

A BILLBOARD PUBLICATION SEVENTY-NINTH YEAR The International Music-Record-Tape Newsweekly TAPE/AUDIO/VIDEO PAGE 39 HOT 100 PAGE 64 TOP LP'S PAGES 66, 68

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Billboard

Cap to Bow EMI in U.S.; Big Drive Set

By MIKE HENNESSEY Staff Member, Music Week

LONDON—Capitol will launch the EMI label in the U.S. within the next few weeks and will back the label with a high-power promotion campaign.

Court Upholds Taper's Right

By JOHN SIPPEL

OKLAHOMA CITY—Federal District Judge Steven Chandler upheld the right of unlicensed duplicator defendant Colorado Magnetics, a local firm, to a compulsory license from plaintiff Edward B. Marks Music and held that CM's use of the Marks' songs was within the compulsory license provision of the copyright law.



CREATIVE MANAGEMENT ASSOCIATES "The Agency For Creative Artists" makes an exciting announcement (inside back cover)

(Advertisement)

'Black Gospel' Deserves Aid: Stan Lewis

SHREVEPORT—Stan's, a one-stop that has been in business here almost 25 years, is doing so well nationwide with black gospel that owner Stan Lewis is seriously considering going nationwide with white gospel, too.

(Continued on page 43)

Col. Acts on TV: Dealer Bonanza

By JIM MELANSON

NEW YORK—Showcasing of label talent on half-hour television programs has been paying off in sales dividends for both Columbia/Epic Records and those retail accounts which have either "sponsored" individual shows or who have been used in tag-ins for product spots.

tional director, merchandising, Columbia and Julian Rice, director, product merchandising and development, stated that the labels' "creation and use" of the television specials has proven to be an "extremely" successful marketing tool.

(Continued on page 15)

1st Indictments Obtained Under Disk Copyright Law

By MILDRED HALL

WASHINGTON — The Justice Department has obtained its first indictments under the new federal copyright law, with charges brought against alleged pirate operations in Albuquerque, N.M., and Fresno, Calif.

labels, with albums featuring such top stars as Elvis Presley, the Carpenters, Lynn Anderson, Alice Cooper, Neil Diamond, Seals & Crofts, Charley Pride and others.

Label, Teen Mag in Tie

By CLAUDE HALL

LOS ANGELES—20th Century Records is teaming up with one of the largest teen magazine publishers in the nation to establish not only a new group—the DeFranco's—but also a new record operation.

(Continued on page 10)



Foster Sylvers, younger brother of the popular Sylvers recording group, is hitting the charts throughout the country with his first single, "Misdeameanor" PR 1031. On Pride Records (A Division of MGM Records)

(Advertisement)

JPC Views '45' Markets

CHICAGO—Billboard's Jukebox Programming Conference here May 19-20 at the Hotels Ambassador will focus on every aspect of the singles market.

(Continued on page 36)

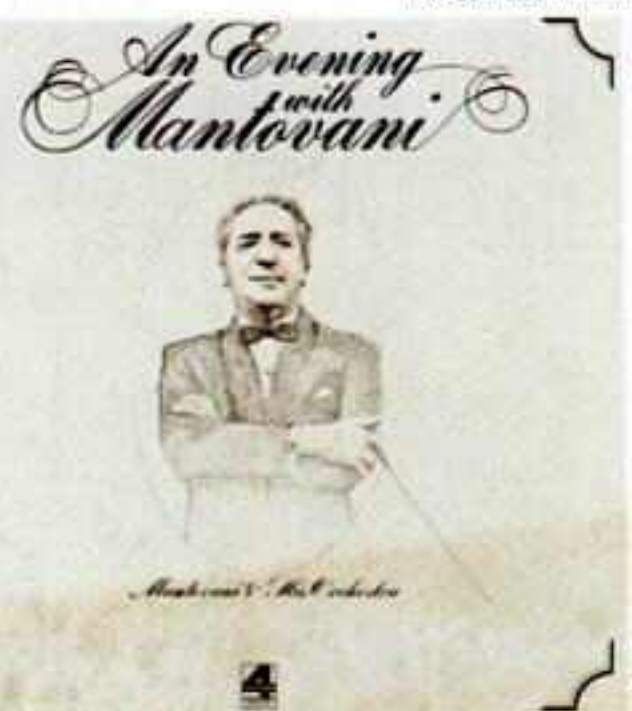
NEW/COM '73 Home Unit Push

By EARL PAIGE

LAS VEGAS—The largest ever NEW/COM '73 electronic distributors show opening here for three days Wednesday (2) at the Convention Center reflects an unprecedented trend among wholesalers to multiproduct inventories and involvement in consumer entertainment, even to handling pre-recorded tape, said show officials and speakers.

(Continued on page 39)

May is Mantovani Month. The 22nd Annual MMM Promotion begins this week with the release of the maestro's new LP...



XPS 902

Here are some of the reasons why the dream is now an album.



THE JIMMY CASTOR BUNCH



LINDA HOPKINS



THE MAIN INGREDIENT



JOSE FELICIANO



WILSON PICKETT



THE FRIENDS OF DISTINCTION



FLIP WILSON

RCA 2 RECORD SET
KEEP THE DREAM ALIVE
MARTIN LUTHER KING, JR.
 The January 15th Benefit Concert for the
 Martin Luther King, Jr. Center for Social Change

The Jimmy Castor Bunch • Jose Feliciano
 The Friends of Distinction • Linda Hopkins
 The Main Ingredient • Wilson Pickett • Flip Wilson

VPSX-6093 P8S/PK-5155

A capacity sellout audience—and some of the finest performers in the world—were all there the night the dream became the record.

The dream—the Rev. Martin Luther King's. The night—a benefit concert on the 44th anniversary of his birth.

The album—a 2 record set, recorded live that night in Atlanta, it captures all the history and dedication of the man and the event.

A royalty from the sale of each album will go to the Martin Luther King Jr. Center for Social Change.

RCA Records and Tapes

Newport Jazz Program Set

NEW YORK — The complete program for the Newport in New York jazz festival, set for June 29-July 8, in and around New York, has been announced by Festival producer, George Wein.

JUNE 29, WOLLMAN AMPHITHEATRE: Gato Barbieri, Charles Lloyd, Gerry Mulligan, Newport Ensemble, Margie Joseph.

CARNEGIE HALL: Benny Goodman, Lionel Hampton, Gene Krupa, Teddy Wilson, Ruby Braff Quintet.

PHILHARMONIC HALL: B.B. King, Clarence "Gatemouth" Brown, Arthur "Big Boy" Crudup, Lloyd Glenn, Jay McShann Trio, Big Mama Thornton, Joe Turner, Eddie Cleanhead Vinson, Muddy Waters Blues Band, B.B. King Orchestra.

Continued on page 16

Word Label Into Black Gospel Field

NEW YORK—Myrrh Records, with the release of the album, "The Beautiful Zion Missionary Baptist Church Choir," has entered for the first time the "black gospel" market. (See separate story.) Recorded in Chicago, the album was produced by Willie Henderson with Billy Ray Hearn as executive producer. The Myrrh label, a division of Word Inc., specializes in pop, MOR and "Jesus rock."

At the same time, Word Records is offering a free sample recording of "Jesus Music," to anyone who writes to the Waco, Texas-based company.

"Many of our artists are moving toward a 'Top 40' sound," said Bill Rayborn, director of promotion for the label. "'Gospel rock,' 'Jesus rock' or 'gospel soul,' call it what you want, there is a new sound in religious music today."

Rayborn commented that the main reason for the free record program is "artist exposure."

Adams Again Heads ASCAP

NEW YORK — The board of directors of ASCAP re-elected Stanley Adams as president of the performing rights society on April 26. Adams has been a member of the ASCAP board of directors since 1944 and served as president from 1953 to 1956 and from 1959 to the present.

The ASCAP board also re-elected Salvatore Chianta, president of MCA Music and New Washington, three-time Academy Award winning writer as vice president. Composer Morton Gould was re-elected to the position of secretary; Ernest R. Farmer, president of Shawnee Press, Inc., treasurer; composer Arthur Schwartz, assistant secretary; and Leon J. Brettler, executive vice president of Shapiro, Bernstein & Co., Inc., assistant treasurer.

BUDDAH UPS WHOLESALE \$\$

NEW YORK—The Buddah Records Group has increased the price of its product to wholesalers by 3 percent, according to Buddah co-president Art Kass. The price change is effective Tuesday (1).

Kass said that increase was prompted by the general cost increases for production, packaging and merchandising of product (Billboard, April 21). He added that the 3 percent price jump "puts Buddah in line with the other majors—not above them."

RUCO RAISES COMPOUND \$\$

BURLINGTON, N.J.—Ruco Division, Hooker Chemical Corp., will increase the price of polyvinyl chloride (vinyl) compounds for molding records by 5 percent on Tuesday (1). The company reports that the increase reflects steady rising costs of manufacturing, including wages, transportation, fuel utilities and raw materials.

Nev. Antipiracy Bill Awaits Gov. Signature; Heaviest Penalties Yet

By PAUL JAULUS and JOHN SIPPEL

CARSON CITY, Nev.—Assembly Bill No. 406, which would make record or tape piracy and the correlative sale and distribution of such illicit tape or record product a felony, has been passed by both the Assembly and the Senate. The proposal is now waiting to be

placed on the desk of governor D. N. Callaghan, where it will remain for five days awaiting his signature.

The Nevada bill, introduced Feb. 23, 1973, by assemblymen Alan H. Glover, James E. Smalley, Darrell H. Dreyer, Paul W. May

and Albert M. Wittenberg, would punish by a fine of not more than \$25,000 the first offense and subsequent offense would be punishable by imprisonment for not less than one year nor more than six years, by a fine of not more than \$100,000 or both fine and imprisonment.

In hearings held in mid-April, Charles Garner, Clark County deputy district attorney acting as private counsel, told the Senate judiciary committee that 14 shops in Las Vegas area would go bankrupt if Nevada outlaws the sale of illicit tape and records. Stores which Garner represented included: Sight and Sound; Sound Factory Stores; M&S Services; Horny Toad; Underground; Pik A Tune; Freight Sales, 3 stores; The Record Plant; and Lollipop.

Gortikov Protest

Stan Gortikov, president of the Recording Industry Association of America, presented five alleged pirated tapes to the committee of "American Pie" by Don McLean, each of which, he stated, were

Continued on page 6

Harrison Suit Wins 1st Round

NEW YORK — State Supreme Court Judge Nathaniel Helman, has handed down a preliminary injunction against a group of defendants in a continuing \$15 million suit of alleged music piracy brought by ex-Beatle George Harrison, Apple Records, Capitol Records and Capitol Records Distributing Corp., (Billboard, March 3) on an affidavit supplied by Allen Klein of ABKCO Industries on Feb. 16.

The preliminary injunction bars defendants, Audiotape Inc., Elias

Saka, Electro-Scanning Systems, Ltd., Leon Nasar, T. V. Products, Inc., and 100 John Does from any manufacture or distribution in New York State of phonograph or magnetic tape recordings of music by the Beatles.

No relief was sought against American Broadcasting Companies, Inc., The New York News, Inc., and WPIX, Inc., a subsidiary of the News, which were also named among the original list of defendants for allegedly having carried advertising for the recordings.

The specific issue to be settled at the trial when it comes to court is the charge that the defendants copied and marketed Beatles recordings, taking them without authorization from Apple and Capitol Records.

It is also alleged that the defendants used photographs of the Beatles, as well as the group's name without authorization.

In summarizing, Helman noted that it was argued that the Constitution's copyright clause and Congressional enactment of the copyright law "have preempted the right of any state legislation, or common law interpretation of unfair competition in the duplication of records and tapes."

Audio Fidelity Bows 'Q' Album

NEW YORK—Audio Fidelity is releasing its first quadrasonic album this week, "Quadraphonic Sound Effects, Vol. 15." No price increase is scheduled for the quadrasonic disk which uses the SQ matrix system, according to Herman Gimbel, label president. "Our first release is an experiment within the quadrasonic field. With its success, we intend to release all types of product in quadrasonic. Of course, everything now in the studios is being quadrasonically mixed," Gimbel said.

Conn Country Fete Spurs UK \$ Volume

LONDON — Statistical figures show that the growth of all areas of country music in Great Britain has paralleled the growth of the International Country Music Festival at Wembley Pool near here.

With the fifth, and most successful, Festival just concluded, promoter Mervyn Conn cited these figures:

In all of 1969, there were only 28 country LP's released in Britain. During the Festival weekend alone this year there were 78 such releases.

In 1969-70 there were no television shows including country music. This year there were three televised specials of the Festival, and 12 regular shows on television Anglia and Granpian. In the past 18 months, eight local radio stations have begun programming country music.

In the field of publishing, there were 1,250 original copyrights from Nashville collecting money from the U.K. during the past year.

"Wembley has paid off," said Conn. "All record companies, all publishers are working in the field of country music."

Praising Phil Lewis and Doug

New Denver Distrib

DENVER — Siegel-Marks-Central, a new record and tape distributor, developed through a merger, began business here recently. The operation is headed by Dick Siegel, Marc Bertone, Dale Williams and Pat Fitzgerald. All have many years of experience in the distributing, rack and retail fields.

Record and tape lines that are handled include Famous Music, Avco, Playboy, ABKCO, Milestone and 20th Century, as well as other indies.

Hess of BBC, he said they had "put their necks on the line" by undertaking to televise the complete Festival this year. It is to be shown in separate segments on subsequent weeks.

The Festival drew a record-tying 25,000 again this week, who paid

Continued on page 45

CBS-TV Courtbound Against ASCAP, BMI

NEW YORK—Columbia Broadcasting System Inc. and the musical copyright societies ASCAP and BMI are scheduled for their day in court Tuesday (1). The court appearance of the parties CBS, as plaintiff, and ASCAP and BMI, as defendants, will mark the culmination of an action brought by CBS against the two societies, seeking "payment of reasonable royalties measured by actual use of such music" on CBS network programs. The action was filed Dec. 31, 1969—the termination date of a previous "blanket license" agreement between CBS and ASCAP and BMI.

In its original complaint, CBS alleges that "Each licensing society has conditioned the grant of a performing rights license to copyrighted music in its pool upon the payment by plaintiff of royalties measured by total time charges for programs in which none of that society's copyrighted music (or, indeed, no music or the copyrighted music of another licensor) is used, and upon the payment of the same royalties for a program using only a single copyrighted musical composition as for a program using many such compositions. Each licensing society is

He further noted that a stay of judgment was asked because of the pendency of a decision before the U.S. Supreme Court in Goldstein vs. California.

After noting the motions, Helman rejected arguments by attorneys for the defendants that a state court must await a forthcoming decision on copyright law by the Supreme Court of the United States.

He then said, "I must hold that questions involving invasion of privacy, the allegedly violation of the plaintiff's contractual and personal rights, and Harrison's claimed violation of his rights under section 51 of the Civil Rights Law, are not within the scope of the pending issue before the Supreme Court."

Triable Issues

Helman's decision found that triable issues remained regarding the defendants' challenge to the long-arm jurisdiction of the court. The defendants argued that their activity took place in their respective states of incorporation, and any business done in New York was "purely unintentional and unauthorized."

Said Helman, "In this regard, the trial can adequately and effectively dispose of all issues." The judge went on to say that he found a wealth of authority that a state has the right to enforce its laws of unfair competition.

"It is equally clear," he continued, "that the acts alleged, if committed in this jurisdiction, are violations of this state's law of unfair competition."

In limiting his injunction to New York activity, Helman added that if the plaintiffs fail to expeditiously proceed with the trial of the action, the defendants may move for an order relieving them of the effects of the injunction.

therefore using the leverage inherent in its copyright pool to insist that plaintiff pay royalties on a basis which does not bear any resemblance to the amount of music performed. Such insistence by ASCAP and BMI constitute misuse by each of them of the copyrights in their pools." CBS claims that such action is in violation of Sections I and II of the Sherman Act.

Among the settlements sought by CBS are: "licenses for its television network programs, effective as of January 1, 1970, to perform

Continued on page 8

Ambassador Co. Now Peter Pan

NEW YORK—Ambassador Records, Newark, N.J., has changed its name to Peter Pan Industries, according to label president Marty Kasen. He said that the move was prompted by "a tremendous growth in our children's records division"

—Peter Pan Records. Listed along with the Peter Pan label in the corporate name change are regular line labels Mountain Dew Records, Tifton Records and Ambassador Records.

Vegas Award Given Tiegel

LAS VEGAS—Eliot Tiegel, Billboard's special issues editor, has won a Silver Spotlight Award from the Public Relations Assn. of Las Vegas for directing the magazine's coverage of the Vegas scene.

Tiegel is among eight national newsmen cited by the 35 representatives of the major resort hotels and casinos in their first annual balloting. He has worked on all the special issues analyzing the city since 1966. Four years ago, Billboard expanded its coverage to include regular weekly dispatches about talent happenings here.

Other media cited include The New York Times News Service, Los Angeles Times, Rocky Mountain News, Milwaukee Journal, WGN-AM Radio Chicago, Denver Post and Golf Weekly.

The awards will be presented May 8 at a dinner at the Tropicana Hotel. "The awards are presented to those people who have reported on the town and done a good, thorough job of it," explains John Romero, advertising and promotion director for the Sahara Hotel.

Warner Revenue At Peak Level

NEW YORK—Warner Communications has reported peak results for the first quarter of 1973. Included among the rise in revenues was record, tapes and music publishing which showed a rise of some \$7.5 million over the previous quarter. Exact figures were \$58,303,000 in this year's period over \$50,562,000 earned in the 1972 quarter.

First quarter 1973 revenues for Warner rose to \$144,296,000 from \$120,811,000 in the corresponding quarter of 1972, an increase of 19 percent. Net income rose 18 percent to \$14,576,000 from \$12,375,000 in the 1972 period. Earnings per share increased 16 percent to 64 cents from 55 cents in the first quarter of 1972. The board of directors voted a 60 percent increase in the cash dividend per share of common stock, from 6¼ cents per quarter or, on an annual basis, from 25 cents to 40 cents.

More Late News
See Page 70

5th Bay One-Stop Looming; Competition Aids Juke/Retail

By PAUL JAULUS

SAN FRANCISCO—The one-stop business here is alive and well and definitely thriving. From all indications this year is shaping up to be the best profit year for all concerned, as the one-stops in this market widen the scope of their operations. Currently the one-stop competition in the area is centered between four majors, with a fifth one-stop operation scheduled to open in weeks.

Seemingly heading the field is Musical Isle of America, Trans-America's locally based one-stop and rackjobber division, with one-stop headquarters in San Francisco and across the Bay in Emeryville. A move to new and vastly expanded one-stop quarters in Emeryville has just been completed and this MIA division is now occupying 4,000 square feet of space making it the largest one-stop in the area. It operates almost completely on a self-service concept with a bright fresh approach in display. "The move," according to MIA's vice president and general manager Vern Cupples, "has afforded us the opportunity to offer the accounts a multiplicity of every type of product that they could conceivably require to be in business."

That they have obviously accomplished this is attested to by the fact that from all early indications since the move, Cupples foresees the one-stop in Emeryville doubling in volume this year. Currently carrying an inventory of well over \$250,000 between single records, LP's, tapes and accessories, the new one-stop is set up like a major retail record store employing mass display of merchandise and appealing greatly to the impulse of the customer.

This same building that now houses the MIA one-stop in Emeryville, will also be headquartered in this area for the division's rackjobber and for Eric-Mainland Record Distributors. While the one-stop quarters in San Francisco, under manager Fred Pellestrini, is not as modern or elaborate as in Emeryville, it still covers 3,300 square feet of space and stocks an inventory of around \$175,000. It is estimated that between both locations, MIA's one-stop division

(Continued on page 70)

U.S. Gives Out 'White Paper' On Antipiracy

NEW YORK—The U.S. Attorney General's office is giving to all U.S. attorneys an analysis of the new Copyright act and instructions on "the techniques of investigating these offenses," according to Henry E. Petersen, assistant attorney general.

Petersen also stated that that information, pertinent to the fight against record and tape pirates, is being distributed to the FBI—"to insure that the special agents in the field will be equipped with the required knowledge to deal with the fairly sophisticated techniques of the pirates."

According to Jules Malamud, executive director of NARM, the response from the office of the attorney general came as a reply to NARM general counsel Earl W. Kintner's letter to the attorney general—explaining the seriousness of the piracy problem and requesting cooperation in eradicating it. Petersen, in his reply, stressed the continuing cooperation between the attorney general's office and industry associations such as NARM and the RIAA.



(L. TO R.) VERN CUPPLES, vice-president and general manager of Musical Isle of America; Flo Bigelow, one-stop manager for MIA, Emeryville and Al Bramey, general manager, Eric-Mainland Record Distributors, in front of their hit LP section.



MUSICAL ISLE of America's new 4,000-square-foot one-stop in Emeryville which features retail-like self-service.

ANATOMY OF A HIT

Bell's Persistence Booms Vicki's Hit

By NAT FREEDLAND

LOS ANGELES—In last week's opening installment of the case history of a number one Hot 100 single, Billboard covered the production of "The Night the Lights Went Out In Georgia." This was the number one single the weeks of April 7 and 14, 1973. It was written by Bobby Russell, creator

of "Honey" and many other hits, sung by his wife, TV star Vicki Lawrence, and produced by Snuff Garrett as the first delivery of his new production deal with Bell Records.

This week's conclusion deals with Bell's successful merchandising campaign for the single, which has already sold 1.4 million units and gives all indications of reaching two million.

Bell executives were highly enthusiastic when they first heard the single's master early in November. Actual release date was Nov. 27. Despite some early fears that the song's storyline about a miscarriage of justice would offend Southern audiences, within two weeks of release "Night the Lights Went Out" was the hottest record in the secondary AM markets of Georgia and Alabama. Stations in Columbus, Montgomery and Birmingham were all logging more phone requests for "Night" than any other record in months.

"Night" raced across the southern secondaries with a minimum of promotional pushing necessary from Bell. Before Christmas it made its first major urban breakthrough in New Orleans and then jumped to Houston and Dallas.

3-Month Lag

But suddenly the momentum stopped and what emerged was the basic problem which would keep the record from becoming a true national hit for another three months.

Bell national promotion director
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Executive Turntable

Si Mael has been named vice president and general manager of Musical Isle of America. He will be responsible for over-all management of the division and will report directly to Michael Stewart, president of the company. Most recently, Mael was general manager of Polydor Records in New York. . . . Marv Goodman has been appointed professional manager for the Chrysalis Music Publishing Companies in the U.S. He joins the firm with publishing experience at Warner Bros. Music and the Wes Farrell Organization. . . . At General Record Corporation, a division of Michael Thevis Enterprises, Thomas Beckwith has been named general manager of General Record Distributing Corp., a sales, promotion and marketing wing of GRC. Also at GRC, Mike Terry has been named staff arranger and producer for the company's two labels, GRC and Aware.

★ ★ ★

William L. Hullsiek has been appointed president of the Fisher Radio Division of Emerson Electric Co. He was formerly vice president, corporate development, at Amana Refrigeration, Inc. . . . Edward L. Scanlon has been named division vice president, industrial relations, at RCA Records. He had joined RCA Records as director, industrial relations, in 1971. Prior to his joining the label, Scanlon was director, labor relations program, with RCA Corp. . . . At Columbia/Epic Records, Chuck Offutt has been promoted to regional r&b promotion manager, Southwest, for Columbia. Previously, he was local r&b promotion manager, New York. Gerry Griffith has been named Columbia/Epic and custom label local r&b promotion manager for Chicago. Carol Jasper has been appointed advertising coordinator and Ina C. Marra has been promoted to manager, local advertising production. Miss Jasper will be responsible for maintaining schedules of advertising for the labels and for liaison with client-departments and Gotham Advertising. She comes to Columbia/Epic from Manhattan Agency where she was assistant to the president. Miss Marra will be responsible for the production of all advertising material supplied to branch operations as well as the production of customized mailers for the labels' accounts. Also at Columbia/Epic, Ed Kelleher has been appointed publicity staff writer. . . . Marv Mattis has been appointed executive assistant to Murray Sporn, vice president and general manager of Metro-Goldwyn-Mayer's music publishing division. Making his new headquarters in Los Angeles, Mattis was previously general professional manager of Columbia Screen Gems Music.

★ ★ ★

Fred Ruppert has been named assistant national promotion director of Famous Music. Ruppert, formerly national promotion director for Elektra Records, will coordinate all secondary, college and FM radio stations and will assist in promotion and planning campaigns. . . . Merritt Kirk succeeds Wally Tolles as general manager of Fidelity Record & Tape Sales, Seattle, June 1. Kirk returns to Seattle where he started in the industry as manager of the record division of Harper-Magee, Fidelity's predecessor as RCA distributor. He has since been western district manager for RCA and was president of Music West, Los Angeles, before it was acquired by RCA. His last post was running the Discount Record Center retail chain, Los Angeles. . . . Wes Hayne is leaving Heilicher Bros., Minneapolis, as promotion man to join the MCA branch there. . . . Liz Murphy has left Elektra Records where she was West Coast publicity director.

★ ★ ★

Judy Hoxsey has been named A&M Records national album promotion coordinator. She was formerly secretary to A&M promotion chief Harold Childs. . . . Ray Wetzler has been named general manager of the publishing wings of Greene Bottle and Greene Mountain Records in Hollywood. He was formerly with E.H. Harris Music. . . . Walter Goodman has been appointed president of the international division of Jervis Corp. (Amex). He was formerly vice president and director of Jervis Corporation. . . . Karl H. Jacobs has been named product manager, consumer products division, at Glenburn Co. His responsibilities include development and marketing of record changers and 8-track players for the high fidelity and general consumer market. . . . Larry Brezner has joined the

(Continued on page 10)

Two Arrested; Charged With Tennessee Piracy Violations

By BILL WILLIAMS

NASHVILLE — Two fugitive warrant arrests were made in separate parts of the country of two record company officials resulting from sealed grand jury indictments returned here. Arrested and released on \$2,500 bonds each were Charles Schafer, president of Custom Recording Co., of North Augusta, S.C., and William Chester (Billy) Carr Jr., at Longview, Texas. Carr is former vice president of Cutlass.

The warrants were served after the grand jury heard testimony from several individuals, including Mrs. Sue Klein, owner of the Music Mart, a record retail store here; June Carroll, a clerk in the store; and Doyle Wilburn, a part-owner of the operation. Wilburn also, with his brother, is an artist for MCA.

The warrants are based on five
(Continued on page 10)

THE SONS ARE RISING.

Sons of Champlin. One of the original great San Francisco bands presents a new album... "Welcome to the Dance." A fine and funky record of good-time boogie rock.

ON COLUMBIA RECORDS AND TAPES

SONS OF CHAMPLIN WELCOME TO THE DANCE

including:
Welcome To The Dance / Lightnin' Who / Heaven Only Knows / No Mo' / The Swim



This One



XTNB-A6B-YAJ9



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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
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.
BELGIUM: Guido van Liefferinge, 12 Arsenaalstraat, 2800 Mechelen. Tel: 015 47169.
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 Solhjoivaenget, 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: Karl 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 Gezzar 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 Araçil, 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

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REGIONAL OFFICES
CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818
Steve Lappin
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
Andre de Vekey, Regional Publishing Director
LOS ANGELES, Calif. 90069, 9000 Sunset Blvd. Area Code 213, 273-7040
Bill Moran, National Talent Coordinator
NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 329-3925
John McCartney
NEW YORK, N.Y. 10036, 1 Astor Plaza. Area Code 212, 764-7300
Ron Willman, Manager of Consumer Electronics Sales

INTERNATIONAL SALES

United Kingdom: Andre de Vekey, Billboard Publications, 7 Carnaby St., London W.1.
Phone: 437-8090, Cable: Billboard, London.
Italy: Germano Ruscitto, Billboard Gruppo srl., 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, Smirnofstrat 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.
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EDITORIAL

Ailing '45' Examination

The singles contribution to the record industry will get a thorough examination by some of the nation's leading "45" specialists at "clinics" during the first annual Juke Box Programming Conference May 19-20 at the Ambassador Hotels, Chicago.

It's a Saturday and Sunday that any label executive, together with his marketing staffs, national and regional, should attend. Without a strong singles industry, the very embryo of our industry is threatened. While the prognosis of the two-day dissection will be jukebox programming, every part of the important "patient" will be examined from the most modern manufacturing techniques through the production and promotion of hit singles.

Singles are still the only economically feasible medium for developing and promoting new talent. Assure your own company's "birthrate" on hit product by attending this conclave.

Remember, jukebox singles alone represent one-half the total "45" marketplace or \$82.5 million, based on 1971 Recording Industries Association of America figures, a fine, solvent start, when you consider operators normally pay cash and there are no returns.

Gold Awards

The soundtrack album from the motion picture "Deliverance" with music performed by Eric Weissberg and Steve Mandell on Warner Bros. has been certified gold by the RIAA. The single released from the album, "Dueling Banjos," by Deliverance a.k.a. Weissberg and Mandell, has been similarly RIAA certified as gold. . . . "Last Song," Capitol single by Edward Bear received an RIAA gold certification. . . . Gilbert O'Sullivan's "Clair" on Mam Records certified gold by the RIAA.

Bell scored double gold RIAA certifications for its singles, "The Night the Lights Went Out in

Georgia" by Vicki Lawrence and Dawn's "Tie a Yellow Ribbon Round the Ole Oak Tree." . . . RIAA gold album award for the Reprise album, "Kenny Rogers & The First Edition—Greatest Hits." . . . "Ain't No Woman" by the Four Tops on ABC/Dunhill has received an RIAA gold certification for the single.

Dr. Hook & The Medicine Show not only made "The Cover of Rolling Stone," but received an RIAA certification of gold for the Columbia single. . . . RIAA gold award for the Stylistics Avco single, "Break Up to Make Up." . . . Led Zeppelin's Atlantic album, "Houses of the Holy" has been awarded an RIAA gold certification.

"Who Do We Think We Are!" by Deep Purple has been awarded an RIAA certification of gold for the Warner Bros. Album. . . . Pink Floyd's Capitol album, "The Dark Side of the Moon" has received RIAA certification.

Letters To The Editor

Minor Market Man

Just a quick one to write of my appreciation for the comments you published in Vox Jox regarding small record markets. I always knew it to be true, but you made it obvious publicly that you're a great friend of the guys who huckster music for a living. I'm especially proud that you chose to include my name in the column.

Danny Davis
Screen Gems-Columbia Music
Los Angeles

Prices Important

Dear Sir:
This letter is to commend your publication for your recently instituted policy of including the list prices of records and tapes on your top LP charts.

This is an extremely useful innovation which I am sure is greatly appreciated by record dealers throughout the country.

A good deal of our business is done with Navy Ships Stores and orders in the past have been received wherein titles are specified and corresponding cost prices were inaccurate. This problem has been resolved by your inclusion of the list prices on the charts.

It is recommended that you consider extending these price listings to your charts indicating the top Country albums, Soul albums, and Easy Listening categories.

These additions will then constitute a complete service which your publication will provide to the entire record industry.

We commend you once again for your foresight.

Harvey Lefkowitz, Sales Mgr.
Scott Distributing Co.
Island Park, N.Y.

William Borak Dies

NEW YORK—William Borak, secretary/treasurer of United Gem Records, of Newark, N.J., died March 28 at Yonkers General Hospital. He was buried at Mt. Hebron cemetery. Borak lived at Arlington Ave., Riverdale, N.Y. He is survived by his wife, Gerri.

Polydor Buys Lighthouse

NEW YORK—Polydor Records has bought the recording contract of Lighthouse, the 10-member Canadian rock group, from Evolution Records, for a sum reported to be in the high six figure bracket.

Under terms of the agreement, recently finalized between Loren Becker, president of Evolution, Jerry Schoenbaum, president of Polydor, and Lighthouse producer, Jimmy Renner, Evolution, and its worldwide licensees will retain all Lighthouse product released prior to the sale of the group.

Terms of the Polydor/Evolution agreement also allows Evolution to release and promote a new Lighthouse single, "Broken Guitar Blues." Promotional aids for this record will, according to Becker, include Tee shirts packaged with the single.

Lighthouse's first album on the Polydor label is scheduled for an August release. Following completion of the album, Lighthouse will tour Canada in June. Following this, a West Coast U.S. tour is set to coordinate with the release of the new album. A coast-to-coast tour by the group is planned for the fall.

GRC to Make Cap Customs

NEW YORK—General Record Corp., Atlanta record division of A. Michael Thevis Enterprise entertainment complex, has completed a manufacturing agreement with the special markets division of Capitol Records.

According to company head Michael Thevis, General Record Corp. will manufacture all Capitol custom product on its GRC Records and Aware Records labels. GRC's product projection is for a minimum of five million pieces in the first year.

Antipiracy Bill

• Continued from page 3

duplicated by a different unlicensed duplicator. He said there 12 cases pending in Las Vegas against such unlicensed duplicators and "the same companies are still operating in Arizona and Los Angeles."

Las Vegas retailer Jack Beezer of Jax's Music Box was present and opposed the bill during the hearing. Mike Werner, representing the American Federation of Musicians, said his members lose \$10 million yearly in royalties because of unlicensed duplicating. He pointed out that this loss costs the state of Nevada \$55,000 in free concerts which would be provided from funds provided by record royalties paid to members.

Phonogram to Regional R&B

CHICAGO—Phonogram, Inc.'s emphasis on giving promotion men and staff in general more responsibility and influence in broader areas is pointed up in the restructuring of the label family's r&b promotion with three regional managers coordinating activities and being involved in such aspects as artist activities, press parties and so on.

R&B activities were coordinated by a national r&b promotion director (Andre Montell, who has left the company) but Stan Bly, overall national promotion director, explained the present concept will make use of Phonogram's whole promotion force. Broadened responsibilities of the three managers include contacting retail accounts and one-stops in addition to radio stations and the expansion of territories in two cases.

Joe Sutton Forms 3-Level Company

LOS ANGELES—The Joe Sutton Co. has been formed here. Joe Sutton, who recently left MCA Records as vice president of artist acquisition and development to form the firm, stated that JSC will operate a record production unit, a music publishing wing and a management company.

LESS THAN THE SONG

(AM 1437)

A&M
RECORDS
SINGLE RELEASE

THE NEW SINGLE

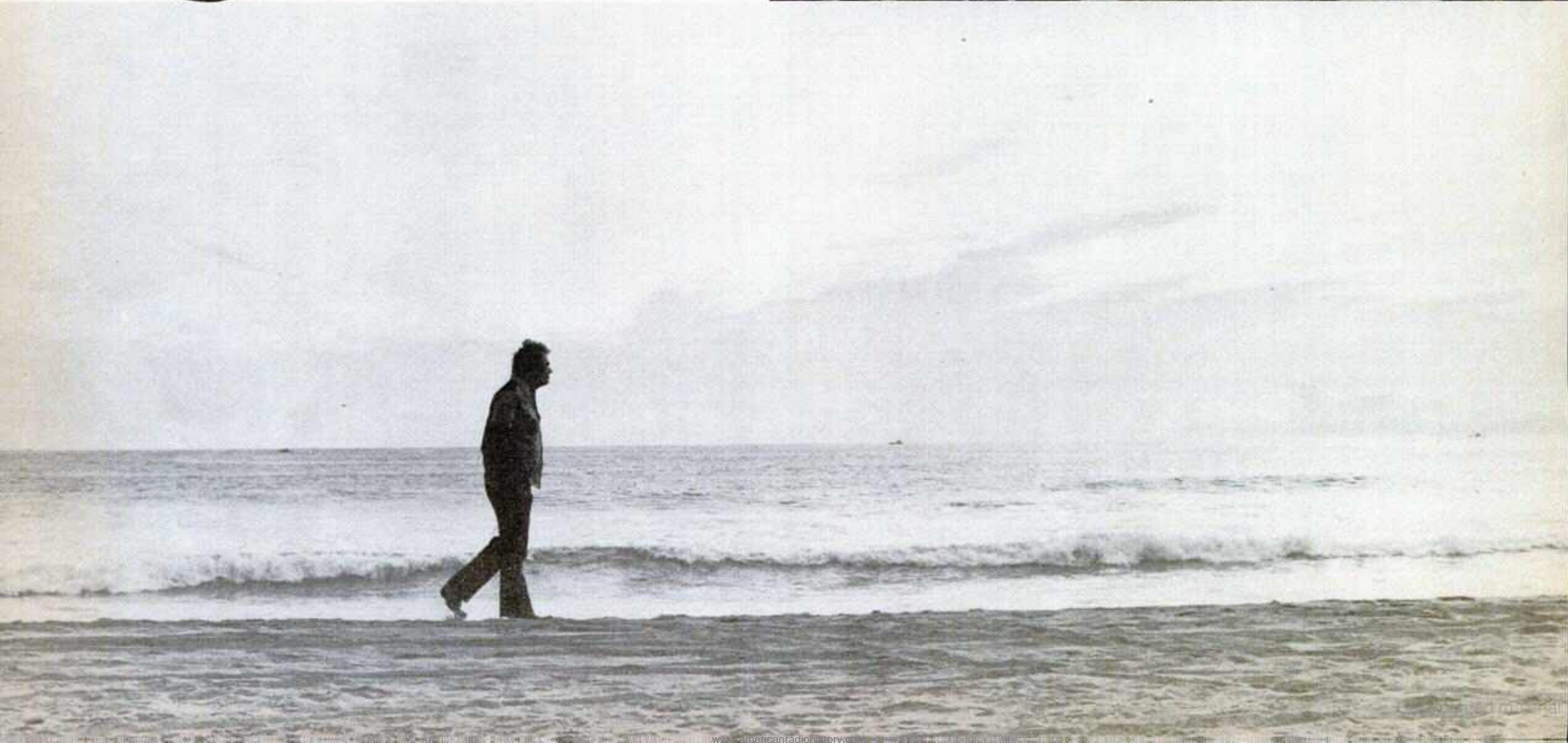
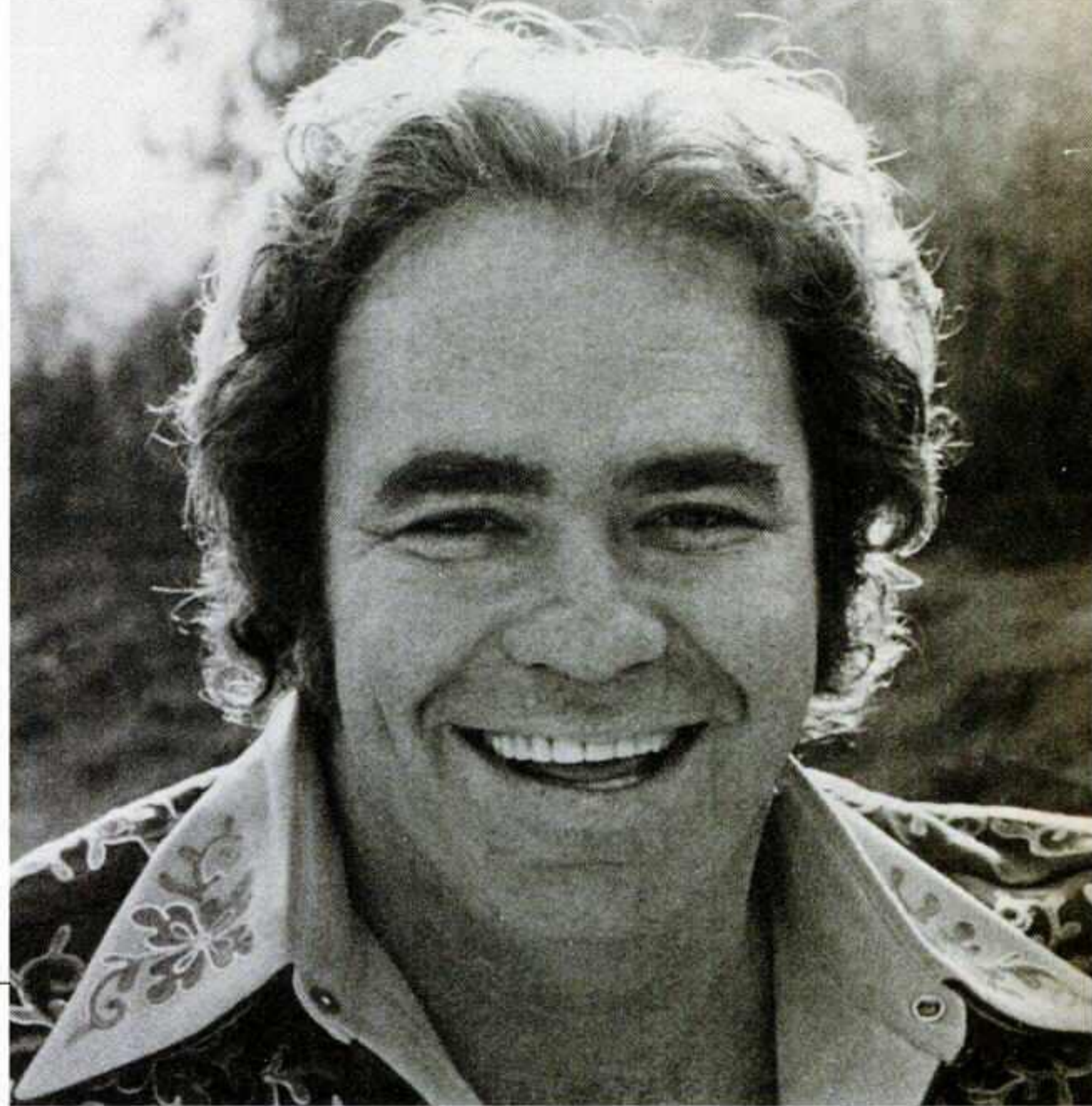
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HOYT AXTON

FROM THE ALBUM OF THE SAME NAME.

ON A&M RECORDS

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PROJECT 3 WORLD LEADER QUADRAPHONIC RECORDS—CARTRIDGES AND REEL TO REEL TAPE

QUAD QUAD QUAD LPS 8 TR. reel to reel	TITLES
	5000 SPANISH STRINGS/ ENOCH LIGHT AND THE LIGHT BRIGADE
	5010 A LATIN LOVE-IN/TONY MOTTOLA
	5016 A TIME FOR LOVE/ BOBBY HACKETT WITH STRINGS
	5019 KITES ARE FUN/THE FREE DESIGN
	5020 LUSH, LATIN & LOVELY/TONY MOTTOLA
	5024 TWENTY-ONE TROMBONES—VOL. 2/URBIE GREEN AND TWENTY OF THE WORLD'S GREATEST
	5025 WARM, WILD & WONDERFUL/ TONY MOTTOLA
	5029 BREAKTHROUGH/ LOUIE BELLSON AND HIS ORCHESTRA
	5032 ROMA OGGI/ROME TODAY/TONY MOTTOLA
	5033 THE WORLD'S GREATEST JAZZBAND/ YANK LAWSON & BOB HAGGART
	5036 ENOCH LIGHT AND THE BRASS MENAGERIE
	5039 EXTRA****/ THE WORLD'S GREATEST JAZZBAND
	5041 THE TONY TOUCH/ THE BEST OF TONY MOTTOLA
	5042 ENOCH LIGHT & THE BRASS MENAGERIE/ VOLUME 2
	5043 SPACED OUT/THE MUSIC OF BACH, BACHARACH, AND THE BEATLES
	5046 THE BEST OF THE MOVIE THEMES/ ENOCH LIGHT AND THE LIGHT BRIGADE
	5048 PERMISSIVE POLYPHONICS/ ENOCH LIGHT AND THE LIGHT BRIGADE
	5049 THE BIG BAND HITS OF THE 30'S/ ENOCH LIGHT & THE LIGHT BRIGADE
	5051 BIG "HIT MOVIE" THEMES/ ENOCH LIGHT AND THE LIGHT BRIGADE
	5056 BIG BAND HITS OF THE 30'S AND 40'S/ ENOCH LIGHT AND THE LIGHT BRIGADE
	5059 BIG BAND HITS OF THE 20'S/ ENOCH LIGHT AND THE LIGHT BRIGADE
	5060 ENOCH LIGHT & THE BRASS MENAGERIE 1973
	5062 SUPERSTAR GUITAR/TONY MOTTOLA
	5063 MOVIE HITS!/ ENOCH LIGHT AND THE LIGHT BRIGADE
	5065 IF YOU'VE GOT THE TIME/THE BRAND NEW RECORDINGS OF SAMMY KAYE
	5066 BEIN' GREEN/URBIE GREEN
	5067 THE BRASS RING/FEATURING PHIL BODNER
	5068 4 CHANNEL DYNAMITE/ENOCH LIGHT
	5069 TONY & STRINGS/TONY MATTOLA
	5071 HERE'S THAT BAND AGAIN/DICK JURGENS
	5073 CHARGE/ENOCH LIGHT
	5076 BIG BAND HITS 40'S & 50'S/ ENOCH LIGHT & THE LIGHT BRIGADE
	5077 FUTURE SOUND SHOCK/ ENOCH LIGHT & THE LIGHT BRIGADE
	D700 4 CHANNEL DEMONSTRATION

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NEW YORK, NEW YORK 10020

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ADDRESS _____
CITY _____ STATE _____
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Off The Ticker

AMERICAN VARIETY INTERNATIONAL INC., Los Angeles, reports its record production division contributed to the company's overall financial growth. Seymour Heller, president, said AVI plans increased distribution of its record label in Canada and the U.S., and is expanding its custom line of specially priced records which are being sold to rack jobbers and through mail order. AVI reports publishing, producing and sales of records accounted for \$211,299 of its \$454,417 sales for the year ended Dec. 31. In the year before, the music category accounted for \$147,329 of the company's \$385,346 sales.

WALLICHS MUSIC & ENTERTAINMENT COMPANY, INC., Hollywood, reported revenues for the nine months ended Feb. 28 of \$6,247,557, compared to \$6,120,164 for the same period a year ago. Clyde O. Wallich, president and chairman, said the "performance for the nine months was as anticipated and reflects store modifications and a transition to direct record buying. These changeover costs contributed to a loss for the first half." Record and electronics sales were up during the third quarter, and preliminary data for March indicates that sales and profits are holding into the fourth quarter. Wallich cautioned, however, that the company's fourth quarter—March, April and May—is traditionally the industry's worst sales period. He anticipates a year-end company improvement in the current fiscal year over 1972.

MAGNETIC VIDEO CORP., Farmington, Mich., reported sales of \$1,410,955 and earnings of \$197,207, or 96 cents a share, for the fiscal year ended Dec. 31, compared to sales of \$585,233 and earnings of \$83,035, or 52 cents a share, in 1971. There were 204,666 shares outstanding in 1972 compared to 153,250 shares in 1971. Both earnings figures include extraordinary credits of 31 cents a share in 1972 and 23 cents a share in 1971. The company produces prerecorded music tapes, provides audio and video tape duplicating services and sells videocassette equipment.

MORSE ELECTRO PRODUCTS CORP., Brooklyn, N.Y., said it will obtain \$15 million in new working capital under a \$25 million loan from Prudential Insurance Co. of America. The new loan, which matures in 1989, bears an overall interest cost of 8.95 percent and an effective rate of 8.79 percent on the fresh \$15 million portion. About \$10 million will be used to retire a sum borrowed earlier from Prudential at a 9.25 percent cost, the company said.

TRANSAMERICA CORP., San Francisco, reported its entertainment subsidiaries contributed to the company's highest first quarter operating earnings in history.

CBS Net Suit

• Continued from page 3

copyrighted music in their respective pools on payment of reasonable royalties measured by actual use of such music on those programs"; the "enjoining defendants, permanently and during the pendency of this action, from suing or threatening to sue plaintiff or its affiliates, or both, for infringement of copyrights of musical compositions in the ASCAP and BMI pool"; and a court declaration that "defendants have misused, as against plaintiff, the copyrights of musical compositions in the ASCAP and BMI pools."

The complaint was filed in the U.S. District Court, Southern District of New York.

Financial News

Market Quotations

As of closing, Thursday, April 26, 1973

1973	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	11	Admiral	5.6	343	11 1/4	11	11	- 5/8
43 3/4	23	ABC	11	1593	25 3/4	23	23	- 3 1/2
15 3/8	7 1/8	AAV Corp.	6.4	14	7 1/2	7 1/8	7 1/8	Unch.
15 1/2	4 1/2	Ampex		744	4 7/8	4 1/2	4 7/8	+ 1/4
8 3/4	4	Automatic Radio	8.1	6800	4 3/8	4	4 3/8	+ 1/8
20 7/8	11 3/4	Avco Corp.	4.7	213	12	11 3/4	11 3/4	- 1/8
15 3/4	8 3/8	Avnet	6.1	257	9	8 3/8	8 3/8	- 1
73 3/8	31 1/2	Bell & Howell	10	148	32	31 3/4	32	- 7/8
14 3/4	6 1/4	Capitol Ind.	10	117	9 7/8	9 3/8	9 3/4	- 3/4
63	36 7/8	CBS	13	569	42	39	39	- 2 3/8
14 7/8	4 3/4	Columbia Pictures	10	245	5 1/2	4 3/4	4 7/8	- 7/8
8 3/8	3 3/8	Craig Corp.	7.2	75	3 3/8	3 3/8	3 3/8	- 1/8
15 1/2	6 3/4	Creative Management	8.2	135	7 3/8	6 3/4	7 3/8	- 3/4
123 1/8	88 1/2	Disney, Walt	60	1753	92 3/8	90	90 1/4	- 4
6	3 3/4	EMI	14	141	4	3 3/8	3 3/8	- 1/8
74 3/4	58 1/2	General Electric	20	3740	63 3/4	60	60 7/8	- 2 7/8
44 3/4	23 3/4	Gulf + Western	6.2	6	24 3/8	23 1/4	24 3/8	+ 3/8
16 3/4	8 3/8	Hammond Corp.	8.7	120	9 7/8	9 3/4	9 3/4	- 3/8
42 1/8	8 3/4	Handleman	9.1	221	9 1/4	9	9	- 1/4
7	2 3/8	Harvey Group		52	3 1/4	3 1/4	3 1/4	+ 1/8
64 1/2	33 3/8	ITT	9.1	6128	36 3/4	33 3/8	33 3/8	- 4
40 1/2	10 1/2	Lafayette Radio Electronics	7.0	164	11 3/8	9 7/8	9 7/8	- 1 1/2
35 3/8	18 1/8	Matsushita Elec. Ind.	9.5	990	28 3/4	28	28	- 1 1/4
34 3/4	5 1/4	Mattel Inc.		659	6 1/4	6	6 1/8	- 1/8
35 3/8	23	MCA	9.3	668	23 3/8	23 1/8	23 1/2	- 3/8
7 1/4	6 1/2	Memorex	21	657	7 1/4	6 1/2	7 1/4	+ 5/8
27 1/2	16 3/4	MGM	11	63	19 1/8	18 1/2	18 5/8	+ 1/4
18 7/8	17 3/4	Metromedia	8.6	456	18 7/8	17 3/4	18	- 1 3/8
88 7/8	74 1/4	3M	34	1854	82 3/8	78	80 1/8	- 2 1/8
40 5/8	16 3/8	Morse Electro Prod.	8.5	466	17 3/8	16 3/8	17 1/2	- 2 1/8
138	80	Motorola	23	1039	109	100 1/2	102 1/2	- 3 1/2
39 3/4	26 1/8	No. American Philips	8.1	70	26 5/8	26 1/8	26 1/4	- 7/8
51 1/2	28 1/4	Pickwick International	16	630	29 1/2	28 1/4	28 1/4	- 6 3/8
25 1/8	10 1/8	Playboy Enterprises	7.9	217	11 5/8	10 1/8	11 5/8	- 1 1/4
45	25 5/8	RCA	12	1906	27 7/8	26	26	- 2 1/4
57 1/4	40 1/2	Sony Corp.	36	3004	44 1/2	41 3/4	42	- 4 1/2
29 1/8	11 1/8	Superscope	6.9	302	18	17	18	+ 1/4
49	28 1/8	Tandy Corp.	17	445	30 5/8	28 1/8	28 1/8	- 2 3/8
23	6 3/4	Telecor	7.1	79	8	6 3/4	6 3/4	- 1 1/4
14 7/8	3 3/4	Telex	28	282	4 1/4	4	4	- 1/2
10 7/8	3 3/8	Tenna Corp.		136	3 3/8	3 3/8	3 3/8	Unch.
23 1/2	13	Transamerica	10	1656	13 3/4	13	13 1/4	- 1/2
20	13 1/4	Triangle	9.4	42	14 1/2	14	13 3/4	- 5/8
17	7 1/2	20th Century-Fox	9.4	489	8	7 1/2	8	+ 1/8
12 7/8	2 1/4	Viewlex		278	2 3/4	2 1/4	2 1/4	- 3/4
50 1/4	20 3/8	Warner Communications	9.5	1090	22 1/4	21	21 5/8	- 1 1/8
20 1/4	10 1/2	Wurlitzer	6.0	1165	11 3/8	10 1/2	10 1/2	- 1 1/8
56 5/8	37 5/8	Zenith	13	807	40 1/2	37 5/8	37 3/4	- 3

As of closing, Thursday, April 26, 1973

OVER THE COUNTER	Week's High	Week's Low	Week's Close	OVER THE COUNTER	Week's High	Week's Low	Week's Close
ABKCO Ind.	3	3	3	Marvin Josephson	13 3/4	13 1/2	13 1/2
Bally Mfg. Corp.	4 1/4	3 3/4	3 3/4	Mills Music Trust Units	9	8 1/2	8 1/2
Cartridge TV	5 1/8	4 7/8	5 1/8	NMC Corp.	1 1/4	1	1 1/8
Data Packaging	6	6	6	Omega-Alpha	4	3 5/8	3 5/8
Gates Learjet	10 1/2	10 3/8	10 1/2	Recoton	3 3/8	3 1/8	3 1/8
GRT	2 7/8	2 7/8	2 7/8	Schwartz Bros.	4 1/2	3 1/2	3 1/2
Goody, Sam	3 3/8	3 3/8	3 3/8	United Record & Tape	3 1/4	3 1/4	3 1/4
Integrity Ent.	1 1/4	1 1/4	1 1/4	Wallich's Music & Entertainment Co.	1/2	1/2	1/2
Koss Corp.	14	13 3/8	14				

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

The above contributed to Billboard by Bache & Co., members of the New York Stock Exchange and all principal stock exchanges.

Earnings Reports

TELECOR INC.

3rd. qtr. to Feb. 24:	1973	1972
Sales	\$9,625,626	\$11,960,461
Net income	362,057	550,772
Per share	.13	a.19

nine-months

Sales	1973	1972
Sales	48,646,210	51,731,671
Net income	2,256,749	2,616,716
Per share	.79	a.91

CAPITOL INDUSTRIES

3rd qtr. to March 31:	1973	1972
Sales	\$36,482,000	\$27,102,000
Net income	1,434,000	d570,000
Per share	.32	d.12

9 Months

Sales	1973	1972
Sales	\$104,539,000	\$96,592,000
Income	3,515,000	692,000
Special credit		b2,438,000
Net income	3,515,000	c3,130,000
Average share	4,579,000	4,580,000
Per share	.77	a.15

a—Based on income before special credit. b—Consists of \$7,077,000 gain from sale of Pickwick International Inc. stock less provision of \$4,639,000 for initial reserve to cover estimated return for exchange of records sold prior to July 1, 1971. c—Equal to 68 cents a share. d—Loss.

CRAIG CORP.

9 mos. to March 31:	1973	1972
Sales	\$41,676,000	\$37,455,000
Income	1,269,000	459,000
Tax credit	65,000	362,000
bNet income	1,334,000	821,000
Average share	3,150,000	3,141,000
aPer share	.40	.15

a—Based on income before tax credit. b—Equal to 42 cents a share in 1973 and 26 cents a share in 1972.

CARTRIDGE TELEVISION

Qtr. to March 4:	1973	a1972
Sales	\$1,221,703	
Net loss	2,419,671	

a—No comparable figures. Company began operations on Dec. 1, 1972.

BELL & HOWELL CO.

1st qtr. to March 31:	1973	1972
Revenues	\$94,775,000	\$81,492,000
Net income	3,826,000	3,072,000
Common shares	5,490,000	5,503,000

COLUMBIA BROADCASTING SYSTEM INC.
(Columbia Records)

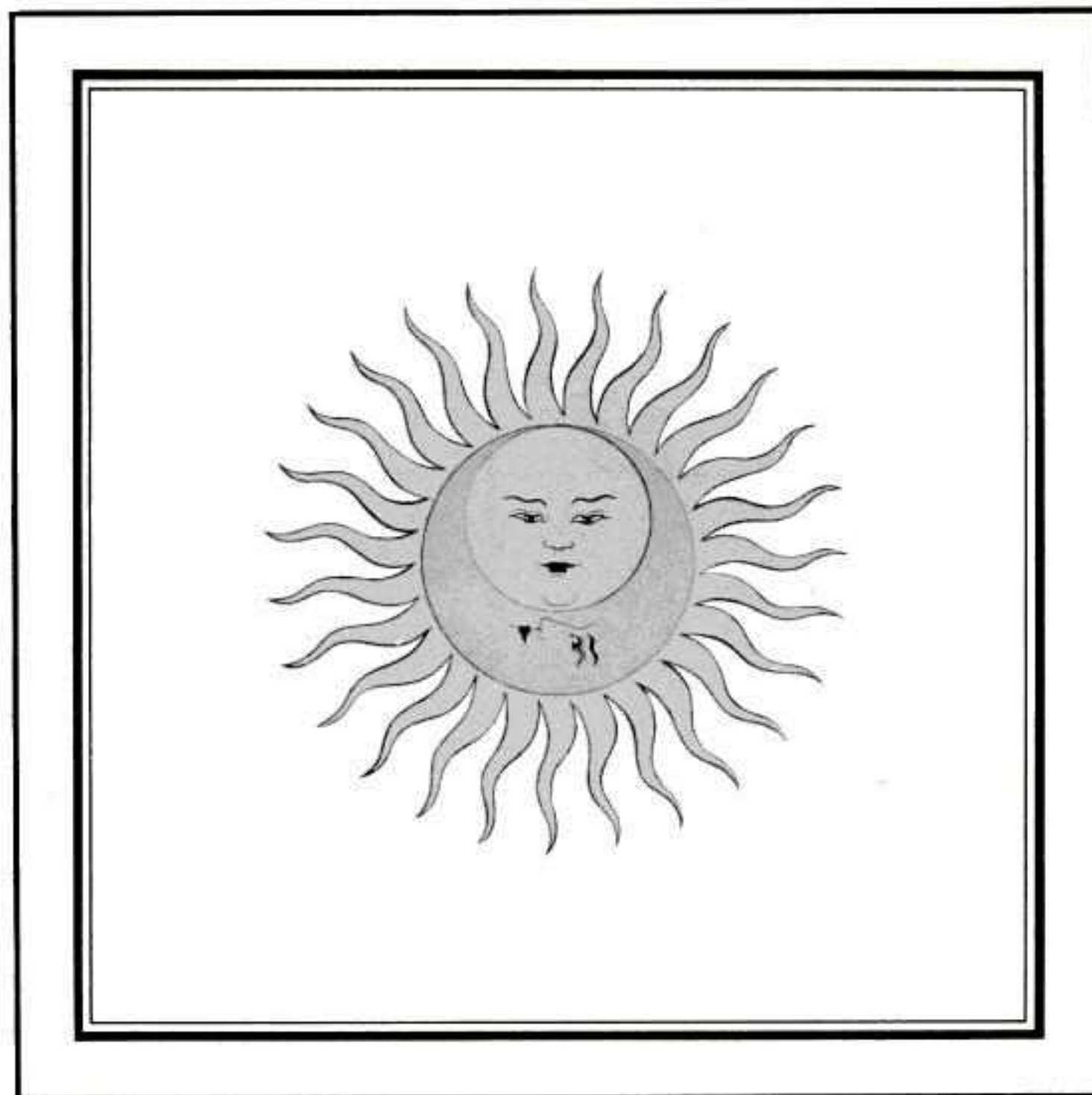
Qtr. to March 31:	a1973	1972
Sales	\$363,700,000	\$324,100,000
Income	16,900,000	12,300,000
Special credit	c5,400,000	
Net income	e22,300,000	12,300,000
Per share	b.59	.42

a—Estimated. b—Based on income before special credit. c—From the sale of the New York Yankees. e—Equal to 78 cents a share.



Sweet Fortune
"To Be Alive"
Joe Droukas

King Crimson



Robert Fripp, genius-guitarist and guiding spirit of King Crimson has put together a new aggregation that includes Bill Bruford (formerly of Yes) on drums, David Cross on violin, viola, and mellotron, John Wetton (formerly of Family) on bass and vocals, with Fripp on guitars and mellotron. They just completed their first tour of England to universal raves from the entire British rock press (no mean feat!). This album contains the tunes that created such an unbelievable reaction on their tour, and one listening will serve to convince and prepare the American listening audience that England has produced a new music organization whose music speaks honestly, commitment and change.

Larks' Tongues in Aspic



King Crimson On Tour:

April 23—Century II Convention Center, Wichita, Kan./April 24—International Bldg., Oklahoma City
April 27—Irvine Auditorium, U. of Pennsylvania/April 28—Academy of Music, N.Y.
April 29—Palace Theater, Waterbury, Conn./April 30—State Fair Coliseum, Syracuse, N.Y.
May 2—Alpine Arena, Pittsburgh/May 4—Aquarius Theater, Boston
May 5—Montreal Forum, Montreal/May 8—Masonic Auditorium, Detroit
May 11—Armory, Springfield, Ill./May 12—Kiel Auditorium, St. Louis
May 13—Agora, Toledo, Ohio/May 14—Agora, Cleveland/May 15—Agora, Columbus, Ohio
May 16—London Arena, London, Ontario

20th Century Teams With Teen Mag Label

• Continued from page 1

1.1 million readers will be influenced to not only buy the group's records, but also bombard local Top 40 radio stations with requests.

The publishing company, Laufer Company, publishes Tiger Beat, Right On, Tiger Beat Spectacular, and others, including the Partridge Family magazines and pocketbooks for the teen field.

The label venture will feature both the logo of 20th Century Records and the logo of Laufer Entertainment Group—L.E.G. Records. Russ Regan, president of 20th Century Records, concluded the deal with Chuck Laufer, president of Laufer Co., last week. The first single, to be shipped in about three weeks, was produced by Walt Meskall for Mike Post Productions.

The DeFranco's, which consists of five kids, is just the first act that will be on the label. In reality, the magazine will be "test-marketing" a series of potential record artists for their popularity appeal with teenagers. Laufer said that the DeFranco's sales appeal has already been determined via mail response to stories in the magazine about the group.

The time is ripe for a new teen idol group, Laufer said, "because the fan mail has been dropping off on many of the other idols." Because of the fan mail, which Laufer

feels is an excellent barometer, Tiger Beat executives were aware of the enormous appeal of Bobby Sherman and his hit record potential even before he was signed by Metromedia Records, Laufer said. The same holds true for David Cassidy. Out of the DeFranco group, Tony DeFranco will be the next superstar among the teen set, he felt, because his fan mail currently is greater than anyone else.

Besides the publicity in the teen magazines operated by Laufer, the firm will set up appearances on TV for the group, a tour of key record-breaking markets, and every fan will receive a promotion piece with a note from Tony DeFranco telling them about the release of the new single.

Regan said that because of the power of the magazine promotion, releasing a single on the DeFranco's is "like shooting dice with loaded dice. There's no way we can lose."

Laufer was the founder of Teen Magazine, which he sold to Peterson Publications years ago. He started Tiger Beat about eight years ago. Today the firm has seven monthly publications and owns the Partridge Family fan club, which is bought from Screen Gems and represents a quarter of a million paid members.

If the DeFranco group becomes established via records, Laufer will publish special magazines devoted to the group just like the 18 issues that have been devoted to the Partridge Family.

Two Arrested In Tenn. Piracy

• Continued from page 4

separate charges dealing with "illegally distributing or wholesaling tapes" in violation of the Tennessee code.

Charges stemmed from an investigation led by Bill Vest, an agent of the Tennessee Bureau of Criminal Identification.

The action led to the immediate re-filing of a federal suit on behalf of Schafer and Custom Records against Tennessee Governor Dunn and other state and local officials charged with enforcement of the statute. A similar suit contending that the Tennessee law is unconstitutional, was dismissed a few weeks ago on grounds that there was no criminal action pending against the firm. Attorneys David Candish and Jack Irwin, representing Custom, said the action of the grand jury constituted new grounds for the law suit. The principal contention in the federal suit is lack of recourse for confiscated tapes.

Vest said extradition papers are being served. Schafer said he will fight extradition.

The suit, if tried, would be in the local criminal court of Judge Thomas Shriver.

Carr was arrested by Texas Rangers at Longview, while Schafer was picked up by South Carolina authorities at the Custom plant there in Aiken County.

Executive Turntable

• Continued from page 4

management firm of Rollins-Joffe. He also manages **Melissa Manchester** and **Peter Thom**. . . Grey & Davis Inc. has been named to handle marketing, publicity and promotion for the Rainbow Room and Rainbow Grill in New York. **Phoebe Jacobs** continues as director of public relations for the night spots. . . **Bernie Rucker** has been named television and motion representative for the West Coast office of Queen Booking Corp. . . **Barbara Michelson** has been appointed to the newly created post of supervisor of production services at Teletronics International.

★ ★ ★

At RCA Corp., SelectaVision products will be headed by **Gordon Bricker**, who managed the firm's cable television activities. Reporting to Bricker will be **David Miller**, director, product management; **H. Ray Warren**, manager, engineering; and a manager, to be named, of manufacturing and materials planning. (See separate story.

★ ★ ★

The Audio Products Division will be directed by **Marvin Glauber**, as division vice president, and previously director of engineering, RCA Consumer Products. His staff includes **Arnold Valencia**, director, product management; **Willard Workman**, chief engineer; **Robert Flood**, director, manufacturing operations and **Leonard Krugman**, director quality and reliability.

★ ★ ★

The new Color Television Division will be headed by **Robert Schieber**, division vice president, operations. **William Boss** is division vice president, product operations; others reporting to Schieber include **Alexander Bence**, director, manufacturing operations; **Milton Pyle**, director, quality and reliability; and **Loren Kirkwood**, chief technical advisor.

★ ★ ★

Boss' staff will include **William Lowry**, division vice president, product management; **Henry Ball**, chief engineer; and **Tucker Madowick**, division vice president, industrial design.

★ ★ ★

The Black and White Television division will be temporarily headed by **Bill Hittinger**. His staff includes **Richard Mentzinger**, director, product management; **Robert Lewis**, chief engineer; **Harry Anderson**, director manufacturing operations; and **James Smith**, director, quality and reliability.

★ ★ ★

William Anderson, division vice president, will continue to head the marketing activity of SelectaVision Products, which is being expanded with the additional responsibilities of international sales activities, and distribution and transportation. Anderson's staff will include **Marvin Kramer**, vice president, sales; **Robert Morris**, manager, export sales; **David McCarty**, manager, market development; **R. Eugene Eddy**, division vice president marketing services; **David Daly**, division vice president, marketing programs; and **Maurice Paris**, manager, distribution and transportation. Anderson will also head the RCA Distributing Corp., with **James Harter**, president, reporting to him.

★ ★ ★

Finance function of the restructured operation will be headed by **Robert Miller**, division vice president, with a staff which includes **Justin Albers**, vice president, distribution financial operations; **Theodore Singer**, manager, product financial analysis; **Warren Bergbom**, controller; **Gerald Mictot**, treasurer, RCA Distributing Corp; and **Robert Bolger**, manager, computer and communications systems.

★ ★ ★

Dr. Donald McCoy, who has been director of the Consumer Electronics Research Laboratory, Princeton, N.J., has been named division vice president, development engineering for RCA Consumer Electronics. **Roland Rhodes** will report to him as manager, advanced development engineering. McCoy will also be responsible for SelectaVision video disk product development.

★ ★ ★

The new operations function of RCA Consumer Electronics will be headed on an acting basis by Schieber. The Operations staff will include **Clyde Hoyt**, manager, engineering services; **Thomas Allen**, director, materials; **Thornley Jobe**, manager product reliability and analysis; **A.B. Pollock**, director, manufacturer planning and services; and **John Watkins**, foreign operations development.

★ ★ ★

Hillery Johnson has been named program manager for special market at MCA Records; he'd been regional promotion director for United Artists Records in the midwest. He will operate out of Los Angeles in the near future. . . **Kenneth S. Rietz** has joined MGM Records to handle business affairs, working with label president **Mike Curb**. Rietz, 31, was formerly the GOP's director of the New Majority campaign and in this capacity worked with Curb on setting up several contemporary music concerts for young people around the country.

Cassette Hit 45's in LA Area

• Continued from page 6

More Hanging On" by Jerry Lee Lewis and "Keep On Truckin'" by Dave Dudley, all on Mercury;

DOROTHEA JOYCE



wrote "Love's Lines, Angles and Rhymes", which was recorded by the Fifth Dimension and sold a million records.

A seed of Enlightenment.



"Out Of the Question" by Gilbert O'Sullivan (MAM); "Funky Worm" by the Ohio Players (Westbound); "Call Me" by Al Green (Hi); "Bad, Bad Leroy Brown" by Jim Croce and "Reeling In The Years" by Steely Dan, both on ABC-Dunhill; "No More Nice Guy" by Alice Cooper and "Long Train Running" by the Doobie Bros. (Warner Bros.) and "Back When My Hair Was Short" by the Gunhill Road (Kama Sutra).


Huckabee said he is negotiating for single sides with MCA and Motown. He also has working agreements with Essex, Perception and Brunswick, he said. He intends to enter the San Francisco market late in May.

Huckabee has promised no returns on product. He also stated he has placed cash advances with sources for his singles to guarantee payment for the first phase of his program. The console machine, made by Rowe Intl., contains an irreversible counter. Prolif Dist. will service and set up nationwide a network of 4,500 machines, Huckabee said. He has also instituted safeguards to see that manufacturers who participate will get an exact, honest count on use of their product, he said.

THE FOLLOW UP TO "POPCORN" BY

HOT BUTTER PERCOLATOR

NO. 8 GAVIN, EASY LISTENING
29 BILLBOARD, EASY LISTEN.
NO. 93 TOP 100, CASH BOX
NO. 94 TOP 100 RECORD WORLD
109 BUBBLING, BILLBOARD



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AM 1434

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Tom Catalano



Neil Diamond
—◆—
Jonathan Livingston Seagull

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Anatomy of a Hit

• Continued from page 4

Steve Wachs explained, "It turned out that the job we had to do with this record was to convince radio in the rest of the country that we didn't have just a regional hit." Apparently many top 40 programmers felt that the record had too many country and MOR elements to succeed on a rock playlist.

"We never had any problem AFTER we got playlisted anywhere," said Wachs. "In every market Vicki went to number one and got incredible request action."

The difficulty was that Bell couldn't get enough combined airplay in markets simultaneously. By the time it had broken in a new city, the single had already dropped from the top ten in its previous breakout market.

Wachs credits Bell's entire promotional staff with a determined overall effort that eventually built the record via Nashville, Memphis, Cleveland, Minneapolis and Seattle airplay.

Billboard began checking "Night the Lights Went Out" in chart calls by the first week of January, 1973. In the next month it bubbled lazily below the Bubbling Under category. It finally surfaced at the very bottom slot of the Hot 100 on the Feb. 10 chart. In succeeding weeks, its position proceeded through positions 90, 86, 59, 47, 30, 16, 10, then an unusually powerful jump to its two weeks at number one. Another Bell single, Dawn's "Tie A Yellow Ribbon," knocked it down to number two on April 21. At press time, "Night" is number five and shows no signs of leaving the top ten for some time to come.

Gordon Bossin, Bell's marketing vice president, provided Billboard with a weekly log of the single's sales. First orders came in the week of Dec. 4 from Atlanta, Charlotte, N.C., New Orleans, Dallas, New York, Washington. These were small orders, mostly 650 or less.

The earliest unusual sales break-

through came from PIK, the Bell distributor in Cleveland. Simply on their own enthusiasm for the sales potential of the record, PIK ordered 13,000 units. Although the singles were returnable, this was still a bold move for any distributor.

By the end of December, the single had shipped a total of 23,600. Orders slowed to practical nonexistence during the holiday weeks, which is not unusual for new product.

Throughout January, the record continued to ship to markets scattered across the country. By now the order lots were in the low thousands, rather than in the hundreds.

In the last days of January, the Heilicher and Handelman rack-jobbing companies located in the Midwest began to order the single in lots of over 6,000. Bell assumed that the product was being shipped to the South to fill rack calls there.

Here are the 1973 week-to-week sales totals: For the weeks in January; 1,300, 3,900, 11,400, 14,300. For February; 36,000, 57,600, 74,750, 156,000. By March, Bell was sure that the record had built up enough momentum to go all the way to the top. Weekly sales for the month were: 155,200, 324,150, 191,050, 162,410. Sales for the first two weeks in April were 211,075 and 164,775.

Performances of "Night" by Vicki Lawrence on the Carol Burnett TV series in February and March helped consolidate the massive sales build. But the record had already broken nationally by the time she sang it on the TV show she regularly appears on.

With the sudden skyrocketing success of the single, a "Night the Lights Went Out In Georgia" album became the obvious next step. Snuff Garrett sped through the production of cuts songs in several sessions and the LP was released at the beginning of April. This is its second week on the Top LP chart and it jumped from 156 to 88.

Talent on TV: Dealer Bonanza

• Continued from page 1

In Seattle, it was broadcast on station KIRO in March, and Value Mart Stores, with 11 outlets in the local market, reported a 135 percent increase in sales. The largest sales percentage increase, though, came in the Denver market. Target Stores, with 10 outlets locally, reported a 240 percent increase. The show was broadcast there in January on station KMGH. Product featured on the show included among others albums by Donovan, the group Argent, Beck, Bogert and Appice, Loggins and Messina, Loudon Wainwright, and Dr. Hook.

An earlier rock show, used in 1972, produced similar results. Zayres in Boston, with 14 outlets, reported a sales increase of 180 percent on featured product. The show was broadcast in December on station WNAC.

In June 1972, the same show was aired on station KBFI, Dallas. The account, Gibsons, has seven outlets locally and, in the two-week period following the broadcast, reported a 170 percent sales increase—again on product featured at the time on the show.

Both Lundvall and Teller stated that a major factor in the utilization of a tie-in is that the account has too many outlets in the immediate area, therefore allowing a greater accessibility for the record buyer/viewer and a greater saturation of the market area.

While the latest rock show, having been currently aired in 31 markets, is Columbia/Epic's "gem," the labels also have run classical, MOR and country specials in various markets.

Bialek's Increase

The classical special, aired in Washington, D.C. last November, created a 110 percent sales increase for Bialek's Discount Records, with two outlets locally. The MOR special, aired here over station WOR in November, produced what a Korvettes' spokesman termed a success and a help in establishing a new advertising media. Korvettes has 21 outlets in the local market. The MOR show was hosted by Johnny Mathis and featured Peter Nero and Tony Bennett, among others.

Both shows, MOR and classical, have been shown in a number of other markets.

The country special, recently aired in Atlanta on station WTCG, produced a 220 percent increase for the seven-outlet K. Mart Stores. Prior to Atlanta, it was shown in Omaha on station WOW and produced a 160 percent increase for the Brandeis Stores—also a seven outlet operation. The special was hosted by singer Lynn Anderson and, among others, featured product by Johnny Cash, Anderson and Charlie Rich.

Created Film

Lundvall stated that the company has been "heavily" involved in television for the past two years. A major factor in the labels' utilization of television for marketing, continued Lundvall, was a decision two years ago to create a film for the Columbia/Epic annual convention—previously slide presentations were used.

Arnold Levine, creative director for Columbia, then shot a 90-minute film which featured top label talent—the cost was \$110,000. Taking excerpts from that film, and using them as a nucleus for the specials in each musical category, Levine created additional footage with label acts and produced a "complete" package for commercial television—at minimal cost. All three executives, Lundvall, Teller and Rice, credited Levine and staff with much of the projects success.

Rice explained that the placement of the specials in major markets has been "quite successful." He said that independent stations

throughout the country "are eager to program a top quality show in their competition with the major networks." Rice said that cost for air-time on the independents varies greatly—often broadcast time is exchanged for spot buys.

Rice also stated that Columbia/Epic, as well as placing tag-ins for accounts on the shows, will customize certain shows—so as to be "sponsored in whole" by an account.


An additional factor in promoting product on the specials, according to Teller and Rice, is the presentation of "at least 14 different pieces." They said that multi-product approach creates a "wide appeal" and generates "traffic" in the account's locations. Spots are 60-seconds.

Rice stated that in the last three months Columbia/Epic has also been involved in television "game shows." Contestants on the various shows are awarded \$100 worth of product—including current and catalog pieces—and the show presents the prize over a 30-second spot. Again, creating promotional exposure for the labels.

THE FOLLOW UP TO "POPCORN" BY

HOT BUTTER PERCOLATOR

NO. 8 GAVIN, EASY LISTENING
29 BILLBOARD, EASY LISTEN.
NO. 93 TOP 100, CASH BOX
NO. 94 TOP 100 RECORD WORLD
109 BUBBLING, BILLBOARD



Musicor 1473

Say You Saw It in Billboard

Billboard SPECIAL SURVEY for Week Ending 5/5/73

Billboard Jazz LP's Best Selling		
This Week	TITLE—Artist, Label & Number (Distributing Label)	Last Week
1	PRELUDE/DEODATO Eumir Deodato, CTI 6021	22
2	MORNING STAR Hubert Laws, CTI 6022	23
3	SECOND CRUSADE Crusaders, Blue Thumb BTS 7000 (Famous)	24
4	SKY DIVE Freddie Hubbard, CTI 6018	25
5	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)	26
6	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525	27
7	FUNKY SERENITY Ramsey Lewis, Columbia KC 32030	28
8	SUNFLOWER Milt Jackson, CTI 6024	29
9	1st LIGHT Freddie Hubbard, CTI 6013	30
10	INSIDE II Paul Horn, Epic KE-31600 (Columbia)	31
11	RED, BLACK & GREEN Roy Ayers, Polydor PD 5045	32
12	BILLIE HOLIDAY The Original Recordings, Columbia 2-32060	33
13	THE BILLIE HOLIDAY STORY Billie Holiday, Decca DSX 7161 (MCA)	34
14	WHITE RABBIT George Benson, CTI 6015	35
15	TALK TO THE PEOPLE Les McCann, Atlantic SD 1619	36
16	SONGS FOR MY LADY McCoy Tyner, Milestone 9044 (Fantasy)	37
17	RAMSEY LEWIS Upendo Ni Pamoja, Columbia CQ 31096	38
18	STRANGE FRUIT Billie Holiday, Atlantic SD 1614	39
19	MOON GERMS Joe Farrell, CTI 6023	40
20	M.F. HORN II (M.F. HORN) Maynard Ferguson, Columbia KC 31709	
21	UNDER FIRE Gato Barbieri, Flying Dutchman FD 10156	
	LIVE AT THE LIGHTHOUSE Charles Earland, Prestige 10050 (Fantasy)	
	INNER CITY BLUES George Washington, Jr., Kudu 03 (CTI)	
	ON THE CORNER Miles Davis, Columbia KC 31906	
	HISTORY OF BILLIE HOLIDAY Verve 2-V6-S-8816 (MGM)	
	HUSH 'N THUNDER Yusef Lateef, Atlantic SD 1635	
	HURTWOOD EDGE Tim Weisberg, A&M SP 4352	
	DIG THIS Bobbie Humphrey, Blue Note BLN 84421 (U.A.)	
	EVOLUTION OF MANN Herbie Mann, Atlantic 2-300	
	NEXT ALBUM Sonny Rollins, Milestone 9042 (Fantasy)	
	YOU GOT SAHARA McCoy Tyner, Milestone 9039 (Fantasy)	
	WE GOT A GOOD THING GOING Hank Crawford, Kudu 08 (CTI)	
	HANGIN' OUT Funk, Inc., Prestige PRS 10059	
	THE RAVEN SPEAKS Woody Herman, Fantasy 9146	
	ALL THE KING'S HORSES Grover Washington, Jr., Kudu KU-07 (CTI)	
	ALONE AGAIN (Naturally) Ester Phillips, Kudu KU-09 (CTI)	
	CHERRY Stanley Turrentine with Milt Jackson, CTI 6017	
	THE BEST OF JOHN COLTRANE Impulse AS-9200-2	
	JOURNEY IN SATCHIDANANDA Pharoah Sanders/Alice Coltrane, Impulse AS-9203	
	MIZRAB Gabor Szabo, CTI 6026	

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Talent

Newport in New York—Program

• Continued from page 3

CARNEGIE HALL: Andrew Hill, Steve Kuhn Trio.

JUNE 30, WOLLMAN AMPHITHEATRE: Roy Buchanan, George Barnes, George Benson, Larry Coryell, Tal Farlow, Tiny Grimes, Jim Hall, Pat Martino, Chuck Wayne-Joe Puma Duo, Bai Konte-Kora.

CARNEGIE HALL: Donny Hathaway, Herbie Mann and the Family of Mann. (Second show) Donny Hathaway, Black Heat, David Newman.

PHILHARMONIC HALL: Sonny Rollins, Gil Evans, Keith Jarrett, Mary Lou Williams.

ALICE TULLY HALL: Roy Brooks, Artist Truth, Ray Nance, Charlie Rouse, Stars of Africa, We Music House.

CARNEGIE RECITAL HALL: Valerie Capers and the Manhattan Contemporary Jazz Ensemble Workshop.

RADIO CITY MUSIC HALL: Midnight Jam Session (artist to be announced).

JULY 1, HUDSON RIVER BOAT-RIDE: Percy Humphrey Preservation Hall Band from New Orleans, Drootin Bros. Band, Papa Bue's Band.

CARNEGIE HALL: Ray Charles.

PHILHARMONIC HALL: Duke Ellington, Alice Babs, Mandrill.

ALICE TULLY HALL: Aboriginal Music Society, Ken McIntyre Quartet, Rene McLean, Marvin Petersen's Han-nibals, Joe Lee Wilson.

ST. PETER'S LUTHERAN CHURCH: Max Roach's "Freedom Now Suite."

JULY 2, WOLLMAN AMPHITHEATRE: Charles Mingus, Don Cherry and the Organic Music Theater, Prof. Longhair, Snooks Eaglin, Milt Buckner-Jo Jones Duo, Baby Laurence, Buster Brown, Chuck Green, John McPhee, L.D. Jackson, Jimmy Slyde.

CARNEGIE RECITAL HALL: Robin Kenyatta Quintet.

ROSELAND BALLROOM: Duke Ellington, Count Basie, Woody Herman.

JULY 3, WOLLMAN AMPHITHEATRE: Mose Allison, Stan Getz, Marian McPartland, Modern Jazz Quartet, Horace Silver.

CARNEGIE HALL: Count Basie, Joe Williams, Helen Humes, Snooky Young, Benny Powell, Henry Coker, Al Gray, Marshall Royal, Ernie Wilkins, Charles Fowlkes, Frank Wess, Frank Foster, Sonny Payne, Eddie Jones, Joe Newman, Thad Jones, Joe Wilder, Freddie Green.

PHILHARMONIC HALL: Modern Jazz Quartet, Rahsaan Roland Kirk, Al Hibbler, Mabel Mercer, Stan Getz, Art Hodes, Jimmy McPartland, Vic Dickenson, Teddi King, Gerry Mulligan, Earl Hines, Al Casey, Barbara Carroll, Sylvia Syms, Dave Brubeck.

ALICE TULLY HALL: Caravan, Betty Carter (Danny Mixin Trio), Ted Daniels, Clifford Jordan, Earl Cross Ninette.

SHEA STADIUM: Roberta Flack, Stevie Wonder, Staple Singers, Ramsey Lewis, Grover Washington. (second show) War, Freddie Hubbard, Rahsaan Roland Kirk and the Vibration Society, Billy Paul, Jimmy Witherspoon.

SINGER BOWL: Count Basie, Darius Brubeck, Dave Brubeck, Cab Calloway, Barbara Carroll, Al Casey, Cozy Cole, Eddie Lockjaw Davis, Wild Bill Davison, Vic Dickenson, Drootin Bros., Roy Eldridge Quintet, Stan Getz, Dizzy Gillespie, Al Gary, Tiny Grimes, Earl Hines, Freddie Hubbard, Helen Humes, Elvin Jones, Gene Krupa, Ellis Larkins, Howard McGhee, Dave McKenna, Marian McPartland with Jimmy McPartland, John Mayall, Turk Murphy, Ray Nance, Joe Newman, Anita O'Day, Larry Ridley, Sam Rivers, Jimmy Rowles, Archie Shepp, James Spaulding, Sun Ra, Billy Taylor, Clark Terry, Sarah Vaughan, Eddie Vinson, Grover Washington, Joe Williams, Reginald Workman.

CARNEGIE HALL: Bill Evans, Earl Hines, Art Hodes, Ellis Larkin, Dave McKenna, Jimmy Rowles, George Shearing, Billy Taylor, Eubie Blake.

PHILHARMONIC HALL: Roy Ayers Ubiquity, Airtro, Phineas Newborn, Doug Kershaw Country Jazz.

ALICE TULLY HALL: Abdullah, Joe Rigby, Chris Capers, Hokim Jarmi, Frank Foster, Noah Howard, Black Ensemble.

CARNEGIE RECITAL HALL: Natural Essence, Safari East.

JULY 8, CARNEGIE HALL: Tree-monisha.

NASSAU COLISEUM: Duke Ellington, Ray Charles, Donny Hathaway.

PHILHARMONIC HALL: Percy Humphrey's Preservation Hall Band, Joe Turner, Wally Rose, Turk Murphy, Bob Green.

ALICE TULLY HALL: Rashied Ali, Walter Bishop Jr., Paul Bley, Paul Griffith, Norman Connors and the Dance of Magic.

JULY 5, WOLLMAN AMPHITHEATRE: Archie Shepp, Sam Rivers, Art Ensemble of Chicago.

CARNEGIE HALL: Ella Fitzgerald, The Chick Webb Orchestra, Eddie Barfield, Ellis Larkins, Roy Eldridge, Eddie Lockjaw Davis, Al Gray.

PHILHARMONIC HALL: John Mayall, Blues Fusion, John Blair, Chuck Mangione.

CARNEGIE RECITAL HALL: Jack DeJohnette, Jimmy Owens.

JULY 6, WOLLMAN AMPHITHEATRE: Dave Brubeck, Darius Brubeck, Paul Desmond, Dizzy Gillespie, Hubert Laws, Carmen McRae.

ALICE TULLY HALL: Clem DeRosa, Marian McPartland, All City High School Jazz Orchestra, Jazz Interactions Workshop Orchestra, Jazz Mobile Workshop Orchestra.

CARNEGIE HALL: Sun Ra and Space Arkestra, Cab Calloway, Dizzy Gillespie, Milt Hinton, Tyree Glenn, Quentin Jackson, Cozy Cole, Louis Jordan, Esther Phillips, Honi Cole, Copasetics.

PHILHARMONIC HALL: Return to Forever, Weather Report.

ALICE TULLY HALL: Melodic Artet, The 360 Degrees Experience, Milford Graves, Byard Lancaster, Leon Thomas.

RADIO CITY MUSIC HALL: Artists to be announced.

JULY 7, HUDSON RIVER BOAT-RIDE: Olympia Brass Band, Wild Bill Davison.

WOLLMAN AMPHITHEATRE: Art Blakey, Jazz Messengers, Roy Haynes (Part I); Chico Hamilton, Elvin Jones, Jo Jones, Mel Lewis, Freddie Waits, Tony Williams (Part II), M'Boom, Roy Brooks, Joe Chambers, Omar Clay, Max Roach, Warren Smith, Freddie Waits (Part III), Randy Weston's African Rhythms (Part IV).

CARNEGIE HALL: Bill Evans, Earl Hines, Art Hodes, Ellis Larkin, Dave McKenna, Jimmy Rowles, George Shearing, Billy Taylor, Eubie Blake.

PHILHARMONIC HALL: Roy Ayers Ubiquity, Airtro, Phineas Newborn, Doug Kershaw Country Jazz.

ALICE TULLY HALL: Abdullah, Joe Rigby, Chris Capers, Hokim Jarmi, Frank Foster, Noah Howard, Black Ensemble.

CARNEGIE RECITAL HALL: Natural Essence, Safari East.

JULY 8, CARNEGIE HALL: Tree-monisha.

NASSAU COLISEUM: Duke Ellington, Ray Charles, Donny Hathaway.

In addition to the list above, the Festival will present in conjunction with the Harlem Cultural Council a five-day series of concerts at the Apollo Theater. A series of seminars are also scheduled for the auditorium at the Library and Museum of the Performing Arts in Lincoln Center. The seminars will include discussions on Billy Holiday and Duke Ellington.

Signings

Herbie Mann has re-signed a longterm recording contract with Atlantic Records. The jazz flutist has been with the label for 13 years. His next album, "Hold on I'm Comin'," is being released this week. . . . Elektra artist Harry Chapin has signed a longterm agreement with Warner Bros. Music Publishing. The deal provides Warners with publishing administration and print rights to Chapin's extensive catalog.

Lighthouse has signed an exclusive recording contract with Polydor Records. The Canadian rock group will begin recording in Toronto with an album set for early summer release. Jimmy Jenner will continue to produce the 10-man band. . . . B.J. Thomas has signed with Paramount Records. Formerly with Scepter, Thomas' first album, "Songs," produced by Steve Tyrell, is being rush-released. Previous hits for the singer have included "Raindrops Keep Fallin' on My Head," "Hooked on a Feeling" and "I Just Can't Help Believin'." . . . The David Forest Agency, Ltd. has signed an exclusive representation agreement with Columbia rock group, El Rocho.

Capitol Records has signed singer D'arcy Schanz to a long-term exclusive recording contract. Her first single for the label is "She Only Wants to Be a Lady."

Julius Brockington has re-signed with Perception Records in conjunction with his recently formed six-member jazz group, United Chair. Next Perception album is due for immediate release. . . . Albert Hammond, Mums artist, and David Blue, Asylum artist, have signed for booking representation with ATL. . . . Castle Records has signed Great Pride, eight-man Camden, N.J. rock band, to its label. Group's initial single, jointly produced by label head, Rob Russen and Great Pride, is set for release Tuesday (1).

Music Maximus has signed to songwriting contracts Lee Andrews and Karin Briscoe of Avco Records' Congress Alley, in addition to writer Robert W. Preston. . . . New Day, r&b group, has signed with Zanzee Records and Queen Booking Agency. A single and album is currently being produced for Zanzee by George Tindley. . . . After an absence of 15 years, country singer Benny Barnes has re-signed with Starday Records. Barnes, who scored with "Poor Man's Riches" back then, will have new product released in mid-May.

Studio Track

By SAM SUTHERLAND

Down in Miami, Criteria Recording Studios have hosted a broad range of sessions, as well as continued remote work. The latter category presents one of Criteria's most interesting projects to date, that being the studio's involvement in a promotion being planned by the Bahamas Nationhood Limited to celebrate Independence Day (July 14) there.

Howie and Ron Albert are slated to fly to the Bahamas this month to handle a 16-track remote for those folk. Artists will include The Beginning of the End ("Funky Nassau"), Blind Blake, the Nassau Police Band and two church groups, thus offering quite an array of Bahamian musical styles.

Those church groups are not the extent of Criteria's involvement in sacred product, however; Word Records of Waco, Tex., has brought in artists for overdubbing at Criteria, while Miami radio personality Bob Brooks is producing a religious LP there for One Way Ministries, a Pennsylvania outfit.

Among secular artists, Grand Funk Railroad is due in for sessions in early June, while Norbert Putnam of Quadrafonic Studios in Nashville has chosen Criteria for work with Columbia's Dan Fogelberg.

Criteria is also busy with quadraphonic remixing duties for WEA. Atlantic Records' Tom Dowd has been producing those sessions, which are readying quadraphonic mixes of LP product by Bette Midler, Aretha Franklin, the J. Geils Band, Herbie Mann, Donny Hathaway and others.

Meanwhile, Miami production firm Group 3, in which the Alberts figure prominently, is producing an LP by Daytona-based band, Road Apple. All originals are being used, with the band reported to feature mellotron and moog along with a conventional electric rhythm section.

In Nashville, Jack Clement Recording Studios continue to rack up a schedule of top country sessions as well as those occasional out-of-towners. Among the latter: Joe Simon, produced for Polydor by John Richbourg, and Al Martino, produced for Capitol by Joe Allison. Allison has also brought in Shirl Milete.

For Buck Owens Enterprises, Jack McFadden and Bob Morris have been busy with Freddie Hart, while Dot Records' Jim Fogelberg has been producing sessions with Roy Clark and Brian Collins. Also in for Dot was Donna Fargo, produced by Stan Silver.

Joe Johnson of Four Star Music has been busy with individual sessions for Jimmy Ellis, George Morgan and Jo Anna Neal, while Bob MacKenzie of Heartwarming Records has brought in The Downings and The Singing Rambos.

On the in-house side, JMI Records is fielding quite a clutch of sessions: Frank Myers, produced by Don Williams; Jackie Burns, produced by Bob McDill and Bob Webster; Casper Peters, produced by Bob McDill; Don Williams, produced by Allen Reynolds; and Tennessee Pulleybone, produced by Chuck Neese.

Finally, Kevin Eggers has been at Jack Clement producing dates with Rocky Hill for Poppy Records.

Out in Hollywood, Music Recorders, Inc., has just finished negotiations with Westlake Audio which have resulted in an expansion move slated to be MRI's biggest and "most progressive" since its opening four years ago. Chief engineer and owner Garry Ulmer has revealed that MRI will house "the first quadraphonic mixdown facility that incorporates computerization."

The \$200,000 investment will find MRI equipped with an Automated Processes 24-track console, fully computerized for mixdown; Dolby systems for every tape machine; and quadraphonic monitoring by Westlake.

The studio will be down for one week, with completion set for June 1.

At Sound City in nearby Van Nuys, Mary Lou Carlson has touched bases to report strong April activity. Waddy, Nicks and Buckingham, an Anthem recording group, was produced and engineered by Keith Olsen, while Dr. John was in for Atlantic, engineered by Rick Heenen.

Then, tapes from Dory Previn's recent Carnegie Hall concert, recorded by Fedco Audio Labs of Providence, R.I., are being mixed down by producer Nick Venet and engineer Duane Scott, for United Artists.

Last week was also set as de-

(Continued on page 18)

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Studio Track

• Continued from page 16

livery date for the studio's new 24-track machine, an Ampex MM1100.

Fayville, Mass., hasn't been named as one of the next musical capitals of the world, but that hasn't been Bill Reisman's fault. Since Reisman opened Aengus Recording Studios awhile back, sessions there have begun to build, an in-house style of intimacy has been established with several area management firms, and Reisman himself has branched out into electronics design.

Thus, while Reisman is occupied with the design and construction of recording consoles, the studio itself is humming along nicely. A 3M 24-track tape machine is now in the picture, as in a remote outfit, reported to boast 24-track equipment.

Meanwhile, among recording projects, one set of sessions worth note is the ongoing work on the next LP venture by Jaime Brockett, a folk musician and celebrated story teller whose "Sinking of the Titanic" led to one album on Capitol.

Brockett is now moving at a leisurely pace with work on a new album. While that work's final status is unknown, the sessions themselves sound tasty indeed: a

variety of musical friends have dropped by, with chief lights including Ramblin' Jack Elliott, John Hartford and Trevor Veitch. Veitch is probably the least known of those three, but those familiar with his contributions—on various guitars, dobro, mandolin, banjo and mando-cello—to Tom Rush's last three Columbia LP's will be heartened.

As for Hartford, his picking was reported as nearly inspirational for all involved. And Ramblin' Jack and Brockett enjoyed some between-takes raps that may well end up on the final master.

Back in Manhattan, Broadway Recording Studios continues fielding a steady string of Latin sessions, reflecting the continued involvement of the staff with that music. Brenda Saint Jude, one of the studio's stalwarts has noted sessions by Johnny Pate, engineered by Pat Jaques, and Tito Puente, recording for Tico with Jaques at the board. Also for Tico, Jaques engineered sessions with La Lupe, while Broadway's Irv Greenbaum has handled dates with Chucho Avellanet (UA Latino), Ismael Rivera (Tico), Titi Soto (Vico), and Ocho (UA Latino). Meanwhile, Rick Leavy has recorded the Eighth Chapter Experience there, while Jaques has been working with Charlie Palmieri.

Creative Trends

Lambert & Potter Disclose Tops' New Success Strategy

By BOB KIRSCH

LOS ANGELES — When the Four Tops left Motown last year after a long tenure to go with ABC/Dunhill, the task of helping guide their new career fell to the young but seasoned songwriter-production team of Dennis Lambert and Brian Potter.

The last several years the Four Tops spent at Motown were far from their most successful. Since coming to ABC they have enjoyed a top chart LP with two top 10 hits, "Keeper of the Castle" and "Ain't No Woman Like the One I've Got," both written and produced by Lambert and Potter.

The team has been involved in the music business for more than a decade. The British-born Potter played drums in a number of rock bands in the early '60's, worked with the Lionel Bart organization for several years and wrote the

first English hit for the Small Faces as well as "199 Flops."

Lambert is a native New Yorker who started in show business at the age of five as a performer, moved into writing and producing in 1964 (writing "Do the Freddie") and worked with acts such as Mary Wells and Jerry Butler as well as several British groups, which is when he first met Potter.

The two teamed up in 1969 when both moved to California. Working with the short-lived Talent Associates label, they produced and wrote "One Tin Soldier" (Later taken as the theme for the movie "Billy Jack") as well as a number of other hit singles. Two years ago they entered into a deal with ABC/Dunhill in which they are basically co-owners of everything they produce. They have their own publishing firm, Soldier Music, Inc., and their own production firm. They co-publish their tunes with ABC, sign acts to the production company, produce the product (with Steve Barri) and ABC distributes it. "It's like a label deal," Lambert says, "but we don't have our own label per se."

"We heard through company sources the Four Tops might be coming to us," Lambert said, "and since we had always been fans, we started working on a few songs aimed at them. The group had always relied on the song as a vehicle for their success, primarily using the Holland-Dozier-Holland team who were the greatest exponents of marrying a song to an artist."

Artist Conference

"After the signing," Lambert continued, "we talked to the group at great length about what they wanted to do and say, which is when we came up with "Keeper," as a concept for the LP. The song was meant to represent something philosophical, but it's still a pop song and nothing is going to make it anything else."

Senter Favors Studio Players Creating Sound

LOS ANGELES—According to Jay Senter, producer of Helen Reddy's number one single, "I Am Woman," the most important and most underrated factor in producing a hit record is the studio session musician. "A lot of super players are abused at most of their sessions," he said. "They are forced into playing a prearranged pattern and forbidden to bring their own imaginativeness into the total project."

A veteran Hollywood studio keyboard star, Mike Melvoin, agrees that Senter's method of working with studio musicians is more free than the standard local practice. Senter prefers to build his instrumental arrangements from scratch during long studio work-outs. He uses only lead sheets to begin with, and encourages his "repertory company" of instrumentalists to create a total sound by combining their own percentages.

A Senter master session often lasts 50 to 60 hours of creative frenzy, with musicians wandering in and out in shifts. His regular ensemble includes, besides Melvoin, guitarist Mike Deasy, bassist Lee Sklar, keyboardist Larry Knechtel, reedman Jim Horn and drummer Jim Gordon.

Senter saw that all these instrumentalists received their own gold records for "I Am Woman," a unique practice in the industry. He had to pay for the gold LP himself.

What has the team done differently with the group that might account for their rapid return to the charts? "It's hard to pinpoint anything specifically different," Lambert says. "One thing we did was help gather some of the songs they had written and let them record them, which was a somewhat new experience for them. We worked with them in building their abilities as writers. We also let the group become totally involved with the vocal arrangements, hoping to give them something to say rather than making them victims of the chorus."

"At one time," Potter continues, "there was a definite Four Tops trademark, a sort of grinding, chugging beat in four-four time. 'Standing in the Shadows of Love' was this kind of song, and we tried to get away from this."

Lambert adds, "Many writers feel if you have a hit you can do the same thing sideways and upside down and have three more hits. We think this is a certain road to disaster. We try to stay as far away from a song we've been successful with as possible. This is why 'Ain't No Woman' is more traditionally soul than 'Keeper.'"

"I think that through most of the Motown years, the group was thought of as a great lead singer with three guys yelling in the background," Potter says. "But they are really a consummate vocal group. This is why we have three of them singing lead at various points and all singing together on many cuts," Lambert agrees. "Levi is a fine singer and we tried to put songs back into realistic non-screaming keys for them and move them away from their formula sound. And we wanted to avoid the monotony of one guy doing all the singing."

The duo has applied a number of their basic rules of thumb to the Tops. "We like to keep songs broadly based," Lambert says, "and keep our personal point of view out. We try for relatively uncomplicated material that everyone can relate to. We try to create an image for an artist who doesn't compose all his own tunes. Both of us do lyrics and music, but our method is probably not much different from other writers."

Potter added, "We've always followed the simple rule that most hits by artists with any kind of long-standing success are simply good, well recorded songs. Forget stage appearance and everything else. Elton John or Carole King, for example, write good material."

Admire Dusty

The team will be writing the title song for the upcoming "Shaft in Africa" with the Tops doing the singing. They also work with Dusty Springfield, who they feel has proven herself in every "musical bag. It's just a question of her building up some continuity with a writer, producer and label," Lambert says.

One thing the team does not want is the "career doctor" label. "We enjoy helping careers along," Potter says, "but we don't want to work only with established people."

With this issue, Billboard begins a new feature, Creative Trends, which each week will cover current developments on the artistic side of the music industry. New artistic trends will be reported on as factors affecting the merchandising of music product. Creative Trends is edited in Los Angeles by Nat Freedland, who is also Billboard West Coast Talent Editor.

Money Mentor Aids Artists

LOS ANGELES — The main task of a rock star's business manager is to build his clients a livable income after their high-paying but generally short-lived careers are over, according to Jerry Rubenstein of Segal, Rubenstein and Gordon, a Beverly Hills firm now working exclusively with rock artists.

Business management for rock music luminaries is considerably more than a matter of balancing ledgers, according to Rubenstein. "It often isn't easy communicating to a 20-year-old long-haired kid that all his fast money could stop rolling in any time, so he must keep his expenses to a reasonable level if he expects to come away with anything," he said. "These are people who, by the very nature of their careers, are living in a flamboyant, unreal world."

The office handles finances for Joni Mitchell, Neil Young, Harry Nilsson, the Fifth Dimension, America, Lou Rawls, Mac Davis, Nancy Wilson, Graham Nash, Jimmy Webb, David Crosby, the Eagles and David Geffen. Standard fee is 5 percent of gross income.

The stars' income is fully budgeted and monthly income statements are prepared, plus weekly accounting of all checks issued in their names and an annual audit of record and publishing royalties. The agency is divided into three departments which oversee clients' incomes from record royalties, publishing royalties and tour receipts. On major tours, a CPA from the firm will travel along to each concert to maintain an accurate log of grosses.

IRS Interest

The firm has a separate room for as many as five Internal Revenue Service auditors to use for income tax checks of the artists. "In recent years the IRS has become very interested in the tax situation of rock stars," said Rubenstein. "It's obvious that a great deal of money is being made in this field and, by its very nature, the deductions you claim are complex and open to varying interpretations. We always have IRS auditors around. Most rock stars are now audited every 24 months."

Rubenstein feels that his clients' investments should be geared for long term growth income, even more importantly than tax shelters. "We put them into improved real estate," he said, "apartment buildings, warehouses and shipping centers. The long term mortgages provide some tax shelter with a reasonable amount degree of liquidity safety. A lot of so-called tax shelters don't earn any profit."

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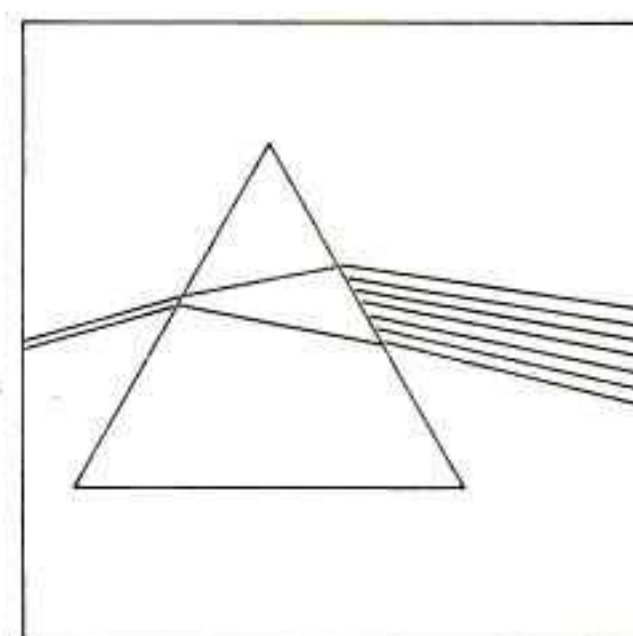
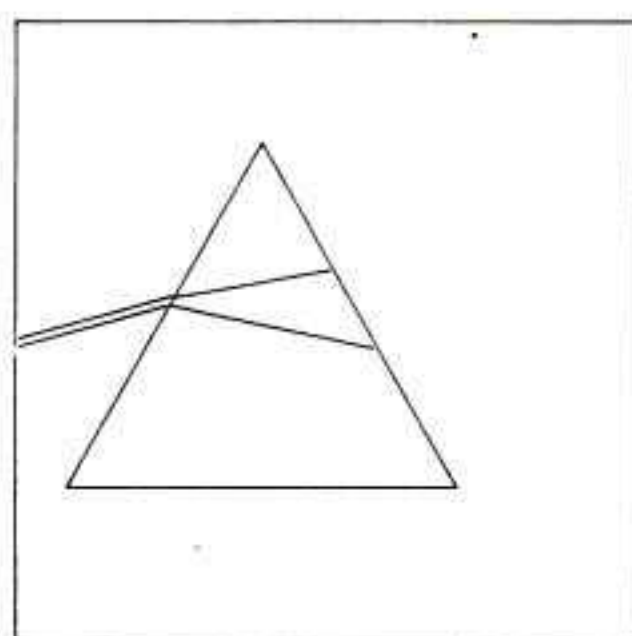
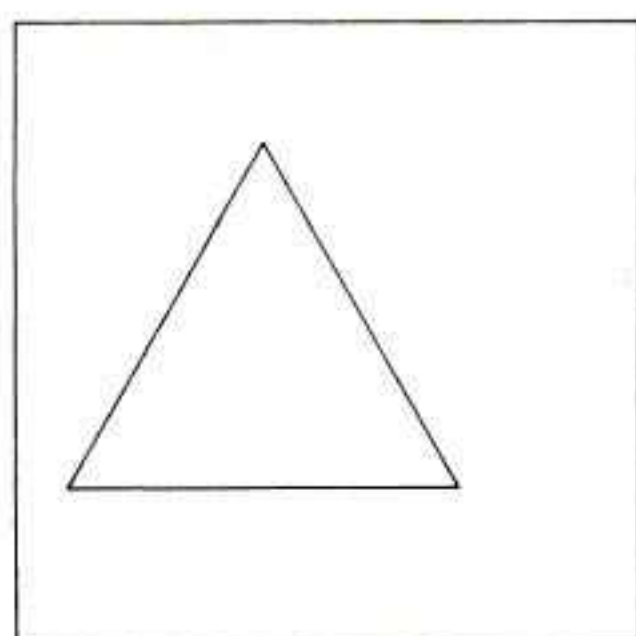
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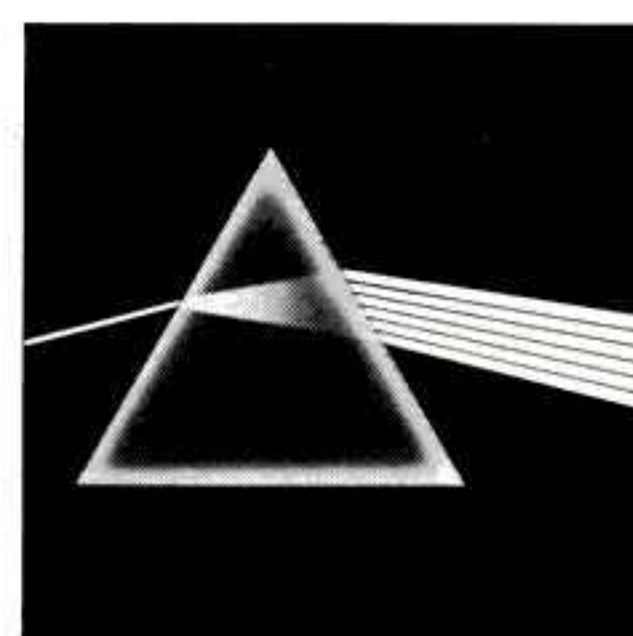
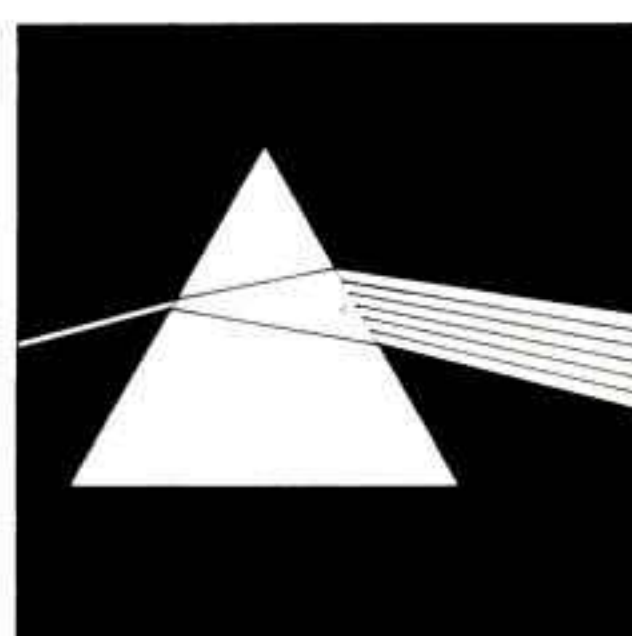
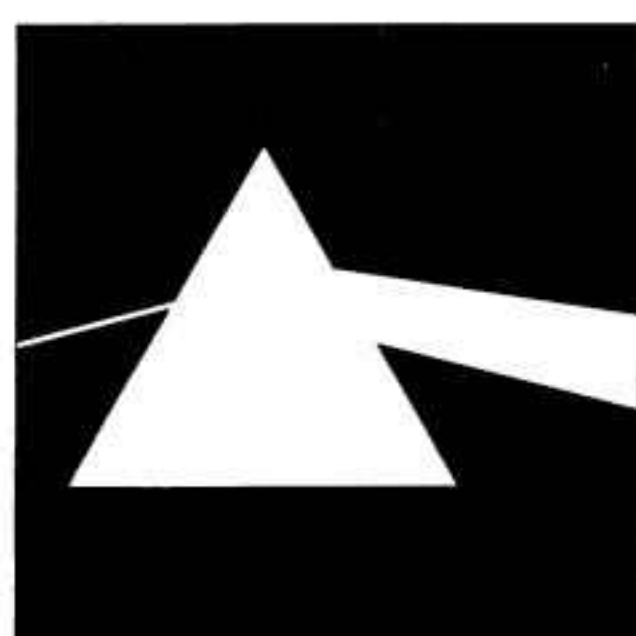
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June 29 Tampa, Fla. (Tampa Stadium)



Talent In Action

SLADE, BLACK OAK ARKANSAS, GRIN

Academy of Music, New York

Slade have all the elements of breaking wide open. Headlining for the first time, they drew a full house who were baying for the British group from the start, much to the discomfort of other groups booked. Theatrical in appearance (flash and glitter abound) they still play basic, uncomplicated rock'n'roll music, with swagger and confident, extroversion and drive. Nor is audience involvement neglected which pays off in the genuine excitement Slade, Polydor artists, create.

Black Oak were relentless in pushing their Southern-rooted rock, amps turned full power to overcome the Slade freaks. And in the end persistence paid off and the Atlantic group earned their applause. CBS group, Grin, who opened were less successful.

IAN DOVE

RAY ANTHONY

Century Plaza, Los Angeles

It's been 11 years since trumpeter Anthony has played his hometown. The return Tuesday (24) with his Bookends Revue was a fun-filled evening of contemporary and nostalgic moods.

In fact, the Ranwood Records artist's presentation is a nightclub course in musical history, spanning the eras of the flapper, the swing bands, the Herb Alpert-Tijuana Brass ersatz Mexicano-pop trumpet sounds and the "best of" today's contemporary pop/rock styles.

This act is a fully developed presentation, complete with slides to recall the visual images of the likes of Benny Goodman, Gene Krupa, Glenn Miller and Anthony's old days as a band leader after the Second World War.

The four female bookends are a nice, jaunty feature who sing and dance throughout most of the show. But it is with the very impressive power of Anthony's own small quintet augmented by three men from the hotel's brass section, that the act really catches fire.

The most impressive things about Anthony's show is that his brass band, with superb solos from his young pianist/organist, really makes today's contemporary music sound right, not merely an effort to attach rock rhythms to the standard pop stylings of the musicians.

Two examples proved this point: a fast, blazing ensemble treatment of Bill Chase's "Get It On" and a clear, clean, proper utilization of trumpets, trombones, sax, bass, organ and drums on his new Ranwood single "Country Bumpkin." The song sounded modern and refreshing and a perfect marriage of today's rhythms within the framework of a brass band wailing in unison and sounding potent with its long line parts and not chopped up like Blood, Sweat and Tears.

The show drew adults and so the trips back into time were appropriate, but the new works prove that Anthony is a vital, solid interpreter of good material created by today's composers. **ELIOT TIEGEL**

STEELEYE SPAN

C. W. Post College, L.I., N.Y.

Even a sadly enervated "holiday" audience—teeny folk and college kids combined, and apparently convinced that opiates are the music of the people—was forced to react enthusiastically to Steeleye Span, Chrysalis Records group, as they opened a college booking for Procol Harum (see separate review).

Steeleye are five young English musi-

(Continued on page 22)

WHO—WHERE—WHEN

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

AHMAD JAMAL TRIO (20th Century): The Village Gate, N.Y., Thru April 29; Baker's Keyboard, Detroit, Mich., May 4-13; Gilly's, Dayton, Ohio, May 17-26.

BUDDY ALAN (Capitol): Arie Crown Theatre, Chicago, April 29.

MICHAEL ALLEN (MGM): Private Parties, Beverly Hilton Hotel, May 4 & 5.

AMAZING BLONDE (Capitol): Salt's Providence, R.I., April 26-29.

ED AMES (RCA): Sahara Tahoe, Lake Tahoe, Nev., April 27-29.

BILL ANDERSON (Decca): Lake Spivey, Jonesboro, Ga., April 29; Frog Hop Ballroom, St. Joseph, Mo., May 5; Curtis Hixon Auditorium, Tampa, Fla., May 11; Birmingham Auditorium, Birmingham, Ala., May 12.

LYNN ANDERSON (Columbia): Providence, R.I., May 12.

ROY AYERS (Polydor): Village Vanguard, N.Y., April 24-29; Pratt Institute, Brooklyn, N.Y., May 5.

AZTECA (Columbia): Miami Beach Convention Center, Miami, May 5.

SHIRLEY BASSEY (United Artists): Academy of Music, Philadelphia, May 13; Ford Auditorium, Detroit, Mich., May 18.

BELMONT'S (Buddah): Caldwell, N.J., May 6.

TONY BENNETT (MGM): Chicago Civic Auditorium, Chicago, May 11-12.

BROOK BENTON (MGM): Emerald Beach Hotel, Nassau, Bahamas, May 8-14.

BLACK OAK ARKANSAS (Aico): Winterland, San Francisco, April 28-29.

BLOOD, SWEAT & TEARS (Columbia): Ahmanson Theatre, Los Angeles, May 1; Odeon Theatre, Hammersmith, London, May 5; Gaumont, Southampton, London, May 9; Brussels, May 11; Concertgebouw, Amsterdam, Holland, May 12; Falkoncentre, Copenhagen, Denmark, May 14; Sweden, May 16-19.

BOONE FAMILY (MGM): Dallas, Texas, May 6; South Bend, Ind., May 7; Richmond, Ind., May 8; Findley, Ohio, May 9; Grand Rapids, Mich., May 10; Saginaw, Mich., May 13; Pittsburgh, Pa., May 14.

TONY BOOTH (Capitol): Arie Crown Theatre, Chicago, April 30.

BEVERLY BREMERS (Scepter): The Glass Menagerie, Nashville, Tenn., May 1-6.

DAVID BROMBERG (Columbia): Grendel's Lair, Philadelphia, April 30; Granada Theatre, Chicago, May 9; Memorial Hall, Kansas City, Mo., May 12.

JAMES BROWN (Polydor): County Coliseum, El Paso, Texas, April 29.

JIM ED BROWN (RCA): Stepping Stone Ranch, Escoheag, R.I., April 29; Municipal Auditorium, Sheboygan, Wisc., May 5.

BRUSH ARBOR (Capitol): Pan Am Center, Las Cruces, N.M., May 4; Ariz. Coliseum, Phoenix, Ariz., May 5; Swing Auditorium, San Bernardino, Calif., May 6; Paris, Calif., May 18.

DORSEY BURNETTE (Capitol): Knottsberry Farm, Los Angeles, May 12.

JETHRO BURNS (RCA): Bluegrass Convention Center, Louisville, Ky., May 3-5.

RANDY BURNS (Polydor): Bijou, Philadelphia, May 2-5.

CANNED HEAT (United Artists): Cowtown Ballroom, Kansas City, Mo., May 13; Auckland, N. Zealand, May 18.

VIKKI CARR (Columbia): Plaza de la Raza, Los Angeles, May 2; Miss. Arts Festival, Jackson, Miss., April 5; Convention Center, Dallas, Texas, May 8; Civic Center, El Paso, Texas, May 12.

CARTER FAMILY (Columbia): Syracuse, N.Y., May 11; Lavonia, Ky., May 12.

JOHNNY CASH (Columbia): International Hilton, Las Vegas, April 27-May 3; Los Angeles, May 5.

CHAMBER BROTHERS (Columbia): Monmouth, Oregon, May 1; Eugene, Oregon, May 2 & 3; Reno, Nevada, May 4; Eureka, Calif., May 5; La Grande, Oregon, May 7.

CHEECH & CHONG (A&M): Duluth Arena, Duluth, Minn., May 18.

MERRY CLAYTON (Ode): Troubadour, Los Angeles, May 15-20.

JERRY CLOWER (MCA): Baton Rouge, La., May 3.

COMMANDER CODY (Paramount): SUNY, New Paltz, N.Y., May 4; Capitol Theatre, Passaic, N.J., May 9; SUNY, Binghamton, N.Y., May 11; O'Keefe Center, Toronto, May 13; Banana Fish Gardens, Brooklyn, May 16; Academy of Music, N.Y., May 18-19.

RITA COOLIDGE (A&M): Kennedy Center, Washington, D.C., May 18.

ALICE COOPER (Warner Bros.): Sports Arena, San Diego, May 13; Coliseum, Denver, Colo., May 17-18.

DANA COOPER: The Main Point, Bryn Mawr, Pa., May 17-20.

CHICK COREA (Polydor): Bitter End, N.Y., April 25-30; Bijou, Philadelphia, May 2-5; Jazz Workshop, Boston, May 14-20.

CORNELIUS BROS. & SISTER ROSE (United Artists): Copacabana, N.Y., May 10-23.

THE CRUSADERS (Blue Thumb): Berkeley Community Theatre, Berkeley, Calif., May 5.

DICK CURLESS (Capitol): Barnies Supper Club, Worthington, Mass., April 29; Country Way Rest., So. Paris, Maine, May 4; Lonestar Ranch, Reed's Ferry, N.H., May 6; Valley Country Music Hall, Ansonia, Conn., May 12; Patten, Maine, May 18.

VIC DAMONE (MGM): Royal York, Toronto, May 10-19.

CHRIS DARROW (United Artists): Cellar Door, Washington, D.C., May 7-12; Main Point, Philadelphia, May 15-16; Raven Gallery, Detroit, May 17-20.

DANNY DAVIS & THE NASHVILLE BRASS (RCA): Port Huron, Mich., May 13; Con-sistory, Williamsport, Pa., May 14-17.

MILES DAVIS (Columbia): Ahmanson Theatre, Los Angeles, May 2.

SKEETER DAVIS (RCA): Freedom Hall, Louisville, Ky., May 6.

BILL DEAL & THE RHONDELLS (Buddah): Fayetteville, N.C., May 1; Greenville, S.C., May 4; Dobson, N.C., May 5.

JOHN DENVER (RCA): London, England, April 20-June 3.

BO DIDDLEY (Chess): Springfield, May 11; Rochester, May 12; Buffalo, May 13; Detroit, May 18.

BO DONALDSON & THE HEYWOODS (Family): Tucson, Ariz., May 18.

DOOBIE BROS. (Warner Bros.): Gardens, Boston, May 2; Hershey Sports Arena, Hershey, Pa., May 4; Civic Center, Providence, R.I., May 7; Spectrum, Philadelphia, May 9; Civic Center, Roanoke, Va., May 12; Fairgrounds Coliseum, Indianapolis, Ind., May 13.

PETER DUCHIN (Capitol): Am. Museum Natural History, N.Y., May 2; Children's Hospital, Philadelphia, May 12; Waldorf, N.Y., May 14; Music Hall, Cincinnati, May 18.

JONATHAN EDWARDS (Atco): Commack Arena, N.Y., May 13.

STONEY EDWARDS (Capitol): Benefit, Morris-town, N.J., May 13; Air Force Base, Lackland, Texas, May 18.

CASS ELLIOT (RCA): Fairmont, San Francisco, May 10-20.

ESTUS (Columbia): Kinetic Playground, Chicago, May 4-5; The Dome, Elmira, N.Y., May 11; Commack Arena, Commack, N.Y., May 13; Katie's, Boston, May 15-20.

EVERLY BROS. (RCA): Opry, Nashville, Tenn., May 3; Milwaukee, Wisc., May 4; Sahara, Las Vegas, May 14-28.

EXILE (RCA): Holiday Skateland, Shelbyville, Ind., May 6.

BARBARA FAIRCHILD (Columbia): Nightclub, Showlow, Ariz., May 2; Tour of Military Bases in Hawaii, May 4-12; Palamino Club, N. Hollywood, May 14-15; Nashville Music, Nashville, May 16; Milwaukee, Wisc., May 17; Warren, Ohio, May 18.

FANNY (Reprise): Oriental Theatre, Indianapolis, April 29; Palace Theatre, Providence, R.I., May 4; Orpheum Theatre, Boston, May 5.

JOSE FELICIANO (RCA): Flamboyant Hotel, San Juan, Puerto Rico, April 25-30.

ARTHUR FIEDLER (Polydor): Boston Pops, Boston, Mass., May 1-June 30.

FLO & EDDIE (Reprise): Sports Arena, San Diego, May 13; Salt Palace, Salt Lake City, May 15-16; Denver Coliseum, Denver, Colo., May 17-18.

FLYING CIRCUS (Capitol): Jason's, London, Ont., Canada, May 10; Willowdale, Ont., May 11.

VIRGIL FOX (MCA): Newark, Del., May 5.

FRASHER & DeBOLT (Columbia): Smiling Dog Saloon, Cleveland, Ohio, May 1-6; Main Point, Bryn Mawr, Pa., May 10-13.

DAVID FRYE (Buddah): Shoreham, Washington, D.C., May 8-19.

RORY GALLAGHER (Polydor): Liberty Hall, Philadelphia, May 17-20.

CRYSTAL GAYLE (MCA): Municipal Auditorium, Sheboygan, Wisc., May 5; Racine, Wisc., May 6.

STEVE GOODMAN (Buddah): Tyrone Guthrie Theatre, Minneapolis, May 6; Buffalo Folk Festival, Buffalo, N.Y., May 11-13.

DOBIE GRAY: Nashville, Tenn., April 29.

AL GREEN (Hi): European Tour, May 5-19.

JACK GREENE (MCA): Oklahoma Benefit, May 2; Round Rock, Texas, May 4; Trinity, Texas, May 5.

GUESS WHO (RCA): Civic Center, Providence, R.I., May 15.

EDDIE HADDAD & KANYON (MGM): Turn of the Century Club, Denver, May 7-13; Mr. Luck's, Phoenix, Ariz., May 14-27.

MERLE HAGGARD (Capitol): Cobo Arena, Detroit, April 29; Benefit Civic Center, Oklahoma City, May 1; Pan Am Center, Las Cruces, N.M., May 4; Arizona Coliseum, Phoenix, May 5; Swing Auditorium, San Bernardino, Calif., May 6; Civic Auditorium, Fargo, N.D., May 9; Regina, Sask., Canada, May 10; Saskatoon, Sask., Canada, May 11; Calgary Alberta, May 12; Civic Theatre, Great Falls, Mont., May 13.

HERBIE HANCOCK (Columbia): Ebbetts Field, Denver, Colo., April 30-May 5.

GEORGE HAMILTON IV (RCA): Danville, Va., May 5; Morristown, N.J., May 13.

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(Continued on page 22)

May 5, 1973, BILLBOARD

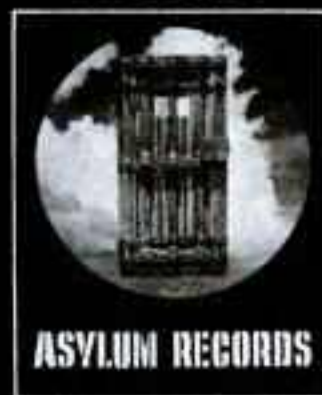
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DESPERADO



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WHO—WHERE—WHEN

• *Continued from page 20*

FREDDIE HART (Capitol): Coliseum El Paso, Texas, May 2; Trinity, Texas, May 3; Randy's Rodeo, San Antonio, Texas, May 4; Municipal Auditorium, Kerrville, Texas, May 5; Cow Palace, Lubbock, Texas, May 8; SPJSP Hall, Temple, Texas, May 9; Municipal Auditorium, Austin, Texas, May 10; Pan Am Ballroom, El Campo, Texas, May 11; Crisman Palace, Kingsville, Texas, May 12; Rambling Rose, Llano, Texas, May 13; Crossroads Music Park, King Mt., May 20.

CAROLYN HESTER (RCA): Grendel's Lair, Philadelphia, April 26-29; Folk City, N.Y., May 1-5.

HIGH VOLTAGE (Columbia): Jaykell Island, Ga., May 18.

HILLSIDE SINGERS (Metromedia): Kodak Auditorium, Rochester, N.Y., April 28-May 5.

HOLLIES (Epic): City Arena, Colorado Springs, Colo., May 16; Shrine Auditorium, Billings, Mont., May 18.

DR. HOOK (Columbia): Civic Center, Springfield, Mo., May 13; Civic Center, Providence, R.I., May 15; P.N.E. Gardens, Vancouver, B.C., Canada, May 16; Paramount Theatre, Seattle, Wash., May 17; Paramount Theatre, Portland, Oregon, May 18.

HOOKFOOT (A&M): 2001 Club, Pittsburgh, Pa., May 15.

HOT TUNA (RCA): Stockton, Calif., April 29.

IF (RCA): Whiskey, Los Angeles, April 25-29; Gertie's, Dallas, April 20-May 3; The Store, Emporia, Kansas, May 4; Columbia, Ohio, May 6.

IT'S A BEAUTIFUL DAY (Columbia): NE Ala. State Fair Arena, Huntsville, Ala., May 1; Capitol Theater, Passaic, N.J., May 3; Mosque Auditorium, Richmond, Va., May 8; Civic Center Music Hall, Oklahoma City, May 10; Majestic Theatre, Dallas, May 11; Armadillo World Headquarters, Austin, Texas, May 12; Music Hall, Houston, Texas, May 13; Warehouse, New Orleans, La., May 18.

JACKSON FIVE (Motown): Spectrum, Philadelphia, May 18.

MILLIE JACKSON (Polydor): Coliseum, Winston-Salem, N.C., April 29.

STONEWALL JACKSON (Columbia): Cincinnati, Ohio, May 2; Anderson, Ind., May 5; Louisville, Ky., May 6; Syracuse, N.Y., May 11; Morristown, N.J., May 13; Sudbury, Canada, May 15; Hamilton, Canada, May 16; North Bay, Canada, May 17; Sault St. Marie, Canada, May 18.

SONNY JAMES (Columbia): Auditorium, Rochester, N.Y., May 18.

WAYLON JENNINGS (RCA): Community Center Fairgrounds, Roseburg, Oregon, April 29; Troubadour, Los Angeles, May 1-6.

LOIS JOHNSON (MGM): Blues Lounge, Bossier, La., May 14-26.

B.B. KING (ABC): Las Vegas Hilton Hotel, Las Vegas, May 16.

FREDDIE KING (Capitol): Fresno, Calif., May 4; Sports Arena, San Diego, May 5; Long Beach Arena, Long Beach, Calif., May 6; Honolulu, Hawaii, May 8; Montgomery County Fairgrounds, Dayton, Ohio, May 12; O'Keefe Center, Toronto, Canada, May 13; El Macambo Club, Toronto, Canada, May 14-19.

ROBERT KLEIN (Buddah): West Haven, Conn., May 16.

GLADYS KNIGHT & THE PIPS (Buddah): Talk of the South, South End, England, May 13-19.

STEVE LAWRENCE & EYDIE GORME (MGM): Caesars Palace, Las Vegas, May 10-23.

BRENDA LEE (MCA): Japan/Far East Tour, April 15-May 15.

RAMSEY LEWIS (Columbia): Ridgevu Theater, Valparaiso, Ind., May 4.

LOGGINS & MESSINA (Columbia): Santa Barbara, Calif., May 13.

BERT LUCARELLI: Carnegie Hall, N.Y., May 7.

MALO (Warner Bros.): Rapid City, S.D., May 2; Alamosa, Colo., May 4; Fargo, N.D., May 5.

BARBARA MANDRELL (Columbia): Nashville Music, Nashville, Tenn., May 2; Dovan Horn, Brownsmill, N.J., May 4; Topeka, Kansas, May 10-11; Quincy, Ill., May 12; Lebanon, Ky., May 18.

HAZEL MANLEY (Bar-Will): Carnegie Hall, N.Y., May 13.

MANFRED MANN (Polydor): Smiling Dog, Cleveland, Ohio, April 29-June 3.

AL MARTINO (Capitol): Suttmillers, Dayton, Ohio, April 14-19.

BARBARA MASON (Buddah): Kings Row, Detroit, April 27-29.

JOHNNY MATHIS (Columbia): Ahmanson Theatre, Los Angeles, May 4; Community Center Music Hall, Tucson, Ariz., May 6; Venetian Room, Fairmont Hotel, San Francisco, May 10-19.

JOHN MAYALL (Polydor): Mehrzveck Halle, Winterthur, Germany, May 13; Concert House, Amsterdam, Netherlands, May 15; Rheinhalle, Dusseldorf, Germany, May 16; Jahrhunderthalle, Frankfurt, Germany, May 17; Halle Munsterland, Munster, Germany, May 18.

CURTIS MAYFIELD (Curtom): Roanoke Civic Center, Roanoke, Va., May 5; Jones Hall, Houston, Texas, May 11; State Fair Coliseum, Dallas, Texas, May 13.

ROGER McGUINN GROUP (Columbia): Academy of Music, N.Y., May 18-19.

MEGAN McDONOUGH (RCA): Quiet Knight, Chicago, April 25-29.

ELLEN McILLWAIN (Polydor): Metro Club, N.Y., April 26-30.

MCKENDREE SPRING (MCA): Convention Center, Dayton, Ohio, April 29.

DON McLEAN (United Artist): Auckland Town Hall, Auckland, New Zealand, May 8; St. James Theatre, May 9; Town Hall, Christ Church, New Zealand, May 12; Brisbane Festival Hall, Brisbane, Australia, May 14; Melbourne Festival Hall, May 16-18.

BILLY MERIT (Elektra): Kenny's Castaway, N.Y., April 24-29.

LEE MICHAELS (Columbia): Memorial Auditorium, Sacramento, May 12.

BUDDY MILES (Columbia): Hervert Field, Stockton, Calif., April 29; Winterland, San Francisco, May 11-12.

LIZA MINNELLI (Columbia): Palladium, London, England, May 11; Festival, London, England, May 12; Rainbow, London, England, May 13.

THE MOB (MGM): Newport Hotel, Miami, Fla., May 15-21.

MOM'S APPLE PIE (United Artist): V.P.I., Lexington, Va., May 18.

GEORGE MORGAN (MCA): Garage E. Lounge, Belleville, Ill., May 4; Freedom Hall, Louisville, Ky., May 6.

MOTHER'S FINEST (RCA): Brooksville, Fla., May 18.

TRACY NELSON (Columbia): Buffalo Folk Festival, Buffalo, N.Y., May 12; Cellar Door, Washington, D.C., May 14-19.

PETER NERO (Columbia): Masonette Room, St. Regis Hotel, N.Y., May 14-June 2.

NRBQ (Buddah): 2001 Club, Pittsburgh, May 1; Pall's Mall, Boston, May 7-12.

NEW SEEKERS (MGM): Junior Miss America Pageant, Mobile, Ala., May 9-11.

WAYNE NEWTON (RCA): Frontier, Las Vegas, Thru May 2.

MAYF NUTTER (Capitol): Dixon May Fair, Dixon, Calif., May 11.

O'JAYS (Philadelphia International): Garritt Coliseum, Montgomery, Ala., May 13.

OSBORNE BROTHERS (MCA): Cobo Hall, Detroit, April 29.

OSMONDS (MGM): Tucson, Ariz., May 18.

BUCK OWENS (Capitol): Arie Crown Theatre, Chicago, April 29.

PAMELA POLLAND (Columbia): Passims, Boston, May 3-6.

IGGY POP (Columbia): Carnegie Hall, N.Y., May 15.

ELVIS PRESLEY (RCA): Seattle Center, Seattle, Wash., April 29; Coliseum, Denver, Colo., April 30; Lake Tahoe, Nevada, May 4-20.

CHARLEY PRIDE (RCA): Texas Bankers' Convention, El Paso, Texas.

JEANNE PRUETT (MCA): Veteran Memorial Auditorium, Columbus, Ohio, April 29; Carl Phillips Benefit, St. Louis, Mo., April 30; The Nashville South, Macon, Ga., May 4; Tenn. Valley Barn Dance, Knoxville, Tenn., May 5.

BILL QUATEMAN (Columbia): Memorial Hall, Kansas City, Mo., May 12.

QUICKSILVER (Capitol): Coliseum, Syracuse, N.Y., April 30; Kinetic Playground, Chicago, May 4-5; Rockland, N.Y., May 11; Concord, N.H., May 12; Commack Arena, Commack, N.Y., May 13.

LOU RAWLS (MGM): Stardust, Waldorf, Md., May 7-12; Pauls Mall, Boston, May 14-20.

SUSAN RAYE (Capitol): Arie Crown Theatre, Chicago, April 29; Corinth, Miss., May 4; Meridian, Miss., May 5; N. Hall Auditorium, Memphis, Tenn., May 11; Veterans Memorial Auditorium, Columbus, Ohio, May 12; Paul Saube Arena, Montreal, Canada, May 13; Bethany, Okla., May 16; Spokane, Wash., May 17; Portland, Oregon, May 18.

LOU REED (RCA): Memorial Auditorium, Kansas City, Mo., May 2; Civic Theatre, Akron, Ohio, May 4.

MARTHA REEVES (Gordy): Shriners Auditorium, Billings, Mont., May 18.

JEANNIE C. RILEY (MGM): Winston Academy Gym, Louisville, Miss., May 11.

RIPPLE (Aware): Atlanta, Ga., May 17-18.

MARTY ROBBINS (MCA): Nugget, Sparks, Nev., May 7-23.

PAT ROBERTS (Dot): Forest Grove Ballroom, Blaine, Wash., April 29; Portland, Oregon, May 4; Salem, Oregon, May 5; Civic Auditorium, Fargo, N.D., May 9; Centre of Arts, Regina, Sask., Canada, May 10; Centennial Auditorium, Saskatoon, Sask., Canada, May 11; Frontier Club, Billings, Mont., May 12; Civic Center Theatre, Great Falls, Mont., May 13; Bend, Oregon, May 15; Olympia, Wash., May 18.

LORELEI ROUTE (MGM/Verve): National Washington, May 14-June 2.

LEON RUSSELL GROUP (Shelter): Long Beach Arena, Long Beach, Calif., May 13.

BOZ SCAGGS (Columbia): Overton Park & Shell, Memphis, April 29; Armadillo World Headquarters, Austin, Texas, May 2-3; Music Hall, Boston, May 4; San Antonio, Texas, May 6; PNE Gardens, Vancouver, B.C., May 16; Paramount, Portland, Oregon, May 17; Paramount, Seattle, Wash., May 18.

EARL SCRUGGS REVUE (Columbia): Convention Center, Louisville, Ky., May 12.

JACK SCHECHTMAN (Columbia): Raven Gallery, Detroit, May 1-13.

SEALS & CROFTS (Warner Bros.): Municipal Auditorium, Miami Beach, April 29.

RONNIE SESSIONS (MGM): Governor Morris Inn, Morristown, N.J., May 13.

DOC SEVERINSEN (RCA): Music Fair, San Carlos, Calif., April 27-29.

SIEGAL-SCHWALL (RCA): Tulagi's, Boulder, Colo., April 26-29.

HORACE SILVER (United Artist): Jillies, Dayton, Ohio, April 24-29; Jazz Showcase, Chicago, May 2-6.

RED SIMPSON (Capitol): Winchester, W. Va., May 4-5; Dixon May Fair, Dixon, Calif., May 12.

PAUL SIMON (Columbia): Music Hall, Boston, May 6.

SLADE (Polydor): Armadillo Theatre, Austin, Texas, May 17; Santa Rosa Theatre, Houston, Texas, May 18.

CARL SMITH (Columbia): Freedom Hall, Louisville, Ky., May 6; N.Y. State Fair Coliseum, Syracuse, N.Y., May 11.

O.C. SMITH (Columbia): Sugar Shack, Boston, April 30-May 6; Playboy Club, Great Gorge, N.J., May 11-12; Beacon Towers Hotel, Point Pleasant, N.J., May 13; Flamboyant Hotel, San Juan, Puerto Rico, May 15-20.

CHRIS SMITHERS (United Artist): Main Point, Bryn Mawr, Pa., April 26-29.

SONS OF CHAMPLIN (Columbia): Convention Center, Fresno, Calif., May 6; Paramount, Seattle, Wash., May 11; Paramount, Portland, Oregon, May 12.

JIMMIE SPHERIS (Columbia): Main Point, Bryn Mawr, Pa., May 1-2; Niagara, N.Y., May 12; Hartford, Conn., May 16.

BRUCE SPRINGSTEEN (Columbia): Art's Bar & Grill, Boulder, Colo., May 2-6; Veterans Memorial Auditorium, Columbus, Ohio, May 11.

STATUS QUO (A&M): Whiskey, Los Angeles, May 2-6; Paramount Theatre, Portland, Oregon, May 11; Paramount Theatre, Seattle, Wash., May 12; Gardens, Vancouver, B.C., May 13; Fieldhouse, Edmonton, Alberta, May 15; Fair Building, Boise, Idaho, May 16; Civic Plaza, Phoenix, Ariz., May 18.

STEELY DAN (ABC): Shrine Mosque, Springfield, Mo., May 13.

B.W. STEVENSON (RCA): Tulagi's, Boulder, Colo., April 26-29; Castle Creek, Austin, Texas, May 1-5; Georgetown, Texas, May 6.

JOHN STEWART (RCA): Boarding House, San Francisco, April 24-29; Egress, Vancouver, B.C., May 1-6.

NAT STUCKEY (RCA): Vets Memorial Auditorium, Des Moines, Iowa, April 29; Tallahassee, Fla., May 12.

TAJ MAHAL (Columbia): Ahmanson Theatre, Los Angeles, May 3; Sellend Arena, Fresno, Calif., May 6; Civic Auditorium, Sacramento, May 7; Civic Center, St. Paul, Minn., May 12; St. Cloud, Minn., May 13; Ebbitt's Field, Denver, Colo., May 14-16; Monterey State Theatre, Monterey, Calif., May 18.

TEMPTATIONS (Motown): Greensboro Coliseum, Greensboro, N.C., May 18.

TEN YEARS AFTER (Columbia): Little Rock, Ark., May 3; Municipal Auditorium, Birmingham, Ala., May 4; New Orleans, La., May 5; Ellis Auditorium, Memphis, May 6; The Auditorium, Kansas City, Mo., May 7; Dallas/Ft. Worth, Texas, May 9; Coliseum, El Paso, Texas, May 10; Big Surf, Phoenix, Ariz., May 12; Ice Palace, Las Vegas, May 13.

MEL TILLIS (MGM): San Angelo Coliseum, San Angelo, Texas, May 18.

ERNEST TUBB (MCA): Rebel Park, Marthaville, La., April 29.

TANYA TUCKER (Columbia): Louisiana Tour, April 27-May 10; Charlotte, N.C., May 12; Salinas Valley Fair, King City, Calif., May 17.

VAN CLIBURN (Red Seal): Ann Arbor, Mich., May 4; Brookville, N.Y., May 5; Toronto, Ont., May 7; Kansas City, Mo., May 11.

PORTER WAGONER/DOLLY PARTON (RCA): Little Rock, Ark., April 29; Mentor, Ohio, May 4; Packard Music Hall, Warren, Ohio, May 5; Honeywell Center, Wabash, Ind., May 6.

LOUDON WAINWRIGHT III (Columbia): Folk Festival, Buffalo, N.Y., May 12.

JERRY JEFF WALKER (MCA): Troubadour, Los Angeles, May 1-6.

WAR (United Artist): Seattle Arena, May 13; Civic Auditorium, Colorado Springs, May 15; Denver Coliseum, May 16.

MUDDY WATERS (Chess): Winterland, San Francisco, May 18-19.

DOC WATSON (United Artist): Castle Creek, Austin, Texas, April 25-29.

WEATHER REPORT (Columbia): Landmark, Kansas City, Mo., May 10-13; Exit Inn, Nashville, Tenn., May 16-17.

TIM WEISBERG (A&M): La Bastille, Houston, Texas, May 1-6; Ebbetts Fields, Denver, Colo., May 15-20.

FREDDY WATERS (Columbia): Coliseum, Charlotte, N.C., May 12.

DOTTIE WEST (RCA): Hugo, Minn., May 5; Waupaca, Wis., May 6.

LITTLE DAVID WILKINS (MCA): Ireland's, The Mall, Nashville, Tenn., April 29-June 1.

HANK WILLIAMS, JR. (MGM): Chatham Kinsman Auditorium, Chatham, Ontario, May 8; Brantford Civic Center, Brantford, Ontario, May 9; Peterborough Memorial Centre, Peterborough, Ontario, May 10; Kingston Memorial Centre, Kingston, Ontario, May 11; The Gardens, London, Ontario, May 12; Oshawa Civic Center, Oshawa, Ontario, May 13.

NANCY WILSON (Capitol): Fairmont Hotel, Dallas, Texas, May 7-19.

JOHNNY WINTER (Columbia): Convention Center, Louisville, Ky., April 29; Amphitheatre, Chicago, May 1; Music Hall, Boston, May 3; Spectrum, Philadelphia, May 4; Forum, Montreal, Canada, May 5; Cumberland County Coliseum, Fayetteville, Mo., May 10; Auditorium, W. Palm Beach, Fla., May 11; Pirate's World, Hollywood, Fla., May 12; Curtis-Hixon Hall, Tampa, Fla., May 13; Fox Theatre, Atlanta, Ga., May 17; Rickwood Field, Birmingham, Ala., May 18.

WISHBONE ASH (MCA): Buffalo, N.Y., May 13; St. Louis, Mo., May 16; Miami, Fla., May 18.

PEGGY SUE & SONNY WRIGHT (MCA): Sodus Center, N.Y., May 6.

LED ZEPPELIN (Atlantic): Mobile, Ala., May 13; New Orleans, La., May 14; Houston, Texas, May 16; Dallas, Texas, May 18.

Talent In Action

• *Continued from page 20*

cians who have devoted virtually their entire repertoire to electrified versions of traditional English ballads. Such an unlikely marriage of technology with material is a fortunate one in this instance, for the individual and combined vocal strength of the quintet provides an authentic focus through precise harmonies, crisp phrasing and no small measure of subtle drama and humor.

Maddy Prior is clearly the premier vocalist, with startling command of her material and a pure vocal style without affectations; she also jigs saucily between vocal assignments, plays nifty spoons, and provides a smashing encore when she appears, with frilly bonnet and moon face, to sing "All Dressed Up And No Place To Go," an old music hall chestnut which offers some tasty barbershop for the cappella ensemble.

Miss Prior's achievements are not at the expense of the remaining players, however. Bob Johnson's delicate electric guitar, Tim Hart's various complementary guitars, Peter Knight's fiddle and mandolin, and Rick Kemp's stately, percussive bass are fused with sufficient taste and control to make the absence of drums appropriate.

If any criticism could be filed for this evening's show, that charge would lie with the hall's sound crew, who pushed the group's sound with excessive force that destroyed much of their clarity.

SAM SUTHERLAND

CHARLIE RICH, TOM WAITS Max's Kansas City, New York

As part of an Epic Records promotion which includes a two album release, Rich appeared in New York for the first time in a small club where finance

wasn't the object but exposure for Rich's celebrated Memphis mixture of rock-blues-gospel was.

Rich appeared to present his usual performance mixing and blending the many elements that make up his style—the country of "Behind Closed Doors"—some straightforward rock that showed his allegiance to those early Sun Record sides, and even Sinatra's "Nice And Easy" with some funky gospel chords grafted on. His N.Y. appearance should prove an education to younger rock media.

Tom Wait, Atlantic, also showed an awareness of roots, sticking close to the blues and, with a trumpet-flugelhorn as back up, he proved off beat enough to warrant attention.

IAN DOVE

PROCOL HARUM, J. D. SOUTHER Felt Forum, New York

Procol Harum, Chrysalis group, heavily featured material from their new "Grand Hotel" album which should result in increased sales as they packed the Forum (and also did so for a later show).

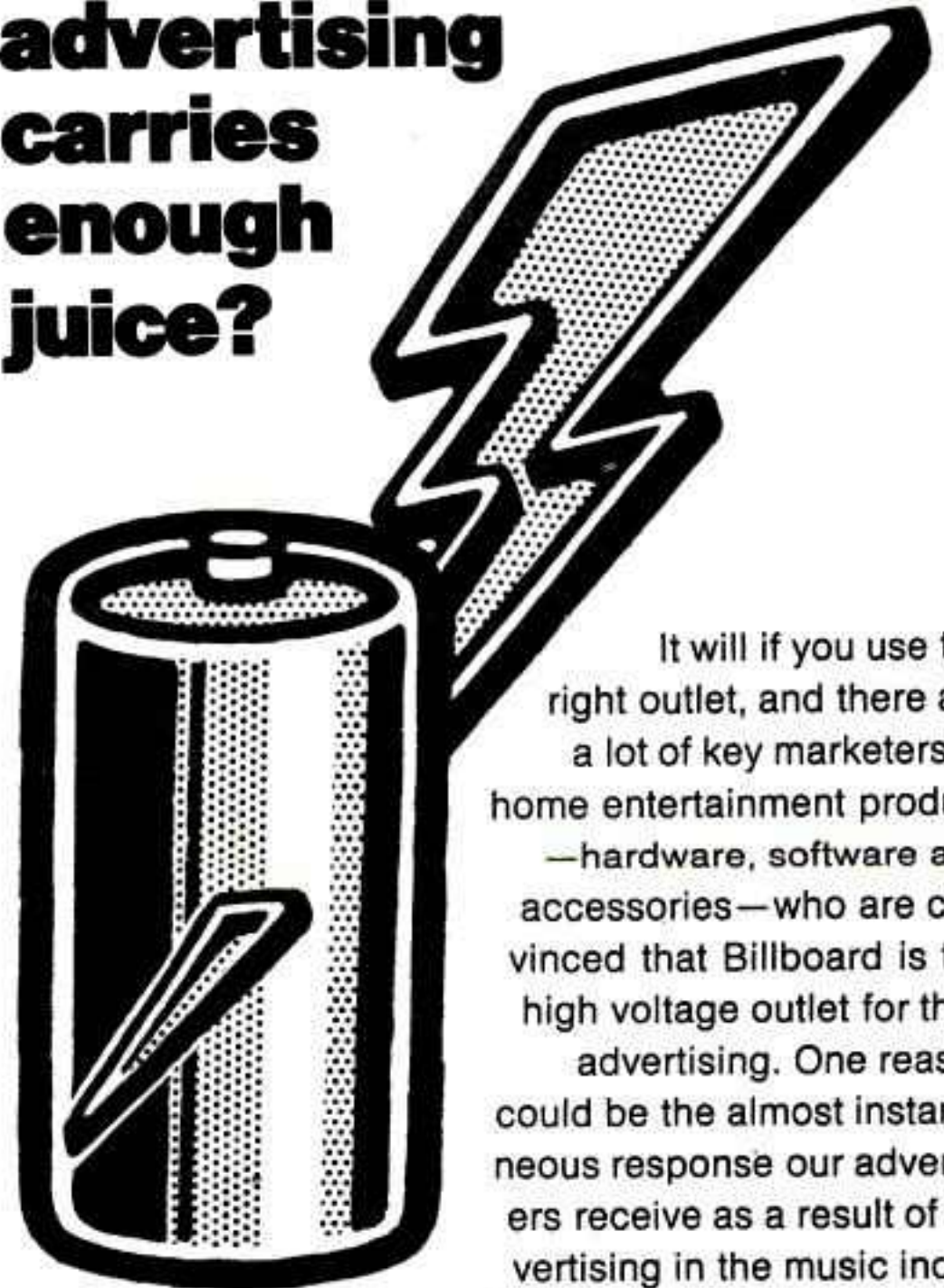
Apart from the new material, it was the same Procol Harum sound—Gary Brooker's piano and vocal dominating and creating the major sound thrust when counter-pointed against the organ played by Chris Copping.

One of their encores was "A Whiter Shade Of Pale" which the group has gone through personnel changes) have not played in the city during their last excursions here.

John David Souther, Asylum, solo with guitar, played while people found their seats. A hard spot for a folk singer playing opposite such a non-boogie group as Procol and not helped by the venue's delay in seating the customers.

IAN DOVE

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Musicor 1473

Hedge Capers & Donna Carson spread a little love with their "Guava Jelly."

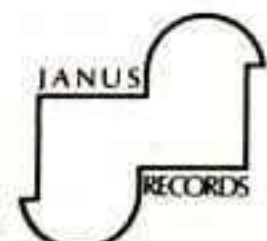
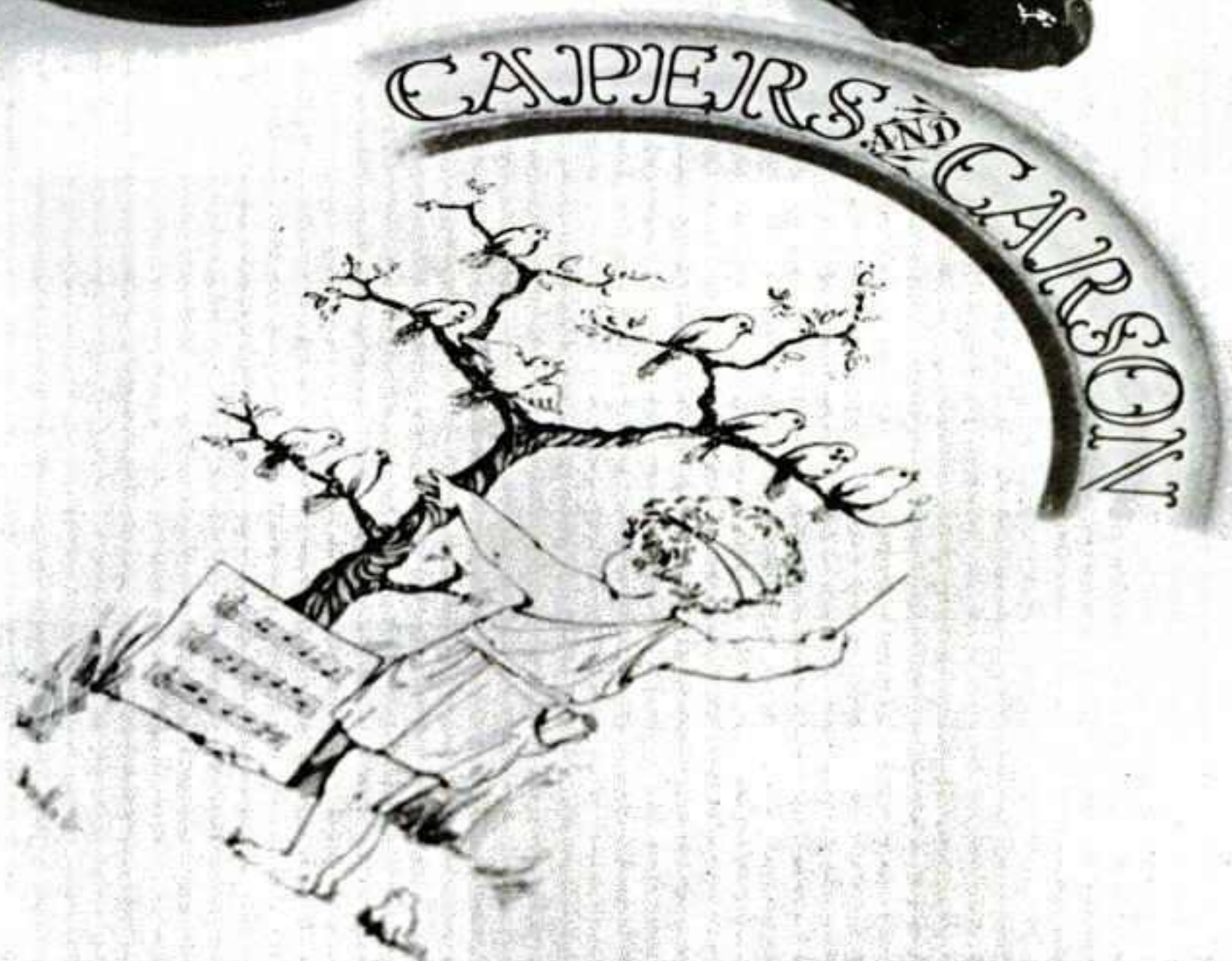


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Increase in Direct Selling Is Forecast By M. Frenkel

By EARL PAIGE

CHICAGO — The so-called "Americanization" of the Latin music business in the U.S. goes beyond the creative level and is having a dynamic influence in distribution, believes Marshall Frenkel, veteran wholesaler here. Frenkel sees more direct selling to dealers bypassing distributors and intense price discounting among wholesalers that are becoming vertically involved, often as a part of the building pressure.

Frenkel, son of Harry Frenkel, founder of the 25-year-old Pan American Records, Inc. firm, has often pointed out that the company was forced into retail operations and recently became totally vertical through its deal to become national marketer of the Disneyland line.

Meanwhile, the market here is the center of unprecedented wholesale competition, Frenkel pointed out, particularly since the opening of a branch by Texas-based Royco International Corp. (Billboard, Dec. 23). Royco is also a vertical operation with seven labels and the distribution of 37 other lines and its one-stop here sells retail as does Pan American.

The local market became "stirred up," said Frenkel, when several dealers initiated a boycott of Pan American over a year ago, growing out of the dealers' dislike of Pan American's retail involvement, Frenkel believes. "What happened was that retailers wrote every manufacturer. The impression was made that this market wasn't being serviced sufficiently."

Actually, Frenkel believes Latin music producers and label executives look at the American record business and make a false analogy. "Often, because the producers hear of the fantastic sales of the Presley's and the Prides they decide the Latin artists should also be selling in the millions of copies, but the Latin market is not like the American market."

"Producers of Latin product then rush out and extend credit to very undercapitalized stores, often not even realizing that there is a distributor function that requires a price margin for its services and expertise."

Frenkel's comment closely parallels that of Puerto Rican wholesaler Charles Tarrab, head of Allied Wholesalers, who spoke out recently on the "Americanization" of Latin music at the creative level. While admitting Puerto Rican youths are "into all music," he said there is also a strong sense of nationalism "with Salsa product outselling American pop and rock

disks in Puerto Rico" (Billboard, April 7).

"It has come to the point where many of my customers (local retailers) can go directly to the manufacturers and buy at the same price I do," Frenkel said. However, Frenkel also believes that the maturity of the Latin business in the U.S. will depend in a large part on the established wholesaler who knows the local market requirements and is able to offer dealers many advantages.

"I think Latin music now is going through some painful transition stages."

Latin Scene

NEW YORK

Machito and his orchestra have been booked for the Schaeffer Music Festival this summer at the Wollman Skating Rink in Central Park here. . . . **Mario Oliverio**, director of promotion for Parnaso Records, said that the label's new offices in Argentina are in full swing now. Parnaso has four LP's on the local charts there. . . . **Ralph Lew**, director of Mericana Records, is in Puerto Rico this week. He is producing product by **Tempo '70** and **Orchestra Power**. Following his stay on the Island, Lew will embark on a promotion tour of Miami—plugging the **Latin Dimensions** and **Rey Roig**. . . . Word has it that promoter **Richard Nader** has bigger and better plans for Latin music in concert here. Plans will be announced shortly.

Fania Records has released a single by **Impacto Crea**. All the members of the group are associated with the Crea drug rehabilitation organization in Puerto Rico, whose founder is **Juan Jose Garcia Rios**. . . . Special mention must also go to **Jose "Cheo" Feliciano** for his performance at the premiere of the Latin opera "Hommy" at Carnegie Hall March 29. While Feliciano, himself, was a part of the "Hommy" production, he also warmed the audience with half-hour concert prior to "Hommy." The audience was quite receptive to his singing talents.

Titti Sotto (Vico Records) has written and recorded the single "Pompa," designed for a new Latin-style dance. . . . **Ray Barretto** is currently in Good Vibrations Studios working on a new LP. . . . **Willie Rosario** is also in studio. . . . Fania president **Jerry Masucci**

has put the wraps on **Willie Colon's** upcoming album. Word has it that the LP's theme continues Colon's "bad boy" image. . . . Mixing is being completed on **Cheo Feliciano's** latest LP, which features compositions by **Curet Alonso**. . . . Keep in touch, send your Latin news to Billboard, N.Y.

JIM MELANSON

PUERTO RICO

Sabor Records, a subsidiary of Roulette Records, has released three albums by rock groups from Spain: **Los Diablos**, **Los Mustangs** and **Los Amayas**, a brother act that goes for the Rumba Flamenca style. The albums are from masters of Compania Gramofono Odeon SAE of Spain, an EMI company. A fourth album released is by **Rondalla de Saltillo**, a 20-man Mariachi band from Mexico. The master for this album is from Discos Capitol de Mexico, another EMI affiliate. A single by **Los Socios del Ritmo**, a Mexican rock group, completes the release.

Tico-Alegre Records has released two singles, produced by **Joe Cain**, from albums by **Roberto Anglero y su Congregacion** and **Ismael Rivera con Los Cachimbos**.

Other recording talent at local hotels and clubs: **Jerry Vale** (CBS) followed by **Bobby Vinton** (Epic) at El San Juan Hotel; **Ray Anthony** Review at El San Jeronimo Hotel; **Vicentico Valdes** (UA) at Hipocampo; **Leonel Vacaro** (Fania) at La Coneja and guitarist **Leonardo Egurbida** (Inst. Puerto Rican Culture) at Ateneo Puertorriqueno.

Juan Marcelo (RCA) Argentinian singer arrived for a number of television shows over Channel 2. His latest singles for RCA are: "Te Quiero, nos Queremos" and "Vivir Solo a Mi Manera" from an album soon to be released according to **Ignacio Mena**, recording manager for Kelvinator Sales, RCA representatives for Puerto Rico.

ANTONIO CONTRERAS

MIAMI

Popular local salsa band **Conjunto Universal** (Velvet) has sold over 4,000 copies of their new LP in 2 weeks. It is now being released in New York. . . . As reported earlier, and denied by WRIZ management, the station has been sold to **Paul Bethel** and **Alberto Villalobos**. They plan on starting their programming June 1. **Tony Calatayud** and **Alfredo Soler**, who ran the Spanish part of WRIZ, are presently negotiating for a new station. . . . Local rock group **The Antiques** (Funny) new LP is selling very well and is only out one month. . . . **Los Riveros** (Audio Latino) open next week at Club Montmatre. **Luis Garcia** (Audio Latino) is in town on a promotion tour.

Fania Records president **Jerry**

Billboard SPECIAL SURVEY for Week Ending 5/5/73

Billboard Special Survey Hot Latin LP's

IN MIAMI			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	
1	CONJUNTO UNIVERSAL Que Se Sepa, Velvet	11	CELIO GONZALES Hasta la Pregunta Es Tonta, Teca 51
2	CAMILO SESTO Algo de Mi, Pronto 1002	12	JULIO IGLESIAS A Veces Llega Carta, Alhambra 10
3	ELIO ROCA A Mi Cuba Volvere, Miami	13	TIPICA 73 Manono, Inca
4	LOS ANTIQUES Dias Como Hoy, Funny 502	14	MARCO A. MUNIZ Y Entonces, Arcano 9121
5	LISETTE Juntos, Borinquen 1238	15	WILLIE COLON El Juicio, Fania 00424
6	JOHNNY VENTURA El Pinquino, Mate 9	16	YAYO EL INDIO El Nuevo Yayo, Alegre 7001
7	SABOR DE NACHO Romance Guajairo, Borinquen 14	17	JOSE CHEO FELICIANO Jugete, Vaya
8	COKE Sound Triangle 7773	18	RAY BARRETTO Que Viva La Musica, Fania 00427
9	YAYO EL INDIO Nojate Los Labios, Alegre 7001	19	SOPHY Perdon, Velvet
10	ROBERTO CARLOS Detalles, Caytronics 1368	20	LUISA MARIA GULL Yo Me Enamoro de Ti, Arcano

IN LOS ANGELES			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	
1	VICENTE FERNANDEZ Volver Volver, CYS 1333	11	VICKY CARR En Espanol, KC-3147
2	JULIO IGLESIAS Rio Rebelde, Alhambra	12	HERMES NINO Congrejo Player, Latin DLIS 2013
3	LOS SOLITARIOS No Siento Amor Por Ti, Peerless 1618	13	ESTELA NUNEZ Iremos La Mano, Arcano 3215
4	CHALO CAMPOS Elisa, Latin 2015	14	HERMES NINO La Media Vaca, Latin DLIS 2013
5	LOS SONORS Adios Amor, Peerless 1615	15	VICTOR ITURBE Veronica, Miami 6043
6	INDIO Sin Tu Amor, Miami 6069	16	LOS CAMPEROS Lz Bikina, Latin 2003
7	LOS BABYS Porque, Peerless 1609	17	LOS MUECAS Que Ironia, CYS 1351
8	JUSAN TORRES Volume 16, Musart 1586	18	ANTONIO AGUILAR Coridos de Caballos, Musart 1563
9	LOS ANGELES NEGROS Volume 5, Parnaso 1105	19	LOS MUECAS Alicia, CYS 1360
10	LOS BRONCOS Mi Ultima Carta, Peerless 25100	20	LUCHA VILLA Puro Norte, Musart 1518

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LATIN CHART DISK INFO

NEW YORK—To better reflect Latin product which is current in the various markets, manufacturers are requested to send all current release information to Candy Tusken, Chart Dept., Billboard, 9000 Sunset Blvd., Los Angeles 90069.

As new product is released, supplement your original list with current data. All information will be used in creating checklists for chart placement.



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Masucci making plans to visit Miami on a good will tour. Although Masucci hasn't been here in over a year, his labels continue to play a major part in the radio programming of this salsa conscious town. . . . According to many of the salsa music listeners, **Ray Barretto's** current band may be the best he ever had. . . . Roper Records president **Franc Perli** is planning on relocating his home and business to Miami from New York City.

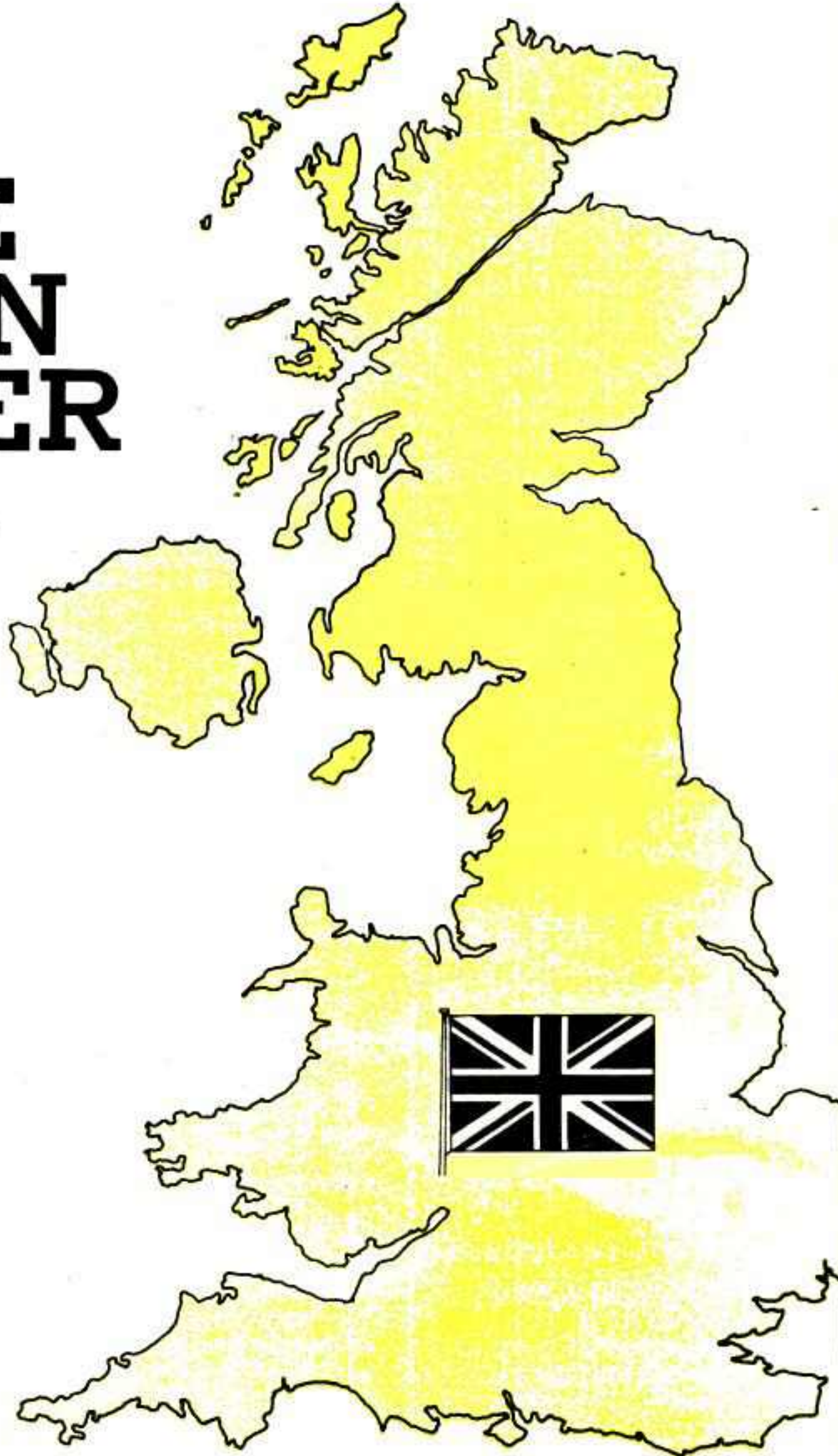
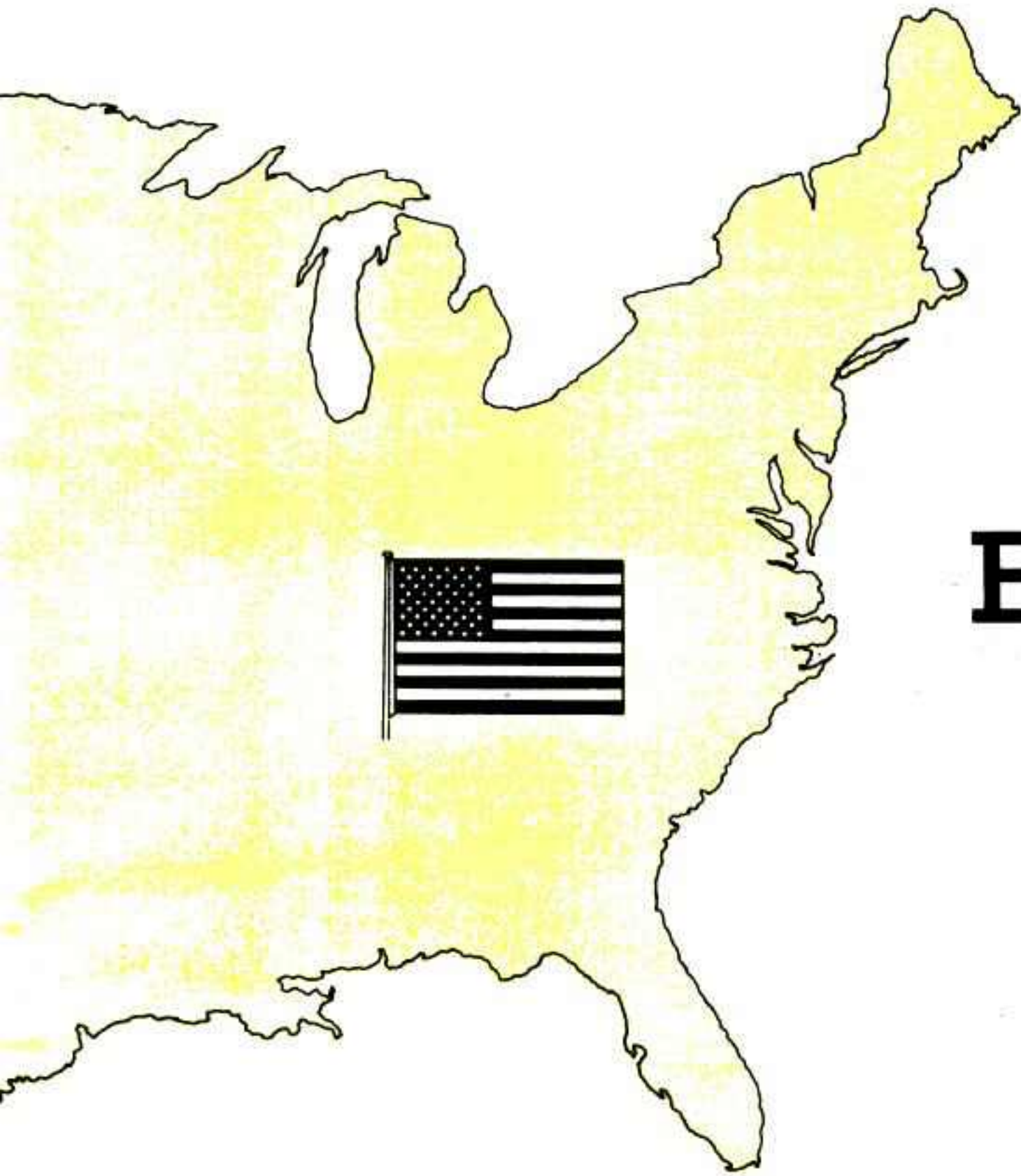
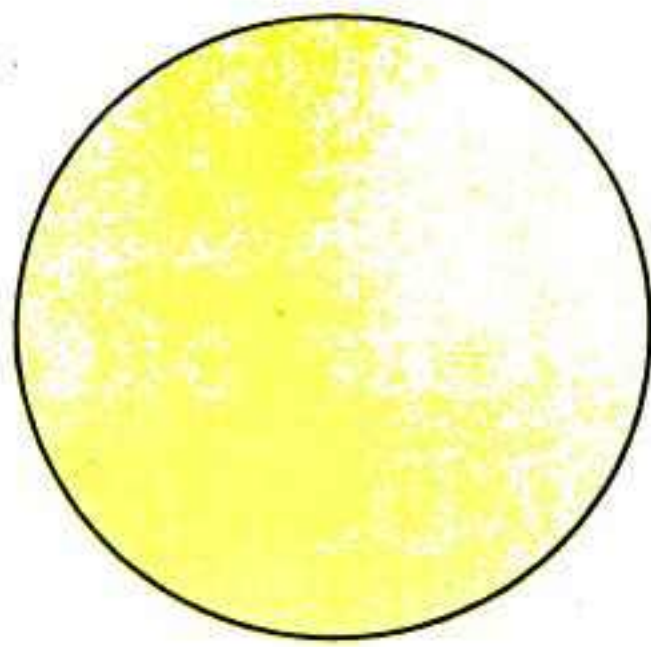
Tata Ramos (Gema) opened at Centro Espanol Saturday (28). . . . Sound Triangle signed singer **Chamaco Garcia**, and will start recording at their M&M recording studios in Hialeah. . . . WCMQ is using salsa time breaks every quarter hour—they are the talk of the town. . . . **Joe Cayre**, president of Caytronics Corp. was in town to visit with his distributor Sonido y Discos. . . . **Julio Iglesias** (Alhambra) opened at the Montmatre Friday (27) three days, and appear in concert at Gusman Philharmonic Hall Sunday (29). Channel 23 will also present a special featuring Iglesias that was produced by Spanish National TV, and general manager of channel 23, **Humberto Esteves** announced that a series of zarzuelas will be aired once a month. Presented will be "La Revoltosa," "El Caserio," "Maruxa," "El Huesped de Sevillano," "Las Golondrinas," "Bohemias," and "La Cancion de Olvido." All have been produced by Spanish TV in Spain. . . . **Pellin Rodriguez** (Borinquen) appeared at a dance here Saturday (28).

Hogar Crea is a drug rehabili-

tation program in Puerto Rico, and is run by and for drug addicts like a Marine boot camp (complete with shaved heads). A group was formed, **Impacto Crea**, and was recorded by Vaya Records. . . . Velvet Records' **Danny's** LP is out in P.R. and will be released simultaneously in all markets in about 2 weeks. They are also preparing to record a new LP by local dance band **Conjunto Universal**. It follows their "Que Se Sepa" album. . . . **Larry Harlow's** "Hommy" (Fania), the new Latin opera, is being touted here as the Spanish Porgy and Bess. It is expected to be aired in full on local radio stations. . . . **Mongo Santamaria's** (Vaya) "Last Tango in Paris" is gaining momentum here as the movie is being shown to SRO audiences. . . . **Gary Carver**, local dance studio operator, has leased a beach hotel lounge and will feature Latin dance music. Opening the new club will be **Jose Fajardo** and group (Kubanay) and a new group that is sure to land a recording contract soon. **Kaffe**. . . . Another studio operator, **Luigi**, is successfully running Friday night dances at his studio but is looking for a larger ballroom.

Pianist-bandleader **Luis Verona** was just released from the hospital after suffering a heart attack. . . . WFAB is presenting "Show de Los Galanes" on Saturday nights featuring **Jose Jiedra** and **Juanito Ayala**. Guest star last week week is **Alberto Insua**, well known radio personality. . . . **Teddy Trinidad's** new LP on International has reached first place on WFAB's hit parade.

ART (ARTURO) KAPPER
May 5, 1973, BILLBOARD



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**TIE A YELLOW RIBBON ROUND
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DAWN

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**TIE A YELLOW RIBBON ROUND
THE OLE OAK TREE**
DAWN

**THE NIGHT THE LIGHTS WENT
OUT IN GEORGIA**
VICKI LAWRENCE

2

**HELLO HELLO I'M
BACK AGAIN**
GARY GLITTER



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Campus News

Notre Dame Jazz Fest Termed Most Successful

By EARL PAIGE

NOTRE DAME, Ind.—A record number of applications to perform, financial support from the university for the first time, and an endowment for the school's expanding jazz record collection all contributed to making the recent 15th Annual Collegiate Jazz Festival (CJF) at Notre Dame University the most successful ever, according to chairman Bob Syburg.

As in recent years, top instrumentalists, educators and critics participated as judges. These were comprised of Alvin Batiste, who has recorded recently with Cannonball Adderly and is also on Jazztrons Records and is involved in education; Joe Farrell, veteran reed man and composer who has recorded over 50 albums; Jimmy Owens, trumpeter-composer-educator and performer with many bands; Roy Haynes, drummer in Miles Davis' original group and a veteran performer; Gil Evans, also involved in teaching and a well known composer; Dan Morganstern, editor of down beat

and Hubert Laws, poll-winning flutist.

Also for the first time, a student composition award was initiated for big band (\$150) and combo (\$75), as part of an effort to lend freshness to the event, Syburg said. Another innovation was a midnight jam session featuring all-stars from the college bands and the professionals.

CJF, endowed last year for the first time by the National Endowment for the Arts (\$1,000 that enabled CJF judges a \$300 honorarium and increase their activity in the event), was bolstered this year by matching funds from Notre Dame of \$2,500.

Also endowed was the Audio Learning Center library where Syburg has hoped record labels will come in to support the collection of top jazz recordings. The endowment will enable preservation of a 78 rpm collection, which will now be transferred to tapes.

Other aspects of the weekend-long event were the continuation of the Richard Bizot Trophy, named after a retired faculty advisor, and kept in the Black Cultural Center in LaFortune Student Center where each year the name of an outstanding instrumentalist is engraved on it. A judges symposium, initiated in 1969, was also part of the program.

A record 52 applications were processed this year, with 18 candidates selected to participate. Tamarack's group from Bowdoin College brought the field to 29 states represented by performers at the CHF, Syburg noted. Admission was scaled at \$3 (Friday), \$2 (Saturday afternoon) and \$4 (Saturday night) or \$6 for the whole weekend.

TAYLOR TO BE H.S. LECTURER

NEW YORK — Jazz pianist and composer Billy Taylor will be the first "artist in residence" at the Bayshore Senior High School, L.L., Tuesday (1) through Friday (4), according to Wayne H. Camp, director of music and cultural arts education at Bayshore.

With the over-all program entitled "America's Cultural Experience as Expressed Through its Music," Taylor will give both lectures and musical demonstrations while teaching four classes daily at the school. Taylor, who is working on a Doctorate of Music at the University of Massachusetts, recently completed similar programs at Talladega College, Ala., and Fisk University, Ga.

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Campus Dates

LUTHER ALLISON (Motown): Grinnell College, Grinnell, Iowa, May 4-5; Illinois State University, Normal, Ill., May 11.
BECK, BOGERT & APPICE (Epic): University of California, Santa Barbara, May 4.
BIRTHA (ABC/Dunhill): Glasgow University, Sussex, May 5; Kent University, Canterbury, May 12.
DAVID BROMBERG (Columbia): Millersville State College, Millersville, Pa., April 29.
THE BYRDS (Columbia): Mount Holyoke College, S. Hadley, Mass., April 29.
CANNED HEAT (United Artists): Finley College, Finley, Ohio, May 6.
CHEECH & CHONG (A&M): Shippensburg State College, Heiges Fieldhouse, Shippensburg, Pa., April 29.
RITA COOLIDGE (A&M): Baldwin Wallace College, Berea, Ohio, April 29.
ALICE COOPER (Warner Bros.): University of New Mexico, Albuquerque, N.M., May 4.
JIM CROCE (ABC/Dunhill): Tarleton State College, Stephenville, Texas, April 29.
THE DILLARDS (Athem): Wright State University, Dayton, Ohio, May 4.
DR. HOOK & THE MEDICINE SHOW (Columbia): Ohio University, Athens, Ohio, April 27; Univ. of Tenn., Gylesburg, Tenn., April 30.
EARTH, WIND & FIRE (Columbia): Simmons College, Boston, Mass., April 29.
FACES (Warner Bros.): Ohio State University, Columbus, Ohio, April 28; University of Cincinnati, Armory Fieldhouse, Cincinnati, Ohio, April 29.
STEVE GOODMAN (Buddah): Washington University, St. Louis, Mo., May 5.
ROBERT KLEIN (Buddah): University of Toledo, Ohio, May 14.
GUESS WHO (RCA): Southern Illinois University, Edwardsville, Ill., May 11; Mich. Tech. Institute, Student Ice Arena, Houghton, Mich., May 81.
HOOKFOOT (A&M): E. Tenn. State University, Tenn., May 4.
IDES OF MARCH (RCA): University of N. Dakota, Grand Forks, N.D., May 3; Wau-bansee Comm. College, Aurora, Ill., May 6.
EDDIE KENDRICKS (Motown): Keuka College, Keuka Park, N.Y., May 4; Suffolk County Comm. College, Selden, N.Y., May 5.
B.B. KING (ABC/Dunhill): State University of N.Y., Canton, N.Y., May 4; Assumption College & Clark College, Wooster, Mass., May 5.
LED ZEPPELIN (Atlantic): University of Ala., May 10.
LOGGINS & MESSINA (Columbia): University of Montana-Fieldhouse, Missoula, Mont., April 29; University State, Calif. State College, Chico, Calif., May 2.
ELLEN McILWAINE (Polydor): Seton Hall University, S. Orange, N.J., May 2-3-4.
STEVE MILLER BAND (Capitol): Hobart College, Geneva, N.Y., May 4.
MARTIN MULL (Capricorn): University of Rhode Island, Kingston, R.I., May 4; Providence College, Providence, R.I., May 5; Goddard College, Plainfield, Vermont, May 8; University of Toledo, Toledo, Ohio, May 10.
SPINNERS (Atlantic/Atco): Jacksonville College, Jacksonville, Fla., April 29.
JO JO GUNNE (Atlantic/Atco): University of Cincinnati, Cincinnati, Ohio, April 29.
ORPHAN (London): Wenthworth Institute, Boston, May 6.
EARL SCRUGGS (Columbia): Oklahoma State University, Norman, Okla., April 29.
JOHNNY SHINES (Arhoolie): Humboldt State College, Humboldt, Calif., May 4-5.
SLADE (Polydor): California State, San Jose, Calif., May 4.
BRUCE SPRINGSTEEN (Columbia): University of Md., College Park, Md., April 29.
EDWIN STARR (Motown): University of N. Colorado, Greeley, Colo., May 6.
STXX (Wooden Nickel): Purdue University, Lafayette, Ind., April 29.
MEL TILLIS (MGM): Cathedral High School, Gallup, N.M., May 5; Jr. High School Auditorium, Quincy, Ill., May 12.
WET WILLIE (Capricorn): University of Calif., Santa Barbara, Calif., May 3.
HANK WILLIAMS, JR. (MGM): Penn-Trafford High School, Harrison City, Pa., May 6.
DOC & MERLE WATSON (Poppy): Florida State University, Tallahassee, Fla., May 4-5.
XIT (Motown): University of Montana Student Center, Missoula, Mont., May 5; University of Utah, Student Activities Club, Salt Lake City, Utah, May 10; University of Minn., Student Center, Minneapolis, Minn., May 12; University of Minn., Kirby Student Center, Duluth, Minn., May 13.
BILL WITHERS (Buddah): So. Oregon University, Ashland, Oregon, April 29.
JUMP JACKSON & HIS BLUES BAND (La Salle): Ill. Circle Campus, Chicago, May 16.
JIM DAWSON (Buddah): Colgate University, N.Y., May 12; Hofstra University, N.Y., May 15.
RARE EARTH (Motown): S. Illinois University, Edwardsville, Ill., May 18.
DANNY DAVIS & THE NASHVILLE BRASS (RCA): High School Gym, Bedford, Ind., May 18.
EBONY RHYTHM FUNK CAMPAIGN (MCA): Whitewater State College, Whitewater, Wisc., May 3; McAllister College, Minneapolis, Minn., May 4; St. Olaf College, Northfield, Minn., May 5.
NRBQ (Buddah): N.W. Comm. College, Winstell, Conn., April 29; Nason College, Springfield, Maine, May 5.
RORY GALLAGHER (Polydor): University of Missouri, Columbia, Mo., May 6.
COLD BLOOD (Warner-Reprise): Northeastern University, Boston, May 5; University of Mass., Amherst, Mass., May 6.
AHMAD JAMAL (20th Century): Wright University, Dayton, Ohio, May 16.
COMMANDER CODY (Paramount): Brown University, Providence, R.I., May 5; Wentworth University, Boston, May 6; Williams College, Williams, Mass., May 12.
CURTIS MAYFIELD (Buddah): Northwest La. State University, Natchitoches, La., May 3; Grambling College Auditorium, New Orleans, La., May 4.

What's Happening

By SAM SUTHERLAND

Service Station: More staff changes are cropping up as the semester draws to a close, with something of a backlog of names building at Campus News. The last month has seen many stations experiencing staff turnovers, among them WAYN at Wayne State University in Detroit. There, Rob Wunderlich, music director and station sparkplug for the past three years, has stepped down this term while Frank Angelucci has taken over the post. Angelucci is now the man to talk to regarding all music programming and service. . . . At Radio York, York University, in Downsview, Ontario, new station manager Larry Wilson has detailed staff changes there, with key folk now comprising Neil Hiltz, program director; Bob Kasher, promotion director; Karl Hamilton, operations director; and, for all future service and music, Claude Vickery, the music director.

* * *

PICKS AND PLAYS: CANADA—Radio Sheridan, Sheridan College, Oakville, Ontario, Bob Ansell reporting: "Souvenir From London," (LP cut, Grand Hotel), Procol Harum, Chrysalis; "Hogwash," (LP), Groundhogs, United Artists; "Daughter of The Everglades," Rory Gallagher, Polydor. . . . CHSR, U. of New Brunswick, Fredericton, S. W. Twist reporting: "String Driven Thing," (LP), String Driven Thing, Charisma; "Cisco Kid," War, United Artists; "Back Up Against The Wall," Atlanta Rhythm Section, Decca.

* * *

EAST—New York—WGSU-FM, State U. College at Geneseo, John A. Davlin reporting: "Bursting At The Seams," (LP), Strawbs, A&M; "Moon Germs," (LP), Joe Farrell, CTI; "In Deep," (LP), Argent, Epic. . . . WNPC, S. U. C. at New Paltz, David Salkin reporting: "Diamond Girl," (LP), Seals & Crofts, Warner Bros.; "We Were All Wounded At Wounded Knee," Redbone, Epic; "#1 Record," (LP), Big Star, Ardent. . . . WKGO, S. U. C. at Plattsburgh, Gary Hobish reporting: "One Word," (LP cut, Birds of Fire), Mahavishnu Orchestra, Columbia; "After Glow," (LP cut, Ogdens' Nut Gone Flake), Small Faces, ABKCO/Immediate; "Freeway Madness," (LP), Pretty Things, Warner Bros. . . . WPIR, Pratt Institute, Brooklyn, Jeff Riman reporting: "Rock and Reflection," (LP), Orphan, London; "Garland Jeffreys," (LP), Garland Jeffreys, Atlantic; "Monty Python's Previous Record," (LP), Monty Python, Charisma. . . . WBAU, WBAU-FM, Adelphi U., Garden City, Ellen Lutzak reporting: "Michael Wendroff," (LP), Michael Wendroff, Buddah; "In Deep," (LP), Argent, Epic; "Dark Side of The Moon," (LP), Pink Floyd, Harvest. . . . WFUV-FM, Fordham U., Bronx, Lita Ghiorzi reporting: "Hogwash," (LP), Groundhogs, United Artists; "You Deserve Delicate Treatment," (LP cut), Michael Wendroff, Buddah; "Harbus," (LP), Harbus, Evolution. . . . WRCC, Rockland Community College, Suffern, Neil Monastersky reporting: "Flo & Eddie," (LP), Flo & Eddie, Reprise; "Exile," (LP), Exile, RCA; "I Want Some More," Colin Blunstone, Epic. . . . WECR, Brooklyn College, Brooklyn, Paul Levine reporting: "Sweet Dreams & Quiet Desires," (LP), Borderline, Avalanche; "Blueprint," (LP), Rory Gallagher, Polydor; "Song For Every Mood," (LP), William Saint James, ABC/Dunhill. . . . WOCR, State U., Oswego, Pat Bradley reporting: "Houses of The Holy," (LP), Led Zeppelin, Atlantic; "What A Shame," Dynamics, Black Gold; "The New Age," (LP), Canned Heat, United Artists. . . . WKCC, Kingsborough Community College, Brooklyn, Jeff Feinberg reporting: "Space Cabaret," (LP), CMU, Transatlantic; "Sand," (LP), Sand, Barnaby; "Ever Sense The Dawn," (LP), Providence, Threshold. . . . WSUA, State U., Albany, Rob Cohen reporting: "Comin' Right At Ya," (LP), Asleep At The Wheel, United Artists; "Ooh La La," (LP), Faces, Warner Bros.; "Double Diamond," (LP), If, Metromedia. . . . WHCL-FM, Hamilton College, Clinton, John Held & Bill Lambdin reporting: "You Are The Sunshine Of My Life," Stevie Wonder, Tamla; "Isn't It About Time," Stephen Stills/Manassas, Atlantic; "The Rhymer and Other Five and Dimers," (LP), Tom T. Hall, Mercury.

* * *

EAST—Massachusetts—WRBB, WRBB-FM, Northeastern U., Boston, Donna Hochheiser reporting: "Fire Up," (LP), Merl Saunders, Fantasy; "Dueling Tubas/2001 Polka," Martin Mull & His Orchestra, Capricorn; "Six Wives of Henry VIII," (LP), Rick Wakeman, A&M. . . . WAIC-FM, American International College, Springfield; "Be What You Want," (LP), Link Wray, Polydor; "First Base," (LP), Babe Ruth, Harvest; "Lord Offalay," (LP), David Williams, Pye. . . . WSCB-FM, Springfield College, Springfield, Elliott Baker; "The New Age," (LP), Canned Heat, United Artists; "No Ruinous Feud," (LP), Incredible String Band, Warner Bros.; "Black Byrd," (LP), Donald Byrd, Blue Note. . . . WSSC, Salem State College, Salem, Jim Allen reporting: "Less Than The Song," (LP), Hoyt Axton, A&M; "Lover, Baby, Friend," Dana Cooper, Elektra; "Black Seeds," (LP), Main Ingredient, RCA. . . . Connecticut—WVOF, Fairfield U., Fairfield, Dennis Dougherty reporting: "Bursting At The Seams," (LP), Strawbs, A&M; "Houses of The Holy," (LP), Led Zeppelin, Atlantic; "Second Album," (LP), Roy Buchanan, Polydor. . . . WSHU-FM, Sacred Heart U., Bridgeport, Semon-Gunther reporting: "Electric Light Orchestra II," (LP), Electric Light Orchestra, United Artists; "God Gave Rock and Roll To You," Argent, Epic; "Still Alive and Well," (LP), Johnny Winter, Columbia. . . . Vermont—WRUV-FM, U. of Vermont, Burlington, Doug Jaffe reporting: "Marshall Tucker Band," (LP), Marshall Tucker Band, Capricorn; "Born In Mississippi," (LP), John Lee Hooker, ABC; "Outlaw Man," David Blue, Asylum. . . . New Hampshire—WCAC, New Hampshire College, Manchester; "Raunch & Roll," (LP), Black Oak Arkansas, Atco; "Jeremy Spencer and The Children," (LP), Jeremy Spencer, Columbia; "Intergalactic Trot," (LP), Star-drive, Elektra.

May 5, 1973, BILLBOARD

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Radio-TV programming

INTERVIEW:

Concert Pull & Public Doing Service Spots Skyrocket KGB-AM-FM Ratings

EDITOR'S NOTE: This concludes the Ron Jacobs interview, conducted by Claude Hall, radio-TV editor of the *Billboard*. Jacobs is currently program director of KGB-AM-FM, San Diego. He was responsible for building the Boss Radio concept at KHJ-AM, Los Angeles.

HALL: Because you did pretty well in the ratings . . . the ARB . . . has the record industry started treating you favorably again?

JACOBS: Yeah . . . but what does that mean, you know . . . since the ARB results have been circulated there are probably more record people stopping in at the radio station in person and calling up on the phone and doing their thing. I think that the end results of the ARB will mean that we'll probably get an increase of 75 percent in teeshirts received at KGB-AM-FM. I mean, big deal. I'm telling you, Claude, that a picture here of the stadium filled with 52,000 people and put the same number of people responding to the last ARB . . . well, you wouldn't even see them among that crowd. What the ARB does is measure

what the smallest *handful* of people say they're listening to. What's more important is to deal in the community. I wouldn't trade a hundred ARB's for one concert like that one. That's 52,000 people who're going out pleased and turned on by what they participated in . . . and feeling that this radio station cares about them. That harks back to what I was raving about before—people who look down at their audience or say about their station: "Well, I don't listen to it myself" . . . those are the people who're not conscious of the community. It's a federally-granted license that we operate under . . . it's something that's entrusted to us. This sounds hokey, but it's something that I was taught in the beginning and it's something that I really believe in. But look, here's something else we're doing at KGB-AM-FM and this is something that I mentioned at the last Radio Programming Forum . . . we have not aired one public service announcement on KGB-AM-FM since we started that hasn't been voiced by a member of the community . . . that sort of thing should be mandatory, in my opinion. How can a radio station toss off something so important with an announcer reading a 10-second bit urging people to buy saving bonds? . . . or a word from the Veterans Administration? All those stations are doing is paying a token to what their public service obligation really is. But the proudest feeling I have about KGB-AM-FM is that every public service announcement since April 1, 1972, has been voiced by a member of the public. And if you listen to this station, that's all you're going to hear. Those are important aspects of programming . . . they involve the community.

HALL: You made a couple of detrimental remarks earlier about radio stations . . . Top 40 radio stations. Have you listened to KHJ-AM since you left?

JACOBS: In the time I was out

of radio, two years, I don't think I listened more than an hour in total. Since I've been back in radio, I've probably listened about another hour-and-a-half in total. When I hear KHJ-AM the most is when Bill Watson and I are talking about the Rams and we stop and he turns up his monitor in his office and I listen to what he's doing, and then we'll talk about the Rams some more and then I'll turn up the monitor in my office and make him listen to what we're doing, you know?

HALL: You still talk to Watson, then?

JACOBS: Watson is one of my oldest friends. Watson is one of the people I respect the most and always have in radio. It was a pleasure for me to introduce Watson to Bill Drake in the beginning when Watson joined us . . . and I have the highest regard for him. Right now Watson and I have a difference in opinion based on what we're each doing and I wouldn't respect Watson as much as I do unless he believed in what he's doing . . . unless he represented positively the people that he works for. I happen to right now be operating from a different philosophical base. I think that what Watson is doing is terrific within the framework of what he's doing. Watson is as good a program director as I've ever worked with in Top 40 radio. My gripe is not against Watson. It's against that whole school of radio that doesn't allow itself to grow with the times, or acknowledge some very important changes that have occurred both musically and sociologically in the last five years.

HALL: Well, when Top 40 radio first came along everybody hated it . . . it was that *dirty rock*. And Top 40 radio was ill thought of in the public community.

JACOBS: When we put on KPOI-AM in Honolulu in 1959 we had a pretty good idea of what could happen for us if we did Top 40 radio there. The owner of the station had just arrived from New York and I was the boy program director. And also the morning man and also the afternoon drive man and also living at the radio station. We put the format on the air and after a few days the owner came in very concerned and said: "Gee, I was out with a friend of mine from the bank . . ."—this really happened—"and we were playing some of that *Negro music*. I don't know what it was, but it was pretty embarrassing and the bank man didn't know that *that* was what we were doing . . . after all, to play popular music is one thing, but what was that?" And I said, you know, "School Days" by Chuck Berry. A little item like that, which had already sold a million copies a couple of years before. And he said: "Well, I don't know about that kind of music." And I said: "Wait, I don't know

about *this* . . . if I'm programming the station, either I'm programming it or not. That's what you're paying me for." And he said: "Well, how do I know that's what you're going to do, well, you know. . . ." I said that I was operating under the basis of what I believe in and what people seem to want. And that was, right there, an initial confrontation and a very important one for me. That was only the second station that I'd ever programmed. We went into the music library, which had at the time a whole bunch of 78's from that era and I said to the owner: "Okay, let's see what you know about music." And I put on a record . . . it was a blindfold test, you know . . . he didn't know what record it was . . . and I said: "What do you think about that record?" He said it wasn't very good. Well, it was an old Columbia record . . . the last record that Frank Sinatra made for Columbia and it was called "Mama Will Bark." Possibly the most atrocious and embarrassing record that Sinatra ever made. Then I put on "Blue Moon" by Elvis Presley, a ballad, you know, and the owner didn't know who it was either. And he said: "Now that's pretty damned good." I said: "Okay, what you've just told me is that you like Elvis Presley and you don't like Frank Sinatra. Now, why don't you go out and take care of the bank and let me program this radio station?" Which is a pretty good way to carry on, right? I could have been fired floating down the canal in front of the station. But he went for it and that radio station got to be No. One 60 days after we started. The radio audience is always young people and if you ignore that fact and don't involve

(Continued on page 34)



TOM ADAMS, air personality on WIOD-AM in Miami, vows to play (and play) new record by Brenda Lee, who visited the popular MOK radio station during a breathing spell from her engagement at the Bachelors III.



LINDA HOLMER, music director of KPOL-AM-FM in Los Angeles, discusses strategy for "Vic Damone Week" with the MGM Records artist. The Los Angeles station is running a series of week-long specials devoted to major artists such as Damone, Peggy Lee, Tony Bennett, Perry Como, Vikki Carr, and Glen Campbell. The artists also work on the air during their "salute."

TM Expands Dallas Base

DALLAS—TM Productions, one of the world's leading jingles firms, has moved into new office studios here, according to president Tom Merriman and executive vice president Jim Long. Two of the new studios offer 16-track recording equipment with quadrasonic mix-down features; Jack Edwards designed the main studio, Welton Jetton the other. Office also includes a psychographic testing lab headed by Dr. Tom Turicchi.

TM produces and sells radio station ID packages and syndicated radio programs and services.

Citizen's Group Protests Station Format Transfer

WASHINGTON—Once again a battle by a citizens' group to retain a traditional classical format in a station transfer that would have switched to a more profitable contemporary sound, has been aided by the Federal Appeals Court here. The court has remanded to the Federal Communications Commission a Chicago station transfer case in which the commission had clearly hoped to establish ground rules for refusing petitions to compel licensees to retain formats that put their finances in the red.

The station involved is WEFM-FM, an all-classical music outlet owned by Zenith Radio Corp., which won FCC approval of a transfer to GCC Communications of Chicago, Inc., in December 1972. A citizens' committee protested the new owner's decision to switch to contemporary music, but petitions for hearing and recon-

sideration were dismissed by the FCC, and the citizens' group took the case to court. The petitioners claimed a hearing was necessary because Zenith had not produced proof of the reported \$2 million loss since 1966 due to the classical format. They also charged that there was no other format exactly like WEFM's within its service area to accommodate the public.

In an unusual step, the FCC chairman took the trouble to spell out the reasons for the commission action, when it denied the citizens' group petition for reconsideration. FCC Chairman Dean Burch reiterated the policy of non-interference in a station owner's choice of entertainment, when overall programming was shown to respond to community needs. He pointed out that there were always numerous shifts in music format

(Continued on page 34)

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Soul Sauce

BEST NEW SINGLE OF THE WEEK:

"SWEET HARMONY"

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(TAMLA 54233)

BEST NEW ALBUM OF THE WEEK:

"RENAISSANCE"

THE MIRACLES
(TAMLA T325L)

By JULIAN COLEMAN

Al Riley, National Promotion Director of Chess/Janus has appointed Guy Haines as director of West Coast promotion and sales working out of the label's Los Angeles office.

Budi Productions has been formed in Hollywood, Calif. by Terry Gates, Peyton Penniman and Robert Hyatt. The main functions of the production company will be management and music publishing. The first group signed, Quiz and the Hot Dog Show, a gospel rock group, is now in preparation to record their first album.

HOTLINE:

"Time to Get Down," is the new single by The O'Jays. This

disk is from the same album that included "Love Train," "Backstabbers," and "992 Arguments." . . . The First Choice, a trio from Philadelphia, are scoring heavily on the charts with one titled "Armed and Extremely Dangerous." It's Top 10 on most of the soul stations surveyed. . . . Gladys Knight and The Pips will host NBC's "Midnight Special," May 12 with special guests The Staple Singers, Bobby Womack, and Dr. John. . . . "No More Tears" by Berbie Ross on the Hunza label getting good action in the Midwest and South and according to Paul Roman, promotion director, the Detroit market will jump on the band wagon any day now. . . . Dionne Warwick scored recently with a five-pound, 14-ounce baby boy born March 21. . . . Diana Ross, reported to star in "A Couple of Swells," described as a drama with music. . . . Coming from Stax, a new "live" album by "The Black Moses," Isaac Hayes. . . . Hot disk from Black Earth Plus a

new group on Calgar Records, titled: "How Can You Say You Love Me," already breaking in Milwaukee, Wis. . . . The Four Tops making a hit at The International Hotel, Las Vegas. . . . The Invitations' "They Say the Girl's Crazy," getting good airplay attention at KNOK-AM and KKDA-AM, Fort Worth, Tex. . . . The Third Annual Memphis Music Awards set for June 2. . . . The Soul Stirrers have signed with Stan Lewis' Jewel Record label. . . . Ray Charles' "I Can Make It Through the Days (But Oh Those Lonely Nights)," is one of the hottest records on the soul single chart and starting to cross over in some pop markets.

BREAKOUTS:

Ernest Jackson, "Love & Happiness" (Stone); Denise LaSalle, "What It Takes to Get a Good Woman" (Westbound); Willie Hutch, "Brother's Gonna Work It Out" (Motown); Wilson Pickett, "International Playboy" (Atlantic); The Rance Allen Group,

"I Got to Be Myself" (Gospel Truth); Whatnauts, "Instigating" (GSF); Gladys Knight & The Pips, "Daddy Could Swear, I Declare" (Soul); and Delfonics, "I Don't Want to Make You Wait" (Philly Groove).



BOB & MARCIA, whose major U.K. hit was "Young, Gifted and Black," are among the foremost exponents of reggae in the U.K. and the Caribbean. They are shown here in a recent visit with Sol Rabinowitz at the CBS International offices in New York discussing their upcoming album release and the growing appeal of reggae music in the United States.

Billboard SPECIAL SURVEY for WEEK ENDING 5/5/73

Billboard Best Selling Soul Singles & LP's

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Singles			LP's								
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)	
1	7	PILLOW TALK Sylvia, Vibration 521 (All Platinum) (Gambi, BMI)	26	24	10	DANCE TO YOUR MUSIC Archie Bell and the Drells, Glades 1707 (Muscle Shoals, BMI)	1	1	8	MASTERPIECE Temptations, Gordy G 965 L (Motown)	
4	9	FUNKY WORM Ohio Players, Westbound 214 (Chess/Janus) (Bridgeport, BMI)	27	30	4	GIVE YOUR BABY A STANDING OVATION Dells, Cadet 5696 (Chess/Janus) (Conquistador, ASCAP)	2	2	10	BLACK CAESAR/SOUNDTRACK James Brown, Polydor PD 6014	
5	7	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder, Tamla 54232 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	28	31	4	NATURAL HIGH Bloodstone, London 45-1046 (Crystal Jukebox, ASCAP)	3	3	8	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)	
2	15	MASTERPIECE Temptations, Gordy 7126 (Motown) (Stone Diamond, BMI)	29	32	6	WILL IT GO ROUND IN CIRCLES Billy Preston, A&M 2420 (Irving, BMI)	★	6	6	A LETTER TO MYSELF The Chi-Lites, Brunswick 754188	
7	6	CISCO KID War, United Artists 163 (Far Out, ASCAP)	30	39	2	ONE OF A KIND (Love Affair) Spinners, Atlantic 45-2692 (Mighty Three, BMI)	5	4	12	WATTSTAX--THE LIVING WORLD Various Artists, Stax STS 2-8010 (Columbia)	
9	6	LEAVING ME The Independents, Wand 11252 (Scepter) (Our Children's/Mr. T./Chenita, BMI)	31	33	5	AM I BLACK ENOUGH FOR YOU Billy Paul, Philadelphia International 3526 (Columbia) (Mighty Three, BMI)	6	7	25	THE WORLD IS A GHETTO War, United Artists UAS 5652	
7	3	AIN'T NO WOMAN (Like the One I've Got) Four Tops, Dunhill 4-339 (Trousdale/Soldier, BMI)	32	37	5	FENCEWALK Mandrill, Polydor 14163 (Mandrill/Intersong U.S.A./Chappell, ASCAP)	★	9	19	PLEASURE Ohio Players, Westbound WB 2017 (Chess/Janus)	
15	7	I CAN UNDERSTAND IT New Birth, RCA 74-0912 (Unart/Tracebob, BMI)	33	35	3	BREAKAWAY Millie Jackson, Spring 134 (Polydor) (Gaucho/Belinda/Unichappel, BMI)	★	10	7	BIRTH DAY New Birth, RCA LSP 4797	
8	15	NEITHER ONE OF US (Wants to Be the First to Say Goodbye) Gladys Knight & the Pips, Soul 35098 (Motown) (Keca, ASCAP)	34	36	2	BAD, BOLD & BEAUTIFUL The Persuaders, Atco 6919 (Cotillon/Asman, BMI)	★	13	7	2ND CRUSADE Crusades, Blue Thumb BTS 7000 (Famous)	
11	7	HALLELUJAH DAY Jackson 5, Motown 1224 (Jobete, ASCAP)	35	40	3	HERE IS WHERE LOVE IS Bobby Wilson, Chain 2101 (Mafundi, BMI/Geborn, ASCAP)	★	9	5	28	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)
6	10	STEP BY STEP Joe Simon, Spring 133 (Polydor) (Gaucho/Belinda, BMI)	36	41	3	DON'T LET IT GET YOU DOWN Crusades, Blue Thumb 225 (Famous) (Four Knight, BMI)	★	11	8	22	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D
12	6	YESTERDAY I HAD THE BLUES Harold Melvin & the Blues, Philadelphia International 73525 (Columbia) (Blackwood, BMI)	37	38	4	I'LL MAKE IT WORTH YOUR WHILE Little Johnny Taylor, Ronn 69 (Jewel) (Su-Ma/Rogan, BMI)	★	12	12	24	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)
18	5	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White, 20th Century 2018 (January/Sa-Yette, BMI)	38	43	2	GET OFF MY MOUNTAIN Dramatics, Volt 4090 (Columbia) (Groovesville, BMI)	★	13	11	17	GREEN IS BLUES Al Green, Hi SAL 32055 (London)
17	6	WITHOUT YOU IN MY LIFE Tyrone Davis, Dakar 4519 (Brunswick) (Julio/Brian, BMI)	39	42	2	I CAN MAKE IT THROUGH THE DAYS (But Oh Those Lonely Nights) Ray Charles, ABC 11351 (Tangerine, BMI)	★	14	14	30	BACK STABBERS O'Jays, Phil Int'l KZ 31712 (Columbia)
10	9	OH LA DE DA Staple Singers, Stax 0156 (Columbia) (Muscle Shoals, BMI)	40	-	1	DADDY COULD SWEAR, I DECLARE Gladys Knight & the Pips, Soul 35105 (Motown) (Jobete, ASCAP)	★	15	15	14	ACROSS 110th STREET Bobby Womack, United Artists UAS 5525
22	5	ALWAYS Luther Ingram, Koko 2115 (Columbia) (Klondike, BMI)	41	44	2	SAY YOU LOVE ME TOO Charles Mann, ABC 1134 (Ampco/DaAnn, ASCAP)	★	16	22	7	LIVE The Isleys, T-Neck TMS 3010-2 (Buddah)
20	5	IT'S HARD TO STOP (Doing Something When It's Good to You) Betty Wright, Alston 4617 (Atlantic) (Sherlyn, BMI)	42	-	1	LOVE & HAPPINESS Ernest Jackson, Stone 001 (Green, BMI)	★	17	19	18	LAST DAYS IN TIME Earth, Wind & Fire, Columbia KC 31702
13	11	CALL ME (Come Back Home) Al Green, Hi 45-2235 (London) (Jec/Al Green, BMI)	43	45	2	LET'S STAY TOGETHER Margie Joseph, Atlantic 45-2954 (Jec, BMI)	★	18	16	25	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill DSX 50129
29	6	ARMED AND EXTREMELY DANGEROUS First Choice, Philly Groove 175 (Bell) (Nickel Shoe/Six Strip, BMI)	44	-	1	INSTIGATING (Trouble Making) FOOL Whatnauts, GSF 6897 (Access/Wesalioe, BMI)	★	19	17	27	ROUND 2 Stylists, Avco AC 11006
20	16	MR. MAGIC MAN Wilson Pickett, RCA 74-0898 (Friday's Child, BMI)	45	-	1	WHAT IT TAKES TO GET A GOOD WOMAN (That's What It's Gonna Take To Keep Her) Denise LaSalle, Westbound 215 (Chess/Janus) (Fame, BMI)	★	20	18	30	UNDERSTANDING Bobby Womack, United Artists UAS 5225
27	10	I'VE BEEN WATCHING YOU South Side Movement, Wand 11251 (Scepter) (Van Leer, BMI)	46	-	1	I DON'T WANT TO MAKE YOU WAIT Delfonics, Philly Groove (Bell) (Nickel Shoe, BMI)	★	21	20	11	THE POWER OF Joe Simon, Spring SPR 5704 (Polydor)
22	4	SUPERFLY MEETS SHAFT John & Ernest, Rainy Wednesday 201 (Mainstream) (Rainy Wednesday, ASCAP)	47	-	1	BROTHER'S GONNA WORK IT OUT Willie Hutch, Motown 12220 (Jobete, ASCAP)	★	22	21	6	SKY DIVE Freddie Hubbard, CTI CTI 6018
23	25	I'M DOING FINE NOW New York City, Chelsea 78-0113 (RCA) (Mighty-Three, BMI)	48	-	1	INTERNATIONAL PLAYBOY Wilson Pickett, Atlantic 2961 (Assorted, BMI)	★	23	24	11	COMPOSITE TRUTH Mandrill, Polydor PD 5043
24	19	ACROSS 110th STREET Bobby Womack, United Artists 196 (Unart, BMI)	49	50	2	THINK Soul Searchers, Sussex 253 (Buddah) (Dynatone, BMI)	★	24	23	24	360 DEGREES OF BILLY PAUL Billy Paul, Phil Int'l KZ 31793 (Columbia)
25	28	PEOPLE ARE CHANGING Timmy Thomas, Glades 1709 (Sherlyn, BMI)	50	-	1	I GOT TO BE MYSELF The Rance Allen Group, Gospel Truth 1208 (Columbia) (East/Memphis, BMI)	★	25	27	5	LIVING TOGETHER, GROWING TOGETHER Fifth Dimension, Bell 1116

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KGB AM-FM Ratings Skyrocket

• Continued from page 32

yourself with young people in the programming of the station and listen to young people in their feedback and reaction to the station, the music is going to get past you . . . and if it's going to get past you, it's much easier when you're 40 or 45 years old to deal with 40 records that you can be sure of. When you're dealing with 3,000 songs, the chances of making a mistake are greater. But if you make a mistake with just one record out of 40 records, a large percent of what you're doing is wrong. With 3,000 songs, I can afford to make a lot more mistakes percentage-wise.

HALL: That's a fantastic philosophy.

JACOBS: That's why Watson and I have been having a friendly debate since I started here. He'll drive down to Tijuana to the bullfights . . . he's a great fan . . . and he'll talk about what he heard on KGB-AM-FM and we'll go at it in a friendly discussion. He'll say: "I don't know, man . . . it's unfamiliar." But I have to remember that it's unfamiliar to him. I can't expect him to be familiar with what's happening with people under the age of 17 or 21. There's so much more product now . . . then there was even five or 10 years ago.

HALL: In the days when I was trying to get WNEW-FM in New York to switch to a progressive rock format . . . because Bill Drake had killed the progressive format on the old WOR-FM . . . my argument was that such a station would play records with either music that meant something or with lyrics that meant something. Today, of course, the concept of that type of station has changed. And some of the music they play isn't progressive at all.

JACOBS: As I said before, I refuse to label what we're doing. There are just too many talented people making records that have something to say or that have an interesting approach to music. When I got into the Watermark trip, which was two years of my life, you know, into a whole range of projects, the first thing I did was try to learn. One of the most

informative things I ever did was go to the Billboard tape cartridge conference in San Francisco and hang out there . . . you know, Russ Solomon took us on a tour of Tower Records and told us in the bus on the way what his philosophy of marketing was and at that time cassettes were just getting started. They treated cassettes differently in a retail display situation. He talked about selling albums and singles. I just really got into the nature, the technology of the music business and tried to find as much data as possible. At that time, which was 1969, based on figures put out by the Electronics Manufacturers Association, if you took the number of albums released in the U.S. and pro-rated it out over the years, there was an album released every 90 minutes. And that's three years ago. Now an album takes 45 minutes to listen to. Thus, at a certain point, there's not going to be enough real time to listen to everything that comes out. Even if you listened 24 hours a day. Even back then, in 1969, it would have meant that you wouldn't get much sleep . . . if you're going to try to listen to everything. When we get into music at this station, there are two other guys involved in all of the musical decisions and they're about 10 years younger than I am . . . and there's also a lady . . . she's in that same age group. So, no one person can play God and say this is good or that is bad.

HALL: What is her name?
JACOBS: Melissa Frank . . . and she's our music director.

HALL: And the two men?
JACOBS: Rick Liebert and Bob Coburn.

HALL: You keep the final say?
JACOBS: Yeah, but again: The way we're doing it, the final isn't that important. If anyone at our radio station objects strongly enough to a certain song, we won't play it. If an air personality has a good reason . . . I mean, if he finds a record offensive or feels that the record is incongruous with what we're doing . . . we'll take it off the list. Because the jock, as well as everyone working for us, represents the collective taste and personality that we put forth on the air.

HALL: But, in regards to the Band, you have an awful lot of cuts from several different albums.

JACOBS: But these categories on the list are the keys, Claude. We have certain records that may come up on our station every three or four weeks. But, when they come up, they're at a different time of the day in regards to when they last were on the air, so you might miss them. You might only hear a given song as few as six times a year and listen to this station constantly. There's no way that a song heard only six times in a year is going to burn out. That's why we have so many categories. We have a way to handle, as it's now evolved, any possible situation. We have categories so esoteric that I'd feel silly even mentioning them. But you have to be able to accommodate any situation. Beyond all of the categories we have, we have the capability to totally wing it. I can call up the radio station right now . . . and call a bunch of numbers to the guy on the air . . . like Bob Griese calling an audible . . . and change the sound of

the radio station by the time it would take you to drive back to your motel. If I want us to sound like an oldies station on AM . . . if I want us to sound like a mellow, acoustic progressive station . . . or if it's a cloudy day and we want to slow down the tempo . . . or if things are exciting in town and we want to goose up the sound and go with electric hard rock . . . all I have to do is call the radio station and mumble a bunch of strange KGB-AM-FM numbers to them and we could change the sound of the station in an instant. We have that much flexibility. We could do it. I've never done it. I don't play with a radio station. When we started here, another thing we did, on this basis of no definitions, right? . . . we were not dealing with anything other than songs . . . we only talk about songs. We don't talk about singles, album tracks, or oldies, or new things. The audience has no idea when they're listening, unless they've already seen the product or read about it, whether they're listening to a large record with a small hole or a small record with a large hole. So, all of this stuff about "rebound sound from 1962," well, that had its place for a while, but right now we just deal with songs. And, going back to the fact that if an air personality objects to any song, at least he doesn't have to play it and if he really strenuously objects, we'll yank it completely.

HALL: You've criticized Top 40 radio in the past, but really, overall, you like radio, don't you?

JACOBS: I can't think of anything else that I'd rather do. I can't think of anything else that still contains the excitement and magic that it did when I first became aware of it . . . when I was a little kid and listened and was enchanted with it, fascinated by it . . . living on a little island in the Pacific where there was no television, it was the sum total of show business. I got into radio when I was a teenager . . . worked at an NBC station there and got an opportunity to study what they were doing because all of that stuff coming in on transcriptions. We'd sit there after playing something and study the programming . . . listen to it over and over again. As far as radio is concerned, I can't think of a more exciting medium. It can be truly spontaneous and instantaneous and I don't think the potential of radio has in any way been maximized yet. I object to people who take one aspect of radio, get stuck in one commercial groove, don't improve the state of the art, don't take advantage of the technological improvements that have been made overall in the electronics industry, ignore obvious feedback on the part of the audience or, further, don't go out and look for what the audience is interested in, close themselves off from social change and the fact that attitudes are today vastly different . . . future shock being in effect, meaning that everything is changing at ever-increasing rate . . . and my complaint about Top 40 radio is only because I happen to believe in radio and love it so much and I feel that someone . . . someone who people will listen to . . . has to constantly remind these people that there's more that they can do. We're operating with the public license. Sometimes, when I was working with Watermark and away from radio, I would feel that all of commercial radio should be abandoned. There are people who feel that when commercial radio was instituted in the United States it go off on the wrong foot . . . and has built into it all of the opportunities to be bad. The people who developed and pioneered radio had no concept of it existing in its present form. The main body of Federal Communications Commission regulations which we have to operate under was written in 1934 . . . before there was a transistor, before there was FM . . . before there was stereo . . . before there was rock 'n' roll. We

(Continued on page 57)

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Pulse just issued a stupid book on Los Angeles. I mean, it's totally wild; some stations you can't even hear beat some of the bigger operations and KHJ-AM comes in like thunder in teens in the morning and doesn't do too well in teens in the evening. . . . Bob Young, 213-889-3193, veteran MOR or soft rock personality, would be interested in a new position. He is currently filling-in at KGIL-AM, one of Los Angeles' better MOR stations. Has programming experience, too. Last worked full-time at KIIS-AM in Los Angeles. . . . Robin Wren is the new super assistant of such people as Larry Douglas, Ray Anderson, and Don Whittemore at RCA Records, Los Angeles. He'd been hanging around, running errands, etc., and the guys liked his moxy so much that they finally persuaded the powers-that-be to put him on the payroll.

Okay, it's that time of year again. A questionnaire is going out

to a little more than 900 radio stations just about the time you read this. The questionnaire will have all kinds of juicy questions from which to write stories. But, I'll also be asking questions regarding your favorite promotion men, artists, program directors, music directors, air personalities, and radio stations. Nearly every major and medium-market radio station in the nation will receive the questionnaire, as well as a ton of small market operations. Please fill out and return as soon as possible.

★ ★ ★
Jim Runyon, WKYC-AM, one of the great Cleveland air personalities, is dead. Cancer. He'd been, too, with WCFL-AM, Chicago, at one time and was part of the Chickenman syndication series. . . . Current lineup at WGLI-AM, Babylon, L.I., N.Y., includes Mike Botty 6-10 a.m., Frank Holliday until 2 p.m., Dick Moore 2-7 p.m., Big John Richards 7-midnight, and

(Continued on page 57)

A SMASH HIT BY
CAL DEVLIN
Sweeping the Country
"I'M FOOT LOOSE
AND FANCY FREE"
Jemki-3284
Words & Music by
P. Scott & Al Moore



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Three hour national syndicated radio show
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HOST: DON SAINTE JOHN (WGRT-Chicago)

FEATURING • Timely edited lead-in interviews.
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PEPE LE PLUCK
Famed fowl-impersonator who mysteriously disappeared in 1934 while performing his "Chicken Schtick" before a band of feather-worshipping gypsies in Madrid.

"JACK THE CHICKEN"
Famed "Terror-in-the-Fog" who, disguised as various poultry—preened, hooted, and exposed his plumage to unsuspecting ladies in turn-of-the-century London.

"CHICKENMAN"
Famed radio comedy-hero who mysteriously disappeared five years ago, and recently returned to bring many laughs, millions of new listeners, and big sponsor dollars to Miami (WMYQ) Cleveland (WIXY) Columbus (WCOL) Birmingham (WGSN) Nashville (WKDA) -Plus MORE THAN 100 OTHER MARKETS!

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Toddles
like mad at
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Consumer
Electronics
Show.



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

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

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

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

Contact a Billboard Sales Representative now!

Issue Date: June 16

Ad Deadline: June 1

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CHICAGO:

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

NASHVILLE:

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

Jukebox programming

Conference Aim to Tell Defective Disk Effects

By EARL PAIGE

CHICAGO—A chief aim of programmers at the Billboard Jukebox Programming Conference here May 19-20 at the Hotels Ambassador will be to explain to label representatives how defective product causes a dismaying domino effect that is not corrected by the admitted willingness of one-stops to exchange poor disks, a survey shows. One-stops, additionally, want to set up more speedy procedures for identifying pressing plants, where personnel may not be aware of a defective run.

Several panelists have suggested as well that engineers from all four domestic jukebox manufacturing firms should attend, particularly because of the many problems related to very thin disks, which are whipped out of the grabber arms and spill through the boxes or which may not be picked off the turntable (Billboard, April 28).

"We need some pressing plant identification so we can have problems corrected quickly," said Kip Parker, Acme one-stop Minneapolis. "I see quality control tabs in boxes identifying the person by number who checked the records but there is no pressing plant identified."

Perhaps the most dismaying aspect of the defective record problem is that it always relates to top hits. "We have to make a service call and may not have a replacement, but the location owner wants the record right now," said Bud Hashman, Springfield, Ill. "Often, a defective record trouble call happens at night when the serviceman has no replacement available," said Liz Christensen, Rock Island, Ill. "This means two trouble calls, because we have to bring another copy of the record back the next day."

Betty Schott, Western Automatic Music here, was among several who said a defective run on a hit disk throws off the entire programming cycle, meaning for one thing, that a location may be without the hit for one or two weeks. Art Hunolt, Trenton, Mo., said his route people make sure every record plays through when they put it on in a location, but added it is a question as to how many spares of each disk being programmed can be carried along. Like others, he said entire boxes of a record may be defective but that there is not time to audition every copy in the shop prior to going out on the route.

LOCAL ACTS BREAK THROUGH ON JUKEBOX

CHICAGO—Local groups and relatively unknown acts can get initial exposure on jukeboxes with and without radio play, although airtime is a tremendously important added factor, a survey shows. Kip Parker, Acme one-stop, Minneapolis, said he has sold 2,500 copies of the Stinson Bros.' American record "Walking on a Memory/Dream of an Old Man," receiving airplay on KTCR-AM (it hit 23 on its list). Additionally, the Omaha branch managed by Evelyn Dalrymple ordered 1,000, Parker said.

"I don't do much more than that on some national chart records," said Parker. Liz Christensen, Rock Island, Ill., said she is using a recording by the local group Floyd Jones & His Swirls (see What's Playing?) and Clayton Norberg, Mankato, Minn., is using 500 copies of a special record by Paul New (see separate story).

Conference Panel—Minn. Operator Will Tell Promo Ideas

MANKATO, Minn.—C&N Sales president Clayton Norberg here will be among panelists at the Billboard Jukebox Programming Conference May 19-20 in Chicago to demonstrate some of his highly successful promotion ideas, a chief one being his "record of the month." Just now, Norberg is promoting a recording by relatively unknown artist Paul New on 500 boxes in the area (see What's Playing?).

Explaining his shot with New, Norberg said he has known the artist since he made appearances here. New has written "The Ballad of Roberto Clemente" as a tribute

to the late baseball star, and supplied Norberg's firm with photos, which were reproduced locally for use in special frames atop C&N machines.

The "record of the month" is plugged by use of a special colored title strip too, said Norberg, adding that "record of the month" has been a feature on the route for many years. Norberg also publishes a play list and furnishes it to the local paper, and works with local radio stations as well.

Conference to Thoroughly Key Singles Market

• Continued from page 1

standards relating to consumer use of singles and wrote letters to 1,200 labels.

A new panelist, veteran record retailer Andy Andersen, here, will also participate in the session on quality control, saying last week that it is a factor in the retail business. Andersen will also lend his views on the singles retailing scene in general.

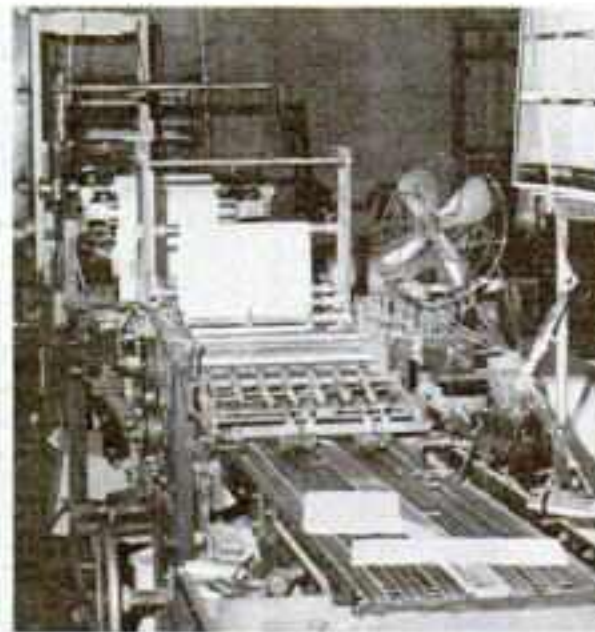
Rock-Ola Corp. engineer William Findlay earlier agreed to participate as a panelist and last week Stan Jarocki, music sales director at Seeburg, said his firm will send engineers. Representatives from Wurlitzer and Rowe International, the two other domestic jukebox manufacturers, have been invited as well.

Other evidence of the broadened concept of the conference includes such panelists as Marshall Frenkel, Latin music manufacturer and wholesaler, headquartered here, and Lawrence Lick, Music City Dist., New Haven, Mich., polka record manufacturer. Radio programming experts, representatives at many levels with labels and others will participate (see program in Jukebox Programming section).

JUKEBOX MEETINGS

- May 6—Coin Operated Industries of Nebraska, Holiday Inn, Omaha
- May 18-20—Music Operators of New York, Mount Airy Lodge, Mt. Pocono, Pa.
- May 19-20—Billboard Jukebox Programming Conference, Hotels Ambassador, Chicago
- June 5—Missouri Coin Machine Council, Gas Light, Macon, Mo.
- Aug. 11-12—Kansas Amusement & Music Assn., John Emicks Cabin, Lawrence
- Sept. 21-23—Illinois Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.
- Sept. 21-22—W. Va. Music & Vending Assn., Heart of Town, Charleston
- Nov. 9-11—MOA, Conrad Hilton, Chicago

May 5, 1973, BILLBOARD



JUKEBOX albums, oldies and the regular product to keep Star Title Strip busy these days, according to William Miller, shown here with the complex machinery in Pittsburgh.

Conference Registration

Patricia Burns
Black Hills Novelty
Rapid City, S.D.

Michael Leonard
Leonard Amusement Co.
Adrian, Mich.

Ralph Phinney
Central Music Co.
Salina, Kan.

Joseph Caruso
TAC Amusement Co.
New Orleans

Henry Holzenthal
TAC Amusement Co.
New Orleans

Marl Averill
Struve Dist. Co.
Denver

Irene Gamin
Automatic Vendors
Pierre, S.D.

Bud La Coe
Leonard Amusement Co.
Adrian, Mich.

Kyle Lyon
Central Music Co.
Salina, Kan.

Harold Giarrusso
TAC Amusement Co.
New Orleans

Ralph Chicorel
Chicorel Music Corp.
Whitefish Bay, Wis.

B. S. Howell
Nashboro Record Co.
Nashville

Barbara Allen
Black Hills Novelty
Deadwood, S.D.

Sara Darnell
CAP's Vending Co.
Tomah, Wis.

Milton Hobbs
Southern Automated Music
Connelly Spgs., N.C.

Ronald Balance
TAC Amusement Co.
New Orleans

Judy Junbemann
Manford Music
Huron, S.D.

What's Playing?

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

CHICAGO: 'HOT 100' PURCHASES

Betty Schott
Western Automatic Music
"My Love," Paul McCartney & Wings, Apple 1861
"Daniel," Elton John, MCA 40046
"And I Love You So," Perry Como, RCA 0906 (for lounge locations)
"Steamroller Blues," Elvis Presley, RCA 0910
"Spell," Blue Magic, Atco 6910 (25 copies for test purposes)
"I'm Gonna Love You Just a Little More Baby," Barry White, 20th Century 2018

CRETE, NEB.: 'HOT 100 & COUNTRY' PURCHASES

J. L. Ray
Ray's Music
"Steamroller Blues," Elvis Presley, RCA 0910
"Wildflower"
"The Right Thing to Do," Carly Simon, Elektra 45843
"Masterpiece"
Country
"Cheating Game," Susan Raye, Capitol 3569
"Sweet Country Woman," Johnny Duncan, Columbia 45818
"Give a Little, Take a Little," Barbara Mandrill, Columbia 45818
"True Love," Red Stegall, Capitol 3562 (4 copies to test)

FAYETTEVILLE, N.C.: 'HOT 100' PURCHASES

Julius Nelson
Vemco, Music
"Daniel," Elton John, MCA 40046
"Drift Away"
"The Right Thing to Do," Carly Simon, Elektra 45843
"Daisy a Day"

LA CROSSE, WIS.: COUNTRY PURCHASES

Jim Stansfield
Belle Stansfield
Jim Stansfield Novelty
"Ravishing Ruby," Tom T. Hall, Mercury 73377
"Cheating Game," Susan Raye, Capitol 3569
Organ
"Sweet Georgia Brown/Sailer," Hank Thunander, V 517 (recommends both sides)

MADISON, WIS.: 'HOT 100' PURCHASES

Pat Schwartz
Modern Specialty
"One of a Kind," Spinners, Atlantic 2962
"Only in Your Heart," America, WS 7594
"My Love," Paul McCartney & Wings, Apple 1861
"Hocus Pocus," Focus, Sire 704
"If We Try," Don McLean, UA 206

MANKATO, MINN.: 'HOT 100' PURCHASES

Clayton Norberg
Barb Walther
C&N Sales
"We Have No Secrets," Carly Simon, Elektra 45843 (flipover hit)
"Hearts of Stone," Blue Ridge Rangers, Fantasy 700
"Daniel," Elton John, MCA 40046
"Thinking of You," Loggins & Messina, Columbia 45818
"Steamroller Blues," Elvis Presley, RCA 0910
"Uncle Lijah," Black Oak Arkansas, Atco 6829
"Wildflower"
"Orly," Guess Who, RCA 0926
Record of Month
"Ballad of Roberto Clemente," Paul New, BBB 233 (see story)

ROCK ISLAND, ILL.: 'HOT 100' PURCHASES

Orma Johnson
Liz Christensen
Johnson Vending
"And I Love You So," Perry Como, RCA 0906
"No More Mr. Nice Guy," Alice Cooper, WB 7591 (for selected spots)
"If We Try," Don McLean, UA 206
"Playground in My Mind," Clint Holmes, Epic 10891 (reported trouble on delivery)
Local Group
"Andrienne/Out of This World," Floyd Jones & His Swirls, Mark 2 7-14

SPRINGFIELD, ILL.: COUNTRY 'HOT 100' PURCHASES

Bud Hashman
Star Novelty
"Give a Little, Take a Little," Barbara Mandrill, Columbia 45819
"Sound of Goodbye," Jerry Wallace, MCA 40037
"Kids Say the Darndest Things," Tammy Wynette, Epic 10905
"Satin Sheets"
"Orange Blossom Special"
"Hot 100"
"Bad, Bad Leroy Brown," Jim Croce, ABC 11359
"Everything's Been Changed," Fifth Dimension, Bell 338
"Playground in My Mind," Clint Holmes, Epic 10891

TOMS RIVER, N.J.: SOUL PURCHASES

Barbara Karker
S&S Amusement
"Funky Woman"
"Will it Go Around in Circles," Billy Preston, AAM 1411
"I Can Understand It," New Birth, RCA 0912
"It Always Love My Mama," Intruders, Gemini 2506

TRENTON, MO.: 'HOT 100' & COUNTRY PURCHASES

Art Hunolt
Automatic Music
"Long Train Running," Doobie Brothers, WB 7498
"Hocus Pocus," Focus, Sire 704
"My Love," Paul McCartney & Wings, Apple 1861
"Frankenstein"
Country
"Back to Life," Mel Tillie, MGM 14472
"Gonna Drink Milwaukee Dry," Charlie Walker, RCA 0929
"House of Bottles & Cans," Stonewall Jackson, Columbia 45831



Bud Hashman
Star Novelty



Clayton Norberg
Barb Walther
C&N Sales



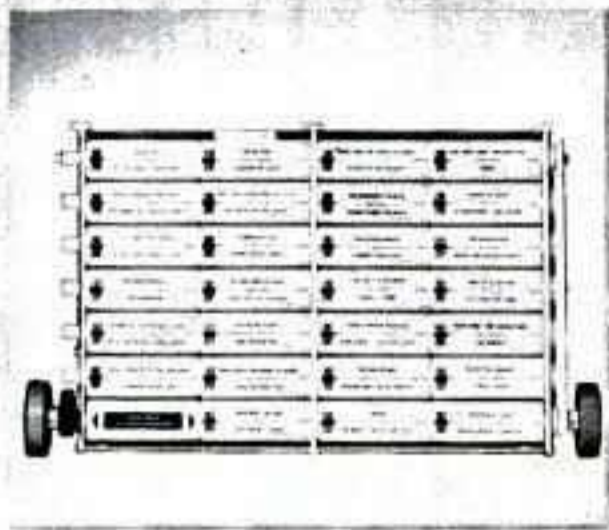
Art Hunolt
Automatic Music



Jim Stansfield
Belle Stansfield
Jim Stansfield Novelty



Orma Johnson
Liz Christensen
Johnson Vending



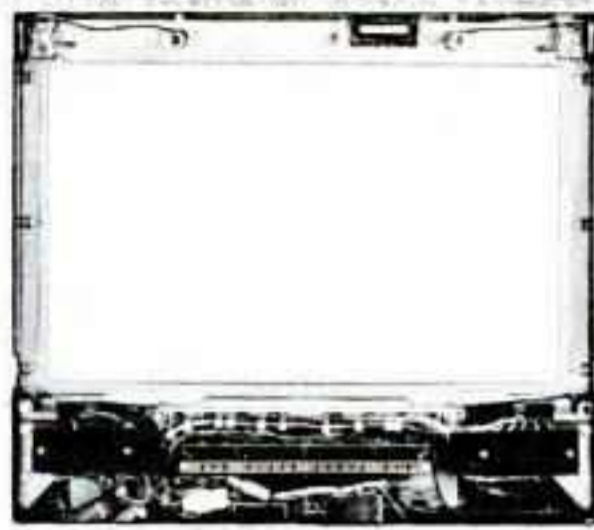
Starting today, every other wallbox is fat, ugly and old fashioned.

The slim, beautiful and easy to use and service 506 Tri-Vue is here.

We tore out the pages and replaced them with a revolutionary new program system. Triangles that display one third of a 160 selection program with each turn of the knob. All 160 with just two turns. Or a 100 selection program with just one turn of the knob.

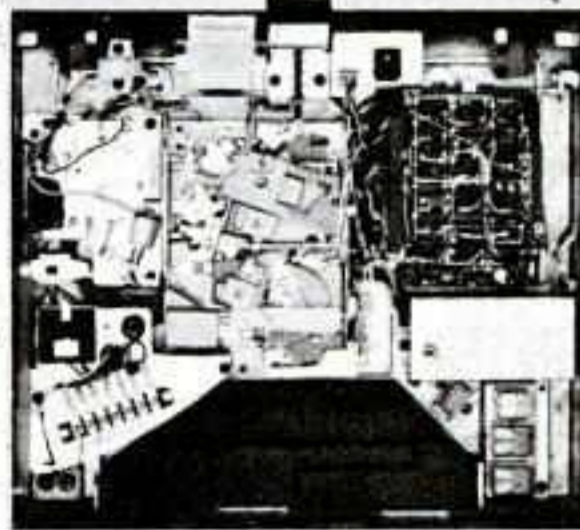
And the whole program assembly "snaps-out." You change title strips quicker than ever before.

The time you save adds up to an extra call or two a day.



From the inside looking out, the 506 is the picture of location serviceability. Our new digital selection system circuitry is fully exposed for plug-in replacement.

New, more efficient stereo speakers put out delightful sounds. If the people in the booth want to hear it, they'll have to deposit the coins first. Then they can choose high or low personal volume setting.

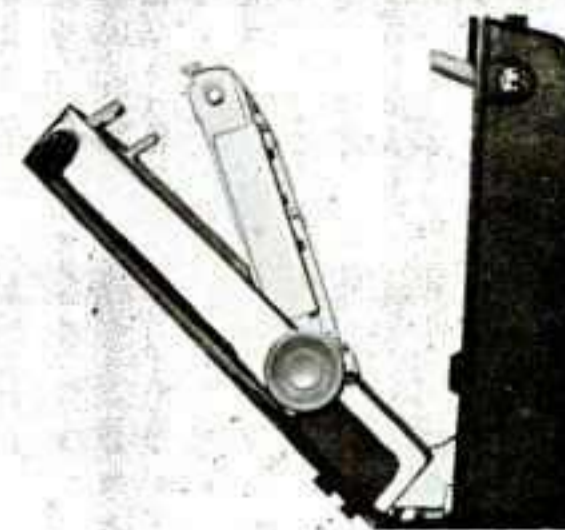


Look inside the 506 rear housing and you'll see more Rock-Ola service features. A solid state transmitting unit that works with either solid state or relay receivers by simply moving one jumper wire on a P.C. board.

Switch another jumper wire and you've converted from 160 to 100 selection operation.

Yet another jumper wire un-plugs to convert program banks of twenty record sides to LP play and pricing.

Fantastically easy! And you'll service the 506 less frequently because the cash box is the biggest a wallbox ever had.



From the side, the 506 is a slim 5 3/4-inches deep at the base, 4 5/8-inches deep at the top.

The front housing is hinged. Just open, remove the Tri-Vue program holder. Total accessibility.

If you never liked wallboxes because they were too much trouble to service, get ready to fall in love with the 506!

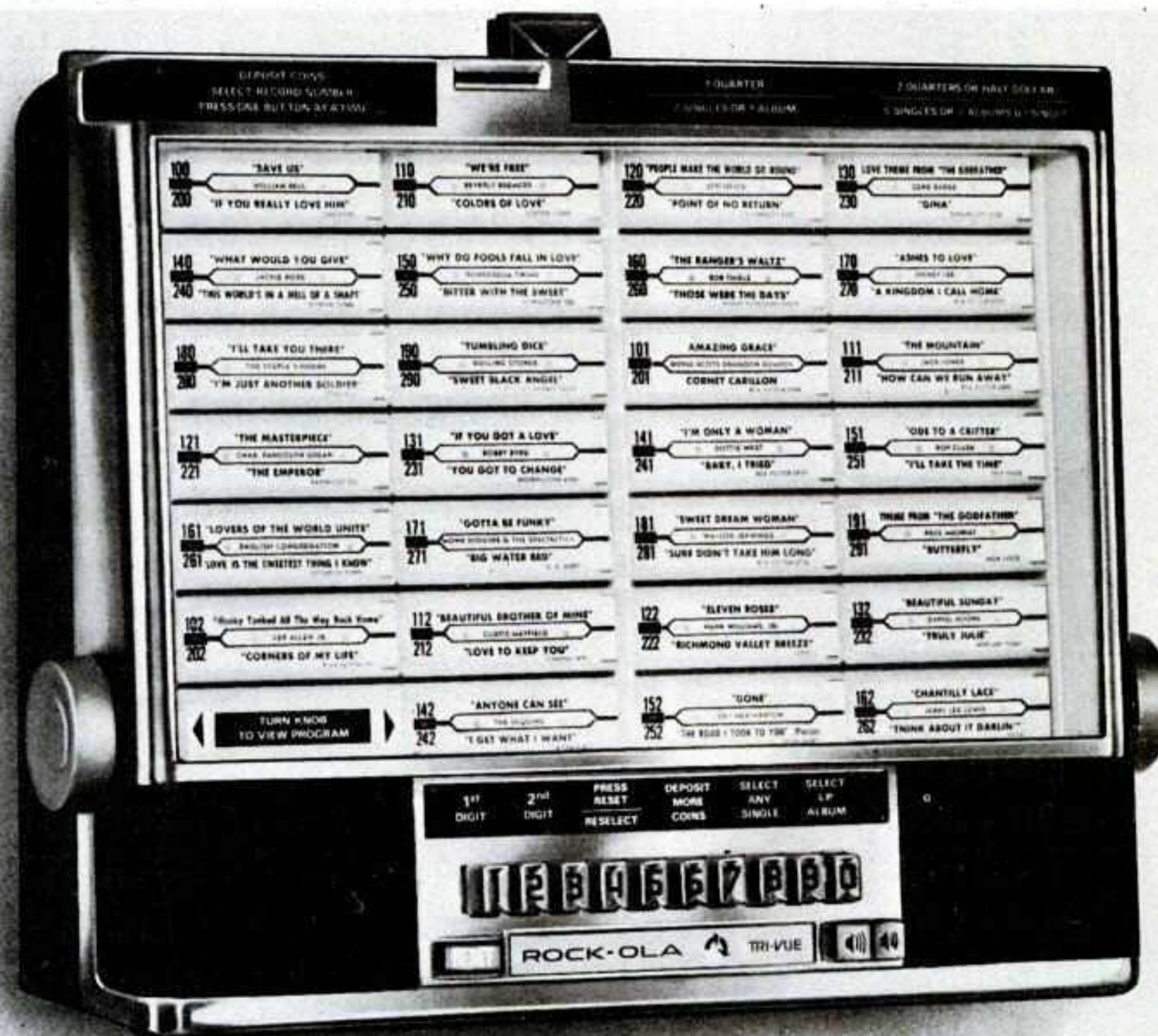


Could a customer have it any easier? No more letter/number combinations to cause mistakes. Our ten-numbers-in-line selection system and player instructional panel speeds up the play.

Pair up the 506 with any Rock-Ola jukebox. Old or new. Even intermixed with existing wallbox installations.

But who'd want to keep an old wallbox now that the 506 is here?

ROCK-OLA 
THE SOUND ONE



If all the music operators in America could get together and design a wallbox that would solve all their problems, they'd re-invent the Rock-Ola 506.

Billboard JUKEBOX PROGRAMMING CONFERENCE

Hotels Ambassador, Chicago, May 19-20

FRIDAY, MAY 18

Welcoming Cocktail Party, 8:30 p.m.

SATURDAY, MAY 19

9:30-10:00 a.m.—Welcome and prologue, *Chairman, Harlan Wingrave, president, Music Operators of America*

10:00-11:00—Session 1

PROGRAMMING & MERCHANDISING IDEA EXCHANGE

Moderator:

Earl Paige

Billboard Jukebox Programming Editor, Chicago

George Hincker, advertising & sales promotion manager, Rock-Ola Corp., Chicago

Irv Gorsen, Dart Records One-Stop, Minneapolis

Clayton Norberg, C&N Sales (operator), Mankato, Minn.

Bill Bush, Les Montooth Phonograph Service (programmer), Peoria, Ill.

11:00-Noon—Session 2

ONE-STOP ROLE, HOLIDAY/OLDIES/SPECIAL PRODUCT

Moderator:

Bill Williams

Billboard Country Music & Gospel Editor, Nashville

Marshall Frenkel, Disneylandia Records & Pan American Dist. (Latin Music), Chicago

Larry Ruegamer, Acme One-Stop & Lieberman Enterprises (rack jobber), Minneapolis

Stu Glassman, Radio Doctors One-Stop, Milwaukee

Noon-1:30 p.m.—LUNCH

1:30-2:30 p.m.—Session 3

HOW RADIO STATION PROGRAMMERS AND JUKEBOX PROGRAMMERS WORK TOGETHER

Moderator:

Claude Hall

Billboard Radio & TV Programming Editor, Los Angeles

Bill Stewart, program consultant, WYOO-AM, WRAH-FM (Minneapolis), KLAF-AM (Dallas), Minneapolis

Larry Baunach, Famous Music Corp. (Paramount, Dot label family), Nashville

Bob Johnston, program director, WBBM-FM, Chicago

2:30-3:30 p.m.—Session 4

SAMPLES, TITLE STRIPS, ADVANCE PROMOTION OF RECORDS

Moderator:

Ron Braswell, Jukebox Product Coordinator, CBS label family, New York City

Don Cihak, Star Title Strip Co., Pittsburgh

Paul Gallis, independent promotion representative, Chicago

4:30 p.m.—Adjournment

5:00-8:30 p.m.—Hospitality Suites

SUNDAY, MAY 20

8:00 a.m.—Continental Breakfast

9:00-10:00 a.m.—Session 5

QUALITY CONTROL OF SINGLES IN JUKEBOX, RETAILING MARKETS

Moderator:

Ruth Sawejka, operator-programmer, Beaver Dam, Wis.

William Findlay, jukebox manufacturing engineer, Rock-Ola Corp., Chicago

Al Bodoh, jukebox manufacturing engineer, Seeburg Corp., Chicago

C. E. Bedford, General Electric, home phonograph engineering, Decatur, Ill.

Kip Parker, Acme One-Stop, Minneapolis

Andy Andersen, A-Records (retailer), Chicago

DON'T PUT IT OFF! REGISTER TODAY

10:00-11:00—Session 6

IDEAL LENGTH OF SINGLES FOR OPTIMUM USE OF PROGRAMMING TIME

Moderator:

Bill Bush, Les Montooth Phonograph Service, Peoria, Ill.

Dick Prutting, Little LP's Unlimited (jukebox albums), Danbury, Conn.

Don Owens, MGM Record family, Nashville

Col. Jim Wilson, Starday/King Record family, Nashville

11:00 a.m.—Adjournment & Review

Hal Cook

Billboard Publisher, Los Angeles

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

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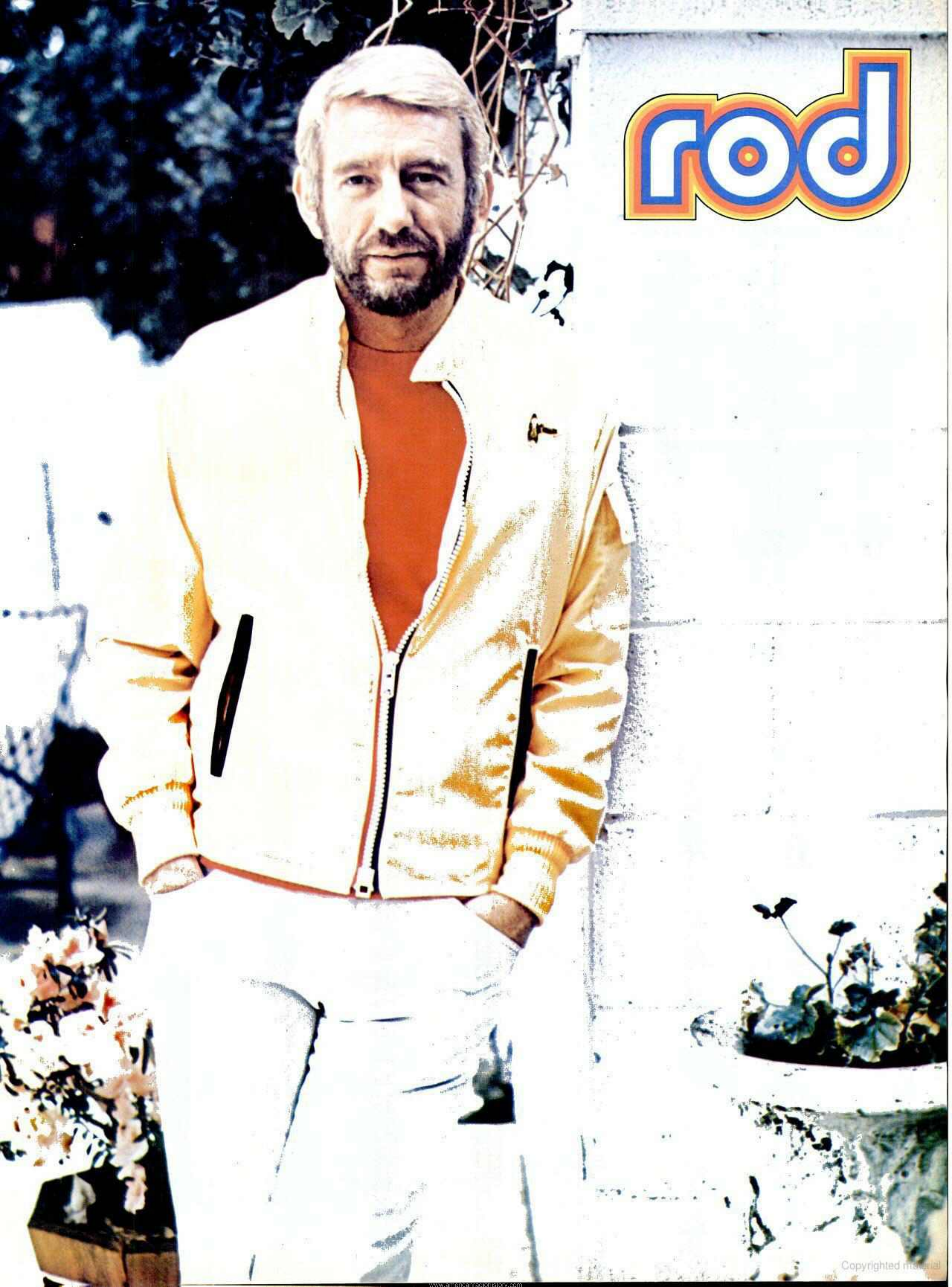
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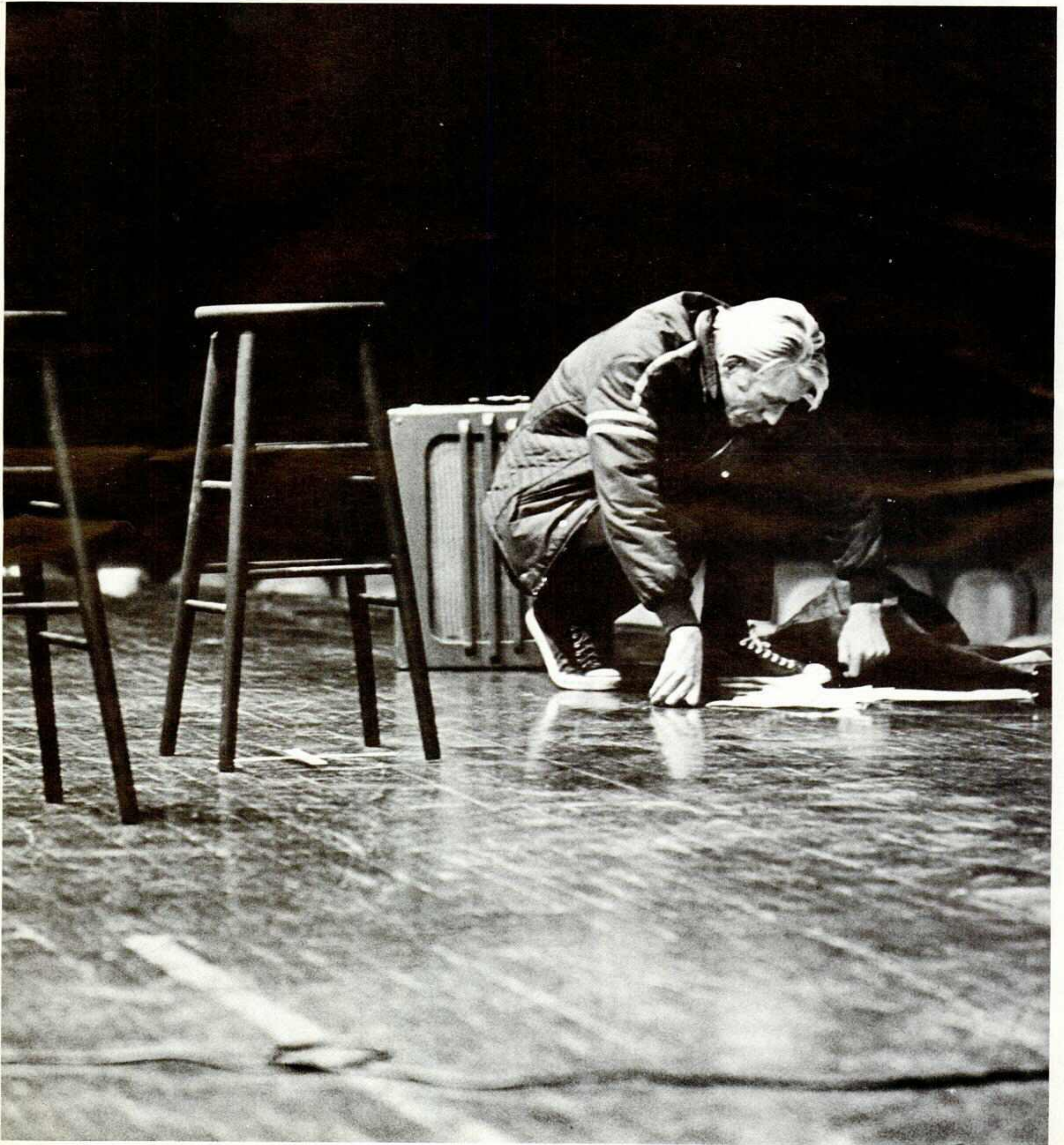
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A moment of solitude; alone on stage; the gentle quiet before a concert. This is one glimpse into Rod McKuen's life.



Written by Jane Wilkie; art direction Bernie Rollins; section editor Eliot Tiegel
RM-2

Industry report sponsored by friends of Rod McKuen

May 5, 1973, **BILLBOARD**

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SEVEN YEARS ON THE ROAD RESULTS IN THE EMERGENCE OF ROD MCKUEN'S MUSICAL EMPIRE.

By JANE WILKIE

THIS IS THE STORY OF ONE MAN'S DETERMINATION TO SUCCEED.



Frank Sinatra with Rod prior to Sinatra's recording "Love's Been Good To Me."



Rod with Voyle Gilmore (left) and the Kingston Trio recording "Ally, Ally Oxen Free."

THE PARADOX OF ROD MCKUEN is that he is known as the gentle poet, and he is a gentle man—yet in the space of seven years he has built himself and his enterprises into a legend of a modern Horatio Alger.

Rod himself says, "I had to promote myself, to create a demand for Rod McKuen. Nobody else was going to do it."

According to composer Hank Mancini, "McKuen is not the normal business contact. It's hard for a record executive to cope with him. He comes into a plush office wearing sneakers, levis and an old sweatshirt, and this puts VPs off base. In person, Rod gives himself a soft sell, but in business 'soft sell' is not in his vocabulary."

Without a manager to give advice or muscle, McKuen has done it all himself. "All" includes becoming a household word (in several countries besides America) via his talents in sundry directions. To begin with, he is the first poet in history to earn large sums . . . literally millions of dollars. He composes pop songs which have been recorded by leading artists of the industry and provided him with four greatest hits albums. (Examples: Frank Sinatra, Perry Como, Jacques Brel and Petula Clark.) Putting his words and music together, he sings in a sandy voice to sellout audiences in two lengthy tours each year.

These three fields are the nitty gritty of his output. But he hasn't been content with these areas. In addition, he has scored six motion pictures and four TV shows. In 1968 he had his own TV special, "The Loner." He is now deep into classical composition, having written "Concerto for Four Harpsichords & Orchestra," "Symphony No. 1" and "Concerto for Guitar and Orchestra." His "Ballad of Distances" has recently been premiered by Canada's Edmonton Symphony Orchestra, and the Louisville Orchestra has commissioned him to write two new classical works to be premiered in October.

These are an oratorio for voice and orchestra based on McKuen's text and entitled "The City" plus "I Hear America Singing" with text adapted from the writings of Walt Whitman. Both The Saturday Review and the Washington Post have reported McKuen's Stanyan records to be the second largest direct mail order record company in the business, a close second to the Columbia Record Club.

In the coming year McKuen will seek a distribution deal to place the records in stores as well, and this fall will debut a new classical label. Three years ago he became a bona fide publisher, in tandem with Random House, and to date has co-published four

dozen Stanyan gift books which are displayed by booksellers on special racks, the most successful gift book line in the country.

He puts together a unique Rod McKuen Calendar and Date Book each year, which, if calendars can be best sellers, have reached that status. To balance the take, he has established his own charitable foundation, Animal Concern, to provide scholarships for students of animal husbandry as well as the preservation of wildlife.

No man creates an empire without a streak of steel in his psyche. Yet those who know him say that McKuen's stunning success stemmed not from the tycoon/tyrant syndrome, but rather an effort to erase the self doubts incurred in his childhood. That was the push that sent him up the ladder. Once he had achieved the top rungs, the work had become his lifestyle . . . and what's more, pure fun.

McKuen has a funky sense of humor which his current status allows him to indulge. As examples, he instigated a secret search of The New York Times' files, out of curiosity to learn how the paper had prepared his obituary. And watching the demolition of a London building, he bought a circular iron staircase on the spot and freighted the tonnage home to California.

Although his future security is assured, he keeps a schedule of endless work; his day covers myriad projects that are shelved only when he finally goes to sleep. None of this frenetic activity is to make money per se; there still lingers the compulsion to prove himself to himself.

Small wonder, considering his early life.

Rod has sometimes, depending on his mood, talked freely about the fact he was illegitimate. It's a word scarcely in use today, but anyone born under such circumstances in 1933 would feel scarred by the fact . . . and a need to become "somebody." No one knew it—none of his schoolmates, none of his friends, but Rod knew it; he deeply felt the lack of a father and very possibly suffered a sense of rejection.

This despite the heroic efforts of his mother, who supported her son for two years before she married a construction worker named Bill Hooper. Her breadwinning days were not over; Hooper was a boisterous, brawling man who drank on the job and was fired repeatedly. The marriage lasted 13 miserable years, Hooper dragging his family across the land scarred by the construction gangs. The western towns were faceless and endless, all of them dusty and dreary and totally without character.

Rod was a loner from the beginning, perhaps without choice, for the family never stayed long enough in one spot to enable him to make lasting friendships. His stepfather rejected him in many ways, not the least of which was an occasional beating. Movies were Rod's only avenue of escape from reality; to earn money for admission he shined shoes and sold newspapers, and spent every dime for magic hours in the movie houses. Before her death in 1971, Clarice Hooper recalled that as a small boy Rod had constructed model theaters from scrap cardboard. Hooper's own son, Bill, had played sandlot baseball; sired by different genes, Rod had been a restless kid given to dreaming.

His love of entertainment led naturally to work in this field. Before he was out of his teens, he had a job as a late night disc jockey at Oakland's KROW, and began reading his poetry on the show. Phyllis Diller, who worked then as a copywriter for KROW, was impressed by the tow headed youth. "He wrote from the heart. He was a kid who covered a basic sadness with joie de vivre—a little like Streisand. He'd had very little education and a ghostly home life, but the brain was the stiletto. If Rod had been born rich he might never have made it."

In 1953 he was drafted into the Army and sent to Korea and Japan. In his two years of service he began singing, devoting his leaves to stints on Tokyo's Ginza Strip belting rock 'n' roll. By the time he was discharged and returned to San Francisco, he had written many songs, and Diller got him an audition at the Purple Onion. It was during this period that Rod began singing his own material, and so impressed columnist Cobina Wright that she convinced him he should try for work in films.

He needed no nudging. He went south to Hollywood and with typical McKuen acumen landed a two-year contract at Universal. The films were less than B—"Rock, Pretty Baby" was his initial movie and the films that followed were sad affairs Rod is still unable to forget. "They come back to haunt me on the late late shows of summer nights."

But at Universal he met Hank Mancini, then on the studio's music staff, and Mancini encouraged him to write more songs. As did Jay Livingston and Ray Evans and one of Rod's first publishers, Bill Donner of MCA Music. "Donner was incredible," says Rod. "He and Kathy Page always assumed I'd be successful and treated me accordingly. I think Bill almost lost his job trying to cram me down Decca's throat, but the results for me were the best workshop I ever had. I was allowed free rein on making demos and trying out new material. From that experience I learned economy in music and what would and wouldn't work in song writing and eventually scoring."

Rod proceeded to write songs—in planes, buses, cars, during walks on the beach. Songs seemed to tumble into his mind, and if he was without pencil and paper at these times he was furious

(Continued on page RM-12)



MUSICAL TRENDS: THEY'RE 'HEALTHY,' ROD SAYS, BUT THEY DON'T DICTATE TO HIM

The following is a question and answer feature with Rod on how he views the musical world.

Q. Do you feel you keep a finger on the pulse of music trends? Do you care about trends?

A. Trends don't interest me, although I manage to be aware of them whether or not I like it. There's so much music in my life that I'm usually pretty well aware of what's going on. But my theory has always been, and I believe it a truism, that there are only two kinds of music—good and bad—and that would extend to classical, country and western, Hawaiian, bubble gum, etc.

I think trends are healthy for the music industry because it means that eventually each kind of music comes into its own cycle, but I think it's healthier when the top 40 charts, as they most often do in France, Holland and Germany contain rock music, romantic ballads, snatches of classical music that may have only come into popularity due to its use in a film score, folk, country and western, rhythm and blues and even occasionally jazz. At the moment in this country there is a very heavy concentration on rock, though fortunately for our ears it has a softer sound these days.

Q. Who are your favorite arrangers? Why?

A. Over the past 15 years I've worked with nearly all the top arrangers, not only on both coasts but throughout Europe. Arthur Greenslade isn't afraid to tackle anything and acts almost as a second mind for me. Don Costa and Nick Perito have to be everyone's favorites. Billy Byers has no musical prejudices and is one of the kindest people around. To music and to people. That goes for Paul Ruhland as well. What Anita Kerr does with voices and, lately, woodwinds and low strings, is incredible. John Scott Trotter's years in all phases of music have taught him never to over-write. Henry Mancini is the best brass writer since Sousa, and with more musical ideas. He, Anita Kerr, Lincoln Majorca, Dick Hyman and Terry Trotter have the gentlest touch of any pianists I've ever worked with. But where do you stop? David Gates, Perry Botkin Jr., Marty Paich, Jack Plies, Hank Levine, Ralph Burns, Frank Hunter, Jack Elliott, Torre Zito—all are superb, and I've probably left out as many more. There are fantastic arrangers in Europe whose names are unfamiliar here. Roland, Vincent, Dick Walter, Gareth Davies and Johnny Harris.

Although I usually write words and music to my own songs, I've also been lucky to have such co-authors as Mancini, Brel, Theodorakis, Becaud, Ron Goodwin, Moustaki, Skip Redwine, Francis Lai and, of course, Anita. Arrangers don't get praised enough. They can spell the difference between a song's success or failure. I'd love to work with Richard Hayman, Percy Faith, Pat Williams. . . .



In the studio with Warner Bros.' Sonny Burke during the late 1950's.



Mary Travers and Rod during a break from a TV taping in England.



Rod with Tony Bennett at a BBC-TV taping in London.



Rod and Johnny Cash writing a song together.

Q. What period in America do you think had the finest pop music?

A. Oldtime composers love to talk about the good old days; the kids writing now seem to think we never had it so good. The truth of the matter is that every generation has its good and bad songs. It's hard to believe, for instance, that Irving Berlin, the man who wrote "I Got Lost In His Arms," "There's No Business Like Show Business" and "You Can't Get a Man With a Gun" could also be the author of something as banal as "All Alone By The Telephone." Many people who glory in every bar of Mozart's numerous string quartets fail to realize that for the most part they were written to eat by and hardly stand up to any of his other work. Hank Mancini and I once wrote a song called "The Living End," and I hope nobody ever digs it up and compares it to "We" or any of the other songs we wrote for "Me, Natalie." Hard to believe, isn't it, that the Lennon and McCartney of "Love, Love Me Do" are the same chaps who gave us the spectrum of "Sergeant Pepper" and took us on to "Yesterday," "Here, There and Everywhere" and "The Long and Winding Road."

Obviously, I am a ballad man and I like story songs. My three favorite lyricists of all time would have to be Larry Hart, Johnny Mercer and Noel Coward. In Hart you always had feeling. Mercer's lyrics are never pedestrian, and he can be cosmopolitan in one sentence and backwoods in the next. Noel Coward's wit didn't begin and end with "Mad Dogs and Englishmen" or "Don't Put Your Daughter on the Stage, Mrs. Worthington." His "If Love Were All" is one of the truly great songs written about entertaining from the entertainment point of view.

Q. Which of your own pop songs is your favorite?

A. Usually, as in the case of my poetry, I like whatever I'm working on at the moment, though I would have to say I'm very partial to "The World I Used to Know," "I've Been to Town" and

(Continued on page RM-22)

May 5, 1973, BILLBOARD



It doesn't hurt that Rod sells a lot of records, too. Here, for instance, is WB President Joe Smith handing Rod a gold album for McKuen's world-wide million-selling "Carnegie Hall Concert." Thank you, Rod, from Burbank. Where you belong.



POETRY: PROFITS IN TERMS OF ART & DOLLARS



Publisher Bennett Cerf, (left) with Mike Douglas and Rod during a TV appearance.

never listed. The one publication that does include poetry is Publishers Weekly, the bible of the book industry. And in 1968, Rod became the only author in the 70-year history of Publishers Weekly to have had three books listed in the top ten sellers of a single year. They were his first three—"Stanyan Street & Other Sorrows," "Listen to the Warm" and "Lonesome Cities." He is now acknowledged to be the best selling poet of our century.

It all began, of course, with "Stanyan Street." This was the book that started the ball rolling; the happening that is the cornerstone of McKuen's enormous success.

And it was a happening. The normal procedure is to write a book, then publicize it. "Stanyan Street & Other Sorrows" was first mentioned in print (or anywhere else) on the liner notes of an RCA album, and when demand for the book grew, McKuen wrote it. Its sales, courtesy of Rod McKuen via direct mail, were so phenomenal that when Random House first considered taking it over and contacted farflung booksellers to ask if they'd ever heard of the book, they said, "Have we! Everybody's wondered when a publishing company would get on the bandwagon."

Random House did, and from then on Rod turned out at least one volume a year. That same year, 1967, he wrote "Listen to the Warm," which evolved into the biggest seller of all. (As of April 1 this year, over 2 million copies have sold.) This was followed in turn by "In Someone's Shadow" and "Twelve Years of Christmas," the latter a collection of a dozen verses printed over the years on Rod's personal Christmas cards. "Fields of Wonder" was written as he traveled in three different countries. Rod says its creation was an almost religious experience for him, that it was written "with a bright red heart." "Carols of Christmas" is comprised of McKuen's poems that touch on Christmas and its meaning, as well as lyrics of songs relating to the holiday season.

The McKuen books published by Random House are unique in that, in addition to the regular volumes, pocket size editions in hard cover were also put on the market.

In 1972 Rod left Random House, reportedly having contributed 34 percent of their business through his books, and con-

tracted with Simon & Schuster for "And to Each Season." According to The New York Times, McKuen received for this book an unprecedented advance.

Asked how much, Rod says, "Lots." It is the most autobiographical book McKuen has yet written. Following the death of his mother, it became an attempt to re-evaluate his life. This fall, Simon & Schuster will publish the book he is now working on, "Come to Me In Silence."

All of the above are volumes printed, bound and distributed by major publishing companies. But in the interim Rod has gotten into their act. In 1969 he suggested to the late Bennett Cerf, chairman of the board at Random House, that he co-publish with Rod a series of books—small volumes of aphorisms as well as subjects ideal for gift giving. At first Cerf politely turned down the suggestion.

But Rod wouldn't take no for an answer; eventually he designed special racks from which the Stanyan gift books could be sold, and promised a book of his own poetry to be included with each dozen of the volumes. A year later, when the first 12 were selling off the racks—co-published by Random House and Rod's Montcalm Productions—Cerf happily admitted Rod had been right . . . again.

In the Stanyan series, currently numbering 48 books, Rod's titles are "Caught in the Quiet," "Ballads," "With Love," "Pastorale" and "Grand Tour," all of them runaway best sellers.

In addition, McKuen has published a few totally on his own, all of them available only by direct mail. Back in 1969 he put together a book containing the lyrics of his best loved songs. "The Songs of Rod McKuen" contains such favorites as "Blessings In Shades of Green," "Jean," "The Ivy That Clings to the Wall" and "Kaleidoscope." His most ambitious published work as well as the most beautiful, is the \$50 volume "And Autumn Came."

This includes much of Rod's early poetry which he rewrote in '69, and had printed on the same paper used by Andrew Wyeth for his watercolors. It is numbered and signed, hand bound, boxed

(Continued on page RM-27)

OUT OF THE BASEMENT OF MCKUEN'S HOME, from Random House, from Simon & Schuster, from Rod's own publishing companies, the books have poured.

Since 1966 he has written no less than nine major volumes of poetry, plus four books of his collected lyrics.

Combined, they have sold nine million copies.

His first two books of poetry outsold the combined works of Robert Frost and T. S. Eliot.

With these facts, why is it that McKuen's titles never appear on the bestseller lists in magazines and newspapers throughout the nation? The answer is that for some inexplicable reason, poetry is



Drawing of Rod McKuen by Louise Hatcher

To Rod McKuen at 40

*and to each season
something is special,
lilacs, red rose
and the white willow.
young men of fortune,
old men forgotten,
green buds renewing
the brown leaves
dead and gone . . .*

*from his friends
at Simon and Schuster*

And to each season . . .
from *And to each season* . . .
© 1972 by Montcalm Productions
Published by Simon and Schuster



THE WORLD'S BIGGEST LITTLE BOOK COMPANY...

**8 Million copies of Rod McKuen's poetry (hard cover)...
4 Million Stanyan Books... 500,000 Calendars & Datebooks...
and in one year 2 Million Stanyan/Biplane Cards.**



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**Cheval Books / Stanyan Books
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(212) PL 1-2533

Senior Editor:
Jane Wilkie
Box 2783
Hollywood, Ca.
90028
(212) 659-1662

ROD'S RIGHT MOVES

1967

Signed with Random House for "Stanyan Street & Other Sorrows."
Wrote "Listen to the Warm."
Sold over one million albums.
Produced and recorded "The Sea" with Anita Kerr.

1968

Scored Steinbeck's TV "Travels With Charley," for NBC and Lee Mendleson.
Wrote lyrics for Princess Grace's TV special, "Monaco, C'est La Rose."
Wrote lyrics for NBC-TV's "Heidi."
Scored the film "Joanna."
Scored the film "The Prime of Miss Jean Brodie."
Wrote seven songs for "A Boy Named Charlie Brown."
Did an eight-week tour of colleges.
Wrote "Lonesome Cities."
Sold two million albums.
Gave first concert at Lincoln Center.
Wrote lyrics for Mancini's three songs for "Me, Natalie."
Wrote "Concerto for Four Harpsichords."
Received gold record for "The Sea."
Established Stanyan Records.

1969

NBC-TV's Rod McKuen special, "The Loner."
Won Grammy for Best Spoken Word album, "Lonesome Cities."
Recorded the Sinatra/McKuen album.

Listening to a playback with Bill Walsh, producer of "Scandalous John" at the Los Angeles recording session.

Met Queen Mother of England at command performance of "Jean Brodie."
Wrote "In Someone's Shadow."
Oscar nomination for best song, "Jean."
First major concert tour of U.S.
First birthday concert at Carnegie Hall.

1970

Wrote "Caught in the Quiet."
Established own publishing company.
Received Golden Globe Award for "Jean."
Grammy nomination for "Jean."
Composed "Symphony No. 1."
Composed "Concerto for Guitar & Orchestra," premiered at Hollywood Bowl.
Guest appearance on Ed Sullivan show (longest time period ever granted a single artist).
Recorded first show for BBC, "With Love."
Met Queen Elizabeth and royal family at command performance BBC taping.
Tour of summer festivals.

1971

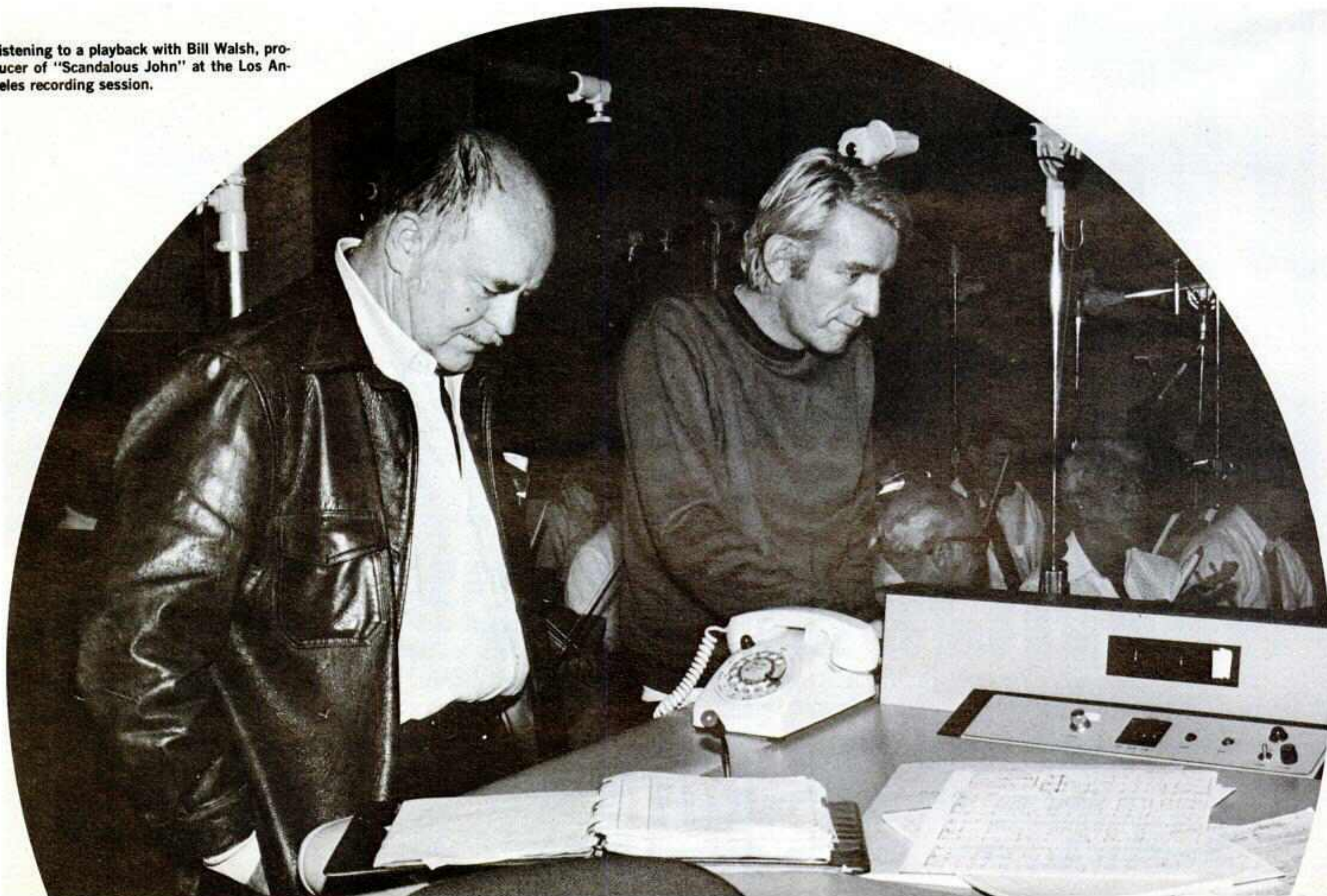
Taped six TV specials for BBC.
Oscar nomination for best song, "Champion Charlie Brown."
Three Grammy nominations—Best Children's album, Best Annotator, Best Talk album.
10 concerts in Great Britain.
Concerts in Australia, New Zealand, Japan, Vienna.
Three U. S. tours.
Wrote "Fields of Wonder."
Wrote "With Love."
Wrote and recorded "Pastorale."
Established Animal Concern.
First Hawaii concert.
First concert at Frankfurt's Opera House.
Narration of Wolper TV special, "Say Goodbye."

1972

Wrote "And to Each Season."
Eight concerts in Great Britain.
Five concerts in Germany.
Concerts in Vienna, Canada, Holland, New Zealand, Australia.
The Year of Tours—exactly 99 performances, not including TV appearances or lectures.
Premiered "Piano Concerto # 3."
Premiered "Plains of my Country," with Royal Philharmonic Orchestra.
Scored Sisney's "Scandalous John"

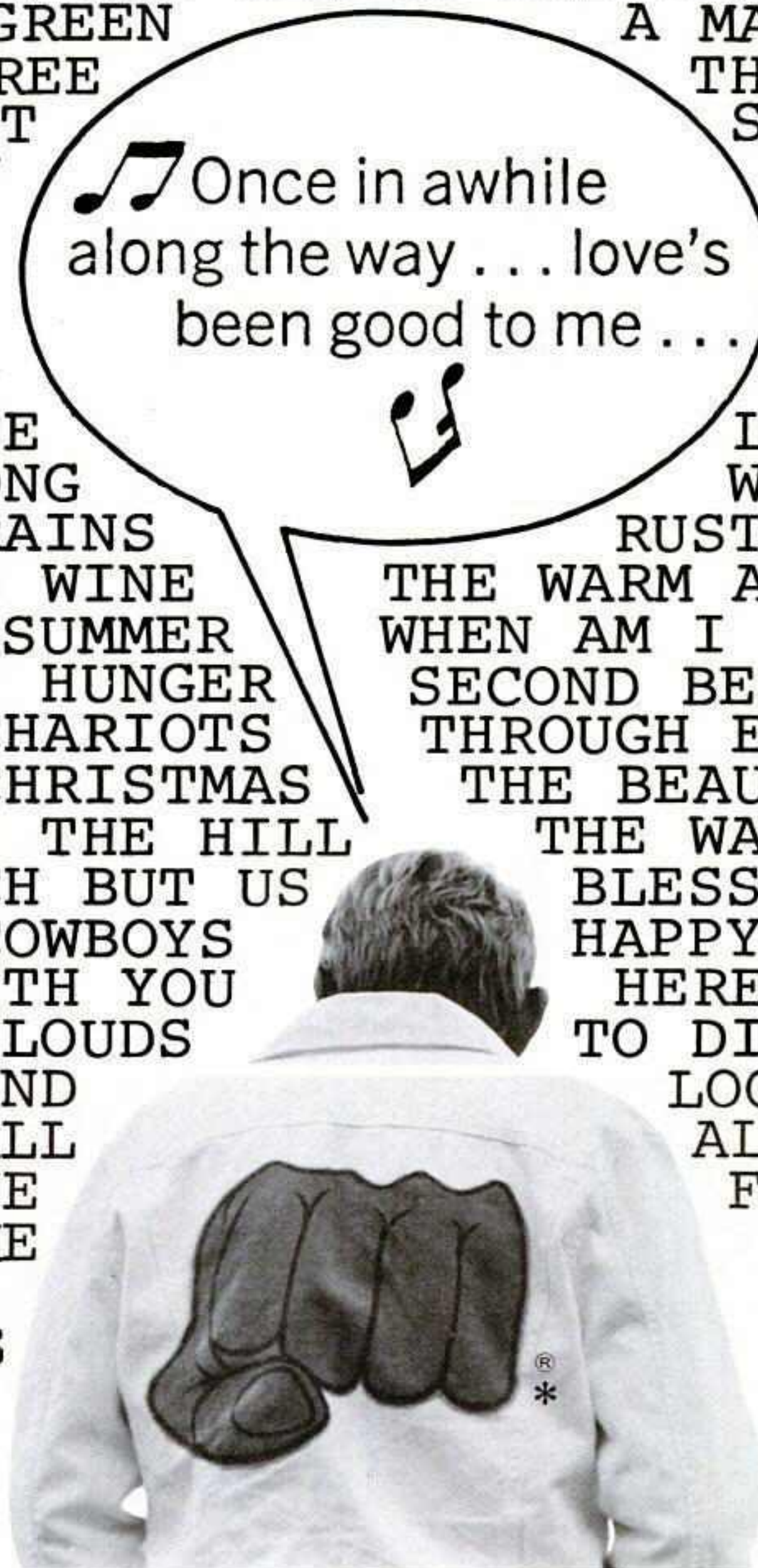
1973 (through April 30)

Premiered "Ballad of Distances," with Edmonton Symphony.
Scored "Vikings," for Walt de Faria.
Began first tour Canadian and American prisons.
Three 40th Birthday Concerts at Carnegie Hall.
Spring concert tour of America, Great Britain and Ireland.
Wrote "Come to Me in Silence."
Composed "The City" for Narrator and Symphony Orchestra (to be premiered October 1973 by Louisville Orchestra).



Words & Music: Rod McKuen

THE IVY THAT CLINGS TO THE WALL / THE LONELY THINGS
CHILDREN ONE AND ALL / HIT 'EM IN THE HEAD WITH LOVE
AIN'T YOU GLAD YOU'RE LIVIN JOE / AND TO EACH SEASON
BLESSINGS IN SHADES OF GREEN / BONSOIR MADEMOISELLE
SO LONG SAN FRANCISCO / I'M STRONG BUT I LIKE ROSES
MR KELLY / CHAMPION CHARLIE BROWN / ON THE ROAD AGAIN
IN SOMEONE'S SHADOW / LISTEN TO THE WARM / THE LONER
A KIND OF LOVING / SOLITUDE'S MY HOME / SIMPLE GIFTS
KALEIDOSCOPE / A CAT NAMED SLOOPY / AS I LOVE MY OWN
THE VOYEUR / OPEN THE WINDOW AND SEE ALL THE CLOWNS
SOLO / PASTURES GREEN A MAN ALONE / TO YOU
ROCK GENTLY / THREE THE THINGS MEN DO
MOMENT TO MOMENT SUMMER IN MY EYE
SOMEPLACE GREEN ME AND THE CAT
I THINK OF YOU TIMES GONE BY
AND TONIGHT I LIVE ALONE
THE SINGLE MAN MERCI BEAUCOUP
OCTOBER ODYSSEY FRIENDLY SOUNDS
BRING HER A ROSE LIKE CHILDREN DO
THE SUMMER'S LONG WHERE ARE WE NOW
TO WATCH THE TRAINS RUSTING IN THE RAIN
THE LAST OF THE WINE THE WARM AND GENTLE GIRLS
I'VE SAVED THE SUMMER WHEN AM I EVER GOING HOME
LOVE LET ME NOT HUNGER SECOND BEST / THE HUNTERS
SOME TRUST IN CHARIOTS THROUGH EUROPEAN WINDOWS
THANK YOU FOR CHRISTMAS THE BEAUTIFUL STRANGERS
THE FAR SIDE OF THE HILL THE WAY IT WAS BEFORE
EVERYBODY'S RICH BUT US BLESSINGS OF THE DAY
GONE WITH THE COWBOYS HAPPY BIRTHDAY TO ME
A WHILE MORE WITH YOU HERE HE COMES AGAIN
THE MARVELOUS CLOUDS TO DIE IN SUMMERTIME
ROUND ROUND ROUND LOOKING BACK AT 30
SOME OF THEM FALL ALL OF ME IS MINE
EACH OF US ALONE FIELDS OF WONDER
TRASHY / MEANTIME THE STATUE / YOU
HOME TO THE SEA LONESOME CITIES
HELLO HEARTACHES I TURN TO YOU
STANYAN STREET PEOPLE CHANGE
THE WOMEN / YES SHE / MY FRIEND
ONCE I LOVED CHANNING WAY
AND SO GOODBYE DANDELION DAYS



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* Rod McKuen Casuals

ROD FORAYS INTO THE WORLD OF CLASSICAL COMPOSITION



EMI head, Gerry Oord signs Rod for England and Australia.

Rod McKuen's newest classical work, "Ballad of Distances," had its world premiere on March 16 and 17, performed by Canada's Edmonton Symphony Orchestra under the baton of Tommy Banks. The work is a tone poem meant to complement a work introduced last year by the London Royal Philharmonic at Fairfield Hall in Croydon, "The Plains of My Country." The latter work will appear as part of a boxed set, "The Essential Rod McKuen," to be released this fall.

It will also be available on Stanyan Records as a single album, packaged with "Ballad of Distances." The Canadian Broadcasting Corporation taped both performances by the Edmonton Symphony and immediately scheduled a nation-wide Canadian network radio broadcast of the concert for Rod's birthday on April 29. Tommy Banks also organized for Rod the first of what promises to be many prison performances in the United States and Canada. After an appearance by

Rod at the Calgary Correction Institution in March, McKuen plans next to visit the Warkworth Institution near Toronto on May 8 to entertain the prisoners.

Other forays into the world of classical music for McKuen include two new works commissioned by the Louisville Orchestra Society—one for voice and orchestra, the other for narrator and orchestra. Both will be premiered on October 18 as part of the opening ceremonies of the new Danville Performing Arts Center in Danville, Ky., and feature (in addition to McKuen) opera star Phyllis Curtin. Rod will do the narration and Miss Curtin the vocal line. The same program will be repeated on both October 19 and 20 in Louisville and will be recorded by the Louisville Orchestra Society as part of their commissioned works series . . . which has previously included Samuel Barber, Paul Hindemith, Alan Hovhaness and Elliott Carter.

Since the premiere of McKuen's first classical composition four years ago—"Concerto No. 1 for Four Harpsichords and Orchestra" (first performed by the London Arte Orchestra), his classical repertoire has expanded to include "Symphony No. 1" (Westminster Symphony Orchestra), "Concerto No. 2 for Guitar and Orchestra" (performed at London's Royal Albert Hall and the Hollywood Bowl), "Concerto No. 3 for Piano and Orchestra" (Westminster Philharmonic), "Piano Variations"—and several shorter works ("Ballad of Distances" is McKuen's 40th classical composition.) "The Plains of My Country" orchestral suite was premiered last year by London's Royal Philharmonic Orchestra as part of its 25th anniversary series.

In the immediate future is a second McKuen symphony, concerto for wind instruments, a mass, and a ballet suite commissioned for New York's Joffrey Ballet Company.

Rod McKuen's been called everything.

He's been called this century's most successful poet.

He's been called a troubador.

He's been called a minstrel.

He's been called a soft voice in a hard world.

We proudly call him a fellow member. **ASCAP**

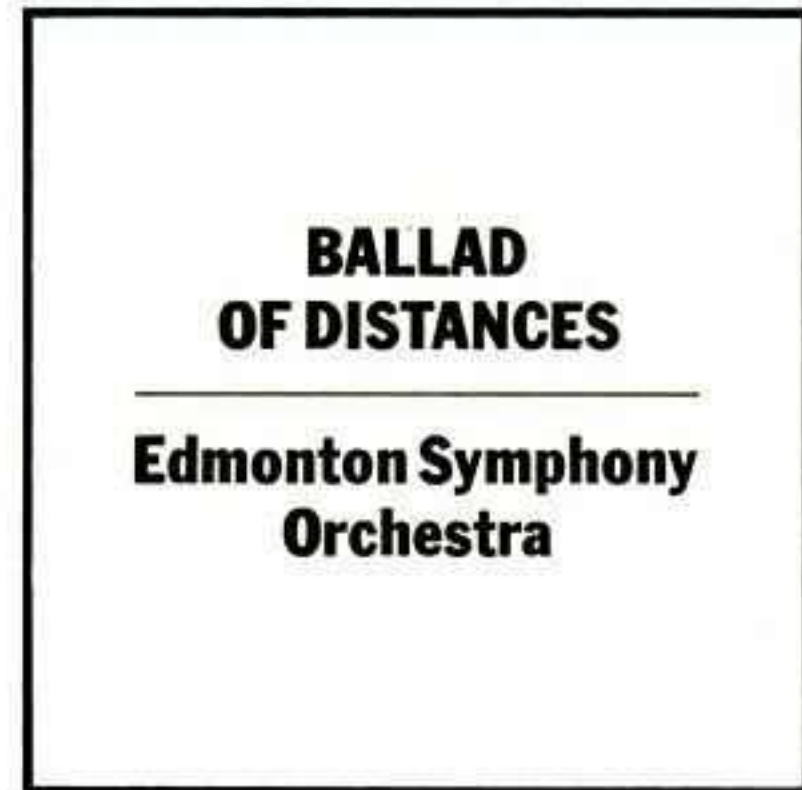
The classical side of Rod McKuen...



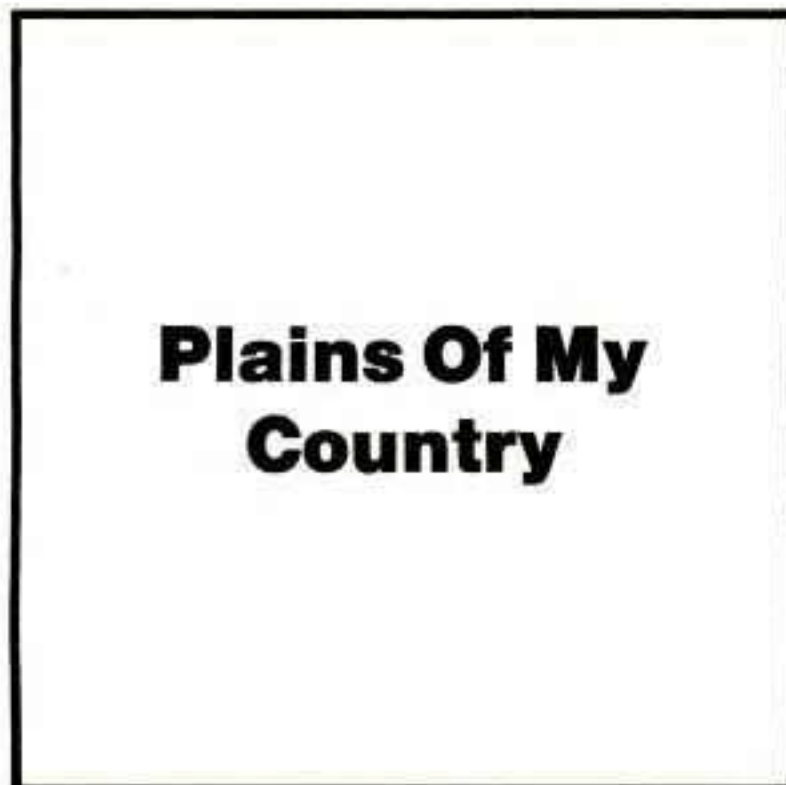
SR 9012
World Premiere, May 16, 1972.
Royal Albert Hall, London



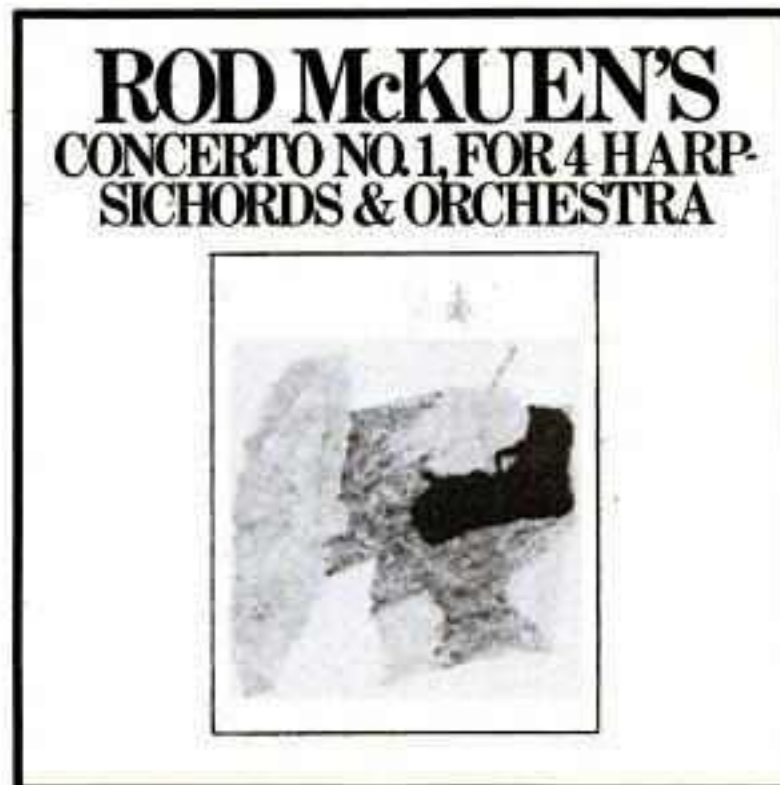
Someday we'll see Spain together.
SR 9006
World Premiere, August 7, 1970.
Hollywood Bowl, Hollywood
Joe Pass, guitar / Arthur Greenslade, cond.



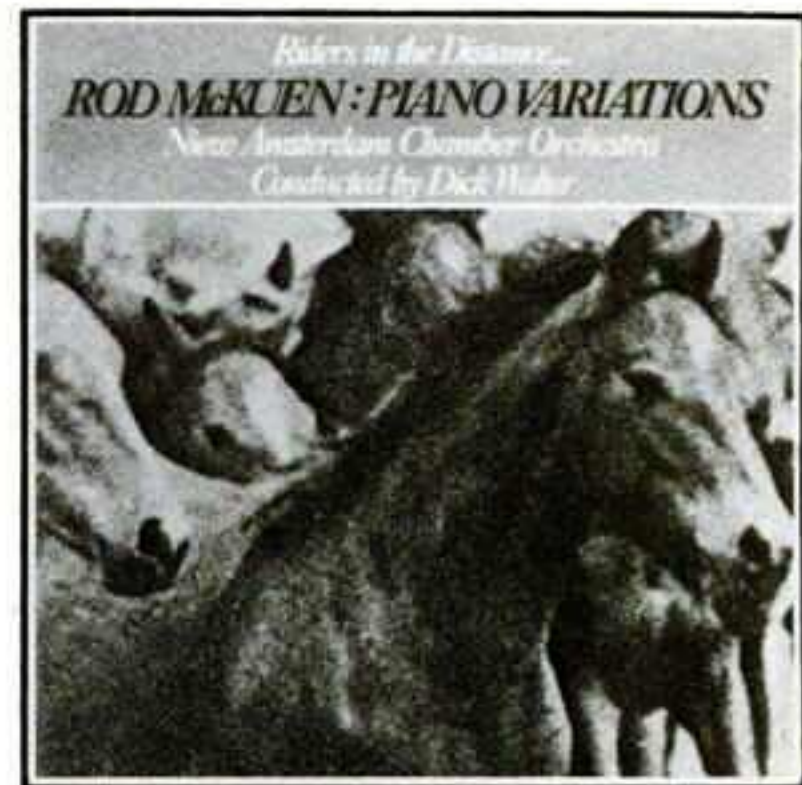
SR 9013
World Premiere, March 16, 1973.
Edmonton Symphony Orchestra, Canada
Tommy Banks, conductor



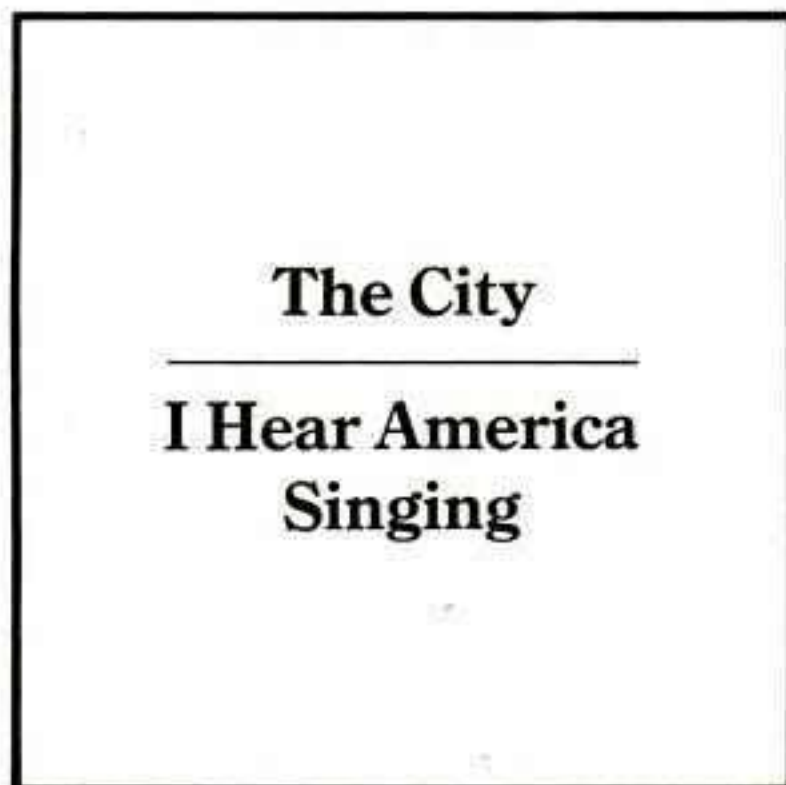
SR 9013
World Premiere, May 10, 1972.
Royal Philharmonic Orchestra,
Fairfield Hall, Croyden



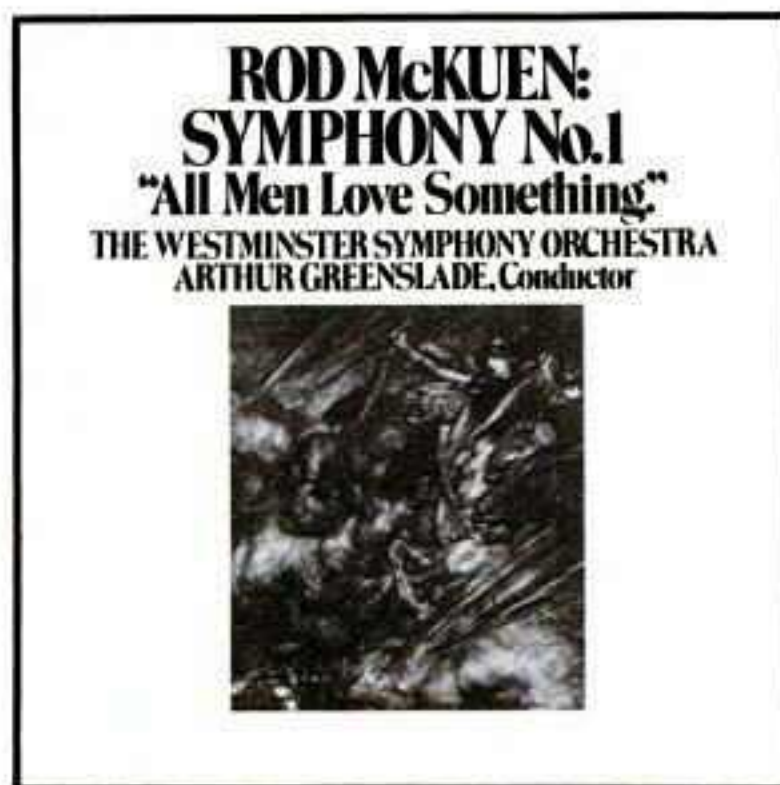
SR 9007



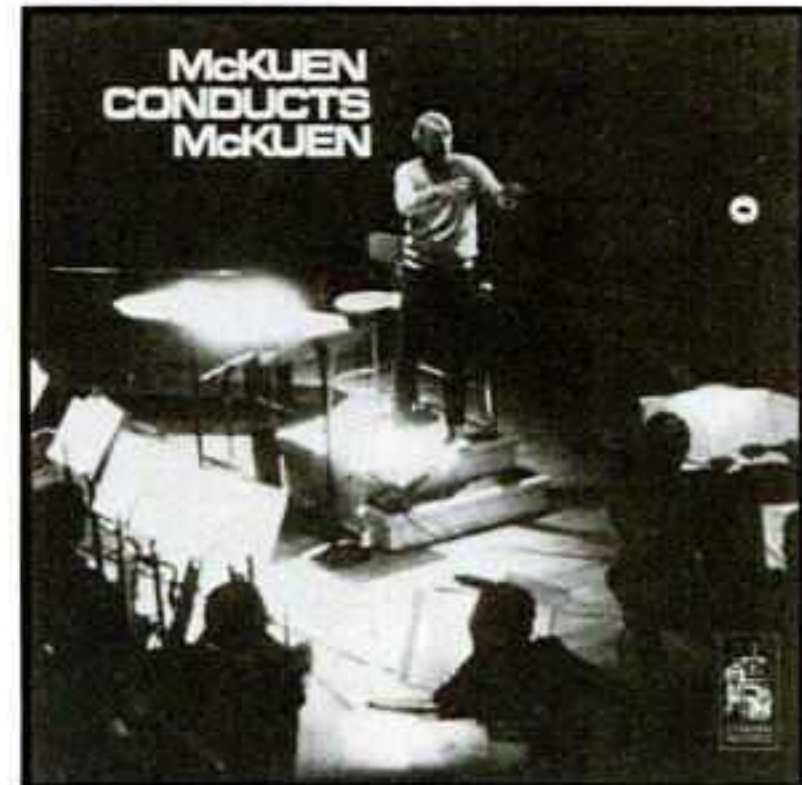
SR 9008



SR 9015
World Premiere, October 18-20, 1973.
Louisville & Danville, Louisville Orchestra
Jorge Mester, conductor



SR 9005



SR 9010

Management:
J. FOSTER, 8721 Sunset Blvd., Suite 200,
Hollywood, Ca. 90069 (213) 659-1660

• Continued from page RM-3

with himself. He found he worked best under pressure. Later, he would take to booking an orchestra and recording studio for the following day, then write a batch of songs and turn them over to an arranger that night. (The arrangement for "If You Go Away" was completed without a lyric—McKuen wrote the words in a cab on his way to the session).

After his Universal contract lapsed, Rod tackled New York. It was to be the most harrowing time of his life. Never careful about money, he at first lived as he had when a salaried actor; within a short time he was literally without funds. In sneakers and levis he roamed Manhattan, desperately trying to get his songs accepted by record companies and artists. Without a coat he was cold, and often hungry. Debts piled up—he didn't open his apartment door except to a pre-assigned ring—and in 1960, at 27, he was forced to claim bankruptcy. Says Ron Gittman, his former partner in New York, "That's why Rod works the way he does today—he knows what it is to get beat."

At some point in the New York saga, Rod wrote "Oliver Twist." Ultimately it headed up the charts, but it's interesting today to speculate on its success had Rod not promoted it in typical McKuen manner.

In an eight-week booking at Trudi Heller's Versailles Club he included the number every night, often jumping on tables to deliver the rock number with gyrations that had customers raving over Rod. There followed a bone-cracking tour of eight weeks and 80-plus performances. He played bowling alleys and small clubs, often finishing late at night then driving until dawn to the next town, grabbing a couple of hours sleep in a cheap hotel.

Every town was different, the layout different, the show different; the only constants were the cheap food and beds. He rehearsed, scanned local papers to check on record hits, did promotion spots on local radio stations. "Hello, I'm Rod McKuen. I'm appearing tonight at the Bugle Bowling Lanes. I hope you'll come see me." He lost 20 pounds. When the tour ended his voice was shot. A doctor gave him medication and told him to remain quiet for six weeks. Instead, he kept his date to open at Los Angeles's Peppermint West. The strain on his voice was the beginning of the raspy whisper we know today. But the gig at Peppermint West was a success—columnist Walter Winchell flew out for the opening and flipped over Rod. Everything took hold after that; Rod wrote more songs than ever—on envelopes, on shirt cuffs. During the Peppermint West stint he wrote "The World I Used to Know and "Ally, Ally, Oxen Free."

In California, Rod was "home." Says Gittman, "He was a different guy. He was out of place in New York, but in California he came alive."

With Glenn Yarbrough, who had sung many of Rod's songs, he started a music publishing business. It was the beginning of the snowball. When Rod put his poem "Stanyan Street" to music for a Yarbrough album, RCA phoned him to ask the source of the poem. "It's from a book of mine," "Stanyan Street and Other Sorrows," said Rod. There was no such book, but when RCA wanted to include information in liner notes, Rod asked them to list a box number where the book might be obtained.

Then he wrote the book. He published it himself and, working out of the basement of his Hollywood Hills home, sold 65,000 copies. In the spring of 1967 his book came to the attention of Random House and they wanted to talk to him. On his way through New York on a trip to Europe, McKuen stopped in to see editor Nan Talese. "There was something in his poetry that interested me about him," says Ms. Talese. "When he walked into my office I saw his vitality and was enchanted, and later suggested to our publicity department that Rod speak at our sales conference, which would be held at the time he returned to New York. They yawned in my face—a poet talking to salesmen! But I persisted, and after Rod had talked five minutes at the conference everybody was mesmerized. When we announced we had drawn up a contract for his second book of poetry and would take over the printing of Stanyan Street, the salesmen gave Rod a standing ovation."

Random House continued to contract for Rod's poetry, publishing a major volume each fall. "Listen to the Warm" followed "Stanyan Street," then came "Lonesome Cities," "In Someone's Shadow" and "Fields of Wonder." In 1972 Rod signed with Simon and Schuster, who published "And to Each Season," and will produce "Come to Me in Silence" in the fall of this year, as well as the first definitive McKuen Song Book in hard cover, in 1974.

And so, ultimately, Rod's success came from his way with words as much as with music. McKuen himself doesn't favor one field over another. "I feel they are all a mosaic, part of what I am. I think each one of us has one central idea in life, and everything we do tends to strengthen that personal idea. Mine is an effort to help man communicate with his fellow man."

He seldom preaches, but when he does, has something to say. To the young he says, "The world doesn't owe you or me a living." To the establishment, "We are fools to claim the fatherhood of God when we cannot accept the brotherhood of man."

The McKuen legend has spread to other countries, through his music, poetry and performances. The first to hail him was France, which in 1966 awarded him the Grand Prix du Disque for his "Seasons in the Sun," despite its having been recorded in English. This was the result of a collaboration with Jacques Brel, a merger that caught on when Rod wrote English lyrics to Brel's "Ne Me Quitte Pas" and sent them to Brel through the mail. The end result was "If You Go Away." On his first visit to France, McKuen was impressed with the style of the chansonniers. "These are men with ability to say what they feel, something the American singer doesn't do," says Rod. In his own way, he has become the chansonnier of America.

England was the second country to embrace him, then Holland. In 1971 two of his singles hit Number One in Holland—"Soldiers Who Want to be Heroes" and "Without a Worry in the World." His album "Greatest Hits, Vol. 3" also hit the top spot, and the three garnered him a trio of gold records. The latter has just earned a platinum record.

His concert tours, at first confined to the United States, have to date included England (where the BBC signed him to do a series

(Continued on page RM-19)

May 5, 1973, BILLBOARD

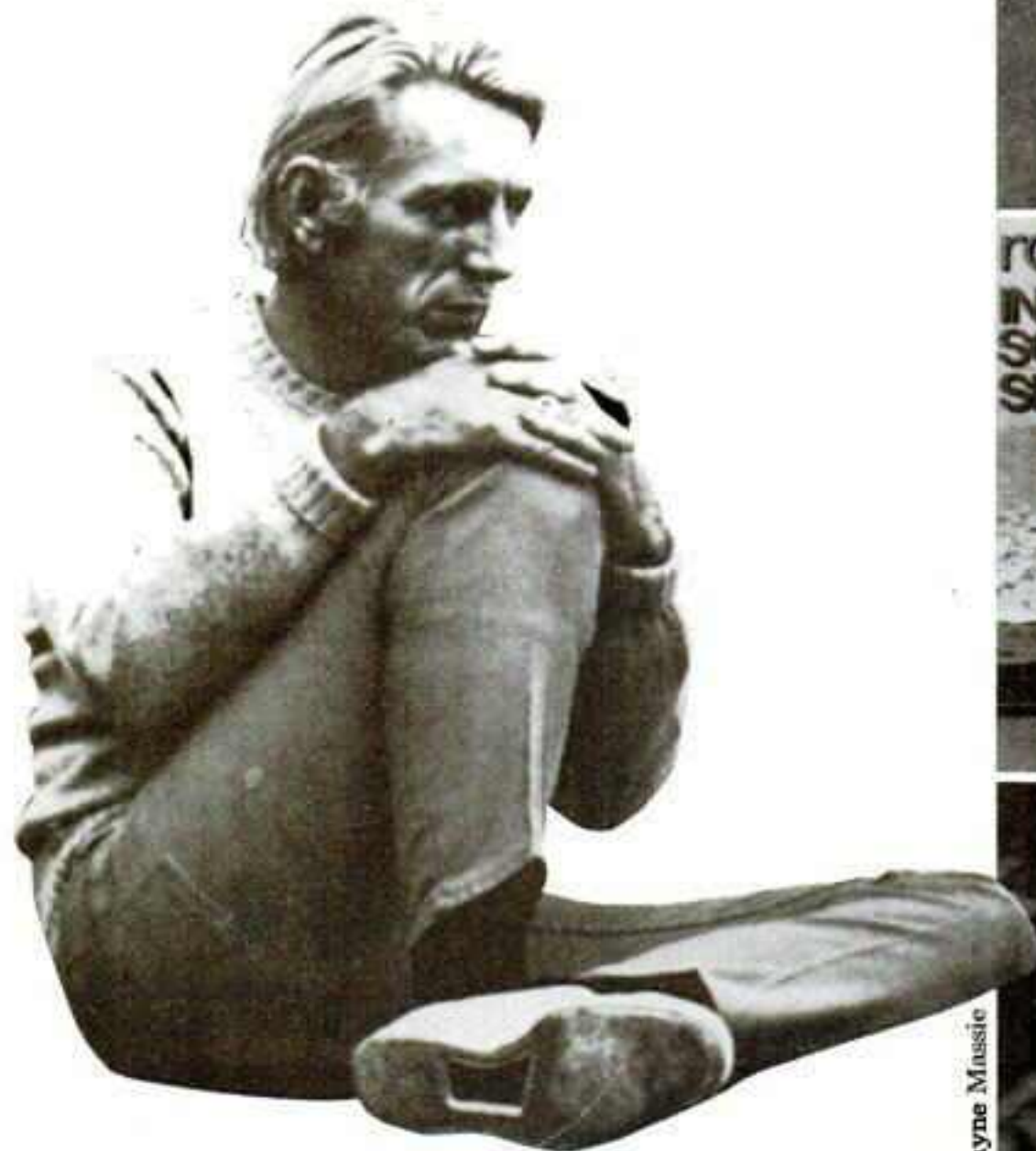
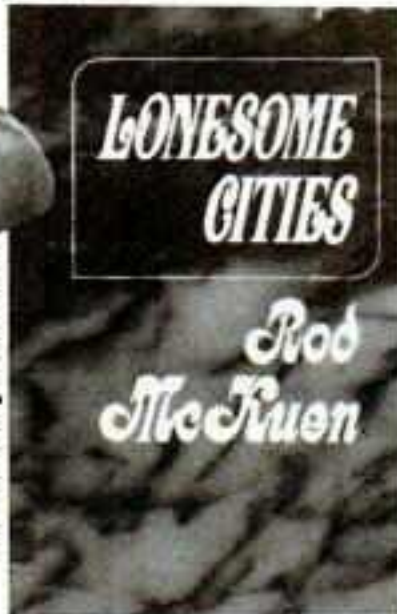


Photo: Wayne Masiac



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AND LYRICS
BY AMERICA'S
BEST-SELLING
POET
**Rod
McKuen**

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NEW BALLADS
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RANDOM HOUSE





Rod is presented to the Queen Mother of England at a Royal Command Performance of the film "The Prime of Miss Jean Brodie."



Rod meets Queen Elizabeth at his first Royal Command Performance.



Rod with Richard Zanuck and Maggie Smith at the Command Performance of "Miss Brodie."



Rod and Dusty Springfield work in London.



Left: backstage with Eartha Kitt at Royal Albert Hall.

Center: Charles Aznavour and Rod in Cannes.



Above: Hans Kellerman, Rod and Negram-Delta official during a contract signing.

ROD AROUND THE WORLD

**"Whenever I think
of good things
I think of you"—**

**Bellefulipe
Publishing**

Rod Means Business

Rod McKuen, one of the most innovative artist-businessmen in the record industry, has branched out into clothing endorsements, greeting cards, record retailing, tourist packages and a classics disk line for 1973.

He projects that his grosses for the next 12 months will be some \$30 million via his own umbrella of corporations, book publishers Random House and Simon & Schuster, plus Warner Bros. Records.

Scheduled for autumn distribution are a full clothing line of "Rod McKuen Casuals" patterned after the star's own distinctive wardrobe style. The products will include sneakers, windbreaker jackets, trousers and sweaters. McKuen licensed the rights to various manufacturers and consulted in both the design and marketing concepts. He has also hired his own wholesale clothing personnel to merchandise the entire line as a display special in department stores and clothing chains.

McKuen feels that clothes licensing is a natural revenue outlet for any entertainer with an identifiable wardrobe style.

When McKuen gave his annual birthday concert at Carnegie Hall April 29 and then left for a London concert at the Royal Albert Hall, he was accompanied by some 250 enthusiastic fans who had paid \$499 for the privilege. The price for those only staying in New York was \$100. Each tour package included a special cocktail party hosted by McKuen.

The singer-poet says he turned down offers of \$1 million from major greeting card manufacturers for reprint rights to his verse. He instead prefers to kick off his own line of cards. McKuen has jobbed out his printing to the lowest bidder and wholesales the product through regional gift-item distributors. Two cards are already available.

McKuen has long felt that record retail outlets do not merchandise adult easy-listening product imaginatively enough. His own Cheval/Stanyan mail order operation, primed by a 24-page "Stanyan News" publication given free to all at his concerts, has become one of the nation's most successful record direct mail houses.

However, McKuen now also envisions a nationwide chain of Stanyan Record Shops, serviced by central computerized warehouses. Some locations would be franchised. "I always test out a new project in a few market locations before going national with it," he says.

Thus he has leased one outlet of a Chicago chain for a period beginning this autumn. The store will be run as a systems pilot for a potential nationwide expansion of Stanyan Shops.

On still another front, McKuen is about to sign the contracts with a major independent record label to distribute his "Classics To Keep" line. This will include product from the standard classic repertoire as well as new compositions. McKuen plans a specialized and aggressive marketing campaign for the line.

With all of this going on, the Rod McKuen companies have outgrown their present suite on Sunset Boulevard. McKuen is currently negotiating to purchase his own Los Angeles building.

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April 29, 1973**

for his outstanding
achievements in poetry,
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Rod and Anita Kerr put the finishing touches on their newest San Sebastian Strings LP "Summer" for Warner Bros.



THE MOST REQUESTED AND PERFORMED MCKUEN SONGS

1. JEAN
(Recorded by over 150 artists including Percy Faith, Al Martino, Oliver, Bobby Goldsboro, Johnny Mathis)
2. IF YOU GO AWAY
(Recorded by over 200 artists including Frank Sinatra, Neil Diamond, Ray Charles, Damito Jo, Dusty Springfield)
3. LOVE'S BEEN GOOD TO ME
(Recorded by Frank Sinatra, Glenn Yarbrough, Kingston Trio, Bobby Sherman among others)
4. SEASONS IN THE SUN
(Recorded by The Fortunes, Tommy Sands, Rod McKuen, Jacques Brel, Bud Dashiell)
5. THE WORLD I USED TO KNOW
Eddy Arnold, Lynda K. Lance, Jimmie Rodgers, Johnny Mathis, Dick Smothers, Johnny Mann, Billy Vaughn, Matt Monro and over 100 others)
6. I THINK OF YOU
(Recorded by Perry Como, Vera Lynn, Francis Lai, Petula Clark, Sylvia Syms and others)
7. I'LL CATCH THE SUN
(Robert Goulet, The Stanyan Strings, Ellis Larkins, Chris Connor)
8. I'M NOT AFRAID
(Frank Sinatra, Glenn Yarbrough, Liesbeth List, Jacques Brel)
9. LONESOME CITIES
(Frank Sinatra, The Orchestra of Two Worlds, Glenn Yarbrough, Arthur Greenslade, Rock Hudson and others)
10. A CAT NAMED SLOOPY
(McKuen's most requested and performed poem)
11. LISTEN TO THE WARM
12. A MAN ALONE
13. JOANNA
14. AND TO EACH SEASON
15. CHILDREN ONE AND ALL
16. THE IMPORTANCE OF THE ROSE
17. AS I LOVE MY OWN
18. I'VE BEEN TO TOWN
19. FIELDS OF WONDER
20. THE EVER CONSTANT SEA
21. SONG FROM THE EARTH
22. 2:10-6:18 (DOESN'T ANYBODY KNOW MY NAME)
23. MR. KELLY/KELLY AND ME
24. STANYAN STREET
25. MOMENT TO MOMENT
26. THE LOVERS
27. SOLDIERS WHO WANT TO BE HEROES
28. THE LONER
29. WITHOUT A WORRY IN THE WORLD
30. THE IVY THAT CLINGS TO THE WALL
31. WE
32. BEND DOWN AND TOUCH ME
33. THE LONELY THINGS
34. KALEIDOSCOPE
35. A KIND OF LOVING
36. SHE
37. THE SINGLE MAN
38. BLESSINGS IN SHADES OF GREEN
39. WE MAY NEVER TOUCH THE SUN
40. SOLITUDE'S MY HOME
41. I'M STRONG BUT I LIKE ROSES
42. THE BEAUTIFUL STRANGERS
43. PEOPLE CHANGE
44. TO YOU
45. APRIL PEOPLE
46. BLESSINGS OF THE DAY
47. INSIDE OF ME
48. ROCK GENTLY
49. WIND OF CHANGE
50. TRASHY
51. AIN'T YOU GLAD YOU'RE LIVIN, JOE?
52. WHO HAS TOUCHED THE SKY
53. HIT 'EM IN THE HEAD WITH LOVE
54. AMSTERDAM
55. COME, JEF
56. SO LONG, STAY WELL
57. IN SOMEONE'S SHADOW
58. ONE BY ONE
59. SO LONG, SAN FRANCISCO
60. ALLY ALLY OXEN FREE
61. THE HUNTERS
62. THREE
63. ME AND THE CAT
64. SIMPLE GIFTS
65. PASTURES GREEN
66. CHAMPION CHARLIE BROWN
67. GONE WITH THE COWBOYS
68. TO WATCH THE TRAINS
69. FRIENDLY SOUNDS
70. WHEN AM I EVER GOING HOME?
71. THE WOMEN
72. SO MANY OTHERS
73. THINGS MEN DO
74. MEANTIME
75. THE FAR SIDE OF THE HILL
76. YOU PASS ME BY
77. HOME TO THE SEA
78. MERCI BEAUCOUP
79. THROUGH EUROPEAN WINDOWS
80. OPEN THE WINDOW AND SEE ALL THE CLOWNS
81. DANDELION DAYS
82. RUSTING IN THE RAIN
83. HELLO HEARTACHES
84. ISLAND OF THE MIND
85. I NEVER GO THERE ANYMORE
86. CHANNING WAY
87. AND SO GOODBYE
88. SMELL THE BUTTERCUP
89. SUMMER IN MY EYE
90. ON THE ROAD AGAIN
91. COMPLETE MADAME BUTTERFLY
92. SOME OF THEM FALL
93. SOME TRUST IN CHARIOTS
94. I'LL SAY GOODBYE
95. EACH OF US ALONE
96. THE WORD BEFORE GOODBYE
97. BRING HER A ROSE
98. THE GIRLS OF THE SUMMER
99. DON'T BAN THE BOMB (PROTEST WALTZ)
100. NATALIE

THE SEA*/THE EARTH*/THE SKY*
HOME TO THE SEA*/FOR LOVERS
THE SOFT SEA*/THE COMPLETE SEA



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Music by ANITA KERR
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June Flight
Summer
The Saturday Night People
Watch for the Wind and Wait
August Rainbows
Echoes

Keeper of Dreams
Summer Evening
4th of July in Sioux Falls
August 27, 1971
The Spanish Hills
Belcher Landing

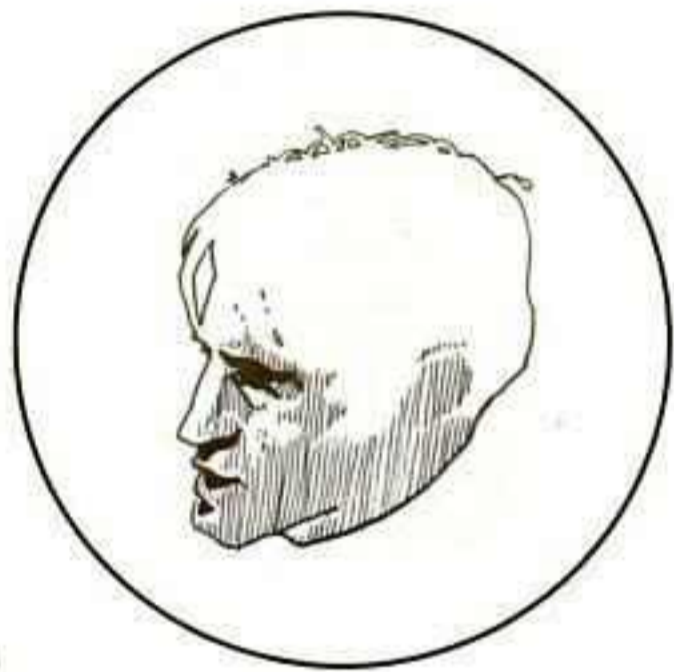
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Only on Warner Bros. Records and Tapes



ROD'S GOLD ALBUMS



THE SEA	Warner Bros.	Platinum Record
THE SEA	Warner Bros.	Gold Record
THE EARTH	Warner Bros.	Gold Record
THE SKY	Warner Bros.	Gold Record
ROD McKUEN AT CARNEGIE HALL	Warner Bros.	Gold Record
ROD McKUEN'S GREATEST HITS	Warner Bros.	Gold Record
ROD McKUEN'S GREATEST HITS VOL. 3	Stanyan/Negram	Platinum Record (Europe) and Gold Record (Europe)
LISTEN TO THE WARM SEASONS IN THE SUN	Stanyan	Gold Record
ROD McKUEN: THE AMSTERDAM CONCERT	Stanyan	Gold Record
LOVE'S BEEN GOOD TO ME	Stanyan	Gold Record

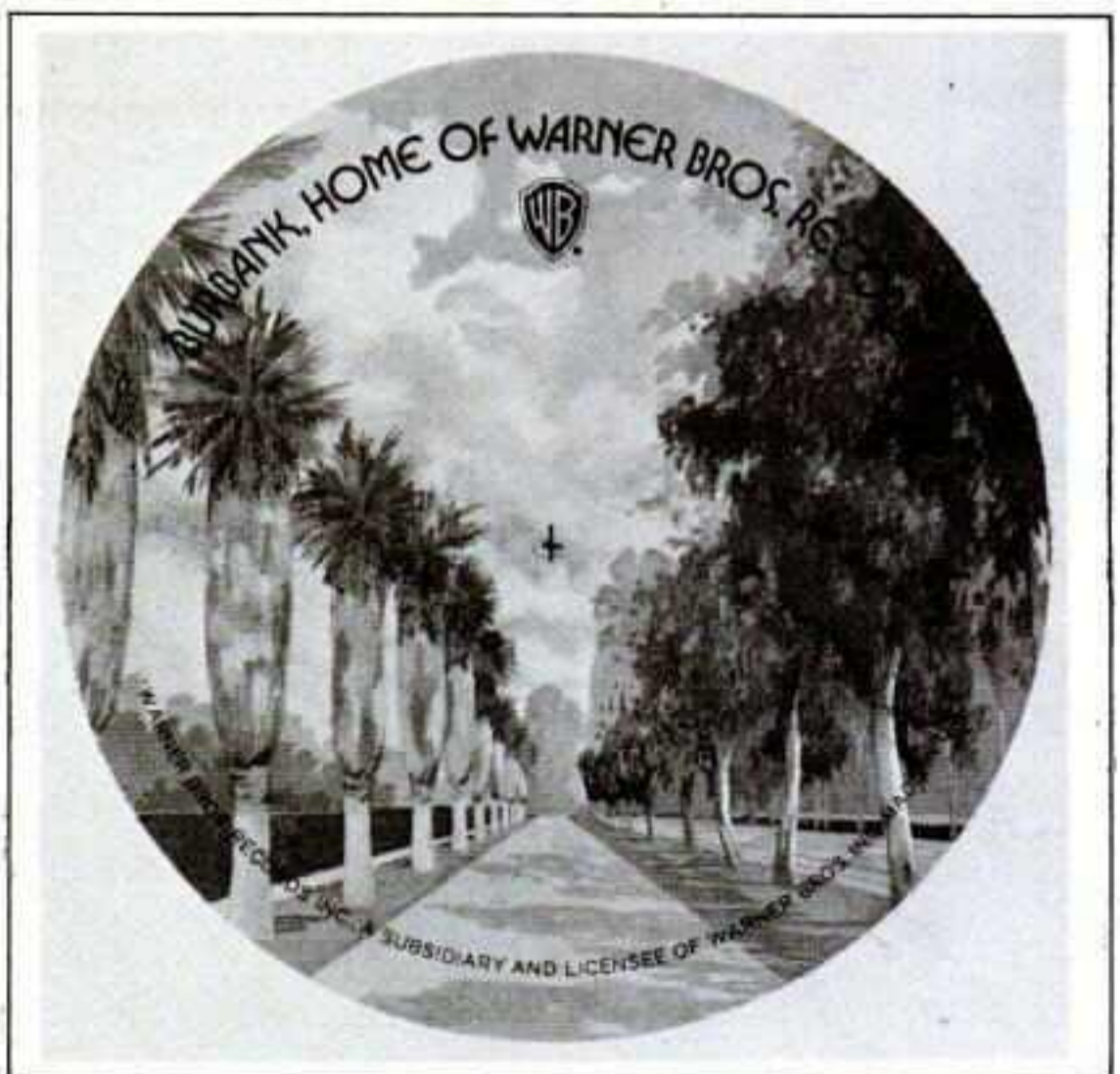
GOLD RECORD SINGLES

SOLDIERS WHO WANT TO BE HEROES	Stanyan/Negram	2 Gold Records (Europe)
WITHOUT A WORRY IN THE WORLD	Stanyan/Negram	2 Gold Records (Europe)

THANK YOU...

Joe Smith

and all the nice
people in Burbank.



love, Anita & Rod



Rod and Aretha Franklin at the Village Gate in 1964.

McKUEEN'S MUSICAL EMPIRE

• Continued from page RM-12

of six TV specials), Belgium, France, Holland, Germany, Austria, Switzerland, Scandinavia, Canada, New Zealand, and Australia. South America, Russia and China are next.

In the seven successful years, he has met England's royal family, narrated David Wolper's Emmy-nominated documentary, "Say Goodbye," earned two Oscar nominations for Best Song ("Champion Charlie Brown" and "Jean"), and five nominations for Grammys. He won a Grammy in 1968 for the Best Spoken Word album, "Lonesome Cities," defeating in this category the Kennedy-Nixon debates, Martin Luther King's "I Have a Dream," Paul Schofield's "A Man For All Seasons," and the speeches of Robert Kennedy. In 1972 he tied the Beatles for the number of Gold Records awarded in one year. His music was chosen by Frank Sinatra for the only album he has ever recorded of one composer's music.

Added up, it spells success. And the best measure of a man is the way in which he reacts to success. Here again, McKuen is a paradox. He bought his first car six years ago and still drives it. He stayed in his modest Hollywood Hills house until forced out by lack of space for his voluminous library and fantastic collection of records. (Plus a sudden lack of privacy when his address appeared on a map of movie stars' homes.)

His current home, purchased in 1970, is not large by Hollywood standards when it's considered there are only three bedrooms. But all the rooms are large and all are used as Rod moves from one to another, always working, leaving behind a pile of papers. It is tastefully furnished in antiques and filled with fresh flowers every day, because McKuen likes pleasant surroundings. But the man himself has not changed. He still wears the ubiquitous jeans and sneakers, will often answer the front door himself—and if it's a delivery, the man will go away with an armful of records presented by McKuen.

A friend, writer Henry Edwards, sums it up nicely. "Rod is totally unpretentious. I don't think he ever thinks of himself as one of the world's most wholly artistic superstars, which he really is."

For the past five years, with every book he's written still a best seller, virtually every record he's made an international success, and each announcement of a McKuen concert guaranteeing a sellout, it has become increasingly difficult for him to travel with any degree of anonymity. He is still a loner, finding he works best without the company of people. He prefers the comfort of animals, has four English Sheepdogs and eight cats. As he wrote in the poem about his cat Sloopy, he feels the love given by animals is truer and more constant than anything human beings can give. His affection for animals triggered his plan for Animal Concern, through which he hopes one day to provide a shelter for pets whose owners no longer want them.

He works for the American Cancer Society and says he's becoming more and more concerned about helping young musicians. To that end, this November he'll give the first of what he hopes will be a series of annual benefit concerts for the Los Angeles Chapter of The National Association of Recording Arts & Sciences scholarship fund. He serves on the Board of Governors of NARAS.

McKuen drives through every day with a list of appointments and deadlines that would kill off a younger man. Yet with his 40th birthday approaching, he plunged into the clothing business. He has designed a windbreaker jacket that can be worn by either men or women, plans to add pants and sneakers for men as well as sportswear for women.

Asked why in the world he would involve himself in this venture along with everything else he has to do, he grins and says, "In the first place, the royalties will go to Animal Concern. Secondly, it's fun to once in a while do something just for the hell of it."

That's the key to Rod McKuen. The man enjoys creating.

May 5, 1973, BILLBOARD

My words can not adequately express
my feelings for your words.

My best to you,

Jimmy Mathis



Industry report sponsored by friends of Rod McKuen

RM-19
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THE MCKUEN DISCOGRAPHY:

A GOLD MINE



Gold record time: Rod and Anita Kerr and Jesse Pearson (right) with Joe Smith (left) of Warner Bros. The occasion: a gold LP for "The Sea," part of the San Sebastian Strings series. All told, the Strings have sold over \$10 million worth of records.

ROD MCKUEN: INSTRUMENTAL SUITES AND CONCEPT ALBUMS

Written in the Stars (Zodiac Suite) (Later reissued on Vocalion VL 73884)	Coral CRL 57339	Fall 1960
The Love Movement	Capitol ST 2838	12/67
Something Beyond	Liberty LST 7537	1/68
SOUNDTRACKS AND TELEVISION SCORES		
Rock Pretty Baby	Decca DL 8429	7/56
Summer Love	Decca DL 8714	7/57
Joanna	20th Century Fox S 4202	Fall '68
Heidi (T.V.)	Capitol SKAO-2995	12/68
The Prime of Miss Jean Brodie	20th Century Fox S 4207	Spring '69
The Prime of Miss Jean Brodie	Warner Bros. 1787	7/69
The Prime of Miss Jean Brodie	Warner Bros. 1853	2/70
Me Natalie (with Henry Mancini)	Columbia OS 3350	9/69
A Boy Named Charlie Brown	Columbia OS 3500	5/70
A Boy Named Charlie Brown	Stanyan SR 5010	11/70
Scandalous John	Vista 5004	6/71

ROD MCKUEN: CLASSICAL ALBUMS

Symphony No. 1 (Westminster Symphony Orchestra)	SR 9005	8/70
Concerto No. 1 for Four Harpsichords and Orchestra (London Arte Orchestra) and Four Statements from Three Books	SR 9007	12/68
Concerto No. 2 for Guitar and Orchestra and Five Pieces for Orchestra (Symphonie de Madrid)	SR 9006	12/70
Concerto No. 3 for Piano and Orchestra (Leslie Pearson, Westminster Philharmonic)	SR 9012	12/72
Piano Variations (New Amsterdam Chamber Orchestra)	SR 9008	4/73
McKuen Conducts McKuen (collection of shorter McKuen classical works)	SR 9010	2/72
ROD MCKUEN/ANITA KERR—		
THE SAN SEBASTIAN STRINGS On WARNER BROS.		
The Sea*	WS 1670	4/67
*(also in German, Italian, Japanese, Dutch, French)		
The Earth*	WS 1705	9/67
The Sea, The Earth, The Sky*	3 WS 1730	11/25/67
The Sky*	WS 1720	1/68
Home to the Sea*	WS 1764	1/69
The Complete Sea (3 record set)*	3 WS 1827	12/69
For Lovers*	WS 1795	12/69
The Soft Sea	WS 1839	8/70
La Mer—The Sea (French)	Stanyan SR 10043	5/72
Winter*	BS 2622	10/72
Summer*	BS 2707	4/73

ROD MCKUEN FOREIGN ALBUM RELEASES

(Not released in U.S.A. or on different label in U.S.A.)		
The Rod McKuen Show (England)	Warner Bros WS 3015	7/71
Two Against the Morning (Holland) (Rod McKuen-Liesbeth List)	Phillips 6641-057	9/72
The Beautiful Strangers (England)	Music for Pleasure	10/72
Soldiers Who Want To Be Heroes (Holland)	Negram HJS 180	12/72
Rod McKuen: Greatest Hits (England)	EMI	4/73
Symphony No. 1 (Australia)	EMI	4/73
Concerto No. 2 for Guitar and Orchestra (Australia)	EMI	4/73

VOCAL ALBUMS (Including spoken word)

Songs For A Lazy Afternoon	Liberty 3011	1956
Lonely Summer	Bond BR 0034	Spring '58
Time of Desire	Hi Fi 407	11/58
Beatsville	Hi Fi 419	4/59
The Yellow Unicorn	Imperial LP 9092	6/59
Anywhere I Wander	Decca DL 8882	8/59
Alone After Dark	Decca 78946	5/60
Stranger in Town	Kapp 3226	10/61
(later reissued as In A Lonely Place)		
	Kapp 3538	
In Search of Eros (later reissued as Epic BN 26370)	Epic LN 3814	12/61
Mr. Oliver Twist	Jubilee 5013	3/62
New Sounds in Folk Music	Horizon 1612	5/63
There's A Hoot Tonight	Horizon 1633	2/64
Rod McKuen Sings Rod McKuen	Capitol 2079	5/64
Seasons in the Sun (See Stanyan Records listing for later issues)	In 1003	5/64
On RCA		
Prolific Composer Rod McKuen Sings His Own	LSP 3424	11/65
The Loner	LSP 3508	6/66
Other Kinds of Songs	LSP 3635	10/66
Through European Windows	LSP 3786	6/67
Listen to the Warm, Vol. 1	LSP 3863	11/67
The Single Man	LSP 4010	10/68
The Best of Rod McKuen	LSP 4127	8/69
On WARNER BROS.		
The Beautiful Strangers	WS 1722	1/68
Lonesome Cities	WS 1758	11/68
Greatest Hits, Vol. 1	WS 1772	4/69

Rod McKuen at Carnegie Hall	2 WS 1749	11/69
New Ballads	WS 1837	2/70
Rod McKuen's Greatest Hits, Vol. 2	BS 2560	11/70
Pastorale	2 WS 1894	1/71
Grand Tour	2 WS 1947	11/71
Odyssey	BS 2638	8/72
Rod McKuen's Greatest Hits, Vol. 4	BS 2688	1/73
On STANYAN and DISCUS		
In Concert	SR 5001	6/65
Seasons in the Sun, 1	SR 5003	1/66
Seasons in the Sun, 2	SR 5004	11/67
Rod McKuen Folk Album	SR 5006	6/68
Blessings in Shades of Green	SR 5005	6/68
Love's Been Good To Me	SR 5009	3/70
Live in London	2SR 5016	8/70
Try Rod McKuen in the Privacy of Your Own Home	SR 5020	11/70
Rod McKuen Sings McKuen/Brel	SR 5022	11/72
Rod	SR 5025	8/72
Greatest Hits, Vol. 3	SR 5031	3/72
Have a Nice Day	SR 5032	4/72
An Evening in Vienna (Rod McKuen-Greta Keller)	SR 5040	11/71
Grand Tour, 3	SR 5042	2/72
New Carols for Christmas	SR 5045	12/71
Seasons in the Sun, 1 and 2	2SR 5046	3/72
Pastures Green	SR 5047	3/72
Listen to the Warm (Vo. 1 & 2)	2 SR 5048	11/72
The Amsterdam Concert	2SR 5051	1/72
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The Word	Discus DS 7000	2/72

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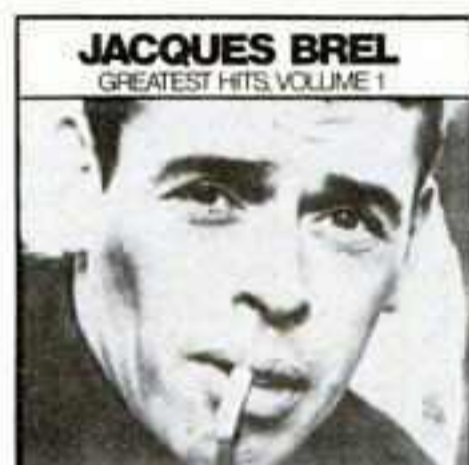
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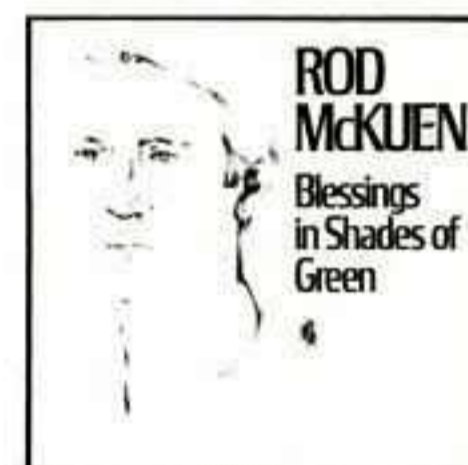
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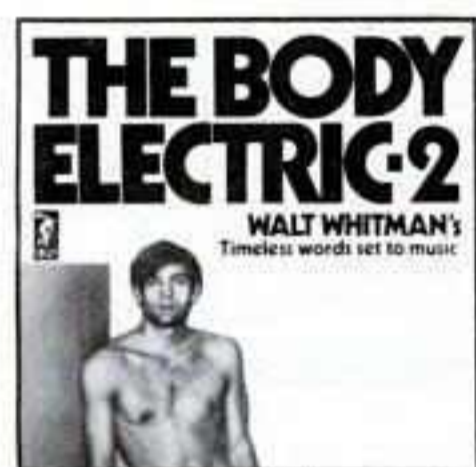
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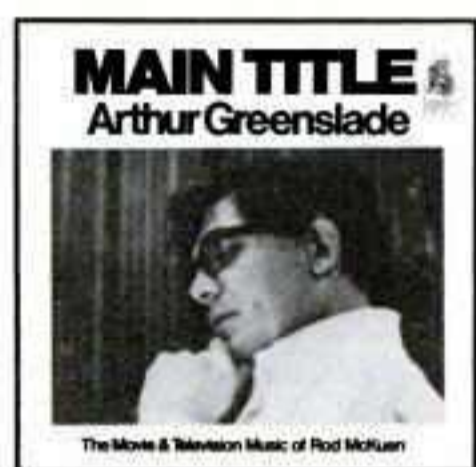
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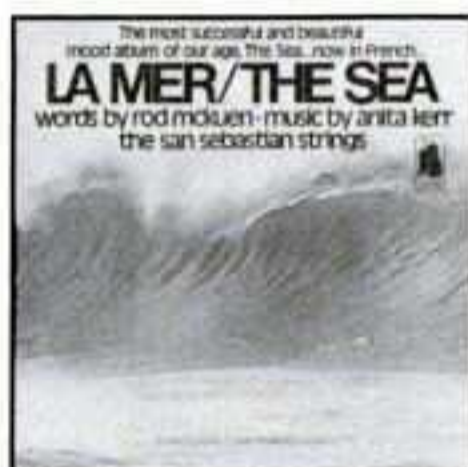
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DS 7005



SR 10045



SR 10043



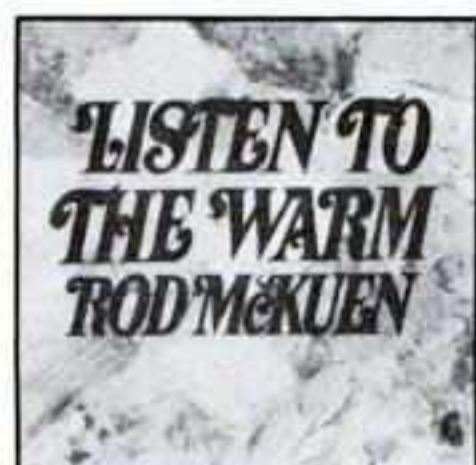
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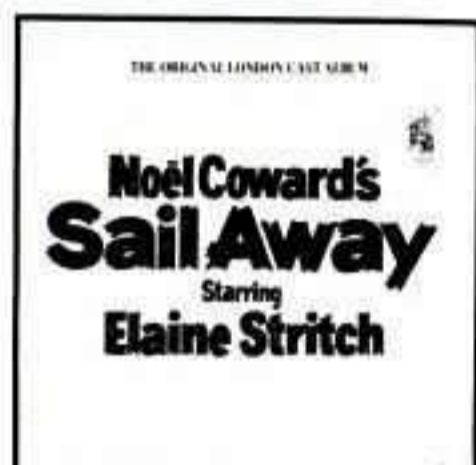
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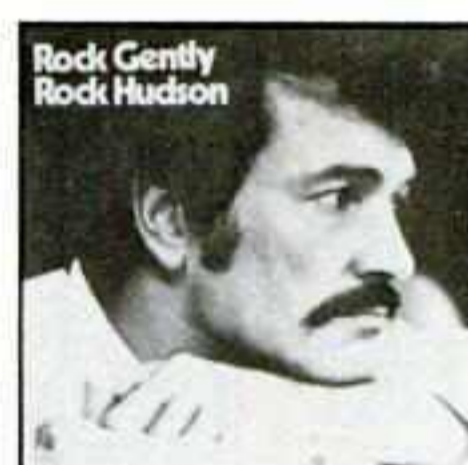
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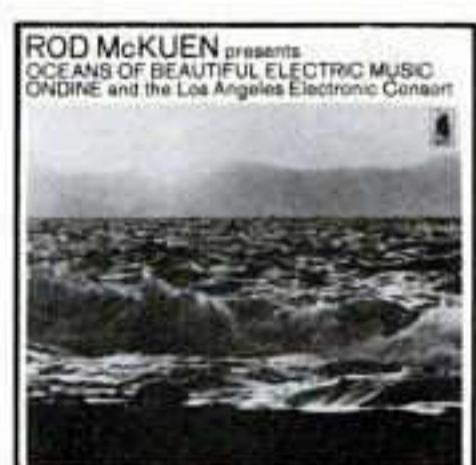
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SR 10014



SR 10008



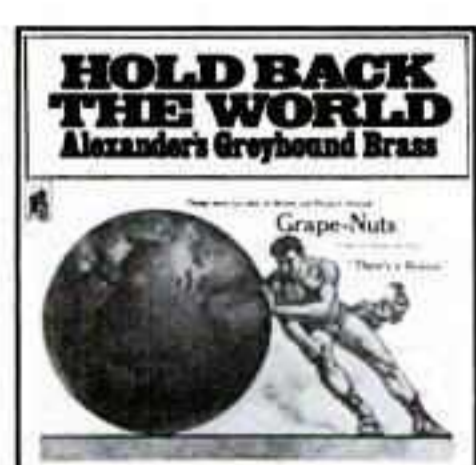
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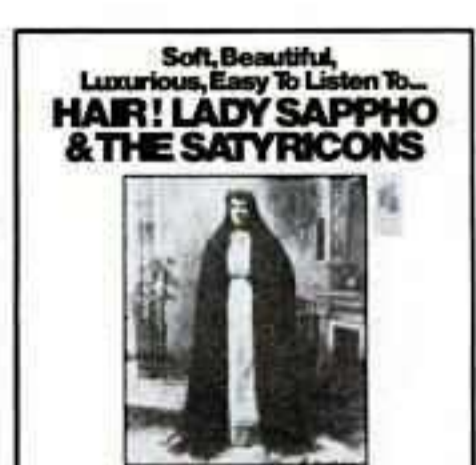
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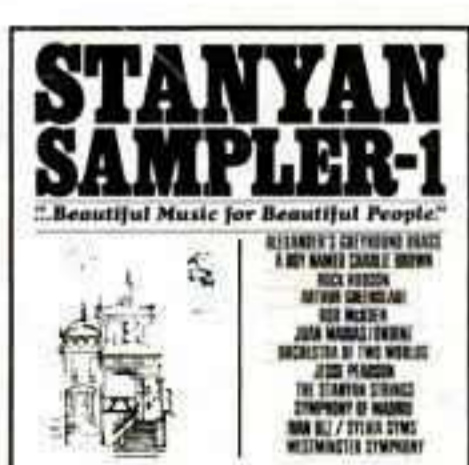
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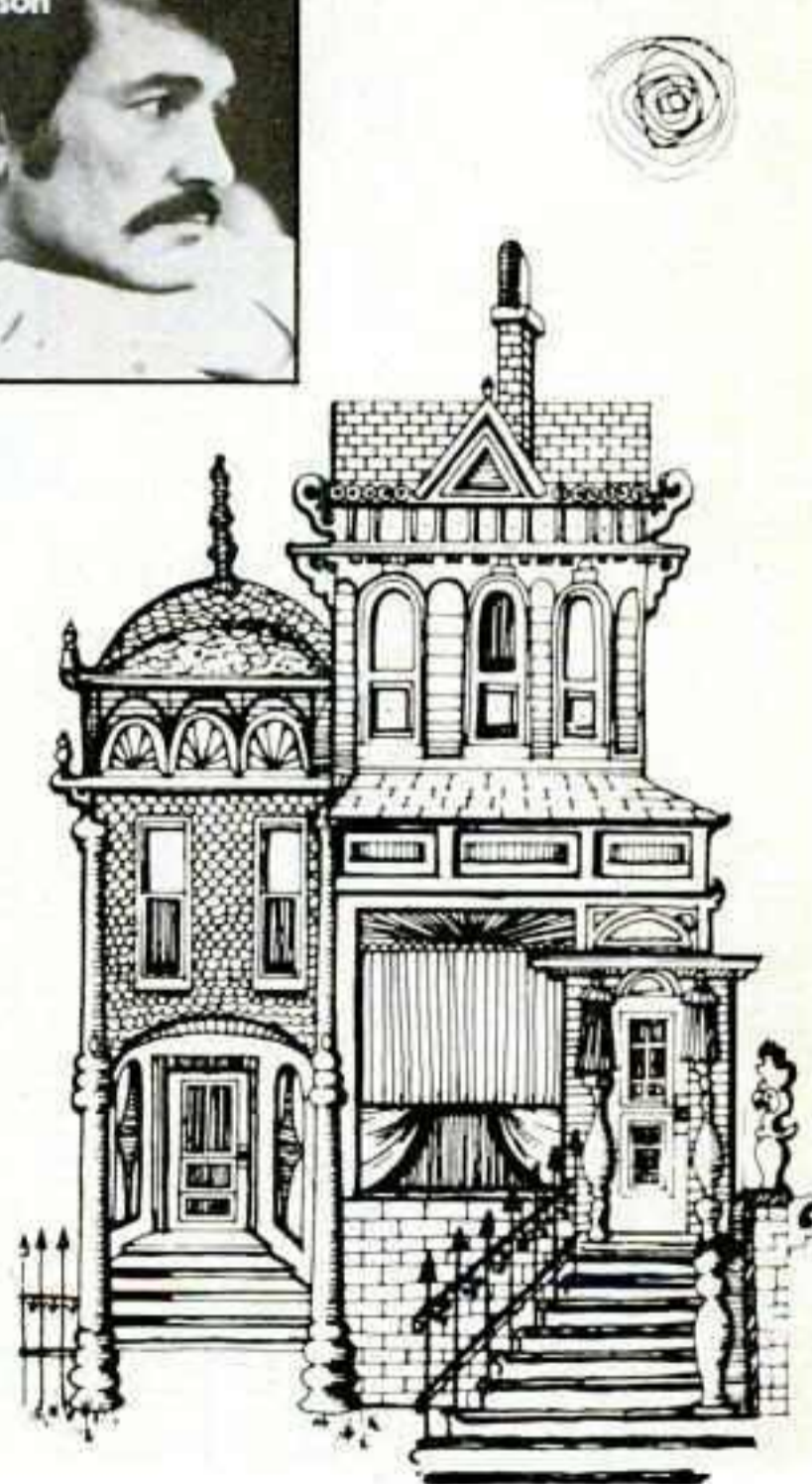
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MUSICAL TRENDS

• Continued from page RM-4

"Love's Been Good To Me." Very often the lesser known songs mean as much or more. Songs like "As I Love My Own," "The Single Man," "Blessings in Shades of Green," "The Beautiful Strangers," and "Bend Down and Touch Me." These days I'm especially happy with a new song called "Blessings of the Day," and I sing it at every concert whether or not I'm asked for it.

Q. Which of your songs do you most enjoy singing?

A. Very often it depends on the audience. There is nothing like the reaction of a bunch of kids when they hear me sing "Champion Charlie Brown" or "Everybody's Rich But Us." Entertaining in a Canadian prison recently, I didn't think anything about scheduling a song called "Solitude's My Home," and although it's a ballad, when I reached that line it brought the house down. Sometimes, if I've been doing a great many concerts it's fun to sing those songs that almost sing themselves—"Love's Been Good to Me," "Doesn't Anybody Know My Name," etc.

Q. Which of your own classical works is your favorite?

A. Again, I like different ones for different reasons. "The Adagio For Harp and Strings" because I can conduct it with a minimum of goofs. The "Concerto for Guitar and Orchestra (Some Day We'll See Spain)" because I'll always remember the night it was premiered at the Hollywood Bowl and how it sounded floating out over the summer night. "Ballad of Distances," my Canadian symphony premiered in Edmonton this past March because of the real work conductor Tommy Banks put into it and Paul Ruhland's fine adaptation. Right now I'm working on a lengthy piece for voice and orchestra, commissioned by the Louisville Orchestra, that will premiere in October . . . and another piece set to the text of Walt Whitman, also for Louisville. They are fun, and I feel will be totally different than any other symphonic music I've written in the past.

Q. When and why did you begin writing classical music? How were you exposed to it initially?

A. I've always had an affinity for the classical form, and found it amazing that so few modern day composers had seen fit to take advantage of that form and the added advantage of the many new instruments invented that could be incorporated into the classical orchestra. I've been much influenced by Mahler, Bruckner and of course the Russians, Rachmaninoff, Prokofiev, etc. Closer to home, Copland, Charles Ives, Elliott Carter, Peggy Grenville Hicks, Roy Harris, Bernstein and Villa-Lobos.

It's interesting that my favorite film score contained less than 10 minutes of music and was written by Virgil Thomson for the film "The Goddess," and I remember quite well Villa-Lobos writing the score for MGM's "Green Mansions," only to have it thrown out. Later it became a suite called "Forest of the Amazon" and was Bidu Sayao's last recording. I wonder how many people realize what incredibly intricate music Elmer Bernstein is capable of. His main title for "The Scalp Hunters," divorced from the film, stands up as a very important classical work. And so when I

(Continued on page RM-24)

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• Continued from page RM-22

haven't gone to concerts to hear classical music, I've often been able to ferret it out in the movies.

I began to read and study the forms the classicists used and lives of the composers way back, and about six years ago I thought I'd try my hand at writing something other than a 32-bar song or program music. I met with quite good success in Europe and many of my compositions are now played by leading orchestras. Suddenly now in America I'm being offered more commissions for new work than I can handle.

It's exciting and challenging, but always a little saddening that no matter how much I learn about music, I know I'll never really learn enough—and that every time I get a fix on a kind of arranging, I stumble on a new way to make various parts of an orchestra come together as a unit and I'm frustrated because I can't take the idea even further along. In the conversations I had with Stravinsky he advised me not to overlearn, and I think that of the several works of mine he heard, he liked best the "Concerto for Four Harpsichords" and the "Symphony No. 1."

Q. People say you're happiest in a recording studio. True? Why?

A. Probably so, since whether it's a song or a symphony, it never really comes alive until it's off the paper and onto the tape. That's as a writer. As a performer, I'm ham enough not to even have an overture at my concerts any more, so that I can sneak in a few more songs, and I never travel with a second act. Probably people who've been to my concerts before know that since I'll be on stage for two and a half hours, it's not a bad idea to go to the bathroom before sitting down—or at the very least, bring an apple.

Q. Where do you think pop music is going from here?

A. I think the soft sound will be with us for quite a while. On pop records the rhythm pattern will continue to be the basic factor. It's nice to see the Moog being used as an instrument augmenting an orchestra instead of as a mere gimmick. Based on the sale of Stanyan records, I would say nostalgia's here for a good long time, particularly if the voices are interesting, the material is familiar and the packaging and sales approach are provocative.

I look for a big comeback for orchestral music. There's always a place for a man like Percy Faith because he continues to grow. Many arranger/conductors fall by the wayside because they play it safe. Not the least exciting thing about Sinatra is that he was willing to try anything. I remember he once made a recording with Dagmar called "Mama Will Bark" in which she sang and he barked like a dog.

He always had a feeling for conducting and in his early days at Columbia he conducted a beautiful album of music by Alec Wilder. Later, another orchestral album on Capitol, using colors as its theme. And he backed up Peggy Lee on one of the two or three best albums she's ever made—their recording of "The Folks Who Live On the Hill" is an absolute classic. You've got to love a man who, although he is a proud father, waits until his daughter has her own success before doing a duet with her that becomes an even bigger record.

Who else but Frank could get away with 'Scoobie, dobbie do' at the end of "Strangers in the Night?" A willingness to change, a love of experimenting and a lack of content with his last record kept Sinatra with us decade after decade until he decided it was time to go.

In contrast, I remember Nat Cole in the last 10 years of his life including a song in his act called "Mr. Cole Won't Rock 'n Roll." Even he did, in the end of course, and adding a beat to some songs gave him some very big hits. Tony Bennett is an incredibly fine singer, but very reluctant to look at any modern material. He really distrusts most modern songs. Carole King, Joni Mitchell, Carly Simon, Neil Diamond, Randy Newman and Judy Collins all have wonderful songs that would suit Bennett and his wife, handsome voice beautifully. Needless to say, I'd love to have him sing something of mine, and one of my biggest thrills was to learn the other day that Ray Charles has recorded "If You Go Away."

Q. Did you ever learn to read music?

A. Yes. In the beginning I sang my songs to a tape recorder or laboriously picked them out on a piano and then had them notated for me. That's not very satisfying, even though Noel Coward, Charlie Chaplin and many successful songwriters have gotten away with it. Now that I've learned to read and write music, I've lately been studying arranging and hope to learn to play the piano sufficiently well to cover some of the vocal mistakes I make that have been covered for me for years by other pianists.

Q. How do you write your music?

A. I liked picking it out on the guitar at first, but I find the harmonies don't really work until I can get to a piano.

Q. What kind of music do you plan to write in the future?

A. Hopefully, I won't put any limits on myself, or allow anyone else to limit the kind of music I want to write. Offhand, there's a ballet to be done for the Joffrey Ballet, the score for Robert Fryer and James Cresson's "The King Must Die," my usual share of pop oriented songs, and several classical commissions I've already accepted.

Mancini and I have talked next some time about a project on which I would write lyrics and he the music. Next year I'll be represented on Broadway for the first time with a new musical that will have a book by Tom Eyen and Henry Edwards and words and music by me. Also, Paul Weston has surfaced with a very interesting project I'd like to find time to do. I have continuing obligations with Anita Kerr and the San Sebastian Strings, and we will be making our first live recordings together during a tour next summer.

I'm working hard on a concept album for singer Skeeter Davis, and in the planning stages are the first albums in English for Hildegard Knef and George Moustaki, both of which I'll write and produce. Later, the three of us will hopefully make a world tour singing in three languages in a concert program entitled The Best of All Possible Worlds.

I've got a musical aimed at Broadway for the 1974-1975 season, and I'd like to do something with Bette Midler—anything. Most importantly, I'm excited by the things I don't yet know about, the musical opportunities that will come to me as a surprise.

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Rod McKuen

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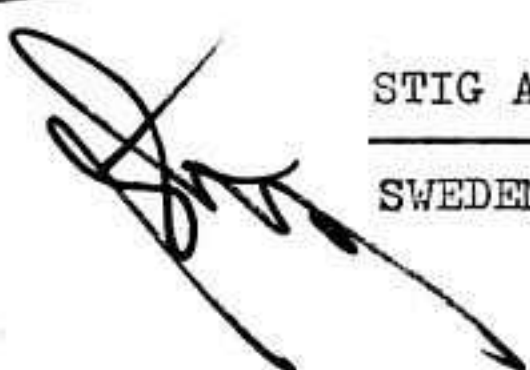
What a pleasure it is to go to my mail box and find a copy of a new album from Sweden. The latest is really terrific and I'm so pleased with what you've done with CHILDREN ONE AND ALL. You've practically made it a standard in your country. I hope there are other songs of mine you'll like and want to adapt in Sweden.

Meanwhile, again my thanks, my affection and my best to all of you during the coming Christmas season.

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POETRY: PROFITS IN TERMS OF ART & DOLLARS

• *Continued from page RM-6*

and stamped in 24-karat gold, and each page was written by hand and then photographed. (Its royalties go to McKuen's foundation, Animal Concern.) "Moment to Moment" was written last year, the only McKuen book published in paperback. It tells of his experiences in Amsterdam, a city by now his second home, and Rod describes it as one of his best efforts at story-telling.

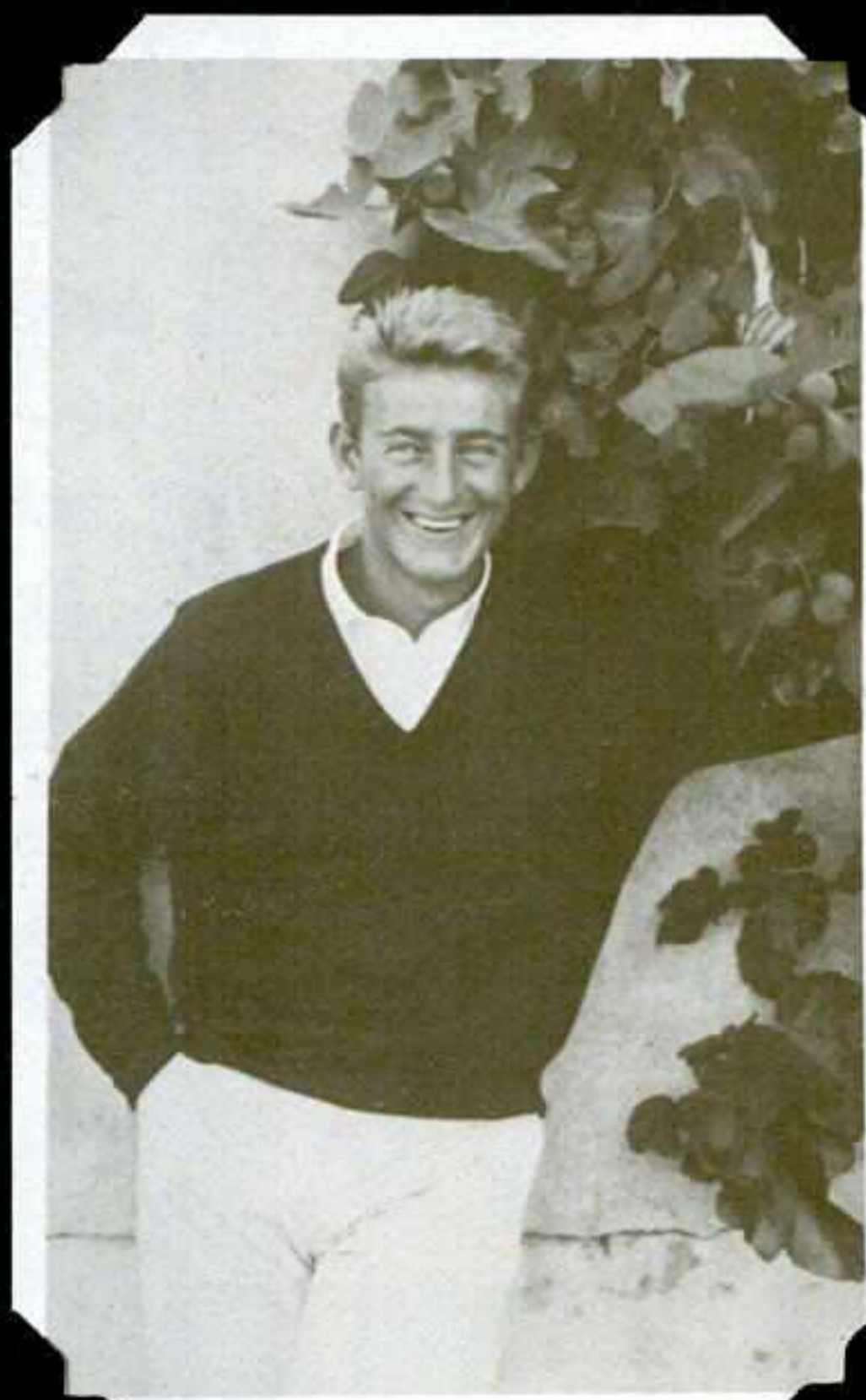
All this has been accomplished by a man with less than five years of formal education. As a boy he was pulled out of one school after another, constantly on the move through the far West with the family headed by his stepfather. Rod grabbed at books when he could, but most of his reading material was newspapers and magazines. It's remarkable, therefore, that he has a bright talent with words. Almost totally self-educated, he astounds his staff not only by his way with words, but also his ability to ingest information, which he absorbs like a blotter.

His poetry is stocked by libraries, studied by students in both high school and college. It has universal appeal, giving both joy and solace, reaching out to touch its readers with the sense they are not alone in the hell of their loneliness nor the emotion of their love. Proof of the universal appeal is the fact it has been translated into 17 languages, including French, Dutch, German, Spanish, Italian, Russian and Japanese—every one a best seller in its respective country.

The wonder of it all is that Rod McKuen, having spent so little time in schoolrooms, probably couldn't recognize his own work if he saw it in these translations.

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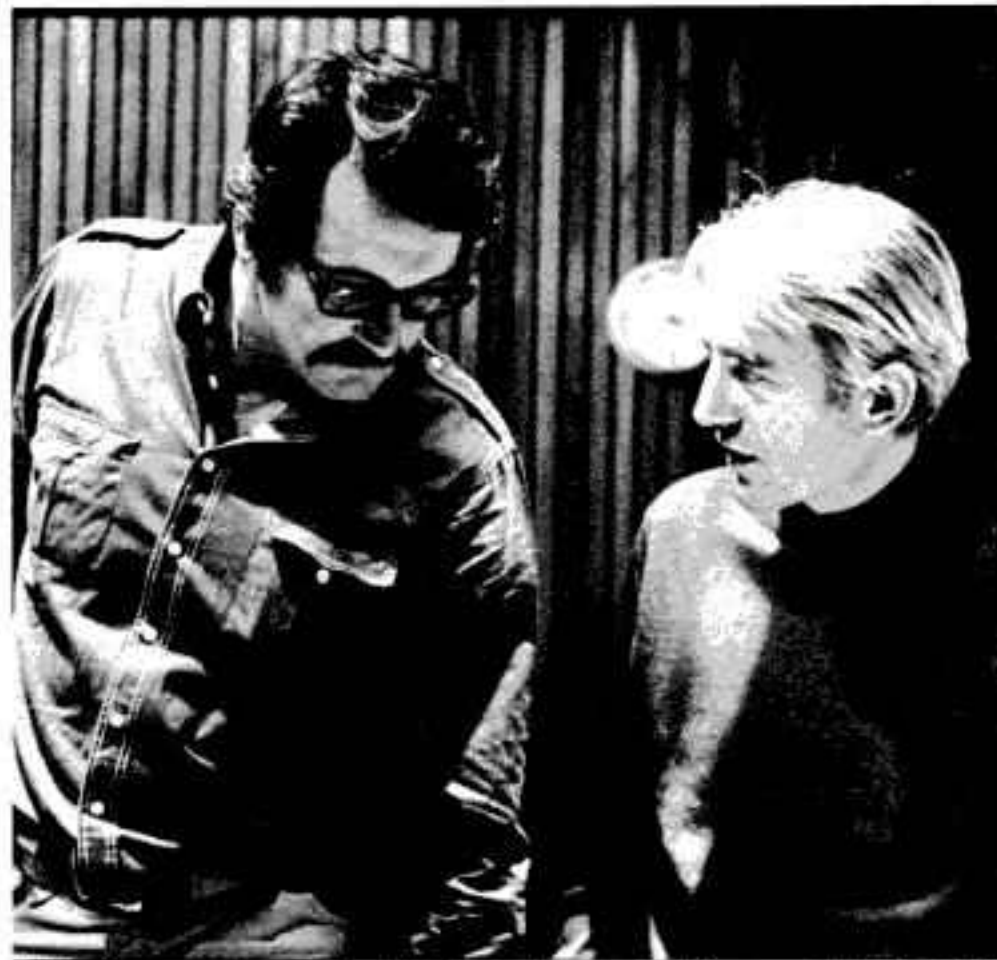
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SINATRA SINGS MCKUEN — "A Man Alone" was an historic album blending two of the world's major talents. This folio contains all the words and music from the album plus photographs of Sinatra and McKuen. In soft cover, the titles include: I've Been To Town, Lonesome Cities, Love's Been Good To Me, A Man Alone, Out Beyond The Window, and The Single Man. **\$2.95**



NEW BALLADS — Not only the album, but the book went on to become a best seller. This edition contains both the words and music as well as 18 photographs. Some of the popular titles are: I'm Not Afraid (poem), As I Love My Own, All I Need, Gone With The Cowboys, Hit 'Em In The Head With Love, and In Someone's Shadow. **\$2.95**

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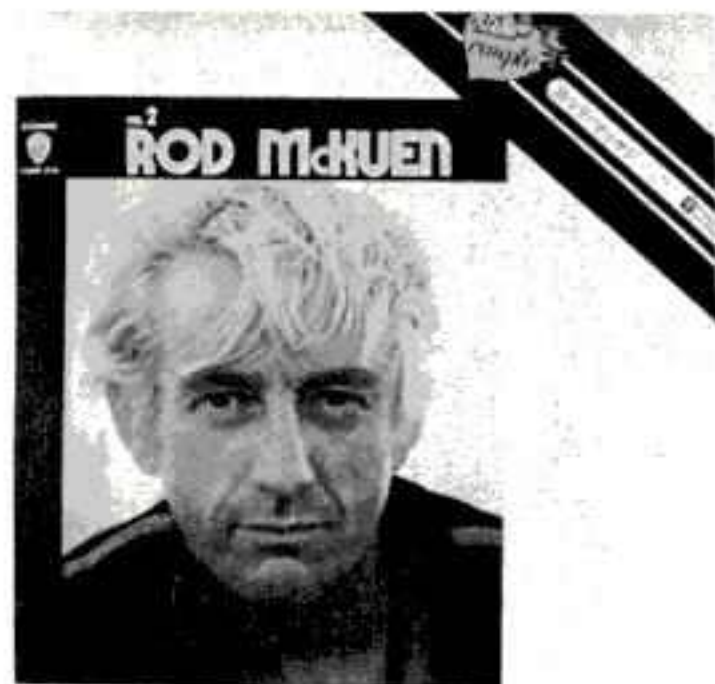
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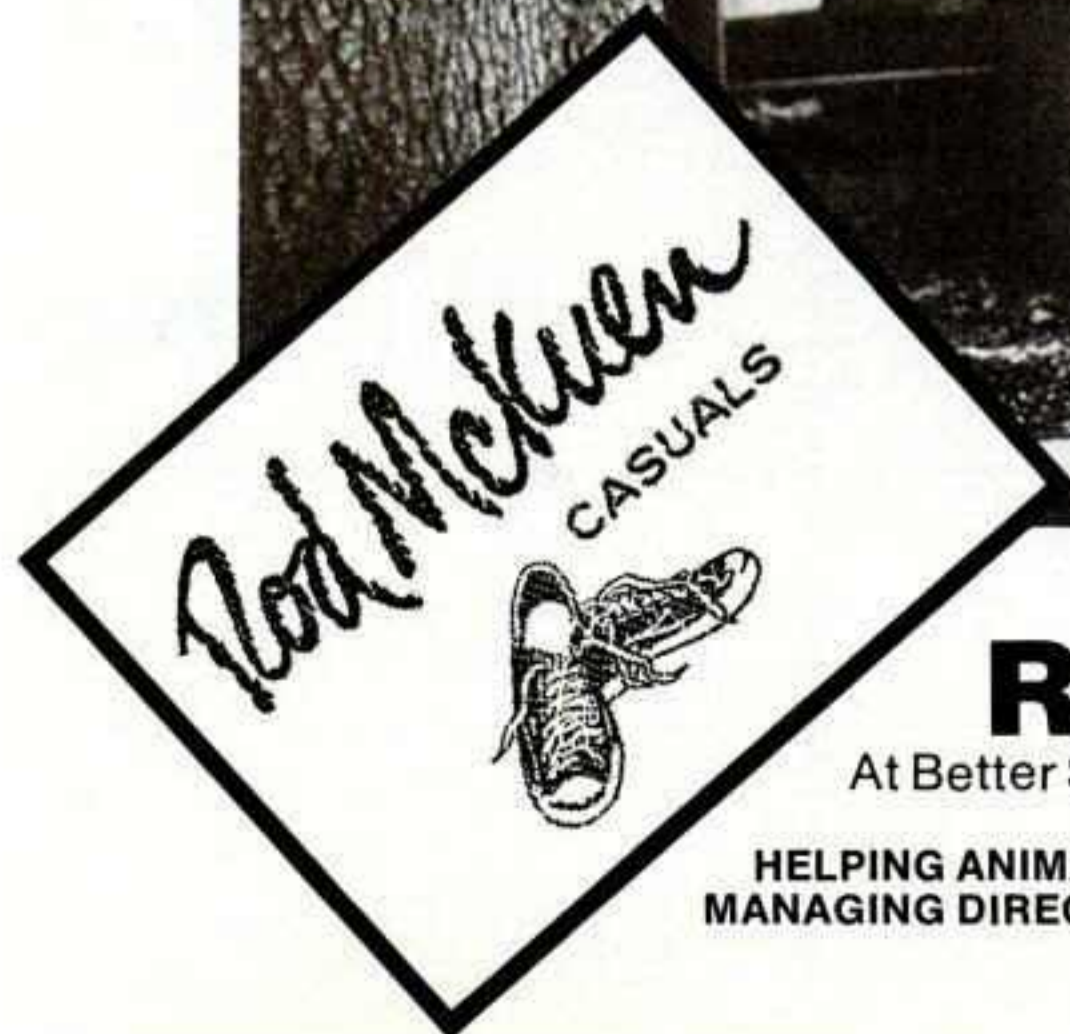
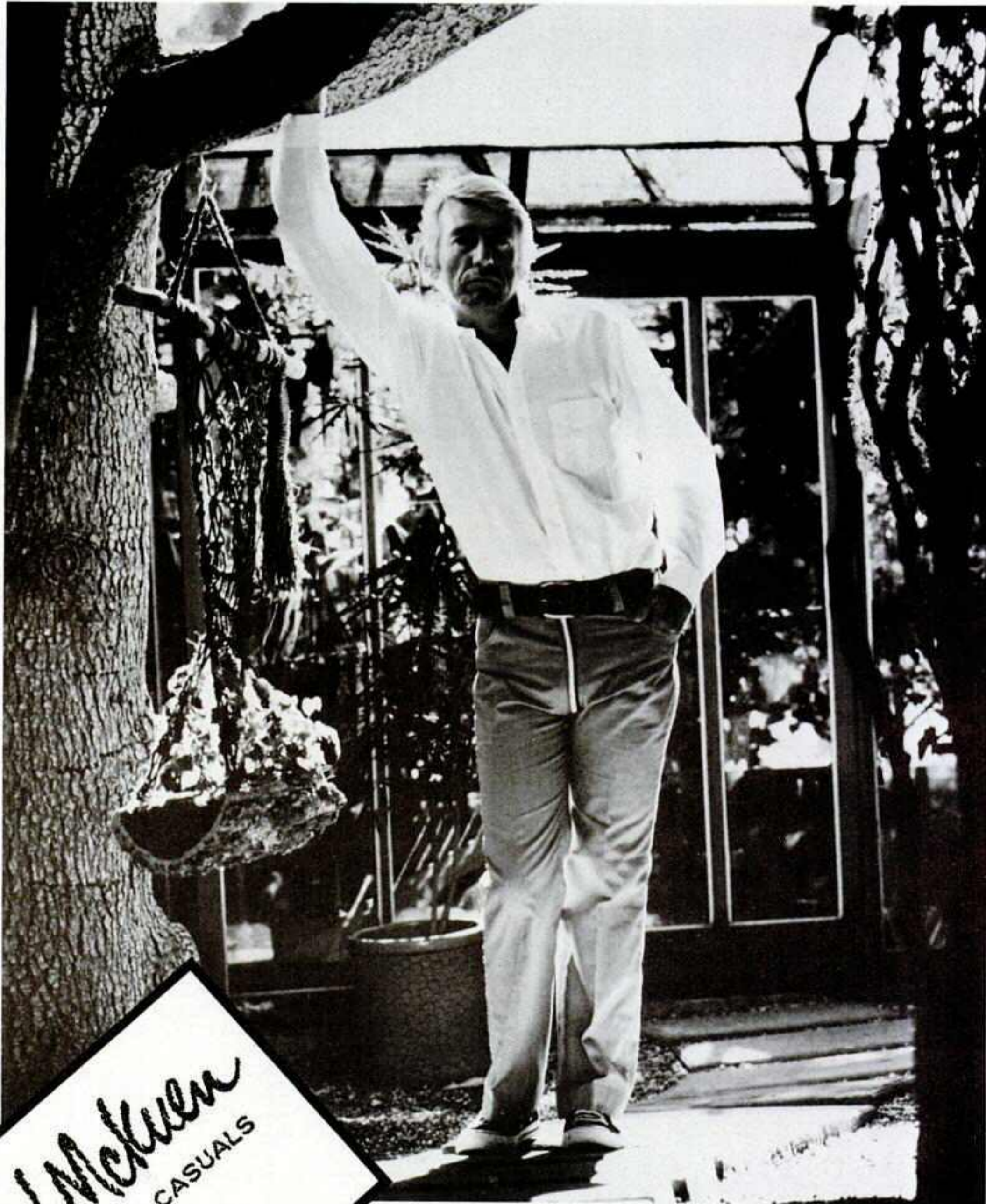


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Tape/Audio/Video

NEW/COM: Dist. Growth

• Continued from page 1

NEW/COM '73, dating back to 1937 as a distributor parts show, is for the first time this year presenting awards to manufacturer rep chapters of the Electronics Representatives Association (ERA).

The complexity of today's electronic entertainment lines and the proliferation of retail outlets has resulted in manufacturers realizing that two-step and one-step coexist, said Art Kelly, manager distributor sales, Amperex Electronics, who will deliver the final talk in a three-morning series here on consumer products (Billboard, April 14).

Washington, D.C. electronic distributor Morris Silberman, head of Silberne Electronics, who is on the opening morning panel, put it differently: "No one (manufacturer) is going to give (the distributor) 100 percent exclusive." Silberne is in prerecorded tape now.

Aside from the theme of one-step/two-step coexistence, other features of NEW/COM '73 include its first use of the Convention Center, 20 percent increase in exhibitors, record amount of exhibit space, the largest single exhibit ever (1,500 square feet), highest registration for the conferences and greatest attendance, said Kenneth C. Price, executive vice president of Electronic Industry Snow Corp., the sponsoring organization of NEW/COM.

The winning ERA chapters as part of NEW/COM's recognition of how reps promote the event are Eascade, Rocky Mountain and Mid-Atlantic (see Rep Rap).

Silberman will be joined on the panel probing how two-step lines are selected by Al Schaar, president, York Radio & TV, Champaign, Ill., Don Gold, owner, Goldcrest Electronics, Rochester, N.Y., and Harry Paston, vice president-

treasurer, MAR-COR Associates/Paston-Hunter Co., Syracuse, N.Y.

Prerecorded Tape

"I'm shocked and surprised," said Silberman, head of the 28-year-old Washington, D.C. distributor firm, "that manufacturers are still thinking of two-step in consumer products." He said he is finding one-step direct selling to mass merchandise outlets of such items as antennas, batteries, condensers and even fuses and said today's distributor must broaden his lines.

Silberne Electronics has gone into prerecorded tape dealing only in outlets following its purchase some time ago of Lawrence Associates. "With all this tape product being offered in the mass merchandise outlets at \$1.99 and \$2.99, the small dealer has no way to compete. We are finding that cut-out tapes are an entree for us in the smaller stores."

Silberman lists these criteria for selecting a line: 1) acceptance of the product; 2) territory protection; 3) trust and faith in the manufacturer and reps; 4) advertising programs on the local level; 5) profit structure; 6) competitive pricing of the merchandise.

Ray Pockrandt, general manager, Mid-State Dist. Co., Des Moines, will be on the Thursday morning panel on developing a dealer network along with Joe Jabbour, president, Jabbour Electronics, Cranston, R.I., Gerald Rapport, general manager, Wresco, San Francisco and Ed Miller, president, Miller Associates, Dallas.

Pockrandt, whose firm carries such lines as Craig, Sony and Midland and has 11 branch stores in Iowa and Missouri, said, "Two-step distribution is not on the way out. We deal with some manufacturer reps, but mostly with the sales forces of the manufacturers. When we are fully set up to

service all products, that's when the mass merchandiser will prefer to deal with us. Large retailers can buy at the same price we do, but they will pay extra for the kind of service we can offer."

Pockrandt emphasized personal contact with dealers and said his firm has 15 salesmen visiting customers on a weekly or twice-monthly basis. The firm will open a Sony warrantee station shortly too, as plans move forward to service all products Mid-State offers.

Also on the concluding Friday morning panel is David Parkhurst, president, Greylock Electronics, Kingston, N.Y., who will speak on, "How One-Step and Two-Step Live Together."



WARREN ZOREK (center), radio/TV buyer and department manager, Bloomingdale's, was presented the Weltron 2002 AM/FM modular radio as winner in a drawing during the recent Independent Home Entertainment Show, Chicago. Making the presentation are (left) Sonny Simberkoff, sales rep, Simberkoff Associates, South Orange, N.J., and (right) Boyd Barrick, vice president distributor marketing, The Weltron Company.

Sanyo's Ladd Still Favors Matrix 'Q'; Firm to Bow TVC

By BOB KIRSCH

LOS ANGELES—Sanyo Electric, Inc. here is planning more aggressive moves into the mass quadrasonic market, readying a videocassette to be shown at the June Consumer Electronics Show (CES) and concentrating heavily on reaching as many types of retail outlets as possible with product suited to the particular outlet. Firm executive vice president

Howard Ladd also offered some strong views concerning the 4-channel market and Sanyo's role in it, opinions on the future of videotape and video disk, and talked of trends he sees developing in the home and auto stereo market.

Sanyo produces discrete 8-track 4-channel equipment for the auto and both matrix and discrete hardware for the home. Ladd, however, has some strong feelings on what is best for the market.

"Basically," he said, "we certainly feel that 4-channel is an improvement over stereo. Having four speakers enhances the music even if one were to do nothing more than use the so-called speaker matrix system. When you have a system with two amplifiers as well as two additional speakers, the sound is even better than the speaker matrix because you're getting a bit more separation. As for discrete, the question to ask is, 'What is it all about?'"

"I think the purpose of quadrasonic is to make better music, and does discrete sound better on a continuity basis than any of the matrix systems? I don't think so."

(Continued on page 40)

Philadelphia Chain Adds Warehousing Facility

By MAURIE ORODENKER

PHILADELPHIA—Wall to Wall Sound of Trevoze, Inc., based in the suburbs with three suburban area Wall to Wall Sound stores, has leased a one-story building of approximately 13,100 square feet in the Scottsville Industrial Park in suburban Lower Southampton, Pa.

The new facility will serve as a distribution center for the audio store chain as well as housing the corporate offices. The warehouse facility, which will serve as the distribution center for an inventory well above the million dollar mark, has been leased on a long-term basis at an aggregate rental in excess of \$200,000.

Wall to Wall Sound operates stores in Abington, Pa.; in the Logan Square Shopping Center, Morristown, Pa.; and in the Bucks County Mall at Feasterville, Pa.

Setting up the warehouse was marked last week by an expansion sale at the three stores with a variety of specials from Sony stereo headphones at \$9.88 and a Panasonic cassette recorder with built-in AM/FM radio at \$49.88 to a BSR receiver and turntable with a Shure magnetic cartridge and a pair of MKI speakers for \$169.88.

RCA Consumer Div. Revamped

INDIANAPOLIS, Ind.—RCA Corp. is restructuring its Consumer Electronics operation into four major product divisions in a move to better service what RCA execu-

tive vice president, William Hittinger calls the increasing complicity of the consumer electronics business.

Under the realignment, the firm's

SelectaVision MagTape division will be a separate function. Other new divisions created by the realignment are an Audio Products Division, a Color Television Division, and a Black and White Television Division with each function responsible for its own manufacturing, product management and engineering requirements.

RCA's marketing group will coordinate with the four product functions, with expanded responsibility in distribution and transportation, and export sales.

Staff functions that will support the four product groups, in addition to marketing, include finance, operations, development engineering, strategic and business planning, industrial relations, international, news and information and consumer affairs. Staff and product functions will report directly to Hittinger.

SelectaVision products will be headed by Gordon Bricker, who has managed the firm's cable television activities. Reporting to Bricker will be David Miller, director, product management, H. Ray Warren, manager, engineering; and a manager, to be named, of manufacturing and materials planning.

The Audio Products Division (Continued on page 41)

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Rep Rap

By EARL PAIGE and ANNE DUSTON

The first annual awards presented by NEW/COM, the show arm of Electronic Industries Show Corp., to Electronic Representatives Association (ERA) chapters will go to the Cascade, Rocky Mountain and Mid-Atlantic chapters and be presented at NEW/COM '73 in Las Vegas this week (see separate story). While individual rep firms have been previously recognized by NEW/COM this initial awards program was worked out by James Silverman, Electronic Expeditors and publicity chairman of NEW/COM and Raymond Hall, executive director of

ERA. The chapters, whose officers are nearly all involved in consumer products: Cascade, president Jud LeBrun, Jud LeBrun Co., Portland; Larry Brown, Earl & Brown Co., Seattle; Dan Smith, Electro-Reps, Seattle; William Earl, Earl & Brown; Don Smith, Don Smith Sales, Seattle; Mid-Atlantic, president, Arnold Ratner, ARA Electronics, Glenside, Pa.; Ferrell Carmine, Ferrell S. Carmine Co., Newark; Leland Carpenter, White Keystone, King of Prussia, Pa.; George Conneen, George Conneen Co., Newton Square, Pa.; H. Earnest Stuchell, L.D. Lowery, Broomall, Pa.; John Stinson, Stinson Associates, Wynnewood, Pa.; Rocky Mountain, Richard Beets, president, B&B Electronic Products, Littleton, Colo.; Roy Parker, Parker-Webster, Denver; Bob Mericle, Wm. J. Purdy, Burlingame, Calif.; Dick Hyde Jr., ESP Co., Englewood, Colo.; Ed Lindberg, Ed Lindberg Co., Denver; Larry Simpson, Simpson Associates, Littleton, Colo.

A total of more than 15 hours of seminars, workshop sessions and speakers from Interface 3, the 14th annual marketing conference sponsored by the ERA, is now available in an eight-tape cassette li-

(Continued on page 42)

Accessory Firm Focuses On Mass Merchandisers

By INGRID HANNIGAN

ROCKFORD, Ill. — Speedex Products here recently expanded its line of car stereo and audio accessories to include security systems with burglar alarms and has also added fire alarms. The firm, a subsidiary of Hydrometals, Inc., is experiencing steady growth in its marketing through mass merchandisers, according to officials. The firm is also evaluating its blank tape product plans.

The 5-year-old division of GC Electronics markets to mass merchandisers only as company policy. Jim Heighway, assistant sales man-

ager, reported in a phone interview that independent reps from virtually every state are chosen on the basis of their familiarity with large retailers. The reps usually handle electronic components of other manufacturers so a complete line of home entertainment products and accessories can be sold at one time to the retailer. J.C. Penney and Montgomery Ward Co. number among Speedex's customers.

The retailer must meet certain qualifications. It must be consid-

(Continued on page 41)

Sanyo to Bow TVC, 9 Music Systems

• Continued from page 39

Its claim to fame is more distinct sound from each speaker, and I as well as many others feel this separation is really not overly enjoyable except on a demonstration basis. The question is not which system per se is the best, it's one of which result is more satisfying. Forgetting whether matrix is cheaper or the difference between various systems or anything else, I feel the concept of a blend of sound is what you want as opposed to the possible more distinct separation of discrete."

Ladd made it clear, however, that he is not looking for a battle of any kind. "We make all kinds of quadrasonic hardware because this is the business we're in," he said. "We are going to a universal concept for the CES which will be a unit that can handle discrete and all matrix forms. So why have a battle between the systems? Let the consumer buy the kind of software he prefers and we will provide him the hardware to play it on."

Ladd also has strong views concerning video. The firm is currently producing a 1/2-inch videocassette unit which will be available in June and will sell at about \$2,500 through the business division, aimed at the industrial, business and communications markets. The unit is portable and will weigh about 20 pounds.

"I see no immediate future for the consumer market in videotape," Ladd said. "I feel it's inherently too expensive and will be for possibly the next ten years. Even if the hardware comes down in price, the software is still expensive. As far as I can judge, the consumer has no real interest in investing in a library of movies when he's saturated with films from TV. As for taking home movies, this can be done a lot more cheaply with film."

"We expect to produce between 5,000 and 6,000 of our unit a year," he added. "This is a market that is going to take some time to

develop and I have no wild predictions to make. A lot of people don't understand it yet or if they do they aren't sold. But the business and educational uses are endless."

Ladd does feel the video disk is a viable consumer item with a potentially large market, pointing out that consumers are used to buying records, the price in units shown so far has been reasonable and the software price seems reasonable.

What are some of the trends Ladd sees in the tape and audio marketplace?

"Quadrasonic is certainly a major trend," he said. "This year we will have 15 or 16 stereo music systems and all but one will have some form of 4-channel. Some will be universal. I feel the tape and audio consumer is more knowledgeable than ever," he said, "and price is not really a barrier when matched against quality, especially to the youth market."

"In stereo music systems we are about equally divided between units with 8-track and units with cassette, and both are moving well. One thing is certain, the consumer wants tape capability of some kind. As for each configuration, record and fast forward are important features in 8-track while noise reduction, auto reverse and record are the big features in cassette. In-dash is popular in both configurations in the car as well as a radio combination and the car market itself is expanding quickly."

At the CES, the firm will bow eight or nine new music systems and several high-end cassettes for the home with Dolby Systems. Additional 8-track recorders will also be added. "The tape recorder market," Ladd added, "especially the cassette, is really picking up. Both the hardware and the software are much more reliable than several years ago."

Sanyo has production facilities in a number of countries around the world, including Japan, Hong Kong, Taiwan, Korea, Singapore, Ghana, Brazil, Canada and a new assembly plant in Los Angeles. "We are considering more assembly and production in the U.S.," Ladd said, "because we feel it's logical to manufacture in a country where the economics of manufacture for entrance to the market of that country make the most sense."

The firm is also involved in many types of retail outlets, from mass merchants, department stores and audio specialty shops to independents. "We gear certain types of product for certain outlets," Ladd said. "As for training of sales people, through our marketing organizations we have group meetings and this seems to be working. Management likes it because better trained people are more likely to sell all product, not just our brand. And we think employees like it, because there is really nothing more embarrassing to be working in a specific department and be unable to answer a question on a product in that department. We give some help in demonstrating quadrasonic, but I

Teldec \$270 Unit

NEW YORK—When the Teldec Videodisk system "ED" goes on sale in Europe by January 1974, the color, single play unit will carry a price tag in the \$270 price range, well within the original estimate, projected by the company.

The unit, production models of which will be shown at the Berlin Fair in August, VIDCA '73, in September, and in the U.S. in November, will play a 10 minute disk which will be inserted into a sleeve for use in the player.

The protective sleeve is, according to Leo Hofberg of London Records, sole agents for software distribution for the system, replaces the magazine-load concept initially developed.

According to Hofberg, the sleeve containing the disk is inserted into the player, at which point the player automatically extracts the disk and at the end of the play cycle, returns it to the sleeve.

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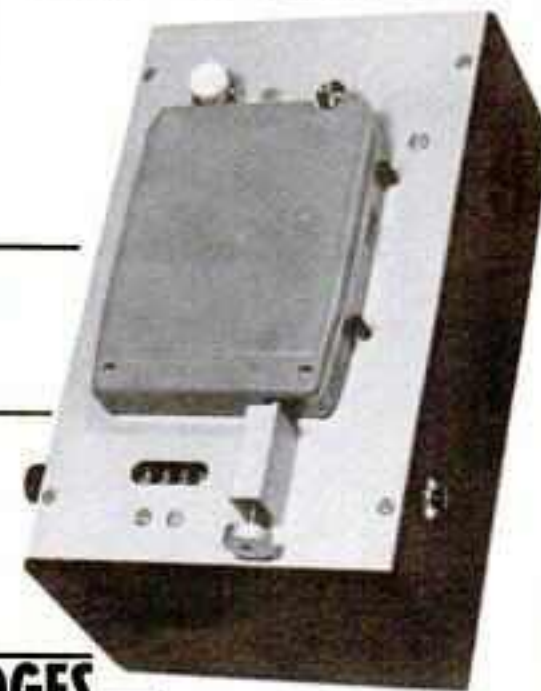
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New Products



SUPER COMPACT 8-track car tape player has big unit features, but only measures 5.2 inches wide, by Motorola. List is \$36.95.



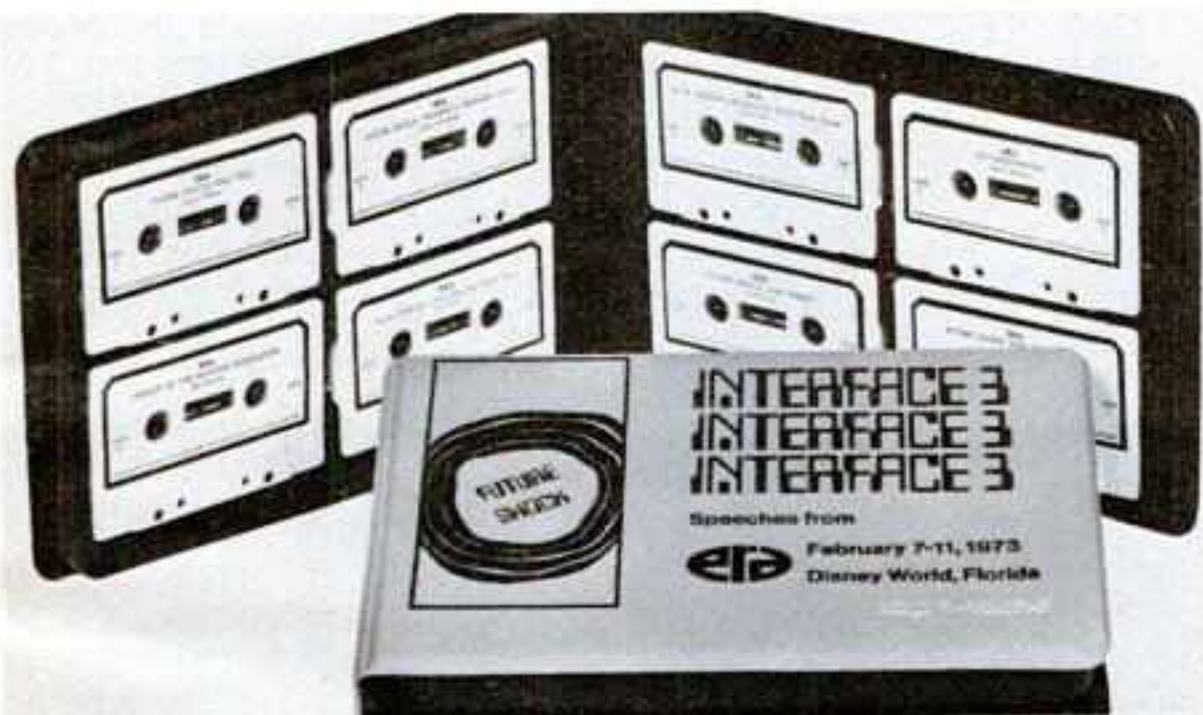
REMOTE CONTROL box by Koss allows two stereo headphones to be used at one time. Features include balance/volume controls and switch for adding speaker sound, for \$9.95 list.



SNAP TOGETHER portable 8-track tape player by Toyo, Model CH-900, with fast forward and headphone jack, weighs only 15 lbs.



STEREO CASSETTE car unit by Panasonic, the CX-727, will reverse either automatically or manually. Direction indicator lamp tells which way the tape is moving.



FIFTEEN HOURS of workshops, seminars and speakers from the 14th annual ERA marketing conference are available in a "compressed sound" library of eight tapes from the Electronic Representatives Association, Chicago.

RCA Consumer Div. Revamped

• *Continued from page 39*

will be directed by Marvin Glauberman, as division vice president, and previously director of engineering, RCA Consumer Products. His staff includes Arnold Valencia, director, product management; Willard Workman, chief engineer; Robert Flood, director, manufacturing operations; and Leonard Krugman, director quality and reliability.

The new Color Television Division will be headed by Robert Schieber, division vice president, operations. William Boss is division vice president, product operations; others reporting to Schieber include Alexander Bence, director, manufacturing operations; Milton Pyle, director, quality and reliability; and Loren Kirkwood, chief technical advisor.

Boss' staff will include William Lowry, division vice president, product management; Henry Ball, chief engineer; and Tucker Madawick, division vice president, industrial design.

The Black and White Television division will be temporarily headed by Bill Hittinger. His staff includes Richard Mentzinger, director, product management; Robert Lewis, chief engineer; Harry Anderson, director manufacturing operations; and James Smith, director, quality and reliability.

William Anderson, division vice president, will continue to head the marketing activity of Selecta-Vision Products, which is being expanded with the additional responsibilities of international sales activities, and distribution and transportation. Anderson's staff will include Marvin Kramer, vice president, sales; Robert Morris, manager, export sales; David McCarty, manager, market development; R. Eugene Eddy, division vice president marketing services; David Daly, division vice president, marketing programs; and Maurice Paris, manager, distribution and transportation. Anderson will also head the RCA Distributing Corp., with James Harter, president, reporting to him.

Finance function of the restructured operation will be headed by Robert Miller, division vice president, with a staff which includes Justin Albers, vice president, distribution financial operations; Theodore Singer, manager, product financial analysis; Warren Bergbom, controller; Gerald Miclot, treasurer, RCA Distributing Corp.; and Robert Bolger, manager, computer and communications systems.

Dr. Donald McCoy, who has been director of the Consumer Electronics Research Laboratory, Princeton, N.J., has been named division vice president, development engineering for RCA Consumer Electronics. Roland Rhodes will report to him as manager, advanced development engineering. Dr. McCoy will also be responsible for SelectaVision video disk product development.

The new operations function of RCA Consumer Electronics will be headed on an acting basis by Schieber. The Operations staff will include Clyde Hoyt, manager, engineering services; Thomas Allen, director, materials; Thornley Jobe, manager product reliability and analysis; A.B. Pollock, director, manufacturer planning and services; and John Watkins, foreign operations development.

According to Hittinger, the division's organizational changes were due to the changing international character of the consumer electronics business, and an expanding demand for higher levels of technology. "All strongly suggesting the need for a new organizational approach to our business."

Tape/Audio/Video

Tape Duplicator

Devaluation and increasingly higher off-shore labor costs plus fluctuation in foreign currencies are putting U.S. raw product producers in a better competitive position, reports **Howard Pearson, Overland Products, Fremont, Neb.,** supplier of parts for cartridges and cassettes. Pearson also finds a trend to more automatic assembly equipment. "The off-shore labor markets are becoming fewer and farther between, and assemblers are looking at automation more and more." Meanwhile, business is up at least 20 percent for Overland and Pearson sees much of the increase stemming from the growth of blank tape in Europe (Germany and Spain especially) and in the Orient. Some assemblers have found the quality of off-shore labor sorely lacking, he said, mentioning complaints from Haiti as an example. Pearson also sees blank 8-track cartridge growth occurring simultaneously with blank cassette volume.

Pro-Aut, Inc. president **Ted Wilcox** and vice president **Walter Terzich**, Waconia, Minn., a firm involved in metal stamping and subassembly for duplicators, are also expecting more volume as a result of devaluation, said Terzich. The firm will be 11 years old June 1, having started with three employees in an old refurbished creamery and now employing 50.

Electro Sound, Inc., has developed a new high-speed videocassette loader for Sony Type KC-60 videocassettes. The unit, reportedly the first commercially available one of its kind, loads the Sony Type KC-60 videocassettes at a tape speed of 120 inches per second.

According to Electro Sound officials, the firm has used air lubricated tape guides to prevent damage to the oxide surface of the tape when loaded at the high operating speed of the loader.

The videocassettes are loaded by the machine from prerecorded reels up to 14 inches in size, under constant tension to ensure delicate yet positive tape handling.

Accessory Firm

• *Continued from page 40*

ered by all standards a large retailer, must have more than one store front, and must purchase at least \$1,500 in products annually.

Pre-packaged accessories with display units included is part of the focus on the consumer who shops at large retail concerns. Speedex prefers to leave the do-it-yourself market to others who sell to specialty electronics chains and independents. Highway said, "Those hobbyists who could assemble a speaker themselves most often frequent specialty stores, not mass merchandisers."

"Even so, our largest line is speakers. We also sell speaker replacements from Japan," reported Highway. "Most electronic component manufacturers suggest the speakers which complement their systems. Our speakers would not be sold to the customer for this reason."

Included in the product line are headphones, microphones, antennas, speaker wire, tape splicers, installation hardware, record accessories and auto stereo accessories.

Nationwide distribution is simplified by warehousing facilities here, Los Angeles and New York. The 60 reps cover every territory.

The company continually revises its line of accessories, always adding an updated product while selling the old standards. "We're taking a second look at blank tapes," said Highway. "The market is glutted with tapes—domestic products and all those high quality, lower priced Japanese tapes. We've handled blank cartridges for two years now, but that market is changing too."

A cue tone is used to separate program segments, and according to Electro Sound officials, the tone is sensed by a special amplifier to automatically actuate stop and tape cutting circuits.

The loader has a mounted semi-automatic tape splicer for speed of operation and user convenience; and for applications where blank tape of predetermined length is to be loaded into cassettes, there is a tape footage counter which can be preset to automatically actuate the stop and tape cutting circuits. The top plate of the unit is console mounted, and measures 24 inches wide by 23 inches deep.



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Car Stereo

AUTOMATIC RADIO ADDS 'Q' MODEL

MELROSE, Mass.—Automatic Radio has become the latest in an increasing number of automotive tape equipment manufacturers to add a 4-channel tape system to its line.

The unit is model QME-2445, an automotive tape player that reproduces both stereo and 4-channel sound sources. Features on the unit include instant response slide bar controls, a tape program repeat button, a fine tuning control for eliminating crosstalk, a program

selector with lights, and four individual speaker balance controls.

Also new to the AR line is a combination stereo tape player and FM multiplex radio designed for use in the car, boat, home. The unit, designated the "Grand Boss 104," model SPE-5004, is, according to George Lyall, marketing director of Automatic Radio, an advanced designed sound entertainment center which can be used in the car or boat with a 12VDC negative ground electrical source, or in the home with normal house current.

New to AR's accessory line are two home power converters, mod-

els No. HCS-5103 and HCS-5104. The HCS-5103 can be used to convert AR's car stereo model SPB-5001 to home use, while HCS 5104 converts AR's models SPC-5002 and SPE-5004 to home use.

Rounding out the new AR line is a stereo home entertainment center designated model HSX-7000. The unit according to Lyall provides 160 watts of instant peak power. If used with model RAG-1501 home stereo recording adapter, the unit can be used for professional recording of 8-track stereo cartridges. The optional recording adapter comes complete with two microphones.

Mura \$19.95 'Q' Headphone; Set Marketing, Rep Program

By RADCLIFFE JOE

JERICO, N.Y.—The Mura Corp. has introduced a low-cost 4-channel headphone with a \$19.95 price tag. The unit, model No. QP-280 will be shown at the upcoming Summer Consumer Electronics Show in Chicago, along with a high end 4-channel unit with a \$49.95 suggested list price, and a medium-priced set that will sell for \$24.95.

Also new to the Mura catalog, and scheduled for showings at both the Las Vegas NewCom show and the CES, is an AM radio headphone in a variety of colors, and

designed for the youth market. This unit carries a suggested list of \$24.95.

Mura will provide, as an optional accessory to the radio headphone, a padded carry bag, designed for use as a seat at ball games and other outdoor events. The bag is designated "The Sportster," and Mura has not yet established a price for it.

In addition to the line of headphones that will go on display at the Mura booth, there will also be a comprehensive line of recording and broadcast mikes, and the full range of Mura's testing meters.

Introduction of the new headphone and microphone products will be supported by a vigorous advertising campaign that will include counter and free-standing displays, attractive packaging, including padded vinyl carry cases for some of the headsets, point-of-purchase material, and co-op advertising plans that will utilize print, radio and television media.

As an added boost to its marketing program, Mura officials will award two "Rep of the Year" citations at the NewCom show. Ed Weisl Jr., Mura's vice president in charge of sales said the decision to award two citations was based on the unusually high performance turned in by the company's sales reps over the past year.

The Mura Corp. is serviced by 20 sales reps who canvass the national market zeroing on such retail outlets as mass merchandisers, discount houses, hi-fi shops and record outlets. Its mass merchandising customers include Zayre, King's, Gibson, Bradlee, and Newmark & Lewis. The international market is serviced by Morhas Export Sales.

Mura's products are manufactured in Japan according to specifications supplied by Mura. Quality control and packaging are done at the firm's Jerico, Long Island plant.

BEST Of The BEST Of THE BLACKWOOD BROTHERS



DRP 7224

STEREO



The greatest gospel-singing group in America, winners of 4 Grammy Awards in 1972, recorded their latest album, "Best of the Best of the Blackwood Brothers", at Associated Recording Studio in Oklahoma City.



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Rep Rap

• Continued from page 40

library. The tapes were recorded in Orlando, Fla., in "compressed sound" and include all presentations without deletion in half the time taken for the original programs. Topics deal with problems of the manufacturer, distributor and representative, and sales and marketing problem areas. The library is available from ERA, 233 E. Erie, Chicago 60611, at a cost of \$49 to attendees, or \$99 to nonattendees.

Al Maxwell, president, Universal Associates, Indianapolis, sees a very small rate of increase this year in quadrasonic sales, with less than 20 percent volume represented by 4-channel in his Kentucky and Indiana markets. Maxwell has just added the broad-lined Nikko Electric Corp. of America (stereo components) to his hi-fi line that also includes Altec Lansing, Certron, Empire Scientific, Melcor Electronics, Olympic International, Pioneer (car and home compacts) and Solar Audio Products. Salesmen are Bill Sarkine and Stan Redfern.

Roger Egglund will now represent Neb. and Kan. for R.J. Throckmorton Sales Co., Ballwin, Mo., a firm specializing in audio lines covering Iowa and southern Illinois as well. Ron Throckmorton told Rep Rap this week. Do you have a Rep Rap item for Earl Paige? Send to Billboard, 150 N. Wacker, Chicago, Ill. 60606.

May 5, 1973, BILLBOARD

Copyrighted material

Gospel Music

Conn To Add Fest Of Gospel Music

LONDON—A one-day International Gospel Music Festival, to rival the country gathering each Easter, will be held here next March.

Promoter Mervyn Conn, after lengthy discussions with Don Light of Nashville, said Light would coordinate the talent for the event which will be held several weeks ahead of the country spectacular.

Conn said he and Light agreed that the talent would be headed by the Oak Ridge Boys, and would include up to 10 name groups.

Texas Firm Shows Move In Gospel Recordings

DALLAS — Crescendo Music Publishing, Inc., the "second most productive and biggest gospel recording group in Texas," has things going in a big way here.

It has produced eight albums for public sale and as custom recordings in the past few weeks. The firm is considered second in size to the Word complex in Waco.

Its biggest undertaking was the newest album by the 265-voice First Baptist Church of Dallas Choir.

Because of the size of the choir, combined with the symphony accompaniment, the LP had to be recorded on location with the orchestra tracks added at the studio. Dr. Richard Lamm is music editor of Crescendo.

Other albums produced in April by the 10-year-old gospel recording company were by evangelistic singer Homer Tankersley, and by Ron and Patricia Owens, an evangelistic concert team.

Recent custom albums were cut for David Sullivan of Dodge City, Kansas, among others.

The three-pronged Crescendo Music group, whose label is CMP,

The promoter began the International Country Music Festival as a one-day affair, and now is on the verge of expanding to three days. For the past two years, it has been a two-night show. He feels the same sort of momentum will take place with Gospel.

"This part of the world is starved for Gospel music as it was for country," Conn said. He plans to visit Nashville in June to finalize plans for the show. Light, meanwhile, will begin coordinating booking plans.

is also a music and book publishing company. Billy Hilburn is president of the firm, and book editor is William Nix. Their music is recorded at Sumet Sound Studios here, and engineered by Bob Sullivan.

Black Gospel Acts In Nashboro

NASHVILLE — Nashboro Records has announced the signing of two of the world's best known gospel acts, J. Robert Bradley and the Stars of Faith.

Shannon Williams, the label's executive Gospel producer, has already recorded the Stars of Faith. They now have gone on tour of South America and Europe. Williams, who had two acts nominated in the finalists for Grammy Awards, is preparing to record Bradley immediately.

Bradley is considered a legend in the gospel field. Presently he is the official soloist for the huge

Smoky Resort To Host Gospel

GATLINBURG, Tenn. — Two nights of gospel singing June 15-16 marks a first for this resort area in the Smoky Mountains, according to Eddie Hale of Nashville, who is promoting the concerts.

Three groups will be heard each night starting at 8 p.m. in the air conditioned city auditorium which seats 2,400.

The opening night performers will be the Sammy Hall Singers of Newport, Tenn., Bob Wills and the Inspirationalists of Fort Worth, Texas, and the Singing Cantrells of Nashville.

On Saturday, the program will feature the Galileans of Dallas; the Telestials of Quitman, Georgia, and the Carvell trio of Nashville.

Hale said these concerts could be the start of regular gospel music programming here. Chamber of Commerce officials said an estimated 250,000 people visit the resort area each weekend, and that the number is going up this year.

Black Gospel Acts Pacts

National Baptist Convention, whose membership exceeds 5,000,000 members. He also has traveled with many Billy Graham Crusades.

The Stars of Faith made their debut in a song-play, "Black-Nativity," after having worked with the late Clara Ward for many years.

Oaks and Cash In New Blend

NASHVILLE—The Oak Ridge Boys have just concluded a recording session with Johnny Cash at his House of Cash studio, and a single is to be released from the session.

Titled "Praise the Lord and Pass the Soup," it is due out in early summer. An album featuring the Oaks-Cash combination also is in the plans for production, according to Bill Golden, manager for the Oak Ridge Boys.

Recently completing a grueling 26-day tour of Canada and the West Coast, the Oaks also squeezed an Easter Seal telethon into their schedule, aired on WPIX-TV in New York.

They also were among the groups appearing on WSM's Sunday Night Gospel Show Debut.

The Oaks are scheduled for a two-week tour of Sweden in May.

'Release Me' in Eight Religious Release Deal

NASHVILLE—In one of the most unusual deals ever consummated here, songwriter Eddie Miller has written Gospel lyrics for his standard "Release Me" in exchange for eight guaranteed recordings.

The arrangement was made between Miller and Skylight-Sing Records, and its president, Joel Gentry.

Under the deal, all 8 groups who record for the label will cut the song on either albums or singles. All will be released within the next year.

Miller said he considered the offer for some time before signing the agreement. Re-writing the lyrics, he said, was a simple task.

Black Gospel Deserving

• Continued from page 1

alone . . . "and probably the same for Duke/Peacock and Chess," Lewis said. "Both Duke/Peacock and Nashboro have told us we're their major accounts."

The major markets for black gospel today are Charlotte, Memphis, Atlanta, Dallas, Nashville, and Chicago, Lewis said. "These are the markets that do good with Jewel Records product," he said. "If the rest of the country did as well, I'd be happy. But in several markets, the distributor claims he can't sell gospel. This is not true! I think many distributors drive off sales by not satisfying the needs of the people. They say they can't sell gospel, yet I get telephone calls from small shops everywhere saying they can't locate any gospel product. I didn't want to be in the position of shipping gospel product coast-to-coast, but when a guy in San Francisco says he has to buy from Joe Bostic in New York, I got the idea of expanding my one-stop operation nationwide." He sells country gospel product regionally.

The major black gospel labels, he felt, were Duke/Peacock, Chess, Nashboro, Savoy, Hob, and Specialty.

Los Angeles, New York, Washington, and others—should be major gospel markets, he said.

And he wants to see all of these and any other labels do well. "The stronger the whole gospel industry, the stronger Jewel will be. And I think distributors throughout the entire nation are missing plus business by not carrying a black gospel inventory and devoting some time and effort to pushing this kind of product. True, I've personally always had a feel and love for gospel. It's like country music in many ways—you can take people out of the South and the West but that doesn't mean their tastes have changed just because they've moved to California." He felt that many distributors have become so rich in the past few years with million-sellers that "they've forgotten the small plus businesses."

A key attribute of black gospel, Lewis also pointed out, "is that returns are very small. I bet that gospel returns overall wouldn't be 3-5 percent if a man would push it; if a distributor lets it sit in the warehouse, naturally the returns would be high, but, gauging from my own experience, there are al-

most no returns in black gospel product."

Stan's, of course, pushes. The firm operates its own print shop and distributes a weekly mailer of 12 pages featuring different product. This mailer is sent to jukebox operators, rackjobbers, and record shops.

The Jewel gospel label was launched about 10 years ago with "Everyone Knows" by Bobby Charles. Lewis got his initial start 15 years earlier in the music business as a jukebox operator with five jukeboxes. The store where he'd been buying product for his jukeboxes became for sale and he bought it. It was tiny, only 8 by 12 feet. His wife operated the store while he continued with his jukeboxes and working in his father's grocery store. His jukebox line was sold years ago when he got into the one-stop operation and didn't want to compete against his customers. Today, besides several record labels, Stan Lewis has several record stores, a distributorship, a rack operation, and Stan's.

Shaped Notes

The largest crowd ever to assemble in the city of Ramsey, Ill., gathered for a special evening of Gospel music recently. The heard Jerry Goff and the Singing Goffs, the Gospel Four Quartet, and the Missionaires Quartet. Another such sing is scheduled there next November. . . . The Musical Harts continue to be a success wherever they go. Their California tour early in the year was overwhelming. Their next, through the East, also was highly successful. Lead guitarist Rex Stem has been added to the group, as has the voice of Terry McKinsey. They also hired their own photographer who travels with them full time. The Harts also have cut a new group album with

Mark V Studio in Greenville, S.C.

Carroll Albury and The Sounds of Love are making plans for their second recording session to be produced by Ron Blackwood. While the Atlanta based group hasn't set a firm recording date, they report that some of their material will be new. . . . A surprise birthday party was held for Blackwood Singer Donna Blackwood at her Nashville home. . . . Coy Cook and the Evangels have recorded a Donnie Summer produced session at Duane Allen's Superior Recording Studio. . . . The Hallmarks recently filmed another series of Young At Heart television shows for Paducah, Kentucky's Bible Baptist Church. The 30 minute syndicated show also features veteran gospel vocalist Jake Hess. . . . Good News singer Marti Martin took a short leave of absence from road travel to travel. Marti took a vacation trip to Spain.

London Parris and the Apostles recently discovered that their Catholic brothers and sisters enjoy gospel music. The group sang at a series of services for a Catholic church in Northern Michigan. It was so well received that the group may go to other Catholic congregations. . . . Timothy Amos Agency executive secretary Joan McGuire hosted her first party for gospel music friends she and husband Jerry; moved back to Nashville. . . . Eugene Fronk, director of the Georgia Register, said that Wendy Bagwell has been selected for listing in the 1973 edition of Who's Who in Georgia. In addition to being a fine entertainer, Bagwell is known for his business enterprises.

Wait and See With Opry Show

NASHVILLE—Although crowds have not yet met expectations, enthusiasm for the new Gospel Music show from the Grand Ole Opry House is growing.

Bud Wendell, manager, said some 1,400 had paid their way into the first two shows, held on Sunday evenings, but that greater growth was anticipated.

These shows came on Palm Sunday and Easter Sunday and, according to Wendell, huge crowds are hard to come by on those days.

He continues to book the "heavies" into the two hour show which is broadcast, and is sponsored in part. Other sponsorships are expected soon.

The house seats slightly more than 3,000.

May 5, 1973, BILLBOARD

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Welcome back.



AMPEX STEREO TAPES

SHL-32071

Country Music

Colo. Festival to Pay Homage To Patsy Montana; Adds Funds

DENVER—Patsy Montana will be honored as "Pioneer Queen" of country music at the 11th Annual Colorado Country Music Festival to be held here June 11-16.

Several awards will be presented at the June 16 banquet at the Voyager Inn, according to Gladys Hart, director of the annual gathering.

Governor John A. Love again will proclaim that time of year Colorado Country Music Week.

Mrs. Hart also announced progress toward building a Country

Employment Agency For Office Staffers

NASHVILLE—Ann Hudson, owner of an employment agency here bearing her name, is establishing a special department geared toward the music industry.

"It has become obvious that the music industry has special needs, especially in the field of office workers, and I hope to meet that need," she said.

Jeannie C & Hank Jr. to Top Temple U. Summer Fest

PHILADELPHIA—The Temple University Music Festival will stage what it calls a "Country and Western Spectacular" for the first time this coming season.

The Festival, which heretofore has been confined exclusively to classical and popular acts, has set Hank Williams Jr. and Jeannie C. Riley to headline a country show

Music Hall of Fame of Colorado, which will include a "conservatory" of country music. A penny fund drive has snowballed, and the organization now is approaching 1,000,000 pennies in collections.

Numerous workshops are set for this year's convention, at least one of them based on research being done on programming and distribution. KUAD Radio in Windsor, Colo., will hold an open house during the week.

This city not only has shown strength as a music center, but has provided considerable talent for other areas. Mrs. Hart, long active in the promotion of country music here, has been instrumental in opening more clubs to the music form, and getting radio stations to program it. This has consistently been one of the leading gatherings of country regional organizations, all of which operate with the cooperation and within the framework of the Country Music Association.

July 16. The concert seating is scaled at \$6-7-8, priced the same as virtually all of the major classical and popular concerts.

If the country experiment is successful, it will mean more concert dates for that brand of music in summers ahead.

The festival is held on the suburban Ambler Campus.

London Country Fete Perks U.K. Sales

• Continued from page 3

up to the equivalent of \$15 for a seat. No one went home disappointed.

After 11 hours of country music over the two-night period, plus two daytime "Mini Festivals," the fans were shouting for more at the finish. Conn, faced with a midnight deadline on use of the stadium, had to stop the show. Otherwise, it might still be going on.

Although the "foreign" acts have shown 100 percent improvement over the past several years, and there was an iron curtain act for

Pet Foods Seg Into 5th Year

NASHVILLE — "Good Ole Nashville Music," a country syndication sponsored by the Pet Foods division of Ralston-Purina, has gone into its 5th year of videotaping.

Sponsored by Ralston-Purina, the show utilizes seven country artists for its commercials, and a series of guest entertainers each week. The first show includes Lynn Anderson, Johnny Paycheck and Charlie McCoy.

Singers doing the commercials on a regular basis are Dottie West, Carl Smith, George Hamilton IV, Bobby Lord, Hank Williams Jr., Roy Drusky and Stan Hitchcock.

The show, directed by Bayron Binkley, is placed in 150 major markets covering some 80 percent of the total population of the U.S.

the first time in history, it was the Nashville contingent which won the hearts of the visitors from several nations.

It was Skeeter Davis who brought the audience to life after a rather unemotional beginning. Miss Davis, showing incredible versatility, turned the audience on and it was never lost again.

Jack Greene and Jeannie Seely got three encores for their performances and brought the crowd to its feet. Their totally professional act was sensational and provoked crowd response like anything seen there before. The crowd again reached an emotional peak with the performance of Tompall and the Glasers, again shouting for one encore after another.

The "traditional" singers in the group brought much the same response. Ernest Tubb and Hank Snow were outstanding. But so were the other acts from America: Dottie West, Mac Wiseman, Jim Ed Brown, Diana Trask, Jeannie C. Riley, Johnny Paycheck and Hank Thompson. Each of these artists deserves tribute because, responding to the crowds, they gave some of the outstanding performances of their careers.

The Czechoslovakian act of Jiri Brabec, Nadio Urbankova and the Country Beat also was well accepted. Bryan Chalker, from Britain; Larry Cunningham from Ireland; Country Fever from the U.K.; the New Strangers from Sweden; Frankie McBride (one of the best) from Ireland; Wally Whyton from the U.K.; Ray Lynam from Ireland; Pete Sayers from the U.K.; the Johnny Young Four from the U.K. also performed well and added the proper international flavor.

Winners of the Mini Festival, organized by the British Country Music Association and the Country Music Association of Great Britain, were: Barrett Brothers; Tony Goodacre; Ann and Ray Brett; and Mountain Line. This was sponsored by Record Mirror, of the Billboard Group, headed by John French, Tony Byworth and Avril Fortune.

The booths were swamped throughout with autograph seekers, and each artist gave hours of time to this task.

Conn immediately announced that the Festival would be expanded to three days next Easter weekend, and that a special International Gospel Festival, worked through Don Light, would be held in March.

Raymer to Head BR Prods. Office

NASHVILLE—Elwyn Raymer has become director of the newly opened Nashville office of BR Productions, owned by Burly Red.

The office here will be primarily concerned with publishing and music production.

With heavy responsibilities shifted here, there is a reorganization of Red's New York office, which will concentrate on scheduling and public relations, with Grace Hawthorne as director.

Red has been doing much of his production work in this city for some time, the bulk of it at the Woodlawn Sound Studio. Raymer comes here from seven years as music editor of youth/adult music at the Baptist Sunday School Board.

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Billboard

Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 5/5/73

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★ STAR Performer—Singles registering greatest proportionate upward progress this week.						
This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher Licensee)	This Week	Last Week	Weeks on Chart
1	1	13	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)	48	3	SEND ME NO ROSES Tommy Overstreet, Dot 17455 (Famous) (Ricci Mareno, SESAC)
2	3	11	IF YOU CAN LIVE WITH IT Bill Anderson, MCA 40004 (Stallion, BMI)	44	7	WORKIN' ON A FEELIN' Tommy Cash, Epic 5-10964 (Columbia) (Tree, BMI)
3	4	12	COME LIVE WITH ME Roy Clark, Dot 17449 (Famous) (House of Bryant, BMI)	45	4	SOUND OF GOODBYE/THE SONG NOBODY SINGS Jerry Wallace, MCA 40037 (4 Star, BMI/4 Star, BMI)
★	6	9	THE EMPTIEST ARMS IN THE WORLD Merle Haggard, Capitol 3552 (Shade Tree, BMI)	50	5	WHY ME Kris Kristofferson, Monument 8571 (Columbia) (Resaca, BMI)
5	2	12	SUPERMAN Donna Fargo, Dot 17444 (Famous) (Prima Donna, BMI)	47	3	GIVE A LITTLE, TAKE A LITTLE Barbara Mandrell, Columbia 4-45819 (Green Grass, BMI)
★	9	12	NOBODY WINS Brenda Lee, MCA 40003 (Resaca, BMI)	43	46	CRYING OVER YOU Dickie Lee, RCA 74-0892 (Milene, ASCAP)
★	10	10	WHAT MY WOMAN CAN'T DO George Jones, Epic 5-10959 (Columbia) (Altam/Algee, BMI)	49	3	TOO MUCH MONKEY BUSINESS Freddie Weller, Columbia 4-45827 (Arc, BMI)
★	12	7	WHAT'S YOUR MAMA'S NAME? Tanya Tucker, Columbia 4-45799 (Altam/Bluecrest, BMI)	52	4	RIDE ME DOWN EASY Bobby Bare, RCA 74-0918 (Shaver/Return, BMI)
★	11	10	WALKING PIECE OF HEAVEN Marty Robbins, MCA 40012 (Mariposa, BMI)	57	3	CHILDREN Johnny Cash, Columbia 4-45786 (Lowery, BMI)
10	5	13	I LOVE YOU MORE AND MORE EVERYDAY Sonny James, Columbia 4-45770 (Don Robertson, ASCAP)	61	2	SOUTHERN LOVING Jim Ed Brown, RCA 74-0928 (Unichappell, BMI)
★	16	6	BABY'S GONE Conway Twitty, MCA 40027 (Twitty Bird, BMI)	48	51	I KNEW JESUS (Before He Was A Star) Glen Campbell, Capitol 3548 (Encino, ASCAP)
12	8	12	YOU CAN HAVE HER Waylon Jennings, RCA 74-0886 (Big City/Harvard, BMI)	55	3	DRINKING WINE SPO-DEE O'DEE Jerry Lee Lewis, Mercury 73374 (Phonogram) (MCA, ASCAP)
13	7	13	A SHOULDER TO CRY ON Charley Pride, RCA 74-0884 (Blue Book, BMI)	58	2	JUST THANK ME David Rogers, Atlantic 45-2957 (Tree, BMI)
★	17	8	GOOD NEWS Jody Miller, Epic 5-10960 (Columbia) (Algee, BMI)	51	4	TRUE LOVE Red Stegall, Capitol 3562 (Chappell, ASCAP)
★	18	10	SAY WHEN Diana Trask, Dot 17448 (Famous) (Gallico/Algee, BMI)	52	60	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Vicki Lawrence, Bell 45-303 (Pirx/Russ, ASCAP)
★	20	7	BRING IT ON HOME (To Your Woman) Joe Stampley, Dot 17452 (Famous) (Gallico/Algee, BMI)	53	63	LOVING YOU Tony Booth, Capitol 3582 (Blue Book, BMI)
17	13	11	SOMETHING ABOUT YOU I LOVE Johnny Paycheck, Epic 5-10947 (Columbia) (Jack & Bill, ASCAP)	54	56	THE FOOL I'VE BEEN TODAY Jack Greene, MCA 40035 (Contention, SECAC)
★	25	6	YOU ALWAYS COME BACK (To Hurting Me) Johnny Rodriguez, Mercury 73368 (Phonogram) (Hallnote, BMI)	55	66	FOOL/STEAMROLLER BLUES Elvis Presley, RCA 74-0910 (Chappell, ASCAP/Blackwood/ Country Road, BMI)
★	22	8	WALK SOFTLY ON THE BRIDGES Mel Street, Metromedia Country 906 (Blue Crest/Hill & Range, BMI)	56	59	THAT'S A WHOLE LOTTA LOVIN' Kenny Starr, MCA 40023 (Tree, BMI)
★	26	6	SATIN SHEETS Jeanne Pruett, MCA 40015 (Chapin, BMI)	57	1	RAVISHING RUBY Tom T. Hall, Mercury 73377 (Phonogram) (Hallnote, BMI)
21	19	10	KEEP ON TRUCKIN' Dave Dudley, Mercury 73367 (Phonogram) (Newkeys, BMI)	58	69	THANK YOU FOR BEING YOU Mel Tillis, MGM 14552 (Harbour/Sawgra, BMI)
★	27	6	AIN'T IT AMAZING, GRACIE Buck Owens, Capitol 3551 (Mandina, BMI)	59	62	LIGHTENING THE LOAD Porter Wagoner, RCA 74-0923 (Dewpar, BMI)
23	21	19	TEDDY BEAR SONG Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)	60	54	CHICK INSPECTOR Dick Curless, Capitol 3541 (Happy-Go-Lucky, ASCAP)
★	32	5	KIDS SAY THE DARDEST THINGS Tammy Wynette, Epic 5-10969 (Columbia) (Algee, BMI)	61	65	REACH OUT YOUR HAND & TOUCH ME Sonny James, Capitol 3564 (Marson, BMI)
25	23	11	AFTER YOU Hank Williams, Jr., MGM 14486 (Chestmont, BMI)	62	72	BETWEEN ME & BLUE Ferlin Husky, ABC 16411 (Chappell, ASCAP)
26	28	9	ORANGE BLOSSOM SPECIAL Charlie McCoy, Monument 8566 (Columbia) (MCA, ASCAP)	63	68	JUST WHAT I'VE BEEN LOOKING FOR Dottie West, RCA 74-0930 (House of Gold, BMI)
★	30	8	HONKY TONK WINE Wayne Kemp, MCA 40019 (Tree, BMI)	64	1	COME EARLY MORNING Don Williams, JMI 24 (Gold Dust, BMI)
★	34	6	YOU'VE GOT ME (Right Where You Want Me) Connie Smith, Columbia 4-45816 (Gallico/Neeley's Bend, BMI)	65	67	CIRCLE ME Dean Mullens, Triune 7205 (Mamazoo, ASCAP)
29	15	14	SUPER KIND OF WOMAN Freddie Hart, Capitol 3524 (Blue Book, BMI)	66	71	LIZZIE LOU Osborne Brothers, MCA 40028 (House of Bryant, BMI)
★	35	6	SWEET COUNTRY WOMAN Johnny Duncan, Columbia 4-45818 (Chappell, ASCAP)	67	1	HERE COMES THE WORLD AGAIN Johnny Bush, RCA 74-0931 (Screen Gems Columbia, BMI)
★	38	5	CHEATING GAME Susan Raye, Capitol 3569 (Blue Book, BMI)	68	74	A SONG FOR EVERYONE Ray, Gmf, Dot 17456 (Famous) (Blue Echo, ASCAP)
★	36	7	CHAINED Johnny Russell, RCA 74-0908 (Hall/Clement, BMI)	69	1	THE LONESOMEST LONESOME Pat Daisy, RCA 74-0932 (Screen Gems Columbia, BMI)
★	41	5	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE Johnny Carver, ABC 11357 (Levine & Brown, BMI)	70	75	THINGS ARE KINDA SLOW AT THE HOUSE Earl Richards, Ace of Hearts 0465 (Window, BMI)
34	14	14	TAKE TIME TO LOVE HER Nat Stuckey, RCA 74-0879 (Jack & Bill, ASCAP)	71	73	NORTH TO CHICAGO Hank Snow, RCA 74-0915 (Vector, BMI)
35	37	11	DAISY A DAY Jud Strunk, MGM 14463 (Cosette/Every Little Tune, ASCAP)	72	1	DON'T Sandy Posey, Columbia 4-45828 (Elvis Presley, BMI)
★	43	5	LET'S BUILD A WORLD TOGETHER George Jones & Tammy Wynette, Epic 5-10963 (Columbia) (Algee, BMI)	73	1	YOU GIVE ME YOU Bobby G. Rice, Metromedia Country 68-0107 (Harpeth, ASCAP)
37	40	7	DAISY MAY (And Daisy May Not) Terri Lane, Monument 78565 (Columbia) (Cape May/Banalu, BMI)	74	1	THIS AIN'T NO GOOD DAY FOR LEAVING Kenny Serratt, MGM 14517 (Blue Crest, BMI)
				75	1	ANOTHER WAY TO SAY GOODBYE Ray Sanders, United Artists 201 (4 Star, BMI)

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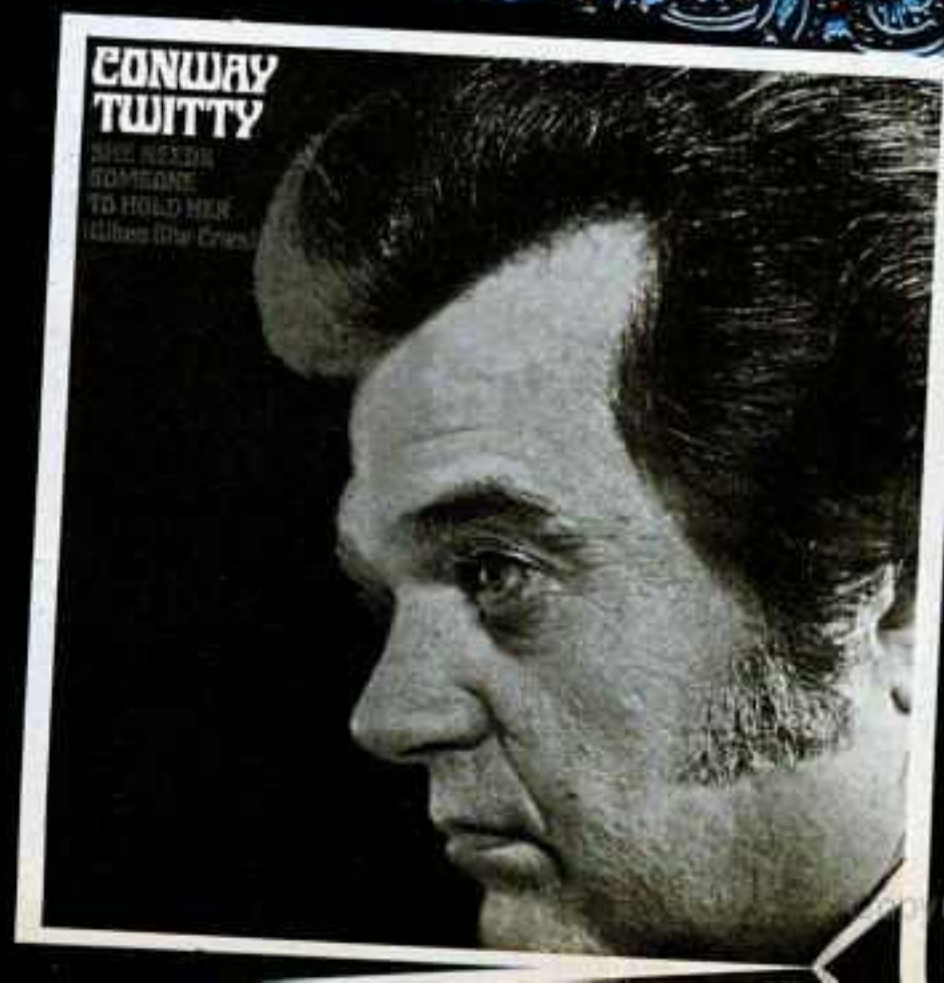
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Country Music

Nashville Scene

By BILL WILLIAMS

Mums recording artist and songwriter Albert Hammond came to Nashville to produce several tracks for Johnny Cash. Cash will use three of Hammond's tunes on a forthcoming album, and also will have his next single. . . . Quinnie Acuff, president of AQ talent, has announced the signing of Claude Gray to her roster. . . . Roger Jaudon has formed his own booking agency, taking Mel Tillis along as his first client. . . . Besides producing such artists as RCA's John Stewart and Capitol's Shirley Eppard, Fred Carter Jr. has his own single out on his own label, which he also wrote and produced. . . . JMI has filmed a 3-minute motion picture based on the new Don Williams release, with a lot of location-action scenes. Ruth Carr at JMI has it available for television stations.

Despite rain everywhere, Roy Clark set all sorts of records across the country. Then he flew into Nashville for sessions at the Jack Clement studio.

Dennis Duke, who records for Heart and Soul Records in Hollywood, goes into Capitol Studios this week for a country session. A former country singer, he left it to go into gospel, and now is making his come-back. . . . Billy Wallace recorded for Decca and Mercury some 20 years ago. Now MCA is releasing an album of his old songs. . . . Chris Frayne, brother of George Frayne who is Commander Cody, has been offered a studio in New York to do art work on a federal grant. . . .

At Palo, California, Linda Rae Miles was booked into the Macy's store to inaugurate the spring season. She records for Canary-Yellow Bird. . . . Guy Chandler in Nashville for an album session with Oweman Records, produced by Ron Manning.

Arthur Thomas will produce Marty Martel for Brite Star. . . . Willie Nelson and Rusty Draper co-own a nightclub at Jackson, Wyoming. The LeGarde Twins did the grand opening there. . . . Dallas Corey worked the Capitol City Jamboree at Charleston, W. Va. . . . Sherwin Linton and the Cotton Kings have started a four-week appearance to celebrate the opening of the new Satellite #2 Club in Lincoln, Nebr. It's a \$2 million club which seats 1,200. Earlier Sherwin set records at the original Satellite Club in Grand Island. . . . Betty Lee from Minneapolis has signed with Farview Records, owned by Tony Farr. Her first release is "Point of No Return." . . . Jerry Lee Lewis had a work-fun week with Joe Namath at his Bachelor III in Florida. . . . Hal Wayne has signed a booking contract with Buddy Lee attractions. Wayne has departed Cutlass Records.

Arranger-composer Hank Levine has written the theme music for the new NET series entitled "Ardenics." The program, aired weekly, is being filmed in Atlanta. Levine currently is working on the score of "So Sad About Gloria," a movie produced by Centronics International in Little Rock. . . .

Roy Stone, president and producer of Stoneway and Wide World Records in Houston, is hospitalized with a slight heart attack. . . . Kenny Roberts called on stage by Judy Lynn at the Flamingo Hotel in Las Vegas and did a guest yodeling stint. Judy, a great showman herself, always looks out for others. . . . The same Kenny Roberts has signed a contract with Sparton Records of Boston, and will have a single and album out shortly. . . . Dolly Parton at her annual homecoming in Sevier, with her mother and sisters Willadeene, Stella, Cassie, Freida and Rachel. Brother Randy has joined the Jean Shepherd band as bass player.



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MCA-40035

A TED HARRIS SONG

PUBLISHED BY CONTENTION MUSIC

Billboard

Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 5/5/73

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
1	1	10	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089
2	3	7	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300
★ 3	5	8	SUPER KIND OF WOMAN Freddie Hart, Capitol ST 11156
4	2	8	MY SECOND ALBUM Donna Fargo, Dot DOS 26006 (Famous)
5	4	13	DELIVERANCE Soundtrack, Warner Brothers BS 2683
★ 6	8	7	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)
7	7	10	KEEP ME IN MIND Lynn Anderson, Columbia KC 32078
8	6	16	SONGS OF LOVE Charley Pride, RCA LSP 4837
★ 9	11	6	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303
10	9	17	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca DL 75369 (MCA)
★ 11	16	5	LONESOME, ON'RY & MEAN Waylon Jennings, RCA LSP 4854
12	12	9	LET'S BUILD A WORLD TOGETHER George Jones & Tammy Wynette, Epic KE 32113 (Columbia)
13	15	7	AMERICA, WHY I LOVE HER John Wayne, RCA LSP 4828
★ 14	17	4	SHE'S GOT TO BE A SAINT Ray Price, Columbia KC 32033
★ 15	20	4	THE RHYMER AND OTHER FIVE AND DIMERS Tom T. Hall, Mercury SRM 1-668 (Phonogram)
★ 16	22	4	THE SESSION Jerry Lee Lewis, Mercury SRM 2-803 (Phonogram)
17	19	8	FIRST SONGS OF THE FIRST LADY Tammy Wynette, Epic KE 30358 (Columbia)
★ 18	23	5	BRENDA Brenda Lee, MCA 305
19	13	19	ROY CLARK LIVE Dot DOS 26005 (Famous)
20	21	7	SOUL SONG Joe Stampley, Dot DOS 26007 (Famous)
★ 21	27	7	A SWEETER LOVE Barbara Fairchild, Columbia KC 31720
22	10	19	WILL THE CIRCLE BE UNBROKEN Nitty Gritty Dirt Band, United Artists UAS 9801
★ 23	26	5	LEGEND OF HANK WILLIAMS IN SONG & STORY Hank Williams/Hank Williams, Jr., MGM 2 SES 4865
24	24	25	CHARLIE McCOY Monument KZ 31910 (Columbia)
25	14	13	SING COUNTRY SYMPHONIES IN E MAJOR Stabler Brothers, Mercury SR 61374 (Phonogram)
★ 26	30	4	AFTER YOU/PRIDE'S NOT HARD TO SWALLOW Hank Williams Jr., MGM SE 4862
★ 27	36	3	SUPERPICKER Roy Clark, Dot DOS 26008 (Famous)
28	28	43	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)
★ 29	35	4	WHEN A MAN LOVES A WOMAN Tony Booth, Capitol ST 11160
★ 30	34	3	MY TENNESSEE MOUNTAIN HOME Dolly Parton, RCA 1-0333
31	18	14	ANY OLD WIND THAT BLOWS Johnny Cash, Columbia KC 32091
★ 32	41	2	BEHIND CLOSED DOORS Charlie Rich, Epic KZ 32247 (Columbia)
33	25	12	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME? Jerry Wallace, MCA 301
★ 34	39	3	CATFISH JOHN/CHAINED Johnny Russell, RCA LSP 4851
★ 35	44	2	DANNY'S SONG Anne Murray, Capitol ST 11172
36	38	6	ON STAGE AT THE BIRMINGHAM MUNICIPAL AUDITORIUM Mel Tillis & the Statesiders, MGM SE 4889
★ 37	42	2	KEEP ON TRUCKIN' Dave Dudley, Mercury SRM 1-669 (Phonogram)
38	32	10	WE FOUND IT Porter Wagoner & Dolly Parton, RCA LSP 4841
★ 39	-	1	THE GOSPEL ROAD Johnny Cash, Columbia KG 32253
40	29	22	IT'S NOT LOVE (But It's Not Bad) Merle Haggard, Capitol ST 11127
★ 41	-	1	SO MANY WAYS/IF THE WORLD STOPPED LOVIN' Eddy Arnold, MGM SE 4878
42	43	3	CRYING OVER YOU Dickie Lee, RCA LSP 4857
★ 43	-	1	MAC DAVIS Columbia KC 32206
44	45	2	COUNTRY KEEPSAKES Wanda Jackson, Capitol ST 11161
★ 45	-	1	THE BILL ANDERSON STORY MCA 2-4001

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Classical Music

London Cuts 1st 'Q' Disks in U.S.; Mehta & LA Orchestra Star

NEW YORK—Zubin Mehta and the Los Angeles Philharmonic have completed a series of recording sessions which mark a first for the orchestra and for London Records. The tapings represent London's initial effort in the quadraphonic system in the U.S., and the Philharmonic's initiation into this method of sound reproduction.

The project, supported by Mehta, involved a vast undertaking in terms of equipment, requiring the transportation from Europe by air of 3½ tons of sensitive electronic gear at UCLA's Royce Hall, the Philharmonic's regular recording locale. Included in the inventory of equipment were an AKG C-24 quadrasonic microphone with

four discrete pick-ups—the first to be used in the U.S.; a Studer A-80/VU 16-track tape recorder with 32 of the latest Dolby units (361s). And through J.B. Lansing, permission was granted to use four of their newest Studio Monitors, Type 4350. These are, as yet, not available to professional users but were first on show at the A.E.S. conference in Rotterdam, in February.

Simultaneous with these 16-track recordings, stereo tapes were also made for future distribution. According to Ray Minshull, manager of Classical Department, Decca Records, London already markets quadrasonic tapes on discrete channels through Ampex. But while the company has been experimenting with quadrasonic disks for some time, no releases have yet been made. London said that the discrete system is the only system to achieve the clarity and fidelity required as distinct from the quadrasonic disks which have been rushed onto the market. "The London team feels that these latest attempts in Los Angeles have resulted in a positive advance in the state of the recording art. London's procedures are not tied to reproducing concert hall or opera house performances, but represent a development of their long-standing approach to recording as an art form in itself.

During the sessions, the Philharmonic recorded three albums containing seven works: Overtures by Mozart ("The Marriage of Figaro"); Rossini ("La Gazza Laga-")

(Continued on page 52)



CLASSICAL guitarist, Julian Bream, center, is given his latest Grammy Award by Peter Dellheim, left, his producer, and Peter Munves, director of Classical Music for RCA Records. The Grammy is for the album, "Julian and John," with John Williams, and it is the fourth Grammy to be won by Bream since he began recording exclusively for RCA in the early 1960's.

Nonesuch 67-Day 'Festival' Campaign

NEW YORK—Nonesuch Records, WEA-distributed budget classic line, is inaugurating its first seasonal promotion entitled "Spring Is a Nonesuch Festival."

Nonesuch will embark on a 67-day campaign beginning this month and designed to focus attention on the label's catalog, ranging from early repertory to the avant-garde, and including the Americana series featuring two Scott Joplin albums and Heliotrope Bouquet, Sousa

Marches and Stephen Foster LP's.

To back WEA's efforts, Nonesuch has provided a 10 percent discount, dating program with specially designed posters, banners and streamers in four colors, displaying album cover artwork and the campaign's slogan.

Also, advertising plans call for involvement in print, radio and for the first time, television. Direct-mail campaigns have been set, utilizing Nonesuch's 32-page illustrated catalog. These catalogs are available for retailers' imprints.



KOREAN violinist Kyung-Wha Chung (center) pauses before her successful concert and TV debut in Copenhagen recently. With her, from left, are British Decca promotion manager Elisabeth Skovdam, concert promoter Gosta Schwarck, Zealand Symphony Orchestra business manager Henrik Hjort Jensen, and Decca label manager H. Rosenlov Jensen.

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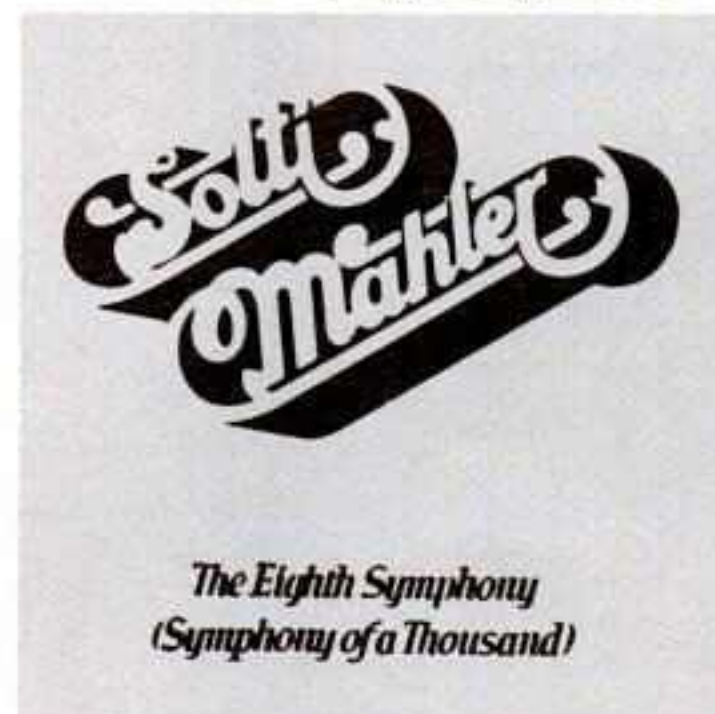
Beethoven Symphony No. 9



Pilar Lorengar
Yvonne Minton
Stuart Burrows
Martti Talvela
The Chicago
Symphony Chorus
CSP-8

LONDON
RECORDS

Mahler Symphony No. 8

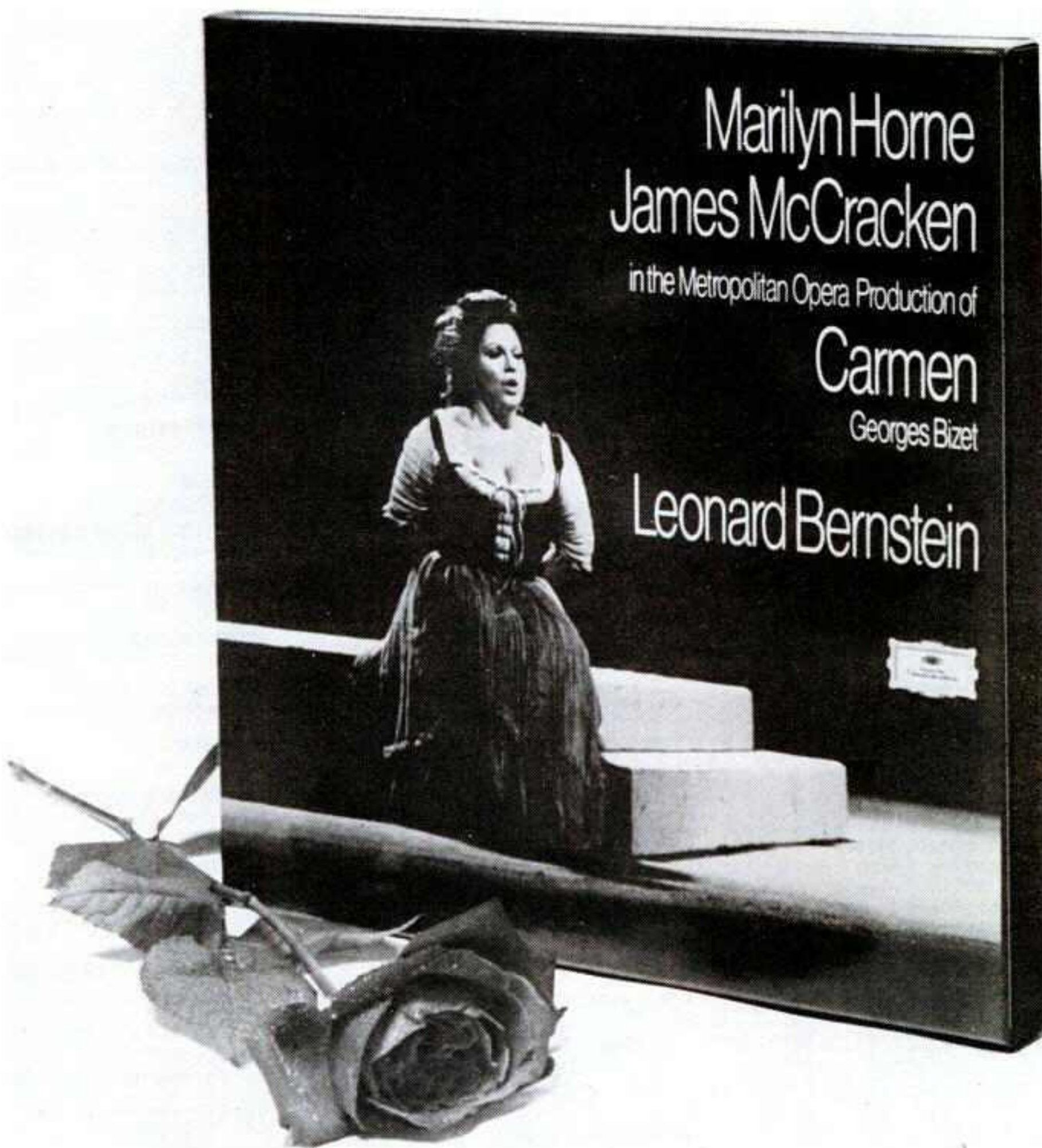


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OSA-1295

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Classical Music



THE INCENDIARY popularity of Verdi's "Attila," presently burning up the best-selling charts, spread to the Phonogram, Inc., classical offices recently in a three-alarm blaze which confirmed that Philips is the hottest name in classics. Left to right, the Phonogram Clean-up Crew, M. Scott Mampe, Sedgwick Clark and Melissa Bryan, in their newly decorated office.

Cincinnati May Fete to Celebrate 100th Birthday

CINCINNATI—The Cincinnati May Festival, which this year celebrates its 100th anniversary, promises to be the biggest ever, with season subscriptions running 19 percent over last year, according to Samuel F. Pogue, festival president. The week-long event is

held at the newly refurbished Music Hall.

The performance of Beethoven's "Missa Solemnis," with Leonard Bernstein conducting the Cincinnati Symphony Orchestra, scheduled for Friday, May 25, has been sold out, with an additional performance of the opus slated for Sunday, May 27.

Soloists for "Missa Solemnis" are Lou Ann Wyckoff, soprano; Maureen Forrester, alto; William Cochran, tenor, and Sherrill Milnes, bass. Choruses, prepared by Elmer Thomas, include the May Festival Chorus and the University of Cincinnati College-Conservatory of Music Chamber Choir and Chorus.

The opening night concert, May 18, will be conducted by Robert Shaw and will be followed by a ball, with Peter Duchin's orchestra supplying the dance music. James Levine conducts Mahler's "Symphony of a Thousand" Saturday, May 19. On the following Saturday (26), Robert Shaw will conduct a program featuring the works of Handel, Britten and Beethoven. A Saengerfest is set for Sunday afternoon (20), featuring the May Festival Chorus and the Cincinnati Symphony Orchestra conducted by Robert Shaw.

Crystal Names Canada Distrib

LOS ANGELES—Crystal Record Co. announces that Almada Corp., Montreal 1, Quebec, will be the Canadian distributor for the Crystal, WIM, and Avant labels. Crystal Records is an independent Los Angeles based company which produces and sells exclusively classical chamber music recordings.

The catalog of Crystal, WIM, and Avant labels consists of 36 recordings at present with six more scheduled for release by June. In the U.S., Crystal also handles the Sheffield classical line, which has 10 records out at present.

Distributors in the United States include Stanley-Lewis in Astoria, N.Y., Chapman in Los Angeles, Kinnara in Chicago, and Orwaka in Washington. Larry Sockwell, N.Y., is a U.S. sales representative.

Col Greatest Hits Series Now in 'Q'

NEW YORK—Columbia Records this week will introduce its first batch of quadrasonic classical "greatest hits" in a move that may eventually see a substantial portion of its back catalog converted to the new format. Chosen for the initial release are a half-dozen "greatest" packages that were long among the label's best sellers. Included are sets featuring the works of Bach, Beethoven, Tchaikovsky, Chopin and Johann Strauss.

Although recorded some years ago, all were multi-track productions and so lent themselves to effective four-channel remixing, it was said.

Some 60 albums now comprise Columbia's classical "greatest hits" series. No new titles have been released during the past year. It was learned, however, that the program will be resumed in the fall with types of music featured, rather than composers or artists. Among the musical categories to be offered will be "greatest" overtures, ballet, marches and waltzes.

Nonesuch Uses Boston As TV Test Market

NEW YORK—Nonesuch Records, Elektra's economy classical label, will test television spots in local markets throughout the Boston area as a tie-in for its "Spring is a Nonesuch Festival," according to George Steele, marketing vice president. Steele said the 30-second spots will be put together by station personnel using Nonesuch graphics which lend themselves to the seasonal theme of the campaign.

Nonesuch plans to follow up with additional spots here, via ABC-TV's "In Concert" rock series.

London 'Q'

• Continued from page 50

dra"); Strauss ("Die Fledermaus"); Wagner ("Rienzi"); and Weber ("Der Freischutz"); and Strauss's "Don Quixote" with Philharmonic principle cellist Kurt Reher as soloist; and Nielsen's Symphony No. 4 ("The Inextinguishable").



ROBERT MERRILL and Richard Tucker, Metropolitan Opera stars, make a surprise appearance at the London Records staff meeting held recently in New York. Tucker and Merrill sang a duet from their forthcoming London LP which was recorded live at their recent two-man show at Carnegie Hall.

Billboard Top 40 Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	YOU ARE SUNSHINE OF MY LIFE Stevie Wonder, Tamla 54232 (Motown) (Stein & Van Stock/Black Bull, BMI)
2	11	4	DANIEL Elton John, MCA 40046 (James, BMI)
3	4	9	OUT OF THE QUESTION Gilbert O'Sullivan, MAM 3628 (London) (MAM, ASCAP)
4	6	6	THE RIGHT THING TO DO Carly Simon, Elektra 45843 (Quackenbush, ASCAP)
5	2	12	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE Dawn, Bell 45318 (Five Arts, BMI)
6	9	7	AND I LOVE YOU SO Perry Como, RCA 74-0906 (Yahweh, BMI)
7	8	8	THE TWELFTH OF NEVER Donny Osmond, MGM 14503 (Empress, ASCAP)
8	10	7	WILDFLOWER Skylark, Capitol 3511 (Edsel, BMI)
9	5	11	SING Carpenters, A&M 1413 (Jonico, ASCAP)
10	18	6	THINKING OF YOU Loggins & Messina, Columbia 4-45815 (Jasperilla, ASCAP)
11	16	4	IT SURE TOOK A LONG, LONG TIME Lobo, Big Tree 16.001 (Bell) (Famous, ASCAP)
12	13	6	WHO WAS IT? Hurricane Smith, Capitol 3548 (MAM, ASCAP)
13	12	6	IF WE TRY Don McLean, United Artists 206 (Yahweh, BMI)
14	15	8	DRIFT AWAY Dobie Gray, Decca 33057 (MCA) (Almo, ASCAP)
15	3	12	PEACEFUL Helen Reddy, Capitol 3527 (Four Score, BMI)
16	22	4	I'M DOING FINE NOW New York City, Chelsea 78-0113 (RCA) (Mighty Three, BMI)
17	14	18	DAISY A DAY Jud Strunk, MGM 14463 (Seven High, ASCAP)
18	23	2	STUCK IN THE MIDDLE WITH YOU Stealers Wheel, A&M 1416 (Hudson Bay, BMI)
19	20	6	CHERRY CHERRY (From "Hot August Night") Neil Diamond, MCA 40017 (Tallyrand, BMI)
20	21	8	PLAYGROUND IN MY MIND Clint Holmes, Epic 5-10891 (Columbia) (Vanlee/Emily, ASCAP)
21	7	12	STIR IT UP Johnny Nash, Epic 5-10949 (Columbia) (Cayman, ASCAP)
22	28	2	TEDDY BEAR SONG Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)
23	24	5	EVERYTHING'S BEEN CHANGED Fifth Dimension, Bell 45.338 (Spanka, BMI)
24	25	6	LOVE MUSIC Sergio Mendes & Brasil '77, Bell 45.335 (Trousdale/Soldier, BMI)
25	27	6	THE INDIANA GIRL Marty Cooper, Barnaby 5013 (MGM) (Wilbur/Martin Cooper, ASCAP)
26	30	2	FOOL Elvis Presley, RCA 74-0910 (Chappell, ASCAP)
27	29	5	PERCOLATOR Hot Butter, Musicor 1473 (Meadowlark, ASCAP)
28	31	2	COSMIC SEA The Mystic Moods, Warner Brothers 7686 (Medallion Avenue/Ginseng, ASCAP)
29	19	8	ONE MAN BAND (Plays All Alone) Ronnie Dyson, Columbia 4-45776 (Mighty Three, BMI)
30	35	2	MY LOVE Paul McCartney & Wings, Apple 1861 (McCartney/ATV, BMI)
31	33	2	CLOSE YOUR EYES Edward Bear, Capitol 3581 (Eeyor, CAPAC)
32	38	4	(I'd Be) A LEGEND IN MY TIME Sammy Davis, Jr., MGM 14513 (Acuff-Rose, BMI)
33	36	2	BAD, BAD LEROY BROWN Jim Croce, ABC 11359 (Wingate/Blendingwell, ASCAP)
34	-	1	HELLO STRANGER Fire & Rain, Mercury 73373 (Monogram) (Cotillion/McLaughlin/Love Lane, BMI)
35	39	2	MAMA'S LITTLE GIRL Dusty Springfield, Dunhill 4344 (Trousdale/Soldier, BMI)
36	37	2	HEARTS OF STONE Blue Ridge Rangers, Fantasy 700 (Regis, BMI)
37	-	1	I'M LEAVING YOU Engelbert Humperdinck, Parrot 40073 (London) (Do Gooder, ASCAP)
38	40	2	WASN'T IT NICE IN NEW YORK CITY Tommy Leonetti, Columbia 4-45807 (Colgems, ASCAP)
39	-	1	TELL HER IT'S SNOWING Tony Bennett, MGM/Verve 10714 (Nava/Dotted Lion, ASCAP)
40	-	1	YOUR SIDE OF THE BED Mac Davis, Columbia 4-45829 (Screen Gems/Columbia/Songpainter, BMI)

International News Reports

Brazil Phonogram in Giant Promo Featuring 31 Acts

By HENRY JOHNSTON

RIO DE JANEIRO — Brazil's Phonogram is giving one of the biggest musical promotions ever held on the continent—a three-day series of shows by 31 artists along with the live recording of a three-record album and the filming of a documentary.

The event titled "PHONO 73," will include four shows to be given May 11-13. Besides shows on the three nights, a matinee will be given on Sunday afternoon (13). Convention Center housed Brazil's

Phonogram has taken over the Anhembi Park Convention Center for the spectacle. Last year, the big export fair—"Expo 72"—which was attended by businessmen and economics writers from all over the world.

The music promotion was planned by Andre Midani, Phonogram general manager and a leader in developing Brazilian artists.

Armando Pittigliani, Phonogram public relations director, put the nitty-gritty details together by commuting weekly between Phonogram headquarters in Rio de Janeiro and Sao Paulo, the location for the event.

Tickets for the equivalent of 80 cents were put on sale at over 50 record and tape retail stores in Sao Paulo, a city of about 5,000,000, and Latin America's greatest industrial center. The convention hall main auditorium has a seating capacity of 3,500.

Lose Money

A Phonogram spokesman said that the company expects to lose money, but he adds, "We'll do it gloriously to the benefit of our artists—and we have 80 percent of Brazil's best—and our Brazilian labels." Phonogram has the biggest catalog of Brazilian labels in the country, the spokesman stated, including Philips, Polydor, Elenco, Sinter, Fontana, Polyfar and Forma.

The sale of the live-recorded, three-record album will help cover the expenses, which are "unbelievable," the Phonogram official said. The 31 Phonogram artists are being paid full rates, he added. The company was much encouraged by the sale of a live-recorded show by

composer-artists Chico Buarque and Caetano Veloso last year. The documentary film to be shown in theaters and on TV will help sell the records as well as give extended prestige publicity to the artists and labels, it is expected.

Party Set

Phonogram is giving a hotel cocktail party for the Sao Paulo press. Phonogram artists and directors will be on hand to answer questions and give interviews. A similar affair for the Dio de Janeiro press will be held the next day at the Museum of Modern Art.

As an attention-getting novelty, Phonogram artists will play a game of soccer with a scratch team of Sao Paulo artists, with the gate receipts going to charity.

Publicity chief Pittigliani said, "Rarely in the history of recording has a single company had such a large concentration of important artists under contract. Either commercially or artistically, the names represent all of the tendencies in present-day Brazilian popular music. This is a challenge to Phonogram as well as competitors."

Phonogram's cast includes Chico Buarque, Elis Regin, Jorge Ben, Jair Rodrigues, the MPB-4 group, Rita Lee and her Mutantes group, Caetano Veloso, Gilberto Gil and Cal Costa and the Tropicalists.



ASTOR RECORDS of Australia recently presented the executive producer of the Australian production of "Jesus Christ Superstar," Harry M. Miller, with a gold record to mark \$50,000 sales of the Australian cast recording. Miller accepted the award on behalf of the cast at a reception in Melbourne. At the reception are, left to right, Jon English (Judas), Bryan Dawe (Astor's national promotion manager), Robyn Ramsay (Pilate) and Pete Smith (GTV Channel 9).

Group Profits Up for 6 Months, Says Stigwood

LONDON — Robert Stigwood Group profits for the first six months of the firm's current financial year, which ends on Sept. 30, are running at a "higher level" than the figures for the corresponding period of the previous year, chairman Robert Stigwood reveals in his annual report.

Added Stigwood: "Further expansion is continuing in all divisions of the group."

The report announces that RSO has opened a new subsidiary in Australia as part of a general expansion of the company's music publishing activities and to present concerts and theater productions. The firm has also formed another new off-shoot, Associated London Productions, to produce TV commercials and short films.

On the theater side of the

Group's activities, RSO is co-producing with Michael White a version of "Two Gentlemen Of Verona" while "plans are well advanced" to bring the New York hit show "Pippin" to London at the end of this year.

Group's pre-tax profit for the year ended Sept. 30, 1972, jumped by 133 percent from \$1.3 million in 1971 to \$3.1 million. Turnover for 1972 was also well up—\$5.4 million compared with \$3.1 million in the previous period.

The firm's record production and artist management division made the biggest contribution to overall profits—39 percent—followed by music publishing (28 percent), concert presentation (19 percent), film and television shows (9 percent) and theatrical shows (5 percent).

From The Music Capitals of the World

JOHANNESBURG

A huge press-dealer-radio promotion was held here by Teal Record Company. Slides and films were screened on artists and the 20 albums launched during the promotion. Gerald McGrath, the chief of Teal, told guests that his company would be attempting a greater breakthrough this year on the young adult market which, he said, had an earning capacity of 2.5 million rand dollars a day. He cited, too, the non-White market which he felt could also herald a tremendous growth for South African record industry. Policy would also be to release only records which have sales potential in their respective fields and that wherever possible no hit single to be released until it has received maximum possible exposure to test acceptability. . . . At the function Mrs. Elder Mbulu, mother of chart-topper Letta Mbulu, received a gold disk award from McGrath on behalf of her daughter who is now living and working in the U.S. The gold disk was for Mbulu's hit "I Need Your Love."

British singer Cilla Black, now on tour in South Africa, was guest of honour at luncheon here attended by press and radio representatives. Miss Black is in the country with her husband-manager Bobby Willis. . . . The hit Barbara Ray single, "I Don't Wanna Play House" is to be released in Australia and Germany. . . . Local singer Min Shaw has been appearing in concert with U.S. gospel group The Living Sound who are currently touring the country.

PETER FELDMAN

TOKYO

An organization was finally set up here April 15 to help out the Japan Philharmonic Symphony Orchestra, which has been trying to co-exist with the New Japan Philharmonic that was formed by some ex-members on July 1, 1972, under the leadership of Seiji Ozawa, after the old orchestra lost the support of Fuji Telecasting Co. and Nippon Broadcasting, Inc. Among the leaders of the Japan Philharmonic Symphony Orchestra Society are composer Yasushi Akutagawa, local blues singer Noriko Awaya, film director Tadashi Imai composers Taku Izumi, Ikuma Dan, and Hildemaru Konoe, novelist Seicho Matsumoto, theatrical producer Koreya Senda, and actress Haruko Sugimura. However, the orchestra's future still depends on how many individuals join the society. Its membership was about 350 last week but at least 10,000 is the required total. Each member will be presented annually with an album recorded by the orchestra, among other privileges.

Maria Callas is due here May 15 to preside over the finals of the 3rd "Madama Butterfly" World Concours. Miss Callas and tenor Giuseppe Di Stefano will climax the international event with an operatic seminar May 20 at Osaka's Festival Hall.

SYDNEY

Jeff St. John single, "Yesterday's Music" is set for European and Canadian release through A&M. . . . Featured in the television program, "Young Talent Time" Rod Kirkham has his first single, "I Can't Get Sunday Off My Mind" released by Tempo Records. . . . Rocky Emmett is currently recording a follow up album to his M7 label hit, "Australian Country Vol. 1."

Smoky Dawson has put down 13 tracks for a Columbia LP backed by Kev King and his Crystal Palace group. The cuts are Dawson's first recordings for 12

years. . . . Lee Conway returned briefly from the U.S. to make commercials for his M7 album, "Australian Country, Vol. 2." . . . Lou Reizner's productions in both Melbourne and Sydney of "Tommy" were major draws in both cities with only rain in Melbourne preventing a capacity house. The rock opera was also shown nationwide through the HSV 7 network. . . . EMI producer Ian Miller recorded Keith Humber singing "Soul Song." . . . Dermott Hoy and Ross Barlow, Phonogram executives set off on a round the world, seven week business trip, May 2 attending the Phonogram International conference in Holland as well as visiting the U.K. and U.S. . . . M7 Records took television, radio and press to Toowoomba for a promotion to launch Peter Wright, Toowoomba resident, and his first album for the label.

JOHN BROMELL

ATHENS

Albums sales in Greece have nearly doubled in the past few years. . . . There are now over 2,800,000 radio sets and 850,000 TV sets in use in the country according to a recent Government survey. . . . EMIAL has just released the first two records on the new EMI label—"Power to the People" by Cliff Richard and Mandiagos "Medicine Man." . . . The 12th Greek Song Festival organized by the International Fair of Thessalonika will be held Sept. 12-14. Twenty entries written by Greek songwriters will compete during the three-day event for prizes worth \$9,500. . . . Denis Roussos's "Velvet Mornings," already a hit here for Marinela, is being released by Phonogram as a single coupled with his latest hit, "Forever and Ever." . . . Music Box artist Lakis Jordanelli has recorded a Greek version of Michel Puga's "Une Belle Histoire." . . . Greece, although consistently absent from the Eurovision Song Contest, was one of the European countries to see the television presentation of the event on the EIRT-TV network.

At "Springboard '73," Polydor's international convention which is being held in Hamburg this week, Phonogram-Greece is being represented by managing director Nikos Antypas and international repertoire manager John Petrides. Immediately after the convention, Antypas and sales manager Stavros Sitranenios fly to Holland for the annual Phonogram meeting. . . . "Discotheque for Young People," the BIRT-TV pop show, has presented awards to Paschalis Arranidis (Philips), Elpida (Pan Vox) and the group Rostradon (Lyra) as the most popular young artists of the year. . . . Music Box has released seven San Remo festival songs.

Among them are "Un Grande Amore E Riente Fiu" by Peppino Di Capri (CBS), which won first prize, the runner-up, "Come Un Ragazzino" by Peppino Gagliardi (Pan Vox), "Tu Nella Mia Vita" by Wess & Dori Ghezzi (Durium), "Dolce Frutto" by Ricchi E Poveri (Pan Vox), "Anika Na-O" by JET (Durium) and "Elisa, Elisa" by Sergio Endrigo (Pan Vox).

Minos artist Tolis Voscopoulos to tour the U.S. next month. . . . New record and tape company launched here last month by Ath Primikyris. The new label, called Zoom, has already released two albums and eight singles—all of which feature material recorded by Four Cat Days. . . . A new Radio Amateurs' Union, with a membership of 100, has been formed in Thessalonika. It is the third union of its kind in Greece. . . . The Brazilian song "Eu Kuero E Botar

(Continued on page 54)

James Music Gets Award On Exports

LONDON—Dick James Music has won a Queen's Award for Industry 1973 for its export achievements in the year ending June 30, 1972.

This is the first time that a pop music publisher has been named in the awards. Dick James Music increased its overseas earnings six-fold in three years following its handling of Northern Songs, and James said that for the year ending June 30, 1972, overseas earnings reached \$3.5 million.

The company's most productive period, according to James, was 1971/1972. In this period Elton John and DJM received five gold albums, each of which represented one million dollars worth of sales in America alone. DJM also received a gold disk for worldwide sales of Elton John's "Rocket Man" single.

Dick James Music was formed in 1961 by James, a former singer. He set up Northern Songs in February 1963 and managed the company until last year.

As part of a general diversification, James launched the DJM label in 1969, under the direction of Stephen James. The label is now released in nearly 100 countries through licensees and the company's publishing product is exploited on a worldwide basis. Dick James Music has subpublishing representatives in 27 countries, including the wholly-owned subsidiaries in New York, Paris and Sydney.

Matas Receives Hispavox Post

MADRID—Raul Matas, Spanish broadcaster and journalist, has been appointed director of Latin-American operations for Hispavox. He will be based in Buenos Aires, where he will work in conjunction with the record company's international division on promotion and the release of suitable product for the Latin-American market.

Matas is best-known for his afternoon television program Buenas Tardes and his weekly music column in a national magazine.

May 5, 1973, BILLBOARD

Hamburg Industry Reports on The 'Sound Conveyor' Market

By WOLFGANG SPAHR

HAMBURG — Owing to the growing importance of cassettes and tape in West Germany, the Hamburg Federal Association of the Phonographic Industry now refers to the "sound conveyor" market and not just the record market.

In its recent business report for 1972 the association reported that the volume of trade in the sound conveyor market reached the billion Deutsche Mark level in West Germany.

On the inland market 107.1 million records and musicassettes were sold at a value of 998.1 million marks showing an increase of 8.7 percent over the 1971 figure of 918 million marks. Including 27.5 million exported records and tape product, the total number sold reached 143.4 million in 1972. This figure shows an increase of 7.3 percent against the 1971 figure of 133.6 million.

The greatest increase in numbers sold was reached by musicassettes of which 9.62 million were sold in 1972. The report revealed that 6.3 million musicassettes were sold on the inland market while 3.32 million were exported.

The survey also revealed that seven-inch records accounted for 42 percent of the market while albums and musicassettes accounted for the remaining 58 percent. In the two sections the report revealed that in 1972 44.8 million seven-inch records were sold in West Germany by the trade and record clubs and that 62.3 million albums and musicassettes were sold in the same market.

'Serious' Music

West Germany still lies ahead of other similar registered markets for "serious" music in the world, according to the report, with a market share of 14 percent for albums and musicassettes. In the inland market alone 8.8 million sound conveyors with a repertoire of serious music were sold last year. This figure shows an increase of 15.8 percent.

The availability of low-priced albums played an important part in the market even though the price was raised from 10 marks to 12.80 marks at the beginning of 1972. Therefore it is difficult to assess the growth rate in this market.

The business report includes between 95 and 98 percent of the volume of trade done by all record firms operating in West Germany. However the report does not reveal figures for the import business although it is estimated to be around 5 percent.

The Federal Association of the Phonographic Industry was founded by nine Hamburg record manufacturers in January 1962 in order to protect the cultural and business interests of firms engaged

in the sound conveyor market. Today 44 firms in West Germany belong to the association and the membership includes 25 record manufacturers, 3 record clubs and 18 music publishing companies.

The executive committee of the association includes Dr. L. Veder of EMI-Europa (chairman) and Oskar Drechsler (Phonogram), Kurt Richter (Teldec) and Friedrich Schmidt (Ariola). Lawyer Joachim Viudebantt looks after the business side of the association.

S. African Combine Forms Music Wing

By PETER FELDMAN

JOHANNESBURG — Satbel, a major South African financial combine, has entered the record market here by forming a music division called Comunico. This move by this giant concern could cause a major upheaval on the South African music scene.

Under the Comunico umbrella, several companies will be established, two of which begin operations on May 1. They are the Record and Tape Company, which will deal with local and overseas artists, and Impact Music Publishing, a company to handle song publishing details.

Al Constandse, formerly of Phonogram International and Trutone, has been appointed managing director of Impact, with Robin Taylor, a former executive with Teal Record Company, managing director of RTC. Constandse is also managing director of Comunico.

Constandse said his company's policy would be to concentrate heavily on South African artists whom he felt were still "grossly underexposed."

He commented: "We will sign on only a few performers at first to give them maximum exposure. We feel it's no use handling too many artists at once."

Freddy Breck, European artist, will be the star guest at the launching party towards the end of May. He will be presented with a gold disk for his chart-topping single "We Believe in Tomorrow" and also launch a new song "Bianca,"

which is already in the European charts.

RTC has already signed up Billy Forrest, one of South Africa's top artists and producers, as a&r coordinator, Sharon Tandy, Virginia Lee, pop group Dunny and the Showmen and songwriters Bertha Egnos and Gail Lakier.

The company intends concentrating heavily on the non-White market and has signed Mike Smandler as a producer and Strike Vilakazi who will be used as an independent producer.

RTC, which will handle all its own distribution, has acquired international labels including BASF, Vogue, Trans-Atlantic, Milestones, Mainstream, Sonnet, Sceptor, Saga, Metronome, Dart, GRT of Canada, Revolution and Reflection, Spark, and BBC.

The company will use various studios in Johannesburg. "We are considering the feasibility of constructing our own," said Constandse.

Through the Ster and Kinekor cinema groups, which are also controlled by Satbel, RTC will have cinema exposure for their artists. "It is a tremendous promotional vehicle, what with no TV in South Africa yet." He said disks will also be played during intervals.

"We have our own fully controlled national distribution network in Malawi, Rhodesia, South West Africa and branches in the main centers of Cape Town, Durban and Port Elizabeth. There will be incentive schemes for dealers."

Rally Protests Bill Vs. Pirate Stations

AMSTERDAM—Tens of thousands of people went to The Hague April 18 to protest against a bill before the Dutch parliament which would prohibit offshore radio stations like Radio Veronica. A petition of 2,500,000 signatures was presented to keep the radio on the air.

The Dutch government signed the Treaty of Strasbourg, which bans pirate stations, eight years ago, but it has taken this long to get a Bill before parliament because the political parties were afraid of making themselves unpopular with the electorate.

On April 18, when the government committee heard arguments for and against the continued existence of Radio Veronica, various spokesmen from the Dutch music industry, including Piet Beishuizen, managing director of the CCGC (the foundation for collective record promotion), representatives of BUMA, the Dutch copyright office and a number of recording artists, spoke on the importance of Veronica to the music industry.

It was pointed out that in the 13 years of Radio Veronica's existence, Dutch music had become

the third in importance after the U.S. and U.K. and that it would be a terrible blow to the vitality of the industry if the station were to be banned since it had achieved such a high degree of popularity with the record-buying public.

Even if the Bill goes through, it is unlikely to become law for at least 18 months.

Meanwhile, Radio Veronica, whose ship was driven onto the beach at Scheveningen during a recent storm, putting the transmitter out of action and forcing the station to use the transmitter of the Radio Caroline ship Mebo II, is back in action operating on its own wavelength again.

Meanwhile, Radio Veronica is continuing to campaign and to mobilize public opinion to fight the Bill. While the committee was hearing arguments from various interested parties, the station presented a free pop concert before an estimated 100,000 people in the Maleiveld, a square in the center of The Hague. Among acts taking part were Mouth and MacNeal, the Cats, the Golden Earring, Alquin, Pierre Kartner and Willy Alberti.

From The Music Capitals of the World

• Continued from page 53

Meu Bloco Na Rua," written by Sergio Morais Sampaio has been recorded in Greek by Philips artist Marina under the title "Mia Tetia Mera" (On Such A Day). . . . Lyra Records has released Carly Simon's Elektra LP "No Secrets" and "The World Is a Ghetto" by War (UA). . . . A current hit here is "Slag Solution" which has been recorded by Jo Buffalo's Band (Pathe) and Jeremiah Et The Slags (Decca). . . . Two EMIAL artists, Manolis Mitsias and Dimitra Galani, gave SRO concerts in Thessalonika earlier this month.

Phonogram artist Demis Roussos has been booked by promoter Lakis Kleopas for two concerts at the 8,000-seater Palais des Sports at Thessalonika on September 8-9.

According to a survey in northern Greece, the most popular international albums during March were EMIAL's "Made In Japan" and "Machine Head," by Deep Purple, "Phoenix," by Grand Funk, and Phonogram's "Hit Parade No. 7" and "Slayed" by Slade. . . . Italian promoters Sakis Johnson and Angelo Piccareta presented in Athens and Thessalonika concerts by Italian acts Pholias Dactylos, Latte E. Miele, La Famiglia Dogli Ortega, Stephanina and Fanny. . . . The Chorale Group of the Aristotelian University has been booked to appear at the Fifth Europa Candat choral festival in France next July. The event is organized by UNESCO and is held every three years.

LEFTY KONGALIDES

HAMBURG

Wholesaler Erich Storz has launched a new label German-Phon with the Phoenix group. . . . WEA's director Sigfried Loch has signed a contract with singer-writer Wolfgang. . . . Electrola has signed singer Michael Schanze. The artist will receive 500,000 marks each year under the terms of the deals. . . . U.K. artist Brian Auger is in Germany on tour. . . . New head of the DGG information office is Rosemarie Von Studnitz. . . . Jahreszeiten-Verlag has signed pianist Peter Kreuder and Gunter Fuhlich.

WOLFGANG SPAHR

STOCKHOLM

Radio Sweden will broadcast the Watermark special on Elvis Presley called "The Elvis Presley Story" presented by Wink Martindale. . . . Olle Kinenb will produce the Godsepll musical in Stockholm at the Jarlateatern this fall with a cast including Eva Bysing (Karussell), Bjorn Skifs (Columbia) and Kiss Magnusson (Frituna).

Local duo Nova, comprising Claes Af Geijerstsm and Goran Fristorp, who came fifth in this year's Eurovision Song Contest with "You Never Tell Me No," have their single on release in England, France, Germany and Spain on the EMI label. Their debut album Nalte is also cut here, and is the first locally produced LP on the EMI label. It consists of 14 tracks, seven of which were penned by the duo, and was produced by Bengt Palmers. Palmers has penned Swedish lyrics for Britain's Eurovision entry Power To All Our Friends, published here by Sweden Music, and has produced a record of the Swedish version by Peter Holm on Riviera under the title of Vanner Son Du Och Ja. . . . The winning Eurovision song, Luxembourg's "Tu Ne Reconnaistras," is published here by Sweden Music, and a Swedish version called "En Bit Av Nig Sjalv," with lyrics by Leif Nilsson, is being recorded by Ramones for Decca. . . . Metronome's Inger Ost will record a Swedish version of Spain's entry, Eres Tu under the title of Rar Vid Mej with lyrics written by Britt Lindeborg, who is also penning a

Swedish version of the Israeli entry Dy-Sham to be recorded for Metronome by Anna-Lena Lefgren.

The Swedish Eurovision song "Ring, Ring," which finished third, continues to break records with its Swedish and English language single versions by Bjorn and Benny, Agnetha and Anni-Frie on the Polar label. The Swedish version has now sold 100,000, the English one 40,000, and the group's album, also called Ring, Ring, has now sold 30,000.

Gilbert O'Sullivan has three Swedish concerts lined up for May 15-18, and on the latter date he will receive a diamond disk award in Stockholm for his "Back To Front" album. . . . German Polydor has set a worldwide deal with Swedish singer Lars Berghagen, and the first single is out this week sung in German featuring Berghagen's own composition Svalornas Sang (Schwalbensong) and a German version of "Love Is What You Make It" called "Liebling Ich Brach Deine Liebe." . . . STIM, the Swedish performing right society, celebrates its 50th anniversary this year with two special album releases of Swedish romances and evergreens from 1923-72 produced by STIM's Hakan Elnqvist and Frank Hedman of Electra, which will release the LPs soon.

LEIF SCHULMAN

BELGRADE

Freddie Hubbard's jazz quintet played concerts in Belgrade, Skopje and Zagreb. . . . Middle Of The Road played in Ljubljana, Belgrade and Sarajevo while on a short tour of Yugoslavia coinciding with release on the Jugoton label of an album of their biggest hits and a new single, "Yellow Boomerang." . . . Cassettes are growing fast in Yugoslavia. There are three manufacturers: RTB in Belgrade, Jugoton in Zagreb and RTV in Ljubljana. Each has its own duplicating plant and recorded selections of domestic music. All major record shops are now displaying cassette racks. . . . The National TV network showed the BBC's Elton John In Concert program on April 14 and Jugoton has already issued his single, "Daniel." . . . Highest record sales last year were by the singer Dusko Lokin who had hits with "Andjelina, Leila" and "Eva Magdalena." His records sold 350,000 and he was honored at a special concert on April 2 in Kragujevac. . . . The record industry is taking more care over promotion of new albums by Yugoslav artists. Miki Jevremovic and Josipa Llsac have recently given concerts to promote their albums.

BORJAN KOSTIC

Japan Eyes Disk Status

By HIDEO EGUCHI

TOKYO—The Japan Phonograph Record Association has disclosed that the 12,473,339 disks worth 6,898,388,616 yen that were produced here in February 1973 show a 13 percent decline in quantity and a six percent decrease in value from the previous month, or a two percent increase in number and a 16 percent rise in value over February 1972.

He added that the 1,766,944 reels of pre-recorded music tape worth 2,790,301,965 yen that were produced in February 1973 show a 21 percent boost in output and a 22 percent rise in value over the previous month. The associations' 19-member manufacturers boosted production of cartridge music tapes by 31 percent and open-reel releases by 72 percent in February 1972 over the previous month, cassettes by 6 percent, on the average.

May 5, 1973, BILLBOARD

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NO. 93 TOP 100, CASH BOX

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Musician 1473

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(RTL LUXEMBOURG RADIO AND TELEVISION)

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anne marie david

“Tu te reconnaîtras” (Claude Morgan / Vline Buggy) French Version

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Billboard Hits of the World

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AUSTRALIA

(Courtesy of Go Set)
SINGLES

- This Week
- 1 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
 - 2 FUNNY FACE—Donna Fargo (Dot)
 - 3 DUELLING BANJOS—Eric Weiss (Warner Bros.)
 - 4 YOU'RE SO VAIN—Carley Simon (Elektra)
 - 5 TOP OF THE WORLD—Carpenters (A&M)
 - 6 CROCODILE ROCK—Elton John (DJM)
 - 7 LAST SONG—Edward Bear (Capitol)
 - 8 SEPARATE WAYS—Elvis Presley (Philips)
 - 9 I'D LOVE YOU TO WANT ME—Lobo (RCA)
 - 10 EVERYTHING IS OUT OF SEASON—Johnny Farnham (HMV)

FAST MOVERS

- This Week
- 1 NO SECRET—Carley Simon (Elektra)
 - 2 DON'T SHOOT ME I'M ONLY A PIANO PLAYER—Elton John (DJM)
 - 3 WHO DO YOU THINK WE ARE—Deep Purple (Purple)
 - 4 TOMMY—London Symphony Orchestra and Chamber Choir with Guest Artists (A&M)
 - 5 SEVENTH SOJOURN—Moody Blues (Threshold)

BRAZIL—RIO DE JANEIRO

(Courtesy of IBOPE)
SINGLES

- This Week
- 1 YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Tapecar)
 - 2 WHY CAN'T WE LIVE TOGETHER—Timmy Thomas (Top Tape)
 - 3 LISTEN TO THE MUSIC—The Doobie Brothers (Warner Bros.)
 - 4 OH GIRL—The Chi-Lites (Top Tape)
 - 5 SO LUCKY—Freddie Davis (Chantecler)
 - 6 YOU'RE A LADY—Peter Skellern (Odeon)
 - 7 SUPERMAN—Doc and Prohibition (CID)
 - 8 WOMAN—Barrabas (RCA)
 - 9 I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - 10 HEY GIRL—Lee Jackson (Copacabana LP's)

- This Week
- 1 UMA ROSA COM AMOR (INTER.)—Varios (Som Livre)
 - 2 ACABOU CHORARE—Os Novos Baianos (Som Livre)
 - 3 ROBERTO CARLOS—Roberto Carlos (CBS)
 - 4 CHICO E CAETANO AO VIVO—Chico e Caetano (Philips)
 - 5 BRASIL, SAMBE OU SE MANDE (VOL. 2)—Pedrinho Rodrigues (Equipe)

BRAZIL—SAO PAULO

(Courtesy of IBOPE)
SINGLES

- This Week
- 1 YOU'RE A LADY—Peter Skellern (Odeon)
 - 2 LISTEN TO THE MUSIC—The Doobie Brothers (Continental)
 - 3 WHY CAN'T WE LIVE TOGETHER—Timmy Thomas (Top Tape)
 - 4 YOU ARE SUNSHINE OF MY LIFE—Stevie Wonder (Tape Car)
 - 5 AMOR, AMOR, AMOR—Marcos Roberto (Continental)
 - 6 DOMINGO FELIZ—Angelo Maximo (Beverly)
 - 7 CROCODILE ROCK—Elton John (Fermata)
 - 8 SO LUCKY—Freddie Davis (Chantecler)
 - 9 I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - 10 O MENINO DA GAITA—Sergio Reis (RCA)

- This Week
- 1 UMA ROSA COM AMOR INTERNACIONAL—Triha Sonora (Som Livre)
 - 2 ROBERTO CARLOS—Roberto Carlos (C.B.S.)
 - 3 CAETANO E CHICO AO VIVO—Caetano e Chico (Philips)
 - 4 SORRIA, SORRIA—Evaldo Braga (Philips)
 - 5 VITORIA BONELLI—Triha Sonora (Philips)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 1 | 1 | TIE A YELLOW RIBBON—Dawn (Bell) Five Arts (Dave Appel/Tokens) | |
| 2 | 2 | HELLO HELLO I'M BACK AGAIN—Gary Glitter (Bell) Leeds (Mike Leander) | |
| 3 | 3 | GET DOWN—Gilbert O'Sullivan (MAM)—MAM (Gordon Mills) | |
| 4 | 5 | I'M A CLOWN/SOME KIND OF A SUMMER—David Cassidy (Bell)—Carlin/Chappell (Wes Farrell) | |
| 5 | 4 | TWEEDLEE DEE—Jimmy Osmond (MGM)—Robbins (Mike Curb/Don Costa) | |
| 6 | 11 | ALL BECAUSE OF YOU—Geordie (EMI)—Red Bus (E. Elias/R. Danova/Jane Goldcrown) | |
| 7 | 8 | DRIVE-IN SATURDAY—David Bowie (RCA)—Mainman (David Bowie/Ken Scott) | |
| 8 | 6 | 12TH OF NEVER—Donny Osmond (MGM) Frank (M. Curb/D. Costa) | |
| 9 | 15 | MY LOVE—McCartney's Wings (Apple) McCartney/ATV Music (Paul McCartney) | |
| 10 | 10 | PYJAMARAMA—Roxy Music (Island) EG Music (John Anthony) | |
| 11 | 9 | NEVER NEVER NEVER—Shirley Bassey (United Artists) Southern (Noel Rogers) | |

- 12 14 CRAZY—Mud (RAK) Chinnichap/RAK (M. Chin/M. Chaplin)
- 13 12 LOVE TRAIN—O'Jays (CBS) Gamble-Huff/Carlin (Gamble-Huff)
- 14 7 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)—Big Secret (David MacKay)
- 15 13 AMANDA—Stuart Gillies (Philips)—KPM (Norman Newell)
- 16 27 SEE MY BABY JIVE—Wizard (Harvest) Roy Wood/Carlin (Roy Wood)
- 17 24 GIVING IT ALL AWAY—Roger Daltrey (Track)—Blayndale/Compass (Adam Faith)
- 18 21 BROTHER LOUIE—Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
- 19 17 DUELLING BANJOS—Soundtrack/Eric Weissberg/Steve Mandel (Warner Bros.)—Warner Bros.
- 20 29 BIG EIGHT—Judge Dread (Big Shot) Mooncrest (Sinclair/Bryan/Shrowder)
- 21 32 NO MORE MR. NICE GUY—Alice Cooper (Warner Bros.) Copyright Control (Bob Ezrin)
- 22 18 GOD GAVE ROCK & ROLL TO YOU—Argent (Epic)—Verulum (Rod Argent/Chris White)
- 23 25 GOOD GRIEF CHRISTINA—Chicory Tip (CBS)—ATV (R. Easterby/D. Champ)
- 24 16 HEART OF STONE—Kenny (RAK) Mews (Bill Martin/Phil Coulter)
- 25 41 AND I LOVE YOU SO—Perry Como (RCA) United Artists (Chet Atkins)
- 26 19 CUM ON FEEL THE NOIZE—Slade (Polydor) Barn (Chas Chandler)
- 27 30 THE RIGHT THING TO DO—Carly Simon (Elektra)—Warner Bros. (Richard Perry)
- 28 — WONDERFUL DREAM—Ann-Marie (Epic) Louvigny Marquee
- 29 23 FEEL THE NEED IN ME—Detroit Emeralds (Janus) Carlin
- 30 43 WAM BAM—Handley Family (GL) Toby (Jackie Rae)
- 31 36 MEAN GIRL—Status Quo (Pye)—Valley (John Schroeder)
- 32 20 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic) Butterfield/Essex (Joel Dorn)
- 33 22 WHY CAN'T WE LIVE TOGETHER—Timmy Thomas (Mojo) Southern (Timmy Thomas)
- 34 28 NICE ONE CYRIL—Cockerel Chorus (Youngblood) Belwin-Mills/Guvnor/Miki Dallion (Martin Clarke)
- 35 26 20TH CENTURY BOY—T. Rex (EMI) Wizard (Tony Visconti)
- 36 38 HEY MAMA—Joe Brown (Ammo)—Ammo-James (Arnold/Martin/Morrow/Brown)
- 37 39 LETTER TO LUCILLE—Tom Jones (Decca)—Mustard (Gordon Mills)
- 38 47 EVERYDAY—Don McLean (United Artists)—Southern
- 39 37 COULD IT BE I'M FALLING IN LOVE—Spinners (Atlantic) Copyright Control (Tom Be)
- 40 40 LONG HAIRED LOVER FROM LIVERPOOL—Little Jimmy Osmond (MGM)—KPM (Mike Curb/Perry Botkin)
- 41 35 WHATEVER HAPPENED TO YOU—Highly Likely (BBC) Leon Henry/Carlin (Hugg/Hadfield)
- 42 46 NEVERTHELESS I'M IN LOVE WITH YOU—Eve Graham/New Seekers (Polydor) Chappell (Michael Lloyd)
- 43 34 HELLO HURRAY—Alice Copper (Warner Bros.) Warner Bros. (Bob Ezrin)
- 44 48 BAD WEATHER—Supremes (Tama Motown) Jobete/Carlin (Stevie Wonder)
- 45 — SYCAMORE—Gene Pitney (Pye) Donna (Gerry Bron)
- 46 31 LOOK OF LOVE—Gladys Knight & the Pips (Tama/Motown) Screen Gems-Columbia (Norman Whitfield)
- 47 — HEAVEN IS MY WOMAN'S LOVE—Val Doonican (Philips)
- 48 42 THAT'S WHEN THE MUSIC TAKES ME—Neil Sedaka (RCA) Kirshner/Warner Bros. (N. Sedaka)
- 49 44 BY THE DEVIL—Blue Mink (EMI) Big Secret (Blue Mink)
- 50 33 GONNA MAKE YOU AN OFFER YOU CAN'T REFUSE—Jimmy Helms (Cube) Essex (John Worth)

HOLLAND

(Courtesy of Radio Veronica and Bas Mul.)
*Denotes local origin

- This Week
- 1 LE LAC MAJEUR—Mort Shuman (Philips)—Chappell
 - 2 FOREVER AND EVER—Demis Roussos (Philips)
 - 3 GET DOWN—Gilbert O'Sullivan (MAM)—Dayglow
 - 4 I'M JUST A SINGER in a rock and roll band—The Moody Blues, (Threshold)—Leeds
 - 5 THE SHOW—Dizzy Man's Band (Harvest)—Dayglow
 - 6 DOWN BY THE LAZY RIVER—The Osmonds (MGM)
 - 7 POWER TO ALL OUR FRIENDS—Cliff Richard (Columbia)—Basart

- 8 TU TE RECONNAITRAS—Anne-Marie David (Epic)—Basart
- 9 MAYBE TOMORROW, MAYBE TONIGHT—Earth and Fire (Polydor)—Dayglow
- 10 PINBALL WIZARD/SEE ME FEEL ME—The New Seekers (Polydor)—Essex-Holland

LP's

- This Week
- 1 BILLION DOLLAR BABIES—Alice Cooper (Warner Bros.)
 - 2 OSMONDS GREATEST HITS—The Osmonds (MGM)
 - 3 "INTROSPECTION"—Thijs van Leer (CBS)
 - 4 THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 5 HOUSES OF THE HOLY—Led Zeppelin (Atlantic)

HONG KONG

(Courtesy of Radio Hong Kong)

- This Week
- 1 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (Mums)
 - 2 AUBREY—Bread (Elektra)
 - 3 TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Dawn (Bell)
 - 4 YOU'RE SO VAIN—Carly Simon (Elektra)
 - 5 RELAY—The Who (Polydor)
 - 6 DANIEL—Elton John (DJM)
 - 7 CRAZY HORSES—The Osmonds (MGM)
 - 8 SING—The Carpenters (A&M)
 - 9 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
 - 10 I WON'T LAST A DAY WITHOUT YOU—The Carpenters (A&M)

JAPAN

(Courtesy: Music Labo, Inc.)
*Denotes local origin

- This Week
- 1 WAKABA NO SASAYAKI—Mari Amachi (CBS/Sony)—Watanabe
 - 2 AIENO START—Goh Hiroshi (CBS/Sony)—Standard
 - 3 ONNA NO NEGAI—Shiro Miya, Pinkara Trio (Columbia)—Daiichi
 - 4 HARU NO OTOZURE—Rumiko Koyanagi (Reprise)—Watanabe
 - 5 GAKUSEIGAI NO KISSATEN—Garō (Mushroom)—Alfa
 - 6 ORANGE NO AME—Goro Noguchi (Polydor)—Fuji
 - 7 DOSEI JIDAI—Reiko Ohshida (CBS/Sony)—Nichion
 - 8 YOU'RE SO VAIN—Carly Simon (Elektra)—Nichion
 - 9 AKATONBO NO UTA—Anonone (Aardvark)—Pep
 - 10 ONNA NO MICHI—Shiro Miya, Pinkara Trio (Columbia)—Daiichi, Nichion
 - 11 WAKAKUSA NO KAMIKAZARI—Cherish (Victor)—Victor
 - 12 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlanta)—Shinko
 - 13 HINAGESHI NO HANA—Agnes Chan (Warner)—Watanabe
 - 14 CHUGAKU SAN-NEN SEI—Masako Mori (Minoruphone)—Tokyo
 - 15 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Alber Hammond (Epic)—P.M.P.
 - 16 KIRI NO DEFUNE—Hiroshi Itzuki (Minoruphone)—
 - 17 NERAI UCHI—Linda Yamamoto (Canyon)—Fuji
 - 18 YOUSEI NO UTA—Agnes Chan (Warner)—Watanabe
 - 19 NAMIDA GOI—Aki Yashiro (Teichiku)—Kureo, J.C.M.
 - 20 SUPERSTITION—Stevie Wonder (Motown)—Taiyo

MEXICO

(Courtesy of Radio Mil)

- This Week
- 1 TE VOY A ENENAR A QUERER—Manoella Torres (CBS)
 - 2 VOLVER VOLVER—Vicente Fernandez (CBS)
 - 3 DETALLES—Roberto Carlos (CBS)
 - 4 PAROLE PAROLE (Palabras, Palabras)—Dalida & Alain Delon (Orleon)
 - 5 ENGANO—LA Tropa Loca (Capitol)
 - 6 KILLING ME SOFTLY WITH HIS SONG (Me esta matando suavemente con su cancion)—Roberta Flack (Atlantic)
 - 7 WHY CAN'T WE LIVE TOGETHER (Por que no hay convivencia)—Timmy Thomas (Polydor)
 - 8 RIO REBELDE—Julio Iglesias (Polydor)
 - 9 CORAZON VAGABUNDO—Imelda Miller (RCA)—Alberto Vazquez (Gas)
 - 10 MI SEGUNDO AMOR—Victor Yturbe "Piruli" (Philips)

SINGAPORE

(Courtesy of Rediffusion Singapore)

- This Week
- 1 20th CENTURY BOY—T. Rex (T. Rex)
 - 2 DOCTOR MY EYES—Jackson 5 (Tama-Mot)
 - 3 REELIN' & ROCKIN'—Chuck Berry (Chess)
 - 4 AVENUES & ALLEYWAYS—Tony Christie (MCA)
 - 5 DANIEL—Elton John (DJM)
 - 6 KILLING ME SOFTLY—Roberta Flack (Atlantic)
 - 7 PINBALL WIZARD—New Seekers (Polydor)
 - 8 TIE A YELLOW RIBBON ROUND THE OLD OAK TREE—Dawn (Bell)

- 9 NEVER NEVER NEVER—Shirley Bassey (UA)
- 10 JAMBALAYA—Blue Ridge Rangers (Fantasy)

SOUTH AFRICA

(Courtesy of Springbok Radio)
*Denotes local origin

- This Week
- 1 WE BELIEVE IN TOMORROW—Freddie Breck (Bridge)—Brigadiers Music
 - 2 THE LOVE IN YOUR EYES—Vicky Leandros (Philips)—Dick James Music
 - 3 I DON'T WANNA PLAY HOUSE—Barbara Ray (Plum)—Clan Music
 - 4 WOMAN (BEAUTIFUL WOMAN)—Don Gibson (Hickory)—Acuff Rose
 - 5 I'M ON FIRE—Maria (Epidemic Rash)—Francis Day
 - 6 YOU'RE SO VAIN—Carly Simon (Elektra)—Laetrec
 - 7 CAN'T KEEP IT IN—Cat Stevens (Island)—MPA
 - 8 BLOCK BUSTER—The Sweet (RCA)—Francis Day
 - 9 THE MORNING AFTER—Maureen McGovern (Gallo)—Copyright Control
 - 10 I'D LOVE YOU TO WANT ME—Lobo (Philips)—Laetrec

SPAIN

(Courtesy of "El Musical")
*Denotes local origin

- This Week
- 1 NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (CBS)
 - 2 CHARLEY—Santabarbara (EMI)
 - 3 HI, HI, HI—Wings (EMI)—Armonico
 - 4 AMOR... AMAR—Camilo Sesto (Ariola)—Arabella
 - 5 EL GATO QUE ESTRA TRISTE Y AZUL—Roberto Carlos (CBS)
 - 6 I'D LOVE YOU TO WANT ME—Lobo (Philips)—Armonico
 - 7 ERES TU—Mocedades (Zafiro)
 - 8 CLAIR—Gilbert O'Sullivan (Columbia)—Musica del Sur
 - 9 YOU'RE SO VAIN—Carly Simon (Hispavox)
 - 10 LE LLAMAN JESUS—Raphael (Hispavox)
- LP's
- This Week
- 1 VENTANAS—Mari Trini (Hispavox)
 - 2 DON'T SHOOT ME—Elton John (EMI)
 - 3 MIGUEL HERNANDEZ—Juan Manuel Serrat (Zafiro)
 - 4 VOLVERE A NACER—Raphael (Hispavox)
 - 5 GREATEST HITS—Simon & Garfunkel (CBS)

SWEDEN

(Courtesy Radio Sweden)
*Denotes local origin

- This Week
- 1 RING, RING—Bjorn & Benny, Agnetha & Anni-Frid (Polar)—Union Songs
 - 2 RING, RING (Engl version)—Bjorn & Benny, Agnetha & Anni-Frid (Polar)—Union Songs
 - 3 RING, RING (LP)—Bjorn & Benny, Agnetha & Anni-Frid (Polar)—Union Songs
 - 4 HOUSES OF THE HOLY (LP)—Led Zeppelin (Atlantic)
 - 5 CAN'T KEEP IT IN—Cat Stevens (Island)—Sweden Music
 - 6 BILLION DOLLAR BABIES (LP)—Alice Cooper (Warner Bros.)
 - 7 TED (LP)—Ted Gardestad (Polar)
 - 8 Grand Hotel (LP)—Procol Harum (Chrysalis)
 - 8 POWER TO ALL OUR FRIENDS—Cliff Richard (EMI)—Sweden Music
 - 10 DARK SIDE OF THE MOON (LP)—Pink Floyd (Harvest)

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May 5, 1973, BILLBOARD

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KGB AM-FM Ratings Skyrocket

• Continued from page 34

still have to live with rules that were written, mostly, in reaction to the use, politically, of radio by Hitler . . . in Germany in the 30's. Who happened to take over a country and almost destroy the world through his propagandizing use of radio. What I honestly object to is programmers finding something which they interpret as a commercial formula, put it on the radio and sit back and operate a radio station as if it were a fried chicken franchise. Or something equally uncreative that doesn't stretch the imagination and do the things that radio can do. You're 40 and I'm 35 . . . you have in your head your own Lamont Cranston and so do I. There are channels to our brains when radio is a theater of the mind that most people under the age of 25 . . . or even 30, now . . . have never had occupied. The only thing that has come in on those channels, for the most part, is music . . . rock 'n' roll music, you know. You know what I'm talking about. The only people who've explored that concept in the last 10 years have been the Fireside Theater people. That aspect of radio, for the most part, is dead. When Edward R. Murrow used to come on and say: "This is London," you didn't need any pictures . . . I mean, that was real-time radio, right now, putting you in the spot. Hey, I'm not someone who just showed up yesterday and decided to do some kind of sophisticated technological rift and make a name for myself in San Diego . . . it took a lot to even get me back into radio. I was so frustrated before by the lack of growth in radio that I dropped out rather than participate in its stagnation and constipation. If it wasn't for the fact that the owners of this station are foresighted people and feel that it takes time . . . the only reason this station is happening is because it's been given the time . . . to a large extent. I don't have any great flashes here. Other guys could have tried the same thing elsewhere and the owners might have gotten chicken after 60 days. When the Browns talked to me about coming down here, I said: Hey, I'm going back to Hawaii in a little while. Brown said he wouldn't be interested unless I could come down here for at least a year. He's been around a long time in radio and knows that it takes time. To make something happen and establish something new.

HALL: Was the station making money in between?

JACOBS: Between what?

HALL: Between the time you came here and the last ARB ratings.

JACOBS: When I came here, the station was in pretty bad shape. At all levels. But, getting back to my thoughts about radio—you couldn't have enough cassettes to handle all of my positive thoughts about radio in general. But, damn-it, if I have to represent the consciousness of the creative aspects of radio and forget about how many dollars you can get for a spot and what the cost per thousand is.

Radio does not exist as an advertising medium. People have figured out a way to market time so that radio can be economically viable. I don't know that commercial radio is the answer. But people who react to me as some kind of radical better not accuse me of not liking radio. There's a big difference about talking about one type of radio, which I think has had its better day . . . I mean, I go to colleges and give speeches, I answer letters, people care about my opinion . . . I've been doing this for 20 years. There isn't anyone who asks me seriously about Top 40 where I don't acknowledge both Gordon McLendon and Todd Storz. But that doesn't mean I have to be aware of every flunky that ever worked for them.

HALL: What do you see for the future of radio? Because, while you're doing one thing, it would seem to me that there has to be all kinds of radio.

JACOBS: Well I think that if people got off the commercial focus and considered what the versatility of the medium really represent, if there were a better presentation of radio in the college classrooms which is necessarily the place where some people have to get started, they will find that the opportunities have only been surface scratched. Radio news could be a lot more dynamic. Aside from news, in another area, is the documentary approach—I'm proud of "The History of Rock and Roll" only because it was the first thing that welded together actualities and music. Music is just one subject where you could make documentaries that were really exciting to listen to . . . carry out a theme and illustrate it in sounds. Syndicated programming, I think, has taken a trend upward in the last six months . . . there are over 7,000 radio stations and most have the same time to fill during a day and I think there are going to be even more opportunities in the syndicated field. When I did "The Elvis Presley Story" for Watermark, my chief aim was to improve on the technological aspects of "The History of Rock and Roll." Everybody flipped over the "History" and I acknowledge that it was good, but we had to get it done in a hurry and we were a month late with it. It was supposed to go on the end of 1968; we didn't get it on the air until February, 1969. The last bits of the "History" were written beautifully, but in a day's time by Pete Johnson crawling around in the lobby of KHJ-AM. Robert W. Morgan was being given hot tea to keep him awake. When that thing went on the radio, everyone who'd worked on it was almost dead with exhaustion. As a result, the program suffered. We took our time with the Presley documentary and it was one of the first American shows to go on the BBC, which I've always associated with quality. When we ran our first ad in Billboard for the Presley special, Watermark wrote \$150,000 in business the first week. There's a market for something really good in the syndicated field. And music

programming in radio represents even greater creative opportunities every day because of the greater flow of product being issued every day. Programming possibilities are unlimited. I think that's why I carry on so much about Top 40 . . . too many people have made Top 40 radio and radio itself synonymous. And that's furthest from the truth and that's the kind of thinking that will prevent growth in the medium.

HALL: What kind of music do you like personally?

JACOBS: Like I've been telling all my friends since coming to KGB-AM-FM, it's really enjoyable being involved in something that I enjoy listening to. Now, with all of the music we play, I can't say that I'm knocked out by everything. But it's all in the bag that I like. I think that the best album in 1972 was "Icarus" by the Paul Winter Consort and I think the best single I've heard lately was the new Tammy Wynette . . . "Till I Get It Right." And it's obviously not going to be a hit. I think that Phil Spector and Eric Jacobson and Richard Perry are the greatest producers . . . each for a different reason . . . I've had opportunity to be involved with music, having been in radio since rock started almost, but personally music is not more nor less for me than it is for anyone else. It's a subjective thing, you know? If you like it, it's great. If you don't like it, then you're certainly entitled to that opinion. But a supermarket makes available to you all of the choices and you walk up and down the aisle and make your selections. That's pretty much the way we approach music here on radio. Who are we to prevent the public from making their own decision? Who are we to say, after an artist or producer has spent a year or more working on an album, that it's a piece of crap? That it doesn't fulfill our criteria? The thing that really blows our mind, if there really is a hostility among record people, is why they'd take it out on us . . . We're probably exposing more new product . . . hey, we can be heard up and down southern California . . . we're putting on new product because we like it, not waiting for a guy in Denver to play it because he read about it in Billboard and Billboard reports it because KHJ-AM is playing it and KHJ-AM is playing it because WRKO-AM in Boston got a hype from the WEA group guy who walked in and said he'd just heard that Bill Gavin listed it. You know what that's all about . . . everyone looking over everyone else's shoulders. No. You've got to take a deep breath in good creative radio and say you like it and you're going to put it on. That's, in essence, why this country has been able to grow—because people have taken chances.

HALL: You mentioned a moment ago that perhaps commercial radio wasn't the answer . . . but you do believe, don't you, in radio stations making a profit?

JACOBS: Sure I do . . . and not only do I want to see radio stations make a profit, but I want to see the radio station I work for make a hell of a profit. Because I want to make a hell of a lot of money myself. But, the thing is that since I got back into radio, I will no longer do anything with that as strictly the motivation. Maybe things will change . . . but right now you're talking to a guy who's making a lot of money, who loves radio, and who loves listening to the station he's involved with 18 hours a day and wake up the next morning and can't wait to be knocked out by what comes out of the radio again. The way we're doing radio, it allows me to be surprised. I don't want to listen anymore to something that's going to be so predictable I sit there keeping a scoreboard. I think we've grown up so that a disk jockey can be considered above whether or not he makes technical mistakes . . . or mispronounces words . . . program directors who worry about things like that have sort of a zookeeper mentality. We encourage our guys to open up and project and communicate. Be aware of a lot of subjects. Rap on the radio about things the audience might find interesting.

Vox Jox

• Continued from page 34

Jim Gordon midnight-6 a.m., with Danny O'Shea working weekends. Jay Mitchell is program director and reports that "one of our weekend guys just left us—Lee Phillips, who was also program director of WTBE-AM on the Island, slamming home once more a big problem: Finding first ticket weekenders. I'd like to prevail upon you to ask your Long Island Vox Jox readers who have first tickets and want a part-time gig here to call me or send me a tape." Mitchell added that he was "most impressed with the Ron Jacobs series. We are very heavily involved with research in various forms and his methodology was fascinating. One thing a lot of people tend to lose sight of in this research-crazy business is that research is an aid in decision making, but will not make the decision for you. That, thank God, is what people are for."

Keith Ashton, Radio Waikato, Hamilton, New Zealand, has been issuing a humor weekly publication and he'd like to see copies of U.S. humor publications. Subscription rate is \$50 a year, but I suppose he'd be glad to trade with other such weekly humor services, eh Electric Hot Dog. One joke from Keith's sheet I will print here: "Terrible time I've had with marriage. Been married twice. The first wife died of eating poison mushrooms. The second wife died of a fractured skull . . . she wouldn't eat the mushrooms." Keith does the morning show on the station. . . . Ken Bagwell has been appointed vice president of West Coast operations for Storer Broadcasting. He started in radio as an announcer (remember those?) on KOY-AM, Phoenix. And this brings up an interesting point. AFTRA, which has many, many air personalities on its membership roles, still lists them as announcers. Lumps them in with TV booth announcers and the like. Isn't it about time, Bud Wolff, that air personalities were recognized in a separate category and on their own merits?

Mick Titer has been named music director of WRFD-AM, Columbus, Ohio. He's afternoon personality on the station and has been with the station since January 1972. . . . Bonnie Simmons has been named operations director of KSAN-AM, San Francisco; she'd been music librarian and part-time air personality. In her new job, she'll be responsible for supervising production of the station's specials under direction of general manager Tom Donahue and program director Thom O'Hair.



Tom Barsanti: I can't use Polaroid pictures; they print lousy. . . . Dave Goulet, who'd been music director and air personality at WSEB-AM-FM, Sebring, Fla., is looking for a new position, as is salesman and air personality Jay Austin. They claim station has been sold from under them "and all on-air operations have been suspended until a later date. What a pity to be sold out to a band of gypsies for a case of warm Busch beer." You can reach these two men care of 813-385-3991 or through the station.

Mark Stafford, who'd been with WQOK-AM, Greenville, S.C., needs work. Has first ticket. Call him at 1-813-682-7211. . . . WCBS-FM, New York, asked listeners to vote on their favorite recordings of all time and computed the top 500 of New York. Michael T. Purcell, director of promotion for the station, adds: We also held a drawing from all of the lists sent in and gave three jukeboxes filled with the top 80 hits. . . . Donn Nichols at WSPT-AM, Stevens Point, Wis., has launched a trust fund in honor of Betty (Mrs. Mark Allen) Maslowski, care of the Citizen's Na-

tional Bank, Stevens Point. She was the wife of Mark Allen, music director and air personality at KWEB-AM, Rochester, Minn. Two weeks after they were married, they learned she had leukemia. She died April 9 at the age of 22. They had been married 11 months. Cost of her illness was phenomenal.

Bob Braun, host of AVCO Broadcasting's "50-50 Club" radio-TV program, has a single out on the Applegate Records label called "A Letter to Cindy." Braun's show is heard on WLW-AM in Cincinnati, and seen on the four AVCO TV stations. . . . Sandra Williamon, WQDR-FM, Raleigh, N.C., would like to get a copywriting position in the Chicago area. She's pretty good, too. . . . Alan Courtney, talk host at WIOD-AM, Miami, has received an award of honor from south Florida musicians for his efforts in promoting live bands. . . . Larry Marrs, AFN, Nurnburg, APO 09093, writes that he's due to return to the states in about 18 months but, in the meanwhile, "after a year with the American Forces Network Europe, I find myself in a position to initiate some necessary program changes. To be blunt, I'm groping for ideas." Thus, he'd like to hear from any program directors and receive some airchecks of stations statewide.

1st Indictments

• Continued from page 1

tion on each count of the indictment is one year in prison and a \$1,000 fine.

All of the allegedly pirated copies were unauthorized duplicates of 48 different albums, made since Feb. 15, 1972, and protected under the new amendment to the federal copyright statute. The amendment, which gives protection against unauthorized copying to recordings made and copyrighted on or after Feb. 15, 1972, will expire at the end of 1974, unless it is re-enacted as part of the pending copyright revision bill, S. 1361, or in separate legislation passed before Jan. 1, 1975. (Billboard, April 7, 1973.)

Justice Department's first arrest by the criminal division under the new anti-piracy law, last November, ended in a probationary parole for the accused, due to lack of sufficient evidence. The charge was alleged ordering of stamper plates to reproduce Bill Withers' LP "Still Bill" on Sussex Records, by one Walter R. Matthews, in Marietta, Ga. (Billboard, November 11, 1972.)

Format Transfer

• Continued from page 32

in multistation markets like Chicago, "in response to changing listening tastes, competition, and financial necessity."

It was the FCC's view that to require "lengthy evidentiary hearings" on format proposals in station transfers would inhibit any prospective new owner from trying a new or different format for fear of being involved in a hearing or a lawsuit. Burch said the FCC does give careful study to any format change that would deprive a community of its only source of a particular programming. But in the case of WEFM-FM, there were two other stations in the area providing classical music, namely WFMT-FM and WNIB-FM.

In spite of the explanation of FCC policy, the Federal Appeals Court here took the side of the classical music petitioners in their request for a hearing, as it did in the precedent-setting case of WGKA-AM, FM, Atlanta, Ga., in 1971. In that case, the new owners of the traditionally classic station, GCC Communications of Atlanta, Inc., capitulated without the hearing, and agreed to retain the classical format in a compromise worked out with the petitioning citizens of Atlanta—also agreeing to notify both the citizens and the FCC of any intent to switch to another format (Billboard, Sept. 11, 1971).



PRESIDENT AND MRS. RICHARD NIXON as seen with Mike Curb, President of MGM Records, and singer Tommy Roe, after Roe performed his new chart record "Working Class Hero" which is a tribute to the working man, recently.

May 5, 1973, BILLBOARD

Chartalk

Country music has been crossing the category line into the pop stream for some time now. And now we are witnessing the assimilation on the country charts of pop tunes which have made the return trip. Witness what's going on this week. Dawn's "Tie a Yellow Ribbon Round the Old Oak Tree," the top tune in the nation, is starting to get country radio play. "The Night the Lights Went Out in Georgia" by Vicki Lawrence, which is five on the Hot 100, is now 52 on the country chart. "Danny's Song" by Anne Murray has had an equal impact on country and pop charts.

Jud Strunk's "Daisy a Day" which is 18 with a star on the pop chart, is now 35

on the country survey. And ole Elvis Presley's "Steamroller Blues/Fool" is 30 popwise and 55 with a star on the country scene.

Then there is the unique case of Barbara Fairchild's "Teddy Bear Song" which was a former top country song and is now a starred 45 on the pop survey. Kris Kristofferson's "Why Me" is 73 popwise and a starred 41 countrywise. And there's Charlie Rich's "Behind Closed Doors" which is a starred 77 popwise and the number one country single. This is his first major cross-over single in four years since "Mohair Sam."

If you look in the bubbling under area, three songs are also on both surveys. "Orange Blossom Special" by Charlie McCoy is 103 and a starred 26 countrywise; "Satin Sheets" by Jeannie Pruett is 104 and a starred 20 countrywise and Roy Clark's "Come Live With Me" is 109 and a starred 3 countrywise.

There are two singles new to the Hot 100 which are additionally receiving country radio play: "Your Side of the Bed" by Mac Davis (95) and "Working Class Hero" by Tommy Roe (100). So the assimilation process is working well in both directions. Y'all Come!

Songs listed on this page are the consensus of a review panel which listened individually, collectively and then voted for the titles published. Picks are deemed to be headed for the top 20

positions on the Hot 100. Also recommendeds mean a 20-60 position on the chart. Songs not listed have not met either criteria. Review editor—Eliot Tiegel.

Pop

ANNE MURRAY—WHAT ABOUT ME (2:40); producer: Brian Ahern; writer: Scott MacKenzie; Hudson Bay, BMI. Capitol 3600. Change of pace for the Canadian songstress, using a far more upbeat tempo than in recent singles. Song also utilizes background chorus to full advantage and title sticks as catchy refrain. Flip: no info available.

THE CHI-LITES—MY HEART JUST KEEPS ON BREAKIN' (2:59); producer: Eugene Record; writers: Eugene Record, Stan McKenney; Julio-Brian, BMI. Brunswick 55496. This is a real surprise—fiddles are featured as the lead instrument as the group moves into a new form of pop music which marries a country sound with a rock bottom booming bass and an easy, flowing vocal blend story about sad situations. But there's nothing sad about this single; it's all fun sounding. Flip: no info available.

O'JAYS—TIME TO GET DOWN (2:53); producers: Gamble, Huff; writers: K.

Gamble, L. Huff; Assorted, BMI. Philadelphia International 73531 (CBS). Group should hit both pop and soul markets with this easy going rocker characterized by excellent background vocals molding around the lead and fine horn arrangements. Strong possibility of MDR play here. Flip: no info available.

JERRY FULLER—LAZY SUSAN (3:01); producer: Jerry Fuller; writer: Jerry Fuller; Fullness, BMI. Bell 45,349. This is a pulse thumper with Fuller's voice interspersed between hand clapping, cymbal breaks, a boom, boom bass and sustaining violins. The total impression is of a magnificent production to help tell the story of a girl who uses people. Flip: no info available.

POCO—GOOD FEELING TO KNOW (3:12); producers: Jack Richardson, Jim Ma-

son for Nimbus 9; writer: R. Furay; Little Dickens, ASCAP. Epic 5-10890. Top harmony vocals and a goodtime, country-rock feeling set the pace for this veteran group's most commercial disk yet. Single should break group on AM as well as FM stations. Flip: no info available.

JERRY JEFF WALKER—LA. FREEWAY (3:20); producer: Free Flow Productions; writer: Guy Clark; Sunbury, ASCAP. MCA 40054. He's got his best shot since "Mr. Bojangles." It's that good, a perfect anti-urban rocker for current AM needs in all formats. Flip: "Charlie Dunn" (3:24); producer: Free Flow; writer: Jerry Jeff Walker, Groper, BMI. MCA 40054.

B.W. STEVENSON—SHAMBALA (2:28); producer: David Kershenbaum; writer: Daniel Moore; ABC/Dunhill, Speedy, BMI. RCA 0952. A newer artist whose "Don't Go to Mexico" was a smash throughout Texas makes a smash bid for national stardom with a funky/folky treatment of a weird occult theme. Flip: no info available.

also recommended

KINKS—One of the Survivors (3:55); producer: Raymond Douglas Davies; writer: Raymond Douglas Davies; Davray, PRS. RCA 7400940.

BETTE MIDLER—Boogie Woogie Bugle Boy (2:32); producer: Barry Manilow; writers: Don Raye, Hughie Prince; MCA, ASCAP. Atlantic 2964.

LIZA MINELLI—Mr. Emery Won't Be Home (2:48); producer: Snuff Garrett for Garrett Music Ent; writer: B. Stone, Peso, BMI. Columbia 4-45846.

PINK FLOYD—Money (3:59); producer: Pink Floyd; writer: Waters; ASCAP. Harvest 3609 (Capitol).

DION—Doctor Rock and Roll (4:04); producer: Phil Gernhard for Salt Productions; writer: Dion DiMucci; County Line/Skinny Zach, ASCAP. Warner Bros. 7704.

THE HOLLIES—Jesus Was a Crossmaker (3:03); producer: The Hollies; writer: J. Sill; Blackwood BMI. Epic 5-10989 (Columbia).

WAYNE NEWTON—Help Me Help You (3:10); producer: Wes Farrell; writers: Austin Roberts, Danny Jans, Bobby Hart, Wes Farrell; Every Little Tune, Inc./Pocket Full of Tunes, BMI. Chelsea 78-0124 (RCA).

FREE—Travellin In Style (2:53); producer: Free, Andy Johns; writers: Rogers, Kirke, Yamauchi, Bundrick, Kossoff; Ackee, Cayman, ASCAP. Island 6667 (Capitol).

BULLDOG—I Tip My Hat (2:25); producers: Gene Cornish, Dino Danelli; writers: Hoher, Turi, Thorngren; Dirtfarm, ASCAP/BMI. MCA 40050.

SHAWN PHILLIPS—Anello (Where Are You) (2:27); producers: Jonathan Weston, Robert Appere; writer: Shawn Phillips; Dick James, BMI. A&M 1435.

First Time Around

(These are new artists deserving airplay and sales consideration)

CHRIS DELTON—Nightly News (2:07); producer: Del Kacher; writer: Donald Craig Leddel, ASCAP. AMI 12-373. Catchy instrumental of the theme from the KNBC-TV (L.A.) local news shows which is now aired on several NBC stations. Sprightly music.

BOB RUZICKA—Lately Love (The Laughter Don't Come Easy) (2:06); producer: Da-

vid Briggs for Tro Workshop; writer: Bob Ruzicka; TRO-Devon, BMI. MCA 40049. Impressive vocal treatment with a quasi-country backing.

DEKE LEONARD—Diamond Road (3:46); producers: Deke Leonard, Tim Boyle;

writer: D. Leonard; Unart, BMI. United Artists 215. Basic blues sound and gutsy guitar work with this echo surrounded vocal.

JIM GRADY—Who's For Complainin'? (2:50); producer: John Madara; writer: Jim Grady; 20th Century, Jim Grady, ASCAP. 20th Century 2027. Solid vocal and impressive large orchestral sound magnify this pop tune.

Soul

SMOKEY ROBINSON—SWEET HARMONY (4:10); producers: Smokey Robinson & Willie Hutch; writer: W. Robinson; Jobete, ASCAP. Tamla 54233 (Motown). Smokey's soft voice is showcased on his first solo effort which is dedicated to his former Miracle associates. There is a soft, silken quality to the total production. Destined for pop cross-over play. Flip: no info available.

EDDIE KENDRICKS—DARLING COME BACK HOME (3:10); producer: Frank Wilson, Leonard Caston; writers: K. Wakefield, F. Wilson, K. Errisson; Jobete, Stone

Diamond, BMI. Tamla 54236F (Motown). The former front man for the Temptations is heard pleading for the return of his woman, with the message underscored by a sweet arrangement. The single should gain pop recognition as well. Flip: no info available.

MARK IV—GOT TO GET BACK (TO MY BABY'S LOVE) (3:15); producer: Roy C. Hammond; writer: R. Hammond; Johnson-Hammond, BMI. Mercury 73378. (Phonogram). Pleading vocal work by a tight group seeking ways to make a connection again is surrounded by totally funky instrumentalists. Obviously everyone on the date is in accord: get back together is the message. Flip: "I Fell In Love" (With a Married Woman) (3:17); producer: Roy C. Hammond; writer: R. Hammond; Johnson-Hammond/MRC., BMI.

also recommended

BOBBY SHEEN—If I Ever Dreamed I Hurt You (2:20); producers: Terry Woodford, Clayton Ivey; writers: Frank Johnson, Carl Lumbus, Clayton Ivey, Terry Woodford; Short Bone, BMI. Warner Bros. 7701.

KING HANNIBAL—Wake Up (2:37); producer: none listed; writer: Larry Williams; Mikim, Nelchell, BMI. Aware 032.

INTRUDERS—I'll Always Love My Mama (6:36); producer: none listed; writers: K. Gamble, L. Huff, J. Whitehead, G. McFadden, Mighty Three, BMI. Gamble 71071 (Columbia).

FRED WESLEY & THE J.B.'s—Doing it to Death (5:05); producer: James Brown; writer: James Brown; Belinda, BMI. People 621 (Polydor)

PAT COFIELD—Beem So Long (4:11); producer: Zern Productions; writer: Stevie Wonder; Stein & Vari Stock, ASCAP. Pride 1034. (MGM).

LINDA HOPKINS—Seven Days and Seven Nights (3:42); producers: Baker-Harris-Young-Otis; writer: Eskew Heeder, Jr.; Lola, Onna, BMI. RCA 0944.

BOBBY BYRD—Try It Again (3:38); producer: Bobby Byrd for Zaran Productions, Inc.; writer: Bobby Byrd; Ruzamu, BMI. Kwanza 7703 (Warner Bros.).

Country

LORETTA LYNN—LOVE IS THE FOUNDATION (2:26); producer: Owen Bradley; writer: William C. Hall; Coal Miner's Music (BMI); MCA 40058. Loretta sings a ballad, as only Loretta can, and this one is a departure from her semi-tragic songs, dealing instead with happiness. She keeps rolling along with hits. Flip side: "What Sundown Does to You"; producer: same; writer: Carl Knight; publisher: same.

JERRY FOSTER—I WON'T EVER LOVE AGAIN (2:26); producer: Bill Rice; writers: Jerry Foster & Bill Rice; Jack & Bill (ASCAP); Cinnamon 757. Jerry Foster the writer returns to becoming a singer, and hasn't lost his touch at all. Involving partner Bill

Rice all the way, it's an unbeatable combination. The new label scores once more. Flip side: "Turn It Over In Your Mind." Same credits.

WANDA JACKSON—I DON'T KNOW HOW TO TELL HIM (2:48); producer: Joe Allison; writer: Glenn Martin; Tree (BMI); Capitol P-3599. Wanda turns on tears

with this family problem song, and puts a lot of everything into it. Great production work. Flip side: "Your Memory Comes and Gets Me" (2:45). Producer: same; writers: B. Graham, T. Jackson; Party Time Music (BMI).

BUDDY ALAN—CARIBBEAN (2:17); producer: Buck Owens; writer: Mitchell Torok; American Music (BMI); Capitol P-3598. Young Buddy gives a new country treatment to an old pop hit, and it comes off well. His singing gets better with each release. Flip side: "Please, Friend, Take Me Home." (2:39); producer: same; writer: Buddy Alan; Blue Book (BMI).

also recommended

STONEWALL JACKSON—The House of Bottles & Cans (2:42); producer: Frank Jones; writer: John Riggs; John Riggs Pub. (ASCAP); Columbia 4-45831.

RADFORD SISTERS—Hold on Woman (2:43); producer: DJ productions; writer: Sharon Higgins; Sure Fire (BMI); MCA 40051.

BOB RUZICKA—Lately Love (The Laughter Don't Come Easy); (2:06); producer: David Briggs; writer: Bob Ruzicka; TRO-Devon (BMI); MCA 40049.

PATSY SLEDD—Thunderclouds of Love (1:58); producer: Larry Rogers; writer: James Headrick; Be-Are (BMI); Mega 615-0110.

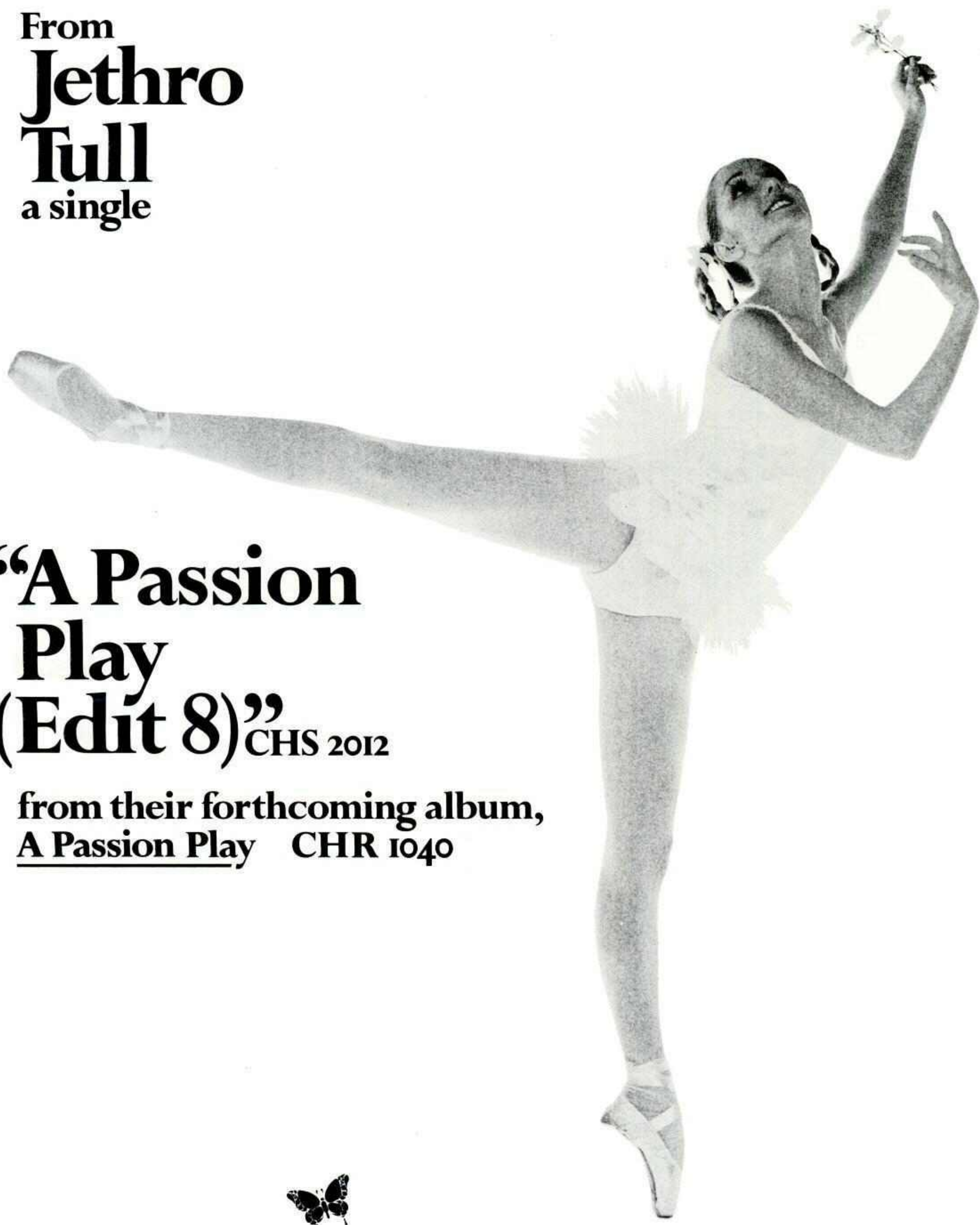
LITTLE JIMMY DEMPSEY—Help Me Make it Through the Night (2:35); producer: Merle Kilgore; writer: Kris Kristofferson; Combine (BMI); Starday 969. (Instrumental)

RONNY ROBBINS—True Love's Forgiving (1:57); producer: Owen Bradley; writer: Ed Bruce; Tree (BMI); MCA 40055.

From
**Jethro
Tull**
a single

**“A Passion
Play
(Edit 8)”** CHS 2012

from their forthcoming album,
A Passion Play CHR 1040



English Music on **Chrysalis** records

Pop

PAUL McCARTNEY & WINGS—Red Rose Speedway, Apple SMAL 3409 (Capitol). Best effort from McCartney since his break with the Beatles, featuring powerful rock material as well as the great ballads he was so well known for when the band was together. Arrangements are tighter than on previous LP's, with guitar work of Henry McCulloch and Denny Laine as well as vocal backup of Laine and Linda McCartney giving added strength to disk. Set should receive extremely strong play on MOR as well as AM and FM pop stations.

Best cuts: "My Love," "Little Lamb Dragonfly," "When the Night."
Dealers: As a former Beatle, McCartney is always a powerful name. In addition, he is enjoying his most successful hit single streak since the group split and was recently aired nationally on TV special. Set includes attractive 12 page booklet.

FOUR TOPS—The Best Of, Motown M 764 D. As is inevitable, here is the cream of this act's music—music from the forceful, creative souls of Eddie Holland, Lamont Dozier and Brian Holland, the hot, hot writing team which sparked so much of the label's success several years ago. Thirteen of the 24 tracks are from this team, with the Tops in fine form and living their experience in words. The group's harmonic blend, its drive, its conviction in itself, as evidenced by the truth in action of its performances, are all re-introduced in this fine package.

Best cuts: "Baby I Need Your Loving," "I Can't Help Myself," "Standing in the Shadows of Love," "Reach Out I'll Be There."
Dealers: subtle cover in red with yellow lettering makes it stand out. But the act is tops and will sell on its reputation.

MANASSAS—Down the Road, Atlantic SD7250. This Stephen Stills-led septet is having fun, working in a series of moods and colorations. At the core is its warm harmonics, its easy going country flavor and a tight, collective feeling. There is some surprising Latin music ("Pensamiento") for a change of pace. Still's surging voice is surrounded on all sides by the energies of the group.

Best cuts: "Rollin' My Stone," "Isn't it About Time."
Dealers: Group features well-known country/rock musicians and Stills' name will draw customers.

THE MIRACLES—Renaissance, Tamla T325L (Motown). Smokey Robinson has left the group as its lead singer and has been replaced by William Griffin who has a

similar sound and vocal range. So the soft lead voice pleading over the other three voices remains true to the "old" group's sound. But since Smokey is now the group's executive producer, his touch, or presence are still subliminally and indelibly there. The sound is first class and the music retains the soft, romantic feel coupled with an aggressive masculinity. Freddie Perren's charts are simple but sophisticated in allowing strings and brass to work harmoniously with the voices.

Best cuts: "What is a Heart Good For," "Wigs and Lashes."
Dealers: material includes tunes from Willie Hutch—emerging as a new composer of stature. Act is a top attraction from the Motown stable.

URIAH HEEP—Live, Bronze SRM-2-7503 (Mercury). This double set by this exciting British hard rock band manages to capture all the feelings of a concert. Apparently very little of the overdubbing so common on "live" efforts has been done here and the band sounds incredibly like their studio disks while still offering the in-person flavor. Highlights are the top vocals of David Byron and the exceptional keyboard work of Ken Hensley.

Best cuts: "Easy Livin'," "July Morning," "Medley" (with classic rock such as "At the Hop" and "Blue Suede Shoes.")
Dealers: Package opens for display with full color photos of individual members, group shot and a page of catalog material. Stark black cover with white lettering makes for noticeable display.

SERGIO MENDES AND BRASIL '77—Love Music, Bell 1119. This is beautiful, romantic, sensitive, top quality music, done by people who care. As such, it deserves its place. The songs are all romantically or lyrically strong, with luscious strings providing a gossamer undercoating to the soft, harmonic blendings of the group's vocal attack, with Gracinha and Bonnie Bowden handling the lead parts. Serio and his four instrumentalists are a core group, working with Latin tempos in an underscored manner. This is beautiful pop music.

Best cuts: "Love Music," "Killing Me Softly With His Song," "I Can See Clearly Now," "I Won't Last a Day Without You."
Dealers: Show off this LP; it could break the act again.

KING CRIMSON—Larks' Tongues in Aspic, Atlantic SD7263. Without doubt the finest set yet from this veteran British band which has seen a number of personnel changes over the past few years, changes which are obviously paying dividends. The music verges almost on space rock which is beginning to enjoy mass popularity in the U.S. and has long been a staple in England and Germany. Original member Robert Fripp works wonders on melotron as does David Cross, while ex-Yes member Bill Bruford has added depth on drums. Music is far out to a point, but is almost a certainty for heavy FM airplay, and though it is spacey, it is tasteful and well arranged.

Best cuts: "Larks' Tongue in Aspic, Part One," "The Talking Drum."
Dealers: Band has been around in several forms for a number of years and is well known. Display heavily.

WISHBONE ASH—Wishbone Four, MCA MCA-327. With perhaps their most commercially-flavored album to date, the group still manages to penetrate deeply with subtle and complex musical deviations on occasion.

Best cuts: "Sing Out the Song," "Everybody Needs a Friend."
Dealers: This group has been on a month-long-plus tour of major U.S. cities and enormous sales appeal has been stirred up.

IRENE BROADWAY CAST—Columbia KS 32266. Debbie Reynolds is the most recent film star to trek to Broadway to partake of the revival movement. This LP captures the mood of the 1919 production, now revitalized with rich arrangements for three famous tunes, "Alice Blue Gown," "I'm Always Chasing Rainbows" and "You Made Me Love You." The play is a smash in New York and the story about the poor Irish lass who encounters Mr. moneybags and thence romance blossoms is very much a real situation today. Harry Tierney's music and Joseph McCarthy's lyrics are given additional strength through the lyrics and words contribution of Charles Gaynor and Otis Clements.

Dealers: stock in Broadway play bin and let Debbie Reynolds' name stand out. Adults will be curious.

also recommended

LOU REED AND THE VELVET UNDERGROUND, Pride PRD-0022 (MGM). Reed's recent popularity makes this a particularly apt item in MGM's extensive new repackage series. All the Underground's best bizarre cuts are here: "Sister Ray," "Heroin," "White Light/White Heat."

RAY STEVENS—Ray Stevens, Featuring "Losin' Streak", Barnaby KZ 32139 (CBS). Once noted for his esoteric sense of humor (a la "Ahab the Arab") he is trying to expand into the serious music genre. Best cuts: "Bye Bye Love," "Losin' Streak."

NAT STUCKEY—Take Time to Love Her/I Used It All on You, RCA 1-0080. Nat has a conglomeration of country and pop tunes, some old some new, and he does them all up well, demonstrating a versatility to go with his other capabilities.

Best cuts: "Lonely is Only a Word," "The Man That I Am."
Dealers: Some real pop potential here.

ANN MURRAY—Danny's Song, Capitol 11172. Although she disclaims the country brand, the country followers won't let her go, and this another which is bound to have heavy sales in this field. It brings out her fantastic range.

Best cuts: "Ease Your Pain," "I Remember Loving Someone."
Dealers: Naturally it will do well in the pop field.

STONEY EDWARDS—She's My Rock, Capitol 11173. A lot of up-tempo here, which is refreshing, and a great deal of novelty. A great deal of it is autobiographical.

MILES DAVIS—In Concert, Columbia KG 32092. Since trumpeter Davis' eclectic brand of music remains within the scope of commercialism—as evidenced by the movement of all his previous "open air" albums—this LP has to be considered another product which will sell. The music during this Philharmonic Hall taping is all open jamming, with the shortest cut 18:12 and the longest 25:23. The material is joined together by a conceptual line. Sadly, Columbia commits the unpardonable sin of not listing any of the players nor telling us when the concert took place nor listing any data about the music. The inside liner lists two titles "Foot

MULTIPLICATION ROCK TV SOUNDTRACK—Capitol SJA-11174. This LP proves that math can be fun simply because it is taught in a manner involving fun stories and a fun sounding musical accompaniment. Bob Dorough's material for this series which is seen on ABC every Saturday and Sunday morning as a three-minute special

D. BEAVER—Combinations, TMI BTL 1-0118 (RCA). Interesting mix of rock MOR vocals and unusual musical background. Best cuts: "Here it Comes . . . Combinations . . ." "Another Bad Year."

JESSE ED DAVIS—Keep Me Comin', Epic KE 32133. Good rock material from veteran session man who is also top vocalist and guitarist. Best cuts: "She's a Pain," "Who Pulled the Plug?"

Best cuts: "I've Got Mine," "You Stayed Long Enough," "Something New & Different."
Dealers: This should give his career a boost. A push would help.

BOBBY G. RICE—You Lay so Easy on My Mind, Metromedia Country 1-0186. It's a gamble sometimes to sing tunes which others have made famous, because of the obvious comparison. But Rice fares well in this respect. He also does the new ones well.

Best cuts: "Behind Blue Eyes," "Bring Your Love to Me Softly."
Dealers: An independent label with a lot happening.

JIMMIE SPHEERIS—The Original Tape Dancing Kid, Columbia KC 32157. Strong vocal approach to interesting topics. Best cuts: "Sweet Wahini Mama," "Keeper of the Canyon," "Open Up."

MOSES AND THE IMPOSSIBLE TEN, BASF BI 25120. Well executed production which involves lots of \$ fares fairly well in the religious rock-em field. Large orchestral treatment of Artie Wayne's enjoyable music portend easy listening. Best cut: "It's a Changing World."

Country

Best cuts: "I've Got Mine," "You Stayed Long Enough," "Something New & Different."
Dealers: This should give his career a boost. A push would help.

BOBBY G. RICE—You Lay so Easy on My Mind, Metromedia Country 1-0186. It's a gamble sometimes to sing tunes which others have made famous, because of the obvious comparison. But Rice fares well in this respect. He also does the new ones well.

Best cuts: "Behind Blue Eyes," "Bring Your Love to Me Softly."
Dealers: An independent label with a lot happening.

also recommended

KINKY FRIEDMAN—Sold American, Vanguard VSD 79333. Notoriety for this off-beat quasi-comedy/ quasi-country LP should draw attention. Material must be screened closely; it has a true to life bite.

Soul also recommended

REUBEN HOWELL—Motown, M771L Good, melodic pop-soul material. Best cuts: "My World Tumbles Down," "You Can Always Have Me."

Jazz

Footler" and "Slickaphonics," which might be what the two disks are all about. The music is more meditative than soulfully motivating.

Dealers: The jacket is a sensational four-color panel of marvelous cartoon characters of street people. Open it full length for dramatic impact.

also recommended

AHMAD JAMAL—Tranquility, Impulse AS-9238 (ABC). Gently skilled pianistics in a trio setting done originally in 1968. Best cuts: "When I Look Into Your Eyes," "Free Again," "The Look of Love."

SELDON POWELL—Messin' with Seldon Powell, Encounter EN3000. (GSF). Warm, lyrical sax blowing integrated within a righteous, tight band setting. Best cuts: "Alfie," "I Want to Be Where You Are," "Back Stabbers," "Afro Jazz."

Children

"featurette," is light and communicative at the same time. The music is all contemporary to meld with the stories about how to multiply, with each track interpreting another multiplication table. In light of the success of "Sesame Street," this LP has

had its path paved. This music can be appreciated by children of all backgrounds and producer Neely Plumb has made this production a first class achievement.

Dealers: stock in children's department and also showcase next to "Sesame Street" merchandise.

Spoken Word

KURT VONNEGUT, JR. reads Slaughterhouse-Five, Caedmon TC 1376. Vonnegut's brisk and sensitive reading contributes even more to the perceptive and

highly acclaimed book best-seller. The work is interesting listing and a classic in its own right.

Dealers: Vonnegut's name is shining light on campus, and he's coming out with a new book in May which could prove valuable tie-in.

(Continued on page 62)

MERCURY RECORDS PRESENTS URIAH HEEP "LIVE"



David Byron



Ken Hensley



Mick Box



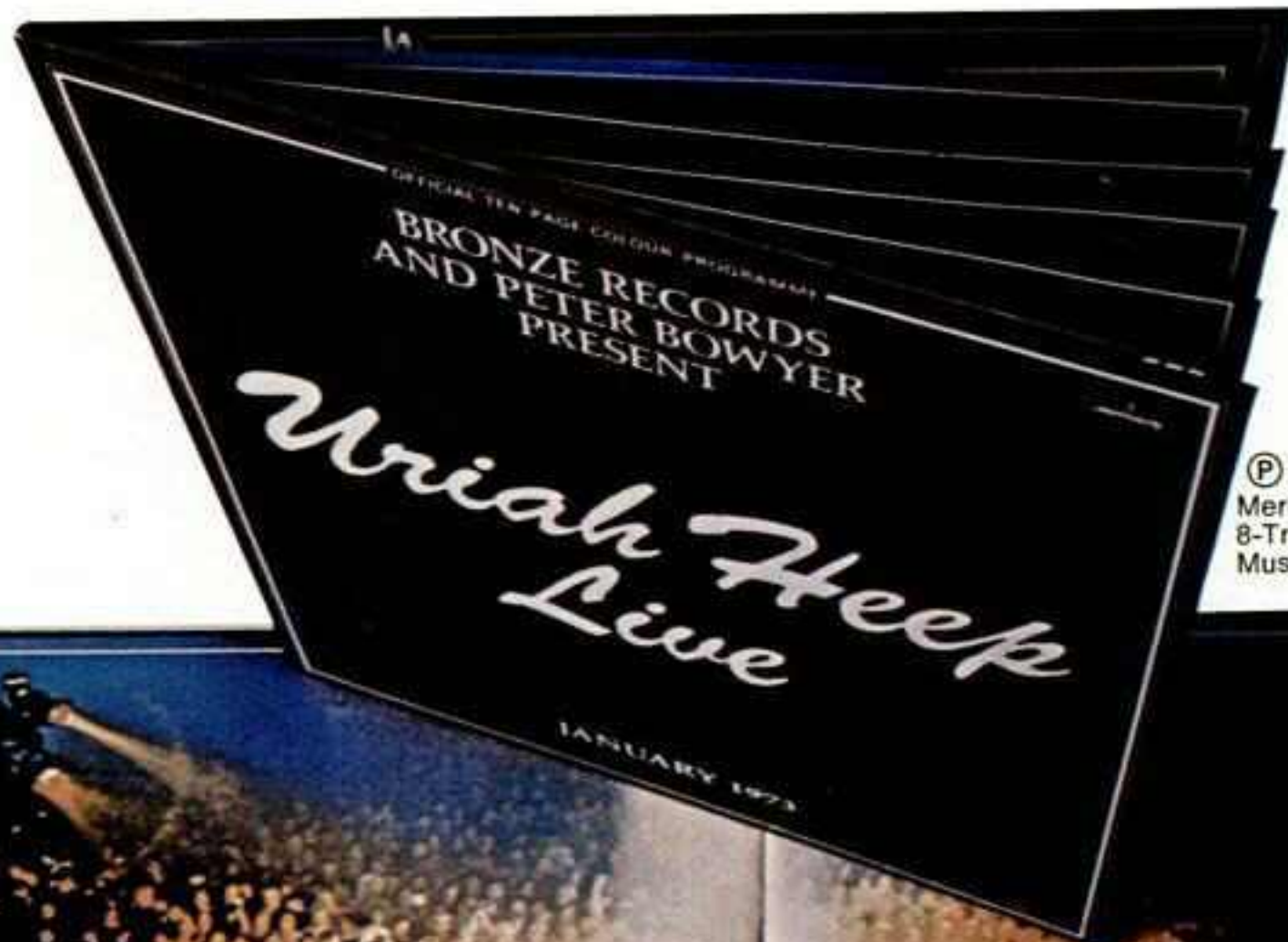
Lee Kerslake



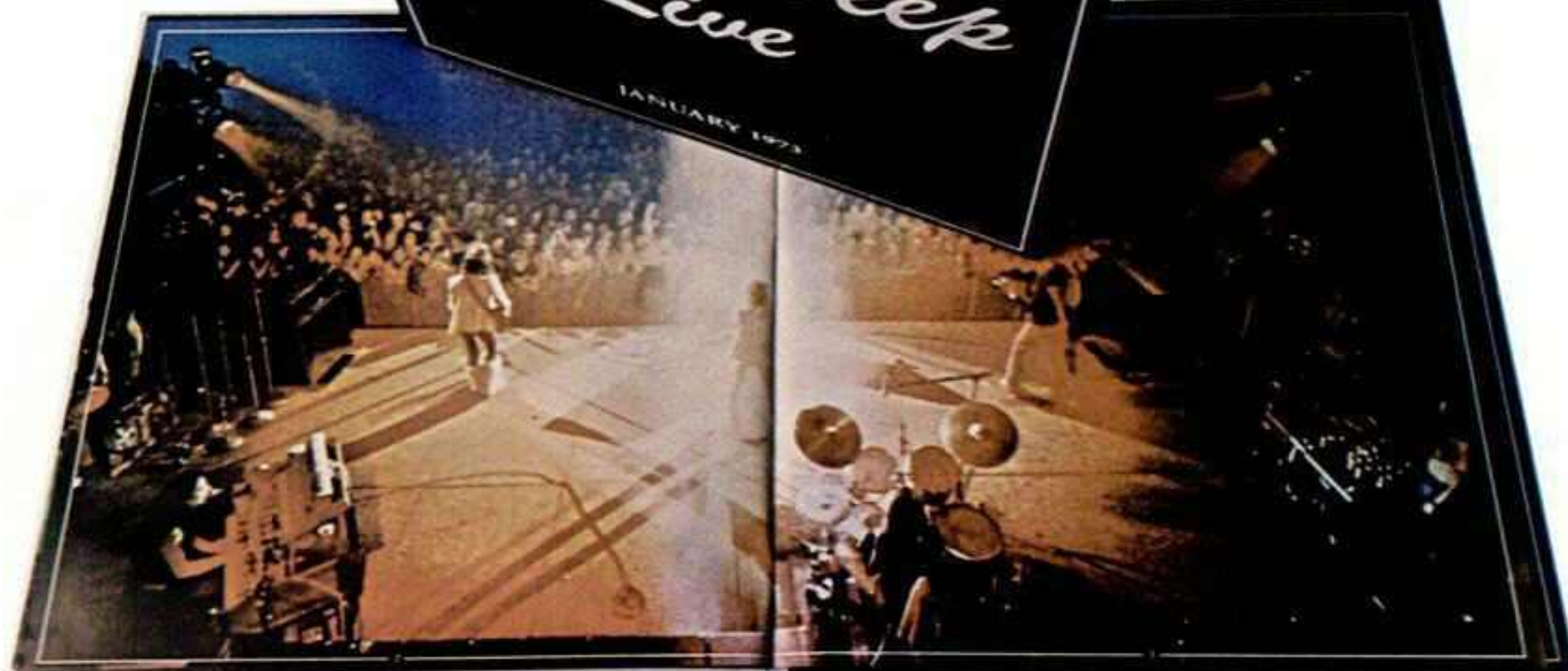
Gary Thain

Including ten-page color concert program

Capture the excitement of Uriah Heep "Live" with this superbly packaged two-record set that seats you front row center at a recent Heep concert. Attractively priced at a suggested list of \$7.98.



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Billboard's Top Album Picks

• Continued from page 60

BRUCKNER: SYMPHONY NO. 4—Chicago Symphony, (Barenboim) DG 2530 336. Barenboim is a near ideal conductor for this most popular of Bruckner's symphonies. His concept is romantic and large-scaled, yet beautifully controlled. Sound is extraordinary for its feeling of depth and detail, as well as for its clean processing, despite the length of the sides (more than 33 minutes on Side One).

Dealers: Conventional DG cover art on front cover, but use of color photo on liner, replacing notes, is a plus for display.

THE GREATEST HITS FROM CARMEN—RCA LSC 3341. Choice excerpts from catalogue material, with an all-star cast that one would never expect to find on a

HENZE: 2nd PIANO CONCERTO—Eschenbach/London Philharmonic (Henze), DG 2530 056. Modern, but far from forbidding, this work is bound to reinforce the composer's growing reputation. Performance and recording are both out of the top drawer.

BEETHOVEN: SYMPHONIES, NOS. 8 & 9—London Symphony Orch. and Chorus

Classical

single disk. Price, Moffo, Domingo, Corelli, Merrill, Milnes and von Karajan tell the story, and the story is sales.

Dealers: Due for a free promotional ride on the flackery attending the current release of the complete opera on DG.

MARILYN HORNE SINGS ROSSINI—Royal Philh. (Lewis), London OS 26305. Included are selections from "The Siege of Corinth," and "La donna del lago," repertory that's tailor made for Miss Horne's unique ability to project a florid line. There's real vocal excitement here, the kind that sets her fans jumping in the aisles.

also recommended

(Giulini), Angel SB 3795. Another strong disk of the "Choral Symphony" that should find adherents among a fair number of collectors, but have some difficulty equaling the sales record of some of the more potent recent competition.

BRAHMS: VIOLIN SONATAS, NOS. 1 & 3—Yong Uck Kim, violin/Karl Engel, piano, DG 2530 298. An auspicious recording debut for the young Korean violinist, dis-

Dealers: Her appearance on the highly-touted DG Carmen will focus extra attention on Miss Horne for some months to come.

BRAHMS: VARIATIONS FOR PIANO—Daniel Barenboim, DG 2530 335. A most interesting and generous program for keyboard collectors, offering the familiar "Handel" Variations, as well as the rarely heard "Schumann" Variations, Op. 9, and the transcription of a movement from the Sextet, Op. 18. Tone, articulation and concept, show Barenboim at his most persuasive. A distinguished recording that should remain an active catalogue item for a long time.

Dealers: It's worth pointing out that there's more than an hour of music on this disk.

playing a high degree of lyricism, and passion, where called for. Good sound, with piano perhaps too dominant.

BEETHOVEN: ARCHDUKE TRIO—Kempff/Szeryng/Fournier, DG 2530 147. An all-star trio, showing more ensemble identity than might be expected from artists who pursue individual solo careers. Less passionate than some other versions, but beautifully controlled and integrated.

Pop album picks—titles deemed headed for a post among the first 100 places on the Top LP chart. Pop also recommended LP's are titles thought to wind up among the lower half posi-

tions. Other category LP's are deemed to break in the top and lower half of the their respective charts in a similar fashion. Review editor—Eliot Tiegel.

Bubbling Under The Top LP's

- 201—JOSE FELICIANO, *Compartments*, RCA APDI 0141
- 202—BRIGHTER SIDE OF DARKNESS, *Love Jones*, 20th Century T-405
- 203—JOHN STEWART, *Cannons In the Rain*, RCA LSP 4827
- 204—WET WILLIE, *Drippin' Wet*, Capricorn CP 0013 (Warner Brothers)
- 205—INDEPENDENTS, *First Time We Met*, Wand WD694 (Scepter)

- 206—BRENDA LEE, *Brenda*, MCA 305
- 207—BILL QUATEMAN, *Columbia KC 31761*
- 208—MICHAEL STANLEY, *Tumbleweed PWS 106 (Famous)*
- 209—ANDY PRATT, *Columbia KC 31722*
- 210—CANNED HEAT, *New Age*, United Artists LA 049 F
- 211—ROY WOOD'S WIZZARD, *Wizzard's Brew*, United Artists LA 042 F
- 212—NEW SEEKERS, *Pinball Wizards*, MGM/Verve MV 5098
- 213—FAIRPORT CONVENTION, *Rosie*, A&M SP 4386

- 214—SWEET THURSDAY, *Great Western Gramophone KX 32039 (Columbia)*
- 215—RUBEN & THE JETS, *For Real*, Mercury, SRM 1-659 (Phonogram)
- 216—TRACY NELSON & MOTHER EARTH, *Poor Man's Paradise*, Columbia KC 31759
- 217—MONTY PYTHON, *Previous Record*, Charisma CAS 1063 (Buddah)
- 218—JOHN KAY, *My Sporting Life*, Dunhill DSX 50147
- 219—JOHNNY CASH, *Gospel Road*, Columbia KG 32253
- 220—RAY CHARLES, *Live In Concert*, Bluesway BLS 6053 (ABC)
- 221—RUFUS, *ABC ABCX 783*

Bubbling Under The HOT 100

- 101—DON'T LET IT GET YOU DOWN, *Crusaders*, Blue Thumb 225 (Famous)
- 102—OUTLAW, *David Blue*, Asylum 11015 (Atlantic)
- 103—ORANGE BLOSSOM SPECIAL, *Charlie McCoy*, Monument 8566 (Columbia)
- 104—SATIN SHEETS, *Jeanne Pruett*, MCA 40015
- 105—BAD WEATHER, *Supremes*, Motown 1225
- 106—TOGETHER WE CAN MAKE SUCH SWEET MUSIC, *Spinners*, Motown 1235

- 107—PERCOLATOR, *Hot Butter*, Musicor 1473
- 108—WHISKEY WHISKEY, *Rita Coolidge*, A&M 1414
- 109—COME LIVE WITH ME, *Roy Clark*, Dot 17449 (Famous)
- 110—FULL CIRCLE, *Byrds*, Asylum 11016 (Atlantic)
- 111—PART OF THE UNION, *Strawbs*, A&M 1419
- 112—SLIP & SLIDE, *Rufus*, ABC 11356
- 113—BLACK COFFEE, *Humble Pie*, A&M 1406
- 114—GOD GAVE ROCK & ROLL TO YOU, *Argent*, Epic 10972 (Columbia)
- 115—IF THAT'S THE WAY YOU WANT IT, *Diamond Head*, Dunhill 4342

- 116—BEWARE OF THE STRANGER, *Hypnotics*, Reprise 1140
- 117—SHE SHOWED ME, *Sailcat*, Elektra 45844
- 118—MAN OF THE WORLD, *Robin Trower*, Chrysalis 2009 (Warner Brothers)
- 119—YOU DON'T KNOW WHAT LOVE IS, *Susan Jacks*, London 45-182
- 120—WELL HELLO, *Yellowstone & Voice*, Red Bus 10708 (MGM)
- 121—LETTER TO LUCILLE, *Tom Jones*, Parrot 40074 (London)
- 122—HELLO STRANGER, *Fire & Rain*, Mercury 73373 (Phonogram)
- 123—LEGEND IN MY LIFE, *Sammy Davis Jr.*, MGM 14513

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

ALBUQUERQUE: KRST-FM, Steve Suplin
AUSTIN: KRMH-FM, Joe Gracey
BALTIMORE: WKTK-FM, Barry Richards
BABYLON, N.Y.: WBAB-FM, John Vidaver
CINCINNATI: WEBN-FM, Mary Decioccio
CLEVELAND: WMMS-FM, Mark Beltaire

HARTFORD: WHCN-FM, Paul Payton
ITHICA: WYBR-FM, Rick Bowde
MEMPHIS: WMC-FM, Ron Michaels
MIAMI: WBUS-FM, Michael Dean
MILWAUKEE: WZMF-FM, Steve Stevens
NEW YORK: WNEW-FM, Dennis Elsas

PHILADELPHIA: WDAS-FM, Harvey Holliday
PHILADELPHIA: WMMR-FM, Jerry Stevens
PRINCETON: WPRB-FM, Brew Mitchell
PROVIDENCE: WBRU-FM, Andy Ruthberg
ROCHESTER: WCMF-FM, Bernie Kimball
SACRAMENTO: KZAP-FM, Robert Williams

ST. LOUIS: KSHE-FM, Shelley Grafman
TORONTO: CHUM-FM, Benjy Karch
UTICA, N.Y.: WOUR-FM, Mark Fox
VALDOSTA, GA.: WVVS-FM, Bill Tullis
WASHINGTON, D.C.: WMAL-FM, Phil de Marne

JEFFERSON AIRPLANE, "Thirty Seconds Over Winterland," Grunt: WEBN-FM
ANN ARBOR, "Blues and Jazz Festival 1972," Atlantic: WMAL-FM
JOAN ARMATRADING, "Whatever's For Us," A&M: WZMF-FM KRMH-FM
BABE RUTH, "First Base," Harvest: CHUM-FM
GATO BARBIERI, "Under Fire," Flying Dutchman: WPRB-FM
D. BEAVER, "Combinations," TMI (RCA): WCMF-FM
BECK, BOGERT, & APPICE, "Beck, Bogert, & Appice," Epic: WEBN-FM
DAVID BLUE, "Nice Baby and the Angel," Asylum: WMAL-FM, KZAP-FM
BLUE RIDGE RANGERS, "Blue Ridge Rangers," Fantasy: KRST-FM, WVBR-FM, WNEW-FM, WHCN-FM
DAVID BOWIE, "Aladdin Sane," RCA (Import): WMMS-FM, WMMR-FM, WBUS-FM, WKTK-FM
RANDY BURNS, "Still On Our Feet," Polydor: WNEW-FM
DONALD BYRD, "Black Byrd," Blue Note: WKTK-FM
CACTUS, "Son Of Cactus," Atco: WBUS-FM
LARRY CARLTON, "Singing-Playing," Blue Thumb: KZAP-FM
RAY CHARLES, "Live," Atlantic: WKTK-FM, WHCN-FM
COLD BLOOD, "Thriller," Warner Bros.: WBUS-FM
LARRY CORYELL, "The Real Great Escape," Vanguard: WVVS-FM, WHCN-FM
ROGER DALTRY, "Daltrey," Track: WMC-FM
CHRIS DARROW, "Chris Darrow," United Artists: WHCN-FM, KRMH-FM
JESSE ED DAVIS, "Keep Me Comin'," Epic: WVVS-FM, KZAP-FM
TIM DAVIS, "Take Me As I Am," Metromedia: KRST-FM, WPRB-FM, WZMF-FM, WOUR-FM
BILL DESTLER, "September Sky," Swallowtail: WVBR-FM
LOU DONALDSON, "Sophisticated Lou," Blue Note: WMMS-FM
EAGLES, "Desperado," Asylum: WMMR-FM, WBRU-FM, WMAL-FM, WCMF-FM, WZMF-FM, WNEW-FM, WKTK-FM, WHCN-FM, KZAP-FM
FAITH, "Faith," United Artists: WBAB-FM

FAIRPORT CONVENTION, "Rosey," A&M: WBAB-FM
JOSE FELICIANO, "Compartments," RCA: WEBN-FM, WMMS-FM, KSHE-FM, WDAS-FM, KZAP-FM
FLEETWOOD MAC, "Penguin," Reprise: WMMS-FM, WBAB-FM, KSHE-FM
FLO & EDDIE, "Flo & Eddie," Reprise: WBUS-FM, CHUM-FM
KINKY FREEDMAN, "Sold American," Vanguard: WMMR-FM, KRMH-FM
GALLAGHER & LYLE, "Willie & The Lapdog," A&M: WVBR-FM, KRST-FM
J. GEILS BAND, "Bloodshot," Atlantic: WBRU-FM, WMMR-FM, WEB-FM, WMMS-FM, WPRB-FM, WMAL-FM, WNEW-FM, WMC-FM, WKTK-FM, WBAB-FM, WOUR-FM, KRMH-FM
ARLO GUTHRIE, "Last Of The Brooklyn Cowboys," Reprise: CHUM-FM
HEADS, HANDS, & FEET, "Old Soldiers Never Die," Atco: KRST-FM, WHCN-FM, KZAP-FM
HELP YOURSELF, "Beware The Shadow," United Artists: WVVS-FM, WCMF-FM
HONK, "Honk," 20th Century: WNEW-FM
JOHN LEE HOOKER, "Born In Mississippi, Raised In Tennessee," Dunhill: WKTK-FM, WBAB-FM
NICKY HOPKINS, "The Tin Man Was A Dreamer," Columbia: WVVS-FM, WVBR-FM, WMMR-FM, WPRB-FM, WKTK-FM, WHCN-FM
WILLIE HUTCH, "The Mack (Soundtrack)" Motown: WDAS-FM
MICHAEL KAMEN, "New York Rock," Atco: KRST-FM, WOUR-FM
JOHN KAY, "My Sportin' Life," Dunhill: WBUS-FM, WEBN-FM, WZMF-FM, WBAB-FM
JOHN KEEN, "Previous Convictions," Track: WEBN-FM, WZMF-FM, WMAL-FM, WMC-FM
PAUL KELLY, "Don't Burn Me," Warner Bros.: WBAB-FM
KING CRIMSON, "Lark's Tongues In Aspic," Atlantic: WPRB-FM, WBUS-FM, WMMS-FM, WBRU-FM, WNEW-FM
BONNIE KOLAC, "Bonnie Kolac," Ovation: WBRU-FM
LEO KOTTKE, "My Feet Are Smiling," Capitol: WEBN-FM
PETER LANG, "The Thing At The Nursery Room Window," Takoma: WCMF-FM, WVVS-FM

DAVE MASON, "Is Alive," Blue Thumb: WVVS-FM
BARBARA MAURITZ, "Music Box," Columbia: WNEW-FM, KRMH-FM, WOUR-FM
CHARLES MINGUS, "Re-evaluation; The Impulse Years," ABC/Dunhill: WMMR-FM
MIRACLES, "Renaissance," Tamla: WDAS-FM
BILL MONROE & JAMES MONROE, "Father & Son," MCA: WHCN-FM
PAUL McCARTNEY & WINGS, "Red Rose Speedway," Apple: KSHE-FM, CHUM-FM, WMC-FM, WNEW-FM
ORPHAN, "Rock and Reflection," London: WVBR-FM
ANDY PRATT, "Andy Pratt," Columbia: WMAL-FM, CHUM-FM
PROCTOR & BERGMAN, "T.V. Or Not T.V.," Columbia: WMMR-FM, KRRH-FM
MIKE QUATRO, "Look Deeply Into The Mirror," Evolution: WKTK-FM, KSHE-FM
BOB RUZICIA, "Cold Hands, Warm Heart," MCA: CHUM-FM
MERLE SAUNDERS, "Fire Up," Fantasy: WBAB-FM
SEALS & CROFTS, "Diamond Girl," Warner Bros.: WMMS-FM, CHUM-FM
JIMMY SPHEERIS, "The Original Tap Dancing Kid," Columbia: WCMF-FM, WPRB-FM
STARDRIVE, "Intergalactic Trot," Elektra: WBAB-FM
STEELEYE SPAN, "Parcel Of Rogues," Chrysalis: WOUR-FM, WMMS-FM, WBRU-FM
STEPHEN STILLS & MANASSAS, "Down The Road," Atlantic: WKTK-FM, WHCN-FM, WCMF-FM, WMMR-FM, WPRB-FM, KRMH-FM, WVVS-FM, WMC-FM, WNEW-FM
STRAWBS, "Bursting At The Seams," A&M: WBUS-FM
SWEET THURSDAY, "Sweet Thursday," Great Western Gramophone: CHUM-FM
ROBIN TROWER, "Twice Removed From Yesterday," Chrysalis: WVBR-FM
TUFANO & GIAMMARESE, "Tufano & Giammarese," Ode: WZMF-FM
URIAH HEAP, "Live," Mercury: WNEW-FM, WVVS-FM, WBUS-FM, WKTK-FM, KSHE-FM
VARIOUS ARTISTS, "Stars Of The Apollo Theatre," Columbia: WMMR-FM
WET WILLIE, "Drippin' Wet," Capricorn: KZAP-FM, CHUM-FM, WBUS-FM
WISHBONE ASH, "Wishbone IV," MCA: WMMS-FM, WBUS-FM
ROY WOOD'S WIZZARD, "Wizzards Brew," United Artist: WMMS-FM



Houses Of The Holy
LED ZEPPELIN
Atlantic SD 7255



Yessongs
YES (3 Record Set—Live)
Atlantic SD 3-100



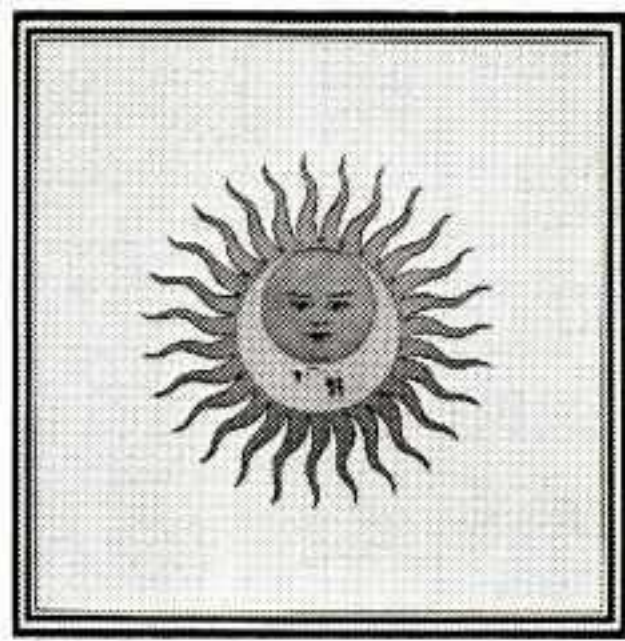
Down The Road
STEPHEN STILLS—MANASSAS
Atlantic SD 7250



Bloodshot
THE J. GEILS BAND
Atlantic SD 7260



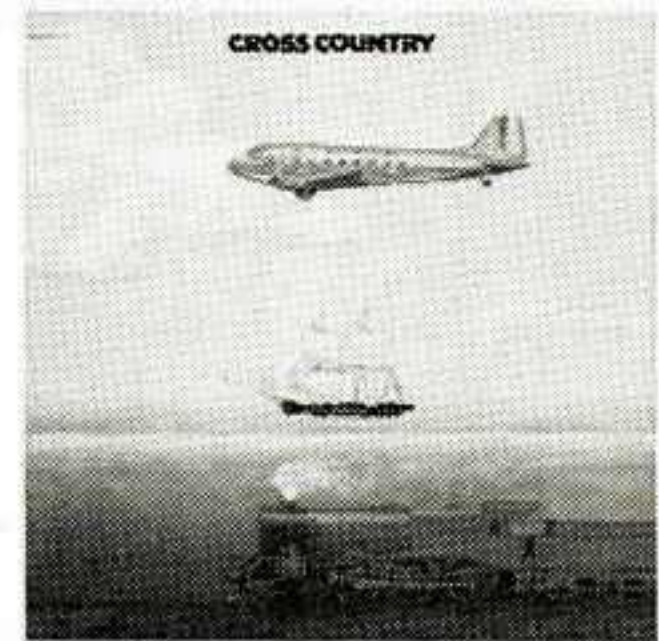
SPINNERS
Atlantic SD 7256



Larks' Tongues In Aspic
KING CRIMSON
Atlantic SD 7263



Son Of Cactus
THE NEW CACTUS BAND
Atco SD 7017



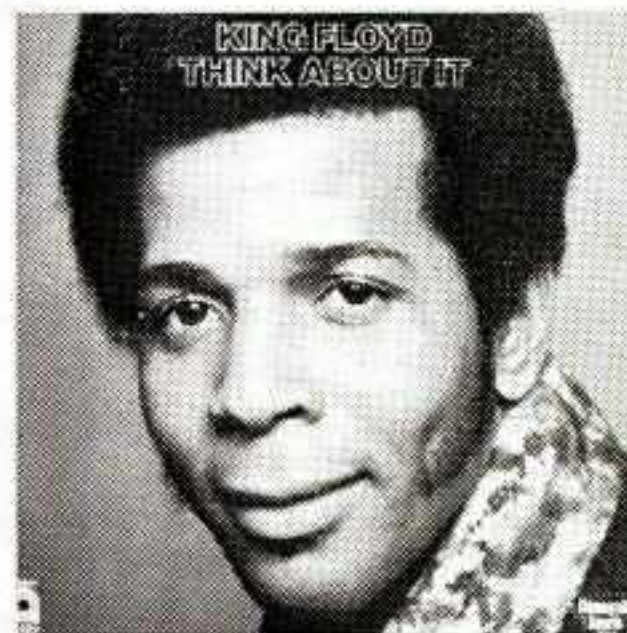
CROSS COUNTRY
Atco SD 7024



Old Soldiers Never Die
HEADS HANDS & FEET
Atco SD 7025



New York Rock
MICHAEL KAMEN
Atco SD 7020



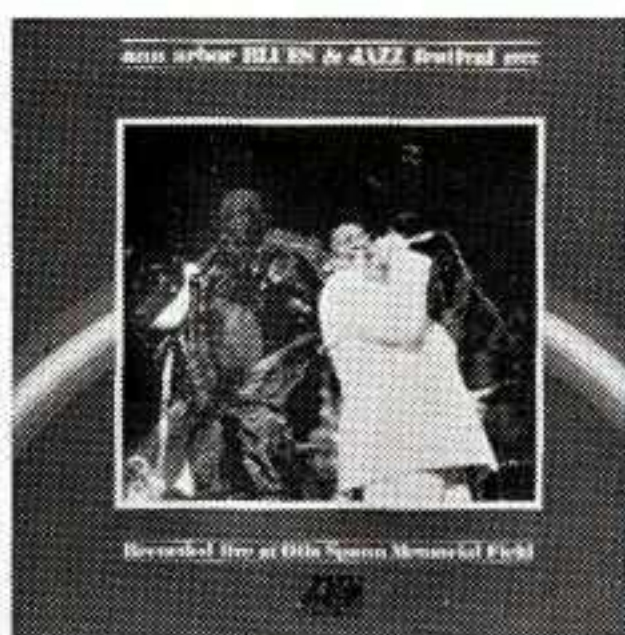
Think About It
KING FLOYD
Atco SD 7023



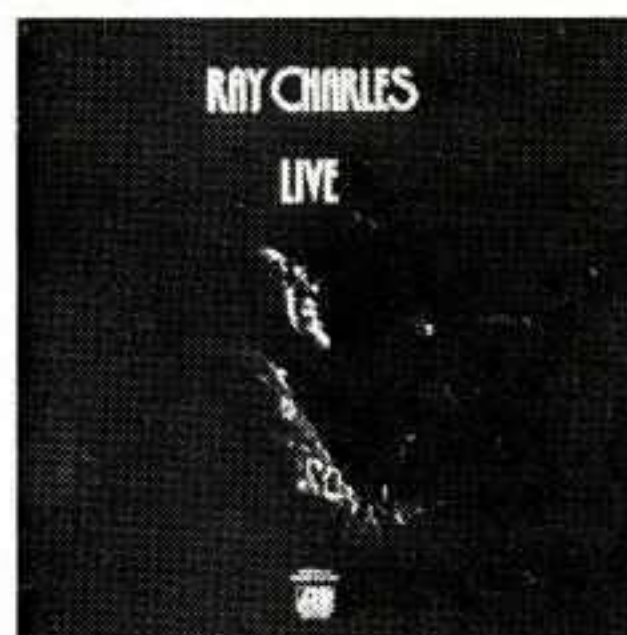
Paid My Dues
JIMMY STEVENS
RSO SO 872



We're All Together Again For
The First Time
DAVE BRUBECK
Atlantic SD 1641



ANN ARBOR BLUES & JAZZ
FESTIVAL 1972
Recorded live at Otis Spann
Memorial Field
Atlantic SD 2-502



RAY CHARLES LIVE
Atlantic SD 2-503



Inner Space
CHICK COREA
Atlantic SD 2-305

New Releases from Atlantic, Atco & RSO



Billboard

Records Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist (Producer) Label, Number (Distributing Label)
1	1	12	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE *	Dawn (Hank Medress, Dave Appel & the Tokens), Bell 45-318	34	37	9	ARMED AND EXTREMELY DANGEROUS	First Choice (Stan and Harris & Staff), Philly Groove 175 (Bell)	68	88	3	NATURAL HIGH	Bloodstone (Mike Vernon), London 45-1046
2	2	10	THE CISCO KID *	War (Jerry Goldstein, Lonnie Jordan & Howard Scott for Far Out Productions), United Artists 163	35	40	5	LEAVING ME	Independents (Art Productions), Wand 11252 (Scepter)	69	73	4	FENCEWALK	Mandrill (Al Brown & Mandrill), Polydor 14163
3	5	16	LITTLE WILLY	The Sweet (Phil Weinman for New Productions Ltd.), Bell 45-251	36	45	5	IT SURE TOOK A LONG, LONG TIME	Lobo (Phil Gernhard), Big Tree 16,001 (Bell)	70	72	4	EVERYTHING'S BEEN CHANGED	Fifth Dimension (Bones Howe), Bell 45, 338
4	6	8	YOU ARE THE SUNSHINE OF MY LIFE	Stevie Wonder (Stevie Wonder), Tamla 54232 (Motown)	37	57	4	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY	Barry White (Barry White), 20th Century 2018	71	78	2	DADDY COULD SWEAR I DECLARE	Gladys Knight & the Pips (Johnny Bristol) Soul 35105 (Motown)
5	4	13	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA *	Vicki Lawrence (Snuff Garrett), Bell 45-303	38	41	7	I CAN UNDERSTAND IT	New Birth (Fogusa III Productions), RCA 74-0912	72	76	4	I'VE BEEN WATCHING YOU	Southside Movement (Van Leer Productions), Wand 11251 (Scepter)
6	11	11	DRIFT AWAY	Dobie Gray (Mentor Williams), Decca 33057 (MCA)	39	18	18	DANNY'S SONG	Anne Murray (Brian Ahern), Capitol 3481	73	79	5	WHY ME	Kris Kristofferson (F. Foster, D. Linde), Monument 8571 (Columbia)
7	9	10	STUCK IN THE MIDDLE WITH YOU	Stalers Wheel (Lieber-Stoller), A&M 1416	40	42	8	BLUE SUEDE SHOES	Johnny Rivers (Johnny Rivers), United Artists 198	74	81	2	ONLY IN YOUR HEART	America (America) Warner Brothers 7694
8	8	10	THE TWELFTH OF NEVER	Donny Osmond (Mike Curb, Don Costa), MGM 14503	41	55	4	NO MORE MR. NICE GUY	Alice Cooper (Bob Ezrin for Nimbus 9), Warner Brothers 7691	75	75	5	PEOPLE ARE CHANGING	Timmy Thomas (Steve Alaimo, Timmy Thomas for T.K. Productions), Glades 1709
9	3	11	SING	Carpenters (Richard & Karen Carpenter), A&M 1413	42	47	7	LET'S PRETEND	Raspberries (Jimmy Ienner), Capitol 3546	76	83	2	ISN'T IT ABOUT TIME	Stephen Stills & Manassas (Stephen Stills, Chris Hillman, Dallas Taylor for Gold Hill) Atlantic 2959
10	15	9	FRANKENSTEIN	Edgar Winter Group (Rick Derringer), Epic 5-10967 (Columbia)	43	54	4	SUPERFLY MEETS SHAFT	John & Ernest (Dickie Goodman & Sal Passantino), Rainy Wednesday 201 (Gulliver)	77	97	2	BEHIND CLOSED DOORS	Charlie Rich (Billy Sherrill) Epic 5-10950 (Columbia)
11	7	11	MASTERPIECE	Temptations (Norman Whitfield), Gordy 7126 (Motown)	44	28	12	ONE MAN BAND (Plays All Alone)	Ronnie Dyson (Thom Bell), Columbia 4-45776	78	91	3	GIVE YOUR BABY A STANDING OVATION	Dells (Don Davis), Cadet 5696 (Chess/Janus)
12	14	14	PEACEFUL	Helen Reddy (Tom Catalano), Capitol 3527	45	51	11	TEDDY BEAR SONG	Barbara Fairchild (Jerry Crutchfield), Columbia 4-45743	79	82	5	AM I BLACK ENOUGH FOR YOU	Billy Paul (Gamble-Huff) Philadelphia International 73526 (Columbia)
13	17	12	WILDFLOWER	Sylk of the Night (Eirik the Norwegian), Capitol 3511	46	50	6	HEARTS OF STONE	Blue Ridge Rangers (John Fogerty), Fantasy 700	80	85	3	FIRST CUT IS THE DEEPEST	Keith Hampshire (Pig-Weed Productions), A&M 1432
14	25	5	DANIEL	Elton John (Gus Dudgeon), MCA 40046	47	58	4	RIGHT PLACE, WRONG TIME	Dr. John (Allen Toussaint), Atco 6914	81	84	3	WITHOUT YOU IN MY LIFE	Tyrene Davis (Willie Henderson), Dakar 4519 (Brunswick)
15	19	9	REELING IN THE YEARS	Steely Dan (Gary Katz), ABC 11352	48	53	5	DRINKING WINE SPO-DEE O'DEE	Jerry Lee Lewis (Steve Rowland), Mercury 73374 (Phonogram)	82	86	2	I LIKE YOU	Donovan (Donovan & Michael Peter Hayes) Epic 5-10983 (Columbia)
16	16	12	WALK ON THE WILD SIDE	Lou Reed (David Bowie), RCA 74-0887	49	52	8	I KNEW JESUS (Before He Was A Star)	Glen Campbell (Jimmy Bowen), Capitol 3548	83	87	3	I'M A STRANGER HERE	Five Man Electrical Band (Dallas Smith) Lion 149 (MGM)
17	10	14	AIN'T NO WOMAN (Like the One I've Got) *	Four Tops (Steve Barri, Dennis Lambert, Brian Potter), Dunhill 4339	50	49	8	WHO WAS IT?	Hurricane Smith (Hurricane Smith), Capitol 3455	84	-	1	WITH A CHILD'S HEART	Michael Jackson (Freddie Perren, Fonce Mizell), Motown 1218
18	21	12	DAISY A DAY	Jud Strunk (Mike Curb & Don Costa), MGM 14463	51	20	15	KILLING ME SOFTLY WITH HIS SONG *	Roberta Flack (Joel Dorn), Atlantic 45-2940	85	90	2	ROLL OVER BEETHOVEN	Electric Light Orchestra (Jeff Lynne) United Artists 173
19	22	10	OUT OF THE QUESTION	Gilbert O'Sullivan (Gordon Mills), MAM 3628 (London)	52	65	4	AND I LOVE YOU SO	Perry Como (Chet Atkins), RCA 74-0906	86	89	5	ONLY LOVE	Bill Quateman (Kenny Ascher, Robin Geoffrey, Cable), Columbia 4-45792
20	26	7	PILLOW TALK	Sylvia (Sylvia Robinson & Michael Burton), Vibration 521 (All Platinum)	53	23	13	BREAK UP TO MAKE UP	The Stylistics (Thom Bell), Avco 4611	87	92	3	IT'S HARD TO STOP (Doing Something When It's Good To You)	Betty Wright (Willie Clarke, Clarence Reid), Alston 4617 (Atlantic)
21	24	11	FUNKY WORM	Ohio Players (Ohio Players), Westbound 214 (Chess/Janus)	54	60	4	CLOSE YOUR EYES	Edward Bear (Gene Martynec), Capitol 3581	88	-	1	HEY YOU! GET OFF MY MOUNTAIN	Dramatics (Tony Hester for Groovesville), Volt 4090 (Columbia)
22	12	15	NEITHER ONE OF US (Wants to be the First to Say Goodbye)	Gladys Knight & the Pips (Joe Porter), Soul 35098 (Motown)	55	62	6	WILL IT GO ROUND IN CIRCLES	Billy Preston (Billy Preston), A&M 1411	89	100	2	FREE ELECTRICAL BAND	Albert Hammond (Albert Hammond), Mums 6018 (Columbia)
23	27	10	HOCUS POCUS	Focus (Mike Vernon for RTM), Sire 704 (Famous)	56	61	6	BACK WHEN MY HAIR WAS SHORT	Gunhill Road (Kenny Kerner & Richie Wise), Kama Sutra 569 (Buddah)	90	95	3	COSMIC SEA	The Mystic Moods, (Bob Todd, Hal Winn, Don McGinnis; executive producer Brad Miller), Warner Brothers 7686
24	13	13	STIR IT UP	Johnny Nash (Johnny Nash), Epic 5-10949 (Columbia)	57	33	9	OH LA DE DA	Staple Singers (Al Bell), Stax 0156 (Columbia)	91	94	2	AVENGING ANNIE	Andy Pratt (John Nagy) Columbia 4-45804
25	30	6	THE RIGHT THING TO DO	Carly Simon (Richard Perry), Elektra 45843	58	59	6	IF WE TRY	Don McLean (Ed Freeman), United Artists 206	92	99	2	MUSIC EVERYWHERE	Tufano & Giammarrese (Lou Adler) Ode 66033 (A&M)
26	36	4	MY LOVE	Paul McCartney & Wings (Gramophone Co.), Apple 1861	59	63	6	GIVE IT TO ME	J. Geils Band (Bill Szymczyk for Pandora Productions), Atlantic 45-2953	93	96	2	WHAT A SHAME	Foghat (Tony Outdale & Dave Edmonds) Bearsville 0014 (Warner Brothers)
27	32	6	THINKING OF YOU	Loggins & Messina (Jim Messina), Columbia 4-45815	60	71	2	ONE OF A KIND (Love Affair)	Spinners (Thom Bell) Atlantic 2962	94	-	1	MONSTER MASH	Bobby "Boris" Pickett (Gary Paxton), Parrot 348 (London)
28	29	8	HALLELUJAH DAY	Jackson Five (Freddie Perrin & Fonce Mizell), Motown 1224	61	67	3	LONG TRAIN RUNNING	Doobie Brothers (Ted Templeman), Warner Brothers 7698	95	-	1	YOUR SIDE OF THE BED	Mac Davis (Rick Hall), Columbia 4-45829
29	31	11	PINBALL WIZARD/SEE ME, FEEL ME	The New Seekers (Michael Lloyd), MGM/Verve 10709	62	46	12	STEP BY STEP	Joe Simon (Raeford Gerald for Guardian Productions), Spring 133 (Polydor)	96	98	2	LET ME DOWN EASY	Cornelius Brothers & Sister Rose (Bob Archibald) United Artists 208
30	44	4	STEAMROLLER BLUES/FOOL	Elvis Presley, RCA 74-0910	63	69	3	BAD, BAD LEROY BROWN	Jim Croce (Terry Cashman, Tommy West), ABC 11359	97	-	1	SO VERY HARD TO GO	Tower of Power (Tower of Power), Warner Brothers 7687
31	35	8	CHERRY CHERRY (From "Hot August Night")	Neil Diamond (Tom Catalano), MCA 40017	64	66	5	ALWAYS	Luther Ingram (Johnny Baylor), Koko 2115 (Columbia)	98	-	1	A LITTLE BIT LIKE MAGIC	King Harvest (Chaukaut), Perception 527
32	43	7	PLAYGROUND IN MY MIND	Clint Holmes (Paul Vance & Lee Pockriss), Epic 5-10891 (Columbia)	65	68	8	DANCING TO YOUR MUSIC	Archie Bell & the Drells (Phillip Mitchell), Glades 1707	99	-	1	DUELING TUBAS	Martin Mull (Martin Mull, Robert Regehr), Capricorn 0019 (Warner Brothers)
33	38	10	I'M DOING FINE NOW	New York City (Thom Bell), Chelsea 78-0113 (RCA)	66	48	9	CINDY INCIDENTALLY	Faces (Glyn Johns), Warner Bros. 7681	100	-	1	WORKING CLASS HERO	Tommy Roe (Mike Curb, Don Costa, Tommy Roe), MGM South 7013 SGC
					67	74	2	YOU CAN'T ALWAYS GET WHAT YOU WANT	Rolling Stones (Jimmy Miller) London 45-910					

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HOT 100 A-Z - (Publisher-Licensee)

Ain't No Woman (Like the One I Got) (Trousdale/Soldier, BMI) 17	Break Up To Make Up (Bellboy/Assorted, BMI) 53	I Knew Jesus (Before He Was A Star) (Encino, ASCAP) 50	Let Me Down Easy (Unart./Stage Door, BMI) 96	No More Mr. Nice Guy (In Dispute) 41	The Right Thing To Do (Quackenbush, ASCAP) 25	Walk On The Wild Side (Oakfield, Avenue, BMI) 16
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Armed and Extremely Dangerous (Nickel Shoe/Six Strip, BMI) 34	Close Your Eyes (Beyor, CAPAC) 54	I'm Doing Fine Now (Mighty Three, BMI) 33	Only In Your Heart (WB, ASCAP) 74	Steamroller Blues (Blackwood/Country Road, BMI) 30	Steamroller Blues (Blackwood/Country Road, BMI) 30	Wildflower (Edsel, BMI) 13
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	Drinking Wine Spo-Dee O'Dee (MCA, ASCAP) 48	Killing Me Sotly With His Song (Fox-Gamble, BMI) 23	Pillow Talk (Gambi, BMI) 20	The Twelfth of Never (Empress, ASCAP) 8	The Twelfth of Never (Empress, ASCAP) 8	Your Side Of The Bed (Screen Gems-Columbia/Songpainter, BMI) 95
	Dueling Tubas (In Dispute) 99	Leaving Me (Our Children's/Mr. T./Cherita, BMI) 35	Rolling Stones (Jimmy Miller) London 45-910	Tie A Yellow Ribbon Round The Old Oak Tree (Levine & Brown, BMI) 1	Tie A Yellow Ribbon Round The Old Oak Tree (Levine & Brown, BMI) 1	You Can't Always Get What You Want (Gleason, BMI) 57

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MGM RECORDS NEW CHART EXPLOSION!

Donny Osmond "The Twelfth of Never"

Tommy Roe "Working Class Hero"

Jud Strunk "Daisy A Day"

New Seekers "Pinball Wizard/See Me, Feel Me"

Jim Stafford "Swamp Witch"

Eddy Arnold "If The Whole World Stopped Lovin'"

Sylvers "Misdemeanor"

Osmonds

Jeannie C. Riley

Hank Williams, Jr.

Mel Tillis "Thank You For Being You"

Marty Cooper "Indiana Girl"

Tony Bennett "Tell Her It's Snowing"

Sammy Davis, Jr. "(I'd Be) A Legend In My Time"

Five Man Electrical Band "I'm A Stranger Here"



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P.S. RICHIE HAVEN' new album "Portfolio" ships today!

TOP LP's & TAPE

POSITION
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8-TRACK	CASSETTE	REEL TO REEL
107	73	37	CURTIS MAYFIELD/SOUNDTRACK Superfly Capitol CRS 8014 ST (Buddah)	5.98	6.95	6.95	
108	111	7	FIFTH DIMENSION Living Together, Growing Together Bell B 1116	5.98	6.98	6.98	
109	109	109	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	
110	112	45	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98	6.98	6.98	
113	3	3	BILL WITHERS Live At Carnegie Hall Sussex SXBS 7025 2 (Buddah)	7.98			
112	77	19	MARVIN GAYE/SOUNDTRACK Trouble Man Tamla T 322 L (Motown)	5.98	6.95	6.95	
115	3	3	ELECTRIC LIGHT ORCHESTRA II United Artists LA 040F	5.98	6.98	6.98	
114	84	23	JONI MITCHELL For the Roses Asylum SD 5057 (Atlantic)	5.98	6.97	6.97	
122	5	5	IT'S A BEAUTIFUL DAY Today Columbia KC 32181	5.98	6.98	6.98	
116	96	30	GEORGE CARLIN Class Clown Little David LD 1004 (Atlantic)	5.98	6.98	6.98	
117	115	15	ELVIS PRESLEY Separate Ways RCA Camden CAS 2611	2.98	4.98	4.98	
118	99	14	FREE Heartbreaker Island SW 9324 (Capitol)	5.98	6.98	6.98	
119	117	47	ELTON JOHN Honky Chateau Uni 93135 (MCA)	5.98	6.98	6.98	6.95
120	2	2	T. REX Tanx Reprise MS 2132	5.98	6.98	6.98	
121	118	80	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	9.98	9.98	9.98	
122	101	27	CAROLE KING Rhymes & Reasons Ode SP 77016 (A&M)	5.98	6.98	6.98	
123	119	12	SLADE Slayed? Polydor PD 5524	5.98	6.98	6.98	
124	127	8	BLUE OYSTER CULT Tyranny and Mutation Columbia KC 32017	5.98	6.98	6.98	
136	5	5	LEO KOTTKE My Feet Are Smiling Capitol ST 11164	5.98	6.98	6.98	
126	120	13	JAMES GANG, featuring JOE WALSH The Best Of ABC ABX 774	5.98	6.98	6.98	
137	1	1	URIAH HEEP Live Mercury SRM 2-7503 (Phonogram)	7.98	9.95	9.95	
128	123	75	LED ZEPPELIN Atlantic SD 7208	5.98	6.98	6.98	
166	3	3	DAVE MASON Is Alive Blue Thumb BTS 54 (Famous)	5.98	6.95	6.95	
130	124	29	BLACK SABBATH Black Sabbath, Vol. 4 Warner Bros. BS 2602	5.98	6.97	6.97	7.95
171	2	2	MALO Evolution Warner Brothers BS 2702	5.98	6.98	6.98	
132	107	25	BARBRA STREISAND Live Concert at the Forum Columbia KC 31760	5.98	6.98	6.98	
164	2	2	ARLO GUTHRIE Last of the Brooklyn Cowboys Reprise MS 2142	5.98	6.98	6.98	
134	110	24	BILLY PAUL 360 Degrees of Billy Paul Philadelphia International KZ 31793 (Columbia)	5.98	6.98	6.98	
135	137	5	LEE MICHAELS Live A&M SP 3518	5.98	6.98	6.98	
136	131	31	YES Close to the Edge Atlantic SD 7244	5.98	6.97	6.97	
160	3	3	MAC DAVIS Columbia KC 32206	5.98	6.98	6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8-TRACK	CASSETTE	REEL TO REEL
139	143	8	THE ISLEYS Live T-Neck TNS 3010-2 (Buddah)	6.98	7.95	7.95	
162	5	5	SKYLARK Capitol ST 11048	5.98	6.98	6.98	
141	106	24	EARTH, WIND & FIRE Last Days in Time Columbia KC 31702	5.98	6.98	6.98	
142	146	5	RONNIE DYSON One Man Band Columbia KC 32211	5.98	6.98	6.98	
151	12	12	JIM CROCE Life & Times ABC ABCX 769	5.98	6.98	6.98	
144	148	4	CHER Bittersweet White Light MCA 2101	5.98	6.98	6.98	
146	108	22	LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOISTS Tommy Ode SP 99001 (A&M)	12.98	12.98	13.98	
147	149	49	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98	6.97	6.97	8.95
148	130	46	BOBBY WOMACK Understanding United Artists UAS 5577	5.98	6.98	6.98	7.95
149	132	23	GRATEFUL DEAD Europe '72 Warner Bros. BWX 2668	9.98	11.98	11.98	15.95
150	128	13	EDWARD BEAR Capitol ST 11157	5.98	6.98	6.98	
152	113	12	JOHNNY MATHIS Me & Mrs. Jones Columbia KC 32114	5.98	6.98	6.98	
153	141	70	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98	11.98	11.98	
154	152	37	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98	6.97	6.97	7.95
155	125	18	GILBERT O'SULLIVAN Back to Front MAM 5 (London)	5.98	6.98	6.98	
157	134	30	LOBO Of a Simple Man Big Tree 2013 (Bell)	5.98	6.98	6.98	
169	2	2	STRAWBS Bursting at the Seams A&M SP 4383	5.98			
159	150	8	DAVID BOWIE Images 1966-1967 London BP 628/9	7.98	7.95	7.95	
179	3	3	MFSB Philadelphia International KZ 32046 (Columbia)	5.98	6.98	6.98	
170	3	3	RORY GALLAGHER Blueprint Polydor PD 5522	5.98	6.98	6.98	
162	121	20	BILLIE HOLIDAY Billie Holiday Story Decca DSX 7161 (MCA)	6.98	9.98	9.98	
180	5	5	JOHNNY RODRIGUEZ Introducing Mercury SR 61378 (Phonogram)	4.98	6.95	6.95	
165	157	31	JOHNNY NASH I Can See Clearly Now Epic KE 31607 (Columbia)	5.98	6.98	6.98	
175	3	3	RAY PRICE She's Got To Be A Saint Columbia KC 32033	5.98	6.98	6.98	
167	126	24	JAMES TAYLOR One Man Dog Warner Bros. BS 2660	5.98	6.97	6.97	7.95
177	2	2	VARIOUS ARTISTS History of British Blues, Vol. 1 See SAS 3701 (Famous)	7.98	8.95	8.95	
169	135	18	HURRICANE SMITH Capitol ST 11139	6.98	6.98	6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8-TRACK	CASSETTE	REEL TO REEL
193	2	2	NICKY HOPKINS The Tin Man Was A Dreamer Columbia KC 32074	5.98	6.98	6.98	
172	174	5	TERRY REID River Atlantic SD 7259	5.98	6.97	6.97	
173	176	5	KEN HENSLEY Proud Words On A Dusty Shelf Mercury SRM 1-661 (Phonogram)	5.98	6.95	6.95	
189	2	2	COLD BLOOD Thriller Reprise MS 2130	5.98	6.98	6.98	
175	181	6	GENTLE GIANT Octopus Columbia KC 32022	5.98	6.98	6.98	
181	183	3	DETOIT EMERALDS I'm In Love With You Westbound WB 2018 (Chess/Janus)	5.98	6.98	6.98	
182	186	2	IGGY & THE STOOGES Raw Power Columbia KC 32111	5.98	6.98	6.98	
183	187	2	O'JAYS The O'Jays In Philadelphia Philadelphia International KZ 32120 (Columbia)	5.98	6.98	6.98	
184	1	1	ROY CLARK Superpicker Def DOS 26008 (Famous)	5.98	6.95	6.95	
185	147	43	DONNA FARGO The Happiest Girl in the Whole U.S.A. Def DOS 26000 (Famous)	4.98	6.95	6.95	
186	1	1	LAST TANGO IN PARIS Soundtrack United Artists LA 045 F	5.98	6.98	6.98	
187	190	2	WILSON PICKETT Mr. Magic Man RCA LSP 4858	5.98	6.98	6.98	
188	191	2	THE CECIL HOLMES SOUND The Black Motion Picture Experience Buddah BDS 5129	5.98	6.95	6.95	
189	1	1	JUD STRUNK Daisy A Day MGM SE 4898	5.98			
190	195	2	BILLY PAUL Ebony Woman Philadelphia International KZ 32118 (Columbia)	5.98	6.98	6.98	
191	154	17	CYMANDE Janus JLS 3044	5.98	6.98	6.98	
192	172	18	MARLO THOMAS & FRIENDS Free to Be... You & Me Bell 1110	5.98	6.98	6.98	
193	168	12	JOE SIMON The Power Of Spring SPR 5704 (Polydor)	5.98	6.98	6.98	
194	163	11	B.B. KING Best of ABC ABCX 767	5.98	6.95	6.95	
195	198	2	ROBERT KLEIN Child of the Fifties Brat 6001 (Buddah)	5.98	6.95	6.95	
196	184	9	THE BUDDY MILES BAND Chapter VII Columbia KC 32048	5.98	6.98	6.98	
197	1	1	THE MYSTIC MOODS Awakening Warner Brothers BS 2690	5.98	6.98	6.98	
198	185	5	SONNY TERRY & BROWNIE MCGHEE Sonny & Brownie A&M SP 4379	5.98			
199	1	1	BO HANSSON Lord of the Rings Charisma CAS 1059 (Buddah)	5.98	6.95		
200	144	10	RAMSEY LEWIS Funky Serenity Columbia KC 32030	5.98	6.98	6.98	

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Anti-Trust Laws Violated

• Continued from page 1

defendants had compiled with all provisions of the compulsory license law. He decided that Marks and its agent, the Harry Fox Agency, had engaged in an unlawful combination which violates the federal anti-trust laws. He also held that Marks had misused the copyrights in the 11 songs sued on, which included "God Bless The Child," "There'll Be Some Changes Made" and "Malaguena." He held therefore that the plaintiff was entitled to no damages or royalties under those copyrights which had been misused.

Judge Chandler stated Marks "combined with others via the common agent, the Harry Fox Agency, to provide a contingency fund for the financing and controlling of this lawsuit for the purpose of destroying the business of the defendants to substantially lessen competition with the plaintiff's licensees and to maintain and further expand the plaintiff's copyright monopoly." To explain further, the judge stated "the use of the combination of the plaintiff and its agent, the Harry Fox Agency, in combination with other mu-

sic publishers and the use of the resulting expansion of the plaintiff's copyright monopoly, as a power for indiscriminately serving notices of infringements and demands of cease and desist upon individuals and companies with any substantial, good faith basis represents the plaintiff and its agent's use of the expansion of the copyright monopoly to force compliance with its desires and to further its purposes for maintaining and increasing the extension of the copyright monopoly is in contravention to the federal policies expressed via the anti-trust laws."

The judge charged that the plaintiff's "conduct in using its copyright monopoly for the purpose of advancing unfounded accusations of copyright infringement and threats of infringement litigation, coupled with the total lack of any effort on the part of the plaintiff to substantiate or affirm such threats and accusations constitutes an abuse of judicial process and misuse of the copyright monopoly of the plaintiff rendering the plaintiff's musical compositions in suit unenforceable as to the defendants."

5th Bay One-Stop Looming

• Continued from page 4

now accounts for over 75 to 80 percent of all the jukebox business in this market.

Possibly close on the heels of MIA in total volume could be All Record Service based in Oakland. While All Record has been credited with doing the bulk of the retail soul record one-stop business in this market, still some

industry sources conject that MIA's new location in Emeryville is quickly closing the gap. Possibly the reason being that All Record Service does no coin business, but concentrates strictly on retail. Mike Paikos and Bob Sarenpa, both formerly with Mercury here, jointly operate All Record Service. Offering their accounts a combination of both self-service and clerks to pull orders, All Record Service now carries an inventory of over a quarter million dollars.

Jack Solinger, President of Bos One-Stop and Independent Music Sales, divisions of H.R. Basford, would give no figures as to inventory, but it is thought to be close to All Record's. Located in San Francisco proper, Bos One-Stop does a sizable export business mainly to the Orient in addition to its West Coast outlets.

Rounding out the existing major one-stop operators in this market is Mighty Fine Distributors, located in San Francisco. Mighty Fine's owner John Iott stated that the one-stop is now doing a quarter of a million dollars worth of business a month and he estimates that this will double by Christmas. A major factor in Mighty Fine's volume is undoubtedly their Record Factory retail stores which now number five throughout the Bay Area. Four more stores will be opened during the year.

Dave Eshoo, until recently the manager of the now defunct Super-Stop operation, the one-stop division of Transcontinental Music Corp., has signed a lease and will open Direct Record, Inc., in San Francisco within a matter of weeks. While Eshoo told us that Direct Record will initially open as a one-stop operation, he is planning to include rackjobbing and some distribution eventually. Local industry sources felt that Eshoo would be a real factor in this market once he got rolling.



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Inside Track

The AFM is continuing its investigation in runaway recordings—U.S. artists recording overseas. A mass of hearings are being held on the subject, one allegedly involving a prominent classical conductor. . . . Finally set and ready to be shown—the Neil Young film, "Journey Through the Past" which will open in New York and Los Angeles within four weeks. . . . Major record company is instituting a "locked door policy?" . . . Glen Yarbrough and the Limelites reunion set for Carnegie Hall at midnight last Saturday was cancelled. Sha Na Na concert arranged for Wednesday (3) also cancelled. . . . Ringo Starr hosted a private party at Los Angeles' Lost On Larrabee club for Nilsson, with Richard Perry, their mutual producer and a Monkee or two in attendance. . . . Richard Nader, rock revival producer, says that blacks in the audience for his revival shows account for "around one percent."

Las Vegas notes: Sammy Davis Jr. will host a telethon for families of GIs killed or missing in Vietnam. . . . Engelbert Humperdinck, starring at the Riviera, had representatives of all of his 87 American fan club chapters present opening night. Said hotel executive Tony Zoppi: "For the most part, they are middle aged matrons who identify." . . . Joel Gray, who opened for two weeks at the Riviera, April 25, is being paged for a film remake of "Pal Joey" where he would re-create the Frank Sinatra role. . . . Perry Como says he will just do one television special, to be aired around Christmas time.

Despite reports no part of the new Paul Simon album was recorded in Jamaica. . . . Bette Midler signed to an ABC prime time special, screened next March.

Elektra's William S. Harvey, executive vice president and Frank Bez, label photographer were awarded first prize in the U.S. Industrial Film Festival for Elektra's film presentation, "Something Out of the Ordinary." In competition, it defeated entries from such corporate giants as Shell Oil, Allstate, Sunkist, Levi Strauss and General Mills. . . . Producer Bob Crewe will record Billy Dee Williams for Motown. He just completed a session with Michael Jackson. . . . Comedienne Lily Tomlin to make her singing debut on Polydor with Noel Coward's "20th Century Blues." . . . Harry Chapin's Sunday (6) Project Hope benefit concert in Rochester entitled "The Hike for Hope" will be preceded by a 25-mile hike before the show. The hospital ship S.S. Hope supplies medical care to people living in undeveloped countries. . . . Gospel groups The Dixie Hummingbirds and The Silvertones are featured on Paul Simon's next Columbia album, "There Goes Rhymin' Simon." . . . Charles Fox in New York recording Jim Croce on the soundtrack of "The Last American Hero." Croce will sing the film's theme, "I Got a Name," written by Fox and partner Norman Gimbel. . . . Columbia to release Carly and sister Lucy's album, "The Simon Sisters Sing Songs for Children." . . . Dinah Shore preparing a fall TV special. . . . Charlie Rich, appearing at Max's Kansas City last week, dedicated his "Lonely Weekends" to Billboard's Editor Emeritus, Paul Ackerman.

More on the Janis Joplin memorial package being readied by Columbia and producer Elliot Mazer: It will include a number of never before released cuts including several "in concert" tunes recorded with Big Brother and the Holding Co. in early 1966, a studio cut from the "Cheap Thrills" sessions, a number with her last band, Full Tilt Boogie plus assorted live tracks featuring Paul Butterfield.

Expect association between Rod McKuen and Buddah Records, probably in the production area. . . . Figure that passed between Evolution and Polydor in the Lighthouse deal believed to be \$500,000. . . . Pedal steel guitarist Tom Brumley, now with Rick Nelson's Stone Canyon Band, writing book on his seven years with Buck Owens as a member of the Buckeroos. . . . At Max's Kansas City, almost all Columbia executives deserted the club following Bill Quateman's set to allow more of headliner Odetta's fans to be seated? . . . Brenda Lee will make her first New York appearance in 10 years at the Rock and Roll Spectacular Volume 13 at Madison Square Garden, June 1. She will just be in for that evening, not the rest of the tour. . . . Has a major radio station in New York pulled out of a country concert they agreed to sponsor? . . . What did happen to those Steeleye Span tickets at the Blood, Sweat and Tears concert at Carnegie Hall on Sunday? . . . Paul Anka in the U.K. discussing promotion of new Engelbert Humperdinck single, "Lady of the Night," which Anka wrote.

Wolfman Jack on a nationwide tour to promote NBC-TV's "Midnight Special" which he hosts. . . . Osmonds are learning to break bricks with bare hands

Pros Teach Instrument Music on CATV

LOS ANGELES—One hundred and thirty 30-minute shows centering around professional musicians offering musical lessons on the air will be debuted at the National Cable TV Association convention here in June.

The series was developed by Gene Frank for Experience Group, Ltd., a TV, record and management company and publishing or-

ganization administered by Chappell and Co., Inc. The shows will be offered through Cable Network Television (CNT).

All the shows are taped in color and include "How To" courses in guitar, 5-string banjo, trumpet, saxophone, harmonica and a number of other instruments. "Teachers" include Montego Joe, a member of the Fifth Dimension troupe, Jim Smoak of the Cumberlands

and Frank Kanderbek, currently first chair trumpet with the Detroit Symphony.

Present plans call for distribution of the shows on 3/4-inch Sony and one inch International Video Corp. formats. Instruction books and records will be available for each program and Chappell will be distributing the books in certain retail outlets.

in private family instruction from karate expert Chuck Morris. . . . Don McClean, Rick Nelson and Dory Previn recently made satellite radio broadcasts on the French National Broadcasting Co. out of New York. . . . Pete Senoff, Atlantic coast rep., Mr. Clean, is setting up a record industry "decathlon" for aspiring athletes. . . . Eddie Matthews, RCA Custom, Dick LaPalm, Village Recorders, Mauri Lathower, Capitol, Fred Salem, Columbia and Billboard's John Sippel forming a Chicago Association on the West Coast. . . . MCA Inc. stockholders meeting will be held in the First Chicago center, Chicago, June 5.

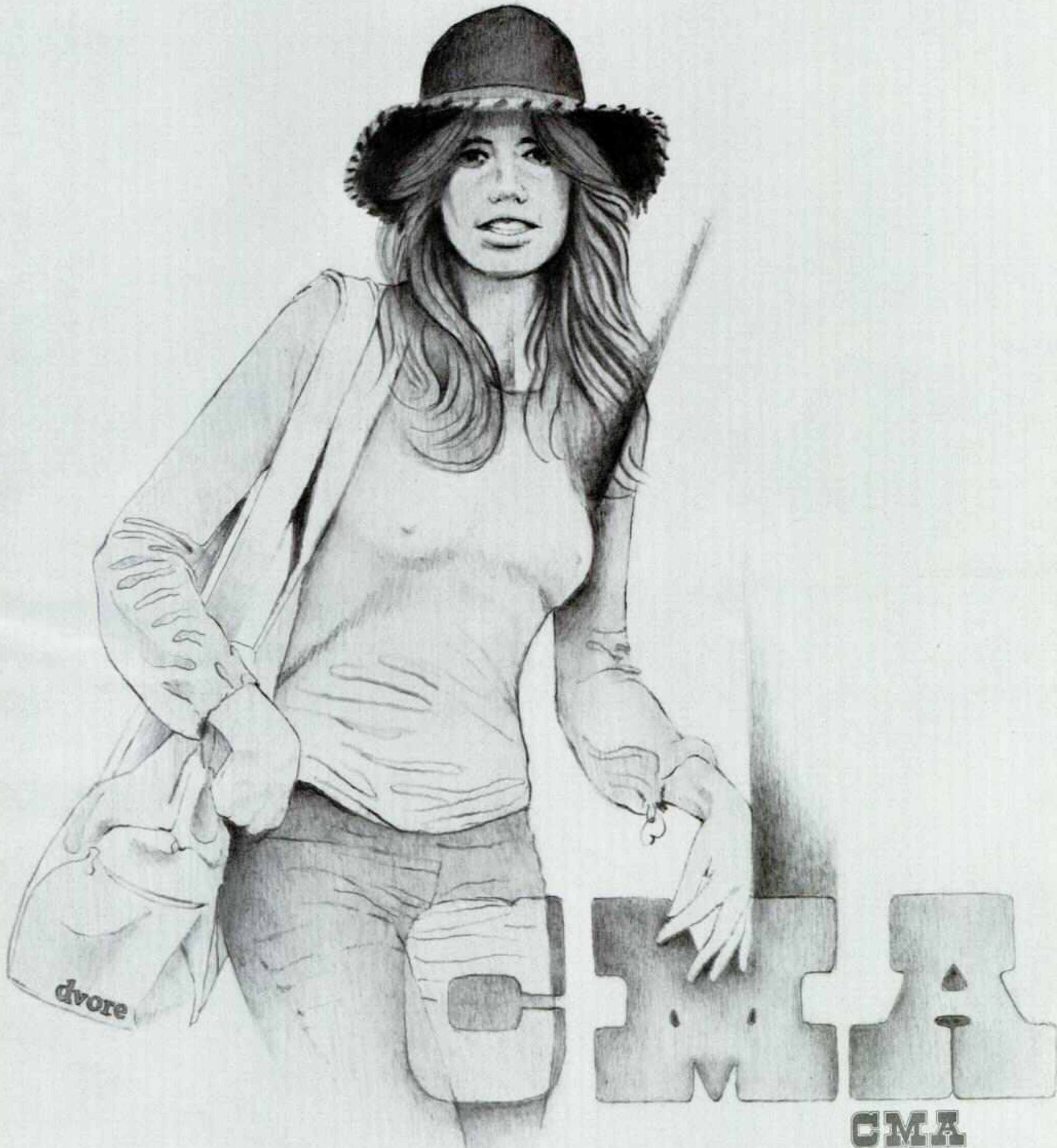
Following the film "Payday" Fantasy Records will again fully finance a film, "One Flew Over The Cuckoo's Nest." Producer will be Fantasy chief Saul Zaentz. . . . Don Cornelius, creator, producer and MC of "Soul Train" is readying a personal appearance tour for the show. . . . Harvey Cooper, Bell Records in Los Angeles, is starting a three man basketball league at his manse in Woodland Hills. His cohort Dick Sherman, former LIU cage star and pro net star is masterminding the affair. . . . American Talent International is packaging two all black tours this summer. From the East Coast—Billy Paul, Tower of Power, Earth, Wind and Fire and Maxayn. From the West Coast—Billy Preston, Mandrill, Osibisa and Funkadelic. . . . Portnow Miller Co. Inc., an independent production and publishing firm has joined ASCAP. . . . On vacation at the same time as the Kuilima Hotel, Hawaii, Johnny Cash, Clint Eastwood and Connie Stevens. Also Jack Benny, recovering from flu, was in the presidential suite.

When After Dark magazine presented Bette Midler with their annual 1973 Ruby Award in New York, attending the party were Ahmet Ertegun, Mick Jagger, Ethel Mermen, Patti LaBelle. . . . London Palladium concert with late Judy Garland and Liza Minnelli to be reissued in Capitol's May release. Will Miss Minnelli now get equal or top billing? . . . Atlantic artist Robin Kenyatta received the jazz achievement award from the Philadelphia Jazz At Home Club fans at Lodge. . . . Country-rock entertainer Rusty York, who operates the Jewel Recording Studios, Cincinnati, has launched a second operation, Studio B, in nearby Hamilton, Ohio. . . . War has a \$500 scholarship fund for Long Beach Polytechnic High School graduates. . . . The Staple Singers headlined Washington D.C.'s annual Human Kindness Day fest. . . . Gladys Knight and the Pips were guests on the AVCO "Phil Donahue Show" from Detroit, April 26. . . . MGM's Stan Moresoff off to London and Germany for Sammy Davis Jr.'s show. . . . The same company's Daniel Ben Av in Europe for two weeks on business returns to attend the U.S. debut in Las Vegas of recording-dance act, Little Angels Of Korea at the Hilton, with Bobby Darin headlining.

Columbia album, "Precious Lord," a two album set devoted to the songs of Thomas A. Dorsey, is acclaimed as the first salute of its kind to a black gospel writer. Produced by Tony Heilbut, it features the composer on piano and such artists as Marion Williams, Alex Bradford and the Dixie Hummingbirds. . . . Death of Roger Coleman, founder and president of Sandpiper Productions, and WWRJ, Southampton, L.I. A former Decca artist—his hit was "Everything I Have Is Yours"—he was pioneer FM broadcaster in the late 1950's while at WABC.

Ian Anderson, leader of Jethro Tull, says that the group re-wrote "A Passion Play" AFTER it had been recorded last year. He also stated that the group would not tour so much in the future, despite their 26 city tour here, starting May 4. . . . Elvis Presley's "Aloha From Hawaii" album, now No. 1 on the Billboard album chart, is the first quadrasonic No. 1 album, say RCA Records. . . . Ed Ames is the 1973 winner of the Nevada Governors Trophy, to be presented at a Las Vegas chamber of commerce dinner, June 17. . . . Neil Merryweather split as bassist-leader of Mama Lion, Family Productions act, to go as solo artist and producer. Jud Huss replaces him within the group. . . . According to Les Long, chief pilot of Jerry Lee Lewis' private Lear Jet, the singer has a fear of flying. . . . To celebrate his 25th wedding anniversary, Bell chief Larry Utall was presented with a set of George III silver spoons by the Bell-U.K. staff. Probably be gold next month. . . . John Eastman in London last week for meetings with EMI and ATV there. . . . David Gates, member of Bread, has joined ASCAP. . . . Roy Ayres, vibes, David T. Walker, guitar and Buddy Miles, drums, have guest spots on the new Stevie Wonder album, "Inner Visions" for release, May 11. . . . Morris Lansburgh, owner of the Eden Roc, Miami Beach, booked both Barbra Streisand and Sergio Franchi ten years ago for a total of \$2000. Lansburgh checked the current rate for such a bill—\$300,000. . . . Lana Cantrell and Ethel Ennis will entertain at the Bedside Network Anniversary fete, New York Hilton, April 27.

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