including a second-hand license to buy and sell used records and we started with a fairly small budget and stock.

The partners started with \$6,000 loan (now repaid) and about 5,000 LP's last December. They rented a store which had been used as a campaign headquarters in suburban Van Nuys and "bought the top current LP's and a lot of used product. Then we started to get involved in imports, specializing in Continental material such as German space rock."

Ferjulian added that "we didn't and still don't do an awful lot of advertising. We found that by taking the time to order one record and tracking it down we've built up a lot of consumer loyalty and we end up getting a lot of word of mouth advertising."

\$3.38 Base Price

The store is now carrying most domestic LP's for \$3.38 for a \$5.98 list with some specials on new releases. "We find that rather than hold sales on holidays and other traditional sale days, a steady price if it's low enough also helps to build a consumer loyalty," Ferjulian said.

From the initial 5,000 LP's last December, the outlet now carries some 8,000 albums as well as top selling 8-track and cassette tapes at \$4.69 and the top 30 singles.



AT THE July 4 ceremonies renaming New York's Singer Bowl the Louis Armstrong Memorial Stadium, left to right are Mayor John Lindsay, Mrs. Lucille Armstrong and ASCAP president Stanley Adams. Adams presented a bronze plaque honoring the late ASCAP member, a tablet that has been permanently installed at the amphitheatre as a tribute from Satchmo's 21,000 colleagues. The ceremony was followed by an all-star jazz concert that benefited Elm-Cor and the Queens Child Guidance Center and was part of the Newport Jazz Festival.

AGAC Service Unit

• Continued from page 1

by source, and his publishers share thereof.

AGAC president Ervin Drake stated that the division would not be in competition with publishers. "AGAC is merely servicing a need which was requested," he said. According to Drake the idea for the division occurred following discussions with a New York attorney last year.

Said Drake: "According to him these writer performers have a unique problem. They compose and record their own works and generally desire to retain publishing rights. However since their professional appearances oblige them to travel constantly, their publishing affairs are left to others.

"We discussed the possibility of taking on such services for ALL writers who require them and are in a position to place their copyrights as they wish. For instance many writers who would like to retain publishing rights to works up for renewal do not do so simply because they do not have the time, knowledge or facilities for such proper administration.

"Undoubtedly the estates of many writers would welcome the availability of such handling and, of course, as in all cases with no copyright strings attached.

"In no way does the AGAC plan imply any desire on our part to influence any writers decision for self publishing as opposed to other outlets. Nevertheless any writer who does decide for self-publishing should not be frustrated because he lacks the means for implementation of his aims. AGAC, under the Cata-

log Administration Plan (CAP) can provide at a low cost to the writer publisher, services that cannot be duplicated anywhere and are essential for the protection of his rights."

AGAC will not, said Drake, have proprietary interest in any copyright it will administer, negotiate for contracts for print or foreign sub publications and perform or pay for any promotional activities, such as demos, lead sheets, mailings, contracts with a&r men.

All these services are the sole responsibility of the writer publisher, commented Drake. He added that AGAC would not provide legal, tax or accounting services except to perform the services already mentioned.

AGAC would charge the writer 7½ percent of gross, except domestic small performances (BMI and ASCAP) and 2 percent of domestic small performances (BMI and ASCAP), all set against a minimum semi-annual charge depending on the size of catalog. Additionally there will be a charge of \$2 per song.

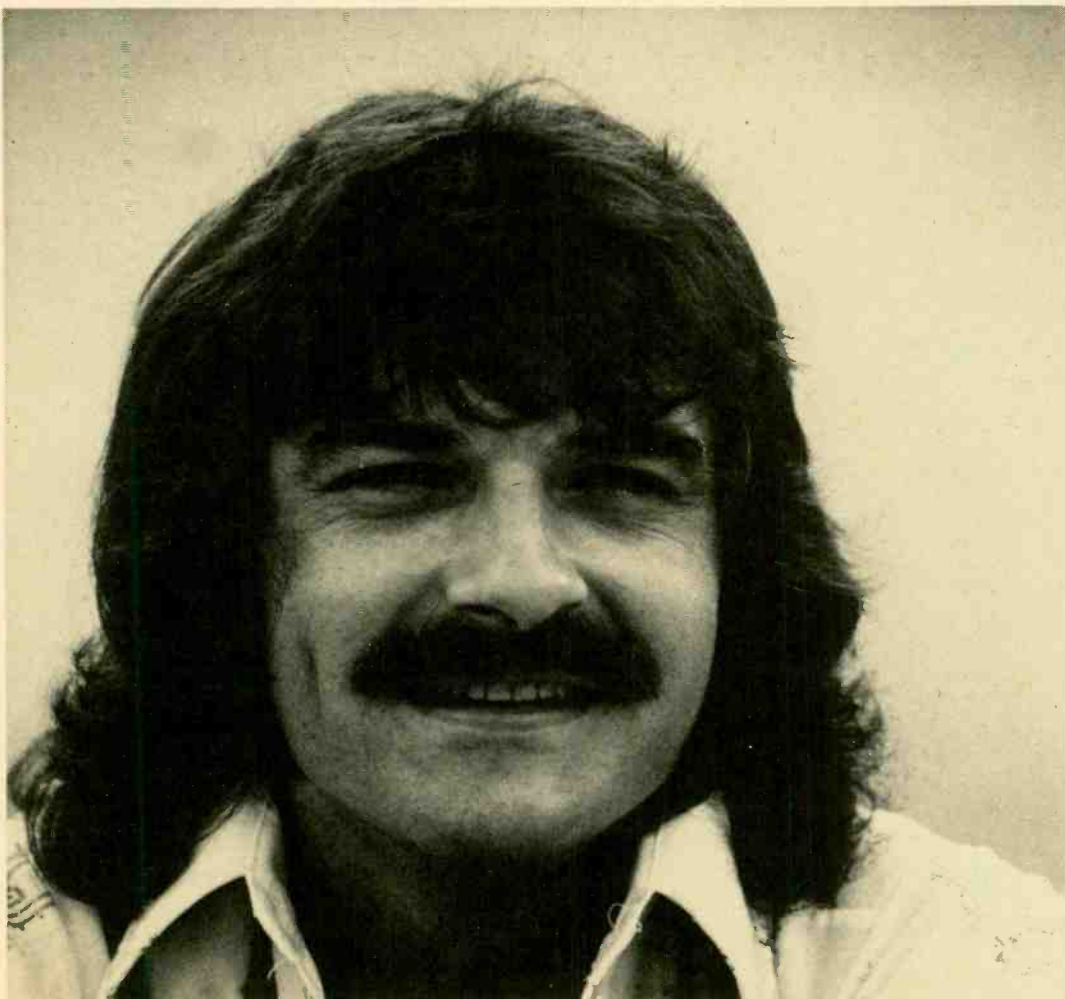
Gold for Carlin

NEW YORK—George Carlin has attained gold status with his Little David album, "Class Clown" achieving RIAA certification. Carlin has a previous gold award for his first album for the label titled "FM & AM."

Stylistic's Gold

NEW YORK—"Round Two," an album by the Stylistics on Avco Records, has been certified gold by the RIAA.

This man might be hustling your baby.



He tells you about it on his new single, "I've Got To Love Somebody's Baby".

His name is Stefan. And he's been in enough barrooms, road-houses and honkie tonks to know his way around.

Like we said, he's a hustler and so is his new single.

Stefan was produced by Bobby Manuel, ex-lead guitar with the Isaac Hayes Movement and "Duck" Dunn, bassist for the MG's. The rhythm is straight from Muscle Shoals.

Get a hustler. Get Stefan and save yourself some grief.

From Stax—Where music is...



The Stax Organization, Memphis USA

© Copyright 1973, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

also recommended

Soul

Continued from page 22

SLAUGHTERS BIG RIP OFF SOUNDTRACK—Polydor PD 6015. James Brown and Fred Wesley have teamed to produce a highly entertaining aural experience. Brown sings on the track and performs in the film—two firsts for him. The JB's band is more jazz flavored than generally notably on "Happy for the Poor." The other mood is funky

soul fashioned around James' screaming style. Best cuts: "Brother Rap," "To My Brother," "People Get Up and Drive Your Funky Soul."

CLEOPATRA JONES—SOUNDTRACK, Warner Bros. BS 2718. There is the hit single,

"Theme From . . ." in the LP sung by Joe Simon and beyond that the score by J.J. Johnson is molasses soul. The vocals by Simon do sound like they were constructed for the record industry and not for film cues. Best cuts: "Theme From . . ." "Love Doctor."

Jazz

EDDIE HENDERSON—Realization, Capricorn CPO118 (Warner Bros.), The Macon, Ga., label best known for Allman Bros. funk, makes first jazz release with a new trumpet soloist who sounds like a more relaxed and mellow version of the current Miles Davis free-form style. Very smooth music, hypnotically pleasant to listen to. Synthesizer keyboards are much-heard on the set, as is the electric piano of Herbie Hancock.

Best cuts: "Scorpio-Libra," "Spiritual Awakening."

Dealers: Warner distributes few jazz releases and will probably also merchandise this pop. But should be shelved in jazz as well as new releases.

also recommended

YOUNG HOT UNLIMITED—Super Fly, Paula LPS 4002 (Jewel). Curtis Mayfield's score provides the first side for this quintet's supple interpretations. This is MOR jazz built along familiar lines. Best cuts: "Superfly," "Pusher Man," "Could It Be I'm Falling in Love," "People Make the World Go Round."

Latin

VARIOUS ARTISTS—La Gloria Del Cha Cha Cha, United Artists Latino LT-LA 084-E2. A "best of . . ." collection that features such as Tito Rodriguez, Bebo Valdez, Charlie Palmieri, Johnny Pacheco, others. The beat is wild, constant; melody is sacrificed to some extent for excitement.

Best cuts: "Poco Pelo," one of the few tunes with melody; "Nunca en Domingo," "Bruca Manigua," "Ay Que Frio."

Dealers: Should be big in New York and Puerto Rico-type markets.

also recommended

TITO RODRIGUEZ—Charanga Pachanga, United Artists Latino, LT-LA 104-D; **FROM HOLLYWOOD** LT-LA 105-D; **BACK HOME IN PUERTO RICE** LT-LA 106-D. Following the death of bandleader Rodriguez, UA Latino has re-released these three strong titles, which individually represent musical chapters in the band's career, circa 1960-'65. The New York sound is strongly bolero, cha cha and pachanga, the latter a dance which never caught on with the fervor of those preceding it.

Religious also recommended

THE SENSATIONAL NIGHTINGALES—You and I and Everyone, Peacock PLP 177 (ABC). Here are mellow yet strong gospel messages of lost souls and found salvation. The recording has fine presence and the voices stand out assertively with very simple rhythm backing. Best cuts: "Face to Face," "I Was a Stranger."

Comedy Picks

JACK BURNS AND AVERY SCHREIBER—In One Head And Out the Other (The New Emerging Bigot), Columbia C 32442. Columbia has cleverly reissued this set of the again-hot comedy team's best earlier bits. One whole side is the familiar cab-driver & bigot routine with one great exchange after another. Most of the other side is their faith healer routines.

Dealers: This repackaging makes an excellent companion to their upcoming LP for their new label, Little David. B&S were the nucleus of the successful "Watergate Comedy Hour" LP distributed by Capitol and have a well-received TV series this summer.

Classical

CASTELSUOVO-TEDESCO: Concerto for Two Guitars; SALTORSOLA: Concerto for Two Guitars—Sergio and Eduardo Abreu/English Chamber Orchestra (Asensio). These two young guitarists are phenomenally gifted and their technical virtuosity is of the highest order. And these concertos give them ample opportunity to display their talents to the full. The music is entertaining and easily accessible, even in the more or less modern idiom espoused by the Santorsola.

Dealers: There is a growing market for multi-guitar records, witness Bream-William, and the Romeros. Repertoire here is unique on disk.

VIRGIL FOX—Into The Classics. Culled from the Capitol vaults to ride the crest of the organist's new popularity with young people as a result of his "Heavy Organ" concerto and records, this makes for a canny, commercial entry. Packaging is youth-contemporary, but playing and repertory (Tchaikovsky, Mascagni, Grieg, Rubinstein, etc.) is from an earlier MOR incarnation. Good sales due.

Dealer: Extensive touring by Fox keeps him constantly before the public. Previous Fox pick-up album from Angel was a chart item.

also recommended

ISAAC STERN PLAYS BRAHMS—Sonata in A, Op. 100; Sonata in E-Flat, Op. 120, No. 2 (with Alexander Zakim, piano). Reissue of the A Major Sonata, coupled with the E-Flat, present Stern at the top of his lyrical form. Latter sonata, originally for clarinet but familiar in a viola transcription, is something of a rarity in this arrangement for violin.

THE LAURITZ MELCHIOR ALBUM—Extraordinary value for collectors, grouping 17 operatic excerpts recorded during the decade ending 1935, when the renowned heldentenor was at the peak of vocal prowess. In addition to the expected Wagner, there are selections by Verdi, Meyerbeer and Leoncavallo.

Bubbling Under The HOT 100

- 101—LOVIN' ON BORROWED TIME, William Bell, Stax 0157 (Columbia)
- 102—STAY AWAY FROM ME, Sylvers, MGM 14579
- 103—WATERGATE BLUES, Tom T. Hall, Mercury 73394 (Phonogram)
- 104—THE ANSWER, (Should I Tie A Yellow Ribbon Round The Ole Oak Tree), Connie Francis, GSF 6901
- 105—GYPSY DAVY, Arlo Guthrie, Reprise 1158
- 106—HANG LOOSE, Mandrill, Polydor 14187
- 107—DON'T FIGHT THE FEELINGS OF LOVE, Charley Pride, RCA 74-0942
- 108—BAD WEATHER, Supremes, Motown 1225

- 109—YOU'RE GETTIN' A LITTLE TOO SMART, Detroit Emeralds, Westbound 213 (Chess/Janus)
- 110—THEY SAY THE GIRL'S CRAZY, Invitations, Silver Blue 801 (Polydor)
- 111—LA FREEWAY, Jerry Jeff Walker, MCA 40054
- 112—THEME FROM "CLEOPATRA JONES", Joe Simon & the Main Streeters, Spring 1387 (Polydor)
- 113—JUST DON'T WANT TO BE LONELY, Ronnie Dyson, Columbia 4-45867
- 114—EVIL, Earth, Wind & Fire, Columbia 4-45888
- 115—MUSIC, MUSIC, MUSIC, Theresa Brewer, Flying Dutchman 85027 (RCA)
- 116—UNTIL IT'S TIME FOR YOU TO GO, New Birth, RCA 0003

- 117—I ONLY GET THIS FEELING, Chuck Jackson, ABC 11368
- 118—MAYBE BABY, Gallery, Sussex 2591
- 119—TO KNOW YOU IS TO LOVE YOU, B.B. King, ABC 11373
- 120—MEDLEY: SEARCHIN/SO FINE, Johnny Rivers, United Artists 226
- 121—SYVIA, Focus, Sire 788 (Famous)
- 122—WOULDN'T I BE SOMEONE, Bee Gees, RSO 404 (Atlantic)
- 123—LET ME BE YOUR EYES, Timmy Thomas, Glades 1712
- 124—SEND A LITTLE LOVE MY WAY, Anne Murray, Capitol 3648
- 125—LONELINESS, Brown Sugar, Chelsea 78-0125 (RCA)

Bubbling Under The Top LP's

- 201—CHARLIE DANIELS, Honey in The Rock, Kama Sutra KSBS 2071 (Buddah)
- 202—STORIES, Kama Sutra, KSBS 2068 (Buddah)
- 203—MARTIN MULL and His Fabulous Furniture In Your Living Room, Capricorn CP 0117 (Warner Brothers)
- 204—JERRY REED, Lord, Mr. Ford, RCA APLI-0238
- 205—EARL SCRUGGS, Dueling Banjos, Columbia C 32268
- 206—TYRONE DAVIS, Without You In My Life, Dakar DK 76904 (Brunswick)
- 207—SYLVERS, II, Pride PRD 0026 (MGM)
- 208—LET THE GOOD TIMES ROLL, Soundtrack, Bell 9002

- 209—CHARLEY PRIDE, Sweet Country, RCA RCA 1-0217
- 210—JERRY BUTLER & BRENDA LEE EAGER, The Love We Have, Mercury SRM 1-660 (Phonogram)
- 211—WILLIE NELSON, Shotgun Willie, Atlantic SD 7262
- 212—MICK COX BAND, Capitol ST 11175
- 213—COPPERHEAD, Columbia KC 32250
- 214—ALBERT HAMMOND, The Free Electric Band, Epic KZ 32267 (Columbia)
- 215—ROXY MUSIC, For Your Pleasure, Warner Brothers, BS 2696
- 216—BRIAN AUGER'S OBLIVION EXPRESS, Closer To It, RCA APLI 0140

- 217—PETE FOUNTAIN, Crescent City, MCA 336
- 218—INTRUDERS, Super Hits, Gamble KZ 32131 (Columbia)
- 219—JOHNNY RIVERS, Blue Suede Shoes, United Artists UA LA 975-F
- 220—DORY PREVIN, At Carnegie Hall, United Artists UA LA-108-H2
- 221—ALAN PRICE/SOUNDTRACK, O' Lucky Man, Warner Brothers BS 2710
- 222—CASHMAN & WEST, Moondog Serenade, Dunhill OSX 50141
- 223—LOOKING GLASS, Subway Serenade, Epic KE 32167 (Columbia)
- 224—UNDISPUTED TRUTH, Law of the Land, Gordy, G 963 L (Motown)
- 225—RARE BIRD, Epic Forest, Polydor PD 5530

FM Action Picks These are the albums that have been added this past week to the nation's leading progressive stations.

ATLANTA: WRAS-FM, Drew Murray
 BABYLON, N.Y.: WBAB-FM, John Vidaver
 BALTIMORE: WKTK-FM, Barry Richards
 CHICAGO: WBBM-FM, Jim Smith
 DENVER: KLZ-FM, Max Floyd
 DAYTON: WVUD-FM, Kevin Carroll

ITHACA: WVBR-FM, Dan Boyle
 MIAMI: WBUS-FM, Coz McTravler
 NEW YORK: WNEW-FM, Dennis Elsas
 PENNSYLVANIA: WRRN-FM, Scott Saylor
 PHILADELPHIA: WMMR-FM, Dennis Wilen
 PROVIDENCE: WBRU-FM, Andy Ruthberg

RACINE: WRKR-FM, Joey Sands
 ROCHESTER: WCMF-FM, Bernie Kimball
 SACRAMENTO: KZAP-FM, Robert Williams
 SAN FRANCISCO: KSAM-FM, Bonnie Simmons
 SAN JOSE: KSJO-FM, Doug Droese

ST. LOUIS: KSHE-FM, Shelley Grafman
 TALLAHASSEE: WGLF-FM, Daryl Stewart
 TORONTO: CHUM-FM, Benjy Karch
 UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
 VALDOSTA, Ga.: WVVS-FM, Bill Tullis

AIRTO, "Fingers," CTI: WCMF-FM, KZAP-FM, WBAB-FM
 BRIAN AUGER'S OBLIVION EXPRESS, "Closer To It," RCA: WVUD-FM, KPRI-FM, WBUS-FM, WMMR-FM, KSAN-FM, KZAP-FM, WKTK-FM
 BADGER, "One Live Badger," Atco: WVVS-FM, WVBR-FM, WOUR-FM, WKTK-FM
 JOAN BAEZ, "Hits . . . Greatest & Others," Vanguard: CHUM-FM
 BIG WALTER HORTON, "Big Walter Horton," Alligator: WOUR-FM
 BRIAN CADD, "Brian Cadd," Chelsea: KPRI-FM
 CASHMAN & WEST, "Moondog Serenade," Dunhill: WVBR-FM, WRRN-FM, CHUM-FM

CHICAGO "VI," Columbia: WVBR-FM, KSAN-FM, WVUD-FM, WRKR-FM, WGLF-FM, KLZ-FM, CHUM-FM
 CREEDENCE CLEARWATER REVIVAL, "More Creedence Gold," Fantasy: WRAS-FM, WVVS-FM
 RICHARD DAVIS TRIO, "Song For Wounded Knee," Flying Dutchman: WRAS-FM, WOUR-FM
 ROGER DALTRY, "Daltry," Track: KSAN-FM, WRKR-FM
 DINSMORE PAYNE, "Nate Trace," United Artists: WVVS-FM
 EL CHICANO, "El Chicano," MCA: WRAS-FM, WVVS-FM

ARETHA FRANKLIN, "Hey Now Hey, (The Other Side Of The Sky)," Atlantic: KZAP-FM, KSAN-FM, KPRI-FM, KSJO-FM
 FRAMPTON'S CAMEL, "Frampton's Camel," A&M: WBUS-FM
 FUNKADELIC, "Cosmic Slop," Westbound: KZAP-FM
 GRATEFUL DEAD, "History Of," Warner Bros.: WNEW-FM
 GLENCOE, "Glencoe," Epic: WBUS-FM, WRAS-FM
 GREENSLADE, "Greenslade," Warner Bros.: WVUD-FM
 GUESS WHO, "#10," RCA: WRKR-FM, WBRU-FM, KSHE-FM
 DONNY HATHAWAY, "Extension Of Man," Atco: KSJO-FM, KZAP-FM

Booked Exclusively By **ADMIRAL TALENT ASSOC.** Phone 212-581-0665
888 8TH AVENUE • NEW YORK, N.Y. 10019

with
her
hit ...

"THE MORNING AFTER"

20th Century Fox
Records

may we present the personality ...

Maureen McGovern

*Many thanks to
everyone who helped
to make "The Morning
After" a success!
Love,
Maureen McGovern*

Managed By

destiny

Phone 216-393-3929

280 North Park Avenue
WARREN, OHIO 44481



Billboard Hot Soul Singles

Copyright 1973, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
★	4	5	I BELIEVE IN YOU (You Believe In Me) Johnnie Taylor, Stax 0161 (Columbia) (Groovesville)	★	42	3	FRIEND OF MINE Bill Withers, Sussex 257 (Interior, BMI)	67	55	4	GOOD FEELING Margie Evans, United Artists 246 (Special Agent/Tippy/Unart, BMI)
	2	11	DOING IT TO DEATH J. B.'s, People 621 (Polydor) (Belinda, BMI)		35	4	I ONLY GET THE FEELING Chuck Jackson, ABC 11368 (Sweet River/Metric, BMI)	68	68	2	I'LL MAKE IT ALRIGHT Beautiful Zion Missionary Choir, Myrrh 115 (Word) (Word, ASCAP)
	3	9	THERE'S NO ME WITHOUT YOU Manhattans, Columbia 4-45838 (Blackwood/Nattahm, BMI)		36	13	ONE OF A KIND (Love Affair) Spinners, Atlantic 45-2692 (Mighty Three, BMI)	69	72	2	SHE DON'T HAVE TO SEE YOU Tommy Young, Soul Power 114 (Jewel) (Su-Ma/Rogan/March Thirteenth, BMI)
	4	10	TIME TO GET DOWN O'Jays, Philadelphia International 73531 (Columbia) (Assorted, BMI)		37	5	GET OFF MY MOUNTAIN Dramatics, Volt 4090 (Columbia) (Groovesville, BMI)	70	70	2	PRELUDE TO A HEARTBREAK Montclairs, Paula 382 (Ronn) (Su-Ma/Frye, BMI)
★	11	5	ARE YOU MAN ENOUGH Four Tops, Dunhill 4354 (ABC/Dunhill/Soldier/Hastings, BMI)		38	39	AIN'T NOTHING FOR A MAN IN LOVE/YOU NEVER KNOW Archie Bell & the Drells, Glades 17111 (Muscle Shoals, BMI)	71	73	2	FUNNY Priscilla Price, BASF 15151 (Jeneva/Just, BMI)
★	13	5	WHERE PEACEFUL WATERS FLOW Gladys Knight & the Pips, Buddah 363 (Keca, ASCAP)	★	58	2	BABY I'VE BEEN MISSING YOU Independents, Wand 11258 (Scepter) (Butler, ASCAP)	72	51	4	BRA Cymande, Janus 215 (Heavy, BMI)
	7	10	MISDEMEANOR Foster Sylvers, MGM 14580 (Dotted Lion/Syco, ASCAP)		40	25	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) Stylistics, Avco 4618 (Jac/Blue Sea, ASCAP)	73	77	2	(I'M) JUST BEING MYSELF Dionne Warwick, Warner Brothers 7693 (Gold Forever, BMI)
★	12	6	NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT Bobby Womack, United Artists 255 (MCA, ASCAP)	★	60	2	DIDN'T I Sylvia, Vibration 524 (All Platinum) (Gambi, BMI)	74	74	2	BAD WEATHER Supremes, Motown 1225 (Stein & Van Stock/Black Bull, ASCAP)
★	21	3	ANGEL Aretha Franklin, Atlantic 2969 (Pundit/Alghan, BMI)		42	44	SHORT STOPPING Veda Brown, Stax 0163 (Columbia) (East/ Memphis, BMI)	75	75	2	LOVE OH LOVE Leroy Hudson, Curton 1983 (Buddah) (Silent Giant/ Napa, ASCAP)
	10	8	YOU'RE GETTIN' A LITTLE TOO SMART Detroit Emeralds, Westbound 213 (Chess/Janus) (Bridgeport, BMI)	★	43	1	GYPSY MAN War, United Artists 281 (Far Dul, ASCAP)	76	78	2	NO MATTER WHERE G.C. Cameron, Motown 1234 (Jobete, ASCAP)
★	16	7	TOUCH ME IN THE MORNING Diana Ross, Motown 1239 (Stein & Van Stock, ASCAP)		44	49	BONGO ROCK Incredible Bongo Band, MGM 14588 (Drive-In, BMI)	★	77	1	STONED OUT OF MY MIND Chi-Lites, Brunswick 55500 (Julio-Brian, BMI)
	12	8	PLASTIC MAN Templations, Gordy 7125 (Motown) (Stone Diamond, BMI)		45	47	SPINNING AROUND Black Ivory, Today 1520 (Perception) (Patrick Bradley, BMI)	78	82	2	NEVER, NEVER, NEVER Shirley Bassey, United Artists 211 (Peer Int'l, BMI)
	13	6	I'LL ALWAYS LOVE MY MAMA Intruders, Gamble 71071 (Columbia) (Mighty Three, BMI)		46	50	LONELINESS Brown Sugar, Chelsea 78-0125 (RCA) (Chardax/Pocketful of Tunes, BMI)	79	57	4	GIVING LOVE Voices of East Harlem, Just Sunshine 504 (Famous) (Silent Giant/AOPA, ASCAP)
★	24	4	IF YOU WANT ME TO STAY Sly & the Family Stone, Epic 5-11017 (Columbia) (Stoneflower, BMI)		47	48	JUST DON'T WANT TO BE LONELY Ronnie Dyson, Columbia 4-45867 (Mighty Three, BMI)	★	95	2	UNTIL IT'S TIME FOR YOU GO New Birth, RCA 0003 (Gypsy Boy, ASCAP)
	15	7	DADDY COULD SWEAR, I DECLARE Gladys Knight & The Pips, Soul 35105 (Motown) (Jobete, ASCAP)		48	27	THERE YOU GO Edwin Starr, Soul 35103 (Motown) (Stone Diamond, BMI)	81	83	2	SOUL SERNADE Jimmy Castor Buch, RCA 74-0953 (Kilynn, V.V., BMI)
★	16	9	IT'S FOREVER Ebony, Philadelphia International 73529 (Columbia) (Mighty Three, BMI)		49	38	LOVIN' ON BORROWED TIME William Bell, Stax 0157 (Columbia) (East/ Memphis/ Azrock, BMI)	82	85	2	TRY IT AGAIN Bobby Byrd, Kwanza 7703 (Warner Brothers) (Ruzamu, BMI)
★	23	6	SO VERY HARD TO GO Tower of Power, Warner Brothers 7687 (Kuptilio, ASCAP)	★	50	63	THERE IT IS Tyrone Davis, Dakar 4523 (Brunswick) (Julio-Brina, BMI)	83	84	2	SOMETHING'S BURNING Candi Staton, Fame 256 (United Artists) (Screen Gems-Columbia, BMI)
	18	6	BE WHAT YOU ARE Staple Singers, Stax 0164 (Columbia) (East/ Memphis, BMI)	★	51	1	RIGHT PLACE, WRONG TIME Dr. John, Atco 6914 (Walden/Oyster/Cauldren, ASCAP)	★	85	1	SLIPPING AWAY Holland-Dozier featuring Brian Holland, Invictus 1253 (Columbia) (Gold Forever, BMI)
★	36	3	HERE I AM (Come Take Me) Al Green, Hi 2247 (London) (Jec/Al Green, BMI)		52	33	SOUL MAKOSSA Afrique, Mainstream 5542 (Rayven/Cooper, BMI)	86	86	2	SWEET HARMONY Smokey Robinson, Tamla 54233 (Motown) (Jobete, ASCAP)
	20	14	GIVE YOUR BABY A STANDING OVATION Dells, Cadet 5696 (Chess/Janus) (Conquistador, ASCAP)	★	53	65	TELL IT LIKE IT IS Oscar Weathers, Blue Candle 1498 (TK Productions)	87	92	2	THINK James Brown, Polydor 14185 (Fort Knox, BMI)
	21	22	SWEET CHARLIE BABE Jackie Moore, Atlantic 45-2956 (Cookie Box, BMI)	★	54	98	LAW OF THE LAND Undisputed Truth, Gordy 7130 (Motown) (Stone Diamond, BMI)	88	89	2	YOUR HEART IS COLD Geater Davis, Seventy Seven 77-130 (JR Enterprises) (Three Cheers/Hotes of Gold, ASCAP)
★	22	15	NATURAL HIGH Bloodstone, London 45-1046 (Crystal Jukebox, ASCAP)		55	45	HOW LONG CAN I KEEP IT UP Lynn Collins, People 623 (Polydor) (Dijon, BMI)	89	90	2	OH WELL, LOVE WE FINALLY MADE IT Love Untld., 20th Century 2025 (January/Sa-Vette, BMI)
★	32	4	BLACK BYRD Donald Byrd, Blue Note 212 (United Artists) (Alrubby, ASCAP)	★	56	81	THEME FROM "CLEOPATRA JONES" Joe Simon featuring the Main Streeters, Spring 1387 (Polydor) (Warner-Tamerlane, BMI)	90	93	2	LOVE IS A HURTIN' THING Soul Children, Stax 0170 (Columbia) (Rainbow, BMI)
★	30	4	I WAS CHECKIN' OUT, SHE WAS CHECKIN' IN Don Covay, Mercury 73385 (Phonogram) (Ragmop, BMI)		57	46	THIS TIME AROUND S.O.U.L., Musicor 1472 (Aral/Real Deal, ASCAP)	91	91	2	TAKES TWO OF US Act One, Spring 137 (Polydor) (Gaucho/Belinda/Unichappell, BMI)
	25	28	MOTHER-IN-LAW/SIXTY MINUTE MAN Clarence Carter, Fame 250 (United Artists) (Minit, BMI/Future Stars)	★	58	61	JUST OUT OF REACH San Dees, Atlantic 2937 (Moonsong, BMI)	92	99	2	LOVE AIN'T GONNA RUN ME AWAY Luther Ingram, Koko 2116 (Columbia) (Klondike, BMI)
	26	26	DARLING COME BACK HOME Eddie Kendricks, Tamla 54236 (Motown) (Jobete, ASCAP/Stone Diamond)	★	59	71	LET ME BE YOUR EYES Timmy Thomas, Glades 1712 (Sherlyn, BMI)	93	97	2	HANG LOOSE Mandrill, Polydor 14187 (Mandrill/Intersong U.S.A., ASCAP)
	27	29	CAN'T UNDERSTAND IT Jerry Butler & Brenda Lee Eager, Mercury 73395 (Phonogram) (Chappell, ASCAP)	★	60	76	STAY AWAY FROM ME Sylvers, MGM 14579 (Dotted Lion/Syco, ASCAP)	94	94	2	(If You Don't Want My Love) GIVE IT BACK Lea Roberts, United Artists 222 (Unart/Tracebob, BMI)
	28	31	SOUL MAKOSSA Manu Dibango, Atlantic 2971 (Rayven/Cooper, BMI)		61	40	WHAT A SHAME Dynamics, Black Gold 8 (Vignette/Million Seller, BMI)	95	96	2	COME LAY SOME LOVIN' ON ME Paul Kelly, Warner Brothers 7707 (Tree, BMI)
	29	15	FINDERS KEEPERS Chairmen of the Board, Invictus 1251 (Columbia) (Gold Forever, BMI)		62	69	YOU'VE GOT MY MESSAGE Quiet Elegance, Hi 2245 (London) (Rise/Screen Gems-Columbia, BMI)	96	96	1	CAN'T HELP FALLIN' IN LOVE Soft Tones, Avco 4619 (Gladys, ASCAP)
	30	34	LOVE, LOVE, LOVE Donny Hathaway, Atco 6928 (Dish-A-Tunes/ Righthouse, BMI)	★	63	80	FUTURE SHOCK Curtis Mayfield, Curton 1987 (Buddah) (Curton, BMI)	97	100	2	SHAMBALA Solomon Burke, MGM 14571 (ABC/Dunhill & Speed, BMI)
★	79	2	LET'S GET IT ON Marvin Gaye, Tamla 5423 (Motown) (Jobete, ASCAP)		64	67	I OWE YOU LOVE Brighter Side of Darkness, 20th Century 2034 (Fox Fanfare/Sebans/Nap Sylheart, BMI)	98	88	2	I'M GLAD TO DO IT Little Royal, Tr-Us 916 (Starday-King) (East/Memphis/Kesha, BMI)
	32	35	STREET DANCE Fatback Band, Perception 526 (Patrick Bradley, BMI)		65	66	LONELY DAYS, LONELY NIGHTS Don Downing, Roadshow 7004 (Stereo Dimension) (Roadshow, BMI)	99	99	1	BABY YOU BELONG TO ME Magic Touch, Roulette 7143 (Big Seven, ASCAP)
★	43	3	MEET THAT LADY Isley Brothers, T-Neck 2251 (Columbia) (Boniva, ASCAP)	★	66	1	TO KNOW YOU IS TO LOVE YOU B. B. King, ABC 11373 (Stein & Van Stock/Black Bull, ASCAP)	100	100	1	MOTHER OF SHAME Loretta Holloway, Aware 6001 (Act 1/Moonsong, BMI)

Soul Sauce

Soft Sounds Spell Success For Today

By ELIOT TIEGEL

Soul music used to mean a form of expression heavily involved with a gutsy kind of feeling.

This gutsy feeling was either in the music itself or in the emotional impact of the singer spreading the message.

Today, with the main sound of soul, or commercial black music, the soft school of high tenor falsetto voice leading several other men in a "tra-la-la-baby I love you" kind of sound, the expression soul may not actually reflect the gutbucket feeling of the music.

For nearly one year now the soft rather than the urgent, pleading, shouting style of love story teller has been riding the crest of artistic popularity within the r&b producers ranks.

Much of the influence for this gentleness has to be credited to the Philadelphia International operation and producer Thom Bell who now has his own label, Tommy.

Today's music business which is so directed and dominated by black influences, is racing head on to the beat of the black artist, only the beat of the black man has become refined, polished, modified and now softened.

Much of today's black music is a kind of sweet, sugared pop version of a story about love and the human experience, but not necessarily about the "Black Experience."

So in a sense a lot of today's soul music is geared toward a broader than ethnic audience as far as lyrics and instrumental sounds are concerned. And that's one reason why soul musicians have such strong followings among the white community—which traditionally has shied away from energetically supporting the black artists, with the exception of the jazz bugs and the died-in-the-wool blues aficionados.

The sound of black music has so softened that one is impressed that this music comes out of the same creative cauldron which gives us the blues and gutsy music of the James Brown school.

Why has black music become so tempered, so under control, so much a whiter shade of color?

Johnny Mathis, for one, who controls his voice to sound soft when he feels it's right to go that high, feels the current soft sound is really the ego of the songwriter at work, and that is the appropriate sound which the composer himself wants his music to be surrounded with.

Perhaps another reason is that the long hot summers of discontent—which plagued America several years ago when Watts burned and Newark and other cities had their rampaging riots—has faded into history.

The writers and artists and musicians who live in the black communities are more at rest and at peace with themselves and America, so they aren't as harsh as they might have been.

Surely Al Green doesn't live in a ghetto in Memphis. The Spinners, Chi-Lites, Manhattans, Intruders, O'Jays, Ebony, Stylistics, Independents, Quiet Elegance, and Smokey Robinson, for example, are steps above the brothers on the street.

Financially they live in another world from their soul brothers and sisters. So that while they may feel they are relating to the hardness of life in the ghetto, their art has taken

(Continued on page 28)

**"WE'RE HALDEMAN, EHRlichMAN,
MITCHELL AND DEAN"**



**THE BIG BREAK-OUT
ABOUT THE BIG BREAK-IN**

is on MR. G RECORDS No. G-826 (45 rpm) by THE CREEP

**DON'T PARTICIPATE IN THE COVER UP . . . JOIN THESE AND OTHER STATIONS
PLAY THE FUN RECORD FROM TODAY'S HEADLINES:**

Boston—WBZ, WMEX, WEI Bridgeport—WNAB Cleveland—WGAR, WJW Chicago—WGN, WMAQ,
WFMT Pittsburgh—KDKA Minneapolis—WCCO Detroit—WXYZ New York—WMCA, WOR
Cincinnati—WKRC St. Louis—KMOX Washington, D.C.—WTOP, WMAL Philadelphia—WIP Kan-
sas City—WDAF Los Angeles—KGBS

1220/WGAR—Cleveland says —“The most requested novelty record in years.”

BUG YOUR DISTRIBUTOR NOW!

—Other Watergate records are a drop in the bucket. This one is making the big splash—
—Sing-a-long for sales—

ALBANY
Bee Gee Records and Tapes
ATLANTA
Southland Records Dist. Co.
BOSTON
Music Merchants of N.E., Inc.
BUFFALO
Transcontinental Music Company
CHICAGO
Summit Distributors, Inc.
CINCINNATI
Summit Distributors, Inc.
CLEVELAND
Midwest Limited, Inc.

DALLAS
Big State Distributors
DENVER
Pan American Record Supply
DETROIT
AMI Distributing
HARTFORD
One-Stop Distributors
HOUSTON
H. W. Daily Distributors
KANSAS CITY
Choice Record Distributors
LOS ANGELES
Record Merchandising

MEMPHIS
Hot Line Record Distributors, Inc.
MIAMI
Music Sales of Florida, Inc.
MINNEAPOLIS
Heilicher Bros., Inc.
NASHVILLE
Sounds, Inc.
NEW YORK
Empire State Record Sales Corp.
PHILADELPHIA
Schwartz Bros. Distributors
PHOENIX
Alta Distributing Company

SAN FRANCISCO
Eric Mainland Distributing Co.
ST. LOUIS
Commercial Music, Inc.
WASHINGTON, D.C.
Schwartz Bros. Distributors

Billboard Soul LP's

© Copyright 1973, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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)
★	4	7	BACK TO THE WORLD Curtis Mayfield, Curtom CRS 8015 (Buddah)	31	30	4	COME INTO MY LIFE Jermaine Jackson, Motown M 755 L
2	3	12	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)	32	27	12	THE MACK Willie Hutch/Soundtrack, Motown M 766 L
3	2	9	LIVE AT THE SAHARA TAHOE Isaac Hayes, Enterprise ENS 2-5005 (Columbia)	33	33	5	SOUL MAKOSSA Afrique, Mainstream MRL 394
4	1	13	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	34	23	21	BLACK CAESAR/ SOUNDTRACK James Brown, Polydor PD 6014
5	5	10	CALL ME Al Green, Hi XSHL 32077 (London)	★35	40	4	NEVER, NEVER, NEVER Shirley Bassey, United Artists UA LA055 F
★6	8	12	NATURAL HIGH Bloodstone, London XPS 620	★36	48	3	ALL I NEED IS TIME Gladys Knight & the Pips, Soul S 739 L (Motown)
★7	9	7	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	37	35	5	I'M DOIN' FINE NOW New York City, Chelsea BCL1-0198 (RCA)
8	6	19	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)	★38	59	2	HEY NOW HEY (The Other Side of the Sky) Aretha Franklin, Atlantic SD 7265
★9	16	4	FRESH Sly & the Family Stone, Epic KE 32134 (Columbia)	39	31	24	AFRODESIAC Main Ingredient, RCA LSP 4834
10	7	26	MUSIC IS MY LIFE Billy Preston, SP 3516	★40	44	3	FOSTER SYLVERS Pride PRD 0027 (MGM)
11	10	14	SPINNERS Atlantic SD 7256	41	42	3	SECOND TIME AROUND Cymande, Janus JLS 3064
12	12	10	SAVE THE CHILDREN Intruders, Gamble KZ 31991 (Columbia)	42	36	30	PLEASURE Ohio Players, Westbound WB 2017 (Chess/Janus)
19	4	4	GIVE YOUR BABY A STANDING OVATION Dells, Cadet CA 50037 (Chess/Janus)	43	32	11	FIRST TIME WE MET Independents, Wand WL 684 (Scepter)
★14	17	5	EDDIE KENDRICKS Tania T 327 L (Motown)	★44	55	2	TOUCH ME IN THE MORNING Diana Ross, Motown M 722 L
15	11	18	BIRTH DAY New Birth, RCA LSP 4797	45	47	3	THE LOVE WE HAVE Jerry Butler & Brenda Lee, Eager, Mercury SRM 1-660 (Phonogram)
16	15	14	LIVE AT CARNEGIE HALL Bill Withers, Sussex SXBS 7025-2 (Buddah)	46	43	13	SKYWRITER Jackson Five, Motown M 761 L
17	18	6	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041	47	50	3	SUPERFLY T.N.T. Osibisa/Soundtrack, Buddah BDS 5136
18	20	6	POWER Tower of Power, Warner Brothers BS 2681	48	51	3	SHAFT IN AFRICA Soundtrack, ABC ABCX 793
19	13	22	COMPOSITE TRUTH Mandrill, Polydor PD 5043	★49	-	1	EXTENSION OF MAN Donny Hathaway, Atco SD 7029
20	14	35	TALKING BOOK Stevie Wonder, Tania T 319 L (Motown)	50	52	3	MY MERRY-GO-ROUND Johnny Nash, Epic KE 32158 (Columbia)
21	21	19	MASTERPIECE Temptations, Gordy G 965 L (Motown)	51	49	29	LAST DAYS IN TIME Earth, Wind & Fire, Columbia KC 31702
★22	39	3	TAYLORED IN SILK Johnny Taylor, Stax STC 3014 (Columbia)	★52	-	1	11 Sylvers, Pride PRD 0026 (MGM)
23	22	18	2ND CRUSADE Crusades, Blue Thumb BTS 7000 (Famous)	53	41	4	ALL WE NEED IS ONE MORE CHANCE Escorts, Alithia 9104
24	25	8	TYRONE DAVIS Dakar DK 76904 (Brunswick)	★54	-	1	SOUL BOX Grover Washington, Jr., Kudu KU 1213 (CTI)
25	24	9	PILLOW TALK Sylvia, Vibration VI 126 (All Platinum)	★55	60	2	WAITING FOR LITTLE MILTON Little Milton, Stax STS 3012 (Columbia)
★26	34	4	SOUL MAKOSSA Manu Dibango, Atlantic SD 7267	★56	-	1	COSMIC SLOP Funkadelic, Westbound WB 2022 (Chess/Janus)
27	29	5	MA Rare Earth, Rare Earth R 546 L (Motown)	★57	-	1	POINTER SISTERS Blue Thumb 48 (Famous)
28	26	36	THE WORLD IS A GHETTO War, United Artists UAS 5652	58	58	3	RUFUS ABC ABCX 783
★29	37	2	FACTS OF LIFE Bobby Womack, United Artists LA 043 F	59	38	16	MFSB Philadelphia Int'l KZ 32046 (Columbia)
30	28	39	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	★60	-	1	SLAUGHTER'S BIG RIP-OFF James Brown/Soundtrack, Polydor PD 6015

General News

37 Years of Experience Make Max Wax Eloquent

By MILDRED HALL

WASHINGTON—Waxie Maxie Silverman, prospering with 13 retail outlets in the D.C. area, and going into a merger with New York's Sam Goody, also prospering, has his own way of judging whether record retailing is "softening" as some dealers claim. "I don't judge by how business was for a month or three months or six months, but on the overall for the year. All that counts is that figure on the bottom line in the lower right hand corner, the net, regardless of whether you have had lows or highs."

The current seasonal "softness" is not soft enough to worry about, said Waxie. But he added, "Retailing is a hassle all the time, and we dealers must speak out or nothing will ever get done about our problems." He proceeded to speak out about all of it, from the retailing explosion to over-production by manufacturers, and from the high cost of returns to the perennial price-cutting battles among dealers.

"Dealers get a little panicky if things get a little slow," said Waxie, and "they look for an out, and begin to complain. Seasonally, the record business has always been soft in May, June and July. But in December, we do three or maybe even four months' business with very little added cost—maybe hire on a little extra help. Every business has slow times and good—look at the women's fashion retailing. They have to practically give it away in the off seasons, but that doesn't count against the overall—it is still that last figure in the lower right hand corner that tells the story."

Everyone's Retailing

If this particular summer season looks a little softer than previous ones, Maxie feels the individual dealer should look at the retailer explosion of the last two years. "Every Tom, Dick and Harry is going into record retailing. Department stores have enlarged their record departments, and rackjobbers and distributors are jumping into retailing." Many are without a solid grounding

of experience in over-the-counter record selling.

The proliferating new stores have not all generated new business. "Maybe 10 per cent of new business can be accounted for. But they've taken business away from other dealers. When twice as many stores are opened, it does not follow that twice as many records are getting sold." Sometimes a location proves to be poor, and the dealer has to move, another hassle.

Waxie sees the traditional price battle as another hardy perennial among retailer complaints. "Panic causes a free-for-all in price cutting to the point where the retailer has to practically give away his product."

90% 'No Sell'

Then there are the product problems: "The retailer is on the bad end of overproduction of records. About 90 percent of the product today won't sell. But the manufacturer hopes that each one may be a hit, and we have to buy in the anticipation that it will be the one the customers will buy. When manufacturers are a little slow on returns—then we are hurting."

Added to the overabundance of products is the drag in processing returns. "It can cost us as high as 40 cents," said Waxie, for each LP that goes through the retail cycle of record keeping, and movement from package to shelf, from home base to outlying stores, and back again, then off to the manufacturers.

When asked if his Quality Music stores were making an unusual amount in sales of singles, as against albums Waxie would only say: "We sell a lot of singles." He then launched into an analysis of why the record manufacturer can make money loading the retailer down with singles, even if the producer has to take back half of the shipment in returns of poor or unsalable singles. The reason he said, is simple arithmetic: the product is sold to retailers somewhere around the area

(Continued on page 56)

Jazz Never Dies Says B. Frazier

NEW YORK—"It's my contention that a jazz catalog is a highly important asset to any record company in terms of continued sales," related Boo Frazier, executive vice president and director of jazz a&r at Perception Records, whose inventory of jazz accounts for approximately 40 percent of the label's product. "When Terry Phillips and I started Perception two and a half years ago, our goal was to be a major, independent record company," Frazier said. "So we decided to get involved in all phases of music—pop, r&b, country, blues and especially jazz."

Frazier claims that of all the categories jazz is the one market with a steady sales pattern. "Although you may seldom have a smash album, the truth of the matter is, jazz sells. It never dies," he said, while pointing out that some of the first music ever put on record was in fact, jazz.

Frazier also feels that jazz product is not being marketed advantageously and that record companies release jazz as a matter of course. "Apparently, labels don't seem to spend the time and money on a jazz release as they seem to on pop product," he stated. "Also, a lot of distributors don't know enough about the potential jazz market and don't realize the money their lines can bring in."

The Perception stable of jazz artists includes Shirley Horn, singer-pianist; Julius Brockington, former organist with Miles Davis' group; Larry Young, an organist who heads up the six member jazz group United Chair, and Tyrone Washington, a tenor saxophonist and former sideman with the Horace Silver Quintet. Miss Horn will appear at the Kennedy Center in Washington later this month, in addition to appearing on an upcoming TV special with the Modern Jazz Quartet.

Soft Sounds

Continued from page 26

them out of it. There is no extolling cry of anguish in their music. It's gentle and under control on records.

In concert, theatrics come into play, so that the softest sounding vocalist does get sweaty and bouncy onstage.

Producer Kenny Gamble calls his music message tunes about love affairs between men and women. Gamble says he writes about people as they are.

The soulified sound is very string-laden, just as it has been for the past eight years or so—primarily based on the Motown formula for providing a lush background for its groups.

The sound of soul music can also be linked to the success of Isaac Hayes, whose monologues on his best selling disks have often featured his voice in a subtle color rather than exerting itself with raw energy.

The soft sound of black music homogenizes itself into the mainstream of pop music where the soft players are almost as proliferate as the hard rockers.

So today there is lots of soft beauty being recorded and it comes in a variety of colors. The key question in the soul ranks is, of course, how long will softness keep overpowering the hardness of blues whence commercial soul music developed?

Legal Duel Over 'Dueling Banjos'

NEW YORK—"Dueling Banjos" from the film "Deliverance" has become the focal point of a million dollar "Infringement of Copyright" suit brought in U.S. District Court here, by Combine Music, against a number of defendants including Eric Weissberg, purported composer of the tune.

The suit, which claims that the song was written in 1955 by Arthur Smith under the title, "Feudin Banjos," also cites Warner Bros. Inc., Warner Communications, Inc., Warner-Elektra-Atlantic Corp., Warner Bros. Records Inc., Warner Bros. Distributing Corp., Warner Bros.-Reprise Records, Inc., Warner Bros. International Corp., Warner Bros. Entertainment Inc., Warner-Tamerlane Publishing Corp., Columbia Broadcasting System Inc., Broadcast Music Inc., and the Harry Fox Agency.

In the complaint, filed by the law firm of Hardee, Barovick, Konecky & Braun, Combine Music is asking the court to declare that it is the sole owner of the infringement, including its titles, "Dueling Banjos," and "End of a dream."

It is also seeking the cancellation of defendants' copyright registration of the infringement, or in the al-

ternative, the transfer of the registration to the plaintiff.

Combine Music further asks that all defendants, their agents, servants, employees, assignees and/or licensees be permanently enjoined from infringing the plaintiff's copyright in any manner, and from publishing, manufacturing, licensing, marketing, distributing and selling the infringement, and/or variations, adaptations, arrangements or copies thereof, including public performance rights.

Combine Music is also asking the court to impound, at the close of the action, all sheet music and copies of the infringement, and all records, films, tapes and prerecorded tapes in the possession of the defendants; and urges that defendants be made to deliver up for destruction plates, records, films, tapes, molds, matrices, stampers, and other means for making infringing copies.

Finally, the suit asks that plaintiff be awarded \$1 million in punitive damages, a royalty of two cents for every record or prerecorded tape released by defendants, a statutory penalty of an amount equal to three times the total sum of royalties due, and costs and disbursements of the action including attorneys' fees.

JULY 21, 1973, BILLBOARD

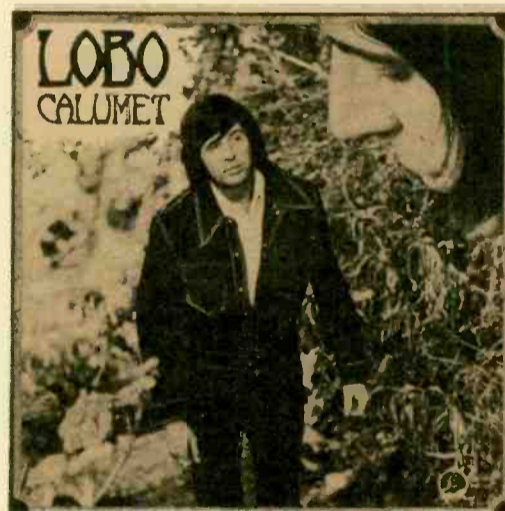


LOBO'S CALUMET...

**-LIKE A CEREMONY
THAT MAKES A
LEGEND GROW!**



A NEW ALBUM
CALUMET
RECORDED BY
LOBO



PRODUCED BY PHIL GERNHARD • BIG TREE ALBUM # 2101

INCLUDES HIS CURRENT HIT SINGLE!

"HOW CAN I TELL HER"

BIG TREE #16004



BIG TREE RECORDS

Exclusively Distributed by
BELL RECORDS

A Division of Columbia Pictures Industries, Inc.

Personal Management: Aarons Management Corporation

Radio-TV Programming

Watermark Country 'Top 40' Show

LOS ANGELES—Watermark Inc., syndicators of "American Top 40" now on around 225 radio stations coast-to-coast plus more than 300 radio stations of the American Forces Radio and Television Service, is launching a country music version of the show.

Hosted by RCA Records artist Don Bowman, the three-hour weekly show will be called "American Country Countdown." Like AT40, it will feature a countdown of the Billboard charts, only this time devoting itself to the country music chart. Billboard is supplying Watermark with advance chart information and thus each week's show will feature the chart (the show will be aired usually on a Sunday) of the Billboard that comes out on the following Monday.

The show will be produced by



DON BOWMAN, RCA Records artist, will be hosting the new "American Country Countdown" three-hour weekly special based on the Billboard country music chart soon to be launched by Watermark Inc., producers of "American Top 40."

Casey Kasem, host of the AT40, and Don Bustany, producer of AT40. Tom Rounds, president of Watermark, will serve as executive producer on the show.

The first show will be ready the first week of October and stations carrying AT40 will have first refusal rights on the show in their market. Questioned about Top 40 format stations being eager to feature what is primarily going to be a country music show, Rounds said: "Why not? There are so many country records that are going pop today... selling in pop markets... how many do we have on the chart this week? Four? Five?"

"When we first started thinking about this weekly show, we thought only about country radio stations, but I have found that anywhere from 20-25 percent of the stations carrying 'American Top 40' also playing some country music, either mixing it in throughout the day or via block programming, especially this is so in the smaller markets."

He felt that smaller market stations "don't make that much distinction between what is country and what is pop music."

"Anyway, we've already a good number of radio stations eager to take the country countdown show, either because of the fact that Bowman is hosting it or they're aware of the quality of our 'American Top 40' show."

Bowman has been making dry-runs of the show for the past several weeks. No stranger to radio work, Bowman was an air personality until

1963. For instance, he worked as a Top 40 personality on KDEO-AM, San Diego, for three years and it was there that he began writing songs and submitting them to Chet Atkins at RCA Records in Nashville, specifically for Homer & Jethro to record.

He'd already shifted to KEWB-AM in San Francisco when Atkins called one day and said that he couldn't begin to record all of those songs of Homer & Jethro (he'd already recorded several) because he now had a desk drawer full. During those days Bowman only knew three chords. Came the day he learned the E chord and wrote seven new songs and put them on tape and sent them to Atkins, who immediately called with the observation: "You learned a new chord, didn't you?"

From San Francisco, Bowman went to KDWB-AM in Minneapolis. He was there seven months... "only about along enough for the place to thaw out so I could find the highway. Chet called and said he'd just had breakfast with Jack Stapp, then at WKDA-AM in Nashville, and Stapp would be interested in hiring me." Atkins convinced Bowman it would be better for his career for him to be in Nashville. Bowman had to take a \$12,000 cut in salary, but he did it. Then, six months later, Atkins called him up and said: "I listened to you this morning. Why don't you quit?"

And Bowman's first gig—by this time he was a hit artist with a tune called "Chet Atkins Why Don't You Make Me a Star"—was at the Sherman Tavern in Indianapolis for only \$200. From \$23,000 a year down to \$11,000 a year, and then down to \$200. But Bowman admits that Atkins has treated him rather well lately; "he hasn't called me."

Actually, Bowman is probably one of the funniest people in country music. When he went to get his first radio job at KFLD-AM in Floydada, Tex., the owner asked him how much experience he had and Bowman, quick as the flip of a cue card, said: "I listened to the station all the way up the drive."

Taping the "American Country Countdown" will be somewhat of a problem from time to time during the coming year because Bowman is performing on all of the Merle Haggard concerts starting this October; he'll fly in for taping sessions. And this includes taping customized commercials and IDs for the station's carrying the show.



MIKE SECREST, host of "Tidewater Talks" on WTAR-AM in Norfolk, Va., relaxes with Andy Griffith, right. The program gives Tidewater listeners a chance to call in and discuss various topics with interesting guests.

Programmers Reply to FCC

• Continued from page 1

ices, New York, named by the FCC as having a contract typical of those in need of study, asked for more time to comment (Billboard June 9).

The most striking suggestion came from an association of 130 Muzak franchisers, whose contracts for use of FM subchannels (SCA's) for background music have nothing to do with the licensee's main broadcast channel programming at all. The Muzak operators want the FCC to limit all FM modulation to 90 percent, whether or not the stations use the sub-channels, which some music contracts ban as degrading the station's main channel sound by around 10 percent.

Muzak Counter

The Muzak members of the International Planned Music Association (IPMA) say stations are dropping use of the subchannel for background music partly because of the contract restrictions, but partly because of the claim of sound degradation. IPMA says the "apparent sound differential" is a very minor thing compared to the loss to the public interest when stations reject the fullest use of their facilities. Also, IPMA says the stations with 100 percent modulation have an unfair competitive advantage over stations which want to use their SCA's for revenue, or non-music news and other service programming.

The FCC inquiry, announced in May, was to find out if the restrictive contract terms in some music program services might be hampering the licensee in his duty to program in the public interest. In particular, the FCC was concerned by such requirements as the number of hours of the music aired, the ban on use of any other music services or the station's SCA agreements as to the type of non-music programming to be aired, and a statement that no 4-channel quadrasonic broadcasting is contemplated by the subscribing station. Also, the music service can cancel if the licensee makes any changes on its own in the schedule.

D-C Suggestion

Drake-Chenault and its subsidiary, American Independent Radio, Inc. (AIR) told the FCC their musical formats were developed to provide FM radio stations "with effective means of maintaining the

quality of their musical programming and thus enable them to be competitive." In business since 1968, the company supplies formats including "Hit Parade," "Solid Gold," "Classic Gold," "Great American Country," and "Stereo Rock." An AIR contract was submitted to the FCC to prove that none of their contracts have any restrictions on licensee use of his sub-carrier for storecasting, or plans to use 4-channel stereo, or automatic gain control (a.g.c.) equipment, or any other facilities or services permitted under FCC rules.

Drake-Chenault believes there is no need for any new rules about the music program services. They urge the commission to simply put licensees on notice about their obligation to maintain control over their own programming at all times and the right to cancel licensee contracts which the FCC is questioning. But TM defended the right to cancel for competitive reasons, because "unauthorized changes might bring serious injury to the station's success and TM's reputation."

However, TM said that when a station's music programming situation is not heavily competitive, the company allows more "flexibility" in its relationship with the stations. Also, the music service claimed that 20 percent of its customers get music service only, and are exempt from the contractual restrictions the FCC is concerned about. Another 20 percent get program advisory service as well as musical, "but at present, their contracts do not contain the Paragraph 3 provisions"—which list the restrictions.

The Muzak franchisers are particularly aggrieved because they say the FCC in effect encouraged them to make use of the Subsidiary Communications Authorizations (SCA) of FM radio in preference to the original wired service to subscribers. Muzak says it did much to develop stereo FM transmission, which uses the subcarrier. But after Muzak's helping the FM service, the now financially successful stations are "cancelling long-standing agreements for SCA background music service," in competing for the bigger advertising dollar.

International Good Music, Inc., headquartered in Bellingham, Washington, also told the FCC its music contracts had no restrictive terms that would interfere with licensee's freedom to make changes in the schedule. The National Citizens' Committee for Broadcasting felt that the whole question of restrictive contracts with licensees was a serious one, affecting non-musical programming. They requested, and received, extension of time to comment up to July 5, with replies due July 19.

K.A.A. PRODUCTIONS
ANNOUNCES:
THE GOLD EXCHANGE

A SOLID GOLD PACKAGE DESIGNED TO GRAB YOUR 18-40 YEAR OLD MARKET!

IT'S WAITING FOR YOU FOR LESS THAN \$450, IN MOST MARKETS, IN 4 CHANNEL STEREO.

FOR DETAILS CALL COLLECT (215) 439-8694 OR WRITE:

K.A.A. PRODUCTIONS
P.O. Box 634
Allentown, Penn., 18105

AUTOMATED PROGRAMMING CONSULTANTS

Picked & Playing On The Growing List of Radio Stations

Jason St. James'
"A MILLION TO ONE"
F-3873-M

No. 1 on WCAU-FM

WAEB	WINX	WNNN-FM	WPEH-AM
WAZL	WIOO	WNPV	WPEH-FM
WCAM	WJIC	WOND	WPEN
WEST	WNAR	WPAZ	WSLT
	WTMR	WBVH	

... and More to Come

Managed By
Robert "Rocky" De Finis

For your DJ Copy
Write or Call to

523 Edgemont Avenue
Lansdale, Pa. 19446
(215) 855-2690

"TAKE MY TURNTABLE—PLEASE"

A FULL LENGTH BOOK OF ORIGINAL RADIO COMEDY MATERIAL

Needs no rewriting—Designed exclusively for dj's

UNIQUE COMEDY BITS—30-90 SECONDS IN LENGTH

BITS LIKE:

- ★ 60 second soap operas—"The World & Other Places"
- ★ Magazine Reviews—"Between the Covers"
- ★ Hilarious employee profiles—"Know your Staff"
- ★ Public Service—"The Big Boring Bulliten Board"

PLUS: "Horoscopes & Other Lies"
"Late Movie Reviews"
"Believe it or Else"
PLUS MUCH MORE

NEVER BEFORE HAS THIS TYPE OF COMEDY BEEN OFFERED!!

Introductory offer for Volume 1—ONLY \$15

SEND CHECK OR MONEY ORDER TO:

Hype, ink
P.O.B. 69581
Los Angeles, Calif. 90069

Dunaway Tops Program Firm

HOUSTON—GCI Program Syndications Inc., a new firm to design, create, produce and syndicate radio programs, has been launched here by Globetrotter Communications Inc. President of the new division is Chuck Dunaway, former program director of WIXY-AM in Cleveland, a Globetrotter station. The announcement was made by Robert Bell, president of Globetrotter. Dunaway is already working on a series of specials.

WNBC-FM Lops Air Personalities

NEW YORK—WNBC-FM here has switched to a rock format sans personalities. Music is segued. Except for simulcasting the Don Imus show 6-9 a.m. (heard on WNBC-AM) and a couple of Sunday morning religious programs, the station is solid rock, reports general manager Perry Bascom.

20th-FOX 'PILOTS' BALLANCE SHOW

LOS ANGELES—"The Bill Ballance Show," now heard daily in 17 markets, is being geared for a television pilot. Host is Bill Ballance, air personality on KGBS-AM, here. The TV pilot will be developed by 20th Century-Fox.

BOBBY POE'S POP MUSIC SURVEY

Presents

THE FIRST ANNUAL RADIO/RECORD SEMINAR/AWARDS BANQUET and CELEBRITY GOLF AND TENNIS TOURNAMENTS

GOLF PRIZES

\$500.00—1st
\$300.00—2nd
\$200.00—3rd

at the Washingtonian Country Club
Route #70, Gaithersburg, Maryland
September 13-14-15

TENNIS PRIZES

\$500.00—1st
\$300.00—2nd
\$200.00—3rd

FINAL NOMINEES FOR RADIO INDUSTRY 1972

MAJOR MARKET RADIO:

Major Market Radio Station Of The Year:

KILT (Houston), WCFL (Chicago), WFIL (Philadelphia),
WPGC (Washington), KCBQ (San Diego)

Major Market Program Director Of The Year:

Bill Sherard (WQXI), George Wilson (WOKY), Bill Young (KILT),
Buzz Bennett (KCBQ), Harv Moore (WPGC)

Major Market Music Director Of The Year:

Rosalie Trombley (CKLW), Nick Acerenza (WCFL), Jim Dunlap (WQAM),
Marge Bush (WIXY), Jim Taber (KLIF), Paul Christy (WCAR)

Major Market Air Personality Of The Year:

Don Imus (WNBC), Robert W. Morgan (KHJ), Larry Lujack (WCFL),
Joe Niagra (WFIL), Charlie Tuna (KROQ)

MEDIUM MARKET RADIO:

Medium Market Radio Station Of The Year:

WAKY (Louisville), KEEL (Shreveport), WAYS (Charlotte),
KOMA (Oklahoma City), KTAC (Takoma)

Medium Market Program Director Of The Year:

Larry Ryan (KEEL), Johnny Randolph (WAKY), Sonny Martin (KAAY),
Bryan McIntyre (WCOL), Jim Davenport (WFOM)

Medium Market Music Director Of The Year:

Mike Randall (WBBQ), Bob Paiva (WPOP), Dick Reus (WLEE),
Rish Wood (WSGN), Bill Robbins (WKWK), Charlie Cusack (KEYN)

Medium Market Air Personality Of The Year:

George Klein (WHBQ), Scott Shannon (WMAK), Tim West (WIRL),
Sandy "Dee" Neri (WCRO), Robert B. Mitchell (WNOR)

FINAL NOMINEES FOR RECORD INDUSTRY 1972

RECORD COMPANY OF THE YEAR:

Warner Brothers (Burbank), Epic (New York), MGM (Los Angeles),
MCA (Universal City), Columbia (New York)

RECORD EXECUTIVE OF THE YEAR:

Ron Alexenburg (Epic), Charles Fach (Mercury), Frank Mancini (RCA),
Neil Bogart (Buddah), Mike Curb (MGM)

RECORDING ARTIST OF THE YEAR:

Al Green (Hi), Roberta Flack (Atlantic), Curtis Mayfield (Curton),
Bill Withers (Sussex), Donny Osmond (MGM)

RECORD OF THE YEAR:

"Horse With No Name"—America, "Garden Party"—Rick Nelson,
"Me & Mrs. Jones"—Billy Paul, "Candy Man"—Sammy Davis Jr.,
"Alone Again (Naturally)"—Gilbert O'Sullivan

SONG OF THE YEAR:

"First Time (Ever I Saw Your Face)"—(MacColl), "Baby Dont' Get
Hooked On Me"—(Davis), "Song Sung Blue"—(Diamond), "Daddy Don't
You Walk So Fast"—(Callender-Stephens), "Alone Again (Naturally)"—
(O'Sullivan)

ALBUM OF THE YEAR:

"Big Bambu"—Cheech & Chong, "Superfly"—Curtis Mayfield,
"Nilsson Schmilsson"—Nilsson, "London Session"—Chuck Berry,
"First Take"—Roberta Flack

PRODUCER OF THE YEAR:

Thom Bell, Wes Farrell, Willie Mitchell, Phil Gernhard, Kenny Gamble/
Leon Huff

PUBLISHER OF THE YEAR:

United Artists Music (BMI), Jobete Music (ASCAP), ABC-Dunhill Music
(BMI), April/Blackwood Music (BMI), Gamble/Huff Music (BMI)

NATIONAL PROMO DIRECTOR OF THE YEAR:

Harold Childs (A&M), Steve Popovich (Columbia), Larry Douglas (RCA),
Ron Saul (Warner Bros.), Pat Pipolo (MCA)

REGIONAL PROMO DIRECTOR OF THE YEAR:

Len Petze (Epic), Lou Galliani (RCA), Bob Edson (Capitol), Gene
Denonovich (Columbia), Joe Bilello (Buddah)

LOCAL MARKET PROMO DIRECTOR OF THE YEAR:

Billy Harper (A&M), Ernie Phillips (Independent), Larry King (Atlantic),
Bob Mandel (Epic), Chuck Dembrak (RCA)

POP MUSIC SURVEY—SEMINAR/AWARDS BANQUET

Registration fee:

- 125.00 Seminar/Banquet/Cocktail Party/Golf
- 125.00 Seminar/Banquet/Cocktail Party/Tennis
- 100.00 Seminar/Banquet/Cocktail Party
- 50.00 Wives or main squeezes

Make check payable to:

Pop Music Survey—1203 28th St. N.W.—Washington, D.C. 20007

NAME _____

ADDRESS _____

CITY _____

COMPANY _____ PHONE _____

There are only 100 rooms at the Washingtonian on a first come first
serve basis. Other rooms at the Ramada Inn two miles away.

REGISTER IMMEDIATELY!

PRESENTATIONS

Ron Alexenburg
Neil Bogart
Frank Mancini
Charles Fach
Shelby Singleton
Harold Childs
Ron Moseley
Don Graham
Dick Reus
Lee Sherwood
Steve Popovich
Bobby Bennett
Jim Dunlap
Al Jefferson
Paul Christy
Bob Paiva
Larry Ryan
Johnny Randolph
Steve York
Jim Davenport

MASTER OF CEREMONIES

Robert Klein

GUEST SPEAKERS

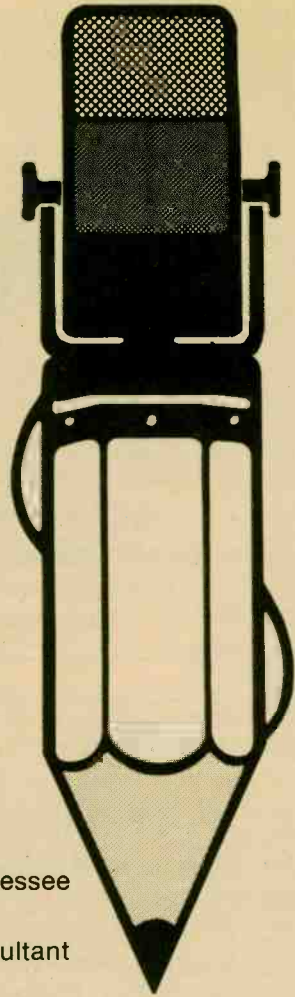
Ken Dowe-McLendon Stations
Don Imus-WNBC Radio

PANELISTS

Jay Cook
Chuck Dunaway
Harv Moore
Larry Ryan
Johnny Randolph
Bob Paiva
Bob Sherwood
Steve Popovich
Stan Monteiro
Don Wright
Pat Pipolo
Tom Cossie
Cecil Holmes
Ronnie Moseley
Chris Jonz
Al Riley
Tom McEntee
Bob Alou
Nick Shrode
John Sturdivant

Can the radio industry solve its own problems?

Program for The Sixth Annual Radio Programming Forum August 16-18, 1973 Century Plaza Hotel, Los Angeles*



The annual Billboard Radio Programming Forum has become the world's largest radio programming meeting and is attended primarily by progress-minded program directors, general managers, music directors, air personalities, and record company executives who are concerned about programming. Each year, these executives come from all over the world to share knowledge and learn new techniques in programming for formats ranging from Top 40 and MOR to country music, soul, and progressive. The objective is to take a concentrated look at what's happening in radio and foster progress in and between both aspects of what is mutually an entertainment industry.

Thursday, August 16, 1973

2-3:30 p.m. Session 1

NEW DIRECTIONS IN '73

Representing radio:

George Duncan
President
Metromedia Radio
New York

Representing records:

Joe Smith
President
Warner Bros. Records
Los Angeles

3:30-4 p.m. Session 2

BILLBOARD CHART PRESENTATION—A COMPUTER EXPLAINS THE CHARTS

4-5:30 p.m. Session 3

RECORDING ARTISTS TELL YOU ABOUT RADIO

Marc Gordon, Manager Fifth Dimension
George Butler, PhD, Director Blue Note Records, Los Angeles
Billy Sherrill, Vice President of Country Music A&R Columbia Records, Nashville
Bones Howe, independent record producer, Los Angeles
Ellie Greenwich, songwriter

5:30-6:30 p.m.

COCKTAIL PARTY

Recording artists are invited to attend and meet radio personnel in a casual atmosphere, compliments of Billboard Magazine.

Friday, August 17, 1973

7:30-9:45 a.m. Session 4

BREAKFAST RAP SESSIONS

Eat and talk over your programming problems with any of a bevy of outstanding experts from all aspects of radio, including news, research, promotion, programming, music selection. These experts will be assigned to numbered tables. You choose the one you'd like to talk with on a first-come, first-served basis.

10-11 a.m.

Concurrent sessions—each registrant has his choice of one of three sessions.

Session 5

THE PSYCHOLOGY OF PROGRAMMING—A PSYCHOGRAPHIC DEMONSTRATION

Willis Duff, Era, Inc., San Francisco
Sebastian Stone, Era, Inc., San Francisco
Tom Turicchi, PhD, Era, Inc., San Francisco

Session 6

THE NEWS ABOUT NEWS

- New Directions for the Old Newscast
Larry Lee, KSAN-FM, San Francisco
- A Programming Aid as Well as a Program
(speaker to be announced)

Session 7

PROMOTION EXECUTIVES VS. RADIO MUSIC DECISION MAKERS—A VERBAL INTERCOURSE

Representing radio:
Tex Meyer

Program Director
WGOW-AM
Chattanooga, Tennessee
Jerry Boulding
Programming Consultant
WOOK-AM
Washington

Representing records:

Mike Shepherd, national promotion director, Starday-King Records, Nashville
Jerry Morris, independent promotion executive, Seattle

Ernie Phillips, independent promotion executive, Dallas

11-11:15 a.m.

COFFEE BREAK

11:15-12:15 p.m.

Concurrent sessions—each registrant has his choice of one of the three sessions.

Session 8

THE BOTTOM LINE AND YOUR PLACE ON IT

- The Program Department—the Station's Best Salesman
(speaker to be announced)
- Security—Finances and Your Job
Dick Janssen, general manager, WGAR-AM, Cleveland

Session 9

PROMOTING AND ADVERTISING YOUR STATION

- From Cashcall to the Last Contest
Jack McCoy
Program Director
KCBQ-AM
San Diego
- The Complete Ad Campaign—Big Ideas on a Little Budget
Tom Gamache, Software Associates, Los Angeles

Session 10

QUADRASONIC—THE BIG QUESTION

- The Federal Communications Commission View

Harold Kassens, assistant chief, broadcast division, Federal Communications Commission, Washington

b. A Presentation on Matrix and Discrete Quadrasonic Sound.

Hugo Montenegro, recording artist, RCA Records

12:30 p.m.

LUNCH

2:00-7:00 p.m. **Session 11**

THE HOT SEAT SUPER SESSION

A general session in the mail ballroom in which the nation's outstanding authorities in all aspects of radio will occupy a "hot seat" and respond to questions both from a moderator and the audience. How long the hot seat is occupied by a particular authority will be determined by the moderator. A series of penetrating questions will be addressed to whomever occupies the hot seat by the moderator. Moderators will be rotated, depending on the particular field of programming being questioned.

Programming being questioned. In some cases, moderators will double as hot seat occupants, first serving their turn in the hot seat.

Chuck Blore, president, Chuck Blore Creative Services, Los Angeles

Bruce Johnson, president, RKO General Radio, Los Angeles

Tom Donahue, general manager, KSAN-FM, San Francisco

Pat O'Day, general manager, KJR-AM, Seattle

Moderators:

to be announced

Hot Seat Occupants enlisted to date:

Ron Jacobs, program director, KGB-AM-FM, San Diego

George Wilson, national program director, Bartell Radio, New York

Paul Drew, program director, KHJ-AM, Los Angeles

Mike Joseph, program consultant, Connecticut

Bill Ballance, air personality, KGBS-AM, Los Angeles

Bruce Johnson, president, RKO General Radio, Los Angeles

Bob Hamilton, publisher, Bob Hamilton Report, Los Angeles

Tom Donahue, general manager, KSAN-FM, San Francisco

Bart McLendon, general manager, KNUS-FM, Dallas

Jerry Graham, president, WGRG-FM, Pittsfield, Mass.

Mark Blinoff, program director, KMPC-AM, Los Angeles

Pat Whitley, program director, WNBC-AM, New York

Don Nelson, general manager, WIRE-AM, Indianapolis

Don Imus, air personality, WNBC-AM, New York

John Lund, program director, WGAR-AM, Cleveland

Bill Ward, general manager, KLAC-AM, Los Angeles

Ron Saul, national promotion director, Warner Bros. Records, Los Angeles

Pat O'Day, general manager, KJR-AM, Seattle

7:15 p.m.

FREE TRIP TO DISNEYLAND

Busses will depart from in front of the hotel, returning to the hotel later in the evening. Free passes to Disneyland and ride tickets.

Saturday, August 18, 1973

7:30-9:45 a.m. **Session 12**

BREAKFAST RAP SESSIONS

Eat and talk over your programming problems with any of a bevy of outstanding experts from all aspects of radio, including news, research, promotions, programming, music selection. These experts will be assigned to numbered tables. You choose the one you'd like to talk with on a first-come, first-served basis.

10-11:00 a.m.

Concurrent sessions—each registrant has his choice of one of the three sessions.

Session 13

NEW MUSIC PROGRAMMING TRENDS

a. Oldies and Who's Buying Them—Rock, Soul, MOR, Country

Stu Glassman

Owner

Radio Doctors, Inc.

Milwaukee

b. The Future of Albums in Programming (speaker to be announced)

Session 14

CREATIVE PUBLIC SERVICE—A PROGRAMMING TOOL

a. Public Service in Prime Time?

Mark Ray, creative director, KIIS-AM, Los Angeles

b. PSAs That Build Station Images

Jerry Stevens, program director, WMMR-FM, Philadelphia

Session 15

HELPING YOUR PERSONALITIES GROW

a. How To Build a Personality Personally and Professionally

b. The Program Director as a Personal-Guidance Counselor

John Lund, program director, WGAR-AM, Cleveland



REGISTRATION FORM

Please register me for the **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.)

(Please Print)

NAME _____

TITLE _____

COMPANY _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

*All registrants are reminded that they are eligible for special discount rates at the Century Plaza Hotel during the Radio Programming Forum, August 16-18, 1973.

Complete refund will be made for cancellations received before August 9, 1973. After that date but prior to the opening of the Conference, a cancellation charge of \$50.00 will be made. After that, "no-shows" cannot be refunded.



11-11:15 a.m.

COFFEE BREAK

11:15-12:15 p.m.

Concurrent sessions—each registrant has his choice of one of the three sessions.

Session 16

RECORD & AUDIENCE RESEARCH

a. Results of a Los Angeles Promotion Executive's Store Survey of Consumers.

(speaker to be announced)

b. Understanding Ratings—What Those Numbers Really Mean

Phil Von Ladau, director of marketing and research, PSA Stations

Session 17

MEDIUM MARKETS NEED NOT SOUND SMALL

a. Fighting the Major Market Signal

Arnie McClathey, program director, KEZY-AM, Anaheim, Calif.

b. Can Syndication Help You?

(speaker to be announced)

Session 18

SALES & PROGRAMMING—PEACE WITH HONOR

a. The Sales Department and Other Badlands (speaker, a program director, to be announced)

b. The Program Department—Anything You Can Do, We Can Do Better

Allan Goodman, general sales manager, KRIZ-AM, Phoenix

12:30-3 p.m.

BILLBOARD AWARDS LUNCHEON

Coordinated and MC'd by Gary Owens, air personality, KMPC-AM, Los Angeles.



Registration Fee: \$135.00 per person.

Please enclose check and return registration form to:

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

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Eighteen college radio students, plus their professor, will spend their summer touring small and medium market radio stations in nine states and part of Canada. The students at Rio Hondo College, left this week in three motor homes for a month-long trip to visit stations in California, Oregon, Washington, Nevada, Arizona, Idaho, Montana, Wyoming, and Utah. Guiding the trip is Jay Loughrin, director of broadcasting at the school. On the trip are Brad Cramer, Rich Kapko, George Arreola, Frank Flores, Rick Harold, Valentino Jurado, Dennis Tye, Dan Romero, Mike Paolino, Dave Hubbert, Tim Nunn, Guy Prentice, Steve Martinez, Jim Metz, Dan Frank, Pat Nagle, Mike Raketich, and Francine Rementeria. Rio Hondo is located just outside Los Angeles.

Some more interesting information culled from the recent survey I did of around 900 radio stations: Whatever the reason for being "between" jobs, 41.7 percent of program directors and station managers are usually only without a job of a week or less. However, about 28.0 percent have been without work for a month or less. And 16.7 percent have gone without work for as long as six months or less. Only 13.6 percent of management—mostly program directors were surveyed—have never been without work. I was interviewed by the New York Daily News the other day on The Disk Jockey. I think the reporter kept trying to get me to say something bad or detrimental about air personalities and program directors. I will admit that I know a few men in radio whose characters are not exactly ad-

mirable. But if I were to sit down and start a list of "creeps," I don't think I could list more than 35 if I thought for two months. Now, you have to estimate that there are at least 35,000 air personalities in the nation; maybe even 40,000. In other words, the number of bad guys in radio would rank less than .1 percent! The problem is that because being an air personality is such a public profession, the many are often confused with the minority. In other words, this reporter from New York was trying to get me to make the assumption that, because there are a few weak characters in radio, everybody is weak. I argued with him for at least an hour (it was his nickel) and tried to convince him that while many young air personalities lead a basic unstable life in the early part of their career, as a rule after they've paid their dues their lives are mostly ordinary. That air personalities and program directors get married, have kids, go to church, work in community projects, fish, golf, pay their bills, are paying on a mortgage, etc. . . . in other words: **Represent the mass of humanity!** I get pretty teed off these days by all of the slander being carried in the newspapers connecting air personalities with dope and payola. Yet, you can't tell some of the reporters and TV newsmen (yes, they've been calling me, too) that the air personality and the program director are good, honest people . . . they're out to dig up dirt even if they have to create fiction.

One of the other interesting tidbits that turned up in the survey—and this clearly illustrates how conscientious most program directors are—is that

63 percent of program directors in the nation listen to their radio station more than four hours a day and another 22.5 percent listen to their radio stations as much as two to four hours a day. Somewhere around 12 percent listen to their stations as much as one hour or more, but less than two hours as a rule.

But the most interesting tidbit of all was revealed in a question that read: How many hours a day do you listen to your competition? Well, 41.2 percent of the program directors in the nation—and this represented all kinds of formats—listen to their competition one-to-two hours a day. Another 26 percent listen even more—two-to-four hours a day, while slightly less, about 25.6 percent, only listen to their competition an hour or less a day. Of course, in some markets the competition must really sound great, because all of these figures also reveal that everybody else, in this case 7.2 percent of the program directors, listen to their competition more than four hours a day. Probably more than they listen to their own stations, right?

Chuck Buell, program director, KDWB-AM, is looking for an air personality. . . . WMBR-AM, Jacksonville, Fla., is looking for a midday personality; 904-786-1131. . . . John A. Weyrick is now programming WGCR-FM, Wellsboro, Pa., and he needs country music records. He's about due to leave the station to work on his first ticket at REI in Fredericksburg, Va., then become a graduate assistant in September at Florida Technological University. . . . A note from Michael J. Skelly, business manager for the L.A.R.W.E.T.S.A.G., Los Angeles:

"We are contacting you with regard to the alleged survey (referred to in a recent Billboard) which purports to determine the relative popularity of various music/radio industry tip-sheets. As business manager and spokesman for the Los Angeles Rumormonger Whole-Earth Tip-Sheet and Grill, we are wondering by just what standards the survey was conducted. Having privately polled hundreds of key industry personnel ourselves, it has been our judgment that not only were your figures off over 40 percent each for Hamilton and Gavin, but in fact the figures were completely outrageous! We would view the printing of these facts with some bemusement if it were not for the vast circulation of your publication and therefore the potential poisoning of the minds of countless industries. In accordance with the facts stated above and the full knowledge that a whopping 95 percent of the top music/radio executives view Rumormonger as their most-valued and cherished trade-sheet (due to its fearless spreading of unfounded gossip and career-wrecking venom), we must insist that you print an immediate retraction or face legal action at once!"

I cannot tell a lie, Mr. Business Manager for the Rumormonger. You got even less than that East Coast so-called creepsheet which was being supported by a record company (it got only five mentions, which clearly illustrates the record company was wasting its money, right?)

However, Mr. Business Manager for the Rumormonger, I've got to ad-

Tom Breneman Opens With Slant on 'Oldies' Comedy

LOS ANGELES—"The Big Ones," a series of hour-long radio specials dealing with the No. 1 records of 17 years and the comedic highlights revolving around the records and historic events, has been introduced by Breneman Radio Services located in suburban Woodland Hills.

Tom Breneman, head of the firm, calls the series of 17 shows "fun with gold . . . the No. 1 hits along with a breezy stream of insanity about the historical events that were happening with the deejays were playing them." The show features comedy writers Sol Weinstein and Howard Albrecht as personalities.

NIPPON RADIO MEN AT FORUM

LOS ANGELES—Sixteen Japanese radio men will be receiving their version of the sixth annual Billboard Radio Programming Forum in person and in Japanese.

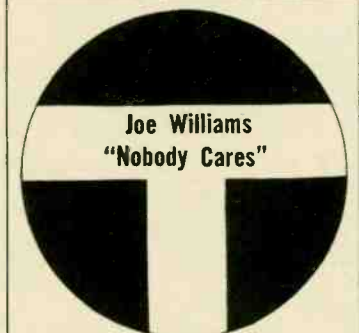
The contingent from Japan is bringing its own translator. He will be broadcasting by a wireless mike to Sony receivers that each man will be carrying. They'll listen to translations of all of the sessions via earplugs. The Forum is Aug. 16-18 at the Century Plaza Hotel here and draws several dozen radio men from abroad each year, as well as a like number of Canadian programming executives and several hundred program directors and general managers from the U.S.

In Top 20 New York
Moving Across The U.S.
A SMASH RECORD WITH
A STRONG MESSAGE BY
JIMMY DOCKETT



"COUNT YOUR BLESSINGS
& MOVE ON" FFR-1000

D.J.'s Call or Write to
FLO-FEEL RECORDS
Box AA, Corona, Elmhurst, N.Y. 11373
(212) 699-6574



TEMPONIC RECORDS

1800 North Argyle Ave.,
Hollywood, Cal. 90028

Thanks UNDA-USA for the TWO Gabriels!

What's it All About?



(A 3 to 5 minute program featuring a current hit record and interview with the recording artist for public service broadcast)
"Best youth oriented radio program produced for national broadcast"

ROCK MUSIC: What's It All About? (A radio special on the history and social implications of rock)

"Best radio program produced for national broadcast."

Program producer Bill Huie receiving awards from Father Sweeney at Beverly Wilshire Hotel

650 STATIONS THINK THEY'RE PRETTY GOOD ALSO!

IF YOU'RE NOT PROGRAMMING THEM

Call or write:
Bill Huie
TRAV
341 Ponce de Leon Ave., N.E.
Atlanta, Ga. 30308
(404) 875-8921

For audition disc and details
Provided free to
radio stations by TRAV,
The Television, Radio &
Audio Visual Agency of the
Presbyterian Church in the
United States

343,000 SOLD TO DATE
MORE ORDERS TO FILL

"I'M BACK FROM VIETNAM" b/w
"MR. GUITAR MAN, I KNOW YOU CAN" by
NORRIS THE TROUBADOUR

VH & L CIRCLE RECORD
Distributor, Inc.

757 West 79th St., Suite 304
Chicago, Ill. 60620
(312) 994-8000 • (312) 994-0313
Toll Free (800) 621-0860

MAYHAMS
COLLEGIATE RECORDS
Morningside, Box 46
New York, N.Y. 10026

MORE HYPE FROM
THE ELECTRIC WEENIE

(Radio's most beloved joke sheet)

"The Sheet that never fails."
JIM TATE, KULF, HOUSTON

"Clasped firmly in my left hand,
the Weenie is always close by."
DAN ALEXANDER,
WNOR, NORFOLK

"Until I can write as funny, I'm
hooked."
BILL HEYWOOD, KTAR, PHOENIX

"I rely most heavily on the Weenie."
LEE SMITH, KJR, SEATTLE

Send for your free copy to:

Suite 4
230 Sunrise Drive
Key Biscayne, Fla. 33149

RADIO PEOPLE:
IN JUNE, WE AIRCHECKED 13 DYNAMITE
WEST COAST STATIONS. YOU SHOULD HEAR
WHAT THEY'RE UP TO!



Every month, CALROCK airchecks 90-minute EACH of California's most innovative rock & contemporary stations. In June, we caught KHJ, KRTH, KYA, KMET, KFRC, KCBQ, and six others beaming new music blends, logos, contests, promotions, communication trends, and hundreds of things YOU should be HEARING! We taped the top jocks, too. June's CALROCK—13 stations telescoped on a 60-minute CASSETTE—is ready to ship. NOBODY but CALROCK offers this kind of service at this kind of price!!!!

RUSH
 \$7.50 JUNE CALROCK
 \$45.00/1 YR. CALROCK

calrock

1415 Sixth Avenue, Second Floor
San Diego, Ca. 92101 • (714) 234-8418

American Top 40... Much More Than Music

- | | | | |
|------|---|------|--|
| ★ 1 | WAS GEORGE HARRISON FIRST EX-BEATLE TO HIT NUMBER ONE? | ★ 21 | WHY WERE THE SPINNERS FORCED TO RELEASE SINGLES UNDER THREE DIFFERENT NAMES? |
| ★ 2 | WHAT DO ALICE COOPER AND VINCENT FURNIER HAVE IN COMMON? | ★ 22 | WHAT RECENT DAVID BOWIE HIT BOMBED IN TWO EARLIER RELEASES IN '69 AND '70? |
| ★ 3 | DID THE O'JAYS GET THEIR NAME FROM (A) A DISC-JOCKEY, (B) A FOOTBALL PLAYER, OR (C) A SQUEEZABLE FRUIT? | ★ 23 | IS "SOUL MAKOSSA" THE MOST COVERED HIT OF '73? |
| ★ 4 | WAS IT JIM SEALS OR DASH CROFTS WHO WAS TEXAS STATE FIDDLE CHAMP AT THE AGE OF NINE? | ★ 24 | DID CHARLIE RICH HIT NUMBER ONE COUNTRY WITH "MOHAIR SAM" OR "LONELY WEEKENDS" OR DID HE HAVE TO WAIT UNTIL "BEHIND CLOSED DOORS"? |
| ★ 5 | WHAT CURRENT RECORDING ARTIST IS SECOND ONLY TO ELVIS IN NUMBER OF HITS? | ★ 25 | IS BILLY PRESTON THE ONLY ARTIST TO SHARE LABEL CREDITS ON A TOP 40 BEATLE HIT? |
| ★ 6 | WHY DID LOBO START RECORDING UNDER AN ASSUMED NAME? | ★ 26 | WHOSE 1941 OSCAR-NOMINATED HIT SONG IS BETTE MIDLER RIDING THE CHARTS WITH? |
| ★ 7 | HAVE THE TEMPTATIONS HAD THE GREATEST LEAD-SINGER TURNOVER OF ALL THE SUPERGROUPS? | ★ 27 | DOES DAWN HAVE THE BIGGEST HIT OF '73 SO FAR? |
| ★ 8 | ELTON JOHN'S "DANIEL." WHAT'S IT ALL ABOUT? | ★ 28 | DID THE STYLISTICS GET THEIR NAME FROM (A) A 19TH CENTURY ART FORM, (B) A MEN'S CLOTHING STORE OR (C) A VINTAGE AUTOMOBILE? |
| ★ 9 | WHOSE PUNCH KNOCKED JIM CROCE OUT OF THE TEACHING PROFESSION? | ★ 29 | HAVE THE CARPENTERS COMPOSED ANY OF THEIR HITS? |
| ★ 10 | DOES DIANA ROSS HAVE ANY FEMALE COMPETITION FOR MOST FREQUENT APPEARANCE IN NUMBER ONE RECORDS? | ★ 30 | IS JAMES BROWN THE FIRST CONTEMPORARY ARTIST TO HAVE A CHART GROUP NAMED AFTER HIM? |
| ★ 11 | IS PAUL McCARTNEY THE TOP CHARTING EX-BEATLE? | ★ 31 | WHAT'S PAUL McCARTNEY'S SECRET MESSAGE TO STEVIE WONDER? |
| ★ 12 | WHY CAN'T STEALERS WHEEL DUPLICATE "STUCK IN THE MIDDLE" LIVE? | ★ 32 | HAVE THE FOUR TOPS BEEN TOGETHER LONGER THAN ANY OTHER ROCK GROUP? |
| ★ 13 | AT THE TENDER AGE OF 23 DOES STEVIE WONDER LEAD THE PACK FOR LONGEST RUN OF NUMBER ONE HITS? | ★ 33 | DID DR. JOHN INVENT HIS ROCK IMAGE WHILE SERVING TIME? |
| ★ 14 | CAROLE KING'S STAYED ON THE LP CHART FOR MORE THAN 2 YEARS. CAN ANYONE TOP THIS? | ★ 34 | WHO IS DICKIE GOODMAN, AND WHY HAS HE BEEN CHARTING FOR 17 YEARS? |
| ★ 15 | WHAT BIG BLUES SINGER TALKED CHUCK BERRY OUT OF BECOMING A HAIRDRESSER? | ★ 35 | WHAT DID BARRY WHITE LEARN IN L.A.'S TOUGHEST REFORM SCHOOL? |
| ★ 16 | WHY DID THREE DOG NIGHT RECORD "LIAR" IN A TOILET? | ★ 36 | HAS BOBBY "BORIS" PICKETT MILKED "MONSTER MASH" MORE THAN TWICE? |
| ★ 17 | WHAT TOOK THE DELLS 13 YEARS TO ACCOMPLISH? | ★ 37 | ARE GLADYS KNIGHT AND THE PIPS THE FIRST GROUP TO HAVE SIMULTANEOUS SINGLES CHART HITS SINCE THE BEATLES? |
| ★ 18 | WHY CAN'T THE MEANING OF STEELY DAN'S NAME BE EXPLAINED ON THE AIR? | ★ 38 | WHAT DID DOBIE GRAY DO IN HIS EIGHT YEARS BETWEEN HITS? |
| ★ 19 | HAS AL GREEN OUTDISTANCED RAY CHARLES IN THE RACE FOR MORE CONSECUTIVE HITS? | ★ 39 | ARE THE SIX CORNELIUS BROTHERS AND SISTER ROSE THE BIGGEST GROUP OF SIBLINGS EVER TO HIT THE TOP TEN? |
| ★ 20 | HOW DID WOMEN'S-LIBBER HELEN REDDY GET SO MILITANT? | ★ 40 | SYLVIA'S BACK, BUT WHAT HAPPENED TO MICKEY? |

If you like our questions, you'll love our answers. AMERICAN TOP 40 delivers total music information in three dynamite hours every week. Casey Kasem's countdown of Billboard's top 40 covers the world through 225 subscribing stations. And now, as of the April-May ARB, major market AT40 network members have yet another increase in average quarter hour listeners. 52 Specials a year, including five-super specials, every show is produced in full compatible stereo and is shipped to each station on three LP discs. For 850 local, regional and national advertisers, and millions of weekly listeners, AMERICAN TOP 40 is much more than music.



MAIL TO: WATERMARK

NATIONAL RADIO FOR LOCAL PROGRAMMING
10700 VENTURA BOULEVARD
NO. HOLLYWOOD, CALIFORNIA 91604
PHONE: (213) 980-9490

Dear Sirs:

AMERICAN TOP 40 is not yet programmed in my market. Rush me your latest demo and complete sales package.

Name _____ Title _____

Station _____ Address _____

City _____ State _____ Zip _____

Easy Listening

© Copyright 1973 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	YESTERDAY ONCE MORE Carpenters, A&M 1446 (Almo/Hammer & Nail/Sweet Harmony, ASCAP)
2	5	8	TOUCH ME IN THE MORNING Diana Ross, Motown 1239 (Stein & Van Stock, ASCAP)
3	3	9	SHAMBALA Three Dog Night, Dunhill 4352 (ABC/Dunhill/Speedy, BMI)
4	6	8	DIAMOND GIRL Seals & Crofts, Warner Brothers 7708 (Dawnbreaker, BMI)
5	14	5	DELTA DAWN Helen Reddy, Capitol 3645 (United Artists/Big Ax, ASCAP)
6	4	10	BOOGIE WOOGIE BUGLE BOY Bette Midler, Atlantic 72964 (MCA, ASCAP)
7	9	5	GET DOWN Gilbert O'Sullivan, MAM 3629 (London) (Management, BMI)
8	15	5	HOW CAN I TELL HER Lobo, Big Tree 16, 004 (Bell) (Famous, ASCAP)
9	11	13	BAD, BAD LEROY BROWN Jim Croce, ABC 11359 (Wingate/Blendingwell, ASCAP)
10	2	9	KODACHROME Paul Simon, Columbia 4-45859 (Charing Cross, BMI)
11	12	6	THE MORNING AFTER Maureen McGovern, 20th Century 2010 (ASCAP/Fanfare, BMI)
12	8	11	NEVER, NEVER, NEVER Shirley Bassey, United Artists 211 (Peer International, BMI)
13	7	9	GIVE ME LOVE (Give Me Peace On Earth) George Harrison, Apple 1862 (Material World Charitable Foundation, BMI)
14	21	3	CLOUDS David Gates, Elektra 45857 (Kipahulu, ASCAP)
15	17	6	HE DID WITH ME Vicki Lawrence, Bell 45,362 (Senor, ASCAP)
16	33	2	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE Dawn, Bell 45,374 (Levine & Brown, BMI)
17	10	10	WHAT ABOUT ME Anne Murray, Capitol 3600 (Hudson Bay, BMI)
18	20	6	SUMMER (The First Time) Bobby Goldsboro, United Artists 251 (Unart, Pen in Hand, BMI)
19	13	13	MY LOVE Paul McCartney & Wings, Apple 1861 (McCartney/ATV, BMI)
20	22	5	NATURAL HIGH Bloodstone, London 45-1046 (Chrystal Jukebox, BMI)
21	37	3	LIVE & LET DIE Paul McCartney & Wings, Apple 1863 (McCartney/ATV, BMI/United Artists, ASCAP)
22	19	11	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)
23	23	7	GYPSY DAVY Ario Guthrie, Reprise 1158 (TRO-Ludlow, BMI)
24	28	4	WHERE PEACEFUL WATERS FLOW Gladys Knight & The Pips, Buddah 363 (Keca, ASCAP)
25	18	18	AND I LOVE YOU SO Perry Como, RCA 74-0906 (Yahweh, BMI)
26	26	4	TEQUILA SUNRISE Eagles, Asylum 11017 (Atlantic) (Benchmark, ASCAP)
27	32	4	JIMMY LOVES MARY-ANNE Looking Glass, Epic 5-11001 (Spruce Run/Evie/Chappell, ASCAP)
28	31	3	NEXT DOOR'S NEIGHBOR'S KID Jud Strunk, MGM 14572 (Cosette/Every Little Tune, ASCAP)
29	-	1	YOU LIGHT UP MY LIFE Carole King, Ode 66035 (A&M) (Colgems, ASCAP)
30	39	3	SUNSHINE Mickey Newbury, Elektra 45853 (Acuff-Rose, ASCAP)
31	35	3	SWAMP WITCH Jim Stafford, MGM 14496 (Famous/Boo/Kaiser, ASCAP)
32	36	5	LORD, MR. FORD Jerry Reed, RCA 74-0960 (Vector, BMI)
33	25	7	I'D RATHER BE A COWBOY John Denver, RCA 74-0955 (Cherry Lane, ASCAP)
34	29	4	SOUL MAKOSSA Manu Dibango, Atlantic 2971 (Rayven/Kooper, BMI)
35	-	1	SEND A LITTLE LOVE MY WAY Anne Murray, Capitol 3648 (Colgems/East Hill/J.C., ASCAP)
36	42	3	SO VERY HARD TO GO Tower of Power, Warner Brothers 7687 (Kupitillo, ASCAP)
37	30	4	JUST DON'T WANT TO BE LONELY Ronnie Dyson, Columbia 4-45867 (Mighty Three, BMI)
38	34	5	MY MERRY-GO-ROUND Johnny Nash, Epic 5-11003 (Columbia) (Cayman, ASCAP)
39	46	3	EVERYONE'S AGREED THAT EVERYTHING WILL TURN OUT FINE Stealers Wheel, A&M-2450 (Hudson Bay, BMI)
40	40	2	MAYBE BABY Gallery, Sussex 259 (Melody Lane/Va Jac, BMI)
41	43	3	SONGS B.J. Thomas, Paramount 02187 (Famous) (Screen Gems-Columbia/Summerhill, BMI)
42	44	3	WOULDN'T I BE SOMEONE Bee Gees, RSO 404 (Atlantic) (Midweek/RSO, ASCAP)
43	48	2	THE HURT Cat Stevens, A&M 1418 (Ackee, ASCAP)
44	49	2	LEARN TO SAY GOODBYE Dusty Springfield, Dunhill 4357 (Pamco, BMI)
45	-	1	WHY ME Kris Kristofferson, Monument 8571 (Columbia). (Resaca, BMI)
46	47	2	NASHVILLE Ray Stevens, Barnaby 5020 (MGM) (Ahab, BMI)
47	-	1	YOUNG LOVE Donny Osmond, MGM 14583 (Lowery, BMI)
48	-	1	WAS A SUNNY DAY Josh, Bell 1739 (Charing Cross, BMI)
49	-	1	TOP OF THE WORLD Lynn Anderson, Columbia 4-45857 (Almo/Hammer & Nails, ASCAP)
50	50	2	YOU WERE ALWAYS THERE Donna Fargo, Dot 17460 (Famous) (Prima Donna, BMI)

VTN Concert Pkg. 'Strong'

NEW YORK—Video Tape Network, Inc., has reported strong campus response from initial exposure of the VTN Free Concert, the videotape package VTN has released in conjunction with Columbia Records.

Survey results from 210 campuses showed that the first of the Free Concert packages, featuring Columbia artists in special half-hour segments, was programmed an average of 5.5 times per day for an average 5.2 days per campus. That figure points to about 25 screenings of the package via VTN's video monitors, thus reaching an average of 56 per cent of all the students on VTN affiliated campuses.

VTN set the viewing audience at a minimum of 1,120,000, with the maximum audience size set at 2,300,000.

John Lollos, vice president and creative director at VTN, reported continued enthusiasm for the series, which also generated feedback that Lollos cited as valuable to both the record company and to VTN in preparing upcoming free concerts.

Video Tape Network has also acquired "Double Exposure," a half-hour video tape show featuring Atlantic Records artists Roberta Flack and Donny Hathaway.

The current VTN affiliates roster covers 234 campuses in the U.S., who are provided with Cassette and open-reel video programming on a weekly basis.

Vox Jox

• Continued from page 34
mit that what you publish is a lot more reliable than that East Coast creepsheet.

The legendary **John R**, in reality **John Richburg**, is leaving WLAC-AM in Nashville. Quite a shock. There aren't too many air personalities in soul radio as big as **John R**. He even used to score in ratings in Milwaukee, because of the WLAC-AM signal at night. I think that **John R** has probably brought soul music to more people than other man alive. Anyway, here's a note from **Bernard (Spider) Harrison**, that told me about **John R**: "I'm splitting. For four years, I have been program and music director here at WTLC-FM, Indianapolis. As you know, this is one of the best soul operations in the country. I am going to replace **John R**, the voice of Dixie at WLAC-AM for the past 32 years. **Johnny Bisquit**, only 19 years old and doing a heck of a job here on the morning show, is taking over the music at WTLC-FM, but no program director has been named as of yet, though he'll probably get that, too."

John Long, program director of WAVZ-AM, New Haven, is looking for a sharp female who knows music, current and oldies, and who wants to eventually become a program director to serve as his secretary and assistant. . . . Looks as if **Bill Vermillion**, for years at WLOF-AM in Orlando, Fla., is going to WAXY-AM in Miami.

Todd Wallace and **Jay Stone** are leaving KTSA-AM in San Antonio to program and assistant program KRIZ-AM, Phoenix. **Gerry Peterson**, KRIZ-AM program director, is heading for the **Buzz Bennett** operation in Miami. . . . **Bulldog Drummond** and **Richard Booth** are departing KSTP-AM, Minneapolis, and looking for further work.

Campus News

What's Happening

By SAM SUTHERLAND

Up in Boston, Berklee College of Music notes that Polish musician **Michal Urbaniak** will begin advanced studies in arranging and composition there next fall. The avant-garde violinist, born in Warsaw, has performed with Rolf Kuhn, Albert Mangelsdorff and Jean-Loc Ponty, among others.

PICKS AND PLAYS: East—New York—WGSU-FM, State University College, Geneseo, John Davlin reporting: "The Pointer Sisters," (LP), Pointer Sisters, Blue Thumb; "New York Rock," (LP), Michael Kamen, Atlantic; "At the Berlin Philharmonic," (LP), Dave Brubeck Trio, Columbia. . . . WAER-FM, Syracuse U., Syracuse, Dave Duff reporting: "Love, Devotion, Surrender," (LP), Mahavishnu John McLaughlin and Carlos Santana, Columbia; "And His Fabulous Furniture in Your Living Room," (LP), Martin Mull, Capricorn; "O Lucky Man," (LP), Alan Price, Warner Bros. . . . WRCC, Rockland Community College, Suffern, Steve Siciliano reporting: "Lancashire Hustler," (LP), Keef Hartley, Deran; "Closer To It," (LP), Brian Auger's Oblivion Express, RCA; "Music," (LP), Bang, Capitol. . . . Vermont—WRUV-FM, U. of Vermont, Burlington, Doug Jaffe reporting: "Love, Devotion, Surrender," (LP), Carlos Santana and Mahavishnu John McLaughlin, Columbia; "Passport," (LP), Doldinger, Reprise; "Woman Across The River," (LP), Freddie King, Shelter. . . . Connecticut—WSHU-FM, Sacred Heart U., Bridgeport, Andy Semon and Marc Gunther reporting: "Smoke On The Water," Deep Purple, Warner Bros.; "Yessongs," (LP), Yes, Atlantic; "Positively Fourth Street," (LP cut, Previous Convictions), Speedy Keen, Track. . . . Massachusetts—WBUR-FM, Boston U., Boston, "Make Music," (LP), Rena Sinakin, Capitol; "Child of Nature," (LP), Jack Traylor and Steelwind, Grunt; "Soulful Crooner," (LP), Nick Holmes, Just Sunshine. . . . Pennsylvania—WDFM, Penn State U., University Park, Russ Schell reporting: "Sometimes I Don't Know What To Feel," Todd Rundgren, Bearsville; "Over The Hills And Far Away," Led Zeppelin, Atlantic; "Silver Train," Johnny Winter, Columbia.

SOUTH—Tennessee—WETS, East Tennessee State U., Jim Blankenbeeler reporting: "Two Quid Deal," (LP), Skin Alley, Stax; "New Walkin' Blues," Paul Butterfield/Better Days, Bearsville; "I'm Doing Fine Now," (LP), New York City, Chelsea. . . . WRVU-FM, Vanderbilt U., Nashville, Steve Bond and Roger Hicks reporting: "Jack The Toad," (LP), Savoy Brown, Parrot; "The Cry of My People," (LP), Archie Shepp, Impulse; "The Hurt," Cat Stevens, A&M. . . . Alabama—WAPB, Livingston U., Livingston, George McCabe reporting: "TV or Not TV," (LP), Proctor and Bergman, Columbia; "Marshall Tucker Band," (LP), Marshall Tucker Band, Capricorn; "Kamikaze," (LP cut, Copperhead), Copperhead, Columbia. . . . Louisiana—WTUL-FM, Tulane U., New Orleans, John O. Abbott reporting: "The Red Back Book," (LP), Scott Joplin/Schuller, Angel; "Spirit," (LP), Spirit, Epic; "Blue Ridge Rangers," (LP), John Fogerty, Fantasy. . . . Texas—KUT-FM, U. of Texas, Austin: "Piano Improvisations," (LP), Chick Corea, BCM; "Blues Farm," (LP), Ron Carter, CTI; "We Still Ain't Got No Band," (LP), The Persuasions, MCA.

MIDWEST—Michigan—WJMD, Kalamazoo College, Kalamazoo, Tom Teske and Jim Condon reporting: "Roger McGuinn," (LP), Roger McGuinn, Columbia; "Rigor Mortis Sets In," (LP), John Entwistle, Track; "# 10," (LP), The Guess Who, RCA. . . . Ohio—WOUB, Ohio U., Athens; "Feeling Stronger Every Day," Chicago, Columbia; "Cowgirl In The Sand," Byrds, Asylum; "Blockbuster," Sweet, Bell. . . . WUJC, John Carroll U., University Heights, Tim Iacofano reporting: "No More, No Less," (LP), Blue Ash, Mercury; "My Merry-Go-Round," (LP), Johnny Nash, Epic; "Supersax Plays Bird," (LP), Supersax, Capitol. . . . WKSU-FM, Kent State U., Kent, Jon Horning reporting: "BTO," (LP), Bachman Turner Overdrive, Mercury; "I Do Not Play No Rock And Roll," (LP), Mississippi Fred McDowell, Capitol; "Sextant," (LP), Herbie Hancock, Columbia. . . . Illinois—WPGU-FM, U. of Illinois, Champaign, John Parks reporting: "Boogie Woogie Waltz," Weather Report, Columbia; "Panic In Detroit," David Bowie, RCA; "So Very Hard To Go," Tower of Power, Warner Bros.

WEST—California—KALX-FM, U. of California, Berkeley, Pelzel & Stevenson reporting: "Passport," (LP), Klaus Doldinger, Reprise; "Piano Music By George Gershwin," (LP), William Bolcom, Nonesuch; "Woman Across The Water," (LP), Freddie King, Shelter. . . . KRHC, Rio Hondo College, Whittier, John Richards reporting: "Are You Man Enough," Four Tops, Dunhill; "Soul Makossa," Manu Dibango, Atlantic; "Time To Get Down," O'Jays, Philadelphia International. . . . KCSM-FM, College of San Mateo, Michael L. Davidson reporting: "One Of A Kind," Spinners, Atlantic; "Behind Closed Doors," Charlie Rich, Epic; "Lovin' Naturally," Sandalwood, Bell. . . . KDVS-FM, U. of California, Davis, Mike Jung reporting: "Passport," (LP), Klaus Doldinger, Reprise; "Paris Sessions," (LP), Country Joe McDonald, Vanguard; "Mr. Jones," (LP), Elvin Jones, Blue Note. . . . Oregon—KSOR-FM, Southern Oregon College, Ashland; "Cosmic Cowboy," Nitty Gritty Dirt Band, United Artists; "Only In Your Heart," America, Warner Bros.; "Friend of Mine," Bill Withers, Sussex. . . . Nebraska—KRNU-FM, U. of Nebraska, Lincoln: "Live And Let Die," B.J. Arnau, RCA; "Melanie At Carnegie Hall," (LP), Melanie, Neighborhood; "Finders, Keepers," Chairman of the Board, Invictus.

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

Jukebox Programming

Woman Ex-Programmer Runs 1-Stop; Knows Patterns

NASHVILLE—Jukebox programmers who leave decisions up to Mrs. Helen Hall here at Musical Isle of America one-stop are drawing from her long experience as a programmer herself. According to Sid Melvin, MIA Memphis branch manager, her experience as a programmer has helped establish the one-stop in its first six months and in areas such as oldies, where again, her experience guides stock allocations.

Mrs. Hall, who worked at Hermitage Music, once a leading jukebox operation, has found that country hits are almost instantaneous "oldies"; in short, often just go right on selling.

Product-wise, Mrs. Hall's business leans heavily to oldies and country material, in addition to the standard pop fare. In connection with country oldies, however, a difference in longevity is discernible. "Whereas in the pop oldie cycle, there is something of a break off in sales and interest between the time a record drops off the chart and the time it becomes an oldie hit, there is often no gap at all like that in the country field," says Mrs. Hall.

"Some country records, in truth, just never stop drawing sales and plays. Once they hit, they seem to become standards, and there just is no lag in sales at all."

Among the records which currently fall into this category are Ray Price's "For the Good Times," Conway Twitty's "Hello Darling," and Donna Fargo's twin packs of dynamite, "The



JUKEBOX programming experience helps Mrs. Helen Hall (insert at right) at Musical Isle in Nashville where she is assisted Happiest Girl in the Whole USA," and "Funny Face." "They never stop playing records like those, and they seem to fit almost any location," she said.

Unlike many one-stops in perhaps most areas of the country, Mrs. Hall prefers to concentrate almost exclusively on the



by Jean Prater. The operation is building accounts in several states.

jukebox business rather than the retail field. "We'll certainly sell to any retailer who wants our help but we do not go out after this business," she noted. "We just feel that we are in a very specialized business and can do the best possible job for our customers by focusing on that one area."

Disk Thickness Study Underway

By EARL PAIGE

CHICAGO—Members of a subcommittee planning a fall Billboard Jukebox Programming Conference on quality control will meet here Friday (20) to iron out such aspects ideal disk dimensions and get into such far-reaching areas as flammability tolerances. The conference was called for by Stan Gortikov, president, Recording Industries Association of America following a recent committee meeting (Billboard, July 7).

"At present, the needle would sit down outside on a lot of records if our guideline was the old RIAA standard," said William Findlay, Rock-Ola engineer. He said Rock-Ola's set down mark is 6.687-in. diameter and RIAA's is 6.78125. Rowe engineer Henry Barkel said RIAA's thickness from .026 to .052 is "low on the bottom side." Better would be .040 to .050-in., to avoid distortion from the gripper bowl and to guard against warpage. Barkel is also looking into flammability, a present carefully scrutinized factor in all materials used in jukeboxes, he said.

Single Vital Now

CHICAGO—The single is back as never before, according to Dick Schory, president, Ovation Records, here, who was a panelist at the recent Billboard Jukebox Programming Conference where he demonstrated his quadrasonic singles.

"There is no way I will sign a new act unless it has AM radio material," said Schory, adding FM is changing to the point where it is becoming nearly "impossible" to break an act from an LP cut.

"But a single does not have to be bubblegum, the act does not have to sell out its artistic ability to have elements for AM exposure," said Schory in reference to acts who refuse to do singles.

Important elements for singles success on radio and jukeboxes, in

his opinion, include, "Lyrics that relate to the mass market, an identifiable melodic line, a hook phrase that will repeat enough times and the ability to communicate some kind of emotional exchange between the act and the audience, be it a ballad, uptempo thing or a happy novelty."

Schory said that until fairly recently Ovation has been an album oriented label. This is changing. The latest single, "Back to Georgia," by new black singer Geoffrey Stoner, was mixed with 4-channel in mind, but has what Schory claims is a "funky, cooking" sound in stereo as well.

Written by Kenny Loggins, it runs 3:25, well in the range of jukebox programmer demands, he noted.

Urge Early Yule Releases

By INGRID HANNIGAN

EDITOR'S NOTE: One of the issues developed at the recent Billboard Jukebox Programming Conference and elaborated on at the subsequent committee meeting on quality control was Christmas records, the general complaint about which is that there are too few new ones, new ones are released too late for jukebox use and radio stations offer little support. Stan Gortikov, president, Recording Industries Association of America (RIAA), told the committee that labels generally have not thought of the jukebox need and he said the subject of Christmas records should be put on the agenda of a second Billboard Jukebox Programming Conference devoted to marketing problems.

Several representatives of the 22 labels at the conference indicated they would now be more aware of the jukebox plight. In fact, Frank Mull, president of the National Association of Country Sales and Promotion Executives, and head of Phonogram, Inc.'s country promotion, promised he would get letters to all country labels urging them to release more Christmas material and to do so earlier in the season.

Following is a roundup of ideas from programmers, radio people and one-stops.

CHICAGO—To assure that new Christmas records will receive their share of jukebox play during the season, record producers must realize that the earlier the disks are released, the more likely they will be played.

The time interval between Thanksgiving, the normal date when Christmas records are placed at locations, and the day after Christmas, the date when the holiday records are dead and buried, is not enough time for a normal record to be recognized, even with the added advantage of radio play. So said Kip Parker, Acme One-Stop in Minneapolis, when questioned about the serious lack of cooperation between producers, jukebox programmers and local radio stations.

"I think the jukebox operator drags his feet concerning new holiday releases anyway. Add to that the producers' lack of foresight over re-

lease dates, and the radio stations' reluctance to play holiday music before the second week in December, and the monumental problem is evident," Park railed.

Although generally considered not money-making properties, Christmas records do generate more heavy play when grouped together.

"In fact," told Bud Hashman of Star Novelty in Springfield, Ill., "any record in the Christmas section of my boxes is played a number of times, whether the title is known to the public through radio play or not."

This tends to contradict the opinion—
(Continued on page 38)



RENE PIERRE, long regarded as the finest of football tables, is the only truly professional model. No other machine can compare in popularity and in quality competitive features: telescoping, hardened steel rods, unbreakable metal players, all wood and metal construction, complete assembly, and heavy durability for low, low maintenance costs. See for yourself why RENE PIERRE COMPETITION is the best football table you can put on location. Distributor inquiries welcome.

Exclusive Importers:
PEABODY'S INC.

P. O. Box 163, Virginia Beach, Va. 23451, Phone (703) 428-2049

Set Jukebox Meets

CHICAGO—State jukebox operator associations are swinging into action, many setting almost immediate deadlines for reservations. The Illinois group's deadline for the Playboy Club in Lake Geneva Sept. 21-22 is Friday (21). This is a first for Illinois, which usually meets in its home state.

Another first is the Florida group's offering of exhibits at its annual meeting Sept. 21-23 at the Sheraton Court of Flags, Orlando. There is an August 24 deadline on copy for the group's yearbook.

Yet another big convention is the
JULY 21, 1973, **BILLBOARD**

Montana group's gathering at Chet Huntley's Big Sky near Yellowstone July 27-28. Both Harlan Wingrave, Music Operators of America president, and executive vice president Fred Granger will attend.

Jukebox Meetings

July 18—New York State Operators Guild, Cameo Restaurant, Newburgh, 7:30 p.m.
July 27-28—Montana Coin Machine Operators Assn., Big Sky.
Aug. 11-12—Kansas Amusement & Music Assn., John Emick Cabin, Lawrence.
Sept. 21-23—Illinois Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.
Sept. 21-23—Florida Amusement & Merchandising Assn., Sheraton Court of Flags, Orlando.
Sept. 21-22—W. Va. Music & Vending Assn., Heart O' Town, Charleston.
Nov. 9-11—MCA, Conrad Hilton, Chicago.

Copyright action CATV, Schools

(Story in General News)

Country Music

Over 100 New CIM Labels In '73; Indies Sprouting

By BILL WILLIAMS

NASHVILLE—The incredible growth of country music programming and of sales has prompted not only majors to move into the country fields, but has spawned a rash of new independents.

Coming from all parts of the nation, the new labels represent both traditional and modern country, and all styles. Some of the new firms have been formed only in recent weeks, others over a span of several months.

The majors led the way when such labels as Atlantic, ABC/Dunhill, Vanguard, Elektra, Stax (Enterprise), and Warner Bros. made the move.

One of the strongest of the new independents is Cinnamon, which has sold consistently well since its formation a few months ago. Triune also has shown early signs of success.

Some of the new labels include Sound Plus of Nashville; Hallmark of Hollywood; Country Couzen of Flint, Mich.; Impel of Norman, Okla.; Torino of Nashville; Advent of Phoenix, Ariz.; American Voices of Virginia Beach, Va.; El Paso Records of Nashville; Arco of Oklahoma City; Seventy 7 of Nashville; Kale of Lima, Ohio; Alva of Beverly Hills; M-S of Nashville; Corey of Nashville; Greene Mountain of Hollywood; Mountain of Denver, Colo.; Grand of New York City; Enchanted of Albuquerque; Country-side (Elektra) of Hollywood; Prize of Nashville; Gaiety of Nashville;

Sunshine Country of Arlington, Tex.; New of Indianapolis; Gusto of Nashville; Parjo of Houston; Now of Costa Mesa, Cal.; Charter of Denver; Laurie of New York; Mimosa of Morrilton, Ark.; Wahoo of Forest City, Ia.; Safari of Nashville; Swamp Fox of Tyler, Tex.; Empire of Ft. Lauderdale, Fla.; Burgundy of Nashville; MCW of Nashville; Zodiac of Palos Verdes, Cal.; Fire-side of Huntsville, Ala.; A/S of Bur-

bank, Cal.; Brent, of Kingston, Wa.; Square of Nashville.

Others, with no cities designated, include Big Sky, Cherrywood, Sun-coast, Grand, Gale, Singing Milkman, Twila, Vibration, and B-B.

In all, there are some 50 new labels, many without established distribution, but others with distribution arrangements.

Since the first of the year, an estimated 100 new labels have been established, all in the country field.

Renewed Chart Labels to Buddah For Distribution

NASHVILLE—Chart Records, which once handled its distribution through RCA and then returned to independent distributors, now has worked out an agreement with Buddah.

Art Cass and Neal Bogart, co-presidents of the Buddah Group, made the announcement jointly with Slim Williamson, who recently retook possession of the Chart label.

"This," according to Williamson, "now provides the Buddah Group with a country music wing."

Williamson originally purchased the Chart label in 1964, and built it into a strong independent. Through that label were developed such artists as Lynn Anderson, LaWanda Lindsey, Junior Samples, Jim Nesbit, and Connie Eaton.

Several years ago Williamson turned over distribution to RCA and then, two years later, went independent again. He later left the firm, turning it over to his son, Cliff Williamson, who now is associated with GRC Records of Atlanta. The elder Williamson, within the past month, assumed personal direction of all activities of the company. He said the firm now could concentrate all of its efforts on artist relations, production and promotion, and let Buddah handle the distribution.

Williamson also said his door is "open," and he expected an increase in the artist roster. Artists currently under contract to the label are Jim Nesbitt, Carl and Pearl Butler, Tom Tall, Ginny Wright, Junior Samples, Kirk Ransard and Gene Shannan-doah.

Nelson Texas Fete May Be Record

• Continued from page 13

filmmaker filed suit against Nelson, seeking to recover \$20,000 he claimed to have lost in an unsuccessful effort to film the Dripping Springs event.

Francois DeMenil charged that Nelson and his firm, Nelson Prospecting, Inc., had agreed to allow DeMenil and Eteilla Enterprises, Inc., also of New York, to make a movie of the concert. The suit was filed in District Court here. The suit contends that Nelson gave DeMenil a verbal agreement to film, and promise to obtain releases from the many entertainers. DeMenil said he paid Nelson \$15,000 for the agreement, which was never signed. He seeks an additional \$5,000 for expenses in preparing to make the film.

Restraining Order

The restraining order, which was never acted upon, sought to halt the production on grounds that last year's Dripping Springs reunion,

held at the same site (the Bert Hurlbut Ranch), was a financial failure, and the promoters still owned substantial sums of money to backers.

Nonetheless, the show went on, and it included Waylon Jennings, Sammi Smith, Tom T. Hall, Charlie Rich, Kris Kristofferson, Rita Coolidge, rock artist Leon Russell, Nelson, Doug Sahm, Billy Joe Shafer and other Texas groups. And it brought back two artists who had not performed in some time: Johnny Darrell and Johnny Seay. During Seay's closing number, the main power transformer blew out. The show later continued on auxiliary generator power.

The concert was put together by Nelson, Gene McCoslin of the Western Place in Dallas, and Eddie Wilson of the Armadillo club here. They were aided by Tom Grisham of Austin, Larry Trader of San Antonio, and Roy Stamps of Jack Howard Advertising in Dallas.

Atlantic Records of Dallas and WBAP Radio, Fort Worth, chartered buses to the picnic, but were late in arriving due to traffic jams. Due to the intense heat, salt tablets were passed out to those in attendance.

Excellent sound was provided by Showco of Dallas, Tex. Viewers more than half a mile from the stage could hear with no difficulty.

The crowd reaction was overwhelming. Jennings received many encores, as did Charley Rich. Russell and Nelson had the crowd screaming. A Kristofferson-Collidge act came on strong, and the Tom T. Hall rendition of "Me and Jesus" sent the crowd into a frenzy. Nelson later joined Sammi Smith in duets, in what was described as a less than enthusiastic performance by Miss Smith.

Nelson's drummer and long time friend, Paul English, was married on stage at one point, the ceremony performed by a snake oil selling preacher from Radio Station XEG.

On stage, Nelson was the master. He was joined by Leon Russell, then by one-time members of his official band family, Jimmy Day on steel, David Zinther on bass, and his sister, Bobby, on piano. Other musicians from various groups joined in a two-hour impromptu jam that sent the crowd home with little left of physical condition.

Nelson's only comment in regard to the gross and to the various other problems that "we came out on the thing O.K."

It was a sharp contrast to last year when promoters lost their shirts at the ill-fated "Reunion."

Reunited Chuck Wagon Gang Runs Into Snag

BATON ROUGE, La.—The Chuck Wagon Gang, reunited and performing for the first time together in a decade, ran into trouble about 90 miles out of here.

Mrs. Anna Gordon Davis, one of the original members, suffered a broken pelvic bone when the bus in which the group was riding had to come to a fast stop to avoid an accident. She was the only member seri-

ously injured. Mrs. Davis, wife of the former Governor of Louisiana, Jimmy Davis, was hospitalized here. Her condition was listed as good.

The driver of the bus said he had to slam on his brakes to avoid striking another vehicle which pulled onto the highway. Mrs. Davis was thrown against the seat in front of her.

"I Recall a Gypsy Woman."
The finest single
Tommy Cash has ever made.

Hands down.



Just one listen to
Tommy Cash's latest single,
"I Recall a Gypsy Woman,"
and you'll be recalling this
great tune again and again.
A cinch country smash.
On Epic Records

PLUG IN ON THESE
TWO HIGH-VOLTAGE
HITS!!!

TOM SMITH



"BABY,
I'M A
WANT
YOU"

RA-83

BEN WASSON



"LONELY
MUCH
TOO
LONG"

RA-84

Exclusively on
ROYAL
AMERICAN
RECORDS

Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 7/21/73

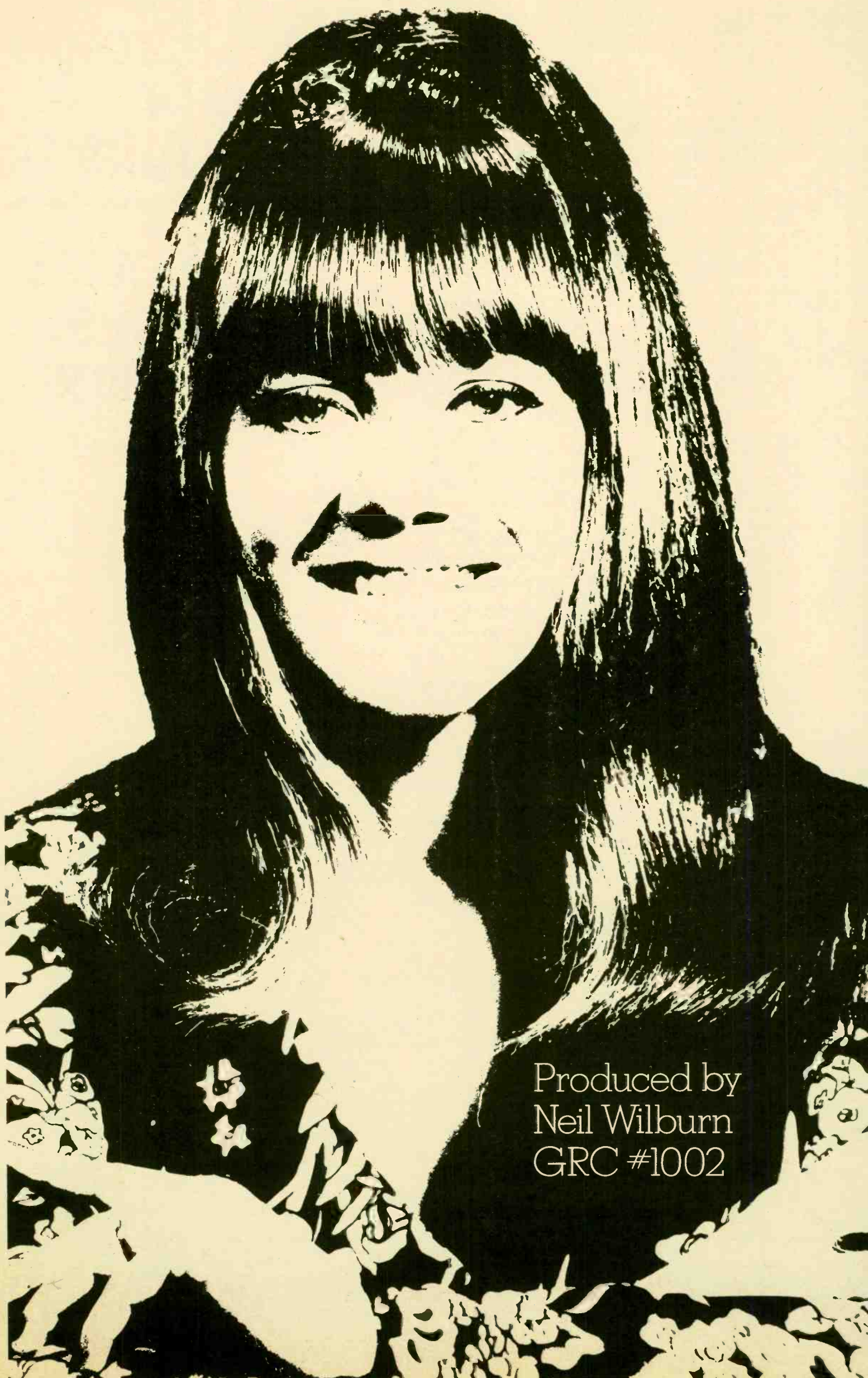
© Copyright 1973, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week			Last Week			Weeks on Chart			TITLE, ARTIST			Writer, Label & Number (Dist. Label) (Publisher, Licensee)																																																																																																		
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart																																																									
1	1	10	2	2	11	3	4	9	★	7	9	5	3	16	★	9	8	★	10	9	8	8	8	12	9	11	8	★	13	8	11	6	13	★	16	7	13	12	17	14	5	12	15	17	9	★	24	5	★	21	8	18	15	12	19	14	16	★	26	7	★	21	8	★	22	4	★	23	5	★	24	7	25	18	14	★	26	35	7	27	25	9	★	28	34	6	★	29	33	7	★	30	37	6	★	31	36	5	★	32	28	9	★	33	23	16	★	34	43	6
1	1	10	2	2	11	3	4	9	★	7	9	5	3	16	★	9	8	★	10	9	8	8	8	12	9	11	8	★	13	8	11	6	13	★	16	7	13	12	17	14	5	12	15	17	9	★	24	5	★	21	8	18	15	12	19	14	16	★	26	7	★	21	8	★	22	4	★	23	5	★	24	7	25	18	14	★	26	35	7	27	25	9	★	28	34	6	★	29	33	7	★	30	37	6	★	31	36	5	★	32	28	9	★	33	23	16	★	34	43	6
1	1	10	2	2	11	3	4	9	★	7	9	5	3	16	★	9	8	★	10	9	8	8	8	12	9	11	8	★	13	8	11	6	13	★	16	7	13	12	17	14	5	12	15	17	9	★	24	5	★	21	8	18	15	12	19	14	16	★	26	7	★	21	8	★	22	4	★	23	5	★	24	7	25	18	14	★	26	35	7	27	25	9	★	28	34	6	★	29	33	7	★	30	37	6	★	31	36	5	★	32	28	9	★	33	23	16	★	34	43	6
1	1	10	2	2	11	3	4	9	★	7	9	5	3	16	★	9	8	★	10	9	8	8	8	12	9	11	8	★	13	8	11	6	13	★	16	7	13	12	17	14	5	12	15	17	9	★	24	5	★	21	8	18	15	12	19	14	16	★	26	7	★	21	8	★	22	4	★	23	5	★	24	7	25	18	14	★	26	35	7	27	25	9	★	28	34	6	★	29	33	7	★	30	37	6	★	31	36	5	★	32	28	9	★	33	23	16	★	34	43	6
1	1	10	2	2	11	3	4	9	★	7	9	5	3	16	★	9	8	★	10	9	8	8	8	12	9	11	8	★	13	8	11	6	13	★	16	7	13	12	17	14	5	12	15	17	9	★	24	5	★	21	8	18	15	12	19	14	16	★	26	7	★	21	8	★	22	4	★	23	5	★	24	7	25	18	14	★	26	35	7	27	25	9	★	28	34	6	★	29	33	7	★	30	37	6	★	31	36	5	★	32	28	9	★	33	23	16	★	34	43	6
1	1	10	2	2	11	3	4	9	★	7	9	5	3	16	★	9	8	★	10	9	8	8	8	12	9	11	8	★	13	8	11	6	13	★	16	7	13	12	17	14	5	12	15	17	9	★	24	5	★	21	8	18	15	12	19	14	16	★	26	7	★	21	8	★	22	4	★	23	5	★	24	7	25	18	14	★	26	35	7	27	25	9	★	28	34	6	★	29	33	7	★	30	37	6	★	31	36	5	★	32	28	9	★	33	23	16	★	34	43	6
1	1	10	2	2	11	3	4	9	★	7	9	5	3	16	★	9	8	★	10	9	8	8	8	12	9	11	8	★	13	8	11	6	13	★	16	7	13	12	17	14	5	12	15	17	9	★	24	5	★	21	8	18	15	12	19	14	16	★	26	7	★	21	8	★	22	4	★	23	5	★	24	7	25	18	14	★	26	35	7	27	25	9	★	28	34	6	★	29	33	7	★	30	37	6	★	31	36	5	★	32	28	9	★	33	23	16	★	34	43	6
1	1	10	2	2	11	3	4	9	★	7	9	5	3	16	★	9	8	★	10	9	8	8	8	12	9	11	8	★	13	8	11	6	13	★	16	7	13	12	17	14	5	12	15	17	9	★	24	5	★	21	8	18	15	12	19	14	16	★	26	7	★	21	8	★	22	4	★	23	5	★	24	7	25	18	14	★	26	35	7	27	25	9	★	28	34	6	★	29	33	7	★	30	37	6	★	31	36	5	★	32	28	9	★	33	23	16	★	34	43	6
1	1	10	2	2	11	3	4	9	★	7	9	5	3	16	★	9	8	★	10	9	8	8	8	12	9	11	8	★	13	8	11	6	13	★	16	7	13	12	17	14	5	12	15	17	9	★	24	5	★	21	8	18	15	12	19	14	16	★	26	7	★	21	8	★	22	4	★	23	5	★	24	7	25	18	14	★	26	35	7	27	25	9	★	28	34	6	★	29	33	7	★	30	37	6	★	31	36	5	★	32	28	9	★	33	23	16	★	34	43	6
1	1	10	2	2	11	3	4	9	★	7	9	5	3	16	★	9	8	★	10	9	8	8	8	12	9	11	8	★	13	8	11	6	13	★	16	7	13	12	17	14	5	12	15	17	9	★	24	5	★	21	8	18	15	12	19	14	16	★	26	7	★	21	8	★	22	4	★	23	5	★	24	7	25	18	14	★	26	35	7	27	25	9	★	28	34	6	★	29	33	7	★	30	37	6	★	31	36	5	★	32	28	9	★	33	23	16	★	34	43	6
1	1	10	2	2	11	3	4	9	★	7	9	5	3	16	★	9	8	★	10	9	8	8	8	12	9	11	8	★	13	8	11	6	13	★	16	7	13	12	17	14	5	12	15	17	9	★	24	5	★	21	8	18	15	12	19	14	16	★	26	7	★	21	8	★	22	4	★	23	5	★	24	7	25	18	14	★	26	35	7	27	25	9	★	28	34	6	★	29	33	7	★	30	37	6	★	31	36	5	★	32	28	9	★	33	23	16	★	34	43	6
1	1	10	2	2	11	3	4	9	★	7	9	5	3	16	★	9	8	★	10	9	8	8	8	12	9	11	8	★	13	8	11	6	13	★	16	7	13	12	17	14	5	12	15	17	9	★	24	5	★	21	8	18	15	12	19	14	16	★	26	7	★	21	8	★	22	4	★	23	5	★	24	7	25	18	14	★	26	35	7	27	25	9	★	28	34	6	★	29	33	7	★	30	37	6	★	31	36	5	★	32	28	9	★	33	23	16	★	34	43	6
1	1	10	2	2	11	3	4	9	★	7	9	5	3	16	★	9	8	★	10	9	8	8	8	12	9	11	8	★	13	8	11	6	13	★	16	7	13	12	17	14	5	12	15	17	9	★	24	5	★	21	8	18	15	12	19	14	16	★	26	7	★	21	8	★	22	4	★	23	5	★	24	7	25	18	14	★	26	35	7	27	25	9	★	28	34	6	★	29	33	7	★	30	37	6	★	31	36	5	★	32	28	9	★	33	23	16	★	34	43	6
1	1	10	2	2	11	3	4	9	★	7	9	5	3	16	★	9	8	★	10	9	8	8	8	12	9	11	8	★	13	8	11	6	13	★	16	7	13	12	17	14	5	12	15	17	9	★	24	5	★	21	8	18	15	12	19	14	16	★	26	7	★	21	8	★	22	4	★	23	5	★	24	7	25	18	14	★	26	35	7	27	25	9	★	28	34	6	★	29	33	7	★	30	37	6	★	31	36	5	★	32	28	9	★	33	23	16	★	34	43	6
1	1	10	2	2	11	3	4	9	★	7	9	5	3	16	★	9	8	★	10	9	8	8	8	12	9	11	8	★	13	8	11	6	13	★	16	7	13	12	17	14	5	12	15	17	9	★	24	5	★	21	8	18	15	12	19	14	16	★	26	7	★	21	8	★	22	4	★	23	5	★	24	7	25	18	14	★	26	35	7	27	25	9	★	28	34	6	★	29	33	7	★	30	37	6	★	31	36	5	★	32	28	9	★	33	23	16	★	34	43	6
1	1	10	2	2	11	3	4	9	★	7	9	5	3	16	★	9	8	★	10	9	8	8	8	12	9	11	8	★	13	8	11	6	13	★	16	7	13	12	17	14	5	12	15	17	9																																																																	

Marlys Roe "Carry Me Back"
GRC's 1st Country Release

GRC

a total
entertainment
concept



Produced by
Neil Wilburn
GRC #1002

"turning dreams into realities"
—Michael Thevis

**GENERAL RECORDING
CORPORATION.**
174 Mills St., Atlanta, Ga. 30313

A MICHAEL THEVIS ENTERPRISE

Willie Nelson on Atlantic

Shotgun Willie

(Willie Nelson)

2968

Produced by Arif Mardin & David Briggs

Published by Willie Nelson Music, BMI

Booking Agency: Moeller Talent



Country Music Intl. Girl Scouts in Seminar

NASHVILLE—More than 150 Girl Scouts from around the world will take part in workshops here this week, all dealing with the music industry in a project call Cisum.

Coming from across the United States and from Argentina, Guatemala, Korea, Scotland, Singapore and Wales, the girls will learn all aspects of music. The workshops were set up by Henry Romersa, of the NARAS Institute.

Piano workshops will be conducted by B.G. Crusser and Barbara Hill. John Peel and John Johns will instruct in the guitar. Jennifer Jung will teach vocal techniques. Other workshops leaders are Kris Teal, Steve Sefcik, Jane Curseman, and Bill Wiggins. Songwriting will be taught by Kris Kristofferson and Mickey Newbury. Arranging will be handled by Bill Walker and Bill McElhaney. Pete Peterson, Gil Trythal and Winnifred Smith will instruct in areas from electronic music to folk music.

Minnie Pearl is serving as overall chairman. Bill Williams of Billboard will outline the music industry on the initial night of the comprehensive event, which begins Tuesday (17) and continues for two weeks.

The girls will attend a concert in the park, tours of the Country Music Hall of Fame by Bill Levy, a day at Opryland, will attend a live recording session, will go to the "Grand Ole Opry" and will get a different look at music through a fashion show.

There will be a presentation of Gospel by the Fisk University School of Music, a string quartet from the Blair Academy, a folk concert, and a vocal concert. At the conclusion of the event, the Girl Scouts will put on their own fashion show.

The name Cisum was derived from the backward spelling of Music.

Nashville Scene

By BILL WILLIAMS

Larry Woods, whose first release is just out on Candy, has already been signed for booking by Buddy Lee. . . . Doyle Holly, plagued with bus trouble, blew another motor on a recent tour. He's next set for the Buck Lake Ranch on the 19th. . . . Jeannie C. Riley adds to her accolades as she presides over the Bristol Speedway the third week in August. . . . Danny Davis booked through December and the holidays at Harrah's in Reno. . . . Melba Montgomery off on a tour of Germany. . . . Larry Keith is now director of Windchime Productions, leaving Larry Henley free to concentrate on production. . . . The Electra Countryside picnic was a smash. Good food and entertainment, with houseboats provided by Tommy Allsup, Jim Vest and Earl Owens. Among those on hand for the event were Jac Holsman, president of Electra; Mike Nesmith, president of Countryside; Pete Drake, producer; Russ Miller, vice president in charge of A&R, Wesley Rose, man of many titles; Mickey Newbury, Linda Hargrove, Scotty Turner, Shot Jackson and others. Dave Mack, new promotion man for

(Continued on page 43)

Billboard Hot Country LP's

Billboard SPECIAL SURVEY for Week Ending 7/21/73

© Copyright 1973, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
★ 1	6	4	SATIN SHEETS Jeanne Pruett, MCA 338
2	1	13	BEHIND CLOSED DOORS Charlie Rich, Epic KE 32247 (Columbia)
3	5	15	THE RHYMER AND OTHER FIVE AND DIMERS Tom T. Hall, Mercury SRM 1-668 (Phonogram)
4	3	18	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)
5	2	11	GOOD TIME CHARLIE Charlie McCoy, Monument KZ 32215 (Columbia)
6	4	13	DANNY'S SONG Anne Murray, Capitol ST 11172
★ 7	9	7	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia KC 32272
8	7	11	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 1-0186
★ 9	13	5	SWEET COUNTRY Charlie Pride, RCA APLI-0217
10	8	11	KIDS SAY THE DARNEST THINGS Tammy Wynette, Epic KZ 31937 (Columbia)
11	10	14	SUPERPICKER Roy Clark, Dot DOS 26008 (Famous)
12	12	18	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300
13	14	7	I KNEW JESUS (Before He Was A Star) Glen Campbell, Capitol SW 11185
★ 14	17	4	LORD, MR. FORD Jerry Reed, RCA APLI-0238
15	11	10	THE BLUE RIDGE RANGERS Fantasy 9415
16	15	15	THE SESSION Jerry Lee Lewis, Mercury SRM 2-803 (Phonogram)
★ 17	22	5	AM I THAT EASY TO FORGET Jim Reeves, RCA APLI-0039
18	18	21	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089
19	20	6	DON WILLIAMS, VOL. 1 JMI 4004
20	21	6	AIN'T IT AMAZING, GRACIE Buck Owens, Capitol ST 11180
21	19	16	LDNESDME, ON'RY & MEAN Waylon Jennings, RCA LSP 4854
22	16	16	BRENDA Brenda Lee, MCA 305
★ 23	28	4	COUNTRY SONGS WE LOVE TO HEAR Guy & Raina, Ranwood 8110
24	25	5	CHEATING GAME Susan Raye, Capitol ST 11179
★ 25	-	15	JESUS WAS A CAPRICORN Kris Kristofferson, Monument KZ 31909 (Columbia)
★ 26	30	8	GODD THINGS David Houston, Epic KE 32189 (Columbia)
27	23	7	TOTALLY INSTRUMENTAL WITH ONE EXCEPTION The Strangers, Capitol ST 11141
★ 28	31	3	GOOD NEWS Jody Miller, Epic KE 32386 (Columbia)
★ 29	35	2	TIE A YELLOW RIBBON Johnny Carver, ABC ABCX 792
30	24	17	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303
31	32	5	BARROMS & POP-A-TUNES Jim Ed Brown, RCA APLI-8172
32	27	19	SUPER KIND OF WOMAN Freddie Hart, Capitol ST 11156
★ 33	40	3	CLOWER POWER Jerry Clower, MCA 317
34	36	19	MY SECOND ALBUM Donna Fargo, Dot DOS 26006 (Famous)
35	26	12	THE GOSPEL ROAD Johnny Cash, Columbia KG 32253
36	29	8	DAISY A DAY Jud Strunk, MGM SL 4898
★ 37	-	1	MR. LOVEMAKER Johnny Paycheck, Epic KZ 32387 (Columbia)
★ 38	-	1	HONKY TONK HEROS Waylon Jennings, RCA APDI-0240
39	42	27	SONGS OF LOVE Charley Pride, RCA LSP 4837
40	44	54	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)
41	45	36	CHARLIE MCCOY Monument KZ 31910 (Columbia)
42	46	9	I HATE GOODBYES/RIDE ME DOWN EASY Bobby Bare, RCA APLI 0040
43	41	12	MAC DAVIS Columbia KC 32206
44	39	8	TOO MUCH MONKEY BUSINESS Freddie Weller, Columbia KC 32218
45	47	2	I'LL KEEP ON LOVING YOU Porter Wagoner, RCA APDI-0142
46	48	2	SHOTGUN WILLIE Willie Nelson, Atlantic SD 7262
47	49	2	THE ERNEST TUBB/LORETTA LYNN STORY MCA 2 4000
★ 48	-	1	THANK YOU FOR TOUCHING MY LIFE Tony Douglas, Dot DOS 26009 (Famous)
★ 49	-	1	COUNTRY CASSANOVA Commander Cody & His Lost Planet Airmen, Paramount PAS 6054 (Famous)
50	50	2	BEST OF SKEETER DAVIS Skeeter Davis, RCA APDI-0190

Marti Brown on Atlantic

Let My Love Shine

(R. Bourke & G. Barnhill)

CY-4003

Produced by David Briggs

Published by Chappell, ASCAP & Unicnappell, BMI

Booking Agency: Top Billing



Stars Highlight Air Charters From 2 Cities to Hawaii

ATLANTA—Organized Group Tours, Inc., headquartered here, has setup what it calls Country Music Star Tours to Hawaii, with vacations set up through personal escort by top recording artists.

Already under contract for such escort service, according to the firm, are Webb Pierce, MCA; Jim Ed Brown, RCA; Tom T. Hall, Mercury; Ferlin Husky, ABC/Dunhill; Jimmy Davis, MCA, and "many more."

For \$499 per person, country music fans can fly to the islands and

back with the performers, have 8 days and 7 nights on three islands, attend an autograph cocktail party, and obtain free souvenirs. There also will be a hula show and what is billed as a "free benefit country music show."

Departures are from Atlanta and Dallas Aug. 20 and Aug. 27, and there is a promise that the artists will entertain the passengers on board the private jets.

General manager for the tours is Mrs. Charlyne Cannon, and the arrangements were worked out by Les-

ter Vanador, manager of Webb Pierce.

Vanador said the first trip would include the entire Pierce organization, including Gordon Terry, Debby Pierce and Jimmy and Anna Davis. The artists will be paid a full rate for three-day's work (average \$6,000) plus their transportation and all expenses. The charity show will be for the USO, and Vanador indicated he would also set up a show for the public in Honolulu. The first tour, already booked full, will include 250 fans.

Jerry Hill & Linda Dahl Top Fest

COLORADO SPRINGS—Jerry Hill and Linda Dahl were the first place winners in the vocal group category of this year's Pappy Dave Stone Country Music Festival here.

The winners receive a trip to Nashville, an audition for the "Grand Ole Opry," the Bill Goodwin Talent Agency, and a performing appearance on the Bill Anderson television show.

Last year's winner, Bonnie Nelson, made the trip last year and eventually signed a five-year recording contract with United Artists.

Second place in the contest, a culmination of regional events, was Sherrie Collins, who gets a trip to Southern California, with tours

through Capitol Records, Disneyland and Buck Owens Enterprises. She also will audition for Owens.

Other winners in the event were Curly Cox, the Palace Playboys Band, Bob Britton, Jerry Hill Trio, Beverlin Brothers, Jim Bob Garrett, John Wehren, Terri Walsh, Darla Jackson, Cliff Reynolds, Wayne Beverlin, The Garretts, and Byford Gordon and The Legends.

Bonnie Paris, general manager of K-P-I-K here, put the event together. Judges were Tom McEntee, ABC/Dunhill; Kelso Herston, UA; Bill Goodwin, of the Bill Goodwin Talent Agency; the Johnson Sisters of Tri-Son News and the International Fan Club Organization; Johnny Western, and Charlie Phillips of KZIP, Amarillo.

Nashville Scene

• Continued from page 42

the label, set everything up beautifully. . . .

Ben Peters keeps right on doing his thing, which is writing hit songs. He has two on the chart now, by **Eddy Arnold** and **Skeeter Davis**, has a new single out by **Faron Young**, another by **Hank Locklin**, and has the next ones coming up by **Jack Greene** and **Jerry Wallace**. His own single for Capitol is due out at the end of this month. . . . **Charley Pride** has so many concert and fair dates coming up that he's had to charter an aircraft. He has a heavy concentration of dates which will take him all over the country, so he has leased an F-27 prop jet from Ward International of Dallas. It will carry his entire show, his manager, singer **Johnny Russell** and, beginning in August, the **Four Guys**. . . . **Faron Young** helped raise funds to benefit youngsters at the National Junior Golfers Tournament. . . . **Ray Pillow** has completed a successful four week tour which started in Hawaii and concluded in Texas. . . . **Roni Stoneman** has been signed with "Hee Haw" as Nurse Bad Body. . . . **Lorene Mann** and **Archie Campbell**, who make beautiful music together,

did a duet set at the American Heritage Park, and drew well. . . .

Dick Shuey and **Jeff Knight** have signed with the Gemini label. . . . Received word that former disk jockey **Jimmie Lee Pro** has a new single release out on **Rusty York's Jewel** label. . . . Another former jock, **Tom Rea**, has re-entered the radio business as program director of WSHG-FM in Georgetown, S.C. He needs records for the library, and any help from any label would be appreciated. . . . **Guy Chandler** and his producer-manager, **Ed Gillum**, have returned to California from a two-week promotion tour for Chandler's new LP, "Thanks To You." That's on **Oweman Records**. . . . **George Riddle** of Brite Star records goes to Canada for two weeks on tour, then to South Carolina for several dates with **Tex Ritter**. George is booked by the **Hubert Long Agency**. . . . West Coast singer **Roosevelt Savannah** judged an inmate talent contest at the McNeil Island Federal Penitentiary near Tacoma. . . .

When the **Statler Brothers** did one of their takes for the Dean Martin Summer Show, they had to do it in drenching rain at the Hurricane Mills home of **Loretta Lynn**. While the group was in the Bahamas, they received one standing ovation after another. . . . **Merle Haggard** will make his first Los Angeles appearance this year with an Aug. 3 performance in the Hollywood Bowl. It also will mark the first time in several seasons that a country music concert has been billed into the Bowl. It will be a **KLAC** presentation, featuring special guests **Marty Robbins** and **Charlie McCoy**. . . . What's in a name? Consider some of these. There is a new artist in Nashville named **Gil Veda**. Well, not really new. His given name was **Gilbert Luis Sepulveda**. He first appeared in Nashville as **Luis Gilbert**. Now he is **Gil Veda**, and he is singing country songs, a sharp departure from his Spanish classics of the past. He has a new release out on **Square Records**.

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

PBS Slates Miller Special

NASHVILLE—A one-hour television documentary, to be followed by a proposed series of 13 half-hour segments dealing with the history and development of country music, will be hosted by **Roger Miller**.

The series is tentatively scheduled to air nationally on the Public Broadcasting Service, and will be produced by **WDCN-TV**, the public television station here.

Others already filmed for the series include **Minnie Pearl**, **Roy Acuff**, **Mother Maybelle Carter** and **Tex Ritter**. The segments include shots from the "Grand Ole Opry," a performance by the **Carter Family**, and two **Bluegrass** sessions.

Richard Siemanowski of New York, winner of two Emmy Awards and a Gold Medal at the Venice Film Festival, is writer-director for the project. **Robert Cosner**, also of New York, is the producer.



SINGER-PIANIST Ronnie Milsap signs a long-term contract with RCA. Looking on are Tom Collins with Gemini productions, manager Jack D. Johnson, and RCA's director of operations, Jerry Bradley.

"It's A Man's World."

According to Diana Trask.

According to Diana's new single, "A Man's World World" is a fine place to live. Listen. After Diana's last hit, "Say When", lots of people are waiting to hear more Diana. And here it is!

"It's A Man's World"

DOA-17467



A Division of Famous Music Corporation
A Gulf + Western Company



Tony Douglas' "My Last Day."

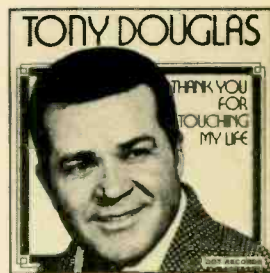
The very first thing a lot of people will want to hear.

A winning new single from the album, "Thank You For Touching My Life", which naturally includes Tony's recent hit of the same name.

"My Last Day"

DOA-17464

b/w
"I'll Fight Every Step Of The Way"



DOS-26009



A Division of Famous Music Corporation
A Gulf + Western Company

Stereotape Push On 'Q' Open Reel

The Warner Bros., Reprise and Elektra titles will now reach the marketplace before the disk software from these firms, and also marks the first large scale release of 4-channel reel-to-reel product covering contemporary and MOR music.

Besides supplying the tapes, Stereotape is also planning a large scale promotional campaign to back the release. A wire floor merchandiser holding 72 4-channel tapes will be offered free to those taking a pre-packaged selection. A 90 day, 100 percent exchange privilege is part of this deal. If the customer wishes, he may choose his own selection in which case the firm's standard 10 percent quarterly exchange plan applies. The rack is fitted with a 4-color header card which is also available as an in-store banner.

The color brochure, available to distributors and dealers or in quantity upon request as a stuffer features each tape, the artist, number and list of selections. Increases of trade and consumer advertising are planned by the firm as well as ads for local papers featuring dealer names.

Included in the prepackaged assortment of tapes is "Sounds in Motion," a sound effects demonstration type tape produced by Brad Miller which Dale said can be used for in-store demonstration or as a consumer item.

The Warner-Reprise and Elektra tapes will carry a list price of \$11.95 while the Alshire material will list at \$8.95. All tapes are at 7 1/2 ips and come in packages with "Discrete 7 1/2 ips" in the left hand top corner and "Quadraphonic" printed across the top. The spine has "Q 4" printed on it. A 3-color boundary is featured on all tapes, while original cover artwork from the LP's will otherwise remain the same.

Dale said he is sending the initial release material to as many types of outlets as possible to see who is interested in 4-channel reel-to-reel and offer as wide exposure as he can.

Titles and artists in the release are as follows: for the Warner Bros.-Reprise material; "Summer," San Sebastian Strings; "Diamond Girl," Seals & Crofts; "Last of the Brooklyn Cowboys," Arlo Guthrie; "The Captain and Me," Doobie Brothers; "Awakening," Mystic Moods; "Highway One" and "Love the One You're With," Mystic Moods Orchestra; "Sail Away," Randy Newman; "Frank Sinatra's Greatest Hits Vol. 2" and "My Way," Frank Sinatra.

Titles and artist in the Elektra material include: "Best of Bread"; "Baby I'm-A Want You," Bread; "No Secrets," Carly Simon; "Colors of the Day," Judy Collins; "The Best of Judy Collins" and "Best of the New Seekers."

Alshire material includes: "101 Strings Plus Guitars;" "Hit Songs Written by Bacharach and Webb;" "Soul of Spain, Vol. 3;" "Theme from The Godfather and Other Movie Hits;" "Today's Hits;" and "Exciting Sounds of Les Baxter."

Stereotape also handles the duplicating and merchandising of reel-to-reel tape for the MCA family, the UA family and RCA. Dale said the second major 4-channel release should be available in September but he could not say as of now what artists or labels would be involved.

Solvent Lag May Force Price Hikes

By RADCLIFFE JOE

NEW YORK—Domestic magnetic tape manufacturers faced with a shortage of solvents used in the manufacture of magnetic tape compounds, are contemplating a price hike in blank tape products, as soon as President Nixon's price freeze ends next month.

The shortage of the solvents, triggered in part by the nationwide fuel shortage, has resulted in a cost spiral of the solvents, and the necessity by some manufacturers, to turn to more easily accessible substitute solvents, which are even more expensive.

The problem which was brought to the attention of the industry by Billboard (6-23) is causing much belt-tightening especially among domestic manufacturers who are seriously considering production cut-backs such as freezing or abandoning promotional tapes, until the problem is resolved.

Hardest hit at this time is the small manufacturer, who must depend on outside sources for his solvents. Among these is Irish Tape, whose president, Sol Zigman disclosed that his company had already begun to feel the pinch of the shortage. Zigman added that unless a reverse trend was forthcoming soon, there would, inevitably be a supply and price change in the finished tape product.

The Irish Tape's executive did not rule out the possibility that the increased cost may eventually have to be passed on to the consumer, but he stressed that the hoped it would not have to happen.

At Audio Devices, Art Bruno, the company's vice president in charge of research and development, ac-

(Continued on page 46)

5 SHOWS?

Move of Pier Show Stirs Up Tape Exhibitors

By EARL PAIGE

CHICAGO—Buyers and exhibitors of tape equipment and accessories will now have to consider five possible shows here next January following the sudden announcement that Trans-World Exhibits is moving its show from Navy Pier to the Amphitheater and a promise by another firm that it will hold a show on the Pier, though its future is doubtful.

Thus, exhibitors must weigh their participation in the Winter Consumer Electronics Show (CES) at the Conrad Hilton, which runs up to the opening day of the giant National Housewares Exposition sponsored by the National Housewares Manufacturers Association (NHMA) at McCormick Place and reportedly adding additional exhibit space.

Plus, there is the long-established Independent Housewares & Home Entertainment Exhibit (IHHEE) at the Hilton opening the day before Winter CES closes there; the Trans-World Amphitheater show also opening Saturday along with IHHEE, and now the new Pier show, proposed by Lester Olshansky, uncle of Larry Karel, producer of IHHEE. Olshansky circulated a letter termed "scurrilous" by city official Jack Reilly, who backs Ray Passis' move of his show to the Amphitheater.

Reilly's blast at the proposal of Olshansky, president of International Trade Fairs, Inc., a firm that has not been holding trade events, came during a dramatic presentation by Passis at the Amphitheatre, where he transported busloads of his exhibitors and had the huge facility decked out convention-ready with carpets and lighted registration booths.

The Amphitheatre offers 500,000 square feet of space compared with 300,000 at the Pier, but exhibitors say the Pier was so close to the Loop and worry about the remoteness of the Amphitheatre at 49th & Halstead (Passis, though, promised "a stream of busses every five minutes from McCormick Place to the Amphitheatre—something you never had.")

"Only God knows the future of Navy Pier," said Reilly, "and if anyone holds a show there he should be turned over to the Society for the Prevention of Cruelty to Animals—it's a dump."

Reilly then went on to relate how once, years ago, Passis, Jules Karel, the late father of Larry, and Olshansky, were feuding and how Mayor Daley asked Reilly to patch it up. "The next day, Ray showed up and I never saw the other two after that." Karel went on to form the Hilton show, now produced by Larry, who also produces three regional shows in Florida.

Olshansky, in a letter circulated throughout Chicago hotels, said, "I urge you not to commit yourself unconditionally to any show until the true facts are known. You can be sure that if my company is the successful bidder (for the Pier) all your rights will be protected."

Reilly said, "Ray pulled out of the pier on his own hook." Passis, who told the exhibitors he spent a half million to air condition the Pier, said new one-year contracts for the Pier carry six-month cancellation clause. "If I waited, I would have no place to go." He also told the audience he would pull out the air conditioning July 14.

The party was guaranteed for 2,000, according to caterers, who said 1,480 showed. A caravan of busses had only 10 full and some returned with as few as six passengers. Passis announced that entertainment would follow the dinner (each plate cost \$4.40 with chopped steak and mushroom gravy and wine on every table featured) but the room was unbearably hot and all but a group of around 30 left to study the exhibit area. Passis apologized for the air conditioning failure.

Comedian Phil Foster said this was the first time he ever bombed before his act got underway.

Passis promised to bring the Pier air conditioning out to the Amphitheatre and management of the giant facility promised complete cooperation for the Trans-World event.

Lloyd's In Vast Expansion

By EARL PAIGE

CHICAGO—Lloyd's Electronics, Inc. is rapidly challenging the leaders in popular-price playback equipment through broadening its product line into what it calls a "total concept" and expanding distribution dramatically, according to Thomas J. Pacconi, vice president. The firm expects volume to jump from \$69 to \$110 million this year.

Part of the vast expansion includes the move of the corporate headquarters in 12 to 16 months from Compton, Calif. to enlarged facilities at Edison, N. J., where work has just started on a 350,000 square foot addition on a 32-acre tract. Zagher, president, who coordinates

(Continued on page 48)



A CRAB MALLET PLAQUE is being presented to guest speaker Raymond Hall (left), national vice-president, ERA, by Roald Evenson (right), president, Chesapeake Chapter, ERA, at a recent membership drive meeting. Also shown are Tom Shinal (second from left) and Stan Newman (center), of QED, and Gene Rosen (second from right), former national president of ERA.

CTI's Staff Cut to 7 In TVC XI Bid

NEW YORK—All but seven of the original 420 people employed by Cartridge Television, Inc., have been retrenched in the wake of the company's recent decision to file a

(Continued on page 46)

'Q' on Air, Simulcasts Excite Hardware Firms

By INGRID HANNIGAN

CHICAGO—Quadrasonic broadcasting of pop concerts, and FM/TV simulcasts having a quadrasonic effect, command the enthusiasm of electronics firms eager to sell sophisticated equipment, artists looking for new audiences, and recording companies realizing greater profits from increased sales. This new wave resulted from the public's clamor for a higher level of sound quality in programming.

FM stations are finding a receptive market, and will soon, in even larger numbers take full advantage of the 4-channel broadcasting ability inherent in all stereo stations.

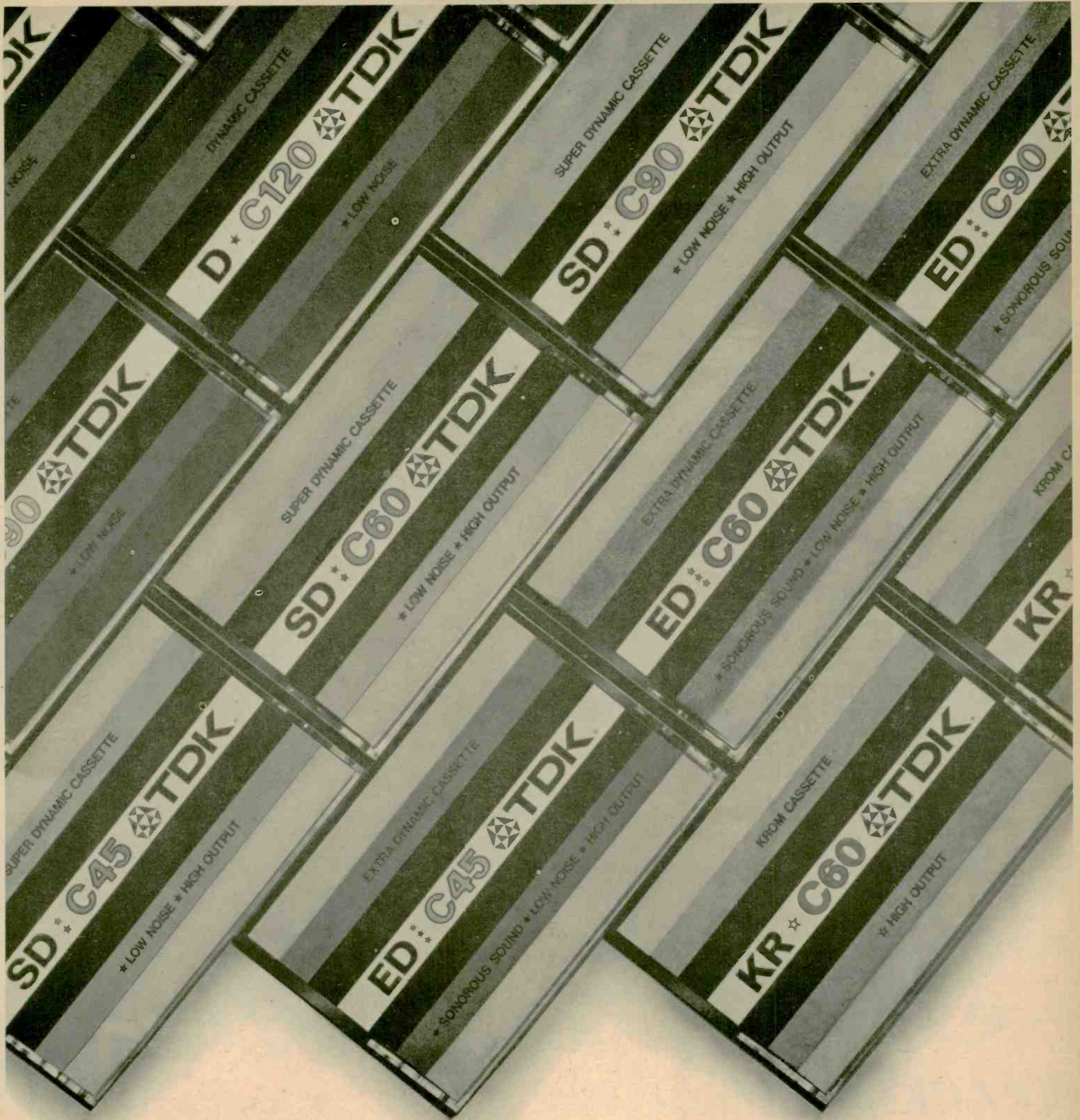
WSDM, an FM station here, began a series of Sunday evening quadrasonic concerts in May, all produced by New York-based Dig It, which sells the show to independent stations nationwide. Program director Burt Burdeen commented that a major electronics firm was so anxious to enter the project by advertising that it had offered to buy the station's quadrasonic monitoring equipment to run the program in a special time slot which happened to be unavailable.

(Continued on page 48)

NORELCO, ARVIN DROP AUDIO BRAND LINE

CHICAGO—The Norelco and Arvin audio brands were absent for the first time at the giant housewares show with officials of both firms confirming phase outs. However, Arvin will continue in an aggressive CEM program manufacturing units for private labels with Frank Meyer and Pat Ellis heading the operation.

North American Philips also will continue its AKG division, which manufactures professional equipment, said Fred Nigen, who added that all but a couple of models of home cassette recorders have been phased out and these are to be eliminated too. Norelco is also bowing out of blank tape, he indicated.



part of the exciting new dynamic world of TDK

We introduced a whole new product line-up at CES, including EXTRA DYNAMIC, SUPER DYNAMIC and the entirely new DYNAMIC cassette series; plus new tape formulations, all new packaging, even new cassette lengths. And a whole new way to measure sound reproduction quality... TDK's exclusive CIRCLE OF TAPE PERFORMANCE. All are part of the exciting new DYNAMIC world of TDK.

NOW is the perfect time for YOU to share in TDK's DYNAMIC new world. Our DYNAMIC fall program, supported by the industry's strongest, most dramatic national advertising campaign, gives you a chance to stock up on the full new TDK product line under very favorable terms, so you'll be ready for the big selling season ahead, with the most exciting line-up of high-fidelity cassettes and other tape products on the market!

Your TDK Rep will be in touch shortly to fill you in on all the details. But if you can't wait, call or write us directly and we'll have someone there right away.

Find out NOW how you can increase sales of TDK cassettes — and earn BIG profits — by becoming part of TDK's exciting new DYNAMIC world.



TDK
 TDK ELECTRONICS CORP.
 23-73 48TH STREET, LONG ISLAND CITY, N. Y. 11103 • 212-721-6881

Car Stereo

AUTO PLAYER FOCUS BROAD

CHICAGO—Car stereo lends itself to so many areas of store merchandising that several firms had units at the housewares shows here. In fact, Continental Sound, Philadelphia, had car units exclusively in the giant National Housewares Exposition at McCormick Place. Oscar Lewis, product manager, pointed

out that with special displays for players and speakers, such as his firm offers, stores can sell car sound in a very compact area. Peerless Telerad also promoted car players in its McCormick Place exhibit where Dennis Brown echoed the same reasoning. Bill Lucas, vice president, Dyn Electronics, explained that Dyn's exhibit was focused on car units and smaller items such as compacts and portables. Dyn also fea-

tures compact car stereo store displays such as its DP-400 (29-in. wide, 9 $\frac{3}{4}$ -in. deep and 32-in. high) that shows four units with two speakers and its larger DP-600 and DP-900 units. The DP-600 (43 $\frac{1}{2}$ -in. wide, 24-in. high and 12-in. deep) holds six players and speakers. Lake Electronics was among firms at the Independent Larry Karel Conrad Hilton show with car units (see separate story).

Cartrivision Staff to 7 in XI Bid

(Continued on page 44)

Chapter XI petition in Bankruptcy Court, New York (See Billboard July 14).

Of the seven remaining salaried employees, only two are officers. They are Thomas Sullivan, vice president and controller; and Denis B. Trelewicz, secretary. Both gentlemen are now receiving salaries of \$577 a week, although CTI proposes to eventually retain Trelewicz on a part-time basis, paying him \$100 a day for days worked.

CTI's president, Frank Stanton, has agreed to continue in office without compensation. However, the firm's Board of Directors has agreed to reimburse him \$100 a day plus expenses on those days when he

travels in connection with the firm's business.

In the 40-page Chapter XI document filed with the court, CTI lists its debts at \$29 million, with assets of \$18.6 million. \$11.1 million of this amount is tied up in equipment, \$5.4 million in inventories, \$1.8 in real estate; and over \$278,000 in cash and receivables.

CTI's secured creditors are led by Avco's Precision Products Division to which the company owes \$13.4 million. Avco Precision Products manufactured the CTI Cartrivision decks. The unsecured creditors number more than 600 firms, the largest of which is Eumig of Austria to which CTI owes in excess of \$349,000 for TV cameras. There is

also the Memorex Corp., to whom the firm owes more than \$161,000 for tapes used. The Gardner Machine Co., Ill., \$56,813; the IBM Corp., more than \$16,000; Industrial Tool and Supply, more than \$31,000; 3M Co., \$47,000; Pacific Lithograph, more than \$61,000; Southern California Carton Co., more than \$15,000.

In its petition, CTI claimed that retail sales of the completed Cartrivision system had been low since its introduction. It also said that delays caused by changes in product design, and the failure of the various suppliers to furnish debtor with component parts meeting the debtor's specifications, resulted in additional financial difficulties.

Blank Tape

• Continued from page 44

knowledge that despite Audio Devices' ease of access to solvents on the international market via its British parent, EMI, the company was feeling the effects of the shortage.

Bruno said that in addition to the shortage of the solvents, a shortage of substitutes was also developing because of the unprecedented drain on those product sources.

Said Bruno, we had anticipated the shortage and made arrangements to come to grips with it, but it still requires an effort on our part to stay on top of the whole situation.

Like Zigman, Bruno conceded that the whole problem is affecting the overall manufacturing costs of the tape, and hinted that this increased cost may eventually be passed on to the consumer.

At BASF the mood was one of greater optimism. Gerry Berberian, BASF's marketing manager, said he did not anticipate any undue problems at this time as BASF was very self-supporting. BASF is one of the world's largest manufacturers of chemicals, and the blank magnetic tape division has first choice of refusal to all the raw chemical products it needs. Berberian did however, admit that his company was closely following developments arising out of the shortage. No price hikes are contemplated.

CBS vice president, Sam Burger, was also optimistic. He said that his company had foreseen the impending problem, and had taken adequate steps to combat it.

"We have no shortage at Columbia Magnetics at this time and do not anticipate any in the near future," said Burger. He added however, that smaller companies and newcomers to the industry would, undoubtedly, have problems.

Maxell's Gene LaBrie also presented an optimistic viewpoint. He said that all Maxell's tapes were manufactured in Japan, and that the company had, at least at this time, access to all the raw chemicals it needed to continue full production.

However, he stressed that he was not being complacent, and that the situation was being closely followed for signs of further deterioration.

New Products



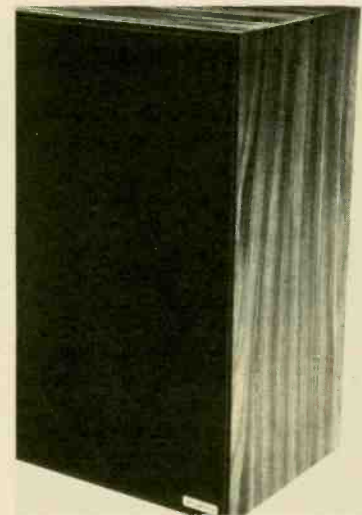
ADMIRAL'S model STC1511 features a 4-channel amplifier that reproduces Quad-8 tapes in discrete 4-channel stereo. SQ matrix system provides 4-channel effect from matrix stereo FM broadcasts. Unit includes AM/FM stereo radio, turntable, and walnut-grained vinyl covered speakers. List: \$389.95.



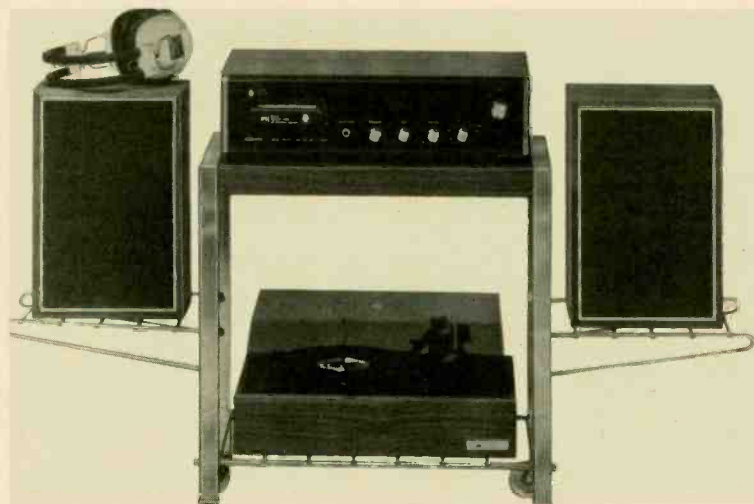
STEREO receiver from General Electric retails for \$189.95. Model RA200 is equipped for "QuadraFi" sound; control switches accommodate four speakers.



AUTO stereo tape player with AM/FM multiplex radio, Model PXP-2580, lists for \$179.95. Automatic Radio designed the unit for in-dash installation.



REVEALED at CES was Solar Audio Products new Ultralinear Model 1000 speaker featuring a 10 in. woofer and a two-speaker high-frequency section. Sculptured double-knit or acoustic foam grille fronts are available in four colors.



MICOTRON compact home entertainment system includes AM/FM multiplex receiver with 8-track player, two 6 in. speakers, BSR turntable in wood base, headphone, and cart. Midland International suggests price of \$169.95.

Tape Duplicator

Cartrette, Inc., Ann Arbor, Mich., has leased a 6,000 square foot facility to use as corporate headquarters, sales offices and engineering area for its expanded programs revolving around the cartrette endless loop 2 $\frac{1}{4}$ -in. square $\frac{1}{8}$ -in. thick cartridge, according to David E. Earley, marketing manager. Cartrette has licensed firms in the audio/visual broadcasting and point-of-purchase fields and is watching other areas closely, for example, the toy market.

Although record companies are not overjoyed about a new configuration. Cartrette feels its unit has excellent music potential, even 4-channel, because it is 4-track with wow and flutter characteristics better than 8-track and as good as the best

cassette, said Earley. Cartrettes have a usual speed of 1 $\frac{1}{8}$ ips, although the broadcast application will be at 3 $\frac{3}{4}$ ips, he said, and consequently Cartrette expresses its length in cassette terms. Earley said a capacity of a C-60 is possible, offering 18-min. of music per track.

For broadcasters, Cartrette is working on a large bank with multiple decks to handle up to 40 cartrettes. In A/V, Cartrette is working on a low-cost playback audio-only unit and a hybrid of A/V and POP to be used by museums as a tour guide. One POP use is by supermarkets to make commercial announcements.

Earley said there is interest overseas too.

BLANK CARTRIDGES

Best quality—lowest prices

- Ampex 8-Track Cartridge 26¢
- Ampex 8-Track Cartridge 68¢ up
- Ampex Head Cleaners 50¢
- 100% Guarantee
- C.O.D. only

Write or call:

SG Cartridges

2709 Armory Road
Wichita Falls, Texas
(817) 767-1457

"Mr. Topp Tape" Says

Buying From
Overpriced
Distributors?



Don't buy another tape
until you speak to us.

Guaranteed low, low prices—
All major labels. All tapes duplicated by licensed mfr. only
i.e. Columbia, Capitol, RCA,
WEA, etc. Catalogues on request.

Complete line of accessories.
Lowest prices on LP's.

MR. TOPP TAPE CO., INC.
150 Long Beach Rd.
Island Park, N.Y. 11558
516-889-5355

BLANK



TRACKMASTER

cartridge

lives up to its name!

- top quality tape in superior time-proven cartridge
- accurately wound with electronically controlled tension of tape
- gives consistently high quality of recording, cartridge after cartridge
- noted for reliability—will help increase your production output
- proven in large production runs by high volume producers
- available in any length, with or without label, sleeve and shrink-wrap

Whatever you want in a blank, you'll find in trackmaster!

Ask for prices on empty cartridges, sleeves, shrink-wrap, Q-splice & Splicette, also TRACKMASTER, duplicators, winders, verifiers & exercisers

PARSONS, INC.,

31 Olney Avenue
Cherry Hill, N.J. 08003
609 • 424-1078

Rep Rap

By EARL PAIGE, ANNE DUSTON & INGRID HANNIGAN

Interaction in Electronics Marketing will be the theme of Interface IV '74, the annual conference of the **Electronic Representatives Association (ERA)** and will be held at the Euro Building Hotel, Madrid, Jan. 27-Feb. 3 marking ERA's first meeting on the Continent with special emphasis on communicating with European reps and exchanging ideas and concepts, according to ERA executive director **Ray Hall** and administrative director **Pat Brown**. Subjects will be "Sales Rep of the Future," "Electronics Tomorrow," "Youth of Today," "Management by Objective," "Management Interpersonal Relationships," and "Rep Evaluation." Workshops will cover such items as "Working with Factories," "Quota Selling," "Rep Training," "Termination Clauses," "Effective In-House Selling," and "Conducting Sales Meetings." Action seminars will touch on "Salesman Compensation," "PR for the Rep" and "Selling in an Up Market." Further details are available from ERA at 233 E. Erie, Chicago, Ill. 60611 (312) 649-1333.

Lewis-Dunnigan Co., a rep firm at 107 Riverine Rd., Syracuse, N.Y. 13088, and headed by **Bill Lewis** and **Dick Dunnigan**, has taken on a third man in **James Nelligan**, who has many years experience selling mass merchandisers and wholesale firms. The firm reps such lines as **Audiovox**, **Triumph**, **EV Game**, **Irish** and **Antennacraft**.

Mike Stobin C., Los Angeles, with offices in San Mateo, Calif. and Seattle, has been appointed to rep **Scientific Audio Electronics** in S. Calif. Stobin has been SAE's rep in N. Calif., the Pacific Northwest and Hawaii for three years. The firm also reps **KLH**, **Braun** and **Superex**.

Marshank Sales Co., Culver City, Calif., celebrated its 53rd birthday by moving to new office and warehousing facilities at 10455 W. Jefferson Blvd. The new 12,000 sq. ft. quarters will enable the company to warehouse for the lines repped, which include **Audio Dynamics Corp.**, **Akai America**, **AKG**, **Bogen Div. of Crown Intl.**, **Glenburn/McDonald**, **Janszen**, **Recoton Corp.**, **Rotel of America**, **Trusonic** and **Utah Electronics**. A branch office is located in Scottsdale, Ariz.

Jim Gedney, J. A. Gedney Co., Denver, was presented a sales achievement award by **Jim Oblak**, field sales manager, **TEAC Corp. of America**, for the highest sales over quota during the past year.

Joseph Sequenzia, Conn. rep for **Anderson Sales Associates**, informs **Rep Rap** that he is now handling **Tenna** and **Weltron**. Sequenzia is located at 133 Mansfield Ave., Waterbury, Conn. 06705 (203) 753-2487.

Paul McClure, formerly with **Big Sky Brokerage**, is now with **J.E. Hall**, Salt Lake City, specializing in mass merchandiser accounts.

Sound West president **Barney Rigney** announced the appointment of four new reps: **Forti-Austin Associates**, Kensington, Md. (Washington, Del., Pa. and Va.); **Len Rose Sales Co.**, Los Angeles (S. Calif., Las Vegas); **J.T. Coldiron & Associates**, Dayton (Mich.); and **Hamu, Siegel, Bloom & Associates, Ltd.**, Chicago (S. E. Wis., Ill., Ind.) **Sound West** manufactures speakers and has a new facility at 13052 Raymer St., North Hollywood, Calif.

Jensen Sound Laboratories has appointed **Don Franken Sales**, 5226 Tomahawk Trail, Kekionga Shore, Fort Wayne, Ind. 46804, as its rep firm in Ind. and Ky. according to **Peter A. Fredriksen**, eastern sales manager.

Richard Legg Co., Portland, Ore.

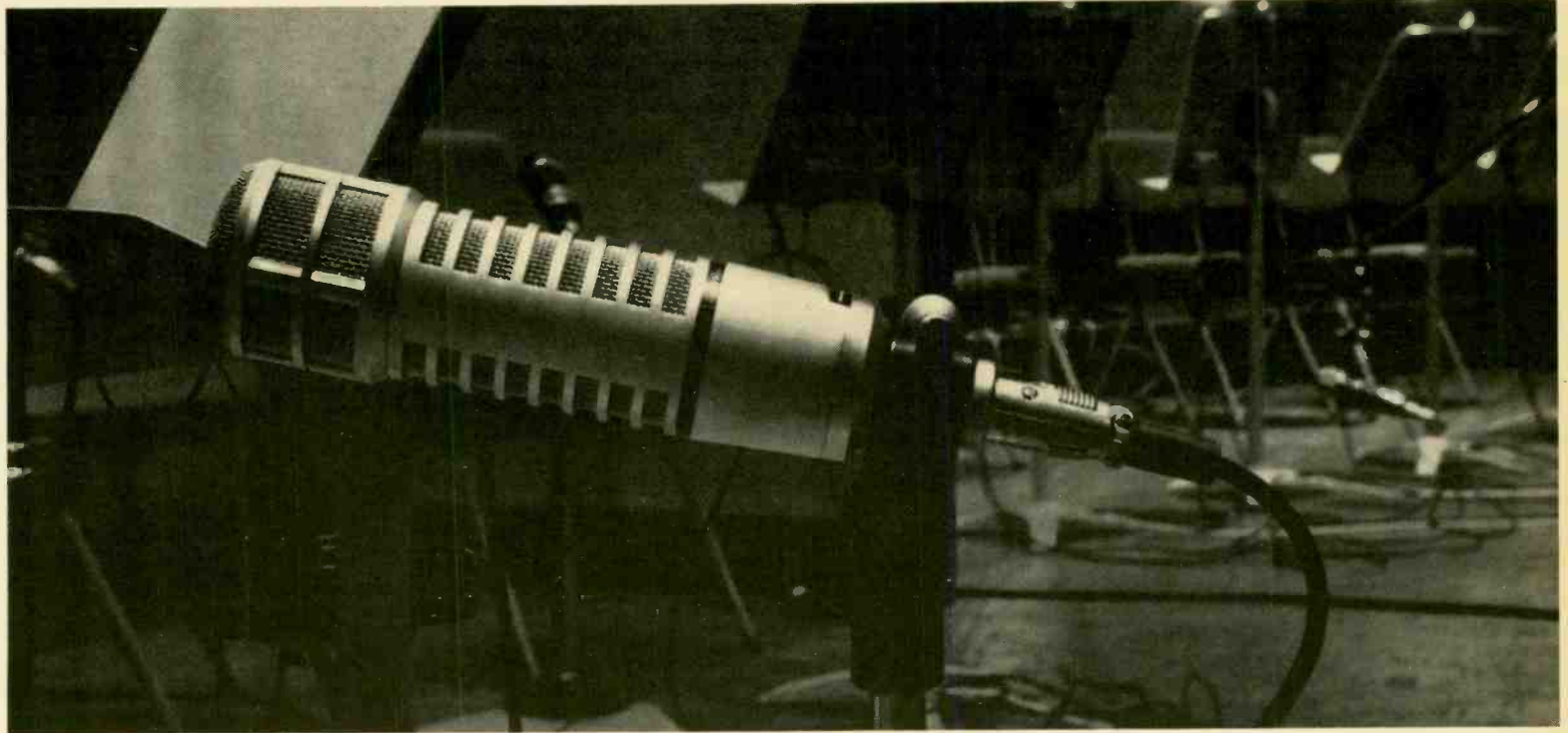
(see recent profile in issues of **Billboard**, June 30/July 14) is now using a new 26-foot Stateman display coach in its territories of Alas.,

Wash., Ore., W. Ida. and W. Mont. **Legg handles Casemakers**, **Hear Muffs**, **Lear Jet**, **Mueller Electric**, **D. W. Industries**, **NPC Electronics**,

Telematic and **W.M.I.**

Joe Austin, **Forti-Austin Associates**, told **Rep Rap** that **Irv Tanebaum** has joined the firm's Phila-

delphia office. Do you have an item for us? Contact **Earl Paige**, **Billboard**, 150 N. Wacker Dr., Chicago, Ill. 60606.

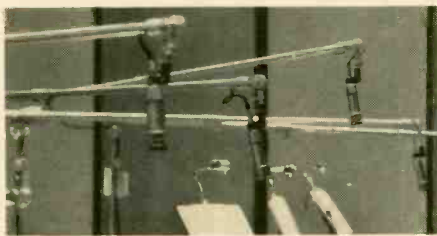


How good is the new Electro-Voice RE20 studio dynamic microphone?

Here's proof from the new scoring stage at Glen Glenn.

EY The fine reputation of Glen Glenn Sound Company rests on their knowledge of sound... their ability to turn a full symphony orchestra into a perfect sound track for TV, the movies, or a new album. And their desire to be first with the finest.

So for their new scoring Studio M, Glen Glenn engineers asked to see the latest products in every category... tape, film, electronics, and — of course — microphones. Especially a new E-V dynamic cardioid microphone which they had seen in prototype form earlier.



Glen Glenn put the RE20 to the test. Including days of studio experiments and actual sessions that pitted the RE20 against every type of musical instrument. Plus a searching critique by the musicians themselves. The RE20 passed every test with flying colors.

As a result, when Studio M was completed, RE20's were on the booms... almost four dozen of them from our first production run.

a **Gulton**
COMPANY



Since then, Glen Glenn has scheduled a number of major recordings with RE20's. And the RE20 has often been used where previously an expensive condenser was the automatic choice. Why? Because the RE20 has proved itself a significant advance in microphone design. With wide-range, peak-free response on axis (even the off-axis response is better than many other studio microphones on axis). Transient response rivals any other studio microphone, regardless of design. Directional control is uniform and predictable from every angle. Yet proximity effect is virtually eliminated (a problem that plagues almost every cardioid — except E-V Continuously Variable-D® microphones).



MODEL RE20
dynamic cardioid studio
microphone \$285.00.
suggested professional net.

In short, the RE20 does everything a good condenser does, and some things better. Without the complication of power supplies. Or special cables. Or shock mounts or windscreens (they're both built in). Or the need for equalization just to overcome design faults.



It's simple. It's flat. It's rugged. It's clean. With a 2-year performance warranty unmatched in the industry (it's spelled out completely on the spec sheet). The RE20. For the studio looking for better sound. Your E-V microphone specialist will gladly loan your studio an RE20 to make any tests you like. Call him today.

P. S. For full technical data on the RE20, write us today. To find out more about Studio M, write Joe Kelly, VP, Engineering, Glen Glenn Sound Company, 6624 Romaine St., Hollywood, Calif. 90038

ELECTRO-VOICE, INC., Dept. 731W
620 Cecil Street, Buchanan, Michigan 49107

Electro-Voice®

Lloyd's in Vast Expansion; New Dist., Intl. Activity

• Continued from page 44

domestic production and product design, will headquarter there.

Equally important is the establishment of a New York showcase headquarters in the General Motors building on 5th Ave. where Alvin Tannenbaum, board chairman, will have offices, along with the product design department and a new showroom.

Pacconi, here in connection with the housewares shows said the showroom will be equipped with remote control demonstration devices, special lighting effects and be designed with a step-down recessed motif for the flooring.

Intl Growth

The New York facility will also

house the international department, a major area because Tannenbaum directs Orient product development, and because Lloyd's is dramatically stepping up international sales, with offices now in Panama City, the U.K. and Germany. Lloyd's has always been entrenched in Canada, where its facility at Don Mills, Ontario is now being enlarged by 100,000 square feet. Lloyd's is close to number one in Canadian sales of home-use electronics.

In Europe, Lloyd's works in a joint venture relationship so that it can draw on nationals for marketing expertise and combine this with its own product development. Out of U.S. volume is expected to grow to 30 million this year.

Yet another area of dramatic expansion is here in the midwest where Lloyd's has just built a 175,000 square foot facility in Elk Grove Village. This will house a showroom and the Midwestern sales executive sales offices, with John Banks, midwest director of sales, and Don John, midwest vice president, both headquartering here. Prior to this, midwest sales and marketing was split between Compton and New Jersey.

The showroom store, along with one always existing in Compton and the new one in New York gives Lloyd's three major market show-cases.

Marketing

Pacconi explained that Lloyd's marketing is in the process of being

decentralized and centralized. "We have not just changed our philosophy," he said, "but have actually broadened products to increase our distribution. Distribution was more tuned to department and chain stores, and still is, but now we are adding catalog showrooms, drug chains, discount and variety stores, military sales and electronics distributors." He said the move to distributors will further expand distribution because they service small market dealers and chains.

Pacconi said Lloyd's is in the midst of developing a broadened sales management force and adding experts in all areas. For example, Lloyd's will soon have specialists and separate reps for premium and

direct mail market areas, yet another part of the expansion going on.

He said there are two main keys to Lloyd's expansion. First, several suppliers in areas where Lloyd's concentrates, have dropped out; secondly, Lloyd's has expanded its product line and distribution.

Flexibility

As for eventual problems with retailers who might say, "Yes, but you can see Lloyds everywhere," Pacconi said the firm counters this by being flexible. He showed where one compact model at \$79.95 can be slightly modified with a different dust cover and positioning of it along with a heavier air suspension.

A major thrust of Lloyd's marketing has been its multiplex catalog with models of AM/FM stereo radio, 8-track players and turntable units ranging from \$49.95 (with speaker) up to \$99.95. These have been especially attractive to major drug chains such as Eckerd's, the giant 274-outlet Florida-based firm, which with Lloyd's is pioneering an audio equipment marketing program. Actually, Eckerd's is now selling up to \$199.95 compact models.

Pacconi views Lloyd's as an innovator in "a right down the middle" direction. He pointed out how the firm introduced a white line of stereo compacts and is staying with this to see if it should be broadened. He considers that Lloyd's has especially been innovative in packaging.

(To be continued)

'Q' on Air, Simulcasts Excite Hardware Firms

• Continued from page 44

"Pioneer Electronics and Sansui," reported Burdeen, "as well as stereo equipment chains such as Tech HiFi and Playback, form the major buyers of time in the quadrasonic program. The shops record their commercials in 4-channel to demonstrate the fine quality sound."

The WSDM spokesman said the upsurge of quadrasonic broadcasting is much like the birth of color TV in years past. Although the number of 4-channel records available is still negligible, "people will purchase quadrasonic equipment when a concerted push is made to increase 4-channel broadcasting and at the same time, release corresponding software. You can't have one without the other," Burdeen emphasized.

'Q' Broadcasts

K101-FM in San Francisco, long-time innovator in quadrasonic broadcasting, owes its pioneer status to owner Jim Gabbert, member of National Quadraphonic Broadcasting Board. Gabbert has been primarily involved with heretofore obscure discrete 4-channel broad-

casting, at present, not FCC licensed for a single station. Sidestepping this obstacle, the station made a cooperative arrangement with another local FM station. Each station broadcast in two channels; the home listener needed two receivers and four speakers to take advantage of the quadrasonic broadcast.

Don Kelly, program director, reported in a phone interview that the station has temporarily discontinued the quadrasonic programs in the crush to relocate in improved studios. He cited another difficulty: "Other stations hesitate to cooperate with us in these joint programs. The station most convenient to us and matched in signal power, altered its format from pop to 'beautiful music.' They wanted no part of the show after the changeover. If our partner station doesn't have the same distance capability, listeners 30 miles away can't receive the quadrasonic sound. Finding another station is taking longer than we thought."

K101 will be FCC's test station early next year for discrete 4-channel broadcasting from one station, all due to Gabbert's determina-

tion to make quadrasonic sound available for those who want to utilize their new quadrasonic equipment. "If it can be done (quadrasonic broadcasting), it must be done."

ABC affiliate FM station DJs (WDAI-Chicago) view the simulcast (with or without the quadrasonic feature) as "the American Bandstand of the 70s, with all the fringe benefits realized in the original." Ron Copeland said, "Good sets have more exposure, see more limelight, and this means more record sales, more equipment sales. This because of the heavy product advertising on the In Concert series."

An ABC spokesman from New York told of proof positive of artists' increased popularity attributed to TV/FM exposure. After Slade's recent appearance on In Concert, Polydor happily reported that the group's current single jumped on the Billboard charts.

The simulcast generates "an entirely new audience." Of the 65 FM stations participating with ABC-TV in the In Concert series, January-May 1973 average, Nielsen ratings showed 20 percent of all TVs in use were tuned to the show. ABC reported that figures for Johnny Carson and CBS movies at the same time slot did not change appreciably. "This indicates without a doubt that a new audience gathered for In Concert. These people did not watch TV (or probably listen to FM) at that time before. Now they do, and it's a captive audience for advertising and promotion."

WDAI's Copeland hinted that album sales are better than singles due to the simulcasts, but said, "FM wins also. We made studies and determined that once an audience comes together, it will continue to listen to FM more often, and our station in particular."

In Concert is taped at various locations on both coasts. ABC sends the tape to participating radio stations one week prior to program time; equipment at the studio synchronizes sound and video. This drawback sometimes results in slightly "out of sync" sound.

Local Show

The Made in Chicago series, originating with WTTW-TV Chicago (a PBS station), sidesteps this problem. This Emmy-winning series (for sound mix and sound engineering) initiated the practical application by which video tape can be recorded in stereo.

The public station teamed up with commercial WBBM-FM, the first such combination ever. "Long ago," said Bob Johnston, WBBM program director, "Good Vibrations taped in

London, aired on NBC, was so successful an experiment, that we knew the public would eat up such a series. Our first show, in February 1973, won two Emmys. One show, a Gordon Lightfoot concert, reached about 200,000 households—remember this is local public TV. This is phenomenal."

Once the two stations have set up micro-wave transmitting (WTTW's signal to the WBBM transmitter), use of sound equalized telephone lines will be eliminated, thus improving sound quality and reducing costs. A sound reduction system to take surface noise off the video tape will also help.

BLANK CARTRIDGES
Best quality—lowest prices

- Ampex 8-Track Cartridge 26¢
- Ampex 8-Track Cartridge 68¢ up
- Ampex Head Cleaners 50¢
- 100% Guarantee
- C.O.D. only

Write or call:
SG Cartridges
2709 Armory Road
Wichita Falls, Texas
(817) 767-1457

do you
need 8-track lubricated tape, cassette tape, C-O's or loaded cassettes?

Get in touch with **EMPIRE MAGNETIC INDUSTRIES** — the one stop for all your duplication or blank loading requirements at **LOWEST PRICES.**

H. MANN
EMPIRE MAGNETIC INDUSTRIES
545 Allen Rd., Woodmere, N.Y. 11598
Phone: 516-420-8558

Pfanstiehl has the hard to find needles

Pfanstiehl dealers know they have the source with the best selection of those hard-to-find needles... especially for those ever-changing import models.

When you have a problem in finding the needle you need — your chances are good that you'll find it in our catalog. Write today for complete information about becoming a Pfanstiehl dealer and have the complete line of diamond and sapphire phonograph needles!

Pfanstiehl
3300 WASHINGTON ST. / BOX 498
WAUKEGAN, ILL. 60085

FOR SALE

WHOLESALE TAPE DISTRIBUTION BUSINESS

Warehouse with 1972 sales of \$1 million with excellent profit.

Midwest operation with tremendous potential for expansion. Present sales volume has been developed with no outside salesman. \$200,000 inventory, exceptionally clean and well located building. Will sell for cost of inventory.

Address inquiries to:
BOX 106
Billboard Magazine
150 North Wacker Drive
Chicago, IL 60606

Eckerd Pushing Audio, Tapes

• Continued from page 1

nationally behind Walgreen's and Thrifty if a planned acquisition goes through, Eckerd is being guided in its audio and music expansion by Jack DiSalvo, merchandise manager, who came to the firm from Target stores in Minneapolis, where he was first software buyer and then audio manager.

DiSalvo, here for the houseware shows and to talk with Lloyd's Electronics executives (see separate story), said he believes playback hardware and software was instrumental in Target's fast growth to a 46-outlet chain doing an estimated \$10 to \$11 million annually.

More importantly, perhaps, DiSalvo said Target probably obtains the top dollar per square foot return in its music sections when compared with other outlets. DiSalvo wants to build this kind of growth at Eckerd's and believes it is happening.

Growth

The idea of a drug chain emphasizing audio equipment and prerecorded software sounds strange, especially since it's known that Jack M. Eckerd, founder of the chain, and Harry Roberts, hard-driving president, insist on high profit performance.

From a beginning in 1952 when he borrowed \$150,000 from his brother to buy three failing drug stores, Eckerd has built the chain into a \$272 million-a-year operation with profits growing while volume tripled from an estimated \$4 million to \$18 million.

Industry sources point out that Walgreen's had 1971 sales of \$818 million but earned \$10.6 million with twice the number of outlets as Eckerd's, which is negotiating for 72 units of Texas-based Ward Cut-Rate Drug Co.

Central to Eckerd's success is its management policies, which involves a plan whereby employees can purchase shares Eckerd placed in a trust at \$14.50 guaranteed, no matter how high the stock climbs; its insistence on a high profit performance that runs more than 5 percent as compared to the usual drug store rate of 2 to 3 percent net after taxes; and Eckerd's location in the country's major growth region.

Earnings in 1971 were 4.6 percent for the chain, which operates subsidiary restaurant equipment, junior department store and security service companies.

Store Plan

Here with Ken Rose, director of marketing, and Al Towell, executive vice president, DiSalvo said typical Eckerd's stores are 9,000 square feet with tape-record inventories running to around \$4,000. Hardware inventory figures would be meaningless he said because the 14 to 15 items carried vary from store to store. Eckerd's is racked for software but buys its hardware directly, with its major line Lloyd's.

DiSalvo said he could cherry pick hardware lines, and indeed, does buy other brands, but that it tends to confuse store managers and the salespeople "who have to deal everyday with the customer. They (Eckerd people) may not understand why I bought this compact because I could get it for \$5 off and a model from another line because I got a deal—it becomes confusing."

However, he said, "There is only one ball radio and Panasonic has it," as an example of how he will go anywhere he needs in order to provide the right product mix.

Whereas Eckerd's stresses that it will not be undersold in prescriptions and cosmetics, for example, the guideline in music is to offer a "consumer value." DiSalvo said, "We

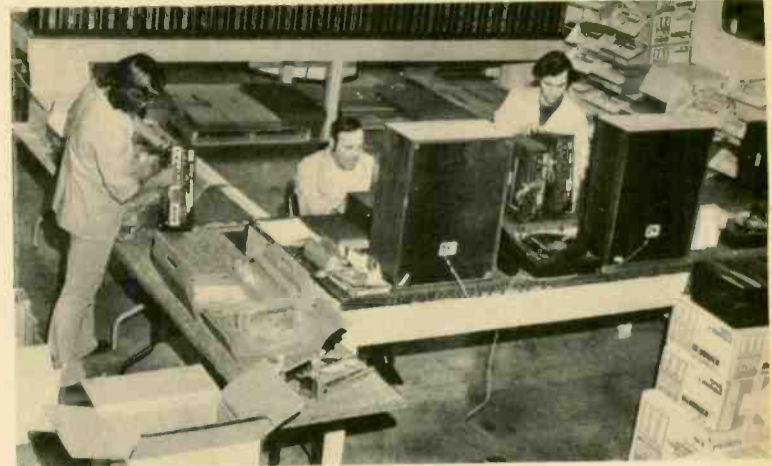
don't pretend to be a store specializing in audio and tapes and records."

The audio and tape-record department tends to not only build traffic at Eckerd's but recirculate it. DiSalvo explained that natural traffic flow is down the right side and around to two check-out areas (one is for overflow) and then the customer sees the music section, but initial entry is possible into this section too.

DiSalvo's big surprise in coming south was the strength of tape sales, "When I walked in I was stunned to see 50 percent of the space devoted

to 8-tracks," he said. "In Minneapolis I'd just completed a study which showed disks were 70 percent. I told them I wanted to see my vendor immediately. Then I soon learned that in Florida and Texas as well, tape is this strong. It's incredible."

Young and enthusiastic to the point of almost overpowering people, DiSalvo joined Eckerd's last November, the year of Eckerd's fastest growth when it opened 40 new stores. As great as the audio and tape business is, he said the prerecorded videotape business will be even greater.



REP service facility at Markman Co., Van Nuys, Calif., where each new arriving piece of equipment is checked out.

NEW! NEW! NEW! NEW!



#54 HOLDS 24 8-TRACK TAPES
 50 up \$2.75 each
 100 up 2.50 each
 250 up 2.40 each
Quantities can be assorted



#HUL HOME OR OFFICE UNIT FOR 8-Track Tapes
 50 up \$3.25 each
 100 up 3.00 each
 250 up 2.75 each
Quantities can be assorted



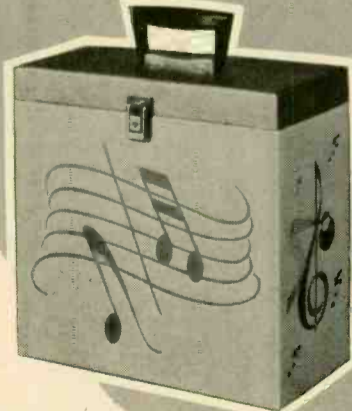
#18 HOLDS 18 8-TRACK TAPES
 50 up \$2.65 each
 100 up 2.45 each
 250 up 2.35 each
Quantities can be assorted



#C-30 HOLDS 30 CASSETTE TAPES
 50 up \$3.25 each
 100 up 3.00 each
 250 up 2.75 each
Quantities can be assorted



#12 HOLDS 12 8-TRACK TAPES
 50 up \$2.50 each
 100 up 2.30 each
 250 up 2.20 each
Quantities can be assorted



#LP FOR YOUR LP RECORDS
 50 up \$2.55 each
 100 up 2.45 each
 250 up 2.35 each
Quantities can be assorted



#LS-8 LAZY SUSAN-HOLDS 48 8-TRACK TAPES
 50 up \$3.75 each 100 up \$3.50 each
 250 up \$3.25 each
Quantities can be assorted



#45 HOLDS 45 R.P.M. RECORDS
 50 up \$1.90 each
 100 up 1.80 each
 250 up 1.70 each
Quantities can be assorted

DISTRIBUTOR PRICES AVAILABLE
 on Quantity Orders (500 pc's & up)
 upon written request

All Cassette and 8-Track Tape cases are covered in handsome Alligator Vinyl. Velvet-like inside

We also manufacture 45 and LP Record Jackets.

Representatives Wanted.

Custom Case Mfg. Co., Inc.

We do Private Label.

6232 Bragg Blvd., P.O. Box 5625, Fayetteville, N.C. 28303

Phone: Area Code 919-867-6111

MARKETPLACE

CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED—50¢ a word. Minimum \$10.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD—One inch, \$25.00. 4-times \$22.50; 26-times \$21.25; 52-times \$18.00. Box rule around all ads.
- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

DEADLINE—Closes 4:30 p.m. Tuesday, 11 days prior to date of issue.

CASH WITH ORDER, Classified Adv. Dept., Billboard.

ADDRESS ALL ADS—Erv Kattus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept. 513/381-6450. (New York: 212/764-7433)

Check heading under which ad is to appear
(Type & Cartridge category classified ad not accepted.)

- Distribution Services
- Record Mfg. Services, Supplies & Equipment
- Help Wanted
- Used Coin Machine Equipment
- Promotional Services
- Business Opportunities
- Professional Services
- For Sale
- Wanted to Buy
- Publishing Services
- Miscellaneous

Enclosed is \$_____ Check Money Order.
PAYMENT MUST ACCOMPANY ORDER

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
Telephone # _____

MISCELLANEOUS

BILLBOARD

Group Subscription Discounts

Save 20% on subscriptions to Billboard for groups of 10 or more. For rates and information write:

BOX 6019
c/o Billboard, 1515 Broadway
New York, N.Y. 10036 tfn

HIGH FIDELITY'S TEST REPORTS—Over 175 currently available audio products. Tests, analyses, prices. Send \$1.95 to High Fidelity's Test Reports, 2160 Patterson St., Cincinnati, Ohio 45214. tfn

12 TRACK SCULLY RECORDING AND MIXING with EMT, Pultec, Spectra-sonics equalizer, Limiter: also 8, 4, 2, and 1 Skully with instruments and amplifiers. Don Elliott Studios, 80 West 40th St., N.Y.C. 10018. (212) 524-9677. tfn

SYNTHESIZERS BUILT TO YOUR SPECIFICATIONS—can be built to play like piano or one key at a time—Production synthesizers for radio and TV under \$300. Write to Christopher Robinson-KSEE, Santa Maria, Calif. 93454. jy21

POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog. (404) 876-4474. H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

SUMMER PLAYHOUSE THEATRE AND HOUSING—3 beautiful acres near Albany. Ideal for school or theatre group. Call collect (405) 983-2884. eow

RECORDS—TAPES OLDIES! 20,000 IN stock. Send 50¢ for 3,000 listing catalog. Mail orders filled. Record Center, 1895 W. 25th St., Cleveland, Ohio 44113. (216) 241-0107. We export. eow

WE EXPORT LATEST 45's AND LP's to all countries. Fast delivery. Manhattan Records, 343 East 30th St., New York, N.Y. 10016. oc6

DISTRIBUTORS WANTED

PATCHES \$2.40 A DOZEN. 1000 OTHER NOW ITEMS. House of Ripples, 38 N. Mac Queen Parkway, Mt. Vernon, New York 10550. tfn

8-TRACK TAPES—BEST SOUND-A-LIKE variety packs. Latest hits in pops, soul and country. Distributors wanted. Send for free sample. S.D.S., INC., 2734 Rozzell Ferry Road, Charlotte, N.C. 28201. Tel. 704-394-0351. tfn

FOR SALE

8 Track Lube Bulk Tape
.031/2¢ per 100 Ft.
Immediate Delivery
CONCORDE SALES
825 Anna St., Elizabeth, N.J.
07201. (201) 527-0810

4 Color Labels
For 8 Track Cartridges
Immediate Delivery
.021/2¢ Ea.
CONCORDE SALES
825 Anna St., Elizabeth, N.J.
07201. (201) 527-0810.

Color Sleeves for
8 Track Cartridges,
.3¢ Ea.
Immediate Delivery
CONCORDE SALES
825 Anna St., Elizabeth, N.J.
07201. (201) 527-0810. au11

C. I./SUPERCART CARTRIDGES
Empties with Foam Pad
LEAR CARTRIDGES
Empties with Spring Pad
Bulk 8-Track and Cassette Tape
Splicing Materials
for 8-Track and Cassettes
For information call: (816) 637-2186
or write: **TERRY D. VOGLER**
CARTRIDGE INDUSTRIES CORP.
P.O. Box 186
Excelsior Springs, Missouri 64024
jy28

THE GOLDEN DISC SPECIALIZES in rare records ('50s). Enormous inventory. Mailed anywhere. Catalog \$2.00. 163 W. 10th St., N.Y.C. 10014 (212) 255-7899. tfn

CUSTOM LOADED MAXELL UDC-90 Cassettes, lower than wholesale. Other custom lengths, tapes and private labeling available. MJS, 703 Menker Ave. #1, San Jose, Calif. 95128. (408) 292-5593. jy21

HELP WANTED

WANTED CHIEF ENGINEER
for 8-track Manhattan studio.
Experience required.
Please send resume and references to:
Box 6053, c/o Billboard
1 Astor Plaza, New York, N.Y. 10019
jy28

EXPERIENCED SALES ADMINISTRATIVE MANAGER
NEEDED FOR ESTABLISHED
INDEPENDENT RECORD LABEL
Send resume and salary requirements in confidence to Box 6050, Billboard, One Astor Plaza, New York, N.Y. 10036. jy28

FUNKY RHYTHM AND BLUES GROUP wanted for motion picture sound track. Must be versatile. Also Folk Rock. Send tapes/discs to: Continental Producers Group, 600 Madison Ave., Room 1803, New York, N.Y. 10022, or agents and managers contact Bob or Joel: (212) 758-4775. jy28

SALES REP WITH STRONG RACK and chain following for dynamic record company. Growth situation. Entire U.S. open. Box 6052, c/o Billboard, 1 Astor Plaza, New York, N.Y. 10036. jy21

SITUATIONS WANTED

RECORD MAN—10 YEARS EXPERIENCE in Juke Box, retail, wholesale, seeks position NYC. Salary open. Box 6051, Billboard, 1 Astor Plaza, New York, N.Y. 10036. jy21

MINI DEPARTMENT STORE

Featuring stereo equipment, stereo LP's and tapes, 10 speed bicycles, water beds and novelties.

Located in beautiful northeastern Oregon. No competition. Ideal for enterprising contemporary type person (s) wanting to live in rural atmosphere.

LIBERAL TERMS

Write: P. O. Box 238,
Enterprise, Ore. 97828 or phone:
(503) 426-4233 for details. jy21

For Sale EIGHT TRACK & QUAD CARTS

Splicing, Shrink film. Exact time loaded blanks. Bulk lube tape, Sleeves, Labels—your design or ours, also custom.

PIKES PEAK TAPE
1409 S. 8th St., Colorado Springs,
Colo. 80906 (303) 632-7587 jy14

8-TRACK DUPLICATOR

"ASC-DUAL 45" system with dual capstan closed loop drive on master and 10 slaves. Speed 45 IPS, capacity 130 14" or 240 10 1/2" pancakes per 8 hour shift. 1/4" continuous loop master. Can be converted to 1/2" or 1" master. Production of over 4000 cartridge programs per shift makes this an ideal system for independent record companies. Available after July 1st for \$12,500 cash.

AUDIO SPECIALITIES CO.

3520-D Pan Am Freeway, Albuquerque,
N.M. 87107. Phone (505) 345-2121
jy21

FANTASTIC VALUES, ASS'T 45's — R&B-C&W-Pop. \$5 per 100. Quantities 1,000 or more, \$4 per 100—Specify ass't. We export. B.B. Records, 257 Bayard Rd., Upper Derby, Pa. 19082 (215) LE2-4473. tfn

OLD RADIO SHOWS—8 TRACK AND Cassettes. Exact time loaded blanks. Major label, 8 track deletions. Music Inc., P.O. Box 1324, Conway, Ark. 72032. Phone: (501) 327-7188. au4

WANTED TO BUY

WANTED FOR CASH LP'S

Cutouts Deletes Overstock

Canada's most progressive wholesaler buys regularly, from all countries, large quantities of discontinued LP's . . . Rock, Jazz & Classical. No quantity too small or too large. Send lists & prices too:

CARAVAN STEREO LTD.

5270 Queen Mary Rd.
Montreal, Quebec, Canada
Tel: (514) 481-0800 jy21

PROFESSIONAL SERVICES

PROFESSIONAL ROCK BASS PLAYER now available—totally equipped and experienced. Call anytime (516) 929-4439. tfn

PRODUCERS! SINGERS! LEAD SHEETS copied from tape, 100% accuracy. Sounds Of Joy, 210 W. 70th St., (Suite 1203), New York, N.Y. 10023. jy21

"THE SOUND YOU WANT, IS THE SOUND YOU GET." We specialize in commercials, station ID packages, and jingles. Demo and brochure on request. A.J.M. Productions, Rt. 5, Box 1149, Eugene, Ore., 97402. (503) 686-8850. jy28

RENTAL SOUND SYSTEMS FOR ANY event—anywhere—Concerts, Conventions—Festivals—Air shows. Electro-Media, 1453 Washington, Grand Haven, Mich. 49417. (616) 842-8530. jy21

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

RECORD PRESSING SPECIALS

Qty.	7" 45rpm	12" 33 1/2 rpm
100	\$ 80.00	\$115.00
500	105.00	235.00
1000	145.00	375.00

Write for information for quantities of over 1000, custom jackets, stereo, promotion & national distribution. Orders shipped in ten days if accompanied by certified check or money order. TERMS: 50% deposit. Balance COD.

Oneida Video-Audio Tape Cassette Corp.
760 Blandina St., Utica, N.Y. 13501
Low Cost Cassette Duplication fe2

COMEDY MATERIAL

PROFESSIONAL COMEDY MATERIAL

The Service of the Stars for 30 Yrs.!
"THE COMEDIAN"
Original Monthly Service—\$45 yr.
2 issues, \$10—3 for \$12.00
35 "FUN-MASTER" Gag Files, \$45
"Anniversary Issue," \$30
"How to Master the Ceremonies," \$5
No C.O.D.'s
"We Teach Stars Comedy"
Remit to **BILLY GLASON**
200 W. 54th St.
New York, N.Y. 10019 tfn

DEEJAYS: NEW, SURE-FIRE COMEDY! 11,000 classified one-line gags, \$10. Catalog free! Edmund Orrin, 2786-A West Roberts, Fresno, Calif. 93705. tfn

"FREE" CATALOG . . . EVERYTHING for the Deejay! Comedy, books, air-checks, wild tracks, old radio shows, FCC tests, and more! Write: Command, Box 26348-B, San Francisco 94126. tfn

DISTRIBUTING SERVICES

ATTN! OVERSEAS IMPORTERS
On your purchases from the U.S.A. we provide the following services:
Assemble various orders
Ship at lowest freight rates
Provide new supply sources
Aid you in your visits to N.Y.

Contact:
BERKLEY AIR SERVICE
P.O. Box 665, JFK Airport,
Jamaica, N.Y. 11430. U.S.A. au18

QUALITY FIRST PRICE SECOND

We have eight track blanks galore. Distribution for sound alike also.

TRACIE'S MUSIC CO., INC.
1166 Burke St.
Winston-Salem, N. C. 27101
All inquiries welcome (919) 724-5448
Private label over 1000 pcs. jy28

ATTENTION, RECORD OUTLETS. We have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 1135 W. Elizabeth Ave., Linden, N.J. 07036. tfn

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as \$1.00. Your choice. Write for free listings. Scorpio Music Distributors, 1212 Linch St., Philadelphia, Pa. 19138. Dealers only. tfn

BUSINESS OPPORTUNITIES

EXPERIENCED RECORD MAN AVAILABLE
Florida—Can Invest
Open to All Offers
J. LAUTMAN
Box 664,
N. Miami Beach, Fla. 33160 jy21

SOUND SYSTEMS COMPANY OFFERING 30 units limited partnership. Write: Audio, P.O. Box 577, Attleboro, Mass. 02703. jy21

SCHOOLS & INSTRUCTIONS

REI FIVE WEEK COURSE FOR FCC IST phone license. Six week course for Radio/TV announcer. Call or write today. REI, 52 S. Palm Ave., Sarasota, Fla. 33577. tfn

RADIO-TV mart

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

Rates: "POSITION WANTED" is \$15—in advance—for two times, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. No charge for Box numbers.

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

Send money and advertising copy to:
Radio-TV Job Mart, Billboard, 1515 Broadway, N.Y. 10036

POSITION WANTED

BLACK LOS ANGELES RADIO PERSONALITY IS CONSIDERING RELOCATING. INTERESTED IN POSITION AS P.D. IN SMALL OR MEDIUM SIZE MARKET. CAN FUNCTION IN ANY FORMAT: CALL "J" THOMAS SMITH AT 213-466-4401 OR 380-4864 OR WRITE BOX 3884, HOLLYWOOD, CA. 90028. 7/21

AVAILABLE SOON. One of America's best Pop/Country Music Directors, strong on production, and a fine jock. I won't come cheap, but I'll earn my money. Presently employed Top 50 Market—looking to move up. Solid dependable family man. Call Person to Person 1-607-739-8959. 8/11

After 3 yrs. experience in public radio and helping commercial jocks, I'm searching for that station that can give me my "first break" in commercial radio. I'd like an air shift at a contemporary or MOR station that wants to put me to work. Expertise in both music and news. Music preferred but I'll travel anywhere. I have a resume, and further details sent on request. Write Box 583, Radio-TV Job Mart, One Astor Plaza, New York, N.Y. 10036. 7/21

TOP 40 medium market Jock with a year's experience desires a similar job. Very hard working, dependable and responsible. Willing to relocate. For details write Box: 584, Radio-TV Job Mart, One Astor Plaza, New York, N.Y. 10036. 7/28

© 1973 by Copyright Clearance Center, Inc. All rights reserved. This publication is published weekly except during the summer months when it is published bi-weekly.

The Payroll Savings Plan is for people who can't save a buck.

Ever notice how your paycheck sort of slips through your fingers before you get around to stashing a little away for the future?

Ever have a dream about a vacation, or a cottage you want, or a college fund you're going to build for your kids . . . then wake up ten years later just to find out you're no closer to making your dream come true than you were when you first had it?

You're not alone. Everybody has trouble saving a buck these days. And, that's why there's a Payroll Savings Plan. Sign up where you work and an amount you specify will be set aside from each paycheck and used to buy U.S. Savings Bonds. Before you can get your hands on it. Before you can spend it.

It won't be too long before you have a nice nest egg built up, a bankroll that's really worth something.

Join the Payroll Savings Plan. It's helped a lot of people . . . just like you.



Now E Bonds pay 8 1/2% interest when held to maturity of 3 years, 10 months after the first year. Bonds are redeemable after 90 days or destroyed when needed they can be cashed at your bank. Interest is not subject to state or local income taxes, and federal tax may be deferred until redemption.

Take stock in America.
Join the Payroll Savings Plan.

JULY 21, 1973, BILLBOARD

CRTC Hits Claim On Disk Standards

By RITCHIE YORKE

OTTAWA—Harry Boyle, vice-chairman of the Canadian Radio-Television Commission (CRTC), this week hit broadcasters who claim there are not enough good records to meet Canadian content regulations.

"This point about there not being sufficient quality is a point which, personally, I find rather obnoxious at this late date," Boyle said during a transfer of ownership hearing here. Boyle was chairing the hearing into the acquisition of CHOO Ajax by Justin H. McCarthy.

McCarthy had told the Commission that CHOO under his ownership would play Canadian records "provided they meet the standards of listener acceptability."

Asked to elaborate, McCarthy observed that "most of our Canadian content is somewhat lacking in professional delivery. I think that's pretty much an accepted fact in programming circles."

The CRTC vice-chairman, obviously enraged by the comment, stated: "I think you should know that Canadian content is a requirement on which they're serious, and which a lot of broadcasters seem to think we're not. Now this point about there not being sufficient quality is a point which I personally find rather obnoxious at this late date."

"The content requirements have been in operation for some time and yet we have broadcasters continually saying that there aren't enough records of quality and are in fact restricting their playlists to a small group of Canadian artists."

April Sales Continue Up

OTTAWA—Latest information from Statistics Canada shows continuing gains in record and tape production through the month of April.

A total of 4.37 million records have been produced so far this year, as opposed to 4.27 million for the same period last year. Pre-recorded tape production stood at 725,674 units, compared to 664,545 in 1972.

Pub Royalty Renewal Due In England

LONDON—The renewal of the long-standing 6¼ percent publishers' royalty on the retail price of records will be made within the next few weeks.

Bertram Pratt, managing director of the Mechanical Rights Society, has been responsible for negotiating on behalf of the Mechanical Rights Society for the renewal with the British Phonographic Industry's Copyright Association.

The new agreement—back dated to the beginning of the year—will be for a three-year period.

However, it is understood that certain modifications have been made to the agreement which includes adjustments to take in the introduction of decimal currency.

The present agreement runs out this month although it was extended last year following the termination of the original three-year deal. The 6¼ percent royalty has remained unchanged since it was last fixed in the 1956 Copyright Act.

"My real point is that as long as there is a contained list observed by all the broadcasters, there is not going to be (sufficient Canadian recordings). There are untested records. Surely broadcasters have a responsibility to try out more than something that's prescribed by a so-called doctor."

McCarthy agreed with Boyle's assertions.

Although Canadian content regulations on AM radio have been in operation since Jan. 18, 1971, several key stations continue to claim a lack of suitable Canadian records.

CHED's James in Odyssey Of Canada, U.S. Stations

EDMONTON—CHED operations manager, Keith James is to undertake a six-week, 15,000-mile tour of the U.S. and Canada monitoring stations.

James, who will travel in the "CHED Swinger," a \$28,000 mobile home equipped with tape machines and consumer radios, has mapped out the following itinerary: Edmonton to Denver, back to Canada and across the Prairies to Toronto, down through New York and the East Coast to Miami, and from there across the southwest through Texas to Los Angeles, returning home via Vancouver.

According to an announcement from CHED general manager and vice-president, Jerry Forbes, James "will send at least 100 hours of tape back to CHED Studios for editing and packaging."

"The James Project," as this unusual journey has been dubbed, will

London Canada 1st Phase 4

MONTREAL—London Records of Canada has just released its first Canadian-produced Phase 4 album, "Open Circuit" and featuring Claude Danjean.

London's Kenneth Verdoni said that three different types of synthesizers were used.

A special blow-up jacket poster has been distributed to major retailers.

Finale for 'Friends'

MONTREAL—There was abundant sadness and nostalgia at the final taping this week of Canada's longest-running rock TV program, "Musical Friends."

The series has been running for 10 years with the same host, Jim McKenna. Some of his friends turned out to appear on the final show, including the Stampeders, drummer Corky Laing, Allan Nicholls, Marty Butler, the Bells, and the Wackers.

Capitol Records presented McKenna with a special plaque of appreciation. Old film clips were also used in the taping.

"Musical Friends," which was previously titled "Like Young" was at one point syndicated to some 30 U.S. and Canadian markets.

The series was canceled recently by CFCF-TV. One of the show's biggest problems was the lack of an outlet on Toronto TV.

McKenna is expected to announce a new affiliation in the near future.

Canada Executive Turntable

The Canadian Recording Industry Association (CRIA) has appointed Carleton, Cowan Public Relations Limited to administer the activities of the association. Brian Robertson has been appointed executive secretary for the Association from the CRIA's new offices. The CRIA represents 19 of the major recording companies in Canada. It had recently amended its by-laws to include independent producers, A.L. (Bert) Betts, previous executive secretary of the CRIA, retired recently because of ill health.

be made available to other stations through the CAB.

Top 40 radio will be explored in depth by James. "In the States," the announcement said, "there is a definite down trend with the 'Rock of Everywhere U.S.A.' being unmercifully challenged by FM, underground and FM stations duplicating AM radio with superior quality."

The release noted that Top 40 radio in Canada "looks quite healthy."

CHED has been the top-rating station here since 1967.

Slaight in Radio Bid

TORONTO—Toronto broadcaster Al Slaight could become the first private radio operator in Canada to have outlets in the country's three major cities—Toronto, Montreal and Vancouver—if the CRTC approves his latest acquisition.

Slaight has concluded arrangements to purchase a 50 percent interest in Vancouver's CHQM (AM and FM) and CKPG in Prince George, B.C., at a cost of \$1,644,000 from the Q Broadcasting Company.

Slaight, who at one time managed CHUM-AM in Toronto and was responsible for its entry into the Top 40 format, bought CFGM in Toronto three years ago. Running a country music format, CFGM has fared extremely well.

Last year he bought CFOX in Montreal, which now is also in the country music format. Slaight subsequently set up a merger with IWC Communications, which brought to the fold the Terra Cable System in Mississauga, cable systems in Barrie and Orillia and Sarnia's CHOK.

Along with Allan Waters, Geoff Stirling, John Bassett, and the Moffat group, Slaight is one of the leading license holders in Canadian radio.

GRT Promo On Young LP

TORONTO—GRT of Canada is lining up an extensive promotion package to draw attention to the release of singer/writer Cathy Young's first album "Travel Stained."

The LP features 28 of Canada's top musicians.

Miss Young is a well-known figure on the Canadian music scene. At one time, she was a member of Nucleus, a group which spawned A Foot in Coldwater, which has since become one of the hottest groups in the country.

"Travel Stained" was produced by Sheldon Safran.

Foreign-Produced Spots Ban Due?

TORONTO—In recognition of the success of Canadian content on AM radio and the subsequent flowering of the Maple music industry, there are strong moves afoot to place a total ban on foreign-produced radio and TV commercials.

The issue is soon to be debated by the Senate's Standing Committee on Transport and Communications. The committee was handed the task on a motion by Sen. Sidney Buckwold of Saskatoon asking for it to study if all radio and television commercials broadcast in Canada should be completely produced in Canada.

The nationalists claim that the Canadian ad industry (union musicians and singers included) cannot effectively develop its own skills when commercials are imported, usually from the U.S. They also point to economic advantage in the favor of companies simply re-broadcasting imported commercials without production costs.

The Canadianization of the com-

mercial production industry has a growing band of significant supporters, including the Association of Canadian Television and Radio Artists.

Another key supporter is the CRTC, whose chairman, Pierre Juneau, has frequently indicated his desire to see some protection of Canadian creative talent. The Commission's late broadcast programs director, Douglas McCowan, had often expounded on the subject.

Foreign-owned agency executives play down the topic, claiming their employees are mainly Canadian and should be judged on the merit of their work.

Other executives claim the long term trend is to more Canadian content in commercials, with or without political pressure.

A recent survey by the Association of Canadian Advertisers and the Institute of Canadian Advertising showed that Canadian content in national TV commercials (English-language) had increased from 61 per cent in 1969 to 68 per cent last year.

From the Music Capitals of the World

TORONTO

Toronto Symphony Orchestra conductor and music director, Karel Anderl, died this week. The Czechoslovakian-born maestro came to Toronto in 1969 and was credited with maintaining the TSO's reputation as the foremost classical group in Canada.

Daffodil is rush-releasing a new **Foot In Coldwater** single, a double A side featuring "How Much (Can You Take)" and "Without You (Love Is Coming)"—both edited versions of tracks from the second **Foot** album to be released early next month. A **Foot In Coldwater** this week drew more than 11,000 people to Ontario Place and then flew to Calgary for an appearance at the Stampede celebrations. RCA has signed **Jack Cornell**, a former Dutch recording artist with eight singles and an album to his credit. Cornell came to Canada in 1971 as a construction worker after the Immigration Dept. had turned down his application as a musician because "Canada had its quota of musicians." His first single is "Happy Dreamer."

David Clayton-Thomas' mini TV series for the CBC three-part special summer series was produced and directed by Athan Natsos, who was also in charge of the "Maple Music" film, now being syndicated by Maple Music Inc. to various European TV outlets. ... **Crowbar's** first single for Epic couples a revival of **Jackie Wilson's** "Higher and Higher" with a **Kelly Jay** original "Nothing Lasts Forever." ... The A side recorded at the Record Plant in New York, is surprisingly not Canadian content (it is U.S. copyright). **Crowbar** is now back in New York working on an album, as yet untitled.

Fludd manager **William (Skinny) Tonn** off to Los Angeles and New York this week for meetings on the group's future activities in the U.S.

WEA Music of Canada first single **Michael Tarry** titled "Rosalie" has been set for release in the U.S., Italy, Australia, Germany, Spain and the U.K. It was produced by Tarry and WEA a&r man, **John Foxer** at Eastern Sound.

The **Led Zeppelin's** only Canadian date on the current tour is Van-

couver Coliseum (17). ... The lack of Cancon status is undoubtedly hurting another **Preston Epps'** revival, **Sound 80's** "Bongo Bongo Bongo" on A&M which was cut in Minneapolis. ... With sales of "First Cut Is the Deepest" by **Keith Hampshire** over 200,000 in the U.S., A&M's **Gerry Lacoursiere** and **Peter Beauchamp** now considering the followup. ... **Bob McBride** has just finished his second solo LP for Capitol. The **Happy Hooker's** "Xaviera!" album now past the gold LP mark in Canada for GRT. ... **Murray McLauchlan** single, "Farmer's Son," now out in the U.S., marks the first time that **McLauchlan**, long one of Canada's most widely respected singer/songwriters, has been accorded AM play. **RITCHIE YORKE**

TOKYO

Japanese recording artists featured as guest singers in the first edition of the "Golden Stage of Song" show telecast from the new NHK Hall on June 26 were **Kiyoko Sui-zenji** (Nippon Crown), **Masa-aki Sakai** (Nippon Columbia), **Shinichi Mori** (Japan Victor), **Rumiko Koyanagi** (Warner-Pioneer), **Kenji Sawada** (Polydor), **Hiroshi Itsuki** (Tokuma) **Pinky** (King), **Goro Noguchi** (Polydor), **Ayumi Ishida** (Nippon Columbia) and **Akira Nishikino** (CBS/Sony). ... The June 26 edition of Fuji TV's "Music Fair '73" featured recording artists from overseas who had appeared on the weekly program in this year's first half. They included **Ann Burton**, **Daniele Ricali**, **Graciela Susana**, **Paul Williams**, **Udo Juergens** and the **Don Cossack Choir**. Japan's own **Yoko Kishi** (King) and **Kiyohiko Ozaki** (Nippon Phonogram) sang "My Way" as a duet to close the videotaped program. ... The finals of the 23rd San Remo Music Festival, March 8-10, were shown on June 30 over NHK's TV network. Featured, of course, were the top 3 prize winners, **Peppino di Capri**, **Peppino Gagliardi** and **Milva**. ... A videotape recording of the June 20 performance of **Miles Davis** and his new group in Tokyo was telecast on July 1 as the main attraction of NHK's weekly "Music of the World" program. ... **Diana Ross**

(Continued on page 52)

U.K. Govt. Report Favoring Pop Festivals Are Called Too Late

LONDON—The government report in favor of pop festivals was welcomed by promoters this week—but they believed it was in many ways too late. One promoter summed up the general view: "I wish the Stevenson report was here two or three years ago—it would have saved a lot of agony for local authorities, the public and promoters."

Promoters believe the report will go a long way in wiping out the "cowboy promoters" who herd half a million people into a field with inadequate facilities with the single aim of making large profits.

The report, they say, will now undoubtedly be used as a pop festival handbook by local government authorities to assess the competence or otherwise of promoters who come to them with plans for holding festivals in their areas.

Although pop festivals will go on, the days of giant festivals like the Isle of Wight events are over, promoters feel.

Harold Pendleton, director of National Jazz Festival, which has been running the Reading National Jazz and Blues festival for 12 years, says festivals of the future have to be of an "economic size"—which he believes is medium to small.

He also believes festivals will be run along more professional lines by full-time promoters if only because local authorities will use the Government report as a "Bible of Festivals."

"It is impossible to say whether festivals will now boom, because they are dubious financial ventures at any time. But this report will put

off the cowboys."

"We have a successful organization—the club, recording studio and music publishing—and our festival is a limited flutter once a year," he added. "But even if we lose on the festival we know we can afford to because of our other interests. We actually put the festival on because we enjoy it."

Pendleton believes the report will make it easier for festivals to be staged because local government will have a format to follow, but some promoters will not be automatically attracted to festivals as they have in the past because the recommendations make it much less likely that big profits will be made.

"The risk is still there, but the big money is not," he said. Buxton festival promoter Steve Robinson claims he has always followed the broad outlines set down by the Stevenson report. He doubted the report would influence promoters to hold more festivals in the future, and pointed out that the future of festivals was always shakey.

"They could fall down because artists price themselves out of the market," he said. He had had problems this year with artists threatening at the last moment—after they have been publicised as one of the festival events—to cancel their engagement because they did not have top billing or enough money. "But we have to get big names or no one comes," Robinson added.

Secretary of John Smith Productions, which promotes the Crystal Palace garden party rock concerts, Michael Alfandary, believes the re-

port is too late—and has no teeth.

"There should be legislation to control festivals," he said. "It should be introduced to make sure there is discipline at festivals, with local residents and patrons coming first in consideration."

"However, this report at least means there are no excuses anymore, and it should upgrade the type of promoters who will hold festivals and make sure there is a more responsible attitude." Alfandary believes the days of the festivals are not over, although he agrees with other promoters they will be smaller.

One company, Trentdale, run by Daniel Rees and Cridig Davis, still believes there is a future in undercover festivals that run over several days. Later this month they are holding a ten day festival at Alexandra Palace and have already invested about \$250,000 in the venture. Trentdale executive John Cunningham-Reid said they expect to lose money on this festival but attract enough interest to ensure the event becomes an annual one.

Cunningham-Reid said the Isle of Wight half a million people horrors were over. "Life will be easier now for local councils, promoters and the public," he said. "People are fed up with being ripped off, and the report should make sure there is more fairness at festivals."

Director of Great Western Express, which has a festival running at White City stadium on July 15, John Martin, agrees it is time promoters "got back to promoting fun and not riffs."

U.K. Industry Vs. Bowing of S-O-R Similar to the U.S.

LONDON—Although most major record companies are starting to occasionally use limited sales-or-return selling to back-up special promotions, the U.K. record industry is still very firmly against the widespread introduction of s-o-r on the scale that it operates in the U.S. Indeed, many industry chiefs cite the severe financial headaches s-o-r has created for some American firms as good a reason as any for steering well clear in this country of this form of selling.

Most firms agree that occasionally, when a single or album is released by a new act, or when an artist makes a personal appearance at a shop or tours the country, s-o-r can prove to be an additional promotional aid although many executives still question just how useful it is in the long term.

Quite apart from the problems it brings, a lot of companies believe that there is nothing to be gained from s-o-r selling—even when trying to break new talent which, according to many dealers, is when there is a clear-cut case for sale-or-return.

British record companies were unanimous this week in their opposition to sale-or-return as a general method of trading and endorsed the comments made by EMI managing director Gerry Oord at his firm's sales conference last month when he warned dealers that the introduction of s-o-r would greatly encourage the growth of record retailing through non-traditional outlets.

"Dealers no longer simply compete one with another for their business," he commented. "Today any multiple or department store, supermarket or filling station is a potential

competitor and a very strong competitor."

Introducing s-o-r facilities would be "the one thing that would play straight into the hands of these outlets."

One of the companies that has been experimenting most with sale-or-return as a promotional aid is WEA which has used limited s-o-r on three albums and three singles during the past 12 months and will shortly be offering these facilities again to back-up its sales efforts on the forthcoming soundtrack album from the film *O Lucky Man*.

One of the first LP's WEA offered limited sale-or-return on was the soundtrack from *Clockwork Orange* which was released by the company in February of last year.

Explained Ron Smith, WEA sales manager: "We were quite convinced the album was going to be a massive seller but when the film went on general release, we decided to give it an extra push by offering the LP on sale-or-return in towns where the film was showing. If we are trying hard to break an unknown act and the artists are touring, then we will also consider s-o-r in towns where they are appearing."

Smith continued: "In general we are against sale-or-return although we also think that it occasionally has its uses. As a general thing, it's just not economical and after all, if we have enough faith in a record to release it, we consider it to be a salable item anyway."

CBS is another company that is against widespread sale-or-return facilities although it sometimes uses s-o-r for special promotions.

Len Carpenter, the company's na-

tional sales manager, told *Billboard*: "We only do it from time to time if it involves a particular promotion—for example, if an artist is appearing in a particular area. It is a costly operation from our side of the fence involving distribution problems and having records returned on credit."

Carpenter also pointed out that s-o-r greatly encouraged dealers to overstock on individual items simply because they know records can be returned if they are not sold.

Geoff Hannington, RCA marketing manager, agreed with Carpenter's comments adding that he could understand the arguments for s-o-r when promoting a new artist although he wondered whether it was worth it in the long run. At the same time, he pointed out that as around one in every six records released by RCA is by a new artist, the automatic use of s-o-r on product by new acts would prove extremely costly for the firm.

He said: "As a general rule, s-o-r with us is out. I believe it is a fast way to get record companies into a lot of trouble and God forbid if we ever get the situation that exists in the United States. It is not good business because once you start, it is just the tip of the iceberg—where do you stop supplying on s-o-r?"

Hannington added: "Anyway, it takes away the incentive for a retailer to sell records."

Walter Woyda, joint deputy managing director of Pye, also referred to America's experience of s-o-r.

"I think it is a bad principle and it's been proved to be bad in the U.S. It's time-consuming and costly to operate and I don't think it helps, even with new talent."

From the Music Capitals of the World

• Continued from page 51

discovered on her arrival here June 27 that over 100,000 admission tickets to see "Lady Songs the Blues" had been sold in Tokyo alone, before the Paramount movie opened this month, and that there were scarcely any seats left for her five performances in Tokyo and Osaka. Incidentally, thousands of young Japanese co-eds have just discovered jazz through her film portrayal of *Billie Holiday* and are the most ardent buyers of the late singer's records. ... Believe it or not, the best place to hear old New Orleans jazz records here is a coffee shop named "Swing." ... A new Japanese magazine for "the rock generation" was scheduled to go on sale July 10. Edited by Junichi Uegusa, an art critic, the 82-page magazine is named "Wonderland" and said to be similar to the British "Oz." ...

"Listen to *The Beatles* with the world's finest audio equipment" was the theme of record concerts held by Yamagiwa's main electric appliance store at Akihabara June 9-10 following the opening of "the world's longest pedestrians' mall" on which the store is located. Yamagiwa sells McIntosh amplifiers and Altec speakers among other imported hi-fi audio products. ... The *Beatles* 1962-66 and 1967-70 double albums accounted for 450 million yen (\$1,700,000) of the 1.76 billion yen (\$6,640,000) gross sales registered May 15-June 15 by Toshiba Musical Industries, according to Teruo Sakai, the Toshiba-EMI/Capitol joint recording venture's managing director and business headquarters chief. ... Currently outselling these albums in scores of Japanese music stores is a strictly domestic LP by CBS/Sony recording artist Takuro Yoshida, who had been arrested on charges of assault. ... Scheduled for release in Japan on Aug. 1 by Teichika Records are the first 7 Dolbyized BASF chromium dioxide stereo cassette tapes of classical music under the Harmonia Mundi label. ... Following Specialty Records' foreign licensing agreement with Nippon Columbia, a series of original rock 'n' roll record albums will be produced here for release over a one-year period starting Oct. 25. The retail price of each album is expected to be 1,500 yen or about \$5.65. ... RCA Records' Japan licensee, Victor Musical Industries, began accepting orders July 21 for the "Caruso Collection" at 18,000 yen (\$68) for a set of 15 LPs and 3 bonus disks until Aug. 15. Old-timers in Japan recall that Enrico Caruso's Victor "Red Seal Label" recording of "La Donna e mobile" was the top hit of 1921 and exactly 945 disks were sold by Sale, Fraser, the importer, at something like 3 yen each. ... Scheduled for release here Aug. 21 by CBS/Sony Records are an album and a single by Bob Flick, former member of the *Brothers Four*, singing standard Japanese folk and original compositions written by his associate, Taku Izumi, and himself. ... "Last Tango in Paris" has been drawing capacity crowds in 3 big Japanese cities since the film was released on June 23, though some parts were censored. For the first 3 days, 22,700 persons saw the new United Artists film in Tokyo, bringing total box office receipts to more than 21 million yen (\$79,245), according to the distributor. The film has attracted large audiences in Osaka and Nagoya too. ... "Love is a Many Splendored

Thing" is being brought back here for an indefinite rerun. Towa Eiga-sha, distributor of the Universal International film, is organizing a tour in cooperation with the Hong Kong Tourist Assn., which will highlight visits to locations made famous by the film. Kazuko Komori, a noted Japanese movie critic, will lead the tour, which is scheduled for September. ... Suha Balogh & His Hungarian Gypsy Orchestra were due to return to Budapest on July 7 after an extended engagement here at a Japanese-owned German beer hall since performing at the 1968 Olympic Games in Mexico City. During their stay in Japan, they recorded an album for Nippon Crown and appeared on NHK's "Music of the World" TV program. ... Kichiro Ono, vice president of NHK, has been named to succeed Yoshinori Maeda as president on July 17.

HIDEO EGUCHI

JOHANNESBURG

Barry Authers, managing director of Global Talent Management, spent a week in Johannesburg, spent a week in Johannesburg, "looking over the scene." He arrived with one of his artists, Christine Holmes, who is playing a month-long cabaret date at the Top of the Carlton Restaurant. ... American artist Nancy Wilson has been booked to do a cabaret date at the Holiday Inn in Swaziland. ... Vicky Leandros will do a three week concert tour of Republic in August and is being brought out by new impresario, Brian Quibell.

Local singer Lauren Copley has recorded two Terry Dempsey compositions, "Vicky" and "Now That I Know" in Japanese. ... "Everyday" a number written by Durban songwriter and musician Joe Kentridge will be South Africa's official entry in the sixth Olympiad of Song in Athens in July. The number will be sung by Belgian artist Anni Anderson and arranged by Tony Osborne.

In a deal negotiated between Audrey Smith, manager of Laetrec, and David Rosner, president of Prophet Music, ensures that Laetrec will now control a large selection of the Neil Diamond catalog in South Africa. A deal negotiated with Clarence Selman, general manager of Buckhorn Music Inc., will mean a greater part of the Kris Kristofferson composition catalog will be handled by Laetrec. Laetrec has also re-signed a long-term contract with Charing Cross Music for the Paul Simon compositions, as well as re-signing the Lawrence Wright catalog. In February, according to Smith, new inroads were made into the international market with the placing of several Jody Wayne compositions in Australia and Europe.

PETER FELDMAN

LONDON

Worldwide, the music division of the Hemdale group is now in the process of completing its record deal with Phonogram which will result in the introduction later this year of three labels, WWA, Roller Coaster and Heat. WWA will release material by new acts signed by Worldwide, and Roller Coaster will be the new record outlet for product by *Black Sabbath* and *Gentle Giant*, whose previous records have been released on the Phonogram-owned Vertigo label. Heat Records and its music publishing offshoot Heat Music are part of Wilf Pine's Tweedrye Management firm which was set up as an autonomous Worldwide operation.

(Continued on page 54)

1973 DISCO PER L'ESTATE
RECORD FOR THE SUMMER CONTEST

VOTING ORDER:

#1 PERCHE' TI AMO
I CAMALEONTI



#2 IL PRIMO SOGNO PROIBITO
GIANNI NAZZARO



#3+

+ SORRY WE MISSED THIRD PLACE!

BUT OUR FRIENDS SUGARMUSIC

ARRIVED ALSO 4° WITH

From the Music Capitals of the World

• Continued from page 52
ation. . . Ten albums on Island and its associated labels released since October are being re-promoted in a major window-display campaign in 250 shops throughout the U.K. for a two-week period. The albums featured in the campaign include material by **Free**, **Traffic**, **King Crimson** and **Uriah Heep**. Island is also having a major campaign built around the release of the new **Cat Stevens** album called "Foreigner." . . . A major expansion of the CBS factory at Aylesbury, Buckinghamshire, is being planned which will include the acquisition of a new building in the town comprising 35,000 square feet. CBS expects to receive final planning permission within the next few weeks. It is understood that the premises will house production for seven-inch product and 15 automatic presses will be installed. CBS will possibly utilize part of the premises for tape duplicating activities.

Bron Agency has acquired representation to a dozen new acts bringing the total number to 35. The signings follow **Neil Warnock's** appointment as a director of the company. He left NEMS recently and has been responsible for signing a number of name acts including **Alexis Korner**, **Family**, **Incredible String Band** and **Linda Lewis**. . . **Mike Hurst** and **Chris Brough**, who were in partnership in 1966, have formed a new production company, **Solid Gold**, whose product will be released by Phonogram. First production by the new company is "Nancy Sing Me a Song" by **John Perry**. . . **Russell Curry**, who has been working for Polydor International in Hamburg as international exploitation manager, is returning to London to work for Phonogram. He will work in the a&r department with **Roland Rennie**. . . **Donnie Marchand** who operates his own Home Made Music firm from the Morgan Recording Studios, will handle **Bob Reno's** new music publishing company, **Midland Music** in the U.K. The company has been formed in America by Reno, formerly head of **Buddah Music**. . . **Barry Saich** has joined the Dick James organization after a period of five years working for **Ken Howard** and **Alan Blaikley**. He will be involved in personal artist management and promotion for all DJM artists. **PHILIP PALMER**

DUBLIN

Eamonn McGirr, who last year claimed the world's non-stop singing record of 50 hours to raise about 2,500 dollars for charity will be in Dublin for a week during July. He's a former member of the **Go Lucky Four** who had a big hit several years ago with "Up Went Nelson." . . **The Furay Bros.**, **Finbar** and **Eddie**, who are based in England and record for **Dawn** will be back in Ireland in August to attend the **gleadh oeil** (festival of music) in **Listowel**, County Kerry. . . **Thin Lizzy** videotaped an open air show in the grounds of RTE Television at **Montrose**. It will be

Sonet Handles Finnish Group

STOCKHOLM—Contrary to a recent report in **Billboard**, **Tessvallan** President, the Finnish group, are not being handled by **EMI** in Britain at present but their recordings are distributed by **Sonet** through **Pye**.

Sonet also has the group for the U.S. where three offers are currently being considered. An American deal is expected shortly.

screened later this year under the title, "Lizzy On The Lawn." . . **Hugo Duncan's** latest single revives "The Old Bog Road." . . **Polydor** has declared **July James Last** Month and is intensifying promotional efforts accordingly. . . Recent Irish releases include **Mary Lou and Harvest's** "Teddy Bear Song," **Tina and the Real McCoy's** "What About Me," **Brendan Shine's** "Where the Three Counties Meet," **The Cork Children's Choir's** "Let Me Bring Love" and **Glen Curtin's** "All for the Love of Sunshine." . . **Polydor** issued "20 Original Chart Hits" which includes "Chantilly Lace" (**Jerry Lee Lewis**), "I Close My Eyes and Count to Ten" (**Dusty Springfield**), "White Rose of Athens" (**Nana Mouskouri**), "Little Green Apples" (**Roger Miller**), "Morning" (**Val Doonigan**) and "It's Four in the Morning" (**Faron Young**). The album is also available on cassette and cartridge.

New low-priced releases from **De-mesne Records** include "The Incomparable Charley Pride," "Country Giants Vol III," "Separate Ways" by **Elvis Presley** all on **RCA Camden** and "The Magic of Strauss" by the **New London Symphony Orchestra** conducted by **Idonel Atkins** and "Top of the Pops" on **Hallmark**. . . **Polydor** is planning a major Irish promotion campaign for lyric tenor **Frank Patterson**, who records for **Philips** and has cut 10 albums for the company to date. His latest album to be issued here is "My Dear Native Land." Two tracks will be issued as a single in the near future. **Patterson**, who has been described as the present day **John McCormack**, will be featured in his own RTE radio and television series soon. . . Dublin group, **Some People**, who were in **Belgium**, **Holland** and **Germany** last year, will appear at the **Barbarella Club** in **Palma** from Aug. 4 to Sept. 1. The six-piece group were formerly a quartet and record on **Pye**. On their return from Spain they intend to issue another single. The group's manager is ex-rock singer **Jackie Johnston**. . . **The Gary Moore Band** will be here for a tour to help promote their first album, "Grinding Stone," on **CBS**. They will record an RTE television show during their stay. . . **Hugh Hardy** whose **Apollo Productions** is a disk promotion outlet that covers 135 Irish cinemas, has launched **Computerised Dates**, an information service concerning the availability of showbands, groups, cabaret artists and musicians. Promoters seeking details are invited to ring **Dublin 325752**. The service is free to promoters; artists pay a nominal fee and supply lists of their dates every week. **KEN STEWART**

CKAC Marks 50th Year

MONTREAL—Radio **CKAC**, the oldest French-language radio station in the world, last week celebrated its 50th anniversary with a gala concert.

The event featured **Robert Charlebois**, **Georges Dor**, **Gilles Vigneault**, **Felix Leclere** and **Claude Loveille** before an audience estimated to be in excess of 50,000.

The station began broadcasting in 1922 but the celebrations were put off until recently. The first broadcast went out on **Marconi-owned** equipment installed by the staff of **CFCF Radio**, which began broadcasting in 1919 and is the world's oldest radio station.

Ralfini Exits WEA in U.K.— Tie to Revamping Into 4 Cos.?

LONDON—After a week of speculation it has now been confirmed that **Ian Ralfini**, managing director of **WEA** in the U.K., has resigned.

He will be replaced by **Richard Robinson**, the former managing director of **CBS** who for the past year

has been vice-president of European marketing at **CBS**.

Ralfini is expected to leave within about a month and **Robinson** will join in two weeks.

Ralfini said details of his future will be revealed soon and that he would be involved in music publish-

ing and records on an independent basis.

Ralfini's resignation comes two weeks after the shock announcement that **WEA** is to be split into four autonomous companies with their own respective offices and managing directors.

It is understood that this is the main reason for Ralfini's departure.

Ralfini, who joined the company four years ago, was responsible for the formation of the **WEA** company in the U.K. and the architect of the company's success.

Under his direction the **WEA** group has become a considerable creative force in the U.K. record industry and claims around 12 per cent of the British market.

The decision to create the four companies in the U.K. has been on the cards for several months and it is generally believed that Ralfini has been against any alteration to the structure of **WEA** as it has existed from the outset.

Last year the respective American presidents of the companies had the idea of setting up indie operations for the **Warner-Reprise**, **Atlantic**, **Elektra** and **Reprise** labels but Ralfini was able to convince them that a united company was best for the British market. It was at this time that **Des Brown** and **Phil Carson** were appointed joint company managers of **WEA**, leaving Ralfini to devote more time to creative activities which culminated in the launch of the U.K. product-orientated **Raft** label.

The reasons for creating the four companies have been given as a need for "stronger penetration of the market and a more competitive a&r search for British talent."

Under the terms of the split, **WEA** will remain as a sales and distribution company, servicing the three labels and also providing accounting and other unified services.

This proposed new look for the company is clearly not what Ralfini had in mind for the operation. Coming from a background of talent acquisition while retaining a strong grasp on administration, Ralfini obviously feels that splitting up the company is a wrong move for the British market.

"Having been responsible for all three companies it would be impossible and unfair for me to continue with any of the individual companies," Ralfini commented.

"I am very happy to have been responsible for the growth of these three companies to the point where they felt it necessary to have separate identities and it is because of this decision that it has become impossible for me to continue in an overall capacity."

The **Raft** label will continue to be the responsibility of **WEA** and **Martin Wyatt** will act as general manager, reporting to **Richard Robinson**.

However no statement has been made yet regarding the appointments of managing directors for the **Warner-Reprise**, **Atlantic** and **Elektra** labels.

WEA international president **Nesuhi Ertegun** told **Billboard** that he would reveal the names of the new heads within the next few weeks and stressed that the policy adopted for the U.K. operation would not be used in the **WEA** firms in Europe.

Robinson, who now takes the helm of the **WEA** company, joined **CBS** five years ago as financial controller. Prior to joining **CBS**, **Robinson** was at **Pye** for three years and the **ATV** parent for two years.

Tape Piracy Reviewed By Optimistic IFPA

LONDON—A worldwide review of record and tape piracy was the main theme of the recent International Federation of Phonographic Industries council meeting in **Munich**. The general view of the continuing fight against these illegal activities was optimistic, barrister **Ian Thomas** of the **IFPI** reported this week.

"It is one of the biggest problems we have to face," he said. "It is an uphill battle to fight against the illegal duplication of records and tapes, but the general view at the meeting was that we can see the top of the hill."

Thomas said the main problem, apart from countries that had yet to introduce effective copyright laws, was the tracking down of pirates. **Hong Kong** was a good example of how, once copyright laws were introduced, the spread of piracy was reduced. The meeting also heard that **Iran**—one of the more serious areas where piracy is widespread—is planning new copyright legislation.

Furthermore, although only six countries have so far ratified the **Geneva** anti-piracy convention, ten more governments are expected to support it by the end of this year. **Thomas** said that these countries included the U.S., where illegal duplication is still widespread despite the copyright laws.

Thomas said that it was evident that a recording industry only really thrived where there was copyright laws to ensure that royalties are paid and that this should act as an encouragement to governments which

Japan Top Foreign 10

• Continued from page 1
and wired music requests over the past 6 months. According to **Music Labo's** chart, the Top 10 are:

1. "It Never Rains in Southern California"—**Albert Hammond** (**Mums**)
2. "You're So Vain"—**Carly Simon** (**Elektra**)
3. "Adoro"—**Franck Pourcel** (**Odeon**)
4. "Holidays"—**Michel Polnareff** (**Epic**)
5. "Killing Me Softly With His Song"—**Roberta Flack** (**Atlantic**)
6. "Sing"—**The Carpenters** (**A&M**)
7. "Hi Hi Hi"—**Wings/Paul McCartney** (**Apple**)
8. "Crocodile Rock"—**Elton John** (**MCA**)
9. "Top of the World"—**The Carpenters** (**A&M**)
10. "Back Stabbers"—**O'Jays** (**Philadelphia International**)

Singles Nos. 1, 4 and 10 were released here by **CBS/Sony Records**, Nos. 2 and 5 by **Warner-Pioneer**, Nos. 3 and 7 by **Toshiba Musical Industries**, Nos. 6 and 9 by **King Records**, and No. 8 by **Victor Musical Industries** (record distribution and sales subsidiary of the **Victor Co. of Japan**).

don't at present have the necessary legislation.

Thomas added that the **IFPI's** efforts to have records and tapes recognized as cultural material—like books and films—was also discussed.

Castlebar Finalists

DUBLIN—The 36 finalists for the four categories (pop, folk/ballads, straight and country) of the eighth **Castlebar International Song Contest** have been announced by the organisers, **Castlebar Chamber of Commerce**. The contest will be held at the **Royal Ballroom, Castlebar** from Oct. 1-5. The 36 songs are from 13 countries. They were chosen from about 1,000 entries from 39 countries.

The composers are from **Ireland**, **U.K.**, **Poland**, **U.S.**, **Hungary**, **Bulgaria**, **Japan**, **Norway**, **Czechoslovakia**, **Malta**, **Germany**, **Belgium** and **Gibraltar**. Two composers, **Jeff Orman** of **Hollywood, California** and **Joseph Villa** from **Malta** each have two songs accepted for the final. Four others have had two songs accepted for the final although each was written with a different collaborator.

The **Castlebar** prize fund is about \$10,000. The main sponsors are the **Irish Tourist Board**, the **Western Regional Tourist Organisation**, **Guinness Group Sales** and **Measre Gallaher** (**Dublin**).

Fest Assist To MIDEM

TOKYO—Thanks to this year's **MIDEM**, more international composers and singers will participate in the **World Popular Song Festival** in **Tokyo** than ever before, the sponsor of this annual event told **Billboard** last week.

Last year, 41 songs from 36 countries were finally selected out of 1,038 unpublished compositions originally submitted from 61 countries early in 1972. The 41 new songs included 5 representing **Japan**. The 50-member international jury chose two Grand Prix songs: "Life Is Just For Livin'" by **Ernie Smith** of **Jamaica** and "Feeling" by **Peter Yellowstone** and **Jane Schwartz** of the U.K. The latter song was sung at the 1972 festival and recorded by the **Capricorn** vocal quartet.

The **World Popular Song Festival** in **Tokyo '73** will be held Nov. 16-18 at the 11,000-seat **Nippon Budokan Hall** but all entries must be received before July 31, according to the **Yamaha Foundation for Music Education**, sponsor of the event. However, **Hidenori Suyari**, head of the festival committee, told **Billboard** that, due to advance publicity through the 7th **MIDEM**, he believed most of the entries had arrived. **Suyari** was one of the 14 **Yamaha** officials who led the 66-member **Japanese** contingent to **Cannes**, Jan. 21-26.

Just to remind you....

July 31 is the deadline for entries

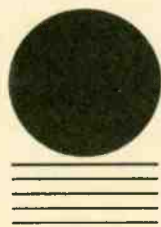


Each entry should include the following items. Omission of any item will disqualify an entry.

- (a) One tape recording with voice at the speed of 7½ ips (19cm/sec.)
- (b) One copy of the vocal/piano score
- (c) One copy of the lyrics of the song,

together with a rough translation into Japanese or English

- (d) Composer's and singer's(s') names, addresses, personal histories, and half-length photographs
- (e) Applicant's name, address, telephone number, and cable address



World Popular Song Festival in Tokyo '73

1-1 Ebisu-minami, Shibuya, Tokyo Phone: Tokyo 719-3101 Telex: 246-6571 Cable Address: TOKYOFESTIVAL TOKYO

Billboard Hits of the World

© Copyright 1973. Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

DENMARK

(Courtesy of I.F.P.I.)

This Week

- 1 PURE GOLD—Diverse (EMI)
- 2 HVOR ER ALLE DROMMENE—Maria Stenz (Sonet)—Multitone A/S
- 3 RING RING—Bjorn, Benny, Agnetha & Frida (Polar)—Stig Anderson A/S
- 4 TIE A YELLOW RIBBON—Dawn (Bell)—Stig Anderson A/S
- 5 NONE STOP DANCING (LP)—James Last (Polydor)
- 6 ALL BECAUSE OF YOU—Geordie (EMI)
- 7 SA GAR VI TIL ENKEBAL—Katy Botzger (Sonet)—Gustav Winckler A/S
- 8 HALLO HR. GENERAL—Alice & Rita (Odeon)—Intersong A/S
- 9 VI DANSER ROCK 'N' ROLL—Peter Belli (Polydor)—Stig Anderson A/S
- 10 LIVING IN THE MATERIAL WORLD (LP)—George Harrison (Apple)

HONG KONG

(Courtesy of Radio Hong Kong)

This Week

- 1 SAW A NEW MORNING—The Bee Gees (RSO)
- 2 MY LOVE—Paul McCartney (Apple)
- 3 LETTER TO LUCILLE—Tom Jones (Decca)
- 4 PINBALL WIZARD—The New Seekers (Polydor)
- 5 FOOL—Elvis Presley (RCA)
- 6 I AM A CLOWN—David Cassidy (Bell)

JAPAN

(Courtesy of Music Labo, Japan)

*Denotes local origin

This Week

- 1 KIKEN NA FUTARI—*Kenji Sawada (Polydor)—Watanabe
- 2 KIMI NO TANJOUBI—*Garo (Mushroom)—Alfa
- 3 AKAI FUSEN—*Miyoko Asada (Epic)—Nichion
- 4 HISHOCHI NO KOI—*Cherish (Victor)—Victor
- 5 JOUNETSU NO ARASHI—*Hideki Saijo (RCA)—Nichion
- 6 KOI NI YURETE—*Rumiko Koyanagi (Reprise)—Watanabe
- 7 KIZUTSUKU SEDAI—*Saori Minami (CBS/Sony)—Nichion
- 8 ONNA NO YUME—*Shiro Miya, Pinara Trio (Columbia)—Daiichi
- 9 TIE A YELLOW RIBBON—Dawn (Bell)
- 10 DEFUNE—*Hiroshi Uchiyamada & Cool Five (RCA)—Uchiyamada, Shinko

MEXICO

(Courtesy of Radio Mil)

This Week

- 1 UN SUENO—La Tropa Loca (Capitol)
- 2 LA MONTANA—Roberto Carlos (CBS)
- 3 ENGAÑO—La Tropa Loca (Capitol)
- 4 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
- 5 DETALLES—Roberto Carlos (CBS)
- 6 TIE A YELLOW RIBBON—Dawn (Bell)
- 7 NO DEBES LLORAR—Los Solitarios (Peerless)
- 8 TE VOY A ENSEÑAR A QUERER—Manoella Torres (CBS)
- 9 TONTO—Pina Nevarez (Peerless)
- 10 FOREVER AND NEVER—Demis Roussos (Philips)

SOUTH AFRICA

(Courtesy of Springbok Radio)

*Denotes local origin

This Week

- 1 KENTUCKY BLUES—*Lauren Copley (MAP)—GRC
- 2 NEVER NEVER NEVER—Shirley Bassey (UA)—Trutone
- 3 TIE A YELLOW RIBBON—Dawn (Bell)—Trutone
- 4 GET DOWN—Gilbert O'Sullivan (MAM)—Gallo
- 5 STUCK IN THE MIDDLE WITH YOU—Stealers Wheel (A&M)—RPM

SPAIN

(Courtesy of "El Musical")

*Denotes local origin

SINGLES

This Week

- 1 AMERICA, AMERICA—*Nino Bravo (Polydor)
- 2 VELVET MORNINGS—Demis Roussos (Philips)—Canciones del Mundo
- 3 EVA MARIA—*Formula V (Philips)—Fontana
- 4 CHARLEY—*Santabarbara (EMI)—Ego
- 5 MI TALISMAN—*Los Diablos (EMI)—Ego
- 6 GET DOWN—Gilbert O'Sullivan (Columbia E.)—Southern Music
- 7 KILLING ME SOFTLY WITH HIS SONG—*Roberta Flack (Hispanavox)—Essex
- 8 GITANO—*La Compania (CBS)
- 9 ERES TU—*Mocedades (Zafiro)—Zafiro
- 10 TIE A YELLOW RIBBON—Dawn (Polydor)—Armonico

ALBUMS

This Week

- 1 MI TIERRA—*Nino Bravo (Polydor)

SWEDEN

(Courtesy of Radio Sweden)

This Week

- 1 THERE GOES RHYMIN' SIMON (LP)—Paul Simon (CBS)—Sonet
- 2 HOOKED ON A FEELING—*Bjorn Skifs & Biabius (Columbia)—Tree Music Scand.
- 3 MAMA LOO—The Les Humphries Singers (Decca)—Sikorski Scandinavia AB
- 4 TIE A YELLOW RIBBON—Dawn (Bell)—Sweden Music
- 5 LONELY LOVERS SYMPHONY—Giorgio (Philips)—Sonet Music
- 6 EVIVA ESPANA—Sylvia Vrethammar (Sonet)—Sweden Music
- 7 LOVE DEVOTION SURRENDER (LP)—Carlos Santana & Mahavishnu (CBS)
- 8 GOOD GRIEF CHRISTINA—Chicory Tip (CBS)—Sweden Music
- 9 RED ROSE SPEEDWAY (LP)—Wings (Apple)
- 10 MAMA LOO (LP)—The Les Humphries Singers (Decca)

AFM Submits Proposals

• Continued from page 1

special session \$6.00 increase, b. non-symphonic \$10.00 increase, c. symphonic \$10.00 increase, d. Canadian Rate \$8.00 increase. Overtime: Increase will correspond accordingly on all of the above; Pension 1% increase; Health and Welfare: \$1.00 increase; Premium Rate: non-symphonic time and one half after 1 P.M. on Saturday. Double scale: Sunday and Holidays; Doubling of Instruments: eliminate the fretted instrument clause; Special section as in Jingle Agreement with reference to Multiple Tracking, page 15, Ar-

Maxie Waxie

(Continued on page 56)

of 50 cents per single, but they cost the manufacturer only a fifth (or less) than that to produce, physically, plus royalties. The manufacturer comes up with perhaps 30 to 35 cents profit on each single. On the returns, he does not have to pay the royalties, cutting his loss even further. Hypothetically, Waxie estimates that if a manufacturer sells 10,000 singles to a retailer at 50 cents, even if he has to take back 5,000 and credit the retailer with this amount—the manufacturer still makes around \$1,350 on \$2,500 worth of business.

Higher Retailer Expense

In contrast, costs to the retailer in this situation can hurt. While the manufacturer sends the singles out in one lot, the retailer has to sell each record singly, bag the record and ring up the sale of each one separately, resulting in a very small net profit. Waxie puts it somewhere around 10 cents, after costs—because of the record retailer's "cost of doing business, which takes about 25 to 30 percent out of every dollar we make."

Waxie Maxie Silverman has been in the business 37 years and he does not scare easily. Even while pointing out the possibly tougher aspect for individual dealers in the retail record store explosion, he noted that "he may add more" to his string of Quality Music stores. "Overall, they are doing well, although," he admitted, "some naturally do better than others."

ticle 5J of Jingle Book; Cartage/add accordian.

Location Recording: two basic sessions of pay for each performance recorded—copy of album submitted to union for additional wages if necessary; Rest Periods: 10 minutes per hour for one hour of overtime; not on the first half hour of overtime; One man alone, Double scale; AF of M Seal on all albums; Late payment: same as AFTRA agreement; Ban on use of Mellotron.

Puerto Rico: \$60.00 scale (same as Canadian deal); Company must give advance notice to union of all sessions; Payroll deductions: based on weekly basis; Music Preparation: 1. 10% increase. 2. Health and Welfare: \$2.00 per tune; maximum \$6.00. 3. Name of arranger and/or orchestrator on record label. If omitted—may sue for damages; Trust Fund: Change fiscal year from July to May, Due to MPTF annual report to local unions in advance of the fiscal year.

Label Pres. Buys Studio

NASHVILLE—The Faron Young Studio here, recently purchased by the Mercury artist from Will Runyan of Baltimore, has been sold to Joel Gentry and Cecil Scaife.

The sale was said to be for an amount in excess of \$100,000.

Gentry is president of Skylite-Sing Records and Scaife, owner of the Songs of Faith Label, also will form a new enterprise, to be known as The Hall of Fame Studio, Inc. The studio itself also will bear that name.

Scaife will be president of the new corporation and will manage the facility.

Scaife said his own independent production firm, Music, Inc., would do a great deal of work there independently for various labels, and that the studio will be used for custom work. Billy Grammer, who had managed the studio for Faron Young, will continue to do independent production there.

Scaife claimed it would be the first studio here to concentrate on video tape production.

BOOK REVIEW:

Vital Guide For Novices

LOS ANGELES—Joseph Csida, a Billboard editor from 1934 to 1949 who went on to be a top a&r executive at RCA and Capitol, has written an outstanding new guidebook for people seeking entry into the industry he knows so well.

"The Music/Record Career Handbook" (\$14.95) published by Csida's Studio City music educational materials firm, First Place Music, is lively as well as informative, packed with anecdotes and insights in how the business really works.

The bulk of the chapters are job descriptions of various music industry specialties, explaining the personal qualities necessary to succeed at each craft. He covers record company and publishing jobs, agent and manager, radio and journalism, music teaching. A separate section is devoted to becoming a songwriter, singer, musician, arranger or producer.

With the competitive realities of the music business today, Csida's basic advice on breaking in is: Go where the music is, get into it with any job you can, using any personal contacts available. If you're a performer or writer, practice your work before any audience you can get.

However, Csida's storytelling gives such a clear overview of what goes on in pop music that it is bound to be useful to any outsider who wants it. Also very useful are the lists of music organizations, reference tools and courses of instruction. The book is available from Billboard Bookshelf, 2160 Patterson St., Cincinnati, Ohio 45214.

NAT FREDLAND

English Rock

• Continued from page 58

to be revived because they aren't dead yet; and if any of the other performers who started out at the same time now come up with something equally good to offer (which doesn't include cover versions of Stills, Nash, Young, King or Taylor) then let's welcome them to a new career and allow them to leave their more sophomoric past behind.

NANCY ERLICH

Out in front. As usual

And we've got the numbers to back us up. When you put it in writing that you're number one, you had better damn well have the proof because someone out there is going to call you on it. That's why we're going to give it to you straight. No puff. No hype. Just facts. Plain and simple.

Fact

Billboard's paid circulation numbers over 32,722 influentials in the international music-record-tape industry.

Fact

Billboard is over 2½ times the paid circulation of Cash Box... 159% more!

Fact

Billboard is over 2 times the paid circulation of Record World... 123% more!

Fact

Billboard's subscriber copies go to 5,417 more music industry men than Cash Box and Record World combined.

Fact

Billboard has the largest paid circulation and largest distribution (newsstand and subscription) of any other publication in the music-record-tape industry.*

That's why more and more music industry heavyweights rely on Billboard to get the best mileage out of their advertising dollar. Billboard reaches those hard-to-get-at influentials in retailing, marketing, and programming each week. These are the people who rely on Billboard. Because they're the leaders in the industry, it stands to reason they would be influenced by the leader in the record industry trade publication field.

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

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

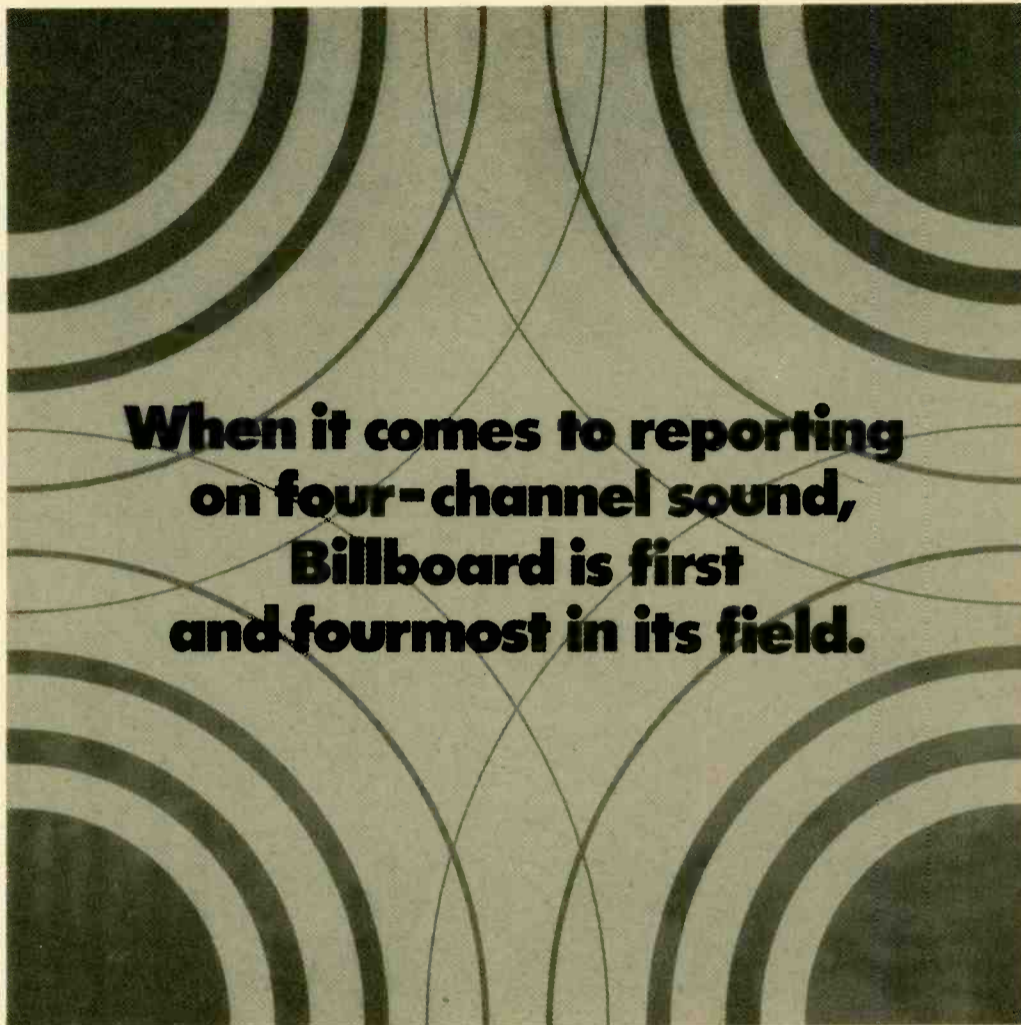
CHICAGO: Steve Lappin
150 N. Wacker Dr., Chicago, Ill.
60606 (312) CE 6-9818

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

Billboard

—outstanding and out in front. As usual.

*Facts based on comparison of ownership, management and circulation statements of Billboard, Record World, and Cash Box, and are available for examination on request.



**When it comes to reporting
on four-channel sound,
Billboard is first
and fourmost in its field.**

**Billboard's four-channel
sound spotlight is
coming in the
August 4 issue.**

Way back in 1971, Billboard published its first spotlight on four-channel sound. We knew then that quadrasonic sound would become the newest and most commercially accepted sound innovation on the market since stereo. That's why we've been spotlighting the four-channel sound boom every year since then. Four-channel sound is well on its way now. The systems are more sophisticated and are readily accepted on the consumer level as the ultimate in the home entertainment experience.

If you've been reading Billboard over the last two-year period, you know just about all there is to know on the burgeoning business of four-channel sound. Not because Billboard carries just one annual spotlight on the quadrasonic industry, but simply because Billboard covers the quadrasonic explosion each week — 52 weeks a year. In fact, we're the only "music" newsweekly with a complete Tape/Audio/Video Department devoted entirely to consumer electronics, and that includes four-channel sound.

And to top it off, we still publish an annual Four-Channel Sound Spotlight to recap the developments in producing quadrasonic product. This year, Billboard's August 4 issue again focuses on the industry with its annual Four-Channel Sound Special. You'll get a complete, up-to-date report on how far quadrasonic sound has advanced.

You'll get an up-close look at new product lines in four-channel **hardware/software/services/accessories**. And while you're scanning the latest product developments,

the manufacturers, distributors, and retailers in the home entertainment industry will be seeing you as you really are. And to insure that they do see you — in the right place at the right time — contact Billboard sales representative before the ad deadline.

Ad Deadline: July 20

Issue Date: August 4

Fortunately, there's an office near you:

LOS ANGELES:

Bill Moran
9000 Sunset Blvd.
L.A., Calif. 90069
(213) 273-7040

NEW YORK:

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

CHICAGO:

Steve Lappin
150 No. Wacker Drive
Chicago, Ill. 60606
(312) CE 619818

NASHVILLE:

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

LONDON:

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

MILAN:

Billboard Gruppo sri
Pizzale Loreto 9
Milan, Italy
28.29.158

TOKYO:

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

Who/Where/When

• *Continued from page 18*

Municipal Auditorium, Mobile, Ala., July 30; Municipal Auditorium, Nashville, Tenn., July 31.

CHUCK MANGIONE (Mercury): Ontario Place, Toronto, Ont., July 28.

HERBIE MANN (Atlantic): Concord Neighborhood Park, Concord, Calif., Aug. 3.

CURTIS MAYFIELD (Curtom): Mississippi River Festival, Edwardsville, Ill., July 31.

ROGER MILLER (Columbia): Edmonton Exhibition, Edmonton, Canada, July 19-27; CBS Convention, San Francisco, July 28; Montana State Fair Rodeo, Great Falls, Mont., July 30-Aug. 1.

MOM'S APPLE PIE (United Artist): Central Park, N.Y., Aug. 3.

MONOPOLY (Sage): Summerfest, Milwaukee, Wisc., July 19.

MARTIN MULL (Capricorn): Troubadour, Los Angeles, July 24-29.

RICK ANGELO (MCA): Knotts Berry Farm, Buena Park, Calif., July 29-Aug. 3.

THE NEW SEEKERS (MGM/Verve): O'Keefe Center, Toronto, July 26-28; Fair, Regina, Canada, Aug. 3-4.

MAYF NUTTER (Capitol): Cowtown Ballroom, San Jose, Calif., July 29.

OSMONDS (MGM): Fair, Allentown, Pa., Aug. 3-4.

BUCK OWENS (Capitol): Pocono Fair, Pocono, Pa., July 28; Culpeper, Va., July 29; Weatherford, Okla., Aug. 3.

PERSUASIONS (Capitol): Shady Grove Theatre, Shady Grove, Md., July 28.

THE PLATTERS (United Artist): Emerald Beach Hotel, Nassau, Bahamas, July 31-Aug. 6.

POINTER SISTERS (Blue Thumb): Rose-land Ballroom, N.Y., July 30; Central Park, N.Y., Aug. 3.

JOHN PRINE (Atlantic): Cambridge Folk Festival, Cambridge, England, July 28-29.

PROCTOR/BERGMAN (Columbia): Great Southeast Music Hall, Atlanta, Ga., July 31-Aug. 5.

BILL QUATEMAN (Columbia): Blossom Music Festival, Cuyahoga Falls, Cuyahoga Falls, Ohio, July 31.

KENNY RANKIN (Little David): The Boarding House, San Francisco, July 31-Aug. 5.

RARE EARTH (Rare Earth): Memorial Auditorium, Sacramento, Calif., July 29; Coliseum, Dallas, Aug. 2; Hemisphere, San Antonio, Texas, Aug. 3.

SUSAN RAYE (Capitol): Pavilion, John Day, Oregon, July 28.

MR. MOE BEE READY (Camaro): Tour of Georgia, Aug. 1-31.

HELEN REDDY (Capitol): Municipal Auditorium, Nashville, Tenn., July 28.

DEL REEVES (United Artist): Bluegrass Fair, Lexington, Ky., July 28; Kittanning, Pa., July 29; Armadillos BBQ, Hamburg, Ark., Aug. 2; Northwest Gateway Fair, Morehead, Ky., Aug. 3.

KENNY ROGERS (Jolly Rogers): Castaway Club, Atlantic Beach, N.C., July 28-29.

SANTANA (Columbia): Sheraton Hotel, Perth, Australia, July 30-31; Southern Cross, Melbourne, Australia, Aug. 1-4.

EARL SCRUGGS (Columbia): County Roads Recreation Park, Glenville, W. Va., July 28-29.

SEALS & CROFTS (Warner Bros.): Pine Knob Theatre, Detroit, July 30; Blossom Music Festival, Cuyahoga Falls, Ohio, July 31; War Memorial Coliseum, Syracuse, N.Y., Aug. 3.

SHA NA NA (Buddah): Boston, Mass., Aug. 1.

CHRIS SMITHERS (Poppy): Lenox Arts Festival, Stockbridge, Mass., July 28.

SONS OF CHAMPLIN (Columbia): Phoenix, Ariz., July 28; Stadium, San Diego, Calif., July 29.

SONS OF THE PIONEERS (RCA): Knotts Berry Farm, Buena Park, Calif., July 28.

THE SPINNERS (Atlantic): Music Carnival, Cleveland, Ohio, July 31-Aug. 5.

STEPHEN STILLS-MANASSAS (Atlantic): Merriweather Post Pavilion, Columbia, Md., July 29; Saratoga Center for the Performing Arts, Saratoga, N.Y., July 30; Mississippi River Festival, Edwardsville, Ill., Aug. 1.

STYLISTICS (Avco): The Sugar Shack, Boston, July 30-Aug. 5.

SUPER SAX (Capitol): Concord Jazz Festival, Concord, Calif., July 29.

SONNY TERRY & BROWNIE MCGHEE (A&M): Australia/New Zealand Tour, July 28-Aug. 19.

JOHNNY TILLOTSON (Columbia): Sheik's, Orlando, Fla., July 30-Aug. 11.

T-REX (Warner Bros.): Curtis Hixon Auditorium, Tampa, Fla., July 28; Omni Auditorium, Atlanta, Ga., July 29; Schaffer Stadium, Boston, July 30; Royal Stadium, Kansas City, Mo., Aug. 2; Civic Auditorium, Baltimore, Md., Aug. 3.

IKE & TINA TURNER (United Artist): Dane County Auditorium, Madison, Wisc., July 28.

HOUND DOG TAYLOR & THE HOUSE-ROCKERS (Alligator): Blues Festival, Annapolis, Md., July 28; Joe's Place, Cambridge, Mass., July 30-Aug. 4.

TEN WHEEL DRIVE (Capitol): WSN Benefit, Allentown, Pa., July 29; "Capitol Night," Philadelphia, July 30.

UPRISING (Rainbow): Tecumseh, Mich., July 15; Markley Hall, Ann Arbor, Mich., July 18; Devil's Lake, Jackson, Mich., July 21; Sharp Park, Jackson, Mich., July 29.

PORTER WAGONER (RCA): Municipal Auditorium, Atlanta, Ga., July 28; Fairgrounds, Hopkinsville, Ky., July 31; Steeple Fair, Bramwell, W. Va., Aug. 2.

BILLY WALKER (MGM): Street Fair, Bramwell, W. Va., Aug. 3.

T-BONE WALKER (Warner Bros.): Suffolk Downs, Boston, July 28.

MUDDY WATERS (Chess): Music Park, Grove City, Ohio, July 28.

DOC WATSON (United Artist): Festival, Livonia, Ga., July 28-29; Main Point, Bryn Mawr, Pa., Aug. 2-5.

LESLIE WEST (Columbia): Va. Beach Dome, Norfolk, Va., July 17; Suffolk Downs, Boston, July 18; Stadium, Chicago, July 21.

PAUL WILLIAMS (A&M): Harrah's, Tahoe, Nev., July 19-Aug. 1.

TOMMY WILLS (Juke): Glass Menagerie, Nashville, Tenn., Aug. 1-4.

BOBBY WOMACK (United Artist): Reeds Arena, Youngstown, Ohio, July 28.

FARON YOUNG (Mercury): Cherokee County Fair, Cherokee, Iowa, July 30; Southern Iowa Fair, Oskaloosa, Iowa, July 31; Jack Hamilton Clubhouse, Morning Sun, Iowa, Aug. 1; Beaver Fieldhouse, Beaver, Okla., Aug. 3.



JOINING THE Women's Auxiliary of the American Legion, in their celebration of the Fourth of July, is Capricorn artist Martin Mull, right, who travelled to Palatine, Ill., for the event. Mull was also honored with Martin Mull Day, entitling him to lead the annual Independence Day parade there.

Signings

• *Continued from page 13*

Bobbi Martin has signed an exclusive recording contract with MGM Records. Initial product is currently being produced under the supervision of **Henry Jerome** of the Green Menu Music Factory. Their association has included her past chart successes "For the Love of Him" and "Don't Forget I Still Love You." The MGM deal marks the first venture for Jerome's recently launched Green Menu company. ... **Rufus, ABC/Dunhill** act, has signed for representation with RPM Ltd. of Beverly Hills.

Tamla artist **Eddie Kendricks** has renegotiated terms of his previous contract and re-signed with Motown Record Corporation for a period of two years with options for three more. According to the terms of the new contract, Kendricks will be free to produce other artists, publish his own and other titles and engage in live performances independent of his Motown ties. His new Tamla LP is titled "Eddie Kendricks." ... **Lulu Porter**, former Decca artist, signed for production and management with Promotional Talent Management in Hollywood.

Review

English Rock Revival in N.Y. Lacks Era's Spirit

Richard Nader's 1960's British Rock Invasion Revisited was an amiable evening's entertainment for the 13,000 who came to Madison Square Garden all prepared to Freddie in the aisles; but the show certainly lacked a lot. Mostly it lacked the spirit and the repertoire of the era it was supposed to revive. The acts all shared a typical 1964 sloppiness (which was the one aspect of that wonderful year that we could have done without). They all performed at least some of the hits that made them famous, in a more or less perfunctory way. But each seemed to be out to prove that he had grown up in the meantime, and all that proving just didn't belong.

Wayne Fontana and the Mindbenders seemed to be more suited for nightclubs than rock concerts. Gerry Marsden, still one of the best ballad singers around, alternated a sampling of his hits with "Rockin' Pneumonia" and the like, proving that he is as good a rock and roller as the other half million people who perform 50s classics. The Searchers, even when they're being sloppy, have a vocal blend that is beautiful and unique, which is what their nine-minute version of Neil Young's

"Southern Man" wasn't. Herman's Hermits, at least, played nearly all of their gold records, and with energy, but Peter Noone's gay jokes were uncalled for and quite jarring.

The only group who were willing to play the role were Billy J. Kramer and the Dakotas. Kramer took the stage with all the hokey showmanship of a mid-60s superstar and instantly created the illusion that now is then and he really is. When he jumped into the audience toward the beginning of his set, girls actually screamed and mobbed the stage. Kramer hasn't even been heard from here in the last five years, but he's a good actor and he understood what the event was all about.

Clearly, if there are going to be revivals, there should be some definition of what a revival is. Any act that has to be revived is obviously not currently competitive on the pop market. The purpose of calling a group back is not to find out what they're doing now that hasn't made it; it's to hear them do what they once did better than anybody else. People like the Hollies, the Kinks and the Moody Blues aren't eligible

(Continued on page 56)

Talent in Action

AZTECA TALLWATER

Whisky A Go Go, Los Angeles

Fifteen members seems like a lot for a pop group these days, but latin rock ensemble Azteca proved that quantity can produce quality during their recent stay here.

Combining rock instruments such as electric piano and guitar, more traditional band instruments such as trombone and sax and Latin tools including timbales and conga, the group ran through a series of numbers offering a fine fusion between traditional Latin music and U.S. rock. The group avoided the pitfalls of so many bands of this type by passing over long "jams" and sticking to relatively short but intricately arranged material. Wendy Haas was a stand-out on vocals, with Errol Knowles also showing skill as a lead singer. Timbale player Coke Escovedo gave the audience a taste of authentic Latin musicianship, as did the several percussionists in the group. If Azteca continues to progress at its present rate, they could easily be the next band in this mode to make a major breakthrough.

Tallwater, a four-man group offering straight hard rock, opened the show. Most of the material was original but unfortunately, the noise level of the group made it difficult to understand much of the lyrics.

BOB KIRSCH

BACHMAN-TURNER OVERDRIVE

Max's Kansas City, New York

As lead guitarist for the Guess Who, Randy Bachman overcame initial objections to that band's pop orientation (a crime in the late '60s, according to the rock press) to gain his share of admiration for stinging, concise playing.

Bachman's latest unit, comprised of his continually searing lead work, the bass and gruff vocals of C. F. Turner, and the drumming and second guitar of Randy's two younger brothers, is a tight, muscular band that has just released its first Mercury album. It's obvious from the start that Bachman isn't the only veteran here.

In fact, the younger Bachmans have functioned together for years, playing while Randy was on the road and getting sharper every time he returned. At present, their act focuses on that interaction, which shows some spicy dual leads and some compact, percussive bass lines.

The repertoire is familiar rocking, mostly originals but comfortably defined by the mainstream of harder rock bands. But the directness of the band, and their enthusiasm, points toward real growth.

SAM SUTHERLAND

THOMAS JEFFERSON KAYE

GLADSTONE

Max's Kansas City, New York

Thomas Jefferson Kaye has already established himself as a producer with formidable acuity in creating strong rock product. At Max's, he made another bid as a performer, and, onstage, Kaye obviously retains that sensitivity to strong music.

Kaye's first set of the week was a bit weak, but his strength asserted itself quickly, and, for the rest of his stay, he led a beautifully restrained, powerfully equipped band through its paces. Kaye's taste in musicians is laudable: to a man, the four-piece backup unit was the model of the tight studio band, yet offered genuine live fire. Elliott Randall's guitar-work nearly stole the show, as Randall spun clear, fluid lines from his Stratocaster: Rick Slosser again proved his power as a precise, economical drummer: Tom Salisbury contributed alternately low-keyed, soaring solos and accompaniment on electric clavinet; and bassist Gene Santini consistently pinned the works together.

Kaye himself openly works toward a hard-edged, gritty rock persona that belies his urban origins, and he succeeds. His material is straight-forward blues and full-throttle rock and roll, and, with his raw vocals supported by Randall, Salisbury and Santini, the effect is gripping. He records for ABC.

Opening the evening was another ABC act, Gladstone. While their material was hardly earth-shaking, the over-all suppleness of the playing was testament to the band's power. Given Gladstone's youthfulness, the band's musicianship is sure to push them to a wider audience. With age, and some revisions in their repertoire, they should look forward to increased power.

SAM SUTHERLAND

IDES OF MARCH

SAM LEOPOLD

Bitter End, New York

Several years ago, the Ides of March, a young but relatively seasoned band from Chicago, achieved formidable sales on a single sounding strikingly like several popular rock horn-bands of the moment. That single brought the Ides of March an instant popularity that lasted exactly as long as the single itself rode the charts.

Given the band's set here, such a reaction seems sad indeed. Since the days of "Vehicle," the band has relied less on flashy brass choirs and more on sturdy, balanced playing. The band's material has its weak areas, but there is also no small measure of energy and humor presented with an informality and openness that is decidedly unhip and most welcome.

Now with RCA, the Ides of March hopefully have another shot at overcoming what may have been an albatross. Product reflecting their current playing and the impact of leader Jim Peterik should make a less dramatic, but longer-lasting dent on the public.

Sam Leopold is an itinerant American singer whose writing reflects his travels abroad. That premise alone sets Leopold apart, as does his emphatic, passionate vocal style and seeming difference between numbers.

Recently signed to Mercury, Leopold has enjoyed some strong press which seems premature on the strength of his Bitter End appearance. His songs clearly point toward awesome gifts, both as a serious romantic and a wry satirist, but his unevenness as a performer and the occasional pretense of some lines somewhat undercut his impact.

SAM SUTHERLAND

ALBERT BROOKS

KENNY RANKIN

Troubadour, Los Angeles

This seems to be the time for comedians to make their mark with the rock crowd, and Albert Brooks is certainly one of the funniest and most refreshing to move into this market.

A curious mixture of old and new in his choice of comedy, Brooks can tell stories or work standup routines with equal ease. The stories, such as the feeling of helplessness in having to perform before a crowd that has never heard of him or the rigors of playing small towns are aimed at the young audience while his routines about a contest for composing a new national anthem can work equally well with any age group. The highlight of the act was undoubtedly Brooks' film on animals, for which (according to him) everything but the film arrived. So the audience listened to a soundtrack and watched Brooks flip frantically through the pages of a nature book and hold up toy animals. Though most of his work has been in writing and on TV, Brooks, with his fine sense of timing and truly funny original material should have no trouble finding a spot on the club and concert circuit.

Kenny Rankin, Little David artist, sang an extremely pleasant set of original tunes mixed in with rock songs done acoustically and Latin melodies. Backed by bass and drums, Rankin's guitar work was excellent as always, often moving into an almost jazzy vein. On the whole, the mix of comedy and quiet music provided for an extremely pleasing evening.

BOB KIRSCH

MAGMA

Hippopotamus, New York

Framed by the upper East Side opulence of Hippopotamus, prefaced by some nervous and earnest comments about art for art's sake, Magma, a ten-piece French unit, mounted the stage and attempted to move the masses in a language possibly even they don't understand.

Magma's sincerity can't be questioned. The band itself was clearly powered by a common zeal expressed in the epic proportions of their personal intergalactic universe (all three LP's released to date form a continuing saga rich in metaphorical evidence of the earthlings' continuing excesses) and further underscored by their matching uniforms and stylized logo.

What can be questioned is the eventual impact of their music. Neo-classicism, early 20th century avant-garde and aleatory music are all touched upon with the same enthusiasm, with heavy metal rhythms fragmented by off-center meters and echoes of Carl Orff in the dark choral passages. Like the better forms of psychedelia, there is much sound and fury, but what it signifies eluded much of the audience.

As for singing in an imaginary language, the complexity of Magma's private cosmos, explained in ponderous and often pretentious paragraphs of synopses provided as a folder for listeners, is more a burden than a blessing. There's very little for even the most avid sci-fi freaks to build on, since their saga streaks across light years of space and activity.

The playing, however, did reveal a sophisticated ecumenical approach to pop music and its various eclectic sources. But, somehow, it's difficult to see just who Magma are playing for. The idealism implied by their philosophical posturings is always welcome; the weighty presentation isn't quite that promising.

SAM SUTHERLAND

Milwaukee Summerfest

MILWAUKEE—Summerfest, Milwaukee's mammoth arts and recreation festival, will showcase top pop and rock acts along with sports, dance, opera and theater. The festival, which began Friday (13) continues through Sunday (22).

Acts slated to appear include Stephen Stills and Manassas; the Steve Miller Band; the Siegel-Schwab Band; Ben Sidran; Sammy Davis Jr.; the Doobie Brothers; New Riders of the Purple Sage; Thomas Jefferson Kaye; Lionel Hampton; Blood, Sweat and Tears; Curtis Mayfield; Isaac Hayes; Duke Ellington; Ramsey Lewis; Buck Owens; Loretta Lynn; Humble Pie with the Blackberries; Sergi Mendes' Brasil '77, and a variety of other international acts.

What's in a chart?

Check it out for yourself.

Comparison of chart features:	BILLBOARD	CASH BOX	RECORD WORLD
<ul style="list-style-type: none"> ■ <i>The Billboard Hot 100</i> ■ <i>Record World Singles Chart</i> ■ <i>Cash Box Top 100</i> 			
This week's and last week's position are reported:	X	X	X
Number of weeks on chart is reported:	X		X
The publishers are listed:	X	X	
The performing rights society is listed:	X	X	
The songwriters are listed:	X		
The title, artist, label and number is listed:	X	X	X
The distributor of the label is listed:	X	X	X
The sheet music supplier is listed:	X		
RIAA million seller seal shown:	X		
Statement giving sources for compilation of information:	X		
Disclosure of how stars or bullets are awarded:	X		
Advance hi-lighting of new "Chartbound" releases:	X		
Full disclosure of charts methodology:	X		



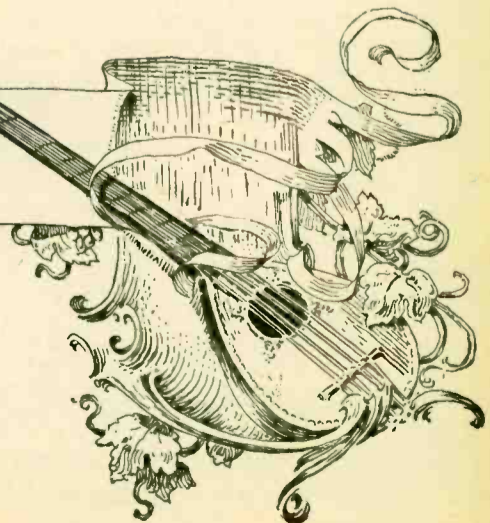
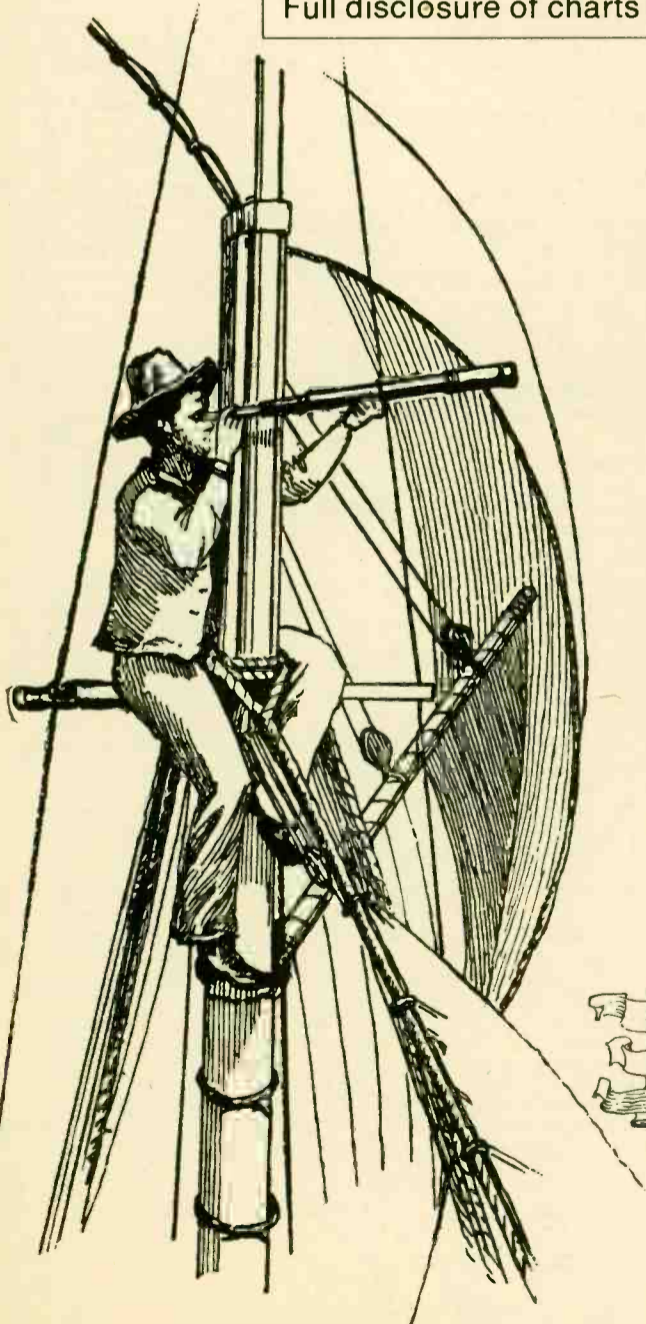
**Billboard surveys
22 key markets
in depth each week...
and gets information
to more than twice
as many subscribers:**

BILLBOARD — 32,722 (ABC Audited)

RECORD WORLD — 14,657 (Stated)

CASH BOX — 12,648 (Stated)

There is a difference



Classical Music



MARILYN HORNE, who starred with James McCracken under the baton of Leonard Bernstein in the Metropolitan Opera production of "Carmen," put in a promotional appearance recently at the record department of Korvette's on Fifth Avenue here. Standing, from left to right are Polydor's Classical Division director Fred Dumont, who holds a copy of the new DG recording; DG's national sales manager Sid Love; Korvette's public relations representative Marilyn Ives and record buyer Ben Bernstein. Ms. Horne, who was in New York on the final leg of the Met national tour, featuring most of the principals of the original "Carmen" production, autographed customers' copies of the DG album at major record outlets in a number of cities visited on the tour.

RCA Releases 100 Best Melodies

NEW YORK—RCA Records has released a 10-album series, "The 100 Melodies the World Loves Best," with 10 complete melodies in each album as part of RCA's "Summer Sales Power" campaign.

The series is introduced by a one-record sampler containing a few seconds from the theme of each of the melodies titled "Guess That Tune." Announcement was made by Peter Munves, director of Classical Music, RCA Records, who said: "These are the hundred best known, most often whistled tunes in the classical repertoire... works which have been adapted as popular songs, works which have become famous in film and TV scores and radio themes, and TV commercials."

Munves noted that the sampler album, to be sold at a special low price, was designed for classical radio station guessing game programs and that many stations already planned to program the sampler. He said a special mailing to 240 radio stations with classical programming had been made, and that there would be special mounted display covers, mobiles and other promotion pieces. The albums will ship to dealers in special 60-count display cartons.

Vox Goes Sansui

NEW YORK—Vox Production has decided to issue quadraphonic recordings and to adopt the Matrix System Sansui encoding. Quadraphonic records will be issued fully compatible. "We are not going to issue the same records in stereo only and in quadraphonic, as we do not believe that dealers should be forced to carry double inventory," according to George Mendelsohn-Bartholdg, Vox president.

"To make it worthwhile for the public and to encourage them to buy quadraphonic equipment and have reasonable priced and good classical records available for such equipment and also because the cost of making these records is not substantially higher as far as production costs are concerned, we have decided on a suggested retail price for the Turnabout quadraphonic, fully compatible record of \$3.98. The Candide fully compatible quadraphonic records shall carry a suggested retail price of \$4.98," he said.

Phonogram P.R. Post to Burton

NEW YORK—M. Scott Mampe, director, Classical Division of Phonogram, Inc., announces the appointment of Frank Burton as the director of Publicity and Artist Relations for the Classical Division.

Burton is a native New Yorker but has spent the last eight years in Indiana. He received a B.A. in Psychology from Boston University and a M.S. in Counseling and Personnel Services from Indiana University. Since 1967, he has been at Purdue University in West Lafayette, Ind., taking advanced work in Counseling and Personnel, and more recently, Music. During this time he was employed as an Academic Advisor in the School of Industrial Management, and also founded and managed the classical department for a major record dealer. Burton has an extensive background in recordings, particularly those of an historical nature. In addition, he is a specialist in pre-Romantic music and has been active as a harpsichordist for the past few years.

Billboard SPECIAL SURVEY for Week Ending 7/21/73

BEST SELLING Classical LP's

© Copyright 1973, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	2	THE RED BACK BOOK Scott Joplin (Schuller) Angel S 36060 (Capitol)
2	2	2	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Nonesuch 71248 (Elektra)
3	4	2	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194
4	3	2	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
5	5	2	MAHLER: 8th SYMPHONY Chicago Symphony Orch. (Solti), London OSA 1295
6	7	2	VERDI: GIOVANNA D'ARCO Calle Domingo, Angel SCL 3791
7	6	2	BIZET: CARMEN M. Horn/J. McCracken/L. Bernstein, DGG 2709 043 (Polydor)
8	10	2	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)
9	8	2	WAGNER: PARSIFAL G. Solti, London OSA 1510
10	11	2	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM, STE ST 13
11	15	2	BACH: Brandenburg Concertos Nonesuch HB 73006
12	13	2	BEETHOVEN: SYMPHONY #9 Chicago Symphony Orch. (Solti), London CSP 8
13	12	2	VERDI: ATILA Royal Philharmonic (Gardelli), Philips 6700-56
14	16	2	VERDI: RIGOLETTO Sutherland/Pavarotti, London Symphony London OSA 13105
15	14	2	SONGS BY STEPHEN FOSTER Nonesuch 71268 (Elektra)
16	17	2	ANNA BOLENA Beverly Sills, ABC ATS 30015/4
17	9	2	BACH: BRANDENBURG CONCERTI Telefunken Harnoncourt, Conc. Musicus SAWT 9459/60-A
18	18	2	THE SEA HAWK National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
19	21	2	DELIUS FLORIDA SUITE Beecham-Seraphim 60212 (Capitol)
20	20	2	THE STRAUSS FAMILY T.V. Soundtrack—Polydor PD 2-3506
21	19	2	BACH: Complete Flute Sonatas Odyssey Y2 31925 (Columbia)
22	22	2	HANDEL: WATER MUSIC Leppard, Philips 6500-047 (Phonogram)
23	27	2	BACH BRANDENBURG CONCERTI: Collegium Aureum VICS 6023 (Victrola)
24	23	2	MAX STINER/GERHARDT/NATIONAL PHIL. Now Voyager RCA 0136
25	28	2	HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530102 (Polydor)
26	24	2	BERNSTEIN: MASS Columbia M 231008
27	25	2	MAHLER/CHIC SYMPHONY SOLTI: Das Lied Von Der Arde, London OS 26292
28	29	2	DELIBES: LAKME Mandy Mesple—Seraphim S 6082
29	31	2	HOLST: The Planets Los Angeles Philharmonic (Mehta), London CS 6734
30	32	2	THE CHOPIN I LOVE Artur Schnabel, RCA Red Seal LSC 4000
31	35	2	DONIZETTI/SUTHERLAND-BONYGNE: Lucia de Lammermour London OSA 13103
32	26	2	SAINT-SAENS PIANO CONCERTI Seraphim 6081 (Capitol)
33	-	1	MAHLER 5th SYMPHONY G. Solti/Chicago Symphony, London CSA 2228
34	30	2	SIBELIUS: FINLANDIA Sir John Barbirolli, Seraphim S60208 (Capitol)
35	-	1	PASTORAL MUSIC OF VAUGHAN-WILLIAMS Boult, Angel 36902
36	-	1	CONCERT FOR PEACE L. Bernstein, Columbia M 32196
37	37	2	MUSIC FROM THE COURT OF FERDINAND & ISABELLA Angel S 36926 David Munrow
38	38	2	HOROWITZ PLAYS SCRIBAN Columbia M 31620
39	-	1	LISZT: CONCERT PARAPHRASES ON OPERAS C. Arrau, Phillips 6500 368
40	-	1	HENRY VIII AND HIS SIX WIVES T. V. Soundtrack, Angel SFO 36895

EMI • PHILIPS • VOGUE • ODEON • PATHE • MINOS • ARION • TOSHIBA • RCA INTERNATIONAL • REGAL • STEREO RECORDERS & DISTRIBUTORS OF THE WORLD'S GREATEST

PETERS INTERNATIONAL BEST SELLER LIST OF IMPORTED LP'S OF CLASSICAL MUSIC

- MENDELSSOHN/PROKOFIEV VIOLIN CONCERTOS
Joseph Szigeti, Sir Thomas Beecham ODEON HLM 7016
- SMETANA: THE BARTERED BRIDE (Complete)
Lorenz/Wunderlich/Frick ODEON C153 28922/3
- LA FLUTE D'OR
Jean-Pierre Rampal PHILIPS 6504 058
- ST. SAENS: REQUIEM MASS, Op. 54
Jean-Gabriel Gaussens, Cond. RCA 650002
- PAGANINI: VIOLIN CONCERTOS Nos. 1 & 2
Yehudi Menuhin/Royal Philharmonic ODEON ASD 440
- OFFENBACH: LA PERICHOLE (Complete)
Lafaye/Vivalda/Amade PATHE CO53 10669/70
- PURCELL AT NOTRE DAME
Pierre Cochereau (Organ) Maurice Andre (Trumpet)
PHILIPS 6504 044
- PUCCINI: SUOR ANGELICA (Complete)
Ricciarelli/Cossotto/DiStasio RCA MLDS 20262
- GREGORIAN CHANTS, Vol. 1
Monks of the Abbey of Ste. Anne de Kergonan
ARION 30A 066
- MONTEVERDI and SCARLATTI
Janet Baker/English Chamber Orch. ODEON CO63 2058

NEW AND RECOMMENDED

- MESSIAEN: MEDITATIONS SUR LE MYSTERE DE LA
SAINTE TRINITE FOR ORGAN
Olivier Messiaen ERATO STU 70750/1
- BACH: ST. MARK PASSION, BWV 247
Wolfgang Goennenwein/Stuttgart Madrigal Choir
ERATO STU 70246
- ELGAR: NURSERY SUITE/SEVERN SUITE
Charles Groves/Royal Liverpool Philharmonic
ODEON ASD 2502
- TURINA: THE MUSIC FOR GUITAR
Irma Costanzo ODEON JO63 20873
- CHARPENTIER: TE DEUM/MAGNIFICAT
Louis Martini, cond. ERATO STU 70164

All items listed are distributed in the U.S.A. by Peters International & are available for Immediate Delivery.
DEALERS — Call or write to:

Peters International, Inc.
Customer Service Dept. B-5
600 8th Avenue, New York, N.Y. 10018

P.I.

Q: What Kind Of a Classic Year Is It? A: Spiraling Sales and Controversies

By ROBERT SOBEL
(Classical Editor)

What kind of a year is classical music having vis-a-vis recordings and sales? On the dealer level, according to an in-depth survey made across the country, sales are maintaining an upward spiral, with opera packages and budget product leading the buying parade. Other factors, such as the battle of the quadrasonic systems, purists and mass package merchandisers, the impact of the youth market, costs and conflicts involved in recording in the U.S., the nostalgia surge, the Scott Joplin revival and "spillover" records, have contributed to an exciting and, in some cases controversial year.

Certainly demanding of exposure are the following: The impact of the youth market. Longtime controversy as to whether classical music is attracting the young buyer is still flaring. Those pro labels state in no uncertain terms that series such as greatest hits and facsimiles thereof, and films which have classical scores have given youth a new slant on classical life, thus creating a new type of buyer. The theory is then propounded: this buyer will now take serious music more seriously, with results showing in sales.

Those labels can claim that this kind of buyer is just a faddist; that actually, in fact, he never reaches beyond the greatest hits stage regarding his musical tastes. Some even go so far as to state that this kind of music does not and has never attracted the youth as buyer. They argue that the only people who buy such product are and always have been the middle-class suburbanite, equipped with all kinds of electronics, to impress friends and influence people. But as to actual classical buying know-how, they say, the answer is no.

Purist labels and package merchandisers equal another under-the-surface rhubarb. On one side are the 'purist' labels, 'shocked and dismayed' at the kind of packaging geared to a consumer of varying musical tastes and habits. The coordination of pop-oriented designs upon such serious material represents to them sacrilege of the first order. Commercialism at its crassest, they declare. The tie-in here, of course, is the repertoire in these packages, which these same labels state is also of a prostituting nature. Labels which make such packages, on the other hand, say that this is the bread and butter of the business. Profits and repackaging are the thing which attract the buyer, they claim. And it keeps overhead and recording costs at a minimum. There seems to be room for both factions.

As to what's happening in the market place, here are comments from our survey:

The battle of the Quadraphonic systems: The two gladiators, Columbia with its SQ Disk, and RCA with its compatible Quadradisc, are still vying for position, with both claiming victory almost weekly. In the wings, and looked on as a contender is the Sansui system, which thus far has made licensee/inroads of a more or less substantial nature.

Meanwhile, the dealer anxiously looks to a viable solution regarding the double inventory problem, created by the segregation in bins of quadraphonic records from stereo. The solution is fairly simple, according to David Rothfeld (separate interview), but direction must come from the labels themselves. Pricing, too, has entered the confusion. Hindered by the government's new price freeze, any new thoughts of raising the price on the 4-channel disks is being held in obedience. Columbia's SQ albums are already priced \$1.00 above other labels' quadraphonic records.

Recording costs and conflicts in the U.S.: Spiraling costs and contracts between AFM and manufacturers have produced a recording wasteland of a sort, with recordings by orchestras in the U.S. becoming fewer and fewer. (Both the quadraphonic and the recording aspects of the industry are reported on elsewhere in this section.)

Surely, only the surface regarding this year's developments has been skimmed here. New technology, new merchandising techniques, new repertoire hold promise for much exploration, discussion and progression. The classical field has always been the foundation of the music business because it has never been complacent, regardless of its differences of opinion. Too, it has always been fiercely competitive. Both are healthy attitudes indeed.

A representative sampling of comment from the dealer survey follows:

Korvette vice president and divisional merchandise manager of home entertainment, David Rothfeld, notes sales are up over last year.

"Classical sales have been great at Sam Goody," reports vice-president, classical buyer, Sam Stolon. "The labels supplying us with the heaviest classical lines have been DG, London, RCA and Columbia." Although Stolon says that there is very little good classical product on 8-track, opera is moving well on cassette, with an occasional "spot issue" on reel-to-reel. He notes that quadrasonic classical product has not lived up to Goody's expectations, primarily due to the consumer confusion regarding one approach versus another.

"The classical sales outlook is bright here," Stolon says, "and with Goddard Lieberman back in the saddle, look for a resurgence in classical product from Columbia." One big seller Stolon cites is the RCA Red Seal release "The Classic Film Scores of Max Steiner."

Marvin Saines, head of the national Discount Records chain says: "We've always done well with our classical line in all of our stores and the last six months are no exception." Saines attributes the growth of classical sales in that it's "the big names that sell and bring them in the store." He points to excellent sales recently on the new Scott Joplin album on Angel, "Carmen" on DGG, and the "Lombardi" on Philips. He looks forward to the new

"La Boheme," as recorded by Pavorotti, as being another fast and huge seller.

Saines says he does a fair amount of business with classical tapes, 8-track and cassette, and does fairly well with reel-to-reel classical when available. Quadrasonic, has not yet taken off.

"I think classical records are getting stronger and our current sales prove there's an available market out there for classical," Saines concludes. "Our sales outlook is bright."

"Classical sales are up," says Ben Karol of the King Karol chain of New York outlets. "Two recent big sellers have been the 'Carmen' and 'Joan of Arc' sets. Beverly Sills is moving nicely and sales of classical tape are beginning to make inroads." Karol notes that product is more appealing and selling has increased budget lines such as Nonesuch, Victrola and Oddessy.

Sound Stage

Warren W. Keats of Sound Stage in Wisconsin notes: "Believe it or not, up until about a year ago all records sold in our stores were full price, no discounting. Previous to about a year ago, our sales were reasonable but dropping. Milwaukee has developed into a very discount conscious city, record wise. Several audio and record chains brought this situation to a head.

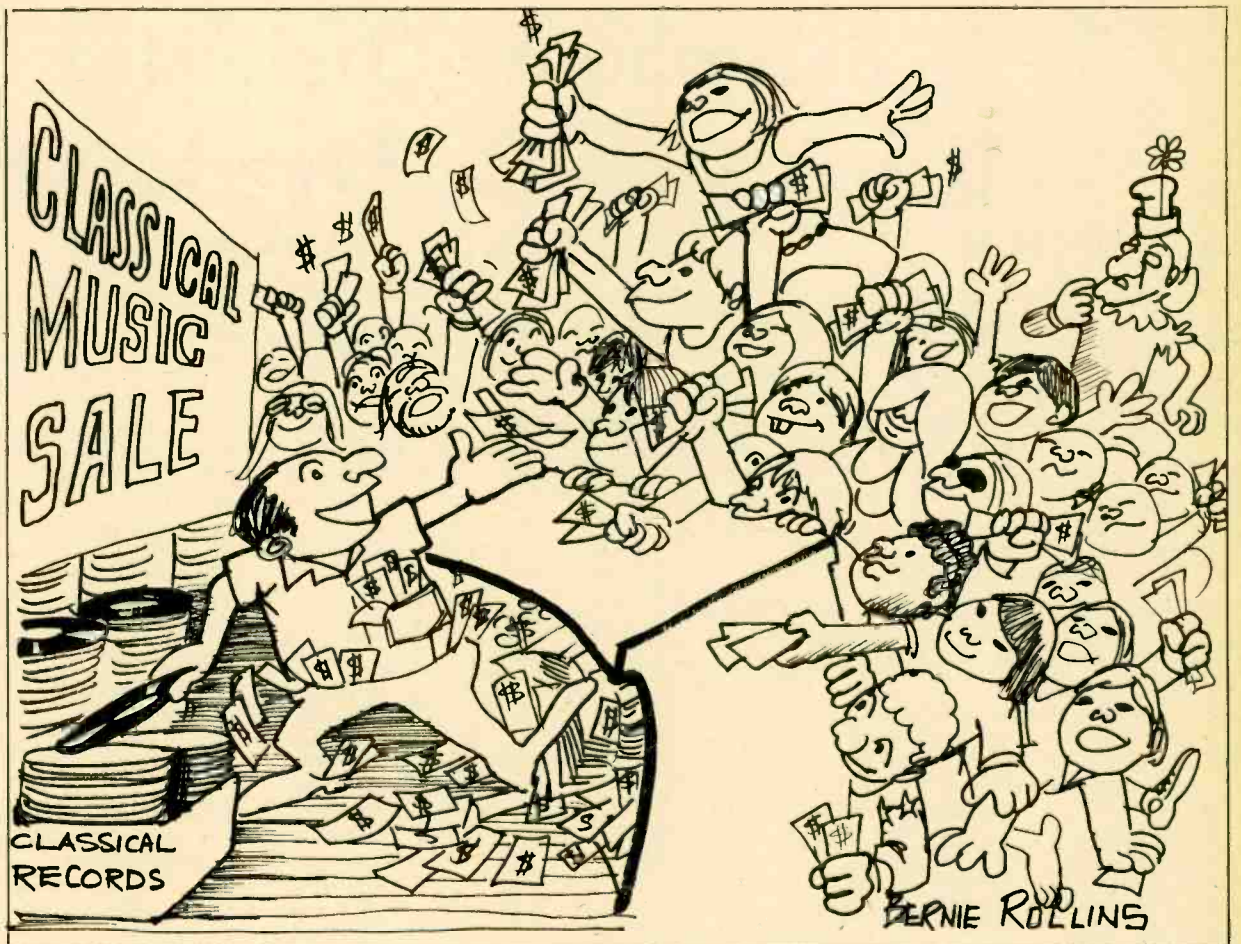
"About a year ago, we decided to discount all records and tapes. This was not cue however to other discount operations. The company was reorganizing physically and discounting seemed a

Betty Woodside of Record & Tape Center in Plymouth, Mi., notes: "An increase stock of budget and regular classical LP's have shown great profit to us. With much more younger people and teens buying classical music, we've found we have had to re-order stocks of baroque, classical guitar, and even complete operas on albums and tapes to satisfy the demands. We have noticed that baroque music has topped all sales of classical and composers including Handel, Bach, Pachelbel, Galuppi and especially Telemann have taken as sales leaders. Budget LP's are really top selling—with Nonesuch topping them because of a three LP's for \$5."

Benn A. Smith of Franklin Music, Pennsylvania chain, says: "Our classical sales picture this year has improved generally over the same period last year. This can be attributed to the increased use of standard repertoire in film soundtracks exposing our 'product' to new young ears; and another healthy factor is the number of blockbuster releases during the last five months. Two major operas from Decca and Philips each, the DGG "Carmen," and the continued interest shown in Scott Joplin have all meant more activity in classical sales.

"On the other hand, new recordings of the basic repertoire and repackaging by Columbia and RCA have continued to turn our regular customers off while failing to inspire new customers.

"Our healthiest sales category in serious music has to be op-



The youth buck: a hit or a myth?

good way to help reduce stock. In approximately 30 days record sales picked up dramatically. We doubled and tripled sales. Some newspaper and radio advertising helped but this was not the main reason. We are a mom and pop type operation and the word got around. On the average we have increased record and tape sales 50 percent. However profit margin is down so that remains about the same.

"A side affect is, of course, that traffic has been improved and more people are seeing and hearing items in our component sound department. And that does not hurt.

"The best selling categories are still the standard symphonic fare. Not much of the modern school or literature off the beaten track sells. Also operas, with a few exceptions, do not sell well. I believe that Milwaukee classical record buyers are basically conservative and this is reflected in our sales. Many items that are listed on Billboard's classical best selling lists, sell well here also. RCA's new series "A Basic Library of the Music America Loves Best" is doing very nicely. This opposed to the same company's and Columbia's, greatest hits series. The full length works sell better than the bits and pieces.

"Classical music on tapes, open reel, cassette and eight is very spotty. However it is increasing. The budget labels move well and we have several bins of closeouts and deletions that show good movement.

"Last year at this time classical records made up about 10 to 15 percent of our record sales. They account for something like 20 to 30 percent now. If there is a classical crisis in the record business it must be easing up as we are noting a definite increase in sales."

era. More interest is shown in new recordings of standard operas and 'first recordings' than for all other types of serious music. Gustav Mahler has gone to the head of the list of most frequently sought-after symphonists. Without hard figures to support me, I would say that classical records account for about 20 percent of our record business.

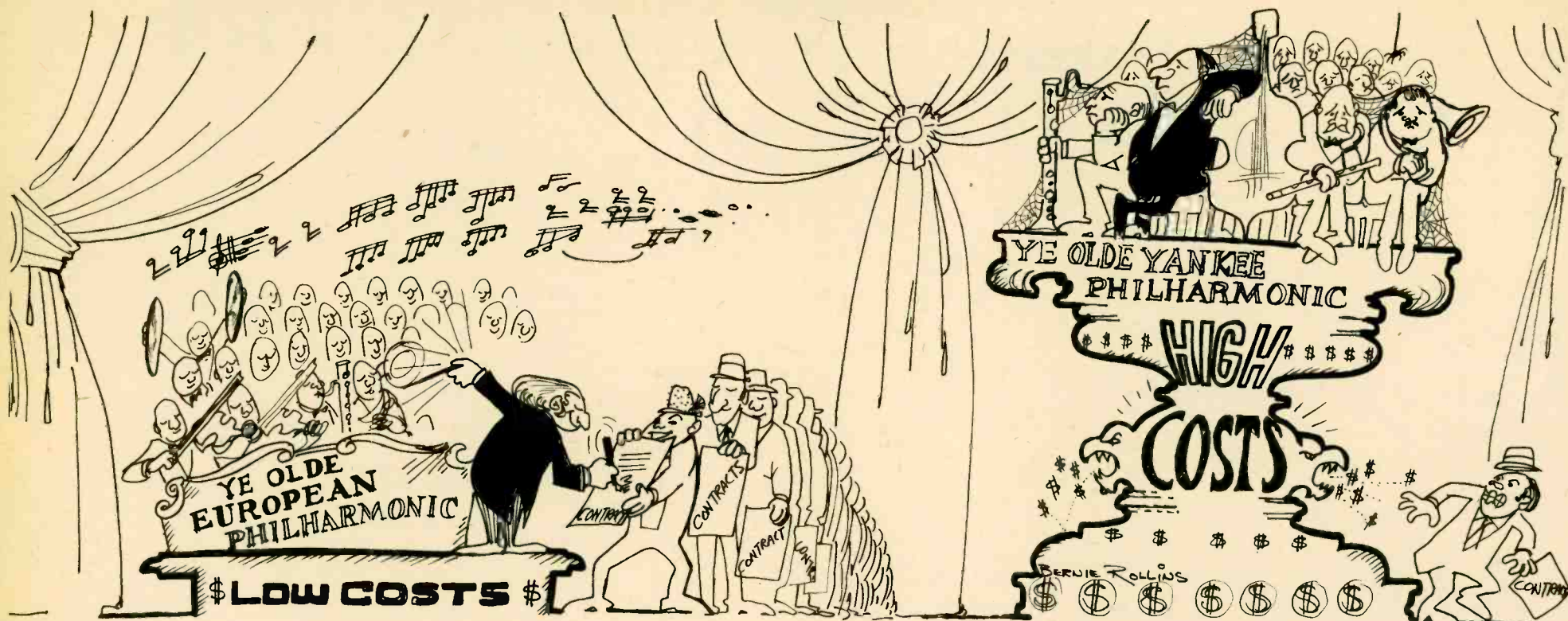
"Our experience continues to show that when interesting repertoire is given outstanding performances and recordings, we have no trouble with the 'classical crisis.' The only crisis is a lack of commitment to their classical divisions by the major manufacturers."

Tim Hesse, of the Record Center, Atlanta, says: "An explanation of our current classical market is not an easy one. Our 'average customer' buys both Moody Blues and Scott Joplin albums. And a lot of times he hears classics on FM, and tells us it was an 'Organ Symphony.' He then trusts our knowledge to say, 'that's Saint-Saens' and find a good recording for him.

"Another good type of customer is the opera buff, although the Met appears here only once a year. Beverly Sills is always a winner and her fans call us weeks ahead of a release date on her albums. Ten years ago, the 'Curiosity' operas could not have sold, but the Verdi classics like 'Attila' and 'Giovanna D'Arco' have increased in popularity because folks now are eager to learn new opera plots and arias from their favorite artists.

"The Record Center is reputed to be the South's largest educational dealer, and schools all over the country buy 'Switched-On Bach' on the same purchase order with Caedmon's Shakespeare

(Continued on page 68)



Symphonic Orchestra Dilemma; U.S. Labels Go Overseas for \$ Reasons

By IS HOROWITZ

THE American dollar may no longer be the glamor medium it once was, but it still requires a smaller number of greenbacks to produce orchestral recordings abroad than at home. It's no wonder, then, that American companies continue to budget a healthy chunk of their recording dollars for projects in London and other European musical centers. The ability to bring in symphonic or operatic albums there at perhaps half the Stateside cost often spells the difference between profit or loss, they maintain.

While this is certainly no new situation, it is currently being agonized over more intensively by segments of the classical community as the American Federation of Musicians and the recording industry sit down to hammer out a new contract. Serious negotiations are due to begin July 16 on a new agreement to replace the contract which expires the end of this month.

Concerned over diminishing recording prospects, managers of major American symphony orchestras have met in recent months with AFM officials as well as representatives of record companies in the hope of finding acceptable methods or reversing the trend.

A recording committee of the managers has suggested to record companies that a minimum number of domestic recordings be guaranteed in return for a negotiated relaxation of union work rules and, in some cases, recording rates. The committee's most recent meeting with manufacturers was held the end of May, but it produced no results, according to William Denton, committee chairman. The classical production wings of major record companies were unwilling or unable to come up with any guarantees, he says.

As the current period of manufacturer-AFM contract negotiations neared, meetings of player representatives from major orchestras have also failed to come up with definitive proposals. Among plans discussed, but tabled or rejected, were:

1. Flexibility in work rules. This would have removed or modified the rule that all members of a symphony orchestra be paid scale for the basic recording session whether or not they actually perform. Thus, if an early Haydn symphony were to be recorded, for instance, requiring only some 40 to 50 musicians, these players alone would be paid, rather than as many as 105, or the full roster of the orchestra, as the long-standing rules stipulate.

2. Exchange of services. Symphony musicians are required to perform a certain number

of services weekly, a service being either a rehearsal or a concert. The proposal here was to authorize management to trade off a block of regular services for recording sessions according to a predetermined ratio, say three services to one recording session. Under such a plan musicians would earn no extra money for recording, but would be free of rehearsals or concerts during weeks recordings were scheduled.

Precedents for such trade-offs exist. For several years the Cincinnati Symphony Orchestra was permitted to record three LP's annually for Decca under a plan of this kind. These albums would not have been produced if Decca had been required to pay normal sessions rates. For the last two years similar formulas have been outlawed by the AFM.

3. Rate reduction, with royalty provisions. The Utah Symphony recorded for many years under a formula whereby the musicians accepted considerably less than union scale, but were entitled to share in record royalties. Vanguard and Vox are among the labels that found this approach economically viable and, as a result, produced a considerable number of disks featuring the Utah orchestra. But this concession has also been rescinded by the AFM.

4. Sliding rate scale. Traditionally, recording scale has been uniform in the United States and Canada, and the manufacturer must pay each musician the same hourly rate whether the orchestra being recorded is one of the top five or a hinterland community ensemble. The proposal was to establish a table of recording rates varying, in several categories, according to the orchestra's national standing, presumably a measure of its potential in the market place. This is common practice in Europe. The Berlin and Vienna Philharmonic Orchestras command recording rates considerably higher than many other orchestras in their respective countries.

5. Full participation of all classical musicians in ratification voting. As things stand, ratification of recording agreements is limited to union musicians who have performed in a minimum number of sessions during the past two years. Critics of this provision charge that the status quo is thus self-perpetuating, as players who record refuse to relax regulations that might make it easier for other orchestras to win recording deals. It is estimated by Denton that members of no more than eight American orchestras will be eligible to vote yea or nay on recording

provisions of the contract currently under negotiation.

Failure to win support for the above proposals among orchestral musicians entitled to vote on any negotiated deal between the AFM and the record industry limits the likelihood that the new union provisions covering symphonic recording will offer significant economic inducement for a step-up in American recording activities. Members of orchestras not recording view the conflict as a clash between "haves" and "have nots." But those currently recording are loath to agree to any relaxation of hard won economic standards.

Richard Wangerin, head of the American Symphony Orchestra League, is blunt in his appraisal of the situation. Escalating recording rates "have priced American orchestral musicians out of the market," he says. In a study of the problem several years ago, when major American companies began accelerating their overseas recording activities, a London musician was quoted as saying that "the AFM must have a death wish." Wangerin's view is not far removed from that of this anonymous English sideman.

Orchestra management today is generally under greater pressure to seek out recording affiliations than in years past. One important impetus has been the inexorable march to full-year employment for the orchestral musician. It wasn't too many years ago that a mere handful of orchestras kept their musicians on salary more than 30 to 35 weeks a year. Such a short employment season has become a rarity except in relatively small communities. Now at least a dozen orchestras meet payrolls 50 or more weeks of the year, and most others are not far behind. Each new contract between management and local unions see more symphonic ensembles joining the full-employment group.

By their very nature, symphonic concerts are presented on a deficit basis. If orchestras were to perform the year round, except for vacation periods, the debit balance would become ever more difficult to cover. Weekly salaries go up even as the weeks of employment rise, but the price of concert tickets cannot be increased proportionately or audiences would vanish. Management would find its budgetary difficulties eased somewhat if they could trade off concerts for recordings. Royalties from such activities could also pump some income back into orchestra treasuries.

Another compelling factor in the orchestra's wish for a recording contract is the need to sat-

isfy the ambitions of name conductors who constantly pressure for the international exposure recordings can bring. Recording pacts help attract and hold top conductorial talent. The prestige of recordings, real or illusive, also helps raise local money for support of the orchestra. In addition, it may well stimulate touring opportunities away from the home city.

In recent negotiations an important Midwest orchestra, offered its musicians an annual recording guarantee of \$1,000 per man if they would accept a small salary increase under a new contract. This proposal ran into serious opposition from musicians who viewed it as a trade-off ploy.

The desire to record frequently impels local symphony associations to raise funds specifically earmarked for this purpose. Record companies are understandably receptive to such deals, which may relieve them of investment: running from \$10,000 to \$20,000 per LP. This becomes especially enticing if the orchestra is led by a conductor of interest to the label.

Washington's National Symphony, led by Antal Dorati, for example, picked up the talent nut for five disks produced for London Records over the last two years, several of which still remain to be released. But the orchestra's board has no such provisions in its budget for next season.

Similar sponsorship is not rare in the industry, but it is generally short lived—operative for a season or two and then abandoned. The hope, of course, is that a sort of pump priming will occur, and that royalties from sponsored recordings can be funneled back into future recording activities. However, the return is rarely sufficient to support a recording program for an extended period. A significant exception may have been Angel's deal with the Los Angeles orchestra, under Zubin Mehta. Initial financial help came from local backers, with the label taking over a greater share of the costs as time went on.

Local financial support is also believed to have helped Deutsche Grammophon meet talent costs in its recent recordings with the San Francisco Symphony under Seiji Ozawa. It is speculated that DG's main interest is in Ozawa rather than the San Francisco, since the conductor is slated to take over the Boston Symphony. And the latter orchestra represents the company's main recording commitment in the United States. But since Ozawa will continue to direct the San Francisco, it is not unlikely that occasional recordings will be made there by DG as well.

SHEER GENIUS.

Columbia presents an inspired idea: The Sound of Genius series. It consists of 40 albums, each one of the most popular classical works, performed by some of the most acclaimed artists in history, available on discs, cassettes, or 8-track cartridges.

Full and part-line classical dealers will want all 40 of these best-selling albums, complete with the space-saving, sales-provoking display.

Classical "taster" dealers can pick and choose among sure-selling albums with coordinated graphics—a collection of classical music that's easy to order and easy to inventory.

The Sound of Genius series solves a lot of problems for classical dealers.

Solving problems is what genius is all about.

On Columbia Records and Tapes



Labels Divided Over Best 'Q' Utilization Mode

Despite some serious efforts to establish a compatible quadrasonic disk in the marketplace, it now appears likely that double, stereo "Q" inventory will be the pattern for some time to come, in classics as well as pops.

It is known that RCA Victor's compatible Quadradisc failed to receive consistent dealer exposure in other than segregated 4-channel bins, and has also run into resistance from consumers shopping for stereo. With some of its strongest classical product, including popular packages performed by Eugene Ormandy and the Philadelphia Orchestra, substantially ignored by stereo buyers, the company is now reported to be seriously considering issuing such items in separate stereo and "Q" formats.

Columbia Records, originally committed to twin issues, recently tested the single version route in several releases, but sales fell below expectations. So it's back to double inventory in all cases for the label.

Main test item for Columbia was its widely heralded recording of Bartok's "Concerto for Orchestra," performed by Pierre Boulez and the New York Philharmonic. Although the "Q" spectacular

was carefully engineered to play back effectively in stereo, dealer exposure in other than 4-channel bins was spotty and sales suffered. The company estimates that volume so far is little more than half what they might reasonably have anticipated if a separate stereo version of the Bartok was also made available.

This experience, however, has not soured Columbia on the potential of quadrasonic. Sales of its twin issues are more than satisfactory, the label reports. In many cases, cumulative sales of the various "Q" formats (tape and disk) outsell their stereo counterparts. But it is the combined sales of all versions that rack up these attractive totals. The company is convinced that double inventory now means double sales and that, until the public is ready for a single, compatible disk, profits to both dealer and manufacturer rest with twin issues.

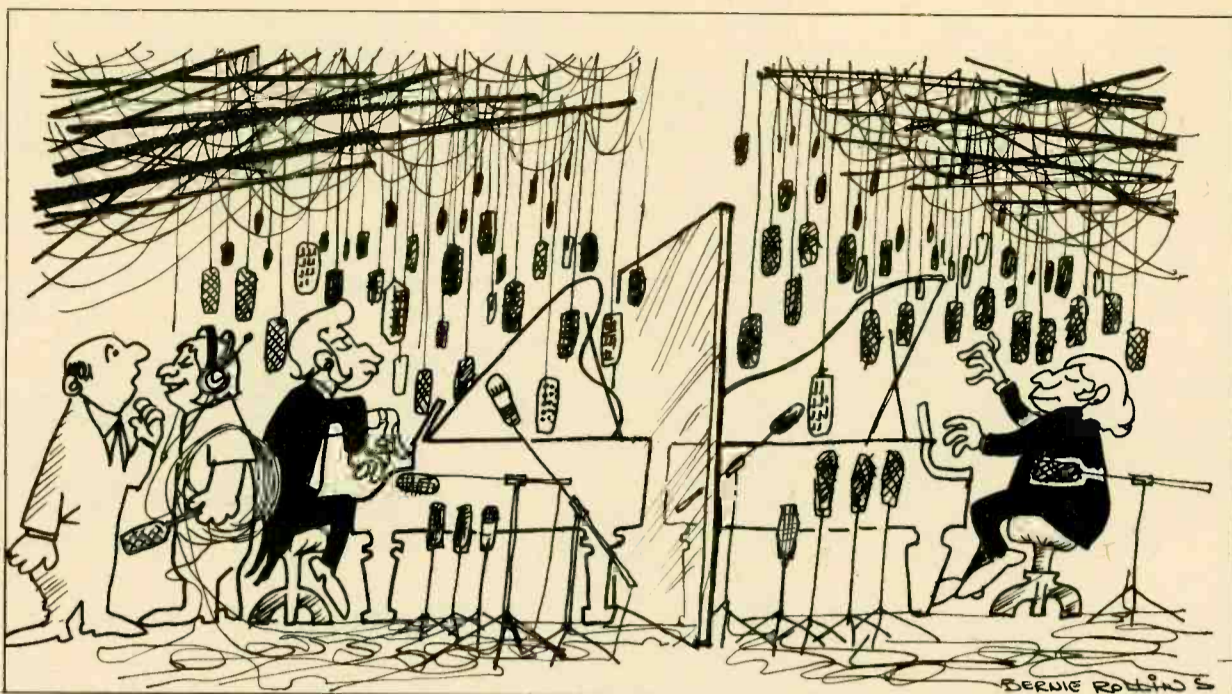
While the compatibility question is essentially a marketing problem, producers of 4-channel classics are still split over artistic uses of the medium. Columbia's commitment to the surround sound technique, making full use of the prime information potential of four distinct sound sources, continues strong. RCA, on the

other hand, has limited its approach largely to the use of concert hall ambience for back-channel play.

Vanguard, as one of the first classical labels to move aggressively into quadrasonic, is also strongly oriented toward the surround principle. Label chief Seymour Solomon is now in London to produce a series of albums, among them the Mussorgsky-Ravel "Pictures at an Exhibition" and Bach's "B Minor Mass." These are expected to probe deeply into the potentials of prime information, 4-channel sound.

It has also been learned that Ovation Records is about to launch a classical line, and the Chicago based label's solid involvement in quadrasonics has led to speculation that the company's approach will be that of surround sound.

The European giants, however, are expected to hew more closely to ambient 4-channel. Deutsche Grammophon, Angel, Philips and English Decca have been stockpiling "Q" tapes for some years now, with their commercial launching in this country still to be announced. But in almost all cases these tapes have been produced with the ambient principle in mind.



"...ONE MORE MIKE SHOULD DO IT CHIEF"

The Campus Market

Students Major in Selectivity as Sales Increase

By SAM SUTHERLAND

While many supporters of classical product traditionally mourn the student's preference for good old rock'n'roll, at the sales level the campus is becoming increasingly vital to the growth of classical repertoire. With campus tastes broadening in the last two years to focus less on rock and more on jazz, traditional bluegrass, country and other, more eclectic idioms, classical sales have risen as well.

Overall trends show the current campus buyer to be discriminating in his choice of period, composer, conductor, performer and label. And, while specific composers still attract nearly a cult following, campus classical reaction seems to suggest an increasingly wide command of musical disciplines. That process is reflected by the revival of interest in classical programming on campus radio stations, many of which began with a basic classical repertoire only to whittle down its programming blocks until rock dominated the airwaves.

Now, however, campus audiences give evidence of their continuing and growing interest in classical. And college radio stations that changed with the times a few years ago are suddenly confronted with what, in the late '60's seemed highly unlikely: requests for the classics.

Just how much are sales climbing? Estimates at different locations, both from chain retail operations and individual stores, run generally in the area of 5 to 10 percent, but Mrs. Helga Newcomb, classical buyer for the Harvard Co-op, which services the Boston/Cambridge community, points out that classical sales have accounted for nearly 20 percent of that store's record sales for years. At other stores, the reaction to the increases ranged from cautious optimism to outright enthusiasm.

In Fall River, Mass., Samuel Attenberg of Music Sales notes that his operation, which focuses heavily on campus bookstores and on-campus racks, devotes over 60 percent of its repertoire to classical product, with budget lines doing brisk business. That firm has managed to rack up sales increases of 80 percent in the

last year, suggesting a company growth that is strongly linked to campus classical interest.

As a consumer, the student is clearly building his command of classical repertoire over the tastes of his counterpart a few years back. Irwin Katz of Discount Records, which operates retail outlets in campus communities across the country, dismisses the earlier classical "fad" interpretation, noting, "We're dealing with a very discriminating buyer on campus now. He's very selective and knows what he wants."

Sparkling interest have been various pop, rock and jazz treatments of classical themes. At the Harvard Co-op, Mrs. Newcomb cites the impact of the soundtrack for "A Clockwork Orange," which resulted not only in brisk sales for the soundtrack LP, but in unprecedented buyer interest in the original classical pieces included, which students wanted in unedited versions. Likewise, Emerson, Lake & Palmer may have outraged Moussorgsky devotees with their heavy rock interpretation of "Pictures at an Exhibition," but they actually created new interest in numerous classical readings of the original piece and in the Ravel orchestration, while Discount's Katz cites Deodato's reading of Strauss' "Also Sprach Zarathustra," and the Seiji Ozawa/Siegel-Schwall Blues Band rock-classic collaboration on DGG as another source of sales.

While consumers' tastes in composers, periods, soloists and conductors vary somewhat from campus to campus, one steady factor is the label itself. At Cutler's Record Store in New Haven, a retail operation in close proximity to Yale and a popular outlet with students there and at other area campuses, the past year in classical sales has been representative of sales patterns at most campus stores. The decrease in new classical releases on domestic labels has further sparked interest in imports, with Cutler's classical buyer noting that DGG, Philips, Odeon and London imports "taking up the slack created by the greatest hits packages the domestics are compiling."

Indeed, the greatest hits concept appears to be failing at the cash register on campus. Nearly every distributor or retailer contacted notes that campus response to such packages has been very poor, with students opting either for import releases of complete works or for more esoteric works and performers, and historical recordings, on budget lines.

As Harvard's Mrs. Newcomb remarks: "We sell to Harvard students living right across the street, and, if they purchase a defective record, with any pops or skips, they'll be right back." Pressing quality on imports has become a significant factor in label preferences, with students in some locations reported to be avoiding all but the name artists on domestic labels.

As for repertoire, baroque is holding its lead in campus tastes, with most stores reporting prime interest in baroque works. Late romantic works and the works of early 20th century masters like Stravinsky and Mahler also move well in campus stores, although the latter varies more with location.

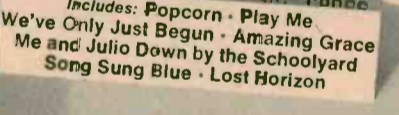
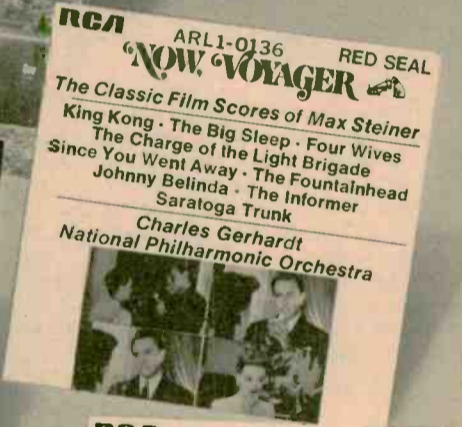
Recording artists also vary from campus to campus with Boston's students showing increased interest in Solti and continued support for Von Karajan, while, in other towns, Boulez has sparked new interest, placing his in competition with his predecessor, Leonard Bernstein, a campus perennial.

Scott Joplin's works continue to create interest, with Angel's "The Red Black Book," conducted by Schuller, moving particularly well in New England.

As for the budget lines, Odyssey and Nonesuch continue to garner significant kudos, both for the array of historical performances (Odyssey being cited here) and for the availability of compositions from more eclectic sources.

Classical tape sales on campus are possibly the only area of classical product not moving, however. Dealers noted that students showed little interest, with some locations noting that they had discontinued stocking classical tapes.

Red Seal is always your guarantee of the finest in current recordings.



Broadened Directions, New Repertoire Col's Aim

The following comments were submitted by Columbia's Thomas Frost and Thomas Z. Shepard.

In the year and three months since we have taken over the directorship of the combined Masterworks and Original Cast Department for Columbia, we have expanded our activities in ever-widening directions, highlighted by innovative repertoire, new artists, and creative recording techniques for quadrasonic. In the tradition of Columbia Masterworks, we are attempting to fulfill our cultural responsibilities by recording a cross-section of contemporary music as well as a series by important black composers. We are not neglecting the great traditional masterpieces. Rudolf Serkin continues to record the complete Beethoven Sonatas, and the next three records of Vladimir Horowitz will present music by Beethoven, Schubert, and Chopin. Leonard Bernstein continues his series of late Haydn Symphonies.

A five-record release devoted to the works of Sir Edward Elgar has begun with the recent release of his "Second Symphony" conducted by Daniel Barenboim. Pinchas Zukerman and Jacqueline du Pre will also be featured in this project.

Previously unreleased music of Charles Ives will be the focal point of an Ives memorial package to be released in the early part of 1974. Boulez continues to record the complete orchestral music of Ravel. In addition to a package of the complete music of Webern, he will continue to expand his catalog of Berg, Schoenberg and Stravinsky, plus a few surprises—Schubert songs, for one.

Leonard Bernstein's series of Horton Lectures of Harvard, including a performance of "Oedipus Rex," with the Boston Symphony Orchestra, will be released in 1974. It is also our intention to coordinate all efforts in order to present more opera recordings conducted by Bernstein.

E. Power Biggs continues to explore new paths. He has almost completed an album of Scott Joplin on the pedal harpsichord. Two Rheinberger concertos for organ and orchestra are being released in the fall with a seven-inch bonus record entitled "A Mini Discourse By E. Power Biggs." This summer he will tour Europe to record on historic organs that lend themselves especially to quadrasonic recording techniques.

Glenn Gould has made a major contribution to our repertoire-expanding concept by recording his piano transcriptions of great orchestral showpieces by Wagner. He has also turned his talents

to Hindemith, a much too much neglected modern master. October releases will be devoted entirely to Glenn Gould.

Anthony Newman is combining repertoire from two major areas of his interest: Bach and rock. The result will be available in the early fall. Later in November, there will be a concentration on four new Newman releases. Even Pleyel will not be neglected in the search for new material. Isaac Stern and Pinchas Zukerman will shortly complete Pleyel's "Double Concerto," along with the rarely-recorded "Concertone" for two violins by Mozart.

In the contemporary area, we have been accumulating recordings of various composers in order to present a significant contemporary music month next March. Works by Boulez, Crumb, Carter, Copland, Chavez, Subotnick, and others will be featured.

A special area of "new" repertoire is the large number of works by black composers, many of which have never been recorded before. We have entered into an agreement with the Afro-American Opportunities Assn. for a series of at least 12 albums featuring the works of perhaps 20 black composers. The first four records will be released in January 1974 and will feature Chevalier du St. Georges, Cordero, Ulysses May, George Walker, William Grant Still and many others. Paul Freeman, the associate conductor of the Detroit Symphony is the spearhead of the project, which will involve many Columbia artists: Isaac Stern, the Juilliard Quartet, Jaime Laredo and others.

We continue to search for young artists to add to our roster. In the past year we have signed up the pianist Murray Pershia, conductors Michael Tilson Thomas and Paul Freeman, violinist Jaime Laredo, and pianist Ruth Laredo. Pershia will launch his Columbia career with albums of Schumann, Chopin, and Mendelssohn. Thomas will turn his many talents in varied directions, from Perotin to music as yet unwritten. Jaime Laredo will record several baroque albums (two with Glenn Gould are projected) and Ruth Laredo will record the complete solo piano music of two major 20th-century composers.

Experimentation with various quadrasonic recording techniques continues. At this point all albums (even if not immediately released in that format) are recorded quadrasonically. We are totally committed to quadrasonic sound as a marvelous new tool for the creative use of the composer, the performer, and the recording director. A major opera project is being formulated which will involve the total utilization of quadrasonic capabilities.

RCA Plans Extensive 4-Channel Recording; Familiar Melody Series

The following comments were submitted by Peter Munves, director of classical music at RCA Records.

Three major goals have been established for RCA's classical department for 1973.

The first of these is the planning of a long-range program to record the basic classical repertoire in 4-channel sound for a new generation of listeners. It is widely anticipated that 4-channel sound will revive the standard repertoire in much the same way stereophonic sound did in the late 1950's.

The second project will be to continue the repackaging of RCA's mammoth catalog to achieve maximum sales. It is this continuing program which has revitalized the Red Seal and Victrola labels over the past two years. There will be more albums in the "Greatest Hits" series, including albums for the first time in the industry devoted to such composers as Kurt Weill and Vivaldi. The 32 other albums in the Greatest Hits Series have been most successful with consumers. There will be more additions to the series "The Basic Library of the music America Loves Best."

A new series, "100 Melodies the World Loves Best," is being introduced in July. It will be 10 albums, each containing 10 of the most familiar classical melodies (each complete) performed by the world's greatest artists. The series will be marketed as part of RCA's "Summer Sales Power" campaign for the most extensive exposure. Out of the whole series has been assembled a sampler album, specially priced, "Guess That Tune," which contains the theme of each of the 100 melodies heard in the 10-album series. In advance, classical radio stations have expressed interest in programming this sampler as a listener guessing game.

In the fall, there will be historical reissues of Caruso, Melchior and Rachmaninoff in special packages.

The third RCA Red Seal project will be to continue presenting RCA's contract artists—Artur Rabinstein, Van Cliburn, Jorge Bole, Julian Bream, The Philadelphia Orchestra, Peter Serbin, Leontyne Price, Placido Domingo, Sherrill Milnes, The Guarneri and Cleveland Quartets and Montserrat Caballe—in important new recordings. In addition, there will be several special 4-channel recordings by such artists as Ettore Stratta, Virgil Fox, Dr. Teleny and a special new recording of highlights of the Halevy opera, "La Juive," starring Anna Moffo, Richard Tucker and Martina Arroyo to tie in with the American revival of the opera in New Orleans next winter.

The Philadelphia Orchestra and Eugene Ormandy will launch RCA's extensive plans to re-examine the standard repertory in 4-channel sound in the fall with three 4-channel albums of the ballets of Tchaikovsky—"The Nutcracker," "Swan Lake" and "The Sleeping Beauty."

'Left Field' Items Interest Angel; Untried Is Good Too

By BOB KIRSCH

Unique repertoire and untried material, as opposed to the artist developed package, are now spurring the greatest consumer interest in the classical field, according to Capitol's national classical merchandise and product manager Brad Engel.

This unique direction is the way Capitol and EMI's classical labels (Angel, Melodiya and Seraphim) have been going for the past year and will continue to go, says Engel.

"The artist developed package, such as a major opera devised entirely for a major star, still shows very respectable sales," says Engel, "but it is the so-called left field repertoire items which are showing the greatest sales."

What are some examples of successful unique repertoire? "The Scott Joplin set on Angel, 'The Red Back Book' by The New England Conservatory Ragtime Ensemble conducted by Gunther Schuller is one example," Engel answers.

"Ragtime has become increasingly popular over the past year or so," Engel points out, "and the Joplin set has been a success in the classical, jazz and pop fields. 'We've been promoting it in all these areas and we've even given it to our pop staff to work with.'"

"The unique approach can be felt in a specialized area such as opera, too," Engel adds. "A case in point is Verdi's 'Giovanna d'Arco,' a rare piece recently recorded for the first time. The opera fan has jumped on it and it has been one of our most successful operas over the past two years."

"Another example of unique material doing well," Engel continues, "is 'Pleasures of the Court,' which is early Renaissance music played by David Munrow and the Early Music Consort of London. We released it because it was somewhat different and Munrow had composed the music to the BBC telecast of Henry VIII and His Six Wives. It took off so well that we brought out another LP with him, 'Henry VIII and His Six Wives' which is the soundtrack from the film. The movie was never released here but the LP did extremely well."

Engel points out that the Munrow set shows another market which has opened up in the classics—the soundtrack album. "There is a tremendous market for classical music through motion picture or TV scores," Engels says. "It's almost impossible to sum up the impact of film exposure on the market. For instance, we've had great success with soundtracks from the movie 'Young

Winston' and cover LP's from 'A Clockwork Orange' and 'Slaughterhouse Five.' Now we have 'The Great Waltz,' which is a hit in classical terms."

Talking about the Melodiya label, Engel says, "We're looking at new material here as well as on Angel. For instance, we just got a recording of Rachmaninoff, 'Vespers,' which has never been recorded before. It's a choral work and should be ready by October. There are also plans for new operas and ballets. What we really want from Melodiya is authentic Russian repertoire. This is what they are authorities on and this is our a&r approach to them. As another example, they will furnish us later in the year with the remaining two Shostakovich symphonies."

On Seraphim, the firm's budget classical label, Engel says that "our greatest successes here are still the repackages of historic recordings. But here as well, we are looking for never released material."

Speaking of the classical market in general, Engel points out that "there is no formula today for a classical success. It's trying that new and different material and using almost a gut feeling. This has been the major change over the past year for us."

"At this period in time," he continues, "the music rather than the merchandising is the focal point as to what the consumer will buy. You can merchandise some traditional material until you're blue in the face and it will sell only a certain amount of material. It will probably sell a very respectable amount, but the left field items are likely to be the real hits."

"The market is unstable in some ways, and people are grasping for something a little new, a new, untried dimension. And this is where our efforts during the next year will be. We want to develop new talent and put some new music on record as well as keeping a strong hand in the traditional area."

"It's not only in this country that this is happening," Engel continues. "Our affiliate labels are showing the same approach, with Pathe in France and Electrola in Germany being examples. They are turning to the unique repertoire. For instance, the Satie material was originally recorded on Pathe, and this has led to six such releases over the past few years."

"It's really an international situation," Engel sums up. "The size of the group playing doesn't really matter anymore. What matters is the uniqueness and interest level of the material."

DG Seeks Innovative, Adventureous Projects

The following comments were submitted by Fred Dumont, Deutsche Grammophon's director of sales.

There are a number of innovations that keep DG's success story going.

Perhaps the most significant is the increased involvement in American recording projects supplementing DG's long-time pre-eminence on the European scene, and lending a truly worldwide scope to the DG catalog and artist roster.

Highlighting this trend is our successful release of Bizet's "Carmen," starring Marilyn Horne and James McCracken in the Metropolitan Opera production under conductor Leonard Bernstein.

The brilliant young conductor Seiji Ozawa has recently been named music director of the Boston Symphony and makes his recorded debut in that capacity in an immediately forthcoming release of Berlioz' "Symphonie Fantastique." Then later this year, European maestro Eugen Jochum leads the BSO in Mozart's "Jupiter" and Schubert's "Unfinished" Symphonies.

Ozawa's new recording of the "Symphonie Fantastique," with its brash romantic appeal and almost psychedelic overtones (based in part on DeQuincey's "Confessions of an Opium Eater"), should add more young listeners to his mainstream classical constituency.

An equally charismatic young artist is the multi-talented Daniel Barenboim, who recently led the Chicago Symphony in a DG disk of Bruckner's "Fourth Symphony." Earlier this year, Barenboim conducted Brahms' "German Requiem" with the London Philharmonic, in an album that also featured him as accompanist to Dietrich Fischer-Dieskau in Brahms' "Four Serious Songs." Finally Barenboim, the piano soloist, has made his appearance on DG with a program of Brahms variations.

Ozawa and Barenboim join a host of young performers including Christoph Eschenback, Maurizio Pollini, Martha Argerich, Roberto Szidon, Claudio Abbado and others, who are fast becoming standouts in an already crowded classical arena. Also new to DG are piano titan Emil Gilels, who follows up his recent DG debut in two Beethoven sonatas with the Brahms Piano Concertos, soon to be released, and violinist Nathan Milstein, whose interpretations of the Mendelssohn and Tchaikovsky concertos is also due shortly.

Slated for DG release in the near future are Bach's "St. Mat-

(Continued on page 68)

Japan: The Year Of Anniversaries

By HIDEO EGUCHI

Several historic events are destined to make 1973 a year of far-reaching significance for the classical record market in Japan. These events augur an unprecedented sales turnover for stereo albums and cassettes of European origin.

The prelude to expansion of the market for classical recordings in Japan was played on June 20 when a new hall "with the world's largest organ" was opened in Tokyo by Nippon Hoso Kyokai, the national broadcasting corporation which is publicly supported by receiving license fees and governmentally backed by the annual budget. The opening ceremony, was broadcast over NIK's TV network to the 107,880,000 citizens of Japan, 60,000 U.S. military personnel and their dependents, and 50,000 other residents from overseas.

As of mid-June, the classical market was static. The music stores along the Ginza registered steady sales, but elsewhere the market to out all outward appearances, had disappeared. The market appears to be marking time for the traditional summer bonus season and the labels are busy preparing their sales campaigns in anticipation of an all-time high in consumer spending.

The classical a&r man of a Japanese record company told Billboard that the young workers are getting better paid than middle management these days and will have more money to buy records. As a matter of fact, the classical record buyers in Japan appear to be getting younger, while the manufacturers and retailers grow older.

Among other events, the 75th anniversary of EMI and Polydor International will also be observed in Japan.

In 1905, the Gramophone Co., a member of the EMI Group, introduced recording technique to Japan, followed by (British) Columbia, now one of EMI's domestic labels. In 1958, Toshiba Musical Industries (TMI) was formed by the Tokyo Shibaura Electric Co. in a financial tie-up with Capitol Records and established in 1960 as a Toshiba-EMI/Capitol joint record manufacturing company.

Another leading specialist in the classics, King Records, is marking its 20th year as Japan distributor for London Records. King's classical promotion is not being tied down to the traditional Japanese summer bonus season and sales are steady, if not spectacular, according to the best-seller polls. Incidentally, King was born in 1930 and its 42-year association with Telefunken is still going strong. At the beginning of this year the Japanese record manufacturer produced 2 stereo LPs of German military marches from gold-plated 78 rpm master disks shipped by Telefunken during World War II when record production was at a standstill.

Brass band music has become remarkably popular among the Japanese. Besides King's double album, CBS/Sony's three LP's of All Japan Band Festivals appeared on the classical record charts earlier this year.

Teichiku Records, now a member of the Matsushita group, is celebrating its 40th anniversary, but has not mounted a classical sales campaign this summer. Pye Records and more recently BASF have inked foreign record licensing agreements with Teichiku.

Meanwhile, Nippon Columbia, which lost the (British) Columbia catalog to Toshiba in 1960 and the CBS franchise to Sony in 1968, is out to make a classical comeback with its non-distortion/half-speed cutting, PCM recording system. To date, all of the six PCM classical albums being offered at \$8.70 were recorded at selected auditoriums in the Tokyo area last year-end by visiting musicians from overseas.

Since everybody who's anybody in the record business is celebrating an anniversary this year, Nippon Columbia marked its 12th year as Japan distributor for Erato with the launching on Feb. 25.

Victor Musical Industries, the phonograph record and music tape distribution, promotion and sales subsidiary of the Victor Co. of Japan (JVC), launched its own sales program this summer.

Of the 6,000 retail outlets for phonograph records in this country, Yamaha's 16 music stores have the most comprehensive line of labels and albums. The smaller Japanese stores have only one bin for classical records. Tokyo-based Shinseido has over 50 stores, and records of all categories have accounted for 55 percent of total sales.

Stereo LP's Increase in USSR

By VADIM YURCHENKOV

There are over 50 professional symphony and philharmonic orchestras and over 60 opera theaters in Russia, and interest by the public towards classical is great and steady enough, both in the recorded and live performance forms.

Classical recordings have accounted for over 15 percent of total disk production and sales in Russia (plus imported classical product from East European labels). Unfortunately, there are no audited sales figures available at the moment.

Russia is one of the world's most productive classical countries, and Melodiya catalog is rich and large. Once Melodiya introduced to the Soviet market mostly national product, but over the last five to seven years recordings made by some international established artists and orchestras, as well as some bright young stars, have been issued on Melodiya. There are several lines in Melodiya's classical policy: current stereo releases (live and in-studio); reissues of the monaural recordings of the 30's-50's vintage archive collection of the works by Russian and international prominent artists for various labels.

Until recently, most of the Melodiya classical production was monaural, and now the company is faced with the necessity of making stereo recordings, also expanding and renewing its classical catalog. This year the company has been releasing all new classics in stereo only.

Melodiya's initial stereo endeavors were made in the beginning of the 60's, but practical absence of mass production stereo playback equipment was a great obstacle to further increase of stereo sales here. Melodiya's major production shift to compatible monaural/stereo records, made in 1971 have considerably expanded sales of classical. Since more and more homes in

Russia are now equipped with stereos, the company is expanding considerably its annual stereo disk pressing capacity. While the cassette business is in its early stages several titles are available. (In fact classical has never been handled on tape in this country.)

But with future developments in the field of cassette hardware in Russia and particularly with the introduction of stereo cassette playback equipment (the first-ever Russian-made Vilma-Stereo recorder will be retailed at the local market later this year or in the beginning of 1974), it is very likely that bright perspectives will be opened for classical cassettes as well. In general since classical record retail prices are not prohibitive—average 1.45 rubles (about \$2) for the price of a Melodiya stereo classical album, increase of classical sales depends entirely upon the efforts of the nation's radio industry to supply enough material. Four-channel sound will not be a reality in Russia for several years at least.

A. Karpov, Melodiya's chief a&r man, says that the company plans to record "fundamental oratorio and symphonic works" by Bach, Handel, Beethoven, Taneev, Mahler, plus vintage Russian works. In a few years Melodiya will develop a collection covering the entire history of music culture, with the help of Russian national conservatories and music colleges.

Since there is no network of commercial FM/AM stations in Russia, classical music is introduced widely over the national (the central) and local broadcasting circuits.

But it is the live music which is really of great interest. Usually all concert performances by established artists and young stars, both national and international, are sold out well in advance. The greater proportion of concert attendees are younger people.

Classical Radio: a Growing List

A recent survey of commercial classical radio stations by Cleveland's Fine Arts Station, WCLV, indicates that the number of such stations is larger than previously believed. WCLV determined there are at least 43 commercial radio stations that devote all or a

substantial amount of their broadcast time to classical music. Previous industry estimates were as low as 25.

Listed below are stations devoting substantial amounts of programming time to classical music.

ADDRESS					
KNIK-FM	P.O. Box 220 Anchorage, Alaska (99501)	WFMT	500 N. Michigan Ave. Chicago, Ill. (60611)	WCLV	Penthouse East Terminal Tower Cleveland, Ohio (44113)
KTAR-FM	P.O. Box 711 Phoenix, Ariz. (85001)	WNIB	2 N. Riverside Plaza Chicago, Ill. (60606)	WFMZ	East Rock Road Allentown, Pa. (18103)
KFAC	5773 Wilshire Blvd. Los Angeles, Calif. (90036)	WHAS-FM	520 W. Chestnut Louisville, Ky. (40202)	WFLN	8200 Ridge Ave. Philadelphia, Pa. (19128)
KFBK-FM	21st & Q Sacramento, Calif. (95813)	WDCS	638 Congress St. Portland, Maine (04101)	KDKA-FM	1 Gateway Center Pittsburgh, Pa. (15222)
KFSD	P.O. Box 628 San Diego, Calif. (92112)	WBAL-FM	3800 Hooper Ave. Baltimore, Md. (21211)	WYZZ	156 Prospect St. Wilkes-Barre, Pa. (18702)
KDFC	The Cannery San Francisco, Calif. (94133)	WCAO-FM	40 W. Chase St. Baltimore, Md. (21201)	WPJB	Journal Bldg. Providence, R.I. (02902)
KKHI	Suite 1410 St. Francis Hotel San Francisco, Calif. (94119)	WCRB	750 South St. Waltham, Mass. (02154)	WMUU	Bob Jones University Greenville, S.C. (29614)
KVOD	1601 West Jewell Avenue Denver, Colo. (80223)	WQRS	901 Livernois Ave. Detroit, Mich. (48220)	WMPS-FM	P.O. Box 248 Memphis, Tenn. (38101)
WTIC-FM	Broadcast House 3 Constitution Plaza Hartford, Conn. (06115)	WLOL-FM	Suite 730 Medwest Federal Bldg. 801 Nicollet Mall Minneapolis, Minn. (55402)	WRR-FM	Fair Park Station Dallas, Texas (75226)
WGMS	5100 Wisconsin Ave., N. W. Washington, D.C. (20016)	KXTR	15501 Swearingen Road Independence, Mo. (64050)	KLEF	Lamar Tower Su. 204 2929 Buffalo Speedway Houston, Texas (77006)
WTMI	2951 Bayshore Drive Miami, Fla. (33133)	WNCN-FM	2 W. 45th St. New York, N.Y. (10036)	KMFM	134 E. Agarita Ave. San Antonio, Texas (78212)
WGKA	Suite 1910 Peachtree Center 230 Peachtree St., N. E. Atlanta, Ga. (30303)	WQXR	229 W. 43rd St. New York, N.Y. (10036)	WGH-FM	P.O. Box 98 Newport News, Va. (23607)
KAIM	3555 Harding Ave. Honolulu, Hawaii (96816)	WHLD-FM	P.O. Box 398 Niagara Falls, N.Y. (14302)	KING-FM	320 Aurora Ave., N. Seattle, Wash. (98109)
WEFM	120 W. Madison St. Chicago, Ill. (60602)	WBFB	850 Midtown Tower Rochester, N.Y. (14604)	WFMR	P.O. Box 1625 Milwaukee, Wis. (53201)
		WONO	345 Peat St. Syracuse, N.Y. (13210)		

(Continued on page 68)

London's Orphic Egg Label Will Move Into New Areas

The following comments were submitted by Terry McKwen, manager of London's classical division.

"Repackaging has become an important aspect of our business, not just as the easiest way to re-exploit product, but as another way to attract attention to performances which may have been missed in the crowd the first time 'round. I feel that repackaging is a service to the public, not a cheap exploitation gimmick as it has been called in the press.

"We have an unusual story of this type at London, and that is our oft misunderstood, now Orphic Egg label. John Davidson, the producer of this series, has tried very hard to get the heart of classical music in the most basic emotional terms of the music itself; not by featuring a composer's greatest hits, but by choosing moments of a composer's output which he feels get to the heart of the man's head.

He has packaged these in artwork and liner notes which he feels would interest the whole generation that is coming to classical music through hard-rock, blues-head music.

"In some quarters the concept has been misunderstood, but the success of his newest baby, The Baroque Head, is beginning to show that his instincts were right. Orphic Egg is going to try to introduce some new features (electronic music, tribal and folk elements, etc.) alongside Beethoven and Bach, which point up the most important new development in our recording industry.

"It is becoming more and more difficult to put labels on types of music. What is classical, what is popular, what is rock, what is r&b; they are overlapping more and more. I think it is interesting that our art director, when designing a Solti/Mahler logo, subconsciously was influenced by the cover art of a rock group called Chicago. Without realizing it, he sensed that in fact the same people are now buying Mahler and rock, and for this and many other recent developments, we of the classical record business must be thankful.

"We all know that a record company cannot make a star on its own; it can help a hell of a lot, but the artist must, himself, build a

nationwide career, to give us something to support. There are big names in New York that don't sell in Seattle and the matter of record exploitation, advertising, and promotion in this country is, because of our geographic enormity, a whole different thing from anywhere in the world. Some companies are so cynical for instance, as to count their classical advertising budgets as "artists relations." I do not for a moment subscribe to that policy.

"I believe that the other most effective method of classical advertising is in "coop" ads with specific dealers. One of the problems in our industry is that the only times you can really go for a classical LP are (a) at the time of release; and (b) to coincide with an artist's appearance. Letting these occasions slip by, therefore, is, to my mind, suicidal. Of course, the question of exclusivity rears its ugly head with advertising spending.

"I still firmly believe in what is popularity termed the "old-fashioned" concept of the exclusive artist. No record company in its right mind is going to blow a fortune on somebody who is recording tomorrow for its competitors.

"Obviously, FM and the print media play an important part, but how important they are, and how effectively they can help rather than hinder our industry depends on a great many slippery factors. I tend to feel, from my vantage point, that a beautifully run FM station, like WFMT in Chicago, helps our industry. If WFMT existed in New York, maybe the fans would spend all day taping and we would sell less records.

"When it comes to print and reviews, there is also a delicate balance to be coped with. Do I send my newborn child to the merciless slaughter of a dispeptic record critic's equipment? No, I don't. I don't even take a chance that he may love it. I try to arrange that the public has a few months to judge for itself. This has caused me no little ill-will with the record press at times, but I deeply believe that our policy is right. All the more so because in this way when a favorable review appears a couple of months after the new release ad, it can revive interest in the product within this over-saturated market. How else can we attract attention to our product?"

Youth Interest, Budget LP's Aid Korvette Sales

The following interview was conducted with David Rothfeld, vice president and divisional merchandise manager of Home Entertainment for Korvettes.

What is your general appraisal of the classical market today?

Rothfeld: I am extremely bullish about the entire market. Our classical sales are decidedly up over the previous year and this has taken place in all our 51 stores. There has been a general resurgence in all classical sales.

Why do you feel this has occurred?

Rothfeld: This is partly due to an increased interest on the part of the youth market. Their appreciation of classical music has broadened tremendously. Also, they have been able to explore different forms of music because of their knowledge, since many of them are instrumentalists. This has increased sales in organ music and in recordings of Bach organ works and baroque music in general.

They are certainly a far more sophisticated buyer than the youth of previous years, and although there has been no great outpouring of hit classical records, their interest runs the gamut of musical tastes. Works such as Bernstein's "Mass" with its contemporary rock flavor, and motion picture scores containing classical themes have attracted new buyers. Advertising, too, has played a very important role in our sales increase.

What categories of music sell the best?

Rothfeld: Opera is our best seller with piano concertos, violin concertos, symphonic works and solo works in that order.

In your opinion why is opera the best seller?

Rothfeld: Because we can sell three or four recordings of the same opera. Opera buffs will purchase the same work when done by different artists whom they admire.

How do you go about selecting a product for your stores?

Rothfeld: The years of experience of the home office buyers determines the potentiality of new recordings. We are also guided by the demand from our stores and the information fed back to our home office is reflected here.

What is your opinion regarding promotion of classical records by the manufacturer?

Rothfeld: I feel they are, for the most part, doing an outstanding job, and we are devoting a good deal of space to this classification of music. We are not treating it as a stepchild and every aspect of classical music is being explored in this fashion. As a matter of fact, we plan to revive our promotional activities in the radio field with a weekly series on WQXR-AM or WNCH-FM. I intend to do the commentary myself; it will probably start in the fall.

Budget lines seem to be doing extremely well. Do you find this true and why?

Rothfeld: Yes, I do find that budget lines are selling very well. Here, too, we find the youth market attracted not only to the low price but to the wide selectivity of product running the range from pre-Bach to contemporary electronic music.

What do you feel is the future of quadrasonic?

Rothfeld: I am very optimistic as to its potential, especially after hearing the better equipment which was unveiled recently at the CES show. I envision quadrasonic as a great opportunity to encourage contemporary classical composers to write, specifically, for 4-channels.

Are classical tape sales up or down compared to last year?

Rothfeld: Classical tape sales are also up. One reason is because there is a larger amount of available product. Cassette is outselling 8-track in the classical area. This is primarily because more sophisticated cassette equipment is available. The classical tape buyer, who is perhaps more critical, turns to cassette rather than 8-track.

DG Seeks Innovative, Adventureous Projects

Continued from page 66

thew Passion," with the Berlin Philharmonic and a cast of soloists conducted by Herbert von Karajan; Handel's "Messiah" (in English), with Karl Richter at the helm of the London Philharmonic; Lehar's "Merry Widow," also with Karajan and the Berlin Philharmonic, and Pfitzner's opera "Palestrina," Rafael Kubelik leading the Bavarian Radio Symphony.

How do you reach
all the rack jobbers?
Billboard's
14th Annual
International
Buyers Guide—
it puts the world
at your fingertips.

Classical Radio: a Growing List

Continued from page 67

WRUF	P.O. Box 14444 University Station University of Florida Gainesville, Fla. (32601)	WGUC	110 Emery Hall—University of Cincinnati Cincinnati, Ohio (45221)
WILL	228 Gregory Hall University of Illinois Urbana, Ill. (61801)	WOSU	Ohio State University 215 W. 19th Ave. Columbus, Ohio (43210)
WFIU	University of Indiana Bloomington, Ind. (47401)	WMUB	Spring & Oak Sts. Oxford, Ohio (45056)
WOI	Iowa State University Ames, Iowa (50010)	WYSU	A & S Building 521 Wick Ave. Youngstown State University Youngstown, Ohio (44503)
WSUI	State University of Iowa Iowa City, Iowa (52240)	WQLN	Waterford Pike Erie, Pa. (16509)
KANU	University of Kansas McVey Hall University of Kentucky Lexington, Ky. (40506)	WITF	P.O. Box 2 Hershey, Pa. 4548 Market St. Philadelphia, Pa. (19139)
WBKY	Eastern Kentucky University Richmond, Ky. (40475)	WUHY-FM	4802 Fifth Ave. Pittsburgh, Pa. (15213)
WEKU	125 Western Ave. Allston, Mass. Hampshire House University of Massachusetts Amherst, Mass. (01002)	WQED-FM	South Dakota State University Brookings, S.D. (57006)
WGBH	The Regents of University of Michigan Ann Arbor, Mich. (48104)	KESD	Communications & University Extension Bldg. University of Tennessee Knoxville, Tenn. (37916)
WFCR	Andrews University Berrien Springs, Mich. (49104)	WUOT	Public Library of Nashville & Davidson City 8th Ave. N. & Union Nashville, Tenn. (37203)
WUOM	5035 Woodward Ave. Detroit, Mich. (48202)	WPLN	Harris Fine Arts Center Brigham Young University Provo, Utah (84601)
WAUS	Michigan State University East Lansing, Mich. (48223)	KBYU	Washington State University Pullman, Wash. (99163)
WDET	National Music Camp Interlochen, Mich. (49643)	KWSU	Radio Hall University of Wisconsin Madison, Wis. (53706)
WKAR	St. John's University Collegeville, Minn. (56321)	WHA	Dept. of Speech & Radio University of Alaska College, Alaska (99701)
WIAA	5100 Rockhill Road Kansas City, Mo. (64110)	KUAC	University of Alaska College, Alaska (99701)
KSJR/KSJM/KCCM	3435 Main St. Buffalo, N.Y. (14223)	WAMU	American University Washington, D.C. (20016)
KCUR	North Dakota State University Fargo, N.D. (58102)	WETA-FM	2600 Fourth St., N. W. Washington, D.C. (20001)
WBFO			
KDSU			

Spiraling Sales & Controversies

Continued from page 61

series. Local schools also depend on our advice for the best recording to preview with the classes before attending symphony concerts.

"Our sales, over all, have increased at least 20 percent due to innovative cover design, the reissuing of old mono artists and generally a much better outlook from both the customer and the manufacturer."

Mrs. Annette Smason, of Smith's Record Center in New Orleans, says classical sales the past "six months are as good as last

year and may be 5 percent above. The best sellers are the artists and the review given for a particular album. For example, the new "Boheme" with Pavarotti should hit the chart immediately from the requests we have been receiving. This set will sell because of the artist. Another top seller has been the Angel Scott Joplin, which the reviews helped. Our best sellers are orchestra first, opera is second."

Rose Discount Stores' W.L. Forst says that sales are up about 10 percent in the past six months over last year. Names such as Solti, Guilini and Beverly Sills sell well, he says.

**At Last !
A SPECTACULAR
NEW
RECORDING.**

STEREO
OSA1299

LONDON *Gram*

Puccini
La Bohème

Pavarotti
Freni
Ghiaurov
Harwood
Panerai
Berlin Philharmonic
Orchestra
Von Karajan



Don't Underestimate Listeners' Intelligence

The following comments were submitted by M. Scott Mampe, classical artist relations director at Mercury/Philips.

I would like to explore what I consider the prime factor in the development of a successful classical record label: The intelligence of the true classical consumer.

In general, we tend to underestimate this consumer's knowledge of music, artists and recordings, and without his respect and loyalty, we cannot move forward. How does this affect us?

First, advertising alone will not convince him to purchase our records. If the recording is not good of quality in recorded sound and manufacture, this consumer will bypass the record. If a company consistently ignores his intelligence, this consumer will begin to bypass all of the company's product.

Second, a wise choice of repertoire must be made. Not every work ever written should be recorded. Many of these unknown compositions are unknown for a very good reason. So, even though the much wider exposure of music through radio and recordings has expanded the salable repertoire, a great deal of musical judgement must be made by an intelligent a&r staff. If instead, the consumer's aroused curiosity goes unrewarded too often, the company loses a devoted customer.

Third, simply casting superstars in any role will not necessarily produce sales. Unless the choice of artist and repertoire has musical validity, this consumer will not buy. For example, in the past year, Philips has embarked on a major recording project: The complete madrigals of Monteverdi with Raymond Leppard. Interesting as the music is, without someone with Leppard's affinity for this composer, the project would have been wasted money. With Leppard, it has become very successful and has contributed to the revival of interest in all of Monteverdi's music.

Fourth, a careful watch must be kept on the recording career of each young artist on the company's roster. While we wish to present the young artist in a variety of music, from somewhat unknown works to the established masterpieces, it rarely makes sense to embark on complete cycles of great composers too early.

As an example, although a 25 year-old pianist should record a few Beethoven Sonatas, the recording of the complete cycle should be reserved for the mature artist. The knowledgeable consumer will purchase this single record to hear a new artist, but will not seriously consider purchasing the complete cycle.

BASF Emphasizes 60 More LP's, New Names

By ROBERT SOBEL
(Classical Editor)

The following comments were submitted by Herb Heldt, BASF's national sales, promotion manager.

This summer marks the first anniversary of BASF's entry into the American music market. Our commitment to classical product is strong. Of over 200 albums released during the past year, half have been classical. It's important to us because we are an international company and classical recordings are international in scope and appeal.

Our initial problem was to introduce ourselves. Although the BASF name is widely known throughout the world, it was new to America. Both dealers and consumers were generally unfamiliar with us except for nodding acquaintance with our parent company, makers of blank tape and components. We set out to build a network of independent distributors who would work with us, believe in our growth potential and who had respect for the quality of our product.

BASF now has 22 independent distributors handling our line. We did a series of direct mailings to buyers and followed it up by phone and in person to establish quality and to familiarize them with the continuity of recordings that they could count on from us. The Harmonia Mundi line of historical recordings, long an import item for audiophiles and serious collectors, was a known factor. We traded on its acceptance and the esteem in which it was held by classical dealers.

Advertising on a local basis and selectively in publications directed to the serious collector identified Harmonia Mundi with BASF. We worked closely with dealers to help them establish the line and bring it before their customers.

Our repertoire was basically esoteric. Much of it not available elsewhere. This difference attracted attention and prompted further interest in future releases.

Now that the initial steps of introduction have been accomplished, we plan a flow of new product in all areas of classical repertoire. During the summer we will release 60 new albums. This represents a major push in building our catalog here and comes in direct response to requests from distributors to allow retailers a concentration of BASF product around which they can build promotions and gear efforts for the fall-selling season.

Selling will be made easier by the recent addition to our staff of regional sales managers. With a full-time company rep in the East, Midwest and West Coast we can continue to build rapport with our distributors and the key dealers with whom they deal. We also employ seven independent promotion reps around the country and insist that they devote a good portion of their efforts in our behalf to classical product. The added exposure they obtain is coordinated regionally and through my office and with Juergen Broeker our marketing director for concentration, production planning and reading the pulse of the market.

Another milestone is the release this summer of an album by our first American artist. Until now, we have relied on Europe, mostly Germany, for product, but have initiated the development of our own talent with the signing of pianist Malcolm Frager. A Massachusetts native, Frager has performed with the Cleveland Symphony and is scheduled to appear this season at Tanglewood

Top 50 Classical Best Selling Albums

(JANUARY TO JUNE, 1973)

1. MAHLER: 8th SYMPHONY, Chicago Symphony Orch. (Solti)—London OSA 1295
2. TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS SWITCHED-ON BACH, Walter Carlos/Benjamin Folkman—Columbia MS 7184
3. SCOTT JOPLIN: PIANO RAGS, VOL. 1—Nonesuch 71248
4. SCOTT JOPLIN: PIANO RAGS, VOL. 2, Joshua Rifkin—Nonesuch 71264
5. BERNSTEIN: MASS—Columbia M2 31008
6. SOUNDTRACK: 2001: A SPACE ODYSSEY—MGM SIE ST 13
7. HOLST: THE PLANETS, Los Angeles Philharmonic (Mehta)—London CS 6734
8. BEETHOVEN: SYMPHONY NO. 9, Chicago Symphony Orch (Solti)—London CSP 8
9. SONGS BY STEPHEN FOSTER—Nonesuch 71268
10. THE RED BACK BOOK, Scott Joplin (Schuuer)—Angel S 36060
11. THE SEA HAWK, Nat'l Philharmonic Orch. of London (Gerhardt)—RCA LSC 3330
12. STRAUSS: ALSO SPRACH ZARATHUSTRA, Los Angeles Philharmonic (Mehta)—London CS 6609
13. A CLOCKWORK ORANGE, Soundtrack—Warner Bros. BS 2573
14. VERDI: ATILLA, Royal Philharmonic (Gardelli)—Philips 6700-56
15. HOLST: THE PLANETS, Boston Symphony (Steinberg), DGG (Polydor) 2530102
16. BACH: BRANDENBURG CONCERTI, Telefunken Harmoncourt Con. Musicus—Telefunken SAWT 9459/60-A
17. BERNSTEIN: DANCES FROM WEST SIDE STORY/RUSSO: 3 PIECES FOR BLUES BAND AND ORCHESTRA, Siegel Schwall Band, San Francisco Symphony Orch. (Ozawa)—DGG (Polydor) 2530309
18. SAINT-SAENS PIANO CONCERTI—Seraphim (Capitol) 6081
19. VERDI: RIGOLETTO, London Symphony (Sutherland/Pavarotti)—London OSA 13105
20. BEETHOVEN NO. 9, Von Karajan—DGG (Polydor) 2720013
21. THE CHOPIN I LOVE, Artur Rubenstein—RCA Red Seal LSC 4000
22. HOROWITZ PLAYS CHOPIN—Columbia M 30643
23. TALES OF HOFFMAN, Beverly Sills—Audio Treasury ATS 20014
24. SHOSTAKOVICH: SYMPHONY # 15, Makim Shostakovich—Melodiya/Angel SR 40213
25. ANNA BOLENA, Beverly Sills—ABC ATS 20015/4
26. JULIAN AND JOHN—Bream and Williams—RCA LSC 2357
27. BIZET: CARMEN, M. Horn/J. McCracken/L. Bernstein—DGG (Polydor) 2709043
28. MY FAVORITE CHOPIN, Van Cliburn—RCA Red Seal LSC 2576
29. SONIC SEASON, Walter Carlos—Columbia KG 32134
30. BERLIOZ: BENEVENUTO CELLINI, BBC Symphony Orch. (Colin Davis)—Philips 6707019
31. LE SACRE DU PRINTEMPS, Boston Symphony Orch., Mt. Thomas (Stravinsky)—DGG (Polydor) 2503252
32. DELIUS: VILLAGE ROMEO & JULIET—Angel SBXL 3784
33. DONIZETTI: LUCI DI LAMMERMOOR, Joan Sutherland—London OSA 13103
34. GERSHWIN: RHAPSODY IN BLUE, Columbia Symphony (Bernstein)—Columbia MS 6091
35. SZELL CONDUCTS MOZART, G. Szeu & Cleveland Orch.—Columbia MG 30368
36. HANDEL: WATER MUSIC, Leppard—Philips 6500-047
37. SHOSTAKOVICH SYMPHONY # 15, Eugene Ormandy, The Philadelphia Orchestra—RCA 0014
38. BEVERLY SILLS CONCERT—Audio Treasury ATS 20011
39. A CLOCKWORK ORANGE, Walter Carlos—Columbia KG 31480
40. TALES OF HOFFMAN, Joan Sutherland—London 13106
41. VICTORIA DE LOS ANGELES, Songs of the Auvergne—Angel 36897
42. PAGANINI: VIOLIN CONCERTO # 3, Henry Szeryng—Philips 6500.175
43. PUCCINI: MANON LESCAUT, New Philharmonic Orch. (Caballe)—Angel 3782-BL
44. VERDI: GIOVANNA D'ARCO, Caballe/Domingo—Angel SCL 3791
45. DELIUS FLORIDA SUITE, Beacham—Seraphim (Capitol) 60212
46. VERDI: LA TRAVIATA, Sills/Gedda/Penerai/John Alldis Choir (Ceccato)—Angel SCLX 3780
47. WAGNER: PARSIFAL, G. Solti—London OSA 1510
48. HIGHLIGHTS FROM THE METROPOLITAN OPERA GALA HONORING SIR RUDOLPH BING, VOL. 1—Various Artists—DGG (Polydor) 2530-360
49. CONCERT AT HUNTER COLLEGE, De Los Angeles, De Larrocha—Angel S-36896
50. MY FAVORITE DEBUSSY, Van Cliburn—RCA LSP 3283

with Seiji Ozawa and the Boston Symphony as well as subsequent dates in the East.

Another development that we anticipate will stimulate much interest in our company is the planned release of a series of recordings encompassing numerous manuscripts, commissioned by private estates and royalty during the 18th and 19th century which have been heretofore in the possession of Southern German princely families.

This series will present, for the first time, recordings by Rosetti, Amon, Reicha, Nisle, Fiala, Hoffmeister, Pokorny, Schact and masters such as Liszt, Wagner and Mozart. It not only represents the heritage of the region, but enriches the world's knowledge of these composers through long-hidden works of theirs.

'Kids' Show Resistance To 'Stereotype-Casting'

The following article was written by Teresa Sterne, director at Nonesuch.

Classical records should be created by their music directors—from conception to the finished product. The albums must then be sensitively marketed, by those most capable of doing so. This procedure has worked well for Nonesuch, and it would appear to make general sense.

However, in certain areas of the music field the merchandisers seem to have taken over, to the point of dictating the total product—sometimes consisting of someone's empty-headed idea of a "package," devoid of substantive artistic content. One of the more publicized arguments backing this concept is: "we've got to involve 'The Kids'."

But the kids are way ahead of this approach. The kids, who are tomorrow's adults, have already shown in many ways their resistance to stereotype-casting. They buy what appeals to them and reject things that are being crammed down their throats. To be sure, there is a serious long-range gap in basic music education, but it will not be solved by Mozart-in-underpants gimmicks.

On a positive note: in the area of quadrasonics, the record industry is now faced with an opportunity to expand its directions in a way that will honor the recording art while reaching out to an ever-growing public. Early response from classical record buyers has been astounding; what is most heartening is the level of sophistication of the inquiries, coupled with expressions of specific repertory interests. There is the kind of listening involvement implicit in quadrasonic that more than ever focuses attention on the artistic quality of the recorded material—a new challenge to the complementary strength of message and medium.

AF Reaches Out To Engulf Young Ears Via Mass Outlets

The following comments were submitted by Sid Hess, vice president at Audio Fidelity Enterprises.

We feel the classical market is developing younger buyers with interest in classical awakening at an earlier age than previously noted.

Younger audiences have budget limitations and many of the great classical works have not been available to them because of this. We hope we can reach them via mass merchandising outlets. Discount and chain stores, college bookstores and other outlets which have catered to their needs for rock and pop product will be one of our goals as well as the traditional full-line record shop. We've designed a rack to carry a representation of our 1st Component Classics catalog.

Our catalog at present has over 50 titles, and plans call for the addition of six to 12 titles between now and the end of the year. Among them will be the 150-voice Huddersfield Choir in works by Handel, Haydn, Bach, Berlioz and Verdi as well as the Schubert "Fourth Symphony" (Tragic) and Bach's "Sonatas and Partitas" by blind violinist Reuben Varga.

Vox Voids Pessimistic Attitude

The following comments were submitted by George H. Mendelssohn-Bartholdy, president of Vox Productions

In the last few months I have heard more and more voices expressing anxiety and disappointment as far as the classical market is concerned. Such pessimism is today even less justified than it was two or three years ago.

We are the oldest and largest exclusively classical record company in the world. Our sales in the U.S. have increased by 20-25 percent every year in the past three years. That it takes more imagination and initiative, research both of repertoire and market to sell more classical records is, I think, the answer to the problem.

There is an ever-increasing and widening public interest for classical records. As our education, culture and individual financial resources and particularly leisure time increases, more and more people become interested in good literature, good art and good classical records. Our fall release schedule comprises about 60 new releases, among them all 15 new Vox Boxes.

How do you reach all the talent agencies?

Billboard's 14th Annual International Buyers Guide—

it puts the world at your fingertips.

BASF PRESENTS EUROPE'S FINEST RECORDINGS

Feature Albums



COMPLETE LISTING OF CLASSICS AVAILABLE FROM BASF

JULY NEW RELEASES:

KHB 20314 SCHUBERT - QUINTET IN A (TROUT) - Jorg Demus, Collegium aureum
 KHB 20350 HANDEL - ROYAL FIREWORKS MUSIC/ CONCERTO IN F - Collegium aureum
 KHB 21020 TELEMANN - CANTATAS - Stuttgart Hymn Choir, Collegium aureum
 KHB 21230 PERGOLESI - MISSA ROMANA IN F - Benedictine Monastery Singers
 KBB 21232 BRITTEN/ BRUCKNER - CEREMONY OF CAROLS/ MOTETS - Vienna Boy's Choir
 KMB 21336 BRUCKNER - MASS IN E - MINOR/ SACRED CHORUSES - Vienna Symphony
 KBB 21392 SCHUMANN/ BRAHMS - SONATAS - Malcolm Frager, Stoika Milanova
 KBB 21393 BRAHMS - PIANO SONATA No. 1 in C - Malcolm Frager
 KHB 21414 MOZART - SERENADE No. 10 in B Minor - Collegium aureum
 KBF 21483 MARIA CEBOTARI - HISTORIC PERFORMANCES
 KBF 21485 HELGE ROSVAENGE - HISTORIC PERFORMANCES
 KBF 21488 MATHIEU AHLERSMEYER - HISTORIC PERFORMANCES
 KHB 21509 BEETHOVEN - STRING QUARTET in A Minor - Quartett Collegium aureum
 KHB 21510 BEETHOVEN - CONCERTO FOR PIANO & ORCH./ FANTASIA - Collegium aureum
 KHB 21511 MOZART - SYMPHONY No. 33, No. 40 - Collegium aureum
 KHB 21512 OCKEGHEM - MISSA " ECCE ANGILLA DOMINI " - Pro Cantione Antiqua
 KHB 21513 JOSQUIN DES PREZ - MOTETS - Pro Cantione Antiqua
 KHF 21687 HANDEL - CANTATAS - Ely Ameling, Theo Altmeyer, Collegium aureum
 KHB 29310 MOZART - SERENADE No. 7 (HAFNER) - Collegium aureum
 KHB 29311 MOZART - CONCERTO No. 26 & No. 8 - Collegium aureum
 KHB 29312 MOZART - SERENADE No. 11 & No. 12 - Collegium aureum
 KHB 29369 SCHUMANN - LIEDER - Ely Ameling, Jorg Demus

AUGUST NEW RELEASES:

KHB 20307 HARPSICHORD MUSIC - Gustav Leonhardt
 KHB 20339 HAYDN - STRING QUARTETS 65, 69 - Collegium aureum
 KHB 20340 HAYDN - 2 PARIS SYMPHONIES - Collegium aureum
 KHB 20343 MORALES - SPANISH CHURCH MUSIC - Benedictine Abbey Choir
 KMB 20834 ROMANTIC HORN CONCERT - Hermann Baumann
 KMB 21184 BRAHMS - TRIOS - Malcolm Frager
 KHB 21224 HAYDN - CASSATIONS - Collegium aureum
 KHB 29367 BACH - HARPSICHORD CONCERTI - Leonhardt, Curtis
 KHB 29376 MUSIC FOR FLUTE AND LUTE - Line, Ragossing
 KBF 21107 BAVARIAN COURTS & RESIDENCES - Music of Mozart & Danzi
 KBF 21108 BAVARIAN COURTS & RESIDENCES - Music of Bulow, Liszt & Wagner
 KBF 21189 BAVARIAN COURTS & RESIDENCES - Music of Rosetti, Amon, & Reicha
 KBF 21192 BAVARIAN COURTS & RESIDENCES - Music of Di Lasso, De Fossa & Others
 KBF 21193 BAVARIAN COURTS & RESIDENCES - Music of Leffloth, Vogel & Others
 KBF 21195 BAVARIAN COURTS & RESIDENCES - Music of Mozart, Buhler & Graf

SEPTEMBER NEW RELEASES:

KHB 20308 ENGLISH VIRGINAL MUSIC - Gustav Leonhardt
 KHF 20332 BACH - 4 OVERTURES - Collegium aureum
 KHF 20333 VIVALDI - CONCERTI & SONATAS - Collegium aureum
 KHB 20356 DI LASSO - REQUIEM - Ensemble Pro Cantione Antiqua

KHB 20357 BAROQUE INSTRUMENTALS - Alarius Ensemble
 KMB 20812 BACH/ GABRIELLI/ LULLY - American Brass Quintet
 KMB 20838 FLUTE CONCERT - Concerto Amsterdam
 KMB 20892 KREUTZER/ WITT - SEPTETS - Consortium Classicum
 KHB 21009 3 SONATAS FOR VIOLA DA GAMBA & HARPSICHORD - Leonhardt
 KBF 21191 BAVARIAN COURTS & RESIDENCES - Music of Pokorny, Abel & Hoffmeister
 KHB 21226 BACH - CONFITEBOR TIBI DOMINE - Chapel Choir, Einsiedeln
 KBB 21303 GALLUS - MASS - Vienna Boy's Choir
 KHF 21413 MOZART IN PARIS/ VIENNA - Jorg Demus
 KHB 21442 MUSIC OF FRANZ SCHUBERT - Jorg Demus
 KBF 21486 GEORG HANN - Historical Performances
 KBF 21490 ERNA BERGER - Historical performances
 KBF 21491 PETER ANDERS - Historical Performances
 KHB 21514 JAN PIETERSZON SWEELINCH - ORGAN MUSIC - Leonhardt
 KHB 21584 BACH - MAGNIFICAT - Collegium aureum, Tolzen Boy's Choir
 KBB 21642 MAX REGER - STRING TRIOS - New York String Trio
 KHB 21681 FRANCESCO DURANTE - FOUR CONCERTI - Collegium aureum

PREVIOUSLY RELEASED:

KHB 20309 BACH - 3 LONDON SYMPHONIES - Collegium aureum
 KHF 20326 BEETHOVEN - MOONLIGHT SONATA, APPASSIONATA - Paul Badura - Skoda
 KHF 20328 BEETHOVEN - SONATAS, OP. 78, 109, 110 - Jorg Demus
 KHF 20330 BACH - CANTATAS - Ely Ameling, Collegium aureum
 KHB 20341 HANDEL - WATER MUSIC - Collegium aureum
 KHB 20344 MOZART - QUARTET 17, 19 - Collegium aureum
 KHB 20348 COUPERIN - PIECES DE CLAVECIN - Gustav Leonhardt
 KHB 20349 DUFAY - HYMNS & CHORUSES - Ely Ameling, Collegium aureum
 KHB 20351 HAYDN - MISSA IN AUGUSTIS - Valente, Russ, Markus, Schopper
 KHB 20374 CARL ORFF - Musikalisches Hausbuch
 KMB 20799 SONGS OF STRAUSS AND DEBUSSEY - Roberta Peters
 KHB 21021 JOHANNES BRAHMS - SONGS - Ely Ameling
 KHB 21022 PERGOLESI - LA SERVA PADRONA - Bonifaccio, Collegium aureum
 KBB 21121 GALA CONCERT - Robert Stolz, H. Hoppe
 KHB 21227 EL SIGLIO DE ORO - Benedictine Choir of Monserrat
 KBB 21261 ROSE OF THE MADONNA - Gundula Janowitz, Robert Stolz
 KBB 21360 VERDI - OTHELLO (Hilites) - Rosvaenge, Reining, Elmendorff
 KBB 21361 GIORDANO - ANDRE CHENIER (Hilites) - Rosvaenge, Heidersbach
 KBB 21362 BIZET - CARMEN (Hilites) - Hongen, Bohm
 KBB 21363 STRAUSS - CAPRICCIO (Hilites) - Ursulaec, Hotter, Krauss
 KBB 21421 SCHUMANN - SYMPHONY IN G Minor - Munich Philharmonic
 KHB 21441 BACH/ TELEMANN - ACTUS TRAGICUS - Ely Ameling, Collegium aureus
 KHB 21443 AVE MARIA KAISERIN - MOTETS - Aachen Cathedral Choir
 KBB 21458 BLUMENLIEDER - Robert Stolz, A. Rothenberger
 KBO 21549 GERMAN OPERA SAMPLER - Historic Performances from the 1940's
 KBB 25107 GILBERT & SULLIVAN - THE MIKADO - Gilbert & Sullivan Fest. Orch.
 KBB 25109 GILBERT & SULLIVAN - YEOMEN OF THE GUARD - G & S Fest. Orch.
 KHF 29050 HANDEL - ORGAN CONCERT - Rudolf Everhardt, Collegium aureum
 KHB 29364 VIVALDI/ LOCATELLI/ ALBINONI - VENETIAN CONCERT - Collegium aureum



harmonia mundi

IF NOT AVAILABLE AT YOUR
FAVORITE DEALER
CONTACT...

BASF Systems
A Division of BASF - Wyandotte Corp.
Crosby Drive
Bedford, Massachusetts 01730
Phone: (617) 271-4000

English Scene

Companies Report All-Time Sales Highs

By EVAN SENIOR
(Classical Editor, Music Week)

Sales graphs in the offices of British record companies' classical departments are at an all-time high and still rising. Quite apart from the normal increases that most companies are able to report at this time of year, results over the past 12 months have been boosted by the totally unexpected out-of-season sales boom that exploded in Britain towards the end of last summer.

This, traditionally, should have been the off-season, when summer holidays send buyers out of cities, sales fall before the late autumn and Christmas upsurge, and many pressing plants either close completely for staff holidays or for maintenance or both, or run down in preparation for the new season's winter schedules.

For the first time in the industry's history in Britain, this fall-off did not happen last year. Executives expecting the usual breathing-space were caught on the hop, and the supply position was worse confounded by a breakdown at EMI's new and enormous pressing factory which not only cut down EMI's own classical output but caused chaos for many smaller producers who relied on EMI pressing facilities for their product.

All over the industry orders banked up which the factories were unable to supply, and meanwhile the unusual demand continued. Eventually, these problems were all resolved, but not one major company executive in Britain has yet come up with any explanation of the upsurge in demand, which has not yet shown any signs of abating.

Quite apart from local demand and sales, a worldwide picture comes from the experience of EMI's International Classical Division based in London and coordinating the company's international repertoire and marketing operations. Deputy-manager Michael Allen says that demand for classical product is increasing all the time. "Our production difficulties last autumn hardly allowed us to fulfill this demand at that time, but we have caught up and the output has increased over-all by about some 10 percent over the previous 12 months. Electrola sales in Germany show an increase of 15 percent, and in early 1973 had risen to 20 percent. Sales in Japan seem to have put our Toshiba associate into the position of market leaders with a jump of 16 percent in sales."

EMI Records, the U.K. local company, reports increases of just over 10 percent over the previous period. "This would have been a higher figure," notes deputy classical manager Douglas Pudney, "if it had not been for our difficulties in pressing last autumn, and in any case we had had an exceptional year in the previous 12 months. What pleases us so much, in these days of so many low-cost bargain issues, is that our sales of top price material are showing marked increases. Figures have been helped, too, by the high sales response to our box-set series of issues."

RCA's U.K. branch also reports glowing rises. "Current year sales of classics in the top price range are now running at 30 percent above those in the previous year," reports RCA Europe marketing and repertoire manager Ralph Mace. "We had very little production trouble in keeping up with last summer's unexpected sales surge, and results have been helped by the good consumer press critical response to our large reissue catalog."

Most record companies have quoted their increases in terms of unit sales. Those available here from Decca were in cash figures. Decca marketing manager Colin Borland said that last available figures of March 1973 showed a total sales revenue up 37 percent over that for the year ended March 1972. Sales of full-price classical product in the period were up some 36 percent, while the best-selling Decca bargain-price range made a dramatic jump with a 50 percent rise over the previous year's results.

"Last year's unexpected summer demand gave us no trouble," he continues. "We were well able to look after pressing our own records, with the result that we were not able to do as much as usual, and as much as we would have liked, for others who depended on us for pressing facilities. We had no trouble in meeting our own demand."

Nor did the demand affect the ability of CBS in U.K. to meet it. "Even though the sudden summer demand surprised us, we had the classical stocks to meet it," says CBS Europe Masterworks director Paul Myers. "We usually work so far ahead that our pressing plants in Britain and Holland had all the necessary material a long way beforehand."

Myers notes that in the past five years, CBS product in the classical field had risen by 200 percent, with the current year's

sales showing a 15 percent rise over those of the preceding year.

"With CBS the repertoire and marketing departments are so closely coordinated that we can anticipate the market perhaps a little better than those organizations in which the two work more independently."

Phonogram's U.K. classical department manager Quita Chavez is another who sees the U.K. classical market as a growing and ebullient one. "Obviously, buyers' interest in the classics is growing, and growing fast," she says. "Our classical sales show increases right across the board, with both new issues and the back catalog. For example, over one short period, from January until May this year, our classical sales showed a jump of 40 percent over those of the same period last year, and I estimate that over the 12-month period they will show something like 24 percent over last year's."

Miss Chavez compares these classical sales rises with a similar boom being enjoyed at present by the audio hardware industry. "People who buy the expensive new audio equipment for their homes don't do it to play pop singles. They are largely the buyers of top-price and top-quality recordings, and the boom in the one sector naturally produces a boom in the other."

"Here in Britain, too, classical sales are helped enormously by the large amount of classical music broadcast, and by the many public concerts and opera performances available to music lovers. We have had many surprises in the great sales successes achieved even by our recordings of comparatively little-known Verdi operas, which have sold far better than we had dared to hope."

Only company to report its sales in units is Classics for Pleasure, the budget label owned by EMI, but which operates as a separate entity. Music director John Boyden revealed at its summer promotion conference in June that sales to June of last year were at an annual 800,000, and had risen as at June 1973 to a total of 1.1 million. This fast-rising label, retailing at \$2.10 and containing many new original recordings as well as reissues from the EMI catalog, now has 14 percent of the total U.K. classical market including all price-ranges, and 22 percent of the budget classical market, making it easily the market leader in its own field.

In Germany, It's 'Full Sail' Ahead

Operatic Recordings Are Emphasized

By WOLFGANG SPAHR

German record firms are going into the fall campaign in full sail as far as classical music is concerned. New recordings, an intensive catalog extension and the releasing of material from abroad characterize the German classical market in 1973. However, the emphasis is on German recordings since many foreign firms still believe that great operatic recordings can only come from this country.

Teldec's classical boss, Herbert Muller, reports that a "musical harvest" is being prepared for the autumn. In this are included the Haydn recordings, Edition III, with the Philharmonie Hungarica under Dorati; Schubert's eight symphonies with the Viennese Philharmonic under Istvan Kertesz (who died recently in an accident), and Wagner's "Parsifal" with Georg Solti and the Viennese Philharmonic. In addition, there is a series of limited editions of classical boxed sets.

Teldec has a number of well-known artists under contract such as Theo Adam, Hermann Baumann, Karl Bohm, Rudolf Buchbinder, Concentus Musicus-Vienna, Dietrich Fischer-Dieskau, Karl Muenchinger and the Viennese Sangerknaben (boys choir). Teldec has 1,500 classical recordings in its catalog and Muller reports that the classical share of the entire company turnover is 18 percent.

EMI-Electrola has 1,700 classical LP's. Press spokesman Rainer Hannemann assesses the turnover share of classical mu-

sic at 20 percent. The firm is planning a sales campaign for the autumn for the classical budget-line label, Dacapo, as well as for the repertoire of the French classical record firm, Erato. There will also be an EMI-Electrola campaign for the quadrasonic repertoire already on the market, and special offers in conjunction with the anniversary, "75 Years of His Master's Voice" and in the areas of the medium price bracket and operetta. Hannemann says: "The particular emphasis will be on the sales initiative for the new Reflex series with music from the Middle Ages to the baroque period. EMI will also launch a boxed set of all the orchestral works of Richard Strauss. The conductor is the singer Fischer-Dieskau."

CBS has more than 250 classical recordings in its repertoire. The firm has released its own recording, a double album, "Rene Kollo sings Richard Wagner." Further recordings are planned with Kollo.

"As in previous years, we will concentrate in 1973 particularly on our comprehensive subscription program which will receive decisive new impulses through a very strong subscription system," says Carl W. Cuerten, classical product manager at Phonogram in Hamburg. In addition to the present 625 LP's and boxed sets there will be new, progressive albums, for example a five-LP set "Vom Minnegesang bis zu Beethoven und Loewe" with singer Hermann Prey. There are four sets planned comprising 27 LP's.

Phonogram is also releasing Wagner's "Ring des Nibelungen" under conductor Karl Bohm, recorded at the Bayreuth Festival. Cuerten gave the classical share of the turnover at Phonogram as 77 percent and said: "In comparison with other countries, the classical share in Germany is relatively high."

Deutsche Grammophon has 1,331 classical items with catalog. The turnover share of this product is 17 percent. Elfi Kuster notes that in the autumn the series "Welt der Psymphonie" will be continued with works by Tschaiakowsky, Dvorak, Sibelius and Mendelssohn. Such artists as Herbert von Karajan, Karl Boehm, Eugen Jochum, the Amadeus Quartet, Dietrich Fischer-Dieskau, Gundula Janowitz, Wilhelm Kempff, Edith Mathis and Karl Heinz Stockhausen have had particular success abroad.

Metronome does not attach any particular importance to a broad classical repertoire but rather tries to do good business with "special attractions," such as Beethoven set with the pianist Friedrich Gulda, as well as recordings by the Viennese Boys' Choir and some of the best tenors.

A consensus of all company reports shows that in classical music West Germany has a market of almost 14 percent and with this figure is certainly ahead of other registered world classical record markets. In 1972, 8.8 million classical records were sold alone on the inland market—an increase of 15.8 percent over 1971 in numbers sold. In pop the increase was 9.1 percent.

Celebrating the 75th Birthday of

George Gershwin

Nonesuch Records presents

PIANO MUSIC BY GEORGE GERSHWIN

Nonesuch H-71284

WILLIAM BOLCOM, piano



In his 38 years, George Gershwin created a unique body of music that mirrored — and eventually characterized — the colorful period through which he moved.

Gershwin would have been 75 this year, and Nonesuch is proud to mark the occasion with this new album, in which William Bolcom plays all of Gershwin's compositions for piano solo.

Memories are evoked and an era re-created in this special tribute to America's most original musical genius.

Side One: George Gershwin's Song Book (the composer's own piano versions of 18 of his best-known songs)

Side Two: Rialto Ripples; Three Preludes; Impromptu in Two Keys; Three-Quarter Blues; Merry Andrew; Piano Playin' Jazzbo Brown; Promenade

(George Gershwin's Song Book; the Three Preludes; Impromptu in Two Keys, publ. New World Music Corporation, ASCAP; Three-Quarter Blues, Merry Andrew, Piano Playin' Jazzbo Brown; Promenade, publ. Gershwin Publishers Corp., ASCAP)

Nonesuch Records · 15 Columbus Circle · New York, N.Y. 10023
A product of Elektra Records/A Division of Warner Communications, Inc.



TEXAS HAS MORE STARS IN THE MUSIC INDUSTRY

THAN YOU'LL FIND OVER EL PASO ON A CLEAR NIGHT!

Stand back, pardner, there's a music explosion going on from Dallas to San Antonio, and some of the brightest stars in the country are lighting the fuse right smack in the middle of the richest music market in the nation. That's why Billboard's August 25 issue again places the spotlight on Texas and its music. ★ If you missed last year's Texas spotlight, then you missed a wealth of information on the booming Texas music industry. Don't let it happen this year. Billboard's Texas spotlight will again zero in on the Chicano music sound and bring you up to date. ★ Billboard's Texas spotlight goes back for a second look at the recording studios, the distribution and the hotels and nightclubs that play an important role in creating tomorrow's stars in a state that's chock full of music. Not to mention jingles firms, motion pictures, record companies, personal appearances, personal managers, booking agents, and syndicated radio and television. It's all together in the August 25 issue of Billboard, and it's a spotlight you'll be proud of. If you helped build the Texas music industry into the success it is today, then you owe it to yourself to show the entire industry what it is you're doing. ★ Billboard's Texas spotlight is just the place to do it, because it opens up the Texas music scene to music influentials all over the world. Time's a-wastin'! Contact a Billboard sales representative...now! ★ **Ad Deadline: August 10. Issue Date: August 25.** ★ An ad in Billboard's Texas spotlight could guarantee that the next time somebody mentions the great state of Texas, the Alamo won't be the only thing they remember.

CONTACT BILL MORAN THE BILLBOARD MAN AT THE FAIRMONT HOTEL JULY 16-21.

Billboard's Top Single Picks

JULY 21, 1973

Number of singles reviewed
this week: 107 Last week: 116

© Copyright 1973, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Diana Ross's magical touch is very evident in the fast rise of her "Touch Me In the Morning" single—a very sensitive, sad story about the private moments in a woman's life. The Motown single has gained 19 top 40 outlets in one week, according to our field reports. The single goes from 21 to a starred 17 after eight weeks on the national survey.

The song is the second slow ballad she has come out with, the first being, of course, "Good Morning Heartache" from the Billie Holiday film.

Among the new broadcast outlets playing "Touch Me" are WABC-AM and WPIX-FM New York; WLS-AM and WCFL-AM Chicago; KHO-AM Los Angeles; WFIL-AM and WIBG-AM Philadelphia; WRKO-AM and WMEX-AM Boston; WLAV-AM Detroit; KFRC-AM and KYA-AM San Francisco; WIXY-AM Cleveland; KXOK-AM St. Louis; KQV-AM Pittsburgh; WCAO-AM Baltimore; WCBL-AM Cincinnati; KEEL-AM New Orleans; KSJZ-AM Dallas and KJR-AM Seattle.

Another noted gal singer, Aretha Franklin has a single, "Angel" and an LP "Hey

Chartalk

Now Hey (The Other Side of the Sky)" which have also been doing some major hopping. The single is a starred 38 after three weeks. The LP after two weeks is in the 100th position.

There are no top 40 stations reporting to us any play. They generally wait until a soul single is in the mid 30's range on our survey before they pounce on it. Here are the first soul stations reporting play for Aretha: KGFJ-AM Los Angeles; WYON-AM Chicago; WWIN-AM Baltimore; WGIV-AM Charlotte; KYAC-AM Seattle; WDAS-AM Philadelphia; WDIA-AM Memphis and WAWA-AM Milwaukee.

The list of black movies featuring black artists and themes relevant to the black community, has produced a number of soundtrack LP's which seem to have found a

home. In other words, there is musical validity in the tracks. So we now see two soundtracks hitting the chart—"Shaft In Africa" on ABC and "Superfly TNT" on Buddah.

The "Shaft" package is a starred 168 and features the Four Tops singing "Are You Man Enough" written and produced by Lambert and Potter. The single, incidentally is a starred 47.

"Superfly" with music and performances by Osibisa, is a starred 181 and marks the first film experience for that African band which has been undergoing personnel changes in England.

Just out last week are two more black movie soundtracks—"Slaughters Big Rip Off" featuring a James Brown-Fred Wesley score with James' own screaming performances (on Polydor) and "Cleopatra Jones" (on Warner Bros.) featuring a J.J. Johnson score and Joe Simon's fine vocals. So the market is out there for LP's recalling the musical cues from these black films.

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.

PAUL SIMON—Loves Me Like a Rock (3:32); producers: Paul Simon, Phil Ramone; writer: Paul Simon; publisher: Charing Cross. BMI. Columbia 4-45907. Paul's follow up to "Kodachrome" is much slower and in a different mood offering. The cut from the LP takes us to Muscle Shoals for a quasi-sounding gospel treatment of a story about how mother loved her son, even when he became the president. The Dixie Hummingbirds have flown rather far away from true gospel in doing the background work. Flip: "Learn How to Fall" (2:45); all credits the same.

DAVID BOWIE—Let's Spend the Night Together (3:01); producers: David Bowie, Ken Scott; writers: M. Jagger, K. Richard; publisher: ABKCO, BMI. RCA 0028. David has gone and created a multi-mood song which is very far afield from his previous works. This is a fast romping version of the song made famous by the Stones. There is an Elvis-sounding vocal, honky tonk piano and some space age electronic lines. Flip: no info available.

ALICE COOPER—Billion Dollar Babies (3:00); producer: Bob Ezrin; writers: A. Cooper, M. Bruce, R. Reggie; publisher: Ezra, BMI. Warner Bros. 7724. Psychedelic rock still remains with us if this record says anything. This is a production trip encompassing intense guitar runs and repeat voices like an echo, only the voice stat-

LOU RAWLS—Morning Comes Around (2:25); producer: Don Costa; writers: Don Costa, Guy Hemric; publishers: Tancy, Lion Tracks, Famous, ASCAP. MGM 14574.

CHER—Half-Breed (2:42); producer: Snuff Garrett; writers: Mary Dean, Al Capps; publisher: Blue Monday, BMI. MCA 40102.

SPIRIT—Mr. Skin (3:00); producer: David Briggs; writer: J. Furgeson; publisher: Hollenbeck, BMI. Epic 10701 (Columbia).

PUZZLE—Lady (2:59); producer: Bob Cullen; writer: J. Livigni; publisher: Jobete, ASCAP. Motown 1264F.

BARRY WHITE—I've Got So Much To Give (3:27); producer: Barry White; writer: Barry White; publishers: Sa-Vette, January, BMI. 20th Century, 2042. White doesn't start talking in his deliciously sexy basso profundo until the end of the song this time. His Sly-like singing carries the production, another typically B.W. Ballad of mature sincerity expressed in unusually convincing lyric imagery. The newest soul boss has done it again. Flip: no info available.

NEW YORK CITY—Make Me Twice The Man (3:16); producer: not listed; writer: Tim McQueen; publisher: Pocket Full of Tunes, BMI. Chelsea, 0025 (RCA). Interesting drum-bass figure, somewhat lurchingly ominous, contrasts with the smooth melodic flow of prototype contemporary soul-MOR production. Usual high-voiced

ULTRA HIGH FREQUENCY—Get On The Right Track (3:05); producers: Norman Harris, Stan Watson; writers: Norman Harris, Stan Watson; publishers: Nichel Shoe, Six Strings, BMI. Wand 11257 (Scepter).

THE AMBERS—Don't Go (2:40); producer: Lou Toby; writers: Robert Taylor, Robert Rhoney; publisher: Sound Ideas, BMI. Jean 727 (Alithia).

THE O'JAYS—Look Over Your Shoulder (2:45); producer: George Karr, L. Roberts; writers: George Kerr, L. Roberts; Publisher: Ginrick Music, BMI. Bell 1762.

GREAT EXPECTATIONS—Welcome to the World (prt. 1) (3:16); producers: Calvin Wade, Nate Fortier; writers: Nate Fortier, Wallace Mitchell; publisher: Masterpiece, ASCAP. Phoenix 313. (Good, strong impressionable vocals married to an adventurous orchestral production help introduce this Los Angeles group.)

RAY PRICE—You're The Best Thing That Ever Happened To Me (3:46); producer: Don Law; writer: J. Weatherly; Keca (ASCAP). Columbia 4-45889. It's the smooth ballad with great arrangement we have become accustomed to with Price, but each one gets better. Don Law still has the magic production touch. Flip: no info available.

MEL STREET—The Town Where You Live (2:53); producer: Jimmy Peppers; writer: Mel Street; Sunbeam/Levisa (BMI); Metromedia Country 0018. A good lyric line, and sung beautifully by Street, who has found the formula. Flip: no info available.

JERRY LEE LEWIS—No Headstone on My Grave (3:22); producer: Steve Rowland; writer: Charlie Rich; Hi-Lo (BMI); Mercury 73402. Directly out of his album, "The Session," this is bluesy, and should get both pop and country play. Very strong. Flip: "Jack Daniels (Old No. 7);" producer: same; writers: T. Cotton, R. Smith, A. Lee, C. Hodges. Jamarnie (ASCAP).

Pop

ing the original message is buried in the background. The echo is on top. Flip: no info available.

STEELY DAN—Show Biz Kids (3:59); producer: Gary Katz; writers: W. Becker, D. Fagen; publisher: American Broadcasting, ASCAP. ABC 11382. This is one of those songs in which the title has no relevancy to the lyrics. The vocal clarity is unclear, but the hypnotic effect of the beat, the voices chanting a repeat phrase about "lost wages, goin' to lost wages" are enough to make it a listening experience. Flip: no info available.

THE 5TH DIMENSION—Ashes to Ashes (3:30); producer: Bones Howe; writers: Lambert, Potter; publishers: ABC/Dunhill, Soldier, BMI. Bell 1766. Solid ensemble vocal work encompassing rich harmonics lead this story about the phasing out of one's past. The melody is beautifully played by the orchestra; the 5th lulls along

also recommended

JOE WALSH—Rocky Mountain Way (3:39); producers: Joe Walsh, Bill Szymczyk; writers: J. Walsh, J. Vitale, K. Passarelli, R. Grace; publishers: ABC/Dunhill, Barnstorm, BMI. Dunhill 4361 (ABC).

JOHNNY CASH—Praise the Lord and Pass the Soup (3:50); producer: Albert Hammond; writers: A. Hammond, M. Hazelwood; publishers: Landers-Roberts, April, ASCAP. Columbia 4-45890.

HOT BUTTER—Slag Solution (2:30); producers: Richard Talmadge, John Abbott, Dave Mullaney, Bill & Steve & Jerome & Danny Jordan; writers: Babel Son, T. Ranzano; publisher: Artal, ASCAP. Musicor 1481.

Soul

harmonies and lyrical fantasies of undying love even after rejection. Flip: no info available.

FREDA PAYNE—Two Wrongs Don't Make a Right (3:19); producer: Holland Dozier; writers: Holland Dozier, Holland Wylie; publishers: Invictus, Gold Forever, BMI. Invictus, 1255. (Columbia). Not the controlled hysteria of "Band Of Gold," but an equally arresting new approach from Freda and Holland-Dozier-Holland Productions incorporating male background voices. Smoothness of style doesn't cover the strong feelings expressed. Look for Freda Payne to come back as a bigger hitmaker

also recommended

BABY WASHINGTON—Just Can't Get You Out Of My Mind (3:06); producers: Clarence Lawton, Bobby Martin; writer: V. Barrett; publisher: Mighty Three, BMI. Master Five 9104.

GEOFFREY STONER—Back to Georgia (3:25); producers: Rick Kovack, Jerry Zervic; writer: Kenny Loggins; publisher: Wingate, ASCAP. Ovation 1043.

ELVIN BISHOP—Stealin' Watermelons (3:00); producer: Paris Brothers; writer: E. Bishop; publisher: Crabshaw, ASCAP. Epic 11022 (Columbia).

First Time Around

(These are new artists deserving airplay and sales consideration)

ODIA COATES—Make It Up To Me Baby (3:03); producer: Paul Anka; writer: Anka, Harris; publisher: Spanka, BMI. Buddah 371. (Here is a young lady who sings superbly with just the right amount of sexy soulfulness. The backup sound stays within range and lets her remain the lead instrument.)

Country

TROY SEALS—I Got A Thing About You Baby (2:07); producer: David Paul Briggs; writer: Tony Joe White; Swamp Fox (ASCAP); Atlantic 4004. Another example of a pop hit being done country, and done well. Seals has a feel for this sort of music, and David Briggs accentuates it with his crossover production. Flip: no info available.

LARRY WOODS—It Never Rains In Southern California (3:17); producer: "Duke" Wayne; writers: Albert Hammond, Mike Hazelwood, April/Landers-Roberts (ASCAP); Candy 1041. Whether Wayne had anything to do with this or not, it's an excellent recording by a new artist of a recent pop hit. It hasn't been done country until now, and Woods is going to make his mark on the scene. Flip: no info available.

with the beat of a prominent conga. This medium tempoed swinger rides nicely. Flip: no info available.

ELTON JOHN—Saturday Night's Alright For Fighting (4:55); producer: Gus Dungeon; writers: Elton John, Bernie Taupin; publisher: Dick James, BMI. MCA 40105. Elton's debut with his brand-new Rocket Records production set-up is a beguilingly odd blend of "Crocodile Rock" and "Street Fighting Man." Aside from the slaphappy pugnacity of the lyric, there is also a kind of muffled loudness to the overall production that suggests a Stones parody is being perpetrated. Great fun record we'll be hearing all summer. Flip: 1. "Jack Rabbit" (1:50), 2. "Whenever You're Ready" (2:50); producer: same; writers: same; publisher: same.

EL CHICANO—Tell Her She's Lovely (3:50); producers: Johnny Musso, Bob Espinosa, and Michael Lespron; writers: R. Espinosa, Andre Baeza; publishers: MCA, Chicano, ASCAP. MCA 40104. A powerfully fiery cover of the strong Batteaux single could give the original a run up the charts. Spicy latino accents underlie much solid vocal harmonies than this group has ever put on record before. Could be a landmark Latin-rock side. Flip: "Se fue mi Chachita" (3:50); info same in all categories.

BECK, BOGERT, APPICE—Lady (3:23); producers: Don Nix and The Boys; writers: J. Beck, J. Bogert, C. Appice, D. Hitching, P. French; publishers: B. Feldman, Timcar, Thornycat, ASCAP. Epic 5-11027. (Columbia).

MARK LINDSAY—California (3:03); producer: Jack Gold; writers: D. Janssen, B. Hart; publisher: Pocket Full of Tunes, BMI. Columbia 4-45895.

DEAN MARTIN—Get On With Your Livin' (2:44); producer: Jimmy Bowen; writer: Ted Hamilton; publisher: Ted Hamilton, ASCAP. Reprise 1166 (Warner Bros.).

than ever. Flip: "We've Gotta Find A Way Back to Love" (3:05); info same in all categories.

THE ESCORTS—Look Over Your Shoulder (3:36); producer: George Kerr; writers: George Kerr, Larry Roberts; publishers: Ginrick, BMI. Alithia 6052. Thom Bell's unmistakable producing approach is stamped all over this sophisticated and mellow soul-pop tune. Note particularly the sitar-like arpeggio fills. Outstanding lyric content deals with transcending effects of love. The act is currently confined to Rahway State Prison in New Jersey, but hopes to work out some kind of personal appearance situation. Flip: "By The Time I Get To Phoenix" (2:44); producer: same; writer: Jim Webb; publisher: Dramatic, BMI.

ROSIE GRIER—Beautiful People (3:07); producer: H.B. Barnum; writers: Rosie Grier, James Cobbin, Ronald Murray, Jay Wilson; publishers: Lil Rio, El Patricio, BMI. A&M 1457.

IMPERIAL WONDERS—Love Coming Down (3:31); producers: Bobby Massey, Richard Shann; writer: A. Boyd; publishers: Artal, Real Deal, ASCAP. Musicor 1477.

ART & HONEY—Let's Make Love Now (2:44); producer: Nick Zessea, Dino Fekaris; writers: N. Zessea, D. Fekaris; publisher: Jobete, ASCAP. Motown 1264F.

RUPERT HOLMES—Talk (2:59); producer: Jeffrey Lesser; writer: R. Holmes; publishers: Leeds, Jordan Herman Holmes; ASCAP. Epic 5-11014. (Columbia). (Cute lyrics and overdubbed voices are the calling cards for this vocal with a rich MOR flavor.)

LINDA K. LANCE—You, You, You (2:32); producer: Joe Melson; writers: L. Olias & R. Mellin; Robert Mellin (BMI); Triune 7207A. A sleeper. This excellent singer, who should have had a hit before now, picked up this oldie, gives it country treatment, and it should catch on again in a hurry. Flip: no info available.

also recommended

BOOMER—The Mississippi Mud (3:05); producer: Kip Dubbs; writer: Boomer Castleman; Beechwood (BMI); Capitol 3668.

JACK LEBSOCK—For Lovers Only (2:29); producer: Bob Morris; writer: Jack Lebsock; Blue Book (BMI); Capitol 3665.

ROY DRUSKY—Satisfied Mind (2:34); producer: Jerry Kennedy; writers: Joe Hayes, Jack Rhodes; Ft. Knox (BMI); Mercury 73405.

Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8 TRACK	CASSETTE	REEL TO REEL					ALBUM	8 TRACK	CASSETTE	REEL TO REEL					ALBUM	8 TRACK	CASSETTE	REEL TO REEL
1	1	6	GEORGE HARRISON Living In The Material World Apple SMAS 3410	5.98	6.98	6.98	36	38	13	DONALD BYRD Black Byrd Blue Note BN LA047-F (United Artists)	5.98	6.98		117	2	DIANA ROSS Touch Me In The Morning Motown M 772 L	5.98	6.98	6.98				
2	3	8	CARPENTERS Now & Then A&M SP 3519	5.98	6.98	6.98	★	46	23	JIM CROCE Life & Times ABC ABCX 769	5.98	6.98	6.98	72	65	34	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98	6.98	6.98			
3	4	19	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98	6.98	6.98	38	32	36	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98	6.98	6.98	73	74	24	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31996	5.98	6.98	6.98			
4	2	9	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98	6.98	6.98	39	25	27	FOCUS Moving Waves Sire SAS 3901 (Famous)	5.98	6.98	6.98	74	67	14	SHA NA NA The Golden Age of Rock N' Roll Kama Sutra KSBS 2073-2 (Buddah)	7.98					
5	5	11	PAUL McCARTNEY & WINGS Red Rose Speedway Apple SMAL 3409	5.98	6.98	6.98	40	29	14	SPINNERS Atlantic SD 7256	5.98	6.97	6.97	★	110	3	ROD STEWART Sing It Again Rod Mercury SRM 1-680 (Phonogram)	5.98	6.98	6.98			
6	7	5	CAROLE KING Fantasy Ode SP 77018 (A&M)	5.98	6.98	6.98	★	50	5	TEN YEARS AFTER Recorded Live Columbia C2X 32288	7.98	9.98	9.98	76	75	14	ELECTRIC LIGHT ORCHESTRA II United Artists UA LA040-F	5.98	6.98	6.98			
★	10	17	DOOBIE BROTHERS The Captain & Me Warner Brothers BS 2694	5.98	6.97	6.97	8.95	42	41	53	CABARET Soundtrack ABC ABCD 752	6.98	7.95	7.95	77	68	14	BILL WITHERS Live At Carnegie Hall Sussex SXBS 7025-2 (Buddah)	7.98				
8	6	15	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98	6.97	6.97	43	31	11	DAVID BOWIE Aladdin Sane RCA LSP 4852	5.98	6.98	6.98	78	78	40	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98	6.98	6.98			
9	9	14	SEALS & CROFTS Diamond Girl Warner Brothers BS 2699	5.98	6.97	6.97	8.95	44	44	12	EAGLES Desperado Asylum SD 5068 (Atlantic)	5.98	6.98	6.98	79	71	13	ANNE MURRAY Danny's Song Capitol ST 11172	5.98	6.98	6.98		
★	14	60	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98	6.97	6.97	8.95	45	39	16	JOHNNY WINTER Still Alive & Well Columbia KC 32188	5.98	6.98	6.98	80	79	35	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98	7.98	7.98		
11	8	14	DEEP PURPLE Made In Japan Warner Brothers 2WS 2701	9.98	9.97	9.97	12.95	46	37	22	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX 6089	7.98	9.98	9.98	81	91	10	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98		
12	12	33	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98		47	48	8	TOWER OF POWER Warner Brothers BS 2681	5.98	6.98	6.98	82	76	17	PROCL HARUM Grand Hotel Chrysalis CHR 1037 (Warner Bros.)	5.98	6.97	6.97		
13	13	9	YES Yessongs Atlantic SD 3-100	11.98	12.97	12.97		48	47	20	TEMPTATIONS Masterpiece Gordy G 965 L (Motown)	5.98	6.98	6.98	83	83	33	HELEN REDDY I Am Woman Capitol ST 11068	5.98	6.98	6.98		
14	11	15	BEATLES 1967-1970 Apple SKBO 3404	9.98	11.98	11.98		49	42	16	JEFF BECK, TIM BOGERT & CARMINE APPICE Epic KE 32140 (Columbia)	5.98	6.98	6.98	84	92	120	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98		
15	15	10	AL GREEN Call Me Hi XSHL 32077 (London)	5.98	6.98	6.98		50	53	5	NILSSON A Little Touch of Schmilsson In The Night RCA APL1-0097	5.98	6.98	6.98	85	89	9	WEATHER REPORT Sweetnighter Columbia KC 32210	5.98	6.98	6.98		
★	28	4	SLY & THE FAMILY STONE Fresh Epic KE 32134 (Columbia)	5.98	6.98	6.98		51	45	9	ROGER DALTRY Daltrey Track/MCA 328	5.98	6.98	6.98	86	84	37	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98		
★	21	7	CURTIS MAYFIELD Back to the World Curtom CRS 8015 (Buddah)	5.98	6.95	6.95	6.95	52	52	36	WAR The World Is a Ghetto United Artists UAS 5652	5.98	6.98	6.98	88	88	10	SPOOKY TOOTH You Broke My Heart So I Busted Your Jaw A&M SP 4385	5.98	6.98	6.98		
★	49	2	CHICAGO VI Columbia KC 32400	5.98	6.98	6.98		53	43	12	URIAH HEEP Live Mercury SRM 2-7503 (Phonogram)	7.98	9.95	9.95	89	77	8	SYLVIA Pillow Talk Vibration, VI 126 (All Platinum)	5.98	6.98	6.98		
★	23	3	LEON RUSSELL Leon Live Shelter STCO 8917 (Capitol)	11.98	13.98	13.98		54	51	11	STEPHEN STILLS & MANASSAS Down The Road Atlantic SD 7250	5.98	6.98	6.98	90	80	17	DONOVAN Cosmic Wheels Epic KE 32156 (Columbia)	5.98	6.98	6.98		
20	17	15	BEATLES 1962-1966 Apple SKBO 3403	9.98	11.98	11.98		55	56	23	MANDRILL Composite Truth Polydor PD 5043	5.98	6.98	6.98	91	87	10	THE NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE conducted by GUNTHER SCHULLER Scott Joplin—The Red Back Book Angel S 36060 (Capitol)	5.98	6.98	6.98		
21	16	10	ISAAC HAYES Live at the Sahara Tahoe Enterprise/Stax ENS 2-5005 (Columbia)	7.98	9.98	9.98		56	54	27	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98	6.97	6.97	7.95	★	108	3	BOBBY WOMACK Facts of Life United Artists UA LA043-F	5.98	6.98	6.98	
★	26	6	JOHN DENVER Farewell Andromeda RCA APL1-0101	5.98	6.98	6.98		57	57	20	GLAOYS KNIGHT & THE PIPS Neither One Of Us Soul S 737 L (Motown)	5.98	6.98	6.98	93	93	6	TOM JONES The Body & Soul Of Parrot XPAS 71060 (London)	5.98	6.98	6.98		
23	18	17	BREAD The Best Of Elektra EKS 75056	5.98	6.97	6.97	7.95	58	59	15	FOCUS 3 Sire SAS 3901 (Famous)	9.98	9.95	9.95	94	97	8	QUINCY JONES You've Got It Bad Girl A&M SP 3041	5.98	6.98	6.98		
24	20	13	J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.98	6.98		59	63	5	JOE WALSH The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98	6.95	6.95	★	125	4	MANU DIBANGO Soul Makossa Atlantic SD 7267	5.98	6.97	6.97		
25	24	24	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98	6.98	6.98	7.95	60	62	47	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98	6.97	6.97	96	94	20	ALLMAN BROTHERS BAND Beginnings Atco SD 2-805	6.98				
★	55	3	CARLOS SANTANA & MAHAVISHNU JOHN MCLAUGHLIN Love, Devotion, Surrender Columbia KC 32034	5.98	6.98	6.98		61	61	9	SHIRLEY BASSEY Never, Never, Never United Artists UA LA055-F	5.98	6.98	6.98	97	95	33	NEIL DIAMOND Hot August Night MCA 2-8000	9.98	10.98	10.98		
27	19	14	BARRY WHITE I've Got So Much To Give 20th Century T 407	5.98	6.98	6.98		62	66	5	THE WATERGATE COMEDY HOUR Various Artists Hidden ST 2-11202 (Capitol)	5.98	6.98		★	168	2	JANIS JOPLIN Greatest Hits Columbia KC 32168	5.98	6.98	6.98		
28	22	19	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	5.98	6.97	6.97	8.95	63	60	20	CRUSADERS The 2nd Crusade Blue Thumb BTS 7000 (Famous)	7.98	7.95	7.95	99	103	5	DELLS Give Your Baby A Standing Ovation Cadet CA 50037 (Chess/Janus)	5.95	6.95	6.95		
★	40	33	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97		64	58	18	DAWN featuring Tony Orlando Tuneweaving Bell B 1112	5.98	6.98	6.98	★	170	2	ARETHA FRANKLIN Hey Now Hey (the Other Side of the Sky) Atlantic SD 7265	5.98	6.97	6.97		
★	36	7	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98		65	64	33	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.95	101	90	19	THREE DOG NIGHT Recorded Live In Concert— Around the World With Dunhill DSX 50138	9.98	9.95	9.95	
31	33	18	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98				★	96	3	OSMONDS The Plan MGM/Kelob SE 4902	5.98	6.95	6.95	102	81	13	WISHBONE ASH Wishbone Four MCA 327	5.98	6.98	6.98		
32	34	24	BILLY PRESTON Music Is My Life A&M SP 3516	5.98	6.98	6.98		67	73	86	LED ZEPPELIN Atlantic SD 7208	5.98	6.98	6.98	103	98	36	MOODY BLUES Seventh Sojourn Threshold THS 7 (London)	5.98	6.95	6.95		
33	30	15	BLOODSTONE Natural High London XPS 620	5.98	6.98	6.98		68	70	15	GODSPELL Soundtrack Bell 1118	5.98	6.98	6.98	104	107	6	COMMANDER CODY & HIS LOST PLANET AIRMEN Country Casanova Paramount PAS 6054 (Famous)	5.98	6.95			
34	35	9	PERRY COMO And I Love You So RCA APL 1-0100	5.98	6.98	6.98		69	72	7	DAN HICKS & THE HOT LICKS Last Train to Hicksville the Home of Happy Feet Blue Thumb BTS 51 (Famous)	5.98	6.95	6.95	105	106	6	MIKE BLOOMFIELD, DR. JOHN, JOHN PAUL HAMMOND Triumvirate Columbia KC 32172	5.98	6.98	6.98		
35	27	18	DR. JOHN In the Right Place Atco SD 7018	5.98	6.97	6.97		70	69	20	NEW BIRTH Birth Day RCA LSP 4797	5.98	6.98	6.98	★	120	4	JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000	12.98	13.98	13.98		

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.
 © Copyright 1973. Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



SUMMER '73 CLASSICAL CHARTMAKERS

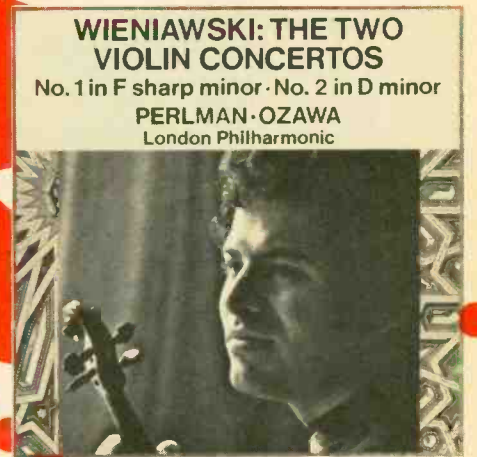


S-36060 (LP, Cartridge & Cassette)

#1 Best Selling Classical LP in the U.S.



SCL-3791 (3 LPs)



S-36903 (LP)



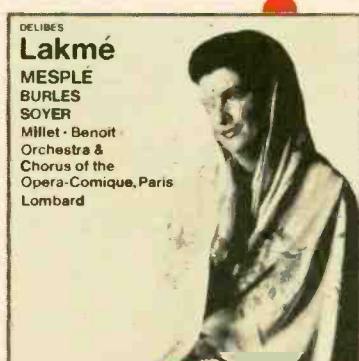
S-36066 (LP, Cartridge & Cassette)



S-36063 (LP, Cartridge & Cassette)



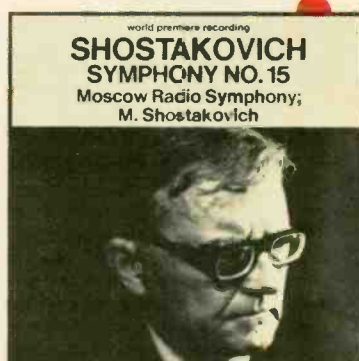
S-60212 (LP)



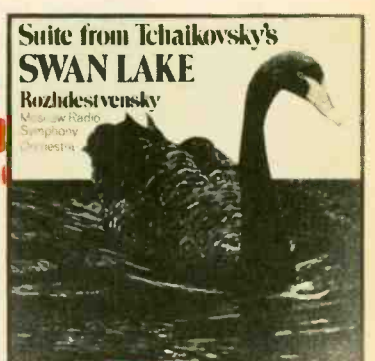
SIC-6082 (3 LPs)



SIC-6081 (3 LPs)



SR-40213 (LP)



SR-40137 (LP & Cassette)

ANGEL • MELODIYA/ANGEL • SERAPHIM
The Angel Family of Classical Recordings

AVAILABLE TODAY

From your Angel/Capitol Sales Representative.

Billboard HOT 100 Chart Bound

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

STAR PERFORMER: Star designates records showing greatest upward movement compared to previous week's position.

LOVE ME LIKE A ROCK—Paul Simon (Columbia 4-45907)
 LET'S SPEND THE NIGHT TOGETHER—David Bowie (RCA 0028)
 SHOW BIZ KID—Steeleye Dan (ABC 11382)
 BILLION DOLLAR BABIES—Alice Cooper (Warner Brothers 7724)
 SEE TOP SINGLE PICKS REVIEWS, page 75

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	3	14	BAD, BAD LEROY BROWN—Jim Croce (Terry Cashman, Tommy West), Jim Croce, ABC 11359 B-3	34	15	15	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY—Barry White (Barry White), Barry White, 20th Century 2018 CPI	88	89	2	MEET THAT LADY—Isley Brothers (The Isleys) The Isleys, T-Neck 72251 (Columbia)
2	1	17	WILL IT GO ROUND IN CIRCLES—Billy Preston (Billy Preston), Billy Preston, Bruce Fisher, A&M 1411 NAK	35	43	5	HOW CAN I TELL HER—Lobo (Phil Gernhard), Lobo, Big Tree 16,004 (Bell)	89	83	2	YOUNG LOVE—Donny Osmond (Mike Curb & Don Costa) Joyer, Conley, MGM 14583 SGC
3	6	8	YESTERDAY ONCE MORE—Carpenters (Richard & Karen Carpenter), Richard Carpenter, John Bettis, A&M 1446 NAK	36	38	8	I'LL ALWAYS LOVE MY MAMA—Intruders (Gamble-Huff), K. Gamble, L. Huff, J. Whitehead, G. McFadden, Gamble 2506 (Columbia) B-B	70	75	7	SIXTY MINUTE MAN—Clarence Carter (Rick Hall), Allen Toussaint, Fame 250 (United Artists) B-3
4	4	10	SHAMBALA—Three Dog Night (Richard Podolor), Daniel Moore, Dunhill 4352 WCP	37	49	5	SOUL MAKOSSA—Manu Dibango (No Producer Listed), Manu Dibango, Atlantic 45-2971	71	59	10	YOU'LL NEVER GET TO HEAVEN (If You Break My Heart)—Stylists (Thom Bell), Burt Bacharach, Hal David, Avco 4618 HAN
5	2	10	KODACHROME—Paul Simon (Paul Simon & the Muscle Shoals Sound Rhythm Section), Paul Simon, Columbia 4-45859 B-B	38	55	3	ANGEL—Aretha Franklin (Quincy Jones & Aretha Franklin), C. Franklin, S. Saunders, Atlantic 45-2969 SGC	72	90	3	I WAS CHECKIN' OUT SHE WAS CHECKIN' IN—Don Covay (Don Covay for Ragmop Productions), Don Covay, Mercury 73385 (Phonogram)
6	5	10	GIVE ME LOVE (Give Me Peace On Earth)—George Harrison (George Harrison), George Harrison, Apple 1862 HAN	39	24	13	DADDY COULD SWEAR I DECLARE—Gladys Knight & the Pips (Johnny Bristol), John Bristol, M. Knight, Gladys Knight, Soul 35105 (Motown) WCP	73	67	6	BE WHAT YOU ARE—Staple Singers (none listed) Homer Banks, Raymond Jackson, Carl Hampton, Stax 0164 (Columbia) SGC
7	8	9	SMOKE ON THE WATER—Deep Purple (Deep Purple), Richie Blackmore, Ian Gillan, Roger Glover, Jon Lord, Ian Paice, Warner Bros. 7710 B-3	40	27	20	FRANKENSTEIN—Edgar Winter Group (Rick Derringer), Edgar Winter, Epic 5-10967 (Columbia)	74	76	3	LOVE, LOVE, LOVE—Donny Hathaway (Arif Mardin), J.R. Bailey, Ken Williams, Atco 6928 SGC
8	14	11	BOOGIE WOOGIE BUGLE BOY—Bette Midler (Barry Manilow), Don Raye, Hughie Prince, Atlantic 45-2964 MCA	41	51	5	DELTA DAWN—Helen Reddy (Tom Catalano), A. Harvey, L. Collins, Capitol 3645 B-3	75	79	5	HE DID WITH ME—Vicki Lawrence (Snuff Garrett for Garrett Music Ent.), Gloria Sklerov, Harry Lloyd, Bell 45,362 WCP
9	7	18	PLAYGROUND IN MY MIND—Clint Holmes (Paul Vance & Lee Pockriss), Paul Vance & Lee Pockriss, Epic 5-10891 (Columbia) B-3	42	35	16	WHY ME—Kris Kristofferson (Fred Foster, Dennis Linde), Kris Kristofferson, Monument 8571 (Columbia) CHA	76	87	3	SWEET CHARLIE BABE—Jackie Moore (Young Professionals), Phil Hurtt, Bunny Sigler, Atlantic 45-2956 WBM
10	12	14	NATURAL HIGH—Bloodstone (Mike Vernon), McCormick, London 45-1046 B-3	43	18	18	PILLOW TALK—Sylvia (Sylvia Robinson & Michael Burton), Sylvia Robinson, Michael Burton, Vibration 521 (All Platinum) SGC	77	77	4	MY MERRY-GO-ROUND—Johnny Nash (Johnny Nash) J. Nash, D.D. Brodsky, D. Rogers, Epic 5-11003 (Columbia) SGC
11	13	11	DIAMOND GIRL—Seals & Crofts (Louie Shelton), Jim Seals, Dash Crofts, Warner Brothers 7708 WBM	44	50	13	ROLL OVER BEETHOVEN—Electric Light Orchestra (Jeff Lynne), Chuck Berry, United Artists 173 WBM	78	95	3	IT'S FOREVER—The Ebony (Gamble-Huff), Leon Huff, Philadelphia International 73529 (Columbia) B-B
12	11	14	LONG TRAIN RUNNING—Doobie Brothers (Ted Templeman), Tom Johnston, Warner Brothers 7698 WBM	45	36	6	GOIN' HOME—Osmonds (Alan Osmond) Alan Osmond, Wayne Osmond, Merrill Osmond, MGM 14562 HAN	79	81	6	BLOCKBUSTER—The Sweet (Phil Wainman for New Dawn Productions, Ltd.) Nicky Chinn, Mike Chapman, Bell 45,361 WBM
13	10	15	RIGHT PLACE, WRONG TIME—Dr. John (Allen Toussaint), Mac Rebennack, Atco 6914 WBM	46	52	7	THERE'S NO ME WITHOUT YOU—Manhattans (Bobby Martin), E. Bivins, Columbia 4-45838	80	82	4	THERE YOU GO—Edwin Starr (Edwin Starr) Edwin Starr, Soul 35103 (Motown) WCP
14	17	10	MONEY—Pink Floyd (Pink Floyd), Roger Waters, Harvest 3609 (Capitol) B-3/WCP	47	57	5	ARE YOU MAN ENOUGH—Four Tops (Steve Barri, Dennis Lambert & Brian Potter), Dennis Lambert, Dunhill 4354	81	NEW ENTRY	NEW ENTRY	BONGO ROCK—Incredible Bongo Band (Michael Viner), Epps, Egnon, MGM 14588 SGC
15	16	13	BEHIND CLOSED DOORS—Charlie Rich (Billy Sherrill), Kenny D'Elia, Epic 5-10950 (Columbia) SGC	48	42	6	WATERGRATE—Dickie Goodman (Dickie Goodman) Dickie Goodman, Rainy Wednesday 202	82	93	3	LORD, MR. FORD—Jerry Reed (Chet Atkins, Jerry Reed), Jerry Reed, RCA 74-0960 SGC
16	20	15	MONSTER MASH—Bobby (Boris) Pickett & the Crypt Kickers (Gary Paxton), B. Pickett, L. Capizzi, Parrot 348 (London) SGC	49	47	7	SOUL MAKOSSA—Afrique (No Producer Listed), Manu Dibango, Mainstream 5542	83	85	3	ROLAND THE ROADIE AND GERTRUDE THE GROUPIE—Dr. Hook & the Medicine Show (Ron Haffkine), Shel Silverstein, Columbia 4-45878
17	21	8	TOUCH ME IN THE MORNING—Diana Ross (Michael Masser, Tom Baird), Michael Masser, Rom Miller, Motown 1239 WCP	50	74	2	LET'S GET IT ON—Marvin Gaye (Marvin Gaye, Ed Townsend) Ed Townsend, Tamla 54234 (Motown) SGC	84	NEW ENTRY	NEW ENTRY	DIDN'T I—Sylvia (Sylvia Robinson, Michael Burton), Sylvia Robinson, Michael Burton, A. Goodman, B. Brown) Vibration 524 (All Platinum)
18	19	12	SO VERY HARD TO GO—Tower of Power (Tower of Power), S. Kupka, E. Castillo, Warner Brothers 7687 WBM	51	68	2	SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE—Dawn featuring Tony Orlando (Hank Medress, Dave Appel and the Tokens) Irwin Levine & L. Russell Brown, Bell 45,374	85	NEW ENTRY	NEW ENTRY	FUTURE SHOCK—Curtis Mayfield (Curtis Mayfield), Curtis Mayfield, Curtom 1987 (Buddah)
19	26	5	FEELIN' STRONGER EVERY DAY—Chicago (James William Guercio), Peter Cetera & James Pankow, Columbia 4-45880 WBM	52	48	8	NEVER, NEVER, NEVER—Shirley Bassey (Noel Rogers), T. Renis, A. Tosta, N. Newell, United Artists 211	86	92	3	SWEET HARMONY—Smokey Robinson (Smokey Robinson, Willie Hutch), William Robinson, Tamla 54233 (Motown) WCP
20	29	5	THE MORNING AFTER—Maureen McGovern (Carl Maduri), Ai Kasha, Joel Hirschhorn, 20th Century 2010 WCP	53	53	6	NOBODY WANTS YOU WHEN YOU'RE DOWN & OUT—Bobby Womack (Bobby Womack) J. Cox, United Artists 255 MCA	87	91	2	EVERYONE'S AGREED THAT EVERYTHING WILL TURN OUT FINE—Stealers Wheel (Lieber-Stoller) Joe Egan, Gerry Rafferty, A&M 1450
21	9	15	MY LOVE—Paul McCartney & Wings (The Gramophone Company), Paul McCartney, Apple 1861 HAN	54	45	15	AND I LOVE YOU SO—Perry Como (Chet Atkins), Don McLean, RCA 74-0906 B-3	88	88	2	DARLING COME BACK HOME—Eddie Kendricks (Frank Wilson, Leonard Caston) K. Wakefield, F. Wilson, K. Errison, Tamla 54236 (Motown) WCP
22	31	5	GET DOWN—Gilbert O'Sullivan (Gordon Mills), Gilbert O'Sullivan, MAM 3629 (London) MCA	55	40	7	PLASTIC MAN—Temptations (Norman Whitfield), Norman Whitfield, Gordy 7129 (Motown)	89	NEW ENTRY	NEW ENTRY	BABY I'VE BEEN MISSING YOU—Independents (Chuck Jackson, Marvin Yancy), Chuck Jackson, Marvin Yancy, Wand 11258 (Scepter)
23	25	8	MISDEMEANOR—Foster Sylvers (Keg Johnson, Mike Viner), Leon Sylvers III, MGM 14580 WBM	56	56	12	HEY YOU! GET OFF MY MOUNTAIN—Dramatics (Tony Hester for Groovesville), Tony Hester, Volt 4090 (Columbia) SGC	90	80	3	FRIEND OF MINE—Bill Withers (Bill Withers, Ray Jackson, James Gadsdon, Melvin Dunlap, Bernorce Blackman), Bill Withers, Sussex 257
24	37	5	BROTHER LOUIE—Stories (Kenny Kerner, Richie Wise), Brown, Kama Sutra 577 (Buddah) WBM	57	62	5	OVER THE HILL & FAR AWAY—Led Zeppelin (Jimmy Page), James Patrick Page, Atlantic 2970	91	NEW ENTRY	NEW ENTRY	SUNSHINE—Mickey Newbury (Buss Miller, Marlin Greene, Dennis Linde), Mickey Newbury, Elektra AS853
25	22	8	DOIN' IT TO DEATH—Fred Wesley & the J.B.'s (James Brown), James Brown, People 621 (Polydor) HAN	58	39	11	SWAMP WITCH—Jim Stafford (Phil Gernhard & Lobo), Jim Stafford, MGM 14496	92	94	4	TOP OF THE WORLD—Lynn Anderson (Glenn Sutton) Richard Carpenter, John Bettis, Columbia 4-45857
26	32	5	I BELIEVE IN YOU (You Believe in Me)—Johnnie Taylor (Don Davis), Don Davis, Stax 0161 (Columbia) SGC	59	60	10	TIME TO GET DOWN—O'Jays (Gamble-Huff), Gamble-Huff, Philadelphia International 73531 (Columbia) B-B	93	NEW ENTRY	NEW ENTRY	JIMMY LOVES MARY ANNE—Looking Glass (Arif Mardin), E. Lurie, Epic 5-11001 (Columbia)
27	34	4	IF YOU WANT ME TO STAY—Sly & the Family Stone (Sly Stone for Fresh) Sylvester Stewart, Epic 5-11017 (Columbia) SGC	61	61	14	GIVE YOUR BABY A STANDING OVATION—Dells (Don Davis), Marv Johnson, Henry Williams, Cadet 5696 (Chess/Janus) SGC	94	70	10	BROTHER'S GONNA WORK IT OUT—Willie Hutch (Willie Hutch), Willie Hutch, Motown 1222 WCP
28	28	11	SATIN SHEETS—Jeanne Pruett (Walter Haynes), John E. Volinsky, MCA 40015 MCA	62	65	9	I'D RATHER BE A COWBOY—John Denver (Milton Okun & Kris O'Connor) John Denver, RCA 74-0955 WBM	95	NEW ENTRY	NEW ENTRY	ONE TIN SOLDIER—Coven (Michael Lloyd, Mundell Lowe), Lambert & Potter, MGM 14308 WCP
29	44	3	LIVE AND LET DIE—Wings (George Martin), Paul McCartney, Apple 1863 B-3	63	66	7	FINDER'S KEEPERS—Chairmen of the Board (Jefferson Bowen, General Johnson), General Johnson, Jeffrey Bowen, Invictus 1251 (Columbia) B-B	96	99	7	GIVING IT ALL AWAY—Roger Daltrey (Adam Faith) David Courtney, Sayer, MCA 40053 WBM
30	41	4	UNEASY RIDER—Charlie Daniels (Charlie Daniels) Charlie Daniels, Kama Sutra 576 (Buddah) WBM	64	69	5	TEQUILA SUNRISE—Eagles (Glyn Johns), D. Henley, G. Frey, Asylum 11017 (Atlantic)	97	98	3	SMOKE, SMOKE, SMOKE (That Cigarette)—Commander Cody & His Lost Planet Airmen (An Ozone Production with Stephan Jarvis), Travis, Williams, Paramount 0216 (Famous) B-3
31	33	6	WHERE PEACEFUL WATERS FLOW—Gladys Knight & the Pips (Tony Camillo, Gladys Knight and the Pips) Jim Weatherly, Buddah 363 SGC	65	71	2	CLOUDS—David Gates (David Gates) David Gates, Elektra 45857 SGC	98	54	23	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Dawn featuring Tony Orlando (Hank Medress, Dave Appel & the Tokens), Irwin Levine & L. Russell Brown, Bell 45,318 WBM
32	23	13	ONE OF A KIND (Love Affair)—Spinners (Thom Bell), Joseph B. Jefferson, Atlantic 45-2962 B-B	66	84	2	GYPSY MAN—War (Jerry Goldstein), D. Allen, H. Brown, B. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, United Artists 281	99	97	4	BLACK BYRD—Donald Byrd (Larry Mizell for Sky High) Larry Mizell, Blue Note 212 (United Artists) SGC
33	46	3	HERE I AM (Come and Take Me)—Al Green (Willie Mitchell, Al Green), Al Green, Hi 2247 SGC	67	NEW ENTRY	NEW ENTRY	YOU LIGHT UP MY LIFE/BELIEVE IN HUMANITY—Carole King (Lou Adler) Carole King, Ode 66035 (A&M) SGC	100	96	6	YOU WERE ALWAYS THERE—Donna Fargo (Stan Silver) Donna Fargo, Dot 17460 (Famous) SGC

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub.; MCA = MCA Music; NAK = North American/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; WCP = West Coast Pub.

HOT 100 A-Z—(Publisher—Licensee)

And I Love You So (Mayday/Yahweh, BMI)..... 54	Bongo Rock (Drive-In, BMI)..... 81	How Can I Tell Her (Famous, ASCAP)..... 35	Live and Let Die (Unart/McCartney/ATV, BMI)..... 29	One of a Kind (Love Affair) (Mighty Three, BMI)..... 52	Touch Me in the Morning (Stein & Van Stock, ASCAP)..... 17
Angel (Pundit/Alghan, BMI)..... 38	Boogie Woogie Bugle Boy (MCA, ASCAP)..... 8	I Believe in You (You Believe in Me) (Groovesville, BMI)..... 40	Long Train Running (Warner/Tamlerland, BMI)..... 29	Tequila Sunrise (Benchmark, ASCAP)..... 64	Turn Out Fine (Hudson Bay, BMI)..... 87
Are You Man Enough (ABC/Dunhill/Soldier/Hastings, BMI)..... 47	Brother Louie (Buddah, ASCAP)..... 24	I Was Checkin' Out—She Was Checkin' In (Ragmop, BMI)..... 72	Love Love Love (A Dish Tunes/Raghouse, BMI)..... 74	There You Go (Stone Diamond, BMI)..... 80	Unlabeled (MCA, ASCAP)..... 79
Baby I've Been Missing You (Butler, ASCAP)..... 89	Brother's Gonna Work It Out (Jobete, ASCAP)..... 94	I'd Rather Be a Cowboy (Cherry Lane, ASCAP)..... 62	Meet the Lady (Boniva, ASCAP)..... 68	Time to Get Down (Assorted, BMI)..... 59	Young Love (Lowery, BMI)..... 69
Bad, Bad Leroy Brown (Blendingwell/Wingate, ASCAP)..... 3	Get Down (NAM, ASCAP)..... 22	I'll Always Love My Mama (Mighty Three, ASCAP)..... 36	Misdeemeanor (Dotted Lion/Sylco, ASCAP)..... 23	Top of the World (Almo/Hammer & Nails, ASCAP)..... 92	
Be What You Are (East Memphis, BMI)..... 73	Give Me Love (Give Me Peace On Earth) (Material World Charitable Foundation, BMI)..... 6	I'm Gonna Love You Just a Little More Baby (January/Sa Vette, BMI)..... 34	Monster Mash (Carpis/Capizzi, BMI)..... 16		
Behind Closed Doors (House of Gold, BMI)..... 15	Daddy Could Swear I Declare (Jobete, ASCAP)..... 39	If You Want Me To Stay (Stone Flower, BMI)..... 27	The Morning After (20th Century, ASCAP/Fox Fanfare, BMI)..... 20		
Believe In Humanity (Colgems, ASCAP)..... 67	Delta Dawn (United Artists/Big Ax, ASCAP)..... 41	It's Forever (Mighty Three, BMI)..... 78	My Love (McCartney/ATV, BMI)..... 21		
Black Byrd (Ariuby, ASCAP)..... 99	Give Your Baby A Standing Ovation (Conquistador, ASCAP)..... 91	Jimmy Loves Mary Anne (Spruce Run/Emie/Chappell, ASCAP)..... 93	Say, Has Anybody Seen My Sweet Gypsy Rose (Levine & Brown, BMI)..... 51		
Blockbuster (Chennicap/Rak, ASCAP)..... 79	Goin' Home (Koloib, BMI)..... 45	Kodachrome (Charing Cross, BMI)..... 5	Satin Sheets (Champion, BMI)..... 28		
	Gypsy Man (Far Out, ASCAP)..... 66	Kodachrome (Charing Cross, BMI)..... 5	Say, Has Anybody Seen My Sweet Gypsy Rose (Levine & Brown, BMI)..... 51		
	He Did With Me (Senior, ASCAP)..... 75	Let's Get It On (Jobete, ASCAP/Sherrilown, BMI)..... 50	Sixty Minute Man (Future Stars, BMI)..... 7		
	Here I Am (Come and Take Me) (Jec/AI Green, BMI)..... 25	Let's Get It On (Jobete, ASCAP/Sherrilown, BMI)..... 50	Smoke on the Water (Hec, ASCAP)..... 70		
	Hey You! Get Out Off My Mountain (Groovesville, BMI)..... 56				

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Chart's Department of Billboard.
 © Copyright 1973. Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Take Off With The Jackson 5ive For Summer '73



M741L



M750L



M761L

They're coming your way! The Jackson 5ive, with their great summer '73 concert tour. So stock up now on these best-selling Jackson 5ive albums. And watch for their concert date in your city.

Also touring with the Jackson 5ive will be these exciting Motown acts:

**The Commodores—
July 20th-August 21st**

**The Sisters Love
August 22nd-Sept. 2nd**

July 20	Civic Arena—Pittsburgh, Pa.
July 21	Pocono Fair—Long Pond, Pa.
July 22	Madison Square Garden—New York, N.Y.
July 24	International Amphitheatre—Chicago, Ill.
July 25	International Amphitheatre—Chicago, Ill.
July 27	Public Auditorium—Cleveland, Ohio
July 28	Olympia Stadium—Detroit, Michigan
July 29	Saratoga Perfect Arts—Saratoga, N.Y.
August 3	Richmond Coliseum—Richmond, Va.
August 4	Hampton Roads Coliseum—Hampton, Va.
August 5	Civic Center—Baltimore, Md.
August 7	Greensboro Coliseum—Greensboro, N.C.
August 8	Municipal Auditorium—Nashville, Tenn.
August 10	Carolina Coliseum—Columbia, S.C.
August 11	The Omni—Atlanta, Ga.
August 12	Convention Center, Miami, Fla.
August 17	Mid-South Coliseum—Memphis, Tenn.
August 18	Kiel Auditorium—St. Louis, Mo.
August 19	State Fair—Indianapolis, Ind.
August 21	Municipal Auditorium—New Orleans, La.
August 22	Memorial Auditorium—Dallas, Texas
August 24	Cow Palace—San Francisco, Ca.
August 25	Convention Center—Fresno, Ca.
August 26	The Forum—Los Angeles, Ca.
August 28	Suffolk Downs—Boston, Mass.
August 29	Man & His World—Montreal, Canada
August 31	Ohio State Fair—Columbus, Ohio
Sept. 2	International Convention Center, Honolulu, Hawaii



Solon's Query re 'Promo' Practices

• Continued from page 1

A source close to the committee said that the word "payola" will not be used in the questionnaire—mainly because of the committee's "legislative responsibilities." He stated that the questionnaire will concern itself with "past and current promotional practices, as well as internal regulation and supervision."

The Senate committee, which is also involved in music copyright revision legislation, was urged, along with the FCC, to look into charges by New York's Sen. James Buckley three weeks ago of industry wrongdoings. Buckley claimed that the growing reports of payola and drug usage within the industry by trade and consumer press necessitated a Congressional probe.

Meanwhile, Buckley staffers have been conducting their own inquiry into the allegations. Arthur Taylor, president of CBS, Inc., and Goddard Lieberman, president, CBS Records Group, reportedly have met with Buckley, regarding industry practices. It's known that general canvas of other major label operations has also been initiated.

Other action by Buckley's office included the sending of a letter, containing a six-part questionnaire, to RIAA president Stanley Gortikov and the association's members, concerning their reactions to the allegations.

The questionnaire seeks answers to: What extent drugs are used by "pop music performers and their associates?" ... Why has it come as a shock to record executives that drugs are prevalent in the industry? ... Are drugs used to entertain officials or agents of the recording industry or to buy favors from disk jockeys? ... What statements have manufacturers issued in the past concerning the use of drugs by pop music artists under contract? ... What policy statements have the companies issued in the past concerning the recording of music that might be

deemed to encourage or glamorize the use of drugs?

While Buckley requested that his questionnaire be presented at a RIAA board meeting here July 10, the senator's staff stated that the "questionnaire was half-read at the meeting and was met with ridicule by many record executives present." In an official statement issued by the RIAA, following the meeting, the association "reaffirmed its condemnation of payola in any form, as well as the use of illegal drugs" and "pledged its full cooperation to government investigating bodies."

In other developments, Billboard has learned that the Internal Revenue Service is conducting an investigation into the Memphis-based Stax Records' operations. A spokesman for the label confirmed the investigation, but refused any further comment.

The IRS inquiries, apparently underway since last year, have resulted in a \$1.8 million lien against the holdings of recording executive Johnny Baylor, identified as a writer-producer for the Stax-owned Ko-Ko Records. The lien was filed simultaneously in Memphis, Nashville and Birmingham. Stax is distributed by Columbia/Epic Records.

And, elsewhere, Henry Peterson, Assistant U.S. Attorney, criminal division, Washington, D.C., has stated that the Justice Department's investigation into the music industry is developing into "one of major proportions."

A&M Pirate

• Continued from page 3
represent one count. Tapes confiscated are presently being held by Pasadena police as evidence.

Representatives of A&M Records and the Recording Industry Assn. of America (RIAA) were on hand to help identify product.



ARTIST Joey Loren, center, mits Walter Woyda, deputy managing director of Pye Records, London, after signing worldwide recording pact with the firm. Looking on, left to right, are: Dennis Bond, Loren's attorney; his manager, Kay Smith, and Tutti Camarata, his producer.

Loren Signing

• Continued from page 3
Louis Benjamin, Pye president, saw Loren perform recently here and signed him. Tutti Camarata, Sunset Records here, arranged and produced the first Loren single and LP, which will be released first in England.

Benjamin intends to bring Loren to England for engagements in the Moss Theater chain, part of Moss Empires, which Benjamin also heads. The London Palladium is one of the chain. Benjamin also intends exposure in the U.K. through Britain's TV station, ATV, and he will appear on the video show, "Talk of the Town." Loren will also appear at a conference in Majorca, where continental and U.K. sales representatives will be gathered.

Motown junked plans to have its distribution convention in Hawaii and will replace it with regional U.S. meetings to introduce the fall line. ... **Bruce Lundvall**, vice president, director of merchandising for CBS,

L.A. D.A. To Probe Payola

• Continued from page 1
record and radio industries locally have "exchanged contraband for services."

This initial data collection stage is being headed by Ronald H. Carroll, a deputy district attorney under Joseph Busch.

Busch, whose jurisdiction encompasses Los Angeles County, relates his own newly instituted activities to probes currently going on on the East Coast.

Busch explains the Narcotics and Dangerous Drugs Section is a special one-year old operation within his office consisting of six attorneys and six investigators.

"This branch of our office is unusual in that it combines both legal and law enforcement functions," Busch said.

The narcotics staff which is independent of any other drug enforcement agency within this area, has not yet started interviewing persons.

Busch says at this initial phase of its probe into alleged wrongdoings in the record and radio industries, the narcotics section is "reading transcripts from actions in New York." Among the documents being studied here is a complaint made internally to RCA by a former employee asking for reinstatement of his job about the time Clive Davis was fired from his job at CBS.

Busch explains the complaint was sent to a New York law enforcement agency by someone at RCA, with the New York agency sending it along to the Los Angeles District Attorney as background to what is going on in the East.

The complaint alleges narcotics usage. Who intercepted the complaint and forwarded it onto a New York investigative body is not known. But the complaint is currently being studied here by the narcotics branch.

Narcotics investigator Carroll is also taking phone calls from the public as well as speaking with Federal authorities about their own drug probes into alleged payola "drug-ola" activities.

Busch concedes that in the long run it may well turn out to be that Federal authorities have jurisdiction over any narcotics cases developed in the Los Angeles area.

If there is any indication that hard drugs have been passed within the two industries, Busch concedes that the data collection will move into an expanded investigation.

"If there appears to be a great number of defendants, like 25 persons and 15 different radio outlets, then we might go to the (Los Angeles) Grand Jury because of the complexity of the case," Busch said. "In which case indictments could be handed down."

If the data collection turns up a small number of persons suspected of trafficking in hard drugs, then Busch will investigate each individual and if there is probable cause, arrests will be made.

But the District Attorney admits: "We are a long ways from doing anything like that."

Inside Track

is taking a personal interest in the production of albums by the late jazz trumpet player **Clifford Brown**, out shortly, and **W.C. Fields**. **Lundvall** supervised the product of the last CBS **Fields** album. ... Fans watched the sellout **Led Zeppelin** concert at the Kazar Stadium. San Francisco on rooftops six blocks away. ... **Van Morrison's** New York concert was attended by film director **Roman Polanski**, **Paul Simon** and author **Kurt Vonnegut**. ... **Elton John** maintained his reputation for lavish living with the Rocket Records opening party, held on the backlot Western town at Universal Pictures, Los Angeles. **Elton** wore hotpants, slingback heels and pink spotted hair as he jammed at the piano with his band and **Dusty Springfield**. ... **Waylon Jennings'** appearance at the New York Central Park Shaefer Music Festival next week is the first time a country music performer has appeared in the eight year old series. ... **Carl Anderson**, who plays **Judas** in "Jesus Christ Superstar" was named Entertainer of the Year at a ceremony in Washington attended by congressmen and before the screening of the film.

According to a Seventeen magazine survey on Christmas spending last year, 6,169,000 records were given as presents. ... **Quincy Jones'** appearance at the Korvettes Fifth Avenue store last week resulted in a large number of his albums being actually sold—usually these events are mainly promotional. ... **Blue Note** jackets and tank tops are being manufactured and distributed in conjunction with the new logo design of **United Artists** jazz arm. ... **Tony Martell**, Famous Music president's deal with **Dick Broderick's** Tars Records label announced last week reunited the people involved with the "Jesus Christ Superstar" record package. ... **John Hammond** introduced **Maynard Ferguson** at a "blowing luncheon" in New York last week and recalled that he first booked **Ferguson**, then an 18 year old trombonist, in Cafe Society. **Ferguson** doubled, playing uptown at the Apollo with the **Charlie Barnet** band. The luncheon featured **Ferguson's** British big band and was also a recording session. ... Death of **Walter Kane Junior**, aged 58 years. **Walter Kane and Son** started in the 1920's and became one of the largest sheet music jobbers in the world. ... **Berle Adams**, original a&r director for Mercury Records and more recently a top executive at MCA before opening his own office two years ago, is heading up a new sports personality wing for **William Morris Agency**, based in Los Angeles. ... **Herb Alpert** personally introduced French avant-garde rock group **Magma** at their first New York club session. ... British newspaper reports of a split up of the Dutch rock group, **Focus**, is denied by the group's manager **Yde de Jong**. ... **Norman (Lucky) Wilbur**, one time song plugger, died in Los Angeles, aged 82. ... Mrs. **Bella Rubin**, 81,

mother of ASCAP sales manager **Clarence Rubin**, died in Miami. ... **Erroll Garner's** only New York appearance this year takes place at the Schaefer Music Festival, July 18. ... **Elvis Presley** has three gold albums certified this year—the fourth that **Presley** has had three gold albums in a 12-month period, according to RCA. **Presley's** third 1973 gold is "Elvis—That's The Way It Is."

National Public Radio stations will be broadcasting **The Modern Jazz Quartet** live from the American Theatre at the L'Enfant Plaza office complex in Washington, D. C. next Saturday (28). Concert will also feature the **Shirley Horn Trio**, with **Miss Horn** and the **MJQ's John Lewis** to provide an interview at the intermission. ... **Warren Chiasson Trio** takes over from **Ellis Larkins** at **Gregory's**, N.Y. spot through Sunday (22). **Chiasson's** from Nova Scotia, guitarist **Chuck Wayne's** from Staten Island, and both honed their playing with **George Shearing**. **Brenda Patterson** was showcased at the Aquarius Theater in Hollywood by her Playboy mentors. Her band includes members of the **Beatlesque Knickerbockers**, '60's rockers. ... Top manager **Ken Kragen's** discovery, rock mimic **Dean Scott**, showcased at the private stage in an old Hollywood manse now owned by **Magic Castle's Art Larsen**. **Scott's** act consists of costumed imitations of classic rockers like **Little Richard**, **Presley** and **Ray Charles**.

Burkan Award To Bklynite

NEW YORK—**William L. Mentlik** of Brooklyn has won the \$250 First Prize in the 1973 **Nathan Burkan Memorial Competition** at the National Law Center of The George Washington University for his essay "Federal Preemption in the Field of Intellectual Creations—An End To The Common Law Copyright."

The competition is sponsored annually by ASCAP in memory of the society's first General Counsel, who died in 1936.

Another giant mimic talent, **Jim Bailey**, summoned for the Queen of England's Royal Gala. ... **And Don McLean's** "Vincent" was performed for **Queen Juliana** at the **Van Gogh Museum** opening in Amsterdam. ... **Billy Eckstine** was first American performer to sing for **Bahamas** Prime Minister **Pindling**. ... **Al Kooper** seen flashing his new super Polaroid camera around L. A. last week. ... **Marie Osmond**, 13, entering show biz via her country LP. ... **David Cassidy** is special chairman of **Retarded Children Olympics** for second year. ... **Don Ellis Big Band** playing at **Magic Mountain** all summer. ... "Midnight Special" devoted an entire show to **Richard Nader's** "1960's British Invasion Revisited."

... **Bo Donaldson** and the **Heywoods** to appear on three new **Dick Clark TV specials**. ... **Dwarf Band** showed their **Gilbert & Sullivan** rock at the **Pasadena Ice House**. ... **Paul Williams** penned lyrics for the "Man Who Loved Cat Dancing" theme.

"InnerVision" by **Stevie Wonder** has had its release schedule pushed back to July 23 by mixing delays. Majority of the material on the album was written by **Wonder**. ... Country music entertainer **Charley Pride** has embarked on four months of concert appearances and shows at major state fairs and exhibitions on both the east and west coasts and in Canada. For convenience, he has leased a private plane to get him and his troupe to and from engagements.

... **Cyril Havermand** of **Focus** has a solo LP with **MGM Records**. The LP, "Cyril" is scheduled for release sometime this summer. ... **Perry Como** has completed a number of commercials for **Sylvania** which will be aired on network TV this month. ... The first live satellite TV show to be beamed to Hawaii, came from **Caesar's Palace, Las Vegas**, where Hawaiian singer, **Danny Kaleikini** was appearing with **Paul Anka**. The show was produced by **Maurly Stevens'** Las Vegas Television Productions. ... The new **Hohner Harmonica** catalog features photographs of such top harmonica players as **Charlie McCoy**, **Stevie Wonder**, **Sonny Terry**, **John Mayall**, **John Paul Hammond** and **Eddy Manson**.

... **Stevie Wonder** has had its release schedule pushed back to July 23 by mixing delays. Majority of the material on the album was written by **Wonder**. ... Country music entertainer **Charley Pride** has embarked on four months of concert appearances and shows at major state fairs and exhibitions on both the east and west coasts and in Canada. For convenience, he has leased a private plane to get him and his troupe to and from engagements.

... **Cyril Havermand** of **Focus** has a solo LP with **MGM Records**. The LP, "Cyril" is scheduled for release sometime this summer. ... **Perry Como** has completed a number of commercials for **Sylvania** which will be aired on network TV this month. ... The first live satellite TV show to be beamed to Hawaii, came from **Caesar's Palace, Las Vegas**, where Hawaiian singer, **Danny Kaleikini** was appearing with **Paul Anka**. The show was produced by **Maurly Stevens'** Las Vegas Television Productions. ... The new **Hohner Harmonica** catalog features photographs of such top harmonica players as **Charlie McCoy**, **Stevie Wonder**, **Sonny Terry**, **John Mayall**, **John Paul Hammond** and **Eddy Manson**.

... **Stevie Wonder** has had its release schedule pushed back to July 23 by mixing delays. Majority of the material on the album was written by **Wonder**. ... Country music entertainer **Charley Pride** has embarked on four months of concert appearances and shows at major state fairs and exhibitions on both the east and west coasts and in Canada. For convenience, he has leased a private plane to get him and his troupe to and from engagements.

... **Cyril Havermand** of **Focus** has a solo LP with **MGM Records**. The LP, "Cyril" is scheduled for release sometime this summer. ... **Perry Como** has completed a number of commercials for **Sylvania** which will be aired on network TV this month. ... The first live satellite TV show to be beamed to Hawaii, came from **Caesar's Palace, Las Vegas**, where Hawaiian singer, **Danny Kaleikini** was appearing with **Paul Anka**. The show was produced by **Maurly Stevens'** Las Vegas Television Productions. ... The new **Hohner Harmonica** catalog features photographs of such top harmonica players as **Charlie McCoy**, **Stevie Wonder**, **Sonny Terry**, **John Mayall**, **John Paul Hammond** and **Eddy Manson**.

... **Stevie Wonder** has had its release schedule pushed back to July 23 by mixing delays. Majority of the material on the album was written by **Wonder**. ... Country music entertainer **Charley Pride** has embarked on four months of concert appearances and shows at major state fairs and exhibitions on both the east and west coasts and in Canada. For convenience, he has leased a private plane to get him and his troupe to and from engagements.

... **Cyril Havermand** of **Focus** has a solo LP with **MGM Records**. The LP, "Cyril" is scheduled for release sometime this summer. ... **Perry Como** has completed a number of commercials for **Sylvania** which will be aired on network TV this month. ... The first live satellite TV show to be beamed to Hawaii, came from **Caesar's Palace, Las Vegas**, where Hawaiian singer, **Danny Kaleikini** was appearing with **Paul Anka**. The show was produced by **Maurly Stevens'** Las Vegas Television Productions. ... The new **Hohner Harmonica** catalog features photographs of such top harmonica players as **Charlie McCoy**, **Stevie Wonder**, **Sonny Terry**, **John Mayall**, **John Paul Hammond** and **Eddy Manson**.

SUPER PROMOTIONS IS BRITE-STAR

Complete record promotion and distribution Services.

- Masters Leased
- Nashville Sessions Arranged

Send all records for review to: BRITE STAR PROMOTIONS

728 16th Ave. S.
Nashville, Tenn. 37203
Call: Nashville (615) 244-4064
tfn

TENNESSEE
ERNIE FORD

COUNTRY MORNING



Tennessee Ernie Ford's
new album contains the freshest, most peaceful
country music you're going to hear this year.
That's why it's called COUNTRY MORNING.
On Capitol Records.

ST-11205

"There was no doubt of it, the crowd slowly milling out there down the aisles of Carnegie Hall had just witnessed a remarkable concert."

—JAMES JOHNSON, NEW MUSICAL EXPRESS, LONDON.

"One of the most articulate, perceptive and sensitive of modern songwriters, she goes deep beneath the surface of the relationships between people... Dory Previn's songs are unlike those of anyone in the music business today."

—ROBERT NASH, RECORD WORLD.

"Dory Previn's lyrics have the compression, impact and immediacy of real poetry."

—BRUCE COOK, THE NATIONAL OBSERVER, WASHINGTON, D.C.

"... the writer has been on a voyage, a trip which most of us are not yet ready to take."

—PETER MALONEY, CHANGES

"Dory Previn has drawn a beautiful and universal picture."

—CRAWDADDY.

"When I was younger I wanted to travel and sing with Bob Dylan; today I would just like to rap with Dory Previn."

—DENNIS METRAN-C, BOSTON HERALD TRAVELER.

"Her lyrics... have the perceptions of a Dylan, the melancholy air of a Tim Hardin, the fierce attention to detail of a Leonard Cohen and the quiet humor of a Tom Paxton... what I'm trying to say is that she is about the best poetess I can think of off-hand."

—JIM KNIPPENBERG, THE CINCINNATI ENQUIRER.

"Luckily United Artists recorded Dory Previn's New York debut at Carnegie Hall last week for it was one of the most stunning concerts I have ever seen."

—LORAIN ALTERMAN, MELODY MAKER

"Magnificent... a blazing talent re-born out of her search for self-survival... if Marilyn Monroe had been a writer, she would have been Dory Previn."

—REX REED, STEREO REVIEW.

"She sang and played to a packed Carnegie Hall, and was greeted with a standing ovation... she proved she is... an intelligent, epigrammatic, witty and totally seductive poetess who also sings, unforgettably."


—TONY PALMER, THE OBSERVER REVIEW, LONDON.

"Following the first explosion of overwhelming applause, you can sense her surety growing song by song. It becomes a sheer delight to listen to her gaining confidence... finally winning complete control of the situation and herself. The four sides constitute a gleaming, shimmering jewel, displaying all of Miss Previn's multifaceted talents to best advantage."

—DONALD BURGESS, LOS ANGELES HERALD-EXAMINER, L.A.

"It was an Event. Carnegie Hall was full... it was Dory Previn's night and she deserved it."

—SUSAN WITTY, THE VILLAGE VOICE, NEW YORK.

DORY PREVIN LIVE AT CARNEGIE HALL
AN UNFORGETTABLE CONCERT...NOW A DOUBLE ALBUM
ON UNITED ARTISTS RECORDS AND TAPES 

PRODUCED BY NIKOLAS VENET

UA-LA-108-H2 ©MCLXXIII United Artists Records, Inc.